

PROFILE

Artistic and Social researcher working at the intersection of performance, AI, and futures methodologies. My work bridges participatory action research, foresight, and artistic-research to develop immersive, co-created scenarios for collective future-making. With a transdisciplinary practice spanning happening and performance direction, AI-driven storytelling, curatorial design, and documentary film, I specialize in integrating AI-driven tools into performance and participatory research creating experimental frameworks for imagining, visualizing, and staging alternative futures in collaboration with diverse communities.

Over the past five years, I have secured competitive fellowships and grants from programs such as the Canada First Research Excellence Fund (CFREF), SSHRC-administered programs, the Programa Giner de los Ríos, and Concordia University, alongside multiple cultural production supports from UNESCO-linked initiatives and European arts councils. I have led five major transnational research-creation projects across Spain, Colombia, Austria, and Canada, produced over 40 exhibited works in eight countries, and had my research accepted for presentation at 7 peer-reviewed international conferences, including IFTR, PSi, CIRS, and UAAC.

CORE COMPETENCIES

AI & Computational Tools for Artistic Research — Expert in integrating AI into creative and research workflows, including text-to-image (Midjourney, Black Forest Labs Flux), text-to-video (Kling AI), large language models (ChatGPT/GPT-4, LLaMA), and sound/music generation (SunoAI). Skilled in AI-powered image and video enhancement (Topaz AI), research-oriented AI tools (Elicit, SciSpace, Semantic Scholar, Research Rabbit, Stanford STORM), and building multi-modal pipelines for participatory, speculative projects.

Research & Foresight	Artistic & Curatorial Practice	Community Engagement
Author of <i>Futures Ethno-methodology</i> ; expertise in experiential futures, UNESCO’s “Literacy of Futures,” and scenario building.	Happening and performance direction, canovaccio scriptwriting, and ritualized interventions. Using festivity, ritual, and performance as frameworks for co-creation, dialogue, and collective imagination.	Intercultural, conflict-sensitive facilitation and mediation with Indigenous, diasporic, post-conflict, activist, artistic, scholarly and heritage-bearing communities.
Participatory & art-based action research: Designing cross-cultural, community-driven methodologies.	Curatorial design & exhibition production: Symposia, exhibitions, and artistic programs.	Workshop design & delivery: interdisciplinary labs on futures, creative cities, and peacebuilding.
Narrative & visual storytelling: Multi-modal design for speculative futures across text, image, and performance.	Project Leadership: Grant writing, multi-partner project management, and workshop facilitation.	Designing participatory, policy-adjacent platforms for cultural heritage and community futures.

EDUCATION

PhD in Human and Social Sciences (Graduated with Distinction) <i>Universidad Nacional de Colombia, Bogotá</i> Thesis: <i>Futures in the Present Continuous</i> : Developed a transdisciplinary method merging Art-Based Action Research with Social Foresight to explore decolonial future-making, collective temporality, and community imaginaries. Produced <i>PAN</i> , a series of documentary essays examining the future in	2018–2023
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Colombia (1647–2023). Supervisor: Prof. Dr. Paolo Vignolo.
<https://repositorio.unal.edu.co/handle/unal/84499>

Master Studies in Media Culture and Art Theories (coursework, non-degree)	2014–2016
University of Art and Industrial Design Linz, Austria Coursework toward PhD proposal under Prof. Dr. Karin Harrasser.	
Master Diplomstudium in Fine Arts (Graduated with Distinction)	2010–2014
<i>Thesis: The Uninvited: Interference, Infiltration, Questioning.</i> Supervisor: Prof. Hubert Lobnig. Transferred from Fine Arts, University of the Basque Country (Erasmus).	2008–2010

COMPLEMENTARY EDUCATION

CRS Summer Course on Forced Migration: Exploring the Intersections Between Forced Migration and Technology	June 2024
<i>Centre for Refugee Studies & Osgoode Hall Law School, York University, Canada</i> Explored intersections of migration and technology, AI, including panels on surveillance, refugee adjudication, and community-led innovation.	
Google UX Design Professional Certificate (coursework)	2024-present
<i>Google Career Certificates / Coursera</i> Core modules in UX research, interaction design, and prototyping.	
Visualizing Foodways Field School: Art, Food, and Food Systems from Hemispheric Perspectives	2023
<i>Hemispheric Encounters / Food Art Research Network, Mexico City</i> Embodied research on sustainable food systems through site visits, performances, and collaborations with collectives (e.g., Colectivo Amasijo, Cocina CoLaboratorio, and Mujeres de la Tierra).	
La Escuelita, Season 1: Speculative Infrastructures	2017
<i>Centro de Arte 2 de Mayo (CA2M), Madrid</i> Seminars and artist-led sessions on speculative infrastructures, climate crisis, and extractivism (Pedro Neves Marques, Jon Mikel Euba, Pablo de Soto). Directed by Manuel Segade, Julia Morandeira, Margarida Mendes.	

FELLOWSHIPS, RESIDENCIES & HONORS

“Visions of Tomorrow” — Multi-Institutional Postdoctoral Fellowships	2024–2026
Supported by the Canada First Research Excellence Fund (#CFREF-2022-00010) through the Connected Minds Program at York University (2024–2026), the Programa Giner de los Ríos at Universidad de Alcalá (2025), and a Postdoctoral Research Fellowship at Concordia University (2024).	
“PAN” — Research Fellowship & Honorable Mention	2020–2024
Supported by a Research Fellowship with Hemispheric Encounters: Developing Transborder Research-Creation Practices (SSHRC) in the Oralities Research Cluster at York University (2020–2022). Awarded an Honorable Mention for Most Significant Futures Work by the Association of Professional Futurists (APF) IF Awards (2024).	
“Los futuros del patrimonio” — Internal Research Grant & Fellowship, Faculty of Human Sciences & Faculty of Arts, Universidad Nacional de Colombia, Bogota	2021–2022
“I Council of Festive Devils” — Fellowship & Production Grant, Dirección de Patrimonio del Ministerio de Cultura de Colombia, X Encuentro Nacional de Patrimonio, Colombia	2019

“Alegorías de un bodegón” — Artist in Residence, Factoría L’Explose, Bogotá, Colombia	2018
“Shedding the Skin” — Cultural Fellowship, LinzIMPORT, Linz Kultur Förderungen, Austria	2016–2017
“Abstract Porn” — Honorable Mention, Palmarès Le Festival du Film de Fesses, Paris, France	2017
“Coreografía para una fiesta maldita” — Artist in Residence, RAUN Residency, Interdisciplinary Master's Degree in Theater and Performing Arts (MITAV), Universidad Nacional de Colombia. Supervisor: Rolf Abderhalden Cortés (Mapa Teatro)	2016
“The Dog is Missing” — Artist in Residence, Urhof20, Lab on Stage Collective, Grünbach am Schneeberg, Austria	2016
“Floating Carpet” — Residencies & Nomination Developed through artist residencies at Kulturpark West Augsburg (Germany) and Eleonore Schiff, Stadtwerkstatt Linz (Austria) (2012–2013), and with Leo Schatzl at Wellenklaenge Festival & Kunst im öffentlichen Raum Niederösterreich, Lunz am See (2013). Winner of the Best OFF Award Kunstuniversität Linz. Nominated for the Neptune Wasserpreis, Vienna (2013).	2012–2013
Erasmus Scholarship — Universität für künstlerische und industrielle Gestaltung Linz	2010–2011

ACADEMIC AND PROFESSIONAL APPOINTMENTS

Postdoctoral Visitor <i>Connected Minds Program, School of the Arts, Media, Performance & Design, Department of Theatre and Performance, York University, Canada</i> SSHRC-funded research on artistic methodologies and AI, supported by the Canada First Research Excellence Fund (#CFREF-2022-00010). Supervisor: Prof. Dr. Laura Levin, with co-supervisors Dr. Shauna Janssen (Concordia University), Patricio Dávila (York University), and Michael Wheeler (Queen’s University).	2024–2026
Visiting Scholar <i>Institute for Latin American Studies (IELAT), Future Studies Laboratory, University of Alcalá, Spain</i> Funded by a Spanish National Programa Giner de los Ríos. Supervisor: Dr. Teresa López-Pellisa	Dec 2025 Jan 2026
Postdoctoral Research Fellow <i>Centre for Interdisciplinary Studies in Society and Culture (CISSC), Faculty of Arts and Science, Concordia University, Canada.</i> Supervisor: Dr. Shauna Janssen, Dr. Mark J. Sussman	2025
Postdoctoral Research Fellow <i>Performative Urbanism Lab for Spatial, Social, and Scenographic Experimentation (PULSE), Department of Theatre, Concordia University, Canada.</i> Funded by a Postdoctoral Fellowship from Concordia University. Supervisor: Dr. Shauna Janssen	2024
Research Assistant <i>Hemispheric Encounters, York University, Canada</i> Appointed as research assistant for <i>Developing Transborder Research-Creation Practices</i> , a SSHRC Partnership, contributing to the Orality Research Cluster.	2022
Visiting Doctoral Researcher <i>Spanish National Research Council (CSIC), Centro de Ciencias Humanas y Sociales (CCHS), Spain</i> Project: Game as a Cognitive Tool for Future Thinking. Supervisor: Dr. Antonio Lafuente.	2021

Visiting Professor (Guest Lecturer) <i>Programa Salón Cano, Faculty of Arts, Universidad Nacional de Colombia, Bogotá</i> Designed and taught an artist-in-residence-style course combining individual projects and a collective site-specific curatorial intervention with Estación Cultural de los Oficios – ECO. Adapted outputs to online exhibition (COVID-19).	2020
Assistant Professor <i>School of Visual Arts, Faculty of Arts, Universidad Nacional de Colombia, Bogotá</i> Led Final Degree Project (bachelor's thesis) course, developing methodologies for artistic and curatorial research. Supervisor: Prof. Mario Opazo Cartes.	2019–2020
Co-founder & Foresight Consultant <i>121 Consultancy</i> Designed methodologies and scenarios for sustainable professional futures in art, design, and cultural industries.	2019–2022
Lecturer <i>Faculty of Art and Graphic Design, Universidad Jorge Tadeo Lozano, Bogotá</i> Taught <i>Portfolio</i> course on image analysis, advertising communication, and Design Thinking.	2018
Invited Lecturer — Scenic Creation <i>Institute of Contemporary Dance, Anton Bruckner Private university, Linz, Austria</i> Co-directed conceptual and narrative development for 3rd-year dance students. Guided the creation of a 20-minute performance inspired by Schopenhauer's <i>Porcupine Dilemma</i> . Performed publicly at Anton Bruckner Privatuniversität Theater, Redsapata Linz, and Spinnerei Kunstraum.	2014
Event & Stage Director, Programmer & Co-Director — Dokapi <i>Austrian National Union of Students (ÖH), University of Art and Industrial Design Linz, Austria</i> Co-directed and programmed 40+ events (happenings, performances, cook-in-Residency) at this artist-run stage and hub for experimental practice. Managed a 17-person team and established Dokapi as a recognized platform within Linz's art scene.	2013–2015

RESEARCH PROJECTS

Principal Investigator — Visions of Tomorrow & Kairoi <i>Postdoctoral Research Project, Connected Minds Program, York University, Canada</i> Postdoctoral artistic research exploring peace imaginaries and post-conflict futures in Colombia through participatory design, AI-assisted visualizations, and immersive environments. <i>Kairoi</i> , an embedded online serious game, engages Colombian diaspora communities in co-creating futures via text-to-image AI, a dynamic countdown calendar, a hope index, and interactive data visualizations. <i>Funding</i> : SSHRC, Canada First Research Excellence Fund (#CFREF-2022-00010), Concordia Postdoctoral Fellowship, Giner de los Ríos Grant.	2024–2026
Co-Principal Investigator — Sowing Environmental Peace in the Amazon Frontier <i>Colombia</i> Independently initiated Participatory Action Research prototype investigating how campesino-settlers, Inga communities, and ex-combatants envision and build environmental peace in Caquetá. Designed an AI-powered participatory prototype for multi-temporal futures using text-to-image generation, voice-to-text storytelling, and narrative weaving. <i>Outputs</i> : Prototype platform, foresight workshops, narrative documentary training. <i>Affiliations</i> : York University (Connected Minds), National University of Colombia, UNESCO Chair in Sustainability and Indigenous Rights.	Since 2022
Principal Investigator & Executive Producer — PAN <i>Doctoral Research Project, Universidad Nacional de Colombia, Bogotá</i>	2019–2023

Part of my PhD, *PAN* is a series of documentary essays exploring Colombian futures (1647–2023) through performance, gesture, and interviews with scholars, artists, and cultural agents. Led multidisciplinary teams in research-creation, financing, and dissemination. *Funding*: Universidad Nacional de Colombia, SSHRC Research Fellowship Hemispheric Encounters, Colombian Ministry of Culture, Museo Colonial y Santa Clara, Fundación Crear.

Co-investigator & Research Group Leader — *The Futures of Heritage* 2020–2022

Faculties of Arts and Human Sciences, Universidad Nacional de Colombia

Co-designed curatorial methodologies and led a research group documenting Latin American social scenographies (2019–2020), creating an audiovisual archive on imaginaries of possible and desirable futures. *Funding*: UNAL Research Grant.

Co-Principal Investigator & Event Coordinator — *Metágora 2019–2039* 2019–2020

Universidad Nacional de Colombia & UNESCO, Bogota

Co-designed and coordinated *Metágora*, a platform for debating the future of Intangible Cultural Heritage as part of UNESCO's XIV Intergovernmental Committee Meeting. Produced collaborative dialogues and policy recommendations on heritage, gender, and sustainability. *Funding*: Vice-Rectorate of Research, UNAL.

Principal Investigator, Producer, Scriptwriter, Co-curator & Stage Director — *I Council of Festive Devils: To Celebrate the Futures of Humanity* 2019

Universidad Nacional de Colombia, Museo Santa Clara & UNESCO 14COM, Bogota

Conceived and staged large-scale action-research happening (21 performances) reimagining intangible heritage through UNESCO's *Literacy of Futures* framework. *Achievements*: Featured by AFP (*The Guardian* "Best Photographs of the Day"), Telemundo. *Funding*: Dirección de Patrimonio Cultural (Colombia), Museo Colonial y Santa Clara.

Principal Investigator & Cluster Coordinator — *Fiesta-Futuro* 2019

Images of the Future Laboratory, SensoLab (Pontificia Universidad Javeriana) & Espacio Odeón, Bogotá

Led a speculative lab on festivity, memory, and embodied imagination. Designed and facilitated an experimental month-long workshop developing future prototypes with 10 participants.

Funding: Bogotá City Hall, Centro Ático, Espacio Odeón.

Principal Investigator & Co-producer — *Floating Carpet* 2011–2012

Independent Research-Creation Project, Austria, Spain

Explored the material, design, and cultural origins of Persian carpets, resulting in an installation series using wine-pigmented cork. *Exhibitions*: Loose Harbour (OÖ Kulturquartier), Floating Village (Kunstraum Goethestrasse), Kulturpark West Augsburg, Wellenklaenge Festival, Eleonore Schiff (solo). *Recognition*: Nominee, Neptune Wasserpreis; Best OFF Kunstuniversität Linz.

SELECTED ARTISTIC & CURATORIAL WORKS

Artistic Director & Co-creator — *Exotische Provinz Frühschoppen (within gula gula)* 2025

Festival der Regionen, Braunau am Inn, Austria

Multi-layered project merging a Frühschoppen installation, "Speculative Fermentation" workshop series, and a meal-exhibition with live Austro-Caribbean Musikkapelle. Featured **AI-generated imagery, sound compositions**, and *Loco Loco*, a collaboratively brewed festival beer cross-pollinated with tropical influences.

Principal Investigator, Artistic Director & Executive Producer — *PAN* 2019–2023

Colombia, Chile, Austria

Conceived, directed, and produced a five-chapter series of documentary essays exploring Colombian futures (1647–2023) through performance, gesture, and interviews with activists, scholars, artists, and cultural agents. Led multidisciplinary and technical teams in research-creation, artistic direction, financing, and dissemination. *Funding*: Universidad Nacional de Colombia, Hemispheric Encounters,

Colombian Ministry of Culture, Museo Colonial y Santa Clara, Fundación Crear. Multiple venues: Retrospectiva 20/40, Museo Santa Clara, Bogotá; Klukyland Artist-Run Space, Vienna; The Coop (Hemispheric Encounters), online platforms.

Artistic & Performative Director, Scriptwriter, Technical & Visual Designer — *Fantasy Island (within gula gula)* 2020

ARS Electronica Festival, [Sound Campus](#), Linz, Austria

Conceived, scripted, and directed an immersive performance-installation integrating live action, experimental sound, and Metaverse-based environments. Led all visual, video, and technical design, creating a multi-sensory journey exploring virtuality, festivity, and embodiment at the threshold of lockdown.

Principal Investigator, Stage Director, Producer, Scriptwriter & Co-curator — *I Council of Festive Devils: To celebrate the Futures of Humanity* 2019

Official Academic Program, UNESCO 14COM, Bogotá, Colombia

[Three-act participatory happening](#) across a convention center, a baroque church, and Bogotá's presidential street, engaging 120+ heritage guardians, artists, and scholars to re-signify Colombian heritage amid national social unrest. Co-created Animal Planet, a satirical ethnographic intervention with journalist Santiago Rivas and Afro-Colombian cultural bearers. Partners & Support: Ministerio de Cultura de Colombia, Museo Colonial & Santa Clara, ECO Estación Cultural de los Oficios.

Principal Investigator, Performance Director & Workshop Designer — *Agua del Futuro* 2019

XI Hemispheric Institute International Encounter, UNAM, Mexico City

Co-designed and produced a [Participatory foresight performance](#) turning UNAM's "pumabus" into a time machine to a fictional 2040 water crisis celebration. Led the workshop process (*Metafiesta*), coordinated participants, and documented the project in collaboration with the Hemispheric Research Group *Play, Celebration, and Power*.

Co-Director & Stage Designer — *Alegorías de un Bodegón (with Arnulfo Pardo Ravagli) (Artist in Residence)* 2018

Factoría L'Explose, Bogotá, Colombia

Co-directed and performed in a choreographic and sensory exploration of the still-life genre, reimagined as a living tableau. Led stage design and collaboratively developed the movement language, blending tropical surrealism with art-historical references from Diderot to LaChapelle. Performers: Arnulfo Pardo Ravagli, Alejandro Pénagos.

Artist, Performer & Editor — *Abstract Porn (as Alex de Europa)* 2018

Festival du Film de Fesses, Paris, France

Conceived, performed, filmed, and edited a softcore audiovisual experiment exploring the boundaries of erotic imagery and sound. Screened at the 4th Festival du Film de Fesses and awarded an Honorable Mention. The work has been exhibited across multiple venues since its release.

Concept Creator, Scriptwriter & Stage Director — *The Geek Chefs (within gula gula)* 2017

Sankt Interface Festival, Interface Cultures Department, University of Arts and Design Linz, Austria

Conceived and directed a [live-broadcast cooking show performance](#) commissioned by the Sankt Interface Festival. Developed scripts, designed the stage and menu, and created absurdist "recipes" such as flambéed computer condensers and fried computer mice, blending performance art with satirical culinary spectacle.

Principal Investigator, Concept Creator & Stage Director — *Coreografía para una fiesta maldita* 2016

Residencia RAUN 2016, Carrera 7a and Universidad Nacional de Colombia, Bogotá

Workshop, performative and ritual action, and public-space intervention presented on 12 October 2016 during the *Marcha de las Flores*, a nationwide demonstration for peace led by Indigenous communities following the plebiscite vote against the peace agreement.

Co-Investigator, Co-curator & Co-producer — *Shedding the Skin: What is the Future of Arts in a Post-Industrial Society?* 2016–2017

AFO Architecture Forum Upper Austria, Linz

A year-long research-creation program combining an artistic residency, collaborative research, a public exhibition, and a sound happening, exploring the role of art in post-industrial, media-saturated societies. Fostered translocal dialogue between Linz (AT) and Bilbao (ES) by convening six international artists, a Basque curator, and local practitioners. Funding & Partners: Linz Kultur Förderungen, AFO Architecture Forum Upper Austria, Eleonore Schiff Initiative, Ayuntamiento de Bilbao, Instituto Vasco Etxepare, Dorf TV, Radio FRO, STWST Stadtwerkstatt Linz.

Artist & Producer — *Why So Happy?* 2016

Public Space Installation, Upper Austria

Conceived, produced, and installed a political [poster intervention](#) interrogating the performativity of happiness during the Austrian presidential elections. Conducted fieldwork collecting photographic material across Upper Austria, created collages, and installed them in multiple public spaces.

Co-Director, Videographer & Editor — *The Dog is Missing* 2016

Sala Teatro Seki Sano, Bogotá, Colombia

Co-directed and co-staged a [six-part choreographic video](#) sestina co-created with the Lab on Stage collective during an artist residency at Urhof20 Theater (Austria). Led filming, editing, and location selection, documenting collaborative movement explorations.

Principal Investigator, Curator & Producer — *Metafiesta: Politics of Ecstasy* 2016

University of Art and Design Linz, Austria

Curated hybrid symposium-festival combining five academic conferences and five performances on festivity as cultural-political imagination. Published in *GfK Magazine*. Participants: Prof. Dr. Karin Harrasser, Prof. Dr. Martin Zillinger, Dr. Anja Dreschke, Marissa Lobo, Sam Bunn, Jeff Boudreaux Brass Band, among others.

Installation Series — *Tenia Simbionte: The Found Catalog (with César Escudero Andaluz)* 2015

LENTOS KunstMuseum, LEOPOLD Museum, bb15 Space for Contemporary Art, Linz & Vienna, Austria

Co-conceived and executed parasitic [interventions](#) inserting “excluded” works into Austrian museum catalogs via QR codes critically examining institutional authority and representation.

Artist — *Prokrastinieren und Abschalten (with César Escudero Andaluz)* 2014

MemphisMemphis Gallery, Linz, Austria

A commissioned [public-space intervention](#) mimicking the official aesthetics of Linz city information billboards.

Artistic Director & Performer — *Fetish for Food (within gula gula)* 2014

TransPorno Symposium, University of Art and Design Linz, Austria

Conceived, directed, and performed a site-specific participatory performance exploring desire, disgust, and the politics of consumption through queer and post-feminist lenses. Designed and constructed a “[glory-hole](#)” dining installation, co-created the menu, and staged the feeding experience as a provocative sensory intervention.

Artist — *The Uninvited (Solo Exhibition)* 2014

Nomadenettappe Gallery (now MemphisMemphis), Linz, Austria

Solo exhibition presenting my MA thesis project *The Uninvited*, an installation exploring interference, infiltration, and institutional critique through site-specific spatial interventions.

Principal Investigator, Curator & Co-producer — *TransPorno: Porn, Trans and Artistic Practices* 2014

University of Art and Design Linz, Austria

Co-curated a hybrid symposium and performance program addressing queer theory, post-feminist

politics, and post-pornographic practices. Organized academic conferences, a workshop, public actions, and seven performances, leading to the creation of a new theoretical course on post-pornography in the Department of Cultural Studies. *Funding*: Austrian National Students' Union (ÖH).

Curator — *Noise & Lo-Fi Series*

2013–2015

University of Art and Design Linz

Curated and produced a series of 6 experimental events at the University of Art and Design Linz, focusing on noise music, lo-fi sound practices, and experimental instrument-building. Brought together university-based artists and international performers to explore the intersections of sound art, performance, and DIY lutherie.

Principal Investigator, Artist, Producer — Installation: *Floating Carpet*

2012–2018

Multiple venues: *Messschiff Eleonore Linz* (solo exhibition); *Kulturpark West Augsburg*; *KunstRaum Goethestrasse* xtd, Linz; *Wellenklaenge Festival*, Lunz am See; *Loose Harbour* (by Leo Schatzl), *Höhenrausch 2018*, OÖ Kulturquartier, Linz

[Large-scale floating sculpture](#) built from 12,500 recycled wine corks and one kilometer of rope. Its design, drawing on the wine's pigmentation and nomadic production processes, referenced waves, animals, people, and a compass. Installed on water, the piece oscillated between stillness and movement.

PUBLICATIONS & COMMISSIONS

De las Heras, A. (2026). *Futures Ethnomethodology: Case Studies in Participatory, AI-Driven Artistic Research*. [Publisher TBA].

De las Heras, A. (2025). "*I Concilio de Diablos Festivos*." In *Retrospectiva 20/40* (Exhibition Catalog). Museo Colonial, Bogotá. (Commissioned curatorial essay.)

De las Heras, A. (2023). *Futuros en el presente continuo*. [Doctoral dissertation](#), Universidad Nacional de Colombia.

De las Heras, A. (2022). "*I Concilio de Diablos Festivos*." *Revista Los Carochos*, pp. 34–38.

De las Heras, A. (2020). *Cuando sueño con el río*. Editorial NORMA. ISBN: 9789580017196. (Commissioned children's book on cultural and environmental imaginaries of the Magdalena River).

De las Heras, A. (2016). "*Metafiesta: Politics of Ecstasy*." *gfk Magazin der Gesellschaft für Kulturpolitik*, "MITTE", p. 24.

De las Heras, A. (2016). "*El Espejo Mágico*." *Revista Los Carochos*, p. 6.

Exhibition catalogue (2013): *Kunst im öffentlichen Raum Niederösterreich*, Band 11: 2011–2013. Verlag für moderne Kunst. (Includes Floating Carpet)

Exhibition catalogue (2012): *Der Käfig ist auf und der Zoo zu*. Exhibition catalogue, Stadtwerkstatt Linz. (Includes documentation of Floating Carpet project.)

PRESENTATIONS & CONFERENCE CONTRIBUTIONS

De las Heras, A. (2025). *Kairoi: Diasporic imaginaries, AI Media, and Speculative Peacebuilding from the Margins*. Media exhibition & roundtable presentation at *Marginal Futurisms: Media Exhibition and Round Table*, Universities Art Association of Canada Conference. (Peer-reviewed.)

De las Heras, A. (2025). "Cruzo, Cruising, Crossroads: Reimagining Post-Conflict Futures through Collective Visions." Paper presented at *Performance Studies international (PSi #30)*, Fortaleza, Brazil (Peer-reviewed.)

De las Heras, A. (2025). "Visions of Tomorrow: Collective Futures for Colombia." Paper presented at the *17th International Conference on Social Representations*, Brest, France. (Peer-reviewed.)

De las Heras, A. (2025). ""Ekstasis and Subversion: Festive Devils and the Carnival of Futures." Paper presented at the IFTR 2025 Annual Conference, Working Group on Embodied Research, University of Cologne, Germany. (Peer reviewed).

De las Heras, A. (2025). "Visions of Tomorrow." Presented at *Concordia University Postdoctoral Showcase*, Montréal. (Peer-reviewed.)

De las Heras, A. (2024). "Visions of Tomorrow." Presentation at *PULSE Research Lab, Concordia University*.

De las Heras, A. (2024). *Visions of Tomorrow: Exploring Fiestas and VR in Shaping Colombia's Post-Conflict Future*. Paper presented at the Theatre & Architecture Working Group, International Federation for Theatre Research (IFTR) Annual Conference, University of the Philippines Diliman, Quezon City, Philippines. (Peer-reviewed)

De las Heras, A. (2023). "PAN." Presented at *The Coop: HEN Hangouts, Hemispheric Encounters*.

De las Heras, A. (2020). Presentation 'I Council of Festive Devils' at "Curso Contexto: Fiestas Populares, Carnaval, Sociedad y Arte Popular." Universidad Nacional de Colombia.

De las Heras, A. (2019). "La práctica al revés." Panel presentation, *XI Encuentro Hemisférico de Performance y Política*, Antiguo Colegio San Ildefonso, CDMX.

De las Heras, A. (2018). "Arte en el Espacio Público." Festival *Interludios*, Universidad Pedagógica Nacional, Bogotá. Lecture on public art as a generator of identity territories and as a framework for establishing liminal spaces and temporalities.

WORKSHOP FACILITATED & PUBLIC PROGRAMS

Speculative Fermentation Series — *Exotische Provinz Frühschoppen* 2025

Festival der Regionen, Braunau am Inn, Upper Austria

Designed and curated three workshops on fermentation, foraging, and culinary speculation (*Berry Pleased to Eat You!*, *They See Me Rollin'*, *They Dreamin'*, *Deep-Fried Utopia*) on fermentation, foraging, and culinary speculation as cultural-artistic practices, and led a picnic-based session with 20 HAK Braunau students (*Realistische Träume?*), turning the festival's concept of "realistic dreams" inside-out —asking whose dreams get served, who's eating, and whether imported aspirations should even be on the menu.

The Future of Creative Cities

Jun–Jul

Universidad del Rosario & Leibniz Universität Hannover, Bogotá, Colombia

2022

Designed and coordinated the collaborative workshop "[A World Without Art Funding](#)" producing five speculative scenarios and strategies, later published in *The Future of Creative Cities*.

PEPA (Patrimonio, Escenarios, Portadores y Agentes)

Oct 2019–

Universidad Nacional de Colombia, Bogotá, Colombia

Jan 2020

D Led a research-creation workshop envisioning cultural heritage futures in a 20-year horizon; coordinated a multidisciplinary team and produced a policy-oriented proposal.

Metafiesta: "[La Fiesta That Talks \(and Laughs at\) Itself](#)"

Jul 2019

XI International Encounter "The World Upside Down: Humor, Noise and Performance," Hemispheric

Institute of Performance and Politics, NYU, Mexico City

Explored festivity and satire as critical tools; culminated in the immersive public action *Agua del Futuro* at UNAM addressing climate change and water scarcity. Special guest: Prof. Emeritus; Editor, Richard Schechner.

Fiesta as a Strategy of Joy

Oct–Nov

Maestría Interdisciplinar en Teatro y Artes Vivas (MITAV), Universidad Nacional de Colombia, Bogotá

2016

Facilitated a workshop on festivity as resilience, culminating in a public action and the performance *Choreography for a Cursed Fiesta*.

Über Gemütlich: A Workshop on the Right to Be Lazy

June 2016

Universität für künstlerische und industrielle Gestaltung Linz, Austria

10-hour participatory workshop exploring the politics of leisure through collaborative performance, inspired by Paul Lafargue's *The Right to Be Lazy*.

Graduate Jury — MFA Final Presentations

Oct 2016

Maestría Interdisciplinar en Teatro y Artes Vivas, Universidad del Atlántico, Barranquilla

Served as juror for final MFA presentations, providing feedback and evaluation.

Appropriationism as a Tactic of Cultural Production

June 2015

Memphismemphis Gallerie Linz, Austria

Intensive workshop exploring appropriation strategies in contemporary cultural production.

Swarm, Perform, Explore: How to Sense the City

Aug 2012

LIWOLL: Art Meets Radical Openness Festival, Linz, Austria

15-hour workshop on swarm intelligence and public-space performance. Culminated in a collaborative intervention with Expanderrr Collective.

INSTITUTIONAL AFFILIATIONS & INDEPENDENT COLLECTIVES

Postdoctoral Research Fellow — PULSE: Performative Urbanism Lab for Spatial, Social, and Scenographic Experimentation, Concordia University, Canada

Since 2024

Postdoctoral Research Fellow — CISSC: Centre for Interdisciplinary Studies in Society and Culture, Faculty of Arts and Science, Concordia University, Canada

Since 2024

Research Affiliate — COHDS: Centre for Oral History and Digital Storytelling, Concordia University, Canada. COHDS explores the links between oral history, digital media, the arts and education.

Since 2024

Member — Laboratorio de Estudios del Futuro, Universidad de Alcalá de Henares, Spain.

Since 2024

Co-founder & Treasurer — [Ferment This!](#) Association for the Promotion of Art, Culture, and Science through Fermentation, Austria

Since 2024

Member — Next Generation Foresight Practitioners (NGFP) Network

Since 2024

Research Assistant — Hemispheric Encounters: Developing Transborder Research-Creation Practices

Since 2022

Research Affiliate — Hemispheric Institute Research Group 'Play, Celebration, and Power'.

Since 2019

Founder & Member — [gula gula](#) Collective, staging a sensory rebellion blending food, politics, and performance

Since 2013

Co-founder & Co-curator — [Expanderrr](#) Collective, using research-creation, performance, and urban interventions to explore sociopolitical transformation in public spaces.

2010–2012

LANGUAGES

Spanish — Mother tongue

English — Full Professional Fluency (Advanced Certificate, University of Michigan (2000); C1–C2 TOEFL iBT & Oxford University Online Placement Test (2017))

German — Intermediate (B1 Zertifikat Deutsch Österreich, Prüfungszentrum VHS Linz, 2014)