

# Artistic Research Days

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days

27-28-29 Sept. 2023

● Abstracts & Bio

29 Sept. European Researchers' Night

● ● Academy of Fine Arts of Rome

Campo Boario, Largo Dino Frisullo + TEAMS ●

PARTNERS:



PARTNER FOR THE 'EUROPEAN RESEARCHERS' NIGHT:



REGIONE LAZIO

# September 27, 2023

# ARTISTIC RESEARCH DAY #1

## Disseminating Artistic Research

### Approximating Borders: Artistic Research in Practice

**Ádám Albert, Eszter Lázár, Dániel Máté, Edina Nagy (MKE, Budapest)**

Artistic research has been the subject of many books since its inception, focusing mainly on the definition and theoretical challenges of the field. The publication developed within the framework of the EU4ART\_*differences* project by the editorial team of the Hungarian University of Fine Arts took a different approach, focusing on different research methods in relation to artistic practices and offering them the opportunity to narrate their process in their own way, using not only text but also visual material. These contributions, written by a wide range of artists from different countries, are accompanied by short theoretical inserts to contextualize and define the field in which these texts could be interpreted. During the talk, members of the editorial team will present the concept of the publication, the editorial process, and what conclusions can be drawn about the current state of artistic research from the wide variety of artistic and theoretical contributions.

**Ádám Albert** is an artist, educator and researcher. He is an Associate Professor and head of the Department of Artistic Anatomy, Drawing and Geometry at the Hungarian University of Fine Arts in Budapest. Currently, he is heading the Hungarian work packages of "H2020 EU4ART\_*differences*, artistic research in Europe". Between 2017 and 2020 he was the leader of the research project: "Artistic research and cooperation — Inter- and cross-disciplinary projects, research infrastructure development and capacity enlargement at the Hungarian University of Fine Arts".

Albert works in a variety of media, often using forgotten craftsman techniques, typically working with materials from private and institutional archives. His works are featured in the permanent collection displays at the Hungarian National Gallery and Ludwig Museum - Contemporary Art Museum Budapest.

**Eszter Lázár** is a curator and associate professor based in Budapest. She holds a PhD in cultural studies. In addition to teaching in the Department of Art Theory & Curatorial Studies at the Hungarian University of Fine Arts, she curates exhibitions and collaborates on projects (e.g. Residency Under Investigation at tranzit.sk, Bratislava, 2017; curated by, 2018 in Vienna with Edina Nagy; The Blue Room with artist duo Technica Schweiz, 2019). She was a researcher in the Film Section of the international RomArchive project. She joined the curatorial team of the OFF-Biennale Budapest in 2019 and with the collective, she took part in the Documenta XV in 2022. She has been a senior researcher in the EU4ART\_*differences*.

**Dániel Máté** is an artist, researcher, and a current doctoral student at the Hungarian University of Fine Arts. His artistic and research practice primarily deals with the questions of ideology and politics in relation to dwelling and the overall material conditions of housing as well as the body inhabiting these spaces. His works range from photography to large-scale installations.

**Edina Nagy** is a freelance art critic and independent curator based in Budapest. She currently works as a senior lecturer at the Department of Aesthetics at Eötvös Loránd University Budapest where she completed her PhD in 2016. She is a guest lecturer at the Department of Art Theory at the Hungarian University of Fine Arts. She has curated various exhibitions; she collaborated with Eszter Lázár in two projects for the OFF Biennale 1-2 Budapest and the exhibition *Zeitgeistlos* (Curated by, Vienna 2018). She is currently involved in an H2020 project on artistic research as part of the EU4ART Alliance.

### A Paper Hypertext for EU4ART\_*differences*

**Marco Contini (Kappabit), Veronica Di Geronimo (EU4ART\_*differences*), Elena Giulia Rossi (EU4ART\_*differences*)**

The presentation will unveil the first chapter and methodology of an editorial work conceived as a complementary tool to the documentation of the EU4ART\_*differences* project, with a particular focus on artistic research projects. The publication relies on the QR-BOOK™ technology, designed by Kappabit as a tool to extend the print format to multimedia materials in a scientifically controlled manner over time, with a content preservation system.

The QR-BOOK™ technology allows one to perceive the book as an active device that connects various channels, creating a hybrid format that bridges the gap between the worlds of print and digital in an engaging mix of texts, videos, and various online resources and materials, all accessible via QR codes.

The system, ensuring constant accessibility, content stability, and adaptability to future updates, offers a dynamic and ongoing narrative that can adapt and grow over time, blurring the boundaries between documentation, dissemination, and future exploration of the initiatives of the European project EU4ART\_*differences*.

**Marco Contini** is the founder and CEO of Kappabit S.r.l., a company that, since its foundation in 2010, has established itself as a reference point in the field of ICT, publishing, and communication, promoting the study of the relationship between art and technology. The publishing activity of Kappabit shows a preference for

contemporary art and media art, distinguishing itself by the adoption of innovative solutions, among which the format called QR-BOOK™ stands out. Through a specific algorithm specially designed, it allows them to equip their printed publications with special devices aimed at enhancing an "augmented" reading experience, thanks to the combined and integrated interaction of multimedia, audiovisual, and musical content, and to update their external references at any time, if, as often happens with online content, these were no longer available.

**Veronica Di Geronimo** is currently Junior Scientist at Academy of Fine Arts in Rome for the European Project EU4ART\_*differences*, and PhD Candidate in Art Theory at Peking University of Beijing. She got a BA in art history and a MA in contemporary art history at Rome University La Sapienza. She has been visiting students abroad and she worked in the Communication Department of the National Gallery for Modern and Contemporary Art (Rome). Her PhD research focuses on globalization phenomenon related to Chinese Contemporary art. Among her recent academic interests Sci-Art methodology and new media.

**Elena Giulia Rossi** is currently Professor at the Academy of Fine Arts in Rome and Editorial Director of Arshake ([www.arshake.com](http://www.arshake.com)). Her research explores interdisciplinary and transdisciplinary areas, at the crossroads between biology, technology and science. These paths have meant that her work experience, moving between practice and theory, has merged with the work of museums, galleries, magazines and newspapers, the online platform Arshake([www.arshake.com](http://www.arshake.com)) and the Academy of Fine Arts in Rome. She is the author of *Mind the Gap. La vita tra bioarte, arte ecologica e post internet* (postmedia.book, Milan 2020).

## **Experiential Aesthetics. New Research Methodologies in Art and Science**

### **Raitis Smits (LMA | RIXC, Riga)**

In response to pressing contemporary climate condition and the need for interdisciplinary dialogue, this presentation explores the creation of two immersive artworks that take advantage of scientific data and digital technology to create new experiences. The artworks *Atmospheric Forest* (2020) and *Deep Sensing* (2023), realized by Raitis Smits and Rasa Smite, are examined as case studies to articulate the transformation of artistic experimentation into comprehensive artistic research. *Atmospheric Forest*, created in collaboration with Swiss climate and forest scientists, is a VR artwork visualizing the intricate interplay between forest emissions, climate change, and the atmosphere. *Deep Sensing*, produced with Latvian radio astronomers and space scientists, interrogates relationships between cosmic data and climate research through visual and auditory patterns depicting the interaction between solar radiation, space weather, and the ionosphere. The collaborations between artists and scientists facilitate deeper understanding of research topics like climate change and advance the potential for creating immersive experiential artworks, broadening interdisciplinary collaborations and paving the way for future research.

**Raitis Smits**, PhD, is a pioneering artist, educator and founding director of the RIXC Centre for New Media Culture in Riga. He is also the curator of the annual RIXC Art Science Festival and teaches as an associate professor at the Art Academy of Latvia and as a guest lecturer at MIT ACT. In 2017 he was a Fulbright Researcher at the Graduate Center in NYC. Smits frequently collaborates with Rasa Smite on art projects exhibited worldwide, including at Post MoMA, Futurium Museum, Venice Architecture Biennale, Ars Electronica Center, and others. Smits' contributions to art have earned him prestigious awards such as the PRIX Ars Electronica, the Award of Excellence from the Latvian Ministry of Culture, the Falling Walls Award, and multiple nominations for the Purvitis Prize and the World Technology Award.

## **Sharing Artistic Research: Peers'n'differences**

*Peers'n'differences* is a format conceived by The Academy of Fine Arts in Dresden for all the partner academies in order to make creative practice and research visible, enabling young researchers to open their projects to discussion with mentors and the public at large.

### **Observation through Data, So that No One Suffers From It**

#### **Martin Vizbulis (LMA Riga)**

Martin Vizbulis' research navigates the intersection of technology and society, focusing on the role of observation as a method. As technology evolves, it expands the scope of observation, raising critical concerns about sensitive information entering the public domain. To navigate this, Vizbulis eschews direct visual and auditory technologies such as video and audio in favour of sensor-based observation. Using various sensors, microcontrollers process the collected data, which is then stored on servers. Using visualisation tools, he examines situations in different locations and selectively creates visual linear narratives from these observations. His aim is to portray the world from the perspective of a machine.

In an age of information overload, Vizbulis's approach offers a unique way to observe spaces where traditional methods may be hindered by sensitivity, ensuring unbiased observation without compromising personal data.

**Martin Vizbulis** is a distinguished graduate of the Riga College of Applied Arts and the Art Academy of Latvia, is a dedicated researcher and educator. With a solid foundation in wood design and visual communication, he has expanded his repertoire by working in the Academy's Digital Technology Lab and leading cutting-edge research. Invited to teach an experimental composition course in the Environmental Art Department, Vizbulis eventually rose to head the department. After several years in the academy, Vizbulis returned to his creative roots, exploring modern technologies such as electronics, sensors, controllers and data visualisation. He is currently pursuing a professional doctorate focusing on the development of non-invasive methods for visualising observational data, a testament to his innovative and ethical approach to research.

## **Metamaterial or Circular Material Studies**

### **Claus Schöning (HfBK Dresden)**

What happens to artworks after the exhibition? Where do the artworks or the materials from which they were made come from? Art has a transcendental claim, but what happens when art is to be composted? Art is finite and at some point it should be disposed of, just like all other things. The idea of sustainability is linked to an awareness of the finite nature of its use - art is no exception. This would be contradicted by many conservators, who rather focus on the preservation of art in their work. Are conservative efforts to understand culture and art compatible with the idea of sustainability? We will explore the extent to which art can be thought of as a cycle - not only in terms of content, but also, and above all, in material terms. To this end, industrially compostable art materials will be developed and their compostability demonstrated. For "Metamaterial", new formulations for paints will be produced and various material combinations will be investigated with regard to their compostability.

**Claus Schöning** holds a Bachelor's degree in Biochemistry from Freie Universität Berlin. He also obtained a diploma in Fine Arts from the Academy of Fine Arts in Dresden. Currently, Claus is a Meisterschüler under the guidance of Susan Philippsz and studying Art & Science at the University of Applied Arts in Vienna.

## **Fit into the Space**

### **Taemen Jung (HfBK Dresden)**

All organisms require biotic and abiotic environmental factors for survival (ecological niche). However, the most common interaction between species is competition for limited resources. Through competition, the Native and Nonnative Species adjust to and adapt to the new conditions of their realized niche.

In my artistic research, I explore the phenomenon of plant migration due to migrant populations, using the plant "Korean Perilla" as a metaphor for finding out the contemporary definition of "home" and longing for the right to appropriation of space.

**Taemen Jung** is an artist with an international background; she studied fine arts at Hongik University (Seoul, Korea) and at the Hochschule für Grafik und Buchkunst Leipzig. Since 2021, she has been studying postgraduate studies at the Academy of Fine Arts Dresden. She received scholarships and awards. Through her recent art, she addresses her desire for the right to appropriate space, as well as the longing for sedentariness. Based on these themes, the formal language of temporariness and transportability can be found in her works since 2018.

## **Hands of Perception. Drawing with and on Paper**

### **Ana Pireva (HfBK Dresden)**

The studio is the laboratory where expectations, knowledge and experiment serve the aesthetic demand. What happens when we change the laboratory? Tacit knowledge, social and cultural interaction, along with the material itself, turn also into a tool of practice. This is a short story about the progress of drawing practice into research about materiality. The occasion for this observation is working in workshops for paper-making and stone printing in different contexts and comparing the experience.

**Ana Pireva**, Dipl. Fine Arts, is an artist, born in Bulgaria, member of International Association of Hand Papermakers and Paper Artists (IAPMA) and currently a Maisterschülerin at HfBK Dresden. 2023 scholarship at the Stone Printing Workshop at Münchner Künstlerhaus and Kunstverein Röderh.

# September 28, 2023

## ARTISTIC RESEARCH DAY #2

### New Technologies for Cultural Heritage

#### To Protect and to Serve: Smart Materials and Advanced Techniques for the Cultural Heritage

##### Luca Tortora (INFN Roma Tre)

Preserving and understanding cultural heritage is a multidisciplinary endeavor that relies heavily on materials and advanced technologies. This talk explores the critical role these elements play in safeguarding our rich cultural legacy. Advanced materials science has introduced innovative solutions, such as nanomaterials and polymers that enhance the longevity and integrity of cultural artifacts. At the same time, advanced analytical technologies have revolutionized our ability to conserve and comprehend cultural heritage. Imaging techniques like multispectral analysis, XRF, FTIR, Mass spectrometry, Ion Beam Analysis can be fundamental to uncover hidden details, understand the chemistry of the artworks and the realization technique. These tools assist researchers coming from different fields in deciphering, for example, painting techniques, reconstructing historical sites, and even predicting preservation needs.

**Luca Tortora** is Assistant Professor at Roma Tre University, Research Associate at National Institute for Nuclear Physics (INFN) and National Research Council (IMM – CNR). He is Director of Surface Laboratory Roma Tre (LASR3) and PI of SMAC (Surface ModificAtion and Characterization group). Member of Italian Chemical Society. Delegate for INFN-RM3 in E-RIHS (European Research Infrastructure for Heritage Science), Distretto Tecnologico Beni Culturali Lazio, and Local Coordinator of RM3 INFN-CHNet (Cultural Heritage Network). He gained a degree in Chemistry from the University of Naples Federico II and a PhD in Chemistry from the University of Rome Tor Vergata. His research is focused on the synthesis and characterization of inorganic materials. He authored more than 70 publications with >1000 citations. LT has been PI and WP leader for several local, national, and international project in the CH field. Member of editorial committee of indexed journals in the field of the chemistry of materials.

#### New Digitization Methods for Determining States and Studying Materials and Techniques of Matrices

##### Rita Bernini (National Institute for Graphics)

In the field of engraving, a state is the different 'version' of a print due to the deliberate and permanent changes made to the corresponding matrix (metal, wood, stone) in the course of different print runs.

Copperplates have undergone numerous modifications over the course of their existence. These interventions, the 'states', are usually related to retouches to enhance chiaroscuro effects, to erase and correct parts of the engraving, to add or replace indications of responsibility such as the printer's name or particular dedications, to brighten up the marks. Highly prized prints that have circulated extensively may have five or more states. Some of these variations can be easily detected even with the naked eye, but others may escape.

The Central Institute for Graphics is a partner in a European project, still in the evaluation phase, which aims to improve the examination of plates and prints through the use of innovative technologies, such as multispectral imaging and reflectance transformation, to optimise the visualisation of plates and prints and determine their morphology and chemical composition.

**Rita Bernini**, an art historian at the Central Institute for Graphics in Rome, former head of the Institute's Museum and Educational Service, responsible for the Ufficio Catalogo and Digitalization and co-curator of the Gabinetto Disegni e Stampe collections, studied in Rome, Urbino, Siena. She has worked in Palermo (Regional Gallery of Sicily, Palazzo Abatellis) in Venice (Soprintendenza Beni Artistici e Storici del Veneto orientale), in Rome (National Museum of Oriental Art, Soprintendenza Beni Artistici e Storici del Lazio, Direzione Generale Beni Artistici ed Architettonici). She has carried out activities related to the protection and conservation of the historical and artistic heritage, the organisation of exhibitions and conferences, and the cataloguing, particularly of drawings and prints, the main subject of his studies and publications. As part of her institutional activities, she has organised numerous exhibitions, edited scientific publications, and participated in conferences and study days on topics related to the protection, restoration and enhancement of the cultural heritage of Veneto, Sicily and Lazio.

#### “In Principio (e poi)”: The Video Installation by Studio Azzurro. Its Genesis between Creation and Reasons for Commission

##### Micol Forti (Vatican Museums)

In 2013, the Vatican commissioned an interactive video installation, entitled *In Principio, e poi* (In the Beginning, and then), specially created by the Milanese group *Studio Azzurro*, for the Holy See Pavilion at the 55th Venice Art Biennale. The genesis of the work was the result of a long iconographic and methodological gestation, shared step by step with the commissioner.

Then in 2016, the work became part of the permanent exhibition within the Collection of Modern and Contemporary Art of the Vatican Museums, soliciting reflections, questions and – provisional – answers on the founding principles of the musealization of every work of art and especially that of a video installation: conservation, maintenance and restoration. A food for thought on the criteria and knowledge that can ensure future enjoyment while respecting the aesthetic and formal intentionality of the author and the constant transformation of technologies.

**Micol Forti** has been directing the Collection of Modern and Contemporary Art at the Vatican Museums since 2000. After completing her specialization and obtaining a PhD in Art History, she taught Artistic Literature and Museology at La Sapienza University in Rome from 2001 to 2015. Her research spans from 20th-century art history and criticism to the topics of contemporary sacred art and papal collecting, to issues related to the history of the conservation of historical and artistic heritage. Since 2011, she has been an advisor to the Pontifical Council for Culture and currently for the Dicastery for Culture and Education. She has curated numerous international conferences and over 30 exhibition projects, including the Vatican Pavilion at the 55th and 56th Venice Art Biennale in 2013 and 2015, and the first Vatican Pavilion at the Architecture Biennale in 2018.

## **Sustainable 3D Printing. Materials Applied to Theater Sculpting**

**Carl Ahner (HfBK, Dresden)**

Stage design often captivates with large and elaborate theatre sculptures, but this is also associated with significant material usage and partially non-recyclable waste. In the research project called “GreTA”, the Institute of Lightweight Engineering and Plastic Technology (ILK) at TU Dresden and the Theater Sculpture program at the Academy of Fine Arts in Dresden (HfBK) jointly explore how theatre sculptures can be produced and utilized in a more environmentally friendly manner through state-of-the-art technologies and sustainable materials. Besides other, the main focus lies on the development of a nature-based paste that is printable, stable, light and cost-efficient. The presentation leads through our process, our successes and will highlight some other methods, technologies and materials, too.

**Carl Ahner**, BA in product design, is currently research associate at the Academy of fine Arts in Dresden (HfBK Dresden) in the research project "GreTA", while studying MA Design: Products and Interactions at the Dresden University of Applied Sciences (HTWD). Since 2016 Carl is also part of the team of robotics artist and musician Moritz Simon Geist, developing analogue sound-machines and media-art installations. He's been an employee in the field of design and technical customer support in the 3D printing company RapidObject GmbH in Leipzig and served as a research assistant at the Fraunhofer IWS. As a background he has studied materials science at the Technical University of Dresden.

## **Sharing Artistic Research: Peers'n'differences**

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## **Representation of Historical Events in Virtual Reality. Empathic Experience as a Productive Tool in Teaching History**

**Liga Vēliņa, Ieva Viksne (LMA, Riga)**

Along with technological developments, museums are looking for new forms and approaches to represent information and interest visitors, including youth audiences, through innovative technological techniques. One of the approaches used are environments created in virtual reality technology, which allow you to learn complex historical topics through a combination of three-dimensional space, light, surround sound, and narrative through interactive, empathetic experiences. The creation of this type of social, educational products requires the use of precise artistic means of expression, the creation of an accurate, successful narrative and other prerequisites so that the created educational product fulfills the function of transmitting informations, fostering interest and incorporating artistic and content values. Authors, describing the previous research and artistic experience in the development of the virtual reality education product “Lipke Bunker” (from 2019 to 2022), collaborating with artists Kaspars Lēvalds, Lauris Taube, representatives of the Žanis Lipke Memorial and the University of Latvia project MemoTours socio-anthropologist - take a closer look at the problem listed above. The authors use empirical methods and case studies, and also refer to the results of studies carried out by social anthropologists Elizabeth Frinblate, Diana Popova, obtained using qualitative research methods; focus group selection - testing of versions developed by virtual reality experience “Lipke bunker” and the youth audience using a user-centered method - empathic mapping.

**Līga Vēliņa** is a media artist, illustrator and graphic designer. She works with various digital media: data visualization, virtual reality, 3D art. Līga studied New Media Art at Liepāja University and visual communication at the Art Academy of Latvia, where she obtained a Master's degree. Līga is currently studying PhD at the Art Academy of Latvia.

**Ieva Viksne** is a media artist that currently resides in Riga. Lecturer in the Art Academy of Latvia. Graduated in Virtual Reality and Smart Technologies Masters program in Vidzeme University of Applied Sciences. Working with virtual reality, augmented reality, biometric data, photography, digital image, video, performance, photogrammetry. Topics of interest: technologies, perception, mental health, alternative interfaces, virtual environments, artificial nature.

## **New Media for Museum Accessibility**

### **Flavia Coccioletti (ABARoma)**

Accessibility and inclusivity are two new key terms that were added to ICOM's museum definition in 2022. These concepts should be familiar to museums, institutions, and galleries, with the aim to make art accessible - precisely - to everyone. There is a strong need to reduce the social divide that presents disabilities as "special categories", and to normalize practices that facilitate disabled individuals. Today, technological tools and social media very easily meet the criteria required by ICOM and, even before, by society itself. My research, therefore, aims to investigate how digital and multimedia languages can enrich the experience of art for visually impaired people, thus developing proposals for the creation of products that can enhance and promote the artistic heritage in its entirety.

**Flavia Coccioletti** was born in 1996 and raised in Rome. She attended the Academy of Fine Arts in Rome where she graduated from in 2022 in Art Education and Communication. She is currently a doctoral student at the Academy of Fine Arts in Rome with a project focused on museum accessibility for the blind.

## **Embodying the Observer: Exploring Contemporary Visual Representations of the Post Human Body**

### **Nóra Szabó (MKE, Budapest)**

A dive into the possibilities of contemporary visual representations of the human body in relation to current technological developments, explored within post-human theories. Hypothesis of this intervention is that the natural body undergoes a change in its encounter with artificial materials, whereby the concept of the body increasingly converges towards a heterogeneous composition that can be represented visually through the combined use of analogic and digital materials. The focus of the research is to examine the history and the nature of artificial and through this to determine the possible approaches to the current image of the human body.

**Nóra Szabó** is a Hungarian artist who is currently pursuing her PhD at the Hungarian University of Fine Arts in Budapest. Szabó focuses on the representation of the human body in the context of technological advancements. Through combining traditional techniques like plaster casting with digital media such as 3D printing, her art reflects the hybrid nature of our contemporary existence, where artificial technology and organic elements intertwine. Through her thought-provoking compositions, Szabó challenges conventional notions of human representation and invites viewers to contemplate the evolving relationship between humanity and technology.

## **Combining and Reshaping Cultural Symbols. The Artistic Research of Lü Peng**

### **Veronica Di Geronimo (Peking University, Beijing)**

The artistic production of Lü Peng (1967), a contemporary artist from Beijing who belongs to the Chinese Pop Surrealist movement, is characterised by a multicultural iconographic stratification. He reinterprets cultural symbols to create new narratives that juxtapose Eastern and Western elements. Modern objects, gongshi stone writing, lamps and mirrored characters often recur in Lü Peng's paintings, as do religious patterns from Renaissance masterpieces, which the artist generally adopts to outline the layouts of the scenes. It is in the miscellany of images borrowed from different cultures that the artistic research of Lü Peng lies. In addition to discussing artist's paintings through a systematic analysis of figurative sources, the presentation aims to provide a case study of the phenomenon of iconographic reformulation as a cross-cultural strategy.

**Veronica Di Geronimo** is currently Junior Scientist at Academy of Fine Arts in Rome for the European Project EU4ART\_*differences*, and PhD Candidate in Art Theory at Peking University of Beijing. She got a BA in art history and a MA in contemporary art history at Rome University La Sapienza. She has been visiting students abroad and she worked in the Communication Department of the National Gallery for Modern and Contemporary Art (Rome). Her PhD research focuses on globalization phenomenon related to Chinese Contemporary art. Among her recent academic interests Sci-Art methodology and new media.

# September 29, 2023

## ARTISTIC RESEARCH DAY #3

### New Boundaries between Artistic Research and Didactics

#### Introduction: Artificial Intelligence and the Arts, between Theory and Practice

**Pier Luigi Capucci (President at Noema, Coordinator of the Scientific activities at LABA Rimini)**

Artificial Intelligence, in particular Generative AI, is a celebrated topic with applications in many fields, and most probably it will have a deep impact on contemporary societies. Also, in the field of art it can be an interesting tool, but what changes in the artistic, creative process, in the evolution of the work of art? Do previous examples exist in the field of art? How does generative Artificial Intelligence work and what is its relationship with Artificial Intelligence? What are the issues it raises and the new problems that are to be taken into account? This is the first of four lectures of a short pilot course at the CARE laboratory (Creative Artistic Research Ecosystem) of the Academy of Fine Arts in Rome, in the contest of the European project EU4ART\_*differences*, and it will introduce some of these issues.

**Pier Luigi Capucci** is a scholar in art/science/technology/culture relations and media studies, and a consultant of the European Commission on these topics. He had lectures in Institutions and published more than 400 texts worldwide. He has been the Director of Studies of the Planetary Collegium M-Node PhD Program (University of Plymouth), and professor in many institutions. He is the founder and President of *Noema*, a journal and network on culture, art, science and technology, and the founder and curator of the research project *art\*science-Art & Climate Change*. He is a member of AICA (Association Internationale des Critiques d'Art, Paris) and in the Scientific Committee of the Italian branch.

#### The CARE Lab: Methodology and First Outputs

**John Butler (CEO, EQ-Arts)**

The presentation will focus on the quality enhancement of research in higher arts education through the standards and guidance provided by EQ-Arts, one of the distinct independent, international QA art subject specific agencies in the EHEA. Originating and based in the Netherlands but with an international reach, EQ-Arts is committed to ensuring high quality education and research for arts students and institutions by synchronising standards with the ESG (2015). At the heart of this mission is the transformative power of research in arts education: from stimulating institutional research strategies to training PhD students.

In this framework, the first phase of CARE, the transdisciplinary laboratory initiated by the Academy of Fine Arts in Rome in partnership with the National Institute for Nuclear Physics, will be analysed.

**John Butler** is an artist and the Chief Executive Officer of EQ-Arts, a leading independent, international quality assurance and enhancement agency for European higher arts education. He is an Emeritus Professor of Art, Birmingham School of Art, Birmingham City University, where he was Head of School from 2003 – 2015. Butler was President of the European League of Institutes of the Arts (ELIA) from 2000-2004, where he initiated the Thematic Network for the Arts responsible for developing the rollout of the *Bologna Declaration* for the arts for the European Commission and this led to the establishment of EQ-Arts. Butler was responsible for founding two contemporary art galleries Spacex (1978) in Exeter and Eastside Projects (2008) in Birmingham and has curated numerous national and international exhibitions. He was awarded a Doctor Honoris Causa by University of Art & Design, Cluj-Napoca Rumania in 2004 and the University of Plymouth in 2007.

#### °°KOB: A Knowledge Ecosystem for Research and Education

**Alberto Giretti, Massimo Vaccarini (DICEA - Marche Polytechnic University),  
Andrea Guidi (EU4ART\_*differences*)**

Art education is a complex activity. Art involves an individual action of discovery, guided by the mutual action of mind and body, in which learning occurs as a creative act. Education in art is therefore an activity characterized by strong experiential and heuristic factors, which take the form of inextricable combinations of ideas, forms and substance.

Art education might benefit from learning environments that both provide opportunities and encourage students to think and behave creatively, and that ground their interpretative skills on a solid multicultural basis. How such environments should be arranged, their architecture and functional set-up is still an open problem.

We illustrate the architecture of the °°KOB system, which is aimed at supporting students' education in artistic or design activities. We will outline the scientific and methodological foundations of the educational approach, the system architecture and some preliminary assessments.



**Alberto Giretti** is Full Professor of Facility Management at Marche Polytechnic University, in Italy. He gained a PhD in Artificial Intelligent Systems at the same university. He has been conducting leading roles in international research projects concerning technology and artificial intelligence applied to design education. He was the co-founder of spin-off companies, application grant Reviewer for NSERC of Canada, invited speakers in international conferences and seminars. He was also appointed as international members in PhD commissions abroad. Alberto Giretti has published more than 120 scientific publications. His research interest concerns Applied Artificial Intelligent in Education and Facility Management.

**Massimo Vaccarini** received the Laurea degree cum laude in Electronic Engineering in 2002 and the PhD degree in Intelligent Artificial Systems in 2005 from the Marche Polytechnic University. There, he had a post-doc position from 2006 to 2008 at the DIIGA department of the same university, focusing his researches in model based predictive control, decentralized control, multi-robot coordination and control. Since 2009 he works as a senior research scientist at the Marche Polytechnic University, DICEA department. He has authored 74 scientific publications since 2004 and worked on several European (SEAM4US, MARTE, ENCORE, ENOUGH) and national projects. His main field of activity covers: augmented and mixed reality, management and control of building systems, cyber-physical systems, construction digitization.

**Andrea Guidi** is a musician, transdisciplinary artist and researcher specialized in sound interaction design and human-machine interaction. After his PhD at Queen Mary University in London and a master's degree at the Verdi Conservatory in Milan in electronic music, he joined the European project EU4ART\_*differences*. His role focuses on sound interaction in the application of artificial intelligence for the sonification of semantic networks.

Guidi participated in the prestigious *Ars Electronica* both in 2019 and 2020, presenting respectively an interactive multimedia installation and a musical performance with his instrument UVTOWER. As a musician, he previously worked with EMI Publishing and recently released an album with EVAR Records in Los Angeles.

## **Metaphor and/or Practice? Presentation of the Research Lab Pilot Program**

**Mátyás Fusz, Gabriella Kiss, Szabolcs KissPál (MKE, Budapest)**

Focus on HUFA's research LAB, a pilot kick-off program and block seminar for postgraduate and doctoral students. The seminar emphasizes the potential of collaboration in artistic research and aims to create a discursive space for young researchers to share findings and intentions. The focus is on methodology, using discursiveness and narrativity in a collective effort for knowledge production. The expected outcome is sustainable peer collaborations based on identified sub-research areas.

**Mátyás Fusz** is visual artist, assistant professor at the Department of Artistic Anatomy, Drawing and Geometry of the Hungarian University of Fine Arts, member of the HUFA Lab team.

**Gabriella Kiss** lives in Budapest, Hungary. Her practice-based research focuses on participatory and community-based art in urban public space, questions of audience participation and the community and participatory theatre. She completed her doctoral degree in 2019 and she is currently an assistant professor at the Scenography Department at the HUFA, Budapest.

**Szabolcs KissPál** lives in Budapest, Hungary. His main field of interest is the intersection of new media, visual arts and social issues. He taught and held master classes in several universities (Slovakia, Germany, France) and he is currently an associate professor and head of the Intermedia Department at the HUFA Budapest. Works presented among others at the Venice Biennial, ISCP and Apexart New York, Stedelijk Museum, Seoul International Media Art Biennale, and other venues. Between 2012-15 he has been actively involved in various activist projects.

# September 29, 2023

## EUROPEAN RESEARCHERS' NIGHT

The Academy of Fine Arts of Rome joins for the first time the European Researchers' Night in the framework of the LEAF project coordinated by Frascati Scienza.

On this occasion, **CARE - Creative Artistic Research Ecosystem**, a transdisciplinary collaboration stemmed from a partnership between The Academy of Fine Arts of Rome and the Institute of Nuclear Physics at Roma Tre University will showcase to the public its first results.

### The Challenges of Research: Duels between Art and Science

The *Challenges of Research* opens the European Researchers Night with three dialogic "duels", fostering an environment for engaging discussions and debates between representatives from the arts and nuclear physics. These thought-provoking exchanges amid artists and scientists, mediated by an art historian who will play the referee and/or instigator, aim to provide a deeper and transdisciplinary understanding of complex issues such as matter, creativity, and data from multiple perspectives.

These dialogues seek to highlight the interplay, similarities, and possible intersections between artistic and scientific processes and methodologies, questioning boundaries and stereotypes to stimulate a conversation on how these seemingly disparate fields can enrich and inform each other. Each session will conclude with an open discussion, allowing audience participation to further explore and enter the intricate dynamics between these two domains of knowledge.

#### Duel #1: Matter, between Art and Science

**Enrico Bernieri (INFN Roma Tre), Alfredo Pirri (ABARoma) Moderator: Guglielmo Gigliotti (ABARoma)**

**Enrico Bernieri** is Researcher at the National Institute for Nuclear Physics and Lecturer at the University of Rome Tre. He has worked in the field of radiation detectors, particle physics and high-energy astrophysics. He has been appointed leader of numerous research experiments in particle physics and astrophysics and scientific coordinator of international research projects. He is interested in the history of astronomy, physics education and science communication. He loves challenges, especially mountaineering.

**Alfredo Pirri** lives and works in Rome, where he teaches painting at the Academy of Fine Arts. His artistic practice and research revolves around a variety of media including painting, sculpture and installation, exploring materiality and spatial relationships. Alfredo Pirri often works in multidisciplinary projects where art and architecture intersect in harmonious dialogue. His work has been exhibited worldwide in prestigious venues such as the Venice Biennale, PS1 in New York, Havana Biennial of Contemporary Art, Palazzo delle Papesse Siena, Walter Gropius Bau in Berlin, Villa Medici in Rome, Bunkier Stzuki Krakow, Rjeka Museum of Contemporary Art, Maison de la Photo Paris, National Gallery for Modern and Contemporary Art (Rome).

**Guglielmo Gigliotti** is an art critic and Full time Professor of History of Contemporary Art and History of Modern Art at the Academy of Fine Arts in Rome, where he is also head of the Communications Office and a member of the Academic Council. He holds a degree in Contemporary Art History from 'La Sapienza' University of Rome, Faculty of Literature and Philosophy, and has curated numerous exhibitions for private galleries and museums. He was curator from 2012 to 2018, together with Alberto Dambruoso, of 'Critical Tuesdays', hosted by institutions such as the Museums MAXXI and MACRO in Rome, MADRE (Naples), PECCI (Prato, Florence), QUADRIENNALE (Rome). He was, from 2014 to 2021, deputy editor of the magazine 'Zeusi - Linguaggi contemporanei di sempre'. He has been a regular editor of 'Il Giornale dell'arte' since 1997.

#### Duel #2: Research's Methods, between Accuracy and Probability

**Marco Brandizzi (ABA L'Aquila), Mauro Iodice (INFN Roma Tre) Moderator: Elena Giulia Rossi (ABARoma)**

**Marco Brandizzi.** After studying painting and the beginning of his career as an artist, started working in the MIUR-AFAM sector. From 2014 to 2020, he was the director of the Academy of Fine Arts in L'Aquila where he promoted research and transdisciplinary dialogue. In 2018 and 2019, he participated in two editions of Art and Science, promoted respectively by the Gran Sasso Science Institute and the Academy of the Arts of Drawing. Since 2021, he has been teaching the Decoration Course at the Academy of Fine Arts in Rome. Brandizzi has authored various writings in journals, catalogues, and books, including a text on the publication Art and Science, E editions, 2020.

**Mauro Iodice** holds a PhD in Physics from the University of La Sapienza in Rome and is currently a Senior Researcher at the National Institute of Nuclear Physics at the section of the University of Rome Tre. From the late '90s, he began the participation in elementary particle physics experiments in the ATLAS experiment at CERN, at the Large Hadron Collider, contributing to the construction of the detector and the activities that led, in 2012, to the discovery of the Higgs boson. From 2014 to 2015, he secured a scientific association contract with CERN where he moved to coordinate the construction activities of a significant upgrade to the

ATLAS detector, which is now installed in the experiment.

**Elena Giulia Rossi** is currently Professor at the Academy of Fine Arts in Rome and Editorial Director of Arshake ([www.arshake.com](http://www.arshake.com)). Her research explores interdisciplinary and transdisciplinary areas, at the crossroads between biology, technology and science. These paths have meant that her work experience, moving between practice and theory, has merged with the work of museums, galleries, magazines and newspapers, the online platform Arshake ([www.arshake.com](http://www.arshake.com)) and the Academy of Fine Arts in Rome. She is the author of *Mind the Gap. La vita tra bioarte, arte ecologica e post internet* (postmedia.book, Milan 2020).

### **Duel #3: Data, between Art and Science**

**Biagio Di Micco (INFN Roma Tre), Cristian Rizzuti (ABARoma). Moderator: Franco Speroni (ABARoma)**

**Biagio Di Micco** holds a PhD in physics and is an associate professor at the University of Rome Tre. He has worked at the National Physics Laboratories in Frascati and at the European Centre for Nuclear Research in Geneva. Today he collaborates with CERN and is a member of the National Institute for Nuclear Physics. His research activity focuses on the study of the Higgs boson, to whose discovery he contributed in the H>WW channel, coordinating its working group. He is currently involved in the search for Higgs boson pairs at the Large Hadron Collider and is studying the physics of next-generation colliders.

**Cristian Rizzuti** is an interactive media artist based in Barcelona. Graduating in Visual and Multimedia Art, Rizzuti has achieved an M-IA Master course at IUAV University of Venice focusing on interactive immersive environments. After his studies, he has presented his works in major events and locations in Europe, such as ZKM Museum (Karlsruhe), MAXXI Museum (Rome), Venice Biennale. Always inspired by science and mathematics, the artist has focused his personal investigation on the role of human perception and the definition of synesthetic spaces and emotional sounds connected to the body. Being inspired by digital arts, live media and interactive experiments. Rizzuti's works can be described as light sculpture installations.

**Franco Speroni** is art historian and Professor at the Academy of Fine Arts in Rome, has worked on theories of art and visual culture, with particular attention to the relationship between art and cultural industries in the various techno-cultural forms acquired with the transition from the society of the spectacle to the information society. His research method focuses on the intrinsic meaning of artefacts in the convergence between design, use and consumption.

## **Interactive Installations**

### **Necessity and Mystery - Sound path**

**curated by Enrico Bernieri (INFN Roma Tre), Cinzia Pietribiasi (EU4ART\_differences) in collaboration with Veronica Di Geronimo (EU4ART\_differences) and Giuseppe Salamanna (INFN Roma Tre)**

*Necessity and Mystery* is a sound work and a site-specific audio experience realized within the framework of CARE Lab, the artistic research laboratory of the Fine Art Academy of Rome with the National Institute of Nuclear Physics. Conceived as a kind of scientific *flânerie*, it is based on the content of exchanges between the two authors and other contributions, such as songs, voice-overs, quotations from essays, recordings, and poetry.

The work is an invitation to interact with the environment through the act of walking, discovering how an artistic researcher and a scientific researcher can dialogue, revealing how close the two disciplines are in the way they observe, analyze, and represent events.

Among the themes addressed are mystery, necessity, meaning, origins, and wonder.

**Enrico Bernieri** is Researcher at the National Institute for Nuclear Physics and Professor at the University of Roma Tre. He has worked in the field of radiation detectors, particle physics and high-energy astrophysics. He has been appointed leader of numerous research experiments in particle physics and astrophysics and scientific coordinator of international research projects. He is interested in the history of astronomy, physics education and science communication. He loves challenges, especially mountaineering.

**Cinzia Pietribiasi** is a multimedia artist, Professor of Interactive Systems at the Academy of Fine Arts in Catanzaro. She is founder of the digital art collective Jan Voxel. Her research unfolds in various practices, including theatre, performance art and new technologies. She is currently a Junior Scientist in the European project *EU4ART\_differences*.

**Veronica Di Geronimo** is currently Junior Scientist at Academy of Fine Arts in Rome for the European Project *EU4ART\_differences*, and PhD Candidate in Art Theory at Peking University of Beijing. She got a BA in art history and a MA in contemporary art history at Rome University La Sapienza. She has been visiting students abroad and she worked in the Communication Department of the National Gallery for Modern and Contemporary Art (Rome). Her PhD research focuses on globalization phenomenon related to Chinese Contemporary art. Among her recent academic interests Sci-Art methodology and new media.

**Giuseppe Salamanna** is an experimental particle physicist at the Department of mathematics and physics at the University of Roma Tre. He is researcher at the National Institute for Nuclear Physics (INFN). His research follows two main lines: the ATLAS experiment at the CERN laboratory in Switzerland, engaged, with his team, in measuring the properties of the top quark; and the LEGEND -200 experiment, in preparation at the INFN's Gran Sasso National Laboratory. It seeks to investigate the nature of neutrinos, in particular whether they are the only known fermion which is its own anti-particle. With his local team he is working to reduce the ambient backgrounds to a minimum level in the detector. He is lecturer at all levels of the academic curriculum: BA course in physics, MA course in physics and for the PhD programme at the University of Roma Tre.

## °°KOBİ - Collective Intelligence and Creativity. A Mixed Reality Experience

curated by **Alberto Giretti (DICEA - Marche Polytechnic University), Andrea Guidi (EU4ART\_differences), Franco Ripa di Meana (ABARoma), Massimo Vaccarini (DICEA - Marche Polytechnic University), Matteo Zambelli (DIDA, University of Florence)**

°°KOBİ is a research project on collective intelligence and creative thinking, carried out within EU4ART\_differences, thanks to a partnership between the Academy of Fine Arts in Rome (Prof. Franco Ripa di Meana, WP4 lead), the Polytechnic University of Marche (Prof. Alberto Giretti and Massimo Vaccarini), and the University of Florence (prof. Matteo Zambelli), with the collaboration of Junior Scientist Andrea Guidi (EU4ART\_differences).

During the A.Re Days, several new features of °°KOBİ will be presented, from generative artificial intelligence algorithms integrated in the workflow, to a mixed-reality interface through the use of HOLOLENS visors, to multilingual and speech-driven features. The process of embodying the navigation of large knowledge databases such as the Research Catalogue, will trigger new approaches fostering an experience of exploration, discovery and growth. °°KOBİ, building on a yearslong research on knowledge ecosystems, will have both didactic and research purposes, grounding new perspectives for Design and Arts creative thinking in the age of AI.

**Alberto Giretti** is Full Professor of Facility Management at Marche Polytechnic University, in Italy. He gained a PhD in Artificial Intelligent Systems at the same university. He has been conducting leading roles in international research projects concerning technology and artificial intelligence applied to design education. He was the co-founder of spin-off companies, application grant Reviewer for NSERC of Canada, invited speakers in international conferences and seminars. He was also appointed as international members in PhD commissions abroad. Alberto Giretti has published more than 120 scientific publications. His research interest concerns Applied Artificial Intelligent in Education and Facility Management.

**Andrea Guidi** is a musician, transdisciplinary artist and researcher specialized in sound interaction design and human-machine interaction. After his PhD at Queen Mary University in London and a master's degree at the Verdi Conservatory in Milan in electronic music, he joined the European project EU4ART\_differences. His role focuses on sound interaction in the application of artificial intelligence for the sonification of semantic networks.

Guidi participated in the prestigious *Ars Electronica* both in 2019 and 2020, presenting respectively an interactive multimedia installation and a musical performance with his instrument UVTOWER. As a musician, he previously worked with EMI Publishing and recently released an album with EVAR Records in Los Angeles.

**Franco Ripa di Meana** began his stage career as an actor at the Venice Biennale in 1984. He then moved behind the scenes, working as an assistant director at important Italian and European theatres and festivals. He made his directorial debut in 1991 at the Teatro San Carlo in Naples. In 2006 he directed Mozart's "Ascanio in Alba" at La Scala in Milan, followed by "Elisir d'Amore" at NCPA Beijing in 2010. He founded OPERAOGGI, Italy's first opera touring company, and was the librettist for Nicola Sani's "Falcone, il tempo sospeso del volo", which was staged three times and broadcasted nationally. He curated "The Prague Experiment", which received the Award for Imagination at the 13th Prague Quadrennial. Franco Ripa di Meana is currently Full Professor at the Academy of Fine Arts in Rome and director of Work Package 4 - The Creative Ecosystem of the EUART\_differences HORIZON 2020 research project.

**Massimo Vaccarini** received the Laurea degree cum laude in Electronic Engineering in 2002 and the PhD degree in Intelligent Artificial Systems in 2005 from the Marche Polytechnic University. There, he had a post-doc position from 2006 to 2008 at the DIIGA department of the same university, focusing his researches in model based predictive control, decentralized control, multi-robot coordination and control. Since 2009 he works as a senior research scientist at the Marche Polytechnic University, DICEA department. He has authored 74 scientific publications since 2004 and worked on several European (SEAM4US, MARTE, ENCORE, ENOUGH) and national projects. His main field of activity covers: augmented and mixed reality, management and control of building systems, cyber-physical systems, construction digitization.

**Matteo Zambelli** is an architect, PhD in architectural engineering, and currently researcher at DIDA, Architecture Department at University of Florence. Last of a long series of books, his latest work, LA MENTE NEL PROGETTO / The Mind in the Project, is a fascinating journey demonstrating how clarity and knowledge about how a project is developed generate and substantially enhance creativity.

## Collisions - Interactive installation

curated by **Biagio Di Micco (INFN Roma Tre)** and **Cristian Rizzuti (ABARoma)** with the students: **Giulia Ciappi, Walter Maiorino, Andreaelisa Sausa, Eleonora Scarponi (ABARoma, School of New Technologies for the Arts)**

Conceived thanks to the partnership between the Academy of Fine Arts in Rome and the National Institute of Nuclear Physics, *Collisions* is an interactive art installation, that delves into the world of particle motion. Combining art, science and new technologies, the audience experiences nuclear physics by triggering particles 'events' and exploring the Higgs boson through live action and body movement. By engaging with the tangible realm of human interaction, the audience will explore the invisible and abstract world of particles' motion.

**Biagio Di Micco** holds a PhD in physics and is an associate professor at the University of Rome Tre. He has worked at the National Physics Laboratories in Frascati and at the European Centre for Nuclear Research in Geneva. Today he collaborates with CERN and is a member of the National Institute for Nuclear Physics. His research activity focuses on the study of the Higgs boson, to whose discovery he contributed in the H $\rightarrow$ WW channel, coordinating its working group. He is currently involved in the search for Higgs boson pairs at the Large Hadron Collider and is studying the physics of next-generation colliders.

**Cristian Rizzuti** is an interactive media artist based in Barcelona. Graduating in Visual and Multimedia Art, Rizzuti has achieved an M-IA Master course at IUAV University of Venice focusing on interactive immersive environments. After his studies, he has presented his works in major events and locations in Europe, such as ZKM Museum (Karlsruhe), MAXXI Museum (Rome), Venice Biennale. Always inspired by science and mathematics, the artist has focused his personal investigation on the role of human perception and the definition of synesthetic spaces and emotional sounds connected to the body. Being inspired by digital arts, live media and interactive experiments. Rizzuti's works can be described as light sculpture installations.

## Risonanza [#1] - Interactive installation

curated by **Mauro Palatucci (ABARoma)**, **Maria Cristina Reggio (ABARoma)** with the students: **Giovanni Bernocco, Daniele Bucceri, Giulia Ciappi, Daniele Di Battista, Chiara Di Marzio, Andrea Masucci, Ilaria Melis, Francesca Pascarelli, Eleonora Scarponi, Diana Trifan, Andrea Zanini (ABARoma, School of New Technologies for the Arts)**

The interactive installation *Risonanza [#1]* explores the physical phenomenon of interacting resonance through the movement of an elastic thread stretched between two points. The approach of one or more individuals to the installation causes a rotating tension in the elastic thread, the speed of which increases proportionally to the number of people converging in front of it. The constitution of a human group generates in the thread the formation of vibrating waves in space, thus giving a visible and sonorous form to the chorus.

**Mauro Palatucci** is a Multimedia and Interaction Designer and has been teaching Multimedia Design since 2001. He is currently a full professor at the Academy of Fine Arts in Rome and a professor of Interaction Design at ISIA in Rome. He was the scientific director and coordinator of the PhD course in Interaction Design (ISIA Rome). He has lectured and conducted workshops at various international academies and prestigious institutions.

He co-founded the Monolito studio, through which he designed and implemented numerous interactive projects for museums and companies. He undertakes projects aimed at discovering new spaces for artistic expression, using multimedia technologies to explore new visual and interactive grammars.

**Maria Cristina Reggio** is in charge of the School of New Art Technologies department in ABARoma. With a background in scenography, she has collaborated on various theatrical and film productions in the past. Since the 1990s, she has dedicated herself to the study of corporeality in performative and multimedia practices, combining theoretical and teaching activities with artistic research. She writes about performing arts in various print and online magazines and has created and coordinated several blogs. She has participated in various international conferences and conducted seminars in Italy and abroad.

*The Challenges of Research* and the projects *Collisions*, *Necessity and Mystery* are the first outputs of **The CARE LAB (Creative Artistic Research Ecosystem)**, the transdisciplinary laboratory started in January 2023 that stems from the partnership established by The Fine Arts Academy of Rome and The National Institute for Nuclear Physics Roma Tre with the intention of unlocking new shared perspectives on methodology and research.

**The CARE LAB** is coordinated by Costanza Barbieri (ABARoma), Ilaria De Angelis (INFN Roma Tre) and Franco Ripa di Meana (ABARoma), with the participation of: Enrico Bernieri (INFN Roma Tre), John Butler (EQ-Arts), Biagio Di Micco, Mauro Iodice, Giuseppe Salamanna (INFN Roma Tre), Veronica Di Geronimo (EU4ART\_differences), Cinzia Pietribiasi (EU4ART\_differences), Cristian Rizzuti (ABARoma), Elena Giulia Rossi (ABARoma), and the students Giulia Ciappi, Walter Maiorino, Andreaelisa Sausa, Eleonora Scarponi (The School of New Technologies for the Arts, ABARoma).

Deepest thanks to: Cecilia Casorati (Rector, ABARoma) and Domizia Orestano (Director, INFN Roma Tre) for supporting CARE from the start; Marco Brandizzi (ABA L'Aquila), Guglielmo Gigliotti, Alfredo Pirri, and Franco Speroni (ABARoma), for their contribution to *The Challenges of Research*; Ernani Paterra for his support to A.Re Days with ABARoma's communication team.

The CARE Lab is part of **A.Re Days**, an event promoted by **EU4ART\_differences**, an EU-funded project that aims to develop and promote Third Cycle artistic research with a transdisciplinary approach on society, knowledge and critical thinking. The project team, led by the Academy of Fine Arts in Dresden and joined by the Academy of Fine Arts in Rome, the Academy of Art in Latvia and the University of Fine Arts in Budapest, collaborates on building long-term research infrastructures and works on designing new art education programmes for students and researchers. For more information visit: <https://differences.eu4art.eu/>.

**A.Re Days** is organized by: Costanza Barbieri, Franco Ripa Di Meana, Elena Giulia Rossi with: Giulia Palazzi (Project Assistant); Veronica Di Geronimo, Andrea Guidi, and Cinzia Pietribiasi (Junior Scientists, EU4ART\_differences); Maria Chiara Bertini, Irene De Sanctis and Marianna Pontillo (ABARoma's *Alumnae*); with the participation of: Mauro Palatucci and Maria Cristina Reggio (ABARoma), and the students: Giovanni Bernocco, Daniele Bucceri, Giulia Ciappi, Daniele Di Battista, Chiara Di Marzio, Andrea Masucci, Ilaria Melis, Francesca Pascarelli, Eleonora Scarponi, Diana Trifan, Andrea Zanini (The School of the New Technologies for the Arts, ABARoma).

Thanks to Giuseppe Carmine Soriero (President, ABARoma)

# PROGRAMME

## ARTISTIC RESEARCH DAY #1

27 September | Academy of Fine Arts in Rome, Campo Boario + online Microsoft TEAM

### Institutional Greetings

10:00 a.m. Cecilia Casorati (Rector, ABA Roma), Giuseppe Carmine Soriero (President, ABA Roma)

### Disseminating Artistic Research

10:30 a.m. - 1:00 p.m.

Chair Elena Giulia Rossi (EU4ART\_differences)

10:30 a.m. Ádám Albert, Eszter Lázár, Dániel Máté, Edina Nagy (MKE, Budapest)

### Approximating Borders: Artistic Research in Practice

11:15 a.m. Marco Contini (Kappabit), Veronica Di Geronimo (EU4ART\_differences), Elena Giulia Rossi (EU4ART\_differences)

### A Paper Hypertext for EU4ART\_differences

12:00 p.m. Raitis Smits (LMA | RIXC, Riga)

### Experiential Aesthetics - New Research Methodologies in Art and Science

### Sharing Artistic Research:

### Peers'n'differences

3:30 - 5:30 p.m.

3:30 p.m. Martin Vizbulis (LMA, Riga)

### Observation Through Data, so that No One Suffers From It

4:00 p.m. Claus Schöning, Lam Yong (HfBK, Dresden)

### Metamaterial or Circular Material Studies

4:30 p.m. Taemen Jung (HfBK, Dresden)

### Fit into the Space

5:00 p.m. Ana Pireva (HfBK, Dresden)

### Hands of Perception. Drawing with and on Paper

## ARTISTIC RESEARCH DAY #2

28 September | Academy of Fine Arts in Rome, Campo Boario + online Microsoft TEAMS

### New Technologies for Cultural Heritage

10:00 a.m. - 1:00 p.m.

Chair Costanza Barbieri (EU4ART\_differences)

10:30 a.m. Luca Tortora (INFN Roma Tre)

### To Protect and to Serve: Smart Materials and Advanced Techniques for the Cultural Heritage

11:00 a.m. Rita Bernini (Central Institute for Graphics, Rome)

### New Digitization Methods for Determining States and Studying Materials and Techniques of Matrices

11:30 a.m. Micol Forti (Vatican Museums)

### "In Principio (e poi)": The Video Installation by Studio Azzurro. Its Genesis Between Creation and Reasons for Commission

12:00 p.m. Carl Ahner (HfBK, Dresden)

### Sustainable 3D Printing Materials Applied to Theater Sculpting

### Sharing Artistic Research:

### Peers'n'differences

3:30 - 5:30 p.m.

3:30 p.m. Liga Vēliņa, Ieva Viksne (LMA, Riga)

### Representation of Historical Events in Virtual Reality. Empathic Experience as a Productive Tool in Teaching History

4:00 p.m. Flavia Coccioletti (ABA Roma)

### New Media for Museum Accessibility

4:30 p.m. Nóra Szabó (MKE, Budapest)

### Embodying the Observer: Exploring Contemporary Visual Representations of the Posthuman Body

5:00 p.m. Veronica Di Geronimo (Peking University)

### Combining and Reshaping Cultural Symbols. The Artistic Research of Lü Peng

## ARTISTIC RESEARCH DAY #3

29 September | Academy of Fine Arts in Rome, Campo Boario + online Microsoft TEAMS

### New Boundaries between Artistic Research and Didactics

10:00 a.m. - 1:00 p.m.

Chair Franco Ripa di Meana (EU4ART\_differences)

10:00 a.m. Pier Luigi Capucci (President at Noema, Coordinator of Scientific Activities at LABA Rimini)

### Introduction: Artificial Intelligence and the Arts, between Theory and Practice

11:30 a.m. John Butler (CEO EQ-Arts)

### The CARE Lab: Methodology and First Outputs

12:00 p.m. Alberto Giretti and Massimo Vaccarini

(DICEA - Marche Polytechnic University), Andrea Guidi (EU4ART\_differences)

### "KOB": A Knowledge Ecosystem for Research and Education

12:45 p.m. Mátyás Fusz, Gabriella Kiss, Szabolcs KissPál (MKE, Budapest)

### Metaphor and/or Practice? Presentation of the Research Lab Pilot Program

# EUROPEAN RESEARCHES' NIGHT

29 September, 3:30 - 11:00 p.m. | Academy of Fine Arts in Rome, Campo Boario

The Academy of Fine Arts of Rome joins for the first time the **European Researchers' Night** in the framework of the LEAF project coordinated by Frascati Scienza.

On this occasion, the CARE Lab, a transdisciplinary collaboration stemmed from a partnership between The Academy of Fine Arts of Rome and the Institute of Nuclear Physics at Roma Tre University will showcase to the public its first results

## The Challenges of Research: Duels between Art and Science

### 4:30 p.m. #1: Matter, between Art and Science

Enrico Bernieri (INFN Roma Tre), Alfredo Pirri (ABARoma)

Moderator: Guglielmo Gigliotti (ABARoma)

### 5:15 p.m. #2: Research Methods: between Accuracy and Probability

Marco Brandizzi (ABA L'Aquila), Mauro Iodice (INFN Roma Tre)

Moderator: Elena Giulia Rossi (ABARoma)

### 6:00 p.m. #3: Data, between Art and Science

Biagio Di Micco (INFN Roma Tre), Cristian Rizzuti (ABARoma)

Moderator: Franco Speroni (ABARoma)

## From 3:30 p.m.

### Necessity and Mystery - Sound path

**Curated by** Enrico Bernieri (INFN Roma Tre), Cinzia Pietribiasi (EU4ART\_differences), in collaboration with Veronica Di Geronimo (EU4ART\_differences) and Giuseppe Salamanna (INFN Roma Tre)

### °°°KOBİ - Collective intelligence and creativity. A mixed reality experience

**Curated by** Alberto Giretti (DICEA - Marche Polytechnic University), Andrea Guidi (EU4ART\_differences), Franco Ripa di Meana (ABARoma), Massimo Vaccarini (DICEA - Marche Polytechnic University), Matteo Zambelli (DIDA, University of Florence)

## From 7:00 p.m.

### Risonanza [#1] - Interactive installation

**Curated by** Mauro Palatucci (ABARoma) e Maria Cristina Reggio (ABARoma), with the students: Giovanni Bernocco, Daniele Bucceri, Giulia Ciappi, Daniele Di Battista, Chiara Di Marzio, Andrea Masucci, Ilaria Melis, Francesca Pascarelli, Eleonora Scarponi, Diana Trifan, Andrea Zanini (ABARoma, School of New Technologies for the Arts)

### Collisions - Interactive installation

**Curated by** Biagio Di Micco (INFN Roma Tre) and Cristian Rizzuti (ABARoma), with the students Giulia Ciappi, Walter Maiorino, Andreaelisa Sausa, Eleonora Scarponi (ABARoma, School of New Technologies for the Arts)

On the same day, the partner academies in **Budapest** and **Dresden** will also hold on-site events

**On site at The Hungarian University of Fine Arts, Budapest.** 5:00 – 9:00 p.m.

Sustainability and Insecurity. Imagining the Future of the research in the 'Zone'. Public talk in the frame of the A.Re Days at the Doctoral School of the Hungarian University of Fine Arts, Budapest. Moderators: Mátyás Fusz, Szabolcs KissPál, Gabriella Kiss

**On site at The Academy of Fine Arts Dresden.** 3:30 – 10:00 p.m.

Official opening of the Lab for Artistic Research's closing exhibition: *Challenging (un)familiar terrain - Artistic Research at the Dresden University of Fine Arts*, with the presentations of the individual results of the participants. 3:30 p.m. public presentations, 7:00 p.m. official opening. The exhibition runs until 8 October 2023. Moderator: Till A. Baumhauer

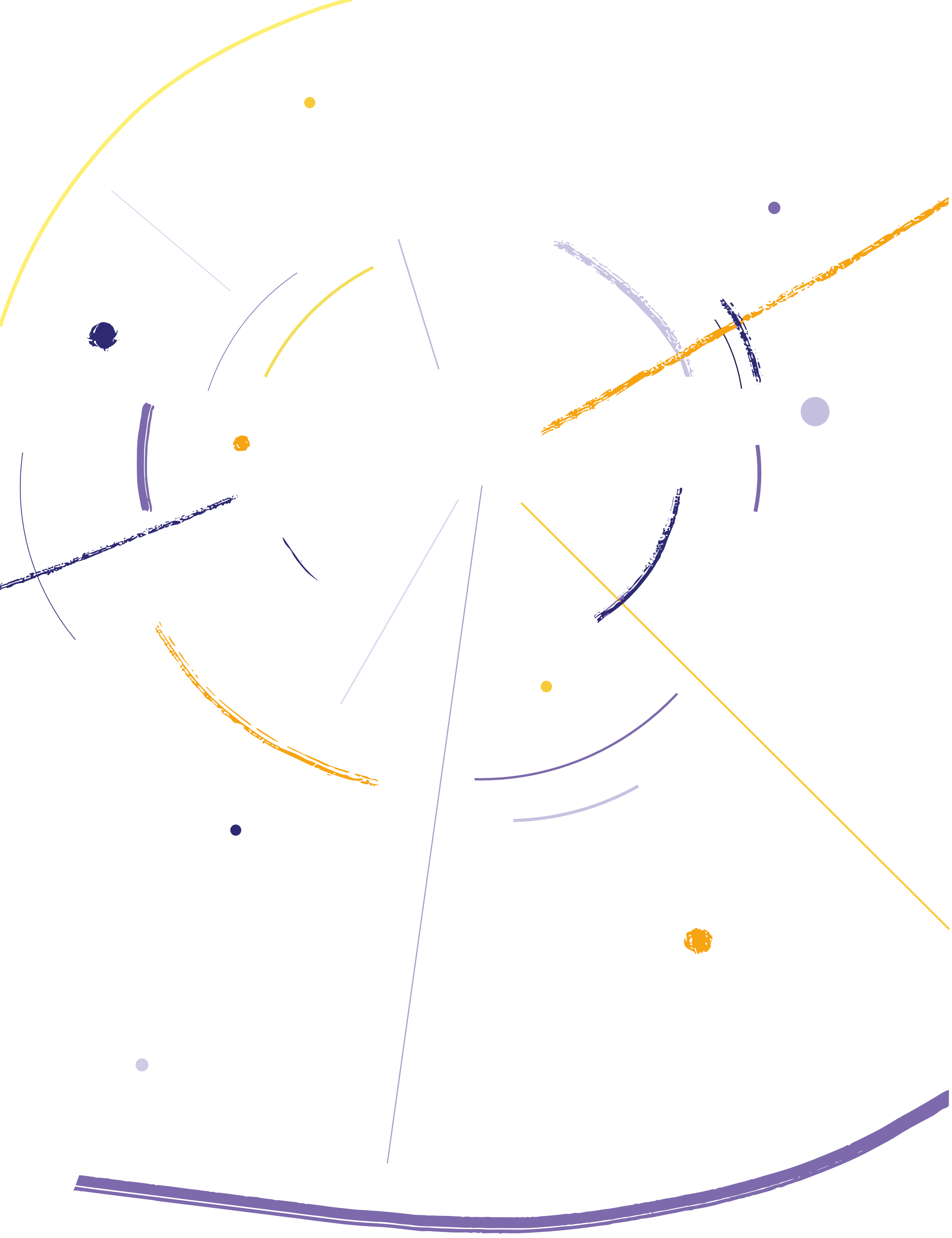
The **European Researchers' Night** at the **Academy of Fine Arts of Rome** is part of the **Artistic Research Days**, organized by **The Academy of Fine Arts of Rome** within **EU4ART\_differences**, funded by European Union's **HORIZON2020** research and innovation programme

#### Participating Institutions:

The Hungarian University of Fine Arts (Budapest)  
The Academy of Fine Arts Dresden  
The Art Academy of Latvia (Riga)

#### Partners for European Researchers' Night:

Frascati Scienza | LEAF  
INFN Roma Tre  
Roma Tre University  
DICEA - DC<sup>3</sup> LAB | Università Politecnica delle Marche



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the grant agreement No 101016460