



Deliverable 4.3

Documentation of a series of webinars



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(EU4ART_DIFFERENCES)

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Versioning and Contribution History

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v.02			

Glossary

Abbreviation	Meaning
ABARoma	Academy of Fine Arts of Rome
AR	Artistic Research
CM Team	Content Management Team
HEI	Higher Education Institutions
HfBK	Hochschule für Bildende Künste Dresden
LMA	Art Academy of Latvia
MKE	Hungarian University of Fine Arts
WP	Work Package

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1. Executive Summary

In the eighteen months between deliverable 4.2 and the end of the project, we concentrated on summing up and capitalizing on the work done in the past three years, and after having received the news that the new call for continuing the work had been rejected, our efforts only increased. What has happened, as this report shows, is that the project gained momentum, allowing the different work packages to converge in the realization of complex knowledge structures. The knowledge transfer and sharing of good practices, together with the broadening of the partners' research ecosystems, were put into practice through encounters, initiatives and common research that would not have been possible without this project. The contribution of Work Package 4 as reported in this deliverable, and in Deliverables 4.4 and 4.5, is hence only a portion of a wider effort that is further described in detail in Deliverables 2.3, 3.3, 3.4, and 5.5.

The Webinars reported here cover the whole timespan of the project, and therefore reflect their step-by-step integration in the context of the many issues tackled by the EU4ART *differences* project. The knowledge transfer was initiated by a first gathering in which the four partners presented their different approaches and practices related to Artistic Research. The webinars then evolved into a more structured approach, contributing to a shared insight into the pivotal notion and practice of the third cycle for the arts, consolidated by an international conference on these themes.

As a natural consequence of the above-mentioned integration, a doctoral summer school was organized, where more than 35 researchers from the partner universities met and discussed relevant research topics. The summer school's program was intentionally divided into two axes: the physical and the digital part (for details, see D4.1 and D3.3), in which the webinars (opened to external participants) contributed to a bigger picture.

The effort to integrate the webinars in more complex research environments culminated in the final act of the project, when all the work done in the past three years was summed up: the Artistic Research Days (A.Re days). This achievement, a significant event that unfolded in three different sites (Rome, Dresden, and Budapest) at the same time, has also been integrated in the [European Researchers' Night on 29 September 2023](#).

In the last series of webinars, face to face presentations by the many researchers that travelled to Rome were combined with online ones, therefore showcasing the result of the three years of common work by the four partners, and these meeting possibilities were an occasion to share and discuss the major achievements of the project, with the first public demonstration of the °°Kobi system (see D4.2 and D4.5 for details) and the pilot course on Artificial Intelligence and Art (see D4.4 for details). Furthermore, the work carried out in the different Labs (for details, see D2.3 and D3.4) was discussed in an international context, stating the great potential of our collaboration.

2. List of Webinars

Please note that all following information was correct at the time the webinars took place. Change in affiliation and/or academic position might have occurred in the meantime.

2.1. Differences in Artistic Research (21/11/2021)

1) [Knowledge Ecosystems for Creativity Education](#)

[Alberto Giretti \(Marche Polytechnic University\)](#), [Matteo Zambelli \(University of Florence\)](#)

Abstract: The presentation briefly explores the role of knowledge ecosystems in creative thinking and the technical possibilities for their implementation in learning support systems.

Bios:

Alberto GIRETTI. Full Professor at Department of Civil Building Engineering and Architecture of Università Politecnica delle Marche, in Italy. He received a Master degree in 1990 in Electronic Engineering at University Polytechnic of Marche, Ancona, Italy and a PhD on Artificial Intelligent Systems at the same University in 1995. His research interests range from Advanced Building Modeling to applied Artificial Intelligent to Design Education. Alberto Giretti has been conducting active and leading roles in National and International research projects in Technology Engineering Curricula field since 1991. Among them, he has been the scientific coordinator of the EU 5th FP Web Based Intelligent Design Tutoring System (WINDS) project, concerning the implementation of the first virtual EU department of Architecture, he led the Requirement Work package of the EU eContent+ Metadata for Architectural Contents in Europe (MACE) project. Alberto Giretti has been appointed as international member in four PhD commissions abroad and has published more than 120 scientific publications.

Matteo ZAMBELLI. Architect, Ph.D in architectural engineering, and currently researcher at DIDA, Dipartimento di Architettura at University of Florence. Published books include: Morphosis. Operazioni sul suolo (Marsilio 2005), Landform Architecture (Ance 2006), Tecniche di invenzione in architettura (Marsilio 2007), La High Line di New York (Mimesis 2012), Behnisch Architekten (Ance 2012), La mente nel progetto (Didapress). He translated: Building Art. Vita e opere di Frank Gehry (Safarà Editore 2018) and four volumes by Juhani Pallasmaa, with whom he wrote Inseminations: Seeds for Architectural Thought (Wiley & Sons 2020). He regularly collaborates with «Abitare», «Arketipo» e «L'Industria delle costruzioni».

2) [Artistic Practices and the New Demand of Re-enchantment](#)

[Stefano Velotti \(La Sapienza University, Rome\)](#)

Abstract: The knot enchantment/disenchantment/re-enchantment has taken on a new prominence in the philosophical, anthropological and more specifically aesthetic debate, also directly involving artistic practices. Aesthetic reflection and artistic practices are important elements in this debate that brings into play the most evident coordinates of modernity (critique and autonomy, the vision of nature and scientific research, the constitution of subjectivity and forms of social and political organization).

Bio: Full Professor of Philosophy (Aesthetics) at “Sapienza, Università di Roma”, Coordinator of the PhD program in philosophy, and “SSAS Senior Fellow”. Since 1990, he has taught as Visiting Professor at the University of Stanford and University of California (UCSB and UCLA) and has been “Speroni Chair

Professor” at the University of California Los Angeles (UCLA) for two terms. He also served as Assistant Professor at Yale University (1994-97) and Fellow of “Ezra Stiles College”. His research has focused on the roots of modernity, up to the Enlightenment (particularly Kant and his Critique of Judgement, the main focus of his book *Philosophical History of Ignorance*, Laterza, Roma- Bari 2003). He is also interested in contemporary philosophy and art (*Philosophy and the Arts. Feeling, Thinking, Imagining*, Laterza, Roma-Bari 2012), and currently working on the notion of control (*Dialectics of Control*, Roma, 2017) and on the philosophical, artistic and social problems linked to the relationship between disenchantment/re-enchantment.

3) [Artistic Research as a part of EU4ART Alliance](#)

[Till Ansgar Baumhauer \(EU4ART differences Project leader\)](#)

Abstract: In the Horizon2020 project EU4ART_differences the four international partners see the possibility to create joint approaches toward Artistic Research and in the meantime develop the field for the local needs and related to the local possibilities of each partner university.

Bio: Till Ansgar BAUMHAUER PhD is project speaker and leader of the Horizon2020 project “EU4ART_differences” on Artistic Research at HfBK Dresden. Since 2013, he taught artistic research and research-led artistic practice at Bauhaus University Weimar, Universität für Angewandte Künste Vienna, Hildesheim and Osnabrück Universities, Vietnam University of Fine Arts, Hanoi and University of Fine Arts Hue (Vietnam). His artistic and scholarly focus lies on collective memory and the depiction of violence experience, collaborative artistic strategies, and the intercultural understanding of images.

4) [The Hands of the Artist. Exploration and Knowledge in Art](#)

[Kristin Marek \(Hochschule für Bildende Künste, Dresden\)](#)

Abstract: "Exploration" and "knowledge" are not the same thing. However, exploration can lead to knowledge. Using the example of the hands, the lecture therefore explores the question of what part they play within an artistic practice. To what extent does working with the hands in art presuppose a haptic knowledge that is acquired through exploration? And how does this exploratively acquired knowledge of art relate to the knowledge of scientific research?

Bio: Professor of general art history with a focus on pre-modern art at the HfBK Dresden. She is particularly interested in the reflection and discursivity of art, thanatologies of images, political theory, and image politics. Her current work focuses on an extensive study of meta-pictorial discourses associated with the pictorial subject of the corpse, that is, inner-image reflections in art ("The Alienation of the Image. On the Aesthetics of the Corpse in Art"). In 2021, her book "Touch. Taktilen in Kunst und Theorie" (ed. with Carolin Meister) was published.

5) [Toward New Knowledge Model of Artistic Research](#)

[Andris Teikmanis \(Art Academy of Latvia\)](#)

Abstract: Research and artistic activity would have similar characteristics. They are creative, unpredictable and at the same time systematic. However, they differ in one aspect. Research should lead to new knowledge, while artistic action usually offers a reinterpretation of existing knowledge. This difference allows to show the boundary between research and art, and it is precisely this

difference that can be taken as a hypothetical point of its synergy to describe research-based artistic practices and to define Artistic Research, its methods, and models.

Bio Andris Teikmanis PhD is a Head of the Joint Professional Doctoral Program in the Arts at the Art Academy of Latvia. Since 1993, Andris Teikmanis has been teaching Bachelor, Master and Doctoral degree students in the subjects of Art History, Visual Semiotics, and Art and Research. From 2006 till 2021, Andris Teikmanis was chairman of the Senate of the Art Academy of Latvia and from 2007 till 2012, was Vice-Rector of the Art Academy of Latvia. Since 2013 member and since 2021 chairman of the Council of Higher Education of Latvia. From 2016, member of the Representative Board of ELIA and from 2016 till 2019, member of the ELIA Executive Group. Since 2015, chairman of Latvian Council of Cultural (Art) Education and of Latvian Council of Visual Arts (2014 - 2019). He represented the Art Academy of Latvia in the ELIA SHARE project contributing to the field of typologies of Artistic Research models.

6) [MKE Doctoral Schools, an Arts Third Cycle Case Study](#)

[Zoltán Szegedy-Maszák \(at the time of the conference, Dean of Doctoral School, Hungarian University of Fine Arts\)](#)

Abstract: The MKE Doctoral School was founded in the second half of the 1990s. Since then, the more than 20 years old program has been updated/changed several times, currently we are running a 4+4 semester long program with an intermediate complex exam which is mandatory to continue the studies in the second two years phase. In the presentation the current academic workflow is briefly shown, which puts strong emphasis on active artistic participation in the Hungarian and international art scene.

Bio: Zoltán SZEGEDY-MASZÁK worked as the director of the Doctoral School of the Hungarian University of Fine Arts and as a professor of the Intermedia Department. His art became internationally known by his immersive installations from the 1990s, where the meaningful usage of special interfaces and digital technology made explorable the computer-generated illusions. His artworks combine cutting edge tools with anachronistic processes both in terms of technology and meaning; intentionally confronting the viewer with the (historical) determination of our world picture by our depicting technologies.

7) [Painting Beyond and Below the Horizon of \(Big\) Data Cloud](#)

[Anna Peternák \(Hungarian University of Fine Arts\)](#)

Abstract: Anna Peternák will defend her doctoral dissertation and artwork in the upcoming days, so she can present a fresh and lively insight about her path she went through during her doctoral studies. *Painting Beyond and Below the Horizon of (Big) Data Cloud* deals with the nature of visual and conceptual similarities between images which she examined with the help of virtual databases using image recognition algorithms, presenting an inspiring approach to Artistic Research.

Bio: Anna PETERNÁK graduated from the Hungarian University of Fine Arts in 2012, faculty of painting and art teacher, as student of Dóra Maurer and Eszter Radák. In 2015 she started to study at the Doctoral School of MKE, her consultant has been Zoltán Szegedy-Maszák. She is the coordinator and member of the Hermina Artist Collective and regularly organizes exhibitions (e.g. *Passageway* at MKE, *Spatial Relationat* Artus Studio) and events for the art group.

2.2 Artistic Research and third cycle in the arts (20/07/2022)

2.2.1 A European overview

8) [Artistic Research within EU4ART *differences*](#)

[Till A. Baumhauer \(Project leader, EU4ART *differences*\)](#)

Abstract: Artistic Research as a relatively new field of creative practice has opened up manyfold new interdisciplinary perspectives for artists. Stepping back from the traditional concepts of strictly studio-based and art market-oriented practice, society-related practice and discourses with scholars from other fields also enable highly relevant developments in the field of Higher Education in Europe. In the Horizon2020 project EU4ART_*differences* the four international partners see the possibility to create joint approaches toward Artistic Research and in the meantime develop the field for the local needs and related to the local possibilities of each partner university.

Bio: Till Ansgar Baumhauer PhD is project speaker and leader of the Horizon2020 project EU4ART_*differences* on artistic research at HfBK Dresden. Since 2013, he taught artistic research and research-led artistic practice at Bauhaus University Weimar, University of Applied Arts Vienna, Hildesheim and Osnabrück Universities, Vietnam University of Fine Arts, Hanoi and University of Fine Arts Hue (Vietnam). His artistic and academic focus is on collective memory and the depiction of violence experience, collaborative artistic strategies and the intercultural understanding of images.

9) [Quality Assessment in Artistic Research and Third Cycle for the Arts](#)

[Bruce Brown \(EQ-Arts board member\)](#)

Abstract: EQ-Arts supports higher arts education institutions in the self-evaluation and enhancement of their internal quality systems to promote a strong quality culture across the higher arts education sector. Operated and driven by a group of trained and highly experienced international peer quality experts in higher arts education, EQ-Arts co-operates with national QA agencies, is an ENQA affiliate and is registered on the European Quality Assurance Register (EQAR). EQ-Arts aims to be the leading provider of quality assurance and enhancement services to higher education institutions in the CPAD (Creative and Performing Arts and Design) sector in Europe. While recognizing academic and cultural diversity across the sector, EQ-Arts works to establish benchmark standards that help to assure and enhance the quality of academic provision, and the student learning experience, in an international context. EQ-Arts also works to advance the sector's capacity for high quality third cycle provision and to stimulate CPAD research that drives the knowledge gained from research back into the teaching curriculum, to enhance the student experience and benefit communities outside the academy. EQ-Arts takes part in a Working Group set up by ANVUR, the Italian National Agency for the Evaluation of Universities and Research Institutes. The Working Group has worked on the implementation of Quality Assurance in accordance with the ESG 2015 for Higher Education in Art, Music and Dance (AFAM).

Bio: Bruce Brown was educated at the Royal College of Art in London where he is a Visiting Professor. During his international career, Bruce Brown chaired the Main Panels for arts and humanities in the UK Research Excellence Framework (REF2014), and the Research Assessment Exercise (RAE2008). More recently, he was appointed chairperson for the Creative Arts panel for the Hong Kong Research Assessment Exercise 2020, the Research Grants Panel [Arts] for Fundação para a Ciência e Tecnologia in Portugal, and a review of arts Doctoral awards for the Estonian Quality Agency. He was one of four

people invited by the Portuguese Government to conduct an international review titled Reforming Arts and Culture Higher Education in Portugal. He also worked for other international agencies committed to the quality assessment in Israel, Qatar, New Zealand, Austria, and for the Italian agency ANVUR. In addition, he served as Trustee and Governor for organizations such as the UK Crafts Council and Art's Council for England. Professor Bruce Brown was Pro-Vice-Chancellor for Research at the University of Brighton, and the former UK Chair of the Research Assessment Framework (REF). Currently, he is on the Board of EQ-Arts, for which he is lead author of EQ-Arts publication A framework of good practices for 3rd Cycle doctoral awards in the creative and performing arts and design sector, and Editor of Design Issues Research Journal (MIT Press).

10) [*Somatics and Artificial Intelligence – Epistemic Production at the Rietveld Academy's Creator*](#)

[*Doctus*](#)

[*Paula Albuquerque \(Senior Researcher, Gerrit Rietveld Academy\)*](#)

Abstract: There are now three models of Third Cycle education being developed at the Gerrit Rietveld Academy. These are the Creator Doctus (CrD), which is currently in its second edition; the Professional Doctorate, which is being modelled into its first pilot (nation-wide); and, finally, the PhD, which entails a flexible protocol that is decided between a university (with the power to award the degree) and a practice-oriented supervision provided by the Gerrit Rietveld Academy.

I will start by providing an overview of these practices, while describing the steps taken to ensure these degrees are provided and supported to the best of the academy's abilities. My main focus will be on the Creator Doctus, which is a degree created to complement the current Doctor of Philosophy (PhD), by recognizing artists' work as high-standard research. With a specific trajectory, the three-year research path leads to the production of a body of artistic works/projects instead of the traditional third cycle written dissertation. This reflects the research area, which has been decided and developed in collaboration with a societal partner.

In specific, I will be sharing insights about the first CrD trajectory which was realized by artist Yael Davids in collaboration with the Van Abbe Museum in Eindhoven, whose work focused on the Feldenkrais technique as a method for (somatically) experiencing art. I will conclude with an overview of the work developed by our current CrD candidate, artist Femke Herregraven, whose work in collaboration with the Waag Society in Amsterdam focuses on Artificial Intelligence and the catastrophe bonds trade.

Bio: Paula Albuquerque is an artist and scholar with a PostDoc in Artistic Research at University of Amsterdam. She is Head of the Master of Artistic Research at this university and Senior Researcher at the Gerrit Rietveld Academy. Her artworks have been exhibited at, i.e., Nieuw Dakota Gallery, Stedelijk Museum Bureau Amsterdam, Bradwolff Projects Gallery (Amsterdam), International Film Festival Rotterdam and Sheffield DOC|Fest. Paula Albuquerque published the books Enter the Ghost - Haunted Media Ecologies (solo exhibition project book 2020) and The Webcam as an Emerging Cinematic Medium (Amsterdam University Press, 2018). Regularly presents at conferences, i.e., Media in Transition, MIT, and Visible Evidence, School of Cinematic Arts, Los Angeles.

2.2.2 ABAROMA and a possible third cycle in the Arts

11) [*Birth and Oblivion of the Third Cycle on Artistic Research in Italy: The National Ph.D. on the Visual Arts \(PAN\)*](#)

Costanza Barbieri (EU4ART_*differences*; Full Professor, ABARoma)

Abstract: In 1891, as a strong statement of national identity, the new-born Italian state issued the PAN in the Academy of Rome, the Pensionato Artistico Nazionale, a grant intended to complete the education of the young student artists with three years' stipend after four-year academic degree. Three annual scholarships were awarded to the best graduates of the Italian Academies, one each in the schools of Architecture, Painting and Sculpture. They were also strongly encouraged to spend one year travelling in the European art capitals. To the best of my knowledge, this grant was the first example of the third cycle in student education in general, not only in the art field. Lasting until the Second World War, it was anticipated only by the Pensionnaires de l'Académie de France à Rome. This essay will analyse the reasons behind this innovative opportunity born at the end of the XIX century and lasting until 1939. It will also investigate the reasons for its disappearance in the modern era, when the third cycle was established in the Italian Universities in 1980, while the Academies of Fine and Performative Arts are still awaiting this possibility.

Bio: Curator and advisory board member for national and international exhibitions, Costanza Barbieri is also the curator of the first Sebastiano del Piombo's exhibition, Viterbo, Museo Civico (2004) and Academic consultant for the exhibition Sebastiano del Piombo and Michelangelo in the National Gallery in London (2017). She is currently planning the exhibition "Raphael and the antique in the Villa Farnesina – Accademia dei Lincei in Rome for the spring 2023. With two PhDs in Art History from the University of Rome La Sapienza, and from Rutgers, the State University of New Jersey, she is the author of about 80 scientific publications. She is specialised in Venetian art, problems of visual culture in the Renaissance, and gender issues. Costanza Barbieri is presently appointed to organise the first PhD in the Visual Art in the Italian Academies of Art, in relation to the European project on artistic research EU4ART_*differences*, Horizon2020.

12) [State of Artistic Research in the Third Cycle in Higher Art Education in the European Union - Report on Current Progress](#)

Daniel Maté (Junior Scientist, EU4ART_*differences*) & **Miriana Pistillo** (WP2, EU4ART_*differences*)

Abstract: The goal of our research is to create a comprehensible database on the current situation of the third cycle in higher art education in the European Union. As per our knowledge, there is no publicly available fully comprehensible database of this information today, however it should be mentioned however that there is notable research in this field. Our goal is to create a dataset based on a certain set of criteria that could be used by prospective doctorate candidates and professional researchers as well as the broader society.

Bios: Dániel Maté is currently a doctoral fellow at the Doctoral School of the Hungarian University Fine Arts under the supervision of Dr. habil. Ádám Albert DLA. His research is mostly dealing with the politization of home culture both in the historic and the contemporary context. Also, from 2021 he is a member of the EU4ART_*horizon* research project as a junior researcher. Previously he studied Visual Presentation BA at the University of West Hungary and graduated with an MSc in Graphic Design from the Hungarian University of Fine Arts in 2018. From 2016-18, he was a member and a coordinator of the Advanced College of Art and Art theory. From 2020, he is a member of the FKSE Studio of Young Artists' Association.

Miriana Pistillo is a graduating student from Academy of Fine Arts of Rome under the supervision of Dr. Costanza Barbieri PhD. She graduated in Painting at the end of the three-year program and now she's concluding her studies in the field of Photography. During these years she collaborated several times with the Academy of Rome in different projects such as laboratories of chalcography and Photography and most recently at EU4ART (2021-2022) and Horizon research project (2022). In addition to this, she took part in art exhibitions in Rome at TAG (Tevere Art Gallery), Todi (Umbria) during the art Festival "Todimmagina" and Arles (France) in July 2021 for the Festival "Les Rencontres d'Arles". As ongoing research in collaboration with the Foundation Il Gabbiano in Rome, she is creating the first digital archive of the painter Piero Guccione, consisting in a catalogue raisonné of all the works starting from the 1950s and in the digitalization of all the analogue and paper materials.

13) [Art and Research: Projects and Experimentation at the Academy of Fine Arts in Rome](#)

Dalma Frascarelli (Full Professor, History of Modern Art, ~~Art~~)

Abstract: After an initial reflection on the theme of research in the field of visual arts, the paper intends to illustrate the experience gained on the subject at the Academy of Fine Arts in Rome, both within specific teachings, and above all with reference to the work carried out to draw up a PhD project on an experimental basis. In the light of the current regulations governing the Third Cycle, useful criteria for assessing the quality of research applicable to the arts sector have been hypothesized. Finally, the doctorate of national interest in "Cultural Heritage Sciences", presented in agreement with the University of Rome Tor Vergata, and the ordinary one proposed in agreement with the DAMS of the University of Roma Tre will be presented.

Bio: Graduated, specialised and PhD in History of Art at La Sapienza University of Rome, Dalma Frascarelli teaches History of Modern Art and Elements of Iconography and Iconology at the Academy of Fine Arts in Rome, where she was vice-director between 2013 and 2019. She holds the national scientific qualification for Associate Professor of Art History at the University and is a member of the scientific committee of the National Institute of Roman Studies. In addition to her teaching activities carried out at universities and academies, she has dedicated herself to the protection and enhancement of the artistic heritage, as a consultant for the Superintendencies of the Ministry of Cultural Heritage, participating in research projects concerning churches, museums and historical residences in Rome and Lazio, and the collection of works of the Gabinetto Disegni e Stampe dell'Istituto Centrale per la Grafica. Her investigations focus on various aspects of art between the late 16th century and the first half of the 18th century, in particular collecting, the relationship between art and the Counter-Reformation and between art and the history of ideas, topics on which she has been invited to lecture, participate in and organise conferences. She has published numerous essays in specialist journals and collective books and is the author of the volumes *La casa dell'eretico. Arte e cultura nella quadreria romana di Pietro Gabrielli (1660-1734)*, Istituto di Studi Romani, Rome 2004 (with L. Testa), which received the 1st prize for women's writing in the Visual Arts section *Il Paese delle Donne* (VI edition 2005); *Paolo Falconieri tra scienza e arcadia. Le collezioni di un intellettuale del tardo barocco romano*, Campisano, Roma 2012; *La Biblioteca Apostolica Vaticana*, Jaca Book, Milano 2012 (with A.M. Piazzoni, A. Manfredi, A. Zuccari, P. Vian); *L'arte del dissenso. Pittura e libertinismi nell'Italia del Seicento*, Einaudi, Turin 2016.

2.2.3. Quality assessment and new formats

14) *Quality Assurance & Artistic Doctorates*

Cecilia Bibbò (Assessment of HEIs in the Arts, Unit Officer, ANVUR)

(Video not available following speaker's request)

Abstract: In recent years, the need for shared, homogeneous and robust QA systems for the European Higher Education Area (EHEA) has been reinforced, especially due to the increasing internationalization of higher education and to respond to the new and rapidly changing needs of students and society. ESG is one of the main tools defined by EU ministries to increase transparency of the European educational systems and trust among countries. ESGs are not differentiated by educational levels, they are the European framework for QA, and so they are applicable for artistic doctorates as well. In addition to the ESG, it is important to take into consideration what has been defined at the European and international level specifically for QA of doctorates, as well as the various studies, declarations and manuals in the field of Artistic Research and in the assessment of Artistic Research. In Italy, the higher education in the Arts (known as AFAM) is characterized by a strong international component for both bachelor's and master's degrees (e.g., the number of international students enrolled was 17% in 2019). It is therefore important to adhere to the international QA standards to support the enhancement and the competitiveness of Artistic doctorates. This contribution aims to foster the debate on the establishment of doctoral courses in the arts in Italy (AFAM) and the definition and implementation of a quality assurance system that takes into consideration the characteristics of the artistic higher education.

Bio: Cecilia Bibbò completed her Bachelor's degree and Master's degree in Mathematics from the University of Siena. She is an expert of quality assurance, accreditation and recognition policies and procedures. Bibbò spent several years as an evaluator at the Italian National Agency for the Evaluation of Universities and Research Institutes (ANVUR). Previously, she served as a Project Officer at the Italian Ministry of Education and Universities, Internationalization Unit. She was a member of several committees and working groups, appointed by national and international organizations, related to the definition of quality assurance policies in higher education.

15) [*Digital Rites and Embodied Memories: EU4ART-differences Doctoral Summer School*](#)

Franco Ripa di Meana (WP4 Lead, EU4ART_differences)

Abstract: The EU4ART_differences Summer School took place in the San Silvestro Monastery in Montecompatri, during the first days of September 2022. The presentation briefly describes how the program had been drafted as a research activity, the research questions that were tackled and the methodology used.

Bio: With thirty years of experience as a professional director in musical theatre and multimedia performances, Franco Ripa di Meana is founder and producer of OPERAOGGI, the first Italian opera touring company. He is librettists and curator (Award for Imagination at Prague Quadriennial of Performance Space with THE PRAGUE EXPERIMENT [www.imaginometricsociety.com]). Currently, Franco Ripa di Meana leads Work Package 4 of EU4ART_differences, a European Universities Initiative R&I project on artistic research and third cycle, funded by the Horizon 2020 program.

16) [Hybridizations, Complex Systems, Inextricable Inter-relationship of Particles and Social Bodies. Towards the critters community](#)

Cinzia Pietribiasi (Junior Scientist, EU4ART_*differences*)

Abstract: The speech focuses on my artistic process in archives, communities, memories, scientific issues and digital art. Starting from my first performances at the beginning of 2008, my professional activity has always included an interplay between the humanities and the science in order to establish a new imagery in accordance with the current era: the Anthropocene. What is the use of imagination, asks the Italian anthropologist Matteo Meschiari. “To build representations of the world, of relationships, of oneself. To multiply scenarios and possible alternatives, to escape from the tyranny of the now-here, to criticize it, to overthrow it, to think the in- visible, to invent something different than us, to choose between multiple directions, to bring out connections between present, past and future, to believe in what does not exist, to believe in what exists”. My presentation will explore how these new imageries required by the Anthropocene challenge our lives, especially if we work as artists. What kind of responsibility should the artist take on in the time when our planet is collapsing? We have no more time to waste, there is no more time for superficiality. We are living in complex systems and our artistic research must respond to environmental emergencies, both human and non-human. The purpose of such reflection is to demonstrate how art and science are both necessary to expand our consciousness, how broadening our view to non-human scales and times is the key of our survival.

Bio: Cinzia Pietribiasi is a transdisciplinary artist. She develops her artistic research in digital art and performing art, focusing especially on the memories collection, spoken accounts and public history, dealing with the creation of archives and inception of communities as art practices. Within her artistic process, she reconsiders the role of the artist and the artistic field in relation to the new challenges in the Anthropocene. Currently she is participating in various research initiatives, as a Junior Scientist in the Eu4ART_*differences* European project in the Academy of Fine Art in Rome, as a freelance professor of Computer Art in the Academy of Fine Art “Alma Artis” in Pisa, as freelance consultant in social impact projects regarding citizen science and empowerment of digitalization. She obtained a master’s degree cum laude in Cultural Heritage Preservation at the University of Parma and a second one in Arts and New Media at the Brera Academy in Milan. She got a first level master in “Theatre Languages as a Tool for Education” at the University of Bologna.

17) [Pandemic Resilience in Art Schools: Critical and Prospective Survey Analysis of Online and Hybrid Education](#)

Aleksandra Czuba (Junior Scientist, EU4ART_*differences*)

Abstract: With the Prime Ministerial Decree (DPCM) on 9 March 2020, the entire Italian school system was accordingly ordered to suspend the attendance of didactic activities in presence. Italy also became the first country worldwide to introduce a national lockdown. By 13 March 2020, the World Health Organization (WHO) declared Europe the epicentre of the pandemic.

As an immediate response, European students and teachers migrated from classrooms to totally digital environment. Due to the accelerated pace of scientific and technological advances occurred over the last decades they were already slightly practiced in digital tools application. But the sudden transition to online schooling was anyhow a great challenge to deal with.

The research paper I present analyses the surveys conducted among students and teachers of several European Art Schools investigating the online lectures’ structure, variety of digital tools applied,

didactic goals achievements and general involvement over the e-learning and hybrid education period. Moreover, it discusses Visual Arts teaching's future expectations and its digital predispositions in order to offer a perspective on education in the post-pandemic world. Since the surveys' results have proved that the learning practices developed online were considered surprisingly successful, the article also proposes some guidelines for the effectiveness of future methods that could significantly implement didactic in Arts through a well-structured hybridization.

Bio: Aleksandra Czuba is a Rome-based visual artist with a focus on performative potential of new media. She also works as EU4ART_*differences* junior scientist, involved in a research project on future scenarios of the digital didactic in arts. Her video installations and performance work have been exhibited in group shows internationally and she has been invited to take part in a number of workshops with artists such as Antoni Muntadas, Emily Mast and Rogelio Lopez Cuenca. She holds an MFA cum laude in Multimedia and Technological Art from the Academy of Fine Arts in Rome. Her practice focuses on topics like gender empowerment, wellness balance and identity as an extended range of self-expression.

2.2.4 Toward a transdisciplinary approach

18) [SOLO SUONO: a Transdisciplinary Center for Research in the Arts](#)
Dora Stiefelmeier (President, RAM radioartemobile)

Abstract: Solo Suono is a project between the Academy of Fine Arts of Rome and RAM radioartemobile. It hosts the MPDS audio archive, a precious container of thousands of sounds. This archive is not locked but instead exists only if used, increased and valorised by the diffusion it will be given in the academic field, from research and study promoted among students to its use by artists. Within the groove of experience dug by Zerynthia, the donation of the archive finds its *raison d'être* in its ability to make the files composing the archive move and walk: exhibiting them and exporting them to create new projects and new relations in continuous transformation, towards ever new starting points. Solo Suono is also a physical space that invites one to stop and devote oneself to listening.

Bio: Dora Stiefelmeier lives and works in Rome. Graduated in sociology from La Sorbonne University, since January 1979 she has collaborated with the Pieroni Gallery of which she became co-owner in 1988. In 1991 Dora Stiefelmeier contribute to the birth of Zerynthia Associazione per l'Arte Contemporanea of which she is a founding member and artistic director. From 1998 to 2002, together with Mario Pieroni, she was a consultant for contemporary art at the Académie de France à Rome. From 2003 to 2005 she was a consultant for contemporary art for the Port Authority of Civitavecchia. In 2001, RAM radioartemobile was created, a prototype of a virtual space dedicated to the elaboration of sound research that sees radio as an autonomous artistic space. She holds the position of President. On 25 February 2013, she was honoured by the President of the Republic as Commendatore della Repubblica Italiana. Since 2017 she has been a member of the Board of Directors and Scientific Committee of the No Man's Land Foundation, of which RAM radioartemobile is a founding member. Since 2022 Dora Stiefelmeier has been a board member of The Cukrarna Gallery, City of Ljubljana.

18) [Artistic Research at the Santa Cecilia Conservatoire](#)

Carla Conti (Professor, Head of International Relations, Conservatory of Music 'Santa Cecilia, Rome)

Abstract: The Italian artistic research initiatives at Higher Musical Education Institutions are not configured as systematic, structured, and supervised activities. Nevertheless, 'Santa Cecilia' Conservatory of Music is an exceptional institution as its interest in artistic research has been very lively in recent years. The element that most contributed to the development of artistic research experiences has been the intense international relations activity. Since 2018, the artistic research in music at Santa Cecilia is synergistically articulated with a course module, an international strategic partnership project under the frame of the Erasmus+, and a master's course (one year pre-PhD) in collaboration with the Orpheus Instituut of Gent.

Bio: Carla Conti is professor in the postgraduate course/Master in "Didactic of Music and Instruments" at the Conservatory of Music, Santa Cecilia in Rome, since 1999. She has been teaching 'Choral conducting and Choral Repertoire' since 1994. She has been a member of the Santa Cecilia Academic Council, for two mandates, and she is the head of International Relations/Erasmus+ since 2017. She is the coordinator of the post degree Master AReMus – Artistic Research in Music and the project manager of the international strategic partnership project: NEWS in MAP New Employability Within Self-leadership in Music Academic Programs. Moreover, she is a member of the directive board of the Sibelius Society Italia. She is the researcher teacher for Santa Cecilia of the international project RAPPLab (leading institution HfMT of Cologne) Reflection based Artistic Professional Practice. She got the following academic qualifications: university degree in Musicology gained at the Alma Mater University of Bologna; and conservatory masters in Piano; in Choral Music and Choir Conducting; and in Music Education/Didactic of Music. Her fields of research: Gender issues; Neapolitan song; Leadership in music communities. Among her publications: a monograph on women musicians in Naples in XVIII and XIX centuries: *Nobilissime allieve della musica a Napoli tra Sette e Ottocento* (2003), and a novel *Non ti sfiora neppure* (2012). She has presented her research at numerous international conferences/symposia (Helsinki, Bern, Vienna, St. Petersburg)

20) [The first year of the AAL/J-VLAM/LAC joint Professional Doctoral study in Fine Arts](#)

Linda Sile (Head of the joint Professional Doctoral study program "Arts", Art Academy of Latvia)

Abstract: The presentation will cover the procedures and experience over the running the joint Professional Doctoral study program in arts "Arts" sub-program "Visual arts and design". The aim of the study program for the three academies in Latvia, the Art Academy of Latvia, the Jazeps Vitols Latvian Academy of Music and the Culture Academy of Latvia was to establish the third cycle in arts education solving the major struggle of Latvia higher education system not offering the PhD degree for art higher education. The establishment of the study program have been the success story and challenge to include the Professional PhD study program framework, the term of the Professional PhD degree, the renewal of the joint curriculum of the three largest art, music and culture academies. The process of preparation for the study program took 16 years. The establishment of the joint Professional PhD study program took 2 years. The third cycle education in arts provides artists with more elaborate exchange between their artistic practice and science methodology. It has been the first time to include the artistic research in the third cycle study program in Latvia.

The joint Professional Doctoral study program in arts "Arts" sub-program "Visual arts and design" includes now the full two-year students' groups studying in the first years of studies. The practice of the running study program included adapting the collaboration models based by national legislation, internal procedures and acts and continuous communication by the study program management of the respectable academies. The Covid-19 crisis in the middle of the year highlighted the online student

support although none of the academies offered distance learning by their definition. The building of the mutual “Moodle” learning platform, building individual LAIS system space for joint purposes, the ongoing question of the Professional PhD degree abbreviation are the few questions that were in the to-do list in this year. In the mutual exchange students went on with their feedback and contribution to the studies in the Professional PhD program. The joint Professional Doctoral study program in arts “Arts” sub-program “Visual arts and design” is a multidisciplinary and ambitious vision on the future of the art education. The vision has become reality in Latvia. The students take their efforts to push the limits of art and artistic practice understanding in the goal for art practice and science to meet in the artistic research lead Doctoral thesis and artwork.

Bio: Linda Sile is a Head of the joint Professional Doctoral study program in arts “Arts” sub-program “Visual arts and design” in the Art Academy of Latvia and a doctoral candidate in the Art Academy of Latvia. The title of the Sile forthcoming PhD thesis is “The evaluation of the institutional role of the Art Academy of Latvia”. The research interests of the researcher include the artistic research, institutional theory of art, the creative industries historical development and significance today, the quality culture of art higher education, the emerging artist, the alumni of the Art Academy

21) [Artistic Research – Liberation of Academisation?](#)

Balázs Kicsiny (Head of the Doctoral School, Hungarian University of Fine Arts, Budapest)

Abstract: During my lecture I will talk about the doctoral education at the Hungarian University of Fine Arts Doctoral School. I will present several theoretical, methodological, structural principals of the MKE doctoral education, including the polemical status of doctoral study in the arts.

To show our interpretation of artistic research I will give examples of a few MKE Doctoral School students’ dissertations subjects and research artworks, showing diverse research practices and methodologies. As an example of an international collaboration, I will present a research project entitled “Csepel – Chelsea Project” between CCW Graduate School, University of the Arts London, and the Hungarian University of Fine Arts, Doctoral School which continued for three years. The project focused on sites in London and Budapest, which have historical, political and cultural significance, and we developed parallel research to investigate collective and individual memory in both cities.

Finally, I will talk about an alternative interpretation of practice-based research, expanding the narrowly interpreted institutional research approach.

Bio: Born in Salgótarján in 1958, Balázs Kicsiny spent his childhood in a socialist mining community in Hungary in the 1960s, which later became a cornerstone for his early artistic practice. Since the late 1980s, he has exhibited extensively in Hungary and internationally. In 2005 Kicsiny represented Hungary at the 51st Venice Biennale gaining wide recognition. His artwork focused on migration, and the duality of motionlessness and movement. These installations have subsequently become typical of his art activity, with life-size human figures, frozen in an absurd situation combined with symbolic use of clothes, and objects.

Next to his artistic practice, since 2005 he has also been active as a lecturer at the Doctorate School of the Hungarian University of Fine Art. He has led and taken part in many international educational programs and collaborations, for example at the Sam Fox School of Design & Visual Arts, Washington University in St. Louis, U.S.A, Slade School of Art, University College London, UK, and Chelsea College of Art, University of Arts London, U.K. He currently leads the Hungarian University of Fine Arts Doctoral School

2.3 Digital Rites and embodied memories (September 6th to 9th, 2023)

2.3.1 Artistic entrepreneurship and new technologies

22) [Multiplying Potential - How Arts Universities Can Help Students to Reflect on Their \(Potential\) Value Within and Beyond the Arts](#)

[Tom van de Wetering](#) (Expertise Center for Creative Entrepreneurship, HKU Utrecht)

Abstract: HKU students are usually mainly focused on discovering their own artistry and makership. As an Expertise Center for Creative Entrepreneurship, we encourage students in their graduation year to look ahead to their career after graduation. What value can they deliver in domains within and outside the arts? What do their broader value packages look like and how can they extend their propositions by working together? Specifically, I look at how technological developments impact the creation and development of value packages. For example, how fashion collective Studio PMS has (re)developed itself as a digital fashion agency and how AI-tools like DALL-E and Midjourney can have an impact on the roles and added value of artists and designers.

Bio: Tom van de Wetering works as a programme manager of HKU X, the entrepreneurship and talent programme of HKU. He is also a lecturer within the faculty of HKU Arts & Economics and teaches about creative business models, strategy design and funding. After receiving his master's degree in New Media & Digital Culture at Utrecht University in 2011, he worked for 6 years as a business developer and board member of medialab SETUP and co-founded Open Concept: a design cooperation for social innovation. The HKU Expertise Centre for Creative Entrepreneurship helps students, alumni and lecturers to develop as entrepreneurs, by stimulating their capacity for creative change, their strategic insight and their active enterprising attitude.

23) [New Digital Economies? Blockchains and their \(Uncertain\) Futures](#)

[Domenico Quaranta](#) (Professor, Fine Art Academy of Brera, Milan)

Abstract: The craze for Non-Fungible Tokens (NFTs) that erupted in early 2021 thrust the art world into the debate on the blockchain, the decentralised public ledger that holds these tokens, as well as cryptocurrencies, and promises to make “verifiable digital scarcity” a reality. Born out of the 2008 financial crisis and seen by many as the cornerstone of a new, more private, more secure Web3, the blockchain has changed the global economy and is now reshaping the digital environment in which art is increasingly being created, distributed and exchanged. Is speculation the be-all and end-all of this trend? Will the blockchain's promise of disintermediation destroy the art world as we know it? Are NFTs an opportunity for artists or a scam perpetrated against them?

Bio: Domenico Quaranta is an art critic, curator and educator interested in the ways art reflects the current technological shift. His texts have appeared in numerous magazines, newspapers, books and catalogues. He is the author, among other things, of *Beyond New Media Art* (2013) and *Surfing with Satoshi. Art, Blockchain and NFTs* (2022) and the editor of several books, including *GameScenes. Art in the Age of Videogames* (2006, with M. Bittanti). Since 2005 he has curated several exhibitions, including *Collect the WWWorld. The Artist as Archivist in the Internet Age* (Brescia 2011; Basel and New York 2012); *Cyphoria* (Quadriennale 2016, Rome) and *Hyperemployment* (MGLC, Ljubljana 2019–2020). He lectures in Interactive Systems and is a co-founder of the Link Art Center (2011–2019).

24) [\(NO\) Copyright Strike](#)
[Enrico Bisenzi \(ABARoma\)](#)

Abstract: What is the impact of Artificial Intelligence on copyright infringement procedures? Let's have a look on how 'copyright strikes' run, learn the main issues on copyright laws and rules and above all take into account the main procedures and tool to protect your contents but also your right to communicate and spread information on the net. Copyright opportunities have drastically changed since the birth of creative commons, and you must know how to take advantage of digital communication without infringing the law. Today a user interface must allow a proper user experience not only to human beings but also to artificial entities, consequently, an inclusive design approach must be spread among art communities if you want to face and take advantage from the 'next five minutes' technological evolution, avoiding being manipulated from it.

Bio: I was interested in digital communication even before the advent of the Internet in Italy (early '90s) working on several editorial and research projects at the National Research Centre (Istituto di Documentazione Giuridica now ITTIG). In the 2000s I became interested in digital communication on the Web supporting several public institutions and private companies. For decades I have been dealing with digital accessibility and usability, contributing to the restyling of municipalities, museums, hospitals, olympic committees and also many private companies always facing the topic of INCLUSIVE DESIGN, at the same time optimizing web sites for search engines and social networks, taking into consideration the different linguistic and cultural backgrounds of different target audience; providing an appropriate level of readability of the texts and contents; verifying the hosted contents and protecting themselves from possible copyright strikes; verifying the responsive effect on different devices and setting them for long-term preservation. Professor at Accademia di Belle Arti di Roma

25) [Protecting your Authorship – The Patamu Project](#)
[Adriano Bonforti, Gianluca Cannavale \(patamu.com\)](#)

Profile: [Patamu](#) generates a proof of authorship for any creative work, allowing to protect one's creativity and publish or share works safely. The protection is instantaneous and is carried out by means of a legally recognized timestamp. The author keeps all the rights on the deposited works, has no further obligations towards Patamu, and can use, share or publish works as he/she prefers. The evidence of authorship generated with Patamu is valid in all the 172 countries that signed the Berne Convention for the Protection of Literary and Artistic Works. The validity of our timestamps is legally recognized and guaranteed by the European Union, as the certification authority that produces our timestamps is certified to be compliant with the EU 910/2014 eIDAS regulation on Digital Trust services. Patamu Registry can be used by anyone interested in proving and protecting the authorship of an artwork or an idea The Patamu project has won two institutional prizes for social innovation and is proudly powered by Innovaetica company.

2.3.2 Gaming as an artistic practice

26) [Videogames and Gamification for and as Cultural Heritage](#)
[Fabio Viola \(Game Designer, Associazione Culturale Tuo Museo\)](#)

Abstract: Video games represent the largest cultural consumption space in the XXI century. An

interactive art form practiced by nearly three billion people around the world who, on a digital canvas, espoused literature, architecture, drawing, music, film, painting and photography. If video games can be considered the tenth art form, at the same time they can be a tool to support cultural institutions in reaching and engaging new audiences. From the Father and Son video game published by the National Archaeological Museum of Naples to PlayAlghero's playful strategy to the PLAY exhibition at the Reggia di Venaria we will discover the centrality of an engagement design approach.

Bio: After years spent working for entertainment companies such as Electronic Arts Mobile and Vivendi Games on iconic titles like Fifa, The Sims, Crash Bandicoot, Harry Potter, Fabio Viola has dedicated his career to the use of playful practices in public and private spaces. Considered one of the most influential gamification designers in the world, he was awarded the "Design Lessons" award during the Milan Fuorisalone in 2018. Author of books such as "Gamification - Videogames in Everyday Life" (2011) and "The Art of Engagement" (Hoepli 2017), he is currently an adjunct professor for several Italian universities and academies. In 2016 he founded the international collective of artists TuoMuseo specializing in the intersection of gaming and cultural heritage. Over the years he has signed productions such as "Father and Son" for the National Archaeological Museum of Naples with 5 million downloads, "A Life in Music", the first video game in the world produced by the Teatro Regio di Parma, "Past for Future" for the Marta of Taranto and "The Medici Game" for the Uffizi Galleries. Game Designer for several EU funded projects, he is currently curator for the Royal Palace of Venaria of the PLAY – Videogame Art and Beyond

27) [Possessed: New Body Spaces in Immersive Realms](#)

[Galit Ariel \(TechnoFuturist, Founder of Future Memory Inc.& the non-profit Humans of STEAM\)](#)

Abstract: As digital mediation, and immersive technologies in particular, blur boundaries between physical and digital embodied presence. In this session, Galit Ariel will discuss emerging frictions and opportunities of redefining embodied presence, identity and interaction. Asking core questions related to:

/ New body agencies and self-expressions

/ New modes of selfhood, from extended selves to digital beings, metamorphic bodies to disembodied selves

/ New embodied interactions and intimacies

/ New body biases, hierarchies and taboos.

Bio: Galit is a TechnoFuturist and a thought leader within the field of immersive tech. She defines herself as a 'Techtivist' since she is passionate about a future in which technology is integrated into everyday life, but not control it. Her goal is to bridge the gap between pixels, atoms, and neurons to create tools and platforms that help people experience these worlds in new (and better) ways.

Galit authored numerous thought pieces, articles and papers, her book Augmenting Alice – The Future of Identity, Experience and Reality explores the way Augmented Reality's diffusion will shift cultural and functional paradigms and redefine core concepts related to culture, space, experience and ethics. Galit currently lives in Toronto and is working on art/tech speculative projects, as well as her next book. Through her innovation lab 'Future Memory Inc.', helping organizations, policymakers and commercial clients shape their tech futures by exploring immersive narratives, interaction tools and experiences.

2.3.3 Neurosciences and Humanities

28) [*The Use of Immersive Technologies \(VR and AR\) in Arts*](#)

[Raitis Smits \(Artist, Founder of RIXC – Center for New Media Culture, Riga\)](#)

Abstract: Immersive technologies coupled with superior virtual environments, artificial intelligence algorithms, faster processors, and biometrics are launching a new era in virtual experiences, entertainment and storytelling. At the same time these technologies have the potential for reinforcing stereotypes, contributing to massive economic and social disruptions, and implementing new systems of invasive monitoring and control. What do these new developments in VR/AR mean for education, entertainment, social policy, and systems of codified knowledge? Like their predecessors the telephone, television, and mobile phone, what are the impending new vistas and reduced horizons? Biometrics and the uploading and tracking of personal data spans areas from healthcare to advertising, with implications for law, criminal justice, entertainment (gaming), education and sports. Machine learning and algorithms are harvesting and making use of big data in new and startling ways. Some of it allows pinpoint accuracy in determining issues of public health, economics, climate change, storytelling, political leanings and the migration of populations. What does all this data, in combination with new technologies, mean? Combined with the acceleration of VR/ AR and technologies of immersion, how will societies react? What are some current and future artistic strategies that deal with this? In this lecture I will analyse these questions from my artistic and curatorial experience introducing the VR installation "Atmospheric Forest" and RIXC festival exhibition case "Virtualities and Realities" curated by myself and Rasa Smite.

Bio: Raitis Smits is a Riga based artist and curator and also works as assistant professor at the Latvian Academy of Arts (Visual Communication Dept.). Raitis Smits, artist and founding director of RIXC Center for New Media Culture in Riga and curator of annual RIXC Art Science festival. PhD, Assoc. Professor at Art Academy of Latvia, Visiting Lecturer at MIT ACT. In 2017 Raitis was Fulbright Researcher in Graduate Center of NYC.

In his artistic practice, Raitis Smits works together with Rasa Smite. Their work has been showed in Post MoMA, Futurium museum, Venice Architecture Biennale, Ars Electronica Center, ZKM, HeK, Van Abbe Museum, KUMU museum and other venues. Has received PRIX Ars Electronica, Award of Excellence from the Latvian Ministry of Culture, the winner of Falling Walls award, twice nominated for Purvitis Prize in visual arts in Latvia and nominated for the World Technology Award.

29) [*Embodying Images. Embodied Simulation and Aesthetic Experience*](#)

[Vittorio Gallese \(Director, Centre for Advanced Studies in Cognitive Neurosciences & The Humanities, Parma University\)](#)

Abstract: By exploiting the empirical approach of neuroscience and physiology, we can investigate the brain-body mechanisms enabling our interactions with man-made images, shedding light on the functional mechanisms enabling their perceptual experience. In so doing we can deconstruct some of the concepts we normally use when referring to aesthetics and art. I will present some results of our research showing that creative expressive processes, in spite of their progressive abstraction and externalization from the body, keep their bodily ties intact. Creative expression is tied to the body not only because the body is the instrument of creative expression, but also because it is the main medium allowing its experience.

Bio: Vittorio Gallese is Full Professor of Psychobiology at the Dept. of Medicine and Surgery - Neuroscience Unit - of the University of Parma. A neuroscientist, his main contributions include the

discovery, together with colleagues from Parma, of mirror neurons, and the elaboration of a neuroscientific model of perception and intersubjectivity, the Embodied Simulation Theory. His scientific production is attested by more than 300 international publications, the publication of two books as author and three books as editor.

He won the Grawemeyer Prize for Psychology for the year 2007, received the Laurea Honoris Causa from the Catholic University of Leuven, Belgium, in 2010, the Arnold Pfeffer Prize for Neuropsychanalysis in New York in 2010, the Musatti Prize from the Italian Psychoanalytic Society in 2014, and the Humboldt Forschung Preis from the Alexander von Humboldt Stiftung, Germany, in 2019.

30) [*Shadows in Painting*](#)

[Roberto Casati \(Philosopher, Research Director at CNRS, Director of Institut Jean Nicod, Professor at EHESS, Paris\)](#)

Abstract: How cognitive science can be a 'consumer' of artistic data, in contrast to cognitive explanations of artistic phenomena illustrated with a corpus of visual experimentations in Renaissance art.

Bio: philosopher, member of Academia Europaea, research director at CNRS, director of Institut Jean Nicod in Paris, and professor at EHESS, Casati works on issues related to the perception/representation of space and of objects in space. He has published more than one hundred and fifty articles in scientific journals or collections, several books, and has taught and done research at SUNY Buffalo, Turin, IUAV, Dartmouth College, and Columbia University. With Achille Varzi he published two classic contributions at MIT Press (Holes and Parts and Places); also at MIT Press with neurophysiologist Patrick Cavanagh he published *The Visual World of Shadows*. His present research concerns navigational tools (maps, GPS) to remedy disorientation (*The Cognitive Life of Maps*, MIT Press, forthcoming), and conceptual negotiation regarding environmental problems, particularly in the marine environment. Part of this research takes place during ocean crossings on sailboats (*Transat ARC 2019*), and is documented in *Oceano* (Einaudi 2022; PUF 2022), and in the anthology *The Sailing Mind* (Springer 2022). He is the author of works for the general public, some of which have been translated into ten languages: *Contro il colonialismo digitale* generated a wide debate on the use of digital technologies in school; *La Lezione del freddo* has won the ITAS prize and the Procida-Elsa Morante prize.

2.3.4 Artificial Intelligence and Art

31) *The New Values of Art: Transaction and Curation Redefine Blockchain and Unchained Art Practice*
Maurice Benayoun (artist, new media pioneer)

(Video not available due to technical issues during the session)

Abstract: Human abstractions live in our mind. Human Values such as LOVE, POWER, PEACE, KNOWLEDGE, are human abstractions. If making art is giving shape to ideas, we can do it in a different way. We can shape human values directly from our mind. Controlling the form just by thinking! Brain-Computer Interaction (BCI) makes neuro-design possible. This morphogenesis of values goes beyond the traditional culture-based representations (allegory for LIBERTY, the red pictogram of the heart for LOVE...). Each human value can be considered as a dynamic living form. Its ecosystem is the

human mind. Like Nature assessing the evolution of living forms, through EEG (Electro Encephalography) it can assess forms and their relevance in representing abstractions and values. The resulting liquid shape submitted to dynamic forces is like Thought in motion. The generated forms become NFT on the Blockchain, opening the path for new market forces that drive the trade of Human Values. From Sublimation to Reification, artworks penetrate strata of human activities that were out of the artist's reach. Ethics, Finance, Politics, Philosophy become, thanks to transactional practices, the new playground for artist at the world level. The process of neuro design can be considered as HUGAN, were the now common AI GAN (Generative Adversarial Network) opposing a computer-based Generator to a carefully taught computer-based Discriminator may shift the status to the artist. In the Brain Factory and VoV this is the human brain that plays the role of the Discriminator. In the curatorial process involved in AI generated Art, the artist steps back from the position of designing concepts, it uses new tools that, in the like of paint-tubes, become concept-tubes or rhetoric-tubes. Curating variations to orient evolution of constantly evolving shapes may have become the new present of the artist's practice.

Bio: Maurice Benayoun (aka MoBen or 莫奔) is a French pioneer, contemporary new-media artist, curator and theorist based in Paris and Hong Kong. His work employs various media, including (and often combining) video, computer graphics, immersive virtual reality, the Internet, performance, EEG, 3D Printing, large-scale urban media art installations and interactive exhibitions. Often conceptual, Maurice Benayoun's work constitutes a critical investigation of the mutations in the contemporary society induced by the emerging or recently adopted technologies. He invented 3D CGI series when we were still watching Sesame Street. He dug in VR a tunnel under the Atlantic when we were just discovering the WWW. He started the first contemporary art collection in Virtual Reality when many expected colorful canvas and white marble. He mixed VR and AI as a medium when we wanted oil painting. He organized a photo-safari in the Land of War to erase the traces of dark memories. He created the first networked exhibition when most of us started neglecting museums. He created 20 fragrances to put the Essence of Contemporary Art into bottles and tried to make music with a dildo. He converted world's emotions into musical cocktails, and then, into luxury products. He turned the Arc de Triomphe into a monument to Peace, Shanghaies into QR codes, and Hong Kong highest tower façade into a university campus and a public art space. He invited New Yorkers to occupy wall screens. After turning the weather data into the World's emotion forecast he compared citizens emotions to financial stock on a traders' building façade. He dropped his undone projects into a blog that he later defended in la Sorbonne as a doctorate thesis. He presently converts human thoughts into objects and Human Values into tradable tokens.

32) *CHIMERA: Expanded Bodies and Identities Between Art, AI and Technoscience*

Marco Mancuso (Professor at NABA Milan, director of Dicult.com)

(Video not available due to technical issues during the session)

Abstract: Technological development and scientific research are diffracted visions of the same contemporary cultural and artistic horizon. Particularly for their interest towards human beings, around a non-hierarchical dialogue with what surrounds us and the consequent formalization in both corporeal and identity terms. If the idea of Artificial Intelligence is today perceived in a nuanced way between super-intelligent machines and expanded human minds, bodyhacking and biotechnologies promise to alter our bodies and to expand formal, sensory and intellectual boundaries in a context of reality regulated by increasingly intelligent machines, intertwined with widespread networks, metaverses,

blockchains and VR worlds. Considered by digital cultures themselves as elements that are still too far and separate, even the contexts of contemporary art look at these areas for their mere aesthetic (and economical) potential. Without adequate thinking on the ethical and social implications that emerge from their overlapping and the importance of a compelling reflection on new ways of dialogue and balance between our expanded bodies and “entangled” elements around us. An ontologically constituted context of different "species", phenomena, organic and inorganic "objects", other "living beings", humans and otherwise.

A very original and fresh investigation of this kind has been carried out in the last fifteen years by a courageous bunch of international artists and designers. In their hallucinated and interdisciplinary dialogue with AI algorithms, networks and in the wet embrace with biology, they have been speculating and developing new narratives, aesthetics and designing our (physical and digital) bodies of tomorrow in the constant changing relationship between human and non-human technoscientific elements. What their research suggests is to definitively overcome the limits of anthropocentric culture, widen the boundaries of different posthuman currents in the interdisciplinary dialogue among art, design, philosophy and critical theory, formalize an ethical reconfiguration of conformity to its contamination with diversity. Fluid like the expanded bodies which talks about, queer in its very nature in constant transformation, opposed to binarism nature-culture, technology-science, real-virtual, sex-gender, art-design, this lecture tells dreams and nightmares, utopias and dystopias, constraints and freedom of new human beings in this reconfiguring contemporary era.

Bio: Marco Mancuso (PhD, Digital Cultures) is a critic, curator and professor. For about twenty years he has been dealing with the impact of technologies and science on contemporary art, design and culture, investigating the boundaries with philosophical thought in search of new ways of dialogue between human beings and the non-human context. He founded the digital art platform Digicult in 2005 and teaches at the Alma Mater University of Bologna, the Carrara Academy of Fine Arts in Bergamo and Naba Milan. He has curated exhibitions and events at national and international level while his essays, reviews and interviews have appeared also in numerous magazines, books and catalogues. He has collaborated over the years with some of the most important media labs and festivals including Transmediale, Sonar + D, Sonic Acts, Baltan Laboratories, STRP, V2, Elektra, Today'sart, Impakt. He is one of the founders of the SSH - Sound Studies Hub of the Luav University of Venice, partner of the European EMAP / EMARE program and advisory board member for the "Future Innovation" project of the Museum of Science and Technology of Milan. He has published the books "Art, Technology and Science" (2018) and "Interview with New Media Art" (2020) for Mimesis Edizioni.

33) [Digital Form Creation Lab at the Hungarian University of Fine Arts](#)
[Dániel Máté, Kitti Harmati, Attila Mézes. \(MKE Budapest\)](#)

Abstract: Alongside analogue-manual form-making (done by hand based on observation), digital modelling and generative form creation are increasingly common. The results of computer-aided form support and generation are now inevitably embedded in our object culture and are becoming a dominant part of art education. In education, the analogue means of creating of form based on observing what is seen comes before the digital. This conditions students at an elementary level to transpose what they see in three-dimensions onto the two-dimensional plane (drawing) and to create spatial forms manually (sculpture). In the future, the uniqueness and novel economy of new technologies of construction (see, for instance, additive processes and 3D printing) will place additional focus on digital form-making.

Bios:

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.

Kitti Klaudia Harmati lives and works in Budapest. Kitti is a fresh graduate from the Hungarian University of Fine Arts, where she studied Graphic Arts. At the university she has been a coordinator and team member of the Art and Art Theory Advanced College since 2017, and a laboratory assistant in the Digital Form Creation Lab since 2019. She has also gained experience at Hochschule für Bildende Künste Dresden and Accademia di Belle Arti di Roma during EU4ART short term mobilities, and in 2021 she was awarded a National Excellence Program research scholarship, working on the topic of data visualization of headcount data from the Hungarian University of Fine Arts. Kitti took part in group exhibitions both in the Kunsthalle der HfBK (Dresden, Germany) and the Vasarely Museum (Budapest, Hungary). She has also been represented in an anthology titled „Now I know, daylight”, published by Pilot Press (London) in 2021. In 2022 Kitti curated „The Man Who Stepped in Paint”, a group show at MKE PROFIL (Budapest).

Attila Mezes is a stone sculptor-conservator artist from Želiezovce. In his early years he became interested in music and he studied piano. Between 2009 and 2013 together with her twin sister they won the „Piano in Modern Rythm” four-hands piano competition four times. In 2016 with musical band Double twins he won third place in „Mihály Tompa National Contest” in the category of Sang poems. He studied sculpture in the Secondary School and College of Arts and Crafts in Budapest. He studied conservation in the Hungarian University of Fine Arts, where he worked on numerous 3D projects in the Digital Form Creation Lab. His thesis details restorative additions made with the help of 3D, including digital scanning, digital modelling and additive manufacturing. In 2021 he made a public sculpture called „Flora” in memoriam to the village Kovácspata

34) [INOUT in Dialogue with UNIVERSON](#) [INOUT \(ABAROMA\)](#)

Abstract: INOUT will interview Universon, an emerging multimedia artist experimenting with different technologies, including Artificial Intelligence. Universon will describe "[S]", a virtual world where experiencing an alternative life is possible. A focus of this dialogue will be on the mimesis of reality and human experiences given by algorithms and calculating their limits.

Bio: INOUT is a collective formed by Walter Maiorino, Alessia Mutti, Francesca Paganelli and Eleonora Scarponi. The group focuses on digital and generative art through the use of AI. The dialogue with UNIVERSON is the first result of the ongoing project Artificial Research/Artistic Intelligence, investigating with machine-learning technologies the semanticization of artificial experiences.

2.4 Artistic Research Days (September 27/28/29, 2023)

2.4.1 Disseminating Artistic Research

35) [Approximating Borders: Artistic Research in Practice](#)

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

Abstract: 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.

Bios:

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 Tehnica 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

36) [A Paper Hypertext for EU4ART differences](#)

Marco Contini (Kappabit), **Veronica Di Geronimo** (EU4ART_differences), **Elena Giulia Rossi** (ABARoma)

Abstract: 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-BOOKTM 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-BOOKTM 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.

Bios:

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-BOOKTM 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). 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) 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)

37) [Experiential Aesthetics. New Research Methodologies in Art and Science](#)

Raitis Smits (LMA/ RIXC, Riga)

Abstract: 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, in 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.

Bio: 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.

2.4.2 Sharing Artistic Research – Peers' n' differences

38) [Observation through data, so that no one suffers from it](#)

Martin Vizbulis (LMA Riga)

Abstract: 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.

Bio: 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.

39) [Metamaterial or Circular Material Studies](#)

Claus Schöning (HfBK Dresden)

Abstract: 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.

Bio: 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 Philipsz and studying Art & Science at the University of Applied Arts in Vienna.

40) [Fit into the Space](#)

Taemen Jung (HfBK Dresden)

Abstract: 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

Bio: 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.

41) [Hands of Perception. Drawing with and on Paper](#)

Ana Pireva (HfBK Dresden)

Abstract: 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.

Bio: 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.

2.4.3 New Technologies for Cultural Heritage

42) [To Protect and to Serve: Smart Materials and Advanced Techniques for the Cultural Heritage](#)

Luca Tortora (National Institute for Nuclear Physics, Roma Tre)

Abstract: 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.

Bio: 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

43) [New Digitization Methods for Determining States and Studying Materials and Techniques of Matrices](#)

Rita Bernini (National Institute for Graphics)

Abstract: 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.

Bio: 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.

44) ["In Principio \(e poi\)": the Video Installation by Studio Azzurro. Its Genesis between Creation and Reasons for Commission](#)

Micol Forti (Vatican Museums)

Abstract: 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.

Bio: 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.

45) [Sustainable 3D Printing Materials Applied to Theater Sculpting](#)

Carl Ahner (HfBK Dresden)

Abstract: 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.

Bio: 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.

2.4.4 Sharing Artistic Research – Peers' n' differences

46) [Representation of Historical Events in Virtual Reality. Empathic Experience as a Productive Tool in Teaching History](#)

Līga Vēliņa, Ieva Viksne (LMA Riga)

Abstract: 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.

Bios: *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.

47) [New Media for Museum Accessibility](#)

Flavia Coccioletti (ABARoma)

Abstract: 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.

Bio: 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.

48) [Embodying the Observer: Exploring Contemporary Visual Representations of the Post Human Body](#)

Nóra Szabó (MKE Budapest)

Abstract: 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.

Bio: 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.

49) [Combining and Reshaping Cultural Symbols. The Artistic Research of Lü Peng](#)

Veronica Di Geronimo (Peking University, Beijing)

Abstract: 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.

Bio: 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.

2.4.5 New Boundaries between Artistic Research and Didactics

50) [Introduction. Artificial Intelligence and the Arts, between Theory and Practice](#)

Pier Luigi Capucci (President at Noema, Rector at LABA Rimini)

Abstract: 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 context of the European project EU4ART_differences, and it will introduce some of these issues.

Bio: 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.

51) [The CARE Lab. Methodology and First Outputs](#)

John Butler (CEO, Eq-Arts)

Abstract: 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.

Bio: 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.

52) [°°KOBİ. A Knowledge Ecosystem for Research and Education](#)

Alberto Giretti, Massimo Vaccarini (DICEA – Marche Polytechnic University), **Andrea Guidi** (Queen Mary University, London)

Abstract: 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 °°KOBİ 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.

Bios: 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.

53) [Metaphor and/or practice? Presentation of the Research Lab Pilot Program](#)

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

Abstract: Focus on MKE'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.

Bios:

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 MKE 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 MKE, 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 MKE 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.

3. Outreach

3.1. Differences in Artistic Research (21/11/2021)

The webinar had an outstanding reach, with 280 registered attendees, and an average attendance during the two sessions of 95.

Other than the four alliance Institutions, attendees belonged to:

- Università la Sapienza, Roma
- Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden
- TU Dresden, Kustodie
- Latvijas Kultūras akadēmija
- Limerick School of Art and Design
- Universidad Politécnica de Valencia, España
- TALM - Ecole supérieure d'art et de design, France
- Ecole Européenne d'Art de Bretagne, France
- Haute école des arts du Rhin
- Accademia di Brera
- DAMU (Academy of Performing Arts, Theatre), Prague

The webinar was announced on all partners' websites and newsletters. ELIA (European League of Art Institutions) posted the news on its Facebook page. Links to webinar's recordings have been forwarded to all partners and mailed to all attendees. The webinar has greatly contributed to increase knowledge transfer between the four partner academies, boosting their efforts in the development of third cycle projects.

3.2 Artistic Research and third cycle in the arts (20/07/2022)

Attendance to the conference: Online 80 + 60 in Rome.

Other than the four alliance Institutions, attendees belonged to:

- DAMU Prague
- ANVUR Italy
- CONFITARMA
- MAB.HU
- WITS.AC.ZA
- ACCADEMIA BELLE ARTI FIRENZE
- ACCADEMIA BELLE ARTI CATANIA
- AVU.CZ
- FILMEU
- UNIROMA 3

3.3 Digital Rites and embodied memories (September 6th to 9th, 2023)

TOTAL ATTENDANCE: 200 (Talks).

Other than the four alliance institutions, attendees belonged to:

- University of Macerata
- METU, Metropolitan University Budapest

- IADT Dublin
- NABA Milan
- Moholy-Nagy University of Art and Design
- TU Dresden
- Dispac - Università di Salerno
- MAXXI Museum, Rome
- University of Southampton
- The Parkview Museum
- York University
- Rising Pixel SL
- Horeida
- fuse*
- StudioMarsi
- Immersive Arts Space
- Ark-Ellia Design/Illustrious Lab

3.4 Artistic Research Days (27-29/09/2023)

TOTAL ATTENDANCE: 250 face-to-face + 350 online.

Average attendance: 50 face-to-face + 75 to 90 every online session

- Università La SAPIENZA, Rome
- UNIVERSITA' VITA SALUTE SAN RAFFAELE
- Kre_Art Atelier
- Studio Hilo

For further details about the outreach and the communication activities, please refer to D5.5.