

ART, MUSEUMS & DIGITAL CULTURES

International Conference | Online
22 → 23 April 2021

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ART, MUSEUMS & DIGITAL CULTURES

CONTENTS

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#museumdigitalcultures

INTRODUCTION

At a time of greater and ever deeper interest in the impact of information technologies on contemporary society, the International Conference on Art, Museums and Digital Cultures aims to provide a space for the discussion of current issues and projects relating to the crossover between artistic practices and the institutional sphere, with a particular focus on art museums.

The main objective is therefore to discuss the way in which digital technologies have contributed to the creation of new territories and stimulated different innovations in artistic production, curatorial practices and museum spaces. Furthermore, considering that technological systems are also a social and cultural construct, an attempt will be made to investigate the circumstances under which contemporary art and museums have formulated new challenges and paved the way for new scientific developments.

The conference will thus bring together a range of artistic, critical and scientific perspectives, affording visibility to recent or ongoing research works in various countries and cultural contexts.

This conference is a collaboration between the Museum of Art, Architecture and Technology and the Institute of Art History, School of Social Sciences and Humanities, Universidade NOVA de Lisboa, under the scope its Art, Museums and Digital Cultures cluster.

CONFERENCE TOPICS

Art, Science and Technology: New Objects, New Relations and New Issues

Digital Art and Museums: Preservation, Documentation and Exhibition

Historiography of Media Art

Digitisation of Contemporary Art Collections, Archives and Databases

Museums on the Web: Institutional Representations and Narratives

Networked Artistic and Curatorial Practices

Derivative Artworks and Digital Cultures

Virtual Museums and Online Exhibitions

Contemporary Art and Digital Literacy

Politics of Online Mediation

Digital Technologies, Accessibility and Inclusion in Art Museums

Algorithms and Artificial Intelligence in Artistic and Museological Projects

Architecture for Digital Art – Museums, Galleries and Alternative Spaces

Hybrid Realities: Digital Interfaces and Spatial Overlapping

Art, Museums & Digital Cultures | International Conference

PROGRAMME

DAY 1

22 APRIL

2021

Lisbon Time Zone, GMT+1

09:45	Access to the Conference
10:00	Opening Session* Welcome and Introduction: Joana Simões Henriques and Helena Barranha [PT] <u>KEYNOTE SPEAKERS</u> Ross Parry and Vince Dziekan → Critical Digital: Museums and their Postdigital Circumstance [UK, AU] Debate
11:15	Coffee Break
11:30	Panel 1: Digital Art Practices* <u>KEYNOTE SPEAKER</u> Anna Ridler → Machine Learning and Art [UK] Debate Dejan Grba → Immaterial Desires: Cultural Integration of Experimental Digital Art Practices [SG/RS] Myrto Aristidou and Theopisti Stylianou-Lambert → From the Artist's Perspective: On the Longevity of VR/AR Artworks [CY] Debate <u>MODERATOR</u> Nancy Diniz [UK]
13:00	Lunch Break Online Guided Tour of the maat Exhibition <i>Earth Bits — Sensing the Planetary</i> (13:30-14:00)

* Session with simultaneous interpretation into Portuguese.

14:30	<p>Parallel Session 1A: Hybrid Realities and Collaborative Practices</p> <p>Pedro Alves da Veiga → The Everywhere Museum of Everything: The Curatorship Challenge [PT]</p> <p>Dominik Bönisch → Suggestions for a Curator's Machine: A Collaborative Approach to the Use of Artificial Intelligence in Art Museums [DE]</p> <p>Charlie Tweed → Fictioning the Third Space [UK]</p> <p>Debate</p> <p><u>MODERATOR</u> Mirian Tavares [BR/PT]</p>	<p>Parallel Session 1B: Museums and the Politics of Digital Transformation</p> <p>Pablo von Frankenberg → Museum Media Metamorphosis [DE]</p> <p>Janet Kraynak → The Guston Retrospective, the Museum and Self-Censorship: A New Iconoclasm for the Digital Age [US]</p> <p>Marianna Charitonidou → Digital Technologies and the Spatial Organisation of Exhibitions: How Can Augmented and Virtual Reality Enhance Interactive Digital Interfaces? [CH/GR]</p> <p>Debate</p> <p><u>MODERATOR</u> Rita Macedo [PT]</p>
15:40	Coffee Break	
16:00	<p>Parallel Session 2A: Art, Science and Technology: New Objects, New Relations and New Issues</p> <p>Brendan Ciecko → Neurological Perceptions of Art through Augmented and Virtual Realities [US]</p> <p>Manuel Silva and Luís Teixeira → Immersive XR Technologies for Cultural Heritage in Museums [PT]</p> <p>Nick Pozek → Big Tech and Cultural Heritage: Issues, Opportunities and Implications [US]</p> <p>Debate</p> <p><u>MODERATOR</u> João Nuno de Oliveira e Silva [PT]</p>	<p>Parallel Session 2B: Interactive Digital Interfaces and Exhibition Design</p> <p>Heiko Schmid → Adversarial Interfaces [DE]</p> <p>Catherine Toulouse and Dominik Lengyel → The Mediation of Design Principles by Interactive Information Technologies [FR, DE]</p> <p>Murat Germen → Transformation of Volume into Plane and Vice-Versa: Quest for Alternative Displays of Documentary Photography [TR]</p> <p>Debate</p> <p><u>MODERATOR</u> Alexandre Matos [PT]</p>
17:10	Coffee Break	
17:30	<p>Panel 2: Technology, Memory and Change</p> <p>George Legrady and Timo Honkela → Pockets Full of Memories (2001-2007): An Artwork Installation Integrating Data Collection and the Kohonen Self-Organising Artificial Neural-Network Algorithm [US]</p> <p>John P. Bell, Jon Ippolito and Meredith Steinfels → Used to be Different, Now It's the Same? The Post-Pandemic Makeover of Museums [US]</p> <p>Debate</p> <p><u>MODERATOR</u> Harald Klinke [DE]</p>	
18:40	Live Performance: Hiroma Keo (Vilamar Records)	
19:00	End of Day 1	

DAY 2

23 APRIL

2021

09:45	Access to the Conference
10:00	Introduction to Day 2* Joana Simões Henriques and Helena Barranha [PT] <u>KEYNOTE SPEAKER</u> Felix Stalder → The Digital Condition and the Reconstitution of the Public(s) [CH] Debate
11:10	Coffee Break
11:30	Panel 3: Alternative Ways of Curating, between Crisis and Collaboration* João Paulo Serafim → The Endless Task of Taxonomy [PT] Annet Dekker → The Art of Curating Online [NL] Jasmin Pfefferkorn → Collaboration in a Time of Crisis: Art Museums and Digital Solidarity [AU] Morten Søndergaard → Museums in an Age of Posthuman Crisis: Biotechnics, Mediation and Meta-curating [DK] Debate <u>MODERATOR</u> Juan Martín Prada [ES]
13:00	Lunch Break

Lisbon Time Zone, GMT+1

* Session with simultaneous interpretation into Portuguese.

14:30 **Parallel Session 3A: Digital Technologies, Accessibility and Inclusion in Museums**

Rotraut Krall, Moritz Neumüller and Andreas Reichinger → Accessibility through Participatory Research and Multisensory Technologies [AT]

Željka Miklošević → Making Museums Accessible through Digital Storytelling [HR]

Vanessa Cesário and Valentina Nisi → Collaborative Digital Storytelling: A Method for Museums to Engage Migrant Communities Around Cultural Heritage Topics [PT]

Rachel Augusto → Virtually Musealising Memories: COVID-19 through Storytelling at the Museum of the Person, in Brazil [BR]

Debate

MODERATOR Maria Vlachou [PT]

16:00 Coffee Break

16:20 **Parallel Session 4A: Museums on the Web after COVID-19: Online Representations and Narratives**

Pedro Andrade → Big Knowledge on Cultures and Arts in our Viral Society. Sociological Tour Guides for Urban Citizens and Cultural Tourists Using Mobile Devices [PT]

Vanda Lisanti → How COVID-19 Changed the Digital Presence of Italian Museums: Comparing Influencer Marketing Attempts at the Uffizi Galleries and the Museums of Bologna [IT]

Cecilia Casas Desantes and Demian Ramos San Pedro → Cerralbo Museum, Madrid,2020: Digital Exhibitions on a Limited Budget [ES]

Marina Pignatelli and Vitória Schincariol – Museums on the Web and the COVID-19 Pandemic: The Case of the Immigration Museum in São Paulo [BR]

Debate

MODERATOR Ana Carvalho [PT]

17:50 **Closing Session**

Helena Barranha and Joana Simões Henriques

Selected Sounds: Clara Imbert

18:30 End of Day 2

Parallel Session 3B: Archives, Databases and Digital Preservation

Madalena Oliveira and Cláudia Martinho → Virtual Museums, New Media Arts and Sound Archives [PT]

Chiara Antico → Digitising Artefacts for Preservation: The Case of Music in Holocaust Memorial Museums [IT/PT]

Diego Mantoan → The Strange Urge and Recent Challenges to Contemporary Art Databases. Digitisation Practices and the Archive Development of Famous Artists' Estates and Private Collections [IT]

Daniela Prado, Armanda Rodrigues, Nuno Correia, Rita Macedo and Sofia Gomes → ACOA: Chronological Analysis of the Exhibition of Artistic Works [PT]

Debate

MODERATOR Hélia Marçal [UK/PT]

Parallel Session 4B: Networked Artistic and Curatorial Practices
[Session in Portuguese]**

José Oliveira → Computer Art in Portugal? A Short History of Related Exhibitions and Art Criticism in the 1970s [PT]

Priscila Arantes → Curatorial Processes in the Network Environment: Practice and Contexts from the 1980s [BR]

Joana Baião and Sofia Carvalho → Virtual Museums and Art Projects, between the Analogue and the Digital: Case-Study of the Catalogue Raisonné Graça Morais [PT]

Maria de Fátima Lambert → Curating Registered Journeys – Maria Graham and Dora Wordsworth [PT]

Debate

MODERATOR Pablo Gobira [BR]

** Session with simultaneous interpretation into English.

DAY 1 — 22 APRIL ABSTRACTS & SPEAKERS

OPENING SESSION KEYNOTE LECTURE

KEYNOTE SPEAKERS**Ross Parry and Vince Dziekan → Critical Digital: Museums and their Postdigital Circumstance**

The digital transformation of museums over the past quarter of a century has unfolded as a series of continuous disruptions. During what has been described as the “digital era”, we have seen the *modus operandi* of museums being challenged. How museums, their collections and the cultural values they exhibit are understood and activated today has been transformed by the adoption of the digital technologies and networked economies of the Internet age. However, it was not possible to foresee anything quite as seismic as what cultural organisations across the world have been experiencing over the past year due to the global coronavirus pandemic; and, if there has ever been a time for understanding just how critical the integration of “digital” is to the future of the museum and wider cultural sector, then that time is now.

This presentation will serve as a platform for exploring, reframing and reappraising the relationship between museums and digital technology. What are the implications of this unprecedented (and what might even be considered decidedly “postnormal”) moment? And how might we situate this current state of affairs within a continually evolving relationship between art, museums and the socio-cultural and technological conditions under which they coexist?



Ross Parry is Professor of Museum Technology at the University of Leicester, United Kingdom, and Deputy Head of its School of Museum Studies. Together with Vince Dziekan, he is the Series Editor of a newly-launched book series with Routledge, entitled, *Critical Perspectives on Museums and Digital Technology*. A former Tate Research Fellow, and the former Chair of the United Kingdom's National Museums Computer Group, Ross is also one of the founding Trustees of the Jodi Mattes Trust for accessible digital culture. He was also a Principal Fellow of the Higher Education Academy (currently Advance HE). A widely-read author, Ross's books include *Recoding the Museum: Digital Heritage and the Technologies of Change* (Routledge, 2007), *Museums in a Digital Age* (editor, Routledge, 2009), *Museum Thresholds: The Design and Media of Arrival* (co-edited with Ruth Page, Routledge, 2018), and, most recently, *The Routledge Handbook of Museums, Media and Communication* (co-edited with Kirsten Drotner, Vince Dziekan and Kim Schroder, Routledge, 2018). Since 2017, he has been leading the 'One by One' initiative – a major Arts and Humanities Research Council-funded research project, involving national governmental and professional bodies in the UK and US, with a view to developing digitally confident museums.



Vince Dziekan is a Senior Academic and Practitioner-Researcher at Monash Art Design and Architecture (MADA), Monash University, Australia. Together with Ross Parry, he is the Series Editor of a newly-launched book series with Routledge, entitled, *Critical Perspectives on Museums and Digital Technology*. Vince's work engages with the transformation of contemporary curatorial practices at the intersection of emerging design practices, creative technology and museum culture. The scope of this interdisciplinary investigation was outlined previously in his book, *Virtuality and the Art of Exhibition: Curatorial Design for the Multimedial Museum* (Intellect/University of Chicago Press, 2012), and, more recently, in *The Routledge Handbook of Museums, Media and Communication* (co-edited with Kirsten Drotner, Ross Parry and Kim Schroder, Routledge, 2018). He has published widely in traditional and scholarly, as well as non-traditional, modes through his independent curatorial practice. He is the Associate Editor of *Curator: The Museum Journal* (Wiley), General Editor of *The Encyclopaedia of New Media Art* (Bloomsbury), a Founding Curator of *MWX* – the exhibition initiative of Museums and the Web (United States) – and was an International Advisor on 'One by One' – a major Arts and Humanities Research Council-funded research project, with a view to developing a digital literacy framework for the United Kingdom museum sector.

CONFERENCE CHAIRS**Helena Barranha and Joana Simões Henriques**

Helena Barranha is an Assistant Professor at Instituto Superior Técnico, University of Lisbon, and a Researcher at the Institute of Art History, School of Social Sciences and Humanities, NOVA University of Lisbon, where she is a member of the Museum Studies Group and coordinates the Art, Museums and Digital Cultures Cluster. She was the Director of the National Museum of Contemporary Art – Museu do Chiado, in Lisbon, from 2009 to 2012, and the Coordinator of the unplace project – a museum without a place, between 2014 and 2015. Her current research focuses on cultural heritage, contemporary art museums and digital cultures and she has published widely on these topics, including: "Derivative Narratives: The Multiple Lives of a Masterpiece on the Internet" (*Museum International* vol. 70, 2018), *e-flux architecture* special issue "Post-Internet Cities" (co-editor, 2017); *Uncertain Spaces: Virtual Configurations in Contemporary Art and Museums* (co-editor, 2015).



Joana Simões Henriques graduated in Cultural Communication from the Faculty of Human Sciences, Universidade Católica Portuguesa, Lisbon, having specialised in Cultural Communication at LUMSA – Libera Università Maria Ss. Assunta, Rome – and has a Master's Degree in Studies and Management of Culture from ISCTE, Instituto Universitário de Lisboa. She has worked in the departments of Curatorship and Collection Management, and Artistic Education, at the Gulbenkian Museum and has also served on the board of the Paulo Amaro Contemporary Art Gallery. Since 2010, she has been working with the EDP Foundation as a researcher and curator, where she is responsible for education programming for museums. Since 2016, she has been working on the education and public programmes for the Museum of Art, Architecture and Technology (maat), and has had several essays published. Her research interests include Museums, Art and Culture as a tool for social and human development. She has organised projects and conferences on these topics.

PANEL 1

DIGITAL ART PRACTICES

Keynote Speaker: Anna Ridler | Dejan Grba | Myrto Aristidou and Theopisti Stylianou-Lambert | Moderator: Nancy Diniz

KEYNOTE SPEAKER**Anna Ridler → Machine Learning and Art**

Ridler will talk about her use of machine learning in a creative practice and give a short overview of how Generative Adversarial Networks work. She will explore the creative potential of datasets as a way of working and describe how AI can work, not only as a tool but also as a way of exploring concepts, through examples from her own practice. She will talk about how these works exist and the difficulty of displaying, collecting and archiving them, as well as explaining what they are to a wider audience. She will describe the process of making and exhibiting a series of interconnected works – Myriad (Tulips), Mosaic Virus 2018 & Mosaic Virus 2019 and Bloemenveiling – and the challenges of working with the different technologies embedded within them (datasets, GANs, smart contracts, NFTs) within different contexts. She will touch on the expense and difficulty of working with these types of technologies and the different funding models and partnerships that exist for artists working in this way, as well as suggesting what could potentially be changed in the future to make it easier for other artists to make works in this space.



Anna Ridler is an artist and researcher who lives and works in London. She is interested in systems of knowledge, with the desire to know and to make this process of knowing available. She works with new technologies, exploring how they are created in order to better understand society and the world. Her process often involves working with collections of information or data, particularly self-generated datasets, to create new and unusual narratives in a variety of media, questioning how new technologies, such as machine learning, can be used to translate them to an audience. She has an MA from the Royal College of Art, London, and a BA from Oxford University. Her work has been exhibited at cultural institutions worldwide including the Victoria and Albert Museum, the Tate Modern, the Barbican Centre, the Centre Pompidou, HeK Basel, the Photographers' Gallery, the ZKM Karlsruhe and Ars Electronica. → <http://annaridler.com/>

Dejan Grba → Immaterial Desires: Cultural Integration of Experimental Digital Art Practices

In this paper, we explore how the creative dynamics of experimental digital art relates to mainstream contemporary art (MCA) and digital culture. We discuss art practices that combine playful creative thinking with procedural fluency to leverage and question complex information technologies, address major cultural issues and encourage vigilance in our critical appreciation of the arts, society and human nature. However, their conceptual and technical sophistication, variability and technological entanglement simultaneously marginalise such practices and expose them to exploitation by MCA. In seeking the career advantages of institutional support, experimental digital artists are tempted to compromise some of the key features of their approach to artmaking in order to accommodate the MCA's requirements in terms of scarcity and commercial viability. This conflict of interest exemplifies the uneasy coevolution between the open-ended complexity of artistic creativity and the ambiguous flow of discourses, criteria and hierarchies in mainstream culture, commerce and scholarship.



Dejan Grba is an artist, researcher and educator. He explores the cognitive, technical, poetic, and relational features of generative systems. He has exhibited and taught in Europe, Asia, Australia and North and South America, and published papers in journals, conference proceedings and books worldwide.

Myrto Aristidou and Theopisti Stylianou-Lambert → From the Artist's Perspective: On the Longevity of VR/AR Artworks

The technological leaps of our time have brought virtuality into the foreground, with technologies such as Virtual and Augmented Reality (VR/AR) becoming easily accessible creative tools for artists. However, technology itself has made VR/AR artworks a challenging category of objects for collecting institutions.

Since 2019, we have been researching the current practices of acquiring, exhibiting and preserving VR/AR artworks in collecting institutions via the MuseumArtTech project. Eight professionals working in institutions that engage with VR/AR artworks and five artists who use VR/AR technologies as a main art medium were interviewed, with the aim being to understand the processes, challenges and experiences of museum professionals and to identify the artists' standpoint towards the institutional handling of their artworks.

This presentation addresses the artists' perspectives, by examining how their creative process informs and potentially assists the longevity of their VR/AR artworks, as well as how this process may reveal the reciprocal artist-institution relationship.



Myrto Aristidou is a visual arts and museum educator. She has a degree in Fine Arts from the Athens School of Fine Arts, Greece (2009), and a Master's Degree in Heritage and Interpretation from the University of Leicester, UK (2013). She has worked as a research fellow at the VSMS Lab of the Cyprus University of Technology (CUT) and CYENS CoE Museum Lab and is currently a research fellow at the ITICA Multidisciplinary Group of CYENS CoE, Nicosia, Cyprus. She has been working as a visual arts educator in art studios, organisations and museums, and has also established an ongoing collaboration with the Bank of Cyprus Cultural Foundation as a researcher, educational programme designer and facilitator. Her current research focuses on museum practices relating to the handling and preservation of works of art made and/or exhibited with the use of emerging technologies (VR, AR and MR).





Theopisti Stylianou-Lambert is an Associate Professor in the Department of Multimedia and Graphic Arts of the Cyprus University of Technology (CUT). She is the leader of the "Museum Lab" group at CYENS Centre of Excellence and the coordinator of the "Visual Sociology and Museum Studies Lab" of CUT, Nicosia, Cyprus. Her research interests include museum studies and visual sociology, with an emphasis on photography and new technologies in museums. Theopisti has published widely on museums and photography, is the co-author of *The Political Museum* (Routledge, 2016) and the editor of *Museums and Visitor Photography* (MuseumsEtc, 2016), *Museums and Photography: Displaying Death* (co-editor, Routledge, 2017), and *Photography and Cyprus: Time, Place, Identity* (co-editor, I.B. Tauris, 2014). She received her PhD in Museum Studies from the University of Leicester (UK) and has been the recipient of several scholarships and awards, including a Smithsonian Fellowship in Museum Practice (USA), a Fulbright Fellowship (USA) and an Arts and Humanities Research Council Award (UK).

MODERATOR

Nancy Diniz



Nancy Diniz is a registered architect and educator. She is Co-Founder and CEO of bioMATTERS LLC and the Course Leader of the Master's Degree in Biodesign at Central Saint Martins, University of the Arts, London. She is the recipient of numerous grants and fellowships, namely the 2016 NYSCA New York State Council on the Arts award sponsored by Storefront NY, and other awards from MacDowell Colony, EYEBEAM, Seoul Art Space Geumcheon, Korea and the Foundation for Science and Technology, Portugal. She has presented and published her work extensively on topics relating to biodesign, data-driven and computational design, namely at SIGRADI 2020, MAAT Museum, Frame Awards 2020, Frieze Academy, Royal Academy of Arts, Somerset House and London Design Festival 2019. She has held academic positions in the UK, US, China, Italy and Portugal. She co-edited the book *Data, Matter, Design: Strategies in Computational Design* together with Frank Melendez and Marcella del Signore, Routledge, 2020.

PARALLEL SESSION 1A

HYBRID REALITIES AND COLLABORATIVE PRACTICES

Pedro Alves da Veiga → The Everywhere Museum of Everything: The Curatorship Challenge

This article focuses on the overproduction of aestheticised digital content, a testament to social, cultural or recreational experiences, paradoxically short-lived and forgotten. These public aestheticised digital records of social interactions, intellectual engagement or consumerist indulgence are uploaded onto social networks and represent not only a real and abundant ethnographic portrait of contemporaneity, which could be searchable by geography, demography or subject, but also acquire remarkable potential as raw material for creative and artistic research, remixing, digital archaeology or exhibition. From this point of view, their curation is justified. The Everywhere Museum of Everything is the designation given by the author to the augmented urban spaces, populated by these layers of original and remixed digital audio-visual information, interconnected by hashtags and geo-tags, which can be rendered visible through augmented reality tools, thus transforming any urban space into a digital gallery of their recent social, aesthetic or ethnographic history.



Pedro Alves da Veiga is an artist and researcher with a PhD in Digital Media Art granted by the University of Algarve and Universidade Aberta, Portugal, where he is also an Assistant Professor and sub-director of the PhD in Digital Media Art. In his previous entrepreneurial career of over two decades, he developed award-winning web design and multimedia projects. He is a full member of CIAC, the Research Centre in Arts and Communication and a collaborator of ID+, the Research Institute for Design, Media and Culture, both in Portugal. He is regularly involved in projects at the intersection of art, science and technology and his research focus lies in the influence of attention and experience economies on new media art ecosystems, art-based research methods, hacktivism, activism and new media curatorship. His art practice includes assemblage, generative creative programming and digital audiovisuals. He has exhibited his artworks in Portugal, Spain, Italy, the Netherlands, Romania, Russia, China, Thailand and the USA.

Dominik Bönisch → Suggestions for a Curator's Machine: A Collaborative Approach to the Use of Artificial Intelligence in Art Museums

Machine learning has recently become more and more important for the processing and visualisation of digitised collections in art museums. With the use of artificial intelligence, various models can be applied in order to take a new look at digital objects and thus gain fresh insights from the available information. The research project *Training the Archive* seeks to use computational methods to reveal connections and links between artworks in order to support curators in their practice. Since curatorial research is entangled with technologies such as search engines, the collaborative approach of a human-machine interaction is becoming increasingly evident. In this paper, different possibilities are outlined and discussed for establishing a similar form of collaboration between curators and machine learning models. Three suggestions are made, ranging from actual prototypes to future possibilities. In each case, the aim is to translate expert knowledge into a meaningful tool — introduced as the Curator's Machine.



Dominik Bönisch studied Cultural Studies and Aesthetic Communication in the Master's Degree Programme of Cultural Mediation at the University of Hildesheim and the Moholy-Nagy University of Art and Design, in Budapest. He is currently the scientific manager of the research project *Training the Archive* at Ludwig Forum Aachen, investigating the connection between artificial intelligence (AI) and museum collections. As a Curatorial Assistant, Bönisch dealt with Virtual Reality (VR) in *Thrill of Deception. From Ancient Art to Virtual Reality*, among other exhibitions. His research interest focuses, in particular, on the effects of AI and VR on art and museum collections, as well as exhibition activities. Bönisch, who also holds seminars on the topic at the University of Applied Sciences Düsseldorf (HSD), lives and works in Aachen and Düsseldorf, Germany.

Charlie Tweed → Fictioning the Third Space

In this paper, I will address the challenges of sci/art collaboration, looking at a range of approaches, and then focusing on the potential for utilising fictional strategies as a means for drawing out alternative and future perspectives on scientific research.

I will analyse two recent projects: firstly, the production of a collaborative science fiction film as part of the Wellcome Trust-funded 'Silent Signal' project (2013-16). Secondly, I will discuss my recent video work 'Notes from the Subsurface' (2020), made during my research fellowship in the Earth and Life Sciences Departments at Bristol University.

I will argue that the use of these fictional methods can help to enhance the criticality and potency of sci/art collaboration, allowing for a shared co-enquiry to emerge and for the art work to maintain its criticality. Finally, I will consider ways for building on these projects to enhance future sci/art interdisciplinary practice and to help foster new models for collaboration.



Charlie Tweed is a media artist and Senior Lecturer in Digital Media at Bath Spa University. His recent research has drawn attention to the complex impacts of global capital in terms of resource extraction, ecological destruction and the deployment of digital technologies to manage populations and the environment. The works that he produces enlist fictional methodologies to outline proposals for future relations between the technological and the ecological, the machine and the non-human. He often collaborates with scientists, recently examining the future of genome sequencing at the Sanger Institute, Cambridge, and also looking at the possibilities for future life within the deep subsurface at Bristol University. Recent solo shows include: Spike Island, Bristol; Stanley Picker Gallery, London; and EarthArt Gallery, Bristol. Recent group shows include: Rencontres Internationales Paris/Berlin and WRO Media Art Biennale.

MODERATOR

Mirian Tavares



Mirian Nogueira Tavares is an Associate Professor at the University of Algarve, Portugal. She studied Communication Sciences, Semiotics and Cultural Studies (having a PhD in Communication and Contemporary Cultures from the Federal University of Bahia) and has researched and produced theoretical work in the fields of film and art aesthetics. As a professor at the University of Algarve, she participated in the creation of the Graduation Project in Visual Arts, of the Master's Degree and Ph.D. in Communication, Culture and Arts, and of the Ph.D. in Media-Digital Art. Currently, she is the Coordinator of CIAC (Centre for Research in Arts and Communication) and the Director of the Ph.D. in Media-Digital Art.

PARALLEL SESSION 1B

MUSEUMS AND THE POLITICS OF DIGITAL TRANSFORMATION

Pablo von Frankenberg → Museum Media Metamorphosis

Since the late 19th century, the museum has been faced with the rapid development of new media – the invention of photography, radio, television, personal computers, internet, smartphones, to name just a few. The museum has not only survived each of these quantum leaps in human communication and perception, but has also incorporated them through its exhibited artworks, its pedagogy and its marketing. By opening its doors to all sorts of media, exhibiting reproducible works such as movies and multiples, introducing augmented reality formats, digitising myriads of stored exhibits, and offering virtual visits long before pandemic times, does the museum undermine its essential values? Digital art, virtual access possibilities and new didactic means are the beginning of the latest metamorphosis in the development of the museum. Analysing these phenomena as an institutional metamorphosis reveals the characteristics of 21st-century museums and their power to create and interpret new modes of approaching and perceiving the world.



Pablo von Frankenberg is a curator and architecture researcher. After studying sociology and cultural studies at the University of Tübingen, Germany, he wrote his doctoral thesis on the internationalisation of museum architecture, with field research in Europe, the US, China and the Arabian Gulf. During his time at Urbane Künste Ruhr, in 2012–2013, he developed the institution's artistic research programme, focusing on art in urban spaces. Between 2013 and 2019, he was creative director at the architecture and museum design office HG Merz, in Stuttgart and Berlin. In 2019, he founded his own office, which specialises in curating exhibitions, planning museums and consulting both museums and architects. Pablo teaches at universities in Germany and Austria and publishes in different domains. → www.vonfrankenberg.cc

Janet Kraynak → The Guston Retrospective, the Museum and Self-Censorship: A New Iconoclasm for the Digital Age

According to a statement released by the host museums, the travelling retrospective exhibition of the late American artist, Phillip Guston, was recently postponed out of “fear” that his paintings, which feature images of hooded members of the Ku Klux Klan, would be “misinterpreted”. Rather than argue for or against the merits of Guston’s work, this paper examines how this cancellation is indicative of a larger crisis: what it calls a new iconoclasm for the digital age that takes the form of self-censorship. A practice with historical roots in the destruction of “idolatrous” imagery, iconoclasm now assumes a different cast, in which potentially difficult works of art are removed from public view. Caught in the presentism of the digital informational environment, museums both court feedback and, in turn, fear its consequences, defending acts of self-censorship in terms of being politically responsible and culturally sensitive. Teasing out the challenges and difficulties that this situation engenders, this paper reflects upon the larger anti-democratic forces that now threaten the museum.



Janet Kraynak is Senior Lecturer in the Department of Art History and Archaeology at Columbia University, New York, where she is also Director of the MA in Modern and Contemporary Art: Critical and Curatorial Studies (MODA). She is the author of *Contemporary Art and the Digitization of Everyday Life* (University of California Press, 2020); *Nauman Reiterated* (University of Minnesota Press, 2014); *Please Pay Attention Please. Bruce Nauman's Words: Writings and Interviews*, (MIT Press, 2003) and the monographic survey in *Monica Bonvicini* (Phaidon Press, 2014). A widely published scholar and critic, her writings have appeared in *Grey Room*, *Art Journal*, *Frieze*, *Artforum*, *The Journal of Visual Culture* and *Time Out New York*, among other publications. In 2017, Kraynak was a recipient of the Creative Capital/Andy Warhol Foundation Arts Writers' Book Grant. She is currently working on a new book tentatively titled, *Why Museums Matter: The Crisis in Museums, from Colonialism to the Age of Surveillance Capitalism*, from which this talk is adapted.

Marianna Charitonidou → Digital Technologies and the Spatial Organisation of Exhibitions: How Can Augmented and Virtual Reality Enhance Interactive Digital Interfaces?

This paper examines how augmented and virtual reality can enhance interactive digital interfaces, showing how this has affected the design of exhibition spaces. Taking as my starting points the incorporation of a group of space syntax concepts in museological studies, my aim is to shed light on how interactive digital interfaces have influenced the way in which exhibition spaces are experienced. A topic that the space syntax analysis has not addressed comprehensively is the impact of interactive technologies on how visitors experience exhibition spaces. The paper explains in which sense the concept of "spatial configuration", which is central to the space syntax approach, is pivotal for a better understanding of the relationship between new media arts and the architecture of exhibition spaces, and their respective use of augmented and virtual reality. Among the cases that are examined is "Mori Building Digital Art Museum: TeamLab Borderless" in Tokyo's Odaiba district, which opened in June 2018.



Marianna Charitonidou is a lecturer and postdoctoral research fellow at the Institute for the History and Theory of Architecture (gta) of ETH Zurich, where she is working on a project entitled "The Travelling Architect's Eye: Photography and the Automobile Vision". She is the curator of the exhibition "The View from the Car: Autopia as a New Perceptual Regime" (<https://viewfromcarexhibition.gta.arch.ethz.ch/>). She is also a postdoctoral researcher at the National Technical University of Athens, a registered architect, and the principal and founder of the Think Through Design Architectural and Urban Design Studio. In September 2018, she was awarded a PhD *all'unanimità* from the National Technical University of Athens for her dissertation *The Relationship between Interpretation and Elaboration of Architectural Form: Investigating the Mutations of Architecture's Scope*. She has presented her research at many international conferences and has published numerous articles in scientific peer-reviewed journals. In 2021, she was awarded the Bruno Zevi Prize.

MODERATOR

Rita Macedo



Rita Macedo is an Assistant Professor in the Conservation and Restoration Department of the NOVA School of Science and Technology and a member of the Cluster on Art, Museums and Digital Cultures at the Institute of Art History, NOVA FCSH. She has been a member of several national and international research networks and projects such as Conservation of Contemporary Art, NeCCAR and NACCA. Her research interests are mainly in themes linked to the question of values in heritage and art preservation and the ways in which contemporary art conservation impacts the museum.

PARALLEL SESSION 2A

ART, SCIENCE AND TECHNOLOGY: NEW OBJECTS, NEW RELATIONS AND NEW ISSUES

Brendan Ciecko → Neurological Perceptions of Art through Augmented and Virtual Realities

Ever since Walter Benjamin published his influential essay *The Work of Art in the Age of Mechanical Reproduction* in 1935, the art and cultural worlds have been fascinated by what makes art “real”. Given the advancements in AR and VR technology, this session revisits questions about how people experience art through various forms. We will explore the new research conducted in 2019 by a team of neuroscientists supervised by MIT, who examined people’s emotive responses to original artworks, as compared to their digital equivalents. Their research is situated at the intersection of technology, neuroscience, arts, culture and museum studies, and represents the pinnacle of how cross-disciplinary research can deliver fresh insights to the museum sector.



Brendan Ciecko is the founder and CEO of Cuseum, a platform that helps museums and cultural organisations engage with their visitors, members and patrons. Ciecko has been building technology since the age of 11 and has been recognised by Inc. Magazine as being one of America’s leading entrepreneurs under the age of 30. Ciecko has been featured in The New York Times, WIRED, Fast Company, Entrepreneur, TechCrunch, VentureBeat, Esquire and PC Magazine for his work in design, technology and business. In 2020, Ciecko was named “New Innovator” by Artnet and included in Blooloo’s top 50 “Museum Influencer” list. He holds 6 patents in the area of mobile technology.

Manuel Silva and Luís Teixeira → Immersive XR Technologies for Cultural Heritage in Museums

Digital technologies promote a multimodal approach to the dissemination, communication and exploitation of Cultural Heritage, incorporating different types of media, and allowing for new forms of interaction with objects, buildings and cultural artefacts. In recent years, cultural spaces, such as museums, have been integrating new digital tools, offering their audiences access to immersive, interactive and multisensory content, which is not available in traditional exhibitions. In these approaches, Extended Reality (XR) has been playing an increasing role. XR comprises all forms of immersion and interaction, such as Virtual Reality (VR), Mixed Reality (MR) or Augmented Reality (AR). This paper seeks to discuss the potential of integrating XR technology in museums, presenting a set of cases in which XR technology has been used in an innovative way. Examples are taken from museums in Europe that have used XR technology in the last five years, and whose development process and evaluation results are public.



Luís Teixeira is a senior Research Associate at CITAR – Research Centre for Science and Technology of the Arts, School of Arts, Universidade Católica Portuguesa (UCP). He is currently a member of the UCP Digital Creativity Centre (CCD), where he is the coordinator of CHIC – Cooperative Holistic View on Internet and Content and CCD – Digital Creativity Centre (PINFRA / 22133/2016 projects). He has been active in the field of signal processing, computer graphics, digital and cinematic arts and creative industries. His current research interests lie in digital creativity and augmented and virtual reality content production for cultural heritage.



Manuel Silva is an associate PhD student at CITAR, School of Arts, Universidade Católica Portuguesa (UCP). He is currently a member of the Cooperative Holistic View on Internet and Content (CHIIC project). He has been active in the field of sound design and his current research interests lie in digital creativity and augmented and virtual reality content production for cultural heritage. His interests have already delivered projects in these areas, such as “Olhar Aprendiz”, an augmented reality experience developed for the Educational Service of the Serralves Museum, and augmented reality experiences for street art.

Nick Pozek → Big Tech and Cultural Heritage: Issues, Opportunities and Implications

The technology sector's interest in visual and material culture has offered new opportunities for preserving, protecting and presenting both tangible and intangible heritage. Through strategic investments of capital, expertise and infrastructure, corporations offer an opportunity to revitalise a sector beleaguered by precarious government funding and unpredictable public support. While this engagement may seem to be a boon to the cultural sector, it presents complex legal and ethical challenges. Many museums struggle to negotiate their colonial histories and consider questions of ownership, provenance, stewardship and heritage for the physical objects in their collections. But how do these practices and principles translate to digital assets? Through an analysis of case studies, this presentation will examine the ethical dilemmas and legal frameworks that permeate the presentation, preservation and digitisation of visual and material culture.



Nick Pozek is a strategic advisor, futurist and humanitarian, with over a decade of experience in leading ambitious projects and cross-disciplinary teams. In his role as Assistant Director of the Parker School of Foreign & Comparative Law at Columbia University, Nick conceptualises and organises conferences, symposia, lecture series, research projects and events about geopolitics, international law and globalisation. He is a member of the Committee for Intellectual Property of the College Art Association and a trustee of the Global Community Charter School. He previously held leadership roles focusing on innovation and digital strategy at prominent cultural institutions, including the League of American Orchestras, Asia Society and Carnegie Museum of Art.

MODERATOR

João Nuno de Oliveira e Silva



João Nuno de Oliveira e Silva is an Assistant Professor in the Electrical and Computer Engineering Department, Instituto Superior Técnico, University of Lisbon. He is also a researcher at the INESC-ID Laboratory, where he is part of the Distributed, Parallel and Secure Systems group. His research work fits into the general area of Distributed Systems, ranging from fundamental research on systems security and data processing on the Internet to a more applied design and development of middleware for web and mobile systems. His applied work includes the use of computer vision algorithms in software applications in the area of biology and public health, the design and implementation of software architectures for web-based retrieval and processing of large geo-referenced datasets and the development of middleware to support user mobility and mobile data access.

PARALLEL SESSION 2B

INTERACTIVE DIGITAL INTERFACES AND EXHIBITION DESIGN

Heiko Schmid → Adversarial Interfaces

We live in a world of user interfaces, in which the broad infrastructure of the stack is mostly hidden behind glossy surfaces. Appealing and smoothly constructed, interfaces today are normally installed to cover a complex (digital) infrastructure. In my paper, I display cultural phenomena that are designed to mediate this technological complexity, highlighting the existence of (historic) projects seeking to design media-based (internet) spaces, in order to negotiate technological interfacing processes.



Heiko Schmid is an art historian, curator and author. He obtained a PhD from the Academy of Media Arts Cologne, with a thesis exploring concepts of the future, (digital) machines and the cosmos from the perspective of an art historian. He currently works as a Lecturer and Research Associate (on the courses of Curating and Interaction Design) at Zurich University of the Arts, and teaches on the new Bachelor's Degree course in Artificial Intelligence & Machine Learning at Lucerne University of Applied Sciences and Arts. He lives and works in Zurich, Switzerland. → www.future-machines.org

Catherine Toulouse and Dominik Lengyel → The Mediation of Design Principles by Interactive Information Technologies

The reciprocal interaction between information technology and art is manifold. In architecture, it is immanent. For the Martin von Wagner Museum in Würzburg, Germany, we have created a Virtual Reality installation that enables visitors to experience an architectural design principle interactively. It is a visual translation of a written hypothesis about the ideal church developed by Prince Bishop Julius Echter at the beginning of the 17th century, which served as a template for some three hundred built churches. The ideal church is a compilation of the most typical components and common features of already built churches, although the actual church itself was never realised. For this reason, it was an obvious choice to bring it to life in an art museum with the help of digital technologies, not just the church itself, but also its design principles. It is no longer passive narration that provides the knowledge, but individual exploration.



Catherine Toulouse studied Architecture at the Universities of Stuttgart, Paris-Tolbiac and ETH Zürich. After working as an architect at Prof. O. M. Ungers, she founded an office for architectural visualisation with Dominik Lengyel. Since 2006, she has been working as an Assistant Professor at the BTU University in Cottbus. Her main research area is the visualisation of archaeological hypotheses and the architectural design of energy facilities. She was a member of the Excellence Cluster TOPOI research programme, funded by the German Research Foundation DFG. She is currently working on a three-year research project funded by the Gerda Henkel Foundation, a two-year research programme funded by the Federal Ministry for Economic Affairs and Energy and a three-year research programme that forms part of a Priority Programme funded by the DFG.

→



Dominik Lengyel studied Architecture at the Universities of Stuttgart, Paris-Tolbiac and ETH Zürich. After working as an architect at Prof. O. M. Ungers, he founded an office for architectural visualisation with Catherine Toulouse. In 2002, he began work as a substitute lecturer and became a Full Professor at the University of Applied Sciences in Cologne. Since 2006, he has held the Chair for Architecture and Visualisation as a Full Professor at the BTU University in Cottbus. His main research area is the visualisation of archaeological hypotheses. He has been granted research funding by the German Research Foundation DFG, the Gerda Henkel Foundation for the preservation of cultural heritage, the Federal Ministries of Education and Research (BMBF), Economic Affairs and Energy (BMWi) and the Interior, Building and Community (BMI). He was a member of the DFG's Excellence Cluster TOPOI research programme. Since 2018, he has been a member of the European Academy of Sciences and Arts in Salzburg.

Murat Germen → Transformation of Volume into Plane and Vice-Versa: Quest for Alternative Displays of Documentary Photography

When architectural spaces and urban environments are created by architects and planners, there is a need for an architectural photographer to document them, as most people will not be there in person. This depiction is the only visual representation to be used on various dissemination platforms. Although these photos define a three-dimensional space, they are limited documentary representations as they can only be two-dimensional.

Following the valuable Gezi Resistance in 2013 in Turkey, my production of documentary photography increased dramatically. This recent development in my personal history of artistic/visual production led to a remarkably large collection of documentary photographs. I desired to transcend this and investigate the possibilities of disconnecting photography from its familiar two-dimensional plane of communication.

This paper focuses on the spatial interfaces where 2D documentary photos are crossbred with 3D installations and scrutinise possible hybrid liaisons in between the dichotomies of analogue/digital, documentary/fictitious and 2D-3D representation.



Murat Germen is an artist, academic and archivist, who uses photography as an expression and research tool. Born in 1965, he currently lives and works in Istanbul. He has a MArch degree from Massachusetts Institute of Technology, where he was a Fulbright Scholar and received the AIA Henry Adams Gold Medal for academic excellence. He is a professor of art, photography and new media at Sabanci University in Istanbul. His oeuvre focuses on the impacts of over-urbanisation and gentrification, new forms/tools/methods of imperialism, civic rights, participatory citizenship, the sustainability of local cultures, the human devastation of nature, climate change and water rights. His papers and photo series on architecture, art and new media have appeared in various publications and he has lectured at dozens of conferences internationally. He has two monographs, one published by Skira (Italy) and the other by MASA (Turkey). His work has been displayed in over eighty national and international exhibitions.

MODERATOR

Alexandre Matos



Alexandre Matos has a PhD in Museology from the University of Porto, Portugal. He is the director of the Research and Training Department at Sistemas do Futuro and an Affiliate Professor in the Department of Heritage Studies at the School of Arts and Humanities of the University of Porto.

He is a researcher at CITCEM, an editor at CIDOC and was a manager of the Mu.SA project on behalf of ICOM Portugal. He is a member of the SPECTRUM PT project and responsible in Portugal for the dissemination and updating of the SPECTRUM standard.

PANEL 2

TECHNOLOGY, MEMORY AND CHANGE

George Legrady and Timo Honkela → Pockets Full of Memories (2001-2007): An Artwork Installation Integrating Data Collection and the Kohonen Self-Organising Artificial Neural-Network Algorithm

Conceived as an installation for exploring the intersections of archive construction, cultural memory and audience data contribution, *Pockets Full of Memories* premiered on the main floor of the Centre Pompidou Museum in Paris and was exhibited throughout the summer of 2001. It travelled internationally to seven other venues.

The installation was created by a multi-national European team. Dr. Honkela's Research Group provided the Kohonen algorithm with which to spatially position the contributed data; Dr. Steinheider, a psychologist at the Fraunhofer Institute, Stuttgart, defined the questionnaire; Projekttriangle Design in Stuttgart developed the visual identity; and hardware/software fabrication was realised at the c3 Centre for Culture and Communication in Budapest.

Pockets Full of Memories is an interactive installation consisting of four components: a data collection/questionnaire station; data processing by the Kohonen unsupervised, artificial neural-network algorithm; a continuously updated visualisation projection featuring the contributed data; and online access to the contributed data.



George Legrady, Professor of Digital Media, and director of the Experimental Visualization Lab, University of California, Santa Barbara. He is an internationally exhibited and published artist and scholar whose works address the intersections of photography, digital media, interactive installations and data visualisations. He is an early adopter of computer technologies, having worked in this area since the mid-1980s. His research and projects investigate how technologies transform content and result in a new kind of representation. He was the recipient of a Guggenheim Fellowship in Fine Arts, in 2016.



Dr. Timo Honkela (1962-2020), Professor and computer scientist at the University of Helsinki, Aalto University School of Science, Aalto University School of Art, Design and Architecture. A student of Teuvo Kohonen, Dr. Honkela was a researcher in natural language processing, artificial neural-networks, machine-learning, Socio-Cognitive Systems, Digital Humanities and an expert in the Kohonen self-organising map (SOM). Dr. Honkela passed away on 9 May, 2020.

John P. Bell, Jon Ippolito and Meredith Steinfelds → Used to be Different, Now It's the Same?
The Post-Pandemic Makeover of Museums

It has become a commonplace to hear that 2020 has forever changed the art world and cultural heritage in general. But this is a story we've heard before, during the dot-com boom of the early 2000s, when museums like the Guggenheim, Whitney and SFMOMA made a leap to digital collections and programming. What lessons can be learned from the digital gold rush of the turn of the millennium and how should museums apportion resources strained under the pandemic to take advantage of this latest transition? For this collaborative presentation, the four presenters will focus on case studies of digital solutions from today, compared to solutions to similar conundrums from 20 years ago. The case studies will explore three key areas of change: improving content; improving access; and improving tools.



John P. Bell is a software developer and artist at Dartmouth College. His work there includes acting as Director of the Data Experiences and Visualisations Studio, Associate Director of the Media Ecology Project and Manager of Dartmouth Research Computing's Digital Humanities Programme, and teaching as a Lecturer in Film and Media Studies. His research focuses on collaborative creativity and has produced everything from utilitarian semantic web publishing platforms to aggressively useless installation art. With nine others, he was the co-author of an 85,000-word long book about a 38-character long computer programme. In addition to his work at Dartmouth, he is Assistant Professor of Digital Curation at the University of Maine. He holds one of what is believed to be the first three collaborative doctoral degrees ever conferred in the United States, the other two of which are held by the co-authors of their collective dissertation on collaboration in the arts.





Jon Ippolito is a new media artist, curator and educator, whose work aims to expand the art world beyond its traditional confines. As an artist, Ippolito exhibited work at the Walker Art Center and ZKM/Center for Art and Media Karlsruhe; as a curator, he curated *Virtual Reality: An Emerging Medium* and, with John G. Hanhardt, *The Worlds of Nam June Paik* at the Guggenheim; as a Professor of New Media, he founded the University of Maine's graduate Digital Curation programme. In almost 200 presentations, Ippolito has spoken about copyright maximalism, academic insularity and technological obsolescence. Along with his books *At the Edge of Art* and *Re-collection: Art, New Media, and Social Memory*, he has published chapters in 20 anthologies and articles in periodicals from the *Art Journal* to the *Washington Post*.



Meredith Steinfels joined the Hood Museum of Art in January 2018. Her numerous roles at the museum include: digital strategist, archivist and subject-matter expert in the use of museum digital platforms and digital infrastructure. Meredith was first trained as an archivist and then as a registrar, before stepping into the world of museum technology. Her practice is rooted in empathy and user empowerment, acknowledging the imperfect and sometimes harmful nature of databases and data management. Most recently, she served as the programme co-chair for the Museum Computer Network's (MCN) 2020 virtual conference. She received a BA in Art History from Goucher College, and earned her MLIS with a focus on archives, preservation and records management from the University of Pittsburgh.

MODERATOR

Harald Klinke



Harald Klinke is currently teaching Digital Art History at LMU Munich, Germany. He studied Art History, Media Theory, Painting, Philosophy and Business Informatics in Karlsruhe, Berlin, Norwich (UK) and Göttingen, and received his PhD at the Hochschule für Gestaltung in Karlsruhe. From 2008 to 2009, he worked as a Lecturer of Visual Studies (Bildwissenschaft) in the Art History Department at the University of Göttingen, where he developed the modules for the key qualification "Visual Literacy". From 2009 to 2010, he conducted research, supported by a grant from the German Research Foundation, as a Visiting Scholar at Columbia University, New York. He is the Editor of the *International Journal for Digital Art History* and a member of the Programme Committee of the DFG Focus Programme "The Digital Image". → <https://www.harald-klinke.de/>

DAY 2 — 23 APRIL ABSTRACTS & SPEAKERS

KEYNOTE LECTURE

Keynote Speaker: Felix Stalder

KEYNOTE SPEAKER**Felix Stalder → The Digital Condition and the Reconstitution of the Public(s)**

The digital condition has eroded many of the categories that have structured modernity. In this talk, I want to focus on two of these, which are directly relevant to museums and other memory organisations, the defining institutions of modern culture. One is the distinction between “public” and “private”, the other is between “professional” and “amateur”. These categories are no longer useful for structuring the relations between these institutions and the wider environment in which they are embedded. Contemporary cultural production is defined by ubiquitous patterns of referentiality, communality and algorithmicity. They transform the public into publics and give rise to a “mass creativity” that threatens to bypass existing memory institutions.



Felix Stalder is Professor of Digital Culture at the Zurich University of the Arts. His work focuses on the intersection of cultural, political and technological dynamics, in particular on new modes of commons-based peer production, copyright and the transformation of subjectivity. He not only works as an academic, but also as a cultural producer, being a moderator of the <nettime> mailing list, a crucial nexus of critical net culture, and a member of the World Information Institute and the Technopolitics Working Group, both based in Vienna. He is the author/editor of numerous books, among others *Manuel Castells and the Theory of the Network Society* (Polity Press, 2006), *Deep Search. The Politics of Search Beyond Google* (Transaction Publishers, 2009), *Digital Solidarity* (PML & Mute, 2014), *Kultur der Digitalität* (Suhrkamp, 2016), *The Digital Condition* (Suhrkamp, 2016 and Polity Press, 2018) *Aesthetics of the Commons* (Diaphanes, 2021) and *Digital Unconscious* (Autonomedia, 2021).
→ <http://felix.openflows.com>

PANEL 3

ALTERNATIVE WAYS OF CURATING, BETWEEN CRISIS AND COLLABORATION

Guest Speaker: João Paulo Serafim | Annet Dekker | Jasmin Pfefferkorn | Morten Søndergaard | Moderator: Juan Martín Prada

GUEST SPEAKER**João Paulo Serafim → The Endless Task of Taxonomy**

Since the emergence of photography and the consequent reproduction of works of art, we have been looking for a way of thinking about the museological institution outside its physical space or, as Malraux would say, "A Museum without Walls". With his book *Le musée imaginaire de la sculpture mondiale* (1952), Malraux possibly tested the first model for a virtual museum.

In this presentation, I am interested in reflecting on models of museological representation, whether physical or virtual, through my artistic practice, establishing analogies between information technologies and 19th-century museological practices. Aby Warburg, in his *Mnemosyne Atlas* (1929), had thought of this fragmented and juxtaposed model to propose a new historiography of art. What is the World Wide Web if not a new Cabinet of Curiosities?



João Paulo Serafim is a visual artist working with several media and formats, such as photography, video, installation, publishing and performance. His practice reflects on the specificity of the photographic image, the public/private relationship, museology and the exhibition, questioning phenomena such as art collections, their devices and implications, both in artistic discourse and in their critical and social context.

Since 2005, he has investigated these themes in relation to his Improbable Museum, a fictional museum based on iconographic research of a personal collection, built along his artistic path, and materialised virtually or through exhibitions in different spaces, combining individual and collective memories. In recent years, João Paulo Serafim has been working on the idea of Natural History in a museological context, questioning its effects on the reinterpretation of collections, the landscape, different species and contemporary cultural discourse.

This research combines appropriations from cinema, the Internet and conventional archives, proposing a reading of the new dystopian realities towards which humanity is being pushed.

Annet Dekker → The Art of Curating Online

When museums began turning their curatorial attention towards the web, these new exhibitions effectively mirrored their offline efforts, but simply in digitised form. Usually, this form of digital curating was characterised by an approach to the display of artworks that presented rows of thumbnail images to the user with catalogue descriptions attached, enabling them to make selections for viewing based on themes, genres, periods or artists. At the same time, artists, designers and independent curators started moving beyond the standardised white cube galleries and began exploring the seemingly boundless and unrestricted space of the web. This presentation will examine how online curating challenges traditional models and methods for presenting, accessing and distributing art by discussing the use of space, collaboration and networked curating. It will also ask how these practices challenge established museological values and precipitate alternative ways of understanding art stewardship, curatorial authority and public access.



Annet Dekker is Assistant Professor of Media Studies – Archival and Information Studies at the University of Amsterdam and Visiting Professor and co-director of the Centre for the Study of the Networked Image at London South Bank University. Previously, she was a Researcher of Digital Preservation at the Tate, London, a core tutor at the Piet Zwart Institute, Rotterdam, and a Fellow of Het Nieuwe Instituut, Rotterdam. She also worked as a web curator for SKOR, was programme manager at Virtueel Platform and curator/head of exhibitions, education and artists in residence at the Netherlands Media Art Institute. She has published regularly in numerous collections and journals and is the editor of several volumes, including, among others, *Curating Digital Art. From Presenting and Collecting Digital Art to Networked Co-Curating* (Valiz 2021). Her recent monograph, *Collecting and Conserving Net Art. Moving Beyond Conventional Methods* (Routledge 2018) is a seminal work in the field of digital art conservation → <http://aaan.net>

Jasmin Pfefferkorn → Collaboration in a Time of Crisis: Art Museums and Digital Solidarity

This presentation makes the claim that new productive practices have emerged through the limitations placed on public art museums due to the COVID-19 pandemic. With on-site visits restricted, museums around the world have rushed to retain a connection with their audiences via digital platforms. Here, Jasmin Pfefferkorn outlines two key trajectories for further exploration. Firstly, more rapid operational temporalities have shifted museum control and containment strategies towards strategies of play and participation. Secondly, art museums have espoused collaboration rather than competition in response to the pandemic. This presentation champions the creativity, collaboration and solidarity seen in museum engagement over the past year and considers which emerging practices should endure.



Jasmin Pfefferkorn is a Postdoctoral Research Fellow and Subject Coordinator in the School of Culture and Communication at the University of Melbourne. Her current research forms part of an Australian Research Council project exploring everyday photographic practices and the networked image. She is an Executive Member of the Research Unit in Public Cultures and holds a PhD from the University of Melbourne for her dissertation on emerging museum practice and visitor experience at the Museum of Old and New Art (Hobart, Australia). Jasmin is a contributing writer to the arts and culture segment of *Arena*. She currently lives and works on unceded Wurundjeri land.

Morten Søndergaard → Museums in an Age of Posthuman Crisis: Biotechnics, Mediation and Meta-Curating

What would it take for the museum to become a medium of the posthuman crisis? Is it possible to see the focus of the museum's shift towards an innovative mode of possible better futures for the world in the face of accelerating and enframing technological mediation (Heidegger, Zizek, Kittler, Stiegler)? Or, alternatively, would it be possible to see the emergence of a new kind of museum whose invention was based on a different view of technology? One in which human agency and embodiment (Hansen, Serres) are brought into play in new and alternative ways? Based on the most recent writings by the French philosopher Michel Serres, I suggest that it is possible to see alternative prospects for the museum, wherein it operates beyond what can be revealed by the technological media, leading towards a method of meta-curating. Here, I argue, the inventive and moral obligations of the posthuman crisis that is threatening our planet may generate alternative histories of biotechnological ideas and experience.



Morten Søndergaard is an Associate Professor and an internationally acclaimed Curator of interactive media art at Aalborg University, Denmark. He has an interdisciplinary MA in Modern Culture and Art (University of Copenhagen) and a PhD in Performance Design (University of Roskilde, Denmark). He is a co-founder and the Academic Director of the Erasmus Master of Excellence in Media Arts Culture (since 2015), a Curator/Deputy Director at the Museum of Contemporary Art in Roskilde (1999–2008), the Artistic Director of Re/new Festival of Digital Arts in Copenhagen (2010-13), and a co-founder and chair of the POM – Politics of the Machines conference series (with Laura Beloff) (since 2017). He has published and edited a large number of publications, including a special section of *Leonardo Music Journal* (2021).

MODERATOR

Juan Martín Prada



Juan Martín Prada, PhD, is a Professor at the University of Cádiz (Spain), where he directs the "Contemporary Aesthetic Theories" research group. He is the author of numerous articles and essays about Art, Media Culture and Visual Studies, and of the following books: *La apropiación posmoderna. Arte, práctica apropiacionista y Teoría de la posmodernidad* (Fundamentos, 2001), *Prácticas artísticas e Internet en la época de las redes sociales* (AKAL, Madrid, 2012, 2nd edition 2015), *Otro tiempo para el arte. Cuestiones y comentarios sobre el arte actual* (Sendemà, 2012) and *El ver y las imágenes en el tiempo de Internet* (AKAL, Madrid, 2018). He has recently edited the book *Art, Images and Network Culture* (McGraw-Hill Aula Magna, 2021).

PARALLEL SESSION 3A

DIGITAL TECHNOLOGIES, ACCESSIBILITY AND INCLUSION IN MUSEUMS

Rotraut Krall, Moritz Neumüller and Andreas Reichinger | Željka Miklošević Vanessa Cesário and Valentina Nisi | Rachel Augusto
Moderator: Maria Vlachou

Rotraut Krall, Moritz Neumüller and Andreas Reichinger

→ Accessibility through Participatory Research and Multisensory Technologies

The project Accessible Resources for Cultural Heritage EcoSystems (ARCHES) was established to make cultural experiences accessible for all, using digital technology and a participatory research approach. Technological tools, such as tactile reliefs, apps and games for smartphones, and sign-language avatars, have been co-designed and tested by more than 200 people with disabilities in Spain, Austria and the United Kingdom.

The project has had a major impact on how museums see their role in contemporary society and how they use technology to become more open and inclusive. The outcomes include a museum handbook in three languages and best practice guidelines, as well as museum-apps, online games, a novel 3D relief printer, and special computer stations based on interactive tactile reliefs of artworks that can be experienced by touch, sound, projection, animation, text, sign-language and many other accessibility features.



Rotraut Krall is head of the Art Education Department at the Kunsthistorisches Museum in Vienna. Since 2010, she has also been responsible for barrier-free art education, and developed numerous programmes for all different forms of disability. She headed the research group responsible for the Kunsthistorisches Museum's ARCHES project, funded by Horizon 2020, between 2016 and 2019.



Moritz Neumüller is an educator and researcher in the field of art and accessibility. His project ArteConTacto involves research, artistic practice, inclusion, 3D printing and multisensorial experiences. Under the framework of the ARCHES project, he was responsible for communication and workshops.



Andreas Reichinger is a computer graphics and computer vision researcher at VRVis, and a PhD student at the Vienna University of Technology. He has been involved in museum accessibility projects for more than ten years, focusing on tactile experiences and inclusive technology.

Željka Miklošević → Making Museums Accessible through Digital Storytelling

People connect with the world and others through stories and the emotions that these stories evoke. Relying on this notion, the research presented in this paper is based on the premise that digital storytelling has the power to engage (novice) visitors with art museum objects and make their experiences educational and pleasurable, thus making art museums more accessible. This paper presents the KHM Stories app developed at the Kunsthistorisches Museum in Vienna. The research includes an analysis of its content, i.e. digital stories, and novice visitors' reactions to, and experiences of, the content. The research results point to a mutual connection between the carefully shaped communication and specific communicative goals of digital stories, on the one hand, and the level and diversity of the visitors' engagement, on the other hand. The paper concludes that digital storytelling strategies can positively impact visitors' experience of art and their views of the museum as an institution.



Željka Miklošević, PhD, currently holds the position of Assistant Professor at the University of Zagreb's Faculty of Humanities and Social Sciences (Department of Information and Communication Studies, Museology Unit). After graduating in Art History and Museum Studies from the same university, she worked as a curator at a local history museum in Croatia, where she was in charge of the fine and applied art collections and was involved in art mediation projects. She started researching topics relating to museums and heritage and, in 2014, obtained a PhD Degree with the thesis *The Museum as a Multimodal Communication System* from the University of Zagreb. She teaches BA and MA courses in Museum and Heritage Studies at the Faculty of Humanities and Social Sciences in Zagreb. She also publishes papers on museum education, museum communication and heritage theory.

Vanessa Cesário and Valentina Nisi → Collaborative Digital Storytelling: A Method for Museums to Engage Migrant Communities Around Cultural Heritage Topics

This paper presents an experimental method designed to engage migrant participants with local cultural heritage. The initiative was part of an exploratory field study conducted in the context of the European-funded project MEMEX, a research effort promoting the social wellbeing of migrant communities at risk of exclusion through the narration and collection of stories related to cultural heritage. To engage migrant participants with the topic of cultural heritage, we deployed a two-stage intervention: a five-day photo-challenge, where participants were asked to photograph sites that they felt connected to, and a four-hour co-creation workshop, in which they explored the photos they had captured and co-created stories around specific sites, linking them to their memories. This paper reflects on how this process can benefit cultural heritage institutions and capture the heritage of communities at risk of exclusion.



Vanessa Cesário is a Research Scientist with a PhD in Digital Media. She focuses on Human-Computer Interaction (HCI) research at cultural heritage sites and participatory design methods (involving stakeholders and end-users in the design process). Vanessa's doctoral research studies explored how digital technologies can help museums create immersive experiences for teenagers through digital storytelling and gamification frameworks. Currently, Vanessa is a Postdoctoral Researcher working on a H2020 project called *MEMEX: MEMories and EXperiences for Inclusive Digital Storytelling*. Her role is mainly to serve as the link between the social and tech partners from the project and, at the same time, to design, deploy and evaluate co-design and re-design workshops with the communities to inform the Memex app. Vanessa's scientific work in participatory design, user studies and evaluations has been published in many international conference proceedings in the fields of HCI, Museums, and Interaction Design and Children.





Valentina Nisi is a tenured Associate Professor at IST, University of Lisbon, Adjunct Professor at the HCI Institute of Carnegie Mellon University and a founding member and integrated researcher at the Interactive Technologies Institute LARSyS. Her research encompasses Interactive Digital Storytelling and Gaming, Interaction Design and HCI, focusing on bringing awareness to pressing social and environmental issues. Valentina previously worked at MediaLab Europe (2001-2006) the European MIT Research partner in Dublin, Ireland, researching the potential of interactive storytelling and cutting-edge technologies. In 2006, she co-founded FattoriaMediale, an Interactive Media and Culture Foundation, operating internationally until 2008. Valentina has a first degree in Fine Arts from Turin Albertine Academy, an MSc in Multimedia Systems and a PhD in Location-Aware Narratives from Trinity College, Dublin, Ireland. In 2017, Valentina earned an *Agregação* (Habilitation) in Digital Media from the Faculty of Engineering of Porto University. Her work has been published and shown internationally.

Rachel Augusto → Virtually Musealising Memories: COVID-19 through Storytelling at the Museum of the Person, in Brazil

The Museum of the Person (MUPE) in Brazil is a collaborative virtual museum that operates through websites and other platforms. It does not have a physical location for visitation (only virtually). In 2020, the museum created the project “Diary for the Future” so that people could express their feelings and talk about the struggles that they faced during quarantine due to the global coronavirus pandemic. Through this project, people would share their narratives orally about what they have been experiencing. Taking into consideration Halbwachs’ argument regarding collective (and individual) memory, one can argue that the individuality of these narratives will provide personal points of view about this matter for the future and yet, hopefully, they will also contribute to a better understanding of the personal and social impact of the pandemic. While focusing on the museum’s role in preserving heritage, this case-study also enables us to discuss the virtual construction of (collective and individual) memories through storytelling.



Rachel Augusto has a Bachelor’s Degree in Museology from the University of Brasília (Brazil) and a Master’s Degree in Art and Culture, specialising in Museums and Collections, from Leiden University (the Netherlands). Her research focuses on forms of documenting intangible heritage from the museological perspective, usually within the context of contemporary art. Since 2020, she has been volunteering her services remotely at the Museum of the Person (MUPE) in Brazil, which is a virtual museum. She has been taking part in the project “Diary for the Future”, which seeks to musealise the stories of people who have lived through the global coronavirus pandemic.

MODERATOR**Maria Vlachou**

Maria Vlachou is a founding member and executive director of Acesso Cultura, promoting access – physical, social and intellectual – to cultural participation. She is the author of the bilingual (PT/EN) blog *Musing on Culture*, where she writes about culture, the arts, museums, cultural management and communication, and access. She participated in the European project RESHAPE – Reflect, Share, Practice, Experiment (trajectory on “Arts and Citizenship”). In the past, she was the Communications Director of the São Luiz Municipal Theatre and Head of Communication at the Pavilion of Knowledge – Ciência Viva (Lisbon). She is also a board member of ICOM Portugal (2005-2014) and editor of its newsletter, a fellow of ISPA – International Society for the Performing Arts (2018, 2020), and an alumna of the DeVos Institute of Arts Management at the Kennedy Center in Washington (2011-2013). She has an MA in Museum Studies (University College, London, 1994) and a BA in History and Archaeology (University of Ioannina, Greece, 1992).

PARALLEL SESSION 3B

ARCHIVES, DATABASES AND DIGITAL PRESERVATION

Madalena Oliveira and Cláudia Martinho | Chiara Antico | Diego Mantoan

Daniela Prado, Armanda Rodrigues, Nuno Correia, Rita Macedo and Sofia Gomes | Moderator: Hélia Marçal

Madalena Oliveira and Cláudia Martinho → Virtual Museums, New Media Arts and Sound Archives

Virtual museums are new forms for promoting cultural experiences (with the great advantage of being potentially global) and are also important repositories for the new dimensions of artistic, cultural and social heritage. They have been adapted so that they can collect digital artefacts and new forms of intangible art, the so-called *new arts*, which are, generally speaking, *media arts*. In this sense, virtual museums are also a challenging place for the collection of sound content. Considering the Portuguese example, where there is a legal vacuum in terms of archive policies for sound, we examine here the opportunity that platforms of this kind may represent for the preservation of sonic memories. Prepared under the scope of the research project "Audire: Saving Sonic-Based Memories", which is being undertaken at the Communication and Society Research Centre, University of Minho, this presentation is also meant to discuss the role that governments should play in defining parameters for the creation of sound libraries.



Madalena Oliveira has a PhD in Communication Sciences and is an Associate Professor at the Institute of Social Sciences, University of Minho, Portugal, being affiliated as a researcher at the Communication and Society Research Centre. She regularly teaches Semiotics, Communication and Languages, Journalism and Sound. Her research interests focus on sound culture and radio studies. She is currently the Principal Investigator of the project "Audire – Saving Sonic-Based Memories" and also coordinated the project "NET Station: Shaping Radio for the Web Environment" (2012-2015). Madalena Oliveira is Vice-President of Sopcom, the Portuguese Association of Communication Sciences, having already founded the Portuguese Working Group on Radio and Sound Media and acted as Chair of the Ecrea Radio Research Section between 2012 and 2018.

→



Cláudia Martinho is a researcher, artist, architect and acoustician. She has a PhD in Sound Art and is currently engaged as a researcher in the project “Audire – Saving Sonic-Based Memories”, at the University of Minho, Portugal. Cláudia has been experimenting with environmental sound, spatial resonance and geometry, with the aim of regenerating relationships between humans and their surrounding ecosystems. Her research process embraces sound art, architecture, ecoacoustics, archaeoacoustics, animism and activism. The experiments are site-relational and involve field recording, soundscape design, installation, performance, experimental music and workshops. Her work has been shared in different contexts, namely at cultural events and exhibitions, both in Portugal and abroad. Besides her involvement in multiple collaborative projects, she was the co-editor of the anthology *Site of Sound: Of Architecture and the Ear – Vol. 2*, co-curator of *Evento – Public Art and Urban Interventions*, Biennale of Bordeaux, France, and a collaborator with Bureau des Mesarchitectures, Paris, France.

Chiara Antico → Digitising Artefacts for Preservation: The Case of Music in Holocaust Memorial Museums

Holocaust memorial museums have been improving the digitisation of artworks through online platforms in order to guide visitors in aesthetic experiences similar to the tours of exhibitions and collections. The intangibility and ephemerality of sounds make it difficult for music to be preserved in its original artistic act. In view of the powerful impact embodied in the methodology of Holocaust Education, the impossibility of listening to the music performed in concentration camps represents a huge loss, due to the historical awareness and the educational experience that it might offer. Can a contextualised recreation bear witness to the authentic artistic activity, both forced and spontaneous, the creative act and the emotional meanings? How do new performances bridge this time gap, while also retaining the memories of the artists and victims? This paper seeks to elaborate on the ethics and aesthetics of music for the preservation process, thinking of musical performance as an artefact that cannot be fitted into a memorial museum.



Chiara Antico is an Italian viola player and a DMA candidate at the NOVA University of Lisbon, Portugal. She is currently writing about the women's orchestra of Auschwitz-Birkenau and its legacy in today's music research. She has been a member of both national and international youth orchestras, performing in France, Italy, Russia, New York and Thailand. In 2012, she was the second viola player in the official orchestra of the European Capital of Culture (Guimarães, Portugal) and, after public auditions, she collaborated with the *Casa da Música* Symphonic Orchestra (Porto), the Lisbon Metropolitana Orchestra and the Gulbenkian Orchestra (Lisbon).

The author holds a *summa cum laude* Master's Degree in Music Performance and has also recently completed her Master's Degree in Education. She has presented papers at international conferences about sound memory and Holocaust studies, while continuing her activity as a musician-researcher with chamber music groups: she is particularly interested in the timelessness and ephemerality of music, non-verbal communication and collective memory.

Diego Mantoan → The Strange Urge and Recent Challenges to Contemporary Art Databases. Digitisation Practices and the Archive Development of Famous Artists' Estates and Private Collections

Over the last decade, databases have appeared as the only possible solution for artists' estates and private collections seeking to categorise and disseminate their artworks and thereby enhance their position and reputation. Grounded in empirical work and scholarly research, this paper examines the archive digitisation process at three high-ranking art organisations – Douglas Gordon's studio, the Sigmar Polke Estate and the Julia Stoschek Collection – to show how the creation of databases has become central in conforming to best practices in the evolving art world and providing valuable information to the market. In revealing the mindset, requirements and conditions of such digitisation projects, this paper offers a reflection on recent transformations in the digital acquisition and dissemination of contemporary art, arguing that well-organised digital archives are of major importance for commercial purposes and for the study of art history. This study further suggests that since the art world continues to lag behind other areas of study in terms of the commonly applied standards for digital archives, smaller organisations have embraced digitisation by means of their own tailor-made solutions.



Diego Mantoan is an Assistant Professor in Art History and Digital/Public Art at Ca' Foscari University of Venice, with a PhD from FU Berlin. He is a member of the steering committee of the Venice Centre for Digital and Public Humanities, as well as an Advisory Editor of Vernon Press Academic and Associate Editor of *magazén / International Journal for Digital and Public Humanities*. His book *The Road to Parnassus* published by Vernon Press (2015) was long-listed for the Berger Prize 2016, and he recently edited *Paolozzi & Wittgenstein* for Palgrave (2019). He has given lectures at Bibliotheca Hertziana, UCL London, VU Amsterdam, UA Madrid, Sotheby's Institute of Art, NYU, and Galerie Belvedere Vienna. He was Assistant Director and subsequently Secretary of the Jury at the Venice Biennale, later beginning his career as an Art Archive Curator in Germany, working for such renowned artists and institutes as Douglas Gordon (Berlin), the Sigmar Polke Estate (Cologne) and the Julia Stoschek Collection (Düsseldorf/Berlin).

Daniela Prado, Armanda Rodrigues, Nuno Correia, Rita Macedo and Sofia Gomes → ACOA: Chronological Analysis of the Exhibition of Artistic Works

We are currently prioritising home-based activities, avoiding human contact and carrying out external activities mostly out of necessity. Therefore, due to the population's inability to physically attend cultural events, the cultural digital transformation process has been given a major boost, enabling us to reach interested communities through the digital media. The ACOA platform supports the organisation of multiple sources of information relating to the creative processes behind complex artworks and their trajectories over time. This information is of great interest to conservators and curators, as well as to the general public, since it allows them to document changes in the artwork, from the moment it was conceived by the artist, until its most recent exhibition. This platform houses this chronological evolution of the work, through the contextual dissemination of associated multimedia content. Works by the Portuguese artist Ana Vieira (1940-2016) were chosen as case studies for the implementation of the platform.



Daniela Prado is a Computer Science Student at the School of Science and Technology of the NOVA University of Lisbon. Currently, Daniela is developing her Master's Degree thesis about the temporal evolution of artworks, which results in a platform that can be accessed via the Internet through a browser. Her interests include Full Stack Web Development, more precisely Front-end Development.



Armanda Rodrigues is an Associate Professor in the Computer Science Department of the NOVA School of Science and Technology and an integrated researcher at NOVA LINCOS. She works in Web/Mobile GIS development, focusing on changes in context and collaborative environments. She has been involved in research projects related with GIS, Simulation, Web-GIS and Geo-Collaborative Systems, with case studies in Emergency Management and Digital Heritage. Armanda has supervised more than 30 already completed postgraduate theses and authored and co-authored several GI Science and Computer Science peer reviewed publications. She reviews and serves on the programme committees of various GI national and international conferences, as well as reviewing peer-reviewed journals.





Nuno Correia is a Professor at the Computer Science Department of the NOVA School of Science and Technology. He is the coordinator of the Multimodal Systems area of NOVA-LINCS and a member of a team composed of 11 researchers and about 20 PhD students. He has participated in several EU-funded research projects (currently T-Factor and CRAFT) and evaluated national and international projects. His current work includes mixed reality, interfaces for exploring art collections, cultural heritage and dance annotation. He has supervised 12 already completed doctoral theses and about 50 Master's Degree theses. He is the author or co-author of more than 100 publications in journals, conference proceedings and books.



Rita Macedo is an Assistant Professor in the Conservation and Restoration Department of the NOVA School of Science and Technology and a member of the Cluster on Art, Museums and Digital Cultures at the Institute of Art History, NOVA FCSH. She has been a member of several national and international research networks and projects such as Conservation of Contemporary Art, NeCCAR and NACCA. Her research interests are mainly in themes linked to the question of values in heritage and art preservation and the ways in which contemporary art conservation impacts the museum.



Sofia Gomes has a Master's Degree in Conservation and Painting Techniques (2009). Since 2006, she has worked permanently in painting conservation and is currently a PhD Fellow in the Conservation and Restoration Department of the NOVA University of Lisbon, funded by the Foundation for Science and Technology. Her research is related to the development of a documentation and decision-making strategy in the posthumous conservation of art installations by the Portuguese artist Ana Vieira (1940-2016).

MODERATOR

Hélia Marçal



Hélia Marçal is a lecturer, researcher and conservator based in London. She was recently appointed as an Assistant Professor (Lecturer) in Art, Materials, and Technology at the History of Art Department, University College, London. Prior to this appointment, she worked as a Fellow in Contemporary Art Conservation and Research on the Andrew W. Mellon-funded research project "Reshaping the Collectible: When Artworks Live in the Museum" at Tate and as a Science Manager at the Institute of Contemporary History (NOVA University of Lisbon). She holds a European Doctorate from NOVA University of Lisbon and has been the Coordinator of the Working Group on Theory, History and Ethics of Conservation of the International Council of Museums Committee for Conservation since 2016.

PARALLEL SESSION 4A

MUSEUMS ON THE WEB AFTER COVID-19: ONLINE REPRESENTATIONS AND NARRATIVES

Pedro Andrade | Vanda Lisanti | Cecilia Casas Desantes and Demian Ramos San Pedro
Marina Pignatelli and Vitória Schincariol | Moderator: Ana Carvalho

Pedro Andrade → Big Knowledge on Cultures and Arts in our Viral Society. Sociological Tour Guides for Urban Citizens and Cultural Tourists Using Mobile Devices

Within the network society, Big Data is gradually becoming Big Knowledge. This means adopting a strategy that overcomes some of the shortcomings of Big Data, but simultaneously raises others, such as the inflation of non-curated knowledge, via systems such as Google's Knowledge Graph. And, since the spread of COVID-19, a sort of Viral Society has been emerging, where social activities are undertaken more and more in cyberspace. In order to increase cultural activities at museums, galleries and other art institutions, curators may use Social/Sociological Tour Guides. These are mobile device apps and e-books that can help citizens and cultural tourists, not just to exchange information on destination sites, e.g. data on booking trips and hotels, sampling local food and drinks and choosing cultural places, but also to share cultural curation and sociological knowledge about their cultures and societies, particularly concerning travel knowledge, e.g. information about how to act safely at cultural/digital locations under threat from COVID-19.



Pedro Andrade is a Sociologist and Researcher at the University of Minho. He has a PhD in the Sociology of Culture. His work focuses on the sociology of urban cultures, arts communication, sociological and digital humanities research methods, hypermedia and digital social networks. He has also lectured at the Universities of Coimbra, Minho and Lisbon. He has coordinated several research projects/teams, e.g. *Scientific-Technological Literacy and Public Opinion: The Case of Science museums*; *Public Communication of Arts: The Case of Local/Global Art Museums*, both funded by the Portuguese Foundation for Science and Technology. He is the author of several books and articles published in international and national journals. He was the director of the first Luso-French scientific journal, *Atalaia-Intermundos* (since 1995), and was also a member of the project *Manifesto Art and Social Inclusion in Urban Communities*, including King's College, Chelsea School of Arts, the Universities of Plymouth, Leuven, Utrecht and Groningen, and the University of Minho.

Vanda Lisanti → How COVID-19 Changed the Digital Presence of Italian Museums: Comparing Influencer Marketing Attempts at the Uffizi Galleries and the Museums of Bologna

Starting with the analysis of the digital audience of Italian museums carried out during their period of closure due to the COVID-19 pandemic, this paper traces the reasons for, and the consequences of, the increase in the museum supply online and, in particular, on social networks. After reconstructing the history of the first attempts at influencer marketing by Italian cultural institutions, the study analyses two communication campaigns developed by museums in collaboration with influencers that are not part of the art world: the much-discussed Instagram post by Chiara Ferragni for the Uffizi Galleries and the promotion of the Bologna Museums and the niche exhibition on the Griffoni Polyptych by the youtuber Luis Sal. The issues of tone of voice and digital identity narration, raised by the presence of influencer marketing in the two museum institutions, are addressed in order to contribute to the ongoing debate on the real democratic nature of museums, their accessibility and inclusiveness.



Vanda Lisanti – After graduating in Museology at La Sapienza University, Vanda Lisanti joined the Royal Palace of Naples' communication staff as a junior art historian (2019). She is currently a PhD student at the University of Chieti-Pescara, where she is investigating the history of the collections of the Palazzo dei Conservatori in Rome during the 18th and 19th centuries. As the assistant to the Chair of History of Art Criticism and Museology, she contributes to the seminars on the presence of museums on social networks, being particularly interested in the use and perception of Tik Tok. In 2020, she was involved in the organisation of the international study day "La storia dell'arte illustrata e la stampa di traduzione tra XVIII e XIX secolo" (2021), and selected for the Rijksmuseum and Bard Graduate Centre Summer School "Museum Objects as Evidence" (2022).

Cecilia Casas Desantes and Demian Ramos San Pedro → Cerralbo Museum 2020: Digital Exhibitions on a Limited Budget

Virtualising with no allocated budget is not easy, but the Cerralbo Museum staff are always ready to experiment with innovative solutions. In March 2020, the temporary exhibition “Lírica en los Muros, Carteles de Zarzuela” [Lyric Poetry on the Walls, Zarzuela Posters] was set up, but lockdown delayed its physical inauguration. The exhibition was then virtualised in the CloudGuide App (including musical clips), as well as in a special video and on social media. In this way, the content was offered in various forms and made perfectly accessible to the public. The exhibition’s reopening in June called for changes due to the COVID sanitary restrictions, and so the museum redesigned the general visit to the exhibition, dispensing with the small rooms and adopting a totally new concept: the Cerralbo Galleries. The idea was to make visitors feel as if they were guests from the 1900s. CloudGuide App hosted the new virtual itinerary with great success. Cerralbo Museum offers proof that, with hard work and good ideas, virtualising exhibitions is possible even when operating with a small budget and in the midst of a global pandemic.



Cecilia Casas Desantes graduated in History at Salamanca University (Spain, 2003) and has a Master’s Degree in Cultural Management from Carlos III University of Madrid (Spain, 2004). She became Curator of the Cerralbo Museum (Madrid, Spain) in 2015, after serving as the Assistant Curator at the same institution for ten years. After passing her civil service exams, she trained at the Spanish National Museum of Fine Arts (2005) and the Sorolla Museum (2015). Now she is the head of the Education and Communication Department of the Cerralbo Museum, where she works with social media, publications, educational services and visitors’ programmes. She is also a specialist in historical photography and the history of hygiene, and manages the collections of prints, drawings and photographs at the Cerralbo Museum. She was elected as a member of the ICOM – DEMHIST board for the period 2020-2023.





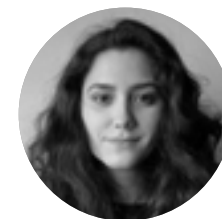
Demian Ramos San Pedro is a graduate in Fine Arts and has a Master's Degree in the Conservation and Restoration of Cultural Heritage from the Universidad Politécnica de Valencia, as well as a Master's Degree in Cultural Management from Carlos III University of Madrid. He has worked in the field of both art conservation and cultural communication at various national and international museums and cultural institutions. Since 2019, he has been working as an Assistant Technician in the Education and Communication Department of the Cerralbo Museum, where, together with various other functions, he works with Instagram and Spotify, in addition to programming indie music concert cycles, and actively participating in the museum's relationship with teachers and educational centres.

Marina Pignatelli and Vitória Schincariol → Museums on the Web and the COVID-19 Pandemic: The Case of the Immigration Museum in São Paulo

This paper considers the Immigration Museum in São Paulo, Brazil, as a relational museum that is currently seeking to adapt. The approach is based on the notion of a “liquid museum”, understood by Van Oost and Cameron as a museological paradigm designed to adjust to a contemporary society, a society embedded in a “liquid modernity”. The research explores the adaptations and changes of the Immigration Museum’s virtual contents, both before and during the COVID-19 pandemic, in order to present it as a fluid, polysemic and adaptable institution. This purpose is achieved through a qualitative, reflective and more constructive and functional vision of contemporary museological concepts and practices, considering the shared responsibility, inclusiveness and creativity that are needed to make it more “liquid”. As a nethnography study, the analysis is based on data collection and observation of the Immigration Museum’s website and social media platforms.



Marina Pignatelli is a Cultural Anthropologist and Associate Professor at the Social and Political Sciences Institute, University of Lisbon. Since 1990, her research has focused on Portuguese Jews and Judaism; currently, she is studying the *Marranos* in Portugal, as well as the Portuguese cobblestone pavement as intangible cultural heritage. She is a member of the Board of Directors of the Portuguese Anthropological Association and a researcher at CRIA – Centre for Research in Anthropology, NOVA FCSH.



Vitória Schincariol is a Master’s Degree student in Anthropology at the Social and Political Sciences Institute, University of Lisbon. Her line of research is based on subjects such as Cultural Policies, Interculturalism and Cultural Democracy, while her dissertation focuses on a legal-anthropological approach to cultural policies in Portuguese-speaking countries.

MODERATOR**Ana Carvalho**

Ana Carvalho has a PhD in History and Philosophy of Science, a specialisation in Museology (2015) and a Master's Degree in Museology (2009) from the University of Évora, Portugal. She is a postdoctoral researcher at the Interdisciplinary Centre for History, Cultures and Societies (CIDEHUS) and teaches Museology at the same university. She is a member of the Task Group Museums of the Future (2019-2020), under the supervision of the Portuguese Ministry of Culture, whose aim is to propose recommendations for a 10-year public policy, considering issues of sustainability, accessibility, innovation and relevance in society. She collaborated as a senior researcher on the international Mu.SA project – Museum Sector Alliance (2016-2020), focusing on the challenges of digital transformation for museums. She is one of the founders of the Portuguese scientific journal *MIDAS, Museus e Estudos Interdisciplinares*. Her research focuses on questions relating to Cultural Heritage, History of Museology and Contemporary Museology, namely investigating how technological development is impacting or influencing museums and their ways of working.

PARALLEL SESSION 4B

NETWORKED ARTISTIC AND CURATORIAL PRACTICES

José Oliveira → Computer Art in Portugal? A Short History of Related Exhibitions and Art Criticism in the 1970s

The purpose of this paper is to answer the following question: when, in Portugal, did information technologies, and in particular computers, make their appearance in art practice and art criticism?

This paper is therefore intended to contribute to the range of international studies on the introduction of computers as a tool in the art environment, with a focus on the Portuguese art scene of the 1970s and 1980s.

We briefly point out the different scenarios in Portugal and some other countries and argue that the lack of initiative in bringing research institutions and the artists' intentions together in a common platform, as well as the political events in Portugal in 1974 (the end of the dictatorship regime), were some of the reasons that delayed the interest of Portuguese artists in using information technology, which only began to be significant from the mid-1980s onwards, with the appearance of personal computing.



José Oliveira has a degree in Electrical Engineering (Instituto Superior Técnico, University of Lisbon) and a PhD in Contemporary Art History (NOVA University of Lisbon). He was awarded scholarships both for his Master's Degree studies, from the Portuguese Centre of Photography (CPF), and for his PhD Degree, from the Portuguese Foundation for Science and Technology (FCT). He was a Lecturer in Photography and Visual Culture at IADE, Lisbon and has been an external collaborator at the Modern Art Centre – Calouste Gulbenkian Foundation. He was a Research Assistant (2016-2019) at ISCTE-IUL, working on an FCT-funded project – *Printed Photography. Image and Propaganda in Portugal, 1934-1974* (PTDC/CPC-HAT/4533/2014) – and awarded a scholarship both for this project and the following one (2019-2020) at BAC – Banco de Arte Contemporânea (IHA/NOVA FCSH, EGEAC and the Carmona and Costa Foundation). He is currently a researcher of the Institute of Art History and a Lecturer in Art and Technology (PhD in Artistic Studies – Art and Mediations) at NOVA FCSH.

Joana Baião and Sofia Carvalho → Virtual Museums and Art Projects, between the Analogue and the Digital: Case-Study of the Catalogue Raisonné Graça Morais

This paper addresses the conceptual similarities between the ongoing digital project of the Catalogue Raisonné Graça Morais, developed at the Laboratory Arts in the Mountain – Graça Morais, and the concept of the ‘virtual museum’. Both the digital catalogue raisonné and the virtual museum are bringing together agents who organise and disseminate information that is capable of bringing forth meaningful narratives. We note that digital projects can draw on their tools and characteristics, assembling different types of documentation on the same platform, regardless of their original nature, and encouraging innovative and non-linear narratives about the exhibited objects. Ultimately, these projects contribute to the production of new heritage – ‘digital heritage’. In addition to these issues, this paper also seeks to contribute to the debate about the challenges of gathering analogue and digital ways of thinking and practising, and about the epistemological challenge that emerges when Social Sciences and the Humanities are combined with the digital and virtual sphere.



Joana Baião is a researcher at the Laboratory Arts in the Mountain – Graça Morais, CIMO – Mountain Research Centre, Instituto Politécnico de Bragança, and an integrated researcher at the Institute of Art History, School of Social Sciences and Humanities, NOVA University of Lisbon (IHA/NOVA FCSH). She has also been a Visiting Assistant Professor at NOVA FCSH since 2018. She was Principal Investigator of the project “Public Art Interventions: From Cataloguing to the Virtual Museum – Case-Study of Graça Morais” (IHA, NOVA FCSH, October 2020 – March 2021). She is a graduate in Fine Arts – Sculpture (2005) and has a Master’s Degree in Museology (2009). She completed her PhD thesis in Art History, specialising in Artistic Heritage and Museology in 2014. Between 2016 and 2019, she developed a postdoctoral project at IHA/NOVA FCSH and at the École Normale Supérieure, Paris, supported by an FCT postdoctoral grant. She cooperates regularly on projects devoted to the history of Portuguese art and culture.





Sofia Carvalho is a graduate in Art History (2014) and has a Master's Degree in Information and Documentation Sciences (2018). She is currently attending a Master's Degree course in Museology at the University of Porto. She was a research fellow at IHA/NOVA FCSH, on the project "Public Art Interventions: From Cataloguing to the Virtual Museum – Case-Study of Graça Morais" (October 2020 – March 2021) and a voluntary researcher on the projects "The Extinction of the Religious Orders and the Dynamics of Urban Transformation in Nineteenth-Century Lisbon" (2015-2016) and "History of the Calouste Gulbenkian Foundation's Art Exhibitions – Online Catalogue" (2016). She has worked with the Documentation Centre of MUDE – Museu do Design e da Moda (2016), MUHNAC – Museu Nacional de História Natural e da Ciência (2016-2017) and the Historical Archive and Library of Museu das Comunicações, in Lisbon (2018-2020).

Priscila Arantes → Curatorial Processes in the Network Environment: Practice and Contexts from the 1980s

With the COVID-19 pandemic, the online environment has become an unprecedented space for the creation and dissemination of art and culture. The spread of the virus was a kind of catalyst that helped to extrapolate, out of the specialised environments, a series of creative and curatorial possibilities on the agenda since the emergence of the Internet. Within this context, this article aims to discuss the approaches and differences of curatorial practice carried out in the physical space and in the virtual environment, considering its conceptual, expographic, technological and accessibility aspects. In the first part of the article, we will present a brief history of curatorial practice, with an emphasis on productions carried out in a network since the 1980s. In the second part, we will use as a case-study four exhibitions developed at Paço das Artes (São Paulo, Brazil) and displayed in different environments, dialoguing with the theme of memory and archive.



Priscila Arantes is a researcher, critic and curator in the field of contemporary art and aesthetics. A graduate in Philosophy from USP, with a postdoctoral degree from UNICAMP and Penn State University (USA), she is the Coordinator of the CNPq research group Art, Design and Memory and a Professor and Vice-Coordinator of the art course in History, Criticism and Curatorship at the Pontifical Catholic University of São Paulo and the Postgraduate Programme in Design, Art and Technology at Anhembi-Morumbi University, also in São Paulo. She is currently a collaborative researcher at the Museum of Contemporary Art, University of São Paulo. Between 2007 and 2020, she was the director and curator of Paço das Artes and, between 2007 and 2009, she was the programme director at the Museum of Sound and Image (MIS-SP). She is the author of *Arte @ Mídia: Perspectivas da Estética Digital* (FAPESP/SENAC, 2005) and *Re/escrituras da Arte Contemporânea: História, Arquivo e Mídia* (Sulina, 2015).

Maria de Fátima Lambert → Curating Registered Journeys – Maria Graham and Dora Wordsworth

Maria Graham arrived in Brazil 200 years ago, while Dora Wordsworth travelled to Portugal 176 years ago. Their respective written and iconographic works were accessed mostly on digital platforms, given the impossibility of travelling. In Graham's case, information was obtained in Brazil (2013 and 2016), favouring the *Journal of a Voyage to Brazil and Residence There* (1824) on the Gallica / BNF website and the iconography on the British Museum website. As for Dorothy Wordsworth, the core drawings produced in Portugal (1845-1846) are available at the Wordsworth Trust and in the *Journal of a Residence of a Few Months in Portugal and Glimpses of Spain*, available on different platforms. Due to the accessed variants, certain doubts were raised, e.g. regarding conceptual digitisation methodologies. Following other cases investigated previously, the intention is to set up a curatorship and documentation platform, emphasising binomial writing and images, thus disseminating the production of travelling artists and writers from the 19th century, in the context of female studies in Lusophony.



Maria de Fátima Lambert has a PhD in Modern and Contemporary Philosophy – Aesthetics from the Faculty of Philosophy, Braga, Universidade Católica Portuguesa (1998), and has been a Coordinating Professor in Aesthetics and Education at the Escola Superior de Educação/Politécnico Porto since 2000. She is the Director of the Degree in Heritage Management and the Master's Degree in Heritage, Arts and Cultural Tourism. After receiving a Scholarship from the FCT to work on the "Writing and Seeing" project (2000/2004), she coordinated the research line on "Culture, Arts and Education" at InED – the Centre for Research and Innovation in Education at ESE/Politécnico Porto, of which she was the director until 2017. She is currently a member of scientific commissions for various international journals. She has also worked as an independent curator of exhibitions and artistic residencies, especially in Portugal, Spain and Brazil. A keynote speaker at various scientific and cultural events, she is the author of books, monographs and publications in scientific journals.

MODERATOR**Pablo Gobira**

Pablo Gobira is a Professor at the Guignard School (UEMG), Postgraduate Programme in the Arts (UEMG) and Postgraduate Programme in Knowledge Organisation and Management (School of Information Science, UFMG), in Belo Horizonte, Minas Gerais, Brazil. He is also a Productivity Researcher of the National Council for Scientific and Technological Development (CNPq), Chair of the Chamber of Humanities, Social Sciences, Education and Arts of the Minas Gerais State Research Support Foundation (FAPEMIG), Brazil, a researcher and service manager of the Brazilian Network of Digital Preservation Services at IBICT/MCTI, Brazil, the director of the research group (CNPq) Laboratório de Poéticas Fronteiriças [Laboratory of Frontier Poetics → <http://labfront.tk>], and the writer and editor of the books *Digital Games: Playful and Multiple Realities* (2021); *Art, Science and Technology Relations: Contemporary Creative Trends* (2021); *The Memory of Digital and Other Issues of the Arts and Museology* (2019); *Contemporary Pathways* (2018); *Post-Digital Configurations* (2017); *Reflecting on Culture* (2017); *Games and Society* (2012), among other books, essays, and articles.

ONLINE GUIDED TOUR

Earth Bits — Sensing the Planetary

maat exhibition | Installation and interaction design by: Dotdotdot

Earth Bits – Sensing the Planetary is a data-driven installation developed by the research and interaction design studio Dotdotdot that unpacks the complexities of the climate science measuring humankind's carbon footprint through graphic and digital content, animated videos and an interactive station. The four sections of this unprecedented work, developed with the scientific support of the European Space Agency (ESA), International Energy Agency (IEA) and EDP (Energias de Portugal) Innovation, together demonstrate how the mundane flux of human outputs is vitally connected to the bio-systems of the Earth's resources and outline the causes and effects of their resulting rapid depletion.

Earth Bits is a two-year project. Its second phase will be launched in March 2022 with additional and updated content. It is made possible by the continued partnership with Novo Verde and ERP (European Recycling Platform) Portugal. This project inaugurates maat Explorations, a programme framework launched in 2021 that features an ongoing series of exhibitions and public and educational projects which delve into the multifaceted subject of environmental transformation from various scholarly and experimental vantage points.

More information on the exhibition, related public programmes and the newly formed maat Climate Collective available at: www.maat.pt and www.ext.maat.pt/

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MUSIC PROGRAMME



Hiroma Keo is a Lisbon-based composer, DJ and label manager, defending a very broad and contemporary approach to electronic music. His productions have ranged from ambient and more experimental work to dancefloor material, always seeking to challenge the future of sound. After three years co-managing the ESITU Records label between France and Belgium, he returned to Portugal in 2017 and started a new label project with Lourenço Lvgs: Vilamar Records, one of the most promising components of the Lisbon electronic landscape.

While gaining recognition from international DJs and media (such as Tsugi, A Cabine, or Village Underground among others), Hiroma is keeping his feet planted in the more contemporary art and multi-disciplinary side of things, with, for example, the organisation of a live performance at the Fundação Calouste Gulbenkian for the Night of Ideas event in 2019, using field recording of the building and its surroundings, or providing compositions for *Dança Sem Vergonha* by David Marques.



Clara Imbert (b.1994), is a French artist, currently based in Lisbon, who graduated from Central Saint Martins in 2017. Her practice questions the notion of space and perspective, as well as the object and the observer's perception. Exploring relationships between notions of reality and illusion, her research results in works of various genres, such as photography, sculpture and installation.

Her love for music pushed her to explore the decks and the infinite moves of the dance floor. In her sets, you will travel through a fusion of sounds ranging from Afro Beat, Funk and House to Disco. All are welcome, as long as they respond positively to one word: groove.

Art, Museums & Digital Cultures | International Conference

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João Paulo Serafim, *Memory Invention*, 2017. Courtesy of the artist.
Leonardo Silva, 2021, Derivative image based on João Paulo Serafim, *Memory Invention*, 2017.

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