

Curating & Editing Between Museums and Media. Gestures of Image Knowledge

Programme

MERCREDI 22/10

Musée national d'archéologie, d'histoire et d'art – MNAHA (Luxembourg ville)

13h00 Welcome

13h10 **Tania Brugoni** (MNAHA's director) & **Gian Maria Tore** (Semiotics/Visual studies, University of Luxembourg) opening

Ralph Dekoninck (Art history, Université catholique de Louvain) presents:

13h25 **Béatrice Joyeux-Prunel** (Digital humanities/Art history, Université de Genève) *Gamified, Globalized, Augmented? On Becoming a Critical Self in Digital Art History*

13h55 discussion

14h15 **Roxanne Loos & Lisa Paillussière** (Art history & Semiotics, Université catholique de Louvain-Saint-Louis Bruxelles/Fine Arts Museums of Belgium & Université Lyon 2) *The Augmented Artwork Analysis Project: Developing a Digital Application for Image-Based Knowledge*

14h45 **Ruud Priem** (Art history/dept. head & curator of Fine Arts, MNAHA Luxembourg) presentation of MNAHA

15h00 Testing the *Augmented Artwork Analysis* application *in situ*

16h00 Pause

Sandra Camarda (Public history/Transmedia storytelling, University of Luxembourg) presents:

16h10 **Peter Gorgels** (Manager of digital products of Rijksmuseum Amsterdam) *Visual storytelling at the Rijksmuseum*

16h40 discussion

17h00 **Ross Parry** (Museum technology/Digital culture, University of Leicester) *Purposeful, Adaptable, and Accessible: Welcome to the new museum digital infrastructure*

17h30 discussion

JEUDI 23/10
Centre National de l'Audiovisuel du Luxembourg – CNA (Dudelange)

Pierluigi Basso Fossali (Sémiotique, Università di Bologna) présente :

- 9h00 **Rossana De Angelis** (Sciences du langage/Médiations, Université Paris Est-Créteil) *Analysing Discourse in Mediation and Curation*
9h30 discussion
9h50 **Nicolas Navarro & Lise Renaud** (Muséologie & Communication, Université de Liège & Sciences de l'information et de la communication, Université d'Avignon) *L'écriture numérique des objets d'exposition*
10h20 discussion
10h40 Pause

Mathias Blanc (Sociologie/Art, Université du Luxembourg & École du Louvre) présente :

- 10h50 **Julien Thiburce, Sofiane Doulfaquar & Sophie Doublet** (Sciences du langage & UX - User experience, Université Lyon 2 & Université du Luxembourg) *Étudier le rôle des dispositifs numériques dans les interactions au musée : enjeux linguistiques, sociaux et professionnels*
11h20 **Amandine Jeanson & Marie Vidal de la Blache** (chargée de projets numériques & du développement des publics du Palais des Beaux-Arts de Lille) *Les défis du musée*
11h40 discussion
12h10 Lunch and tour of the Waassertuerm + Pomhouse

Marion Colas-Blaise (Semiotics, University of Luxembourg), presents:

- 14h00 **Patricia Ribault** (Digital design, Université Paris 8 Vincennes-Saint Denis & Humboldt Universität Berlin) *Gestes de faire et gestes de voir, ou comment toucher sans y toucher*
14h30 discussion
14h50 **Samuel Bianchini** (Arts/Numérique, École Nationale Supérieure d'Arts Décoratifs, Paris) *Public, Publication, Publicization. Rethinking the Way to Make Things Public Through Art and Design Research: the Case of .able Journal*
15h20 discussion
15h40 Pause
15h50 **Antonio Somaini** (Media/Visual studies, Université Sorbonne Nouvelle Paris 3) *Latent Spaces as Meta-Archives: Generative AI, Visual Culture, and the Mediation of the Past*
16h20 discussion
16h50 **Gilles Zeimet** (Art History/director of CNA) Presentation and tour of the CNA

VENDREDI 24/10
Luxembourg Learning Center - University Library (Belval)

Valérie Schafer (Histoire/Médias, Université du Luxembourg) presents :

9h00 **Erkki Huhtamo** (Media history/Visual studies, University of California, Los Angeles) *Media Archaeology as Topos Study, or Topos Archaeology: An Approach to Exploring Media Cultural Heritage*
9h30 discussion

9h50 **Ruggero Eugeni & Elisabetta Modena** (Visual Studies & Art History, Università Cattolica & IULM Milano) *Filterarts. Notes on Exhibition Displays and Filtering Theory*
10h20 discussion
10h40 Pause

Jean Lassègue (Philosophy/AI, EHESS Paris) presents:

10h50 **Enzo d'Armenio** (Sémiotique/Médias, Université de Lorraine) *Commissariat et montage d'archives personnelles : l'IA comme outil de figuration de l'imagination de soi*
11h20 discussion

11h40 **Aldo Gangemi** (Cognitive Science/Informatics/Cultural Heritage, Università di Bologna) *Neurosymbolic Tacit Knowledge Extraction: Human-centered Simulations*
12h10 discussion

12h30 **Ralph Dekoninck & Gian Maria Tore** (Histoire de l'art & Sémiotique, Université catholique de Louvain & Université du Luxembourg) : mot de conclusion

Buffet

Abstracts & Biographies

Gian Maria Tore is Assistant Professor at the University of Luxembourg in Semiotics and Visual Studies. Having specialized in Theory of Language, notably with *L'énonciation aujourd'hui. Un concept clé des sciences du langage* (co-ed., Lambert-Lucas, 2016), his main research focus on forms in Arts & Media: *Re-. Répétition et reproduction dans les arts et les médias* (co-ed., Mimésis, 2021) and *Comprendre la mise en abyme. Arts et médias au second degré* (co-ed., PUR, 2019) ; *Pour une histoire des formes du montage* (research seminar, École des Arts de la Sorbonne, 2021-). His most important work deals with Film Analysis and Aesthetics of Perception: *Revoir. Film, expérience et connaissance* (Vrin, 2025). Recently, he has also specialized in Visual-based approaches and Museums: *Augmented Artwork Analysis – Computer-aided interpretation device for art images* (research project FNR/ANR with Lyon 2, 2021-25). He collaborates in educational and research programs with several artistic institutions, including the Cinémathèque de Luxembourg and the BTS Cinéma et audiovisuel (Luxembourg Film & Media School).

Gamified, Globalized, Augmented? On Becoming a Critical Self in Digital Art History

What does it mean to engage in what is now commonly referred to as digital art history? Beyond the apparent novelty of new technologies, digital methods and infrastructures transform not only the objects of inquiry, but also the very questions we ask, the problems we confront, and the interpretive frameworks we adopt. At the core of this transformation also lies a reconfiguration of the scientific self. Drawing on the Artl@s and Visual Contagions projects, which mobilize big data and artificial intelligence to investigate the artistic and visual dimensions of globalization, Béatrice Joyeux-Prunel will explore the epistemological implications of digital art history. From data collection and infrastructure design to algorithmic analysis and image visualization, digital operations are never neutral. They carry embedded assumptions, constraints, and choices — often invisible, yet deeply influential in the production and circulation of knowledge. A form of knowledge through multiple mediations and counter-mediations, digital approaches also reshape the professional identity of the researcher. The deluge of images, the acceleration of outputs, the often unexamined gamification of scholarly work, and rising expectations surrounding “augmented art history” demand more than technical proficiency. They call for sustained critical self-reflection and a renewed engagement with the most rigorous and enduring traditions of the discipline.

Béatrice Joyeux-Prunel is Professor at the University of Geneva (Switzerland), where she holds the Chair in Digital Humanities. From 2006-2019 she taught modern and contemporary art history at the École normale supérieure in Paris, France. Since 2008, she has led numerous digital projects in art history, most notably Artl@s and Visual Contagions, while contributing to the development of a global and socially engaged approach to the discipline. She is the author of a three-volume transnational history of the avant-gardes (Vol. 1: 1848–1918; Vol. 2: 1918–1945, published in paperback by Gallimard; Vol. 3: 1945–1970, CNRS Éditions; English translations forthcoming with Brill). She also co-edits the journal Artl@s Bulletin. After *L'art contemporain. Une infographie* (CNRS Éditions, 2024), she is currently working on a visual atlas of global image circulations, in collaboration with Austrian designer Fabian Lang.

The Augmented Artwork Analysis Project: Developing a Digital Application for Image-Based Knowledge

The *Augmented Artwork Analysis (AAA)* project was conducted between 2021 and 2025 by the University of Lyon 2 and the University of Luxembourg, with the support of the Agence Nationale de la Recherche (ANR) and the Luxembourg National Research Fund (FNR). Its main outcome is a prototype digital application, designed to augment the perception and interpretation of paintings in museum contexts (the National Museum of Luxembourg, the Palais des Beaux-Arts of Lille, and the Musée des Beaux-Arts of Lyon), developed with LMDDC. Resulting from collaboration between art scholars and computer scientists, the app allows visitors to enrich their direct encounter with the artwork by virtually navigating a

complementary museum composed of image constellations from diverse collections. These visual maps foster new forms of engagement with paintings, shifting perspective from dominant verbal explanations toward alternative, visual narratives. Visitors can alternate between expert-curated analyses and AI-generated results. This dual mode opens different pathways of study: from the most investigative—where unexpected associations and details emerge—to the most encyclopedic—where canonical interpretations are visually contextualized. As an introduction to this closing event of the project, this paper will retrace the main phases of the app's development, highlighting the challenges faced by its creators and the opportunities it opens for users engaging with image-based analysis.

Roxanne Loos holds a PhD in Art History from the University of Louvain (UCLouvain). She is currently lecturer at UCLouvain and at Saint-Louis University—Brussels, and works as a scientific assistant in digital collection management at the Royal Museums of Fine Arts of Belgium. After a FNRS postdoctoral fellowship, she joined the ANR/FNR project *Augmented Artwork Analysis (AAA)* at the University of Luxembourg. She contributed to the development of the *AAA* application for museum contexts, focusing on the standardization and structuring (meta)data to support image-based analysis of paintings as a complementary digital museum.

Lisa Paillussière, actuellement post-doctorante en Sciences du Langage, spécialiste en Sémiotique, s'est intéressée à la problématique de description du silence dans les bandes dessinées en ligne (2019-2021) dans le cadre de son mémoire de fin d'étude intitulé « Enonciation du silence visuel dans un corpus de webtoons non-dialogués : *Modélisation d'une couverture de valeurs et limites d'une sémiotique de l'absence* ». Sa thèse, quant à elle, questionne la Sémiotique visuelle et la pédagogie dans le cadre du projet interdisciplinaire *Augmented Artworks Analysis*. Cette thèse a pour intitulé « Intérêts et limites d'une sémiotique de l'erreur appliquée à l'éducation, l'art et la recherche : *Parcours au sein du projet Augmented Artwork Analysis* » et vise à produire une théorie sémiotique de l'erreur utile à la collaboration interdisciplinaire entre sciences, à la recherche en pédagogie et à l'histoire des arts.

Visual Storytelling at the Rijksmuseum

Peter Gorgels is the Manager Digital Products of the Rijksmuseum, including the corporate website, the stories platform, Collection online and the Rijksmuseum app. He is involved as advisor, project manager and format developer in practically every digital product. He is always looking for innovative ways to improve the interaction of the audience with the collection of the Rijksmuseum.

Purposeful, Adaptable, and Accessible: Welcome to the New Museum Digital Infrastructure

The challenge for the post-digital museum is to build infrastructure that enables the user to have agency and be active in the world, that offers digital content ready for re-use across a network, and that assumes data will be remixed, experienced in hybrid ways, flowing without friction across platforms and devices. It is, in other words, an infrastructure for cultural heritage content that needs to remain agile and in motion, for user interactions that are diverse, open-ended and on-going, for content that is multi-modal, multi-format and multi-purpose - all at once.

Ross Parry is Professor of Museum Technology, in the School of Heritage and Culture at the University of Leicester. From 2020 to 2025 he served on the Steering Committee of the AHRC's 'Towards a National Collection' digital infrastructure initiative. He is co-investigator of the 'Sensational Museum' research project, and with Vince Dziekan, he co-edits the Routledge book series 'Critical Perspectives on Museums and Digital Technology'. He is a Principal Fellow of the Higher Education Academy, Advisory Board member for Attenborough Arts Centre, a former Tate Research Fellow, and former chair of the UK's national Museums Computer Group. In 2022 Ross became the founding Director of the new Institute for Digital Culture. With Art UK and Collections Trust, the Institute is founding partner of the new Museum Data Service. A widely published author, Ross' most recent book is *Museums and Digital Confidence* (Routledge 2025), co-edited with Vince Dziekan and Karin de Wild.

Analysing Discourse in Mediation and Curation

The discourse of mediation presupposes the interaction between the discourse of culture, or science, on the one hand, and the discourse of economics, politics, education, etc., on the other. Drawing on Bakhtin, we can identify these different domains as spheres of activity that are themselves associated with spheres of discourse that characterize them. Since discourses are composed of a plurality of semio-linguistic manifestations, they therefore constitute different semiotic spheres. As Rastier proposes in the framework of a semiotics of cultures, what we identify as a semiotic sphere is actually constituted of several particular semiotic spheres: economic, media, political, etc. Each sphere is composed of practices, discourses, and texts that are more or less coherent with respect to each other. What characterizes the discourse of mediation? And what differentiates it from the discourse of curation? This is the question we will try to answer.

Rossana De Angelis is Assistant Professor in Language Sciences at Paris-Est Créteil University where she teaches the theories and practices of written text and writing. Member of the Center for the Study of Discourses, Images, Texts, Writings, Communications (Céditec), her research focuses on linguistic and semiological approaches in the analysis of writings, on the relationship between supports, formats and texts, on traditional and digital writing and publishing practices. She is also interested in the history and epistemology of language science, as shown in the entry “Textuality” written for the Oxford Research Encyclopedia of Literature (2020). Recently, she co-edited two journal issues on writing media (*Linguistique de l'écrit*, No. 4, 2023, [*Rôle des supports dans l'interprétation des inscriptions graphiques*](#)) and formats (*Communication & langages*, No. 220, 2024, [*Les formats d'écriture, entre supports et genres de discours*](#)) as well as the book *Les Écritures Confinées* (Paris, Hermann, 2022) which offers both an overview and a reflection on the writings produced during the global lockdown in 2020.

L'écriture numérique des objets de l'exposition

Loin d'être récente, la mise en ligne des expositions de musées s'ancre dans les politiques de numérisation et d'informatisation qui ont débuté dans les années soixante-dix. Dans le mouvement qui tend à numériser l'ensemble des pratiques sociales, les musées réfléchissent et pratiquent de longue date la mise en ligne de contenus scientifiques et culturels, et plus spécifiquement de leur principale production médiatique : l'exposition. En parallèle, le développement des logiciels de captation, de conception et de modélisation 3D a facilité la représentation de l'espace, des objets et des déplacements à l'écran. Qu'en est-il alors de la représentation des objets muséaux dans ce qu'on appelle « exposition virtuelle », « exposition numérique » ou « exposition en ligne » ? Quels sont les procédés mis en œuvre par les musées pour (re)présenter les objets dans ces expositions ? Cette communication propose ainsi d'analyser au sein d'un corpus d'expositions numériques la manière dont les objets de l'exposition sont mis en scène et édités, les fonctionnalités d'interaction qui sont proposées, pour mieux saisir le rôle et la fonction accordés aux objets muséaux dans le cadre de ces productions médiatiques numériques. Après être revenu rapidement sur les conditions de productions de ces expositions, nous envisagerons plusieurs modalités d'éditorialisation des objets, interrogeant le poids de leur nature (œuvre d'art, document, etc.), de leur contexte (musée d'art, musée de société) et du type d'exposition numérique mobilisé.

Nicolas Navarro, docteur en muséologie, médiation, patrimoine (École du Louvre, Avignon Université, UQAM), est professeur de muséologie à l'Université de Liège et responsable du service de muséologie dans cette même université. Chercheur au sein de l'UR AAP (Art, archéologie, patrimoine), ses travaux récents portent sur une approche institutionnelle (politique, sociale) du musée (muséologie critique) et sur les relations entre institutions culturelles et patrimoniales et outils numériques.

Lise Renaud est maîtresse de conférences en Sciences de l'information et de la communication à Avignon Université et chercheure au Centre Norbert Elias (UMR 8562). Ses recherches portent sur les processus de figuration visuelle tant au niveau de leur fondement idéologique que de leur inscription dans des formes sémiotiques. Elle s'intéresse plus spécifiquement à l'imaginaire des techniques contemporaines et aux stéréotypes de la communication patrimoniale.

Étudier le rôle des dispositifs numériques dans les interactions au musée : enjeux linguistiques, sociaux et professionnels

Un musée comme le Palais des Beaux-Arts de Lille non seulement héberge des objets sémiotiques de natures différentes (l'architecture, la signalétique, les objets exposés et les paratextes qui les accompagnent, etc.), mais il constitue lui-même un média engageant le corps des visiteurs (Davallon, 1999 ; Schall, 2015 ; Blanc, Eidelman & Meunier, 2023). C'est cet engagement corporel, cognitif et émotionnel que le projet *Augmented Artwork Analysis* cherche à mieux comprendre et catalyser. En vue de mettre en lumière le rôle des dispositifs numériques dans les relations entre perception et connaissance des œuvres, une enquête des pratiques de visite au PBA a ainsi été conduite en deux temps. En vue de décrire les pratiques de médiation déjà existantes, nous avons d'abord étudié des visites sans dispositif numérique et d'autres qui mobilisent des tablettes ou l'espace Gigapixels permettant d'accéder à des numérisations de tableaux à très haute résolution (Thiburce, 2024). Nous avons ensuite documenté la phase test de l'application du projet AAA, afin de saisir ses potentialités et ses limites sur les plans ergonomique (prise en main, déplacements et positionnements face aux tableaux, etc.), épistémique (connaissances préalables ou qui émergent de l'utilisation du dispositif) et social (registres de discours, profils des utilisateurs, relations aux arts). Cette communication s'attachera ainsi à présenter les méthodologies audiovisuelles mises en œuvre et leur portée heuristique pour la recherche et la médiation.

Julien Thiburce est docteur en sciences du langage et ingénieur de recherche contractuel à la cellule Corpus Ingénierie Audiovisuelle du laboratoire ICAR. Après une thèse sur les modes d'appropriation de la ville lors de balades urbaines guidées, il a conduit une recherche postdoctorale sur les représentations des prisons au musée ([projet PrisM](#)). Il a piloté les observations des visites menées dans le projet [AAA](#) et coordonne une étude sur les expériences et les représentations des cancers et de la fin de vie dans le cadre l'exposition « Cancers » à la Cité des sciences et de l'industrie à Paris ([projet ExpReSyF](#)). En croisant analyse de discours et observation ethnographique à partir de données textuelles, iconographiques et audiovisuelles, ses travaux portent sur les rhétoriques mises en œuvre pour transmettre des contenus scientifiques et techniques, sur le rôle des musées dans la mise en débat de sujets culturels, sociaux et politiques et sur les ressources linguistiques et sémiotiques en jeu dans le partage de d'une expérience du monde.

Sofiane Doulfaour est assistant ingénieur au laboratoire ICAR (UMR5191) au sein de la cellule transversale *corpus ingénierie audiovisuelle*. Au sein de son unité, il s'occupe de la captation, du traitement et de l'analyse de données audiovisuelles dans des projets de recherche à la frontière entre sciences du langage, sciences de l'éducation et didactique des langues. Il accompagne les chercheurs sur l'ensemble de la chaîne de traitement des données, depuis la captation jusqu'à la diffusion finale de la recherche. Il s'intéresse aux différentes formes de production audiovisuelles dans des perspectives de valorisation et de médiation de la recherche scientifique. Il est également spécialiste de la captation et du traitement audiovisuel en 360°. Il a travaillé en ce sens sur différents projets de construction d'environnements et de parcours virtuels immersifs.

Sophie Doublet is a UX researcher at the University of Luxembourg in the xCIT research group at the Faculty of Humanities, Education and Social Sciences. With a background in cognitive psychology, her work focuses on investigating how people interact with technology to design solutions that are user-centered and ethically responsible. By integrating empirical insights into the design process through mixed-method approaches, including usability testing, surveys, and qualitative interviews, she aims to ensure that user perspectives remain central to innovation. Beyond AAA where she has been primarily involved in the design and testing of the application, she has contributed to a diverse range of interdisciplinary projects including digital art, game design, sustainability and education.

Amandine Jeanson. Rattachée au service Ressources documentaires, innovation numérique et prospective, je me consacre à l'administration du site web, aux réseaux sociaux et à la production d'outils de médiation numérique sur les collections et les expositions. Je mène parallèlement le chantier de refonte des cartels pour l'ensemble des collections du musée.

Marie Vidal de la Blache. Chargée de projets de médiation et de développement des publics au sein du Palais des Beaux-Arts de Lille. Référente insertion sociale, art-santé et accessibilité. Mes sujets d'étude portent sur la représentation des points de vue et la diversité des récits, l'accessibilité des collections pour tous les publics et la culture en tant que vecteur de dialogue social.

Gestes de faire et gestes de voir, ou comment toucher sans y toucher

À quoi touche-t-on quand on regarde ? À l'ère de l'hyper-mobilisation de la vue et de l'ouïe, aussi bien comme mode de perception que médiation technologique, comment envisager ce qu'on pourrait appeler un *geste de voir* ? Qu'est-ce qui différencie un geste perceptif d'un geste productif et comment les mettre en œuvre l'un avec l'autre pour produire des représentations ? À travers un projet interdisciplinaire de visualisation et représentation de données scientifiques et médicales dans le champ de la plasticité cérébrale, nous verrons comment le corps — ou, pour reprendre les termes de Leroi-Gourhan, « l'appareil corporel » — s'engage dans l'acte de voir. Il s'agira de s'exercer à voir, mieux voir ou voir « juste » selon qu'on est chirurgien, scientifique, ingénieur, artiste ou graphiste. Et pour cela, il faudra envisager à la fois des manières de penser et de se représenter ce qui ne se voit pas à priori (l'activité cérébrale), mais aussi des manières de faire avec ou de faire sans l'appareillage technique et technologique (l'imagerie médicale). En cela, l'enjeu est bien celui d'un toucher ou d'une touche, où l'articulation entre le voir et le faire passe par un langage et des gestes qui relèvent d'un désir de connaître autant que de donner forme.

Patricia Ribault est professeure en Recherche-crédation et nouvelles écritures pour les Arts plastiques à l'Université Paris 8 Vincennes – Saint Denis au sein du département Arts Plastiques, de l'Unité de Recherche AIAC (Arts des images et art contemporain) et de l'Atelier TEAMeD (Théories, Expérimentations, Arts, Médias et Design). Depuis 2018, elle est Principal Investigator du Cluster d'Excellence « Matters of Activity. Image Space Material » de l'Université Humboldt de Berlin et enseigne également aux Beaux-Arts de Paris depuis 2011. Avec Thomas Golsenne, elle a co-dirigé *Essais de bricolage. Ethnologie de l'art et du design contemporains* (EHESS, 2015), puis elle a dirigé la publication de *Design, Gestaltung, Formatività. Philosophies of Making* (Birkhäuser, 2022). Elle prépare actuellement un ouvrage sur le projet « Brain Roads » avec Olaf Avenati. Ses recherches s'articulent autour des notions de geste, technique, faire, toucher, performativité, ingéniosité, plasticité, matérialité, design et artisanat.

Public, Publication, Publicization.

Rethinking the Way to Make Things Public Through Art and Design Research: the Case of .able Journal

"Publish or perish!" is the adage in the world of academic research. But to "publish" is first and foremost to make public. While writing can pose a problem for artists, the latter, unlike scientists, have powerful "mediums" at their disposal for publicizing their work: exhibitions, live performances, design objects, the dissemination of media productions, etc. Academic publication is envisaged mainly in the form of documented writings in specialized journals. Between these academic forms of publication and artistic encounters with the public, is it possible to open up new avenues that meet both academic and artistic requirements? In an attempt to provide concrete answers to this question, it seems appropriate and productive to explore alternative paths, hybridizing academic formats with artistic forms. To present this approach, Samuel Bianchini will draw on a number of examples of public experimentation, "publicization", carried out recently, before introducing the journal .able, which is part of this move to renew publication methods based on art and design research. Sensory perception is at the heart of .able. Free access peer-reviewed journal exploring the full potential of multimedia and multi-platform publishing, .able's aim is to deliver visual essays to the academic sphere and beyond, to bring this research and creation to as wide an audience as possible.

Samuel Bianchini is an artist and teacher-researcher (professor, habilitated to supervise research) at École des Arts Décoratifs (EnsAD, Paris Sciences et Lettres University) where he is the head of the Reflective Interaction group of EnsadLab (EnsAD's laboratory). He is a member of SACRe Laboratory of PSL University for which he supervises PhD in art and design. With more than 100 collective and 20 solo

exhibitions, his artworks are regularly presented in Europe and around the world. As part of his artistic research, he published more than 70 publications, and, as an author, director or co-director, he edited 7 books including the collective book *Practicable. From Participation to Interaction in Contemporary Art*, MIT Press, 2016 (co-directed with Erik Verhagen). He also founded the international and multi-platform image-based journal *.able* of which he is currently editor-in-chief, a journal published by Actar (Barcelona, New York) and developed with the support of The Daniel and Nina Carasso Foundation in France and Spain.

Websites: www.ensadlab.fr | <https://reflectiveinteraction.ensadlab.fr> | <https://able-journal.org>
www.dispotheque.org | <https://mitpress.mit.edu/books/practicable>

Latent Spaces as Meta-Archives:

Generative AI, Visual Culture, and the Mediation of the Past

A theory of images and visual culture, today, needs a theory of latent spaces. In a historical phase in which images are *captured, generated, modified, circulated, seen* and *described* by or with the help of different kinds of AI models, we need to understand the crucial role played by an abstract mathematical construct whose epistemological, cultural and political implications could hardly be overestimated. Invisible to the eye yet shaping what can be seen, known, imagined and remembered, latent spaces have become a decisive cultural infrastructure which demands urgent critical attention. The presentation will focus in particular on the ways in which latent spaces participate in the mediation of the past and of cultural memory. As vast, matrix-like arrays of vectors within which billions of connected images and texts have been encoded, and out of which new images and new texts may be generated, latent spaces play a key role in the processing and the transformation of the massive quantities of visual and textual contents that are stored on the internet. Interpreted in this perspective, latent spaces may be understood as “meta-archives”: i.e., as vast vector systems within which large quantities of digital cultural objects are compressed, encoded, and positioned, in order to be processed and transformed. The presentation will include the discussion of projects by artists such as Holly Herndon & Mat Dryhurst, Grégory Chatonsky, Erik Bullof, Gwenola Wagon & Pierre Cassou-Noguès.

Antonio Somaini is professor of film, media and visual culture at the Université Sorbonne Nouvelle in Paris and a senior member of the Institut Universitaire de France (IUF). He is currently visiting professor at Harvard, in the department of Art, Film and Visual Studies. His recent research deals with the impact of AI on images, visual cultures and artistic practices in the fields of photography, film and video installations. He is the chief curator of the exhibition *Le monde selon l'IA / The World Through AI* which has been presented at the Jeu de Paume museum in Paris between April and September 2025, and will travel to museums in Brazil and Germany between late 2025 and 2026. Among his latest publications, the article “Algorithmic Images: Artificial Intelligence and Visual Culture” (*Grey Room*, 93, Fall 2023) and the text “A Theory of Latent Spaces” (*The World Through AI*, Paris: JBE Books / Jeu de Paume, 2025). He is currently preparing a book on latent spaces and a new exhibition on AI and contemporary art at the MAAT (Museum of Art, Architecture and Technology) in Lisbon.

Media Archaeology as Topos Study, or Topos Archaeology:

An Approach to Exploring Media Cultural Heritage

For over thirty years the presenter has applied the term *topos* (*locus communis*) to analyzing the gradual becoming of media culture. A topos is a formula that keeps migrating within culture, gaining new meanings and interpretations in the contexts where it is activated. Topoi are discursive textual or visual elements, but they need material carriers or “transporters” to manifest themselves and move from one context to another. Some of the scholars who have influenced the approach are Ernst Robert Curtius, Aby Warburg, Ernst Cassirer, and Roger Chartier. After working for over a decade, the presenter has finished a huge monograph, which will be published by The MIT Press in 2026. Titled *Fairy Engine: Media Archaeology as Topos Study*, it presents the theoretical foundations of the approach and demonstrates what it can be used for through numerous case studies. This richly illustrated presentation forms a kind of preview of the book. The example

selected for closer demonstration is the topos “finger pointing at you,” which will be excavated and illuminated from numerous disciplinary perspectives.

Erkki Huhtamo is Professor of Design Media Arts and Film, Television, and Digital Media at University of California Los Angeles (UCLA). He is a world renowned pioneering media archaeologist, whose numerous writings have been published in 11 languages. These works include the first monograph on media archaeology in the Japanese language (2015), used widely at universities in Japan. Huhtamo edited with Jussi Parikka *Media Archaeology: Approaches, Applications, and Implications* (University of California Press, 2011), which has become a standard reference to media archaeology. His most important book to date is the large monograph *Illusions in Motion: Media Archaeology of The Moving Panorama and Related Spectacles* (The MIT Press, 2013), which is considered a modern classic. Beside *Fairy Engine: Media Archaeology as Topos Study* (The MIT Press, forthcoming 2026), Huhtamo’s books on “Screenology, or Media Archaeology of the Screen” and “Mechanics, Marionettes, and Media,” a book on mechanical theaters and their history, are at advance stages of preparation. Huhtamo has also curated numerous exhibitions and directed television programs.

Filterarts.

Notes on Exhibition Displays and Filtering Theory

The algorithmic technological revolution has contributed to the multiplication of forms of mediation between the works of art and their viewers. Traditional modes of thematic contextualization, such as exhibitions, as well as established communication strategies, including captions and brochures, are now complemented by a variety of interpretive proposals based on digital technologies that can be produced by the institution or freely added by visitors within the exhibition space. The presentation proposes considering the exhibition display as a system for filtering the work of art experience, poised between excessive rarefaction that renders it incapable of communication and a thickening of the filters that risks masking and obscuring it. In particular, the intervention will identify three major filtering dispositives, which we will call “learning”, “correlation”, and “substitution”. For each of these dispositives, the intervention proposes and analyses some concrete cases.

Elisabetta Modena, PhD, is a tenure-track researcher in contemporary art history at IULM University in Milan (Italy). Her research interests lie at the intersection of visual arts, media theory and history, exhibition display theory and history, as well as digital and video game culture. In recent years, her work has focused on the relationship between art and virtual reality, the cultural applications of this immersive technology, and the concept of “immersiveness” as a defining motif of contemporary culture. Since 2012, alongside these studies, she has conducted extensive research on unrealised art projects. Together with Marco Scotti, she co-founded MoRE. Museum of Refused and Unrealised Art Projects (www.moremuseum.org), a digital museum and archive dedicated to unrealised contemporary art projects from the 20th and 21st centuries. Modena has held research positions at the University of Pavia (2023-24) and was a postdoctoral fellow at the Department of Philosophy “Piero Martinetti” at the University of Milan (2020-23). She was also a research fellow at the CSAC - Center for Studies and Archives of Communication at the University of Parma (2017-18). She is the author of several monographs, including: *Nelle storie. Arte, cinema e media immersivi* (Carocci, Rome 2022), *Immersioni. La realtà virtuale nelle mani degli artisti* (Johan & Levi, Milan 2023), and *Display. Luoghi Dispositivi Gesti* (Einaudi, Turin 2024).

Ruggero Eugeni is a Full Professor of Media Semiotics at Università Cattolica del Sacro Cuore, Milan, where he also serves as Head of the Department of Communication and Performing Arts. He has held visiting professorships at Université Sorbonne Nouvelle – Paris 3, Sorbonne Université – Paris 4, and Goethe-Universität Frankfurt am Main. Among his most recent works: *Semiotica dei media. Le forme dell'esperienza* (Media semiotics. Forms of Experience, Rome, 2010); *Neurofilmology. Audiovisual Studies and the Challenge of Neurosciences* (edited with Adriano d'Aloia, Milano 2014); *La condizione postmediale* (The Postmedia Condition, Brescia, 2015); *#Intelligence*, Special Section of *Necrus. European Journal of Media Studies*, (edited with Patricia Pisters, Spring 2020); *Algorithmic Images. Postmedia dispositives and the new political economy of light* (Amsterdam University Press, forthcoming). Further information about his research and academic contributions can be found on his website: Media | Experience | Semiotics.

Commissariat et montage d'archives personnelles : l'IA comme outil de figuration de l'imagination de soi

Cette intervention propose une utilisation alternative des procédures de commissariat et de montage, propres au travail d'exposition dans les musées, en les réorientant comme outils de narration personnelle assistée par l'IA générative. Le postulat de départ est que les IA génératives (ChatGPT, Midjourney, Runway), plutôt que d'être conçues comme des substituts qui menacent le travail humain, peuvent au contraire être envisagées comme des outils collaboratifs permettant de traduire l'imagination en figures. La littérature sémiotique et esthétique a déjà formalisé certaines différences entre l'image « interne » et les figures inscrites sur un support : si la première relève d'une faculté esthétique-cognitive — étant privée, positivement indéterminée et perpétuellement active dans la perception, le souvenir et l'imagination — les secondes sont stabilisées, intersubjectives, dotées d'une composition et reliées à une tradition ou à une culture visuelle. Mon hypothèse est que la production d'images à l'aide de l'IA générative permet d'explorer et d'opérationnaliser l'écart entre imagination et figuration. En s'inspirant du modèle des expositions biographiques ou monographiques au musée, cette intervention entend présenter les fondements théoriques d'un usage patrimonial et thérapeutique des procédures de curatelle (au sens du commissariat d'exposition) et de montage assistées par l'IA. Elle s'intéresse en particulier au potentiel de ces pratiques dans des contextes non strictement artistiques, comme celui de la mémoire autobiographique à un âge avancé. En effet, la génération d'images par l'IA peut servir à configurer en images des souvenirs dépourvus de témoignages iconiques, offrant ainsi aux individus l'opportunité de raconter, reconstruire et partager des moments significatifs de leur vie. Dans cette perspective, il ne s'agit pas de produire un résultat esthétique satisfaisant, mais bien d'activer un processus narratif et affectif, d'édifier et d'explorer un *atlas* personnel, et de configurer une manière de penser avec les images.

Enzo D'Armenio is a semiotician and works as a junior professor at the University of Lorraine. He has previously carried out three post-doctoral projects at the University of Liège, including the Marie Curie (Individual Fellowship) project *IMACTIS — Fostering Critical Identities Through Social Media Archival Images* (www.imactis.eu), which focused on identity-related images on digital social networks. His recent research studies, published in international journals such as *Visual Communication*, *Semiotica*, and *Games and Culture*, focus on generative AI and the semiotic study of identities. He is also the author of the monograph *Mondi paralleli. Ripensare l'interattività nei videogiochi* (Unicopli, 2014).

Neurosymbolic Tacit Knowledge Extraction: Human-centered Simulations

I will introduce implemented Neurosymbolic AI methods (Logic-Augmented Generation, Polanyi Implicit Knowledge Extraction) as an operational platform to control Generative AI models in humanistic research. Methods for designing grounded world models and using them to condition Generative AI will be exemplified and discussed, with respect to perspectival pluralism and vertical domains including cultural heritage, experimental cognitive science, creativity, and architecture.

Aldo Gangemi is Full Professor at the Department of Philosophy of University of Bologna, where he coordinates the HumanisticAI branch of [AlmaAI](#) (Alma Mater Institute for Human-centred Artificial Intelligence). He is Associate Researcher (Director from 2019 to 2023) at [ISTC-CNR](#) the Institute of Cognitive Sciences and Technologies of the Italian National Research Council. He co-founded ISTC's [Semantic Technology Lab](#) in 2008, a key group in hybrid knowledge engineering and semantic tech. His research focuses on Neurosymbolic Artificial Intelligence as an integration of methods from Knowledge Representation and Reasoning, Machine Learning, and Cognitive Science. Recent research concentrates upon the representation, discovery and reasoning on knowledge patterns across data, ontologies, natural language and cognition, using neurosymbolic methods for extraction and automated reasoning on knowledge graphs. Applications domains include: Cultural Heritage, Public Administration, Medicine, Law, Industry, eGovernment, Agriculture and Fishery, eLearning. He is Editor or EB member of international journals (Semantic Web, Web Semantics, Applied Ontology), and has been Conference Chair for LREC2006, EKAW2008, WWW2015 and ESWC2018. He has published more than 300 papers in international peer-reviewed journals, conferences and books.