1st International Conference Methodological and Cognitive Aspects of Visual Arts

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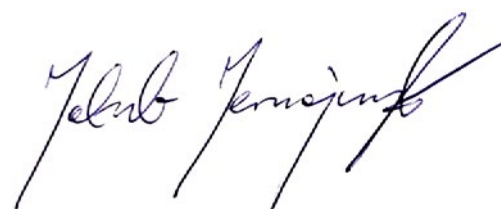
Aleksandra Zaczek

Edyta Linek

Iwona Matkowska

It is my privilege to announce the 1st International Conference *Methodological and Cognitive Aspects of Visual Arts*, organized by the Doctoral School of the Eugeniusz Geppert Academy of Art and Design in Wrocław.

Thanks to the financial support of the Polish National Agency for Academic Exchange (NAWA), we were able to invite outstanding representatives from the world of art and science, whose short bios can be found in this book.

This conference creates a field to compare research methods and cognitive models within art and science. During the lectures and sessions, we will consider a broad scope of topics, such as: a) methodological approac es to research in art, b) the relationship between art and science, c) the influence of artificial intelligence on art, and d) models of doctoral education in art. We also created an opportunity for PhD candidates to present their artistic doctoral projects.

I sincerely hope this conference will allow us to have a fruitful exchange of experience and knowledge and will help to build new links between various disciplines of human creativity.

dr hab. Jakub Jernajczyk, prof. ASP

Dean of the Doctoral School

Maja Wolińska, *Landing on Earth*, 2021

Keynote Speakers

Agnieszka Jelewska

Adam Mickiewicz University in Poznań, Poland

PhD, Professor at the Adam Mickiewicz University in Poznań, Poland, Deputy Dean of the Department of Anthropology and Cultural Studies, and director of Humanities/Art/Technology Research Center AMU. She has served as a visiting fellow at Kent University, Canterbury, UK. She has held lectures and workshops at Mahindra Humanities Center at Harvard University, Emerson College Boston, Folkwang Universität der Kunst, Essen. Jelewska has authored and co-edited the following books: Sensorium: Essays on Art and Technology (2012 in Polish); Ecotopias: The Expansion of Technoculture (2013 in Polish); Art and Technology in Poland: From Cybercommunism to the Culture of Makers (2014, as editor) as well as a number of articles. She examines the transdisciplinary relations between science, art, culture and technology in the 20th and 21st centuries, and their social and political dimensions. She is also a curator and co-creator of the art and science projects: Transnature is Here (2013); Post-Apocalypsis (2015) – awarded a golden medal from PQ 2016; Anaesthesia (2016); PostHuman Data (2019).

Methodologies in Art Research for Times of Crises.
New Experimental Approaches.

This lecture will focus on some new methodological approaches conducted by artists in situations which relate to contemporary catastrophes and crises. The research practices developed for three types of disasters will be analyzed, all of which require artists to adopt new research agendas in order to meet the problems which they face.

The first set of problems relates to the concept of the Anthropocene, i.e., interdisciplinary research on long-term changes in the Earth's geological structure. This opens up questions about how to study, analyze and visualize the anthropogenic changes caused by humans in the planetary system from the perspective of art. The second problem concerns artificial catastrophes. The selected methods of artists' work which explored the Fukushima' catastrophe will be discussed during the lecture. The explosion of the nuclear power plant in 2011 resulted in the contamination of a large area of land around the power plant, which caused forced migrations, and generated various fears and traumas which the artists had to consider while working within this context. The third is a set of compiled and combined problems related to the climate crisis and its effects on the planetary living system. Here, it will be indicated how artists can contribute to the study of various aspects surrounding the consequences of the climate crisis, how they can include it in the framework of their artistic practice, and how they can make speculative visualizations for the purpose of social distribution of knowledge about it. During the summary of this lecture, we will also try to answer the question of what links these various experimental methodological and research approaches in contemporary artistic practices which examine situations of long-term crises or a particular catastrophe. Furthermore, we will look at why they are essential for the development of interdisciplinary scientific research as well as social understanding and the potential for counteracting their effects.

Amy Karle

Independent Artist, SF. USA

She is a critically acclaimed, internationally recognized ultra-contemporary artist specializing in emerging and exponential technologies. She creates new, hybridized forms of art which synthesize physical, biological and computational systems. In her art-making practice Karle employs exponential technology tools to create expertly crafted, emotionally engaging, intellectually stimulating artworks that offer a glimpse of the potential technology has in shaping our future. Karle has exhibited in prestigious museums worldwide including: Ars Electronica (Austria), Centre Pompidou (France), Contemporary Art Platform (Kuwait), FILE (Brazil), Media Arts Biennale (China), Mori Art Museum (Japan), Museum of Contemporary Art (Taiwan), The Smithsonian (USA), Triennale Milano (Italy) as well as on the blockchain and in the metaverse. As a recognized thought leader she is frequently invited to share her insights and innovations as an expert speaker and participant in think tanks. Karle was an Artist Diplomat to Poland through the U.S. Department of State tasked with diplomacy, social innovation, women's empowerment as well as supporting cross disciplinary collaborations using art and technology to address social issues. She was honored as one of the BBC's 100 most inspiring and influential women in the world.
www.amykarle.com

From Imagination to Innovation: The Power of Artistic and Emergent Technology's Synergy in Envisioning and Co-Creating the Future

At the accelerating frontier of an exponential biotechnological era that we can hardly fathom, artist Amy Karle harnesses art, design, science, technology and thought leadership in order to research, envision, and co-create a better future. In this talk she will illuminate the purposeful confluence of disciplines and tools beyond their mere use towards a conscious application to research and envision the otherwise unimaginable. Art, design and creative modalities combined with cross-disciplinary collaboration become a prism through which opportunities, challenges and intricate ethical implications are examined, and from which new visions and innovations can be crafted.

Amy Karle will discuss these concepts in the context of her projects and work as a practitioner in art, design, ethics and emerging technology. This includes cross-disciplinary collaboration and creative methodologies where art and design emerge as indispensable catalysts for research, discovery, visualization, innovation, education and awareness.

The presentation unveils pioneering research methods, casting multi-disciplinary practices as purposeful catalysts integrated with emergent technologies which include regenerative medicine, digital manufacturing, and AI. There will be an emphasis on the importance of humanity and our collective role in creating a healthy, sustainable world amidst rapidly changing circumstances.
www.amykarle.com

Ryszard W. Kluszczyński

University of Łódz, Poland

PhD, Professor, media art scholar, writer and curator. Chair of Department of New Media and Digital Culture, University of Lodz, Poland. Professor at the Academy of Fine Arts in Lodz. he investigates the issues of new media arts and cyberculture, contemporary art theory and practices, avant-gardes, transdisciplinary cultural transformations as well as recent interactions between art, science, technology and politics. Artistic Director of Art + Science Meeting Program in the Centre for Contemporary Art in Gdansk (2011–). Chief Curator of Film, Video and Multimedia Arts in the Centre for Contemporary Art – Ujazdowski Castle in Warsaw (1990-2001). Some of his recent book publications include: Towards a Non-Anthropocentric Ecology. Victoria Vesna and Art in the World of Anthropocene (2020); Beyond Borders: Processed Body – Expanded Brain – Distributed Agency (2019); Augmenting the World. Masaki Fujihata and Hybrid Space-Time Art (2017).

Art, Research, and Social Engagement:
How to Read Transdisciplinary Critical Art?

Critical art today is transdisciplinary because it emerges from the connections between artistic practices and activism and because it also uses research methods. These three fields – art, science and activism – intertwine to create contemporary, hybrid and transdisciplinary protest art. Referring to selected examples of this, I will reflect on how these fields merge, and the transformations within the concept of art which emerge in response to its development. The methodological challenges that art criticism and art theory face when they attempt to subject transdisciplinary critical art to analysis and research will also be looked at.
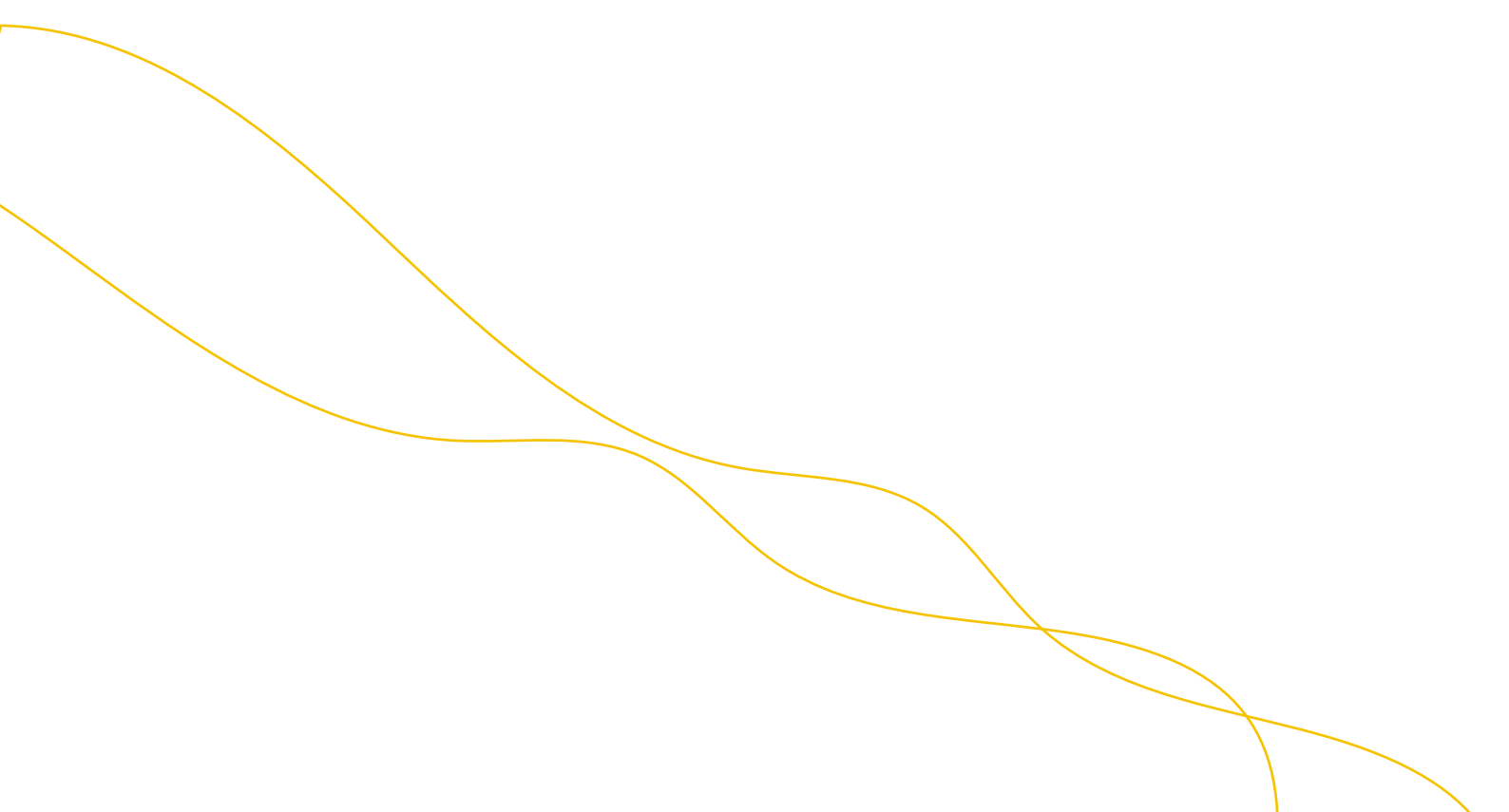
Vytautas Michelkevičius

Vilnius Academy of Arts, Lithuania

PhD, Professor, curator, writer and researcher whose focus has gradually shifted from photography in an expanded field to media art & theory and lately towards artistic research in academia and beyond. He teaches art practice & research and theory BA, MA and DA/PhD students in Vilnius Academy of Arts as well as internationally. He served as artistic director of Nida Art Colony (2010-2019). Since 2019 he is the head of the Photography, Animation and Media Art Department and Doctoral Programme in the Arts at the same academy. Since 2016 he has been actively working internationally with DA/PhD students, supervising them, running courses, curating expositions and has also been conducting interdisciplinary inquiry on the topic of ""artistic research". He published the first book on artistic research from a Central-Eastern European perspective ("Mapping Artistic Research. Towards Diagrammatic Knowledge" (2016 LT, 2018 ENG).Recent books include: "Atlas of Diagrammatic Imagination" (together with Lina Michelkevičė, 2019) and "Impact of Artistic Research on Humanities and Contemporary Art" (together with Aldis Gedutis, 2023/2024). He has curated numerous artistic research symposiums and exhibitions, among them the Lithuanian Pavilion at the Venice Biennale (Dainius Liškevičius project ""Museum"), Ars Electronica Vilnius Garden 2020, and the Campus exhibition at Ars Electronica, Linz, 2022.
www.vilnius.academia.edu/VytautasMichelkevicius

AI, 5G and other Urgencies for Artistic Research in the Global European East

Luckily we do not have to answer the outdated question: what is artistic research, who can do it and how? Despite the fact that artistic research has been integrated in the higher education systems decades ago in many different countries, we can sense some maturity in the field. 5G is one of the metaphors which helps us to understand the parallel realities effect. We can clearly see that artistic research has shaken the logocentric understanding of research and its communication modes. In some countries artistic practice is already fully recognised as a research method and artworks can be defended as a dissertation with no complimentary text needed.

After finishing my new book on the impact of artistic research (together with philosopher Aldis Gedutis 2023 LT, 2024 ENG), I am going to share in the presentation our latest findings on how artistic research can be justified as a proper and solid research mode next to those from the humanities and social sciences. This will be saturated with metaphors from ornithology and the philosophy of art and science.

The talk will be rooted in doctoral dissertations defended in Vilnius Academy of Arts over the last decade.

Finally, I want to propose a discussion about why artistic knowledge might be more welcomed in Eastern Europe compared with the Western World. This might help to answer the question of why Central and Eastern Europe academies and art universities are opening more and more doctoral programmes for artists. Welcome to the Global (European) East!

Theresa Schubert

Independent Artist, Berlin, Germany

Schubert is a Berlin-based artist, researcher and curator exploring unconventional visions of nature, technology and the self. She holds a PhD in Media Art from Bauhaus-University Weimar. Her practice combines audiovisual and hybrid media as well as conceptual and immersive installations and performances. More recently, she has worked with immersive video environments and 3D Laser Scanning in order to challenge modes of perception, and to question the human-machine relationship in hyper-technological societies where the nature-culture divide seems to dissolve within the digital realm. Her work has been exhibited, among others, in: Ars Electronica, Linz, Art Laboratory Berlin, KW Institute for Contemporary Art Berlin, Newcastle Region Art Gallery and Electro Fringe Festival Australia. In 2018-19 she was Guest Professor at the Bauhaus-University Weimar. She is the co-publisher of ""Membranes Out Of Order" (2023) and curated "Stories for more-than-human worlds" (2018) as well as "Inoculum – Connecting the Other" (2016). She co-curated ""Shared Habitats / Bauhaus 100" at Ars Electronica 2019. Her work has received numerous awards including the Award of Excellence at the Japan Media Arts Festival 2022 (Art Division), a Prix Ars Electronica Honorary Mention (AI & Life Art 2021) and the NTAA (New Technological Art Award) 2016. She was longlisted for the Lumen Interactive Art Award 2022, as well as the Aesthetica Art Award 2023. She has been nominated for the GASAG Kunstpreis by Berlinische Galerie in 2016 and 2018.
www.theresaschubert.com

Art for a Climate Conscious Society

We are currently facing enormous challenges such as climate change and the loss of biodiversity. At the same time we are witnessing the rapid evolution of digital technology. In this context, how can artists contribute to a more sustainable world?

Via creative strategies and aesthetic experiences Theresa Schubert's artworks encourage a more respectful human behavior towards nature and confronts visitors with issues of a world in (climate) crisis. Combining novel technologies such as machine learning models and biotechnical methods, her works offer an emotional connection to otherwise intangible data and phenomena. In her talk Schubert will give an overview of her practice and then focus on her many years of work within art and science collaborations. Specifically, Schubert will present artworks developed during her STARTS4Water residency at Cittadellarte – Fondazione Pistoletto in Italy where she investigated the impact of climate change on the Alpine regions' fluvial systems and glaciers. She will also present her controversial project "mEat me", which suggests human in-vitro meat as a solution for an ethical food of the future.

Lambert Wiesing

University of Jena, Germany

PhD, Professor, born 1963. Studied philosophy, art history and archaeology at the University of Muenster. 1989 Promotion, 1996 Habilitation in philosophy. 2001 Appointment to Professor of Comparative Picture Theory in the Media Science at the University of Jena. 2005 Election to the position of President of the German Society for Aesthetics. 2005 – 2008 Visiting Professor at the University of Vienna, Oxford and Dartmouth College, USA. 2015 Aby Warburg Science Prize awarded by the Aby Warburg Society. 2018 Thuringian Science Prize for Basic Research. 2019 to 2021 President of the German Society for Phenomenological Research. 2021 Award of the Marsilius Medal for special services to the dialogue between scientific cultures by the University of Heidelberg. 2022 International Annual Meeting of the German Society for Phenomenological Research in Jena: Back to the Things Themselves. The Practice of Phenomenology.

Recent publications:

1. Die Sichtbarkeit des Bildes. Geschichte und Perspektiven der formalen Ästhetik, Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag 1997 und Frankfurt am Main: Campus-Verlag Juni 2008;
2. Das Mich der Wahrnehmung. Eine Autopsie, Frankfurt am Main: Suhrkamp Verlag 2009 und Berlin: Suhrkamp Verlag 2015;
3. Sehen lassen. Die Praxis des Zeigens, Berlin: Suhrkamp Verlag 2013, 2. Auflage 2013;
4. Luxus, Berlin: Suhrkamp Verlag 2015, 2. Auflage 2017;
5. Ich für mich. Phänomenologie des Selbstbewusstseins, Berlin: Suhrkamp Verlag 2020.

From the Fictionality of Images to the Illusion of Digital Photography

In image theory there is a remarkable consensus: all images are always fictions qua images. This opinion is defended by Edmund Husserl and Kendall Walton. Accordingly, images, such as one of Superman, are considered as fictional images, but documentary photographs are also said to be fictions. This talk will examine this position, critiquing it from a phenomenological perspective by categorically distinguishing between fiction and illusion. With this distinction, the talk will conclude by defending the proposal of identifying digital photography – contrary to its name – not as photographs, but as an illusion of photography.

Artur Skowroński, *Wrocław Sienkiewicza*, 2015

Plenary Speakers

Adam Jezierski

Mehmet Kahyaoğlu

Paweł Polak

Artur Tajber

Andris Teikmanis

Piotr Zieliński

Adam Jezierski

University of Wrocław, Poland

PhD, Professor. Born in 1948 in Kalisz. PhD (chemistry) at the University of Wrocław – 1978, post-doc at Leicester University (England) 1980, academic title – professor (chemistry) – 1995. 1990-96 and 1999-2005 vice-dean of the Faculty of Chemistry. 2008 elected Vice-Rector of the University of Wrocław for Science and International Cooperation for two terms (2008 – 2016). 2016 elected Rector of the University of Wrocław (until 2020). Author of 150 papers (in English) devoted to the electronic structure of coordination compounds, the properties of biological membranes, ecology (especially the structure of organic matter in soil), modern surfactants, free radical chemistry, color characteristics and magnetic centers in minerals. Invited to international conferences and universities (Berlin (Freie U.), Cologne, Bielefeld, Oldenburg, Moscow, Saint-Petersburg, Cardiff, Florence, Wuhan and others). Scientific cooperations with scientists from Bradford University (England), Georgia University (USA), University of Texas at San Antonio (USA), Rehovot (Israel). Member of the scientific councils of the international conferences "Metals in the Environment" and "Application of Resonance Spectroscopy". Citation index – over 1000 citations. Organizer of the Interdisciplinary Seminar "Studium Generale Universitatis Wratislaviensis" (1992 – present). Hobbies include collecting minerals, classical philosophy and romantic music.

Necessity of the Modern Structural Investigations on the Traditional Pigments

Natural inorganic (mineral) pigments are usually complex mixtures containing color centers formed by d-block metal ions. The properties (color, durability, etc.) depend on its place of origin (ore). For example, distinctive names such as Spanish red, Persian red, sienna and many others were used for iron (III) containing pigments.

Currently, many modern physicochemical methods are available for characterizing the structural properties of pigments. Nuclear and electron magnetic resonances and positron annihilation have been incorporated into traditional spectroscopic methods. Through these methods it is possible to obtain unique data on the symmetry of color centers, defects in crystal lattices as well as the presence of trace admixtures.

Three examples of this include:

1. The fact that we can recognize the pigments used for painting in both prehistoric cave art and modern art. The iron (III) containing pigments which exhibit a gamut of colors from violet, red, orange, yellow to brown with a lot of hues, were characterized by a specific symmetry, chemical bonding (oxygen, hydroxyl groups, structural bridges) and admixtures (mainly manganese compounds).

2. A specific sulfur-containing radical ion has been detected in lapis lazuli (dark blue lazurite). Artificial ultramarine has a similar color center, although unlike ultramarine's disordered structure, lazurite exhibits an ordered molecular lattice. The natural pigment is often the best!

3. In copper (II) blue, green or greenish blue pigments (traditional azurite or malachite) are complex coordination compounds with hydroxyl, carbonate, phosphate, silicate and sulphate ligands in different proportions and therefore in different colors.

Mehmet Kahyaoğlu

Yaşar University in Izmir, Turkey

PhD, Art Historian. After receiving an undergraduate degree in mining engineering at Dokuz Eylül Uni., İzmir in 1986 and three years of professional experience, he decided to change the track of his life and carried on his studies on art history at Ege University where he received BA (1997), MA (2001) and Ph.D (2010). He studied iconography for his master thesis and medieval maritime trade in the Aegean Sea for his PhD at the Department of Byzantine Art. After being the manager of the Art Center of Metropolitan Municipality of Izmir (2000-2002), he started his academic career at the Dokuz Eylül University Faculty of Fine Arts (2002-2010) and continued at tYaşar University (İzmir) since 2010.

At Yaşar University, he was the head of the Art and Design Graduate Programs between 2012-2015 and 2021-2023. He was Vice-Dean of the Faculty of Art and Design between 2013-2017. He has given courses on art history, iconography, mythology, visual culture, contemporary art and the cultural history of gastronomy. He has been active in EU projects in the fields of art, culture and education. He coordinated a Jean Monnet module entitled "An experience of multicultural co-existence: Art and culture as a means of EU integration and co-existence" between 2015-18.

Are Today's Artists Becoming the New Scientists?

Have you ever felt like you are in a science lab when visiting an art exhibition? Trying to make sense of various diagrams, graphs and explanations that come with the artwork might make you feel this way.

It is common these days to see such art practices, which are also a clear indicator of the collaboration between art and science. They both produce knowledge, but while scientists may be widely recognized as knowledge generators, artists have more significant potential to convey narratives to the public.

Despite traditional understanding, artists have always been scientists in search of improving the visual language from different perspectives, such as Jan van Eyck and Leonardo da Vinci, to name a few from the past. On the other hand, increasing collaboration between the scientific and artistic realms in the contemporary world have produced remarkable artworks such as Wim Delvoye's "Cloaca," Anish Kapoor's "Vantablack," and Nathalie Miebach's works based on weather data.

The challenge for artists lies in mediating complex social, political and environmental.issues. This requires an excellent command of a topic using different research methods and collaboration with scientists at different levels. The crucial point, though, is the result. Do we consider that society, which the artist aims to communicate with, is ready to appreciate the new artistic language of this creative process and its outcomes?" Is the knowledge generated achieving its purpose?

Paweł Polak

Pontifical University of John Paul II in Krakow, Poland

PhD, Professor of philosophy at Pontifical University of John Paul II in Krakow, chair of History and Philosophy of Science, vice-president of the Commision on Philosophy of Sciences at the Polish Academy of Arts and Sciences, member of the Commission on the History of Science of the same academy. Member-expert of the Committee for the History of Science and Technology, Polish Academy of Sciences. Editor-in-chief of the periodical "Philosophical Problems in Science" (Zagadnienia Filozoficzne w Nauce). His interests in philosophy include the cultural roles of technoscience, technoscience-faith relations and philosophy within technology. He conducts research on the role of visual factors in scientific research, and is particularly interested in methodological, epistemological and knowledge transfer issues.

Published in "Science and Theology," "Studies in Logic, Grammar and Rhetoric," "Studia Historiae Scientiarum," "The Philosophy of Science/Filozofia Nauki."

Visuality in Science – Perspectives of History and Philosophy of Science

Is there a place for the visual arts in modern science? The answer to this question depends largely on what conception of science we adopt. Classical philosophical visions of science were based on far-reaching idealizations. Within the framework of rational reconstructions, science was seen as a system of logically related propositions (Vienna Circle, Karl R. Popper). It was even treated as an interpreted mathematical structure (e.g. Michael Heller). The history of science has brought about interesting changes in the understanding of science, resulting in, among other things, a new experimentalism based on a multifaceted view of the phenomenon of science (Ian Hacking, Nancy Cartwright, Peter Galison, Allan Franklin). Despite the attention paid to some aspects of visuality in science within the framework of the new experimentalism, this topic is still not analyzed by philosophers of science. Therefore, I propose to turn to the history of science in order to develop a philosophical reflection on the role of visuality in science. In this paper, I will analyze some examples from the history of science and draw conclusions about the methodological, epistemological and axiological significance of this overlooked area of scientific activity.

Artur Tajber

Jan Matejko Academy of Fine Arts in Kraków, Poland

PhD, Professor. Intermedia artist, performer, writer, theoretician, composer, art organiser and freelance curator. Professor at the Faculty of Intermedia, Department of Art Phenomena (head), Master Studio of Notional Art – Jan Matejko Academy of Fine Arts in Krakow. Since 2007, he has also been teaching the subject of Performance Art at the Jagiellonian University. He has presented his work to the public since 1974. At the end of the seventies he started organisational, curatorial and union activities and travelled abroad, mainly to France. In 1980, he returned to Poland and began working with the Board of NSZZ Solidarity. During martial law he was one of the four founding members of the KONGER performance art formula and began working at the Department of Visual Arts in the Faculty of Industrial Design at the Academy of Fine Arts in Krakow. At the end of the 1980s he became involved in the reactivation of ZPAP, founded and ran the gt gallery in Krakow. From 1989 he was vice-president of the ZPAP District Board and artistic director of the Pryzmat Gallery. In the second half of the 1990s, he was elected president of the Art Fort Association. During this time he continued his artistic and curatorial activities in Poland, Norway, Canada, Ireland and many other countries in Europe, Asia and the Americas, where he also presented his own work, mainly in the fields of performance art and intermedia. Co-author of the unique curriculum in Intermedia and head (2007-2012) and then dean of the Faculty of Intermedia for two terms (2012-2020).

(I) see / know

Observing people and institutions involved in art and their activities – both in art and on its periphery, in the space that connects art with other areas of life and other cognitive practices - I have learned many things. These include at least a few which are clearly different from the conclusions drawn from experiences by other authors with similar analyses. I want to base my argument on some of these conclusions.
1. The category of visual arts has lost its ability to describe the phenomena of interest to me. Art has left a systematics founded on the separation of the senses.
2. Administratively valid taxonomies falsify the relationship of art(s) and science(s). Artistic expression cannot be set as another element next to the disciplines of science. It is parallel to it and similarly differentiated.

3. Art is a broad category based on a classificatory compromise, so the elements of this collection include both derivative, reproductive, professional works, as well as innovative, exploratory and creative works.

And so, in principle, I will evaluate every case of art which intrigues me today and is created contemporaneously through a process of polysensory perception. Scientific research often – discreetly or indirectly – draws on achievements or inspirations coming from the sphere of art. At the same time, I see that in reality the administrations and institutions managing the spheres of science and art ignore their achievements. Their specificity, imposes on them an organizational system, rules of evaluation, financing, the interference of personnel policy – and they do this on behalf of the state. Thus, regardless of our judgments and claims, the relationship between the spheres of art and science is regulated by politicians.

Andris Teikmanis

Art Academy of Latvia in Riga

PhD, Professor. Born on February 5, 1967. He is a Latvian professor and academic leader currently serving as the Chairman of the Council of Higher Education of Latvia and the Head of Professional Doctoral Study Programme in Visual Art and Design at the Art Academy of Latvia. Here he also has a professorship in Art and Research, Semiotics of Visual Culture as well as Art History. His previous roles include Vice-Rector of the Art Academy of Latvia and as a member of the Horizon 2020 Societal Challenge 6 Programme Committee. Teikmanis has been involved in various networks and memberships including the Association European League of Institutes of the Arts (ELIA), the Council of Cultural (Art) Education of Latvia, and the Fine Art European Forum: Paradox. He has also contributed to numerous publications and conferences presenting papers such as: "Toward New Knowledge: Models of Artistic Research" and "Toward Three Models of Visual Cognition in Artistic Research." He has represented the Art Academy of Latvia in the ELIA SHARE project, making contributions in the field of typologies of research models. He has been involved in numerous exhibitions and art projects, notably the "ART FUTURE / FUTURE SIGNS" project from 2014 to 2023, which included a series of exhibitions, workshops and conferences. Currently, Teikmanis is exploring the intersection of artistic research and artificial intelligence, working on innovative projects which aim to bridge the gap between these two fields.

Artistic Research in the Age of Artificial Intelligence: Challenges and Opportunities for Creative Inquiry

The symbiosis of artistic research methods and traditional academic models is undergoing a transformative development with the integration of the rapidly growing field of artificial intelligence (AI). This convergence not only diversifies research methodologies, but it also promotes holistic thinking, an essential approach to tackle increasingly complex global issues. Artists use a variety of methods, spanning from traditional art forms to new media, in order to explore innovative ideas and create compelling artworks. Several key artistic research strategies and the corresponding academic models have been successfully embedded in the scholarly landscape. However, the advent of AI brings with it intriguing challenges. How can AI augment and enhance research, particularly in the realm of artistic exploration? What are the ethical implications of using AI for artistic research? How can artistic research contribute towards a deeper understanding of AI? A multidisciplinary perspective is needed, analysing three distinct avenues of artistic research which involve AI as a collaborator, subject and medium. A novel form of artistic research emerges intertwining the concepts of prompt design and prompt engineering. As AI models become more sophisticated, prompt engineering opens up exciting possibilities for creating innovative and groundbreaking works of art. At the same time, the future development of artistic research requires a critical, creative and responsible engagement with AI.

Piotr Zieliński

Institute of Nuclear Physics Polish Academy
of Sciences in Kraków, Poland

PhD, Professor. Graduated from the Jagiellonian University in physics and from the Music School of the Second Degree in Cracow. Research fellow, visiting professor and teacher at the University of Vienna, Austria, University of Antwerp, Belgium and, for his longest term, at the University of Sciences and Technologies I, Lille, France. Employed at the H. Niewodniczański Institute of Nuclear Physics at the Polish Academy of Sciences. He works on orientationally disordered crystals, surface dynamics, ferroelastic domain textures and wave phenomena in various systems, e.g. pulse waves in arteries. He teaches, among others, continuum mechanics, group theory, physics and the physiology of sound at the Cracow University of Technology. He is passionate about interdisciplinary studies, e.g. diplomas supervised in 2023: nonlinear viscoelasticity of tennis balls (technical physics), the sound of isospectral Kac drums (applied mathematics), short acoustic pulses vs. Uncertainty principle (PhD thesis, in progress). Member of the Regional Board of Polish Physical Society and of the Committee on the Philosophy of Sciences at the Polish Academy of Arts and Sciences.

Textures

In materials science the term "texture" refers to the spatial organization of differently oriented regions - called domains, grains etc, - of the same crystal structure within a single sample. Many textures arise when an initial crystal structure spontaneously lowers its symmetry as a result of a phase transition. The Curie principle states that the lost symmetry operations of the initial crystal transforms the domains into each other [1]. This is the global symmetry encoded in the domain arrangement.
The underlying mechanism of the spontaneous symmetry breaking [2] will be demonstrated and the matching rules for domains' coexistence will be presented [3,4]. A change of scale (scaling) as a symmetry operation of fractal objects will be found in some of the examples.
Symmetry origins of musical textures: polyphonic and homophonic, will be reviewed [5]. Consequences of scaling invariance of acoustic signals will be demonstrated using sound examples.

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[4]. Ł. Kolek, et al. Studies of phase diagram of a liquid crystal, Acta Phys. Polonica. A 122 (2012) 370 [5] P. Zieliński, Spatial and temporal symmetries in arts and music, in Symmetry and Structural Properties of Condensed Matter, T. Lulek et al., eds. World Scientific (2001) p. 449
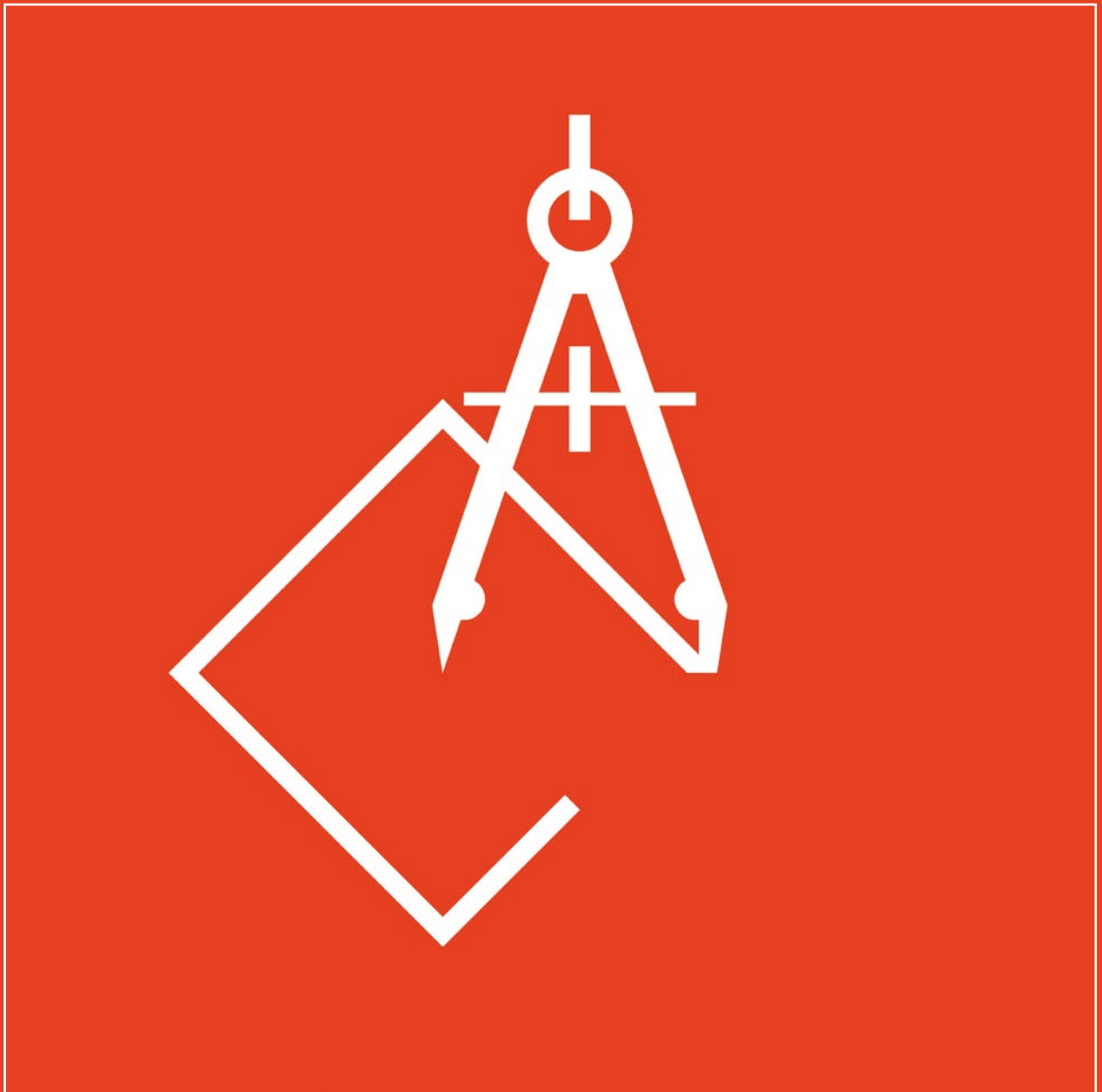
Łukasz Paluch, *Hidden Advantages of the System*, 2016

Session panelists

Andrzej Buda

Paul Holmes

Jerzy Luty

Monika Marek-Łucka

Jakub Marszałkiewicz

Henryk Mazurkiewicz

Marta Nokielska

Bartłomiej Skowron

Magda Stanová

Linda Teikmane

Volodymyr Tarasov

Aleksandra Trojanowska

Natalia Osiecka-Drewniak, Anna Drzewicz

Zofia Reznik, Zofia Małkowicz, Paulina Brelinska-Garsztka

Michael Wamposzyc

Elżbieta Wysakowska-Walters

Andrzej Buda

Interdisciplinary Research Institute, Głogów, Poland

Dynamics and Hierarchical Structure of Correlations in the Phonographic Market

The phonographic markets based on weekly record sales may be described by a matrix of correlations between artists expressed by the Minimum Spanning Tree that reflects traditional sectors and subsectors for music genres. It may be described by stochastic models as well. Therefore the main reason for the seasonal increase in record sales towards the end of each year is not based on the number of records released, but rather by a seasonal increase in the size of the market (additional groups of consumers who buy records before Christmas Eve).

Interactions between national markets may also be illustrated through the most likely paths of infection which is understood as the spread of a song's popularity in 12 European countries. According to real data (collected since the late 1960s for more than 1700 singles), it was possible to isolate the structure of national markets in Europe and their clusters, which coincided with cultural or linguistic proximity of the countries involved and also depended on the medium i.e. the analog, digital and internet eras. This research has also been applied to a single country divided into regions - the United Kingdom in 1978. I will propose an Agent-Based Model where the global market is a complete, directed, weighted network of these subnetworks, treated as nodes with the edges representing cultural and geographical proximity. The virus dynamics set is associated with a variety of phenomena including local and global pandemics and the existence of a threshold within the subnetworks.

Paul Holmes

Edinburgh Napier University, Scotland

**The Index, the Selfie, and the Semiotics
of AI-Generated Images – an Exploration through
Artistic Research**

The recognition of the photograph as an index is a familiar application of Peirce's semiotic system (Lefebvre 2022). Krauss (1977) discussed how the still (and by extension moving) image was adopted by performance-based artists as a means of preserving ephemeral artworks for posterity. The apparent ability of the index somehow to fix life's imprint in the face of mortality has inspired the production of my own photographic and video-based artworks. But the making of photographic images is evolving with technological innovation. The move from celluloid to the digital photograph retained its indexical properties, but what of AI-generated images? The index according to Peirce is a sign that has a direct physical relationship to the thing it represents (Goudge 1965). This can hardly be applied to AI image platforms like Midjourney which have been trained through the vast collection of images available online. Rather it can be seen as an aesthetic means of direct creation like painting, where it is the prompt rather than the paintbrush that is the artist's tool. The index under these circumstances is elusive. As with painting, however, it will emerge in self-portraiture. This is the inspiration behind an experimental series of 'selfies' I have created using this AI platform, with prompts as the only input. In this paper I explore the production methodology, semiotic meaning and aesthetics of this series of photographs and find the power of the index to be shifted but undiminished.

Jerzy Luty

University of Wrocław, Poland

Evolutionary Aesthetics as a Bridge between Art and Science. But is it Empirically Testable?

Many hypotheses have been formulated in recent years within evolutionary aesthetics (EA). The most vigorously debated problem concerns the adaptive function of art. Is art in its various forms a biological adaptation? Several positions can be distinguished in this discussion. G. Miller is convinced that artistic creations serve the function of a so-called fitness display, an exposure of good genes for the purpose of sexual selection. B. Boyd maintains that works of art are a form of cognitive play that improves pattern recognition. Ellen Dissanayake believes that art provides a means of creating a shared social identity, and that it helps to organize the human mind because it provides aesthetically and emotionally modified forms for the relationships between elements of the human experience. Despite the supposed scientific nature of evolutionary aesthetics, surprisingly, very few of these hypotheses have been empirically tested. In my talk I will review some of the current research positions in the field (Prum, Verpooten, Kiianlinna). I will also provide an example of the psychological study – conducted among indigenous inhabitants of West Papua, famous mask carvers from Asmat tribe – which attempted to verify whether art might be considered as a psycho-biological adaptation (or a by-product of other adaptive traits) or whether it is not related to adaptability at all.

Monika Marek-Łucka

Polish-Japanese Academy of IT in Warsaw, Poland

Performative Writing in VR – Cognitive Biases

Based on my experiences of performative writing in Virtual Reality, I would like to present how the medium of VR influences the traditional workshop of a calligrapher/text artist. The emphasis will be put on the cognitive biases which distort the way time, space, the materiality of an artwork, the awareness of an audience presence as well as how the body-mind relationship is perceived both by the artist and the "immersants" (the term coined by the pioneer of VR art Char Davis for the receivers of immersive arts). The conclusions will be illustrated with documentation from my performances which took place at the International Performative Conference Lalka NOVA in Wrocław (2021) and at the International Typographical Congress ATypI in Paris (2023).

Henryk Mazurkiewicz

Project Generations. 59 Questions, Poland

**Exploring Generational Narratives: Performance
as Research in the Project Generations. 59 Questions**

In my presentation, I will discuss the methodological approach known as "performance as research" (PER) and its application in the project Generations. 59 Questions. PER advocates for the use of performances, actions and their outcomes as a means of investigating social, cultural and political phenomena. This approach prioritizes the subjective experiences of participants and spectators, as well as the emotional and aesthetic impact of the artwork, thereby expanding the boundaries of traditional academic practice and offering new avenues for understanding the world.

I will illustrate the practical implementation of PER through my personal experience of leading the project Generations. 59 Questions and preparing a performative reading for the "II Festival of Theatre Based on Facts", in Antybohaterka. Our group consisted of participants from the 'Critical Point' workshop, seniors associated with the Virtual Culture 60+ blog as well as students from the Institute of Psychology at Wrocław University. Inspired by a list of 59 questions posed by journalism students at the University of Wrocław to 80-year-old Krystyna, our project aimed to challenge generational perceptions and map out the misunderstandings and flashpoints between "boomers" and "generation Z."

Furthermore, my presentation will align with the conference's theme by placing a particular emphasis on the visual aspects of our work.

Marta Nokielska

University of Wrocław, Poland

NFT Yay or Nay? Are Non-Fungible Tokens Beneficial for the Arts?

NFT (Non-Fungible Tokens) technology made new opportunities to create art based on the blockchain. In 9 years of existence, we can observe a great increase in popularity which occurred in 2021. During its boom period, people started investing in art based on new technology. Is this a first sign to pay attention to the wider spectrum of NFT progression in the art field? Considering the existence of NFTs we can focus on the reasons for digital art's popularity and what kind of customers are its targets. For about a decade, sales of blockchain art has been admired only by those who are involved in it, and who mostly know about the basics of token presence. The main buyers of digital art are those who want to make an investment, have a unique collector's item, or both. Art tokens are more likely to attract people who know anything about art, but do know about investing, because adaptation is easier when news spreads across a wide variety of media. What can we say about others? Meaning 'others' I would like to mention in particular the art history environment which is struggling to adapt to art innovations. Because of that we can observe no temptation towards Non-Fungible Token art. One of the barriers of digital art's existence within the art history field is a lack of belief in its artistic value and an absence of interpretation tools. Also there comes a lot of other questions such as the exhibition or ownership of NFTs. These are only a few of the particular problems I have mentioned, and I would be glad to consider it with the wider community.

Bartłomiej Skowron

Warsaw University of Technology, Poland

**How Vision Becomes Cognition:
the Case of Psychedelic Experience**

The psychedelic experience, i.e. the experience after taking LSD or psilocybin, among others, is one of the most colorful and content-rich experiences given to man. Hence it is not surprising that for several years now, despite an unfavorable legal and political aura, there has been a renaissance of research into the uses of psychedelics. Psychedelic consciousness, located somewhere between the natural waking state and the unconscious, expands and unifies with the world. The boundaries between self and non-self disappear. These experiences significantly affect a person's conceptual space. In particular, it is indicated that concepts lose their edges and seamlessly overlap. Connections appear in consciousness between regions of subjective experience (as well as regions of the brain) that previously had nothing to do with each other, but now turn out to be connected by multiple threads. Nevertheless, the liquefaction of conceptual structure, the increasingly difficult categorization of concepts as well as the weakening ability to differentiate concepts are estimated to be the cognitive cost of this experience. That is, they constitute a kind of functional cognitive loss. Despite significant perceptual enrichment, the experience of strongly unfocused attention causes standardly understood information to get lost, as it were, in conceptual disorganization and disorder. In the paper, I will justify the thesis that this disorder can be regarded as a phase of the cognitive process that prevents excessive cognitive rigidity and, in philosophy, dogmatism.

Magda Stanová

Academy of Fine Arts in Prague, The Czech Republic

Mind Wandering during Lectures

Conferences on artistic research have mostly the same format as scientific conferences, which is surprising given that artists spend so much time tinkering with different forms of expression. As if sitting for a couple of days looking in one direction while listening to someone speak or read a text was unquestionably the best way to attend to other's ideas. In this short drawing-based lecture, I will focus on cognitive aspects of conferences, panel discussions, and academic lectures. I will show how the attention of the audience members converges and diverges with that of the speaker. In an attempt to escape the linear format of presentations, I will also present a couple of assorted observations about the relationship between art and science in general: the uncanny valley of art & science projects, the lack of imagination used on the covers of books about imagination as well as artworks made by scientists without them being aware of it.

Linda Teikmane

The Art Academy of Latvia in Riga, Latvia

The Neo-Institutional Analysis for the Specific Function of the Art Higher Education Institution. The Case of the Art Academy of Latvia.

The art institutional theory developed by George Dickie in 1969 and in 1983 was an art theory for a specific task - the analysis of how the art world operates. The term 'art world' was coined by Arthur Danto to describe the environment in which art is produced and has an impact. The field covered multiple areas and required a multidisciplinary approach. The complex character of higher education art institutions was not defined within the art institutional theory and multiple higher education art institution's institutional roles set the challenge for this research. The Neo-institutional three pillar analysis framework set by Richard Scott tried to answer the needs of the higher education art institution's institutional roles. The research question of this conference paper is to examine whether it is possible to use the Neo-institutional three pillar analysis framework set by Richard Scott in order to observe the specific function of a higher education art institution using the Art Academy of Latvia as an example? The topic will be addressed using the desk research methodology. The topic is elaborated as a next part of the topic covered in the authors upcoming doctoral thesis "Institutional role of art schools and its analysis in the framework of institutional theory of art, creative industry science and regulative, normative and culture cognitive pillars. Analysis of the Art Academy of Latvia."

Volodymyr Tarasov

Kharkiv State Academy of Design and Arts, Ukraine

The Artistic Language of an Artwork as a Source of Historical and Cultural Studies

A wide research scope is key for developing a framework to analyze the artistic language of an art piece and its sociocultural context. This perspective is relevant to Eastern European studies for several reasons. First, visual components have traditionally been ignored in the Ukrainian humanities. Historical and cultural studies are dominated by a text-oriented approach. Artworks mainly perform a secondary illustrative role, which does not oblige the researcher to work on their methodology of analysis. On the other hand, art history practices are mostly aimed at the interpretation of a genre's repertoire as well as the establishment of figurative relationships within the limits of the author's expression. Art as a subject of cultural studies is often considered outside of its social context (in particular, the creation and consumption of an artwork). My aim is to find methods and techniques to overcome these two extremes. I will try to consider visual sources as an independent type of source (in historical, cultural and art history aspects). The research I have conducted on the analysis of various forms of visual representation (poster, film, painting, sculpture, etc.) has allowed me to stress the need to develop methods of analysis and forms of regulation for the social context of an artwork (a list of published studies in this direction is provided in the summary).

Aleksandra Trojanowska

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

Nature + Art = Ethics?

When talking about nature in art, it seems to be easiest to mention painting and its endless examples of landscapes and still lifes. However, contemporary art has so much more to offer us. The first works whose area, context and material were determined by the natural environment, began to be created in the 1960s. Land art has opened the door to monumental spatial activities, with a focus on site-specific projects. But the real controversy over the ethical foundations of art was yet to emerge. With technological development, not only have the tools of art changed, but also its perception and the problems it raises. Many artists create using methods of biology, biotechnology or genetic engineering – trying to show the problems of these fields and their ethical legitimacy in their works. But at the same time many remain unbothered by the moral issues their art is bringing up. Art projects inspired by nature, the environment or life sciences are currently categorized as bio or eco art. Pleasant-sounding names, however, they do not reflect all the artistic phenomena that occur under their covers. I will focus on morally dubious art and the threats and potential benefits it can bring about.

Natalia Osiecka-Drewniak
Anna Drzewicz

Institute of Nuclear Physics Polish Academy of Sciences
in Kraków, Poland

Liquid Crystals, Neural Networks and Art

Liquid crystals are a unique state of matter which exhibit properties of both liquids and crystals, containing both fluidity and molecular order. Liquid crystals can exist in different phases depending on the alignment of the molecules. Liquid crystal textures refer to the patterns and arrangements of molecules in a liquid crystal material. These textures provide visual representations of molecular orientations and ordering within the material and are typically observed under a polarized optical microscope.

Nowadays artificial intelligence as neural networks allows us to generate beautiful and original images. DeepDream is an image generation technique that uses deep neural networks to produce visually captivating and surrealistic images. This algorithm works by amplifying and enhancing patterns and features in an input image that correspond to specific learned representations within a trained neural network. Another interesting technique used in computer vision and image processing is style transfer. It involves combining the artistic style of one image (referred as the style image) with the content of another image (referred to as the content image) to create a new image that preserves the content of the latter while adopting the visual style of the former. This process allows for the creation of visually compelling artistic images which blend different artistic styles and content.

In our presentation we will give information about the physics of liquid crystal textures and show how the DeepDream network and style transfer technique can generate interesting techniques using liquid crystal textures as an input.

Zofia Reznik

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

Zofia Małkowicz

Paulina Brelinska-Garsztka

Independent Curator

**Artistic research: new perspectives in collective wotk
of the trio ¿Czy badania artystyczne?**

In the speech we will present artistic research using examples from
the our collective's activities:
1) The conference "Does Artistic Research?" which took place online
in October 2020 in the context of mapping BA degrees in Poland
2) the lexicon "From the Landscape of Artistic Research" published
in Notes na 6 Tygodni [1].
3) and explorations in the field of dance, choreography and the per-
forming arts as an example from the publication, "Riots in Performing
Arts Research: a Close-up of Dance, Movement and Choreography"[2].
We would like to focus on the presentation of the essential results
of artistic research conducted by our trio. We will move through
approaches to observed activities, methods of work and collabo-
ration as well as community impact and crossing the boundaries
of traditional art forms. We will briefly discuss issues related to
organization, management, funding and adaptation to changing
cultural and social conditions. This presentation will contribute
to the growing discussion around artistic research and collective
creation, aiming to inspire further research projects and promote
interdisciplinary dialogue between artists, scientists and the wider
community.

References:

[1] https://nn6t.pl/2021/03/01/z-krajobrazu-badan-artystycznych/

[2] https://didaskalia.pl/en/article/riots-performing-arts-research-close-dance-move-
ment-and-choreograph

Michael Wamposzyc

Edinburgh Napier University, Scotland

From Discourses to Viscourses

The operativity of deliberate production and the control of visual attention is based on three operational modes: attention, orientation and interest. For the proposed presentation, I will introduce and present an exploratory concept of 'Viscourses' (Visual Discourses), as a non-verbal mode of analysing research material. Three methods will form the main axes of the proposed discussion: a method structured around social science content analysis, an art historical iconographic and iconologic method and a self-developed method of visual analysis. In the context of the presentation, the visually explorative reconstruction of the formal structure aims to analyse the elements which control attention within the evaluated material.

Elżbieta Wysakowska-Walters

The Academy of Fine Arts in Kraków, Poland

Focused and Diffused: The Quest for the Perfect Dance between the Two

This paper explores the connections between diffused and focused thinking modes and their influence on the overall creative act within science and the arts. Traditionally the creative act has been commonly associated with artistic disciplines, however, the current thinking directs us to the contrary. There is no definitive difference between an author of an artwork and an author of a scientific study. In both cases, the artist and scientist cause creative acts to emerge, and they conclude with a unique body of work. The difference between the two manifests itself at the point of emphasis on thinking modes during the formative years in both groups. Future scientists seem to be trained more in focused thinking tools, whereas the education of future artists tends to put more emphasis on diffused thinking tools. This choice of dominance, in terms of respective selection, seems to go against the latest brain science research, which states unambiguously that innovative discoveries are a result of trained switching between diffused and focused thinking.

The author is also interested in sharing the results of her work. Since gaining her PhD, she has been developing two academic courses for artists which take into consideration variables such as: diffused and focused thinking modes; unlearning; self-contextualisation of a learning act; the activation of all brain areas to increase dopamine levels; creative boredom; social network and play as a natural booster of learning.

Agnieszka Leśniak-Banasiak, *Absorption of Emptiness*, 2020
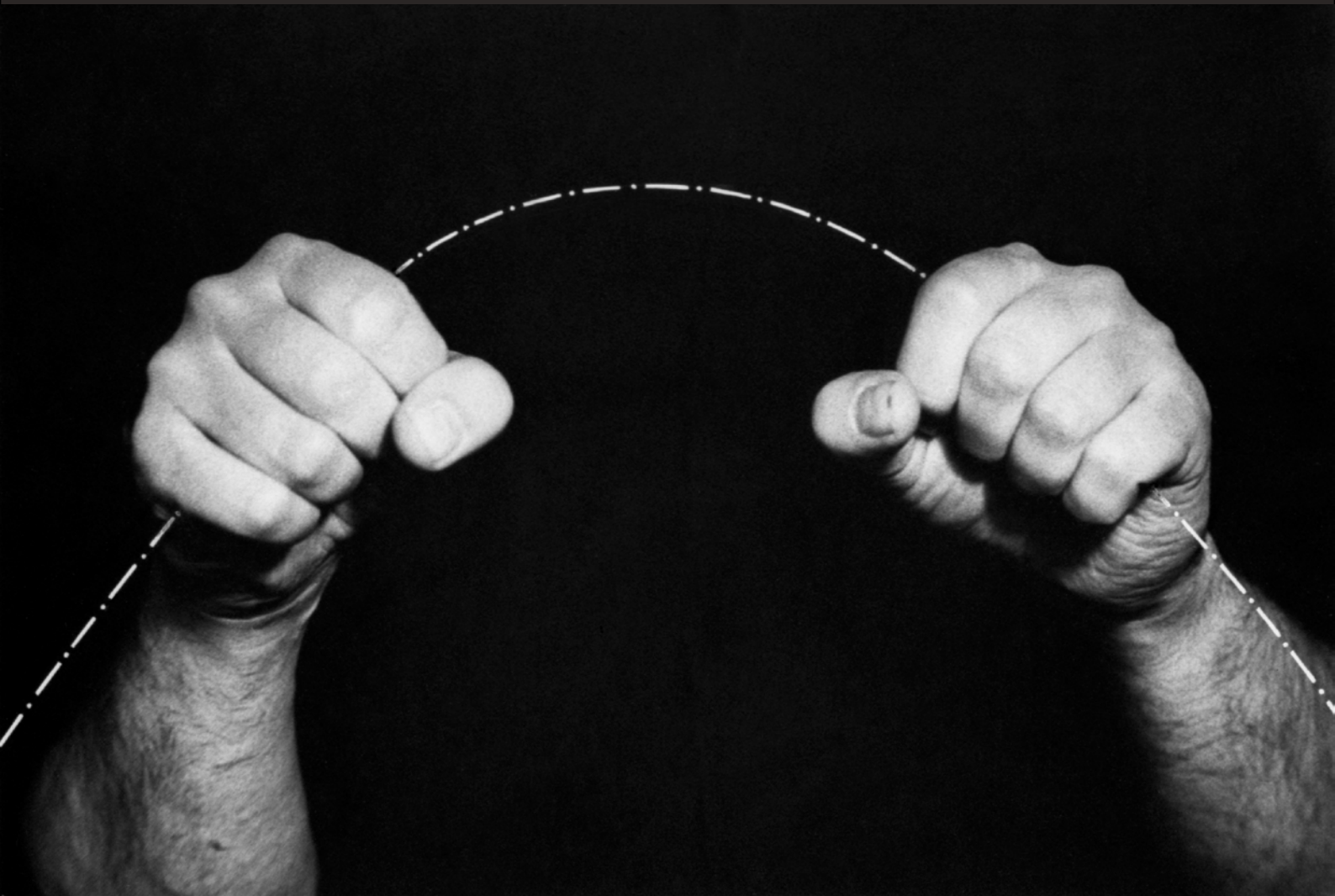
Wiesław Gołuch, *Double Parabole*, 1979

PhD candidates

Laura Adel

Rasa Jančiauskaitė

Michał Majewski

Veronika Nirnbergová

Aleksandra Pulińska

Krzysztof Rau / Dominika Siemińska

Nadja Reifer

Magdalena Szwajcowska

Ignacy Wojciechowski

Dawid Żynda

Laura Adel

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

Tenderness of the Art – Studies and Creation of Multimedia Installations based on Immersion

Technology has become an integral part of our everyday life. Surprisingly, the aesthetics which follow this new media revolution has not received a warm welcome. Influenced by digitalisation and interactivity, our perception has changed along with our reception of images. To bridge this gap I am seeking a new, soft and delicate visuality in the field of generative art and technology. Inspired by natural phenomena, I am creating moving images which impact the human state of mind. In relation to M. Gołaszewska studies, I believe that experiencing such an art piece can have a long-term impact on our axiological approaches towards modern reality. This new perspective may not be limited to just accepting the importance of technological innovations, but it can also result in understanding how extended and synergetic new realities can be. According to J. Bolter, the computer age opens the door to new methods of creating, but more importantly – thinking. New technologies are not just new tools – they also reveal unknown parts of ourselves. Having my artistic language eroded in digital creation, I encounter materiality as a source of inspiration. Due to object-oriented ontology, I look for the independent life of objects which I also account to humans. Equality and innovations form a path towards the upcoming reality.

Rasa Jančiauskaitė

Vilnius Academy of Arts, Lithuania

Exit from the Book – Directions, Paths, Experiences

This presentation will be about my experiences within the field of Lithuanian Graphic Design as a creator of books while also looking at their interaction with and transformations into other formats. I am interested in how and why the visual material that lends itself to the book format becomes adaptable to other media. In the field of book design, I have noticed a principle of visual ecology i.e., the transfer of the same visual idea from one medium to another. This phenomenon once again confirms how capacious and universal the material body of the book is, seeing as how the qualitatively constructed visual content of the book is easily adapted to other formats. The ecology of images is especially important in terms of our image-saturated modernity, where people are getting tired of visual information overload. I believe that the practice of recycling and repurposing images is valuable and relevant.

The visual content of my books emerges from the book format. Illustrations are displayed at exhibitions, and they become a part of visual identity communication (the case of the BCBF fair), while the most recent example was when my book "Home" came to life in the scenography of the play of the same name.

I will briefly discuss my artistic experience in relation to my doctoral studies in design, which has enabled new creative explorations, such as an exhibition in Rome titled "Scribbling and Doodling. From Leonardo da Vinci to Cy Twombly" inspired by my personal exhibition "Book / Doodling / Camel" at the Vilnius Academy of Arts exhibition space "5 mills".

Michał Majewski

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

Stop Planning, Start Acting. Low-Budget Socially Engaged Projects in Public Spaces

During this presentation, results of the research and design works focused on low-cost projects in public spaces will be presented. The presentation will be based on the PhD thesis called "Stop Planning, Start Acting. Low-Budget Socially Engaged Projects In Public Spaces". The process of revitalizing public space requires a lot of time and financial resources. At the same time such projects are often not given the highest priority by the owner of the space. In the meantime residents need well-organized public spaces, and being aware of this, they implement the projects themselves but they do not have enough knowledge or the tools to do it in the best possible way.
There is a common misconception that "cheap means bad quality". This thesis is intended to prove that low-cost projects do not exclude high quality.

The dissertation will develop a manual for designing public spaces using limited financial and material resources for unskilled interested parties. A series of designed and developed sample projects placed in specific locations will be used primarily to develop the manual. The developed solutions will serve designers, as well as people interested in improving the quality of public spaces, as a model for the best practices in the processes associated with the implementation of these projects.

The dissertation is intended to serve as a manual for anyone interested in improving the quality of public spaces around them.

Veronika Nirnbergová

Palacký University Olomouc, Czech Republic

Whispering

This conference paper presents Veronika Nirnbergová's contemporary artistic work which focuses on paintings of places that are significant to her. A collection of thirty-five acrylic and oil paintings are accompanied by written stories of the places depicted. For exhibitions a video was created containing samples of these paintings ,accompanied by spoken word, which the artist used to connect the places to personal as well as regional historical events. The collection includes a set of six paintings which were awarded 1st place in the competition "Prague 13 with my eyes" (2021) as well as the painting of the Spitsbergen mountains, for which the artist received a special jury award in Serbia (2023) in the global competition "Art for a new culture of non-violence and peace".

The aim of the public presentation at exhibitions in Czech cities was not only to present the author's work, but above all to provoke the audience to reflect on the memories associated with "their" (un)ordinary places. To wake up the awareness of creating a global history through individual or regional histories. This is also the intention of the accompanying workshops for various target groups held in the exhibition spaces.

The work and the overall mindset of the artist, who is involved in making cultural heritage accessible, draws on the ideas of James C. Dobson, Alistair Hicks and Dana Moree, among others.

Aleksandra Pulińska

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

Postartefacts – a Venue for Creative Collaboration between the Artist and Other Living Organisms.

The project consists of creating "postartefacts" - that is, objects initially made by an artist, but which are then transformed by other living organisms. In order to visualize the interaction between man and nature, I chose paper as a medium, which has deep connotations with human culture and the life force (zoe) represented by other organisms.

In this concept, the artist plays the role of a "prime mover", composing the substrate or initial layout of the object. The artist then provides the space – by inoculating, seeding or planting plants, fungi or lichens, or by making the work available to insects – to nature. Each completed object serves as a database for analyzing particular technological issues such as material selection and space arrangement for the growth of life. Observing the behavior of the biota has led me to a number of conclusions: some species congregate more readily where organic paint has been applied; the shoots of plants move toward the light and their roots toward the water source while hollowing out their ornaments in the sheets. Understanding how plants respond to external stimuli highlights the significant influence of the artist-gardener on the final form of the artwork.

Each object which is created together with nature is the basis for thinking about the role of the artist. Do they have to fulfill the task of creator-demiurge, or can they hold the position as a curator of processes recognizing the creative potential among other non-human agents?

Krzysztof Rau /
Dominika Siemińska

Karol Lipiński Academy of Music in Wrocław /
The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

Cognitive and Musical Issues in the Project "Tobaro" for VR

This presentation will refer to the cognitive and musical elements in the audiovisual project "Tobaro" made for Virtual Reality, which is the subject of Krzysztof Rau's doctoral dissertation and Dominika Siemińska's master's thesis.

The Tobaro project is a non-linear contemporary classical musical piece inspired by the form of computer games, set in the world of Warhammer Fantasy. The recipient moves through it as a character partially-blinded during an explosion of unknown origin. In the piece, the recipient tries to explore the building in which they are located, listening to the soundscapes and pieces that artistically depict the surrounding reality, as they try to find out what happened in the moments preceding the explosion. Whether potential players actually learns the whole story will depend on their decisions, which they are not fully aware of.

The graphic design of the piece is inspired by previous attempts to artistically represent blindness through visual art. The player moves on a dark board, in which the elements of the environment (interior furnishings, doors and walls) are presented through specific outlines created by luminous particles.

The two topics that will be discussed are:
1) issues of artistic approaches to vision loss presented in virtual reality,
2) issues of non-linear contemporary musical narration as a means of creating artistic metanarratives.
During the presentation, the project will be presented in VR form (directly, for interested people) and in the form of streaming from VR glasses

Nadja Reifer

University of Arts Linz, Austria

**Interspecies Incubation – Transforming
the Unconsciousness Mind with the Help of Machine
Learning Systems and Slime Molds**

Humans have always been intimately intertwined with non-human matter that are also part of the processes we call "creative". From this perspective, there is no such thing as independent human creativity. This interdisciplinary PhD project deals with the theoretical considerations of incubation research and philosophies of new materialism in the context of the attempt to create a transformative perspectivization of the human being by using neural networks as well as biological participants (slime molds). In the form of a research-based artistic examination, an attempt is made to transform states of incubation with the help of a speculative installation, which enables different species to "communicate" or get in contact with each other on an un-/conscious level. This incubation assemblage is developed together with scientists, who exchange approaches and methods from the fields of philosophy, ecofeminism, microbiology, computer science, psychology and design. In this way, alternative possibilities for the mediation of senso-aesthetic rhythmic experiences with more-than-human actors can be designed, in which the technical as well as biological participants are not anthropomorphized but freed from their passive role of the exploited other. Furthermore, the research project aims to provoke a different perspective on the human, one that breaks away from human-centered paradigms and interweaves human unconsciousness in a new way, as well as attempting to break through conventional models of thought.

Magdalena Szwajcowska

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

**Temporary Forms and Gaps in the Undeveloped
Urban Tissue of the City
(Reclaiming the Potential of Places)**

The urban tissue of the city contains within its structure numerous undeveloped or inefficiently developed spaces. They constitute both wasteland and unsophisticated developments. Left to themselves, they reduce the usable space of the city, while the city continues to expand its natural boundaries.

The aim of this project is to prove that the implementation of temporary installations of various types (depending on the demand of the site) can provide a boost to the activation of unused spaces. Both functionally and socially, so that they become a fully-fledged part of the city once again. These projects will be ones that are easy to build, expand and quickly implement.

Made of reusable materials, these installations will have the possibility to be converted into a permanent structure or to be rapidly dismantled. Selected locations will be documented with photos, observations and analysis before and after the intervention. Depending on the results, the projects could result in the start of work on a system to deal with urban gaps, not only in Wroclaw, but in many other cities.

Ignacy Wojciechowski

Karol Lipiński Academy of Music in Wrocław, Poland

Contemporary Music Notation. Electro-Acoustic Coherence and Theatrical Elements in Graphic Representation of Music

The purpose of this presentation is to familiarise the audience with the notation of electroacoustic and electronic elements in a traditional orchestral score. This includes the graphic representations of audio tracks that are an integral part of a musical composition, as well as the notation of timbral and articulatory parameters of special instruments such as midi controllers. An additional aspect of the presentation will be to draw attention to the inclusion of theatrical elements in the score – movement which gives musical illusion.

Dawid Żynda

The Eugeniusz Geppert Academy of Art and Design
in Wrocław, Poland

Defying Gravity: Exploring the Reverse World of Ceramic Art

Inspired by the quest to become the first multi-planetary ceramic artist I have created a wooden cube with a potter's wheel on top, mounted upside down. This unconventional apparatus serves as a portal to experience the challenges and sensations of throwing clay in reverse gravity. As a ceramic artist, this unique endeavor transcends earthly limitations and pushes the boundaries of my craft. Hopefully, one day I will experience throwing in zero gravity.
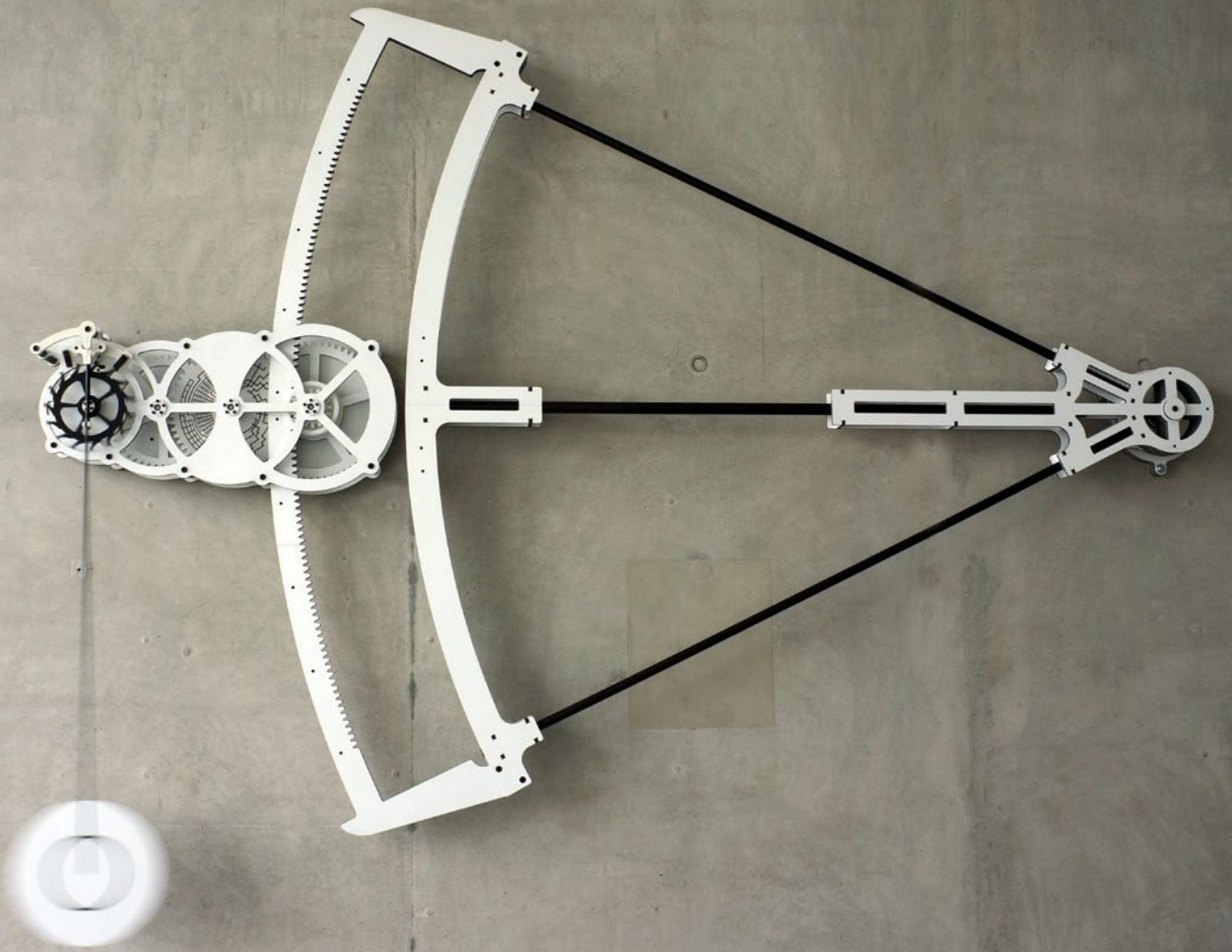
Piotr Jędrzejewski, *All about ticking*, 2015
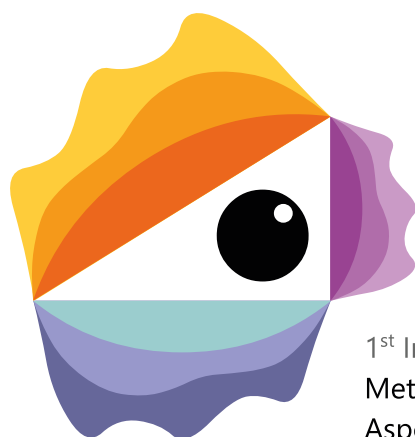
Program

<u>Wednesday, 27th September 2023</u>

9.00 – 9.30	Registration (in front of the Audiovisual Room)
9.30 – 9.45	Opening Ceremony
9.45 – 10.45	Keynote Lecture: **Amy Karle** (Independent Artist, SF, USA) *From Imagination to Innovation: The Power of Artistic and Emergent Technology's Synergy in Envisioning and Co-Creating the Future*
10.45 – 11.00	Coffee break
11.00 – 11.30	Plenary Lecture: **Andris Teikmanis** (Art Academy of Latvia) *Artistic Research in the Age of Artificial Intelligence: Challenges and Opportunities for Creative Inquiry*

11.30 – 12.50　　Session 1 (chairperson: prof. Artur Tajber):
- **Marta Nokielska** (University of Wrocław, Poland) *NFT Yay or Nay? Are Non-Fungible Tokens Beneficial for the Art?*
- **Monika Marek-Łucka** (Polish-Japanese Academy of IT in Warsaw, Poland) *Performative writing in VR – cognitive biases*
- **Paul Holmes** (Edinburgh Napier University, Scotland) *The Index, the Selfie, and the Semiotics of AI-Generated Images – an exploration through artistic research*
- **Natalia Osiecka-Drewniak, Anna Drzewicz** (Institute of Nuclear Physics Polish Academy of Sciences in Kraków, Poland) *Liquid crystals, neural networks and art*

12.50 – 14.30	Lunch break
14.30 – 15.30	Keynote Lecture: **Vytautas Michelkevičius** (Vilnius Academy of Arts, Lithuania) *AI, 5G and other Urgencies for Artistic Research in the Global European East*
15.30 – 15.45	Coffee break
15.45 – 16.15	Plenary Lecture: **Artur Tajber** (Jan Matejko Academy of Fine Arts in Kraków, Poland) *(I) see / know*

16.15 – 17.35　　Session 2 (chairperson: Amy Karle):
- **Linda Teikmane** (The Art Academy of Latvia on Riga, Latvia) *The Neo-institutional analysis for the specific function of the art higher education institution. The case of the Art Academy of Latvia*
- **Henryk Mazurkiewicz** (Project Generetions. 59 Questions, Poland) *Exploring Generational Narratives: Performance as Research in the Project Generations. 59 Questions*
- **Volodymyr Tarasov** (Kharkiv State Academy of Design and Arts, Ukraine) *The Artistic Language of an Artwork as a Source of Historical and Cultural Studies*
- **Zofia Reznik, Zofia Małkowicz, Paulina Brelińska-Garsztka** (ASP Wrocław, Poland) *Artistic research: new perspectives in the work of the trio ¿Czy badania artystyczne?*

9.30 – 10.30　　　　**Keynote Lecture: Ryszard W. Kluszczyński** (University of Łódz, Poland)
　　　　　　　　　　Art, research, and social engagement. How to read transdisciplinary critical art?

10.30 – 10.45　　　　Coffee break

10.45 – 11.15　　　　**Plenary Lecture: Mehmet Kahyaoğlu** (Yaşar University in Izmir, Turkey)
　　　　　　　　　　Are Today's Artists Becoming the New Scientists?

11.15 – 12.15　　　　**PhD session A** (chairperson: dr Zuzanna Dyrda):
　　　　　　　・　　**Veronika Nirnbergová** (Palacký University Olomouc, Czech Republic) *Whispering*
　　　　　　　・　　**Michał Majewski** (ASP Wrocław, Poland) *Stop Planning, Start Acting. Low-Budget Socially Engaged Projects In Public Spaces*
　　　　　　　・　　**Rasa Jančiauskaitė** (Vilnius Academy of Arts, Lithuania)*Exit from the book – directions, paths, experiences*
　　　　　　　・　　**Dawid Żynda** (ASP Wrocław, Poland) *Defying Gravity: Exploring the Reverse World of Ceramic Art*
　　　　　　　・　　**Ignacy Wojciechowski** (Karol Lipiński Academy of Music in Wrocław, Poland)
　　　　　　　　　　Contemporary Music Notation. Electro-acoustic coherence and theatrical elements in graphic represen-tation of music

12.15 – 14.30　　　　Lunch break
　　　　　　　　　　- 13.15 Tour around the Academy
　　　　　　　　　　- 14.00 Finisage of the exhibition *Dimensions entwined* by Dawid Żynda

14.30 – 15.30　　　　**Keynote Lecture: Lambert Wiesing** (University of Jena, Germany)
　　　　　　　　　　From the Fictionality of Images to the Illusion of Digital Photography

15.30 – 15.45　　　　Coffee break

15.45 – 16.15　　　　**Plenary Lecture: Paweł Polak** (Pontifical University of John Paul II in Krakow, Poland)
　　　　　　　　　　Visuality in science – perspectives of history and philosophy of science

16.15 – 17.35　　　　**Session 3** (chairperson: dr Bartłomiej Skowron):
　　　　　　　・　　**Michael Wamposzyc** (Edinburgh Napier University, Scotland) *From Discourses to Viscourses*
　　　　　　　・　　**Elżbieta Wysakowska-Walters** (The Academy of Fine Arts in Kraków, Poland) *Focused and Diffused: The Quest for the perfect dance between the two*
　　　　　　　・　　**Magda Stanová** (Academy of Fine Arts in Prague, The Czech Republic) *Mind wandering during lectures*
　　　　　　　・　　**Jerzy Luty** (University of Wrocław, Poland) *Evolutionary aesthetics as a bridge between art and science. But is it empirically testable?*

<u>Friday, 29th September 2023</u>

9.30 – 10.30   Keynote Lecture: **Theresa Schubert** (Independent Artist, Berlin, Germany) *Art for a climate conscious society*

10.30 – 10.45   Coffee break

10.45 – 11.15   Plenary Lecture: **Adam Jezierski** (University of Wrocław, Poland)
Necessity of the modern structural investigations on the traditional pigments

11.15 – 12.35   Session 4 (chairperson: prof. Piotr Zielińsk):
- **Jakub Marszałkiewicz** (Academy of James of Paradyż in Gorzów Wielkopolski, Poland) *The use of art in the design of aircraft paint schemes*
- **Bartłomiej Skowron** (Warsaw University of Technology, Poland) *How vision becomes cognition: the case of psychedelic experience*
- **Aleksandra Trojanowska** (ASP Wrocław, Poland) *Nature + art = ethics?*
- **Andrzej Buda** (Interdisciplinary Research Institute, Głogów, Poland) *Dynamics and hierarchical structure of correlations in phonographic market*

12.35 – 14.30   Lunch break

14.30 – 15.30   Keynote Lecture: **Agnieszka Jelewska** (Adam Mickiewicz University in Poznań, Poland)
Methodologies in art research for times of crises. New experimental approaches

15.30 – 15.45   Coffee break

15.45 – 16.15   Plenary Lecture: **Piotr Zieliński** (Institute of Nuclear Physics, PAN Kraków, Poland) *Textures*

16.15 – 17.15   PhD session B (chairperson: dr Aleksandra Trojanowska):
- **Krzysztof Rau, Dominika Siemińska** (AMU Wrocław / ASP Wrocław, Poland) *Cognitive and musical issues in project "Tobaro" for VR*
- **Aleksandra Pulińska** (ASP Wrocław, Poland) *Postartefacts – a venue for creative collaboration between the artist and other living organisms*
- **Nadja Reifer** (University of Arts Linz, Austria) *Interspecies Incubation – Transforming the unconsciousness mind with the help of machine learning systems and slime molds*
- **Magdalena Szwajcowska** (ASP Wrocław, Poland) *Temporary forms and gaps in the undeveloped urban tissue of the city (reclaiming the potential of places)*
- **Laura Adel** (ASP Wrocław, Poland) *Tenderness of the Art – Studies and creation of multimedia installations based on immersion*

17.15 – 17.30   Closing ceremony

1st International Conference
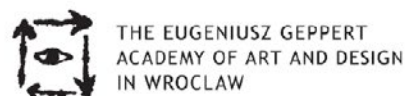Methodological and Cognitive
Aspects of Visual Arts