
ENACTING
ARTISTIC
RESEARCH

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ENACTING ARTISTIC RESEARCH

AN OVERVIEW

EAR - ENACTING ARTISTIC RESEARCH PROJECT

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EAR PROJECT

«Artistic research is not a lesser form of academic research, nor is it a simple extension of creative practice. It is a specific form of knowledge production that integrates thought, practice and critical reflection.
Its specificity lies precisely in its processual dimension: in its ability to generate knowledge through doing, through material, technological and linguistic experimentation».

Beatrice Peria
Scientific Coordinator

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Institutional Framework
and International Network

The EAR - Enacting Artistic Research project, funded by the PNRR and led by the Accademia di Belle Arti di Roma, brought together an outstanding group of partners: the Accademia di Belle Arti di Brera, the Accademia di Belle Arti di Firenze, the Conservatorio Statale di Musica "Santa Cecilia" di Roma, the Conservatorio Statale di Musica "Alfredo Casella" – L'Aquila, the Università Politecnica delle Marche, and the Istituto Nazionale di Fisica Nucleare.
Additionally, EAR has a strong network of international associates, including the Norwegian School of Artistic Research and doctoral schools in Budapest, Riga, and Zagreb.
The project is also deeply integrated into several international networks such as SAR (Society for Artistic Research), ELIA (European League of Institutes of Arts), and UNIMED, connecting over 160 partners from 28 countries. This network creates synergies with numerous European and international projects. The international assessment agency Eq-Arts will contribute to improving quality assurance processes, helping to build a robust research and innovation agenda for the consortium.
The main purpose of EAR was to develop an internationally connected ecosystem for artistic research, fostering collaboration between artistic and scientific disciplines across AFAM (Alta Formazione Artistica, Musicale e Coreutica) institutions, universities, and research organisations.

The project promoted transdisciplinary innovation through the integration of art, science, and technology, while enhancing international exchange and the global visibility of Italian cultural institutions.


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Artistic Research
as a Knowledge Practice

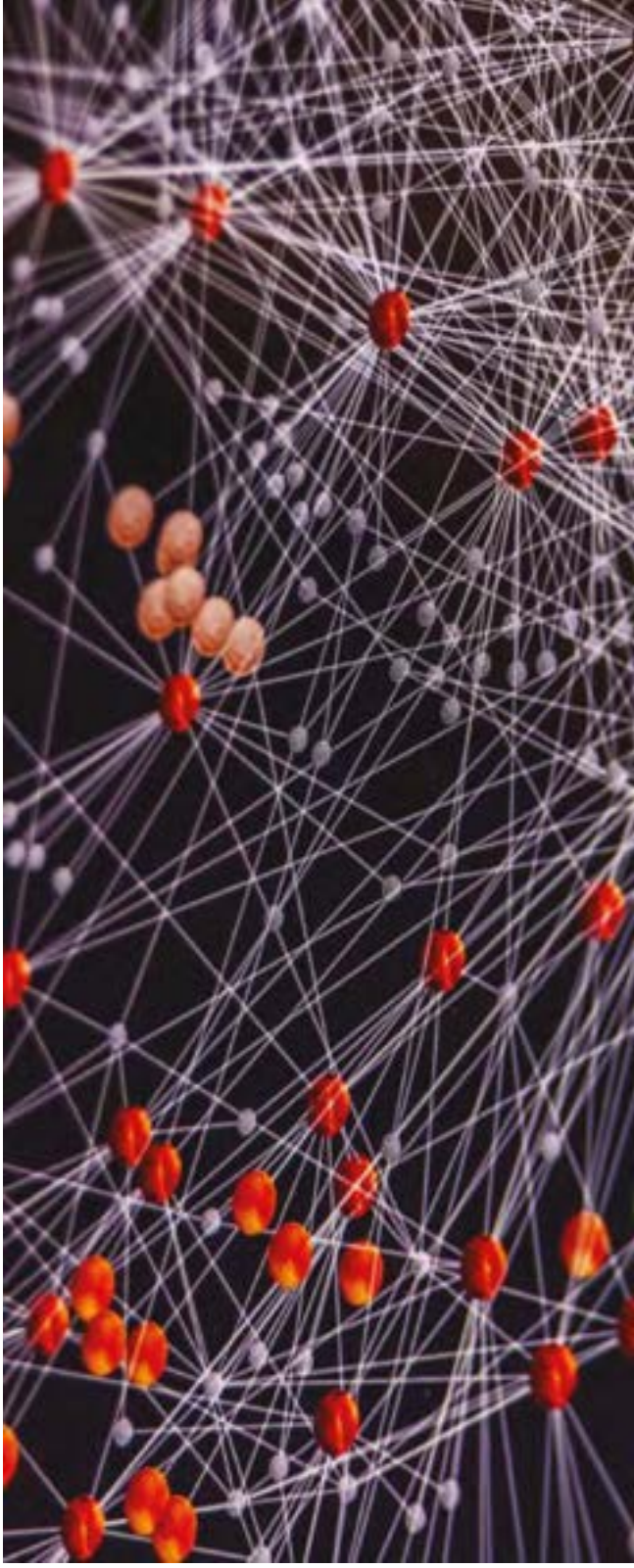
EAR also responded to the need to affirm the strategic role of artistic research within the wider knowledge system. The legitimacy of research conducted in the arts is far from self-evident: over the past two decades, growing institutional recognition has been accompanied by an intense debate on its nature, methods, and epistemological status.

The core of the project reflects on the possibility that artistic practice might produce forms of knowledge comparable, in terms of rigour and relevance, to those developed within traditionally recognised scientific fields.

The issue is complex, because artistic research often operates through processes that do not conform to conventional academic models. Rather than relying on demonstrable hypotheses or standardised methodologies, it frequently develops through experimentation, intuition, embodied practice, and situated forms of experience. As a result, the criteria for evaluating such research - and the very language used to describe it - remain subjects of ongoing negotiation. Key reference points in this international debate include the Vienna Declaration (2020), the Florence Principles on the Doctorate in the Arts (2016), and the proposed revisions to the Frascati Manual (2022): documents that collectively recognise how knowledge may emerge through artistic processes, sensory experience, and creative experimentation.

The specificity of artistic research lies precisely in its processual dimension: in its capacity to generate knowledge through doing, through material, technological, and linguistic experimentation. Through devices, images, environments, sounds, and forms, it makes visible — and in some way tangible — issues that often remain invisible.

In this sense, artistic research broadens the very idea of scientificity, not in opposition to science, but in dialogue with it. Recognising this also means accepting that its evaluation cannot be a simple transposition of criteria developed elsewhere, but requires parameters suited to its nature.



Interdisciplinary Experimentation and Methodological Innovation

EAR is situated within a historical context of rapid change, in which interdisciplinarity is no longer optional, but a structural condition of contemporary research. Despite this awareness, a strong divide still separates the humanities, the arts, science, and technology. EAR was created to address this divide, proposing an integrated and experimental research model — not as a mere sum of skills, but as a genuine methodological experiment. The project employed cutting-edge technologies — from artificial intelligence to advanced imaging and morphing systems, from virtual to augmented reality — always in a creative manner, filtered through critical thinking and with full respect for philological criteria. Artistic practice functioned as a critical tool capable of highlighting the limitations, potential, and grey areas of the technologies employed: experimentation was directed not only towards results, but also towards understanding processes.

This approach required constant translation between disciplinary languages and continuous negotiation of concepts and methods, transforming the project into a permanent laboratory for redefining the boundaries between art, science, and technology. Science was explored and made more accessible through creativity, while art engaged directly with data and technologies, opening unprecedented possibilities.

The works and installations developed within EAR were not conceived solely as final outputs, but as research environments and spaces for discussion designed to engage scientific and artistic communities as well as a wider public, encouraging new questions and new approaches.

Beyond its specific outcomes, EAR can be regarded as a pilot case of interdisciplinary research and a model for experimenting with new paradigms within higher education, where artistic practices act as a driving force for innovation in research and training.

Objectives, Outcomes
and Future Perspectives

In full accordance with these principles, the project's main objectives and results were:

· The establishment of international networks between higher artistic education institutions, universities, and scientific research centres;

· The use of advanced technologies — diagnostics, augmented and immersive reality — for the analysis

· The promotion of interdisciplinary doctoral research, supported by a platform cataloguing all European doctoral programmes in the arts and music;

· The use of artificial intelligence as a dialectical tool to support creative thinking and imagine new ways of creating art and knowledge;

· Inclusion, through technologies and platforms that make Italian cultural heritage more accessible to diverse audiences, including those with disabilities;

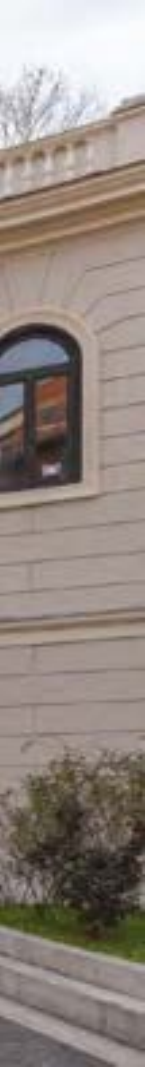
· The creation of new opportunities for students and young researchers by connecting them to leading European research infrastructures.

We hope that EAR will not remain an isolated experience, but will contribute structurally to the evolution of the system, becoming a benchmark for a policy capable of consistently recognising the strategic value of artistic research within the higher education and knowledge system.

PARTNERS

Accademia di Belle Arti di Roma

The Accademia di Belle Arti di Roma is a public higher artistic education institution within the Italian AFAM system. Founded by Federico Zuccari at the beginning of the 16th century, **it is the oldest Italian institution dedicated to education and research in the arts and, together with the Accademia del Disegno in Florence, served as a model for art academies worldwide.** Its historical complex in Via Ripetta, traditionally known as the "Horseshoe", was built in the 1840s and is today complemented by the new headquarters in the Campo Boario area of Testaccio, dedicated to artistic design for business and new technologies for art.



Today, the Accademia offers a wide range of theoretical and laboratory-based programmes, training future artists, art experts, and cultural workers. Alongside the traditional schools of Painting, Decoration, Sculpture, and Set Design, it offers courses in Editorial Graphics, Fashion Design, New Technologies for Art, Audiovisual Theory and Techniques, Video and Photography. **The institution currently welcomes around 3,500 students, 40% of whom are international, and is part of an extensive network of national and international relations.** Student life is enriched by a constant programme of masterclasses, workshops, exhibitions, conferences, and seminars, while students themselves participate actively in exhibitions, research projects, and innovation initiatives — becoming protagonists of their own development.

Accademia di Belle Arti di Brera

Founded in 1776 by Empress Maria Theresa of Austria, the Accademia di Belle Arti di Brera is one of the most prestigious institutions for artistic education in Europe. **Born during the Age of Enlightenment, it embodied the cultural ideals of its time, promoting the integration of sciences, literature, and the arts.** From its origins, Brera was conceived as a centre for knowledge and creativity, sharing the historic Palazzo di Brera with other major Milanese cultural institutions, including the Braidense National Library, the Astronomical Observatory, and the Botanical Garden.

Throughout its history, the Accademia has welcomed generations of internationally renowned artists, intellectuals, and scholars, becoming a symbolic reference point for artistic experimentation in Italy. Its teaching tradition combines classical training with continuous innovation, reflecting the evolution of contemporary artistic languages. Alongside painting, sculpture, and engraving, Brera today offers programmes connected to new technologies and contemporary creative industries — including scenography, design, fashion, curatorial studies, communication, exhibition design, and the conservation of cultural heritage.

Strong collaborations with companies, institutions, and cultural organisations enrich the educational experience, making Brera an internationally recognised centre for artistic excellence and cultural innovation.

Accademia di Belle Arti di Firenze

Heir to the oldest academy in the world - the Accademia delle Arti del Disegno, founded in 1563 by Giorgio Vasari and Cosimo de' Medici - the Accademia di Belle Arti di Firenze was reformed under its current name in 1784 by Grand Duke Pietro Leopoldo of Habsburg-Lorraine.

The classical ideal of the period, centred on the study of the human body, is reflected in its remarkable collection of over three hundred plaster casts of Greco-Roman masterpieces, alongside casts after Donatello, Ghiberti, and Michelangelo. The evolution from Neoclassicism to Romanticism is documented by outstanding works by Canova, Carradori, Bartolini, and Pampaloni.

The Accademia is housed in a historic monument: the Hospital of San Matteo, founded in 1389, with its elegant Renaissance cloister. Its library - among the first specialised in Art History - preserves thousands of drawings, prints, period photographs, and volumes. Today the institution's many schools - both traditional (Painting, Sculpture, Printmaking, Decoration, Scenography) and more recent (New Art Technologies, Design, New Expressive Languages, Art Communication & Education) - remain closely intertwined with the city of Florence, its history, and its cultural institutions. Within EAR, the Accademia has combined the study of its art-historical heritage - such as Giovanni da San Giovanni's frescoes and the plaster casts of Ghiberti's Gates of Paradise and Michelangelo's Leah and Rachel - with advanced research technologies including 3D scanning, digital photogrammetry, and Augmented and Virtual Reality, through the activities of its XR|Lab and the creation of the Multimedia Archive AMABAFI.

Conservatorio Statale di Musica “Santa Cecilia” di Roma

The Conservatorio Statale di Musica “Santa Cecilia” di Roma traces its origins to the *Congregazione de' Musica di Roma sotto l'invocazione di S. Cecilia*. **Established as a Liceo Musicale in 1886 and as a Conservatorio di Musica from 1919, it has developed over time a rich bibliographic heritage that includes 312 sixteenth-century editions, 10,000 manuscripts, 8 incunabula, 320 periodicals, and a sound archive of approximately 4,000 items.**

At both national and international levels, the Conservatorio is committed to nurturing musical talent through training, music production, and research. Its academic offering includes three-year bachelor's programmes, two-year master's programmes, first- and second-level post-master's degrees, and three doctoral programmes, along with specialised courses in lutherie and in the tuning and restoration of keyboard instruments. Of particular significance are its activities in artistic research, including collaborations with prestigious foreign institutions, conferences, master's programmes, and international projects. An increasingly important strand of its work concerns the social commitment of music - focusing on inclusion, diversity, and gender equality - and its impact on territory and society through dedicated courses and projects.

Conservatorio Statale di Musica "Alfredo Casella" – L'Aquila

Established in 1967, the Conservatorio Statale di Musica "Alfredo Casella" – L'Aquila is today a prominent centre for higher education and artistic research. It bears the name of a key figure in the renewal of twentieth-century Italian music, a founder of the Società Italiana di Musica Contemporanea who devoted his career to connecting Italian culture with international avant-garde experiences. The institution was shaped by its founders - Nino Carloni, Bruno Boccia, Gherardo Macarini Carmignani, Domenico Guaccero, and Fausto Razzi - who envisioned a space where historical tradition and emerging technology converge.

The physical evolution of the Conservatorio mirrors the history of L'Aquila itself. After occupying historic landmarks such as Palazzo Gaglioffi and the Collemaggio complex, the institution moved to its current site in Via Francesco Savini following the 2009 earthquake.

The new facility features the Paper Concert Hall, a contemporary auditorium of steel and pre-compressed cardboard designed by architect Shigeru Ban as a gift from the Japanese government. The educational offering encompasses a wide range of disciplines, from ancient and classical music to music therapy and electronic composition, and was further strengthened by the accreditation of the DREAM doctoral programme starting in the 2024–2025 academic year. Within EAR, the Conservatorio has led several interdisciplinary initiatives, ranging from the scientific analysis of Rossini's compositional processes to research on music and artificial intelligence, the sound design for the multisensorial exhibition *Purché tiri al favoloso* dedicated to Giovan Battista Marino, and a comprehensive mapping of artistic doctorates across Europe.

Istituto Nazionale di Fisica Nucleare

In Italy, fundamental research into the elementary constituents of matter and the interactions governing their behaviour is conducted by the Istituto Nazionale di Fisica Nucleare (INFN): a community of more than 6,000 people engaged in the foremost challenges of frontier physics. **Exemplary milestones include the Nobel Prize-winning discoveries of the Higgs boson (2012) and gravitational waves (2015), to which Italian Nobel laureate Giorgio Parisi was added in 2021**.

INFN conducts theoretical and experimental research across five principal domains — subnuclear physics, astroparticle physics, nuclear physics, theoretical physics, and technological and interdisciplinary research — and maintains a widespread presence throughout Italy, working closely with the university system as well as within a strongly international dimension. Founded in 1951, the Institute counts Edoardo Amaldi and Gilberto Bernardini among its founding fathers, continuing the legacy of Enrico Fermi and the "Via Panisperna Boys". **Its scientific endeavours have led to landmark achievements at the Frascati and Gran Sasso National Laboratories, as well as at the Virgo interferometer and the Large Hadron Collider at CERN.** Today INFN is actively shaping the future of fundamental research through projects such as the Einstein Telescope and the Future Circular Collider. The technologies it develops, although conceived for basic research, often generate valuable applications in medicine, cultural heritage, and environmental protection — reflecting the Institute's strong commitment to technology transfer, advanced training, and the dissemination of scientific culture.

Università Politecnica delle Marche

Founded in 1969 and based in Ancona, the Università Politecnica delle Marche (UNIVPM) is a public research university with a multidisciplinary profile spanning engineering, sciences, economics, agriculture, and medicine. **With approximately 17,000 students and a campus system distributed across the Marche region, UNIVPM combines a strong territorial identity with an international outlook.** Its educational model is closely integrated with research, exposing students to innovative methodologies and real-world challenges, and is reflected in strong national and international rankings and high graduate employability rates.

A distinctive strength of UNIVPM lies in its deep connection with industry and society, with technology transfer initiatives, collaborative research platforms, and numerous spin-offs and patents contributing to regional and national innovation ecosystems. Within this framework, the Department of Civil, Building Engineering and Architecture (DICEA) represents a key node of excellence, integrating civil engineering, architecture, and construction into a unified environment focused on territorial resilience, sustainable construction, and heritage conservation. Recognised as a "Department of Excellence" by the Italian Ministry of University and Research for two consecutive five-year periods, DICEA provides fertile ground for interdisciplinary and experimental approaches such as artistic research, making it a relevant partner within the EAR project.

THE PROJECT

New Perspectives
on Cultural Heritage

One of the key objectives of the EAR project was to deepen knowledge of cultural heritage by employing the most advanced technologies for the diagnostic analysis of artworks — focusing on their materials and physical data — and by making heritage more accessible both physically and digitally. A central line of inquiry was the comparison between preparatory drawings and finished paintings, used to reconstruct and reveal the creative process behind the genesis of each work. The same methodology was extended to musical scores and their successive rewrites, becoming a flexible reference model applicable to artworks of very different kinds. The ultimate aim was to deepen the understanding and enhancement of cultural heritage, while opening it to wider audiences.

Within this framework, a series of initiatives was developed to redefine the issues of sustainability and accessibility, alongside the modes of access, understanding, and enhancement of artworks, through the integration of art-historical research, digital technologies, and inclusive practices.

TIZIANO TANGIBILE: LA *PALA GOZZI*

The project *Tiziano tangibile:* la *Pala Gozzi* offers an accessible reinterpretation of Titian's 1520 painting through an integrated device combining a gigapixel reproduction with tactile models of the main figures and material samples of the textiles depicted in the work. The initiative extends the aesthetic experience beyond the visual dimension, making the artwork accessible also to blind and visually impaired audiences and experimenting with new forms of sensory mediation of cultural heritage.

The ultra-high-resolution digital reproduction, developed by the Mindful Artificial Intelligence Innovation for Digital Heritage Laboratory at the Università Politecnica delle Marche, enables in-depth analysis of the painting's formal and chromatic qualities, while the tactile supports translate selected compositional and material elements into physical experience. The project thus functions as an operational model in which accessibility and research converge, thanks also to the collaboration between academic institutions and organisations specialised in inclusive education.

THE CHAPEL OF GIOVANNI DA SAN GIOVANNI IN VIRTUAL REALITY

In a similar vein, immersive experiences have been developed to restore visibility to otherwise inaccessible contexts, as in the case of the Chapel of the Crocetta, frescoed in 1621 by Giovanni da San Giovanni and currently housed at the Accademia di Belle Arti di Firenze. Through a virtual reality environment, the project enables full exploration of the space and its pictorial cycle, offering the public access to a heritage site normally unavailable for direct viewing. The digital reconstruction restores not only the architectural layout but also the narrative and figurative complexity of the decoration — dominated by the scene of the *Riposo nella fuga in Egitto* — highlighting its original immersive dimension, and is enriched by interpretative content combining knowledge and engagement.

Both projects testify to the commitment to exploring new strategies for the enhancement of cultural heritage, in which technological innovation does not merely support conservation but becomes an active instrument of interpretation, access, and usability — outlining an expanded model of cultural fruition capable of responding to the needs of an increasingly diverse audience.

THE EXPERIMENTAL EXHIBITION ON THE *NON FINITO* AS A NEW NARRATIVE OF THE ARTWORK IN THE MUSEUM

The exhibition *Il non finito: fra poetica e tecnica esecutiva*, curated by Costanza Barbieri and Claudio Seccaroni, stems from non-invasive diagnostic investigations conducted on several unfinished paintings in the Capitoline Picture Gallery, with the aim of highlighting their creative process. Building on a group of works already in the Gallery, supplemented by one external loan, the exhibition offered visitors a new perspective and narrative of art, supported by digital devices illustrating the phases of production and by 3D models.

The fascination with the *non finito* has very ancient origins, already recognised by Plinio il Vecchio, who described how unfinished works *(imperfectae tabulae)* are valued more than if they were complete in every detail — as in the famous *Venus of Cos*, which Apelles left unfinished at his death. The artist's hand appears suspended in the act of painting, while the viewer is actively engaged, their imagination called upon to "complete" the work. This dynamic, rooted in the psychology of perception, creates a circuit between the artwork, the mind that created it, and the viewer's interpretation, long before the Impressionists, as Ernst Gombrich acutely observed. Andrea Bayer has similarly noted that contemporaries of Titian were already aware that his late works required active engagement and the activation of imagination in order to "see" the painting.

In unfinished and sketch-like works, a stimulating dialectic emerges between finished and unfinished, allowing traces of drawing or the search for form to be followed — *the liniamenta reliqua* of Plinio

(what we today call underdrawing) — revealing the evolving design process *(cogitationes)*, interrupted in the midst of imaginative action. In the exhibition, this dimension was amplified through modern optical and multispectral imaging techniques that supported and illustrated the executional phases of the selected works.

Without aiming to be exhaustive on such a vast subject, the exhibition proposed a model of new narrative for artworks, drawing on a significant group of unfinished works from the sixteenth and seventeenth centuries. Notable international precedents include the *Art in the Making* series at the National Gallery (1988-2006), *Unfinished: Thoughts Left Visible* at the Metropolitan Museum of Art (2016), and more recent initiatives such as *Art from Inside* at Palazzo Reale in Milan.

In the exhibition catalogue, which gathers significant contributions from international scholars and specialists, Carmen Bambach examined the notion of the *non finito* in Renaissance sources, highlighting its connections to Leonardo, Michelangelo, and Raphael. Roberto Bellucci and Cecilia Frosinini reconstructed the evolving phases of works such as Leonardo's *Adorazione dei Magi*. Augusto Gentili analysed Titian's unfinished works, distinguishing creative experimentation from market-driven factors, while Sergio Guarino studied Guido Reni's unfinished corpus, particularly in relation to the Sacchetti collection. Diagnostic analyses of works such as Palma il Vecchio's *Cristo e l'adultera* revealed significant alterations introduced by later interventions, modifying both composition and meaning, while further studies addressed works by Garofalo, Pietro da Cortona, and others. The exhibition ultimately reflects a broader conceptual aim: to redefine artistic production as a process rather than a fixed outcome, recognising the *non finito* as a paradigmatic expression of art as an ongoing and perfectible process.

NON-INVASIVE DIAGNOSTICS FOR REVEALING CREATIVE PROCESSES

A structured programme of investigations was developed combining art-historical interpretation with scientific-technical analysis, using diagnostic tools to access the ideational and executional phases of artworks without any physical intervention.

A first line of research concerned the heritage of the Accademia di Belle Arti di Roma, in collaboration with the Istituto Nazionale di Fisica Nucleare - Roma Tre. Studies focused on the fresco cycle from the Tower of Paul III Farnese and on two paintings by Ferruccio Ferrazzi, revealing hidden stratifications and executional phases. A parallel project, *Mapping pictorial layers with MA-XRF*, explored advanced imaging techniques for identifying pigments and reconstructing compositional changes: MA-XRF technology allows elemental mapping of pictorial layers, revealing revisions and underlying structures, and proves essential for reconstructing creative processes.

Further applications involved works from the Capitoline Museums, directly informing the *Non Finito* exhibition both in curatorial design and catalogue documentation. After the exhibition, new analyses were conducted on Caravaggio's the *Buona Ventura*, revealing an underlying composition depicting the Madonna and Child. Similar approaches were applied at the Accademia di Belle Arti di Brera in the project *Patrimoni di ricerca*, focusing on Hayez and Piatti, and in studies on Sebastiano del Piombo in collaboration with the Università Politecnica delle Marche. High-resolution imaging and diagnostic analysis supported a combined methodological approach, later extended to international contexts including Zagreb and Budapest, fostering comparative research across institutions. Throughout this programme, key partners included the Istituto Nazionale di Fisica Nucleare – Roma Tre and the Università Politecnica delle Marche. The development of 3D models for accessibility was carried out in collaboration with the Accademia di Belle Arti di Firenze.

HOHENSTAUFEN – THE GAME: A GAMING APP FOR THE UNESCO SITE OF CASTEL DEL MONTE

Hohenstaufen - The Game is a gaming application dedicated to the UNESCO site of Castel del Monte and to the city of Andria, developed within the framework of the national PhD programme in Cultural Heritage Sciences (38th cycle), delivered by the Università di Roma "Tor Vergata" in association with the Accademia di Belle Arti di Roma and other AFAM institutions.

The app was conceived to experiment with new forms of enhancement of both tangible and intangible cultural heritage, integrating historical research with the conscious use of digital technologies. Through a phygital approach supported by augmented reality, visitors and players can engage with missions inspired by Frederick II of Swabia, the octagonal monumental complex, and the cultural heritage of Andria. The app introduces gameplay mechanics typical of gamification and a dystopian form of storytelling that invites the player to act to preserve the memory of the past and ensure its transmission into the future, becoming the central protagonist of the experience.

Frederick II is not represented through a face or portrait — since no authentic likeness of him

exists — but rather through the symbols of his power and the values at the core of his political propaganda: peace, justice, and the cultural identity of the European sphere. An original musical score, specially composed for the app, follows the principles of video game music while evoking and reinterpreting ancient sonorities in a contemporary key, enhancing the emotional dimension of the experience.

The target audience is primarily Generation Z, with the aim of offering an innovative experience of discovery of the geographical and cultural area surrounding the castle — a region often excluded from tourist routes focused exclusively on the UNESCO site itself. Within this strategic framework lies the important agreement between the Accademia di Belle Arti di Roma and the Regional Directorate of National Museums of Puglia. The app, launched in February 2026 during the presentation of the EAR project results at the Accademia di Belle Arti di Roma, demonstrates how gaming can become an effective tool for cultural valorisation and a bridge between artistic research and the public.

AMABAFI: A MULTIMEDIA ARCHIVE FOR THE DIGITAL TRANSITION OF THE HISTORICAL AND ARTISTIC HERITAGE OF THE ACCADEMIA DI BELLE ARTI DI FIRENZE

The Multimedia Archive of the Accademia di Belle Arti di Firenze was conceived as a remotely accessible digital infrastructure for the cataloguing and consultation of heterogeneous multimedia datasets, including iconographic, audio-visual, and textual resources. The project originated from the need to digitise and enhance the vast historical and artistic heritage of the institution, promoting the preservation of historical memory through advanced documentation and dissemination technologies.

In addition to the consultation of two-dimensional works such as paintings and prints acquired through high-resolution scanning, the platform integrates the visualisation of sculptures and artefacts processed through digital photogrammetry. This methodology enabled the reconstruction of accurate three-dimensional models, ensuring an immersive analytical experience through the integration of Virtual Reality (VR) and Augmented Reality (AR) protocols, and made it possible to map every detail of the sculptural surface, creating a "digital twin" essential for monitoring the state of conservation.

The Archive was conceived not as a static repository, but as a dynamic ecosystem with multiple purposes. Remote accessibility helped to overcome geographical barriers, significantly expanding the audience able to engage with the Academy's heritage, while digital documentation fulfilled the requirements of preventive conservation, functioning as an unalterable "historical memory". A particularly innovative aspect concerned the reception and interpretation of artworks through Virtual Reality, employed in immersive pathways within the Academy's historical spaces, and Augmented Reality, used to provide educational information and historical reconstructions directly onto the physical works during on-site visits. AMABAFI thus represented an innovative and unique project, capable of combining cultural heritage preservation with the potential of new media — a cutting-edge centre for digital conservation and a powerful instrument for the enhancement of Italian artistic heritage.

Artistic outcomes

PURCHÉ TIRI AL FAVOLOSO. GIOVAN BATTISTA MARINO TRA MITO, METAMORFOSI E MERAVIGLIA

This multimedia event was developed within the national PhD programme in Cultural Heritage Sciences at the Università di Roma "Tor Vergata", in partnership with the Accademia di Belle Arti di Roma — the first doctoral programme awarded by an Italian Academy of Fine Arts, starting from the 2022/2023 academic year. The project was conceived to experiment with new forms of exhibition design, guided not by spectacularisation, but by the alignment of technological choices with communicative needs.

Four hundred years after the death of Giovan Battista Marino (1569-1625), the exhibition drew attention to the Neapolitan poet not only as a central figure of the Baroque, but as an author capable of speaking to the present. His literary work, grounded in *ekphrasis* and in the continuous stimulation of the senses, establishes a profound contamination between verbal and visual language that today, in the age of generative AI, appears strikingly current in its ability to evoke images, generate sequences of visions, and construct narratives from linguistic input.

The exhibition project was articulated in two sections: a video installation with immersive effects and a VR application. The multi-screen projection evoked the imaginary space described by Marino in his poetic text *La Galeria* (1619), fully respecting the author's creative process, which conceives the text as a collection of visual impressions generated by a mental "walk" through the gallery of his mind. Architectural space was suggested through a scenographic setup composed of mirrored Dibond panels printed with engravings by Giovanni Volpato (1777) depicting the Farnese Gallery — certainly known and appreciated by Marino — making explicit the illusion of an architecture of visions, in a typically Baroque interplay between reality and fiction. The result was a highly evocative and immersive environment, reflecting both moving images and the spectators themselves.

The selection privileged seven key paintings closely connected to the poet's biography, identified on the basis of epistolary documentation, known commissions, and relationships with artists and patrons, alongside comparative works and evocative naturalistic settings. Mythological storytelling is the narrative mode Marino privileges, as signalled in the exhibition title, where the term "favoloso" — used by the author in a 1610 letter to denote mythological subject matter — was chosen both for its historical meaning and for its contemporary resonance as "marvellous", a notion inseparable from the poet of the famous phrase "the end of poetry is wonder". Narration was entrusted not only to images but also to spoken text featuring Marino's verses from *La Galeria* and *Adone*, with musical accompaniment selected according to philological criteria — including composers who set Marino's verses to music, such as Claudio Monteverdi — performed live and recorded.

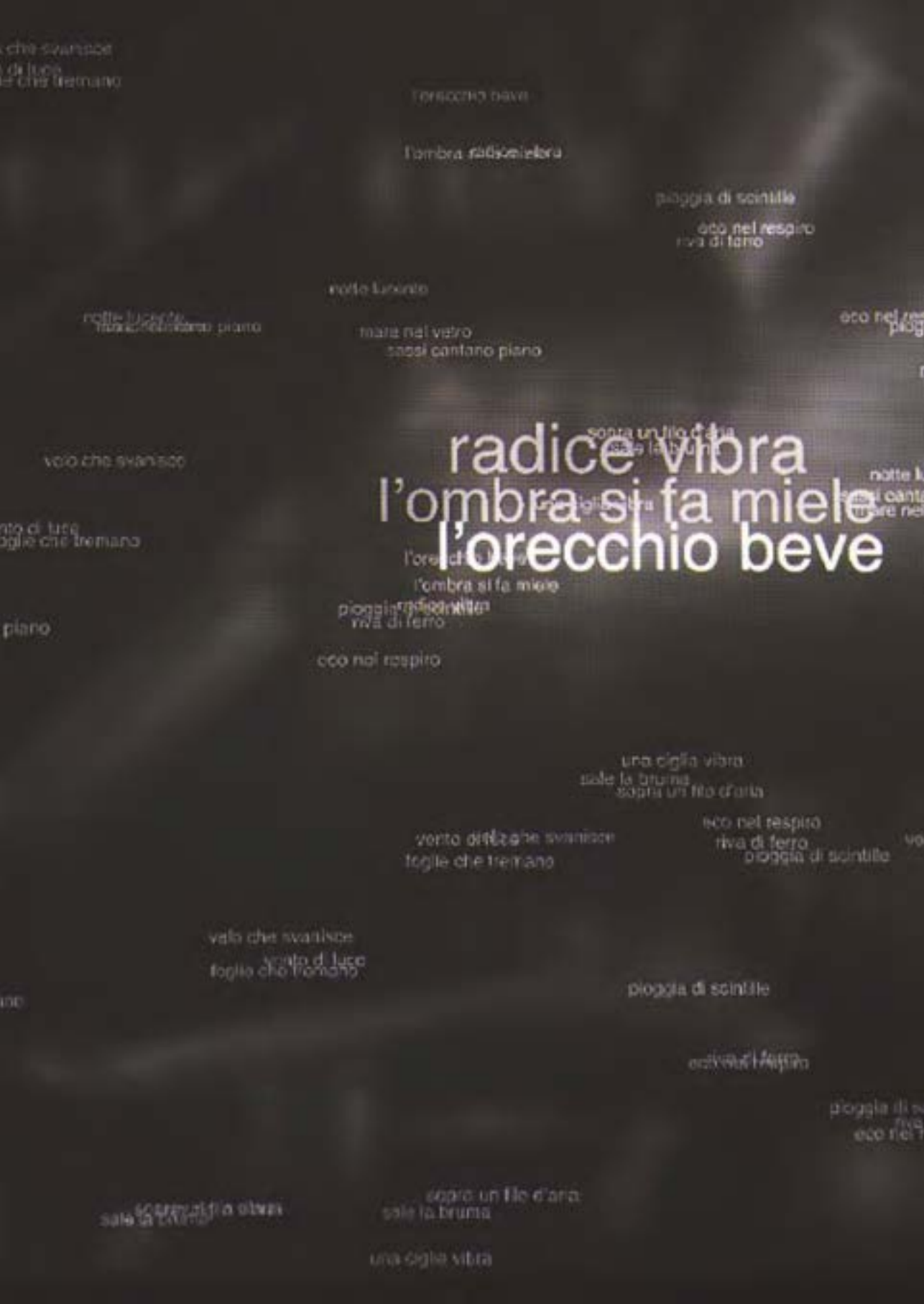
The second section was dedicated to the reconstruction of a virtual reality environment allowing visitors to enter an "ideal chamber" of the Neapolitan poet, linked to the central themes of *Adone*. The VR space presents paintings and drawings the poet might plausibly have wished to possess, given their affinity with key ideas of his poem. While the video installation enabled collective immersion in Marino's *ekphrasis*, the VR device, through perceptual isolation, transformed the relationship with images into a more intimate and individual encounter, inspired by seventeenth-century "Venus rooms" in aristocratic residences. Each work is designed as a self-contained semantic unit — a micro-scene communicating its thematic core

while remaining coherent within the overall narrative system.

The multimedia exhibition and VR application functioned as an interdisciplinary laboratory in which art history intersected with dramaturgy, music, architectural history, collecting practices, literature, and philosophy. Translating Marino's Favole through synchronised multi-screen narration meant visually rendering the very mechanism of *ekphrasis*, which does not merely describe images but reactivates them. The exhibition becomes a form of experimental reinterpretation, generating a work that comments on another work, in accordance with Marino's own intentions. Designed with attention to sustainability and transportability, the exhibition was first presented at the Sala Colleoni of the Accademia di Belle Arti di Roma, and later at Palazzo Benedetti in L'Aquila, as part of the initiatives for L'Aquila as Italian Capital of Culture 2026. The same scenographic setup was used for a concert in the courtyard of Palazzo Farnese, on the occasion of the celebrations of the fourth centenary of the death of Christina of Sweden.

Artificial Intelligence, Science and Artistic Research

The idea of creating interdisciplinary knowledge ecosystems, where art intersects with science, represented an ambitious vision with the potential to revolutionise how artistic research is conceived and applied. This model fostered the development of new forms of artistic expression and paved the way for innovations in the conservation and enjoyment of cultural heritage. The project involved the implementation of complex technologies — including artificial intelligence, augmented reality, and innovative digital platforms such as °'°Kobi — and ensuring technical stability and effective integration with artistic and cultural content proved a significant challenge.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l'orecchio beve
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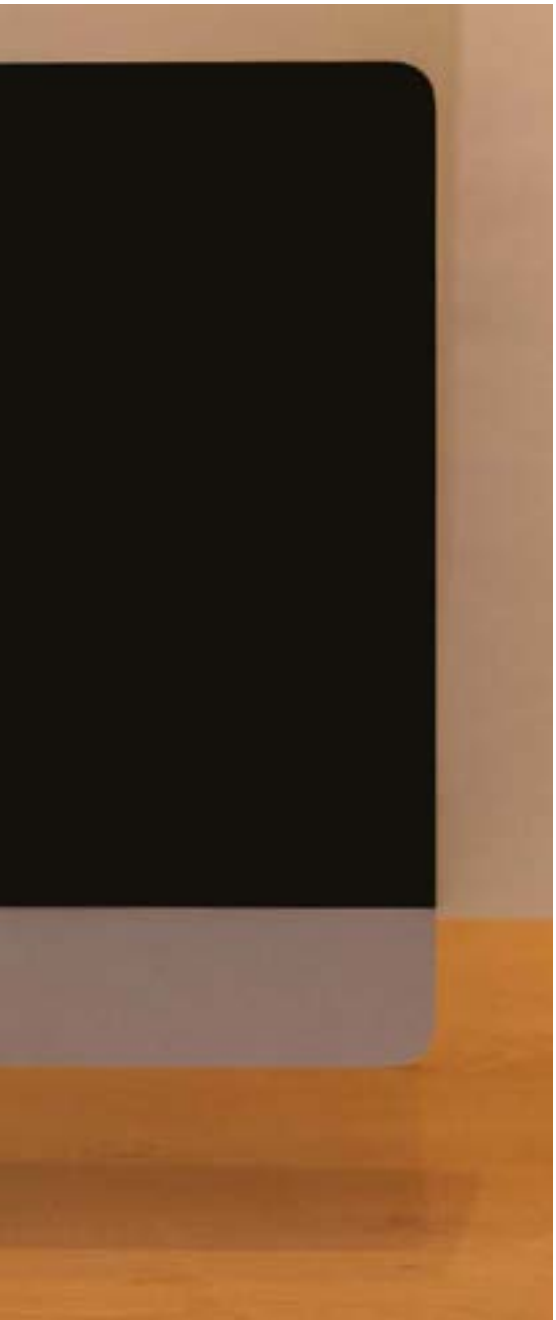
riva di ferro
notte lunare
mare nel vetro
sassi cantano piano
velo che svanisce
vento di luce
foglie che tremano
piano
una ciglia vibra
sale la bruma
sopra un filo d'aria
vento di luce
foglie che tremano
velo che svanisce
pioggia di scintille
eco nel respiro
riva di ferro
sopra un filo d'aria
sale la bruma
una ciglia vibra

CREATIVE PROCESSES IN THE VISUAL ARTS AND GENERATIVE AI. CORRESPONDENCES BETWEEN MICHELANGELO AND SEBASTIANO DEL PIOMBO IN THE CONCEPTION OF THE *FLAGELLAZIONE DI CRISTO*



Art has always been the result of a process: a passage from idea to form, from mental image to material realisation. Historical works of art, particularly those of the Renaissance, were rarely conceived fully formed from the outset. They passed through various preparatory stages — studies, sketches, preparatory cartoons, compositional trials — that capture the unfolding of imagination in real time, and that constitute essential stages for understanding the aesthetic, technical, and cognitive dimensions of artistic creation.

Today, we possess tools that allow us to re-examine and reconstruct these processes. Infrared reflectography, gigapixel digital imaging, and artificial intelligence enable us to access the hidden layers beneath the surface of paintings, compare compositional changes, and visualise the evolution of forms over time. In the case of the *Flagellazione di Cristo* by Michelangelo and Sebastiano del Piombo, such technologies have made it possible to trace how the initial concept evolved through drawings, preparatory studies, and different painted versions, revealing not only artistic choices but

The Great Masters Workflow

Preparatory Drawings

Final Works

The Digital Tools Workflow

Gigapixel

AI animation Tools

XR application

entire systems of collaboration, influence, and revision. However, access to materials and tools is not sufficient in itself. The principal challenge remains: how can this stratified, often non-linear process of artistic research be communicated in a way that is both rigorous and accessible? How can we narrate what is essentially invisible — the untaken path, the thought behind the gesture, the erased lines — and render it visible, tangible, and shareable?

The project addresses this challenge by proposing an integrated workflow that combines historical analysis, digital reconstruction, and narrative interpretation. *The Flagellazione* for the Borgherini Chapel in San Pietro in Montorio, Rome, was executed between 1516 and 1524. Beginning with Michelangelo's compositional sketches, the project follows a sequence of studies: drawings attributed to both Michelangelo and Sebastiano, intermediary cartoons, preparatory drawings revealed through infrared reflectography, and several painted versions, including those at Viterbo and Cingoli. This case encompasses a rare continuity of visual traces within Renaissance artistic production, allowing an unprecedented digital reconstruction of the artistic process.

The project employed a range of AI-based tools to simulate the visual transformation between sketches, studies, and finished works. These included generative adversarial networks (GANs) and text-to-image diffusion models employing Retrieval-Augmented Generation techniques, trained on the curated visual dataset and used to generate interpolated images suggesting how one version of a drawing may have evolved into another. These "simulated sketches" are not presented as historical facts, but rather as research prompts for discussion and comparison. Morphing algorithms were also employed to visualise known transitional stages: from Michelangelo's sketch to the small cartoon, from the cartoon to the preparatory drawing for Viterbo, and finally to the painted execution.

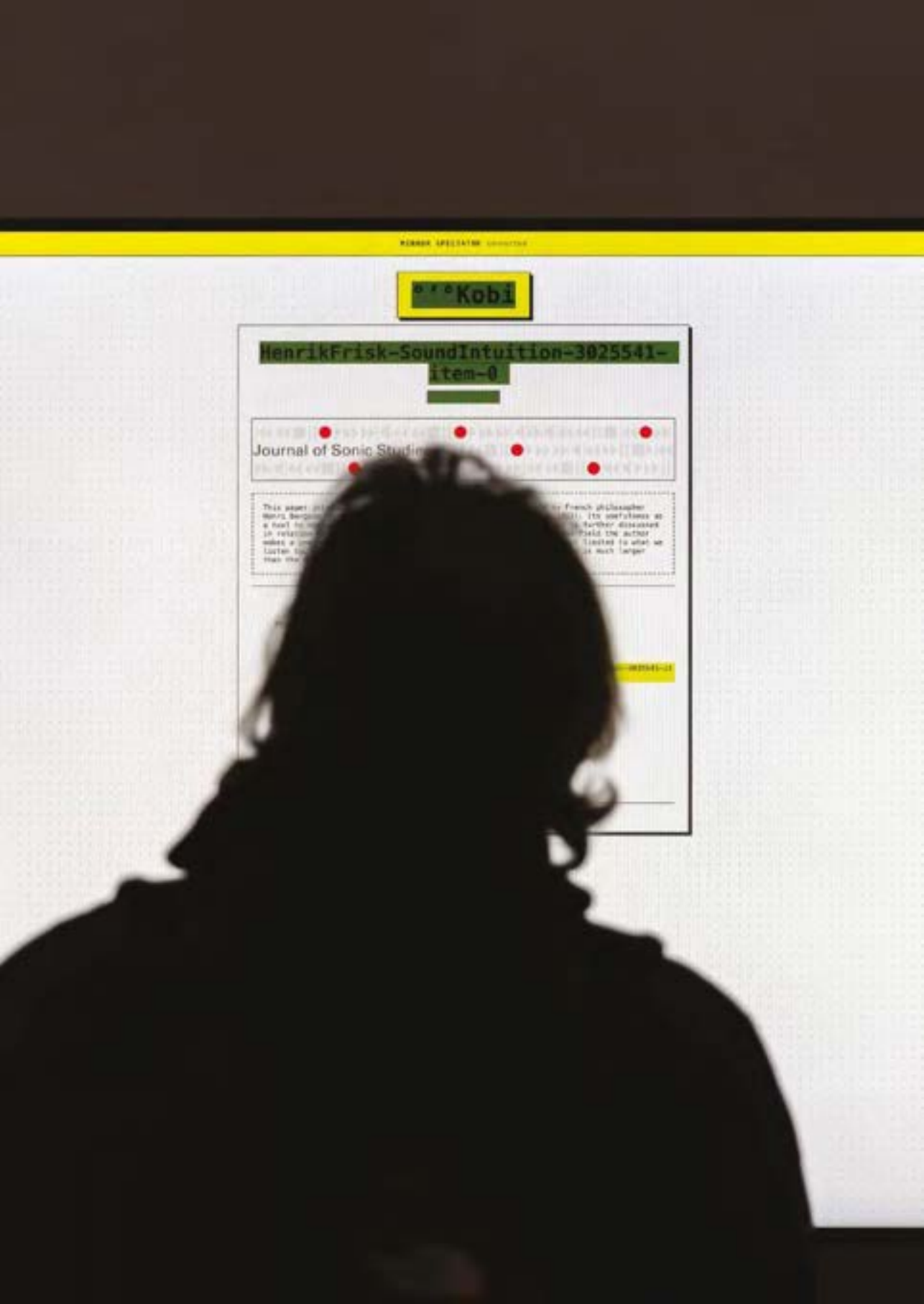
°/°KOBI: AN ARTIFICIAL INTELLIGENCE PLATFORM FOR ARTISTIC RESEARCH

°'°Kobi is one of the most significant innovations of the EAR project: an artificial intelligence platform for artistic research that reached Technology Readiness Level 6 (TRL 6). Conceived as a shared infrastructure for the AFAM system, it integrates technologies such as augmented reality, AI, voice recognition, and eye-tracking to create interactive and immersive experiences. Connected to the Research Catalogue — which hosts thousands of research objects from international contributors, and to other curated knowledge bases — °'°Kobi was designed as a qualified knowledge ecosystem supporting cognitive flexibility, creative divergence, and collaborative learning in educational and research contexts.

The platform introduced the theme of co-agency between humans and artificial intelligence, presenting AI not merely as a tool but as an active subject within artistic processes — a perspective with significant ethical and cultural implications, particularly in a country such as Italy, which has often adopted a cautious approach toward AI. The research adhered to three fundamental principles: complete traceability of original sources at every stage of interaction; the conception of artistic research as a form of capital upon which collective intelligences reflecting European values could be built; and the use of AI tools to support — not replace — human creativity, thereby avoiding the risk of "reverse-centaurs".

PLATFORM ARCHITECTURE: WEB AND MIXED REALITY INTERFACES

At the core of the platform is the idea of transforming artistic research into collective semantic capital, capable of strengthening communities of practice and encouraging new forms of knowledge engagement. The system enables users to navigate curated knowledge spaces while maintaining constant traceability of sources and relationships between materials, fostering associative and non-linear approaches to learning and creativity. In this sense, °'°Kobi contributes to a specifically European perspective on AI in creative processes, grounded in collaboration, transparency, and collective intelligence.


Kobi
HenrikFrisk-SoundIntuition-3025541-item-0
Journal of Sonic Studies

The project led to the development of a web interface, created in collaboration with the digital company NAUTES Srl, which represents one of the most significant technological outputs of the research. The interface allows users to explore different knowledge spaces through interconnected functions for navigation, annotation, semantic exploration, and dialogue with the system.

Alongside the web platform, the project developed a mixed reality interface designed as an immersive and exploratory environment, through which users can interact physically and visually with °'°Kobi's knowledge universe, intensifying the embodied dimension of research. Although conceived as a personal experience, the system was also designed for collective educational contexts through shared visualisation and mirroring functions, and has been tested in real-life classrooms environments in Rome and Milan.

MULTIMODAL RESEARCH: SOUND, IMAGE, DESIGN

A distinctive aspect of the research concerned the development of °'°Kobi's sound analysis framework, which applied perceptual principles inspired by Gestalt theory to the computational organisation of sound and music. This approach expanded the multimodal dimension of the platform and aligned computational analysis with human perceptual processes. The research was presented internationally at the annual conference of the Society for Artistic Research in Porto and at WAC hosted by IRCAM in Paris.

The collaboration with the Dipartimento di Storia "F. Chabod" enabled the extension of the platform from sound to visual analysis, laying the foundations for a fully multimodal system. By integrating computer vision techniques with semantic inference, the project expanded the methodologies of artistic research and strengthened °'°Kobi's ability to connect images, sounds, and textual knowledge within a unified environment.

A further research line, developed with the DESTeC Department of the Università di Pisa, explored the application of °'°Kobi in industrial design, investigating how AI could support design processes, creative problem solving, and human–machine cognitive interaction. These methodologies were tested during the workshop *Double Diamond & AI: Experimental Design*, involving students in Engineering for Industrial Design.

RECENT DEVELOPMENTS AND INTERNATIONAL DISSEMINATION

A major phase of development took place between July and October 2024, with training workshops in Rome and L'Aquila and the release of °/°Kobi 4, introducing a redesigned interface, advanced access management, thematic filters, and new research lines dedicated to art, design, and technical-scientific fields.

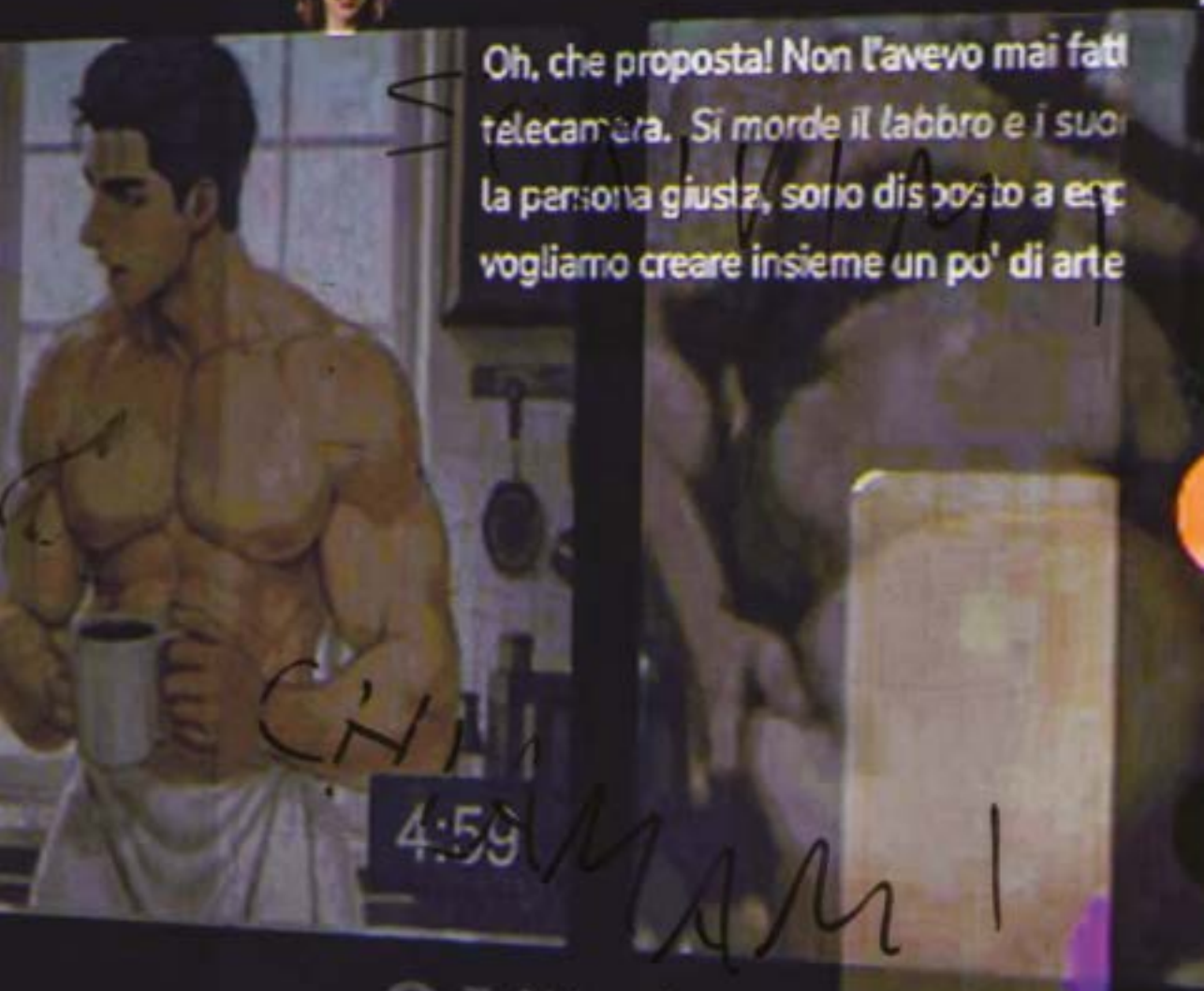
The project was presented at several international conferences and events, including DARE in Rome and CELDA in Zagreb — where a paper developed within WP3 received the Best Paper Award — along with other dissemination initiatives focused on artificial intelligence and creativity. In May 2025, the research was also presented in Porto through the poster *Giving AI Ears*, dedicated to the analysis of Large Language Models and developed collaboratively by researchers from the Accademia di Belle Arti di Roma, the Conservatorio di Musica Statale "Alfredo Casella" - L'Aquila, and the Conservatorio di Musica Statale "Santa Cecilia" di Roma.

°/°Kobi ultimately emerged as a digital platform designed to stimulate creativity and divergent thinking through artificial intelligence, with interfaces for both desktop and augmented reality interaction.

l marito

porno dei carton
Generato dall'in
artificiale | Anim

Marta



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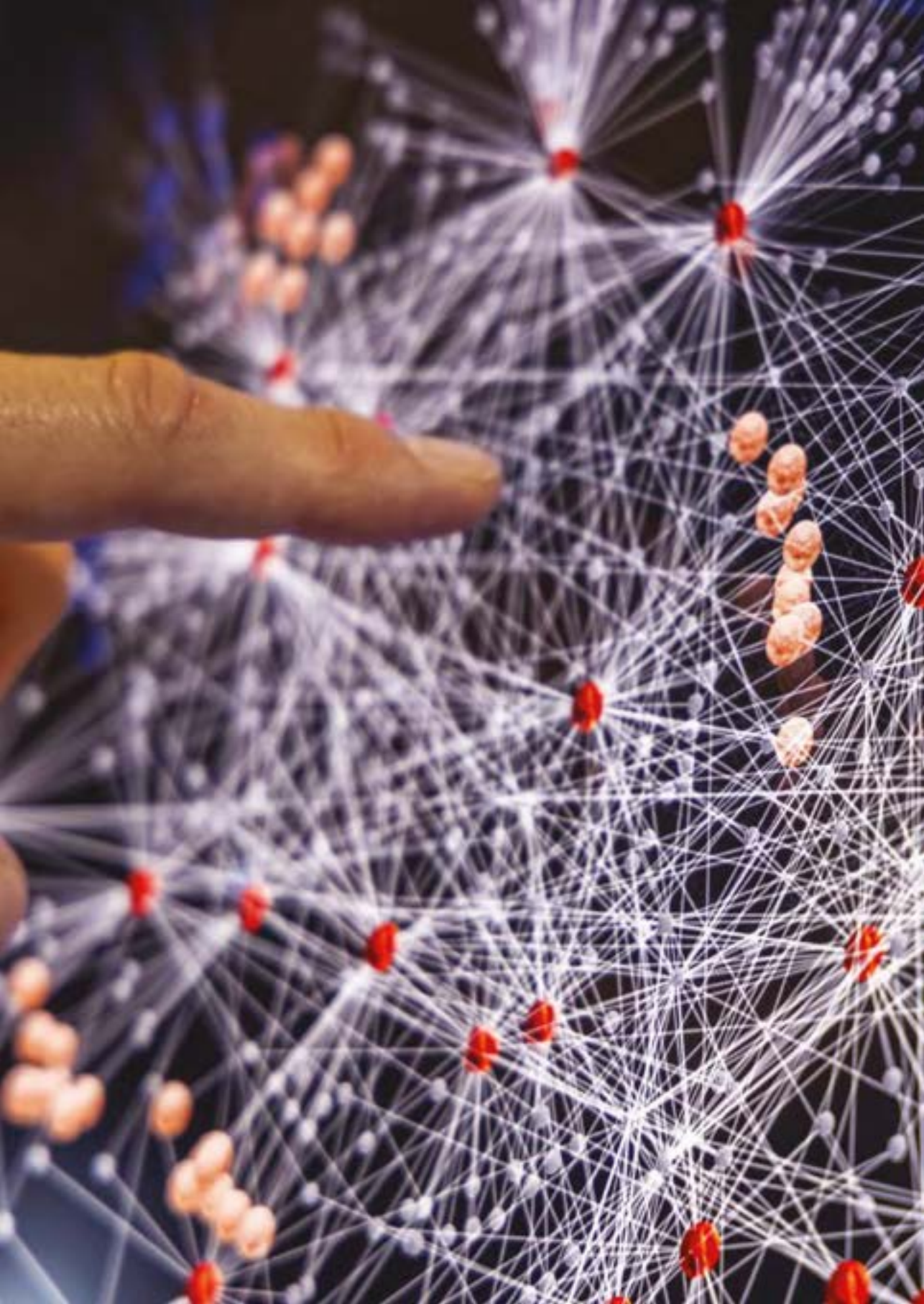
Artistic outcomes

TESSELA

Tessela is a generative multimedia installation developed through a collective dialogue with °'°Kobi, in which sounds, images, and words interact according to non-linear dynamics, producing an ever-changing audiovisual landscape. The project was jointly developed by researchers from the Conservatorio Statale di Musica "Santa Cecilia" di Roma, the Conservatorio Statale "Alfredo Casella" – L'Aquila, and the Accademia di Belle Arti di Roma.

The installation was internationally premiered as part of the *Getting Ahead Together: PACESETTERS SUMMIT* programme, hosted at La Térmica in Málaga in the presence of the Vice-President of the European Commission, Teresa Ribera. *Tessela: Navigating Electroacoustic Tessellations through Human–AI Co-Agency* is also the title of the paper presented at the Orpheus Institute — an international centre for musical research — during a conference dedicated to the role of agentive systems in contemporary music and sound art.



MY DEAR AI, I'M LOST IN THE SUPERMARKET

My Dear AI, I'm Lost in the Supermarket explored the relationship between functionality and human interaction, between automatism and intuition, questioning whether there was still room for authentic and unpredictable subjectivities within increasingly personalised technological systems.

A temporary installation-performance followed the workshop done with students and alumni, was presented during the European Researchers' Night and included in the programme of the Romaeuropa Festival 2025. Combining generative AI, embodied interaction, and extended cognition, the work created a hybrid environment in which organic and artificial intelligences coexisted, observed, and reflected one another, further investigating the dialogue between automation, perception, and human agency.

il mio corpo che non è più mio è un
frammento

ONE, TOO MANY — AM I SCARED BY AI CO-AGENCY?

The interactive installation drew on °'°Kobi in its role as a perceptive AI system and cultural mediator. Visitors' vocal responses fed a semantic map and a reactive sonic cartography in real time, which could then be explored through gestures, generating a collective lexicon and a shared representation of situated knowledge.

SPECIE PROTETTA

The experience invited the audience to interact with °'°Kobi to generate unique *KobiBooks* in real time, integrating human contributions with materials produced by artificial intelligence and incorporating a new copyright certification system. The work reflected on authorship, attention, and new forms of relationship with knowledge.

MIRRORING EAR | RAE – REVELATIONS ACOUSTIC ELECTROACOUSTIC: A CONCERT AT THE CROSSROADS OF AI, SCIENCE, AND ARTISTIC RESEARCH

Among the artistic outcomes of the EAR project, the concert *Mirroring EAR | RAE — Revelations Acoustic Electroacoustic* brought together different working groups in a public programme held in February 2026 at the Sala Accademica of the Conservatorio di Musica Statale "Santa Cecilia" in Rome. The five works performed translated the project's research lines on artificial intelligence, scientific data, and computational listening into the live language of electroacoustic performance, framing the concert hall as a space where research outcomes could be experienced rather than only discussed.

The programme moved across distinct yet converging trajectories. *Ox! Sulla dissoluzione dell'informazione (Studio II)* combined server sounds, downloaded MP3s, a prepared electric bass, and residues of tear gas from recent demonstrations, sitting between an experiment on sound degradation and an inquiry into the fragmentation of truth. *-come(wel-/in-/out-)* turned the pervasive monetization of personal data into an occasion for encounter and dialogue, sonifying publicly available housing-cost data across Rome's fifteen municipalities as both a map of the city and a peculiar intercom. *K-agency* staged a co-agency between performers and °/°Kobi, an AI system designed to listen: through computational listening and the interactive portal KoPi, sound and visuals were rewritten in real time and distributed across the audience's smartphones, decentralising listening into a collective experience. Super *Flumina Babylonis — Un salmo interrotto*, deconstructed the plainchant of Psalm 137 in the speaking-pianist tradition, grafting onto its musical ruins testimonies of the Palestinian people. Finally, *Volta*, for bass drum and feedback, investigated the sub-audible vibrational threshold of sound, where an autonomous acoustic feedback system destabilises the boundary between intention and reaction.

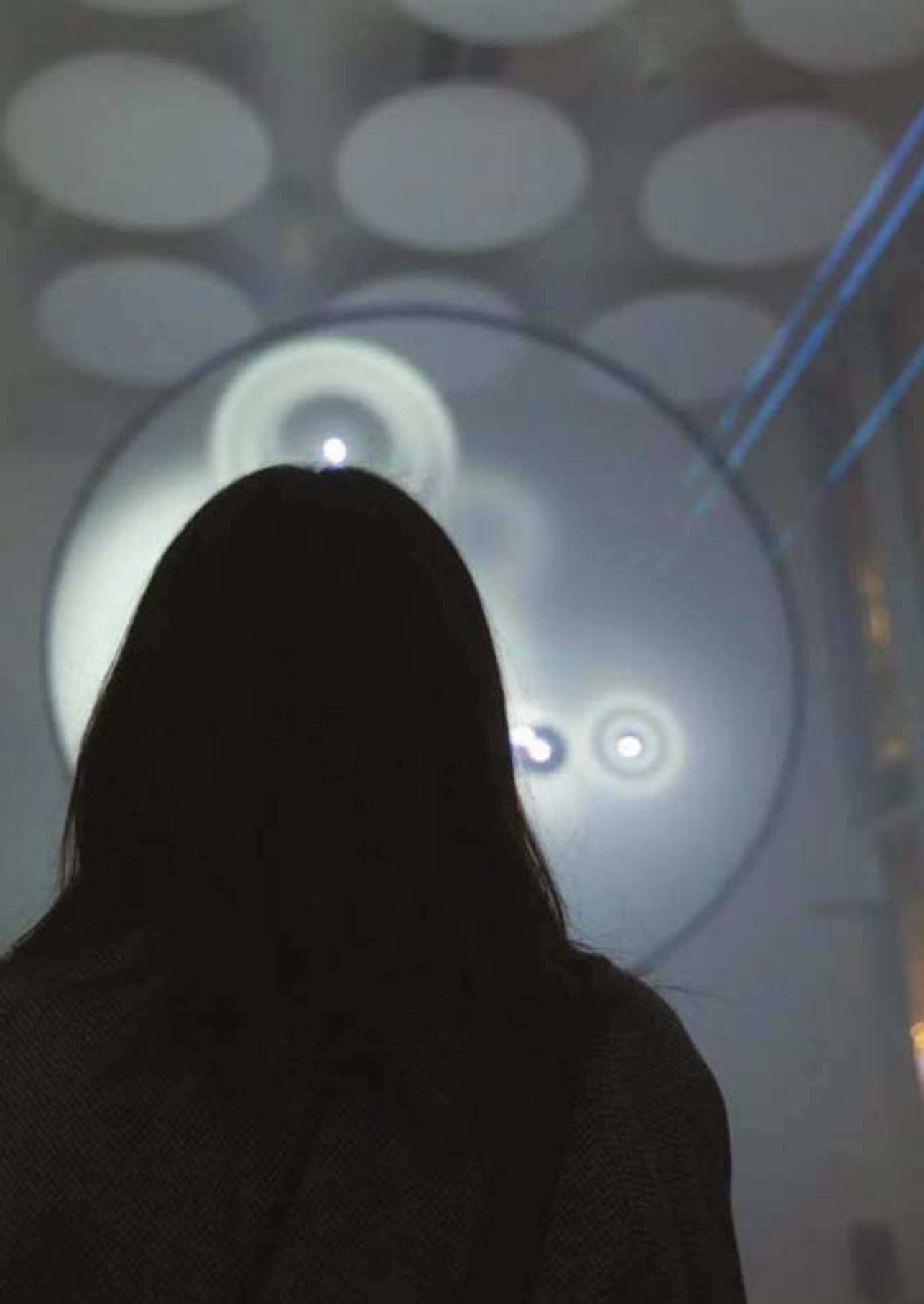
Together, the works framed artistic research as a space where scientific inquiry, data, and AI become compositional materials in their own right.

CLUSTER. SYMPHONY OF DATA. THE HIGGS BOSON THROUGH LIGHT AND SOUND IN AN INTERDISCIPLINARY PROJECT THAT BRINGS TOGETHER ART, TECHNOLOGY, AND SCIENCE WITHIN A SYNERGISTIC SPACE

Cluster. Symphony of Data is a scientific-artistic research project developed as an open laboratory between art and science, culminating in an immersive installation based on data visualization and data sonification. Complex scientific data related to the Higgs boson, generated within the ATLAS experiment at CERN's Large Hadron Collider, were transformed into a visual and sonic experience through the collaboration between researchers, professors, and students from Università Roma Tre, Accademia di Belle Arti di Roma, and INFN.

The project emerged through a long interdisciplinary dialogue aimed at finding new ways of translating scientific information into artistic language, balancing scientific accuracy with visual and sensory interpretation. The final installation combined laser technologies, video projections, and generative sound environments, creating a real-time audiovisual choreography inspired by the structure of the ATLAS experiment itself. Through this process, mathematical and probabilistic data were reinterpreted as forms, movements, and sounds, offering audiences an intuitive and experiential approach to complex scientific phenomena.

At the same time, the project positioned itself within the broader field of artistic research connected to data visualization and data sonification practices, exploring how data can become both analytical material and artistic medium. Public presentations held in March 2026 and May 2026 were conceived not simply as exhibitions, but as opportunities for dialogue and exchange between artists, scientists, professionals, and wider audiences, further extending the project's experimental and collaborative dimension.



National and International Dialogue and Collaboration

One of the main purposes of EAR was to enhance the international visibility of Italian cultural heritage and AFAM institutions by positioning Italian artistic research within the European Research Area (ERA) — Europe's platform for coordinating and promoting research and innovation across its member states. By aligning artistic research with this framework, the project ensures that art and culture are recognised as essential contributors to European innovation, both culturally and economically.

The activities carried out during the project, together with several specific initiatives, provided opportunities to establish new connections and become part of a high-level international network, while also presenting research results within prestigious international scientific contexts. This lays the foundation for greater visibility and competitiveness of Italian institutions globally, benefiting not only students and researchers, but the entire higher artistic education system. By becoming part of the ERA, AFAM institutions will increase their visibility and influence within the European research community, opening up new funding opportunities and strategic partnerships, and ensuring a lasting impact on policy and practice in the years to come.

EAR AT THE EUROPEAN RESEARCHERS' NIGHT 2025

The Accademia di Belle Arti di Roma and the partners of the EAR project joined the 2025 edition of the European Researchers' Night with three days of events dedicated to the intersections between artistic and scientific research. From 24 to 26 September, the Campo Boario venue hosted workshops, performances, multimedia installations, and live presentations showcasing the outcomes of the EAR project, offering visitors the unique opportunity to explore creative processes and artistic experiments developed in collaboration with scientists, AI specialists, restorers, and art historians.

Highlights of the programme included a preview of °'°Kobi 5 — the new augmented reality interface — live performances and participatory installations combining AI, sound, and collective experience, presentations of projects by emerging researchers, and the launch of *PhDHub*, an international platform dedicated to artistic doctorates. The programme also featured initiatives led by the Accademia di Belle Arti di Roma and hosted a series of meetings of researchers partecipating to COST Action CA23158 – Artistic Intelligence.

PHDHUB: A NEW PLATFORM FOR ARTISTIC AND MUSICAL DOCTORATES IN EUROPE

PhDHub is the first platform dedicated to doctorates in the visual, performing, and musical arts across Europe, conceived as both an orientation tool and a critical observatory on the international doctoral landscape. One year after the accreditation of the first doctorates delivered in Italy by AFAM institutions, the platform offers a "compass" for those wishing to undertake a PhD and a resource for advancing the debate on doctoral models and the future of artistic and musical research.

As of 20 April 2026, the platform documents 4,239 doctoral programmes activated by institutions across the European area. The census was carried out through a survey of publicly available information online, using a dedicated template that records countries and institutions, research areas, duration, public or private status, type of funding (where available), final output, and admission requirements, along with contact details, reference websites, and the languages of instruction. The platform is conceived as a work in progress, since institutional offerings may vary from year to year.

Doctoral programmes are grouped into disciplinary clusters covering the full spectrum of the arts — from Fine Arts to Performing Arts, from Multimedia Arts and Film Studies to Design, from History and Theory of Art and Cultural Heritage to curatorial studies, alongside the many declinations of musical research (performance, composition, musicology, ethnomusicology, music and media). The category "Other fields" was introduced to account for programmes that cannot be ascribed to a single thematic area, signalling the growing hybridisation between artistic disciplines and other fields of

knowledge such as pedagogy, psychology, cultural and media studies, architecture, philosophy, and engineering.

Beyond mapping disciplinary scope and geographical distribution, *PhDHub* compares the different institutional architectures of doctoral education in the arts across Europe: centralised annual calls in Mediterranean and Central-Eastern Europe; job vacancy systems in Northern Europe; graduate schools with multiple application windows in the Anglo-Saxon world; candidacies based on external funding; and part-time pathways for working candidates. In this sense, *PhDHub* is not only a repertoire of opportunities but a comparative observatory on how Europe currently conceives research in the arts — a tool that renders model differences transparent between countries, highlights both delays and advanced experimentation, and supports informed participation in the debate on the academic legitimation of artistic research.

°/°KOBI AND THE RESEARCH CATALOGUE: NAVIGATING RELATIONAL DIMENSIONS OF ARTISTIC RESEARCH

The collaboration between the EAR project and the Research Catalogue developed as an international dialogue aimed at expanding the ways artistic research can be shared, connected, and accessed across institutions, disciplines, and national contexts. By bringing together an Italian research initiative and a platform that already hosts a wide international community of artist-researchers, the partnership opened a concrete operational space in which cross-border exchange could move from a declared principle to a working practice.

Within this framework, °/°Kobi operates as a semantic interface that allows users to traverse the Research Catalogue corpus through relational rather than linear pathways. The integration is realised through °/°Kobi's capacity to ingest and process Research Catalogue expositions as part of its knowledge graph architecture: expositions are parsed into interconnected units — paragraphs, media elements, identified concepts — enabling °/°Kobi to surface relations across otherwise discrete research projects produced in different countries and institutional cultures. Crucially, this does not replace the authored exposition but augments it: bibliographic attribution and links to the original expositions remain fully traceable, preserving each researcher's authorship while making their work newly visible within an international relational field.

It is precisely this combination — preserved authorship and semantic traversal — that gives the integration its cooperative potential. Research projects developed in distinct national, disciplinary, and methodological contexts can be brought into productive proximity without being flattened into a homogeneous corpus. Conceptual connections, shared themes, and unexpected interpretative pathways emerge across practices that would otherwise remain isolated, allowing international cooperation to take shape not only through institutional agreements but through the everyday navigation of a shared body of artistic knowledge. Within a Living Lab methodology, the system has been tested in intensive workshops with Doctoral Students in Milan, Rome and at the ia2DS Research Center in Porto.


Routledge
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THE CONFERENCE ON ARTISTIC RESEARCH WITH THE UNIVERSITY OF THE ARTS OF LISBON

At the launch of the project, on October 2024, EAR organised the first international conference *Enacting Artistic Research: a Methodological Mindset*, in dialogue with the Emerging Project of the University of the Arts of Lisbon on the theme of artistic research, central to both projects. The Accademia di Belle Arti di Roma hosted researchers, students, and professors from the Universities of the Arts of Lisbon and Porto, the Department of Art and Communication Studies of the University of Aveiro, the Department of Theatre Studies of the University of Évora, as well as partners of the EAR project from Florence, Milan, and Università degli Studi Roma Tre. The conference addressed new methodological approaches capable of enhancing creativity without neglecting scientific rigour.

INTERNATIONAL WORKSHOPS IN ZAGREB AND BUDAPEST: SHARING DIAGNOSTIC APPROACHES TO CREATIVE PROCESSES IN EUROPEAN UNIVERSITY ART COLLECTIONS

A series of national and international initiatives was activated, dedicated to creative processes and investigative practices on artistic heritage. The programme moved between the Academies of Fine Arts of Rome, Florence, and Brera, alongside workshops and two Travel Labs developed with the Universities of Fine Arts of Zagreb and Budapest.

The first event took place in April 2025 at the Accademia di Belle Arti di Firenze, with the workshop *Revelant se artes ad invicem*, hosted at the ancient Spedale di San Matteo where the collections are housed. On this occasion, the Academy presented the Multimedia Archive (AMABAFI), developed with the XR-Lab, together with an augmented reality visualisation technique applied to Michelangelo and Pontormo's *Venere e Cupido* and other projects related to the Gallerie dell'Accademia di Firenze, with which the Accademia di Belle Arti di Roma has established a specific framework agreement.

The Zagreb Travel Lab followed in May 2025, in collaboration with the local Academy of Fine Arts, the Croatian Conservation Institute, and the Strossmayer Gallery of Old Masters. Activities focused on restoration laboratories and on diagnostic work in the gallery's storage facilities, where an infrared camera acquired within the project was used on a group of fifteenth- to seventeenth-century paintings under the supervision of Ljerka Dulibić. The analyses contributed concretely to the knowledge of the collection: new findings emerged regarding a painting by Beato Angelico, which revealed an underdrawing different from the visible surface. The Travel Lab closed with a conference and a roundtable bringing together students, lecturers, and researchers from both institutions.

In Rome, the workshop programme combined theoretical sessions with field visits and laboratory work, dedicating particular attention to the frescoes belonging to the Accademia di Belle Arti di Roma and to the application of advanced diagnostic and forensic methodologies to cultural heritage research.

In October 2025, the project continued in Budapest through a Travel Lab organised with the local University of Fine Arts and hosted by the Szépművészeti Múzeum, exploring the integration of diagnostic technologies, archival research, and digital tools in the analysis of artworks and creative processes. The cycle concluded later that month at the Accademia di Belle Arti di Brera, with collaborative activities focused on the institution's heritage and on non-invasive diagnostic investigations applied to selected works from the collection.

INTERNATIONAL CONFERENCE AT THE ACCADEMIA DI BELLE ARTI DI ROMA WITH THE PRADO, THE LOUVRE, THE KUNSTHISTORISCHES MUSEUM, THE METROPOLITAN MUSEUM OF ART, AND THE NATIONAL GALLERY

The international conference *The Genesis of the Artwork through Innovative and Experimental Processes*, hosted by the Accademia di Belle Arti di Roma in February 2026, represented one of the central milestones of the project. The initiative brought together internationally renowned scholars, researchers, and curators actively engaged in the study and management of the collections of the world's most important museums, including Carmen Bambach (Metropolitan Museum of Art), Ana González Mozo (Museo del Prado), Vincent Delieuvin (Louvre Museum), Sylvia Ferino-Pagden (formerly Kunsthistorisches Museum), and Tom Henry (National Gallery, London).

The meeting addressed, for the first time within the Italian AFAM system, the analysis of creative processes in modern art as a form of research, through the integration of non-invasive diagnostics, technical art history, and genetic criticism. Within this framework, the genesis of the artwork was interpreted as a field of convergence between art history, science, and contemporary artistic practices. Through exemplary case studies, the conference offered an understanding of the artwork as the outcome of a continuously evolving laboratory, shaped by experimentation, reconsideration, and stratification. The proceedings will be published in a dedicated volume, intended both as documentation of the event and as a reference tool for future studies on creative processes and methodologies for the analysis of artworks.

A GROWING NETWORK OF NATIONAL AND INTERNATIONAL PARTNERSHIPS

One of the central objectives of the EAR project was to use artistic research as a strategic lever for building and strengthening collaborations between scientific, cultural, and artistic institutions. Within this framework, several agreements and partnerships were established, contributing to the expansion of a national and international network dedicated to artistic research and innovation.

Among the most significant collaborations was the one established with CHNet – Cultural Heritage Network, the network of the Istituto Nazionale di Fisica Nucleare (INFN), which brings together laboratories specialised in analytical techniques for the study and diagnosis of cultural heritage materials. Thanks to the synergistic activities developed with the INFN of Università degli Studi Roma Tre, the Accademia di Belle Arti di Roma became the only Fine Arts Academy to join CHNet, opening new perspectives for research and innovation in the field of artistic research through diagnostic methodologies. The collaboration also strengthened connections with doctoral programmes related to cultural heritage and artistic research.

The project further consolidated dialogue within the AFAM system through collaborations with the Dipartimento di Studi Storici "F. Chabod" dell'Università degli Studi di Milano, the Conservatorio "Cesare Pollini" di Padova, and the Conservatorio "Orazio Vecchi – Antonio Tonelli" di Modena. Through the SaMPL electronic music centre, the Conservatorio di Padova contributed research materials and documentation to the °'°Kobi platform, reinforcing its role as a collaborative infrastructure for collective intelligence and knowledge sharing among AFAM institutions.

The Accademia di Belle Arti di Roma and the *Journal for Artistic Research* (JAR) also signed a Memorandum of Understanding to establish a collaboration in the field of artistic research. The agreement aimed to support JAR's cataloguing functions and enhance accessibility by integrating artificial intelligence into the journal's editorial processes. In May 2025, the Accademia di Belle Arti di Roma also signed a memorandum of understanding with Re:Humanism to explore new intersections between artificial intelligence, artistic research, and systems of collective intelligence mediated by Large Language Models (LLMs).

The project also strengthened the presence of the research group within the European Research Area (ERA), establishing connections with significant international networks in the field of artistic research. In particular, °'°Kobi was presented at the first general meeting of COST Action 23158 – *Artistic Intelligence* in Porto and contributed to collaborative activities linked to the European Researchers' Night. The project also developed a structured collaboration with SAR – Society for Artistic Research, especially through the Research Catalogue, the largest European infrastructure dedicated to artistic research, involving over 30,000 users and 50 partner institutions.

Alongside these activities, the project continued the development of the *PhDHub* platform, dedicated to the mapping of European artistic and musical doctoral programmes, expanding its documentation and cataloguing activities across several European countries.

DISSEMINATION


Tallin
Antwerp
Ghent
Prague
Stuttgart
Paris
Budapest
Udine
Zagreb
Vicenza
Milan
Florence
Ancona
L'Aquila
Pisa
Frascati
Rome
Naples
Otranto
Porto
Malaga
Crete

WIDESPREAD DISSEMINATION OF EVENTS AND PARTICIPATIONS

LEGENDA

International Conference

International Workshop

Conference

Exhibition

Symposium

SCIENTIFIC PAPERS

(2024)

1. A. Giretti, D. Dilan, M. Lemma, M. Vaccarini, M. Zambelli, A. Guidi, F. Ripa di Meana, *Knowledge Engagement in Art and Design Education: About the Role of AI in Creativity Education, in, P. Isaias, D.G. Sampson, D. Ifenthaler, (eds) Artificial Intelligence for Supporting Human Cognition and Exploratory Learning in the Digital Age*, Springer Verlag (https://link.springer.com/chapter/10.1007/978-3-031-66462-5_1 https://doi.org/10.1007/978-3-031-66462-5_1). Print ISBN 978-3-031-66461-8 / Online ISBN 978-3-031-66462-5.

2. F. Ripa di Meana, M. Zambelli, A. Giretti, M. Vaccarini, A. Guidi *°'°KOBI: A Knowledge Ecosystem for Research and Education, in Maria Chiara Liguori e Antonella Guidazzoli (eds.), AI, Cultural Heritage, and Art. Between Research and Creativity. Workshop Proceedings (February 9-10, 2024)*, pp. 69–84, Cineca, Bologna 2024 https://hpc-forge.cineca.it/files/visit_Dissemination/public/Workshop_AIBCA_3/10.1388IIIWORKSHOPAIBCA.pdf.

(2025)

3. V. Di Geronimo, A. Guidi, *Latent Spaces in Artistic Practice: A Continuous Paradigm Before and After AI*, in "Forum +", vol. 32 (2025), n. 2, pp. 26-35 (https://doi.org/10.1484/j.forum.5.152171).

4. P. Clini, R. Quattrini, M. D'Alessio, P. Pieruccini, *From Poetry to Geometry: A Procedural Ai-Boosted Approach to Shape Grammars, in K. Williams, C. Monteleone (eds.), Nexus 2025: Relationships between Architecture and Mathematic*, pp. 127-134, Kim William Books, Torino 2025 (https://hdl.handle.net/11566/345699) (https://iris.univpm.it/handle/11566/345699).

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6. C. Barbieri, P. Clini, R. Quattrini, P. Pieruccini, M. D'Alessio, *Creative Processes of the Visual Arts and Generative AI. Correspondences between Michelangelo and Sebastiano Del Piombo in the Flagellation of Christ Ideation*, in Proceeding of Digital Heritage 2025, The Eurographics Association, Siena 2025 (https://doi.org/10.2312/dh.20253031).

7. C. Barbieri, N. Zappalà, G. Iorio, V. Graziani, L. Tortora, *Perin del Vaga, His Workshop and Patterns of Fresco Painting in the Farnese Tower cycle through Multiple Non-Invasive Analyses*, in Proceeding of Digital Heritage 2025, The Eurographics Association, Siena 2025 (https://doi.org/10.2312/dh.20253362) (https://diglib.eg.org/server/api/core/bitstreams/bda93f81-f134-4f13-acd9-0a409a500cfa/content).

8. A. Guidi, V. Di Geronimo, A. Giretti, F. Ripa di Meana, *Enhancing Artistic Education Through Artificial Intelligence: Tracking Creative Behavior in Higher Arts Education*, in D. G. Sampson, P. Isaías, D. Ifenthaler, Teaching and Learning in the Generative Artificial Intelligence Age, Springer, Cham 2025 (https://files.eric.ed.gov/fulltext/ED677846.pdf).

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(2026)

12. C. Barbieri, C. Seccaroni (a cura di) *Il non finito: fra poetica e tecnica esecutiva*, Catalogo della mostra (Roma, Musei Capitolini, Pinacoteca, 15 gennaio–14 giugno 2026), Artemide, Roma 2026 (ISBN 9788875755065).

13. D. Frascarelli, Floriana Boni (a cura di), *Purché tiri al favoloso. Giovan Battista Marino tra mito, metamorfosi e meraviglia*, Catalogo della mostra (Roma, Accademia di Belle Arti, 18 febbraio–7 marzo 2026), Artemide, Roma 2026 (ISBN 9788875755102).

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18. A. Guidi, V. Di Geronimo, A. Giretti, F. Ripa di Meana, *Evaluating Coherence–Novelty Tensions in Artistic Research – A case study of stimulus-bounded creativity in P. Isaias, D.G: Sampson, D. Ifenthaler (eds), Artificial Intelligence and Transformative Pedagogies in the Digital Age*, Springer, Book series: Cognition and Exploratory Learning in the Digital, Cham (in press).

19. F. Ripa di Meana, A. Guidi., A. Giretti, M. Vaccarini, M., Zambelli, D. Durmus, *Enhancing Artistic Education with Ai: The Hamlet Workshop*, awarded as Best Paper alla Conferenza CELDA 2024 (https://www.iadisportal.org/celda-2024-proceedings / https://files.eric.ed.gov/fulltext/ED665402.pdf).

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Student
Involvement

Although the project was primarily research-based, particular attention was devoted to student involvement throughout all phases of its development. Students took part in workshops connected to the different project activities and were progressively engaged as cultural mediators, receiving specific training to support and accompany visitors during public events and exhibition activities.

PHD CANDIDATES AT THE HEART OF THE PROJECT

A central role was played by the PhD candidates, whose research formed the core of several of the project's outputs. Their academic investigations were transformed into tangible and interactive prototypes capable of translating complex research into accessible experiences for a wider audience. Among these were the exhibition *Purché tiri al favoloso*. Giovan Battista Marino tra mito, metamorfosi e meraviglia, the tangible reconstruction of the *Pala Gozzi*, and the videogame application *Hohenstaufen: The Game*.

Doctoral students also took part in the implementation of the projects developed by the Accademia di Belle Arti di Firenze: the *Multimedia Archive of the Academy (AMABAFI)* and *The Chapel of Giovanni da San Giovanni in Virtual Reality*.

A further dimension of the EAR project's engagement with students and early-career researchers concerned the construction of tools capable of supporting their orientation within the European landscape of doctoral education in the arts. The project's commitment to involving the next generation of researchers extended beyond workshops and experimental practices to include the development of infrastructures that could give students concrete instruments to navigate, compare, and critically assess the doctoral pathways available to them across Europe.

Within this framework, the platform *PhDHub* was designed first and foremost as a resource for students, artists, and early-career researchers approaching doctoral education in the arts. By making explicit the differences in admission models, funding structures, and institutional architectures across European countries, the platform provides prospective candidates with a transparent basis on which to orient their choices and design their own doctoral pathways. The comparative dimension of *PhDHub* also enables students to situate their individual projects within a broader European landscape, encouraging informed dialogue with supervisors, institutions, and peer communities, and fostering an active role in the ongoing debate on artistic research and its full academic legitimation.


IL NON FINITO

CULTURAL MEDIATION

In February 2026, during the EAR event, students actively mediated the relationship between the installations and the public, guiding visitors through the exhibition path in an interactive and participatory way. They introduced the different features of each station, encouraged direct engagement with the installations, and supported visitors in interacting with the technologies and artificial intelligence systems integrated into the exhibition experience. In particular, some of the mediators involved in the exhibition *Purché tiri al favoloso. Giovan Battista Marino tra mito, metamorfosi e meraviglia* later continued the mediation activities at the L'Aquila edition of the exhibition, on the occasion of the events organised for L'Aquila European Capital of Culture.


FAR
ENACTING
ARTISTIC
RESEARCH

Also within the exhibition *Il non finito fra poetica e tecnica esecutiva*, inaugurated on 15 January 2026 at the Pinacoteca Capitolina of the Musei Capitolini, cultural mediation was developed as an integral part of the public engagement programme, with the aim of creating an active dialogue between visitors, artistic practices, and research methodologies.

Cultural mediation was conceived in the form of workshops involving groups of students from the Accademia di Belle Arti di Roma. The programme performs an important role in engaging the public with themes relating to artistic techniques and to the legibility of the creative process as revealed through unfinished paintings.

Throughout the exhibition, students of the Accademia di Belle Arti — young artists themselves — will be present in the exhibition rooms as museum mediators, accompanying visitors for short, scheduled sessions (see calendar) and actively involving them in the reading of the selected works: an innovative method to offer a different perspective on art and its protagonists, and to stimulate a lively dialogue on executional techniques, diagnostics, and artistic creation.

In addition, to allow museum visitors to engage even more closely with the "making" of art, on selected afternoons a brief visit to the exhibition Il non finito will be followed by an engaging live workshop, *Come nasce un dipinto?*, in which the public can witness the birth of a painting in real time — from drawing to the final layer of colour — produced by young artists. A unique opportunity to see well-known and lesser-known masterpieces of the Pinacoteca Capitolina from a different perspective, and to retrace together the genesis of artistic creation.

WORKSHOPS

The exhibition itself is in fact the outcome of a project that began with a workshop carried out with students. In June 2025, a workshop was held in the rooms of the Pinacoteca Capitolina during a campaign of diagnostic investigations conducted by Emmebi Diagnostica Artistica. The initiative involved the Photography and Video Department of the Accademia di Belle Arti di Roma, bringing students into direct contact with the artworks and with the various professional figures engaged in the analytical processes. From the outset, the work was strongly operational in nature. The students carried out photographic campaigns on the artworks, alternating overall shots with closer views selected according to the needs of the investigation.

Alongside visible-light photography, the students followed the stages of infrared diagnostics, observing both acquisition procedures and interpretative possibilities. Infrared imaging made it possible to reveal elements not visible on the surface, such as preparatory drawings or modifications introduced during the creative process. Once the workshop had concluded, the collected material was selected in relation to the exhibition project.

For the students, the experience had a concrete outcome. The work produced did not remain confined to a didactic exercise but flowed into a real project, with immediate feedback both in terms of research and communication. At the same time, the workshop demonstrated how photography, when embedded within a diagnostic context, can function as an analytical instrument as well as a documentary one, capable of linking direct observation with the interpretation of data.

A central dimension of the EAR project concerned the active involvement of students and early-career researchers as protagonists of the experimentation with °'°Kobi and the Research Catalogue. Rather than being treated as end-users of a finished technology, doctoral candidates were positioned as co-researchers, invited to test, challenge, and shape the integration between the two systems within their own research practices. This choice reflected one of the project's foundational principles: that artistic research infrastructures should be developed with the communities that will inhabit them, and that international cooperation in artistic research begins, concretely, with the formative experiences of the next generation of researchers.

Addressed primarily to doctoral candidates and early-career researchers, a series of workshops was conducted across four third-cycle education institutions: the Accademia di Belle Arti di Brera, the Accademia di Belle Arti di Roma, the Conservatorio di Padova, and the Faculdade de Belas Artes da Universidade do Porto. The workshops were conceived as experimental environments in which individual lines of inquiry could be articulated and productively entangled with those of others. The methodological design combined phases of individual exploration — mediated by °'°Kobi's semantic retrieval and associative navigation — with collective moments of exchange, discussion, and reflection structured around shared Research Catalogue expositions.

Another workshop, *My Dear AI, I'm Lost in the Supermarket*, was conceived as a "slow hackathon" involving students and alumni from the project's partner institutions, focused on the exploration of artificial intelligence within artistic practice. The workshop was led and facilitated by the artists Mara Oscar Cassiani and Guido Segni, who guided the working groups in the development of ideas and experimental creative projects. The activity was included in the programme of the Romaeuropa Festival 2025 and concluded on 26 September during the European Researchers' Night, with a public presentation of the experiments developed or still in progress, offering an opportunity for exchange between artistic research and public engagement.

Within the framework of the *°'°Kobi Living Lab* project, the °'°Kobi system was extensively and systematically tested, involving more than 300 students from both master's and doctoral programmes. The activity enabled the system to be deployed in real educational settings, integrating it into teaching and research practices focused on the use of artificial intelligence in artistic processes.

Introductory workshops were organised at the Conservatorio di Musica Statale "Alfredo Casella"- L'Aquila, the Conservatorio di Musica Statale "Santa Cecilia" in Rome, and the Accademia di Belle Arti di Brera, with the aim of familiarising students with the logic and potential of the system. In parallel, additional workshops addressed to doctoral researchers involved the Accademia di Belle Arti di Brera, the Accademia di Belle Arti di Roma, the i2ADS Research Centre at the University of Porto, the Università di Pisa (DESTeC Department), and the Conservatorio "Cesare Pollini" in Padua, establishing an international network of experimentation and research.

The °'°Kobi system was also structurally integrated into specific courses, including *Directing* at the Accademia di Belle Arti di Roma (Master's programme in Multimedia Set Design and New Technologies of Art) and *Cybernetics and Information* Theory at the Accademia di Belle Arti di Brera (BA programme in Net Art), where it was used as a pedagogical tool for exploring AI-assisted creative processes.

The production of the video for the exhibition *Purché tiri al favoloso. Giovan Battista Marino tra mito, metamorfosi e meraviglia* also provided an opportunity for students from several study programmes of the Accademia di Belle Arti di Roma to practise and experiment with the technologies involved, while in the case of *Cluster*, students were directly engaged in the realisation of the installation itself.

More broadly, doctoral candidates in particular — but also master's students — were involved in various *seminars* on themes addressed by the project, for instance during a meeting held at the INFN in June 2025, where they had the opportunity to engage with students from Università degli Studi Roma Tre on the methodologies of scientific and artistic research.

The involvement of students proved fundamental to the project, as it transformed research activities into lived, situated experiences rather than purely theoretical outputs. Their participation enabled a continuous feedback loop between experimentation, teaching, and technological development, ensuring that tools such as °'°Kobi were tested within real creative and educational contexts. This active engagement fostered a deeper understanding of how artificial intelligence can be meaningfully integrated into artistic practice — not as an external instrument, but as a co-constructive element within the process.

At the same time, students were able to assume an active role within research environments, contributing to the translation of complex methodologies into accessible and participatory formats. This helped to bridge the gap between advanced research and public dissemination, particularly in exhibition and workshop settings. Moreover, their involvement supported the development of transversal skills — including critical thinking, collaboration, and technological literacy — all of which are essential in contemporary artistic research.

Ultimately, the presence of students across all phases of the project reinforced its educational and experimental dimension, positioning learning as an integral part of research production rather than a separate outcome.

EAR Week

From February 16 to 21, Rome was transformed into a widespread hub of artistic research dedicated to the public and students, crossing places, languages, and disciplines to make the process and results of EAR – Enacting Artistic Research visible.

Not a single event, but rather an urban geography of research: conferences, exhibitions, installations, and guided experiences took place along a path developed between Accademia di Belle Arti di Roma, Ara Pacis' Auditorium, Conservatorio di Musica Statale "Santa Cecilia", and other cultural spaces throughout the city, forming a true constellation of places dedicated to research.

The public and institutional heart of this initiative was the Ara Pacis' Auditorium during the days of February 18 and 19, 2026, dedicated to the presentation of the EAR project. Alongside the conference program, the EAR Week offered a rich schedule of exhibitions and installations open to the public.


ISTITVTO
DI BELLE ARTI


EVENT HIGHLIGHTS IN NUMBERS
1,490
Total Participants
453 in person | 444 online | 593 exhibition-only visitors
Timeline: 16 → 21 February
In Person
453
Online
444
Exhibition
593

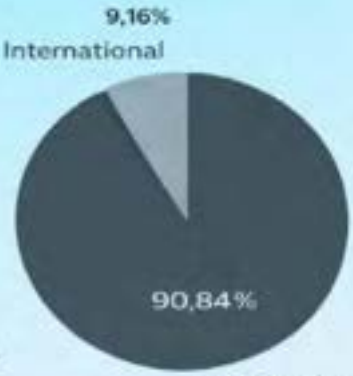
EVENT HIGHLIGHTS **IN NUMBERS**

Total Participants

- 1,490 total participants
- 453 in person | 444 online | 593 exhibition-only visitors
- Timeline: 16 → 21 February

INTERNATIONAL REACH

130+ International Speakers



1 in **10,9** international (9,16%)

Italy **90,84%**

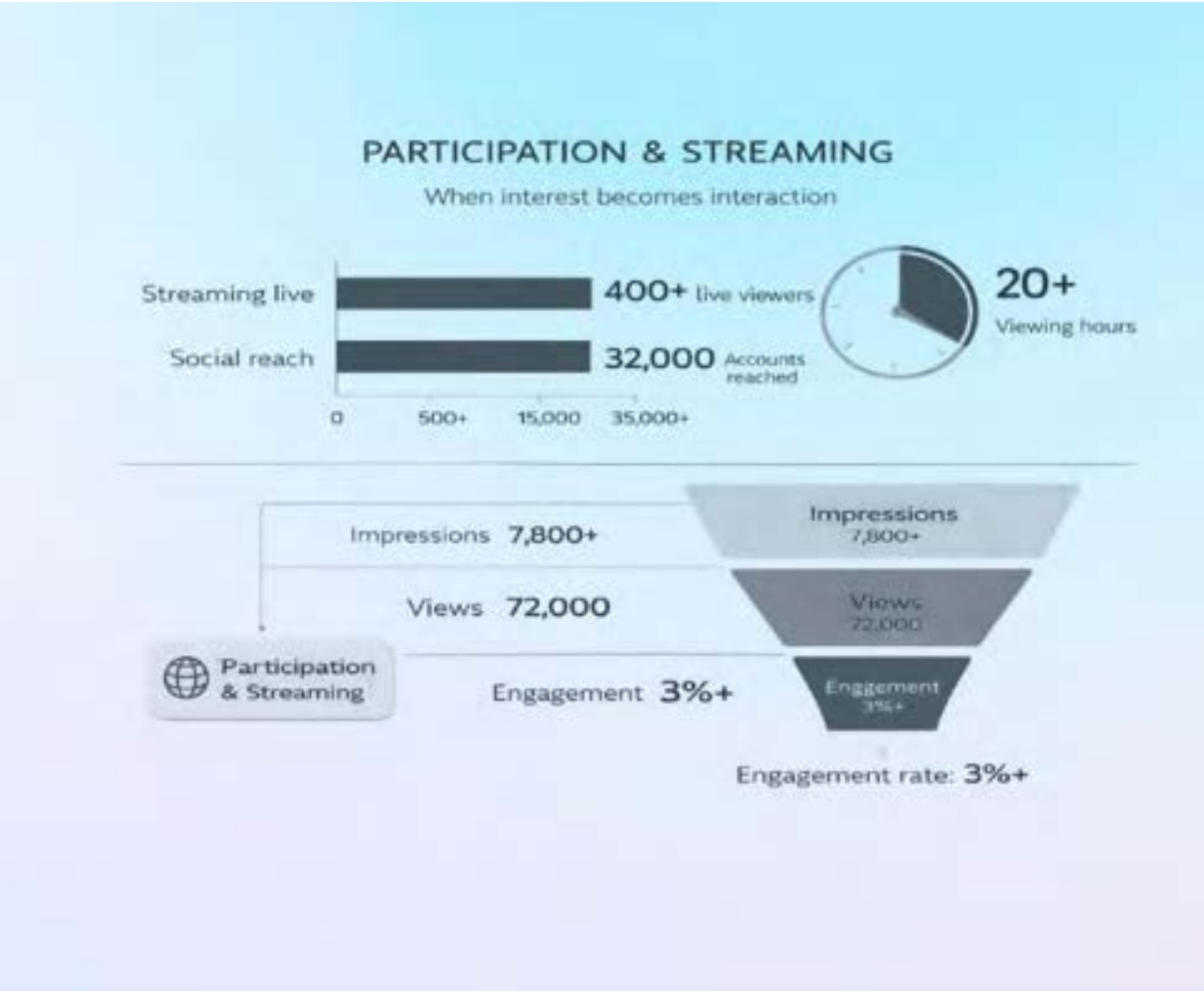
Speakers from institutions such as:

- Metropolitan Museum of Art
- Kunsthistorisches Museum
- Louvre Museum
- ELIA
- SAR
- EqArts

International Speakers

INTERNATIONAL **REACH**

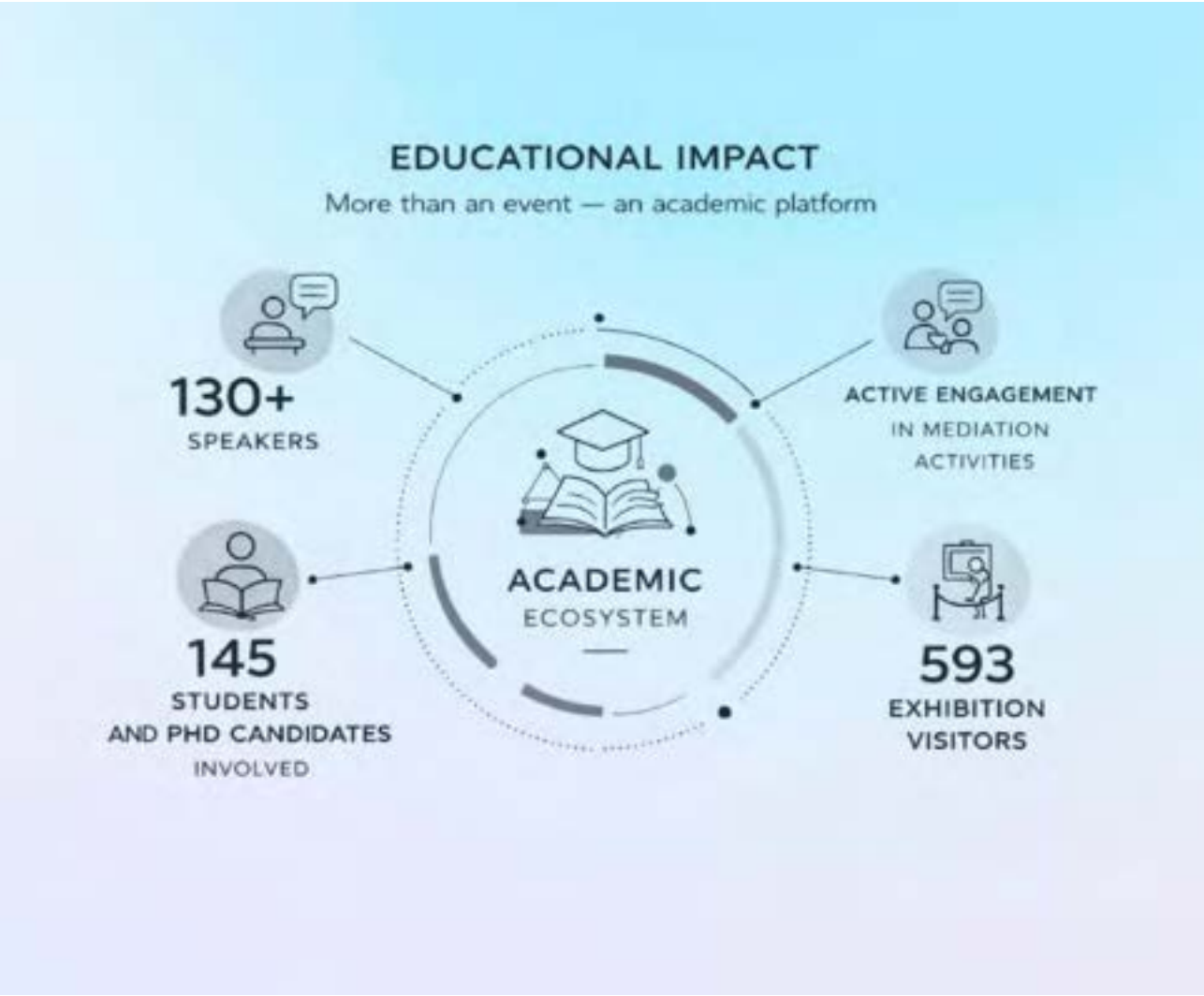
- 130+ speakers
- 1 in 10.9 international (9.16%)
- Speakers from institutions such as:
  - Metropolitan Museum of Art
  - Kunsthistorisches Museum
  - Louvre Museum
  - ELIA
  - SAR
  - EqArts


PARTICIPATION & STREAMING
When interest becomes interaction
Streaming live
400+ live viewers
Social reach
32,000 Accounts reached
0
500+
15,000
35,000+
20+
Viewing hours
Impressions 7,800+
Views 72,000
Participation & Streaming
Engagement 3%+
Impressions
7,800+
Views
72,000
Engagement
3%+
Engagement rate: 3%+

PARTICIPATION & **STREAMING**

When interest becomes interaction

- 20+ total streaming hours
- 400+ live viewers
- 7,800+ impressions
- 72,000 social media views
- 32,000 accounts reached
- Engagement rate: 3%+


EDUCATIONAL IMPACT
More than an event — an academic platform
130+
SPEAKERS
ACTIVE ENGAGEMENT
IN MEDIATION
ACTIVITIES
ACADEMIC
ECOSYSTEM
145
STUDENTS
AND PHD CANDIDATES
INVOLVED
593
EXHIBITION
VISITORS

EDUCATIONAL **IMPACT**

More than an event — an academic platform

- 145 students and PhD candidates involved
- Active engagement in mediation activities
- 593 exhibition visitors
- 130+ speakers


AN EXPERIENCE RATED 4.4 OUT OF 5
4.4
★★★★★
Average ratings
Objectives achieved
4.39
Art & science effectively connected
4.39
Clear communication by panels and mediators
4.29
Exhibition design enhanced the experience
4.5

PERCEIVED **QUALITY**

An experience rated 4.4 out of 5

Average ratings

- Objectives achieved: 4.39
- Art & science effectively connected: 4.39
- Clear communication by panels and mediators: 4.29
- Exhibition design enhanced the experience: 4.5


MEDIA IMPACT
Beyond academia
150+
MEDIA
PUBLICATIONS
NEWS
From local to international coverage
Mentioned by:
VATICAN NEWS
la Repubblica
LA NACION

MEDIA **IMPACT**

Beyond academia

- 150+ media publications
- From local to international coverage
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Accademia di Belle Arti di Roma
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(Macro Photography)
Noemi Zappalà
(IR Photography)

°'°Kobi: An Artificial Intelligence Platform for Artistic Research
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In collaboration with
Nautes Spa
Vectorlab Srl

Mapping Pictorial Layers through Macro XRF
Scientific coordinator
Costanza Barbieri
Curated by
Valerio Graziani, Giulia Iorio, Luca Tortora

Mirroring EAR | RAE — Revelations Acoustic Electroacoustic
Curated by
Carla Conti
Music by
Lorenzo Ballerini, Leonardo Barbierato, Giuliano Comoglio, Alberto Maria Gatti, Emiliano Manna, Federico Paganelli

My Dear AI, I'm Lost in the Supermarket
Curated by
Mara Oscar Cassiani and Guido Segni
With the participation of
Giovanni Bernocco, Agnese Cuomo, Lidia De Nuzzo, Giovanni Locastro, Federico Paganelli, Aurora Tittarelli, Manuela Violi
In collaboration with
Re:Humanism and Romaeuropa Festival (Ultra REF)

One, Too Many — Am I scared by AI co-agency?
Curated by
Lorenzo Ballerini, Massimiliano Cerioni, Alberto Gatti, Andrea Guidi, Franco Ripa di Meana

***PhDHub*: A New Platform for Artistic and Musical Doctorates in Europe**
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Representative for the Brera Academy unit – Milan
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Representative for the Conservatory of Rome unit
Roberto Giuliani
Researchers
Marialaura Ghidini, Chiara Picco, Paolo Valente, Federico Paganelli

Purché tiri al favoloso. Giovan Battista Marino tra mito, metamorfosi e meraviglia
Scientific coordinator
Dalma Frascarelli
Curated by
Dalma Frascarelli and Floriana Boni
Videoinstallation
Direction and exhibition design
Giuseppe Di Giovanni
Dramaturgy and texts
Roberto Aldorasi
Video editing
Ilaria Restivo
Animation
Giuseppe Di Giovanni
Narrating voice
Marcello Prayer
Musicological consultancy
Daniela Macchione

Musical consultancy, arrangements, improvisation
Giovanna Barbati
Music by
Giovanna Barbati, Andrea Falconieri, Girolamo Frescobaldi, Andrea Gabrieli, Ascanio Mayone, Claudio Monteverdi
The performance, recording, and post-production of the above-mentioned pieces were curated by the Early Music Department (Giovanna Barbati), and the Music and New Technologies - Electronic Music Department (meAQ) of the "Alfredo Casella" State Conservatory of Music in L'Aquila (Maria Cristina De Amicis, Alessio Gabriele, Angelo Balata)
Performers
Giovanna Barbati (viola da gamba)
Alberto Lattanzi (viola da gamba)
Chiara Leonzi (soprano, baroque violin)
Tamara Manganaro (baroque violin)
Alice Medas (harpsichord)
Serena Patruno (soprano)
Sonia Tedla Chebreab (soprano)
Additional music
Simone Caputo
The madrigal Presso un fiume tranquillo (Claudio Monteverdi, Sixth Book of Madrigals for Five Voices, Venice 1614), performed by I Solisti del Madrigale conducted by Giovanni Acciai, is included in the CD Nuova Era 7165 (Ancient Music), 1993
VR Application
Design
Paolo Pieruccini
3D modelling and texturing
Paolo Pieruccini
VR implementation
Paolo Pieruccini
Technical supervision
Mirko d'Alessio
Scientific supervision
Ramona Quattrini
Dalma Frascarelli
Floriana Boni
Dramaturgy and texts
Roberto Aldorasi
Audio materials
Maria Cristina De Amicis, Alessio Gabriele
Audio mixing
Qzone Studio
Exhibition supplies
TCGroup, DB Ingegneria dell'Immagine

Research Heritage: Hayez, Piatti, and the Creative Process
Scientific coordinator
Costanza Barbieri
Curated by
Simona Marzullo, Alessandra Motta, Chiara Nenci, Rosanna Ruscio

Specie Protetta
Curated by
Marco Contini, Alberto Giretti, Andrea Guidi, Franco Ripa di Meana
In collaboration with
Kappabit Srl

Tessela
Curated by
Lorenzo Ballerini, Alberto Gatti, Massimiliano Cerioni, Stefano Giacomelli, Andrea Guidi

The Chapel of Giovanni da San Giovanni in Virtual Reality
Scientific coordinator
Costanza Barbieri
Photogrammetry and reflectography
Juri Ciani, Giulia Vaccari
Modeling and app development
Federico Niccolai
Historical-artistic presentation
Gerardo de Simone, Sara Onofrietti

Tiziano tangibile: la *Pala Gozzi*
Scientific coordinator
Costanza Barbieri
Curated by
Costanza Barbieri, Flavia Coccioletti, Paolo Clini, Ramona Quattrini
Digital model creation
Paolo Pieruccini
Image acquisition and gigapixel processing
Renato Angeloni
Creation of tactile educational reliefs
Massimiliano Trubbiani
Exhibition design with the support of
Stefania Teodonio
Loan of the fabrics on display
Fondazione Luigi Bevilacqua