

# Generative Curation Symposium: Debates Around Archival and Exhibition Practices

## Call for Contributions

Organized by the Center for Digital Visual Studies, the Bibliotheca Hertziana – Max Planck Institute for Art History, the Chair on 5G, Digital Culture and Next-Generation Technologies for Society, and the iArHis\_Lab, University of Málaga

**Event Date:** 28-29 January 2026

**Location:** Málaga, Spain

**Abstract Submission Deadline:** December 5th, 2025

**Notification of Acceptance:** December 12th, 2025

**Full Paper Submission Deadline:** April 1st, 2026

## Symposium Concept

The *Generative Curation Symposium* explores if and how Artificial Intelligence (AI) questions, reshapes, and intersects the practice of curation in its broadest sense—encompassing both the narrative construction of exhibitions and the organization and interpretation of archives. This symposium aims to gather scholars, art practitioners, curators, PhD researchers, and other reflexive voices to critically examine the integration of AI within the world of art and cultural heritage and its institutions. We stand at a pivotal moment where machines can augment and, in some cases, even autonomously perform curatorial tasks previously reserved for human experts. This gathering will delve into the questions, challenges, risks, and opportunities this new reality presents.

This symposium seeks to foster a reflective dialogue, contextualizing current developments within broader frameworks from the humanities and the digital humanities, with a focus on curatorial studies, digital visual studies, art history, and technology in the GLAM sector. We welcome contributions in the form of research papers, case studies, artistic projects, and theoretical explorations that offer original insights into AI's application in curatorial practices.

## Defining Generative Curation

Crucially, we conceive generative curation beyond merely “using AI as a tool”. Instead, generative curation treats curatorial practice itself as a programmable, procedural, and co-authored system. For this symposium, we define generative curation as the design and critical deployment of procedures, models, and rule-based systems (computational or hybrid) for curatorial purposes, including collections of art and cultural data, in the context of exhibitions, archives, museums, and cultural institutions. Moreover, these generative systems can iteratively produce, recombine, or adapt curatorial outcomes over time. These outcomes include (but are not limited to) selection and sequencing of works in terms of spatial, temporal, and narrative arrangement; interpretive layers; public programs; and the circulation of documentation.

This symposium stems from the tradition of curation in museums, archives, collections, and galleries. Historically rooted in the traditions of selection, care, and the scholarly contextualization of artworks, the curator's role has evolved to become a central form of artistic and intellectual authorship. While we acknowledge the broad expansion of curatorial practice across domains, materials, and institutional framings, this symposium does not rehearse that expansion. Our focus is precise: to define, interrogate, and advance generative curation. But precisely because of the pervasiveness of these technologies, it expands to the more transversal implications of the curation of culture. The symposium, therefore, raises the question: What is the role of curation in the creation of knowledge? The crucial and radical choice of what to include and how, from a large collection, is now of renewed currency—there is so much material, a fight for exposure and public reach, a transformation of languages, media, and social codes that change the status of art and culture, and their mediated formats through internet culture.

Cultural institutions and independent initiatives increasingly rely on data-driven pipelines, digital platforms, fast and mediatized formats and platforms, and also AI-assisted workflows. This raises urgent questions about authorship and accountability; consent, bias, and provenance in datasets; institutional governance; reproducibility and documentation; and the ethics of automation in cultural labor. Generative curation offers both opportunities (scalability, responsiveness, new forms of audience address) and risks (opacity, technical capture, aesthetic homogenization) that demand rigorous debate and demonstration.

Within this expanded landscape, the blurring distinction between artist as curator and curator as artist is increasingly complexified, also by the aperture to collective and more-than-human agency. This raises fundamental questions about how we curate images, text, and other materials through/with AI models, and how we curate AI-generated content itself. What are the implications of using these tools and not using them? How are generative tools included in the curation process, and how are we defining curating in both the physical and the digital? How are these tools permeating the curatorial discourse and practice? This definition is a point of departure to be tested, refined, and contested so that, collectively, we can map the concept's boundaries. Given the complexity and multidimensionality of curation, the implication of AI models constitutes an active surface of contact that both articulates and reconfigures the many elements, concepts, and actors involved, opening new problems and reformulating previous ones, and, therefore, requires an interdisciplinary, collective, and critical discussion.

## Keynote

[Joasia Krysa](#) is a curator, Professor of Exhibition Research and Director of the Institute of Art and Technology at Liverpool John Moores University, with an adjunct position at Liverpool Biennial. She served as Chief Curator of the 2nd Helsinki Biennial (2023) and co-curator of the 9th Liverpool Biennial (2016) and DOCUMENTA 13 (2012). Her curatorial work was presented at major international institutions including The Whitney Museum of American Art New York, KANAL Centre Pompidou Brussels, ZKM Center for Art and Media, Karlsruhe, Helsinki Art Museum, and Tate Modern London. Recent publications include books *Curating Intelligences: Reader on AI and Future Curating* (London Open Humanities Press 2025) and *Helsinki Biennial: New Directions*

May Emerge (Helsinki Art Museum 2023), a chapter in Bloomsbury Encyclopaedia of New Media Art (London 2025), and forthcoming The Routledge Companion to Art and Technology (London / New York 2027).

### **Symposium Focus: Emergent Curatorial Practices With and Against AI**

We propose to investigate how generative technologies compel us to move beyond anthropocentric models of narrative, taste, and judgment. What does it mean to "curate" when aesthetic decisions, the construction of exhibition narratives, and even the generation of art itself are shared with non-human agents? This symposium invites contributors to question the core tenets of artistic curation: its epistemological foundations, its claims to authority, and its ethical responsibilities in an era of algorithmic logic.

We invite contributions that reflect on the following key topics:

#### **1. The Curatorial Agent: Authorship, Agency, and Judgment**

The use of algorithmic techniques and, in particular, AI models is often perceived as a challenge to previous understanding of curatorial authorship and aesthetic agency and authority, but does this constitute a delegation of responsibility or a type of co-authorship? Moreover, how does the imposed worldview encoded in different AI models play a role in curatorial narratives? And, is there a place for non-aligned, dissentive narratives or space for disagreement in curatorial practices with AI?

#### **2. Technological Innovations and New Exhibition Methodologies**

New multimodal AI models' unprecedented capacity to connect disparate artworks and media can help revisit and challenge traditional art historical categorizations and exhibition narratives, including globalized curatorial formats like the 'white cube'. How might AI's capacity to process vast visual and textual data reshape our understanding of art history and the canon itself?

#### **3. Ethical Implications: Algorithmic Bias and Specific Context Analysis**

There is an increasing awareness of different types of AI biases, but what happens when AI is used for the detection of previously unnoticed biases in collections? Moreover, does AI's far-reaching sight lead to both the rediscovery of unnoticed figures and practices and/or a form of algorithmic colonialism? What are the agencies,

challenges, and opportunities for generative curation regarding both culturally specific and politically sensitive or conflictual contexts?

## 5. Future Directions: New Art Experiences and Interdisciplinary Frontiers

Current experiments inhabit a middle ground and bridge between scientific research and artistic practice, pointing to new interdisciplinary forms of creation and exhibition. How should we reimagine generative curatorial practice without losing touch with traditional art historical and curatorial skills? And, in a context of ever-updating technology, do new generative curatorial projects need to forcefully embrace a context of ever-updating technology? How does this context redefine the concept of a 'finished' artwork? How might AI-driven curation reshape the experience of the participants and audiences?

### Submission Guidelines

Two types of submissions are possible:

**Paper Abstract:** Abstracts should be no more than 300 words.

**Installation, Experiment, or Object:** Abstracts should be no more than 500 words.

**Practice reports/case studies/demos & prototypes** on exhibitions, pipelines, or institutional experiments. Abstracts should be no more than 500 words.

**Abstracts** may include images, videos, or other relevant materials. Each submission should include: a 100-word bio per author; 3–5 keywords; and a brief statement on ethical considerations (data sources, consent, biases, licensing), as applicable. We welcome interdisciplinary contributions from curators, artists, designers, scholars, researchers, technologists, and museum professionals. We encourage engagement with the broader fields of generative art, software studies, and critical AI studies, connecting them back to the core questions of art curation.

Accepted contributions will be shared on the symposium website; a publication is also planned. Full papers for accepted proposals should not exceed 5000 words.

Please submit your contributions via email to: [dario.neguerueladelcastillo@uzh.ch](mailto:dario.neguerueladelcastillo@uzh.ch) and [nro@uma.es](mailto:nro@uma.es) by **December 5th, 2025**.

For inquiries, please contact the symposium organizers at the same email addresses.

We look forward to your contributions and to a stimulating exchange of ideas on the future of generative curation in the age of AI.

## Organization

The [Chair on 5G, Digital Culture and Next-Generation Technologies for Society](#) is founded on the conviction that 5G technologies, next-generation networks, and, more broadly, emerging technological developments will play a crucial role in the social, cultural, business, economic, and scientific transformation that will define our future

The [Center for Digital Visual Studies](#) at the University of Zurich and funded by the Max Planck Society.

The [Bibliotheca Hertziana – Max Planck Institute for Art History](#) promotes scientific research in the field of Italian and global history of art and architecture. Established as a private foundation by Henriette Hertz (1846–1913), it was inaugurated in 1913 as a research center of the Kaiser-Wilhelm-Gesellschaft. Today, the Bibliotheca Hertziana is part of the Human Sciences Section of the Max Planck Society and is considered one of the world's most renowned research institutes for art history.

[iArtHis Lab](#), University of Málaga. A research, training, and innovation laboratory focused on the study of artistic culture from digital, computational, and techno-critical perspectives.