

Generative Curation Symposium

28-29 January 2026 | Málaga, Spain

Book of Abstracts

Simposium dates: 28-29 January, 2026 (see the program below)

Venue: Centre Pompidou Málaga (Pasaje Doctor Carrillo Casaux, s/n, 29016. Muelle 1. Port of Málaga)

Scientific Coordination: Darío Negueruela del Castillo (DVS) and Nuria Rodríguez-Ortega (UMA)

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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.

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Keynotes

Curating After AI – histories and futures of computational curating

Joasia Krysa (Liverpool John Moores University)

Abstract

Curating After AI examines interconnection between contemporary curating and artificial intelligence. The keynote presentation proposes “curating after AI” as a framework for rethinking curatorial epistemology and agency, suggesting curating must now reckon with computational systems as co-constitutive of how knowledge is produced, organised, and mediated. It traces a historical lineage of computational curating from early web-based experiments in the 1990s through to my own concept of “software curating” in the mid-2000s, and curatorial processes which become infrastructural. Building on this history, the talk discusses emerging curatorial approaches that apply AI to curatorial practice, including my recent collaborative project *The Next Biennial Should Be Curated by a Machine*. These case studies foreground co-curation, human-machine learning, public participation, and institutional critique, demonstrating how AI systems can function as curatorial agents. Ultimately, Curating After AI argues that engaging with machine intelligence redirects attention away from artworks alone toward the institutional systems and epistemologies that demonstrate potential to shape curatorial practice. By engaging with the unknown, the alien, and the more-than-human, curating can open new spaces of possibility for collective, distributed forms of curatorial intelligence shared across humans, machines, and others.

Professor **Joasia Krysa** is a curator and scholar working at the intersection of contemporary art, technology, and curatorial studies. She holds a position of Professor of Exhibition Research and Director of the Institute of Art and Technology at Liverpool School of Art and Design, Liverpool John Moores University. She served as Chief Curator of Helsinki Biennial 2023, and co-curator of Liverpool Biennial 2016 and dOCUMENTA 13 (2012). Her work was presented at 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). Publications include co-edited books *Curating Intelligences: A Reader on AI and Future Curating* (Open Humanities Press 2025), *Helsinki Biennial: New Directions May Emerge* (Helsinki Art Museum 2023), *Writing and Unwriting (Media) Art History* (MIT Press 2015), chapters in *Bloomsbury Encyclopaedia of New Media Art* (2024), and forthcoming book *The Routledge Companion to Art and Technology*.

AI as Artistic Material

Terence Broad (University of the Arts London)

Abstract

Generative neural networks produce media through a complex fabric of computation, contingent on large scraped datasets, where features and representations get encoded into the weights of unfathomably large data arrays, which in turn are enmeshed through complex chains of computation. The ease and realism through which this generated media is mass-produced and its almost uncanny flawlessness makes it easy to forget the complex computational contingencies that produce it. This talk will show how treating these vast computational processes as artistic materials, by making targeted interventions to inputs, weights, training and inference of generative neural networks, artists are able to make critical works that reveal to us otherwise unseen aspects of these models, where the artworks themselves present new ways of understanding and making sense of these unfathomably complex computational systems.

Terence Broad is an artist and researcher working in London. He is a Senior Lecturer at the UAL Creative Computing Institute and has a PhD from Goldsmiths, University of London. His research-led practice takes a hacking approach to working with generative neural networks that treats them as artistic materials. He has built frameworks that allow for the expressive manipulation of generative neural networks and developed data-free approaches to training and configuring neural networks that open up new possibilities beyond the conventional imitation-based learning. His art and research have been presented internationally: at conferences and journals such as SIGGRAPH, Leonardo, NeurIPS, EvoMUSART, and ICCC; and museums such as The Whitney Museum of American Art, Garage Museum of Contemporary Art, Ars Electronica, The Barbican and The Whitechapel Gallery. In 2019 He won the Grand Prize in the ICCV Computer Vision Art Gallery and has regularly served on the Jury for SIGGRAPH. His work is in the city of Geneva's contemporary art collection.

Structural & Institutional Shifts. How algorithmic systems are reshaping institutional boundaries and values

Wetlands as Interface: Curating Through Institutional Absences and Algorithmic Limits

Ana Avelar, Tânia Sulzbacher (Federal University of São Paulo)

Abstract

This proposal presents *Um Banhado Digital* (Digital Wetlands) (2024) as a speculative model of generative curation in the Global South, developed by Curatorial Academy Research Group for the Leopoldo Gotuzzo Museum at Federal University of Pelotas (Brazil). The title refers to the wetland biome characteristic of the region, where the curatorial experiment was implemented. Beyond its ecological specificity, the banhado holds cultural significance as a symbol of liminality, instability, and hybrid lifeforms, echoing the curatorial proposal's commitment to procedural ambiguity, epistemic friction, and resistance to fixed narratives.

The exhibition simulates an AI conversational interface as its curatorial architecture—glitchy, awkward, and intentionally slow—to surface the epistemic frictions, biases, and aesthetics embedded in algorithmic systems. Departing from institutional absences—especially digital works by women and Indigenous artists—the curatorial system operates through situated co-agency, combining human judgment with machine-generated patterns in a process inspired by sympoiesis (Haraway), cosmotechnics (Hui) and latent aura (Escobar).

Rather than delegating curatorial responsibility, the project performs AI as a critical provocateur, exposing gaps and rearticulating narratives from the margins. The interface becomes not a neutral medium but a dissentive curatorial device, allowing room for contradiction, opacity, and slow thought. Technologically, the exhibition challenges linearity and white-cube conventions by embracing procedural ambiguity, hypertextual navigation, and database incompleteness. By turning metadata fragmentation into aesthetic method, it redefines curatorial sequencing as a generative, iterative practice.

Ethically, the project foregrounds algorithmic bias as both subject and method: AI is not used to “fix” collections but to diagnose structural exclusions. The design privileges local epistemologies and political sensitivity, avoiding globalized curatorial models in favor of dialogic, fragile, and plural infrastructures. Ultimately, Banhado embraces incompleteness as a curatorial value. It proposes a non-finalizable exhibition—one where

curatorial authorship dissolves into procedural co-creation, and where AI becomes a site for friction, not automation.

Ana Avelar is Associate Professor of Art History (tenured) at UNIFESP and coordinates Academia de Curadoria, a research group focused on situated, research-based curatorial experiments across Brazilian museums. Her work investigates the procedural dimensions of online curation, technodiversity, and algorithmic systems, with support from national funding agencies.

Tânia Sulzbacher is a designer and PhD in Design and Technology. She specializes in digital mediation and the critical use of artificial intelligence in curatorial settings. She coordinates digital strategies for Academia de Curadoria, exploring the intersections of UX, digital archives, and cultural interfaces through interdisciplinary, publicly engaged research.

The Extitutional Curator: Infrastructuring Value at the Edges of Algorithmic Systems

Linda Rocco (Royal College of Art, London)

Abstract

As algorithmic and generative systems increasingly determine how cultural materials are produced, interpreted, and circulated, curatorial labour is reconfigured by platform economies that privilege scale, optimisation, and metrics over situated expertise. Digital platforms have appropriated curatorial language whilst fundamentally transforming its practice: algorithmic systems now routinely perform proto-computational functions of selection, organisation, and presentation, yet operate through logics that bear little resemblance to curatorial practice's situated, contextual, and relational dimensions. These systems evacuate the organisational and ethical labour that underpins curatorial work, while generative methodologies extend this logic to the statistical recombination of cultural materials. The result is not merely semantic drift but a crisis of curatorial value, as what computer scientists identify as "curation" mistakes classification and analysis for the entirety of curatorial practice.

Drawing on infrastructural critique (Vishmidt), constituent practices (Raunig), and extitutional theory (Serres, Spicer), I propose the concept of the extitutional curator. This model moves beyond the curator as narrator or content organiser and instead understands curatorial agency as an intervention into the architectures, workflows, and governance structures that shape cultural production. Grounded in practice-based interdisciplinary research, the presentation examines how curatorial practice can work with and against generative systems by treating infrastructural architectures such as data provenance, governance protocols, and computational pipelines as sites of inquiry and intervention.

Unlike models that reinforce extractive and scarcity-driven frameworks, the extitutional approach foregrounds collective and mutualist arrangements, opening pathways for rethinking how knowledge is produced, shared, and governed beyond both institutional gatekeeping and platform capture. The presentation concludes by examining what curatorial authorship and agency mean in the face of non-causal, context-agnostic cultural production, asking what it means for practice-based curatorial research to build and sustain public-interest infrastructures that remain accountable to context and relation.

Dr **Linda Rocco** is a London-based independent curator, writer, and Research Tutor at the Royal College of Art. At Somerset House Studios, she is Curator (Arts & Technology) and leads n-Space, a new experimental art and technology network. Her

practice-based research focuses on emerging models of interdisciplinary collaboration across art and technology. Taking a systems-oriented approach, she critically examines how advanced technologies challenge and reconfigure organisational, economic, and social paradigms across arts infrastructures and society at large. Through curatorial projects, public programming, and cross-sector work, she develops technology-informed critical approaches that extend curatorial practice across cultural and civic contexts. She has curated internationally with institutions including Goethe-Institut, Yinka Shonibare Foundation, the Ministry of Culture Taiwan, and the Mayor of London.

Countering the Algorithmic Gaze: Museums in the Age of Generative Video

Nadine Isabelle Henrich (House of Photography, Deichtorhallen, Hamburg), Lisa Hörstmann (Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin), and Leslie P. Zimmermann (Reiss-Engelhorn-Museen Mannheim)

Abstract

A critical dynamic emerges from the probabilistic logic of generative AI models (e.g., Sora, Veo). Their training tends to favor statistically typical and stylistically consistent patterns, which can yield outputs that look smooth and plausible while underrepresenting ambiguity and minority patterns. When amplified by recommendation systems rewarding immediate legibility, generative video reinforces habits of perceiving the statistically plausible as naturally given. The result of “for you” homogeneity is an “algorithmic gaze,” unconsciously perceived as transparent, that trains specific visual habits: trust in the seamless, suspicion of opacity, thereby enhancing the creation of distinct realities for different groups.

Curating for an audience whose discourse is increasingly fractured and polarized and whose aesthetic habits are continuously shaped by the “algorithmic gaze”, leads us to explore new methodologies that help build up a much needed tolerance of ambivalences and ambiguity that exist in the same context. After all, democracy is only possible when different opinions are rooted in a shared reality.

Drawing on our diverse backgrounds, this contribution argues that museums as active spaces of democracy must address these shifting visual regimes by operating as a critical counterweight that deliberately fractures the smooth flow of generative media. This is achieved by exposing users—habituated to algorithmically curated, frictionless feeds—to multi-layered discourse. Exemplifying this approach, Nadine Isabelle Henrich proposes “the vulnerable display,” a concept that investigates how opaque algorithmic conditions and dynamic systems of networked, viral visibility can be addressed within the exhibition space. Discussing her ongoing discourse and exhibition series *Viral Hallucinations*, Henrich outlines curatorial practices that critically archive and dissect algorithmic culture, serving as a platform to rehearse counternarrative visual praxis.

Ethical Statement

This contribution is a theoretical and curatorial inquiry that does not involve the collection or processing of personal data or the creation of new datasets. Consequently, specific consent for data harvesting is not applicable. However, the paper centrally addresses the ethical implications of generative AI models (such as OpenAI's Sora or Google's Veo), specifically focusing on algorithmic bias, the risk of aesthetic homogenization, and the epistemic challenges posed by synthetic media. The proposed curatorial strategy of “institutional friction” is explicitly designed to make these inherent biases visible and debatable within the public sphere of the museum.

Nadine Isabelle Henrich is Senior Curator at the House of Photography, Deichtorhallen Hamburg. Her most recent exhibitions include *Into the Unseen* (2025) and *Tactics and Mythologies* (2024/25). Specialized in photography, networked images, and time-based media, she will be heading the first center for image and media literacy in Germany—a cooperation between Deichtorhallen Hamburg and Zeit Stiftung Bucerius. Previously, she was a Curatorial Fellow at the Getty Research Institute in Los Angeles and worked in the curatorial teams of Fotomuseum Winterthur and Museum Folkwang, among others, as part of the international fellowship program Museum Curators of Photography.

Lisa Hörstmann is Curator and Publications Manager at Hamburger Bahnhof – Nationalgalerie der Gegenwart in Berlin. She received her doctorate from the African Art Department at Freie Universität Berlin for a thesis on *(Trans)Nationalism and Indigenisation: Ambivalences in South African Settler Primitivism*. Drawing on her research, she recently curated an exhibition on the German-South African modernist Irma Stern at Brücke-Museum, Berlin. Together with Theater Director and Visual Artist Sebastian Hirn, she has been working on a video-based artistic research project on the 2003 invasion of Iraq over the past 10 years.

Leslie P. Zimmermann is a Research Fellow and AI & Digital Strategy Manager at the Reiss-Engelhorn-Museen Mannheim and lectures at the University of Mannheim. Previously, he worked as Digital Strategy Officer at the Bavarian Office for Non-State Museums and as a Research Associate at the Städel Museum in Frankfurt. He studied Art History at Goethe University Frankfurt as well as Philosophy and Sociology at the University of Kassel. Since 2025, he has served as Co-Chair of the Documentation Working Group for the German Museums Association (Deutscher Museumsbund).

**Generative Logic & Future Curatorial
Models. Theoretical frameworks and
new models for curation in the age of
AI**

The Synthetic Curatorium, or, Prompted Collectivity and the Logic of Trustless Synthesis

Bassam El Baroni, and Marina Valle Noronha (Aalto University)

Abstract

This paper introduces "the Synthetic Curatorium" as a conceptual framework for understanding the current condition of curatorial labour in the context of generative AI. We propose a three phase periodisation: from "curating/curation," which operated within artistic autonomy while connecting distinct practices into mediating frameworks; to "the curatorial," which displaced the labour of curating toward language, discourse and knowledge production; to the present condition we name the Synthetic Curatorium. Across the first two phases, curatorial practice remained adjunct to art, reactive to it, and centrally concerned with collectivity understood as the gathering of autonomous elements into shared propositions while preserving their individual character.

The Synthetic Curatorium describes a rupture in this logic. We now operate within digital plenitude, where exhibitions are no longer the primary medium through which art becomes known, and where multimodal AI systems trained on vast text-image corpora blur distinctions between art, curating, theory and content. Generative models produce synthetic outputs that cannot be decomposed into their individual constituent parts. We term the problematic this generates for curatorial labour "prompted collectivity." Earlier curatorial formations aspired to collectivity through frameworks that connected and mediated distinct artists, artworks, artefacts and bodies of knowledge as collective assets or propositions while preserving their individual autonomy. Prompted collectivity works otherwise. A formulation from theorists of blockchain based DAOs captures its logic: "automation at the centre, humans at the edges."

This condition also gestures toward understanding creativity less as individual capacity subject to proprietary capture than as collective resource open to shared exploration. Generative AI constitutes a first real melting pot, producing collectivity through trustless synthesis rather than curatorial mediation. The paper asks what becomes of inherited curatorial formations, what futures the synthetic condition might open, and how collectivity might be reimagined when it is no longer assembled but synthesised. What forms of curatorial agency remain when outputs can no longer be traced back to their sources?

Ethical Statement: This paper offers a conceptual framework drawing on published scholarship and publicly available materials. No datasets, human subjects, or proprietary sources are involved. Ethical questions concerning generative AI are addressed critically within the paper itself. The Synthetic Curatorium is also the name of a newly established research group at the Department of Art and Media, Aalto University, Finland. Its current members are Bassam El Baroni and Marina Valle Noronha.

Bassam El Baroni is a curator, writer, and Associate Professor in Curating and Mediating Art at Aalto University, Finland. El Baroni's work explores artistic and curatorial practices in relation to technology and the political economy. Recent publications include: *The Edinburgh Companion to Curatorial Futures* (co-edited with Bridget Crone and Matthew Poole, January 2026). Curatorial projects include: *Infrahauntologies*, Haus für Medienkunst, Oldenburg, Germany (2021); *What Hope Looks like after Hope (On Constructive Alienation)* at HOME WORKS 7, Beirut, 2015; *Agitationism*, the 36th Eva International–Ireland's Biennial, Limerick, 2014; *Manifesta 8*, Murcia, Spain, 2010 - 2011 (co-curator).

Marina Valle Noronha is a doctoral researcher at Aalto University, Finland, where she investigates curatorial theory, ethics of care and the commons within museum infrastructures. Her work puts forward public engagement with collecting institutions, promoting transparency and participatory decision-making. She holds an MA in curatorial studies from the Center for Curatorial Studies, Bard College (US), and a BA in architecture from the Federal University of Minas Gerais (Brazil). She has also attended CuratorLab at Konstfack (Sweden) and was a Brooks International Fellow at Tate (UK).

From Curated Datasets to AI Curation: Towards a Theory of Technocultural Parametrization

Paola Nuñez del Prado (Stockholm University of the Arts)

Abstract

Computation is reshaping culture beyond the inclusion of digital or computer-generated artworks. Already in 2020 Navajo artist Holly Grimm proposed the “AI Curator,” (Grimm, 2020) an early instance of GPT-3 meant to guide artists in their works through the generation of short texts intended to inspire the artists in the production of new work for the show. By 2022, GPT-3 generated the whole of the curatorial text of *Sentient Machines?* a pioneer AI Art exhibition in Sweden which I co-curated (Färgfabriken, 2022) deliberately expanding on the 2020 proposal by Grimm. This rather unacknowledged genealogy in contemporary AI curation sprouts from a non Western, feminist, decolonial lineage, consciously undermining dominant Western art-historical assumptions. In this sense, the generated curatorial text for *Sentient Machines?* was meant to raise questions related to agency, surveillance, memory, authorship or copyright, as well discussing the possibility of machines being recognized as creative partners or curatorial agents, issues that since have become central in AI art discussions. My current project, “Encoding culture” (Torres, 2025) continues such a lineage when framing cultural canons as a bounded, parameter-rich spaces, a realm for which the compiling of a dataset would not be a neutral technical procedure, but an epistemic and aesthetic act comparable to the curation of a cultural archive. For this proposed paper, I will explore cultural curation becoming computational from the particular genealogy now presented.

Can we see both the act of curation and dataset-making as acts of epistemic compression? What “model” culture is the public meant to be trained on in each case? Selection as definition is not only an aesthetic act, but a political one: from Curated Datasets to AI Curation, culture would become computational the moment it is encoded and parametrized.

Ethical considerations

Models involved in the stages of research have all been fine-tuned locally, minimizing energy consumption. Images for the “Encoding Culture” dataset has been obtained from online sources, yet the fine-tuned model has been only used for testing and it is not

available publicly nor is being used for other purpose than for such paper. This current proposal builds on previous experiments yet it is mostly theoretical.

Paola Torres Nuñez del Prado (Peru, 1979) is an artist, researcher, and curator. Currently leading the Critical AI Working Group in Stockholm University of the Arts, and the Critical AI + Arts Thematic Group at Navet, KTH, she has exhibited and curated shows internationally. Recipient of the Artists + Machine Intelligence 2019 Google Arts and Culture fellowship, and an AI Art Honorary Mention in the 2021 Prix Ars Electronica, she is active in the fields of AI art from both theory and practice. Her 2013 Master Thesis, “Apophenial Codex” is now an early example of the intertwining of indigenous thought and Artificial Intelligence through pattern.

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Beyond Comparison: Reconfiguring the Interpretation of Regional Modern Art through Generative Curation

Juhyun Cho (Centre Pompidou Hanwha Seoul), Sierra Sieun Jeong (Seoul National Univ.), Soojin Jun (Yonsei Univ.)

Abstract

This study proposes an AI-driven docent application for the Lee Kun-hee Collection, one of Korea's most significant modern art holdings donated from the Samsung Foundation, and examines its potential to transform modern art interpretation in museums. Building on the earlier Kuiz prototype, which demonstrated how gamified interactions can enhance engagement, learning, and social participation among young adult audiences, this project extends those insights toward a more adaptive, conversational, and critical interpretive system.

The application positions modern artworks not as static objects to be explained, but as sites where histories are reconstructed, contested, and reimagined. Through personalized dialogues, comparative perspectives, and interactive micro-tasks, the system invites visitors to interrogate how modern art histories are narrated, whose voices are privileged, and what alternative genealogies might emerge. In doing so, it opens interpretive space for decolonial, regionally grounded, and affectively rich understandings, challenging Western modernism as the default epistemic framework for reading modern art.

A central feature is generative curation, which analyzes aggregated visitor interactions, including questions, affective responses, and thematic interests, to identify emergent patterns in public interpretation. Rather than treating data as consumer feedback, the system reads it as a collective index of desire and inquiry, enabling curators to rethink interpretive strategies, labels, spatial arrangements, and educational programs in response to evolving social sensibilities.

By combining large language models with the participatory ethos tested in Kuiz, the AI docent shifts museums from unidirectional knowledge transmission toward affective and collaborative meaning-making infrastructures. Within the context of the Lee Kun-hee Collection, this approach is particularly significant: it activates the collection not merely

as a repository of modernist masterpieces, but as a cultural negotiation space where national histories, colonial legacies, and global art discourses intersect.

Ultimately, this study argues that AI-enabled interpretive systems can generate new forms of knowledge, community, and belonging, widening access while reshaping the ideological and emotional terrain through which modern art is understood and socially mobilized within contemporary institutions.

Juhyun Cho is a Seoul-based curator and researcher, currently Head Curator at the Hanwha Foundation of Culture and founder of Drifting Curriculum, an interdisciplinary curatorial research platform. She previously served as Curator at the Seoul Museum of Art, and Chief Curator at Ilmin Museum of Art, and has taught at major universities including Seoul National University, Yonsei University, and Ewha Womans University, etc. Cho has also worked internationally as the Curatorial Director of the ARKO–Netherlands Cultural Exchange Program (2021–2022), Curator of the Netherlands Pavilion at the 14th Gwangju Biennale (2023), and Program Director of Dear Ocean Friends, the discursive program for the 30th anniversary special exhibition of the Korean Pavilion at the 2024 Venice Biennale. Her projects explore ecological politics, archives, and collective practices across contemporary art.

Sierra Sieun Jeong is a PhD researcher in the Department of Communication at Seoul National University and a member of the HCI+D Lab. Her research focuses on AI in UX services, AI communication, and Human–Computer Interaction, examining how intelligent systems can act as collaborative partners in extending human capability and experience. Her earlier work includes developing Kuiz, a gamified art-app prototype that explored engagement and learning among young adult museum audiences. She previously trained as a visual and UX designer with a BFA from the School of the Art Institute of Chicago and an MFA from Yonsei University, and has professional experience at Gensler Chicago and the Design Museum of Chicago. Her interdisciplinary background shapes her work with AI-enhanced interactive systems.

Soojin Jun is a Professor and Dean in the Graduate School of Communication and Arts at Yonsei University. She is the director of Emotional Design Lab(emodlab.com) and the co-directors of Yonsei HCI Lab. Her research interests are design for emotion, User Experience design, HCI, Human-AI collaboration, and interdisciplinary design education. Her research has been published in internationally renowned journals and

conferences, such as Design Issues, Human-Computer Interaction, Computers in Human Behavior, IJHCI, CHI, DRS, IASDR, etc. She holds a B.F.A. in visual communication design at Seoul National University and an M.Des and a Ph.D in interaction design at Carnegie Mellon University.

Translations and Transformations: Practice and Theory

From Expanded Context to Epistemic Objects. Experiments in Generative Curation

Ana María Zapata, Darío Negueruela (Digital Visual Studies, University of Zurich)

Abstract

We present three experiments in generative curation that question and expand the notion of context: from urban space to national territory to the epistemological structures of machine perception itself. First, *Newly Formed City* (Helsinki Biennial 2023), where we reimagined the Helsinki Art Museum collection through its spatial dimension, assigning fictional coordinates to indoor artworks based on visual-textual similarity with geolocated public art, then generating immersive 360° panoramas where artworks inhabit their predicted urban locations. Second, *Digital F(r)ictions* (our work for the Bogotá Museum of Modern Art, MAMBO) scales this contextual expansion to an entire nation, mapping artworks onto Colombia's ecological and demographic layers through semantic resonance, while simultaneously exploring cultural context through LoRA-finetuned models trained on colonial, pre-Hispanic, and street art traditions. This project foregrounds the strange commensurability of contemporary AI systems, where images, environmental data, geographic coordinates, and cultural memory become mutually translatable through shared embedding spaces, raising questions about homogenization and sedimentation, about what constitutes visibility in times of AI, and the ubiquitous capturing eye of the machine. Finally, *World Gist* moves from context to epistemic structure, analyzing an interactive visualization that captures the generative process itself rather than merely its inputs or outputs. The resulting object, which we called the "coral", is a particular example of an "epistemic object". It articulates a self-contained, self-referential worldview and makes legible the alien perspective through which diffusion models construct their simplified, artificial, yet navigable world-views of urban imagery. Together, these experiments explore generative curation as a critical practice for interrogating how AI systems produce spatial, cultural, and epistemological translations.

Ana María Zapata is Scientific Collaborator at the Center for Digital Visual Studies (Max Planck Institute – University of Zurich). Her dual background in Art History and Literature, along with Data Science, supports her strategic role in bridging computational and humanistic approaches, ensuring a broad and inclusive reach. Ana is currently Editor-in-Chief of the International Journal for Digital Art History (since 2022). Her extensive background in art history and literature, combined with over seven

years of experience in the editorial field, provides her with a unique perspective on the intersection of technology and the humanities. Throughout her work in Digital Art History, Ana has developed a keen interest in the relationship between the humanities and Artificial Intelligence, particularly in areas such as computer vision, image processing, generative media, and images, as well as the aesthetics, ethics and social, political, and cultural implications of AI. She holds a Master of Information and Data Science from the University of California, Berkeley.

Dr. Dario Negueruela del Castillo has been serving as the Scientific Coordinator at the Center for Digital Visual Studies (Max Planck Institute - University of Zurich) since January 2020. From 2017 to 2019, he held the position of Head of Research at the ALICE lab at EPFL, where he earned his PhD in 2017 with a dissertation entitled “The City of Extended Emotions.” Dr. Negueruela del Castillo’s current research focuses on the implicit urban theory of Foundation Multimodal Deep Learning Models through his project “Clip and the City,” which examines how to leverage these models’ general learner capacities for urban analysis. He is also actively involved in the critical spatial curation of large collections using AI, demonstrated in his project “Newly Formed City” for the Helsinki Biennial. His research spans architecture, urbanism, affect, and spatial and visual perception with an emphasis on imagination and spatial agency. Among others his current projects ‘On the Urbanity of Images’ and ‘Multimodality and Digital Apophenia’ explore the processes of machinic imagination, mimesis, and love and artificial desire.

Dr. Negueruela del Castillo has curated and coordinated several academic conferences and symposia, including ‘Digital Double 2024’ in Rome, the ‘2021 Deep City International Symposium’ in Lausanne, and the ‘Scaffolds-Open Encounters’ in 2018 in Brussels. His extensive publication record includes a recent paper assessing the influence of artificial intelligence on urban studies in 2023. Among his current collaborations, Dr. Negueruela del Castillo organizes with Julio Paulos of ETH Future Cities Laboratory the symposium and edited volume “Digital Double- AI & Cities: Situating and Troubling AI Technologies for Architectural De/Reconstruction and Urban Simulation.” He is the editor of the volume “From Hype to Reality: Artificial Intelligence in the Study of Art and Culture,” co-edited with Eva Cetinic and published by Hertziana Studies in Art History.

Rethinking Generative Curation through Simondonian Transduction and Embodiment

Nuria Rodríguez Ortega (iArtHis_Lab /Telefónica-UMA Chair - University of Málaga)

Abstract

This paper proposes a conceptual and methodological reorientation of “generative curation” away from projects merely made with AI, toward a curatorial practice that designs conditions under which AI–human encounters can become epistemically and politically transformative. Building on Gilbert Simondon’s theory of individuation, I treat generativity not as the production of novel outputs but as a transductive operation: a reconfiguration of a field of potentialities into a new structural and energetic order. In curatorial terms, this means shifting the analytic center from what AI systems “do” or “produce” to how curated arrangements—spatial, interface-based, dramaturgical, and sensorial—are activated and transformed through participation, thereby yielding new regimes of cultural intelligibility. Within this framework, I introduce embodied transduction as a key concept: the process by which curated conditions become operative through situated bodily engagement, converting computational operations into lived regimes of attention, interpretation, and responsibility.

The argument is developed through two projects from iArtHis_Lab (Telefónica UMA-Chair), conceived as complementary propositions. The first case, Postcatalog (developed for Unchained Catalogs, University of Málaga, 17 December 2020–29 January 2021), interrogates how the catalog’s ordering function mutates when delegated to computer vision and when the “book” coexists with immersive, performative medialities. Originating in a prototype that re-reads Alfred H. Barr’s Cubism and Abstract Art diagram (MoMA, 1936) through an Inception CNN and UMAP projection, Postcatalog translates a computational similarity space into a habitable 3D installation. Crucially, the visitor does not simply observe algorithmic clustering; they traverse it. Mathematical distance becomes corporeal displacement, and “visual similarity” is enacted as an emergent relation shaped by orientation, rhythm, decision-making, and affect. The curatorial dispositif thus functions as a generator of interpretive possibilities that only become meaningful through embodied co-agency: the algorithm configures a field of calculated proximities, while the moving body renders this space intelligible by producing routes, comparisons, and provisional narratives in motion.

The second case, *From Them (Humans) to Us (AIs)*, is a hybrid exhibition-installation developed with art history students as an exercise in speculative curatorship inspired by Jorge Carrión's *Membrana* (2021). Organized around a membranous threshold that structures two intertwined trajectories, the exhibition stages futures of human-AI relation as a choreography of choices rather than a deterministic telos. One itinerary performs an AI-authored museum of humanity narrated through a collective non-human voice; the other, accessible only by crossing the membrane, proposes collaboration and co-creation through contemporary AI-based artworks. A culminating interactive module recodes visitors' responses into a real-time generated "portrait" that is aggregated into a collective mosaic, making palpable how visitors are observed, encoded, and interpreted. Here, generativity operates triadically: AI as fictional institutional subject, as operational device, and as critical object through which regimes of mediation, extraction, and power become legible and contestable.

Across both cases, generative curation emerges as the redistribution of mediation regimes through designed dispositifs and embodied thresholds—where meaning is not appended after computation, but produced within the transductive entanglement of models, institutions, interfaces, and situated bodies.

Nuria Rodríguez Ortega is a professor of Art History and director of the Department of Art History at the University of Malaga, where she directs iArtHis_Lab, a research, training and innovation laboratory focused on the study of artistic culture from digital, computational, and techno-critical perspectives. She was visiting scholar at The Center for Digital Visual Studies during April-May 2024.

She is the director of the Telefónica-UMA Chair, honorary president of the International Society of Hispanic Digital Humanities, and founder and coordinator of the International Network of Digital Studies of Artistic Culture (ReArte.Dix.). Since 2020, she is a full member of the European Academy in the section of Musicology and Art History. From 2007 to 2009 she was the head of the Education Department of the Museum of Municipal Heritage of Malaga, and from 2009 to 2013 she served as deputy director.

Her research addresses the convergence between computational languages, digital media and artistic culture, with special emphasis on the application of data analytics for the study of complex cultural systems, natural language processing for the analysis of artistic

texts, the configuration of new visual-formal epistemologies in the field of computer vision and the exploration of alternative narratives associated with mixed reality technologies. She also investigates how artificial intelligence is reformulating the processes of categorization and ordering of cultural objects. She has also published and researched critical and post-critical museology in the context of digital culture.

She works on the design of new curricula to promote technological training, techno-critical thinking and a transdisciplinary vision. In this sense, she coordinates TransUMA, a laboratory of transdisciplinary skills at the University of Malaga and the TransUMA-Tech Teaching Excellence Network.

**Experience, Embodiment & Human
Interpretation. The sensory and
human experience of generative art
and archives**

Embodied Intelligence: Generative Curation and the Sensory Reconfiguration of Curatorial Agency

Sabiana Paoli (Liverpool John Moores University / Transart Institute for Creative Research)

Abstract

This paper explores the concept of generative curation as a hybrid field where embodied, sensory, and algorithmic intelligences converge in the act of exhibition-making. Drawing from phenomenology and practice-based research within the framework of Embodied Art History, it examines how artificial intelligence reshapes curatorial agency through procedural, data-driven, and co-authored systems. Rather than treating AI merely as a technical instrument, the paper positions it as a generative partner in a broader ecology of curatorial thinking—one that integrates human perception, affective knowledge, and machine learning as parallel agents of interpretation. The study analyzes curatorial scenarios where sensory and algorithmic logics intersect: tactile archives, participatory installations, and immersive environments that learn, recombine, or adapt over time. By foregrounding embodied experience as a counterpoint to computational abstraction, this paper argues that curatorial practice is no longer defined by selection alone but by the negotiation of sensory presence and algorithmic process. Through theoretical discussion and references to case studies within multisensory art and digital curating, the paper interrogates the epistemic and ethical implications of co-curation with non-human systems. What forms of knowledge are produced when the body and the algorithm co-compose exhibitions? How can curators maintain authorship and critical agency in automated or data-mediated environments? Ultimately, this contribution proposes embodied intelligence as an expanded curatorial paradigm—one that reframes generative systems not as replacements for human judgment, but as instruments for reconfiguring perception, care, and interpretation in the digital age.

Ethical Statement: This research does not involve personal data collection or human subjects. All referenced artworks and datasets are used under educational and critical fair use. The discussion of AI systems refers exclusively to publicly available models and frameworks, ensuring transparency, proper attribution, and acknowledgment of potential biases in generative outputs.

Sabiana Paoli is an artist, curator, and PhD candidate at Liverpool John Moores University and Transart Institute for Creative Research. Her research, 'Embodied Art History through Sensorial Experiments', investigates how sensory methodologies can reconfigure aesthetic experience and curatorial practice. With over twenty years of experience as a gallery director in Venice, Forte dei Marmi, and Singapore, her current work focuses on multisensory participation, a/r/tography, and embodied approaches to art history and exhibition-making.

From Archive to Experience: Three Explorations in Generative, Multisensory Encounters with Museum Collections

Richard The, Frédéric EYL (Parsons School of Design)

Abstract

Over the last decades, museums have digitized their collections into online archives and databases. This has radically expanded access to these resources for scholars and the general public, often through web-based galleries with a focus on information retrieval and taxonomic filtering. As a design studio, we are interested in going beyond these informational interfaces and investigating what new digital-physical multisensory experiences become possible with computational access to these collections. Three realised projects, *Things Tamed*, *All At Once* and *Liquid Archive* explore generative processes as means to find new access to digital museum collections that are interrogative, imaginary and playful.

Things Tamed investigates the act of collecting itself. The sculptural installation combines a film display about archival work at the museum with a software piece controlling audio speakers and 24 displays. The algorithmic work continuously assembles objects from the museum's collection into new semantic sets. The work foregrounds the process of categorisation and the meaning we assign to it, allowing visitors to experience the collection as a shifting field of relations rather than a fixed structure. What becomes perceptible is not a narrative of the collection, but the processual character of assembling meaning through collecting, categorisation and curation.

All At Once presents the entire digital collection of the Williams College Museum of Art using machine learning, print and AR. The artworks are organized in a printed grid using a stochastic distribution algorithm that solely focuses on visual similarity of images instead of more traditional taxonomies such as chronology, department or medium. This purely algorithmic lens allows new questions to emerge: What kind of artworks are and are not present in the collection, is it biased towards certain media, cultures or creators, and what new adjacencies can be discovered? By scanning individual artworks using an AR app visitors discover a network of relationships of more traditional taxonomies across the grid.

Liquid Archive, realised as a large-format LED installation at the MIT Museum, uses machine learning to examine thousands of digital artifacts from the museum collection

to create an infinite, forever unfolding associative journey through the history of practice at the institute. The fluid, animated collage constantly draws new, surprising connections across time, place and research discipline. The result is a meditative, aesthetic experience, offering a break from the more didactic museum galleries nearby. These projects are not data visualizations engineered to deliver neat takeaways or explanations, nor are they algorithmic systems that aspire to replace the curatorial voice. They are also not generative-AI exercises that treat the collection as a dataset for producing derivative images. Instead, these projects seek to reveal the breadth of the digital collection within the physical museum, making visible what cannot be traditionally displayed due to the sheer amounts of objects. They invite general visitors to engage critically with the institution's act of collecting and categorisation. Above all, they transform the ordinarily inaccessible archive into playful, spatial, and multisensorial experiences, enabling visitors to explore and navigate the collection in embodied, imaginative ways.

Richard The is a designer, artist and educator. His work, ranging from graphic design to installations to user interfaces, investigates the aesthetic and cultural implications of an increasingly technology-driven society. After having studied at University of the Arts Berlin and the MIT Media Lab he has worked at Sagmeister Inc., led a design group at the Google Creative Lab and is co-founder of the transdisciplinary design Studio TheGreenEyl. He is an Assistant Professor of Art Media and Technology at Parsons School of Design. His work has been recognized by international design institutions such as D&AD, Art Directors Club New York, AIGA, Communication Arts, Type Director's Club Tokyo and Ars Electronica, Linz and he has taught at NYU ITP, School of Visual Arts and MIT School of Architecture.

Frédéric Eylis Co-Founder and Managing Partner of the transdisciplinary design Studio TheGreenEyl

Data, Code, and Context: Human Interpretation in Generative Art Exhibitions

Johanna Eiramo (Finnish National Gallery)

How far can human imagination go when artists become algorithmic curators, remixing a national collection into endlessly evolving works of generative art? In February 2024, the Finnish National Gallery launched an open call for artists to create new generative artworks using CCo-licensed images and metadata made available through the Gallery's open API. The competition, titled *Combine24*, aimed both to activate the museum's collections and archival material and to invite artists to investigate this material through algorithmic practice. Participating artists designed concepts in which collection data was processed via artist-authored algorithms capable of producing dynamic variations of selected material in response to viewer interaction.

The ten finalist works appeared in a pop-up space in a former industrial area of Helsinki. Each work occupied its own screen and included a physical "remix" interface that enabled visitors to generate new iterations of the piece. Some works integrated sound, one used webcam-based interaction, and one required a joystick to reveal additional layers of information. Because visitors could continually generate variations, the exhibition's overall composition never settled into a fixed form; from the moment the first remix occurred, no visitor encountered the same configuration twice.

This case study argues that the participating artists acted simultaneously as curators and creators. From a corpus of approximately 25,000 CCo images and associated metadata, they selected, studied, and conceptually framed subsets of the collection, researched art-historical context, and encoded their interpretive choices into original algorithms. Although computational tools, including artificial intelligence, supported aspects of the workflow, the competition required natural persons to author the generative logic, which refers to the code responsible for producing variations.

The exhibition team faced curatorial decisions specific to generative and interactive works: which variation, or sequence of variations, would properly acknowledge ten distinct artworks? Options ranged from static displays of fixed variations to choreographed sequences of preselected outcomes, or, as ultimately realized, a fully

visitor-driven exhibition with endless variables. This case study demonstrates that AI can meaningfully assist in navigating large cultural datasets and surface unexpected connections, yet the framing of significance remains a human responsibility. It also underscores the need for metadata development that responds to the interpretive and practical demands of museum, academic, and exhibition professionals, ensuring machine-generated insights operate within contexts defined by people rather than algorithms.

Johanna Eiramo is the Director of the Digital Finnish National Gallery Programme