

UNFRAMING KNOWLEDGE

Artistic Research
Beyond Theory
and Practice

27–29
October
–2025



P+ARTS – Partnership for Artistic Research in Technology and Sustainability – is proud to present the **first international conference** on Artistic Research within **Italian Higher Education in Art, Music and Dance Institutions (AFAM)** conducted through a double-blind peer review process.

This milestone initiative establishes a framework of academic excellence and integrity, while fostering interdisciplinary collaboration and positioning **Italian Artistic Research** within a wider international context.

**NABA, Nuova Accademia di Belle Arti, in
collaboration with Accademia di Belle Arti
di Napoli, presents:**

+ UNFRAMING KNOWLEDGE

Artistic Research Beyond
Theory and Practice

Structured as a three-day event, the conference will feature a rich and diverse programme, providing a **unique context for dialogue and exchange within the Artistic Research community.**

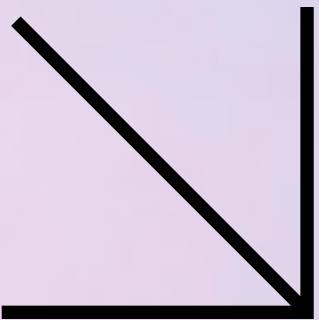
The event stands as one of the **flagship initiatives** of the **P+ARTS project**, supported by the **European Union – NextGenerationEU** within the framework of the **National Recovery and Resilience Plan (PNRR)**.

Envisioned as a two-year programme, **P+ARTS** provides a unique platform to strengthen and internationalise research within **Italian Higher Education in Art, Music, Dance Institutions and Universities**, fostering dialogue and collaboration at both national and international levels.

As the first initiative of its kind in Italy, ***Unframing Knowledge***, will provide a **space for open and interdisciplinary encounters**, where emergent trajectories of Artistic Research unfold across theory and practice, cultural and ecological thought, artificial intelligence, and the vital role of the Mediterranean as a crucible of contemporary cultural renewal.



conference structure



“ *Unframing Knowledge* is envisioned as a space of convergence and exchange, a generative encounter where the **higher education artistic community may recognise itself, grow stronger and speak with one voice**. We are particularly delighted that so many Italian institutions from this vibrant sector are part of this international gathering. The **PhD Forum**, represents a **historic milestone**: the establishment of a national platform that brings the work of our most promising researchers into dialogue with doctoral projects from across Europe and beyond. We are honoured to host this vibrant exchange, enriched by such diverse and compelling cultural perspectives on Artistic Research. ”

+ Elisa Poli – Scientific Coordinator

+Conference Scientific Committee

Elisa Poli

P+ARTS Scientific Coordinator

Andrea Facchetti

P+ARTS Academy Press Coordinator

**Leonella Grasso Caprioli,
Dinko Fabris, Francesco Chiaravalloti,
Nicola Sani, Pierpaolo Limone,
Hugues Vinet, Francesco Cattaneo**

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P+ARTS Academy Press Scientific Committee

Letizia Mari

P+ARTS Conference Coordinator

Michele Lomonaco

P+ARTS Project Assistant

Fabiola Mele

P+ARTS Project Assistant

10+
**Anonymous
Peer
Reviewers**

⁺The conference is structured around seven main thematic tracks:

01 **Rethinking Research Methods**

02 **Art, Media, and Technology**

03 **Mediterranean Ecologies and Situated Perspectives**

04 **AI: Mapping Tools and Critical Deconstruction**

05 **AI and Emergent Practices**

06 **Exhibiting and Distributing Artistic Research**

07 **New Ecologies in Artistic Research**

Rethinking Research Methods

EPISTEMOLOGIES, METRICS, AND INSTITUTIONAL ECOLOGIES OF ARTISTIC RESEARCH

This session explores how Artistic Research (AR) generates knowledge –poetically, conceptually, and institutionally –while experimenting with new modes of evaluation and mapping. It encompasses a case study on INAR’s poetic/conceptual inquiry, an Italian digital cartography of AR, proposals to integrate “impact” into assessment, media historical accounts of “tacit games” as method, a performance lecture on the conflation of AR across university and artworld frameworks, and a cross sectoral perspective that interweaves art, science, and community.

Art, Media, and Technology

HYBRID INFRASTRUCTURES, PERFORMATIVE MACHINES, AND POST DIGITAL STAGES

Focusing on the medial conditions of research, these contributions interweave “old” and “new” media, articulate cybernetics as an epistemic matrix for media art, and stage machinic masks as performative agents. Theatre migrates to virtual worlds, the “elusive image” invites phenomenological inquiry, and simulated hybrid environments serve as controlled settings for testing practice based Artistic Research.

Mediterranean Ecologies and Situated Perspectives

PLURIVERSAL SHORES, TRANSNATIONAL NETWORKS, FEMINIST PERSPECTIVES
AND LOGISTICS OF CULTURE

→ TRACK-03

Framing the Mediterranean as a living research milieu, this session foregrounds shoreline ecologies, feminist epistemologies rooted in embodied knowledge and action, and infrastructural circuits that link artisanal gestures to digital forms across Europe. It culminates in proposals for a transnational Mediterranean art network that reimagines creativity through mobility and exchange.

AI: Mapping Tools and Critical Deconstruction

ALGORITHMS, ARCHIVES, AND THE POLITICS OF COMPUTATION

In this session, AI is positioned both as a method and as an object of critique: from the fantasy space of democratic spectacle, to fabulatory engagements with architectural archives, and practices of “unlearning” algorithmic intelligence. The track also examines platform-based tools in higher arts education and frames AI as a site of tactical resistance and artistic politics.

→ TRACK-04

AI and Emergent Practices

IMPROVISATION, POSTHUMAN MUSICIANSHIP, AND SEMANTIC CO-PRODUCTION

Positioning AI as a collaborator, these papers outline posthuman frameworks for experimental music, the creation of digital doubles in mixed music, and improvisation with AI as a generator of the *unexpected*. They further probe how AI’s “universal memory paths” can revitalize waste and scrap materials beyond trend-driven aesthetics, and how artistic engagements with text-to-image models co-produce meaning.

Exhibiting and Distributing Artistic Research

VISUALIZATION, ONLINE ARCHIVES, AND RESEARCH JUSTICE

This session examines how Artistic Research is made public: visualizing research across diverse configurations, rethinking the inhabitation of archives and online exhibitions, retracing modes of display from the Wunderkammer to the database, and reclaiming DIY-zine cultures as practices of research justice and counter-distribution.

→ TRACK-06

New Ecologies in Artistic Research

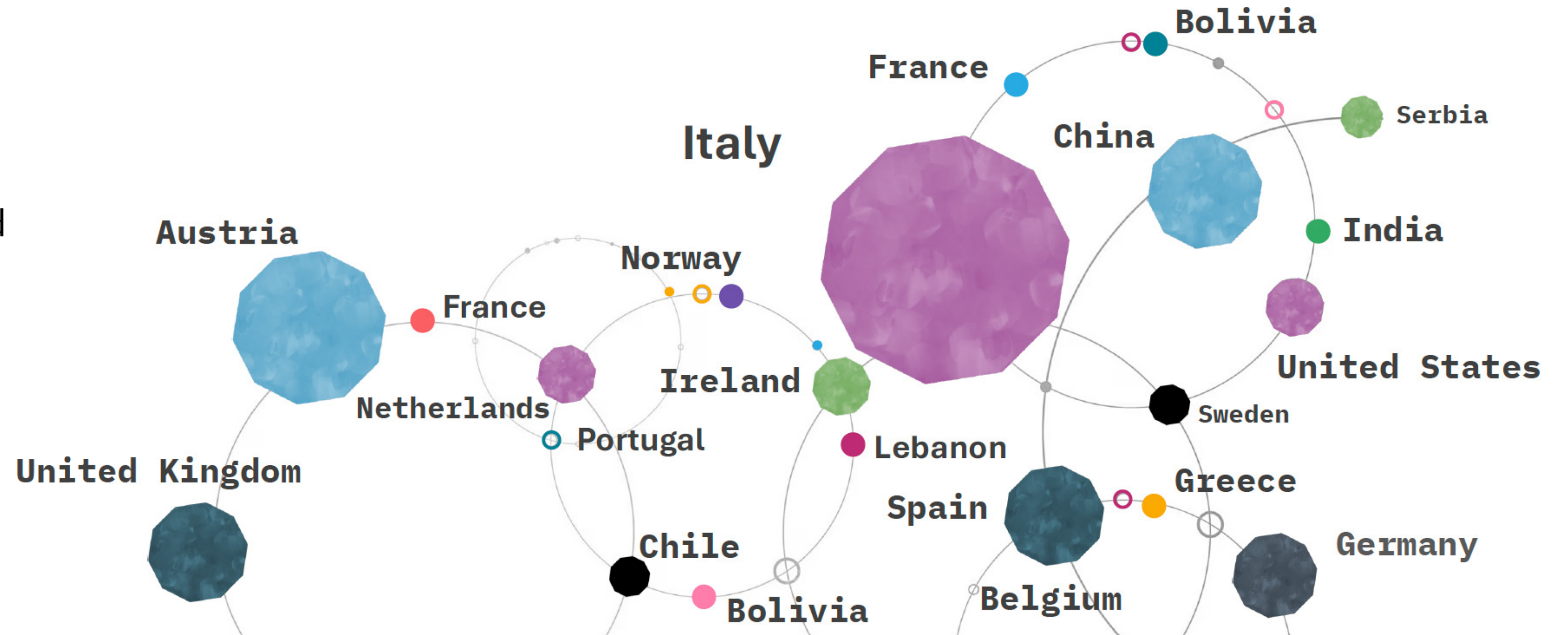
SOLAR DRAWING, MORE THAN HUMAN SENSING, AND PLATFORM WORLDS

Centering ecological imaginaries and posthuman perception, this track explores architectural drawing with the sun and the move “beyond the soundscape” toward posthuman ecologies. It also examines post digital memory and recognition, bioacoustic sonology as a tool for ecological perception, and resistance in the platform age framed as *digital neomedievalism*.

The call for papers
had a remarkable impact.
We have received

185
proposals

submitted from
researchers and
artists **across**
the globe.



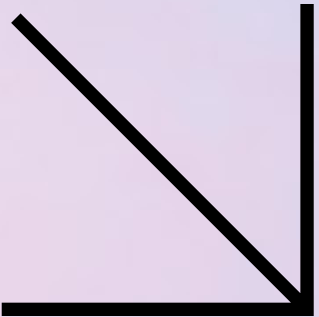
After an accurate double-blind peer-reviewed process we present **35 academic papers** and **21 PhD posters selected** for the three-day programme featuring **panels, keynote speakers, round tables, a PhD Forum** and **artistic contributions**.

The initiative engages the six disciplinary clusters of the Artistic Italian higher education system: Design, Visual Arts, Music, Cinema, Theatre/Performing Arts, Technology.

“ The *PhD Forum* aims to create a network of researchers from diverse backgrounds – including visual and performing arts, film, music and sound, and cultural studies – fostering the exchange of cultural formations, practices, intellectual geographies and research interests.
The forum aspires to be an extraordinary place for debating **doctoral research across disciplines and approaches**, a place where voices, challenges and projects are transformed into concrete initiatives capable of shaping the landscape of contemporary artistic and cultural research. ”

+ Gina Annunziata – Accademia di Belle Arti di Napoli

+venues





NAPLES

WITH ITS CULTURAL STRATIFICATION AND
INTERNATIONAL OUTLOOK, OFFERS THE IDEAL SETTING
FOR THE FIRST INTERNATIONAL DOUBLE-BLIND
PEER-REVIEWED CONFERENCE ORGANIZED IN ITALY
BY ITALIAN HIGHER EDUCATION IN ART, MUSIC AND
DANCE INSTITUTIONS.

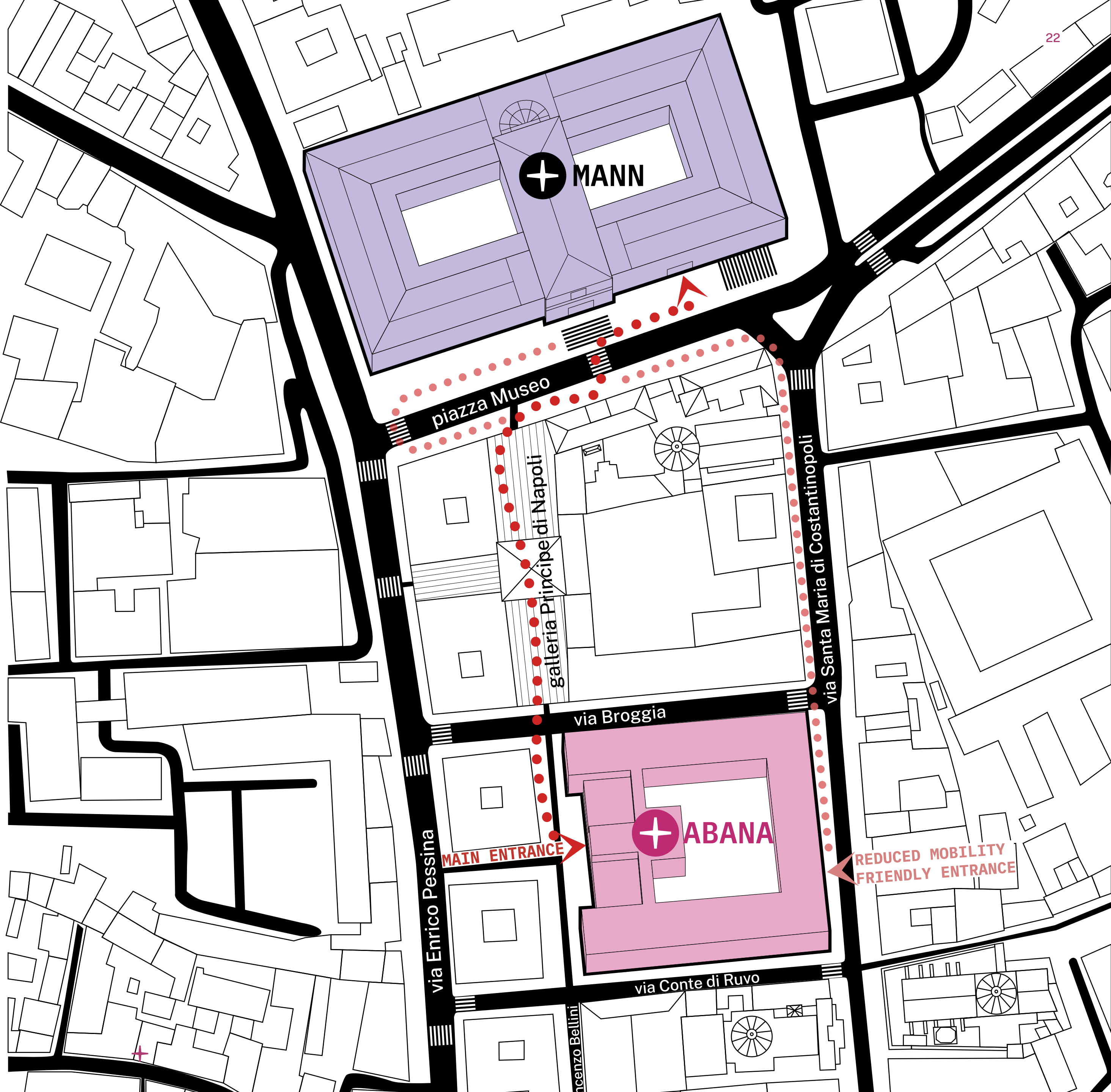
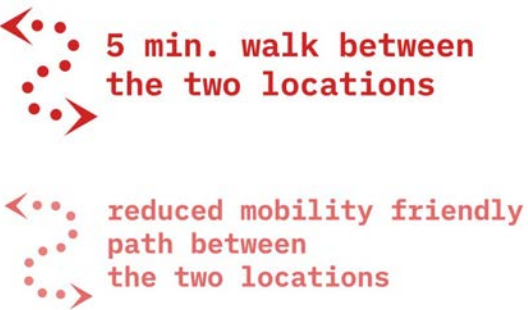
Two conference venues:

+
MANN

NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES
Auditorium

+
ABANA
ACADEMY OF FINE ARTS OF NAPLES

Aula Magna
Teatro Antonio Niccolini
Biblioteca Anna Caputi
Spazio Lea Vergine





MANN

NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES



MANN

NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES

AUDITORIUM



ABANA

ACADEMY OF FINE ARTS OF NAPLES

COURTYARD



ABANA

ACADEMY OF FINE ARTS OF NAPLES

AULA MAGNA

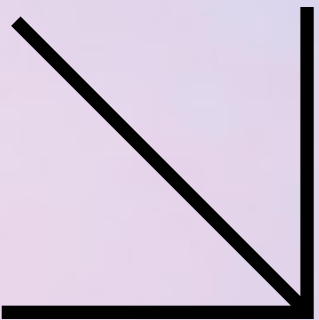


ABANA

ACADEMY OF FINE ARTS OF NAPLES

TEATRO ANTONIO NICCOLINI

+ keynote
speakers





Carolyn Christov-Bakargiev

Art historian, curator, and museum director, was Artistic Director of DOCUMENTA (13) in Kassel (2012) and the 14th Istanbul Biennial (2015), and Director of Castello di Rivoli Museo d'Arte Contemporanea (2016–2023). She is the author of *Arte Povera* (Phaidon, 1999) and a Honorary Guest Professor at FHNW University of Applied Sciences and Arts Northwestern Switzerland.



Lydia Goehr

PARTICIPATING REMOTELY

Philosopher, Fred and Fannie Mack Professor of Humanities and current Chair of the Department of Philosophy at Columbia University, a specialist in German aesthetic theory and philosophy of music, and the author of influential works in critical aesthetics.



Mauro Lanza

Composer, studied piano in Venice and computer music at IRCAM. His work combines classical instruments, algorithms, and unconventional sound sources. Winner of the 2014 Franco Abbiati Prize, his music is published by Ricordi Milano.



Antonietta De Lillo

Neapolitan film director, producer, and photographer, regarded as one of the most original voices in contemporary Italian cinema, author of award-winning works such as *Il resto di niente* (2004) and *L’Occhio della Gallina* (2024), and founder of Marechiarofilm in Naples, dedicated to supporting independent cinema.



Marilena Maniaci

Professor of Manuscript studies at the University of Cassino and Southern Lazio. Since 2020 she has served on the Governing Board of ANVUR, with responsibilities in international relations and AFAM institutions. Author of six monographs and over 140 publications, she is a member of the ENQA Board, the HCERES Collège, and other international scientific bodies.



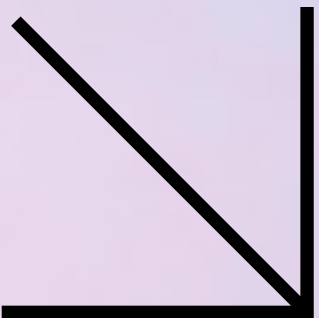
Jørn Mortensen

Academic leader and musician, former Rector of the Oslo National Academy of the Arts (2015–2019), Dean of the School of Arts, Design, and Media at Kristiania (2019–2024), currently Strategic Supervisor at Kristiania University of Applied Sciences, and since 2018 Vice President of ELIA.





chairpersons





Carmelo Ardito

Full Professor of Computer Science at the Polytechnic University of Bari, a specialist in Human-Computer Interaction, whose research on Human-Centred Artificial Intelligence focuses on ethical values and on the preservation of human agency. He is also a member of the Academy Press Scientific Committee P+ARTS Member.



Francesco Cattaneo

Researcher in Aesthetics at the University of Bologna, author and editor of studies on Nietzsche, Heidegger, and on the relationship between art and philosophy, including: *Luogotenente del nulla; Heidegger, Nietzsche e la questione della singolarità; I sentieri di Zarathustra; La potenza del negativo*. He is also a member of P+ARTS International Advisory Board.



Francesco Chiaravalloti

Tenured Assistant Professor of Cultural Policy and Management at the University of Amsterdam, Director of the BA in Cultural Studies, Co-Chair of the research group Artistic Knowing, and Principal Investigator of the European project SPACEX (Spatial Practices in Art and ArChitecture for Empathetic EXchange). Member of P+ARTS International Advisory Board.



**Leonella Grasso
Caprioli**

Tenured Professor of Theory and Technique of Performing Arts at the Brescia Conservatoire, President of RAMI, Coordinator of the AFAM Doctorate in Performing disciplines: Arts, Sciences and Technologies, former Advisor to the Italian Ministry of Education, Universities and Research for the AFAM sector, and member of P+ARTS Academy Press Scientific Committee.



**Vytautas
Michelkevičius**

Professor, Senior Researcher, Head of the Doctoral Program in the Arts, and Head of the Department of Photography, Animation and Media Art at the Vilnius Academy of Arts, author of key volumes on artistic research, and curator of the Lithuanian Pavilion at the Venice Biennale (2015).



Azzurra Ragone

Associate Professor at the University of Bari “Aldo Moro.” Her research focuses on Trustworthy AI, AI for Software Engineering, and LLM-based Software Testing. She has held research positions at the Polytechnic of Bari, the University of Trento, the University of Michigan, and the University of Milan Bicocca. Beyond academia, she has worked in leadership and consulting roles for EY, Google, BurdaForward, and Exprivia.



Mick Wilson

Artist, educator, and researcher based in Gothenburg and Dublin, Professor of Art, Director of Doctoral Studies, and Co-Director of the Centre for Art and Political Imaginary at HDK-Valand, University of Gothenburg, with extensive international experience in higher arts education and research.

+Chairpersons - PhD Forum



Alessandro Montefameglio

Research fellow in Aesthetics at the Free University of Bozen-Bolzano, as part of the PNRR P+ARTS project. He earned his PhD in Aesthetics from the University of Vita-Salute San Raffaele in Milan. He is a member of the Italian Society of Aesthetics (SIE), the Italian Society of Theoretical Philosophy (SIFiT), and serves on the editorial board of the journals Aisthesis and Bachelard Studies. Since 2021, he has been a member of the Diaporein research center (UniSR).



Sara Incao

Post Doc researcher at NABA Nuova Accademia di Belle Arti in Milan (Italy) and Visiting Scientist at the Italian Institute of Technology, she holds an International PhD in Bioengineering and Robotics. She received her Master’s degree in Philosophy at Università Cattolica del Sacro Cuore of Milan with a thesis concerning the relation between the aesthetic object and the spectator. Her research is currently focused on exploring the integration of AI tools in the creative sector, with particular attention to how they reshape artistic processes and human-machine collaboration.



Claudia Mainardi

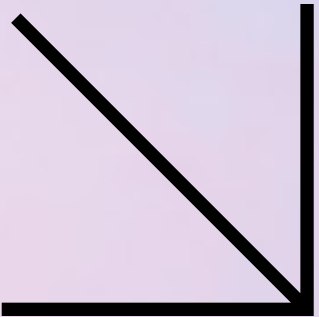
Co-founder of Fosbury Architecture, with whom she curated the Italian Pavilion at the 18th Venice Architecture Biennale (2023). She holds a PhD from Politecnico di Milano within the TACK project (ETH Zurich) and is a researcher at the Free University of Bozen-Bolzano. She has collaborated with OMA/AMO, MVRDV, The Why Factory and Het Nieuwe Instituut, and is a National Organizing Member of HouseEurope!.



Alice Plutino

Holds a PhD in Computer Science from the Università degli Studi di Milano (2021) and is currently a Postdoctoral Fellow at NABA (Nuova Accademia di Belle Arti). Previously an MSCA Postdoctoral Fellow at the University of Amsterdam with the project DREAM-Film, teaches Digital Film Restoration and Digital Media Conservation at the Centro Sperimentale di Cinematografia in Rome and at the Università degli Studi di Milano.

roundtables



Roundtable 1

CHALLENGES FOR AFAM* INSTITUTIONS AND FUTURE SCENARIOS ON ARTISTIC RESEARCH IN ITALY

*ITALIAN HIGHER EDUCATION IN ART, MUSIC AND DANCE INSTITUTIONS



⊕ Giuseppe Gaeta MODERATOR

Italian cultural anthropologist and academic administrator, currently Director of the Accademia di Belle Arti di Napoli. With a background in sociology and a PhD in cultural anthropology, his research focuses on the intersections of art, labor, identity, and digital culture. He has taught Cultural Anthropology at several leading institutions, including the Accademia di Belle Arti di Brera in Milan and the Accademia di Belle Arti di Catania, and introduced the first course on Complex Societies within an Italian Academy of Fine Arts. He has coordinated national educational programs in the arts and held key institutional roles, such as Vice-President of CNAM and advisor to interministerial commissions. Author of numerous publications on artistic research and cultural theory, Gaeta is recognized for his contributions to advancing the dialogue between the arts and the social sciences.

Panelists



Antonio Felice Uricchio

President of the Governing Board of ANVUR since 2020, he is Full Professor of Tax Law at the University of Bari and served as Rector from 2013 to 2019. Author of numerous books and over 250 articles, he has received an Honorary Doctorate and several international awards. He has co-directed leading journals, collaborated with ministries on fiscal policies and innovation, and since 2021 is also member of the Governing Board of AVEPRO.



Giovanna Cassese

Art historian and academic, since 2023 President of the National Council for the Arts and Music (CNAM). Full Professor of Contemporary Art History at the Academy of Fine Arts in Naples, she has served as Director of the Naples Academy, Commissioner Director at the Academy of L'Aquila, President of ISIA Faenza and Rome and Extraordinary Commissioner of the National Academy of Dance. Her work focuses on governance, research and innovation within the AFAM system.



Enrico Montaperto

Director for Digital Transformation and Communication at the Ministry of Culture, he's previously served as Director at the Directorate-General for Higher Education Systems and the Right to Study of the Italian Ministry of Universities and Research, where he was responsible for the development and implementation of policies concerning higher education and student support, contributing to the advancement of academic standards and access to education at a national level.



Michele Mazzola

Senior executive at the Italian Ministry of Universities and Research, currently Deputy General Director – Director of Office III – Internationalization of research. Since February 2022, he has overseen international research policies, coordinated bilateral and multilateral scientific collaborations, and managed strategic initiatives under Italy's National Recovery and Resilience Plan (PNRR).



Andrea De Pasquale

General Director-Directorate-General for Digitalization and Communication at the Italian Ministry of Culture. PhD in the History of the Book from the cole Pratique des Hautes Études (Sorbonne), Paris, author of major publications and essays, he has headed the Directorate-General for Education, Research and Cultural Institutes, and has served as Superintendent of the Central State Archives as well as Director of the National Central Library of Rome.

Roundtable 2

RESEARCH, PRACTICE AND EXHIBITION:
NOTES ON THE ITALIAN LANDSCAPE



⊕ **Adriana Rispoli**

MODERATOR

Ph.D, art historian and curator whose interests are mainly focused on art in public spaces, site-specific art project, and environmental issues. She has been curator at the Madre Museum and founder of Quartiere Intelligente in Naples and has curated exhibitions and interdisciplinary projects with numerous Italian and international institutions, including the Venice Biennale. She is currently curator a Palazzo Diedo Berggruen Arts & Culture in Venice.

Panelists



Eva Fabbris

Curator and art historian, since 2023 she has served as Director of the Madre Museum in Naples. From 2016 to 2023 she was part of the Curatorial and Research Department at Fondazione Prada, after previous experiences at Galleria Civica di Trento (2009) and Museion, Bolzano (2008–09), and she holds a PhD in Humanities from the University of Trento.



Giuseppe Morra

Italian art patron, curator, and cultural promoter. Founder of Studio Morra (1974) and of the Fondazione Morra, dedicated to contemporary art and visual communication. Among the first in Italy to support artists of Viennese Actionism and Body Art, including Hermann Nitsch and Marina Abramović.



Maurizio Morra Greco

Art collector and cultural entrepreneur, he founded Fondazione Morra Greco in Naples in 2003, housed in the historic Palazzo Caracciolo di Avellino and dedicated to contemporary art. His collection foregrounds international artists and supports experimentation, reflecting his belief that art must embody the spirit of its time and the vitality of Naples.



Nadia Nigris

Since 2000, she has worked for the Accademia Teatro alla Scala, where she has held the position of Deputy General Manager since 2006. She is coordinator of the curriculum for all Academy courses (beginner, advanced, distance/e-learning) and plays an important role in decision making for didactics (research and development of teaching methodologies and pedagogical approaches).



Giuseppe Teofilo

Italian contemporary artist whose work bridges Mediterranean traditions and classical culture through drawing and sculpture. Winner of the Giovanni and Marella Agnelli Prize (2007), co-founder of Ex Chiesetta (2012), and author of *Super – Pino Pascali è il sogno americano* (Skira, 2016). Since 2022, Artistic Director of the Fondazione Pino Pascali – Museo d'Arte Contemporanea. His works are featured in major collections in Italy and abroad.



Olga Scotto di Vettimo

Art historian and Professor of Multimedia Arts Theory at the Academy of Fine Arts in Naples, she coordinates the Art, Music, Science, Territory and Community curriculum of the AFAM PhD of National Interest. She is responsible for the Archive of the Academy and deputy director of the scientific journal Zeusi. She curates exhibitions, public and editorial programs, and writes for Treccani and Il Giornale dell'Arte.



Roundtable 3

PERSPECTIVES ON ARTISTIC RESEARCH



✚ Elisa Poli

MODERATOR

NABA Research Programme Leader and P+ARTS Scientific Coordinator. Professor Poli directed the Master in Urban and Architectural Design at Domus Academy (2014–2021). She holds a PhD jointly awarded by *Université Paris 1 Panthéon-Sorbonne* and *Facoltà di Architettura di Firenze*. Her writings have appeared in leading architectural journals, including *Domus*, *Icon Design*, *Abitare*, and *Arch'it*. Since 2010, she has lectured internationally at universities and cultural institutions such as METU Ankara, the Faculty of Architecture in Antwerp, the March Architecture School in Moscow, Stroganov Academy, Saint Petersburg State University, NewSchool of Architecture & Design in San Diego, the Venice Biennale, Triennale di Milano, Buenos Aires Design Week, Western Caspian University, Bangkok Design Week, and Hochschule Mainz.

Panelists



Gina Annunziata

PhD in Visual Studies (Università di Siena – SUM Firenze). Film History Professor at the Academy of Fine Arts of Naples (ABANA), where she coordinates the School of Cinema, Photography and Audiovisual Arts and is Scientific Coordinator for ABANA in the P+ARTS project. Curator and scholar, she collaborates with national and international festivals and is a member of the Consulta Universitaria del Cinema (CUC).



Franco Ripa di Meana

Director, librettist, and professor. He has staged productions in major Italian and European theatres, collaborating with leading directors such as Ronconi and Vick. Founder of the company Operaoggi, he authored the libretto for *Il tempo sospeso del volo* (dedicated to Giovanni Falcone). He teaches Directing at the Academy of Fine Arts in Rome, where he coordinates international research projects including EU4ART_ and EAR – Enacting Artistic Research, funded by Horizon 2020 and Next Generation EU.



Beatrice Peria

Scientific Coordinator of the project EAR – Enacting Artistic Research and WP1 Coordinator. Art historian, she has published on Venetian iconography, the word–image relationship, 19th-century painting, and the artist’s book. Professor of Art History and Head of International Relations at the Rome Academy of Fine Arts, she also serves as Expert Evaluator for ANVUR and has been active in European projects such as EU4ART and Horizon2020 – Differences. Her latest book is *La prospettiva invisibile* (2022).



Andrea Giomi

Electronic musician, multimedia artist, and researcher. His work investigates the expressive potential of interactive systems across sound, movement, and image, integrating motion-sensing technologies and somatic practices. Professor of Interaction Design at the Albertina Academy of Fine Arts in Turin, where he also coordinates the PhD program in New Media and Critico-Curatorial Practices of Contemporary Creation.



Irene Biolchini

She teaches History and Methodology of Art Criticism at the Accademia Albertina in Turin and is a member of the doctoral board in New Media and Critical-Curatorial Practices. She has curated international projects such as Miquel Barceló (MIC, Faenza, 2019), White Memory (Valletta 2018), and the Italian Guest Pavilion at the Korean International Ceramic Biennale (2017). Her publications include *VIVA. Ceramica arte libera* (2021).



Domenico Quaranta

Art critic, curator, and educator focused on the impact of digital technologies on art. Professor and Director of the School of Art and New Technologies at the Accademia di Belle Arti di Brera, Milan. Author of *Beyond New Media Art* and *Surfing with Satoshi*, and co-founder of the Link Art Center (2011–2019).

Roundtable 4

ARTISTIC HIGHER EDUCATIONAL INSTITUTIONS AND DOCTORAL RESEARCH



⊕ Vincenzo Estremo

MODERATOR

Vincenzo Estremo holds an international PhD in media, cinema, and communication studies from the University of Udine and Kunstuniversität Linz. Currently he is PhD Course Leader at NABA (Milan). Estremo teaches on exhibited cinema, aesthetics, and phenomenology and is a contributor to publications like *Flash Art* and *Che fare?* Noteworthy co-edited publications include *Extended Temporalities: Transient Visions in the Museum and in Art* (2016) and *Albert Serra: Cinema, Arte e Performance* (2018) *Cronofagia e Media* (2024). Additionally, Estremo authored *Teoria del Lavoro Reputazionale* (2020); *Indistinzione* (2023) and *Variante digitale* (2024).

Panelists



Alessandra Troncone

Art historian and curator, she is Professor of Art History at the Academy of Fine Arts in Naples and curator of the 18th Quadriennale d’Arte in Rome. Since 2018, she has served as Artistic Co-Director of Underneath the Arches, a contemporary art program at the Augustan Aqueduct in Naples. Her projects include exhibitions in major Italian and international institutions, alongside numerous publications in journals, books, and catalogues.



Claudia D’Alonzo

PhD, is curator, writer, and scholar. Her work focuses on contemporary art, technologies, and the poetics of the body, approached through ecological and transfeminist perspectives. She is a professor at the School of Art and New Technologies, Accademia di Belle Arti Brera, Milan. She is also a member of the PhD program in New Media and Critical-Curatorial Practices of Contemporary Creation at the Accademia Albertina, Turin, and of the PhD program in Research and Digital Transition in Museums and Art Gallerie.



Leonella Grasso Caprioli

Tenured Professor of Theory and Technique of Performing Arts at the Brescia Conservatoire, President of RAMI, Coordinator of the AFAM Doctorate in Performing disciplines: arts, sciences and technologies, former Advisor to the Italian Ministry of Education, Universities and Research for the AFAM sector, and member of the Academy Press Scientific Committee P+ARTS.



Fabrizio Festa

Composer, conductor, and researcher with a background in philosophy and quantum mechanics. His work encompasses opera, symphonic music, jazz, film, and theatre. Professor at the Conservatorio di Matera (CONSMT), where he is Didactic Coordinator of the PhD programme and Scientific Coordinator for CONSMT in the P+ARTS project. His research focuses on computational sonology, sound topology, and AI in music. Author and long-time music critic, member of AIMI, SIMC, Il Saggiatore Musicale, and Athena Musica.

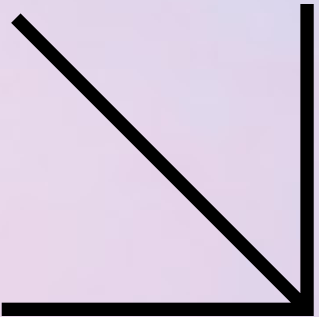


Giovanna Caimmi

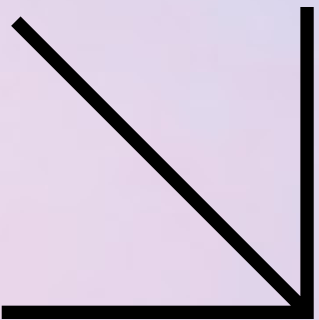
Independent artist and Professor of Drawing at the Accademia di Belle Arti in Bologna, where she previously served as Coordinator of Painting (2020–22). She earned her PhD in Visual Art at PXL/MAD University College in Hasselt (2025), where she is part of the Frame Research Group. Her work has been presented in numerous solo and group exhibitions in Italy and abroad, including recent shows in Bologna, Hasselt, Xi’an, and Nantong.



conference programme



27.10 | DAY 1



MONDAY 27.10

PROGRAMME

DAY 1

MORNING

MANN | NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES

08:30
09:00

REGISTRATION

09:00
10:00

OPENING CEREMONY

with **Francesco Sirano** *Director, MANN Museum,*
Rosita Marchese *President, ABANA,*
Hon. Maria Alessandra Gallone *MUR - Italian Ministry of University and Research*
Antonio Felice Uricchio *President and Board Member, ANVUR Governing Council,*
Andrea De Pasquale *Directorate, General for Digitalisation and Communication, MIC,*
Umberto De Paola *President of the Council of Directors of the Academies of Fine Arts*
Giuseppe Gaeta *Director, ABANA,*
Guido Tattoni *Dean, NABA,*
Elisa Poli *Conference Scientific Coordinator, NABA*

10:00
11:00

ROUNDTABLE 1

Challenges for AFAM* Institutions and Future Scenarios on Artistic Research in Italy

with **Antonio Felice Uricchio** *President and Board Member, ANVUR Governing Council,*
Enrico Montaperto *Director General for Digitization and Communication, MIC,*
Giovanna Cassese *President, CNAM Governing Council,*
Michele Mazzola *Deputy General Director for Internationalisation and Communication, MUR,*
Andrea De Pasquale *Directorate-General for Digitalisation and Communication, MIC;*

Moderator: Giuseppe Gaeta

11:00
11:15

COFFEE BREAK

11:30
12:30

ROUNDTABLE 2

Research, Practice and Exhibition: Notes on the Italian Landscape

with **Eva Fabbris** *Director, Madre Museum,*
Giuseppe Morra *Founder, Fondazione Morra,*
Maurizio Morra Greco *Founder, Fondazione Morra Greco,*
Nadia Nigris *FATS,*
Giuseppe Teofilo *Artistic Director, Fondazione Pino Pascali,*
Olga Scotto di Vettimo *ABANA;*

Moderator: Adriana Rispoli

12:30
13:30

KEYNOTE SPEAKER

JØRN MORTENSEN

13:30
14:45

LUNCH BREAK

PARALLEL PATHS

Distributed exhibition path “Donne ad arte – Women in Art”: *libri d’artista – artists’ books* pop-up display; collective live embroidery performance *in-certezze | in-certezas*, curated by **Maria Cristina Antonini** and **Eva Santos**; film screening of documentaries.



MONDAY 27.10

PROGRAMME

DAY 1

AFTERNOON

MANN | NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES

ABANA | ACADEMY OF FINE ARTS OF NAPLES

15:00
16:10

ROUNDTABLE 3

Perspectives on Artistic Research

with Gina Annunziata ABANA,
Franco Ripa di Meana ABA Roma,
Beatrice Peria ABA Roma,
Andrea Giomi ABA Albertina, Torino,
Irene Biolchini ABA Albertina, Torino,
Domenico Quaranta ABA Brera, Milano;

Moderator: Elisa Poli

16:15
17:25

ROUNDTABLE 4

Artistic Higher Educational Institutions
and Doctoral Research

with Alessandra Troncone ABANA,
Claudia D'Alonzo ABA Brera, Milano,
Leonella Grasso Caprioli CONSBS,
Fabrizio Festa CONSMT,
Giovanna Caimmi ABABO;

Moderator: Vincenzo Estremo

17:30
17:45

COFFEE BREAK

18:00
19:00

KEYNOTE SPEAKER

MAURO LANZA

14:45
16:15

PHD FORUM

Rethinking Research Methods

Session 1
Chairman: Alessandro Montefameglio

15:00
16:30

P+ARTS WORKSHOP

Presentations with Irene Fenara
and Emilio Vavarella*

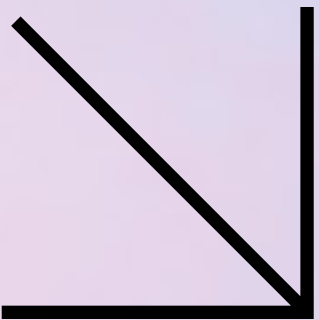
*Joining remotely

Aula Magna

PARALLEL
PATHS

Distributed exhibition
path “Donne ad arte –
Women in Art”:
*libri d’artista – artists’
books* pop-up
display; collective
live embroidery
performance *in-
certezze / in-certezas*,
curated by Maria
Cristina Antonini
and Eva Santos;
film screening of
documentaries.

28.10 | DAY 2



TUESDAY 28.10

PROGRAMME

DAY 2

MORNING

MANN NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES	ABANA ACADEMY OF FINE ARTS OF NAPLES	
09:00 09:30 REGISTRATION	09:00 09:30 REGISTRATION	
09:30 11:30 ACADEMIC PAPER Rethinking Research Methods Panel 1 Chairman: Francesco Cattaneo	09:30 10:30 PHD FORUM Conversation with Mauro Lanza Aula Magna	
11:30 11:45 COFFEE BREAK	10:30 11:30 PHD FORUM AI, Authorship and Critical Literacies Session 2 Chairwoman: Sara Incao Aula Magna	
12:00 13:30 ACADEMIC PAPER Exhibiting and Distributing Artistic Research Panel 6 Chairman: Mick Wilson	11:30 11:45 COFFEE BREAK	
	12:00 13:30 ACADEMIC PAPER Mediterranean Ecologies and Situated Perspectives Panel 3 Chairman: Francesco Chiaravalloti Aula Magna	
	13:30 14:45 LUNCH BREAK	

PARALLEL PATHS

Distributed exhibition path “Donne ad arte – Women in Art”: *libri d’artista – artists’ books* pop-up display; collective live embroidery performance *in-certezze / in-certezas*, curated by Maria Cristina Antonini and Eva Santos; film screening of documentaries.

TUESDAY 28.10

PROGRAMME

DAY 2

AFTERNOON

MANN | NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES

ABANA | ACADEMY OF FINE ARTS OF NAPLES

15:00

17:00

ACADEMIC PAPER

AI: Mapping Tools and Critical Deconstructing

Panel 4

Chairman: Carmelo Ardito

17:00

17:15

COFFEE BREAK

17:30

18:30

KEYNOTE SPEAKER

CAROLYN CHRISTOV-BAKARGIEV

14:00

15:00

CONCERT FOR STRING QUARTET

Presented by Fondazione Accademia Teatro alla Scala,Milan

Teatro Antonio Niccolini

15:15

16:45

PHD FORUM

Mediterranean Ecologies and Situated Perspectives

Session 3

Chairwoman: Claudia Mainardi

Teatro Antonio Niccolini

15:00

16:45

ACADEMIC PAPER

New Ecologies in Artistic Research

Panel 7

Chairwoman: Leonella Grasso Caprioli

Aula Magna

PARALLEL PATHS

Distributed exhibition path “Donne ad arte – Women in Art”: *libri d’artista – artists’ books* pop-up display; collective live embroidery performance *in-certezze / in-certezas*, curated by Maria Cristina Antonini and Eva Santos; film screening of documentaries.

DAY 2

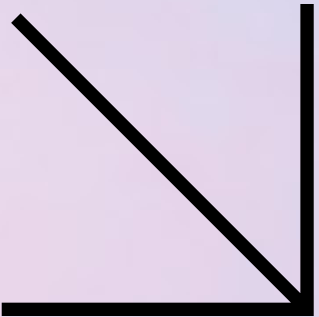
EVENING

20:30

GALA DINNER

Reale Yacht Club Savoia

29.10 | DAY 3



WEDNESDAY 29.10

PROGRAMME

DAY 3

MORNING

MANN NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES	ABANA ACADEMY OF FINE ARTS OF NAPLES	
09:00 09:30 REGISTRATION	09:00 09:30 REGISTRATION	
09:30 11:30 ACADEMIC PAPER Art, Media and Technology Panel 2 Chairman: Vytautas Michelkevičius	09:30 10:30 PHD FORUM Conversation with Carolyn Christov-Bakargiev Aula Magna	
11:30 11:45 COFFEE BREAK	10:30 11:30 PHD FORUM Art, Media and Technology Session 4 Chairwoman: Alice Plutino Aula Magna	
12:00 12:45 KEYNOTE SPEAKER MARILENA MANIACI Aligning the AFAM* System with European Evaluation Standards	11:30 11:45 COFFEE BREAK	
	12:00 13:00 PHD FORUM Conversation with Mick Wilson and Vytautas Michelkevičius Aula Magna	
	13:30 14:45 LUNCH BREAK	

PARALLEL
PATHS

Distributed exhibition path “Donne ad arte – Women in Art”: *libri d’artista – artists’ books* pop-up display; collective live embroidery performance *in-certezze / in-certezas*, curated by Maria Cristina Antonini and Eva Santos; film screening of documentaries.



WEDNESDAY 29.10

PROGRAMME

DAY 3

AFTERNOON

MANN | NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES

14:00
15:45

ACADEMIC PAPER

AI and Emergent Practices

Panel 5
Chairman: Carmelo Ardito

16:00
17:00

KEYNOTE SPEAKER

LYDIA GOHER

Of Searching and Research: Strategies for Unframing, Reframing, Unlearning, and Relearning in Philosophy and the Arts
Joining remotely

17:00
17:15

COFFEE BREAK

17:20
18:20

KEYNOTE SPEAKER

ANTONIETTA DE LILLO

Of Searching and Research: Strategies for Unframing, Reframing, Unlearning, and Relearning in Philosophy and the Arts

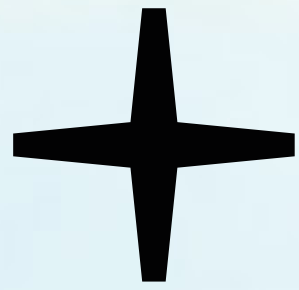
18:30
19:00

CLOSING CEREMONY

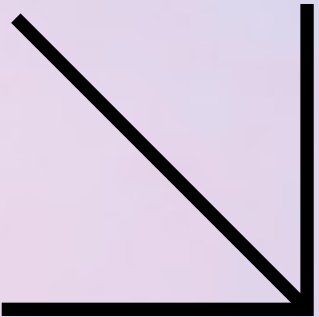
with Elisa Poli *Conference Scientific Coordinator, NABA*,
Guido Tattoni *Dean, NABA*,
Giuseppe Gaeta *Director, ABANA*,

PARALLEL
PATHS

Distributed exhibition path “Donne ad arte – Women in Art”:
libri d’artista - *artists’books* pop-up display; collective live embroidery performance
in-certezze / in-certezas, curated by Maria Cristina Antonini and Eva Santos; film screening of documentaries.



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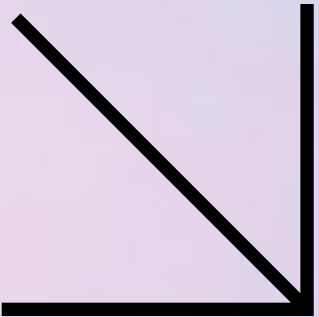


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di Bari

+ CONSMT

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– Unframing Knowledge Conference

Sara Cegna

Accademia di Belle Arti di Napoli – Graphic Designer

UNFRAMING KNOWLEDGE

Artistic Research
Beyond Theory
and Practice

Naples, 27 – 29 October 2025