

POST-INTERNET CITIES | INTERNATIONAL CONFERENCE

MAAT – Museum of Art, Architecture and Technology | Lisbon, 26 May 2017



Diogo Evangelista, *The sky exists*, 2017, video still

Under the scope of the Utopia/Dystopia exhibition, organised by MAAT, this conference seeks to promote a critical reflection on the way in which digital technologies affect the conceptualisation and life of cities. How can art and architecture respond to this uncertain and unstable condition?

Talking about the present and the future of our cities means, first of all, discussing what the urban space means to us today. Besides having brought about evident changes to our everyday practices, the communication technologies have radically transformed the way in which cities are recognised, appropriated and (re)designed. The globalisation of the Internet and, more recently, the phenomenon of the social media, have reshaped the urban space, dividing it into multiple territories that coexist and intertwine, in a growing ambiguity between the public and private domains, between the real and the virtual.

In a scenario of constant hybridisation and connectivity, physical distances have shortened, giving rise to ubiquitous and parallel cities, mapped by interactive and collaborative systems. This process explains how the main political protest movements of the last decade appeared online first and then only afterwards occupied the symbolic places of our cities. But are these new socio-cultural dynamics calling into question the role of the built public environment? To what extent should the city be understood as an overlapping between the material reality and a collective imagination that has been reinvented on the social media?

Conference topics

- Contemporary architecture as urban utopia/dystopia
- Network cultures and the “right to the city”
- Digital (il)literacy and social exclusion
- Architecture and urban iconography after the Internet
- Architecture, technology and uncertainty
- Contemporary art as urban intervention in a digital age
- Digital art in public spaces
- Urban space as mixed reality

PROGRAMME

09:00-09:30 Registration

09:30-11:20 Opening Session

Keynote: MARISA OLSON [USA] – On the Internet, No One Knows You're a Doghouse

Tim Durfee, Ben Hooker, Jenny Rodenhouse [USA] – Everything On Time: a cut-and-paste not-so-smart city

Linda Aloysius [UK] – Intimacy and Post-Internet Cities: Art and Women's Dirty Work in the Digital Age

Debate

Chairs: Pedro Gadanho [PT] and Helena Barranha [PT]

11:20-11:40 Coffee break

11:40-13:30 Keynote: MORTEN SØNDERGAARD [DK] – Art and the Citizen of the Post-Internet Public Sphere: From Under Cover Strategies to Indeterminate Infrastructures

Alice Bucknell [UK/USA] – Who Rules the Digital City? Citizenship, Democracy, and Post-Internet Activism

Andrea Baldini [IT/CN] – There and Back Again: Redistributing Visibility between the Virtual and Real Alleys of Graffiti

IOCOSE Collective: Paolo Ruffino [UK], Matteo Cremonesi [IT], Davide Prati [DE], Filippo Cuttica [UK] – Post Fail: Art during the Internet

Debate

Chair: Margarida Brito Alves [PT]

13:30-15:00 Lunch break | Visit to Utopia/Dystopia Exhibition (MAAT)

15:00-16:30 Keynote: SALVATORE IACONESI and ORIANA PERSICO [IT] – Constrained Cities

Nashin Mahtani [ID] – Impressions of Disaster: Neuroscience, Design, and Attention in Post-Internet Indonesia

André Pina [PT] – The Role of Academia in the Design of Smarter Cities

Debate

Chair: Sandra Vieira Jürgens [PT]

16:30-17:00 Coffee break

17:00-17:45 Giselle Beiguelman [BR] – Art, Public Space and Informational Territories

Nicci Yin, Stephanie Cedeño, Xiaoxuan (Sally) Liu and Godiva Reisenbichler [USA] – Right to the Post-Internet City: An Internet of Enlightened Things

Debate

Chair: Vítor Carvalho Araújo [PT]

17:45-18:30 Closing session

Keynote: HANI RASHID [USA] – Architecture: the Art of Technological

19:00-20:30 *Finissage* of the exhibition The Pressure of Light – Álvaro Siza by Nuno Cera at Millennium Gallery, Lisbon

KEYNOTE SPEAKERS | ABSTRACTS & BIOS

MARISA OLSON [USA]

On the Internet, No One Knows You're a Doghouse



Photo: France 24, 2015

In her opening keynote, Marisa Olson will discuss the origins of the term "Post-Internet" and assess its contemporary relevance. While she initially conceived of it as a way to refer to "art after the Internet," she has more recently called for a focus on the Post-Internet condition as reflective of "symptoms of network culture." In this talk, she will identify some of those symptoms, particularly the emotional effects of living our lives primarily online. She will also speculate about the physical and residential needs of future lonely Internet users.

Marisa Olson is an artist, writer, and media theorist. Her interdisciplinary work combines performance, video, drawing and installation to address the cultural history of technology, the politics of participation in pop culture and the aesthetics of failure. These works have been exhibited at the Venice Biennale, Centre Pompidou, Tate(s) Modern + Liverpool, New Museum, the Nam June Paik Art Center, British Film Institute, Sundance Film Festival, Performa Biennial; commissioned and collected by the Whitney Museum, Museum of Modern Art, Houston Center for Photography, Experimental Television Center, and PS122; and reviewed in Artforum, Art21, the NY Times, Frieze, Liberation, the Globe & Mail, Folha de São Paulo, the Village Voice, and elsewhere.

Marisa Olson has written widely on the relationship between art, politics and media technology. In her essay "Lost Not Found: The Circulation of Images in Digital Visual Culture" (2008), she has coined the term Post-Internet Art, which she has addressed in subsequent publications and also in her curatorial work. She has organised exhibitions at leading institutions such as the Guggenheim Museum, SFMOMA, and Rhizome/New Museum, where she was previously editor and curator.

MORTEN SØNDERGAARD [DK]

Art and the Citizen of the Post-Internet Public Sphere: From Under Cover Strategies to Indeterminate Infrastructures



Based on a variety of examples, Morten Søndergaard's talk investigates emergent "typologies" of the Post-Internet public sphere and asks the question: what new/mixed/hybrid practices and practitioners may be identified here? He will trace a particular type of producers of technological experience, the "implied producers", a mix of artists/non-artists, and show that whereas they could be said to be working "under cover" in the early stages of ubiquitous information (mostly as creative users of digital technologies), today the critical citizens of the Post-Internet public sphere are struggling politically with the indeterminate infrastructures of new technological domains.

Morten Søndergaard (MA & PhD) is Associate Professor and Curator of Interactive Media Art at Aalborg University, Denmark. He is a member of the Media Art Histories Faculty (Krems) and the co-founder and AAU-coordinator of Erasmus Master in Media Arts Cultures (www.mediartscultures.eu). He is the co-founder (with Peter Weibel) of ISACS – International Sound Art Curating Conference Series and (with Laura Beloff) of the upcoming EVA-Copenhagen symposium. He was deputy director and curator at The Museum of Contemporary Art in Roskilde, Denmark 1999-2008. As Media Art Curator, he has operated in mixed and public spaces since 1995. Upcoming curatorial projects include C / Borg – Parliament of Robots by Ken Rinaldo at the DIAS Gallery, which is situated in an S-train station in Copenhagen. His latest research is published / under publication at MIT Press, Routledge, De Gruyter, Continent.cc, MT Press (Copenhagen University) and Mediekultur.dk (among others). Further information at: www.sondergart.dk

SALVATORE IACONESI and ORIANA PERSICO [IT]

Constrained Cities



Are data and algorithms creating separations and bubbles in our cities? *Constrained Cities* is a narrative investigation and also a trans-disciplinary research methodology, cutting across arts, sciences and technologies to gain better understandings about the biopolitical implications of interfaces and data in the city.

Salvatore Iaconesi is an interaction designer, robotics engineer, artist and hacker. TED Fellow 2012, Eisenhower Fellow since 2013 and Yale World Fellow 2014. He currently teaches Interaction Design and cross-media practices at the Faculty of Architecture of La Sapienza University of Rome, at ISIA Design Florence, at the Rome University of Fine Arts and at the IED Design Institute.

He has produced videogames, artificial intelligences, expert systems dedicated to business and scientific research, entertainment systems, mobile ecosystems, interactive architectures, cross-media publications, augmented reality systems, as well as experiences and applications dedicated to providing products, services and practices to human beings all over the world, enabled by technologies, networks and new metaphors of interactions, across cultures and languages. His artworks and performances have been featured worldwide at festivals and conferences.

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Oriana Persico holds a degree in Communication Sciences and is an expert in participatory policies and digital inclusion. She is an artist and writer.

She has worked together with national governments and the European Union on the creation of best practices, standards and research in the areas of digital rights, social and technological innovation, Digital Business Ecosystems (DBE), practices for participation and knowledge sharing.

Oriana writes critical, scientific, philosophical and poetical texts linked to technological innovation and its cultural, sociological, economic and political impacts. She is an expert on the formal analysis of cultural and social trends, with a specific focus on social networks. She creates breakthrough communication campaigns, performances, research methodologies and strategies.

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Further information at:

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HANI RASHID [USA]

Architecture: the Art of Technological



Today, beauty in our discipline is achieved not merely in how facile we are as architects with our newfound technological means of representation, making and thinking, but rather I believe elegance and art to be a function of a delirious balancing act between “using” and “misusing” technological tools that are now available to us. The asymptotic line that we have to find in creating new architecture is within the mechanisms of merging certain technological trajectories towards perfection with the implicit sophistication of the poetics of error and flaw.

Hani Rashid, with Lise Anne Couture, is the co-founder of Asymptote Architecture. Through its award winning design for buildings, interiors, installations and master plans, Asymptote has gained an international reputation for design excellence. Current and recent projects include a commission for the new Hermitage Museum of Contemporary Art, residential towers in the cities of Moscow and Miami, the Yas Viceroy Marina Hotel in Abu Dhabi, UAE, an ING Bank Headquarters in Ghent, Belgium, and the ARC, a multi-media exhibition building in Daegu, South Korea.

Hani Rashid also has an ongoing distinguished academic career that includes visiting professorships at the Royal Academy of Fine Arts School of Architecture in Copenhagen, SCI-Arc, the Berlage Institute in Amsterdam, and the ETH in Zurich. He held the Kenzo Tange Chair for Architecture at Harvard’s GSD as well as a multi-year appointment at Princeton. For over ten years, he was an Associate Professor of Architecture at Columbia’s GSAPP where he co-developed the school’s Advanced Digital Design Programme. He is currently the Director of a Graduate Design Studio at the University of Applied Arts in Vienna.

Hani Rashid co-represented the United States at the 7th Venice Architecture Biennale. He and his partner Lise Anne Couture were awarded the prestigious Frederick Kiesler Prize for Architecture and the Arts in recognition of exceptional contributions to the merging of art and architecture. Asymptote was named by TIME magazine as Leaders in Innovation for the 21st Century.

Further information at: www.asymptote.net

SPEAKERS | ABSTRACTS & BIOS

TIM DURFEE, BEN HOOKER, JENNY RODENHOUSE [USA]

Everything On Time: a cut-and-paste not-so-smart city



Everything On Time is a series of short films investigating new narratives of urban experience that arise from the collision of culture and “smart city” technologies. The authors will present the project's unique process – research, design/architecture and art – as well as dive deeper into some of its specific speculations. The work is the product of a longstanding collaboration between an architect, an interaction designer, and an artist, each contributing different perspectives and values to the shared problem of the city.

Tim Durfee is Tim Durfee heads an interdisciplinary architecture studio in Los Angeles. His work operates in the ever-expanding connections between systems and ideas that are the result of transformations in technology, culture and society today. In 2015, he was selected as one of Fifty Under Fifty: Innovators of the 21st Century.

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Ben Hooker is an artist and designer who works with interactive media in and about urban contexts. His projects, whether conceptual or applied, define new experiences and aesthetic situations which arise from the intermingling of the phenomenal and intangible worlds of physical materiality and electronic data.

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Jenny Rodenhouse works within the fields of interaction design and art to examine the merging of interface and landscape. Appropriating the 'test site' as a platform, she creates sites of experimentation to prototype alternates – the other possible realities and cultural choices we have as we develop our technological futures.

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Durfee, Hooker and Rodenhouse met as associates in the Media Design Practices MFA programme at Art Center College of Design, sharing an impatience with the disciplinary limitations of their respective fields to examine the full range of issues impacting our world today. The idea of the “City” presented itself as shorthand for the domain where issues of space, society, technology, culture, and people intersect – and, in a time when it seemed the intersection (rather than any of its discrete components) was the defining characteristic of the age – they began to embark on collaborative projects as vehicles to advance our understanding of where our respective fields were headed (or, perhaps, to recognise a new, post-disciplinary version of those practices).

LINDA ALOYSIUS [UK]

Intimacy and Post-Internet Cities: Art and Women's Dirty Work in the Digital Age



In this paper, Linda Aloysius examines how the introduction of “divided screens” (Friedberg, 2003) into western urbanity has allowed globalised, digital communications to newly govern the construction, interpretation and futurisation of urban spaces and the inter-subjective relations they produce. Drawing on Catherine Rottenberg's analysis (2017), she asks whether women's bodies are the covert, key, urban architectures through which social media re-model intimacy as a neoliberalist stratagem.

Linda Aloysius is a sculptor and researcher currently working at the cross-over between sculpture, site and document. Her PhD research (Goldsmiths) addresses the background conditions affecting women artists' creativity and the historical and contemporary representation of women. She exhibits her work in gallery and museum spaces and has recently begun to develop site-sensitive projects, forming sculptural-photographic documents such as her forthcoming publication *Land Operation: New Model Army: Site, Sculpture, Marginality* (2017). As a researcher, Aloysius has convened and presented at conferences, symposia and panels in London and internationally, and she has published articles and works in peer-reviewed journals and books. She lectures in Fine Art practice and theory at University of East London and Central Saint Martins.

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ALICE BUCKNELL [UK/USA]

Who Rules the Digital City? Citizenship, Democracy, and Post-Internet Activism



In 2001, the world's first Digital City in Amsterdam met its end as a freenet initiative and cyber-democratic experiment, subject to a slow death of privatization and inactivity. Meanwhile, some 600 kilometers east, the government of Berlin had just launched the Berlin Property Fund: a state-owned digital enterprise designed to serve as a private-access archive and auction house for all unregistered public land in the city. This paper asks: what can these early castings of the digital city and their contemporary discontents teach us about the new modules of citizenship and net activism within the Post-Internet city?

Alice Bucknell is an artist and writer based in London. Her research-based practice moves through and across media to probe questions of identity and place in the wake of globalisation and digital culture. Her work has been exhibited internationally and she has presented her research at conferences in New York and Chicago. Most recently, she participated in the Itinerant Assembly's Hackpad event, which united artists and researchers across multiple networks in Copenhagen, Bogotá, Madrid and London alongside staged performances to explore topics of contemporary nomadism in digital cultures (May 2017). She contributes to various digital and print publications including Wallpaper*, Artsy, Temporary Art Review, Log and The Spaces.

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ANDREA BALDINI [IT/CN]

There and Back Again: Redistributing Visibility between the Virtual and Real Alleys of Graffiti



In the last decade, street art's popularity has been increasing very rapidly. Technology has played a crucial role in turning street artists such as Banksy, Blu and Shepard Fairey into stars. The availability of cheap digital cameras and the possibility of photo publishing on social media have transformed graffiti – the original and most radical form of street art – from an esoteric practice into a global phenomenon. In this presentation, Andrea Baldini discusses the social media's influence on our perception of graffiti and their sites, and how it reshapes our understanding of urban space.

Andrea Baldini (PhD, Temple University, 2014) is Associate Professor of Aesthetics and Art Theory at the Art Institute of Nanjing University and coordinator of the Jinling Artist-in-Residence Programme, which promotes cultural exchange between China and Italy. Prior to that, he was an International Postdoctoral Exchange Fellow at the Institute for Advanced Studies in Humanities and Social Sciences at Nanjing University. His research interest is in Philosophy of Art and Aesthetics, especially their intersection with urban communication and visual culture. The critical focus of his research is on public art, graffiti and street art. Recently, he has published articles in the *Journal of Visual Culture* and *The Journal of Aesthetics and Art Criticism*. He is preparing a monograph (Brill, 2018) on the relationship between legal and aesthetic judgement in the context of contemporary graffiti and street art.
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IOCOSE COLLECTIVE:

PAOLO RUFFINO [UK], MATTEO CREMONESI [IT], DAVIDE PRATI [DE], FILIPPO CUTTICA [UK]

Post Fail: Art during the Internet



This paper develops a series of reflections started in 2014 during a residency in Bangalore, India. In that context, the authors had the opportunity to research the development of the city and its relationship with the Electronic City, a large gated area within Bangalore where IT companies, such as Google, Microsoft and IBM, have established their headquarters. What concerns IOCOSE is the present moment when both utopian and dystopian narratives on the future have shown themselves to be fairly disappointing, and probably biased.

IOCOSE is a collective of four artists who have been working as a group since 2006. IOCOSE's art investigates the post-failure moment of the teleological narratives of technological and cultural development, with regard to both their enthusiastic and their pessimistic visions. They have exhibited internationally at several art institutions and festivals, including Venice Biennale (2011, 2013), Tate Modern (London, 2011), Science Gallery (Dublin, 2012) Jeu de Paume (Paris, 2011), FACT (Liverpool, 2012), Transmediale (Berlin, 2013, 2015), and have featured in publications such as *Wired* magazine, *The Creators Project*, *Flash Art*, *Neural*, *Liberation*, *Der Spiegel*, *El Pais*.
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NASHIN MAHTANI [ID]

Impressions of Disaster: Neuroscience, Design, and Attention in Post-Internet Indonesia



Digital communication technologies have not only transformed the collective imaginations of cities, but, more intimately, they have biologically rewired our neural networks, fundamentally shifting the methods through which we filter and search for meaning in our urban spaces. In the global ecology of attention instantiated by the Post-Internet city, what should designers do with (their) brains?

Nashin Mahtani is a research associate with anexact office. With a background in architecture, her research and design work investigates the relational complexities of urban infrastructure, computation and neuroscience. Nashin is also a designer at PetaBencana.id, an urban risk mapping project led by the Urban Risk Lab at MIT, where she creates data visualisation strategies and new representational forms to explain information and communication technologies and systems for disaster risk reduction. She has been awarded the Royal Architectural Institute of Canada's Student Honour Roll Certificate for Outstanding Thesis Work (2016) and the Thesis Research & Design Studio Award (2015) from the University of Waterloo, and has also received awards from the American Society of Architectural Illustrators.

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ANDRÉ PINA [PT]

The Role of Academia in the Design of Smarter Cities



This presentation details the experience of the IN+ research group in its participation in the SusCity project, funded by the MIT Portugal Program, and the Sharing Cities project, funded by the European Commission. Under the scope of these projects, the research group has contributed towards the development of data-driven analysis that provides support for decision-making and decreases the uncertainty associated with alternative technology options for different stakeholders.

André Pina completed his PhD in Sustainable Energy Systems under the scope of the MIT Portugal Program in 2012 at Instituto Superior Técnico, University of Lisbon, Portugal. As a postdoctoral researcher, his main research topics are the development of methodologies that include supply and demand dynamics in the modelling of energy systems, the quantification of the potential for energy efficiency and local energy production at the urban scale and the assessment of material use and resource productivity at both the national and urban level. He has been involved in projects for the assessment of transitions in energy systems leading to the greater penetration of renewable energy sources and the quantification and design of roadmaps for urban areas.

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GISELLE BEIGUELMAN [BR]

Art, Public Space and Informational Territories



Photo: Leila Fugii, 2016

As they are increasingly expanded by digital technologies, cities today have become complex networks that bring together data from different backgrounds. In this paper, Giselle Beiguelman discusses the notion of “archinterface”, an interface that redefines the sense of place and reinvents the ways of occupying the public space.

Giselle Beiguelman researches into the aesthetics of memory and develops projects of artistic interventions in the public space and with digital media. She is an Associate Professor of the Faculty of Architecture and Urbanism – University of São Paulo (FAUUSP). Beiguelman is the author of several books and articles on contemporary nomadism and the practices of digital culture. Among her recent projects are *Memories of Amnesia* (2015), the curatorship of *Archinterface: the city expanded by the networks* (2015) and the retrospective about her work *Cinema Lascado* (2016). She is a member of the Laboratory for OTHER Urbanisms (FAUUSP) and the Interdisciplinary Laboratory Image Knowledge – Humboldt-Universität zu Berlin. Her artworks are in museums in Brazil and abroad, such as ZKM (Germany), the Latin American collection of the University of Essex, MAC-USP and MAR (Museu de Arte do Rio de Janeiro), among others.

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NICCI YIN, STEPHANIE CEDEÑO, XIAOXUAN (SALLY) LIU, GODIVA REISENBICHLER [USA]

Right to the Post-Internet City: An Internet of Enlightened Things



Ubiquitous artificial intelligence (AI) systems introduce a new opaque layer upon urban space: decisions and communications are not clear, nor tangible, and are outside of the user-consumer’s comprehension. What are the implications of embedding AI and machine learning (ML) in the urban environment and how does this affect a user-consumer’s right to the Post-Internet city? The authors’ speculative design projects are intentional revealings of these opaque layers through technology design and fictions to think through spatial implications on a neighbourhood scale.

Stephanie Cedeño is a visual and technology designer whose practice is committed to maintaining an imaginative excellence in modelling alternative presents and possible futures. Her design research is currently focused on how smart home technologies are shaping a “New Domestic.” Prior to this, she worked as a lead graphic designer and creative strategist for Harvard University’s Cultural Agents Initiative. She holds a BA from Boston University.

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Xiaoxuan (Sally) Liu is a designer who is passionate about using new media and technology to investigate the future of natural and urban spaces. Prior to ArtCenter, she studied Graphic Design and Psychology at Syracuse University.

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Godiva Veliganilao Reisenbichler is a designer and artist who produces critical knowledge through visual, interactive, spatial and written media. She is interested in how technological interfaces form *relationships* between people and systems. Godiva received a BFA in Painting and Art History from Washington University in St. Louis.

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Nicci Yin is a designer and artist working with interactive technologies and digital media, with a background strongly rooted in feminism and social justice. She received a BA from Barnard College in Art History, Visual Arts, and Women's, Gender, and Sexuality Studies, and has worked with Space Caviar, Creative Time and the Barnard Center for Research on Women.

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CHAIRS | BIOS

Pedro Gadanho is a curator, writer and architect. He is the Director of MAAT, the new Museum of Art, Architecture and Technology, in Lisbon. Previously he was a curator of contemporary architecture at the Museum of Modern Art, New York, where he was responsible for the Young Architects Program, and curated exhibitions such as *9+1 Ways of Being Political*, *Uneven Growth*, *Endless House* and *A Japanese Constellation*. Gadanho holds an MA in Art and Architecture and a PhD in Architecture and Mass Media. He was the editor of BEYOND bookazine and the Shrapnel Contemporary blog, contributes regularly to international publications, and is the author of *Arquitetura em Público*, recipient of the FAD Prize for Thought and Criticism in 2012.

Helena Barranha graduated in Architecture, holds a Master's Degree in Management of Cultural Heritage and a PhD in Architecture. She is an Assistant Professor at Instituto Superior Técnico – Universidade de Lisboa, and Visiting Professor at the Faculty of Human and Social Sciences – Universidade NOVA de Lisboa, where she is also a Researcher at IHA - Institute for Art History. She was Director of the National Museum of Contemporary Art – Museu do Chiado, in Lisbon, between 2009 and 2012. Her professional and research activities focus on architectural heritage, contemporary art museums and digital art exhibitions, and she has published widely on these topics both in Portugal and abroad. She coordinated the unplace project (see: <http://unplace.org/>), under which she co-edited the e-books: *Uncertain Spaces: Virtual Configurations in Contemporary Art and Museums* (2015), and *Museus sem lugar: ensaios, manifestos e diálogos em rede* (2015).

Margarida Brito Alves is an Assistant Professor at the Department of Art History at the Faculty of Human and Social Sciences – Universidade NOVA de Lisboa, where she completed her PhD in Contemporary Art History in 2011. She is the vice-director of Instituto de História da Arte, as well as the coordinator of the Contemporary Art Studies Research Group. She is the author of *A Revista Colóquio / Artes* (Lisboa: Colibri, 2007) and *O Espaço na Criação Artística do Século XX. Heterogeneidade. Tridimensionalidade. Performatividade*. (Lisboa: Colibri, 2012).

For a complete CV see: <http://www.degois.pt/visualizador/curriculum.jsp?key=7531319587672123>

Sandra Vieira Jürgens is an art critic and editor, with a PhD in Art History. She is the initiator and artistic director of Wrong Wrong and of RAUM: an online artist residencies project. She currently teaches and coordinates the Postgraduate Programme in Art Curatorship at the Faculty of Social Sciences and Humanities – Universidade NOVA de Lisboa. She has been an FCT-Portugal Postdoctoral Research Fellow at Instituto de História da Arte [IHA, FCSH, Universidade NOVA de Lisboa, Portugal], since 2015. Her research projects, essays and articles cover topics related to artists-curators, practices of exhibition-making, independent spaces and cultural and art criticism.

Further information at: <http://sandravieirajurgens.com/en>

Vítor Carvalho Araújo was born and works in Lisbon, Portugal. He is an architect and holds a PhD in Architecture, from Instituto Superior Técnico, Universidade de Lisboa, where he lectures in Architectural Design. He is the author of *Architecture and Digital Technology: Evolutionary (Trans)Formations* (2003) and *Archive Buildings – futures for the past* (2012).

He has simultaneously developed his own permanent professional activity at his studio – Vítor Carvalho Araújo, Arquitectos – since 1982. His architectural works cover a wide range of programmes including collective and single family housing, public health and teaching equipment – new work and rehabilitation. He received the AIP Prize for Architecture – Rehabilitation, with the housing project “Monchique”, in the historic centre of Porto, Portugal (2006). He is currently building the Carcavelos Campus of the NOVA School of Business and Economics and is also working on the project for the rehabilitation of the Supreme Court of Justice, in Lisbon.

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Diogo Evangelista, *The sky exists*, 2017, video still. Courtesy of the artist.

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Organisation

MAAT - Museum of Art, Architecture and Technology

IHA - Institute for Art History, Faculty of Social Sciences and Humanities, Universidade NOVA de Lisboa*

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