

P+ARTS Conference on Artistic Research (AR) Unframing Knowledge: Artistic Research Beyond Theory and Practice

Location: Naples, October 2025

Venues: Accademia di Belle Arti di Napoli and nearby venues

Within the framework of the P+ARTS project funded by the PNRR – National Recovery and Resilience Plan – Mission 4 – Component 1 “Strengthening the provision of educational services: from early childhood education to university” – Investment 3.4 “Advanced university teaching and skills,” sub-investment T5 “Strategic partnerships/initiatives to innovate the international dimension of the AFAM system,” funded by the European Union – NextGenerationEU INTAFAM00037, CUP: G43C24000640006, NABA, Nuova Accademia di Belle Arti, as the project leader, is launching the Call for Papers ***Unframing Knowledge: Artistic Research Beyond Theory and Practice***.

Call for Papers

Introduction

Art can serve as the foundation and purpose for research, providing motivation, context, and methodologies. This approach is often defined as Artistic Research (AR), and its goal is to articulate a framework that positions art both as an object of study and as well as a research process (Candy & Edmonds, 2018; Nelson, 2013). P+ARTS ***Unframing Knowledge: Artistic Research Beyond Theory and Practice*** conference aims to explore AR methodologies, its historical developments, and institutional frameworks, particularly in relation to technologies, new ecologies, and performative practices (Elkins, 2009; Hannula, Suoranta, & Vadén, 2014). The conference will discuss the intersections between AR and environmentally conscious practices, automated and artificial intelligence, as well as theatrical, musical, choreutic, and cinematic strategies.

AR methodologies play a crucial role in establishing a robust theoretical foundation for this field of study (Borgdorff, 2011). Considering the diverse array of approaches and methods employed, a potential direction could be the creation of an epistemological framework that facilitates dialogue between artistic and scientific research methodologies. This framework would serve as a bridge between disciplinary perspectives while fostering a more integrated and comprehensive understanding of AR (Borgdorff, Peters, & Pinch, 2020).

In recent decades, the convergence of visual arts, activism, and environmental practices with technological integration—including machine learning, algorithms, neural networks, and various intermedial, multimedia, and transmedial approaches—has profoundly reshaped the institutional landscape of AR (Chatterjee, 2022; de Brugerolle, 2024; Messer, 2024). This transformation has impacted not only its practices but also its education standards, assessment procedures, and long-term academic viability. AR positions itself as one of the possibilities for artists to achieve significant research objectives and outcomes, offering a methodological freedom that fosters innovation while maintaining a systematic approach. Through this interplay, AR challenges conventional disciplinary boundaries, expanding both artistic and research methodologies.

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We welcome abstract submissions for papers that critically engage with one or more of the themes listed below. The conference aims to foster a comprehensive dialogue that addresses both theoretical discourse and contemporary artistic practices. Ultimately, the conference seeks to discuss AR's current and future trajectories, acknowledging its evolving nature. The overall discussions should then be viewed as contributions to an ongoing discourse rather than definitive conclusions.

We invite abstracts for papers exploring the following tracks:

1. **Artistic Research**: the discussion should encompass definitions and methodologies relevant to AR, raising questions about its scientific validity and the role of art in knowledge production. How can AR be effectively evaluated, and what indicators should be developed to assess it, given the challenges of standardized metrics and the complexity of its epistemic contributions? Additionally, the discussion could include a comparison with European standards on AR, examining how related policies and frameworks influence its scientific validity and epistemic contributions.
2. **AR and the Mediterranean focus**: cross-cultural dialogue in the Mediterranean macro-region, given the variety of ongoing crises and complex issues, becomes essential for fostering mutual understanding and collaboration. In this context, AR provides a space to explore connections between different cultures and promote a deeper understanding of the challenges faced by communities in the region. This approach aims to foster a dialogue with the well-established Northern European tradition in the field. By doing so, it seeks to bridge different epistemic and methodological perspectives, enriching both regional and transnational discourses on AR. In what ways can a cross-regional dialogue generate new forms of knowledge and artistic practice that respond to the specific socio-political realities of the Mediterranean?
3. **AR and AI**: investigating the role of Human-Centred AI (HCAI) in integrating artificial intelligence into artistic practices, while addressing philosophical, ethical, and aesthetic implications. This theme explores the evolution of authorship in the age of AI-generated creativity, ensuring the artist's agency and safeguarding intellectual property. How can HCAI be leveraged to enhance, rather than overshadow, human creativity? Which decisions remain exclusively human, and how are they shaped by the choices made by AI? Crucially, this theme highlights the artist not just as a user of AI, but as a critical agent capable of interrogating its logic, repurposing its tools, and opening new imaginaries that question automation, bias, and the socio-political consequences of algorithmic culture.
4. **Exhibition and Distribution in the Digital Era**: examining how digitalization is transforming not only artistic production, exhibition formats, and dissemination channels, but also the very content of the artistic practice. This theme investigates how digital tools and platforms influence the development of AR opening new possibilities for creative autonomy, redefining authorship, and transforming modes of audience engagement and archiving. How does AR critically navigate these digital transitions? In what ways can it challenge and rethink the impact of digitalization on artistic practice?
5. **New Ecologies: Geopolitical and Ecological implications**: exploring how AR critically engages with the geopolitical and ecological dimensions of digital infrastructures, highlighting issues of energy consumption, climate changes, environmental degradation, and social inequalities. This theme examines the potential of AR to create immersive narratives that reinterpret the relationship between humans and nature. How can AR propose alternative ways of perceiving and inhabiting the planet? In what ways does it envision ecologies and geographies that challenge Western anthropocentrism and post/colonial frameworks while embracing interconnected and diverse subjectivities?

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Selection Process | Academic Papers

1. Abstracts:

We welcome **300-word abstracts** that address the conference tracks, particularly those offering innovative perspectives or methodologies.

Please submit your abstracts between 31st March and 25th May 2025. Each abstract should be accompanied by a 100-word narrative author's biography. Abstracts will undergo a blind review process, and the required bibliography must be anonymized. Selected abstracts will be announced to authors via email by **10th June 2025** through the ExOrdo platform.

2. Full Papers: following the acceptance of the abstracts, candidates must submit the final versions of their full papers by **31st July 2025** via the ExOrdo platform.

Candidates may choose between **communication papers (2,000 words)** and **long papers (4,000 words)**, both of which should be developed in accordance with the required academic standards and revisions.

Submitted papers must adhere to the Specific Formatting and Submission Guidelines and include a maximum of **five images with captions**, ensuring compliance with copyright regulations and usage rights. The full papers will undergo a double-blind review and will be returned in the **first week of September** for final editing before the conference, which will take place in October 2025.

After receiving the edited papers, candidates must submit the final version of their full paper via the ExOrdo platform by **30th September 2025**.

The final version of the full papers will be presented during the conference

Platform and information

Please, submit you application here <https://car2025.exordo.com/>

For further information, please contact parts.coord@naba.it

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Terms and Conditions

- **Final Publication Decision:** The final decision on the acceptance of the paper for publication is final and will be communicated after **October 12**. Regardless of the outcome, participation in the conference will still be guaranteed.
- **Copyright and Licensing:** Authors retain copyright but grant the organizers the right to publish the paper in the conference proceedings.
- **Originality and Plagiarism:** Submitted papers must be original and not under review elsewhere.
- **Revision Policy:** The organizers reserve the right to request further revisions if necessary. Revised papers must be resubmitted within the deadlines that will be specified later.
- **Withdrawal Policy:** Authors who wish to withdraw their paper must notify the organizers by **August 10**.
- **Technical Requirements:** Presenters must comply with the technical guidelines for presentations. Once the paper is accepted, the candidate must submit the **conference presentation in .pptx format no later than 24th October 2025**.

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