

Fifteenth International Conference on The Image

IMAGES AND IMAGINARIES OF ARTIFICIAL INTELLIGENCE

XV Congreso Internacional sobre la Imagen

IMÁGENES E IMAGINARIOS A PARTIR DE LA INTELIGENCIA ARTIFICIAL



Interamerican Open University
Buenos Aires, Argentina
24-25 October 2024



Fifteenth International Conference on The Image

<https://ontheimage.com/about/history/2024-conference>

<https://sobrelaimagen.com/acerca-de/historia/congreso-2024>

Edit by Cátia Rijo and Ana Maria Sedeño Valdellós

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Welcome Letters



New Thinking

New Practices

New Societies

International Independent Interdisciplinary Scholar-led Non-Profit Since
Research Networks Conferences Journals Books MediaLab 1984



Dear Conference Participants,

On behalf of Common Ground Research Networks, I welcome you to the Fifteenth International Conference on The Image.

Founded in 2010, The Image Research Network is brought together around a shared interest in the nature and function of image making and images. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries.

This truly international conference brings together a diverse group of scholars, practitioners, and thought leaders from around the world. We are proud to provide a platform for exchanging ideas, and presenting research, addressing some of the pressing issues of our time.

Our conference theme, "Images and Imaginaries of Artificial Intelligence," reflects our commitment to exploring new frontiers in research and practice. Over the next few days, In-Person or Online, you will have the opportunity to attend keynotes, panel discussions, and other session types led by our Emerging Scholars. We encourage you to take full advantage of these sessions to gain new insights, expand your professional network, and find inspiration for your own work.

We want to thank our keynote speakers Javier González Pagliere Llauro, Eduardo Sánchez Bayona, Cecilia Mosto, Carolina A. Carbone, Ana María Sedeño Valdellós, conference chair Fernando Ezequiel Bóveda, presenters, and volunteers whose dedication and hard work have made this conference possible. We also thank our host partner Interamerican Open University, for their generous support.

We hope you find this conference to be an intellectually stimulating and rewarding experience. Your active participation is crucial to the success of this event, and we look forward to the lively discussions and valuable connections that will emerge over the next few days.

Warm regards,

Dr. Phillip Kalantzis Cope
Chief Social Scientist
Common Ground Research Networks



Buenos Aires, September 17, 2024

Dear researchers, academics, and participants:

It is an honor to warmly welcome you to the IX International Congress on Media Studies, organized jointly by the Faculty of Communication Sciences of the Universidad Abierta Interamericana (UAI) and Common Ground Research Networks. The congress will take place on October 24 and 25 in the Autonomous City of Buenos Aires.

This event, which brings together prominent professionals, academics, and researchers worldwide, constitutes a space for reflection, dialogue, and construction of knowledge regarding the challenges and transformations that the media field faces today.

These days, we can share innovative research, exchange ideas, and forge new alliances that will enrich our perspectives, allowing us to strengthen our academic and professional fields. We are at a crucial moment in which the media, in their various logics and platforms, play a substantial role in the configuration of our societies. The International Congress on Media Studies is a platform for critically analyzing these phenomena, contributing to developing a deeper and more committed understanding of the reality that surrounds us.

We sincerely appreciate your participation and commitment, and we hope that these conferences will be an enriching experience that promotes learning, collaborative work, and the development of new ideas that encourage and enrich studies on the media.

Welcome!

Mg. Fernando Bóveda
Dean of the Faculty of Communication Sciences Universidad
Abierta Interamericana
Chair of the Fifteenth International Conference on The Image

A handwritten signature in black ink, consisting of a stylized, cursive script that appears to read 'F. Bóveda'.



The Image

Research Network

Founded in 2010, **The Image Research Network** is brought together around a shared interest in the nature and function of image making and images. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries.

The Defining Image

We are, uniquely in natural history, the symbolic species. And within our peculiar species history, the development of capacities to create images parallel speaking and precede writing.

Since the beginnings of modernity, however, we have increasingly focused our attention on language as our species-defining characteristic. After half a millennium where the power and prestige of language has held sway, we may be in the cusp of a return of the visual, or at least a multimodality in which image and text are deeply inwrought in each other's meanings. This can in part be attributed to the affordances of the new communications environment. As early as the mid twentieth century, photolithography put image and text conveniently back onto the same page. Then, since the mid 1970s, digitized communications have brought image, text and sound together into the same manufacturing processes and transmission media.

The Image of Transformation: Properties of Consequence

The first is its empirical connection with the world—telling something of the world, reflecting the world. It re-presents the world. How does it do this? What are its techniques? What are its mediations? What kinds of 'truth' can we have in images?

A second property of consequence – the image has a normative loading. No image can ever solely be a reflection on the world. It is also a perspective on the world, an orientation to the world. This is because it is the incidental outcome of an act of design. It is the product of an act of human agency. An interested image-maker takes available resources for meaning (visual grammars, fabrication techniques and focal points of attention), undertakes an act of designing (the process of image-making), and in so doing re-images the world in a way that it has never quite been seen before. The human agent is central.

To the extent that no two conjunctions of human life experience are ever precisely the same, interests and perspectives in imaging are infinitely varied. In fact, across the dimensions of material conditions (social class, locale, family); corporeal attributes (age, race, sex, sexual orientation, and physical and mental abilities); and symbolic differences (culture, language, gender, affinity and persona) variations in perspective are frequently paramount, the focal purpose or implicit agenda of the imaging agent. For viewers, too, every image is seen through available cultural and technical resources for viewing, seen in a way particular to their interest and perspective. The act of viewing transforms both the image and its world. From a normative perspective then, how do interest, intention, motivation, perspective, subjectivity and identity intertwine themselves in the business of image-making? And what is the role of the viewer in reframing and revisualizing the image?

And a third property of consequence – the image is transformational. Its potentials are utopian. We see (the empirical). We visualize (the normative). We imagine (the utopian). There is a more-than-fortuitous etymological connection between 'image' and 'imagination'. Images can be willed. Images speak not just of the world, but to the world. They can speak to hopes and aspirations. The world reseen is the world transformed. What's in the imagination for now, can become an agenda for practice and politics tomorrow. Imagination is the representation of possibility.

<https://ontheimage.com/about/scope-concerns>

Theme 1: The Form of the Image

Examining the nature and form of the image as a medium of representation

Living Tensions:

- The mass media
- The grammar of the visual
- The image as text
- The image as art
- Image techniques
- The cognitive science of perception
- Visualization
- Technologies and techniques of representation
- Multimodality: image in relation to language, space, gesture and object
- Moving images: cinema, television, video, animation
- Visual arts practices
- Photography
- The moving image
- Aspects of vision: viewpoint, perspective, interest
- Digital capture and manipulation of images
- Archiving the image
- Discovering the image: databases, social media, tagging, folksonomy, taxonomy

Theme 2: Image Work

Investigating image making processes and spaces of image representation

Living Tensions:

- The 'new': digital and social media
- Cinema, traditional and new
- Television, traditional and new
- Image on the internet
- Corporations in the image business
- Selling the image
- The amateur artist or photographer
- Branding, logos and advertising
- Artist or image-maker as professional
- Commercial galleries and art dealers
- Image libraries

Theme 3: The Image in Society

Exploring the social effects of the image

Living Tensions:

- Arts and image communities
- Image galleries and museums
- The image in media and communications
- The image in architecture
- The image in advertising
- The image as commercial artifact
- The image as information
- The image as propaganda
- Images in security and surveillance
- The role of the viewer
- Learning to represent in images
- Images in the service of learning
- Reading and interpreting images
- The past, present and future of the image

Cátia Rijo

Founder, DesignLab4U; Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal **(English)**



Cátia Rijo has a Ph.D. in Design from the Faculty of Architecture of Lisbon, a Master's in Graphic Design, and a Degree in Visual Design, both from IADE. In 2016 she founded DESIGNLAB4U, a professional laboratory that immerses students in pedagogical work, offering the opportunity to collaborate with real projects within community settings to develop culturally and socially enrichment activities. She is currently an Assistant Professor at The Polytechnical Institute of Lisbon, where she coordinates and teaches curricular units related to Design. In addition, she is a member of the coordination team of the Visual Arts and Technologies degrees at the Interdisciplinary Center for Educational Studies of Education and a research member at CIAUD.

Ana Maria Sedeño Valdellós

Universidad de Málaga, España **(Spanish)**



Doctora en Comunicación Audiovisual y Profesora Titular en el Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Málaga (España). Sus líneas de investigación tienen que ver con la música en relación a los medios audiovisuales, el videoclip musical y las prácticas audiovisuales de vanguardia en el panorama contemporáneo, con especial énfasis en hechos artísticos como el videomapping, la videodanza y los visuales escénicos. En relación con ellos ha publicado varios libros y artículos de investigación. Se desempeña también como realizadora de visuales para obras videoartísticas y escénicas.

The **Image Research Network** is grateful for the foundational contributions, ongoing support, and continued service of our Advisory Board.

- **Howard Besser**, New York University, United States of America
- **Jacqueline Butler**, University of the West of England
- **Bryan Wai Ching Chung**, Hong Kong Baptist University, Hong Kong
- **David Cubby**, Western Sydney University, Australia
- **Samantha Edwards-Vandenhoeck**, Swinburne University, Australia
- **Owen Evans**, Edge Hill University, United Kingdom
- **Alison Gill**, Western Sydney University, Australia
- **Erkki Huhtamo**, University of California, Los Angeles, United States of America
- **Dina Iordanova**, University of St Andrews, Scotland
- **Kim Snepvangers**, UNSW Art & Design, Australia
- **Douglas Kellner**, University of California, Los Angeles, United States of America
- **Vaughan Dai Rees**, UNSW Art & Design, Australia
- **Cátia Rijo**, Polytechnic Institute of Lisbon, Lisbon, Portugal
- **Ariane Rourke**, UNSW Art & Design, Australia
- **Lisa Winstanley**, Nanyang Technological University, Singapore



**The Fifteenth
International Conference
on The Image**



Founded in 2010, **The Image Research Network** is brought together around a shared interest in the nature and function of image making and images. We seek to build an epistemic community where we can make linkages across disciplinary, geographic, and cultural boundaries. As a Research Network, we are defined by our scope and concerns and motivated to build strategies for action framed by our shared themes and tensions.

Past Events

- 2010 - University of California, Los Angeles, USA
- 2011 - Kursaal Conference Palace, San Sebastian, Spain
- 2012 - Higher School of Humanities and Journalism, Poznań, Poland
- 2013 - University Center, Chicago, USA
- 2014 - Free University, Berlin, Germany
- 2015 - University of California, Berkeley, USA
- 2016 - Liverpool John Moores University, Liverpool, UK
- 2017 - Venice International University, San Servolo, Venice, Italy
- 2018 - Hong Kong Baptist University, Hong Kong SAR
- 2019- Manchester School of Art, Manchester Metropolitan University, Manchester, UK
- 2020 - University of New South Wales, Sydney, Australia (Virtual)
- 2021 - Polytechnic Institute of Lisbon, Lisbon, Portugal
- 2022 - The University of Texas at Austin, Austin, USA
- 2023 - University of San Jorge, Zaragoza, Spain

The Image Research Network is thankful for the contributions and support of the following organizations.

Universidad Abierta Interamericana



Art & Design



MANCHESTER SCHOOL OF ART





Fifteenth International Conference on The Image

IMAGES AND IMAGINARIES OF ARTIFICIAL INTELLIGENCE

INTERAMERICAN OPEN UNIVERSITY, BUENOS AIRES, ARGENTINA
24-25 October of 2024 The Image UAI

Images and Imaginaries of Artificial Intelligence

Generative artificial intelligence has already begun to play a role in the construction of images. However, as yet it is hard to assess in what ways AI might contribute positively to the human-expressive domain of image making. It is nevertheless already clear that AI will in multiple ways play a role in the birth of new social imaginaries, extending the influence that advertising, journalistic, artistic, cinematographic and all kinds of images have today.

AI is the result of a new and revolutionary technology, but, as in so many other moments of the evolution of human culture, the implications of its use will generate unimaginable transformations. Even today and without having fully deployed all its potentials, AI is producing various polarizing perspectives variously in its favor or against its indiscriminate and uncontrolled use. The mere fact that a group of scientists, and CEOs of important technology companies requested a pause to AI indicates a high level of uncertainty and anxiety about the future applications and implications of AI.

At the XV International Congress of the Image, we invite participants to approach to this problem based on protocols of academic and scientific reflection, analyzing that the implications of these developments not only for professionals, researchers and educators in the design and image-making sectors, but also for society as a whole.

Fernando Bóveda

Dean, Faculty of Communication Sciences, Interamerican Open University,
Buenos Aires, Argentina



Dean of the Faculty of Communication Sciences of the Interamerican Open University. He has been an advisor on Education to Deputy Adrián Urrelli in the Honorable Chamber of Deputies of the Province of Buenos Aires since March 2021. He held the job of the Regional Chief Inspector of the Directorate of General Inspection of the Directorate General of Culture and Education (2017 - February 2020). Member of the Goya Coordination Unit of the Faculty of Law of the National University of Lomas de Zamora (Resol. No 156. 1997/2001). He was District Chief Inspector of the Directorate of General Inspection of the Directorate General of Culture and Education (2016 - 2017) and research secretary of the Faculty of Social Sciences of the National University of Lomas de Zamora (1995).

Local Organizing Committee

- Lic. Jéssica Ferradas, Interamerican Open University, Argentina
- Mg. Gabriela Friedman, Interamerican Open University, Argentina
- Lic. Ezequiel Giglio, Interamerican Open University, Argentina
- Lic. Marcela Mosquera, Interamerican Open University, Argentina
- Lic. Carla Tonella, Interamerican Open University, Argentina
- Mg. Marcelo Wischñevsky, Interamerican Open University, Argen

Javier González Pagliere Llauro

Associate Professor, Interamerican Open University, UADE, University of El Salvador, Catholic University of La Plata, University of Business and Social Sciences, Argentina



"What Digital Content and Media Do Students Consume at the Faculty of Communication Sciences at the UAI?"

Javier González Pagliere Llauro holds a degree in Public Relations from the Argentine University of Enterprise (UADE), a MA in Institutional Communication from the University of Business and Social Sciences (UCES), and a MA in Agribusiness and Food (FAUBA) and a Postgraduate Degree in Public Opinion and Political Communication from the Latin American Social Sciences Institute (FLACSO). Javier also took the postgraduate course on Statistical Techniques and Big Data applied to the Study of Public Opinion and Electoral Behaviour at the Latin American Faculty of Social Sciences (FLACSO) and the Executive Programme focused on Language and Political Discourse at the Austral University. In addition, he took the Extension Course on Social Networks and Digital Narratives - Communication Strategies and Content Management at the Latin American Social Sciences Institute (FLACSO) and the Executive Programme in Relationship Marketing & CRM at the Buenos Aires Institute of Technology (ITBA). He continued his training in social media and digital marketing at Google Ads & Analytics Academy, HubSpot Academy, and SEMrush Academy. The Teaching Incentive Programme awarded him a Scholarship for being one of the best-qualified teachers in the University and in the Faculty of Communication on 4 occasions (2018, 2020, 2021, and 2022), and he is taking a Higher Diploma in Distance Learning Pedagogical Option at the Universidad del Salvador (USAL) virtually and free of charge for the teachers of this academic staff. He also works in several private universities such as Interamerican Open University,(UAI), Argentine University of Enterprise (UADE), University of el Salvador (USAL), University of Business and Social Sciences (UCES), Catholic University of La Plata (UCALP), Jala University (California, USA), and South American Institute for the Teaching of Communication (ISEC). He has also worked as a professor at ADEN University (Panama Campus), at the Siglo 21 Business University (UES21), and at Teclab (e-learning platform). For more than 26 years he has been working as a consultant in Corporate Communication, Issues and Reputation Management, Crisis Management, Public Opinion, Public Affairs, and Relations with the media and opinion leaders. He has held different positions in local and foreign PR consultancies and advertising agencies such as Alurralde, Jasper & Asociados, Silvia Mercado y Asociados, Bluecom PR + Brand, Axon Marketing Communication, Newlink Argentina, Porter Novelli (Argentina and Peru, in both cases in specific external projects) and Llorente & Cuenca (in Argentina as General Director with projects in Brazil, Chile, Mexico and Peru, and in Peru as Corporate Regional Director for the Andean Region & LatAm). He is currently the Senior Director of PR and branding.

Eduardo Sánchez Bayona

Professor, academic and researcher, Argentina



"INTELIGENCIA ARTIFICIAL. ¿El gran imaginario del siglo XXI? ¿Cuál será el intercambio no previsto?"

Magister en Comunicación e Imagen Institucional / Posgrado en Industrias Culturales / Psicólogo Social.

Docente universitario, académico e investigador en diferentes universidades argentinas.

Desarrollo profesional en publicidad, marketing, planeamiento estratégico e investigación de mercado en empresas y organismo públicos del país y del exterior.

Participante, ponente y orador en jornadas y congresos nacionales e internacionales.

Reconocimientos y publicaciones en diversos ámbitos de la especialidad.

Cecilia Mosto

Professor, Open Interamerican University, Argentina



"El trasvasamiento generacional en los hábitos de consumo de información y su impacto en la construcción de imagen"

Cecilia Mosto es politóloga con especialización en Metodología de la Investigación en Ciencias Sociales. Cursó la Maestría con orientación en metodología en la Facultad Latinoamericana de Ciencias Sociales (FLACSO) Es socia y dirige la consultora CIO Investigación que realiza estudios especializados en reputación, opinión pública, medios, para entidades públicas, empresas organizaciones de la sociedad civil en Argentina y la región. Realiza proyectos de consultoría para UE y BID. Es profesora de Investigación aplicada a la publicidad en la Universidad Abierta Interamericana. Es investigadora del Instituto de Investigación de la Facultad de Ciencias de la Educación y la Comunicación Social, Universidad del Salvador. Es profesora titular en Maestrías en USAL, UCES y Universidad Panamericana, México. Fundó y dirigió entre 2013 y 2016 del Posgrado en Gestión de Asuntos Corporativos de la Universidad Católica Argentina y entre 2020 y 2022, Management de la reputación en Universidad del Cema.

Carolina A. Carbone

Director of the Public and Institutional Relations Degree and Director of the Communication Sciences Degree, University of Belgrano, Argentina



"Women in Academia: Challenges and Opportunities in the Field of Public Relations and Communication"

Carolina A. Carbone has a degree in Advertising and a degree in Public Relations from the National University of Lomas de Zamora. She holds a MA in Travel Journalism (Autonomous University of Barcelona, Spain) and a Diploma in Virtual Teaching (University San Martín de Porres, Peru). She is a professor, researcher and for more than ten years she has been the director of the Public and Institutional Relations degree program at the University of Belgrano, Argentina, where she also directs the Communication Sciences degree program. She holds a PhD in Political Science from the University of Belgrano. At the undergraduate level, she is a tenured professor at the National University of Lomas de Zamora and a professor at the Catholic University of Salta. At postgraduate level, she teaches Public and Institutional Image in the Master's Degree in Communication at the National University of Lomas de Zamora and in the Master's Degree in Organisational Analysis and Management at the University of Belgrano. She is also an external evaluator of Master's theses in Institutional Communication at the Universidad Argentina de la Empresa and for ten years she was a guest lecturer in the Master's in Public Relations at the Universidad San Martín de Porres (Lima, Peru). In 2018 she spent a year as a research professor at Pompeu Fabra University (Barcelona, Spain). She is an active member of the Professional Council of Public Relations of Argentina, and former president of the Education Committee. She is currently the delegate representing the University of Belgrano in ALCAURP (Latin American Association of University Degrees in Public Relations). She was a participant in the research team that generated the first global archive of library documentation of Public Relations material, in 2019, led by Dr. Tom Watson of Bournemouth University (UK): <https://microsites.bournemouth..>

As a member of the Global Alliance for Public Relations and Communication Management she was invited to write her contribution to the History of Argentine Public Relations for the first web page on the World History of the field of Public Relations launched in 2023 by the Museum of Public Relations (New York, USA)

At the beginning of 2022, she received the award for the best Communicator at national level in the Academic category for the year 2021 granted by the Professional Council of Public Relations of the Argentine Republic.

Ana María Sedeño Valdellós

Professor, University of Málaga, Spain



"Técnicas de Inteligencia artificial aplicadas a la creación audiovisual y las artes escénicas: videoescena, videoclip y otras dramaturgias visuales"

Doctora en Comunicación Audiovisual y Profesora Titular en el Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Málaga (España). Sus líneas de investigación tienen que ver con la música en relación a los medios audiovisuales, el videoclip musical y las prácticas audiovisuales de vanguardia en el panorama contemporáneo, con especial énfasis en hechos artísticos como el videomapping, la videodanza y los visuales escénicos. En relación con ellos ha publicado varios libros y artículos de investigación. Se desempeña también como realizadora de visuales para obras videoartísticas y escénicas.

Each year a small number of Emerging Scholar Awards are given to outstanding early-career scholars or graduate students. Here are our 2024 Emerging Scholar Award Winners.

Gabriel A. Medina-Aguilar

Universidad Anáhuac
Querétaro, Mexico



Ezgi Balkanay

Montana State University,
USA



Enzo Caramori

São Paulo State University "Julio
Mesquita Filho", Brazil



Shahnaz Bashir

University of Massachusetts-
Amherst, USA



João Pedro Mota

Cologne Game Lab (CGL) - TH Köln, Cologne
University of Applied Sciences, Germany &
FFLCH, University of São Paulo
(USP), Brazil



Naz Akgül

Cologne Game Lab (CGL) - TH Köln,
Cologne University of Applied
Sciences, Germany



Corinne Kennedy

Mississippi State University,
USA





**Presentations,
Presenters, Participants**

2024 Special Focus—Images and Imaginaries from Artificial Intelligence

Controlled Use of Artificial Intelligence as a Pedagogical Tool: A Case Study of the Use of Image-making for Non-designers in College Education

**Ezgi Balkanay, Assistant Professor, School of Architecture, College of Arts and Architecture,
Montana State University, United States**

Artificial intelligence (AI), as a new technology and way of thinking, inevitably affects the design studio pedagogy in Arts and Architecture Schools. AI provides new image-making techniques without necessarily having a technical craft, but at the same time, it brings the question of the designer's agency. This research looks at how AI can become a supportive tool to help with the image-making and design process, especially for non-designers or first-time college students. In this research, the image-making process of AI is used in different scales within three major themes of undergraduate pedagogy of environmental design: "basic design, architecture, and city." On an abstract scale, the first theme, "basic design," provided analytical tools and parameters for AI prompts. The second theme, "architectural space," gave first-time designers and college students agency. The third theme, "city," used parameters of basic design and early definitions of architectural space to redefine the outcome using the AI image-making process. AI's controlled use for design pedagogy bridges non-major students' understanding of design and that understanding's physical manifestation. In other words, the controlled use of AI becomes a tool to build bridges between mental and physical domains. Early findings of this research show that the controlled use of AI as a pedagogical tool and parametric design as a thinking process can help non-designers grasp basic design concepts. Using AI as a pedagogical tool opens up further research on alternative design methodologies without using the agency.

Embeddings as Intentionalities: New Representations, New Affordances

Bruno Caldas Vianna, Professor, CITM-UPC, Spain

Intentionality is a central concept in philosophy that deals with the relationship between minds and their contents, or thoughts and objects they represent. Franz Brentano's theory of intentionality states that there can be no mind where there are no representations, which means a relation between internal thoughts and external things they represent in the world. The rise of neural network-based computing over the last decade has had an impact on machine intentionalities and meaning representation. Embeddings play a significant role in this context, as these sets of fractional numbers can be used to represent various features within a network. Different types of networks have different embeddings that serve specific purposes. For example, variational autoencoders (VAEs) create very compact representations of data like images, text, or music using an encoder-decoder framework. Word2Vec and GANs are other examples of neural networks that use embeddings to represent words and images, respectively. However, the embedding type that stands out for its creative potential is CLIP (Contrastive Language-Image Pre-training). This model can encode both text and images on a shared space, allowing practitioners to evaluate how closely related visual and textual concepts are. An image embedding with values similar to a text embedding indicates that the visual and textual concepts are closely connected. The concept of dual representation in CLIP allows for strong connections between visual and textual languages, opening up new possibilities for creative arts like metaphors, poetics, and analogies.

Beyond Representation: Architecture and the Synthetic Image

Corneel Cannaerts, Professor, Department of Architecture, KU Leuven, Belgium

This paper reflects on the impact of recent developments in generative AI and the increased accessibility of text-to-image models on the role and status of the image in architectural practice and culture. Since its emergence as a profession and discipline architecture has primarily on visual representation, in particular architectural drawing, as a means of envisioning, designing and constructing built environments. In contrast to other artistic and designerly disciplines architects do generally not work on the object they design directly, but through some intervening medium, i.e. architects don't make buildings but representations. Architectural drawings are orthographic: they represent, existing or imagined, spatial constructs into two-dimensional notation through orthographic projection. The last decades with the emergence of technologies such as computer aided design, building information modelling, we have seen shift from an analogue, two dimensional, drawing based approach towards a digital mode, three dimensional modelling based approach, in architectural design. While architectural culture has not come to terms yet with this shift from representation to simulation, from orthographic drawings to post-orthographic images, generative AI seems to further push the synthetic nature of images. Generative AI tools trained on vast amounts of data rapidly accelerate the shifts outlined above, raising questions on how we include AI in architectural design practice but also on the value of images, and how we attribute authorship. This paper builds on a series of experiments in synthesizing architectural images in the context of architectural education.

Transformative Impacts of Artificial Intelligence on Higher Education: Crafting an Educational Model for Media in the AI Era

Carlos Fiorentino, Assistant Professor, Information Design, Mount Royal University, Canada
Antonio Daniele, Assistant Professor, Architecture and Design, IE University, Spain
Amr Assad, Assistant Professor, Applied Media, Higher Colleges of Technology, United Arab Emirates

As we observed from a comprehensive literature review, artificial intelligence (AI) is rapidly changing how media creation tools are perceived and used in creative industries and higher education. Consequently, keeping track of these changes is often challenging even for specialists. In this paper, we investigate how educators in higher education institutions integrate personal development related to the advancement in AI for the media into their working schedules. A mixed methodology was used to survey faculty across higher education institutions from several countries in Europe, North America and the Middle East, with the aim to profile a functional educational model for media in the era of AI. The results open a discussion in the academic community of applied media, design studies, and other related fields, with repercussions in education and practice.

Paralogic Design: The Genetics of Creativity

Marcelo Ertorteguy, Fabrication Lab Manager, School of Architecture, Florida International University, United States

Artificial Imagination: AI image-generating applications are described as powerful tools that, beyond their software and outcome levels, influence the creative process by prompting new ways of “human” reasoning. This includes verbalizing images, merging images with words, and thinking in more abstract, “ethereal” ways. There can be found essential parallels between the AI creative process and genetics, using concepts like Mendel’s Law of Segregation and Punnett’s Square to illustrate how AI generates multiple variations of an idea, akin to genetic traits passing through generations, the user acts as the discriminator in a “natural” selection process. The generation process of ideas also undergo a “life cycle” similar to living and organic forms (i.e., conception, birth, infancy, puberty, maturity, and decline). Hitting the target immediately is highly unlikely using AI tools, ideas need development, depuration and refinement in order to reach a “blossoming” stage. Conversely, the saturation of refinement can also lead to “overripping” of ideas. Accuracy is highly relative when prompting AI for images or ideas, outcomes usually range from underwhelming to those that exceed expectations. The user undergoes a creative ownership paradox, with a sense of shared authorship when AI contributes to the creative process. The integration of AI in creative processes changes the typical creative workflow, moving from a traditional human-input to a more iterative and interactive dialog with a collective consciousness. “Paralogic Design” seeks to enhance creative capacity through non-rational and self-constrained strategies, embracing a play between the logical, the intuitive, and the abstract in the creative process.

Incorporating AI Beyond the Book: Lessons for the Library of the Future from Previously Imagined and Virtually Constructed Libraries

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From Jorge Luis Borges' Library of Babel, a space of endless, adjacent hexagonals in which the mathematical and philosophical infinite monkey theorem is realized in the randomly composed, infinite collection of books, to libraries as they have been constructed in the virtual reality of Second Life, to the sky-high undulating bookshelves of China's Tianjin Binhai Library, the composition and appearance of the space can eclipse the importance of the books contained within. Libraries have been keen to adopt artificial intelligence (AI) for its ability to support the services they offer. How libraries leverage AI to create and use space imaginatively is an area ripe for exploration.

Architecture and the Built Environment Seen through the Eye of the Lens and AI: Does It Actually Matter Which?

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Daily, we encounter manipulated, software assisted photographs, however, until recently, human agency has been central to physical creative processes. My photographs in The Buildings of England guidebooks (Yale University Press) underwent extensive image computer manipulation, but they pre-date 2022's Photoshop AI Generative Fill. My actions facilitated a reductive tableau to clearly communicate historic buildings. Audiences for this work are only interested to see the architecture, they are less concerned by the manner of its creation. This paper proposes that AI generative images of architecture embodying 'photographic' accuracy aligned to actual physical environments they depict, could pose no greater threat to our acceptance of 'reality' than signifiers of the subject produced by analogue and digital cameras. My study employs Methodological Pragmatism including image analysis, interviews and interpretive research. It asks why we question AI as a trusted view of the world so vociferously. Is our fear that we have had viewer 'choice' taken away from us, 'hoodwinked' by photorealistic AI? There's an argument that deceit has always been the case with photography. Audiences of lens-based editorial and advertising images seen daily in society are expected to be passive in receipt and acceptance of controlled, constructed content, regardless of provenance. Using the built environment as subject focus, my research concludes that as long as we understand and interpret what we are looking at, signifier, or signified, it rarely matters whether it was created by a camera, or a series of prompts. Education is vital. As ever, in photography, context is king.

Developing a Unified Visual Vocabulary for Contemporary Image-Making: Integrating Traditional Art and Design Vocabularies with AI Image Generators

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In traditional art and design instruction, image-making involves the application of art/design principles. These principles are known by similar, although sometimes varied, terms across the fields of art and design. However, with the rise of AI, image-making systems operate differently. Often designed by non-artists and non-designers, the terminology used is not related to our standard principles. The training data for these systems, primarily images paired with keywords, lacks emphasis on design principles and instead focuses on common vocabulary. Consequently, artists and designers must now develop vocabularies of image properties that correspond to these keyword descriptions, alongside traditional fine art and design vocabularies. Furthermore, an expansive catalog of these visual concepts would greatly benefit practitioners and students alike. This paper proposes a systematic approach to organizing such concepts.

Self-disclosure and the Evacuated Self: On Emerging AI Influencer Culture, Authenticity and the Conquest of Capital

Mark Harrison, Senior Lecturer, Indiana University, United States

It is oft remarked by marketing firms that influencers are effective as marketers because they communicate authenticity, functioning as a perceived alternative to the falseness of more traditional marketing and the corporate world. Self-disclosure is key to generating this user perception of authenticity, and such disclosure also works to offset any suspicions regarding the highly curated images that make up an influencer's feed. In a marked irony, it is the juncture at which the influencer monetizes their feed through sponsorships, the same moment when their authenticity becomes most crucial, where the always-already present frame of capital and consumption most fully subsumes the person behind the influencer. This paper is concerned with the processes, elisions and evasions described above and the acceleration of their attendant ironies with the rise of the AI generated influencer. What does self-disclosure mean when there is no self? Does the double-consciousness of the consumer (knowing both that the images of social media accounts are, at best, highly edited and believing that they are somehow more real, or different in kind, from the images of mass media) run deep enough to allow for the fantasy of an authentically self-disclosing virtual other?

Play, Freedom, and AI Films: Tensions and Tactics in Multimodal Prompting View Digital Media

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Confronted with the limitations of AI in capturing nuanced human emotions and ethical representations, artists at the Runway Gen48 AI film festival experienced a disconnect between their creative intentions and AI outputs. The risk of contributing to a hyperreal society, as described by Baudrillard and Debord, where synthetic suffering becomes a consumable spectacle, heightened their concerns. By adopting Flusser's philosophy of play with technological apparatuses, the artists engaged in a dialectical process of experimentation and subversion. This approach allowed them to break free from traditional paradigms and the cultural stagnation of repetitive AI-generated content. Through playful interaction, they achieved alignment between their inner creative desires and the societal impact of their work, avoiding the pitfalls of ethical detachment and desensitization. The study underscores the transformative power of play in reconciling artistic vision with technological and ethical challenges in AI-driven creativity.

Large Language Models and a Data Theory of Value: Towards a Political Economy of the AI Form and the Rhetoric of the AI-generated Image

Jonah Henkle, Master of Arts, New York University, United States

Hito Steyerl, in her essay "Common Sensing?" theorized Large Language Models (LLMs) as "impersonating fake totalities, based on the averaged mass of trawled data." By accepting Steyerl's premise, that LLMs aggregate massive totalities of data only to be divided into processed and consumable data outputs, this paper builds a working theory that situates the AI form as a technology extending from the essential economic structure of late capitalism. Beginning with Marx's *Capital*, the analysis seeks to draw a concrete parallel between Steyerl's averaged mass of trawled data, and the Marxian hypothesis that the commodity form "congeals human labor," dividing labor into units of averaged labor time. Recontextualizing AI technology and its emergent media forms as extensions of the machinery of capitalism present in Marx's theory of the commodity, this paper argues that contrary to popular belief, AI is simply the most recent elaboration of the present capitalist logic, not a new paradigmatic shift. What then of the AI-generated image? Continuing from the structural analysis of the political economy of large language models, the paper concludes by suggesting a semiotic reading of the AI-generated image rooted in the material mechanizations of the productive process from which the image originates.

AI Images, Authenticity and Advertising

Bronwyn Isaacs, Lecturer, University of Waikato, New Zealand

The development of AI technologies has permeated across diverse image based industries unevenly. While the advertising sector has experimented with AI, it does so while navigating the “fault line at the heart of the commodity form” (Mazzarella 2003, 20). That is, those who make advertising attempt to massage the dynamic nature of exchange value. In this, the production of visual advertising navigates a quality of accuracy or authenticity. This paper examines video advertising strategies by universities (in Thailand and New Zealand). Analysing the creative decisions and processes made in order to create a sense of what is real and authentic to the audience of potential future students, I argue that the open and flexible markets of late capitalism can, provoke a desire by consumers and producers for content that is linked to “real” individuals and specific material bodies. I discuss how AI provokes these issues anew. AI can for example, be used as a tool that enables the representation of new standards of beauty including the depiction of particular “racial” qualities or types. The examples of advertising production I discuss suggest in these cases there continues to be a reliance on the physical bodies and individual identities. I argue that while AI-generated images only intensify the already inherently constructed nature of image-making, audiences’ desire for authenticity in advertising creates ongoing limits in the AI image market. This limit arises from the demand for “authentic” content that is perceived as connected to real bodies and human identities.

Synthetic Media as Racialised-Capitalist Phantasmagoria: Reading 'The Arcades Project' in the Era of Generative AI

Ameera Kawash, Artist, Researcher, PhD Royal College of Art, United Kingdom

This paper explores generative AI as artifacts of selective collective dreaming rooted in Western-centric technological determinism and racialised capitalism, drawing from an interpretive reading of Walter Benjamin's 'The Arcades Project'. The presentation develops waking and dreaming as modes of engaging with Generative AI platforms and media, making connections to Benjamin's reflections on the 19th century arcades, where social relations and labor are obscured by a spectacle of commodities. Approaching synthetic media as image-commodities and crystallisations of dominant, Western-centric knowledge, the study discusses specific examples taken from my own research encountering generative AI image generators. As generative AI is trained on millions of images scraped from the web, they reflect the inherent biases and misrepresentations of both the internet and AI developers. AI-generated images are an assemblage of datalogical, algorithmic, epistemological, and commercial processes that have taken visual form, fully loaded with biases and epistemicides. Drawing from Ruha Benjamin's critique against the neutrality of media, these biases shape the AI's outputs. As phantasmagoria of collective selective dreaming, whether realistic or dream-like, AI tools generate seemingly infinite images that nonetheless are bound by Western-centric and capitalist hegemonies. I conclude by considering the possibility of awake-dreaming with generative AI systems, by incorporating critical archival practices, countering AI-based epistemicide, and being guided by other forms of knowing including situated, embodied, indigenous, and marginalised perspectives. Following insights taken from 'The Arcades Project', I consider pathways for awakening from the dreamworlds and phantasmagoria of our era, the limitless galleries and fascinations of synthetic media.

Unintended Art: Transformative Failures in AI Image Generation

Minhyoung Kim, Associate Professor, Hankuk University of Foreign Studies, South Korea

The emergence of generative AI models capable of creating content with minimal input heralds a new era for image-making. This study explores how these AI tools can revolutionize creative and reasoning processes while addressing the various challenges they present. The discussion begins by defining the core issues surrounding what constitutes synthetic content and the implications of AI-generated imagery. Utilizing design thinking principles, this study emphasizes problem finding and problem solving to navigate this evolving landscape. Peirce's concept of abduction is applied to generate hypotheses for emerging challenges, offering a framework to anticipate and address potential issues. A critical component of this exploration is understanding how we can learn from AI-driven image-making failures, such as miscommunicated prompts, which often provide more insight than successful examples. By focusing on both successful and failed instances of AI-generated content, this research provides a comprehensive view of how AI can shape new social imaginaries and transform visual culture. This nuanced understanding of the opportunities and challenges, including the ethical considerations presented by AI in image-making, contributes to the broader discourse on the role of AI in the human-expressive domain, the future of visual media, and the frameworks needed to guide the responsible development and integration of AI technologies.

Big Questions and Small Minds: Conversational Interfaces, Evolution, and Language

Tomas Lorenzo, Associate Professor of Critical Media Practices, College of Media, Communication and Information, University of Colorado Boulder, United States

Evolutionary studies have shown the systematic appearance of cognitive resources allocation "strategies" that ignore relatively probable outliers while presenting very strong divestiture aversion. The prevalence of these 'strategies' added to the fact that, as a species, we have never before encountered the problem of differentiating intelligence from intelligent appearance, explains not only our inability to achieve such differentiation, but also how extraordinarily difficult is to even approach, model, or even understand the problem. This has produced two phenomena: 1) a new edition of the relentless and ubiquitous repetition of the same questions (Can computers be creative? Can AIs be artists? Who is the actual artist?) which often only achieve to showcase a superficial contact with contemporary studies on art, creativity, and computer science, and 2) an unexpected yet noticeable decreasing of the capabilities of the users of image-generating computational systems. To everyone's surprise, the presumed revolutionary image generating prowess of machine learning has been reduced to a homogeneous, predictable, mostly irrelevant stream of graphical production. We propose that this is a result of an implicit perception of intelligence in conversational interfaces which prevents users from leveraging the large corpus of knowledge related to computational visual production, computer science, explicit modelling, iterative development, and software engineering. To support this, we finish by showing several examples of heuristics that help users to develop distinctive visual languages, while incorporating techniques and processes often associated to more traditional processes of image creation.

AI and the Use of Drawing as a Natural Language

Nicholas Lewis, Senior Lecturer, Faculty of Arts and Creative Industries, University of Sunderland, United Kingdom

'Prompt engineering', whereby a user writes a text prompt to generate an image using AI, is a relatively new skill and relies on Natural Language Processing (NLP). The AI image generator, (DALL-E 3, Midjourney etc.) uses NLP to interpret the user's requirements, and although initial results can be very effective, the more specific the requirements, the harder it can be to generate the desired result. Simple commands ('A horse standing in a field', for example), are easy to generate, but specific details, such as the actions of the horse and its placement in relation to other features, are harder for NLP to interpret, and can be hard to describe using text alone. In addition to this, the current generation of AI image generators cannot interpret the semiotic meaning of objects, (the systems could be said to 'understand' what something is, but not what it means). This requires the user to describe a scene or object that has semiotic meaning, using a semantic description. This paper investigates how a visual (drawing), rather than a written language can be more effective when using AI image generators and examines the implications of this for industry and education.

'Unreliable Memories': A Showcase of AI-Generated Art by Lev Manovich

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Diana Costa, Assistant Professor, University of Lisbon, Portugal

Domingos Loureiro, Assistant Professor, School of Fine Arts, University of Porto

This study examines the intersection between Artificial Intelligence (AI) and contemporary art through an analysis of the 'Unreliable Memories' exhibition by digital artist and theorist Lev Manovich. It assesses how AI technologies influence and potentially sanitize artistic expressions showcased in this exhibition. The research aims to uncover the dual role of AI in both expanding and constraining artistic creativity through algorithmic processes. This inquiry is significant as it probes the authenticity and limitations of synthetic representations. Situated within digital humanities and art theory, the methodology involves textual critique and a detailed examination of images. The analysis dissects the intricate interactions between AI outputs and Manovich's artistic intentions, covering his early sketches through to his recent AI-driven artworks. It highlights how AI introduces innovative visual features and conceptual complexities. The study specifically addresses AI's propensity to 'sanitize' complex themes, reflecting broader cultural and technological critiques. Results indicate that AI not only broadens art's formal possibilities but also imposes homogenizing filters on creative outputs, thus challenging traditional norms of perception and representation. The conclusion suggests that AI's impact on art is profoundly ambivalent: it enhances artistic expression but also introduces new forms of censorship and standardization. The exhibition, which features AI-generated works from 2022 to 2023, serves as a benchmark for the capabilities and limitations of AI during this period. The research provides foundational insights for future artistic and technological explorations, emphasizing the necessity of ongoing vigilance in response to AI's expanding influence in creative domains.

The Paradox of Imitation and Subjectivity: "Smooth Aesthetics" in Generative AI Art

Fei Lu, PhD Candidate, Tsinghua University, Academy of Arts & Design, China

The advent of generative AI art exemplifies technology's capacity to abstract and reshape reality, challenging and redefining the boundaries of human art through computational power. However, there is a risk that this will result in a simplistic and superficial imitation, which will detract from the original artwork and remove the distinctive quality often referred to as the "Aura" of the piece. The development of cross-modal AI has become a significant area of interest within this field of study. This paper employs body theory, Byung-Chul Han's theoretical frameworks regarding media and social theory, and his concept of "smooth aesthetics" to examine the impact and limitations of generative AI on human perception and aesthetic experience in artistic creation. The pursuit of smoothness and consistency by AI may disrupt the intricate and profound connections between humans and objects, prompting inquiries into the subjectivity inherent in the creative process. This underscores the necessity for further advancement in generative AI, prompting a re-evaluation of the relationship between technology and humanity.

Reimagining the Collective Experience on Ergosemiotic Narratives: AI-Enhanced Gamified Narrative Maps for Navigating Complex Narratives

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Cansu Naz Akgül, MA Digital Games - Game Design and Programming, Cologne Game Lab (CGL) - TH Köln & AI Prompt Engineer - Gamified Learning Experience Designer, Synthetic Teaching, IU Group, German

Our narrative prototype is an innovative AI-enhanced online platform that merges "rhizo" (rhizome) and "ludens" (playing) to tackle the cognitive challenges inherent in complex narrative structures, termed the "ergosemiotic narrative" research problem. Designed as a gamified proof-of-concept prototype, it transforms user engagement with complex narratives by fostering collaborative play and interactive learning experiences. Some narrative ecosystems in audiovisual media present significant cognitive hurdles for audiences, encapsulating the ergosemiotic narrative problem. By leveraging the luden-rhizomatic hypotheses enhanced by AI technologies for contextual analysis and pattern recognition, it provides an immersive environment for navigating intricate narrative storyworlds. Addressing the ergosemiotic narrative problem, it empowers online communities (fandoms) to collectively reconstruct narrative fragments from diverse media formats—videos, audio, images, texts, and gifs—within an interactive narrative map. This problem refers to the additional semiotic effort required to comprehend intricate narrative structures and their underlying meanings, simulated through interactive play. Rooted in an interdisciplinary framework integrating narratology, semiotics, film studies, game design, and educational technology, it enables active readers to navigate character relationships, plot events, and temporal sequences. Its rhizomatic structure encourages nonlinear exploration, enabling users to uncover hidden connections and thematic patterns. By promoting collaboration and diverse perspectives utilizing GenAI, it transforms narrative analysis into a dynamic and playful social experience. This innovative platform demonstrates potential to enhance narrative comprehension and critical thinking skills among fandom audiences, contributing to optimized screenplay writing and film production. As a tool for both individual and collective learning, our narrative prototype may help complex narrative analysis within educational settings

On Algorithmic and Octopian Form: Or, Can Computer Vision Rid Itself of Its Bones?

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In this paper, which uses speculative fictocriticism as its method, I attempt to make the structure of computer vision AI systems apprehensible sensorially and imagistically by comparing them, metaphorically, with octopuses and their evolutionary history, during which they had ridded themselves of their bony structure. Through this metaphor, this paper reflects on the degree of plasticity of computer vision's formal architecture – its coded structure – as it is being designed by its engineers, and as it cybernetically unfolds in its interaction with inputs. Can computer vision, too, rid itself of its 'bones', or is its human-made coded skeleton ontologically unalterable? How plastic is the technology's form to the world? And how epistemically-entrenched is computer vision's form? This paper asks how reflections on form and indeterminacy can bring about an original understanding of the relationship between computer vision systems and the episteme(s) and imaginaries upon which they are designed, and asks what it means, for humans, to make an AI system "see" through code, pixels, and statistical relationships. In this paper, I use the concept of form in Simondon (1958) and Massumi (2002)'s sense, suggesting an understanding of form as the architecture or structuration of the sensible – as the analytic ordering of the sheerness of experience –, and I explore the idea of form as a binding force constraining and limiting the technology's relationship to the world.

Integrating AI-generated Images in Collaborative Evaluations to Enhance Career Development and Workforce Training View Digital Media

Tonya Mc Hugh, Student, University of South Florida, United States

This poster pioneers the integration of artificial intelligence (AI) into career development and workforce training evaluations. In order to improve the clarity and effectiveness of evaluation processes, the model uses AI-generated images. Visual aids play an important role in facilitating communication and understanding in collaborative settings, promoting a more productive and inclusive environment. AI technology has many benefits, including streamlining workflows, reducing biases, and providing an objective assessment. Traditional evaluation methods can be transformed by incorporating this innovative approach into them, which can lead to more effective career development strategies and the development of more competent workers as a result.

Imaginaries about Futures and AI: A Double Black Box Logic

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Techno-imaginaries are produced after individuals interact with media narratives and technical devices, which help to display particular scenarios. In the case of imaginaries of technology, there are projections based on cinema, literature, journalism, and television series, which serve as a guide when establishing technological imaginaries, for example. However, the territory, the city, the immediate context will affect and nuance the narratives of the imagination according to the type of urban experiences among individuals. In this study, the qualitative approach and visual ethnography show how imaginary narratives around the social future and AI are modified by participants in order to negotiate and mitigate the harmful impact that context and technology might have in their lives, in terms of their professional and sociocultural spheres.

The Empty Image: Ancient Artemis and AI

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Over the past years, artificial intelligence (AI) has quickly made its mark on the creation of images. Since its appearance, there have been debates about the use of these technologies within art and the question of the authenticity of images created by it. AI produced art challenges the idea of originality as it is based on other images. Even though the use of AI is new, the principle and issue of images based on images can be traced back centuries ago to the Graeco-Roman period. In antiquity, a push for a universal Greek identity after the Persian war unified the region. Ideal images of the goddess Artemis started to reflect this universalizing trend. Literature formed the foundation of this new iconography, transforming the vivid details within the stories to actual images. The works of art captured the essence of the goddess and gave her a sense of life. However later on, this divine presence disappeared in Artemis imagery due to the passing of time and the reproduction of the images. This is where AI and antiquity meet. I argue that AI produced art and representations of Artemis are both empty images, failing to reflect a sense of inner life due to being images based on other images. By dissecting the world of AI and linking it to antiquity, it becomes clear how images are viewed and understood. Where the ideal shell remains, the image itself becomes a void, only echoing hints to other images.

AI-generated Images on the Palimpsest of an Old Face

Shima Sahranavard, Ph.D., University of Minnesota, United States

The ability of images to shape public opinion and redirect beliefs is not unique to contemporary societies, so it is no surprise that AI-generated images today have the potential for significant political and social influence. AI-generated images have long been studied for the challenges they pose to present-day communities where they are widely used. While many commentators frame these current concerns as new problems arising from recent technological advancements, a look at some historical facts suggests otherwise. In this research, we examine a few challenges faced by contemporary individuals concerning AI-generated images, while also exploring a specific aspect of 18th-century France. The rationale behind this juxtaposition lies in the similarities between the two timeframes. In fact, by focusing on 18th-century Mesmerism vis-à-vis AI-generated images, we uncover to what extent today's so-called new problems are, in fact, reflections of age-old issues. Furthermore, we scrutinize the homogeneity created by AI algorithms through this review.

How to Look at Videoartivism through the Lens of Machine Learning: A Decision Tree Analysis of Artivism between 2014 and 2024

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Regilene Aparecida Sarzi Ribeiro, Professor, Postgraduate Program in Media and Technology, Universidade Estadual Paulista, Brazil

Videoart was founded in 1960, but even in contemporary art it's still a very common form of creating closeness with spectators. The most important characteristic for this study is the social action that video arts often present. How can we determine if a videoart is actually activist? To explain this process is essential to study the categories that define videoartivism, by Sedeño y Concha (2018), they present six steps that can appear in videoartivism. With this theory as the origin point, the study applies the decision tree (Hall; Frank; Witten, 2011), used usually for complex problems to analyze a group of videoarts and study what determines them as activists or not, using the method of applied research in machine learning. This approach is put in application to investigate how similar these videoarts are, and in some way utilize the method of machine learning in a form that helps the world of videoartivism to produce more knowledge about the resistance of the image (Calderón, 2023). The results show what is found in the 30 videoarts selected from the *sesc_video brasil* archive, have in common, and in this case, which aspects are more evident when videoart is most considered activist, to study the image video work (Rancière, 2021).

Machine Gun and Soul(less): From Mechanical to Emotional - Exploring Metaphorical Bridges Between Traditional and AI Image-Making View Digital Media

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Watson Hartsoe, PhD Student, Georgia Institute of Technology, United States

This study explores the metaphorical conflict between traditional filmmaking and AI-driven image creation, using Lakoff's conceptual metaphor theory. Drawing from our experience as instructors and participants in a 48-hour AI filmmaking competition, this research analyzes how 'Machine gun' and 'Soul' as metaphor shape both groups' understanding of cinematic practice and future implications. The "machine gun" metaphor, rooted in early film theory, emphasizes the mechanical nature of image-making. From Marey's chronophotographic gun to Benjamin's depiction of film editing as rapid fire, the metaphor suggests control and precision, likening the filmmaker to one who directs a camera, much like a machine gun, capturing images with careful intent. However, AI video generation embraces the machine gun as a symbol of randomness and variety, producing multiple outputs simultaneously. Rather than seeing this multiplicity as chaotic, AI creators appreciate the diverse results that emerge, celebrating the unpredictability inherent to AI processes. In contrast, the metaphor of "soul" has long been associated with the emotional depth and expressiveness of filmmaking. Classical theorists like Epstein and Bazin discussed cinema's ability to capture the "soul" of subjects, emphasizing human presence in front of and behind camera in the creative process. However, in AI-generated images, what may seem "soulless" in human terms is often reinterpreted by AI creators, who argue that emotion can still emerge from these machine-generated images. By examining how these metaphors frame thinking within the both communities, this study speculates on the potential for reconciliation or further division between human and AI-driven image-making.

The Form of the Image

'More Dirty Pictures': Archive, Video and Memory in Barbara Hammer's Work

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Being drawn to Hammer's creation of a representative sign of the queer experience through audiovisual practice, the research aims to evolve towards understanding his work in the notions of archive developed by Ann Cvetkovich (2003) and Jacques Derrida (2001), aiming to prove the experimental character of Hammer's and other queer filmmakers' works as one of the possibilities to capture the LGBTQIA+ ephemera of living in face of the institutional oblivion and neglect imposed by traditional archives of History. The investigation for an unorthodox archive, that intertwines intimate, erotic and social facets of queer lives, also introduces a specific approach to archives that combines historical and artistic perspectives on the images that are reused and interrogated in the digital age of sexual and gender expression. Part of the challenges that cross this creative process come from a substantial lack of these non-conventional archives of LGBTQIA+ life in Brazil, even on documentation and archival centers. This denounces an absence of these memories in the official Latinx records, motivating a new search for images of experimental and queer Latinx individuals. This inquiry explores how to use archives and video as a means to bring light upon an individual's own intimate experiences and illuminate the collective process of the making of queer identity, against the backdrop of challenges associated with accessing these records.

Analyzing Cinematic Images of Horses in Heartstone: The Potential for Healing and Hope

Kylo-Patrick Hart, Professor and Chair, Television and Digital Media, Texas Christian University, United States

This study analyzes the forms and functions of cinematic images of horses in the 2016 Icelandic drama film *Heartstone*, which explores the summertime coming-of-age experiences of two male teenagers and best friends, Christian and Thor, as they gradually come to terms with both their burgeoning sexuality and true depths of their feelings for one another. Because daily life in their small, isolated fishing village lacks any semblance of privacy, Christian – as he continues to acknowledge that he is gay and falling in love with Thor – increasingly seeks out moments of healing and hope, both individually and with his best friend, among the horses at an adult friend’s farm, where the two boys occasionally assist with chores and continually feel carefree, far from the prying eyes of others. The limits of the horses’ ability to provide solace to Christian, however, is deleteriously tested after it becomes obvious that other young people in town have become aware of his sexual orientation. In contrast to other films that feature horses as primary or supporting characters, this presentation instead focuses on the symbolic and storytelling significance of noteworthy images of horses in their natural environments, as they demonstrate their natural behaviors. In doing so, it demonstrates how these animals provide for greatly expanded understandings of the range of emotions this central teen character is experiencing as the plot moves forward and Christian finds himself contemplating suicide as a potential alternative means of escape from his repressive daily circumstances.

Kaleidoscope Gallery: Exploring the Seemingly Static yet Dynamic Nature of Ethical Theories and Generative AI Models

Alayt Abraham Issak, Student, College of Arts, Media and Design (CAMD), Northeastern University, United States

In this visual inquiry, we examine how various ethical theories are visualized through generative AI tools of text-to-image (T2I) models. We find that these models, themselves, being subject to data augmentation with input and output from users, data amalgamation, and interactions, are continuously updated and emancipated in the fractured and ever-changing lens akin to a kaleidoscope. To account for this change, and to understand how ethical theories are embedded within these systems, we investigate ethics that is categorized in definition and in practice, formalized as normative and meta-ethics respectively. We conducted semi-structured interviews with ten experts in ethics to formulate notions of ethical theories and generate imagery through text-to-image (T2I) models. We then showed our gallery of images to experts and found eight themes that highlight how the context of the image and metaphors of interpretation influence the theories at hand. We discuss the implications of our work for the critical examination of generative AI models, design considerations for knowledge dissemination in these models, and the subjective lens through which perception molds foundational understanding.

Translating into Three Dimensions

Antonina Lorek, Student, PhD Candidate, Doctoral School of the Jan Matejko Academy of Fine Arts, Malopolskie, Poland

The paper focuses on discussing the system employed in my artistic practice. I am researching ways to 'translate' literary works into sculptural objects, and have developed a system combining scouring literary data, mathematical data and artistic expression to convey the meaning and content of the text into its sculptural, artistic form, making it more accessible, as 'the language of art' may be understood with no prior knowledge. The study showcases one piece of text – a theatre play 'Thermidor' by Stanisława Przybyszewska – as well as the type of information that can be extricated from it, the way it was extricated from it, and the finished sculptures that were created as the result of the analytical process.

Staging Death and Photography: The Intimate Association between Photographic Images and Death

Roddy MacInnes, Professor of Photography, School of Art and Art History, University of Denver, United States

The intimate association between photographic images and death is inherent. Much has been written on the subject. I get the idea: my photographs will most likely outlive me. Since 1964 I've employed photography's magical ability to freeze time and mirror reality in contemplation of life and meaning. Since arriving on my seventieth birthday, the imminence of death has become a preoccupation. Not death in the macabre sense, but death as a reminder to live. I have vivid impressions of what my younger self looked like because my parents memorialized significant milestones with photographs. When I began making my own pictures, the tempo of documentation increased. Consequently, I have a relatively comprehensive visual record of my journey through time and space since 1953. Appreciating that I have no control regarding where and how my life will end, my current photography project presents idealized scenarios. Ironically, staging death suggests maintaining control – an illusion, of course.

The Challenges of Images and Sounds: Artistic Creation in Urban Space

Azadeh Nilchiani, Postdoctoral Fellow, Institut ACTE - Arts Créations Théories Esthétique, University Paris 1 Panthéon-Sorbonne, France

Our paper concerns the conditions of art works in “augmented spaces”, to quote Lev Manovich’s term (Manovich, 2006). Two artworks made for the heart of New York’s Times Square will help our investigation into how space is experienced and redefined in augmented urban environments: Max Neuhaus’s permanent sound installation (1977-1992, then 2000-present) and Gabriel Barcia-Colombo’s A Chorus (May 2024), presented as part of the digital public art program Midnight Moment by Times Square Arts. In this context, we explore the possibility of using two concepts of “doing with space” and space “at proof” introduced by M. Lussault and M. Stock’s in their “pragmatics of space” as a tool of investigation, in our study. (Lussault and Stock, 2010) For the sound installation located on the pedestrian island surrounded by Broadway, 7th Avenue and 46th and 45th Streets, Max Neuhaus wanted to leave the discovery of the work to the ears alone without any visible signs. In Gabe Barcia-Colombo’s A Chorus, observers contemplate or photograph an invisible subject, questioning their role: are they mere spectators, or participants in a deeper experience? The work reverses the relationship between audience and spectacle, while reflecting on social ties in the face of technological distractions. Both works challenge the visual and aural dimensions of this space, and suggest a different point of view and listening from ordinary practice. Image and sound, in this new way of observing and interacting, will be put to the test in the context of this augmented urban space.

From Television to Social Media: Persuasive Strategies through 'Intertextual Irony'

Federica Ruggiero, PhD Student, Sapienza University of Rome, Italy

Irony is a complex discursive tool whose power can serve as both social critique and manipulative concealment. In fact, it is widely exploited in media communication due to its significant persuasive potential. The first postmodernist novelists played a key role in debunking the vacuous and manipulative nature of consumerism and entertainment culture. Their crucial tool has been irony, which unveiled the ideological essence of Western mass cultural products by subverting the conventions of TV narrations. Nevertheless, 1990s writers failed to introduce a new cultural paradigm that could supplant the former. Meanwhile, the television industry has started exploiting irony against itself to deflect criticism related to its own superficiality and manipulation. TV has become unbeatable because it appears self-critical and thus "sincere". My paper delineates the type of irony that media have employed in order to influence the audience and to overcome its skepticism, focusing specifically on the evolution of this persuasive strategy from the era of TV dominance to the era of social media supremacy. In fact, the process earlier described is currently unfolding in nowadays advertising on social media, through something we can label as 'intertextual irony', which is a peculiar kind of irony that breaks traditional textual rules to establish a complicity with the viewers and induce them to align with the behaviours prompted by the advertisements. Using a semiotic perspective, I will show how this mechanism works by analysing a commercial for NooN nail polish line by the Italian influencer Fedez.

The Image in Society

Navigating the Mirage: Theorizing Visual Integrity in the Age of Deepfake Images

Shahnaz Bashir, PhD Candidate, University of Massachusetts-Amherst, United States

This study addresses the urgent need for a theoretical and methodological paradigm to evaluate image-making amidst digital transformation and AI-generated imagery proliferation. It introduces a novel integrative model combining Visual Grounded Theory (VGT) with Visual Semiotics, enriched by various scholarly insights, to scrutinize visual misinformation and AI-generated images. Grounded in empirical realities, VGT, as articulated by Charmaz (2014) and further developed by Mey and Dietrich (2020), serves as the cornerstone for constructing theories from visual data, revealing underlying social processes. This model, contrasted against traditional frameworks like Iconological Analysis and Phenomenology, is chosen for its systematic, objective, and iterative approach to analyzing visual data, essential for today's digital and AI-generated images. Visual Semiotics complements VGT by decoding images' complex sign systems, facilitating an understanding of their symbolic social and cultural dimensions. This integration enables an exploration of the empirical and semiotic dimensions shaping visual communication. The model also considers the epistemological challenges posed by AI in visual representation, drawing on insights from Massimo Leone (2023) and integrating classical theoretical foundations from thinkers like Umberto Eco and Jean Baudrillard. This comprehensive methodological framework aims to provide a nuanced analysis of image-making in the digital age, addressing the blurred lines between artificial and real. It seeks to aid scholars, practitioners, and policymakers in critically evaluating and preserving visual integrity amidst the complexities of a post-truth media landscape. The study emphasizes the need for a dialogue between contemporary challenges and classical theoretical underpinnings, ensuring an approach to understanding futuristic image-making.

A Proposition for Critical Visual Literacy with Participatory Photography

Kallina Brailsford, PhD Candidate and HPL, Nottingham Trent University, United Kingdom

The proposition for critical visual literacy (CVL) within participatory photography emphasises the dynamic interplay between image creation, interpretation, and social context. Based on visual literacy and informed by critical literacy and critical consciousness, CVL acknowledges the fluidity of image interpretation shaped by both creators and viewers. The model fosters collaborative dialogue and exploration through the creation and use of images, emphasising the need for flexibility, supported by eight fundamental tenets, including creativity, context, self-representation, group work, critical reflection, analysis, outputs, and transformation. The project "Who Are These Women?" serves as a practical case study utilising CVL as a guiding methodology, exploring participatory photography's potential intersections with networked images and technology. Through online workshops during the COVID-19 lockdown, insights emerge on young women's experiences with networked images, social media, employment, and identity formation. The findings highlight pressures on identity performance, the commodification of 'femininity,' and the role of critical reflection in photographic self-representation. By incorporating insights from this project, critical visual literacy within participatory photography underscores the potential of critical reflection and collaboration for transformative impact through the use of images within networked spaces.

Visual Literacy and the Digital Learner: Transforming Educational Practices

Siu Challons-Lipton, Executive Director and Professor of Art History, Department of Art, Design and Music, Queens University of Charlotte, United States

This study examines whether today's students—often referred to as digital learners—possess visual literacy. Since birth, these college students have been immersed in a visually rich environment filled with portable devices, graphic interfaces, and visual content. While they play a significant role in the proliferation of images, their proficiency in interpreting key visuals that convey American culture remains largely unknown. This paper argues that their awareness and understanding of visual images and visual grammar—essential components of visual literacy—are minimal. Furthermore, most undergraduate programs do little to enhance students' visual literacy skills. In our increasingly visual culture, the definition of literacy is evolving. Acquiring visual literacy is crucial for engaging effectively in this society, allowing individuals to fully participate in a visual landscape. Educators must take urgent action to address this gap. As our world becomes more visually oriented, the lack of skills to critically engage with visual content may result in a populace that sees but does not comprehend, ultimately leading to diminished overall literacy.

Mourning in the Optative Mood: The Case of the Eleusis Amphora

Dena Gilby, Walter J. Manninen Endowed Chair for Art History, Endicott College, United States

The Eleusis Amphora is a Proto-Attic neck-handled amphora dating to c. 650-625 BCE. Attributed to the Polyphemos Painter, the ceramic includes scenes of the blinding of the Cyclops Polyphemos (indeed, this vase is the one that gave the painter his name); a lion fighting a boar; and the beheading of Medusa. One may ask: what is the purpose of such imagery? One finds a possible answer in Lauren Kilroy-Ewbank's essay entitled, "Introduction: Learning to Look and Think Critically," in *Reframing Art History*. In this text Kilroy-Ewbank states that art is created for a variety of reasons, but one is "to soothe and calm." Recognizing that the vase held the remains of an adolescent boy and using an object biography approach combined with iconographic and semiotic analyses, one can interpret the pot's narratives as a visual optative mood in which those for whom this container was created offer up to the child a wish that he be as clever as Odysseus, as fierce as the heroes Achilles and Hector, and as beloved by the gods as Perseus as he makes his way in shadowy Hades.

Through a Distorted Glass Darkly: Cell Phone as Dymorphic Mirror

Alisia Grace Chase, Associate Professor, Art, State University of New York at Brockport, United States

Since laia first used a looking glass to paint her self-portrait in ancient Greece, the mirror has been an icon of feminine self-knowledge and self-representation. Christianity further linked the mirror to morality—a visual reminder that beauty is fleeting and vanity a sin. In successive centuries, countless portraits of women holding mirrors cautioned against pursuing visual beauty devoid of virtue. This paper considers the cell phone as a dymorphic mirror, one perversely able to reflect the empirical image (what one actually looks like via the camera's mirror mode), the normative image (pictures across the internet as points of infinite comparison), and, due to myriad face-altering applications and filters—the utopian image (how one might possibly look with superficial or surgical interventions). As it has throughout history, this mirror seduces the young, offering discontent adolescents a glimpse of their potential physical perfection. The way in which such applications as Facetune ostensibly "idealize" the user portends a dystopian preoccupation with self-image that even Narcissus couldn't have foreseen. Many applications school the user in the deficiencies of their features, and thus function as blueprints for future surgeries or other unnecessary biomedical interventions. Others posit that certain jaw structures or nose widths are statistically proven to be more feminine or masculine, which exacerbates psychological anxiety about whether one's physical appearance corresponds to one's biological sex. Whether the resulting images make one look better or worse, they all induce a form of dymorphia in the user, and serve as gateways to a relentless dissatisfaction with the self.

Human Intelligence and Artificial Intelligence: My Recent Photographic Images Appear as though They May Have Been Made Using AI, but That Is not the Case

David Julian Cubby, Adjunct Fellow, School of Humanities and Communication Arts, Western Sydney University, Australia

Nineteen-sixty three, at my Grammar School for boys, one class dramatically were introduced to the binary system by teacher Bowden Jnr attired in his black academic gown sweeping like a crow, into the classroom chalking 01001011 on the blackboard explaining the significance for all of our futures regarding a simple but massive mathematic method, the binary system. We were roundly advised this mathematica would radically changing the world as we knew it. Sixty years later we inhabit three definitive spaces or 'worlds' legislated variously from almost zero compendia comprising biosphere, machinic and alien. The biosphere comprises two fragile states of wilderness and the civilised in continuous repair as a social space the modern, industrialised machinic/artificial wilderness cries out to be civilized on a grand scale and requires our continuum of observation and analysis. For example a continuous tenet must the establishment of fair and honest systems of law the recent 'Deadwood' miniseries is a brilliantly dramatized narrative of attempts to establish the rule of good law amidst the gold rush of the 'Wild West' of America. Similarly, large areas of the on-line world proceed unlegislated in the face of the illiterate, un-cultured, in the face of the lawless and the oligarchy, in principle the machinic/artificial space just another 'Wild West'. Specifically, as an image-maker I have invented a new category guaranteeing the truth of my images. All of my photographs are now labelled © and includes Hi meaning Human intelligence, and if appropriate Ai for Artificial intelligence.

What Does Artificial Intelligence Still Have to Learn for Image Communication with Humans?: A Sociological and Semiotic Perspective

Andreas Schelske, Professor, Institute for Media Economics and Journalism / Department Management, Information, Technology, Jade University of Applied Sciences, Germany

Animals do not communicate with images. They don't seem to know what images are. Similarly, artificial intelligence does not know what it is like to be a human being in a communication situation. Thus, from a sociological perspective, we must ask: What capabilities does an image machine need to make image-mediated communication seem interpersonal? From a sociological perspective, generative AI computes something that has been practiced as syntactic image cultures within societies. This simulated image practice is paraphrased by John Searle as the world-inexperience of AI operating from what he calls a "Chinese room". What does generative AI need to be considered creative or to be recognized as art? Can AI provide attributable sequences of action and validity in social contexts as an actor? An autonomous image machine might pass a Turing test for images, but it would still cause social problems. Difficulties would be pre-programmed where identity, social equality, love, morality and law must be maintained as a social system in order to realize socialization. Pictures created by autonomous, generative AI would not receive the same recognition as pictures created by a human artist. Therefore, humans would not want to allow an autonomous image machine to paint their artistic pictures because they feel that the machine is not like them. From the point of view of socialized individuals, an autonomous, generative image machine is useful when individuals use it as a tool. It will be shown in which pragmatic corridors generative AI can prove helpful in social communication processes.

Infested: The Manifestation of Discrimination Infestation

Saral Surakul, Associate Professor, Lamar Dodd School of Art, The University of Georgia, United States

"Discrimination," mistreatment based on race, gender, religion, or socio-economic background, and "infestation," an invasion by pests, parasites, or unwanted organisms, are two distinct concepts. When combining the two terms, "discrimination infestation" signifies the rapid and harmful spread of discriminatory influences within social contexts in the same fashion that pests invade and harm our environments. The author has created distinct artworks based on a particular idea, each with essential differences. The author uses figures and surroundings in the pictures to convey dual connotations. First, literal depiction: The central figures are depicted with insects covering their heads, creating an instant analogy for infestation. Second, metaphorical implication: The chosen environmental backgrounds represent the underlying implications of social discrimination, reflecting possible settings for such issues. The Infested series comprises four images resembling late 1800s portrait photography depicting discrimination based on national origin, sexual orientation, age, and religion. *Les Vacances*: The vacation image depicts a family on a dilapidated boat, mirroring refugees' obstacles in a new country. *L'Acrobate*: Two male acrobats perform tightrope, exchanging flowers and insects, symbolizing LGBTQ+ couples' societal challenges. *L'iceberg*: The image depicts age discrimination: two women clean an icy floor amid icebergs, evoking isolation. *La Dévotion*: In this depiction, the central figure worships a three-headed skeleton, symbolizing the root of religious discrimination often based solely on superficial appearances. The images are created digitally using 3D software such as 3DS Max and Mudbox to imitate classical paintings. The finished artworks are printed on canvas specifically designed for artists.

Leveraging Drawing as an Active Learning Tool to Address Visual Plagiarism in Art and Design Education

Lisa Winstanley, Assistant Professor, School of Art Design and Media, Nanyang Technological University, Singapore

This study explores the integration of drawing as an active learning pedagogical tool to foster a deeper understanding of visual plagiarism in art and design education. Through two workshop-based case studies, this research investigates how drawing not only facilitates comprehension, supports learning but also enhances critical thinking around ethical image ownership. The workshop activities highlight two innovative approaches: blind contour drawing to emphasise creative ownership and empathy, and the reinterpretation of iconic works, such as *The Mona Lisa*, to differentiate between inspiration and copying. A thematic analysis of student-generated drawings and rationales revealed insights into ownership, humour, social commentary, and personal limitations. The paper outlines the methodologies used, the benefits of employing drawing in addressing the ethical complexities surrounding visual plagiarism, and how these findings can inform future pedagogical practices. By embedding creative processes within discussions of academic integrity, this approach promotes responsible creative practices and contributes to a broader discourse on visual literacy in art and design education.

Continuity of Images: Structure of Time and Space Expressions View Digital Media

Ryoko Yamauchi, Student, The University of Tokyo, Japan

How do authors generate images in picture book creation? This presentation focuses on the interaction between books and images, using narrative picture books as a subject. In the creation of original illustrations for picture books, it is essential to consider the characteristics of the medium. This means that authors must explore images that adhere to a specific format for reproduction. In the case of narrative picture books, it has been important to create a sense of continuity in the images throughout the book by skillfully structuring expressions of time and space. What variations exist in the methods used to maintain these characteristics of narrative picture books? In this presentation, I analyze the concepts and production processes of image generation through examining interview articles and conducting actual interviews with picture book authors. By doing so, I aim to shed light on aspects of image continuity in picture books that can be applied to the creation of digital picture books and the use of artificial intelligence in picture book production. This research is also crucial for extracting prompts for image generation in narrative picture books by artificial intelligence.

Attendance List

Cansu Naz Akgül, Cologne Game Lab (CGL) - TH Köln, Germany
Ezgi Balkanay, Montana State University, United States
Shahnaz Bashir, University of Massachusetts-Amherst, United States
Kallina Brailsford, Nottingham Trent University, United Kingdom
Bruno Caldas Vianna, CITM-UPC, Spain
Corneel Cannaeerts, KU Leuven, Belgium
Enzo Caramori, Sao Paulo State University (UNESP), Brazil
Carolina Andrea Carbone, University of Belgrano, Argentina
Siu Challons-Lipton, Queens University of Charlotte, United States
Alisia Grace Chase, State University of New York at Brockport, United States
Chris Cooling, College of Lake County, United States
David Julian Cubby, Western Sydney University, Australia
João Pedro de Azevedo Machado Mota, University of São Paulo (FFLCH, USP), Brazil & Cologne Game Lab (TH Köln), Germany
Marcelo Ertorteguy, Florida International University, United States
Beth Evans, Brooklyn College of the City University of New York (CUNY), United States
Carlos Fiorentino, Mount Royal University, Canada
Dena Gilby, Endicott College, United States
Martine Hamilton Knight, Nottingham Trent University, United Kingdom
Phillip Hanson, Saginaw Valley State University, United States
Mark Harrison, Indiana University, United States
Kylo-Patrick Hart, Texas Christian University, United States
Watson Hartsoe, Georgia Institute of Technology, United States
Jonah Henkle, New York University, United States
Bronwyn Isaacs, University of Waikato, New Zealand
Alayt Abraham Issak, College of Arts, Media and Design (CAMD), Northeastern University, United States
J. Blake Johnson, Saginaw Valley State University, United States
Ameera Kawash, United Kingdom
Corinne Kennedy, Mississippi State University, United States
Minhyoung Kim, Hankuk University of Foreign Studies, South Korea
Tomas Lorenzo, University of Colorado Boulder, United States
Nicholas Lewis, University of Sunderland, United Kingdom
Catarina Lira Pereira, Universidade de Lisboa, Faculdade de Belas-Artes, Centro de Investigação e Estudos em Belas-Artes (CIEBA), Portugal
Antonina Lorek, Doctoral School of the Jan Matejko Academy of Fine Arts, Poland
Fei Lu, Tsinghua University, Academy of Arts & Design, China
Roddy MacInnes, University of Denver, United States
Lily Cannelle Mathieu, McGill University, Canada
Tonya Mc Hugh, University of South Florida, United States
Gabriel A. Medina-Aguilar, Universidad Anáhuac Querétaro, Mexico
Azadeh Nilchiani, University Paris 1 Panthéon-Sorbonne, France

Attendance List

Javier González Pagliere Llauro, Interamerican Open University, UADE, University of El Salvador, Catholic University of La Plata, University of Business and Social Sciences, Argentina

Kyra Rietveld, Centenary College of Louisiana, United States

Federica Ruggiero, Sapienza University of Rome, Italy

Shima Sahranavard, University of Minnesota, United States

Sofia Sartori Dos Santos, UNESP - Universidade Estadual Paulista "Júlio de Mesquita Filho", Brazil

Regilene Aparecida Sarzi Ribeiro, Universidade Estadual Paulista, Brazil

Andreas Schelske, Jade University of Applied Sciences, Germany

David Serra Navarro, Universitat de Girona, Spain

Saral Surakul, The University of Georgia, United States

Tristan Thielmann, University of Siegen, Germany

Peter Vietgen, Brock University, Canada

Shuo Wang, Beihang University, China

Lisa Winstanley, Nanyang Technological University, Singapore

Ryoko Yamauchi, The University of Tokyo, Japan

Cecile Yangminming Zhang, Georgia Institute of Technology, United States



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COMMON GROUND

Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

MEMBERS OF THE FOLLOWING ORGANIZATIONS



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The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009, we have had the fortune of being based in the University of Illinois Research Park while building our latest platform – CGScholar. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. CGScholar has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The CGScholar platform is being used today by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that CGScholar serves while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms—pre-digital and now also digital—have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – CGScholar – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces

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As they say, “it takes a village.” We are thankful for the generous support of:



And to our Research Network members!

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Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

XV Congreso Internacional sobre la Imagen

IMÁGENES E IMAGINARIOS A PARTIR DE LA INTELIGENCIA ARTIFICIAL



Universidad Abierta Interamericana
Buenos Aires, Argentina
24-25 de octubre de 2024





Cartas de bienvenida

Estimados participantes del Congreso:

Es un gran placer darles la bienvenida al **XV Congreso Internacional sobre la Imagen**. Les agradezco a todos el compartir sus trabajos con el resto de nuestra Comunidad.

Durante más de 30 años, Common Ground Research Networks ha invertido en el desarrollo de tecnologías que buscan romper las barreras de acceso en la comunicación académica. En cada fase, hemos construido espacios para apoyar el diálogo interdisciplinario, antes de que estos enfoques se pusieran tan de moda; fuimos capaces de conectar voces internacionales cuando las disciplinas a menudo estaban aisladas en silos nacionales; y apoyamos siempre una agenda de acceso e igualdad, al ofrecer vías y oportunidades para voces diversas.

Ahora proponemos otro tipo de intervención: construir una infraestructura de comunicación académica para un futuro mejor. Nuestro modelo mixto busca trascender los límites físicos al ofrecer un espacio para extender el contenido del Congreso en persona a pasarlo a un formato virtual, lo que garantiza que los delegados online tengan los mismos espacios participativos y experiencias dentro de la plataforma CGScholar. Al mismo tiempo, el modelo ofrece a los participantes un recurso con acceso a un espacio social donde los demás participantes pueden mantenerse conectados mucho después de que finalice el Congreso.

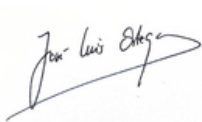
Para nosotros, el modelo mixto es más que un acercamiento a la tecnología. Estamos utilizando este filtro conceptual para mejorar nuestro objetivo:

- Disciplinas mixtas como un enfoque para las prácticas de investigación interdisciplinarias.
- Afinidades mixtas como una forma de abordar una política compartida para paradigmas de reconocimiento y redistribución.
- Voces mixtas como una forma de considerar dónde ocurre la investigación dentro y fuera de la academia.
- Ideas mixtas como terreno común para un nuevo sentido cívico.

También estamos comprometidos a ser líderes en la industria. Desde 2021 formamos parte del Pacto de editores para el logro de los objetivos de desarrollo sostenible de Naciones Unidas. Lanzado en colaboración con la Asociación Internacional de Editores, el pacto “presenta 10 puntos de acción que los editores, las asociaciones editoriales y otros pueden comprometerse a emprender para acelerar el progreso hacia el logro de los Objetivos de Desarrollo Sostenible (ODS) para 2030. Los signatarios aspiran a desarrollar prácticas sostenibles y actuar como defensores de los ODS, publicando libros y revistas que ayudarán a informar, desarrollar e inspirar acciones en esa dirección”.

Permítanme agradecerles de nuevo por su participación, por confiar su trabajo a Common Ground Research Networks. Agradezco igualmente a nuestros socios y colegas por la organización de este evento que no acaba nunca y que tiene una extensión continua en nuestra plataforma CGScholar.

Reciban un cordial saludo y quedo a su disposición para cualquier asunto que pueda ser de su interés.



Dr. José Luis Ortega Martín

Director Científico de CGRN en español

Queridos colegas y amigos,

La inteligencia artificial deslumbra con su promesa y revoluciona toda la creación cultural, para generar nuevas formas de imaginar e imaginarnos. De manera paralela, se modifican los vínculos sociales y los efectos y relaciones que las imágenes tienen con ellos, así como los medios de representación visual sufren una transformación y aceleración de sus fórmulas de producción y sus capacidades. Los espacios que ocupan las imágenes se amplían y ante el ser humano se abren innumerables preguntas nuevas sobre la naturaleza de la visualidad, y sobre la creación cultural en general.

Es un honor para mí, desde la Red Internacional de la Imagen, dar una calurosa bienvenida al XV Congreso Internacional sobre la Imagen "Imágenes e Imaginarios a partir de la Inteligencia Artificial" que se celebra en la Universidad Abierta Interamericana, en Buenos Aires (Argentina), un espacio que queremos sea de interacción y contribución sobre los muchos aspectos que aúnan el imaginario visual, la inteligencia artificial, la comunicación y la reflexión sobre la imagen. Tanto a los participantes que asistirán de manera presencial en la sede del congreso, como a aquellos que se unirán de manera virtual, les animamos a que imaginen con nosotros, porque solo la reflexión compartida en estos temas dará como resultado una óptima inserción de la inteligencia artificial en la sociedad.

Gracias a todos, saludos

Dra. Ana María Sedeño Valdellós

Presidenta de la Red de Investigación de la Imagen

Buenos Aires, 17 de septiembre de 2024

Estimados investigadores, académicos y participantes:

Es un honor darles la más cálida bienvenida al XV Congreso Internacional sobre la Imagen organizado conjuntamente por la Facultad de Ciencias de la Comunicación de la Universidad Abierta Interamericana (UAI) y Common Ground Research Networks, que se desarrollará el próximo 24 y 25 de octubre en la Ciudad Autónoma de Buenos Aires.

Este evento, que reúne a destacados profesionales, académicos e investigadores de todo el mundo, constituye un espacio de reflexión, diálogo y construcción de conocimiento respecto de los desafíos y transformaciones que enfrenta el campo de los medios de comunicación en la actualidad.

Durante estos días, tendremos la oportunidad de compartir investigaciones innovadoras, intercambiar ideas y forjar nuevas alianzas que enriquecerán nuestras perspectivas permitiendo fortalecer el ámbito académico y el profesional. Nos encontramos en un momento crucial en el que los medios de comunicación, en sus diversas lógicas y plataformas, juegan un rol sustancial en la configuración de nuestras sociedades. El Congreso Internacional de Estudios sobre Medios de Comunicación constituye una plataforma para el análisis crítico de estos fenómenos contribuyendo al desarrollo de un entendimiento más profundo y comprometido con la realidad que nos circunda.

Agradecemos profundamente su participación y compromiso, y deseamos que estas jornadas constituyan una experiencia enriquecedora que apueste al aprendizaje, a la tarea colaborativa y al desarrollo de nuevas ideas que impulsen y enriquezcan los estudios sobre los medios de comunicación.
¡Bienvenidos!

Mg. Fernando Bóveda

Decano de la Facultad de Ciencias de la Comunicación
Universidad Abierta Interamericana
Presidente del XV Congreso Internacional sobre la Imagen





Red de Investigación de la Imagen

Fundada en 2010, la **Red de Investigación de la Imagen** integra el interés compartido por la naturaleza y función tanto de las imágenes como del proceso que conlleva su producción. Buscamos construir una comunidad epistémica donde se puedan establecer relaciones transdisciplinares, geográficas y culturas. Como Red de Investigación, nos definimos por nuestro enfoque temático y la motivación para construir estrategias de acción determinadas por los temas comunes.

La imagen como definición de nuestra especie

Somos una especie simbólica, tal vez la única en la historia natural. Y dentro de nuestra peculiar historia de las especies, el desarrollo de nuestras capacidades para crear imágenes va en paralelo al desarrollo del habla y precede a la escritura. Desde los inicios de la modernidad, hemos centrado nuestra atención cada vez más en el lenguaje como característica definitoria de nuestra especie. Sin embargo, después de medio milenio en el que el poder y el prestigio del lenguaje han dominado, estamos probablemente en la cúspide de un retorno a lo visual, o al menos a una multimodalidad en la que imagen y texto entremezclan sus significados. Esto puede atribuirse en parte al potencial del nuevo entorno creado por las tecnologías de la información y la comunicación. Ya a mediados del siglo XX, la fotolitografía puso de nuevo, de forma muy conveniente, imágenes y textos en la misma página. Luego, a partir mediados de la década de 1970, las comunicaciones digitales juntaron las imágenes, los textos y los sonidos dentro del mismo entorno de fabricación y de difusión.

La imagen de la transformación: Propiedades de consecuencia

La primera es su relación empírica con el mundo: la imagen representa o refleja el mundo. ¿Cómo hace esto? ¿Cuáles son sus técnicas? ¿Cuáles son sus mediaciones? ¿Qué "verdades" podemos encontrar en las imágenes?

La segunda propiedad de la consecuencia tiene que ver con que la imagen tiene una carga normativa. Ninguna imagen puede nunca ser sólo una reflexión sobre el mundo. Es también una perspectiva del mundo. Esto se debe a que es el resultado incidental de un acto de diseño. Un profesional de la imagen toma prestados los recursos disponibles para construir significados (gramáticas visuales, técnicas de fabricación y centros de coordinación de la atención), lleva a cabo un acto de diseño (el proceso de creación de imágenes), y al hacerlo así proyecta una imagen del mundo nunca vista antes. En este sentido, la agencia es central: los intereses y las perspectivas son de una infinita variedad. También para los espectadores cada imagen es vista a través de los recursos técnicos y culturales disponibles para la observación, desde unos intereses y unas perspectivas particulares. El acto de ver transforma la imagen y el mundo que representa. Entonces, desde una perspectiva normativa, ¿cómo los intereses, las intenciones, las motivaciones, las perspectivas, la subjetividad y la identidad se entrelazan en la industria de fabricación de imágenes? ¿Y cuál es el papel del espectador en la reformulación y revisualización de las imágenes?

Y hay una tercera propiedad de la consecuencia: la imagen es transformacional. Sus potenciales son utópicos. Observamos (lo empírico). Visualizamos (lo normativo). Imaginamos (lo utópico). Hay una conexión etimológica entre la "imagen" y la "imaginación" que va más allá de lo fortuito. Las imágenes pueden ser deseadas. Las imágenes no sólo hablan del mundo, sino que hablan al mundo. Podemos dialogar con nuestras esperanzas y aspiraciones. Un mundo re-observado es un mundo transformado. Lo que está en la imaginación hoy puede convertirse en una agenda para la práctica y la política mañana. Así, la imaginación es la representación de la posibilidad.

Tema 1: La forma de la imagen

Examinando la naturaleza y la forma de la imagen como medio de representación.

Cuestiones actuales:

- La gramática de lo visual
- La imagen como texto
- La imagen como arte
- Las técnicas de imagen
- La ciencia cognitiva de la percepción
- Visualización
- Tecnologías y técnicas de representación
- Multimodal: la imagen en relación con el lenguaje, el espacio, el gesto y el objeto
- Las imágenes en movimiento: cine, televisión, vídeo, animación
- Prácticas de artes visuales
- Fotografía
- La imagen en movimiento
- Aspectos de la visión: visión, perspectiva, interés
- Captura Digital y manipulación de imágenes
- Archivo de la imagen
- El descubrimiento de la imagen: bases de datos, redes sociales, etiquetado, folcsonomía, taxonomía

Tema 2: La imagen en contexto

Investigando la imagen en los procesos y espacios de representación.

Cuestiones actuales:

- Los medios de comunicación
- El "nuevo" digital y redes sociales
- Cine, nuevos y tradicionales
- Televisión, nuevos y tradicionales
- La imagen en Internet
- Las empresas en el negocio de la imagen
- Vender la imagen
- El artista aficionado o fotógrafo
- Branding, logotipos y publicidad
- Artista o creador de imágenes como profesional
- Galerías comerciales y marchantes de arte
- Las bibliotecas de imágenes

Tema 3: La imagen en sociedad

Explorando el efecto social de la imagen y la comunicación.

Cuestiones actuales:

- Artes y las comunidades de imagen
- Galerías de imágenes y museos
- La imagen en los medios de comunicación y las comunicaciones
- La imagen de la arquitectura
- La imagen en la publicidad
- La imagen como artefacto comercial
- La imagen de la información
- La imagen de propaganda
- Las imágenes de seguridad y vigilancia
- El papel del espectador
- Aprender a representar en imágenes
- Las imágenes en el servicio del aprendizaje
- Lectura e interpretación de imágenes
- El pasado, el presente y el futuro de la imagen

Ana Maria Sedeño Valdellós

Universidad de Málaga, España



Doctora en Comunicación Audiovisual y Profesora Titular en el Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Málaga (España). Sus líneas de investigación tienen que ver con la música en relación a los medios audiovisuales, el videoclip musical y las prácticas audiovisuales de vanguardia en el panorama contemporáneo, con especial énfasis en hechos artísticos como el videomapping, la videodanza y los visuales escénicos. En relación con ellos ha publicado varios libros y artículos de investigación. Se desempeña también como realizadora de visuales para obras videoartísticas y escénicas.

Cátia Rijo

Founder, DesignLab4U; Assistant Professor, Education School of Lisbon, Polytechnic Institute of Lisbon, Lisbon, Portugal



Cátia Rijo has a Ph.D. in Design from the Faculty of Architecture of Lisbon, a Master's in Graphic Design, and a Degree in Visual Design, both from IADE. In 2016 she founded DESIGNLAB4U, a professional laboratory that immerses students in pedagogical work, offering the opportunity to collaborate with real projects within community settings to develop culturally and socially enrichment activities. She is currently an Assistant Professor at The Polytechnic Institute of Lisbon, where she coordinates and teaches curricular units related to Design. In addition, she is a member of the coordination team of the Visual Arts and Technologies degrees at the Interdisciplinary Center for Educational Studies of Education and a research member at CIAUD.

La **Red de Investigación de la Imagen** agradece las contribuciones para su fundación, el apoyo constante y la asistencia continua de los siguientes expertos y académicos de renombre mundial.

- **Ana Maria Sedeño Valdellós**, Universidad de Málaga, España
- **Marta Madrid-Manrique**, School of Creative Arts, Reino Unido
- **Claudio Lima Ferreira**, Universidade Estadual de Campinas, Brasil
- **Rubén García Rubio**, **Al Ghurair University, Dubai**
- **Yolanda Spínola-Elías**, Universidad de Sevilla, España
- **Jorge Prudencio Lozano**, Universidad del Quindío, Colombia
- **Roger Ferrer Ventosa**, Universidad de Gerona, España
- **Armando Muñoz Moreno**, Universidad de Santiago de Chile, Chile
- **Marcela Negro**, Universidad de Buenos Aires, Argentina
- **Pilar Irala-Hortal**, Universidad San Jorge, Zaragoza, España
- **Miguel de Aguilera**, Universidad de Málaga, España
- **José Iranzo**, Universidad de Málaga, España



XV Congreso Internacional sobre la Imagen



Fundado en 2010, el **Congreso Internacional sobre la Imagen** se plantea y analiza aquellas cuestiones relacionadas con la naturaleza y funciones tanto del proceso de creación de imágenes como de las imágenes en sí mismas. Se trata de un foro interdisciplinar donde confluyen investigadores, profesores y facultativos, provenientes de áreas tan diversas como: arquitectura, arte, ciencia cognitiva, comunicaciones, informática, estudios culturales, diseño, educación, cine, historia, lingüística, gestión, marketing, estudios audiovisuales, museología, filosofía, fotografía, psicología, teología, semiótica, etc.

Congresos Anteriores

- 2010 - Universidad de California, Los Angeles, EEUU
- 2011 - Palacio de Congresos Kursaal, San Sebastián, España
- 2012 - Escuela Superior de Humanidades y Periodismo, Poznań, Polonia
- 2013 - University Center, Chicago, EEUU
- 2014 - Universidad Libre de Berlín, Alemania
- 2015 - Universidad de California, Berkeley, EEUU
- 2016 - Universidad John Moores en Liverpool, Liverpool, Reino Unido
- 2017 - Universidad Internacional de Venecia, San Servolo, Venecia, Italia
- 2018 - Universidad Baptista de Hong Kong, RAE de Hong Kong
- 2019 - Escuela de Arte de Mánchester, Universidad Metropolitana de Mánchester, Mánchester, Reino Unido
- 2020 - Universidad de Nueva Gales del Sur, Sídney, Australia
- 2021 - Instituto Politécnico de Lisboa, Escola Superior de Educação, Lisboa, Portugal
- 2022 - Universidad de Texas, Austin, EEUU
- 2023 - Universidad San Jorge, Zaragoza, España

La Red de Investigación de la Imagen agradece la contribución y el apoyo que le brindan las siguientes instituciones.

Universidad Abierta Interamericana



Art & Design



MANCHESTER SCHOOL OF ART





XV Congreso Internacional sobre la Imagen

IMÁGENES E IMAGINARIOS A PARTIR DE LA INTELIGENCIA ARTIFICIAL

Universidad Abierta Interamericana, Buenos Aires, Argentina
24-25 de octubre de 2024

Imágenes e imaginarios a partir de la inteligencia artificial

La inteligencia artificial generativa ya ha empezado a desempeñar un papel en la construcción de imágenes. Sin embargo, todavía es difícil evaluar de qué manera la IA podría contribuir positivamente al ámbito humano-expresivo de la creación de imágenes. No obstante, ya está claro que la IA desempeñará de múltiples maneras un papel en el nacimiento de nuevos imaginarios sociales, ampliando la influencia que hoy tienen la publicidad, el periodismo, el arte, el cine y todo tipo de imágenes.

La IA es el resultado de una tecnología nueva y revolucionaria, pero, como en tantos otros momentos de la evolución de la cultura humana, las implicaciones de su uso generarán transformaciones inimaginables. Aún hoy, y sin haber desplegado plenamente todas sus potencialidades, la IA está produciendo diversas perspectivas polarizantes a su favor o en contra de su uso indiscriminado y descontrolado. El mero hecho de que un grupo de científicos y directores generales de importantes empresas tecnológicas hayan pedido una pausa a la IA indica un alto nivel de incertidumbre y preocupación sobre las futuras aplicaciones e implicaciones de la IA.

En el IX Congreso Internacional de Estudios sobre Medios de Comunicación, invitamos a los participantes a acercarse a esta problemática a partir de protocolos de reflexión académica y científica, analizando las implicaciones de estos desarrollos no sólo para los profesionales, investigadores y educadores del diseño y la imagen, sino también para la sociedad en su conjunto.

Fernando Bóveda

Decano, Facultad de Ciencias de la Comunicación, Universidad Abierta Interamericana, Buenos Aires, Argentina



Es decano de la Facultad de Ciencias de la Comunicación de la Universidad Abierta Interamericana. Es asesor en Educación del Diputado Adrián Urrelli en la Honorable Cámara de Diputados de la Provincia de Buenos Aires desde marzo de 2021. Desempeñó el trabajo del Inspector Jefe Regional de la Dirección de Inspección General de la Dirección General de Cultura y Educación (2017 – Febrero 2020). Miembro de la Unidad de Coordinación Goya de la Facultad de Derecho de la Universidad Nacional de Lomas de Zamora. Resol. No 156. 1997/2001. Fue inspector Jefe Distrital de la Dirección de Inspección General de la Dirección General de Cultura y Educación (2016 – 2017) y secretario de investigaciones de la Facultad de Ciencias Sociales de La Universidad Nacional de Lomas de Zamora (1995).

Comité Organizador Local

- Lic. Jéssica Ferradas, Universidad Abierta Interamericana, Argentina
- Mg. Gabriela Friedman, Universidad Abierta Interamericana, Argentina
- Lic. Ezequiel Giglio, Universidad Abierta Interamericana Argentina
- Lic. Marcela Mosquera, Universidad Abierta Interamericana, Argentina
- Lic. Carla Tonella, Universidad Abierta Interamericana, Argentina
- Mg. Marcelo Wischñevsky, Universidad Abierta Interamericana, Argentina

Javier González Pagliere Llauro

Profesor adjunto, Universidad Abierta Interamericana, UADE, Universidad del Salvador, Universidad Católica de La Plata, Universidad de Ciencias Empresariales y Sociales, Argentina



"What Digital Content and Media Do Students Consume at the Faculty of Communication Sciences at the UAI?"

Javier González Pagliere Llauro es Licenciado en Relaciones Públicas por la Universidad Argentina de la Empresa (UADE), es Magister en Comunicación Institucional por la Universidad de Ciencias Empresariales, y Sociales (UCES) y cursó el Máster de Agronegocios y Alimentos (FAUBA) y el Posgrado de Opinión Pública y Comunicación Política en la Facultad Latinoamericana de Ciencias Sociales (FLACSO). Javier también cursó el Posgrado Técnicas Estadísticas y de Big Data aplicadas al Estudio de la Opinión Pública y el Comportamiento Electoral en la Facultad Latinoamericana de Ciencias Sociales (FLACSO) y el Programa Ejecutivo focalizado en el Lenguaje y Discurso Político en la Universidad Austral. Además, realizó el Curso de Extensión Redes Sociales y Narrativas Digitales - Estrategias de comunicación y gestión de contenidos en la Facultad Latinoamericana de Ciencias Sociales (FLACSO) y el Programa Ejecutivo en Marketing Relacional & CRM en el Instituto Tecnológico Buenos Aires (ITBA). Siguió formándose en social media y marketing digital en Google Ads & Analytics Academy, HubSpot Academy y SEMrush Academy. El Programa de Incentivo Docente le otorgó una Beca por ser uno de los profesores con mejor calificación en la Universidad y en la facultad de Comunicación en 4 oportunidades (2018, 2020, 2021 y 2022), y cursa una Diplomatura Superior en la Opción Pedagógica a Distancia en la Universidad del Salvador (USAL) de forma virtual y de forma gratuita para los docentes de este claustro académico. Paralelamente, trabaja en varias universidades privadas como: Universidad Abierta Interamericana (UAI), Universidad Argentina de la Empresa (UADE), Universidad del Salvador (USAL), Universidad de Ciencias Empresariales y Sociales (UCES), Universidad Católica de la Plata (UCALP), Jala University (California, EE.UU), y en el Instituto Sudamericano para la Enseñanza de la Comunicación (ISEC). También se desempeñó como profesor en ADEN (Campus Panamá), en la Universidad Empresarial Siglo 21 (UES21) y en Teclab (plataforma de e-learning). Hace más de 26 años que trabaja como consultor en Comunicación Corporativa, Gestión de Issues y Reputación, Manejo de crisis, Opinión Pública, Asuntos Públicos y Relación con los medios y líderes de opinión. Ocupó diferentes cargos en consultoras de Relaciones Públicas, locales y extranjeras, y en agencias de publicidad como Alurralde, Jasper & Asociados, Silvia Mercado y Asociados, Bluecom PR + Brand, Axon Marketing Communication, Newlink Argentina, Porter Novelli (Argentina y Perú, en ambos casos en proyectos puntuales de forma externa) y Llorente & Cuenca (en Argentina Como Director General con proyectos en Brasil, Chile, México y Perú y en Perú como Director Regional Corporativo para Región Andina & LatAm). Actualmente es el Director Senior de PR & Branding.

Eduardo Sánchez Bayona

Profesor, Universidad Abierta Interamericana, Argentina



"INTELIGENCIA ARTIFICIAL. ¿El gran imaginario del siglo XXI? ¿Cuál será el intercambio no previsto?"

Magister en Comunicación e Imagen Institucional / Posgrado en Industrias Culturales / Psicólogo Social.

Docente universitario, académico e investigador en diferentes universidades argentinas.

Desarrollo profesional en publicidad, marketing, planeamiento estratégico e investigación de mercado en empresas y organismo públicos del país y del exterior.

Participante, ponente y orador en jornadas y congresos nacionales e internacionales.

Reconocimientos y publicaciones en diversos ámbitos de la especialidad.

Cecilia Mosto

Profesora, Universidad Abierta Interamericana, Argentina



"El trasvasamiento generacional en los hábitos de consumo de información y su impacto en la construcción de imagen"

Cecilia Mosto es politóloga con especialización en Metodología de la Investigación en Ciencias Sociales. Cursó la Maestría con orientación en metodología en la Facultad Latinoamericana de Ciencias Sociales (FLACSO) Es socia y dirige la consultora CIO Investigación que realiza estudios especializados en reputación, opinión pública, medios, para entidades públicas, empresas organizaciones de la sociedad civil en Argentina y la región. Realiza proyectos de consultoría para UE y BID. Es profesora de Investigación aplicada a la publicidad en la Universidad Abierta Interamericana. Es investigadora del Instituto de Investigación de la Facultad de Ciencias de la Educación y la Comunicación Social, Universidad del Salvador. Es profesora titular en Maestrías en USAL, UCES y Universidad Panamericana, México. Fundó y dirigió entre 2013 y 2016 del Posgrado en Gestión de Asuntos Corporativos de la Universidad Católica Argentina y entre 2020 y 2022, Management de la reputación en Universidad del Cema.

Carolina A. Carbone

Directora de la Lic. en Relaciones Públicas e Institucionales y Directora de la Lic. en Ciencias de la Comunicación, Universidad de Belgrano, Argentina



"Women in Academia: Challenges and Opportunities in the Field of Public Relations and Communication"

Carolina A. Carbone es Licenciada en Publicidad y Licenciada en Relaciones Públicas graduada de la Universidad Nacional de Lomas de Zamora. Tiene una Maestría en Periodismo de Viajes (Universidad Autónoma de Barcelona, España) y una Diplomatura en Docencia Virtual (Universidad San Martín de Porres, Perú). Es profesora, investigadora y desde hace más de diez años directora del programa de licenciatura en Relaciones Públicas e Institucionales de la Universidad de Belgrano, Argentina, donde también dirige la carrera de Ciencias de la Comunicación. Es doctoranda en Ciencias Políticas por la Universidad de Belgrano. Además. A nivel de grado es profesora titular concursada en la Universidad Nacional de Lomas de Zamora y profesora de la Universidad Católica de Salta. A nivel de posgrado es profesora de la cátedra Imagen Pública e Institucionales de la Maestría en Comunicación de la Universidad Nacional de Lomas de Zamora y profesora de la Maestría en Análisis y Gestión Organizacional de la Universidad de Belgrano. También es evaluadora externa de tesis de Maestría en Comunicación Institucional en la Universidad Argentina de la Empresa y durante diez años fue profesora invitada en la Maestría en Relaciones Públicas de la Universidad San Martín de Porres (Lima, Perú). En el año 2018 realizó una estancia como profesora investigadora en la Universidad Pompeu Fabra (Barcelona, España). Es miembro activo del Consejo Profesional de Relaciones Públicas de la Argentina, y ex presidente del Comité de Educación. Actualmente es la delegada representando a la Universidad de Belgrano en la ALACAUERP (Asociación Latinoamericana de Carreras Universitarias en Relaciones Públicas).

Fue participante del equipo de investigación que generó el primer archivo mundial de documentación de bibliotecas con material de Relaciones Públicas, en el año 2019, liderado por el Dr. Tom Watson de la Bournemouth University (Reino Unido): <https://microsites.bournemouth.ac.uk/historyofpr/world-pr-archive-record/>

Como miembro de la Global Alliance for Public Relations and Communication Management fue invitada a escribir su aporte de la Historia de las Relaciones Públicas argentinas para la primera página web sobre la Historia mundial del campo de las Relaciones Públicas que lanzó en el año 2023 el Museum of Public Relations (Nueva York, Estados Unidos): <https://www.prmuseum.org/public-relations-worldwide/#argentina>

A principios del 2022 recibió el premio a la mejor Comunicadora a nivel nacional categoría Académica del año 2021 otorgado por el Consejo Profesional de Relaciones Públicas de la República Argentina.

Ana María Sedeño Valdellós

Profesora, Universidad de Málaga, España



"Técnicas de Inteligencia artificial aplicadas a la creación audiovisual y las artes escénicas: videoescena, videoclip y otras dramaturgias visuales"

Doctora en Comunicación Audiovisual y Profesora Titular en el Departamento de Comunicación Audiovisual y Publicidad de la Universidad de Málaga (España). Sus líneas de investigación tienen que ver con la música en relación a los medios audiovisuales, el videoclip musical y las prácticas audiovisuales de vanguardia en el panorama contemporáneo, con especial énfasis en hechos artísticos como el videomapping, la videodanza y los visuales escénicos. En relación con ellos ha publicado varios libros y artículos de investigación. Se desempeña también como realizadora de visuales para obras videoartísticas y escénicas.

Cada año se otorga un mínimo de Becas para Investigadores Emergentes a estudiantes de posgrado e investigadores que tienen interés en los temas del congreso. Aquí les presentamos la lista de los ganadores de beca de este año.

Jaime Enrique Cortés Fandiño

Universidad Minuto de Dios -
UNIMINUTO,
Colombia



Miguel Mendoza-Malpartida

Universidad de Sevilla,
España



Jeremías Letta

Universidad Abierta
Interamericana,
Argentina



Borja Serrano

Universidad de Granada,
España



Josimar Roa Marriaga

Universidad Popular del Cesar,
Colombia



Carlos Mauricio Gómez

Universidad Nacional de
Colombia,
Colombia



Ámbar Anderfuhrn

Universidad Abierta
Interamericana,
Argentina



Nair Fóscolo

Universidad Abierta Interamericana,
Argentina



Delfina Tesone Russo

Universidad Abierta
Interamericana,
Argentina



Macarena Cárdenas

Universidad Abierta
Interamericana,
Argentina



Amilcar Lefosse

Universidad de Sevilla,
España



Resúmenes de 2024

Tema destacado de 2024–Imágenes e imaginarios a partir de la inteligencia artificial

Latencias de la imagen estadística: Efectos y representaciones particulares de una imagen que no es imagen del mundo, sino imagen de imágenes

Roc Albalat, Profesor, BAU, Centro Universitario de Artes y Diseño de Barcelona, España

Las herramientas de inteligencia artificial (IA) generativa producen imágenes que no son producto de la manufactura, la toma fotográfica ni el retoque digital, sino una renderización automatizada a partir de grandes archivos de imágenes digitales. Frente al archivo, la IA generativa constituye un dispositivo de imitación: extrae sus características más comunes con el fin de generar imágenes que pudieran mimetizarse en él. Este proceso de análisis del archivo produce una cartografía llamada espacio latente. Un espacio virtual y matemático que contiene, de forma latente, todas las imágenes que podría generar el modelo de IA. “Latencias de la imagen estadística” es una investigación sobre las capacidades y las limitaciones de la IA generativa partiendo de la exploración de sus espacios latentes. Los métodos de investigación han incluido la compilación de conjuntos de imágenes (dataset), la realización de entrenamientos específicos (machine learning) y la exploración de sus espacios latentes (image generation). El trabajo con modelos relativamente reducidos, entrenados localmente, ha permitido plantear preguntas a una escala relativamente manejable y, si bien no se consigue el realismo de las herramientas industriales, se evita su carácter estereotipado y se obtienen resultados inesperados de tipo experimental. A su vez, las imágenes generadas se prestan a una interrogación acerca del juego estadístico que las hace posibles. Si la imagen IA es la imagen de un archivo, ¿Cuáles son las latencias del archivo original en los resultados de la IA? ¿Tiene la imagen estadística la potencia de mostrar aspectos ocultos en la cultura?

Limites borrosos de las nuevas relaciones generadas para la IA

Miguel Angel Almiron, Artista y Profesor, University Paris 1 Panthéon-Sorbonne, Francia

En su libro "Virtually Human: The Promise and the Peril of Digital Immortality", Martine Rothblatt explora un posible futuro para nuestra humanidad en el que el desarrollo de la ciencia, la tecnología, la IA y la biotecnología propulsaría a generar nuevos paradigmas de vida que incrementarían nuestra propia complejidad humana. Abogada, escritora y empresaria, Martine Rothblatt ha trascendido el marco cultural reinventándose a sí misma. Es precisamente esta fuerza la que le ha permitido traspasar fronteras y afirmar que "el objetivo de la biotecnología es acabar con la muerte". Según ella, en un futuro próximo será posible distanciarse de la experiencia de la muerte y alcanzar la "inmortalidad. Así, estos avances tecnológicos nos permitirán una "continuidad emocional" y una "continuidad intelectual" con nuestros seres queridos. Las obras de nuestro corpus examinan cuestiones éticas y estéticas (artes, ciencias, tecnologías), bajo la influencia del posthumanismo y sus consecuencias culturales.

Retórica visual e imaginarios simbólicos de la inteligencia artificial sobre la frontera Estados Unidos-México

Jacob Bañuelos, Profesor-Investigador, Tecnológico de Monterrey, México

Esta investigación explora los imaginarios visuales sociales, culturales y simbólicos que generan cuatro programas de inteligencia artificial sobre la frontera entre Estados Unidos y México. La realización visual se realiza a partir de seis conceptos claves que surgen del tema general "Retórica Digital y Fronteras: Movilidad Humana entre México y Estados Unidos". Los conceptos explorados incluyen el "sueño americano", el "muro fronterizo", la "migración", el "tráfico de drogas", el "desequilibrio de poder", el "diálogo intercultural", todos asociados con el concepto de "frontera México-Estados Unidos". Los modelos de difusión utilizados son Midjourney, DALL-E 2, Stable Diffusion y Leonardo.ai. Una metodología experimental define los conceptos e imaginarios simbólicos de la frontera a través de ChatGPT 3.5 y utiliza estos textos como incitadores para generar las imágenes mediante los modelos de difusión. Las imágenes se analizan a través de teorías de los imaginarios, del aparato estético, de la retórica visual postdigital y de la posthumanidad. El análisis revela los imaginarios visuales y arquetipos retóricos sintetizados en la frontera entre Estados Unidos y México a través de programas de inteligencia artificial (IA). El estudio construye una perspectiva sociopolítica crítica sobre dos aspectos principales: los procesos creativos involucrados en la construcción de discursos retóricos visuales mediante dispositivos de inteligencia artificial y los sesgos políticos inherentes a los objetos visuales tecnoestéticos producidos por esta tecnología de producción visual.

Accesibilidad e imagen en la era de la IA - Más allá de la visibilidad: Diseño inclusivo como pilar en la creación de imágenes IA

Jaime Enrique Cortés Fandiño, Profesor e investigador, Corporación Universitaria Minuto de Dios, Colombia

En un mundo donde la inteligencia artificial (IA) redefine la creación y difusión de imágenes, la accesibilidad emerge como un principio fundamental para garantizar que estas imágenes sean inclusivas para todos. Este trabajo explora cómo la perspectiva del diseño inclusivo, propuesta por Jutta Treviranus, puede aplicarse al desarrollo de imágenes generadas por IA, integrando ejemplos como AI for Good y Algorithmic Justice League. Estos enfoques abogan por la diversidad de datos y la participación activa de comunidades marginadas para evitar sesgos y exclusión, mejorando la calidad y equidad en la creación de imágenes. La metodología de esta investigación se basa en un análisis cualitativo de estudios de caso y revisiones literarias. Se examinan plataformas visuales que emplean IA, identificando tanto los éxitos como los desafíos en la implementación de medidas de accesibilidad. Entrevistas con expertos en accesibilidad y tecnología complementan este análisis, proporcionando una visión integral de las mejores prácticas en el diseño inclusivo aplicado a imágenes generadas por IA. Concluimos que la incorporación de accesibilidad en el diseño de imágenes impulsadas por IA no solo es una necesidad ética, sino también un catalizador para la innovación y la creación de tecnologías más justas y equitativas. El diseño inclusivo, cuando se aplica correctamente, puede transformar las imágenes generadas por IA en herramientas poderosas para la inclusión social, evitando los peligros de la exclusión digital.

Entre el mito y lo fake: Vínculos entre la cerámica ática y la inteligencia artificial en la generación de imágenes bélicas

**Miguel Mendoza-Malpartida, Máster en Arte: Idea y producción, Universidad de Sevilla, España
María Del Mar Bernal Pérez, Profesora Titular, Universidad de Sevilla, España**

Esta investigación analiza la conexión estética y conceptual entre las representaciones bélicas propias de la cerámica de la antigua Grecia y las imágenes generadas con inteligencia artificial. En ambos casos, la producción se realiza sin referente real sino que es fruto de un enunciado narrativo, ya sea el relato clásico o un prompt, que diluye la realidad y la ficción. Manejamos la imagen bélica para reflexionar sobre la vinculación entre el mito y lo fake y para confrontar los desafíos éticos y sociales asociados con la manipulación en la representación visual contemporánea. Nuestro objetivo es demostrar la relación existente entre esa imagen tradicional y la actual a través de procesos creativos fundados en la evolución y la hibridación de ambas categorías.

Poética de los datos: Hacia un aparato teórico de análisis para obras y procedimientos artísticos que problematicen los datos en América Latina entre 2016 y 2022

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La investigación propone evaluar cómo afectan, se resignifican y problematizan las bases de datos en el arte medial de la región, incluyendo datos sin procesar, datos recopilados por motores de búsqueda, hackeos y otros datos estadísticos (geográficos, políticos, climáticos, financieros) en América Latina, con la tesis de que el dato es hoy una nueva materialidad para el arte. El espacio temporal de producción artística a analizar se acotará desde el auge de las conexiones de internet 2016 en la región, hasta el año 2022, atravesando la condición mundial de la vida mediada por pantallas durante la pandemia de COVID-19 y sus repercusiones inmediatas en cuanto a la entrega de información por cada acción ocurrida en un dispositivo digital. El objetivo es desarrollar un aparato teórico que permita identificar, observar y analizar patrones, temas emergentes y conexiones entre el arte medial, la cultura, la política y la tecnología. Esto se lleva a cabo a través de metodologías de investigación que profundicen en los procesos de creación, la búsqueda formal o informal de datos, las consideraciones éticas, la resignificación estética y tanto las perspectivas como enfoques expresivos culminarán en un aparato teórico propuesto por esta investigación, denominado "Poética de los datos".

Escrutinios sobre la imagen en el documental español contemporáneo

Marta del Pozo Ortea, Profesora, University of Massachusetts-Dartmouth, Estados Unidos

Esta ponencia tiene como objetivo presentar dos filmaciones producidas en España en los últimos años que se proponen dilucidar sobre la naturaleza de la imagen: "Aita" (2010), una producción cinematográfica del director vasco José María de Orbe, convierte en protagonista un antiguo caserón en la provincia vasca de Guipúzcoa cuyas paredes se volverán pantallas de proyección de imágenes de los propios albores de la casa así como de los orígenes del cine vasco. Por su parte, "Bendito Simulacro" (2021), el documental de Óscar Clemente y Eduardo Montero, nos narra la historia de Paco, un imaginero sevillano que se dedica a crear figuras icónicas para la religión católica, para los templos y las peregrinaciones religiosas de la Semana Santa, así como a rescatar películas de celuloide en rastros y mercadillos y proyectarlas en la azotea de su comunidad de vecinos. Ambas narrativas visuales son autorreflexivas con relación a la naturaleza de imagen en su doble estatus simbólico y matérico. Presentaré sus propuestas y poéticas imaginales y en última instancia responderé a la pregunta que ambas filmaciones se hacen con relación a las imágenes: ¿Cómo convivir/cohabitar con ellas?

Imaginarios de la marginalidad contemporánea en Chile: Aproximación interdisciplinaria al caso de la cultura trap y sus videoclips musicales (2024-2026)

Rodrigo Ganter, Profesor Asociado, Universidad de Concepción Chile, Chile

El eje sobre el cual gravita la propuesta está centrado en los imaginarios sociales que construyen los artistas y cultores de la música trap en Chile en torno a la marginalidad urbana contemporánea. Ello a partir de la elaboración de sus videoclips musicales, donde se condensa más expresivamente su universo simbólico e imaginarios sociales, los cuales difunden en la plataforma Youtube y en sus redes sociales como una forma de reconocimiento social desde lo periférico. Debido al carácter del material con el cual se trabajará, el problema de investigación y la confluencia de distintos saberes y dimensiones implicadas en el estudio, la propuesta se sustenta en una perspectiva interdisciplinaria (musicología, estudios visuales, literatura, comunicología, sociología, antropología, entre otros), situándose en los bordes de la academia convencional y al interior de una cartografía de saberes diversos, en diálogo simétrico y cooperación permanente. Por lo cual, proponemos un enfoque híbrido de investigación, lo que permitirá abordar epistemológica y metodológicamente tanto los niveles narrativos y contextuales, como los visuales, musicales o simbólicos implicados en este tipo de formatos audiovisuales. De ahí que, emulando a Martín-Barbero, se proponga menos un objeto de investigación y más unas encrucijadas de investigación. Estas encrucijadas no sólo exigen interdisciplinariedad, sino también arriesgarse a salir de los objetos prestigiosos y de moda para ponerse a la escucha de lo que está pasando en nuestras sociedades. Actualmente la propuesta cuenta con financiamiento de la Agencia Nacional Científica y Tecnológica de Chile (ANID) por 3 años 2024-2026.

Juvenicidio y corporalidad en el México actual: Experiencias visuales-narrativas a partir de fotografías intervenidas

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Alma Rosa Erazo Ordaz

Las violencias son sistémicas, complejas e interseccionales; golpean de manera diferenciada a grupos considerados inferiores, mujeres, indígenas, adultos mayores, afrodescendientes, diversidades sexuales, discapacidades y jóvenes. Al respecto de este último grupo, las desigualdades de género, sexo, clase, raza, etnia y edad propician la expresión de violencias descarnadas en el marco de condiciones sociales, económicas, culturales, manifestadas en diversas formas de inseguridad, escasez, baja calidad de vida e inestabilidad que deterioran los horizontes de vida para muchos/as jóvenes. En la presente ponencia se presentan los resultados de la investigación "Juvenicidio, corporalidad y violencias: experiencias visuales-narrativas en el México actual" realizada en el 2024 en tres universidades públicas de distintas regiones del país (noroeste, centro y suroeste). En cada universidad se trabajó con fotografías intervenidas, éstas fueron tomadas in situ o recopiladas de sus álbumes familiares. Las fotografías fueron trabajadas en condiciones sociales de producción específicas, con una intencionalidad, en este caso para acercarnos a las experiencias visuales-narrativas de jóvenes que han experimentado violencias. Las imágenes fueron analizadas bajo la metodología de Baptiste & Bélisle, photolangage. Empleada para facilitar la palabra en condiciones de inflexión y producir información y a partir de lo que Barthes nombra el studium y el punctum. Se partió de las preguntas: ¿Qué experiencias visuales-narrativas nos pueden compartir mujeres y hombres jóvenes?,

¿Cómo analizar la expresión simbólica vertida en las fotografías realizadas? ¿Cómo se relacionan las imágenes fotográficas construidas con la corporalidad y con el juvenicidio?

El rol de Instagram en los hábitos informativos de los estudiantes universitarios

Francisco Hernando Arri, Profesor, Universidad del Salvador, Universidad Abierta Interamericana, Argentina

En un escenario donde las tecnologías digitales han impulsado un cambio, nace en 2020, Investigar en Red, un colectivo conformado inicialmente por 11 universidades argentinas, lideradas por la Universidad Austral, que se propusieron indagar sobre cómo se informan y estudian jóvenes estudiantes universitarios de periodismo y comunicación. El trabajo de campo fue abordado desde una perspectiva metodológica mixta, con una primera instancia cualitativa y otra cuantitativa. Luego de dos años de trabajo, a partir de 2023 la red se amplió a 38 universidades de 9 países de Latinoamérica (Argentina, Bolivia, Chile, Colombia, Ecuador, México, Perú, Uruguay y Venezuela) con el objetivo de describir y caracterizar los consumos emergentes de noticias que realizan estudiantes universitarios de carreras de periodismo y Comunicación en Latinoamérica. Esta ampliación buscó conocer cuáles son las aplicaciones, medios y plataformas en los que ese consumo tiene lugar y las diferencias respecto a los usos que dicha población le otorga a los medios tradicionales. Cada universidad conformó un “nodo” con investigadores locales para realizar 97 focus group con un promedio de 6 informantes. Actualmente, se lleva adelante la etapa cuantitativa a través de una encuesta autoadministrada distribuida entre las universidades del proyecto. El objetivo de esta ponencia es compartir algunos resultados preliminares del análisis de los datos construidos en los focus group. Nos referiremos a la centralidad de Instagram para el consumo informativo en el ecosistema digital, las estrategias de evitación selectiva de noticias y las estrategias de profundización de la información obtenida a través de Instagram.

Percepción social de igualdad de género en mujeres líderes en el área de sustentabilidad para el acceso a cargos de jerarquía en empresas de Ciudad Autónoma de Buenos Aires

Claudia Alejandra Lanzani, Universidad Abierta Interamericana, Argentina

La persistente desigualdad de género en el acceso a cargos jerárquicos dentro de las empresas, en contraste con las oportunidades de los hombres, se debe en gran medida a estereotipos de género. Esta tesis doctoral aborda tres preguntas clave: ¿Cómo perciben las mujeres líderes en sustentabilidad la igualdad de género para acceder a cargos jerárquicos? ¿Cuáles son los prejuicios y estereotipos que influyen en la designación de estos cargos? ¿Cuál es el nivel de conocimiento sobre certificaciones internacionales que promueven la igualdad de género en el ámbito laboral? La igualdad de género es tratada en diversos marcos de la Responsabilidad Social Empresarial, como los Objetivos de Desarrollo Sostenible (ODS), ONU Mujeres y normas como la ISO 26000. Este estudio explora su implementación en empresas de la Ciudad Autónoma de Buenos Aires mediante un enfoque mixto que combina métodos cuantitativos y cualitativos. Los resultados confirman la hipótesis H1: la percepción de igualdad está influenciada por factores culturales que refuerzan roles de género tradicionales. Un 78% de las mujeres líderes consultadas reconoce patrones de discriminación en sus empresas. La hipótesis H2 se valida al identificar estereotipos relacionados con la maternidad y la cultura organizacional como barreras para el avance profesional de las mujeres. La hipótesis H3 se verifica parcialmente: aunque las mujeres valoran las certificaciones internacionales, cuestionan su efectividad. Las fortalezas del estudio radican en identificar vacíos en la difusión de certificaciones de igualdad de género, revelar su valor estratégico, y destacar áreas críticas para mejorar su efectividad y aplicación práctica.

Retórica de la foto familiar en exponentes audiovisuales coreanos

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La fotografía puede generar distintas interpretaciones e incluye, en su lectura, los distintos conocimientos que se ponen en juego, por parte del enunciatario, para reconocer su evocación y relaciones intertextuales. En este sentido, se podría pensar en una audiencia coreana de los k-dramas y otra que empieza a comprender a la imagen de la foto familiar como un recurso narrativo que señala el conflicto intrafamiliar. De este modo, se van dando herramientas de interpretación a esta última. Estas fotografías muestran a los integrantes familiares legitimados a ocupar un lugar, se enfatiza la ubicación de cada uno de ellos y, a su vez, el lugar físico que ocupan permite inferir si existen relaciones asimétricas de poder en el vínculo con otros miembros: ¿dónde está la madre? ¿se encuentra sentada al lado de su marido? ¿el marido está sentado y ella parada? ¿es central? Todos estos interrogantes permiten problematizar y pensar la foto como un discurso que puede ser interpretado a partir de distintas lecturas en torno a las relaciones familiares. La fotografía familiar no sólo es una técnica de captura de la imagen de un conjunto de sujetos, sino que es un signo, que implica modos de subjetivación que pueden dar cuenta de los procedimientos significantes a partir de los cuales se construye, desde los k-dramas, la representación simbólica de la familia ideal / real coreana. El trabajo aborda el análisis de operaciones de producción de sentido desde un enfoque sociosemiótico de la Teoría de los Discursos Sociales de Verón.

Historias en Pared: Una mirada a la identidad territorial de la ciudad de Valledupar a través del muralismo

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El presente trabajo tiene como intención principal resaltar todas aquellas iniciativas al rededor del muralismo, expresión perteneciente al arte plástica y que denota como productos de los mismos no sólo el embellecimiento, sino parte de la historia de la ciudad de Valledupar, capital del departamento del Cesar en Colombia. Historias en Pared se construye con base a una identificación y posterior análisis de los trabajos artísticos más destacados en el territorio, aquellos que hablan de las historias, las creencias y las tradiciones de un pueblo arraigado a su identidad. Se resalta el talento emergente, que no ha contado con el respaldo apropiado que deben promover las entidades locales. Mediante la implementación de un análisis cualitativo, este trabajo podrá evidenciar los acercamientos más relevantes resultados de un proceso transversal entre los temas de muralismo, identidad y tradición, y territorio.

Las representaciones sociales: Las imágenes polisémicas de la realidad

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Cuando hablamos de las representaciones sociales nos referimos a una modalidad particular de conocimiento que se materializa en esquemas de interpretación de la realidad a través de imágenes polisémicas socializadas (figuras y expresiones). Son sistemas de referencia que nos permiten dar un sentido a lo que nos sucede, a lo inesperado, a las circunstancias, a los fenómenos y a los individuos con quienes tenemos algo que ver. La presente investigación empírica de tipo básico, de carácter exploratorio y paradigma cualitativo, con muestras de carácter no-probabilístico por conveniencia, con una pretensión de generalización ideográfica, privilegiando los enfoques de validez interna y reflexibilidad, es resultado de dos trabajos de grado pregrado: psicología y maestría en Estudios Humanísticos, y da cuenta de cómo la función del conocimiento que se deriva de las imágenes psíquicas producidas por las representaciones sociales inciden de forma directa en la elaboración de los comportamientos y los discursos, individuales y sociales. Pensamos en imágenes y estas son expresión de la objetivación de representaciones sociales que puede ser hegemónicas, emancipadas o polémicas; que están permeadas por procesos de percepción, categorización y significación. Es decir, reconocer las imágenes creadas por las representaciones sociales es aproximarse a las formas en que somos y habitamos el mundo.

Hiroshima: Las memorias de muerte en el audiovisual

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El lanzamiento de las bombas atómicas de Hiroshima y Nagasaki en 1945 dejó grandes consecuencias políticas, sociales y económicas, pero también culturales. Entre ellas, su impacto en el mundo de la cultura (videojuegos, series, cómics, películas). En el presente trabajo se realizará un análisis comparativo de la representación de la bomba atómica de Hiroshima principalmente a través de tres películas (Hiroshima, mon amour; Oppenheimer y pies descalzos) hablando sobre la representación tanto de la bomba y sus consecuencias como de los distintos tipos de memorias asociadas a cada una de ellas, enmarcado en el debate sobre la ética de la imagen.

Redescubriendo la identidad colombiana a través de la innovación educativa: Animación 2D para redescubrir la identidad colombiana en los niños del Colegio Jairo Aníbal Niño, localidad de Kennedy (Bogotá)

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Este estudio analiza cómo la globalización incide en la identidad cultural de los estudiantes de grado sexto del Colegio Jairo Aníbal Niño, en la localidad de Kennedy, Bogotá (Colombia), lo que ha llevado a la total desconexión significativa de los niños de esta generación con respecto a su interés por el legado patrimonial. A través de encuestas y recursos audiovisuales se evidenció una desvinculación con las tradiciones y prácticas locales. El uso de medios de comunicación y la ausencia de contenido cultural en el currículo escolar han contribuido a la pérdida de identidad. Esta investigación sugiere el corto animado "Despierta a los colores de tu cultura" como herramienta para incentivar el interés por la diversidad étnica y fortalecer el sentido de pertenencia en estos niños, destacando la educación como un elemento fundamental para preservar la identidad cultural.

La imagen en contexto

Lengua y entropía: El signo como estructura

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El lenguaje y su unidad conceptual, el signo, poseen un valor sinérgico único, a partir del cual nuestra especie pudo constituirse como sapiens. La comunicación, en nuestro caso, fue y es, devenida en lenguaje, factor de humanización. Del mismo modo, según nuestra hipótesis, la degradación semiótica, suponiendo que la semiosis social acepta variaciones de grado, posición a la que adherimos, se aplicaría al concepto termodinámico de entropía, ampliando el campo sistémico propio de la comunicación con elementos característicos de las leyes naturales. No se niega obviamente la naturaleza auténticamente dinámica del lenguaje, sino su pretendida imposición a través de presiones corporativas de elementos de poder simbólico que operan a través de instituciones o factores similares, sin respetar la evolución dictada por la propia genética de crecimiento y alteración en el curso de la historia. La estructura lingüística requiere gastos y recursos de energía en su desarrollo, ordenando lo disperso y desarticulado, construyendo fundamentos de certidumbre y racionalidad que ofrezcan marcos de referencia ordenados en torno a los cuales sea posible edificar una semántica plena de significancia, crítica, exhaustivamente meticulosa en sus análisis y apreciaciones. La profusión de sentido frente a los elementos de disgregación virtualmente presentes en las corrientes epistémicas de las narrativas circulantes y sus nuevos estereotipos obliga, por lo tanto, a una constante actividad de crítica.

Narrativas de desinformación desde la televisión estatal en Cuba: El discurso oficial acerca del activismo contencioso

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El uso informativo y contencioso de Internet en Cuba ha erosionado el monopolio estatal sobre lo público. En respuesta, el poder ha generado nuevas estrategias para mantener su hegemonía en la construcción y difusión de narrativas. Tras las protestas del 11 de julio de 2021 en la Isla, el Estado no sólo utilizó represión, encarcelamiento y medidas legales para sofocar el estallido social, sino que también implementó un cambio en la estrategia de los medios de comunicación oficiales para abordar a la oposición. Tras el 11J, el Sistema Informativo de la Televisión Cubana, comenzó a transmitir el programa "Con filo" como contraofensiva para desacreditar mensajes críticos sobre las protestas que circulaban en las redes sociodigitales. Este trabajo tiene como objetivo caracterizar el discurso asumido por la narrativa oficial sobre el activismo contencioso en el programa "Con filo" y analizar cómo estas estrategias reconfiguran los procesos comunicativos en Cuba. El marco teórico parte de las aportaciones sobre la desinformación como fenómeno comunicativo y a las reflexiones en torno a los sistemas políticos y su relación con los sistemas mediáticos y la estrategia metodológica se apoya en un análisis de contenido. En el discurso de "Con Filo" la tradicional censura de temas, voces y enfoques ha sido sustituida por estrategias que incluyen la diseminación de información falsa o engañosa, a través, por ejemplo, de la presentación de imágenes descontextualizadas, de afirmaciones/negaciones difícilmente comprobables y de la ausencia de fuentes.

La fotografía y su semiótica: Arte, experimentación y evolución

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La fotografía no es solo un arte constante, sino también un medio por el cual el ser humano trata de descifrarse entre las numerosas imágenes que la retina plasma en la memoria y que los artefactos que las imprimen nos da cabida a interpretaciones en las que muchas veces una sola mirada no basta para hallar la esencia de esa imagen. Es por eso que se plantea desde la semiótica los conceptos en el marco del contexto histórico, para de esta manera poder llegar a descubrir que una fotografía va más allá que la sola obturación desde de una cámara, y que la experimentación y evolución de esto va en una curva ascendente desde su invención hasta nuestros días.

El acto creador: de la imagen generadora hasta la obra terminada

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El acto creador es, para cada individuo, un proceso personal en que se ponen en funcionamiento los propios procedimientos de creación. La ponencia tiene como objetivo indagar los conceptos claves, teóricos, prácticos, históricos y contemporáneos, y desarrollar un modelo práctico del Proceso Creador en el campo de la fotografía. Para ello se partirá de una obra concluida y se realizará su desmontaje a fin de reconocer las etapas constitutivas del acto creador y la existencia de hilos conductores que podrían conformar lo que se denomina fases para la concreción creativa. El recorrido abarca la evolución creativa del proyecto fotográfico, desde sus borrosas imágenes iniciales y sus materiales de construcción, hasta su versión final. El estudio central se delimitará a la producción artística como un proceso no lineal que requiere tiempo, evaluaciones, correcciones y reflexiones en consonancia con la asimilación de la creación como un acto orgánico. Para ello se puntualizará en las instancias, etapas y en la secuencia cíclica del proceso creador.

Estética del remix y los algoritmos: Análisis visual sobre la imagen digital contemporánea

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Desde las relaciones e imbricaciones entre la sociedad red, los estudios visuales y la cultura digital contemporánea se desarrolla todo un universo de experiencia e interacción social a través de múltiples formatos y artefactos gráficos y visuales. Tras el estudio continuo y la revisión crítica de la literatura previa que aúna estos campos como espacio interdisciplinar de estudio, se propone un análisis conceptual y visual del que resultan las principales características de la imagen digital actual como dispositivo mediador de los procesos de vivencia y comunicación en red. De la misma manera, se presentan las claves de esta imagen como nodos para el entorno o contexto posthumanista, exponiendo las sinergias entre ecosistema visual, agentes humanos y no humanos. Un contexto que potencia las prácticas creativas desde la colectividad, configurando el plano artístico, cultural y comunicativo de Internet desde las lógicas de la fragmentación y el remix. Enriqueciendo así las posibilidades de creación con la transformación de elementos icónicos que, desde el panorama contemporáneo, pueden a su vez ser tendentes hacia propuestas homogeneizadoras de automatización de la estética y los materiales gráficos. De manera concreta, se desglosan las particularidades fundamentales de una de las fórmulas más frecuentes de representación de la comunicación socio-digital en red desde lo visual: el meme de Internet, entendido como objeto y proceso, de dimensiones pluri-lógicas, que estructura todas las formas de participación de la vida en Internet por considerarse un fenómeno clave en cuestiones de patrimonio y folclore digital.

El impacto de los cinco sentidos aplicados en experiencias de marketing y comunicación que construyen y afianza la imagen de marca y experiencia del usuario o consumidor

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La imagen desde su rol de percepción imaginaria construye valores y creencias subjetivas y sesgadas, actuando en el proceso de decisión y compra de un público frente a una marca. Dicha imagen, extendida en el tiempo, permite afianzar y/o profundizar su posicionamiento en la mente del consumidor permitiendo construir una percepción de valor de marca. Las experiencias relacionadas al marketing emocional y sensorial, basados en las necesidades subyacentes del target group y asociadas a tendencias socioculturales, generan impacto, visibilidad y diferenciación de una marca frente a opciones competitivas. La imagen alimenta al posicionamiento que sostiene el branding marcario. Experiencias disruptivas de comunicación, impulsadas desde procesos y técnicas creativas pero sustentadas por objetivos estratégicos que la marca busca lograr, fortalecen la identidad e imagen corporativa permitiendo brindar propuestas efectivas a los problemas de los consumidores, a partir de comprender (de forma integral), sus necesidades y deseos. Ahora bien, en este proceso de construcción de imagen como imaginario de marca que influye en el público consumidor, es lógico preguntarse si la comunicación disruptiva (basadas en procesos creativos e innovación) afianza valores de posicionamiento simplemente actúan como un diferencial competitivo. Tradicionalmente impactan, pero dicho impacto ¿deja huella en el consumidor o despierta solamente el atractivo por el diferencial? ¿Logran la afinidad y referencialidad buscada o construyen imaginarios de baja fortaleza e impulsión del mensaje con efímera recordación?

El Archivo y yo, en el cine documental latinoamericano

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Este trabajo examina el uso predominante de archivos en películas documentales que abordan la contemporaneidad en el Cono Sur latinoamericano. Se pone énfasis en el archivo audiovisual como soporte para un "yo narrativo", explorando la politización y estética que surge de esta práctica artística, en diálogo con la idea de una estética propia a las primeras décadas del presente ciclo democrático. El análisis se basa en un conjunto de diez películas de Argentina, Chile y Paraguay que reflejan dos fenómenos clave: el "giro subjetivo" y el "giro archivístico". En estas obras, el archivo no se presenta solo como un recurso complementario, sino que se convierte en la estructura central de la narrativa. Este desplazamiento, implica no solo un cambio en la producción material, sino en la propia temporalidad y ontología del documental, transformando el acto de creación en una reorganización del pasado para intervenir sobre el presente. La figura del montajista asume un papel autoral destacado, siendo el principal encargado de dotar de sentido al material preexistente, mientras que el "yo narrativo" introduce una dimensión subjetiva que politiza lo personal. Estas obras sugieren preguntas importantes: ¿responden a una política vanguardista o su uso de archivos es una estetización del arte? ¿Son estas películas textos críticos o conservadores? El trabajo invita a reflexionar sobre la naturaleza de estas producciones y su relación con la memoria y la representación del pasado.

La forma de la imagen

Diseñador@ Aumentad@: Metodología para el uso de IA Generativa centrada en las personas en proyectos de diseño

Daniel Ronderos, Profesor, Universidad de los Andes, Colombia

La combinación de procesos y herramientas de diseño centrado en las personas (DCP) e inteligencia artificial generativa (IAGen) supone el control del software por parte del diseñador o diseñadora mediante la construcción de flujos de trabajo que aumenten las capacidades humanas para la concepción y formalización de ideas y soluciones de diseño. En consecuencia, se presenta una metodología que integra herramientas de IAGen a procesos divergentes y convergentes propios del DCP mediante el diseño de la sintaxis de las instrucciones (prompts) que alimentan la inteligencia artificial para la producción de imágenes. Se discutirán las experiencias en dos ámbitos académicos con propósitos, objetivos y alcances diferentes. Primero, se presentará el flujo de trabajo e implementación de la metodología en un curso de diseño especulativo cuyo propósito es construir escenarios hipotéticos con el objetivo de generar visiones utópicas y distópicas que sirvan como el contexto donde se deben diseñar artefactos que responden a las circunstancias de estos imaginarios. Como contraparte, se expondrá el proceso de diseño de espacios interiores cuyo objetivo es la concepción espacial de encargos específicos que responden a propuestas de valor que se construyen a partir de los deseos y necesidades de una comunidad o cliente. Finalmente, se provee un análisis comparativo entre ambos casos y se presentan los resultados de encuestas realizadas a usuarios de la metodología donde se capturan sus percepciones y experiencias antes y después de haber utilizado inteligencia artificial generativa para la elaboración de imágenes con enfoques de diseño centrado en las personas.

Attendance List

Roc Albalat, BAU, Centro Universitario de Artes y Diseño de Barcelona, Spain

Miguel Angel Almiron, University Paris 1 Panthéon-Sorbonne, France

Ambar Anderfuhrn

Leidy Stephanie Aponte Muñoz, Universidad Militar Nueva Granada, Colombia

Jacob Bañuelos, Tecnológico de Monterrey, Mexico

Maria del Mar Bernal- Pérez, UNIVERSIDAD DE SEVILLA. FACULTAD DE BELLAS ARTES, Spain

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Cosette Celecia, Universidad Autónoma del Estado de Hidalgo. México, Mexico

Jaime Enrique Cortés Fandiño, Minuto de Dios University, Colombia

Marta del Pozo Ortea, University of Massachusetts- Dartmouth, United States

Joaquín Donato, Universidad Abierta Interamericana, Argentina

Nair Fóscolo, Universidad Abierta Interamericana, Argentina

Rodrigo Ganter, Universidad de Concepción Chile, Chile

Carlos Mauricio Gómez, Universidad Nacional de Colombia, Colombia

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Flavio Porini Martínez, Universidad Abierta Interamericana, Argentina

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Founded in 1984, Common Ground is committed to building new kinds of knowledge communities, innovative in their media, and forward-thinking in their messages. Heritage knowledge systems are characterized by vertical separations--of discipline, professional association, institution, and country. Common Ground Research Networks takes some of the pivotal challenges of our time and curates research networks that cut horizontally across legacy knowledge structures. Sustainability, diversity, learning, the future of humanities, the nature of interdisciplinarity, the place of the arts in society, technology's connections with knowledge--these are deeply important questions of our time that require interdisciplinary thinking, global conversations, and cross-institutional intellectual collaborations.

Common Ground Research Networks are meeting places for people, ideas, and dialogue. However, the strength of ideas does not come from finding common denominators. Rather, the power and resilience of these ideas is that they are presented and tested in a shared space where differences can meet and safely connect--differences of perspective, experience, knowledge base, methodology, geographical or cultural origins, and institutional affiliation. These are the kinds of vigorous and sympathetic academic milieus in which the most productive deliberations about the future can be held. We strive to create places of intellectual interaction and imagination that our future deserves.

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The Common Ground Media Lab is the research and technology arm of Common Ground Research Networks. Common Ground Research Networks has been researching knowledge ecologies and building scholarly communication technologies since 1984.

Since 2009, we have had the fortune of being based in the University of Illinois Research Park while building our latest platform – CGScholar. This is a suite of apps based on the theoretical work of world-renowned scholars from the College of Education and Department of Computer Science at the University of Illinois Urbana-Champaign. CGScholar has been built with the support of funding from the US Department of Education, Illinois Ventures, and the Bill and Melinda Gates Foundation.

The CGScholar platform is being used today by knowledge workers as diverse as: faculty in universities to deliver e-learning experiences; innovative schools wishing to challenge the ways learning and assessment have traditionally worked; and government and non-government organizations connecting local knowledge and experience to wider policy objectives and measurable outcomes. Each of these use cases illustrates the differing of knowledge that CGScholar serves while also opening spaces for new and emerging voices in the world of scholarly communication.

We aim to synthesize these use cases to build a platform that can become a trusted marketplace for knowledge work, one that rigorously democratizes the process of knowledge-making, rewards participants, and offers a secure basis for the sustainable creation and distribution of digital knowledge artifacts.

Our premise has been that media platforms—pre-digital and now also digital—have often not been designed to structure and facilitate a rigorous, democratic, and a sustainable knowledge economy. The Common Ground Media Lab seeks to leverage our own platform – CGScholar – to explore alternatives based on extended dialogue, reflexive feedback, and formal knowledge ontologies. We are developing AI-informed measures of knowledge artifacts, knowledge actors, and digital knowledge communities. We aim to build a trusted marketplace for knowledge work, that rewards participants and sustains knowledge production.

With 27,000 published works and 200,000 users, we have come a long way since our first web app twenty years ago. But we still only see this as the beginning.

As a not-for-profit, we are fundamentally guided by mission: to support the building of better societies and informed citizenries through rigorous and inclusive social knowledge practices, offering in-person and online scholarly communication spaces

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Climate change is one of the most pressing problems facing our world today. It is in the interests of everyone that we engage in systemic change that averts climate catastrophe. At Common Ground Research Networks, we are committed to playing our part as an agent of transformation, promoting awareness, and making every attempt to lead by example. Our Climate Change: Impacts and Responses Research Network has been a forum for sharing critical findings and engaging scientific, theoretical, and practical issues that are raised by the realities of climate change. We've been a part of global policy debates as official observers at COP26 in Glasgow. And we are signatories of the United Nations Sustainability Publishers Compact and the United Nations Climate Neutral Now Initiative.

Measuring

In 2022 we start the process of tracking and measuring emissions for all aspects of what we do. The aim is to build a comprehensive picture of our baselines to identify areas where emissions can be reduced and construct a long-term plan of action based on the GHG Emissions Calculation Tool and standard established by the United Nations Climate Neutral Now Initiative.

Reducing

At the same time, we are not waiting to act. Here are some of the "low hanging fruit" initiatives we are moving on immediately: all conference programs from print to electronic-only; removing single-use cups and offering reusable bottles at all our conferences; working closely with all vendors, suppliers, and distributors on how we can work together to reduce waste; offering robust online options as a pathway to minimize travel. And this is only a small sample of what we'll be doing in the short term.

Contributing

As we work towards establishing and setting net-zero targets by 2050, as enshrined in the Paris Agreement and United Nations Climate Neutral Now Initiative, and to make further inroads in mitigating our impacts today, we are participating in the United Nations Carbon Offset program. As we see climate change as having broad social, economic, and political consequences, we are investing in the following projects.

- Fiji Nadarivatu Hydropower Project
- DelAgua Public Health Program in Eastern Africa
- Jangi Wind Farm in Gujarat

Long Term Goals

We're committing to long-term science-based net-zero targets for our operations – and we believe we can do this much sooner than 2050. We'll be reporting annually via The Climate Neutral Now reporting mechanism to transparently communicate how we are meeting our commitments to climate action.

Proceedings of the Fifteenth International Conference on The Image, hosted by the Interamerican Open University, Buenos Aires, Argentina, 24-25 October 2024. The conference featured research addressing the following special focus: "Images and Imaginaries of Artificial Intelligence" and annual themes:

- Theme 1: The Form of the Image
- Theme 2: Image Work
- Theme 3: The Image in Society

