

MERCREDI 22/10

Musée national d'archéologie, d'histoire et d'art – MNAHA (Luxembourg ville)

13h00 Welcome

13h10 **Tania Brugoni** (MNAHA's director) & **Gian Maria Tore** (Semiotics/Visual studies, University of Luxembourg) opening

Ralph Dekoninck (Art history, Université catholique de Louvain) presents:

13h25 **Béatrice Joyeux-Prunel** (Digital humanities/Art history, Université de Genève) *Gamified, Globalized, Augmented? On Becoming a Critical Self in Digital Art History*

13h55 discussion

14h15 **Roxanne Loos & Lisa Paillussière** (Art history & Semiotics, Université catholique de Louvain-Saint-Louis Bruxelles/Fine Arts Museums of Belgium & Université Lyon 2) *The Augmented Artwork Analysis Project: Developing a Digital Application for Image-Based Knowledge*

14h45 **Ruud Priem** (Art history/dept. head & curator of Fine Arts, MNAHA Luxembourg) presentation of MNAHA

15h00 Testing the *Augmented Artwork Analysis* application *in situ*

16h00 Pause

Sandra Camarda (Public history/Transmedia storytelling, University of Luxembourg) presents:

16h10 **Peter Gorgels** (Manager of digital products of Rijksmuseum Amsterdam) *Visual storytelling at the Rijksmuseum*

16h40 discussion

17h00 **Ross Parry** (Museum technology/Digital culture, University of Leicester) *Purposeful, Adaptable, and Accessible: Welcome to the new museum digital infrastructure*

17h30 discussion

Gian Maria Tore is Assistant Professor at the University of Luxembourg in Semiotics and Visual Studies. Having specialized in Theory of Language, notably with *L'énonciation aujourd'hui. Un concept clé des sciences du langage* (co-ed., Lambert-Lucas, 2016), his main research focus on forms in Arts & Media: *Re-répétition et reproduction dans les arts et les médias* (co-ed., Mimésis, 2021) and *Comprendre la mise en abyme. Arts et médias au second degré* (co-ed., PUR, 2019) ; *Pour une histoire des formes du montage* (research seminar, École des Arts de la Sorbonne, 2021-). His most important work deals with Film Analysis and Aesthetics of Perception: *Revoir. Film, expérience et connaissance* (Vrin, 2025). Recently, he has also specialized in Visual-based approaches and Museums: *Augmented Artwork Analysis – Computer-aided interpretation device for art images* (research project FNR/ANR with Lyon 2, 2021-25). He collaborates in educational and research programs with several artistic institutions, including the Cinémathèque de Luxembourg and the BTS Cinéma et audiovisuel (Luxembourg Film & Media School).

Gamified, Globalized, Augmented? On Becoming a Critical Self in Digital Art History

What does it mean to engage in what is now commonly referred to as digital art history? Beyond the apparent novelty of new technologies, digital methods and infrastructures transform not only the objects of inquiry, but also the very questions we ask, the problems we confront, and the interpretive frameworks we adopt. At the core of this transformation also lies a reconfiguration of the scientific self. Drawing on the Artl@s and Visual Contagions projects, which mobilize big data and artificial intelligence to investigate the artistic and visual dimensions of globalization, Béatrice Joyeux-Prunel will explore the epistemological implications of digital art history. From data collection and infrastructure design to algorithmic analysis and image visualization, digital operations are never neutral. They carry embedded assumptions, constraints, and choices — often invisible, yet deeply influential in the production and circulation of knowledge. A form of knowledge through multiple mediations and counter-mediations, digital approaches also reshape the professional identity of the researcher. The deluge of images, the acceleration of outputs, the often unexamined gamification of scholarly work, and rising expectations surrounding “augmented art history” demand more than technical proficiency. They call for sustained critical self-reflection and a renewed engagement with the most rigorous and enduring traditions of the discipline.

Béatrice Joyeux-Prunel is Professor at the University of Geneva (Switzerland), where she holds the Chair in Digital Humanities. From 2006-2019 she taught modern and contemporary art history at the École normale supérieure in Paris, France. Since 2008, she has led numerous digital projects in art history, most notably Artl@s and Visual Contagions, while contributing to the development of a global and socially engaged approach to the discipline. She is the author of a three-volume transnational history of the avant-gardes (Vol. 1: 1848–1918; Vol. 2: 1918–1945, published in paperback by Gallimard; Vol. 3: 1945–1970, CNRS Éditions; English translations forthcoming with Brill). She also co-edits the journal Artl@s Bulletin. After *L'art contemporain. Une infographie* (CNRS Éditions, 2024), she is currently working on a visual atlas of global image circulations, in collaboration with Austrian designer Fabian Lang.

The Augmented Artwork Analysis Project: Developing a Digital Application for Image-Based Knowledge

The *Augmented Artwork Analysis (AAA)* project was conducted between 2021 and 2025 by the University of Lyon 2 and the University of Luxembourg, with the support of the Agence Nationale de la Recherche (ANR) and the Luxembourg National Research Fund (FNR). Its main outcome is a prototype digital application, designed to augment the perception and interpretation of paintings in museum contexts (the National Museum of Luxembourg, the Palais des Beaux-Arts of Lille, and the Musée des Beaux-Arts of Lyon), developed with LMDDC. Resulting from collaboration between art scholars and computer scientists, the app allows visitors to enrich their direct encounter with the artwork by virtually navigating a complementary museum composed of image constellations from diverse collections. These visual maps foster new forms of engagement with paintings, shifting perspective from dominant verbal explanations toward alternative, visual narratives. Visitors can alternate between expert-curated analyses and AI-generated results. This dual mode opens different pathways of study: from the most investigative—where unexpected associations and details emerge—to the most encyclopedic—where canonical interpretations are visually contextualized. As an introduction to this closing event of the

project, this paper will retrace the main phases of the app's development, highlighting the challenges faced by its creators and the opportunities it opens for users engaging with image-based analysis.

Roxanne Loos holds a PhD in Art History from the University of Louvain (UCLouvain). She is currently lecturer at UCLouvain and at Saint-Louis University—Brussels, and works as a scientific assistant in digital collection management at the Royal Museums of Fine Arts of Belgium. After a FNRS postdoctoral fellowship, she joined the ANR/FNR project *Augmented Artwork Analysis (AAA)* at the University of Luxembourg. She contributed to the development of the *AAA* application for museum contexts, focusing on the standardization and structuring (meta)data to support image-based analysis of paintings as a complementary digital museum.

Lisa Paillussière, actuellement post-doctorante en Sciences du Langage, spécialiste en Sémiotique, s'est intéressée à la problématique de description du silence dans les bandes dessinées en ligne (2019-2021) dans le cadre de son mémoire de fin d'étude intitulé « Enonciation du silence visuel dans un corpus de webtoons non-dialogués : *Modélisation d'une couverture de valeurs et limites d'une sémiotique de l'absence* ». Sa thèse, quant à elle, questionne la Sémiotique visuelle et la pédagogie dans le cadre du projet interdisciplinaire *Augmented Artworks Analysis*. Cette thèse a pour intitulé « Intérêts et limites d'une sémiotique de l'erreur appliquée à l'éducation, l'art et la recherche : *Parcours au sein du projet Augmented Artwork Analysis* » et vise à produire une théorie sémiotique de l'erreur utile à la collaboration interdisciplinaire entre sciences, à la recherche en pédagogie et à l'histoire des arts.

Visual Storytelling at the Rijksmuseum

Peter Gorgels is the Manager Digital Products of the Rijksmuseum, including the corporate website, the stories platform, Collection online and the Rijksmuseum app. He is involved as advisor, project manager and format developer in practically every digital product. He is always looking for innovative ways to improve the interaction of the audience with the collection of the Rijksmuseum.

Purposeful, Adaptable, and Accessible: Welcome to the New Museum Digital Infrastructure

The challenge for the post-digital museum is to build infrastructure that enables the user to have agency and be active in the world, that offers digital content ready for re-use across a network, and that assumes data will be remixed, experienced in hybrid ways, flowing without friction across platforms and devices. It is, in other words, an infrastructure for cultural heritage content that needs to remain agile and in motion, for user interactions that are diverse, open-ended and on-going, for content that is multi-modal, multi-format and multi-purpose - all at once.

Ross Parry is Professor of Museum Technology, in the School of Heritage and Culture at the University of Leicester. From 2020 to 2025 he served on the Steering Committee of the AHRC's 'Towards a National Collection' digital infrastructure initiative. He is co-investigator of the 'Sensational Museum' research project, and with Vince Dziekan, he co-edits the Routledge book series 'Critical Perspectives on Museums and Digital Technology'. He is a Principal Fellow of the Higher Education Academy, Advisory Board member for Attenborough Arts Centre, a former Tate Research Fellow, and former chair of the UK's national Museums Computer Group. In 2022 Ross became the founding Director of the new Institute for Digital Culture. With Art UK and Collections Trust, the Institute is founding partner of the new Museum Data Service. A widely published author, Ross' most recent book is *Museums and Digital Confidence* (Routledge 2025), co-edited with Vince Dziekan and Karin de Wild.