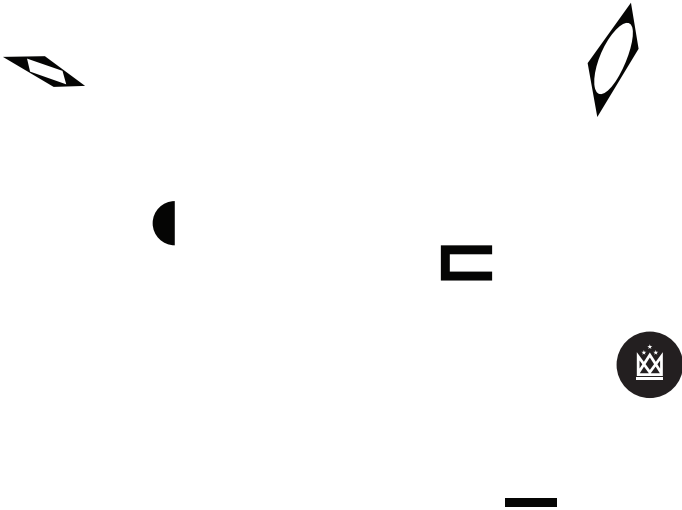


A collection of various black geometric shapes is scattered across the page, including circles, squares, hexagons, diamonds, and irregular polygons, some with internal patterns or cutouts.

ART
ACADEMY
OF LATVIA
INTERNATIONAL
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CONFERENCE

2nd International Conference
of the Department of Doctoral Studies
Synergy Between Humanities and Natural Sciences in Cultural History and Theory
16–17 June 2022, Riga
Art Academy of Latvia



**ART
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INTERNATIONAL
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CONFERENCE

Konferenci organizē: Latvijas Mākslas akadēmijas Doktorantūras programma
Projektu vadīja un izdevumu sastādīja: Agita Gritāne, Dārta Purvlīce
Literārā redaktore: Laine Kristberga
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@Latvijas Mākslas akadēmija, 2022

@Rakstu autori, 2022

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Rīga, 2022

Konference ir kā "black box" skatuve, kur katrs runātājs ar oratorisku tvērumu izklāsta sev interesējošu tēmu loku un saturu. Iespējams, ir vēl kāds – ieinteresēts, izslāpis pēc zināšanām, kuram ir saistošs runātāja redzējums. Rezultāts ir apputeksnēšanās prātam, darbībai un tālākai virzībai.

Tāpēc jau konference!

Kristaps Zariņš
Latvijas mākslas akadēmijas rektors

A conference is like a black box stage, where each participant in an oratorical performance presents about the themes and content she/he is interested in. Perhaps there is someone else – driven by the thirst for knowledge, who will also find the presenter's vision captivating. The result is cross-pollination for mind, action and further advancement.

This is the purpose for the conference!

Kristaps Zariņš
Rector of the Art Academy of Latvia





Mūsdienu hibridizācijas ekosistēmā, kad mākslas un zinātnes jomas piedzīvo līdz šim spēcīgāko konverģences procesu cilvēces vēsturē, vērojama pētniecības horizontu paplašināšanās. Mašīnmācīšanās, paplašinātā realitāte, mākslīgais intelekts, biometrija, algoritmi, dati un citas digitalizācijas inovācijas ievieš vērīgas izmaiņas ierastajās pētījumu zonās un tehnikās. Tas sekmē pārmaiņas mākslas un zinātnes nozaru savienojuma un nošķiruma punktos, sniedzot cilvēcei jaunu pieredzi, kas atspoguļojas gan ideogrāfiskos, gan nomotētiskos pētījumos.

Apzinoties šādas sinerģijas ievērojamo un tālejošo ietekmi uz sabiedrību, esam patiesi lepmi atbalstīt konferences norisi, vienlaicīgi veicinot ilgbūtības vērtīborientāciju.

Ineta Done

Signet Bank vecākā viceprezidente
Latvijas Mākslas akadēmijas Padomnieku konventa locekle

In today's ecosystem of hybridization, when arts and science are experiencing the most vigorous process of convergence in human history, we can notice an expansion of research horizons. Machine learning, augmented reality, artificial intelligence, biometrics, algorithms, data and other innovations of digitalisation introduce ambitious changes to traditional research fields and methods. It facilitates transformations in cross-sectional points of art and science, providing humanity with new experience that is reflected in both ideographic and nomothetic studies.

Being aware of the considerable and far-reaching impact of such synergy on society, we are truly proud to support the conference and at the same time to promote the values of sustainability.

Ineta Done

Senior Vice President of Signet Bank
Member of Convent of Councilors of the Art Academy of Latvia

2nd International Conference
of the Department of Doctoral Studies
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16–17 June 2022, Riga
Art Academy of Latvia

16 June 2022

ALL TIMES IN EEST

OPENING SESSION

10:00–12:40

BLOCK K-2

INTRODUCTION AND CHAIR

Ojārs Spārītis, Dr.habil.art, Head of the Department of Doctoral Studies of the Art Academy of Latvia

OPENING SPEECHES

Kristaps Zariņš, PhD, Rector of the Art Academy of Latvia

Valts Ernštreits, PhD, Chairman of the Board of the Art Academy of Latvia

10:15–10:30

Thomas Da Costa Kaufmann, PhD, Harvard University, USA (remotely)
On Necessity to Connect Humanitarian and Natural Sciences

10:30–10:50

Mikko Laitinen, PhD, Academy Research Fellow, University of Jyväskylä, Finland (remotely)
Story of RECENART Company – from Art of Science to the Science of Art

10:50–11:10

Gunita Zariņa, Dr.Hist, University of Latvia
An Interdisciplinary View of the First Demographic Transition in Latvia

11:10–11:30

Michael R.N. Jansen, Dr.Ing, German University of Technology in Oman (remotely)
The Buddhas of Bamiyan – an Attempt of Reconstruction

11:30–11:50

Jekaterina Ērenpreisa, Dr.habil.med, University of Latvia, Latvian Biomedical Research and Study Centre
Complexity, Circular Causation and Boundaries: in Science, Art and Society

Anke Naujokat, PhD, Aachen University, **Barbara Uppenkamp, PhD**, Hamburg, **Sara Dolls, MA**, RWTH Aachen University (remotely) Genesis and Shape of the Belgian Pilgrimage Church "Onze lieve Vrouw" in Scherpenheuvel: New Insights Through Interdisciplinary Combination of Methods

12:10–12:20

DISCUSSION

12:20–12:40

BREAK

Parallel work in Sections I and II

SECTION I. PHILOSOPHY AND PRACTICES OF IT SOLUTIONS FOR SCIENCE, ART AND SOCIETY

BLOCK K-2

PART ONE

12:40 – 14:20

CHAIR – **Ojārs Spārītis, Dr.habil.art**

12:40–13:00 Rasa Šmite, PhD, Liepaja University, Raitis Šmits, PhD, Art Academy of Latvia
Experimental Aesthetics. New Research Methodologies in Art and Science

13:00–13:20 Raine Koskimaa, PhD, University of Jyväskylä (remotely)
Videogames as Simulations

13:20–13:40 Sanita Bitko, Bc.sc.comp, Art Academy of Latvia
Theoretical Reconstruction of Sacred Interiors with 3D Modelling and Visualizations with Augmented Reality Technology

13:40–14:00 Dārta Purvīce, Mg.Art, Art Academy of Latvia
Visual Art Images Generated by Artificial Intelligence in the Present-Day Digital Culture

14:00–14:20 BREAK

SECTION I. PART TWO

14:20 – 16:00

BLOCK K-2

CHAIR – **Dina Suhanova, Mg.Art**

14:20–14:40 Simon McKeown, PhD, Marlborough College, UK (remotely)
Preliminaries and Liminality. Images and Image-Making Between Art and Science in the Milieu of Carl Linnaeus

14:40–15:00 Ruth Sargent Noyes, PhD, National Museum of Denmark (remotely)
Europe's Last Renaissance Man: The Career of 'Latvian' Count Michal Jan Borch (1753–1811) at the Convergence of the Humanities and Natural Sciences, Eastern and Western Europe, and the Premodern and Modern Age

15:00–15:20 Ojārs Spārītis, Dr.habil.art, Art Academy of Latvia
Statistical Approach to a Unique Project in the History of Art

15:20–15:40 Ivars Magazēinis, Mg.Philol, Daugavpils District Court (remotely)
Use of Aerial Photography in Historical, Architectural and Environmental Studies. Case of Daugavpils in WWI

15:40–16:00 BREAK

SECTION II. ECOLOGIES OF KNOWLEDGE, BODY AND PERFORMATIVITY

AUDITORIUM 16, MAIN BUILDING

PART ONE

10:30 – 13:00

CHAIR – **Laine Kristberga, PhD**

10:30–10:50 Anja Mølle Lindelof, PhD, Roskilde University, Denmark
Robots on Stage

10:50–11:10 Dominic Johnson, PhD, Queen Mary University of London, UK
Love on Me: Life and Death in Jon John's Archive

11:10–11:30 Anne Sauka, PhD, University of Latvia
Transcorporeal Ontogenealogies: the Dialectics of Dump and Hygiene

11:30–11:50 Michael Eigtved, PhD, University of Copenhagen, Denmark
Urban Scenography and the Presentation of Self in Online Media

11:50–12:10 David Ash Kerr, PhD, Gallery "Low", Latvia
Baltic Artists Using the Body as a Mechanism for Ecological Intervention

12:10–12:30 DISCUSSION

12:30–13:00 BREAK

SECTION II. PART TWO

13:00 – 15:00

AUDITORIUM 16, MAIN BUILDING

CHAIR – **Jana Kukaine, Mg.Phil**

13:00–13:20 Laine Kristberga, PhD, Art Academy of Latvia // Institute of Literature, Folklore and Art, Latvia
To Perform or Not to Perform: The Concepts of Capital in Performance Art

13:20–13:40 Anja Foerschner, PhD, ECC Performance Art, the Netherlands (remotely)
Performance Art Education in the Virtual: Challenges, Chances, and Changes

13:40–14:00 Laura Feldberga, Mg.Art, Art Academy of Latvia
Materiality, Space, and Time: Strategic Planning in Performance Art

14:00–14:20 Monna Dithmer, PhD, Roskilde University, Denmark
Digital first performance – alive and kicking!

14:20–14:40 Līna Birzaka-Priekule, Mg.Art, Art Academy of Latvia
Institutional Critique in the Context of Augmented Reality (AR): Analysis of Gints Gabrāns' Work "The Final Great Opening"

14:40–15:00 DISCUSSION

15:00–15:30 BREAK

16:00–17:40

BLOCK K-2

CHAIR – **Ojārs Spārītis, Dr.habil.art****16:00–16:20 Artūrs Lapiņš, PhD, Architecture Investigation Group, Latvia**

Vēsturisko datu telpiskā vizualizācija un interpretācija

16:20–16:40 Dina Suhanova, Mg.Art, Art**Academy of Latvia** Lietu arhitektūra – vācēji un mantu uzkrāšanas telpiskās prakses Latvijā**16:40–17:00 Ieva Melgalve, Mg.Art, Art Academy****of Latvia** Atmiņas interpretācijas neirozinātnē un mākslas pētniecībā**17:00–17:20 Uldis Zariņš, Mg.Art, Art Academy****of Latvia** The Symbiosis of Art and Medicine in the 21st Century**17:20–17:40 Ernests Vītiņš, Mg.Art, Latvia**

Principal Factors for Creating Durable Monumental Layered Glass Sculptures and Design Objects in the Author's Technique

17:40–18:00

DISCUSSION

16:00–17:30

AUDITORIUM 16, MAIN BUILDING

PANEL ECONOMIES OF HOPE AND ACROSS-DISCIPLINARY ENGAGEMENTS: TOWARDS COMMUNAL FUTURES

CHAIR – **Līna Birzaka-Priekule, Mg.Art****16:00–16:15 Jānis Taurens, Dr.phil, Art Academy of Latvia**

Weak Resistance: Together with Plants

16:15–16:30 Agnese Zviedre, Mg.Art, Art**Academy of Latvia** Accessibility and Mental Health: the "Route of Wellbeing" at the Latvian National Museum of Art**16:30–16:45 Jana Kukaine, Mg.Phil, Art Academy****of Latvia** Zero Waste Nostalgia: Reworking Cultural Residue**16:45–17:00 Basia Sliwinska, PhD, Universidade****NOVA de Lisboa, Portugal (remotely)** Economy of love and our human and other-than-human co-dependencies**17:00–17:30**

DISCUSSION

17 June 2022

BLOCK K-2

10:00–12:00

SECTION I. PART FOUR. EXACT APPROACH TO ENVIRONMENT. ART AND ARCHITECTURE

CHAIR – **Agita Gritāne, PhD****10:00–10:20 Agnese Tambaka, Mg.Art, Art Academy of Latvia**

Dabaszinātņu metožu inovatīvs pielietojums Rīgas 20. gadsimta sākuma sienas flīžu pētniecībā

10:20–10:40 Katriona Luīze Rožlapa, Mg.Art, Art Academy of Latvia (remotely)

Koka ēku restaurācija praksē un teorijā. Vladimira Šervinska piemērs

10:40–11:00 Anete Ulmane, Mg.Art, Art Academy of Latvia

Dabaszinātņu metožu sniegtās iespējas 19. gs. beigu koka būvornamentikas interpretācijā

11:00–11:20 Dace Voitkeviča, Mg.Art, Art Academy of Latvia (remotely)

Rīgas ūdens apgādes inženierkomunikāciju sistēmas izveide 19.–20. gs. mijā un Vilhelma Bokslafa ūdenstorņu vieta tajā

11:20–11:40 Rasa Jansone, Mg.Art, Art Academy of Latvia

Lietderīgais ķermenis – jaunava Marija. Piezīmes par lietderības vardarbīgumu Latvijas laikmetīgajā glezniecībā

11:40–12:00

BREAK

SECTION I. PART FIVE. NARRATION. COGNITION. DESIGN

BLOCK K-2

12:00 – 14:00

CHAIR – **Jānis Ozoliņš, PhD**

12:00 – 12:20

Alvis Misjuns, Mg.Art, Mg.Comp, Art Academy of Latvia

ImGame projekts: vizuālā estētika, a-frame šneideru un darbpļūsmu izveide

12:20 – 12:40

Iveta Feldmane, Mg.Art, Art Academy of Latvia

Mākslas darba pieredzējums kā emociju epizode un kognitīvs novērtējums

12:40 – 13:00

Agnese Narņicka, Mg.Art, Art Academy of Latvia

Stāstījuma nozīme laikmetīgās modes radošajā procesā un komunikācijā

13:00 – 13:20

Rīta Broka, Mg.Art, Art Academy of Latvia

Ainavas rekonstrukcija. Sensorā lauka pētījumu metode kā tekstīliju vizuālā satura analīzes un interpretācijas līdzeklis

13:20 – 13:40

Kitija Balcare, Mg.sc.hum, University of Latvia

Forgotten Language: Portraying Nature in Ecotheatre in Latvia

13:40 – 14:00

BREAK

SECTION I. PART SIX. NARRATION. COGNITION. DESIGN

BLOCK K-2

14:00 – 15:40

CHAIR – **Inese Sirica, Dr.Art**

14:00 – 14:20

Vīva Ieviņa, Mg.Art, Art Academy of Latvia

Cilvēks 21. gadsimta virtuvē

14:20 – 14:40

Māra Binde, Mg.Art, Art Academy of Latvia

Ilgspējīga modes dizaina iespējas un metodoloģija

14:40 – 15:00

Elīna Veilande-Apine, Mg.Art, Art Academy of Latvia

Tekstīlmozaika. Intas Amoliņas piemērs

15:00 – 15:20

Una Valtere, Mg. Sc., Mg.Art, Art Academy of Latvia

Stikla pērlīšu izgatavošanas tehnoloģijas attīstības ietekme uz tekstīliju rotājumu un ornamentu Latvijā

15:20 – 15:40

FINAL DISCUSSION AND WORDS OF FAREWELL

ABSTRACTS

ALL AUTHORS LISTED IN ALPHABETICAL ORDER



FORGOTTEN LANGUAGE: PORTRAYING NATURE IN ECOTHEATRE IN LATVIA

Kitija Balcare

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Latvian folklore tells us that humans once had a natural ability to speak the same language as nature. Today, one of the global challenges is the rapid loss of biodiversity, with plant and animal species disappearing, while at the same time increasing the threat to human existence. As society loses its knowledge of nature, awareness of our ecological identity is also lost.

The repertoires of Latvian theatres increasingly include performances based on original dramaturgy in various forms, focusing on interspecies relations, and highlighting the interaction between human and nature. Looking at these performances from an ecocritical perspective, it is possible to observe how the performing arts are gradually shifting from a human-centered worldview to an ecocentred or biocentred worldview.

The aim of the paper is to provide an insight into the depiction of interspecies relations by highlighting plants, animals and their habitats revealed in performances created by Latvian theatre practitioners 2019-2022.

KEYWORDS: ecotheatre, ecodramaturgy, ecocriticism, interspecies relations, theatre in Latvia, environmental protection, environmental activism

BIO AND ACADEMIC INTERESTS: Kitija Balcare (Mg.sc.hum.), theatre critic, PhD student at the Faculty of Humanities, University of Latvia. Currently working on PhD thesis, focusing on the phenomenon of ecotheatre and exploring how ecotheatre becomes a form of environmental activism. Research interests include environmental humanities, post-humanism, ecocriticism, human-nature relations in theatre and sustainability aspects in performing arts. Also works in journalism, specialising in environmental, conservation and sustainability issues.



INSTITUTIONAL CRITIQUE IN THE CONTEXT OF AUGMENTED REALITY: ANALYSIS OF GINTS GABRĀNS'S WORK *THE FINAL GREAT OPENING*

Līna Birzaka-Priekule

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COVID-19 pandemic heavily affected the entire cultural ecosystem – from social distancing measures to closure of many art institutions. Despite the extremely difficult circumstances, pandemic showed the art institutions and artists the potential of expanding into digital world-virtual exhibitions, digital discussions, online viewing rooms, more rapid digitalization of collections etc. Augmented reality (AR) is one of the digital tools that is becoming more and more recognized in Latvian art scene. It has also been widely used in many other industries, such as medicine, design, tourism etc. AR has a potentiality to democratise art through technology allowing for anyone to create anything, exhibit it all around the globe and share it with all the society at their available place and time.

In this paper I will particularly analyse Gints Gabrāns's (b. 1970) AR artwork *The Final Great Opening* (2020) that depicts regular contemporary art exhibition opening visitors in a deformed and grotesque visual form. The transformed and now augmented reality photographs draw attention to the hierarchy established in art institutions, criticizing their power to control artists' access to exhibition spaces. The chosen medium of AR expands the thematic setting offering the new opportunities for the democratization of viewership.

KEYWORDS: institutional critique, digital art, augmented reality, Latvian contemporary art

BIO AND ACADEMIC INTERESTS: Līna Birzaka-Priekule is a curator and art historian. She is currently studying for a PhD at the Art Academy of Latvia, researching socio-political criticism and activism in Latvian contemporary art. Since 2016, she has worked as a curator at the Latvian National Museum of Art. She has worked with numerous emerging artists' exhibitions. She has curated the Viennese Actionist exhibition, as well as a group show about the 1990s in the Baltics at kim? Contemporary Art Centre. Since 2019 she has been a lecturer at the Art Academy of Latvia. She regularly publishes in leading Baltic culture and art media.



THEORETICAL RECONSTRUCTION OF SACRED INTERIORS WITH 3D MODELLING AND VISUALIZATIONS WITH AUGMENTED REALITY TECHNOLOGY

Sanita Bitko

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The history of 3D modelling has taken many stages to evolve into our everyday lives. It began a long time before the first personal computer was invented. It started with the mathematical theories on which 3D visualization is based.

Due to the complicated history of Latvia in the 20th century, there are not many sculptures left – most of them are from church interiors. As we know, many of them were built by Baltic Germans, the owners of the manors. As the political and economic situation changed, the size of the parish decreased, which made it more difficult to maintain the church. World War I and II also caused great damage. The presentation will focus on the rescued elements from church interiors, which are currently at the Rundāle Palace Museum exhibition or collection. By creating 3D models of the sculptures, it is possible to analyse and view them in more detail than was previously possible. With augmented reality, 3D models can be placed in real time, in the real world. It can be done with a phone camera. As almost everyone has a smartphone nowadays, a digital exhibition can both showcase sculptures to the wider public and attract young people's attention to art and its values.

KEYWORDS: sacred interiors, rescued church interiors, 3D models, augmented reality, digital exhibition

BIO AND ACADEMIC INTERESTS: Sanita Bitko holds a BA degree in Engineering from the Riga Technical University. Currently she is studying Art History at the Art Academy of Latvia. Bitko is a co-author of FiKS, a business management and accounting system developed in Latvia, and CEO of FiKS.lv Ltd. In 2019, Bitko opened the art gallery *Ceturtdā Priede* in Ogre to create a new space for exhibitions and to promote the purchase of artworks. Research interests in art history include sculpture, applied art and iconography, from the Romanesque to the Rococo period. For the best results, Bitko is interested in combining theoretical research work in art history with engineering.



DIGITAL FIRST PERFORMANCE – ALIVE AND KICKING!

Monna Dithmer

PhD, associate lecturer, Roskilde University
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In spite of any post corona fatigue – no more zoom-performance, please! – there is much to be said in favour of digital performance, i.e. in the form of digital first live performance. Apart from the obvious perspective of sustainability (facilitating alternative ways of touring and exchanging internationally), digital first live performance has the potential to expand and enhance the field of performance art, enabling other kinds of encounters and spatial interventions across borders and social bubbles. I question what possibilities of performativity and interaction does this kind of digital performance generate with regard to key notions of liveness, immersion and spatiality? The one-on-one online performance *Avatar Me* (2021) by the Danish company *Fix&Foxy*, inviting the participants to step into another person's daily life in India, South Africa or Brazil, will serve as a point of reference, followed by *TM* (2021) by the Belgian company *Ontroerend Good*.

KEYWORDS: digital performances, performativity, interaction, liveness, immersion, spatiality

BIO AND ACADEMIC INTERESTS: Monna Dithmer is Associate Lecturer at the Department of Communication and Humanities, Roskilde University, with a particular focus on performance art and performance culture. Currently she works as a theatre and dance critic for the leading Danish newspaper *Politiken*.





URBAN SCENOGRAPHY AND THE PRESENTATION OF SELF IN ONLINE MEDIA

Michael Eigtved

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Setting off from the fact that according to a number of search machines, Rome, Italy is "the most instagrammable location in the world", the presentation explores online presentations of self (identity) in an iconic cultural historical setting. Taking as an outset firstly from an investigation into the potentials of Rome as specific (historical) setting, secondly from a model I have developed in my recent book to analyse cultural events, and finally from the concept of "urban scenography" as a way of understanding the staging of an event, meant to be documented and posted on online platforms.

KEYWORDS: urban scenography, online media, presentation of self

BIO AND ACADEMIC INTERESTS: Michal Eigtved, PhD, since 1999 Associate Professor at Theatre & Performance Studies, Department of Arts and Cultural Studies University of Copenhagen. He has published widely on performance analysis, popular theatre, comedy, circus, musicals as well as cultural performances, and cross-over events. He has also been Head of Communication at Gladsaxe Theatre and CEO of The Frederiksberg Museums, Copenhagen.



COMPLEXITY, CIRCULAR CAUSATION, AND BOUNDARIES: IN SCIENCE, ART, AND SOCIETY

Jekaterina Ērenpreisa

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The complex open systems which exchange the material and energy with the outer world adapt to it with the rules of non-linear, circular causality. This concerns the genomes, tissues, organisms, and society acting as a whole. The key notions of this regulation are feedbacks composing networks of elements, order and chaos, in their perpetual interaction. Denys Noble called it in his 2016 book *Dance to the Tune of Life*. This is not only a metaphor, as the oscillatory rhythmic processes in complex systems play a significant role in synchronising their order. American cytogeneticist Susumu Ohno extracted the melody of the DNA base sequences (in 1968), while painter and musician M.K. Čiurlionis (1875–1911) united musical rhythms with visual abstract art at its dawn. Moreover, recently it was found that even the flow of genetic information is coordinated by pulsating. At the same time, the survival in stress conditions during catastrophic events needs choice among the multiple options provided by chaos. Starting from the 1940s, the enthusiastic group of prominent physicists, chemists, biologists, and physicians began fusing the physical laws of non-equilibrium thermodynamics with the regulation of the genome and living systems. They established Systems Biology which is slowly invading the reductionist tradition of European science, modifying the genetic dogma. They explained how the creative order is produced at the edge of chaos. Set at the edge of chaos this order is channelled by the boundary conditions and has a narrow, risky path. In the cell nucleus, the boundary is the nuclear envelope and life-time of the molecules, in society the boundaries are culture, ethics, laws, myths. The change of cell fate demands destruction and reshape of the gene network, working by 'domino effect". Fate-change of the society with the 'extended mind' (Clark and Chalmers, 1998) of its members is a cultural challenge of civilization.

KEYWORDS: complex systems, chaos and certainty, critical state change, boundaries, cultural DNA code

BIO AND ACADEMIC INTERESTS: cancer resistance to therapy; genome spatial and temporal regulation; physics of life.



MATERIALITY, SPACE, AND TIME: STRATEGIC PLANNING IN PERFORMANCE ART

Laura Feldberga

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In this presentation I will look at the discipline of performance art from the perspective of a performance artist. I will argue that to create event-based art an artist must think strategically, plan all the stages, proceed step by step. In terms of skills and competences, one needs to know how to materialise a complex idea in time and space. A performance piece can be successfully implemented only under the circumstances when it is structurally devised, so that it can unfold in front of the audience's eyes. I will also turn to pedagogical challenges, examining how students learn about various performance elements, choosing the most appropriate instruments for the creation of a work of art, and, how, once they have become familiar with these instruments, they become competent enough to bring their ideas to the fore.

KEYWORDS: strategic planning, performance art, pedagogical challenges

BIO AND ACADEMIC INTERESTS: Laura Feldberga, Mg.Art, is a graphic artist, who also works with installations, objects and performance art. She has graduated from the Art Academy of Latvia, works in the field of installations and objects. The themes and imagery of her works are connected with personal and collective experience, relationships with nature, landscape, belonging to one's kin, place, identity. She has participated in exhibitions and art projects in the Baltic states, Scandinavia, Russia, Iceland, USA, Japan and elsewhere. She has worked as a creative project curator at Pedvale Art Park. She is a member of performance art group *IDEAGNŌSIS*.



PERFORMANCE ART EDUCATION IN THE VIRTUAL: CHALLENGES, CHANCES, AND CHANGES

Anja Foerschner

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This paper will discuss practices and obstacles of performance art 'education' in the virtual realm. Using the program and scope of ECC Performance Art, an online teaching and research institute for performance art practice and theory, the paper will consider several core questions that these practices raise for the discipline in its contemporary form, among them: in how far can performance art be 'taught' in an institutionalized context and following established lines of knowledge production and transfer, as well as heeding the hierarchies and structures that characterize the traditional educational sector? What are the discipline-specific, didactic requirements that performance art necessitate and what could be alternative strategies? Is the virtual realm be a setting that better corresponds to the democratic, anti-institutional, and anti-market ideology of performance art? On the one hand, online environments and concepts might allow for more experimentality, provide better accessibility, and further the transgression of the traditional Western canon. On the other, they warrant a reconsideration of certain core elements of performance art such as notions of liveness, immediacy, physicality, and corporeal presence.

KEYWORDS: performance art, education, online environments

BIO AND ACADEMIC INTERESTS: Anja Foerschner, PhD, is an art historian specialized in performance art, feminist art, and art from the regions of former Yugoslavia. She is the founder and director of ECC Performance Art, an online teaching and research institute for performance art practice and theory.



THE BUDDHAS OF BAMIIYAN – AN ATTEMPT OF RECONSTRUCTION

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In March 2001, the world's largest depictions of standing Buddha figures located in Bamiyan (Afghanistan) were destroyed during a campaign of the Taliban leadership against all non-Muslim heritage in the country. After the liberation from the Taliban regime in winter 2001–2002 the author along with a mixed UNESCO-ICOMOS expert group including the ICOMOS president Michael Petzet was one of the first in the Bamiyan valley to inspect the cultural damage to the valley and also to structures in Kabul like the Babur Garden, not to speak about the National Museum. One year later the Cultural Landscape and its Archaeological Remains were nominated for the World Heritage List.

Till the re-taking of the country by the Taliban in 2021, the UNESCO Safeguarding campaign for the preservation of the Bamiyan World Heritage property had been making considerable progress. Upon request by the local population and the national government, the international community was asked to contribute proposals for the future presentation of the physical remains including the options of reconstruction (anastylosis).

A proposal was given by RWTH Aachen University of Technology, how virtual technology can contribute to the ongoing discussion regarding the future of the site. At a time when deliberate raids during military conflicts against heritage places have become commonplace, the Bamiyan case has become emblematic and is considered now a key turning point in the heritage community on the question, which roles reconstruction can have especially in the aftermath of conflict situations. It is argued that immersive virtual reality technologies offer the chance to investigate how values attributed to cultural heritage are produced and experienced among different stakeholder groups.

KEYWORDS: destroyed Giant Buddhas of Bamiyan, UNESCO Bamiyan Working Group Reconstruction, RWTH Aachen University 3D reconstructions

BIO AND ACADEMIC INTERESTS: Prof. Dr. habil. em. Michael Jansen, History of Urbanity, Conservation, Heritage Management, em Vice-Rector RWTH, founding rector of GUtech. Oman, advisor to UNESCO, ICOMOS member of ICAHM, Shared Built Heritage, Historic Towns, cultural advisor to Oman, Pakistan, Kazakhstan, Uzbekistan, member of different cultural associations, author of 5 TV films on German television, many books and over 100 articles. Order of Merit from Germany and Pakistan.



LOVE ON ME: LIFE AND DEATH IN JON JOHN'S ARCHIVE

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Jon John (Jonathan Arias) was an artist and lay anthropologist from the French Basque region. He made a series of performances using piercing, scarification, and ritual endurance over the course of a decade until shortly before his premature death from lymphoma at the age of 33 in 2017. He generally evaded or avoided institutional spaces of live art, and therefore cultivated a small, cult following, sharing his work in private, or in artist-run spaces, clubs, small festivals, and tattoo and piercing studios. I reconstruct Jon John's live art through research in his archive, which contains schematic drawings, totemic objects, finished art works and photographs. I focus on the later, especially little-known works that explored his experiences of living with cancer, undergoing medical treatment, and making preparations for death.

KEYWORDS: Jon John, live art, archive

BIO AND ACADEMIC INTERESTS: Dominic Johnson is Head of Department and Professor of Performance and Visual Culture in the Department of Drama at Queen Mary University of London. He is the author of four books: *Unlimited Action: The Performance of Extremity in the 1970s* (2019); *The Art of Living: An Oral History of Performance Art* (2015); *Glorious Catastrophe: Jack Smith, Performance and Visual Culture* (2012); and *Theatre & the Visual* (2012). He is the editor of five books, including most recently *Pleading in the Blood: The Art and Performances of Ron Athey* (2013); and (with Deirdre Heddon) *It's All Allowed: The Performances of Adrian Howells* (2016), which was awarded the Annual Prize for Editing 2016 from the Theatre and Performance Research Association (UK).



BALTIC ARTISTS USING THE BODY AS A MECHANISM FOR ECOLOGICAL INTERVENTION

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This paper questions why and how a plethora of contemporary artists and projects are emerging out of the Baltic region whose work operates to examine radical new ecological futures out of the ruins of the Soviet era – physically, culturally and metaphorically. Forms of intervention discussed in this paper include encouraging hybridisation and forms of genetic biodiversity through site-specific bodily performance, 'rewilding', and emerging forms of ecovention and ecofeminism. Largely examining contemporary artworks and artists who use the physical body as a site of both production and intervention with regards to ecological themes, this case study explores how this work can be interpreted through regional and socio-historical contexts, as well as increasing artist-scientist cooperation and collaboration.

KEYWORDS: hybridisation, biodiversity, site-specific bodily performance

BIO AND ACADEMIC INTERESTS: David Ashley Kerr is a curator, writer and trained media artist. He holds a PhD in Art History from Monash University, Australia, and participates in exhibitions, residencies, conferences and events internationally in various capacities. Kerr is a Visiting Assistant Professor at University of Latvia, teaches at ISSP Skola, and since 2022 is the new director of LOW gallery, an independent art space in Riga, Latvia.



VIDEOGAMES AS SIMULATIONS

Raine Koskimaa

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In my talk I will look at videogames from the perspective of "expressive processing", a term coined by Noah Wardrip-Fruin (2009). Simulation has been typically considered in relation to educational games, but one can claim that most of the videogames are based on simulations. In videogames, simulation is intricately intertwined with the fictional and narrative aspects, and it is this combination which make them a unique form of computational products. Through examples, I will discuss how simulation is part of the meaning construction in a range of videogames.

KEYWORDS: simulation, fiction, narrative, videogames

BIO AND ACADEMIC INTERESTS: Raine Koskimaa has published widely, especially on digital literature and game studies, and his writings have been translated to several languages. His current research interests are eSports, games and transmedia, and, time and temporality in digital fiction.



TO PERFORM OR NOT TO PERFORM: THE CONCEPTS OF CAPITAL IN PERFORMANCE ART

Laine Kristberga

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Performance art in terms of its ephemerality is a discipline that is essentially non-commodifiable – as a non-object-based art form it is hard to sell. When performance art emerged as a visual arts discipline after World War II, pioneer performance artists in the West actually turned to it as a form of protest and means of distancing from the capitalist market relationships. Yet, performance artists also need to survive. In contemporary neoliberal and very precarious circumstances, how can the sustainability of performance art and the survival prospects of performance artists be ensured? Can performance artists monetize the events they create? In this presentation I will address the forms of capital in the field of performance art by applying Pierre Bourdieu's theories.

KEYWORDS: forms of capital, performance art, Pierre Bourdieu, precarity

BIO AND ACADEMIC INTERESTS: Laine Kristberga is an art historian, researcher and R&D project manager at the Institute of Literature, Folklore and Art, University of Latvia. She holds a PhD from the Art Academy of Latvia. Currently her doctoral thesis, *Intermedial Appropriation as a Theoretical Framework for the Analysis of Performance Art in Latvia in the Period of Late Socialism (1964–1989)*, is being turned into a monograph that will be available in both English and Latvian. Kristberga also works as an assistant professor at the University of Latvia and teaches at the Art Academy of Latvia, and Riga Business School. Her scholarly interests cover art, culture, and politics during the Cold War period. As the director of the Latvian Centre for Performance Art, she is responsible for organizing the international performance art festival *Starptelpa* on an annual basis. Kristberga has contributed essays to several publications, among them, *Performance Art in the Second Public Sphere* (Routledge, 2018), which includes her chapter *Performance Art in Latvia as Intermedial Appropriation*.



ZERO WASTE NOSTALGIA: REWORKING CULTURAL RESIDUE

PANEL *Economies of Hope and Across-Disciplinary
Engagements: Towards Communal Futures*

Jana Kukaine

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Nostalgia, as Svetlana Boyms has indicated, is longing for a home that no longer exists or has never existed. It is a sentiment of loss and displacement, but also a romance with one's fantasy. The object of nostalgia may also be another time or a better life, unrealized dreams of the past and visions of the future that have become obsolete (2001). The end of the Soviet Union is one of the periods that had triggered an outbreak of nostalgia in the Eastern Europe. In Latvia's culture, the Soviet heritage is often dismissed to be quickly replaced with Eurocentric and capitalist visions. However, the gilded aura of childhood memories and family genealogies are urging artists to revisit, reinhabit and often – reimagine the Soviet cultural space as an alternative to neoliberal dreams of success and historical progress.

For the conference paper, I would like to think through works of two young artists – Amanda Krūmiņa and Kristiāna Švābe – evoking the heritage of Soviet materialities. Amanda Krūmiņa deploys the subtle marquetry technique to adapt soviet style wooden 'paintings', instead of typical landscapes using her family album. Kristiāna Švābe is revisiting old soviet furniture – rearranging, destroying and then recollecting the same piece. Both artistic strategies demonstrate how nostalgia can be used as a creative force to address cultural residue. Soviet material objects – which have never had much of aesthetic value – are neither discarded nor preserved for museum purposes. Instead, they are reworked and adapted to provide a zero-waste approach to cultural interpretation and critique, animating the unrealized dreams of the past and proposing visions of communal futures.

KEYWORDS: nostalgia, soviet materiality, zero waste, ecology of culture

BIO AND ACADEMIC INTERESTS: Jana Kukaine is an art curator and lecturer, a PhD student at the Art Academy of Latvia. Her research interests cover affect theories, new materialism, as well as post-colonial and post-socialist feminisms. Author of the monograph *Lovely Mothers. Women, Body, Subjectivity* (Riga, Neputns, 2016) which is a feminist study of motherhood in contemporary art of Latvia. Kukaine has contributed articles to *Photography and Culture* (2020), *The Polish Journal of Aesthetics* (2021), *Letonika* (2020) etc., and together with Jānis Taurens has co-authored a chapter to a forthcoming book *Transnational Belonging and Female Agency in the Arts*, edited by Basia Sliwinska and Catherine Dormor, to be published under *Bloomsbury Academic* (2022).



STORY OF RECENART COMPANY – FROM ART OF SCIENCE TO THE SCIENCE OF ART

Mikko Laitinen

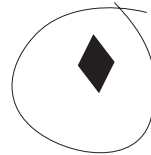
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Recenart company, a spin-off from the University of Jyväskylä, gained recognition in the art market after its start-up in 2016. This was mainly because of its interdisciplinary research methods combining art and science. Interdisciplinary research is profoundly required in this field and it needs to cover not only art, provenience, or cultural sciences but also physics, chemistry and information technology when detailed information is required to study or even 'authenticate' the works of art. The state-of-the-art methods of science were harnessed for the art discoveries in the *Recenart company*. The combination of this package provided the concept of the "supermarket of the scientific art service company", *Recenart*.

The *Recenart company* was also recognized by the competitors and is now fused to the *Artdiscovery.com*. This talk sheds some light on the start-up story of the *Recenart company*. I will also present some example from authentic and forged art discoveries and scientific methods behind the story.

KEYWORDS: Art authentication, scientific analysis, hyperspectral imaging, commercial art company, art forgery

BIO AND ACADEMIC INTERESTS: Mikko Laitinen has a Master's degree in NanoElectronics and a PhD degree in research of accelerator-based material physics, relating quantitative elemental depth profiling of thin and ultrathin films, down to sub-mono-layers. Currently, Laitinen holds an Academy Research Fellow position at the Accelerator Laboratory of the University of Jyväskylä.



ROBOTS ON STAGE

Anja Mølle Lindelof

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Robots are not only increasingly present as part of our everyday life, but they are also entering the stage: during the last 10–15 years, as they have become cheaper, more robust and easier to program, robots have increasingly appeared in performance – on stage, in dance, theatre and music. In much research on human-robot-interaction (HRI) the ultimate end goal often seems to be able to replace humans with machines; a goal that remains of little interest from a performance perspective. Therefore, in this explorative talk, I ask the very basic question: in what ways can a robot be interesting on stage? Based on various examples and informed by interdisciplinary discussions of e.g. *Robots & Art* (Herath, D. et al., 2016), *Metal Performance* (Dixon 2007), *Liveness in Contemporary Performance* (Reason & Lindelof 2017) and *New Media Dramaturgy* (Eckersall et al. 2017), I suggest some distinct ways to answer my initial question and to explore this growing field of performance.

KEYWORDS: robots, performance, human-robot-interaction

BIO AND ACADEMIC INTERESTS: Anja Mølle Lindelof is Associate Professor and Head of Studies at the Department of Communication and Humanities, Roskilde University. She works with performance culture and audience experiences with a special focus on liveness and medialization and its related institutional and cultural policy issues. She often collaborates with cultural institutions and publishes both nationally and internationally. Most recently, she has co-edited the book *Performing Institutions* (Intellect, forthcoming).



USE OF MILITARY AERIAL PHOTOGRAPHY IN HISTORICAL, ARCHITECTURAL AND ENVIRONMENTAL STUDIES. CASE OF DAUGAVPILS (DUNABURG, DVINSK) IN WWI

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World War I, despite its terrible destructive impact on many countries – millions of killed and wounded people and shocking economic and environmental damages, was also a testing ground for applying the results of technological achievements of that time. This refers also to military aviation and aerial photography. At that time, the role of military aircraft increased significantly. When at the beginning of the war in 1914, only a small number of airplanes, mostly for air reconnaissance, were used, by the end of 1918, hostilities covered the entire airspace. Reconnaissance aircraft, fighters, bombers and attack airplanes and airships – they all formed a new branch of armed forces and changed the strategy and tactics of warfare.

Aerial photography was quite a new technology at the beginning of World War I, however it gained an important place and was employed by all countries involved in this conflict as an obligatory tool of wartime intelligence service. As a result, a significant number of photographs taken from the air over the battlefields of World War I, have survived in archives throughout Europe, the United States and other countries. These pictures present not only the developing trench system, bunkers, airfields, artillery batteries, harbours, railway lines, roads as components of military infrastructure, but also towns with the architecture, rural landscape, environment, localities, etc.

The purpose of the presentation is to supplement the picture of Daugavpils, the fortress and surrounding area at this time, based on the analysis of a couple of aerial photos taken by German reconnaissance pilots in 1916–1918. Pictures are displayed courtesy of the relatives of one of the pilots. Working hypothesis is the presentation – some of the photographs may be related to the military visit to Daugavpils of Prince Leopold of Bavaria, the Commander-in-Chief East (Leopold Maximilian Joseph Maria Arnulf (1846–1930), Prinz von Bayer, Oberbefehlshaber Ost) on 15 May 1918.

KEYWORDS: WW1, Eastern Front, aerial photography, military aircraft reconnaissance, Daugavpils (Dunaburg, Dvinsk) and Daugavpils Fortress, historical, architectural and environmental studies

BIO AND ACADEMIC INTERESTS: Ivars Magazeinis works as an interpreter at the Daugavpils Court. He is responsible for translating and interpreting legal texts and procedures at court hearings in Latvian-Russian-English-German. He also works as a Daugavpils Mark Rothko Art Center tour guide / customer service specialist for different age and interest groups and communicates in Latvian / Latgalian, Russian, English, German.



PRELIMINARIES AND LIMINALITY: IMAGES AND IMAGE-MAKING BETWEEN ART AND SCIENCE IN THE MILIEU OF CARL LINNAEUS

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Among the undisputed giants of the Age of Enlightenment stands Carl Linnaeus (Carl von Linné (1707–1778)), the Swedish botanist and father of binomialism whose rigorous methodology in the realm of botanical description and categorization established a taxonomical system still acknowledged today. But viewing Linnaeus's achievements in his scientific sphere back through time gives a false perspective, isolating him from the cultural currents of his time, and forging an ahistorical view of Linnaeus that reifies him as a pioneering hero of empiricism. Historians of science have long noticed points of continuity between Linnaeus and a number of his predecessors at Uppsala, notably Olaus Rudbeck the Elder and Olaus Rudbeck the Younger, progenitors both in plant categorization. Other scholars have observed Linnaeus's skill at self-fashioning, and his promotion of a cult taken up by others redolent of the fashion for Sensibility in the later eighteenth century. The intention in this paper is not to extend the discussion in these directions, but to take up the synergistic approach of the conference theme to analyse Linnaeus's milieu of publication and cultural performance. The particular goal is to approach a better understanding of Linnaeus's methodology of representation in the liminal areas where the languages of art come to express the language of science. Moving into new intellectual territory, Linnaeus opened up expansive areas of knowledge that offered genuinely new and unexpected insights; but how did the visual lexicon available to Linnaeus and his image-makers cope with new demands placed upon it to make manifest unforeseen discoveries? What vocabulary of signifier, cipher, or symbol could express the analytical methodology Linnaeus brought to bear upon his field? The evidence lies to a large extent in the imagery Linnaeus sanctioned for use in the preliminaries of his publications, but also in his wider self-representation and cultural performance. These images, restricted to the liminal parts of his work, not its core, hint of a crisis of representation felt more widely in eighteenth-century science, where the limitations of the available artistic repertoire point up an emerging gulf in the modalities of expression between the accepted visual imaginary and an emerging empirical episteme.

KEYWORDS: iconography, Baroque, book history, Botanical Sciences, ethnography

BIO AND ACADEMIC INTERESTS: Research interests cover art history, particularly of Scandinavia, emblems, medals, iconography, word-image interfaces.



ANKE NAUJOKAT



BARBARA UPPEKAMP



SARA DOLLS



GENESIS AND SHAPE OF THE BELGIAN PILGRIMAGE CHURCH "ONZE LIEVE VROUW" IN SCHERPENHEUVEL: NEW INSIGHTS THROUGH INTERDISCIPLINARY COMBINATION OF METHODS

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The research project led by Prof. Dr. Anke Naujokat (RWTH Aachen University) on the pilgrimage church *Onze lieve Vrouw* in Scherpenheuvel in Belgium, which was founded in the early 17th century, brings together methods of architectural history and art history. The research of the church building and its furnishings is object-based and uses the historical building as a source. Based on the methods of historical building archaeology and art historical research, the building and its furnishings are explored in their different contexts of meaning. Architectural historians, building archaeologists and art historians collaborate in an interdisciplinary project team that is researching the church and the place that grew up around it as an ideal city in its various levels of scale across its various conceptual and construction phases, from urban planning to the central church building and its interior decoration. The part of building archaeology and architectural history includes the preparation of a deformation- and stone-accurate tachymetric survey of the church building and its annexes (TachyCAD), on-site measurement and freehand sketches of important details, photo documentation with digital photogrammetric methods and true-to-scale photo rectification using PhotoToPlan, as well as the use of a photo drone to create a 3D photo scan that can be evaluated photogrammetrically. The task of the art-historical part is

an inventory and an iconographic-iconological study of three image programmes: Reliefs in the exterior chapels as well as sculptures and altarpieces in the interior of the church. The relationship of the three image programmes to each other and to the architecture of the church building are clarified and placed in the context of the building as a whole. By combining the different research methods from building archaeology, architectural history and art history, it is possible to reconstruct the building history of the pilgrimage church and the original arrangement of the altars as well as their relationship to the building, and to find out how the building with its chapels and altars controlled the behaviour of the pilgrims inside and outside the church space. In addition, insights into the religious and political significance of the pilgrimage site at the time of the division of the Netherlands on the eve of the Thirty Years' War can be gained.

KEYWORDS: building archaeology, architectural History, art History, iconology

BIO AND ACADEMIC INTERESTS:

Prof Dr. Anke Naujokat

Studied architecture and architectural history at RWTH Aachen University and at the Università degli Studi, Florence | 1999 diploma with distinction, Springorum Denkmünze of RWTH Aachen University, 1st prize of the Hünnebeck Foundation | 1999–2002 research assistant at the Chair of Architectural History and Conservation of Historic Monuments at RWTH Aachen University with Univ.-Prof. Dr.- Ing. Jan Pieper | 2002–2004 Doctoral scholarship holder of the DAAD and the graduate funding of the RWTH Aachen at the German Institute of Art History in Florence (Max Planck Institute) | 2006–2008 adjunct professor at the FH Aachen for the subjects of architectural history, preservation of monuments, architectural theory | Since 2007 Founding and editorial member of the journal *archimaera – Zeitschrift für Architektur, Kultur, Kontext* online | 2008 Doctorate with a thesis on the sanctuary tempietto by L. B. Alberti in Florence, Friedrich Wilhelm Prize and Borchers Plaque of RWTH Aachen University | 2008–2014 Professor at FH Aachen University of Applied Sciences for the subject History and Theory of Architecture | since 2014 University Professor at the Chair of History of Architecture at RWTH Aachen University

Dr. Barbara Uppenkamp

Studied art history and philosophy at the University of Hamburg | 2000–2002 Research assistant at the Weser Renaissance Museum Schloss Brake, Lemgo | 2003–2004 Lecturer at the Department of Art History at the Universities of Hamburg and Lüneburg | 2004–2005 Lecturer at the Department for History of Art and Architecture at the University of Reading, UK | 2005–2006 Postdoctoral fellow at the Getty Foundation, Los Angeles | 2008–2011 Research associate at the Department of Art History at the University of Hamburg | 2012–2014 Research assistant at the University of Kassel | 2016–2017 assistant professor for architectural history at the Department of Art History at the University of Hamburg | 2016–2018 Lecturer at the Art Academy of Hamburg | since 2018 Lecturer at the Department of Art History at the University of Hamburg | 2019 Research assistant at the Chair of Architectural History at RWTH Aachen University with University Professor Dr.Ing. Anke Naujokat | 2020 acting chair of Architectural History at the Department of Art History at the University of Hamburg | Since 2021 Research associate at the Chair of Architectural History at RWTH Aachen University with University Professor Dr.Ing. Anke Naujokat

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Studied architecture at the FH Aachen | 2014–2017 Master's degree in historical building research at the OTH Regensburg | 2017–2018 Research assistant at the German Archaeological Institute Berlin (DAI) – research project *Leonidaion Baths* under the supervision of Professor Dr.Ing. Ulrike Wulf-Rheidt | since 2018 Research assistant at the Chair of Architectural History at RWTH Aachen University with University Professor Dr.Ing. Anke Naujokat – Senior research assistant in the DFG project *Scherpenheuvel. Church and town in the heptagon*.



EUROPE'S LAST RENAISSANCE MAN: THE CAREER OF 'LATVIAN' COUNT MICHAŁ JAN BORCH (1753–1811) AT THE CONVERGENCE OF THE HUMANITIES AND NATURAL SCIENCES, EASTERN AND WESTERN EUROPE, AND THE PRE-MODERN AND MODERN AGE

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This paper frames questions of the synergy between the humanities and natural sciences in Latvian cultural and historical perspective through a case study exploring the career of Count Michał Jan Borch (1753–1811). Born in the present-day region of Latgale in eastern Latvia and well-travelled across Europe, Borch was admitted to at least seventeen French and Italian academies, for his poetry, travel literature, and wide-ranging works in the natural sciences. This paper re-considers Borch's scientific publications on mineralogy (with particular focus on mining sciences), mycology, volcanology, and geobotany in detail. It will be argued on one level that that his construction of knowledge was focused across seemingly disparate fields of science that, in fact, were linked by virtue of all specializing in studying correlations between external visible and internal invisible phenomena. On another level, the paper makes case for the direct connection tying Borch's scientific works with his humanistic production in literature, poetry and the visual arts, as well as to his career ambitions as diplomat and courtier. In these socio-political realms, outward performance of the inner self played a crucial role. I thus make a case for the ways in which Borch's scientific works offered him a means to think through socio-cultural issues critical to his humanistic courtly activities, entangling his 'scientific' and 'humanistic' selves. Additionally, the connection between Borch's scientific and courtly pursuits will be plotted against his family's liminal position in the borderlands of Latgale (Polish Livonia) where complex negotiations and productions of identity were critical during the period of the Partitions of Poland-Lithuania, at a watershed moment in the discursive construction of conceptual geographies of 'Eastern' and 'Western' Europe. Lastly, Borch's circumstances and scientific and cultural endeavors will be reframed against the current-day context of Latvian culture.

KEYWORDS: Latvian history and art, Enlightenment, Michał Jan Borch, natural sciences, court culture

BIO AND ACADEMIC INTERESTS: Ruth Sargent Noyes took her BA at Harvard University (1999) and PhD at Johns Hopkins University (2010) in Art History and is presently Marie Skłodowska-Curie EU Senior Research Fellow at the National Museum of Denmark (Copenhagen). Author and editor of a number of books and articles, recent research is especially focused on globalizing art and architecture of the Nordic-Baltic region. Her paper for the conference takes up aspects of research undertaken in Latvia and especially the region of Latgale, with support from Latvian State Fellowship for Research.



VISUAL ART IMAGES GENERATED BY ARTIFICIAL INTELLIGENCE IN THE PRESENT-DAY DIGITAL CULTURE

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Artificial intelligence is trained to perform a variety of tasks, from simple technical functions to creative expressions such as painting. The combination of visual art and artificial intelligence is the state of art of technological development in the sphere of art, meanwhile creating a certain distance between a human being and the authorship of a work of art. Artificial intelligence and its software can successfully create a visual image in a variety of ways. The idea is encoded in the software programme in a comprehensible format, but the programme is responsible for the implementation process. One of the most popular ways in which artificial intelligence creates images is through neural networks and machine learning. In a survey created by the author, more than half of the respondents incorrectly determined whether the work of art was created by a human being or artificial intelligence. If artificial intelligence is able to create unique works of art that the consumer cannot distinguish from human creative endeavour, and these works are sold at auctions alongside other forms of visual art, the question arises as to how artificial intelligence is changing contemporary art and digital visual culture. In addition, artificial intelligence creates images from resources that has been previously mastered by human beings, so there is a greater risk that someone's copyright could be infringed.

KEYWORDS: artificial intelligence, machine learning, digital visual art

BIO AND ACADEMIC INTERESTS: Along with digital art, Dārta Purvlīce is interested in contemporary digital culture and the legal aspects related to copyright and art reproduction. LLB in Law and Diplomacy gives interdisciplinary approach to the research of art, especially focusing on the connection between art, law and technologies. Currently rapidly evolving NFTs art, the impact of social networks on the consumption of art, as well as the impact of technology on the core values of art are at the nucleus of Purvlīce's academic interests.



TRANSCORPOREAL ONTOGENEALOGIES: THE DIALECTICS OF DUMP AND HYGIENE

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While waste is piling up in landfills, making us think of the Anthropocene in terms of Wasteocene (Armiero 2021), human dwellings in the Global North keep getting cleaner and cleaner to the point of disinfection. How can we understand this seemingly paradoxical genealogy of cleanliness on the one side and accumulation of rubbish on the other? Taking inspiration from Michael Marder's *Dump Philosophy* (2021), this article explores the peculiar dialectics of dump and hygiene in their relation to the embodied, transcorporeal self, demonstrating the complementarity of the cancerous proliferation of dump and the disinfection of public and private spaces. The article addresses the link between ontologies and lived materialities of bodies and environments, highlighting the parallelism of the cultural imaginaries of embodiment and environment, and reflects upon the alternatives to the existing ontogenealogies and the potential for going beyond the predominant dialectics of dump and hygiene, outlining the possibilities of affirmative environmental ethics for the future.

KEYWORDS: dump, hygiene, embodiment, environment

BIO AND ACADEMIC INTERESTS: Anne Sauka, PhD, is a researcher at the University of Latvia, where she also works as a lecturer in social philosophy. Anne is currently implementing the postdoctoral project *Onto-genealogies: The Body and Environmental Ethics in Latvia* (2021–2023). Sauka studies materially embedded genealogies of the body and the environment. Her previous experience is related to the themes of philosophical anthropology, critical genealogy, and biopolitics of the body. Later she engaged more closely with new materialist theories, exploring processual approaches to the question of body, leading to including biophilosophy, eco-phenomenology and environmental humanities in her areas of interest. Sauka's latest publications can be found here: <https://www.researchgate.net/profile/Anne-Sauka/publications>



ECONOMY OF LOVE AND OUR HUMAN AND OTHER-THAN-HUMAN CO-DEPENDENCIES

PANEL *Economies of Hope and Across-Disciplinary Engagements: Towards Communal Futures*

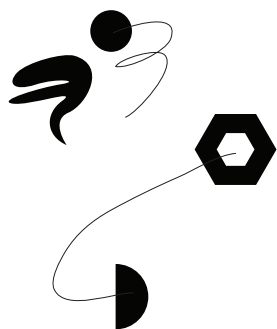
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bell hooks proposes that, "Love is a combination of six ingredients: care, commitment, knowledge, responsibility, respect and trust." She suggests it involves engaging in healing as a growing-up process. Can economy of love fostering solidarity, co-dependencies and co-responsibilities postpone the end of the world we have been witnessing? Can the worlds that have been at war be reconciled? Drawing upon hooks' proposal in *Love as the Practice of Freedom* (1994) that, "The moment we choose to love we begin to move against domination, against oppression" I will examine selected para-artistic practices focused on symbiotic relationships having a transformative potential. Creative imaginations of interdependencies across materialities, disciplines and methods reflect upon entanglements that transgress divisions into material, immaterial, organic, technological, social and planetary existences. Practices fostering collectives acknowledging agency of all beings and negotiating interspecies symbiotic bonds allows us to imagine a collective co-humanity where 'we', 'ours' and 'us' accounts for the co-nutrition, co-growth and co-existence for all.

KEYWORDS: care, healing, love, solidarity, contemporary women's art

BIO AND ACADEMIC INTERESTS: Basia Sliwinska's work is situated within feminist art history, theory and practice, focusing on visual activism and activism within transnational global frameworks. She researches aesthetic mobilisation and activation of women's rights for social justice, women's agency and ways of visibilising her-stories. These are explored through artistic and visual practices informed by and committed to feminism and care ethics. Sliwinska is an Associate Research Fellow at the Valand Academy (University of Gothenburg), and a Member of the Editorial Board of *Third Text*.



EXPERIENTIAL AESTHETICS. NEW RESEARCH METHODOLOGIES IN ART AND SCIENCE

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Challenging the contemporary conditions and the urgent need for a transdisciplinary dialogue, we will discuss the methodology and tools for creating the art that deals with the topics of science, uses scientific data and digital technologies to create new aesthetic experiences. Rather than systematically overviewing the science fields and how art practices relate to them, we will be discussing the practice-led art research methods and contemporary digital tools we use in our own art practice creating new immersive experiences. We will introduce our experience in collaborating with scientists, using scientific data, reflecting topics of science, and experimenting with new media and various other digital tools. In particular, we would like to discuss how our experimental practice in new media – such as exploring the streaming sound on the Internet as a new artistic medium as early as in the mid-1990s, was gradually transforming itself into an elaborate artistic research, based on collaborations with the scientists who are engaged in working together with artists to build 'techno-ecological' perspective.

To create the artwork such as *Pond Battery* (since 2014) we were using sensing technologies, data sonification and real-time visualizations to make visible the invisible renewable energy production by bacteria in nature, while with the *Atmospheric Forest* (2021) we aimed at creating an immersive VR environment that reveals the complex relations between the forest emissions, climate change, and atmosphere.

By combining the 'constructivist' approach, which is based in theory and used in more tradi-



tional science fields, with 'experiential' artistic practices, new innovative methodologies are being developed by artists facilitating interaction through experience, reflection and speculation. Hence, artists working as researchers in interdisciplinary and scientific environments can obtain better understanding on new research agendas, and, by investigating how they relate to contemporary socio-cultural discourses, to create new knowledge and aesthetic experiences.

KEYWORDS: art and science, artistic research, techno-ecologies, immersive environments, experimental aesthetics, constructivist approach

BIO AND ACADEMIC INTERESTS: Rasa Smite and Raitis Smits are artists and researchers, working on the edge of art, science and emerging media technologies. They are co-founders of RIXC Center for New Media Culture in Riga (<http://rixc.org>), co-curators of RIXC Art and Science festivals, and chief-editors of *Acoustic Space* journal & book series (<http://acoustic-spacejournal.com>). Rasa Smite holds a PhD in sociology of media and culture; her thesis *Creative Networks. In the Rear-View Mirror of Eastern European History* (2011) has been published by The Amsterdam Institute for Network Cultures. Currently she is a Professor in New Media Art at the Liepaja University, and a scientific researcher at FHNW Academy of Art and Design in Basel, Switzerland. Raitis Smits holds his doctoral degree in arts, and works as an associate professor at the Art Academy of Latvia. In 2017 Raitis Smits was a Fulbright Researcher in Graduate Center of NYC. In their artistic practice, Rasa Smite works together with Raitis Smits creating visionary and networked artworks. Their artworks have been nominated (Purvitis Prize 2019, 2021, International Public Arts Award - Euroasia region 2021), awarded (Ars Electronica 1998, Falling Walls - Science Breakthrough 2021) and shown widely in various venues, exhibitions and festivals in Europe, US, Canada (Venice Architecture Biennale, Latvian National Museum of Arts, House of Electronic Arts in Basel, Ars Electronica Festival in Linz, and more).



STATISTICAL APPROACH TO A UNIQUE PROJECT IN THE HISTORY OF ART

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After 3 March 1562 when Gotthard Kettler refused his position as Master of the Teutonian Order in Livonia he accepted the new title of the Duchy of Courland and Semigallia. To get true picture on the situation of religious life in the Duchy 1566, he asked the Court Clergyman Stephan Bülau to organise and provide first survey of religious affairs in the country and to make true statistics on material and clerical condition of parishes, churches and religious life.

Following the analysis of received information already a year later – on 28 February 1567 – Duce of Courland and Semigallia Gotthard Kettler issued a decree on foundation of 70 new parishes and building new churches, as well as 3 schools and 3 asylums in the Duchy. After being initiated by Martin Luther Reformation in Germany 1517 and following the process of transition from Catholicism to Protestantism in Livonia 1523 to 1525, the process of consolidation of Protestantism in the Duchy of Courland and Semigallia could be identified with the second quarter of 16th century. But the decree obliged nobility and landowners to follow the decree and to start establishing parishes and building Lutheran churches in their estates.

The initiated campaign gave already 1570 some positive results in foundation of parishes and providing services in adapted sacral function rooms. But only after 1590 there could be observed increasing process of building new churches that in different intensity could be pursued until the abolishing of the Duchy of Courland and Semigallia that ended 1795 with incorporation of it into the Russian Empire.

The role of statistics in this survey may draw a picture of the intensity of dynamics in church building through three periods of styles in art: Renaissance, Baroque and Neo-Classicism, leaving significant values in architecture in the cultural heritage of Latvia.

KEYWORDS: statistics, protestantism, architecture, Church, Duchy of Courland and Semigallia

BIO AND ACADEMIC INTERESTS: Ojars Sparitis, Professor of the Art Academy of Latvia, Head of the Department for Doctoral Studies, art historian and theoretician, with experience in conservation and restoration of monuments of culture. Lectures in Latvian history of art, theory of styles in art, applied arts and expertise.

J



WEAK RESISTANCE: TOGETHER WITH PLANTS

PANEL *Economies of Hope and Across-Disciplinary Engagements: Towards Communal Futures*

Jānis Taurens

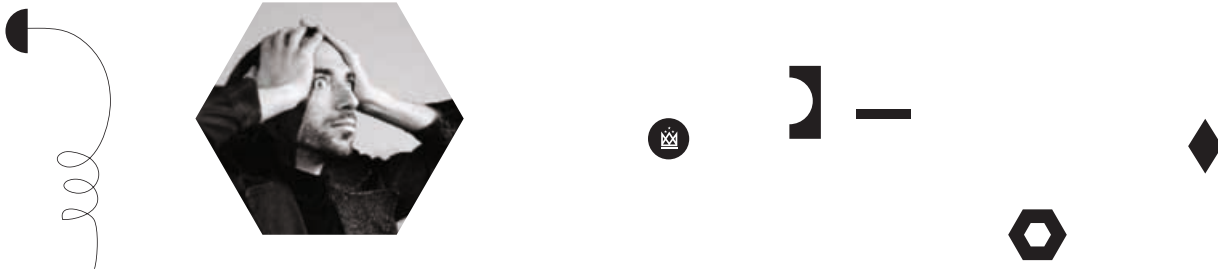
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Weak resistance is proposed by Polish philosopher Ewa Majewska to refer to "the unheroic and common forms of protest and persistence". It could be "an alternative to the predominantly straight and masculine notions of heroic activism" which – as Majewska points out – still dominates our political imagination (Majewska 2021). If compared with direct political actions, the impact of art might be weaker. Nevertheless, Majewska's term allows us to say that this weakness is just a different form of resistance.

Plants may acquire artistic agency in collaboration with artists who are attentive and eager to engage in more-than-human relationships. As an example of such an attitude and attentiveness to local Baltic plants, which, in a further perspective, could be thought of as the beginning of a political agency, I would like to reflect on the creative workshop/exhibition *Ashes of a Seedlings. Pigment Extraction from Natural Materials* by Inga Meldere (2021). By extracting pigments from natural everyday materials, like trees, mushrooms, and flowers, and sharing practical knowledge, as well as therapeutic insights with visitors, the exhibition evokes the notion of resistance to neo-liberal art market. It questions the notion of male genius, which is the artistic counterpart of heroic political action, and challenges the myth of art production as a realm of magical authorship, connoisseur expertise, and techniques available only to 'true masters'.

KEYWORDS: weak resistance, more-than-human works of art, Baltic plants, critique of art market, vegetal agency

BIO AND ACADEMIC INTERESTS: Dr.Phil Jānis Taurens has significant experience in interdisciplinary research using methods of linguistic philosophy and critical theories. His various publications and conference papers relate to current topics and problems in contemporary art, architecture, literature and philosophy. He holds the position of professor and heads the Department of Humanities at the Art Academy of Latvia.



PRINCIPAL FACTORS FOR CREATING DURABLE MONUMENTAL LAYERED GLASS SCULPTURES AND DESIGN OBJECTS IN THE AUTHOR'S TECHNIQUE

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This paper describes the principal factors of creating monumental layered aka stacked glass sculptures and design objects based on the author's 11 years of experience in the field. The focus is on the empirically discovered creative and technical solutions that give the artworks distinctive handwriting, long-term visual consistency and structural durability in both indoor and outdoor conditions.

The primary emphasis is on the technical preconditions for a) creating a character monumental layered glass object and b) preserving long-term visual and technical quality under weather conditions. In addition, the influence of the vision, specifics of the installation space and the user's needs on the artistic expression are explained. Finally, the 3D modelling programme Cinema 4D and its possibilities in object construction are considered. Creating a monumental layered glass sculpture is psychologically and physically demanding. The defining aspect of quality is the ability to delve into the most delicate nuances of material processing. When cutting irregular shapes from glass sheets and then gluing them to create large-format objects, it is of utmost importance to master the sense of the material and tools and observe and record the development process with the utmost care.

KEYWORDS: monumental glass sculpture, glass art, layered glass

BIO AND ACADEMIC INTERESTS: Ernestis Vītiņš (b. 1984) is a Latvian glass artist specializing in monumental sheet glass stacking, aka layered glass technique. It is a cold glass processing technique that has not been sufficiently researched, and the methods of which are poorly documented, creating a gap in the availability of information and the applicability of the technique, despite its useful application in making monumental art. Vītiņš has participated in several international group exhibitions in Latvia and Europe. He has also held three solo exhibitions and one live performance. With his solo exhibition *Within the glass labyrinth*, he won a national award *Kilogram of Culture 2019*, in the visual arts category. In addition, he has been nominated several times for the annual award of the Art Academy of Latvia. Furthermore, together with his team, he has created the largest ensemble of glass art in the Baltics - "In Nature", located in the foyer of the Nature House of the Academic Center of the University of Latvia. His works are also located in the USA, Japan, Germany, the Czech Republic, Sweden, Finland, Switzerland, Ukraine, Lithuania, Russia, Kazakhstan, Malta, the Netherlands, Poland and Slovenia. Currently, he is striving to improve the quality of the monumental layered glass technique, planning new exhibitions and an extensive publication on the technique.

AN INTERDISCIPLINARY VIEW OF THE FIRST DEMOGRAPHIC TRANSITION IN LATVIA

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Recent decades have witnessed rapid development of application of exact sciences to historical and archaeological research. One of areas of such an application is known as demographic transition. The demographic transition, or the demographic revolution, is a qualitative change in reproduction of population. Fertility and mortality indices undergo a principal change during a demographic transition. The first demographic revolution, also referred to as the Neolithic Revolution, involves the development of productive agriculture, the development of division of labour and the acceleration of reproductive rates.

The traditional view is that the shift to agricultural food production supported a denser population, which in turn supported larger sedentary communities, the accumulation of goods and tools, and specialization in diverse forms of new labour. Overall, a population could increase its size more rapidly when resources were more available. The resulting larger societies led to the development of different means of decision making and governmental organization. Food surpluses made possible the development of a social elite freed from labour, who dominated their communities and monopolized decision-making. There were deep social divisions and inequality between the sexes, with women's status declining as men took on greater roles as leaders and warriors. Social class was determined by occupation, with farmers and craftsmen at the lower end, and priests and warriors at the higher.

Modern technologies give rise to a novel complex of historical research, including such aspects as archaeological culture, social structure of society, demographic and health indices of ancient population, DNA and stable isotope content analysis of the ancient bone material. A vast basis of archaeological and anthropological material from Bronze and Stone ages, suitable for such research, is available in Latvia.

The first results of ancient DNA analyses suggest presence of hunter-gatherer population during Stone age in the territory of Latvia, both of Western and Eastern origin. Bearers of corded ware culture seem to be genetically related to Ukrainian Yamnaya culture, indicating connection of development of production society with migration of new population into the territory of Latvia.

Results of stable isotope content analyses and demographic research of Latvian archaeological material show low reproduction rate during Mesolithic and increase of it during Neolithic. It is more likely however, that consolidation of the first demographic transition should be attributed to the Bronze age.

KEYWORDS: demographic transition, transition to farming, stable isotope content analyses, archaeological DNA research

BIO AND ACADEMIC INTERESTS: Gunita Zariņa is a senior researcher at the Institute of Latvian History, the University of Latvia. Zariņa is a bioarchaeologist and a researcher of ancient Latvian population and ethnology. Author of 180 scientific articles, 2 monographs, editor-in-chief of 1 collection of articles and 1 encyclopaedic edition. Zariņa has experience of a project manager and researcher in more than 20 Latvian and international scientific projects. Her academic research interests cover bioarchaeology, research of palaeodemography, nutrition, health and quality of life of the ancient population of Latvia, analysis of social status of women in different historical periods, application of natural science methods in the study of Latvian nation formation and ethnological processes, studies of archaeological DNA and stable isotope content in archaeological artefacts.



THE SYMBIOSIS OF ART AND MEDICINE IN THE 21ST CENTURY

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As the standard of living in Western societies continues to increase, so does the proportion of wealthy older people. A fair share of them lavishly spends their wealth on medical and cosmetic procedures to feel and look younger. Because of this, for the past 20 years, the US cosmetic surgery market has been in a state of a perpetual gold rush. This influx of money has fuelled the development of pharmaceutical and diagnostic technology and further improved the beauty industry. But what's this got to do with art? The human face has always been the most mysterious part of the human body, full of subtle nuances that are hard to grasp and explain. Plastic surgeons have had to grapple with these mysteries to improve their practical skills. This has given insights for artists as well into many previously unanswered questions of why we look the way we do. A surgeon has become a sculptor, and a digital artist is well-versed in anatomy and physiology. Specializations have mixed to create new interdisciplinary knowledge.

KEYWORDS: anatomy, aesthetic medicine, plastic surgery, regeneration, technology

BIO AND ACADEMIC INTERESTS: Uldis Zarins (b. 1976) is an author of three books: *Anatomy for Sculptors* (2014), *Anatomy of Facial Expression* (2017), *Form of the Head and Neck* (2021). Since 2017 Zarins has been teaching anatomy at the Art Academy of Latvia and is the founder and CEO of ed-tech start-up *Anatomy Next*.



ACCESSIBILITY AND MENTAL HEALTH: THE "ROUTE OF WELLBEING" AT THE LATVIAN NATIONAL MUSEUM OF ART

PANEL *Economies of Hope and Across-Disciplinary Engagements: Towards Communal Futures*

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At the beginning of the global COVID-19 pandemic, everyone was encouraged to self-isolate for epidemiological reasons. However, studies have shown that social isolation has created a deep and wide range of psychosocial consequences at the individual and collective levels. Based on experiences reported in previous humanity crises, individuals in social isolation, with restricted mobility and little contact with other individuals, are prone to develop a series of mental health problems, such as post-traumatic stress disorder, depression, generalized anxiety, panic, phobias and substance abuse (Acierno et al., 2007; Mason et al., 2010; Ramirez-Ortiz et al., 2020). These findings raise the question, how art institutions in Latvia have dealt with awareness of mental health issues developed due to the global pandemic.

KEYWORDS: COVID-19 consequences, mental health, art, technologies, audio guide

BIO AND ACADEMIC INTERESTS: Agnese Zviedre (b. 1992) is an art historian and curator. She is a first-year doctoral student at the Department of Art History and Theory of the Art Academy of Latvia, researching the accessibility of contemporary art from the Disability Studies perspective whilst also working as an exhibition curator at the Latvian National Museum of Art. Her articles have been published on the art and culture webpage *Arterritory.com* and Estonian visual arts magazine *KUNST.EE*. In addition, Zviedre was the curator of the Riga Photography Biennial NEXT 2021 symposium *Re-visions* and is the curator of the education programme for the Riga Photography Biennial 2022.

LATVIEŠU VALODĀ SNIEGTO REFERĀTU KOPSAVILKUMI

AUTORI NORĀDĪTI ALFABĒTISKĀ SECĪBĀ



ILGTSPĒJĪGA MODES DIZAINA IESPĒJAS UN METODOLOĢIJA

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Katru gadu pasaulē lineārajā ekonomikā tiek saražoti aptuveni 400 miljardi m² tekstilizstrādājumu. Apmēram 15% auduma, kas izmantojams apģērbu izgatavošanā, piegriešanas procesā nonāk atkritumos. Lai gan modes industrijā ir vairākas otrreizējās pārstrādes iniciatīvas virzībā uz aprites ekonomiku, nulles atkritumu principu piemērošana modes dizaina praksē un ražošanā ir tikai atsevišķi gadījumi.

Tradicionālās modes izglītības metodes uzsver dizainera ambīciju primāro apmierināšanu, un modes dizainā valda mīts, ka ar nulles atlikuma principiem nav iespējams radīt jebkura silueta, sortimenta un izmēra estētisku apģērbu. Darba process tiek uzskatīts par laikietilpīgu un pārāk sarežģītu. Šajā referātā tiek argumentēts par konkrētu modes dizaina uzdevumu kopumu, izmantojot kopējo nulles atkritumu metodoloģiju, proti, auduma visa platuma izmantojumu projektēšanas stadijā, rakstu, apdruku izšuvumu un citu vizuālo efektu plānojumu, kā arī silueta, apjomu un formu modelēšanu noteikta laukuma ietvarā.

Šajā pētījumā izmantota izvērtējoša gadījuma izpētes pieeja, lai parādītu, kā bezatkritumu modes dizaina uzdevumi iekļaujas modes dizaina mācību programmā un kāda ir tā ietekme uz studentu attīstību. Izpētot mācīšanas praksi atlasītās studentu grupās, tiek apgalvots, ka bezatkritumu pieejas piemērošana mācību programmas izstrādē var veicināt modes inovācijas un stimulēt dziļu mācīšanos. Tā piedāvā metodi ilgtspējīgas attīstības izglītībai modes dizaina mācību programmās un nosaka ietvarus, kas nepieciešami pārejai uz ilgtspējības iekļaušanu modes izglītībā.

ATSLĒGVĀRDI: bezatkritumu modes dizains, ilgtspējība

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Māra Binde ir modes dizainere un Latvijas Mākslas akadēmijas Dizaina nodaļas, Modes dizaina specialitātes docente. Kopš 2013. gada pasniedz ilgtspējīgas modes dizaina prakses apģērbu dizaina ietvarā Latvijas Mākslas akadēmijā, partneraugstskolās, kā arī ir vadījusi starptautiskas meistardarbnīcas par bezatlikuma modes dizaina tēmām. Šobrīd Binde ir Latvijas Mākslas akadēmijas Doktorantūras programmas trešā kursa studente un veic pētījumu par mācīšanas-mācīšanās metodoloģiju, izstrādā uzdevumus, kas attīsta radošo domāšanu, kompetenci un prasmju kopumu ilgtspējīgu modes dizaina prototipu radīšanai un izgatavošanai.



AINAVAS REKONSTRUKCIJA. SENSORĀ LAUKA PĒTĪJUMU METODE KĀ TEKSTILIJU VIZUĀLĀ SATURA ANALĪZES UN INTERPRETĀCIJAS LĪDZEKLIS

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20. gs. 60. gados tekstilmāksla Latvijā Rūdolfā Heimrāta (1926–1992) vadībā sāka strauji attīstīties kā alternatīvs māksliniecišķās izteiksmes veids. Mākslu sintēzē balstītā tekstilijas forma – gobelēns – radīja iespēju materializēt vizuālo tēlu tekstila medijā, vienlaicīgi atbalstot gan gleznieciskas kvalitātes, gan telpisko un reljefo formu iespējas, kā arī scenogrāfijas elementus. Populāri kļuva tā saucamie dabas tēli – vides uztveres refleksijas formas. Ir iespējams apgalvot, ka tās ir ainavas jeb šī žanra variācijas tekstilmateriālā, kas ļauj interpretēt vizuālo tēlu, piemērojot mākslas zinātnes metodoloģiju. Tomēr šāda pieeja izvirza problemātiku, kas saistīta ar tekstiliju atšķirīgo materialitāti un tēla atveidojuma principiem. Pielīdzinot šādas ainavas žanra izpausmēm glezniecībā, veidojas interpretācijas strupceļš, kas norāda uz nepieciešamību pētīt ainavu, sākot no atveidotā tēla prototipa dabā. Šāda pieeja paplašina pētījumu starpdisciplināri, atklājot, ka ģeogrāfijā pastāvošās teorijas ainavas pētniecībā, kas akcentē cilvēka uztveres maņu nozīmi, uzskatāmi paskaidro un pamato tekstilmākslinieku radītās ainavas.

Referāta mērķis ir sniegt ieskatu tekstila ainavas interpretācijas iespējās, pievēršoties tai kā ģeogrāfiski nosakāmas vietas tēlam. Piemērojot lauka pētījumu metodi, tiek analizēta tekstila ainavas vizuālā un materiālā izpausme, sasaistot to ar tekstilmāksliniekam specifisko vides uztveri. Savienojot autoetnogrāfiskā pētījumā iegūto ainavas iespaids rekonstrukciju ar tekstilā formēto dabas tēlu, ir iespējams pierādīt, ka ainavas izpausme mākslā nav aprobežojama ar tradicionālu, vizuāli uztvertu dabas skatu, bet paplašināma ar formām, kas radītas dažādu ķermenisko sajūtu ietekmē.

ATSLĒGVĀRDI: ainava, vides uztvere, gobelēns, lauka pētījumi, autoetnogrāfija

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Ritas Brokas akadēmisko interešu lokā ir tekstila kultūra, ainava, multisensorā uztvere, vietas izjūta, gobelēns, tekstilija, tekstila forma kā komplekss mākslinieka izteiksmes veids, tā vēsture un loma Latvijas mākslā, Heimrāta skola.



MĀKSLAS DARBA PIEREDZĒJUMS KĀ EMOCIJU EPIZODE UN KOGNITĪVS NOVĒRTĒJUMS

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Cilvēka ķermeņa materialitātes un sociālie aspekti mākslas radīšanas un uztveres procesā savstarpēji mijiedarbojas. Pētot ķermeņa daudzveidīgās nozīmes mākslā, kā arī izvirzot afekta teoriju par būtisku teorētisko ietvaru un mākslas darba interpretācijas rīku, nākas meklēt ierosmi un veidus, kā adaptēt citās humanitārajās un dabaszinātnēs jau aprobētus pētnieciskos rīkus. Psihologija un neirozinātne ir jomas, kurās afekts un emocionālie procesi tiek pētīti eksperimentāli, iegūstot izmērāmus datus. Ja tiek pieņemts, ka mākslas darbam piemīt afektīva dinamika vai arī ka mākslas darbs izraisa ķermeniskas reakcijas, nepietiek vien ar empīrisku novērojumu un aprakstošu pieeju. Plašākas zināšanas var sniegt eksperimentāli pierādījumi.

Sadarbībā ar Latvijas Universitātes Datorikas fakultātes Uztveres un kognitīvo sistēmu laboratoriju (vadītājs Jurgis Šķilters) piedāvāju veikt starpdisciplināru pētījumu, kura mērķis ir eksperimentāli noteikt, kāda ir afekta ierosas dinamika – valence un intensitāte, vērojot mākslas darbus: stājdarbus un audiovizuālu darbus. Pētījuma jautājums ir, kurš no mākslas medijiem potenciāli var radīt izteiktākas afektīvas reakcijas. Tiek izvirzīta hipotēze, ka audiovizuālam darbam salīdzinājumā ar stājdarbu piemīt lielāks potenciāls izsaukt afektīvas reakcijas.

ATSLĒGVĀRDI: ķermeniskums, afekts, eksperimentāla estētika

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Iveta Feldmane ir Latvijas Mākslas akadēmijas doktorante. Promocijas darbā pēta ķermeņa afektivitātes aspektus mākslā. Lasa Rietumu mākslas vēstures lekciju kursu Latvijas Mākslas akadēmijas 1. kursa studentiem. Pašreiz ir pētnieces vietas izpildītāja Latvijas Mākslas vēstures institūtā.



CILVĒKS 21. GADSIMTA VIRTUVĒ

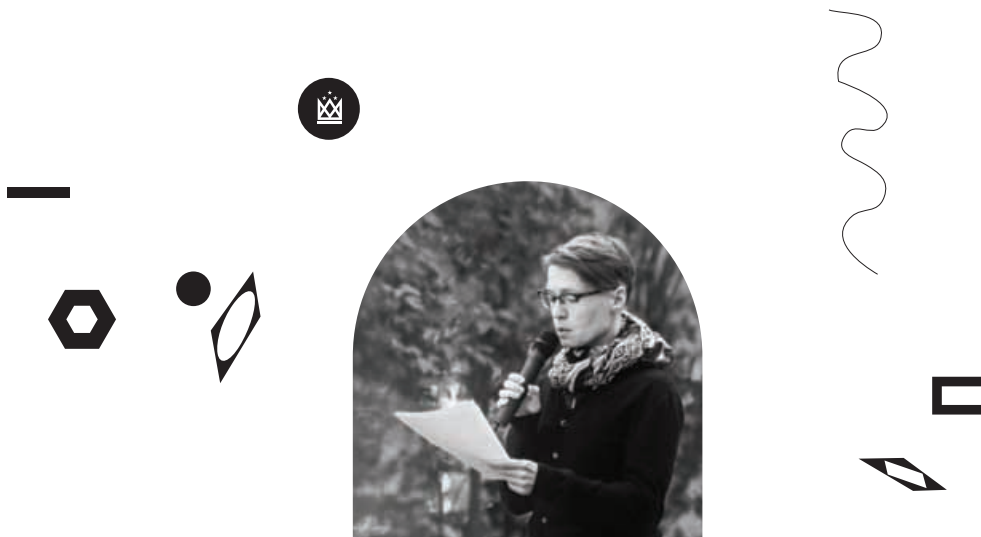
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Referāts stāsta par mūsdienu interjera dizaina pētījumu, kura objekts ir virtuve, un tajā tiek meklētas atbildes jautājumiem, kā cilvēks, mūsu laikabiedrs, jūtas sava mājokļa virtuvē, ko viņš dara savā virtuvē, ko viņš grib savā virtuvē, ko viņš spēj un ko nespēj savā virtuvē un kāpēc. Tiek pievērsta pastiprināta uzmanība tam, ka katram cilvēkam kā bioloģiskai būtnei ir savas īpašās vajadzības, savs nepieciešamās labbūtības līmenis, savs, no citiem ar kaut ko atšķirīgs ķermenis un savas funkcionālās iespējas, ko nosaka arī ikdienas trenētība, veselības stāvoklis un katra vecuma īpatnības. Referāta autore plānveidīgi noskaidro to īpašo vajadzību kopumu un cilvēku iespējamo funkcionālo traucējumu spektru, kā arī antropometrisko izmēru skalu (akcentējot, ka tieši Latvijā dzīvo vieni no garākajiem cilvēkiem pasaulē), kas projektētājiem jāņem vērā, veidojot 21. gadsimta virtuvi kā iekļaujošā dizaina telpu, lai sen daudzinātais ieteikums par lietotāja vajadzību apzināšanu virtuves gadījumā tiktu padarīts par visiem zināmu un pielietojamu arhitektu un dizaineru pamatābeci, plānojot mājokļus un to virtuves. Pētījuma ilgtermiņa mērķis ir pilnveidot mūsdienu interjera dizaina teorētisko domu, koncentrējoties mājokļa plānojuma, it sevišķi virtuves, atrašanās vietas un uzbūves, kā arī iekārtojuma kontekstā, problemātikas atklāsmē un analīzē, balstoties cilvēku (tai skaitā – cilvēku riteņkrēslos) vajadzībās un iespējās, par pamatu ņemot aktuālo situāciju Latvijā un pasaules pieredzi. Šajā pētījumā ir izmantoti arī primārie dati, kas iegūti, intervējot un aptaujājot cilvēkus par viņu ar virtuvju izmantošanu saistīto pieredzi.

ATSLĒGVĀRDI: mūsdienu virtuve, interjera dizains, cilvēki riteņkrēslos, vides pieejamība, virtuves projektēšana

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Vīva Ieviņa ir pieredzējusi dizainere, projektējusi iekštelpas daudziem mājokļiem. Šobrīd Ieviņa izstrādā promocijas darbu par mūsdienu interjera dizainu "Virtuves interjers Rīgas un tās apkārtnes mājokļos 21. gadsimta sākumā" Latvijas Mākslas akadēmijā, tāpēc visas galvenās pētniecības intereses ir saistītas ar savas tēmas padziļinātu izziņāšanu. Līdz šim ir tikuši sagatavoti un konferencēs nolasīti vairāki referāti: "Kā apskatīt telpas interjera dizaina vērtības" (2021), "Latviešu valodas termini mākslā un dizainā – hibrīdkultūras daļa" (2021), "Vispārējo izglītību reglamentējošo dokumentu noteiktie sasniedzamie rezultāti dizaina izpratnē un tā risinājumu veidošanā pamatskolā un vidusskolā" (2022), sagatavošanā ir referāts "Virtuves interjera iekārtojuma vēsture Latvijas pilsētu mājokļos no pagājušā gadsimta sākuma līdz mūsdienām".



LIETDERĪGAIS ĶERMENIS – JAUNAVA MARIJA. PIEZĪMES PAR LIETDERĪBAS VARDARBĪGUMU LATVIJAS LAIKMETĪGAJĀ GLEZNICĪBĀ

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Paralēli īsam ieskatam Madonnas ikonogrāfijā es piedāvāju Madonnas tēla analīzi Latvijas laikmetīgajā glezniecībā. Ievas Iltneres, Sandras Krastiņas, Aijas Jurjānes un daudzu citu mākslinieču glezniecībā ir atrodamī vairāki pārsteidzoši, pirmajā pietuvinājumā klusi, bet skaidri strukturēti protesti pret obligāto lietderīgumu, kura zīmē lasāms Marijas ķermenis – protesti pret ķermeni uz pieprasījumu, protesti pret mātes ķermeni, kurā pienam (glābiņam, sargāšanai, gatavībai ziedoties, mīlēt bez nosacījumiem) vajadzētu rasties pašsaprotami un viegli – tāpat kā Jaunavas Marijas ķermenī. No vienas puses – Marijas pienam ir nenoliedzami dievišķa izcelsme. Tas rodas pats no sevis, ir tīrs un nekorumpēts, jo rodas tīrā, ar miesas grēku nesabojātā sievietes ķermenī. Bet no otras puses – labais piens spēj rasties tikai vienā vienīgā ķermenī no visa sieviešu dzimuma. Marija ir neaizsniedzams ideāls, kas vienlaicīgi spēj kalpot gan kā iedvesmas avots, gan kā stingras subordinācijas, pat apspiešanas rīks.

ATSLĒGVĀRDI: Latvijas laikmetīgā glezniecība, Jaunava Marija, mātes ķermenis, obligātais lietderīgums

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Rasa Jansone ir vizuālās mākslas māksliniece, kas jau ilgstoši savā radošajā darbībā ir pievērsusies mātišķības problemātikai. Jansones promocijas darba tēma Latvijas Mākslas akadēmijā ir "Jaunava Marija, Mēdeja un viņu zaudētie bērni".



VĒSTURISKO DATU TELPISKĀ VIZUALIZĀCIJA UN INTERPETĀCIJA

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Līdz ar mūsdienu tehnoloģiju attīstību izrakumus un zondāžas kā dominējošās arheoloģiskās un arhitektoniskās izpētes formas pakāpeniski nomaina dažāda veida nedestruktīvās datu iegūšanas metodes. Vēsturisko objektu arhitektoniskajai un ikonogrāfiskajai analīzei arvien vairāk tiek izmantoti digitālās apstrādes veidi, tostarp darbs ar telpiskiem modeļiem. Referātā apkopota vairāku objektu izpētes rezultātu pieredze, kas veikta, izmantojot telpisko ģeometrisko analīzi. Ieskicētas arī turpmākās vēsturisko objektu izpētes iespējas, izmantojot mūsdienās pieejamās zināšanas un tehnoloģijas.

Vēsturisko objektu arhitektoniskā izpēte ietver secīgus etapus, veicot to ģeometrisko jeb telpisko un semantisko jeb analītisko dokumentēšanu. Pēdējā ietver nedestruktīvās jeb neinvazīvās un destruktīvās arheoloģiskās un arhitektoniskās izpētes metodes, kā arī specializēto starpdisciplināro pētījumu rezultātu salīdzinošo analīzi. Kopā ar dažādu starpdisciplināru pētījumu secinājumiem izpētes paņēmieni līdztekus pieticīgajiem vēstures avotiem ļauj būtiski papildināt informāciju par objekta būvvēsturi. Arhitektoniskās izpētes atskaites tradicionāli tiek sagatavotas teksta, fotofiksāciju un rasējumu – uzmērījumu, kartogrammu, shēmu u.tml. formātā.

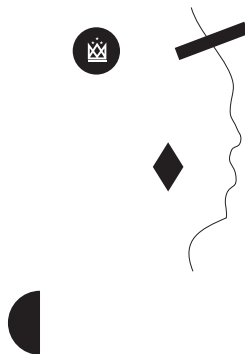
ATSLĒGVĀRDI: arhitektoniskā izpēte, telpiskā dokumentēšana, būves informācijas modelēšana, mantojuma saglabāšana, eksponēšana, prezentācija, Rīgas pils

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Restaurācijas arhitekts Artūrs Lapiņš radošo darbību uzsācis 1994. gadā. Arhitektūras maģistrs (RTU, 1996), mākslas zinātņu doktors (LMA, 2022). Kopš 1992. gada strādā SIA "Arhitektoniskās izpētes grupa", kur šobrīd ir vadošais arhitekts un valdes priekšsēdētājs.

Radošās darbības laikā pētījis, izstrādājis projektus, kā arī uzraudzījis dažāda apjoma vēsturisku ēku rekonstrukcijas un restaurācijas īres namiem, viesnīcām, muzejiem, biroju ēkām, sakrālām būvēm, vēsturiskās vides dizainam un labiekārtojumam; izstrādājis pilsdrupu attīstības un konservācijas risinājumus.

Papildinājis zināšanas starptautiskos konservācijasursos, referējis un publicējis arhitektūras vēstures jautājumiem veltītās konferencēs un izdevumos Latvijā un ārvalstīs. Latvijas Arhitektu savienības, Latvijas Amatniecības kameras, Latvijas Reģionālās arhitektūras akadēmijas, biedrības ICOMOS biedrs, Rīgas Vēsturiskā centra saglabāšanas un attīstības padomes loceklis. Būvindustrijas Lielās balvas "Gada arhitekts" laureāts (2019). Pētnieciskās intereses: viduslaiku pilsdrupas Latvijas kultūrvidē, būvētas kultūrvides interpretācija un vēstures informātika.

Tiešsaiste: www.AIGsia.lv, www.ArtursLapins.lv



ATMIŅAS INTERPRETĀCIJAS NEIROZINĀTNĒ UN MĀKSLAS PĒTNIECĪBĀ

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Pētot atmiņu saglabāšanu tādos ārējos nesējos kā, piemēram, fotogrāfija, nereti tiek izteikti pieņēmumi par cilvēka atmiņas dabu, kas neatbilst neirozinātnes atklājumiem. Šajā referātā mans mērķis ir veikt īsu pārskatu par zinātnisku skatījumu uz cilvēka atmiņu kā neiroloģisku procesu. Referātā tiks iezīmēts tas, kā veidojas ilgtermiņa atmiņa, kā notiek atcerēšanās un aizmirstāšanas procesi un kā atmiņas mainās. Referāts ļaus apšaubīt priekšstatus par "objektīvu" atmiņu, precizēs viltus atmiņas jēdzienu, kā arī ļaus pavērt diskusiju par to, vai un kādā mērā iespējams runāt par "kolektīvo atmiņu" vai pat "kultūras atmiņu", aplūkojot to no neirozinātnes skatpunkta. Salīdzinot šīs zināšanas ar priekšstatiem par fotogrāfiju kā atmiņas nesēju un pieskaroties arī priekšstatiem par postatmiņu (*post-memory*), būtu iespējams spert pirmos soļus, lai precīzāk formulētu, kā iespējams definēt un interpretēt vārdu "atmiņa" dažādās zinātnes un pētniecības jomās, kā arī iezīmēt šo dažādo definīciju un izpratņu saskares punktus un atšķirības.

ATSLĒGVĀRDI: atmiņas nesēji, fotogrāfija, kolektīvā atmiņa, identitāte, postatmiņa

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Ieva Melgalve studē Latvijas Mākslas akadēmijas doktorantūras programmā. Iepriekš ieguvusi maģistra grādu mākslas vēsturē un teorijā (LMA), kā arī bakalaura grādu sociālajā un kultūras antropoloģijā (LU). Galvenās pētnieciskās intereses saistās ar posthumānisma teorijām un to izmantojumu mākslas un tās procesu interpretācijā, afekta un atmiņas pētniecību, kā arī dzimtes un kvīru pētniecību.



IMGAME PROJEKTS: VIZUĀLĀ ESTĒTIKA, A-FRAME ĒNOTĀJU UN DARBPLŪSMU IZVEIDE

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Eiropas Komisijas programmas "Radošā Eiropa" pētnieciskajā projektā *ImGame* (2022–2025) kopā ar Vidzemes Augstskolu tiek izstrādāti inovatīvi palīgrīki ģeotāju programmēšanai un ērtas darbplūsmas izveidei, kas 3D saturs radišanu tīmeklī padara pieejamāku studentiem, māksliniekiem un virtuālās realitātes interesentiem. Jaunie rīki tiks izmantoti studiju programmās "Vides māksla" un "Kustība. Attēls. Skaņa" Latvijas Mākslas akadēmijā. Paredzams, ka nākotnē tie uzlabos jauno mediju veidotāju radošās un tehniskās iespējas, kā arī zināšanas WebGL un A-Frame tehnoloģijās. *ImGame* būs izglītojoša digitāla vide, kurā savijas nopietno spēļu un imersīvās estētikas jomas. Tā veltīta estētiskās iegremdēšanās fenomenam laikmetīgajā mākslā. Šobrīd digitālo spēļu laukā tikpat kā nav izglītojošu mediju, kas ļautu mācīties par laikmetīgās mākslas tendencēm, idejām un vēsturisko fonu. *ImGame* palīdzēs attīstīt jaunu un pašlaik nepietiekami pārstāvētu nopietno spēļu kategoriju un informēt par mūsdienu digitālo artefaktu intertekstuālo nozīmi.

ATSLĒGVĀRDI: izglītojoša digitāla vide ar mākslas spēles elementiem, grafiskā 3D programēšana tīmeklī, webVR

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Alvis Misjuns (Mg.Art, Mg.Comp) ir ieguvis maģistra kvalifikāciju virtuālajā realitātē un viedajās tehnoloģijās Vidzemes augstskolā (2020), kā arī maģistra grādu audiovizuālajā un mediju mākslā Latvijas Mākslas akadēmijā (2015). Daudznozaru mākslinieks, strādā 3D datorgrafikā un virtuālajā realitātē. Misjuns ir piedalījies izstādēs "Viedais dārzs" (2018, RIXC galerija), "Siltumnīca" (2019, LMA simtgades izstāde) un "100 procenti" (2020, simpozījs Sensoria, RIXC). LMA izstādei "Virtuaal" veidojis telpas, apgaismojumu, asistējis studentu 3D darbu ievietošanai virtuālajā izstādē. Misjuns piedalīsies programmas "Radošā Eiropa" *ImGame* projektā kā VR pieredzes un jauno mediju dizaina eksperts vadošajā lomā.



STĀSTĪJUMA NOZĪME LAIKMETĪGĀS MODES RADOŠAJĀ PROCESĀ UN KOMUNIKĀCIJĀ

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Pārskatot savu radošo darbu skices pēdējo desmit gadu periodā nerealizētiem modes projektiem, kā arī šo projektu apkopotos iedvesmas materiālus un aprakstus, secināju, ka to ideju pamatā ir stāsti, kuru aktualitāte laikmetīguma aspektā, emocionalitāte un tēlu raksturojums ir joprojām nemainīgi ilgmūžīgs. Tas raisīja pārdomas par cilvēka nemainīgajām pamatvajadzībām, dalīto sociālo telpu, ikdienas dzīves pieredzi un kolektīvās atmiņas spēku. Līdzīgi kā pati mode, arī cilvēks tiecas pielāgoties laikmeta garam un tā nosacījumiem.

Vairākos dizaina pētījumos ir aplūkotas naratīva izmantošanas iespējas, lai bagātinātu radošo procesu vai atainotu personisko pieredzi radītajos dizaina vai mākslas objektos. Tomēr naratīva jēdziens joprojām ir pietiekami neskaidrs un atvērts dažādām interpretācijām, jo tā lietojums un nozīme dažādās disciplīnās var atšķirties. Lai padziļinātu zināšanas par stāstījuma izmantošanu dizainā, saskatu nepieciešamību apskatīt plašāk naratīva jeb stāsta nozīmi un tā pielietojumu savā turpmākajā jaunrades darbā modes jomā.

ATSLĒGVĀRDI: mode, stāsts, ikdiena, cilvēks, starpdisciplināritāte

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Agneses Narņickas līdzšinējā darbība modes dizainā ietver koncepcijas un jaunu izteiksmes līdzekļu meklējumus. Kolekciju iedvesmas avoti tika meklēti zinātnē, vēsturē, šobrīd un nākotnē svarīgos sociālos un kultūras jautājumos, tādējādi radot jaunas dimensijas savai mākslinieciskajai darbībai, uzskatot, ka iedvesmojošu elementu meklējumi pretējās vai attālās darbības sfērās modei paver jaunas dimensijas.



KOKA ĒKU RESTAURĀCIJA PRAKSĒ UN TEORIJĀ: VLADIMIRA ŠERVINSKA PIEMĒRS

Katriona Luīze Rožlapa

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Arhitekts Vladimirs Šervinskis studiju gados un profesionālās darbības laikā pastiprinātu uzmanību ir veltījis vēsturiskās koka arhitektūras pētniecībai un jauniem projektiem, balstoties uz iepriekš iegūtu zināšanu bāzes. Liela arhitekta daiļrades daļa aptver koka arhitektūras projektus. Savos memuāros Šervinskis atklāj individuālo pētniecības procesu, kuru arhitekts veica Latvijas pareizticīgās baznīcas Sinodes uzdevuma ekspedīciju laikā. Viņa interesi saistīja ne tikai arhitektūras vēstures izpēte, bet arī materialitātes studijas celtniecībā un dažādu kokmateriālu struktūras, tostarp pielietojumi. Šervinskis kolekcionēja Latvijas reģionam neraksturīgu kokmateriālu paraugus no vēsturiskām celtnēm un sakrālām skulptūrām.

Referāta autore piedāvā ieskatu arhitekta Šervinska veiktajā koka arhitektūras un materialitātes aspektu izziņā, vienlaikus pievēršot uzmanību paša Šervinska restaurācijas uzskatiem, kuriem sekojot, arhitekts izstrādāja Latvijas pareizticīgās baznīcas sastāvā esošo objektu konservāciju un atjaunošanu. Referāta otro daļu paredzēts veltīt dažādu koka ēku restaurācijas prakses paņēmieni raksturojumam, atklājot un dekonstruējot arhitekta Šervinska hrestomātiskāko koka arhitektūras objektu izpētes un saglabāšanas darbus.

ATSLĒGVĀRDI: koka arhitektūra, restaurācija, Latvijas arhitektūra, pareizticīgo baznīca, arhitektoniski mākslinieciskā izpēte

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Katrionas Rožlapas akadēmiskās intereses saistītas ar Latvijas un Krievijas impērijas arhitektūru. Interese hronoloģiskās saites mēdz variēties atbilstoši konkrētajā brīdī saistošajam jautājumam. Profesionālā darbība ir ciešā saiknē ar Latvijas arhitektūru – kā vēsturisko, tā arī moderno. Papildus tam tiek gatavotas zinātniskās publikācijas un īstenots pētniecības process.



LIETU ARHITEKTŪRA. VĀCĒJI UN MANTU UZKRĀŠANAS TELPISKĀS PRAKSES LATVIJĀ

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Izpētes fokusā ir vācēju un mantu uzkrāšanas prakses Latvijā – vēsturiskajos kontekstos, tradīcijās un indivīda ikdienas rutīnā iegūlusi, dažādas sociālās grupas raksturojoša parādība, kas ilustrē mūsdienu patērnieciskumu, sabiedrības attieksmi pret mantām, īpašumā uzkrātajām lietām, priekšmetiem un materiālo, kā arī apkārtējo vidi kopumā. Vācēja sindroms var būt saistīts ar noteiktiem psihiskiem traucējumiem, nolaidību vai pašaprūpes trūkumu, taču ļoti bieži tas ir dzīvesveids, kas sakņojas noteiktos priekšstatos par lietu kārtību, rūpēs par ekonomisko labklājību, sadzīves nodrošināšanu un bailēs no "nebaltajām dienām". Vēlmē dzīvot labāk, ar domu, ka saimniecībā noderēs, arvien vairāk lietu uzkrājas mājsaimniecībās, nokļūstot skapjos, kambaros, šķūnīšos, lietas krājas bēniņos vai māju pagalmos. Krāšanas prakses saistāmas arī ar Latvijā dzīvojošo cilvēku padomju pieredzi un dzīvi deficīta apstākļos.

Pētījuma pamatā ir literatūras analīze un kvalitatīvo datu ieguve kā pētniecības metodes izmantojot etnogrāfiju un lauka pētījumus, veidojot arī plašu materiālu ar grafiski vizuālo analīzi un audiovizuālo dokumentāciju, apkopojot oriģinālintervijas un stāstus, kas nozīmīgi šīs vācēju kultūras izprašanai. Referāts vērsts uz to, lai paplašinātas arhitektūras, cilvēka veidotās vides un kultūrsociālo parādību pētniecības rezultātā sniegtu pienesumu lokālās identitātes un vietējo paradumu izzināšanai. Tas saistāms ar kopīgi veidoto kultūrainavu, resursu lietderīgu izmantošanu un ir pamatā uz nākotni vērstas ilgtspējīgas attīstības un vietējo zināšanu praktiskā, uz inovācijām vērstā izmantošanā tuvākā un tālākā nākotnes perspektīvā.

ATSLĒGVĀRDI: pilsētpētniecība, vide, resursi, telpiskās prakses, lokālie naratīvi, vākšana, identitāte

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Dina Suhanova ir diplomēta arhitekte ar maģistra grādu vizuālās mākslas vēsturē un kultūras teorijā. Paralēli pieredzei arhitektūras projektēšanā Suhanova ilggadēji darbojusies arī akadēmiskajā vidē gan lektores un administratīvajos amatos, gan vadot dažādus starpdisciplinārus projektus, plānojot un īstenojot ar nozari saistītus pasākumus un aktivitātes. Suhanova periodiski veic ar izglītības jomu saistītu projektu ekspertīzi, piedalās arhitektūras un dizaina jomu profesijas standartu sagatavošanā un vērtēšanā. Suhanova veido publikācijas nozares žurnāliem, kā arī ir bijusi vairāku akadēmisko izdevumu un gadagrāmatu redaktore un sastādītāja. Referāta sagatavots Valsts pētījuma programmas "Letonika latviskas un eiropeiskas sabiedrības attīstībai" projektā "Identitāšu ainavas: vēsture, kultūra un vide" (IDEUM), Nr. VPP-LETONIKA-2021/1-0008.



DABASZINĀTŅU METOŽU INOVATĪVS PIELIETOJUMS RĪGAS 20. GADSIMTA SĀKUMA SIENAS FLĪŽU PĒTNIECĪBĀ

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Industriāli ražotas sienas flīzes piederību noteiktai rūpnīcai nosaka komplicēti. Ne vien pēc to izvēlētajiem dekoratīvajiem motīviem, bet arī pēc flīzes reversā iespējami iestrādātā rūpnīcas spiedoga, reklāmas flīzes, ēkas arhitekta un pasūtītāja sadarbības ar kādu noteiktu flīžu piegādātāju u.c. Nereti vēsturisko sienas flīžu rūpnīcas identificēšana notiek, balstoties pētnieka vizuāli veiktajā ekspertīzē *in situ*. Tā ir subjektīva un laikietilpīga pieeja, jo to var realizēt tikai nedaudzi eksperti un uz vietas objektā.

Pirmais Beļģijas sienas flīžu svina glazūru spektroskopisko analīžu materiāls ir revolucionārs pētījums Eiropā ražoto sienas flīžu izpētē. Tā rezultāti atspoguļo Ramana spektroskopijā un rentgenfluorescences spektroskopijā iegūtus rezultātus kā nozīmīgus jūgendstila sienas flīžu pētniecībā un uzsver to kombinēto pielietojumu rezultātu sasniegšanai. Šajā pētījumā iegūtie rezultāti dod būtisku ierosmi Rīgā esošās 20. gadsimta sākuma sienas flīzes skatīt dabaszinātņu pētījumos balstītā perspektīvā. Tas paver iespējas flīžu ražotāju noteikt pēc flīzes glazūras ķīmiskā sastāva, to nenotemot no atrašanās virsmas, tātad neradot būtisku kaitējumu oriģinālajai 20. gadsimta substancei. Šāda pētījuma veikšanai neatsverama ir sadarbība ar materiālzinātnes un ķīmijas speciālistiem.

ATSLĒGVĀRDI: Ramana spektroskopija, rentgenfluorescences spektroskopija, sienas flīzes, glazūras analīze

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Agneses Tambakas pētniecības interešu lokā ir 17.–19. gadsimta nīderlandiešu flīzes Latvijā un 20. gadsimta sākuma sienas un grīdas flīzes Rīgā.



DABASZINĀTŅU METOŽU SNIEGTĀS IESPĒJAS 19. GS. BEIGU KOKA BŪVORNAMENTIKAS INTERPRETĀCIJĀ

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19. gadsimta beigu koka arhitektūras mantojums Latvijā ir apdraudēts – to skar dažādas pārbūves un restaurācijas, kā arī koks kā materiāls ir jutīgs pret klimata ietekmēm, pelējumu, insektiem. Viens no koka arhitektūras biežākajiem postījumu iemesliem ir arī ugunsnelaimes. Referāts apskata dažādas dabaszinātnēs pielietotās metodes, kuru pielietošana sadarbībā ar materiālzinātnes un ķīmijas speciālistiem sniegtu jaunas atziņas par 19. gadsimta beigu koka arhitektūru Latvijā. Dabaszinātņu instrumentālās metodes sniegtu iespēju saglabāt un nodot datus par Latvijas koka arhitektūru un dekoratīvo būvornamentiku nākamajām paaudzēm. Izmantojot 3D skenēšanas metodes, būtu iespējams izveidot koka arhitektūras mantojuma un koka ēku būvornamentikas detaļu digitālu katalogu, kas būtu ērts rīks arhitektūras vēsturniekiem, restauratoriem, arhitektiem. Izmantojot digitālus koka būvornamentikas modeļus, būtu iespējams radīt detaļas, kas pavairojamas un ieviešamas tirdzniecībā, tādējādi sniedzot ieguldījumu Latvijas ekonomikā un tautsaimniecībā.

ATSLĒGVĀRDI: koka arhitektūra, fasādes, būvornamentika, 3d skenēšana, spektroskopija, koksne

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Anete Ulmane ir Latvijas Mākslas akadēmijas doktorantūras 2. kursa studente, šobrīd izstrādā promocijas darbu "Koka arhitektūras būvornamentika Latvijas lielākajās pilsētās 19./20. gadsimtu mijā". Piedalās Latvijas Republikas Kultūras ministrijas izstrādātās Valsts pētījumu programmas "Latvijas kultūra – resurss valsts attīstībai 2020.–2022. gadam" projekta "Kultūras kapitāls kā resurss Latvijas ilgtspējīgai attīstībai"/CARD (Nr.VPP-KM-LKRVA-2020/1-0003) apakšprojekta "Konstantīns Pēkšēns un viņa laiks" darba grupā. Pētniecisko interešu lokā - koka arhitektūras vēsture, Latgales ornamentika un starpkultūru mijiedarbība.



STIKLA PĒRLĪŠU IZGATAVOŠANAS TEHNOLOĢIJAS ATTĪSTĪBAS IETEKME UZ TEKSTILA ROTĀJUMU UN ORNAMENTU LATVIJĀ

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Stikla pērlītes ir īstas pasaules apceļotājas, kas izplatījušās pa visu pasauli un iekļāvušās gandrīz katras tautas kultūras dzīvē. Cilvēku saskarsmes un preču apmaiņas ceļā izplatījušies gan izšuvumu materiāli, gan pilnveidojusies tekstila rotāšanas tradīcija. Aplūkotajā vēsturiskajā materiālā pērlīšu izmantošanas daudzveidība variē no vienkārši savērtu stikla masas krellīšu arheoloģiskajām liecībām dzelzs laikmetā līdz rūpnieciski ražoto sīkpērlīšu izsmalcinātajiem rokdarbiem 19. gadsimtā. Pateicoties mirdzošajām un spīguļojošajām īpašībām, pērlīšu rotājumi atrodami ceremoniju un rituālu priekšmetos, varas simbolos, greznos ikdienas un svētku apģērba rotājumos. Lokālā savdabība tekstila rotājumos veidojusies nevis slēgtā izolācijā, bet ciešā starpkultūru saskarsmē un dažādu sociālo slāņu mijiedarbībā.

Stikla apstrādes progress veicinājis pērlīšu formas un krāsu dažādību, kas izpaudusies arī dažādu tekstiliju rotājumu uzplaukumā. Pērlītēm izšūtās villaines, vainagi, kreklu apkaklītes ir vieni no greznākajiem piemēriem latviešu tradicionālajā tērpā. Materiālam kļūstot smalkākam un krāsās niansētākam, mainās arī ornamentu atveide, no ģeometriskiem rakstiem pārejot uz plūstošiem un reālistiskiem dabas motīviem. Zīļu jostas un smalkiem izšuvumiem rotāti sadzīves priekšmeti ir sava laika estētikas un rūpniecisko sasniegumu piemērs. Izpildījuma profesionālo meistarību var izsekot gan atsevišķu rokdarbnieču darbos, gan profesionālu amatnieku piedāvājumā. Pērlīšu izejmateriālu evolūcijas un rokdarbu praktizēšanas hronoloģiska analīze iezīmē materiāla, rokdarbu tehniku un ornamenta attīstības kopsakarības.

ATSLĒGVĀRDI: stikls, pērlīšu rotājumi, materialitāte, ornamenti, tekstila vēsture

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Una Valtere 2021. gadā absolvējusi Latvijas Mākslas akadēmiju, iegūstot maģistra grādu tekstilmākslas apakšnozarē. Pirms tam iegūts maģistra grāds sociālajās zinātnēs Latvijas Universitātē. Promocijas darbā tiek pētīta industrializācijas ietekme uz stikla pērlīšu izšūšanas tehnikām 19. gadsimtā. Pētnieciskās intereses: tekstilmākslas un tekstila amatniecības vēsture, ar pērlītēm izšūto rotājumu apzināšana un izgatavošanas paņēmieni pētīšana vēsturiskajā tekstilā, tradicionālo izšūšanas un aušanas tehniku izmantošana laikmetīgajā mākslā.



TEKSTILMOZAĪKA. INTAS AMOLIŅAS PIEMĒRS

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Vienu no daudzām mūsdienu tekstilmākslas tehnikām – tekstilmozaīku - Eiropā un citās valstīs līdz 19. gs. vidum amatnieki neuzskatīja par profesionālu nodarbi, asociējot to ar trūcību. Dabaszinātņu un humanitāro zinātņu sinerģijas kontekstā par pētījuma sākuma punktu izvēlēts pavērsiens, kad nepietiekami novērtēto tekstila mozaīkas šūšanas procesu sāka izmantot kā atveseļošanās terapijas sastāvdaļu Anglijas karavīriem pēc Krimas kara (1853–1856), Indijas sacelšanās (1857–1858) un Anġļu-būru kara (*Second Boer War* 1899–1902). Bez rehabilitācijas nolūkiem tekstilmozaīkas segas kļuva arī par armijas papildu ienākumu avotu, demonstrējot vīriešu darinātās segas publiskos gadatirgos un izstādēs, šādi mainot sabiedrības uztveri par segu kā utilitāru priekšmetu un pielīdzinot to mākslas darbam. Iesāktajiem procesiem turpinoties 20. gs. vidū Eiropā, Skandināvijā un Amerikas Savienotajās Valstīs, tekstilmozaīka līdzās amatniecībai un rehabilitācijai izveidojās par unikālu tekstilmākslas atzaru.

Referāta mērķis ir, vadoties pēc Viktorijas un Alberta Muzeja (*Victoria and Albert Museum*), Nebraskas Universitātes Starptautiskā Segu muzeja (*International Quilt Museum*), Lozannas biennāļu datubāzes arhīva (*Foundation Toms Pauli. Tapisseries. Art textile*) pieejamiem pētījumiem un tekstilmozaīkas paraugu attēliem, raksturot būtiskākos tekstilmozaīkas aspektus un aktualizēt šīs tehnikas nozīmi Latvijas tekstilmākslas attīstības kontekstā, kur nozīme ir vēl nepētītajam dabaszinātņu aspektam. Pētījumā izmantotās metodes balstītas uz muzeju materiālu, periodikas rakstu analīzi un interpretāciju, kas ietver autore personīgo radošo darbību un pieredzi tekstilmākslas nozarē.

ATSLĒGVĀRDI: tekstilmāksla, mākslas terapija, tekstiltehnika hierarhija, amatniecība, tekstilija

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Elīna Veilande-Apine darbojas gan kā māksliniece, gan pētniece. Pētnieciskās intereses saistītas ar tekstilmākslas vēsturi 20.–21. gs. un eksperimentālo tekstilu tekstiltehniku perspektīvā. Līdzās pētniecībai autore regulāri piedalās tekstilmākslas izstādēs, ir Latvijas Tekstilmākslas asociācijas valdes locekle un lasa lekcijas LMA tekstilmākslas specialitātē.



RĪGAS ŪDENS APGĀDES INŽENIERKOMUNIKĀCIJU SISTĒMAS IZVEIDE 19.–20. GS. MIJĀ UN VILHELMA BOKSLAFA ŪDENSTORŅU VIETA TAJĀ

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Pilsētu ūdensapgādes inženiertehniskie risinājumi ir cieši saistīti ar intensīvas urbanizācijas un industrializācijas procesiem. 19.–20. gs. mijā Rīgā tika veikti ievērojami labiekārtošanas darbi – ielu paplašināšana, apgaismošana, elektrifikācija, sabiedriskā transporta, ūdensapgādes un kanalizācijas izveide un pilnveidošana. Pēc ilga apspriešanas posma tika uzsākta Rīgas pilsētas ūdensvada būve. Līdz 1914. gadam ūdensvada tīkla kopgarums pieauga gandrīz divas reizes, ūdens patēriņš apmēram trīs reizes, kas nozīmēja ievērojamu iedzīvotāju sadzīves komforta uzlabojumu. Ūdensapgādes sistēmā svarīga loma ir ūdenstorņu izbūvei.

Referātā ūdenstorņi skatīti Rīgas pilsētas plānošanas un labiekārtošanas kontekstā. Divi no tiem Rīgā ir uzcelti pēc ievērojamā vācbaltu arhitekta Vilhelma Bokslafa (1859–1945) projektiem Alises ielā (1910) un Gaujas ielā (1912). Tie tiek salīdzināti ar citu Eiropas ūdenstorņu arhitektūras piemēriem.

ATSLĒGVĀRDI: ūdensapgādes sistēma, Rīgas ūdenstorņi, Vilhelms Bokslafs, Rīgas arhitektūra, vācbaltu arhitekti

AKADĒMISKO INTEREŠU UN DARBĪBAS RAKSTUROJUMS: Dace Voitkeviča ir ieguvusi maģistra grādu Latvijas Mākslas akadēmijā mākslas vēstures specialitātē un Latvijas Kultūras akadēmijā mākslas menedžmenta un radošo industriju specialitātē. Viņas pētniecības interešu lokā ir Latvijas fotogrāfijas vēsture un 19.–20.gs.mijas arhitektūra, vācbaltu arhitekta Vilhelma Bokslafa (1858–1945) darbība.



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