BEYOND THE WALL

16-17
APRIL
2026

CONFERENCE

CRITICAL PERSPECTIVES ON DIGITAL APPROACHES TO MODERN MURAL HERITAGE

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OF FINE ARTS
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Conference held as part of the exploratory project *Mural in Motion. Lime, Pigments, and Pixels – Bringing Modern Mural Heritage Back to Public Life: A Critical Approach to Computational and Digital Tools for Art Historical Curatorship* funded by Portuguese national funds through FCT – Foundation for Science and Technology, I.P., 2023.11110.PEX,
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Call for Papers

Beyond the Wall: Critical Perspectives on Digital Approaches to Modern Mural Heritage

FBAUP, Porto, 16-17 April 2026

Murals created in Europe by public and private commission in the middle decades of the 20th century are today a form of heritage that presents distinct challenges. Their study, conservation and dissemination to broad audiences have long been undermined by various factors. Changes of ownership, tenancy and/or function of the buildings housing them have rendered many works inaccessible, neglected or vulnerable to destruction. Others, having survived to this day in publicly visible locations, often constitute instances of difficult heritage, their iconographies associated with ideological frameworks that can clash with contemporary values. Moreover, the intrinsically architectural nature of mural works has often precluded this form of art from exhibition circuits, further preventing public engagement with the mural through curatorial strategies. As a result of this combination of factors, the artistic and social significance that the modern mural had in its time remains little understood, while its continued presence within the built fabric of our towns and cities calls for a much-needed discussion on its current societal value and preservation needs as heritage.

Digital and computational technologies have now opened up a field of possibilities for moving these artworks out of their relative obscurity and into the academic and public arena. Building on the momentum generated by the *Art for the Community* conference (Ljubljana 2024) for the study of modern mural works in Europe, and as part of the *Mural in Motion* exploratory project [2023.11110.PEX], this conference seeks to foster a critical reflection on the role of the digital to address these questions. What do digital approaches bring to the study, dissemination and conservation of the mural? What new issues do they raise in trying to address currently identified ones? What impact does digital mediation have on the way academia and society at large perceive and relate to this form of art and heritage?

Contributions on any subject dealing with these questions are encouraged from scholars, heritage professionals, curators, and practitioners, both from a theoretical and an applied perspective, including case studies based on current or planned research, curatorial or conservation initiatives involving murals. While the research project that the conference stems from focuses on the mural in 20th-century Europe, theme-relevant proposals are equally welcome on this form of art from any chronology and geo-cultural context, as well as on other forms of art and heritage presenting similar issues (inaccessibility, vulnerability, dissonance).

This conference is organised as part of the exploratory research project *Mural in Motion - Bringing Modern Mural Heritage Back to Public Life: A Critical Approach to Computational and Digital Tools for Art Historical Curatorship* (January 2025 to June 2026). The project is hosted at the Art History Institute, NOVA FCSH / IN2PAST, funded by Portuguese national funds through FCT – Foundation for Science and Technology, I.P., DOI https://doi.org/10.54499/2023.11110.PEX)

PROGRAMME

Thursday 16th April

09:15 - 09:30 Welcome address

09:30 - 10:50 **Mural Heritage Challenges (1)**

Bartosz Rogala	*Polish advertising murals from the communist era – history, attempts at protection*	p.10
Franziska Rauh	*Beyond the Digital: Analog and Digital Opportunities for Extending Campus Art Histories*	p.11
Barbara Salij-Hofman	*A Contemporary Paragone: Sculptural Monuments and Memorial Murals in Urban Commemoration*	p.12

10:50 - 11:10 Coffee Break

11:10 - 12:10 **Mural Heritage Challenges (2)**

Jasmin Cyril	*Memoria et picturis: Roman graffito painting and the taste for the Antique in Sixteenth-Century Roman palaces*	p.13
Nadja Zgonik	*Digitally preserving the memory of artists' personal statements*	p.14

12:10 - 13:30 Lunch

13:30 Transfer departure – FBAUP to Palace of Justice

14:00 - 15:15 Mariana dos Santos — *Visit to Porto's Palace of Justice (1950s mural decoration programme)*

15:30 Transfer departure – Palace of Justice to FBAUP

16:00 - 16:30 Coffee Break

16:30 - 17:30 Begoña Farré Torras, Sónia Moura — *Visit and discussion of the exhibition Dordio Gomes and Mural Painting in Porto. Lime, Pigments, and Pixels*

17:30 Welcome drinks

Friday 17th April

09:30 - 11:00 **Mural Curatorship (1)**

Taras Dovhaliuk	*Digital preservation of murals: Lviv's practices between documentation and public memory*	p.16
Patricia Monteiro, Luís Lima	*Balancing visibility and context: Dordio Gomes' murals and community participation in contested heritage*	p.17
Josep Minguell	*Mural fresco painting, reproduction and aura*	p.18

11:00 - 11:30 Coffee Break

11:30 - 13:00 **Mural Curatorship (2)**

Leticia Crespillo Marí	*Negaciones 4.0: multimodal digital curatorship for accessible and inclusive museography*	p.19
Liam Jefferies	*Extended interfaces: exploring the capacity of digital user experiences and physical exhibits to collaborate in the creation of meaning – a case study*	p.20
Marta Soares, Paulo Diogo Simão	*Animation and art historical curatorship*	p.21

13:00 - 14:30 Lunch

14:30 - 16:00 **AI Experiences**

Catarina Lira Pereira	*AI, mural legacy and contemporary justice: a visual experiment on the sacred's afterlife*	p.22
Katarina Mohar	*Generative AI, mural fragments, and the ethics of reconstruction*	p.23

16:00 - 16:30 Coffee Break

16:30 - 17:00 *Walk to the Church of Our Lady of Perpetual Help for the round table*

17:00 - 18:30 *Round table — Art digitisation: ethical and epistemological considerations*

20:00 Conference Dinner

ABSTRACTS

Polish advertising murals from the Polish People's Republic era – history, attempts at protection

Bartosz Rogala

In my paper, I would like to present the history and development of advertising murals from the period of the Polish People's Republic. I am also intertested in the propaganda phenomenon of these murals – their themes, the language used in them, and the wealth of artistic means employed by Polish artists in their designs.

As the main representatives I will use murals from the city of Łódź, considerd the capital of such projects.

Other aspects I would like to discuss are the forms of protection for advertising murals – are murals protected at all, and if so, how – top down by the state or bottom-up by social movements? Does the tradition of advertising murals in Poland still exist, and how do contemporary works compare to those from the communist era?

Beyond the Digital: Analog and Digital Opportunities for Extending Campus Art Histories

Franziska Rauh

In 1976, several murals were created at the University of Bremen by the exiled Chilean artist group Brigada Luis Corvalán. Some of them fell victim to renovation work in the 1990s or are now only visible in the form of barely recognizable remnants. In 2014, a copy of what was then the last remaining mural was made in order to at least preserve its motif. However, due to renovation work, its existence is now also in question. Different interests, power relations, and simply structural necessities are currently vying for a solution.

The example of the Bremen murals illustrates the history of the decline of public art on university campuses through neglect – as a result of unclear responsibilities, budget cuts, and attempts to rid themselves of an unpopular part of university history today. On the other hand, it also traces the history of attempts to preserve the murals, or at least the memory of them. This results in a complex and dynamic situation.

While the university administration's approach to the murals to date has already been presented at the conference in Ljubljana, in Porto I would like to focus more on the (digital, analog, procedural, personal) possibilities for preservation, remembrance, and updating that have already been attempted and could be implemented in Bremen. I am particularly interested in approaches that deal with the reappraisal and communication of the history of campus art in order to enable new debates and new approaches beyond questions of preservation – within the academic and exil-Chilean community, but also for the actual users of the university space. Universities represent a very specific form of public space, which, as places of knowledge production, are predestined for critical engagement with the art located there – in research, teaching, and non-university knowledge transfer.

A Contemporary *Paragone*: Sculptural Monuments and Memorial Murals in Urban Commemoration

Barbara Salij-Hofman

The Renaissance *paragone* sought to establish the superiority of painting or sculpture. Today, a new version of this debate unfolds in Polish cities, where two forms of public commemoration compete in contemporary *paragone*: the sculptural monument and the large-scale mural. Traditional monuments, made of durable materials and offering the promise of permanence, increasingly appear to viewers as anachronistic, hieratic and overly solemn. As Robert Musil observed a century ago, "there is nothing in this world as invisible as a monument."

Murals have become a popular alternative. Their vivid colours, monumental scale and placement along major streets make them difficult to overlook. Yet taking into account the inherent ephemerality of outdoor painting: how can it function as a commemorative form if its colours fade, its surfaces weather, and its visual impact weakens over time? Murals also occupy an ambiguous position between institutional and grassroots art. Originating partly from graffiti and street-art traditions, they often differ from official memory narratives.

This contemporary *paragone* also raises questions of representational dignity. Can a mural – often employing humour, exaggeration or stylistic freedom – be as "appropriate" as the traditional monument? Increasingly, the commemorated individuals themselves provide the answer, preferring a humorous mural to a monumental statue.

In this paper, I analyse this modern *paragone* through the lens of heritage and its digital registers. I consider how the status of monuments and murals as forms of memory shifts in an era of digital documentation, visualisation and archiving. Do digital technologies compensate for the mural's ephemerality, or do they reveal the fragility of this commemorative form? The analysis will be based on selected examples from Polish cities, highlighting the dynamic dialogue between monuments and murals as competing strategies for shaping public memory.

Memoria et picturis: Roman graffito painting and the taste for the Antique in Sixteenth-Century Roman palaces, Revealed in Digital imagery

Jasmin W. Cyril

In the late fifteenth into the early sixteenth century in Rome, artists from the workshop and circle of Raphael, such as Polidoro di Caravaggio and Daniele da Volterra and *scuola*, created exterior fresco paintings that imitated a grisaille imitation of relief based on both Antique mythology and Old Testament narratives. Research for this paper was initiated through digital humanities through websites containing images of the works included in this study. Polidoro di Caravaggio was especially active in the Via del Pellegrinaio which retains some restored examples of this painting that combined both the imitation of classical relief, possibly linked to the reliefs on the Column of Trajan, and the subject matter, the story of Niobe on the Palazzo Milesi on Via dell' Maschera d'Oro also know as the titular House of the Golden Mask. Polidoro di Caravaggio, pupil of Raphael, also depicted episodes of Roman history at Palazzo Ricci before he left Rome during the sack in 1527. Daniele da Volterra practiced similar painting methods, graffito painting in imitation of grisaille relief sculpture, on the façade of a palace in Via Pellegrinaio, as well as the progenitor of the style in the work of his pupil on the Palazzo Istoriato, Biblical scenes, on the occasion of a wedding in the Massimo family. Although they are weathered, modern restoration has revealed the movement and dynamism of Hellenistic relief techniques applied with the skill of High Renaissance painting methods. Digital images revealed this unique characteristic of the style. Their collective efforts inform the viewer about the observation and perception of sixteenth century artists concerning the antique and the reception of the patrons and public in the exterior locations for the works.

Digitisation - preserving the memory of artists' personal statements

Nadja Zgonik

Around 1958, while completing her studies at the Ljubljana Academy of Fine Arts, painter Adriana Maraž created a mural on the ceiling of her work and living space in her family home in Vrtojba near Gorica, Slovenia. This earlywork ambitiously presents the artist's later programme of connecting and merging world cultures with natural world. The secco painting is her eclectic, intercultural blend of images ranging from lotus flowers, forest and sea animals, to a mosque, the Chimera of Arezzo, horses from Lascaux, Pegasus, and the Hydra, reflecting her artistic multicultural credo. The whole is complemented by the artist's portrait, showing her with a mask that accurately captures the features of her aged face.

Later she established herself as a world-renowned and one of the most important post-war Slovenian artists in the field of printmaking. She became a master of the most demanding printing techniques, such as engraving, and aquatint, in her own distinctive way, combining intaglio and relief printing. She has exhibited worldwide at international graphic art biennials and has received numerous awards.

The preservation of houses linked to the personal history of artists usually occurs when it is possible to preserve the entire environment in which the artist lived and worked, as in the cases of Edouard Monet or Frida Kahlo. In the case of Adriana Maraž, this is not possible, as she sold the house just a few years after the mural was created, immediately after inheriting it. As a privately owned property that is uninhabited and in very poor condition, it is now at risk of collapse.

Murals are usually works in public spaces, but in the intimacy of private spaces, they allow for personal expression. This one reflects the intellectual horizons of difficult adolescence and a desire for rebellion in which the artist lived, growing up on the border between two worlds, Latin and Slavic, receiving a strict religious education in a convent and experiencing the harsh realities of post-war reconstruction in socialist Yugoslavia.

Rescuing cultural heritage, which faces obstacles such as inaccessibility due to private ownership and insufficient funds for the removal of the mural from the ceiling, which are not milestones in the artist's oeuvre, lead us to seek alternative solutions.

In cases such as this, where the physical preservation of the mural is no longer feasible, the only viable option is thorough documentation through precise photographic, 3D (photogrammetric and, when necessary, laser) and multispectral recording.

Digital Preservation of Murals: Lviv's Practices between Documentation and Public Memory

Taras Dovhaliuk

In Lviv, monumental wall paintings have long been part of the city's identity. However, the contemporary phenomenon of street art represents a new stage of urban visual expression. Over the past two decades, Lviv has seen a rapid growth of street art, from grassroots initiatives to large-scale festivals. This boom has created a need to understand, preserve, and document the phenomenon.

Urban murals are impermanent: they deteriorate or disappear over time, often falling outside institutional memory. Digital technologies offer new ways to document, preserve, and present them to a broader audience. This issue has become especially urgent during the full-scale war in Ukraine, as street art has emerged as a medium of collective memory and patriotic spirit, making prompt digital capture imperative.

This study examines Lviv street art projects from the last decade, ranging from grassroots initiatives to city-backed collaborations (e.g., "Farbovanyi lys", "Lviv WallKing"). The methodology combines visual analysis, observation of creation processes and audience reactions, digital mapping, and curatorial analysis. It explores the boundaries between a mural's physical presence and its digital life – from online guides and media archives to the preservation of monumental art.

Digital documentation prolongs murals' life and expands their audience by integrating them into public memory. The case studies confirm that a digital component amplifies street art's impact: interactive maps become tourist routes, mobile apps become guides, and social networks become forums for discussion. During the war, digital media rescue ephemeral works from oblivion, inscribing war-themed murals into the national narrative.

Combining physical conservation with high-quality digital documentation is the optimal strategy for safeguarding murals. Digital tools carry art "beyond the wall" into virtual space, broadening its audience while preserving the work's "soul." This approach can serve as a model for preserving mural heritage in other contexts.

Balancing Visibility and Context: Dordio Gomes' Murals and Community Participation in Contested Heritage

Patrícia Tonel Monteiro
Luís Fortunato Lima

The exploratory project *Mural in Motion* aimed, from its inception, to present the mural works of Dordio Gomes through an exhibition at the Faculty of Fine Arts of Porto.

The monumental nature of these works and their integration into architectural contexts presented significant challenges. To overcome them, digital tools were used to produce high-resolution digital models. A growing body of studies attests to the usefulness and benefits of these means of documentation, study, and dissemination: they enable technical analysis of the works; facilitate exhibition and dissemination in external locations; and help convey a sense of scale – often monumental – to diverse audiences.

There are problems involved, which we should reflect upon as inherent in excising the works from their places of origin, and to the sensations thus provided, potentially diverting attention from some cultural and expressive specificities of the painting at a given historical moment. Moreover, what if the heritage in question is now considered thematically sensitive? What risks accompany dissemination and exhibition? What is the impact of decontextualisation? What approaches and paths can be followed?

The project identified this challenge in five Dordio Gomes murals located in the baptistery of the Igreja Paroquial de Nossa Senhora da Conceição. In this conference, we present reflections, questions, suggestions, and contributions resulting from a three-day workshop with FBAUP students, in collaboration with colleagues from the same institution, within the scope of the Composition discipline. The workshop highlighted the importance of dialogue and cooperation with the student community and raised interpretive questions about figurations of evangelisation that today seem uncomfortable. These frescoes are an undeniable legacy, but what to do with them now?

This presentation also considers the role of digital mediation in shaping academic and public perceptions and calls for thoughtful, responsible strategies to balance visibility, contextual integrity, and community engagement.

Mural fresco painting, reproduction, and aura

Josep Minguell

This paper revisits Walter Benjamin's concept of the original artwork's 'aura' and applies it to the specific case of mural fresco painting. This pictorial system is grounded in fundamental criteria derived from its material, technical, creative, and production processes. Emphasis is placed on the quality of pigment-based colour, the role of fresco painting in visually defining architectural space, its material integration with architectural surfaces, and the painter's decisions in relation to the viewer's distant gaze and points of view.

Based on the viewer's contemplative experience, the discussion posits that a fresco in its original location generates an 'auric process', and proposes the notion of 'accumulated aura' as derived from the former. The reproduction of artworks can disrupt these processes. Here, a scale of iconicity degrees is used to assess the potential of such reproductions – whether analog or digital – to retain traces of the original work's aura, and to help establish criteria and objectives for different systems of reproduction and substitution of original artworks.

Negaciones 4.0: multimodal digital curatorship for an accesible and inclusive museography

Leticia Crespillo Marí
Sonia Ríos Moyano

Negaciones 4.0 is a pilot exhibition project developed at the Museo de la Semana Santa in Málaga (October–November 2025), exploring how digitalisation and computational technologies can reshape contemporary curatorship into fully accessible and inclusive models. Conceived as a museographic laboratory, it focuses on virtualisation, tactility and sensory augmentation applied to a processional heritage which, due to its ritual and devotional nature, is often difficult to access for the general public, particularly for people with functional diversity.

The project combines photogrammetry, 3D scanning and 3D printing (figures and tactile reliefs), as well as an accessible multimodal haptic-virtual experience, complemented by olfactory and gustatory devices. This technological ecosystem enables new forms of engagement with objects imbued with symbolic, affective and identity-based values, demonstrating that technology not only reproduces but also re-signifies heritage experience. The proposal was designed under principles of universal accessibility, ensuring autonomous participation for blind and low-vision visitors, Deaf and deafblind audiences, people on the autism spectrum, and individuals with intellectual disabilities.

The paper analyses three key dimensions: the technological dimension, which brings together tools for capture, modelling, immersion and digital mediation within a coherent workflow; the museographic dimension, where digital devices redefine exhibition logic and diversify visitors' interpretative possibilities; and the social dimension, assessed through accessible satisfaction metrics that highlight the democratising potential of immersive technologies when oriented towards inclusion rather than spectacle. Negaciones 4.0 is presented as a replicable and adaptable model for other complex or hard-to-access heritage contexts, showing that digital and computational curatorial strategies can broaden, deepen and render more inclusive the contemporary modes of exhibition and cultural mediation.

Extended Interfaces: Exploring the capacity of Digital User Experiences and physical exhibits to collaborate in the creation of meaning: A case study

Liam Jefferies

In this paper we will explore the capacity of on online digital user experience to encourage and facilitate participant engagement with and appreciation on exhibits with the Mural in Motion (2025) hosted at FBAUP - Faculdade de Belas Artes da Universidade do Porto. Using narrative observation methods, an evaluation of participant engagement with the physical and digital environments presented sought to explore their conceptual relationships and consider interlacing of these fields in the collaborative construction of meaning. With this process indicating that meaning made at the confluence these complimentary modes of information enabled a greater depth of experience to develop.

Animation and Art Historical Curatorship

Marta Soares
Paulo Diogo Simão

The animated film is deeply rooted in drawing, painting, and sculpture, which explains why many animators have backgrounds in the fine arts. Photography, in the analogue era, and software, in the digital era, enable the viewing of drawings, paintings, and sculptures in motion. It is tempting to use the artistic, handcrafted nature of animation to bring artworks to life, closely capturing the artist's graphic style or materiality. But is that enough? How can we develop meaningful animations that critically examine works of art or the process of artmaking?

This talk features Marta Soares, the animation curator for *Dordio Gomes and the Mural Painting in Porto. Lime, Pigments, and Pixels* exhibition, and Paulo Diogo Simão, an MA animation student and a member of the Mural in Motion project. They will discuss animated films that explore well-known artworks and share their experiences in curating and creating animations focused on Dordio Gomes' murals.

AI, Mural Legacy and Contemporary Justice: A Visual Experiment on the Sacred's Afterlife

Catarina Lira Pereira

Murals from António Coelho de Figueiredo's Os Novíssimos do Homem (1961), installed in the Tribunal da Relação do Porto, anchor a trilogy of experimental animations that reinterprets a mid-twentieth-century visual programme associated with judicial transcendence and state authority. *O Decálogo, Juízo* and *Inferno* operate as sources. They provide a symbolic vocabulary that the project shifts toward a contemporary understanding of justice, mediated by digital tools and by the transformative effects these introduce into inherited visual forms. It follows the arc of indictment, trial and sentencing, and places motifs from the original murals within a present-day framework where their symbolic weight moves through digital reinterpretation. The historical murals thus operate as a visual legacy that persists in transformed form, reactivated through current technologies rather than preserved in their original doctrinal clarity.

Generative AI supplies raw visual material that moves between compliance and distortion. Those fluctuations loosen the sense of fixity that surrounds the original works and produce a hybrid artefact in which painterly tradition intersects with algorithmic unpredictability. The resulting images form a digital palimpsest shaped by shifts, overlaps and mutations that arise through contemporary modes of image production.

The animations introduce abrupt moments of rupture – a physical outburst, an explosion in the courtroom, an off-screen act of violence. These incidents break the narrative line and generate brief discontinuities that leave certain developments unresolved. Similar to the procedural distancing associated with Kafka, the ambiguity remains open within the visual field, without directing the viewer toward a singular interpretation.

The trilogy approaches mural heritage through digital mediation that operates as neither preservation nor reconstruction. It opens the historical imagery to variation and recontextualisation, allowing it to circulate within a critical present shaped by new technical conditions and a shifting relationship between images, institutions and public perception.

Completion and Overreach: Generative AI, Mural Fragments, and the Ethics of Reconstruction

Katarina Mohar

Murals represent a particularly challenging form of cultural heritage for digital reconstruction. Inseparable from architecture and shaped by specific spatial, material, and social conditions, they are often preserved only in fragments, complicating their representation through digital or computational tools. While generative diffusion models have recently been explored for speculative visualization in art historical research, their adoption has raised methodological and ethical questions that remain insufficiently examined across the discipline, and which become especially pronounced in the context of mural heritage.

This paper presents a small-scale diagnostic experiment using generative image models to explore the reconstruction of a partially lost twentieth-century mural. The experiment employs inpainting combined with LoRA (Low-Rank Adaptation) fine-tuning under conditions of extreme data scarcity, relying on only a few photographs of preserved fragments and a limited set of preparatory sketches. Rather than aiming to produce a plausible reconstruction, the experiment is framed as a probe into how generative models behave when confronted with mural-specific material and spatial constraints.

The study examines how such models negotiate issues of medium specificity, architectural continuity, and visual completion, treating observed instabilities and overreach not merely as technical shortcomings but as ethically consequential effects. It argues that speculative AI visualizations of murals must be evaluated not only in terms of visual plausibility, but also through their epistemic implications, particularly the risk of overstating historical certainty. The paper concludes by outlining principles for a cautious and reflexive use of generative models that foreground uncertainty and restraint over visual completeness.

BIO NOTES

Barbara Salij-Hofman

Barbara Salij-Hofman is an art historian and PhD candidate at the Doctoral School of Archaeology, Art and Culture at the University of Wrocław. Her doctoral research explores Baroque mural decorations in Silesian palaces and their ideological programs. She holds both a BA and MA in art history, and her academic interests span from ancient sculpture to contemporary urban memory. She has presented at numerous national and international conferences, seminars, published scholarly articles, and delivered public lectures in leading museums across Poland. A laureate of the national "Science Popularization Doesn't Hurt 2.0" competition, she also runs two educational YouTube channels dedicated to making art more accessible (Piękna Sztuka! / Fine Art!). Alongside her art historical work, she has a background in law, having completed legal studies and passed the bar exam – an experience that enriches her commitment to cultural heritage and visual education.

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Bartosz Rogala

I am a doctoral student at the Doctoral School of Humanities, Theological Sciences and Arts at the Nicolaus Copernicus University in Toruń in the field of art sciences, currently in my third year. Among my academic interests are street art, contemporary architecture and contemporary painting.

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Begoña Farré Torras

Begoña Farré Torras (PhD Art History, 2020). CEEC researcher at the Art History Institute, NOVA FCSH / IN2PAST. Her research focuses on 20th-century mural painting theory and practice in Portugal and Spain taking a transnational approach to the problem of the modern mural and its political implications in Europe, while paying particular attention to the Iberian countries' connections with Latin American muralism. She has written extensively on the subject while exploring digital strategies for the study, preservation and dissemination of mural heritage. She is currently Principal Investigator for the research project *Mural in Motion - Lime, Pigments, and Pixels – Bringing Modern Mural Heritage Back to Public Life* (2023.11110.PEX) (2025-2026) that critically explores the use of computational and digital tools for art historical curatorship, funded by Portuguese national funds through FCT – Foundation for Science and Technology, I.P., 2023.11110.PEX, DOI https://doi.org/10.54499/2023.11110.PEX. As part of this project, she has curated with Leticia Crespillo Marí the exhibition *Dordio Gomes e a pintura mural no Porto. Cal, pigmentos e píxeis* (FBAUP 2 February – 2 May 2026) and co-edited its catalogue. She is lead editor for RIHA Journal in Portugal since 2014, and a member of the Editorial Board for Revista de História da Arte since 2024.

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Catarina Lira Pereira

Catarina Lira Pereira (Bordeaux, 1977) is an artist and researcher based in Lisbon. She is a PhD candidate in Fine Arts, with a specialisation in Painting, at the Faculty of Fine Arts of the University of Lisbon, and holds the title of Specialist in Fine Arts. Her work develops across painting, animation and site-specific projects. Over the past twenty-five years, she has presented solo exhibitions at institutions such as MU.SA – Museu das Artes de Sintra, the Amadeo de Souza-Cardoso Museum and White8 Gallery in Vienna, and has participated in numerous group exhibitions in Portugal, Europe and the United States. She has produced large-scale mural works in Portugal and Spain and has curated exhibitions by Portuguese and international contemporary artists. Her practice has received multiple awards, including the Grande Prémio Bienal de Coruche and the Vespeira Photography Prize, and her PhD research has been supported by the Fundação para a Ciência e a Tecnologia.

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Franziska Rauh

Franziska Rauh, PhD, has been a lecturer in the Department of Art Studies at the University of Bremen since 2018. Before that, she workd on projects involving concrete and visual poetry as well as radio art at the Center for Artists' Publications at the Weserburg Museum of Modern Art in Bremen. In her dissertation (2021) she examined the political potencial of the radio art work "Three Weeks in May" (1977) by the feminist artist Suzanne Lacy. Based on Foucault's sexuality dispositive, she undertook a power-critical analysis of the production of knowledge on sexualized violence in activism, (public) art, and media of the 1970's. The relationship between (public) art and activism, feminist (performance) art continues to be focal points of her research. Her current interest is in public art on university campuses and its institutional and art-historical entanglements. Therefore she cooperates regularly with the University Archive and is a member of the working group/Public Art at Universities of the Society fot University/ Collections (AG Kunst am Bau an Hochschulen der Gesellschaft für Universitätssammlungen e.V.). She also researches and teaches postcolonial and gender studies and recently also on ecological issues within artistic practice.

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Jasmin Cyril

Dr. Jasmin Cyril is a professor of Art History at Benedict College, Columbia, SC. Her recent paper presentations include, Southeastern Renaissance Conference, "The Apotheosis of Battista Sforza Montefeltro in the Ducal Palace at Urbino," and SIxteenth-Century Studies conference., "Memoria et Picturis: Roman Graffito Painting and the Taste for the Antique in Sixteenth-Century Roman Palaces." Her book review on the *History of Venetian Renaissance Sculpture (ca. 1410–1530)*. Vol. 1: Text and Comparative Illustrations. Vol. 2: Illustrations (Schulz, Anne Markham) appeared in issue LII/2 Sixteenth-Century Journal.

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Josep Minguell Cardenyes

Josep Minguell Cardenyes (PhD Fine Arts, 2009, and BA Fine Arts, 1979, Universitat de Barcelona). A specialist in contemporary fresco painting. Until 1995 he held solo and group exhibitions in Spain, France, and Italy. From that year onward, he focused his activity on fresco mural painting. To date, he has painted over fifty mural ensembles, indoors and outdoors, mainly in Catalonia, with commissions also in Italy, Japan, and the United States, for civic buildings, universities, churches, hospitals, and commercial establishments, among others.

Alongside his artistic practice, he develops research and outreach activities on the technical and conceptual aspects of fresco, with academic publications, including his thesis *Pintura mural a fresco, estrategias de los pintores* (Edicions UdL, 2014), as well as publications for wider audiences, courses, and a theatre play. He has taught at the Accademia di Belle Arti di Carrara (2006), the Accademia di Belle Arti di Firenze (2009, 2010), Universitat de Barcelona (2010), and Universidade Complutense de Madrid (2009). For ten years he coordinated and taught the summer course on mural painting at Universitat de Lleida, and a master's program in mural painting restoration at Universitat Politècnica de València (2008-2011) as well seminaries at Hawaii Manoa University (2010).

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Katarina Mohar

Katarina Mohar is a research associate at the France Stele Institute of Art History, Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), Ljubljana. She is an art historian specialising in twentieth-century art, with a particular focus on post-war public commissions and artworks created for shared social spaces. She is the principal investigator of ARTofAI, an interdisciplinary project that critically examines the use of generative image models in art historical research, and of Art for the Community, a national research project dedicated to documenting and evaluating artworks commissioned for public institutions in Slovenia between 1945 and 1991.

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Leticia Crespillo Marí

PhD in Art History and a Higher National Diploma in Tourism from the University of Málaga, specialising in heritage virtualisation and technologies applied to museology. She has been part of research groups led by Dr Nuria Rodríguez Ortega and educational innovation projects directed by Dr Sonia Ríos Moyano. She holds master's degrees in Artistic Culture, Teacher Training, and Virtual Heritage (University of Alicante). She received a Collaboration Grant (MECD, 2014–2015), a Predoctoral Research Contract under the UMA's Own Plan (2018–2023), and a Reincorporation Bridge Contract (2023). She served as a Substitute Lecturer (2023–2025) and is currently an Assistant Professor. She coordinates the AR/VR for Heritage module at UNED and the Photogrammetry for Cultural Heritage course at FGUMA. She is co-PI of the international project Lime, Pigments, and Pixels (FCT, Portugal). Her career combines scientific communication, academic event organisation, photogrammetry, GIS, LiDAR, 3D modelling, and research in accessibility, virtual reality and digital narratives.

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Liam Jefferies

Dr Liam Noah Jefferies has a background in Fashion and Textiles, graduating from The Royal College of Art in 2009. Liam's research practice explores the novel utilisation of technology as conduit for meaningful communication, focusing on Augmented Reality, Projection Mapping, Interactive Art and New Media Curatorial Practice. Liam has authored numerous academic papers, book chapters and conference presentation in these areas, with a particular emphasis on user experience, observational methodologies and meaning making.

With a diverse educational and professional background, encompassing a wide spread of creative practices from textiles to technology, communication to curation and an interest in design thinking, and its practical application. Liam has developed projects, applications, artworks, exhibitions and trade shows, many of which use new-media as the vehicle to offer unique and impactful experiences to a range of audiences, with a belief in the capacity of technology to increase engagement and provide lasting meaning.

In the capacity of New Media Artist, Liam has created interactive artworks using a range of new media technologies including Augmented Reality, Interactive Projection Mapping, immersive audio and physical/digital hybrid artworks hosted by a range on institutions. Including, Leeds City

Art Gallery, MIMA and the National Festival of Making. Liam's practical research practice also encompasses curatorial and interpretive interventions within cultural spaces, with these taking a range of forms and using an array of analogue and digital processes. Most recently Liam produced an educational Augmented Reality application for Temple Newsam house in Leeds.

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Luís Fortunato Lima

Assistant Professor in the Department of Fine Arts at FBAUP, teaches Painting-related disciplines (Studio, History and Theories of Painting, Composition, Research Methodology). He holds a Master's in Drawing Practices and Theories, with a thesis on the Drawing of Archaeological Materials, and a PhD in Art and Design – Painting Studies, focusing on early forms of Still Life in Portugal – a kind of "archaeology" of this figurative archetype in national painting. Since early in his career, he has sought a fusion of artistic interests (aspects and ideas inherent to transformation, transience, ruin, fragmentation, time, absence, and memory) with academic research, as reflected in several articles published in national and international journals (science vitae B013-A918-A680). A notable example is the article "Map in Ruin: Metaphor and Imaginative Appeal", developed from an old engraving of archaeological fragments, which explores the metaphorical side, symbolic resonance, and imaginative potential offered by fragments, ruins, and constructions.

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Mariana Escoval dos Santos

Mariana Escoval dos Santos is a master's student in Art History at the Faculty of Social and Human Sciences of NOVA University Lisbon (FCSH-NOVA). Her dissertation, titled Dordio Gomes' frescoes in the Palace of Justice of Porto: nationalist discourse and spaces of power during the Estado Novo, examines the relationship between artistic production, ideology, and institutional spaces under the Estado Novo regime. Her research interests focus on twentieth-century art, particularly the relationship between artistic practices and political contexts.

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Marta Soares

Marta Soares holds a PhD in Art History from the NOVA School of Social Sciences and Humanities. She is currently a collaborating researcher at the Art History Institute (IHA NOVA FCSH / IN2PAST) at the same university. In 2016, Marta, with Raquel Henriques da Silva, curated the exhibition *Amadeo de Souza-Cardoso / Porto Lisboa / 2016 – 1916* at the Museu Nacional de Soares dos Reis and the Museu do Chiado. As a Post-Doctoral Research Fellow of the media archaeology research project *MAGICA (Magic Lantern), she curated the exhibition MAGICA: Science and Spectacle in the 19th* century at the National Museum of Natural History in 2025. As a member of the MURAL IN MOTION project, Marta edited the exhibition catalogue and curated the animation for the exhibition.

Her main research interests revolve around modernism, animation, art theory, historiography, and visual culture.

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Nadja Zgonik

Nadja Zgonik is an art historian and critic. She is a professor of art history and theory at the University of Ljubljana Academy of Fine Arts and Design. In 2016, she was a visiting professor at the College of Humanities and Arts, National Chiayi University, Taiwan, for one semester, and in 2018, a visiting researcher at Augsburg University in Minneapolis, MN, USA. Her research focuses on the history of modern art in the post-war period, the politics of national ideology (The Images of Slovene National Identity, 2002), and intercultural exchange. She also works as a guest curator in Slovenian and international galleries and has served as a member or president of international juries. She is president of the Slovenian Association of Art Critics, a member of the International Association of Art Critics (AICA), and the Slovenian section of PEN.

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Patrícia Tonel Monteiro

PhD candidate in Conservation and Restoration of Cultural Heritage at the Universidade Católica Centro Regional do Porto (UCP), funded by the FCT (2021.06635. BD) and researcher at the Centre for Research in Art, Science and Technology (CITAR). PhD thesis project, “Murals of the City of Porto – mural paintings between 1944-1964: characterisation, context and valorisation-related challenges”. In this context, she has explored different approaches to the active involvement of communities in the valorisation, promotion, and preservation of heritage – particularly the potential mediator role of the conservator-restorer in these processes. MSc in Cultural Heritage Conservation and a BA in Art - Conservation and Restoration from UCP. She has presented and published the results of her academic research in scientific articles and conferences (Ciencia Vitae ID F41D-F932-3EA3).

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Paulo Diogo Simão

Paulo Diogo Simão is a Senior Art Director, Motion Designer, and animation filmmaker with over a decade of experience in design, animation, and audiovisual production. His practice sits at the intersection of Animated Cinema, Motion graphics, and Visual Storytelling, exploring the expressive potential of moving images.

He completed his bachelor's degree in South Africa at Cape Town Creative Academy, an experience that contributed to developing an international perspective on art and visual communication. He later pursued a Master's degree in Animation Arts at Universidade Lusófona, where he further developed his artistic and cinematic research within the field of contemporary animation.

In addition to his work in Design and Motion Graphics, Paulo develops authorial projects within the context of animated cinema. One of his films has circulated internationally within the animation festival circuit, being screened at several festivals and helping establish his presence within the independent animation landscape. His work is characterized by the combination of visual experimentation and technical exploration through digital tools, aiming to construct cinematic atmospheres and immersive visual experiences. His trajectory reflects a continuous interest in the relationship between art, technology, and cinematic language in animation.

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Sónia Moura

Sónia Moura is an architect (ULP), holds a master's degree in Art Studies – Museum and Curatorial Studies (FBAUP) and a PhD in Art History (FCSH/NOVA) with the theme "Synthesis of the Arts – Thought and Practice in Portugal (1944-1979)" under the scientific supervision of Lúcia Almeida Matos and Raquel Henriques da Silva.

She is currently part of the team of the exploratory project "Mural in Motion: Lime, Pigments, and Pixels – Towards the Reintegration of Modern Mural Heritage into Public Life: A Critical Approach to Digital Curation for Art History" (2023.11110. PEX 2024-2026), which proposes a critical and multidisciplinary approach to the use of digital tools in art history curating, taking as an example the set of seven murals produced between 1944 and 1960 by Dordio Gomes (1890-1976) in the city of Porto.

Her research interests in historiography and criticism of Art and Architecture, Museology, and Curatorship focus on the documentation, production, exhibition, and reception of modern art and architecture, as well as the study of artistic groups and circuits. She has been disseminating these themes through the publication of articles and book chapters, participation in conferences and round tables, and participation as curator and/or researcher in several exhibitions.

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Sonia Ríos Moyano

Full Professor at the University since 2017, holds a PhD in Art History with an Extraordinary Doctorate Award (UMA, 2008), and is a specialist in graphic design and contemporary visual culture. With a teaching career that began in 2006 (Assistant, Assistant Lecturer with PhD, and Tenured Lecturer), she teaches subjects related to design and the publishing industry in the Faculties of Arts and Industrial Engineering. Since 2009, she has also been a lecturer in the *Dottorato Internazionale in Design e Innovazione* at the Università degli Studi della Campania Luigi Vanvitelli. She has been a member of the HUM-130 Research Group since 2001 and has held several academic management roles, including Secretary of the Department of Art History and Coordinator of the Bachelor's Degree in Art History. Her research focuses on graphic design and its dialogue with twentieth-century media arts, fields she integrates into her publications, teaching, and supervision of undergraduate, master's and doctoral research. She has received awards for teaching innovation and is currently involved in the *R&D project Three Centuries of Printmaking Art (16th–18th Centuries)*.

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Taras Dovhaliuk

Taras Dovhaliuk (b. 19.03.1985) is a Lviv-based artist, lecturer at Lviv Polytechnic National University, curator, and street art researcher. Holds a master degree in architecture from Lviv Polytechnic and spent six years in architectural practice. In parallel, was actively engaged in creating street art, and since 2014 has focused exclusively on the production and study of street art. Is a participant in various social and creative grant programs, and one of the co-founders of the art platform Farbovanyi Lys and Alarm, Ukraine's largest graffiti festival. Has curated dozens of street art events, including exhibitions, festivals, and public discussions. Has taken part in numerous group shows and collaborative urban projects, and is the author of dozens of murals throughout Ukraine.
Main projects as curator:
– "Lviv Street Gallery" (2015);
– Alarm (Lviv – 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2024, 2025); (Dnipro - 2017); (Cherkasy - 2019); (Slavske – 2020, 2021);
– «Farbovanyi Lys» (Lviv - 2016);
– "Lviv WallKing" (Lviv - 2017);
– «United by victories» (Lviv - 2022).

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Conference held as part of the exploratory project *Mural in Motion. Lime, Pigments, and Pixels – Bringing Modern Mural Heritage Back to Public Life: A Critical Approach to Computational and Digital Tools for Art Historical Curatorship* funded by Portuguese national funds through FCT – Foundation for Science and Technology, I.P., 2023.11110.PEX,
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