ArtHist.net

Artnodes, No. 41: Media Art Histories: Re:generative (MAH 2025–27)

Deadline: Jul 1, 2026

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Submissions to be published in node 41 (February 2027).
Regenerative practices at the intersection of art, science and technology: restoring, renewing and reimagining futures through media art, digital culture and transdisciplinary creation.
In a context of profound changes and transformations, the regenerative emerges as a critical paradigm for restoring, renewing, and reconstructing environments and memories that have been lost or rendered invisible. From the perspective of sustainability, the regenerative concept implies thinking about actions that lead to diverse forms of re-existence – survival as a vital matter of engendering new possibilities for communities, ecosystems, and cultural heritage.
This special issue of Artnodes extends the conversations initiated at the 11th International Conference on the Histories of Media Art, Science and Technology (Re:generative), held in May 2025 in Manizales and Bogotá, Colombia, within the framework of the XXIV Festival Internacional de la Imagen. This landmark event, organised by the Universidad de Caldas and the Universidad de Bogotá Jorge Tadeo Lozano, brought together researchers, artists, and creators from around the world to reflect on how media art, digital culture, and transdisciplinary practices can contribute to regenerative futures.
Building upon the Re:generative concept and new approaches to project-based thinking in contemporaneity, this call invites researchers, artists, and practitioners to submit original contributions that explore the intersections of art, science, and technology through regenerative lenses. Both participants of the conference and the broader academic community are encouraged to contribute.
Thematic Lines
Authors are invited to submit articles that address, but are not limited to, the following thematic lines:

1. Co-creation and Co-design: Expanded Communities and Rhizomatic Participation
How do collaborative, participatory, and rhizomatic approaches in media art foster expanded communities? This theme explores the role of co-creation and co-design methodologies in establishing regenerative social bonds through artistic and technological practices. Contributions may address community-based art projects, participatory design, citizen science, networked creativity, and the dynamics of collective intelligence in digital environments.

2. Circular Dynamics, Economies, and Autonomous Practices
What roles do circular economies, autonomous practices, and alternative modes of production play in the art-science-technology ecosystem? This line invites reflections on sustainable art practices, post-growth creative economies, open-source hardware and software movements, maker

cultures, and the ways in which artists and designers contribute to regenerative economic models.

3. Resilient Ecosystems and Adaptive Systems

How can art and technology contribute to the understanding and building of resilient ecosystems? This theme encompasses bio-art, ecological media, environmental sensing, climate data visualisation, interspecies communication, and adaptive systems that respond to environmental change. Contributions may explore artistic interventions in ecological crises and regenerative design principles.

4. Open Knowledge: Consilience between Design, Art, and Science

How do transdisciplinary encounters between design, art, and science generate new forms of open knowledge? This line invites contributions that examine knowledge democratisation, open data and open access in creative fields, citizen science, STEAM education, and the emergence of new epistemologies at the intersections of multiple disciplines.

5. Innovation Rooted in Ancestral Memory and Its Contemporary Relevance

How can the reinterpretation of ancestral and indigenous knowledge inform contemporary creative innovation? This theme invites explorations of the dialogue between traditional knowledge systems and digital technologies, decolonial approaches to media art, the revitalisation of cultural heritage through technology, and the integration of local and indigenous perspectives in global discourses on art and technology.

6. Future Memories: Documentation, Preservation, and New Tools for Research and Archiving

What strategies and tools are being developed for the documentation, preservation, and archiving of media art? This line addresses the critical challenges of born-digital preservation, database aesthetics, digital heritage, AI-assisted archiving, emulation and migration strategies, and the development of new research methodologies and tools for media art histories.

7. Media Art Pioneers

How do we understand, document, and contextualise the contributions of media art pioneers? This theme welcomes historical and historiographical studies on key figures and movements in media art, re-evaluations of canonical narratives, biographical and archival research, and analyses of the lasting impact of pioneering works and practices on contemporary media art.

Key Questions

This special issue seeks to address, among others, the following questions:

– What does it mean to think regeneratively in the context of media art, science, and technology?

– How can artistic and technological practices contribute to the restoration of social, environmental, and cultural ecosystems?

– What new methodological frameworks emerge from transdisciplinary collaborations between art, design, science, and technology?

– How do ancestral and indigenous knowledge systems inform and transform contemporary digital creation?

– What are the current challenges and opportunities in the documentation, preservation, and archiving of media art?

– How can we build more inclusive and diverse histories of media art that reflect global perspectives?

Guest Editors:
Oliver Grau, Felipe César Londoño, Laura Leuzzi
Deadline for submitting the full paper: 1st July 2026

Submission Guidelines
Authors are invited to submit original research papers in editable electronic format, not exceeding 5,000 words (including abstract, keywords, conclusions, and bibliography), in English, Spanish, or Catalan. All submissions will undergo a double-blind peer review process.
For detailed author guidelines and formatting requirements, please visit:
https://artnodes.uoc.edu/about/submissions/
To submit an article, authors must register on the Artnodes platform at:
https://artnodes.uoc.edu/about/submissions/
About Artnodes
Artnodes is a diamond open-access academic journal (non-commercial publication that removes financial barriers for both authors and readers) published by the Universitat Oberta de Catalunya (UOC) since 2001. The journal is dedicated to the study of the intersections between art, science, and technology, and publishes three issues per year, with articles made continuously accessible online as they are accepted (online first). Each issue is organised around a thematic node defined through public calls for papers.
Indexing and quality: Q1 in Scimago Journal & Country Rank (2024), Web of Science (JIF), Emerging Sources Citation Index (ESCI), Carhus Plus+, Scopus (Elsevier), MIAR, Latindex, FECYT Seal of Quality, CIRC, DOAJ. For more information: https://raco.cat/index.php/Artnodes/indexing
About the Conference
Media Art Histories: The International Conference on the Histories of Media Art, Science and Technology (Media Art Histories) is a biennial academic conference that has been a leading platform for the critical examination of media art since its inception. The 11th edition, Re:generative, was held in Manizales and Bogotá, Colombia, in May 2025, within the framework of the XXIV Festival Internacional de la Imagen.

International Image Festival: The Festival Internacional de la Imagen is an international event on digital culture and electronic arts, organized since 1997 by the Department of Visual Design at the Universidad de Caldas, and since 2020 together with the Universidad de Bogotá Jorge Tadeo Lozano. Over twenty-four editions, the Festival has established an international network of institutions, researchers, and creators who exchange knowledge and experiences at the intersection of design, art, science, and technology.

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journal's Managing Editor.

Reference:

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