

**WORKSHOP PROJECT SHEET**

Anno Accademico / Academic Year 2024/2025

**Titolo Workshop / Title and subtitle:**

Exploring Memory and AI: The Evolution of Archival Practices

**A cura di / Curated by: Re:humanism**

Proposed by: Daniela Cotimbo and Francesca Gollo

Guest lecturer: Alba Zari

**Indirizzato a / Intended audience:**

-to all students and in particular to students of Photography, Visual arts and  
Multimedia Arts and Design courses

**Numero di partecipanti / Number of participants:**

MIN 12-MAX 20

**Requisiti richiesti / Requirements:**

English Language

**Durata e Crediti / Duration and Credits:**

30 hours – 2 FC

**Periodo di svolgimento / Period of occurrence:**

14-19 October 2024

Mod. 05-11-B - Rev. 0 del 10-01-2018

**Giorni, orari ed aule di svolgimento / Days, times, classrooms:**

Lunedì/Monday 14 OTT/OCT OTT/OCT 9.00/16.00 (1 ora pausa pranzo /1 hour lunch break)

**RUFA - Rome University of Fine Arts**

**Accademia di Belle Arti** legalmente riconosciuta  
dal Ministero dell'Università e della Ricerca  
Certificata UNI EN ISO 9001:2015

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Martedì/Tuesday 15 OTT/OCT 9.00/16.00 (1 ora pausa pranzo/1 hour lunch break)  
Mercoledì/Wednesday 16 OTT/OCT 9.00/16.00 (1 ora pausa pranzo/1 hour lunch break)  
Giovedì/Thursday 17 OTT/OCT 9.00/16.00 (1 ora pausa pranzo/1 hour lunch break)  
Venerdì /Friday 18 OTT/OCT 9.00/16.00 (1 ora pausa pranzo/1 hour lunch break)  
**SEDE RUFA VIA LIBETTA – G03**

### **Breve descrizione / Short description:**

"Exploring Memory and AI: The Evolution of Archival Practices" is a workshop focused on the intersection of archival memory and artificial intelligence (AI). The workshop will explore how AI technologies are transforming the ways we preserve, interpret, and access memories, using both traditional archival methods and AI-generated enhancements. Participants will engage with visual and interactive elements, including historical photographs and AI-augmented images, to understand the implications of AI on our perception of memory and history.

### **Objectives**

To explore the transformation of archival practices through AI technologies.  
To understand the impact of AI on the preservation and reinterpretation of memories.  
To discuss the ethical considerations of using AI in the context of memory and archives.  
Create photographic body of work that involves the interpretation of the archive through AI.

### **Workshop Structure**

#### **Session 1: Introduction to AI and Archival Practices**

Content: Overview of the workshop's objectives and structure.  
Introduction to traditional archival methods and their evolution with digital technologies.  
Presentation on the basics of AI and machine learning as they relate to image processing and data analysis.

#### **Session 2: Visual Exploration of Historical and AI-Augmented Images**

Content: Display of historical photographs from a family album discovered in New Delhi from 1932, alongside AI-generated enhancements of these images.  
Discussion on the differences between the original and AI-augmented images, focusing on aspects such as clarity, colorization, and context.  
Facilitated dialogue on how AI can alter our understanding and interpretation of historical records.

#### **Session 3: AI in Memory Preservation and Interpretation**

Content:

- Presentation on current AI technologies used in archives, such as facial recognition, image restoration, and content generation.
- Case studies demonstrating the use of AI to restore, preserve, and reinterpret archival materials.
- Discussion on the potential benefits and challenges of integrating AI into archival practices, including issues of accuracy, authenticity, and ethical considerations.

#### **Session 4: Interactive Exploration and Discussion**

Content:

- Group activities to compare and contrast traditional and AI-enhanced archival images.
- Discussion on the ethical implications of using AI in archives, such as data privacy, consent, and the potential for historical revisionism.

- Exploration of participants' perceptions and feelings about the use of AI in preserving personal and collective memories.

#### **Session 5: Conclusion and Reflection Content:**

- Summary of key insights and takeaways from the workshop.
- Creating a body of work that involves AI reprocessing archival images.
- Discussion on future directions for AI in archival practices and the importance of maintaining ethical standards.

#### **Outcomes**

Participants will gain an understanding of how AI is transforming archival practices and the preservation of memory. They will explore the benefits and challenges of these technologies and consider the ethical implications of using AI in this context.

The workshop aims to inspire critical thinking about the future of archives and the role of AI in shaping our understanding of history and memory.

This workshop offers a platform to explore the evolving landscape of archival practices, highlighting the transformative potential of AI while encouraging thoughtful consideration of its ethical dimensions.

#### **Short Biography**

Alba Zari is born in Bangkok in 1987, graduated from the DAMS in Bologna.

She attended an intensive course in Documentary Photography at the International Center of Photography in New York and obtained a Master's degree in Photography and Visual Design from NABA in Milan. Zari employs the photographic medium as a tool for investigation and self-analysis, questioning its ability to function as a trace, clue, testimonial evidence, and its deceptive nature. Her seemingly rigorous and scientific approach conceals a deeply poetic interpretative capacity of themes of memory and identity. Since childhood she led a nomadic life that brought her to live in different cities and countries. Her experience as a traveler influences and is reflected in her photographic practice, which intends to explore social themes, for example her visual studies of mental health centers since the Italian Basaglia Law and of the widespread eating disorders of the American society. Her recent works include *Fear of Mirrors* (2023-2024), *Rakshasa* (2023-2024) *Occult* (2019-2023), a visual study on the propaganda of the cult *Children of God*, she traveled tracing her mothers past to India, Nepal and Thailand. *The Y- Research of Biological Father* (2017), born out of a journey in search of her origins through the father she never knew. *Places* (2015), a book and a photographic project executed with *ElementWo*, which deals with analysis of the visual communication of ISIS propaganda. She has released the short documentary *FreiKörperKultur* (2021) premiered at the Venice Film Festival- *Settimana della Critica*. She is working on her first documentary feature film *White Lies*.

With *The Y* she is part of the *Foam Talents 2020*. Her work has been exhibited in international festivals and museums such as MAXXI, Rome, London Art Fair, Circulation Paris and Athens Photo Festival; won awards such as *Backlight* prize (Finland) and *GraziaDei* prize (Italy), *Images Vevey* Jury prize (Switzerland) . Her work is held in private collections and museums such as Fotomuseum Winterthur, MAXXI museum, Fondazione Orestadi and Collezione Donata Pizzi.

She won the special jury prize at *Images Vevey*(Switzerland, 2022) with the work *Occult*, the *Graziadei* Prize (2021), and the second prize at the *Backlight* Prize (Finland, 2020).

Her works are included in private collections and museums, including Fotomuseum Winterthur, MAXXI, Fondazione Orestadi, and Collezione Donata Pizzi.