Dr. Ana PERAICA

Scholar, educator, curator, producer, and art critic
in visual media arts and post-digital photography

Fields and interests: Media art history; visual media arts history; image science; photography (lens-based media); philosophy and theory of digital and post-digital photography; visually based digital humanities; art and science.

Basic data

Date and place of birth: June 15, 1972, Split, Croatia.
Nationality: Croatian.
Home address: Poljana Grgura Ninskog 9, 21000 Split, Croatia.
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Personal web page

Personal webpage: http://www.anaperaica.info
Studio: https://www.atelierperajica.com

Academic IDs

ORCID ID: 0000-0002-4949-6145, numbers: 11+ 8 self-asserted, 3 reviews.
SCOPUS ID: 36176335700, number of works: 13, citations: 25, H-index: 2.
Web of Science (WoS) ID: A-1108-2014, number of works: 11, citations: 7, H-index: 2.
ResearchGate; number of works: 34, citations: 111, H-index: 5
Google Scholar: dSfWp0AAAAJ&hl; number of works: more than 20; citations: 480. H-index: 8.

Reference pages

Leonardo journal profile: https://www.leonardo.info/led/867
Leonardo journal contributor: https://www.leonardo.info/contributor/5954/ana-peraica Monoskop: https://monoskop.org/Ana_Peraica

EDUCATION AND TRAINING

Education

2010. Awarded PhD, International PhD Study *Philosophy and Contemporaneity*, University of Maribor, Rijeka, and Trieste. PhD thesis "Photography as the Evidence" (Supervisor: Prof. dr. Elvio Baccarini).
2000–2003. Finished a three-year PhD course at *Amsterdam School of Cultural Analysis, Theory and Interpretation* (ASCA), University of Amsterdam (supervisor: Prof. dr. Mieke Bal).
1997. Graduated in philosophy and art history. MA thesis "Logics in the Works of Lewis Carroll" (Supervisor: Prof. Dr. Švob).
1993–1997. Studied philosophy (A1) and art history (A2), University of Zagreb.[1]
1990–1993. Studied philosophy (A1) and art history (A2), at the University of Zadar.

Specializations and trainings

1999–2001. post-academic program of art theory at Jan Van Eyck Akademie (supervisor: Prof. Dr. Sarat Maharaj), younger-researcher position.

[1] Relocated because of war in Croatia.

Awards and subsidies

2022. Getty travel grant (for 35th Congress of Art Historians—CIHA Congress).
2004–2005. BKVB, Funds Voor Beeldende Kunsten, Vormgeving en Bouwkunst, Amsterdam.
2003–2004. BKVB, Funds Voor Beeldende Kunsten, Vormgeving en Bouwkunst, Amsterdam.
2001. OSI Grant.
1999–2000. UNESCO—International Fund for the Promotion of Culture (IFPC), Paris.

TEACHING

Micro-credentials (lifelong learning)

2026. University for Continuing Education Krems, "Photographic thinking studio" https://www.donau-uni.ac.at/en/studies/photographic-thinking-studio.html and "Image Forensics Lab" https://www.donau-uni.ac.at/en/studies/image-forensics-lab.html

University postgraduate and doctoral studies

2008–2026 – University for Continuing Education Krems, Media Art Histories and Media Art Cultures - ERASMUS MUNDUS (Universities of Lodz, Aalborg, Hong Kong, and Krems): "AI and Photography" (2022-24), "Media Art Criticism" (2020–2022), "Photographs and Maps"
(2019), "Methods, Genres, Writing" (2018–2019), "Self-reflective media" (2014–2017), "Politics and Technology" (2008–2014).
2019. Central European University (CEU) Budapest, History Department. "Visual Culture, theories, and methods."
2007–2010. University of Rijeka, Department for Cultural Studies. "Media Arts" and "Systems of Propaganda in Media."

University graduate studies

2026. University studies of media and communication, University of Split. "Academic Writing I".
2010. Rochester Institute of Technology (RIT) Croatia, all departments. "Introduction to Philosophy" (0508-210).
2007–2010. University of Rijeka, all departments "Visual Culture."

Art graduate studies

2005+2012. Fine arts academy, Department for Film and Video, "History and theory of film and video" (2012), all departments, "Art of XIX and XX centuries" and "Art of XX century" (2005),

Recent visiting lectures at universities (selection)

21.11. 2024. Oxford Brookes University.
14–15. 04. 2023. University of Rijeka, Faculty of Philosophy, Fine Arts Academy, and Urban Studies.
9. 3. 2021. University of Split, Faculty of Architecture.
22. 10. 2020. University of Ankara, Fine Ars Academy.
24. 9. 2019. University of Budapest, Hungarian Academy of Fine Arts, Multimedia Dept., and PhD Studies.
13. 4. 2019. University of Zadar. Faculty of Philosophy, Sociology Dept.
21. 3. 2019. University of Ljubljana, Academy of Fine Arts, Photography Dept.

Affiliations

- *Visiting Professor* (Gastprofessorin), 2021, University for Continuing Education Krems.
- *Visiting Fellow* 2019. Central European University (CEU), Budapest.
- *Visiting researcher/lecturer*, 2008–2021, University for Continuing Education Krems.
- *Lecturer*, 2010. Rochester Institute of Technology (RIT), ACMT Dubrovnik.

- *Lecturer*, 2007–2010, University of Rijeka.
- *Lecturer*, 2005–2006. University of Split.

Education boards

2008–2010. Leonardo Education Forum (MIT Press).

Materials and handbooks used in the classroom

Ana Peraica, *Culture of the Selfie: Self-Representation in Contemporary Visual Culture*, Institute of Network Cultures, Institute of Network Cultures, Hogeschool van Amsterdam/Amsterdam University of Applied Science, Amsterdam, 2017. https://research.hva.nl/en/publications/culture-of-the-selfie-self-representation-in-contemporary-visual-/ [2]

Ana Peraica, The Age of Total Images: Disappearance of a Subjective Viewpoint in Post-digital Photography, Institute of Network Cultures/Hogeschool van Amsterdam/Amsterdam University of Applied Science, Amsterdam, 2019, https://research.hva.nl/en/publications/the-age-of-total-images-disappearance-of-a-subjective-viewpoint-i/ 3

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[2] **Mandatory reading in courses:**

1. City University of Hong Kong. SM6349: Platform studies https://www.cityu.edu.hk/catalogue/pg/202526/course/SM6349.pdf
2. University of Torino, Semiotica delle culture digitali FIL0370 https://media.campusnet.unito.it/corsi/corsi.pdf
3. Pázmány Péter Katolikus Egyetem – BMNAN13500A, Critical Approaches to Visual and Popular Culture, https://btk.ppke.hu/storage/tinymce/uploads/Angol-Amerikai-Intezet/MA/BMNAN13500A-Critical-ApproachesVisPopCult2024.pdf?u=1cviT3
4. University of Krakow (WZ.ZI-303: Visual communication) https://www.usosweb.uj.edu.pl/kontroler.php?_action=katalog2%2Fprzedmioty%2FpokazPrzedmiot&prz_kod=WZ.ZI-303&lang=en

Supplementary readings in courses

1. ELTE Faculty of Humanities at the Institute for Art Theory and Media Studies Visuality and communication: Contemporary issues in European mediatised visual culture. (BMI-MEDD-106) Virag Vecsey https://www.scribd.com/document/804694255/24-25-o-sz-HH-CHARM-Visuality-and-communication
2. University of Leeds (COMM2125- Visual communication) http://lib5.leeds.ac.uk/rlists/broker/?bbModuleId=201819_28411_COMM2125&bbListId=_5583 8 85_1&s=m
3. Hebrew University of Jerusalem (5392: From Durer to Selfie: The Art of portraiture) https://shnaton.huji.ac.il/index.php/NewSyl/5392/2/2021/
4. University of Rijeka, Kolaž u nematerijalnom (digitalnom) prostoru https://apuri.uniri.hr/wp-content/uploads/2024/04/Kolaz-u-nematerijalnom-digitalnom-prostoru.pdf

Previously used at the following universities

1. Bilkent University (COMD 356- Digital Culture) https://stars.bilkent.edu.tr/syllabus/view/COMD/356/POLS_BA/
2. University in Essen, (Post)photographs in the digital image society https://www.lsf.uni-due.de/lsf/rds?state=verpublish&status=init&vmfile=no&publishid=332802&moduleCall=webInfo&publishConfFile=webInfo&publishSubDir=veranstaltung&fbclid=IwAR05AKrQIIUWVS-cPgGt6pS2lgOJRKlMm9cGtn4eFAlM3erPhN03nAVR29w
2. University of Stirling (FMSU9A4- Digital Media and Culture). https://rl.talis.com/3/stirling/items/C29DED4F-227E-BFFA-6862-0E78D737288B.html

[3] **Mandatory reading in courses**

1. MIT program in art, culture and technology (4.344/4.345, Advanced photography and related media photo futures: Automaton/Algorithms/AI

Supplementary readings in courses

1. University of Wien (240535 SE MM3 Machine vision) https://ufind.univie.ac.at/en/course.html?lv=240522&semester=2023W

MA thesis supervisions at the University for Continuing Education Krems

1. Mary Crisostomo. "Examining Digital Technologies for Identifying Silences in Visual Archives," University for Continuing Education Krems, 2024. http://webthesis.donau-uni.ac.at/thesen/207949.pdf
2. Hanna Hrynkievich. "Post-photographic evidence: case studies of independent Belarusian photojournalism," University for Continuing Education Krems, 2023 https://leonardo.info/leonardo-abstracts-service/50595
3. Amada Parra. "Archiving and presenting born-digital art: A study on institutional practices," University for Continuing Education Krems, 2023. http://webthesis.donau-uni.ac.at/thesen/203988.pdf
4. Melinda Karpati. "Tracing twisted bodies: Visual representations of physical deformation in digital culture." University for Continuing Education Krems, 2022. http://webthesis.donau-uni.ac.at/thesen/203989.pdf
5. Nathaniel Hitchcock. "Rafael Rozendaal and Sited Absorption: The screen as a site of immersion," Danube University Krems, 2020. http://webthesis.donau-uni.ac.at/thesen/202568.pdf
6. Hadas Emma Kedar. "Fake News in Tactical Media and in Social Media," University for Continuing Education Krems, 2018. http://webthesis.donau-uni.ac.at/thesen/98339.pdf https://leonardo.info/leonardo-abstracts-service/38616 4
7. Samik Karel. "Photography as Testimony: The role of visual evidence in documenting conflict," University for Continuing Education Krems, 2017. http://webthesis.donau-uni.ac.at/thesen/97442.pdf https://leonardo.info/leonardo-abstracts-service/38649
8. Devon Schiller. "Face Artifaction: Cultural Techniques of the Human Countenance," University for Continuing Education Krems 2017. https://leonardo.info/leonardo-abstracts-service/38675

PhD thesis supervisions at School of Advanced Studies Lucca

1. Anđelko Mihanović. "Make Rome Great Again!: Presenting the Murder of Julius Caesar in the Time of Facebook," IMT School for Advanced Studies Lucca, 2021. CRORIS https://www.croris.hr/crosbi/publikacija/ocjenski-rad/947241

ACADEMIC ACTIVITIES

Conference papers

1. Peraica, Ana. "Media Art History: Photography and Racial Systematization." *11th Media Art Histories: Re:generative*, Manizales and Bogota, 5–9. 5. 2025. https://www.festivaldelaimagen.com/wp-content/uploads/2026/03/catalogo-FII-2025.pdf
2. Peraica, Ana. "Javna površina, pravo na pogled i služnost vidika" *Turizam, javno i zajedničko dobro*. HAZU Croatian Academy of Sciences and Arts, Split, 10. 6. 2024: https://www.info.hazu.hr/wp-content/uploads/2024/06/Turizam_programska-knjizica_final.pdf (invited lecture)
3. Peraica, Ana. "Common Human Ancestor, Cambrian Explosion, and Punctuated Equilibrium in Photogenetics," *29th ISEA*, Brisbane 21–29. 06. 2024.: https://www.isea-symposium-archives.org/wp-content/uploads/2024/07/ISEA2024-program-grid_virtual.pdf
4. Peraica, Ana. "Cyanobacteria: Photosynthesis, Phototaxis, Photography" *4th POM – Politics of the Machines*, Käte Hamburger Kolleg, 22–25. 4. 2024. Aachen. DOI: 10.14236/ewic/POM24.26
5. Peraica, Ana. "Genetics and Media Art History," *10th International Conference on the Histories of Media Art, Science and Technology RE:SOURCE*, Ca' Foscari, Venice, 13–16 September 2023. https://monoskop.org/images/d/d5/ReSource_2023_Proceedings_2024.pdf
6. Peraica, Ana. "Armed images," *4th International Conference on Photography and Visual Culture: (Im)material Ecologies in the Digital Age*', 22.-23.06.2023. https://www.archivoplatform.com/_files/ugd/9c64ef_64abedf36e844811943d4730d36ce194.pdf
7. Peraica, Ana. "Phototaxidermy," *35th CIHA World Congress, Motion: Migrations*, São Paulo, Brazil, 17–21. 01. 2022. 5: Migration, climate, surveillance: What does media art complexity want? https://www.ciha2022.mac.usp.br/sessions/ (invited lecture)

[4] Article published in *Media theory*

8. Peraica, Ana. “Pointed at” by Generated Doppelgangers. Portraits in Archives of Biometric Photographs and Generative Portraits in Neural Networks,” *NECS (European Network for Cinema and Media Studies)*, Bucharest, 22–26. 6. 2022. https://www.scribd.com/document/687638792/NECS-2022
9. Peraica, Ana. “Images of People that do not Exist,” *Congress On Portraiture: Theory, Practice, and Fiction*, Faculty of Fine Arts, University of Lisbon, 18.1.2022. https://www.belasartes.ulisboa.pt/wp-content/uploads/2022/01/E_2022_ONPORTRAITURE_FINAL_PROGRAMME.pdf
10. Peraica, Ana. “Large database and particularity of art,” *International Conference on Digital Representation and Research in Art, Humanities and Culture*, The Hang Seng University of Hong Kong, 6–7. 5. 2021.
11. Peraica, Ana. “Photographocene and the Index of Species”, *2nd Civilizations Forum: A Posthuman Age?*, Ibn Haldun University, Istanbul, 1–2. 5. 2021 (invited lecture).
12. Peraica, Ana. “Migration of Species into Images and Databases," *Art+Anthropocene*, University of York, 2. 3. 2021. https://artanthropoceneyork.mystrikingly.com/
13. Peraica, Ana. “The loss of media autonomy," *Remediated maps*, Bibliotheca Hertziana/Max Planck Institute, Rome, 12.-14.4.2021. https://www.biblhertz.it/3092990/remediated-maps-transmedial-approaches-to-cartographic-imagination
14. Peraica, Ana. “Face-Mockers, Face-Shifters, and Face Swappers,” *Dark Eden Conference*, Sydney, 6–8.11.2020. https://blogs.unsw.edu.au/tiic/dark-eden-program/
15. Peraica, Ana. ‘Inoperative Images: ‘Deep’ Photographs and Images Larger than Reality’, *Images beyond control*, FAMU, Prague, 6. 11. 2020. https://operationalimages.cz/2021/08/12/images-beyond-control-international-conference/ (invited lecture)
16. Peraica, Ana. “Toys and authorities," *The Aesthetics of Drone Warfare*, University of Sheffield, 7–8.2. 2020.
17. Peraica, Ana. “Disinterested and dead,” *12th VideoVortex conference: Art, Archive, Algorithms, Activism*, Malta, 26–28.9.2019. https://networkcultures.org/videovortex/wp-content/uploads/sites/8/2019/09/Final-Video-Vortex-Program.pdf
18. Peraica, Ana. “Echo and Space Description of the Reality Behind our Backs,” *8th Media Art Histories Conference: Re:Sound*, Aalborg, 20–23.8.2019. https://resound2019.sched.com/
19. Peraica, Ana. “View above and ruins,” *Art in the Anthropocene*, Trinity College, 7–9. 6. 2019. https://artintheanthropocenecom.wordpress.com/wp-content/uploads/2019/06/final-programme-4.pdf
20. Peraica, Ana. “Photograph for the Photograph’s Sake,” *The Post-photographic Apparatus*, Lucerne University of Applied Sciences and Arts, 14–15. 11. 2019. https://blog.hslu.ch/postphotography/research-activities/the-post-photographic-apparatus/ (invited lecture)
21. Peraica, Ana. “From Narcissus to Perseus," *7. Media Art Histories Conference: Re:Trace*, University for Continuing Education Krems, 23–25. 11. 2017. https://calenda.org/418729
22. Peraica, Ana. “The world behind your back,” *Fear and loathing of the online self Conference*, John Cabot University, Università Roma Tre, Rome, 22–23. 5. 2017.: https://networkcultures.org/online-self/program/ (invited lecture)
23. Peraica, Ana. “Online histories of experimental film and video art”, *AVPC*, Zagreb, 18–19. 6. 2016.
24. Peraica, Ana. “From Anthropological to Ethnological in Photographic Interpretation”. *FASCE*, Institute of Art History, Zagreb, 24–25. 9. 2015. https://www.info.hazu.hr/upload/File/Gliptoteka15/Program-konferencije_HRV.pdf
25. Peraica, Ana. “Sunset from Where?” *Portable Landscape Conference*, University of Durham, 9–10. 6. 2015.
26. Peraica, Ana. “When Censorship Matters,” *Multimedia Database as Narrative Mechanism*, University of Thessaly, Volos, 12.-13. 4. 2013. https://www.arch.uth.gr/uploads/pages/528/files/database_narrative_symposium%20final.pdf (invited lecture)
27. Peraica, Ana. “Glass negatives and their paper positives," *4th Int. Conference on Preservation and Conservation Issues in Digital Printing and Digital Photography*, Institute of Physics, London, 27–28. 5. 2010. (invited lecture)
28. Peraica, Ana. “Mind the Film,” *4th Video Vortex*, UMAS, Split, 21–23. 5. 2009. https://networkcultures.org/videovortex/past-events/video-vortex-split/program/

29. Peraica, Ana. “AVI and DivX art,” *2nd Video Vortex Conference*, Institute of Network Cultures, Amsterdam, 18–19. 1. 2008. https://networkcultures.org/videovortex/past-events/programme/extended-program/ (invited lecture)
30. Peraica, Ana. *Art and Resistance Colloquium*, The International Alternative Culture Centre (IACC), OSA Archivum, Budapest, and McMaster University, Split, 3. 8.2008.
31. Peraica, Ana. “On Indifference, inhabiting in-between as a Territory,” *26th IAPL Conference: “Intermedialities: Philosophy, Art, Politics,"* Erasmus University - Rotterdam, 3–8. 6. 2002.
32. Peraica, Ana. “Machine – Philosopher”, *What is Enlightenment?*, Jan van Eyck Akademie, Maastricht, 26–28. 5. 2000.
33. Peraica, Ana. “A Place where Everything has a Sense”. *Understanding the Balkans Conference*, CAC-The Contemporary Art Centre, Ohrid, 13–16. 10. 2000. (invited lecture)

Academic Workshops (Participation)

1. “The Photograph as Data” workshop. Art, Data, and Environment/s (ADE/s), University of Nebraska–Lincoln, 11. 4. 2024. Online.
2. “Photographocene: Mediation of Anthropocene Images.” Humanities for the Anthropocene: Values, Principles, and Practices, Online Research Incubator Workshop, University of Puget Sound & University of Victoria, 7.–10. 7. 2021. Online.
3. “The Loss of Media Autonomy: Photography as But One Layer of a Total Image.” Remediated Maps: Transmedial Approaches to Cartographic Imagination, Bibliotheca Hertziana – Max Planck Institute for Art History, Rome, 12.–14. 4. 2021. Online.
4. “Photograph for the Photograph’s Sake: Deliberation from Obligation to Represent in the Unhuman Photography.” The Post-Photographic Apparatus, Lucerne University of Applied Sciences and Arts (Hochschule Luzern), Lucerne, 14.–15. 11. 2019.
5. “Private Photo-Archives as Settlements Against Censorship.” Changing Conditions and Relationships: Private Photos as a Source of Central European History 1944–1960, German Historical Institute (Deutsches Historisches Institut), Warsaw, 29.–30. 10. 2015.
6. Learning from Belgrade (part II). Swedish Institute & Moderna Museet, Stockholm, 2007.
7. Learning from Belgrade (part I). Swedish Institute & Student Cultural Centre Belgrade (SC), Belgrade, 2007.
8. Communication Front (C-front). Art Today Association – Center for Contemporary Art, Plovdiv, 2001.
9. Communication Front (C-front). Art Today Association – Center for Contemporary Art, Plovdiv, 2000.
10. “Syndicate Network.” Net_Condition, ZKM | Center for Art and Media, Karlsruhe, 1999.
11. “Balkania.” TEMP Temporary Media Lab, Kiasma – Museum of Contemporary Art, Helsinki, 1999.
12. “Split 1700+.” Academy of Arts, University of Split & Berlage Institute, Amsterdam, 1997.
13. “Architectural Manifestos” (with Cedric Price). DAZ, Zagreb, 1996.

Conference Chairing

1. Virtual discussion sessions (26 and 29. 6.). ISEA2024: 29th International Symposium on Electronic Art, Brisbane, 21.–29. 6. 2024.
2. Session “Explorations.” Photo: Science – Photography and Scientific Discourses, Centre for Photography Research, Institute of Art History, Czech Academy of Sciences, Prague, 1. 12. 2020. Online.
3. Session “Sentient Difference: Human Body Sensory Modalities.” ISEA2020: Why Sentience?, Montreal, 14. 10. 2020. Online.
4. Session “Machinic Sense and Sensibility: Expressive AI.” ISEA2020: Why Sentience?, Montreal, 15. 10. 2020. Online.
5. Session “Sound Art.” 7th International Conference on the Histories of Media Art, Science and Technology – Re:Trace, Danube University Krems, Krems, 23. 11. 2017.
6. Session “Media and Politics.” 1st Association for Visual Pedagogies Conference (AVPC): Visual Pedagogies and Digital Cultures, Zagreb University of Applied Sciences, Zagreb, 19. 6. 2016.

7. “Smuggling Anthologies” symposium. Museum of Modern and Contemporary Art (MMSU), Rijeka, Idrija Municipal Museum & Trieste Contemporanea, 2013.
8. Session “Victims’ Syndrome.” Mutamorphosis: Challenging Arts and Sciences – 40 Years of Leonardo Journal, CIANT – International Centre for Art and New Technologies, Prague, 2007.
9. “Women’s Liberation and Technology.” YASMIN mailing list, University of Athens, 2007.

Conference Boards
1. 7th International Conference on the Histories of Media Art, Science and Technology – Re:Trace, Krems/Göttweig/Vienna, 2017. Advisory board.
2. 3rd International Conference on the Histories of Media Art, Science and Technology – Re:Live, Melbourne, 2009. Reviews panel.
3. ISEA2004: 12th International Symposium on Electronic Art, Helsinki–Stockholm–Åland–Tallinn, 2004. Member of the International Programme Committee.

Grant Reviewer
1. European Commission, Horizon Europe – Marie Skłodowska-Curie Actions (MSCA), 2026. Reviewer (12 projects).
2. COST (European Cooperation in Science and Technology) Actions, 2025. Reviewer and rapporteur.
3. European Commission, Horizon Europe, Cluster 2 (HORIZON-CL2-2024), 2024. Reviewer (4 projects).
4. National Centre Funds, Poland, 2024. Reviewer.
5. Czech Science Foundation (GAČR), 2024. Reviewer.
6. Human+ Fellowship Programme (Marie Skłodowska-Curie COFUND), Trinity College Dublin, 2020. Reviewer (2 projects).

PROJECTS (RESEARCH-BASED CURATING)

Online projects

#Whataboutyourselfie, 2016 online /Gallery School. Funded by Ministry of Culure
With: Veronica Bape, Richard Barbrook, Guy Ben-Ary, Liliana Beltran, Dino Bičanić, Mladen Bilankov, Iva-Matija Bitanga, Elvis Berton, Jelena Blagović, Josip Bosnić, Dario Brajković, Tomislav Brajnović, Milan Brkić, Valeria Caballeroa, Branko Cerovac, Amalia Cortiz Ortez, Marijan Crtalić, Pedro Alves de Veiga, Eric Del Castillo, Pablo Del Castillo, Romina Dušić, Rino Efendić, Kristijan Falak, Markita Franulić, Dafna Ganani, Iva Gašparić, Gržinić Marina (with Aina Šmid, Zvonka T. Simčič, Dusan Mandić), John Hopkins, Angela Ibanez, Jodi Dean, Božidar Jurjević, Siniša Labrović, Miklos Legrady, Boris Ljubičić, Boris Kadin, Igor Kuduz, Marko Marković, Armando Martinez, Elvier Menetrier, Barbara Mihályi, Andrea Musa, Antonia Dora Pleško, Dominik Podsiadly, Niko Princen, Rayon Reyez, Lina Rica, Julija Simunić, Marko Stamenković, Damir Stojnić, Nebojša Šerić – Šoba, IIija Šoškić, Josip Špika, Igor Štromajer, Vice Tomasović, Goran Tomčić and Tina Vukasović).

Victims Symptom, *PTSD, and Culture*, 2007. Online / Lab for Culture, Amsterdam, 2008. Funded by European Cultural Foundation
With: Marko Peljhan, Maurizio Arango, Alejandro Duque, Martha Rosler, Andreja Kulunčić, Geert Lovink, Sezgin Boynik, Stevan Vuković, Adila Laidi – Hanieh, Tina Peraica, and Tihana Jendričko.

Machine Philosopher. 1999–2000. Online / Funded by Jan Van Eyck Akademie.
With works by Peter Bilak, Geert Lovink, et. al.

Technology of Sounded Space, 1998. Online / self-funded

With: Marin Zorić, Ljubinka Grujin, Hrvoje Pelicarić, Sanja Jonjić, Neli Ružić, Eric del Castillo, Tomislav Lerotić et. al.

Offline projects

Co-curator of *Smuggling Anthologies* (with Sabina Salomon, Giuliana Carbi, Marija Terpin), Museum of Modern and Contemporary Art, Rijeka, Muzej Idrija, Trieste Contemporanea. Funded by Horizon Europe 2020, 2013–2015.
With: Sabina Salamon, Giuliana Carbi, Marija Terpin Mlinar, Marija Mitrović, Tomislav Brajnović, Stephan Steiner, Gia Edzgveradze, Darinka Kolar Osvald, Aleksandar Garbin, Dragica Čeč, Petra Jurjavčič, Federico Sancimino, Michele Di, Róbert
Tasnádi, Anja Medved, Bojan Mitrović, Jan Lemitz, Victor López, Božo Repe, González, Melita Richter, Azra Akšamija, Balázs Beöthy, Mira Hodnik, Tanja Žigon, Krešo Kovačiček, Can Sungu, Zanny Begg, Oliver Ressler, Vana Gović, Alexandra Lazar, Cristiano Berti, Soho Fond, Marco Cechet, Lorenzo Cianchi, Michele Tajariol, Ana Smokrović, Hassan Abdelghani, Ralf Čeplak Mencin, Nilesh Ujawe, Rajka Marinković, Lazarević Branišelj. Funded by Horizon 2020, 2013–2015.

Woman at the crossroad of Ideologies, HULU, Split, 2007. Funded by the Governmental office for the Equality of Rights.
With: Inmaculada Abarca, Claudia Aravena Abughosh, Julieta
Aquinaco, Sol Aramendi, Enrique Arroyo, Julia Barco, Breda Beban, Madelaine, Bernstorff, Pauline Boudry, Vanda Božičević, Akademik Nenad Cambi, Eric Del Castillo, Tanja Dabo, Monica Dower, Zsombor Dyga, Zlatan Dumanić, Mina Đukić, Etats généraux du cinéma France, Larisa Escobedo, Maru de la Garza, Maria Luz Gil, Gabriela Golder, Marina Gržinić, Hrabba Gunnarsdóttir, Tina Gverović, Ana Hušman, Judith Hopf, Sanja Iveković, Maj Britt Jensen,
Hanne Jiménez, Srđan Karanović, Andreja Kulunčić, Brigitta Kuster, Gabriela Larranaga, Elias Levin, Gonzalo Lebrija, Renate Lorenz, Dušan Makavejev, Karin Michalski, Daniela Muttis, Tina Nacchache, Iva Niemčić, Irena Paskali, Renata Poljak, Teresa Pustro, Grace Quintanilla, Miroslav Radman, Benny Nemerovsky Ramsay, Lala Raščić, Paul Rooney, Martha Rosler, Ana Šmid, Nasrin Tabatabai, Graciela Taquini, Dubravka Ugrešić, Nomeda and Gediminas Urbonas, Lourdes Villagomez, Stevan Vuković, and Linda Weiss).

co-curator *Rows-curves-knots*, Oreste, Italian pavilion, Biennale in Venice, self-funded.
With: Marija Grazio, Sabia Salomon, Neli Ruzic, Kristina Leko and Giovanna Trento, 1999.

Selector of annual shows / selektorski rad na godišnjim manifestacijama

- Rukopisi novog doba – 44. Salon of Applied Arts and Design, ULUPUH, Zagreb, 2011. Funded by the Ministry of Culture of RC
- Eros-thanatos. 11. Adria Art Annale, 1997/8.

Jury member

12th. Split Film Festival, Split, 2007, jury member;
MIP - Museum in Progress, Global Positions (curated by Hans Ulrich Obrist), Der Standaard, Vienna, 2001;
3rd International Festival of New Film, Video and New Media, Split, 1998;

Presentation on symposiums (all invited)

1. "Categorization of Image Reproductions in AI Implementation." *Looking for photography symposium 2022,* City Museum Munich, 27–28. 5. 2022. https://www.muenchner-stadtmuseum.de/veranstaltungen/details/looking-for-photography-41855
2. "From Unmanned to Posthuman Images: Google Earth Photography and Covid-19" *Symposion Contact! Photography and Agency*, Folkwang Museum Essen, 16–18. 10. 2020. https://arthist.net/archive/23612/lang=en_US
3. "Private photo-archives as settlements against censorship," *Changing Conditions and Relationships*. German Institute in Warsaw, Warsaw, 29–30.10. 2015.

4. "Cenzura i krijumčarske strategije u suvremenoj umjetnosti", *Apsolutno*, Museum of Contemporary Arts of Vojvodina, Novi Sad, 6.2.2015.
5. "Mind the Film", *Smuggling Anthologies*, Mestni muzej Idrija, 4.11.2014.
6. "Smuggling in Arts and Culture". *Smuggling Anthologies*. Museo Revoltella, Trieste, 7.11.2014, https://www.triestecontemporanea.it/en/2014/11/06/smuggling-anthologies-abstracts/ (invited lecture)
7. "Fotografije bez anotacija", *Nevjerodostojni dokumenti*, Museum of Contemporary Arts, Zagreb. 13. 12. 2013. https://www.culturenet.hr/ne-vjerodostojni-dokumenti-intermedijalni-prostori-w-g-sebalda/46124
8. "Mass Spamming", *Ideja radikalnih medija*, Multimedijski institut Zagreb, 6.6.2013. https://mi2.hr/2013/07/ideja-radikalnih-medija/
9. "Pop Art Add-Ins", *Splendid Pop*, Museum of Modern and Contemporary Arts, Rijeka, 9.6.2010.
10. "Censored Images", *Performative Gestures-Political Moves*, Mesto Žensk, Slovenska Akademija Znanosti i Umjetnosti (ZRC SAZU), Ljubljana, 19.6.2010.
11. "Simptomi žrtve", *Extravagant mind – Extravagant bodies*, Kontejner, Zagreb 20–24.10.2010
12. Art and Education conference. *Moscow Art Fair*, Moscow, Russia, 2006. http://artedu.ru/en/virtual/concept.asp
13. "Corruption of a Grand Narrative of Art," ist *Kunst?,* Galerija Sodobne Vmetnosti. Celje, 2004.
14. "Machine – Philosopher", *ALIAS*, Bozar, Brussels, 2002.
15. "Rows-curves-knot," Central Pavilion - Biennale in Venice, 10. 6.–7.7.1999.

Public lectures on art festivals (all invited)

1. "The Age of Total Images," Festival PAF Olomouc 2020, Prague, 3–6. 12.2020.
2. "Self-portraying in times of surveillance capitalism," Plećnikova hiža, Ljubljana. 21. 3. 2019.
3. "Culture of the Selfie," Festival Novog Filma i Videa, Split, 9. 9. 2017.
4. "Culture of the Selfie," *Život na Internetu*, Metamedij Pula, 27. 6. 2017.
5. "Intermedijalnost slikarstva i tehnologije fotografije," Days of Art History, Rijeka. 18. 3. 2017.
6. "Fotografsko istraživanje," Interfoto, University of Rijeka, 23. 7. 2013.;
7. "Tijelo kao medij," Dani otvorenog performancea Split, Kinoteka Zlatna Vrata, 2008.
8. "Avi and DivX Art," Split Film Festival, Split, 2007.
9. Art and Education conference. Moscow Art Fair, Moscow, 2006.

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1. Peraica, Ana. *Culture of the Selfie: Self-Representation in Contemporary Visual Culture.* Theory on Demand #24. Amsterdam: Institute of Network Cultures, 2017. ISBN 978-94-92302-17-5. Peraica, Ana. *Kultura selfija: Osobna reprezentacija u suvremenoj vizualnoj kulturi.* Translated by Ognjen Strpić and Ana Peraica. Zagreb: Jesenski i Turk, 2023. ISBN 978-953-222-891-5. (Croatian translation of *Culture of the Selfie*.)

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1. Hayes, Sarah, Petar Jandrić, Linda la Velle, Sarah Earle, Filip Šrajer, Zoran Dragić, Safet Kubat, Ana Peraica, et al. "Postdigital Citizen Science and Humanities: Dialogue from the Ground." *Postdigital Science and Education* 7, no. 1 (2025): 188–223. DOI: 10.1007/s42438-024-00514-z. eISSN 2524-485X. [Collective article; includes Peraica's section "Postdigital Citizen Science and Media for Self-Protection."]
2. Peraica, Ana. "Anthropocentrism and Solipsism in Photographic Self-Portraits of Edvard Munch." *Photographies* 15, no. 2 (2022): 187–203. DOI: 10.1080/17540763.2022.2060287. ISSN 1754-0763.
3. Peraica, Ana. "The Work of Art in the Age of Neural Reproduction: Works of Rembrandt van Rijn in Convolutional Neural and Generative Adversarial Networks." *Art Documentation: Journal of the Art Libraries Society of North America* 40, no. 2 (Fall 2021): 209–220. DOI: 10.1086/717074. ISSN 0730-7187 (print) / 2161-9417 (online).

4. Peraica, Ana. “Stolen Faces: Remarks on Agency and Personal Identity in Computation Photography.” *Lexia* no. 37–38 (“Artificial Faces,” 2021): 455–466. ISSN 1720-5298. Volume ISBN 978-88-255-3853-3.
5. Peraica, Ana. “Exploitation of Victims’ Desire for Revenge.” *Leonardo* 44, no. 1 (Feb. 2011): 55–62. DOI: 10.1162/LEON_A_00094. ISSN 0024-094X.
6. Peraica, Ana. “The Aesthetics of the Negative or; the Negative Dialectics of Photography.” *Journal of Physics: Conference Series* 231 (2010): 012013. DOI: 10.1088/1742-6596/231/1/012013. ISSN 1742-6588. [Proceedings of the 4th International Conference on Preservation and Conservation Issues in Digital Printing and Digital Photography, London, 27–28 May 2010.]

Articles Indexed in MLA, ERIH+, and DOAJ

1. Peraica, Ana. “The Unphotographable: On Photography and the Unseen.” *Media Theory* 8, no. 1 (2024): 277–296. ISSN 2557-826X.
2. Peraica, Ana. “Photographocene: The Past, Present and Future in the Photography of the Environment.” *Philosophy of Photography* 11, no. 1–2 (2020): 99–111. DOI: 10.1386/pop_00030_1. ISSN 2040-3682.
3. Peraica, Ana. “Selfies and the World Behind Our Back.” *Membrana* 4 (2018): 48–54. DOI: 10.47659/m4.048.art. ISSN 2463-8501.
4. Peraica, Ana. “Self-Portrait Hanging between Personal and Social Grimace.” *Membrana* 2 (2017): 88–90. DOI: 10.47659/m2.086.art. ISSN 2463-8501.
5. Peraica, Ana. “‘Mind the Film’: Photographs and Films with Lost Narratives.” *Afterimage: The Journal of Media Arts and Cultural Criticism* 37, no. 2 (Sept./Oct. 2009): 45–49. DOI: 10.1525/aft.2009.37.2.45. ISSN 0300-7472.

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1. Peraica, Ana. “Networked Photography and ‘Image That Comes’.” In *Confronting the Climate Crisis: Activism, Technology and Ecoaesthetics*, edited by Daniel Binns and Rebecca Najdowski. Palgrave Studies in Media and Environmental Communication. Cham: Palgrave Macmillan, 2025, 125–143. Book DOI: 10.1007/978-3-031-89606-4.
2. Peraica, Ana. “Paintings or Photographs? On Error Transitions between Media Amplified by Artificial Neural Networks.” In *Spotlights on Media Borders / Perspektiven auf Mediengrenzen*, edited by Nora Benterbusch. Baden-Baden: Nomos, 2025, 357–374. DOI: 10.5771/9783748962380-357. ISBN 978-3-7560-3018-7.
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12. Peraica, Ana. “Reality Effect of (Abstract) Maps in the Post-digital Era.” In *The Iconology of Abstraction: Non-figurative Images and the Modern World*, edited by Krešimir Purgar. New York: Routledge, 2020, 251–263. ISBN 978-0-367-20604-8 (hbk) / 978-0-429-26250-0 (ebk).
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2. Peraica, Ana. “Common Human Ancestor, Cambrian Explosion, and Punctuated Equilibrium in Photogenetics.” In *ISEA2024 Brisbane: Proceedings of the 29th International Symposium on Electronic Art*, vol. 1. Brisbane: ISEA International, 2024. DOI: 10.5204/book.eprints.256296.
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1. Peraica, Ana. Review of *Archive, Photography and the Language of Administration*, by Jane Birkin. *Leonardo* 55, no. 1 (Feb. 2022): 100. DOI: 10.1162/leon_r_02161.
2. Peraica, Ana. Review of *Photography off the Scale: Technologies and Theories of the Mass Image*, edited by Tomáš Dvořák and Jussi Parikka. *Leonardo* 55, no. 1 (Feb. 2022): 99–100. DOI: 10.1162/leon_r_02164.
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2. Peraica, Ana. "The Horrors of Postdigital Photography." *Fotograf*, no. 41 (May 2022): 61–65.
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2. *Photographies* (Taylor & Francis)—2 articles.
3. *Photography & Culture* (Taylor & Francis) — 1 article.
4. *Visual Communication* (Sage) — 1 article.
5. *Cogent Arts & Humanities* (Taylor & Francis) — 1 article.
6. *AI & Society* (Springer Nature) — 1 article.