Dr. Ana PERAICA

Znanstvenica, edukatorica, kustosica, producentica i likovna kritičarka
u području vizualnih medijskih umjetnosti i post-digitalne fotografije

Polja i interesi: Povijest medijske umjetnosti; povijest vizualnih medijskih umjetnosti; znanost o slici; fotografija (mediji temeljeni na leći); filozofija i teorija digitalne i post-digitalne fotografije; vizualno utemeljena digitalna humanistika; umjetnost i znanost.

Osnovni podaci

Datum i mjesto rođenja: 15. lipnja 1972., Split, Hrvatska.
Državljanstvo: hrvatsko.
Kućna adresa: Poljana Grgura Ninskog 9, 21000 Split, Hrvatska.
Poslovna adresa: Foto Atelier Peraica, Peristil bb, 21000 Split, Hrvatska.
Tel/fax +385 (0) 21 344 646
Mob +385 (0) 91 738 36 92
E-mail anaperaica@gmail.com

Osobna web-stranica

Osobna web-stranica: http://www.anaperaica.info
Studio: https://www.atelierperajica.com

Akademski identifikatori

ORCID ID: 0000-0002-4949-6145, radovi: 11 + 8 samoprijavljenih, 3 recenzije.
SCOPUS ID: 36176335700, broj radova: 13, citiranost: 25, H-indeks: 2.
Web of Science (WoS) ID: A-1108-2014, broj radova: 11, citiranost: 7, H-indeks: 2.
ResearchGate; broj radova: 34, citiranost: 111, H-indeks: 5
Google Scholar: dSfWp0AAAAJ&hl; broj radova: više od 20; citiranost: 480. H-indeks: 8.

Referentne stranice

Profil u časopisu Leonardo: https://www.leonardo.info/led/867
Suradnica časopisa Leonardo: https://www.leonardo.info/contributor/5954/ana-peraica Monoskop: https://monoskop.org/Ana_Peraica

OBRAZOVANJE I USAVRŠAVANJE

Obrazovanje

2010. Doktorirala, međunarodni doktorski studij *Philosophy and Contemporaneity*, Sveučilište u Mariboru, Rijeka i Trst. Doktorska disertacija “Photography as the Evidence” (Mentor: prof. dr. Elvio Baccarini).
2000–2003. Završila trogodišnji doktorski studij na *Amsterdam School of Cultural Analysis, Theory and Interpretation* (ASCA), Sveučilištu u Amsterdamu (mentorica: prof. dr. Mieke Bal).
1997. Diplomirala filozofiju i povijest umjetnosti. Diplomski rad “Logics in the Works of Lewis Carroll” (Mentor: prof. dr. Švob).
1993–1997. Studirala filozofiju (A1) i povijest umjetnosti (A2) na Sveučilištu u Zagrebu.[1]
1990–1993. Studirala filozofiju (A1) i povijest umjetnosti (A2) na Sveučilištu u Zadru.

Specijalizacije i usavršavanja

1999–2001. postdiplomski program teorije umjetnosti na Jan Van Eyck Akademiji (mentor: prof. dr. Sarat Maharaj), pozicija mlađe istraživačice.

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1 Preseljenje zbog rata u Hrvatskoj.

Nagrade i potpore
2022. Gettyjeva putna potpora (za 35. svjetski kongres povjesničara umjetnosti – CIHA).
2004–2005. BKVB, Funds Voor Beeldende Kunsten, Vormgeving en Bouwkunst, Amsterdam.
2003–2004. BKVB, Funds Voor Beeldende Kunsten, Vormgeving en Bouwkunst, Amsterdam.
2001. OSI potpora.
1999–2000. UNESCO – Međunarodni fond za promicanje kulture (IFPC), Pariz.

NASTAVA

Mikrovjerodajnice (cjeloživotno obrazovanje)
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

Sveučilišni poslijediplomski i doktorski studiji
2008–2026 – University for Continuing Education Krems, Media Art Histories and Media Art Cultures - ERASMUS MUNDUS (sveučilišta u Łódźu, Aalborgu, Hong Kongu i Kremsu): "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. Srednjoeuropsko sveučilište (CEU), Budimpešta, Odsjek za povijest. "Visual Culture, theories, and methods."
2007–2010. Sveučilište u Rijeci, Odsjek za kulturalne studije. "Media Arts" i "Systems of Propaganda in Media."

Sveučilišni diplomski studiji
2026. Sveučilišni studij medija i komunikacije, Sveučilište u Splitu. "Academic Writing I".
2010. Rochester Institute of Technology (RIT) Croatia, svi odsjeci. "Introduction to Philosophy" (0508-210).
2007–2010. Sveučilište u Rijeci, svi odsjeci "Visual Culture."

Umjetnički diplomski studiji
2005+2012. Likovna akademija, Odsjek za film i video, "History and theory of film and video" (2012), svi odsjeci, "Art of XIX and XX centuries" i "Art of XX century" (2005),

Nedavna gostujuća predavanja na sveučilištima (izbor)
21.11. 2024. Oxford Brookes University.
14–15. 04. 2023. Sveučilište u Rijeci, Filozofski fakultet, Akademija likovnih umjetnosti i Studij urbanizma.
9. 3. 2021. Sveučilište u Splitu, Arhitektonski fakultet.
22. 10. 2020. Sveučilište u Ankari, Likovna akademija.
24. 9. 2019. Sveučilište u Budimpešti, Mađarska akademija likovnih umjetnosti, Odsjek za multimediju i doktorski studij.
13. 4. 2019. Sveučilište u Zadru. Filozofski fakultet, Odsjek za sociologiju
21. 3. 2019. Sveučilište u Ljubljani, Akademija likovnih umjetnosti, Odsjek za fotografiju

Afiliacije
- *Gostujuća profesorica (Gastprofessorin)*, 2021, University for Continuing Education Krems.
- *Gostujuća istraživačica* 2019. Central European University (CEU), Budimpešta.
- *Gostujuća istraživačica/predavačica*, 2008–2021, University for Continuing Education Krems.
- *Predavačica*, 2010. Rochester Institute of Technology (RIT), ACMT Dubrovnik.

- *Predavačica*, 2007–2010, Sveučilište u Rijeci.
- *Predavačica*, 2005–2006. Sveučilište u Splitu.

Odbori u obrazovanju

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

Materijali i priručnici korišteni u nastavi

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]

Mentorstva diplomskih radova – 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 **Obvezna literatura na kolegijima:**

1. City University of Hong Kong. SM6349: Platform studies https://www.cityu.edu.hk/catalogue/pg/202526/course/SM6349.pdf
2. Sveučilište u Torinu, 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. Sveučilište u Krakovu (WZ.ZI-303: Visual communication) https://www.usosweb.uj.edu.pl/kontroler.php?_action=katalog2%2Fprzedmioty%2FpokazPrzedmiot&prz_kod=WZ.ZI-303&lang=en

Dopunska literatura na kolegijima

1. ELTE, Filozofski fakultet, Institut za teoriju umjetnosti i studije medija 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. Sveučilište u Leedsu (COMM2125- Visual communication) http://lib5.leeds.ac.uk/rlists/broker/?bbModuleId=201819_28411_COMM2125&bbListId=_5583 885_1&s=m
3. Hebrejsko sveučilište u Jeruzalemu (5392: From Durer to Selfie: The Art of portraiture) https://shnaton.huji.ac.il/index.php/NewSyl/5392/2/2021/
4. Sveučilište u Rijeci, Kolaž u nematerijalnom (digitalnom) prostoru https://apuri.uniri.hr/wp-content/uploads/2024/04/Kolaz-u-nematerijalnom-digitalnom-prostoru.pdf

Prethodno korišteno na sljedećim sveučilištima

1. Bilkent University (COMD 356- Digital Culture) https://stars.bilkent.edu.tr/syllabus/view/COMD/356/POLS_BA/
2. Sveučilište u Essenu, (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. Sveučilište u Stirlingu (FMSU9A4- Digital Media and Culture). https://rl.talis.com/3/stirling/items/C29DED4F-227E-BFFA-6862-0E78D737288B.html

3 **Obvezna literatura na kolegijima**

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

Dopunska literatura na kolegijima

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

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

Mentorstva doktorskih disertacija – 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

AKADEMSKE AKTIVNOSTI

Izlaganja na konferencijama

1. Peraica, Ana. “Media Art History: Photography and Racial Systematization." *11th Media Art Histories: Re:generative*, Manizales i Bogota, 5–9. 5. 2025. https://www.festivaldelaimagen.com/wp-content/uploads/2026/03/catalogo-FII-2025.pdf
2. Peraica, Ana. “Ghetto: Photographs from inside and outside” Urban Borders, Boundaries and Liminality. Urban Geography Research Group (UGRG) – RGS-IBG (Royal photographic society i Institute of British Geographes), 2.6.2025. online
3. Peraica, Ana. “Javna površina, pravo na pogled i služnost vidika” *Turizam, javno i zajedničko dobro*. HAZU (Hrvatska akademija znanosti i umjetnosti), Split, 10. 6. 2024: https://www.info.hazu.hr/wp-content/uploads/2024/06/Turizam_programska-knjizica_final.pdf (pozvano predavanje)
4. 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
5. 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
6. Peraica, Ana. “Genetics and Media Art History,” *10th International Conference on the Histories of Media Art, Science and Technology RE:SOURCE*, Ca’ Foscari, Venecija, 13.–16. rujna 2023.. https://monoskop.org/images/d/d5/ReSource_2023_Proceedings_2024.pdf
7. 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
8. 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/ (pozvano predavanje)

4 Članak objavljen u časopisu Media theory

9. 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
10. Peraica, Ana. “Images of People that do not Exist,” *Congress On Portraiture: Theory, Practice, and Fiction*, Fakultet likovnih umjetnosti, Sveučilište u Lisabonu, 18.1.2022. https://www.belasartes.ulisboa.pt/wp-content/uploads/2022/01/E_2022_ONPORTRAITURE_FINAL_PROGRAMME.pdf
11. 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.
12. Peraica, Ana. “Photographocene and the Index of Species”, *2nd Civilizations Forum: A Posthuman Age?*, Ibn Haldun University, Istanbul, 1–2. 5. 2021 (pozvano predavanje).
13. Peraica, Ana. “Migration of Species into Images and Databases," *Art+Anthropocene*, Sveučilište u Yorku, 2. 3. 2021. https://artanthropoceneyork.mystrikingly.com/
14. Peraica, Ana. “The loss of media autonomy," *Remediated maps*, Bibliotheca Hertziana/Max Planck Institute, Rim, 12.-14.4.2021. https://www.biblhertz.it/3092990/remediated-maps-transmedial-approaches-to-cartographic-imagination
15. 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/
16. Peraica, Ana. ‘Inoperative Images: ‘Deep’ Photographs and Images Larger than Reality’, *Images beyond control*, FAMU, Prag, 6. 11. 2020. https://operationalimages.cz/2021/08/12/images-beyond-control-international-conference/ (pozvano predavanje)
17. Peraica, Ana. “Toys and authorities," *The Aesthetics of Drone Warfare*, Sveučilište u Sheffieldu, 7–8.2. 2020.
18. 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
19. 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/
20. 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
21. Peraica, Ana. “Photograph for the Photograph’s Sake,” *The Post-photographic Apparatus*, Sveučilište primijenjenih znanosti i umjetnosti u Luzernu, 14–15. 11. 2019. https://blog.hslu.ch/postphotography/research-activities/the-post-photographic-apparatus/ (pozvano predavanje)
22. 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
23. Peraica, Ana. “The world behind your back,” *Fear and loathing of the online self Conference*, John Cabot University, Università Roma Tre, Rim, 22–23. 5. 2017.: https://networkcultures.org/online-self/program/ (pozvano predavanje)
24. Peraica, Ana. “Online histories of experimental film and video art”, *AVPC*, Zagreb, 18–19. 6. 2016.
25. Peraica, Ana. “From Anthropological to Ethnological in Photographic Interpretation”. *FASCE*, Institut za povijest umjetnosti, Zagreb, 24–25. 9. 2015. https://www.info.hazu.hr/upload/File/Gliptoteka15/Program-konferencije_HRV.pdf
26. Peraica, Ana. “Sunset from Where?” *Portable Landscape Conference*, Sveučilište u Durhamu, 9–10. 6. 2015.
27. Peraica, Ana. “When Censorship Matters,” *Multimedia Database as Narrative Mechanism*, Sveučilište u Tesaliji, Volos, 12.-13. 4. 2013. https://www.arch.uth.gr/uploads/pages/528/files/database_narrative_symposium%20final.pdf (pozvano predavanje)
28. 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. (pozvano predavanje)

29. Peraica, Ana. “Mind the Film,” *4th Video Vortex*, UMAS, Split, 21–23. 5. 2009. https://networkcultures.org/videovortex/past-events/video-vortex-split/program/
30. 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/ (pozvano predavanje)
31. Peraica, Ana. *Art and Resistance Colloquium*, Međunarodni centar za alternativnu kulturu (IACC), OSA Archivum, Budimpešta i McMaster University, Split, 3. 8.2008.
32. Peraica, Ana. “On Indifference, inhabiting in-between as a Territory,” *26th IAPL Conference: “Intermedialities: Philosophy, Art, Politics,"* Erasmus University - Rotterdam, 3–8. 6. 2002.
33. Peraica, Ana. “Machine – Philosopher”, *What is Enlightenment?*, Jan van Eyck Akademie, Maastricht, 26–28. 5. 2000.
34. Peraica, Ana. “A Place where Everything has a Sense”. *Understanding the Balkans Conference*, CAC-The Contemporary Art Centre, Ohrid, 13–16. 10. 2000. (pozvano predavanje)

Akademske radionice (sudjelovanje)

1. “The Photograph as Data” radionica. Art, Data, and Environment/s (ADE/s), Sveučilište Nebraska-Lincoln, 11. 4. 2024. Online.
2. “Photographocene: Mediation of Anthropocene Images.” Humanities for the Anthropocene: Values, Principles, and Practices, Online Research Incubator Workshop, Sveučilište Puget Sound i Sveučilište 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, Rim, 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, Sveučilište primijenjenih znanosti i umjetnosti (Hochschule Luzern), Luzern, 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, Njemački povijesni institut (Deutsches Historisches Institut), Varšava, 29.–30. 10. 2015.
6. Learning from Belgrade (part II). Švedski institut i Moderna Museet, Stockholm, 2007.
7. Learning from Belgrade (part I). Swedish Institute & Studentski kulturni centar Beograd (SKC), Beograd, 2007.
8. Communication Front (C-front). Art Today Association – Centar za suvremenu umjetnost, Plovdiv, 2001.
9. Communication Front (C-front). Art Today Association – Centar za suvremenu umjetnost, Plovdiv, 2000.
10. “Syndicate Network.” Net_Condition, ZKM | Centar za umjetnost i medije, Karlsruhe, 1999.
11. “Balkania.” TEMP Temporary Media Lab, Kiasma – Museum of Contemporary Art, Helsinki, 1999.
12. “Split 1700+.” Akademija umjetnosti, Sveučilište u Splitu & Berlage Institute, Amsterdam, 1997.
13. “Architectural Manifestos” (sa: Cedric Price). DAZ, Zagreb, 1996.

Vođenje sesija na konferencijama

1. Virtualne sesije rasprava (26. i 29. 6.). ISEA2024: 29th International Symposium on Electronic Art, Brisbane, 21.–29. 6. 2024.
2. Sesija "Explorations.” Photo: Science – Photography and Scientific Discourses, Centar za istraživanje fotografije, Institut za povijest umjetnosti, Češka akademija znanosti, Prag, 1. 12. 2020. Online.
3. Sesija "Sentient Difference: Human Body Sensory Modalities.” ISEA2020: Why Sentience?, Montreal, 14. 10. 2020. Online.
4. Sesija "Machinic Sense and Sensibility: Expressive AI.” ISEA2020: Why Sentience?, Montreal, 15. 10. 2020. Online.
5. Sesija "Sound Art.” 7th International Conference on the Histories of Media Art, Science and Technology – Re:Trace, Danube University Krems, Krems, 23. 11. 2017.

6. Sesija "Media and Politics.” 1st Association for Visual Pedagogies Conference (AVPC): Visual Pedagogies and Digital Cultures, Veleučilište u Zagrebu, Zagreb, 19. 6. 2016.
7. “Smuggling Anthologies” simpozij. Muzej moderne i suvremene umjetnosti (MMSU), Rijeka, Mestni muzej Idrija & Trieste Contemporanea, 2013.
8. Sesija "Victims’ Syndrome.” Mutamorphosis: Challenging Arts and Sciences – 40 Years of Leonardo Journal, CIANT – Međunarodni centar za umjetnost i nove tehnologije, Prag, 2007.
9. “Women’s Liberation and Technology.” YASMIN mailing list, Sveučilište u Ateni, 2007.

Odbori konferencija

1. 7th International Conference on the Histories of Media Art, Science and Technology – Re:Trace, Krems/Göttweig/Beč, 2017. Savjetodavni odbor.
2. 3rd International Conference on the Histories of Media Art, Science and Technology – Re:Live, Melbourne, 2009. Recenzentski odbor.
3. ISEA2004: 12th International Symposium on Electronic Art, Helsinki–Stockholm–Åland–Tallinn, 2004. Članica međunarodnog programskog odbora.

Recenziranje projektnih prijedloga

1. Europska komisija, Horizon Europe – Marie Skłodowska-Curie Actions (MSCA), 2026. Recenzentica (12 projekata).
2. COST (Europska suradnja u znanosti i tehnologiji), 2025. Recenzentica i izvjestiteljica.
3. Europska komisija, Horizon Europe, Cluster 2 (HORIZON-CL2-2024), 2024. Recenzentica (4 projekta).
4. National Centre Funds, Poland, 2024. Recenzentica.
5. Czech Science Foundation (GAČR), 2024. Recenzentica.
6. Human+ Fellowship Programme (Marie Skłodowska-Curie COFUND), Trinity College Dublin, 2020. Recenzentica (2 projekta).

PROJEKTI (ISTRAŽIVAČKO KURIRANJE)

Mrežni projekti

#Whataboutyourselfie, 2016 online /Gallery School. Uz potporu Ministarstva kulture
Sudionici: 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 (sa: 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 i Tina Vukasović).

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

Machine Philosopher. 1999–2000. Online / Uz potporu Jan Van Eyck Akademie.
S radovima: Peter Bilak, Geert Lovink i dr.

Technology of Sounded Space, 1998. Online / vlastita sredstva

Sudionici: Marin Zorić, Ljubinka Grujin, Hrvoje Pelicarić, Sanja Jonjić, Neli Ružić, Eric del Castillo, Tomislav Lerotić i dr.

Izvanmrežni projekti

Su-kustosica projekta *Smuggling Anthologies* (sa: Sabina Salomon, Giuliana Carbi, Marija Terpin), Muzej moderne i suvremene umjetnosti, Rijeka, Mestni muzej Idrija, Trst Contemporanea. Uz potporu Horizon Europe 2020, 2013–2015.
Sudionici: 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. Uz potporu Horizon 2020, 2013–2015.

Žena na raskrižju ideologija, HULU, Split, 2007. Uz potporu Ureda Vlade RH za ravnopravnost spolova.
Sudionici: 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 i Gediminas Urbonas, Lourdes Villagomez, Stevan Vuković i Linda Weiss).

su-kustosica *Rows-curves-knots*, Oreste, talijanski paviljon, Venecijanski bijenale, vlastita sredstva.
Sudionici: Marija Grazio, Sabia Salomon, Neli Ruzic, Kristina Leko i Giovanna Trento, 1999.

Selektorski rad na godišnjim manifestacijama

- Rukopisi novog doba – 44. Salon primijenjene umjetnosti i dizajna ULUPUH, Zagreb, 2011. Uz potporu Ministarstva kulture RH
- Eros-thanatos. 11. Adria Art Annale, 1997/8.

Članstvo u žirijima

12. Splitski filmski festival, Split, 2007, članica žirija;
MIP - Museum in Progress, Global Positions (kurator: Hans Ulrich Obrist), Der Standaard, Beč, 2001;
3. međunarodni festival novog filma, videa i novih medija, Split, 1998;

Izlaganja na simpozijima (sva pozvana)

1. “Categorization of Image Reproductions in AI Implementation.” *Looking for photography symposium 2022*, Gradski muzej u Münchenu, 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*. Njemački institut u Varšavi, Varšava, 29–30.10. 2015.
4. “Cenzura i krijumčarske strategije u suvremenoj umjetnosti”, *Apsolutno*, Muzej suvremene umjetnosti Vojvodine, 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, Trst, 7.11.2014, https://www.triestecontemporanea.it/en/2014/11/06/smuggling-anthologies-abstracts/ (pozvano predavanje)
7. “Fotografije bez anotacija”, *Nevjerodostojni dokumenti*, Muzej suvremene umjetnosti, 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*, Muzej moderne i suvremene umjetnosti, 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. Konferencija Art and Education. *Moscow Art Fair, Moskva, Rusija*, 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,” Centralni paviljon - Venecijanski bijenale in Venice, 10. 6.–7.7.1999.

Javna predavanja na festivalima umjetnosti (sva pozvana)

1. “The Age of Total Images,” Festival PAF Olomouc 2020, Prag, 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,” Dani povijesti umjetnosti, Rijeka. 18. 3. 2017.
6. “Fotografsko istraživanje,” Interfoto, Sveučilište u Rijeci, 23. 7. 2013.;
7. “Tijelo kao medij,” Dani otvorenog performancea Split, Kinoteka Zlatna Vrata, 2008.
8. “Avi and DivX Art,” Splitski filmski festival, Split, 2007.
9. Konferencija Art and Education. Moscow Art Fair, Moskva, 2006.

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3. Peraica, Ana. “Neither Vision nor Visualization: Satellite Imaging and the Erosion of Genres of Spatial Descriptions.” U: *The Mediality of Mapping: Transmedial Approaches to Space and Cartographic Imagination*, ur. Tommaso Morawski i Tanja Michalsky. Quaderni della Bibliotheca Hertziana 14. Rim: Campisano Editore, 2024, 213–230. ISBN 979-12-80956-65-1.
4. Peraica, Ana. “Phototopia: Photography, Utopia of the Archive, and Techno-utopianism.” U: *Post-Apocalyptic Cultures: New Political Imaginaries After the Collapse of Modernity*, ur. Julia Urabayen i Jorge León Casero. Palgrave Studies in Utopianism. Cham: Palgrave Macmillan, 2024, 225–238. DOI knjige: 10.1007/978-3-031-50510-2. ISBN 978-3-031-50510-2 (e-knjiga).
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6. Peraica, Ana. “Large Datasets and the Particularity of Art: Will There Be Any Art in the Deep Learning Age?” U: *Sight as Site in the Digital Age: Art, the Museum, and Representation*, ur. Kwok-kan Tam. Digital Culture and Humanities 5. Singapur: Springer, 2023, 131–143. DOI: 10.1007/978-981-19-9209-4_7.
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12. Peraica, Ana. “Reality Effect of (Abstract) Maps in the Post-digital Era.” U: *The Iconology of Abstraction: Non-figurative Images and the Modern World*, ur. Krešimir Purgar. New York: Routledge, 2020, 251–263. ISBN 978-0-367-20604-8 (tvrdi uvez) / 978-0-429-26250-0 (e-izdanje).
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