

ARTISTIC, SCIENTIFIC, SCHOLARLY AND/OR ARTS-BASED ACHIEVEMENTS (full list)

2026

Naveau, M., Wöran, A. (2026, forthcoming). Sounding Out AI. Airea: Arts and Interdisciplinary Research, Artificial Intelligence in Interdisciplinary Creative Practice: *Ethics and Aesthetics*. Edinburgh, UK: Edinburgh University (accepted; review pending).

Naveau, M., Wöran, A. (2026, forthcoming). Technology, Democracy and Media Art. In Pournaras, E., Majumdar, S., Hausladen, C., Helbing, D., *Handbook of Democracy in the Era of AI*. Cheltenham, UK: Edward Elgar Publishing Ltd (accepted; review pending).

Naveau, M., Wöran, A. (2026). CRAFTING FRICTIONS in art & technology 20 years of Interface Cultures at University of Arts Linz/Austria. <https://doi.org/10.5281/zenodo.18561485>.

2025

Naveau, M. (2025). PANIC: Complex. Absurd. Ominous. In Stocker, G., Jandl, M. (Eds), *Ars Electronica 2025 – Panic, yes/no* (pp. 48-49). Berlin, Germany: Hatje Cantz. ISBN 978-3-7757-6083-6

Naveau, M. (2025). Theme Exhibition / PANIC: Complex. Absurd. Ominous. Blog online at:

[https://ars.electronica.art/panic/en/view/ThemeExhibition-](https://ars.electronica.art/panic/en/view/ThemeExhibition-1e338ddb450c80668575edc576c7e874/)

[1e338ddb450c80668575edc576c7e874/](https://ars.electronica.art/panic/en/view/ThemeExhibition-1e338ddb450c80668575edc576c7e874/) and

[https://ars.electronica.art/panic/en/view/PANICComplex.Absurd.Ominous-](https://ars.electronica.art/panic/en/view/PANICComplex.Absurd.Ominous-25d38ddb450c80948c4beaad9a327687/)

[25d38ddb450c80948c4beaad9a327687/](https://ars.electronica.art/panic/en/view/PANICComplex.Absurd.Ominous-25d38ddb450c80948c4beaad9a327687/) .

Naveau, M. (2025). Alles.Immer.Offen. In Stocker, G., Jandl, M. (Eds), *Ars Electronica 2025 – Panic, yes/no* (pp. 122-123). Berlin, Germany: Hatje Cantz. ISBN 978-3-7757-6083-6

Naveau, M. (2025). Alles.Immer.Offen. Blog online at:

[https://ars.electronica.art/panic/en/view/alles-immer-offen-](https://ars.electronica.art/panic/en/view/alles-immer-offen-20f38ddb450c808e83bff1f85dc34f1b/)

[20f38ddb450c808e83bff1f85dc34f1b/](https://ars.electronica.art/panic/en/view/alles-immer-offen-20f38ddb450c808e83bff1f85dc34f1b/)

Lamoncha, F., Mignonneau, L., Naveau, M., Ortner, M., Wöran, A., et al. (2025).

Post_Human_Ressources. Interface Cultures Exhibition Ars Electronica Festival 2024.

Exhibition catalog.

Naveau, M., Shurelov, V., Polydorou, D. (2025). *BIP on PERFORMING DATA*. (Erasmus+).

Online at: [https://www.kunstuni-](https://www.kunstuni-linz.at/fileadmin/media/institute/medien/abteilungen/interface_cultures/news_archiv/2024/09_24_BIP_Folder_Web.pdf)

[linz.at/fileadmin/media/institute/medien/abteilungen/interface_cultures/news_archiv/2024/09_24_BIP_Folder_Web.pdf](https://www.kunstuni-linz.at/fileadmin/media/institute/medien/abteilungen/interface_cultures/news_archiv/2024/09_24_BIP_Folder_Web.pdf).

2024

Naveau, M., Wöran, A. (2024). Feminist AI at Interface Cultures Linz. Wenn Digitale Kunst hegemoniale, cisgender Weltansichten dekonstruiert. In: *Netzwerk Frauen- und Geschlechterforschung NRW 2024/Nr. 55* (pp. 53–60). Online at: <https://nbn-resolving.org/urn:nbn:de:hbz:465-20241217-081258-1>.

Naveau, M. (2024). *Lynkeus Traum*. University of Arts Linz (AT). Blog online at:

<https://ars.electronica.art/hope/de/lynceus-dream/>.

Naveau, M. (2024). *Lynkeus Traum*. Kunstuni Campus@Ars Electronica Festival. In Stocker, G., Jandl, M. (Eds), *Ars Electronica 2024 – HOPE. Who will turn the tide* (pp. 138-174). Berlin, Germany: Hatje Cantz.

Lamoncha, F., Mignonneau, L., Naveau, M., Ortner, M., Wöran, A., et al. (2024). *NOUS*.

Interface Cultures Exhibition Ars Electronica Festival 2024. Exhibition catalog.

Naveau, M., et al. (2024). *DATAMORPHOSIS*. Research posters and exhibition curation of artistic prototypes in collaboration with Elektron Festival Esch/Luxembourg and University of Luxembourg, Faculty of Science, Technology, and Medicine, Department of Computer Science. Esch/Belval, Luxembourg. Online at: <https://www.kunstuni-linz.at/en/university/organisational->

structure-1/institutes/media/interface-cultures/news/news-detail/datamorphosis.

Joler, V., Naveau, M., et al. (2024). *Critical Data On Tour*. Research posters and artistic intervention in public space by PhD students and in collaboration with WIP Festival, Cyens Centre Cyprus. Nicosia, Cyprus. Online at: <https://www.kunstuni-linz.at/en/university/organisational-structure-1/institutes/media/interface-cultures/news/news-detail/wip-arts-technology-festival-2024>.

Naveau, M., Spinola-Elias, Y., Stylianou-Lambert, T. (2024). *BIP on Critical Data. What is wisdom in a calculated world?* (Erasmus+). Online at: https://www.kunstuni-linz.at/fileadmin/media/institute/medien/abteilungen/interface_cultures/news_archiv/2024/09_24_BIP_Folder_Web.pdf.

Naveau, M. (2024). *Resonating Selves & Quantified Perspectives* (Part 1). CLOT Magazine. Online at: <https://clotmag.com/oped/resonating-selves-quantified-perspectives-part-i>

Naveau, M. (2024). *Resonating Selves & Quantified Perspectives* (Part 2). CLOT Magazine. Online at: <https://clotmag.com/oped/oped-resonating-selves-quantified-perspectives-part-ii>

2023

Naveau, M. (2023). *Code and Algorithm – Wisdom in a calculated world*. Exhibition curation. Brussels, Belgium: IMAL. Online unter: <https://www.imal.org/en/events/codealgorithms>.

Naveau, M., et al (2023). Moderation of Laser talk Brussels: *What is wisdom in a calculated world?* Online unter: <https://www.imal.org/en/events/lasertalk-codealgo>.

Naveau, M., Posch, I., Krickl, M., Hammer, S. (2023). *Archiving the In-Between: ONB-Labs Art Program – Artists engaging with digital collections of the Austrian National Library*. Proceedings of the third Summit on New Media Art Archiving. Paris, France: ISEA.

Naveau, M., et al. (2023). *Feminist AI. Public Lecture Series*. Talks and Workshops. Kunstuniversität Linz.

Naveau, M., et al. (2023). *Quantified Perspectives: Rethinking Data Narratives*. Research posters, exhibition of prototypes in collaboration with University of Luxembourg, Faculty of Science, Technology, and Medicine, Department of Computer Science. Esch/Belval, Luxembourg.

Lamoncha, F., Mignonneau, L., Naveau, M., Ortner, M. (2023). *Resonating Selves. Interface Cultures Exhibition Ars Electronica Festival 2023*. Exhibition catalog.

Hajnal, M., Hochleitner, S., Naveau, M., et al (2023). *radical collectives. Kunstunicampus@Ars Electronica Festival*. In Stocker, G., Jandl, M. (Eds), *Ars Electronica 2023 – Who Owns The Truth* (pp. 164-201). Berlin, Germany: Hatje Cantz.

Hajnal, M., Hochleitner, S., Naveau, M., et al (2023). *radical collectives. Kunstuni Campus at Ars Electronica Festival 2023*. Blogbeitrag online unter: <https://ars.electronica.art/who-owns-the-truth/en/kunstuni-linz/>.

Naveau, M., Schnekenburger, R. (2023). Wenn die Wale schlafen gehen, catalogue contribution. Linz/Austria: ÖÖKunstverein.

2022

Naveau, M. (2022). Interface Cultures – Imaginary Worlds Viewed Through Local Glasses. In Müller, F., Reindl, M. (eds), *Meta.space. Visions of Space from the Middle Ages to the Digital Age*, (pp. 485 – 493). Berlin: DISTANZ Verlag GmbH. ISBN 978-3-85474-390-3.

Naveau, M. (2022). Brauchen Roboter Rechte. In Fronhofer, M., Heher, T. (Eds), *The Gap - 25 Fragen zur Gegenwart; Ein Vierteljahrhundert The Gap* (pp. 44-45). Wien: The Gap.

Naveau, M. (2022). Von Schwarzen Schwänen. University of Art and Design Linz. In Stocker, G., Jandl, M. (Eds), *Ars Electronica 2022 - A New Digital Deal* (pp. 208-221). Berlin, Germany: Hatje Cantz.

Naveau, M. (2022). *Von Schwarzen Schwänen*. University of Arts Linz (AT). Blogbeitrag online unter: <https://ars.electronica.art/aeblog/en/2022/08/08/von-schwarzen-schwaenen/>.

Lamoncha, F., Mignonneau L., Naveau, M., Ortner, M., Sommerer, C. (2022). *Crossing The Bridge. Interface Cultures Exhibition 2022*. Exhibition catalog.

Naveau, M. (2022). *Code and Algorithm – Wisdom in a calculated world*. Exhibition curation. Madrid, Spain: Telefonica Foundation Madrid.

2021

Naveau, M., Nüsslein, J. (2021). *Loops of Wisdom*. Kunstuniversität Linz Campus at Ars Electronica Festival. In Stocker, G., Jandl, M. (Eds), *Ars Electronica 2021 - A New Digital Deal* (pp. 300-330). Berlin, Germany: Hatje Cantz.

Naveau, M., et al. (2021). *Academy of Thoughts. Critical Data at Interface Cultures*. Talks and Workshops.

Naveau, M. (2021). *Crowd and Art - Über die Logik vernetzter Beteiligungsmodelle*. In Kaelin, L., Telsler, A., Hoppe, I (Eds.). *Bubbles & Bodies - Neue Öffentlichkeiten zwischen sozialen Medien und Straßenprotesten*, transcript Verlag.

Bevilacqua, D., Lamoncha, F., Mignonneau L., Naveau, M., Sommerer, C. (2021). *INTER FACE CULT. Interface Cultures Exhibition 2021*. Exhibition catalog.

Lamoncha, F., Naveau, M. (2021). *Digital Square - Interface Cultures Meets Europark*. Exhibition catalog.

2020

Sommerer, C., Naveau, M. (2020). *The Wild State*. Kunstuniversität Linz Campus at Ars Electronica Festival. In Stocker, G., Schöpf, Ch., Leopoldseder, H. (Eds), *Ars Electronica 2020 - A global journey mapping the "new" world - In Kepler´s Gardens* (pp. 300-302). Berlin, Germany: Hatje Cantz.

Naveau, M. (2020). *Ars Electronica Export - Artists, Researchers And Creative Technologists And Their Knowledge In The Context Of A Curatorial Practice*. In Stocker, G., Schöpf, Ch., Leopoldseder, H. (Eds), *Ars Electronica 2020 - A global journey mapping the "new" world - In Kepler´s Gardens* (pp. 426-431). Berlin, Germany: Hatje Cantz.

Naveau, M. (2020). *The Logic of Participation in Digital Art and Network Culture*. In: *Shifting Interfaces: An Anthology of Presence, Empathy, and Agency in 21st-Century Media Arts*, Leuven University Press.

2019

Jazbec, M., Lamoncha, F., Mignonneau, L., Naveau, M., Ortner, M. Sommerer, C., et al. (2019). *TRANSCODE! A call to fiction and to new translation processes of our reality*. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *Out of the Box. The Midlife Crisis of the Digital Revolution* (pp. 256-264). Berlin, Germany: Hatje Cantz.

Naveau, M. (2019). *New Keywords on Art*. In *PUBLIC ART – The Monthly Public Art Magazine*, Vol. 148 (pp. 256-264). Interview in PUBLIC ART Magazine Korea.

Naveau, M. (2019). *Ars Electronica Export*. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *Out of the Box The Midlife Crisis of the Digital Revolution* (pp. 432-447). Berlin, Germany: Hatje Cantz. **Naveau, M. (2019).** *100% BestOff*. In Kunstuniversität Linz - BEST OFF 2019. Eigenverlag Kunstuniversität Linz.

2018

Naveau, M. (2018). *Ars Electronica Export*. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *AI - Artificial Intelligence - Das andere Ich* (pp. 378-385). Berlin, Germany: Hatje Cantz.

Naveau, M. (2018). Travellers between Worlds and the Longing for New Worlds. In Golding, S. (Eds), *Parsing Digital* (pp. 59 - 65). London, UK: Austrian Cultural Forum.

Naveau, M. (2018). *BestOFF/ON*. In Kunstuniversität Linz - BEST OFF 2018. Eigenverlag Kunstuniversität Linz.

2017

Naveau, M. (2017). Ars Electronica Linz – “The longing for new worlds knows no bounds”. In Rogers, J., Papadimitriou, I., Prescott, A. (Eds.). *BRIDGING OPEN BORDERS - V&A Digital Design Weekend London*. Online at:

https://digitransglasgow.github.io/bridgingopenborders/contributions/18_ArsElectronicaLinz.html. **Naveau, M. (2017).** Ars Electronica Export. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *ERROR - the Art of Imperfection* (pp. 382-399). Berlin, Germany: Hatje Cantz.

Naveau, M. (2017). *CROWD AND ART - Kunst und Partizipation im Internet*, Taschenbuch, transcript Verlag.

Naveau, M. (2017). Utopias of Knowledge - Forms of Representing Thinking in the Context of an Exhibition. In *MUSEOLOGIA & INTERDISCIPLINARIDADE* Vol. 6, n 12, Jul./ Dez. de 2017.

<https://doi.org/10.26512/museologia.v6i12.16329>.

2016

Naveau, M. (2016). Artists in the Technosphere, in: *Engineering the Future – V&A Digital Design Weekend London* (pp. 119). London: Uniform Communications Ltd; Online at:

<https://digitransglasgow.github.io/Engineering-the-Future/33.html>.

Naveau, M. (2016). Ars Electronica Export. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *RADICAL ATOMS and the alchemists of our time* (pp. 372-381). Berlin, Germany: Hatje Cantz.

2015

Naveau, M. (2015). Art Curating in the Digital Age, Workshopkonzept und Katalogbeitrag, in: Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *POST CITY-Habitats for the 21st Century* (p. 242). Berlin, Germany: Hatje Cantz.

Naveau, M. (2015). Ars Electronica Export. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *POST CITY-Habitats for the 21st Century* (pp. 360-369). Berlin, Germany: Hatje Cantz.

2013

Hörtner, H., Naveau, M., Stocker, G. (2013). *PUBLIC ISSUES - Creativity and the arts - working in the public space and urban environment*, Zaragoza, Spain: Fundación Zaragoza Ciudad del Conocimiento.

2012

Naveau, M., Stocker, G. (2012). Participative Artistic Practice via the Internet – Notes on the Exhibition. In *TEA/ COLLECTIVE WISDOM – 2012 International Techno Art Exhibition* (p.28-33). Taichung/Taiwan: National Taiwan Museum of Fine Arts.

Naveau, M. (2012). Crowd & Art. In *TEA BREAK – Selected Writings of “Collected Wisdom – 2012 International Techno Art Exhibition* (p.38-53). Taichung/Taiwan: National Taiwan Museum of Fine Arts.

Höss, D., Naveau, M. (2012). UNGEHORSAM, künstlerische Co-Leitung LEONART und Katalogbeiträge; Herausgeber: Kulturamt Leonding.

Naveau, M. (2012). Fragmente zur Imagination, Katalogbeitrag; publisher: Regina Hellwig-Schmid, donumenta e.V. Regensburg.

Naveau, M.(2012). Experimenting Archives or the Internet as a Crowdsourced Über-Archive?. In

Beiguelman, G., Goncalves Magalhaes, A. (Eds.), *Possible Futures – art, museums and digital archives* (pp. 239-244). Sao Paulo, Brasil: FAU-USP Faculty for Architecture and Urbanism.

2011

Naveau, M. (2011). Public Issues – Öffentliche Angelegenheiten. In Höss, D., Naveau, M. (Eds), *Leonart 2011: Ungehorsam. Widerstand ist zwecklos*. Exhibition curation and catalogue contribution. Stadtgemeinde Leonding.

Ogawa, E., Ogawa, H., Naveau, M. (2011). *Ars Wild Card*. Artistic research project. Ars Electronica Linz / Ars Electronica Futurelab. Online at: <https://ars.electronica.art/export/de/ars-wild-card-in-tokyo/>.

2009

Pfaffenberger, M. (2009). 80+1 – Eine Weltreise. Ein Projekt zu Linz Europäische Kulturhauptstadt 2009; online at: <https://www.linz09.at/de/detailseite/programm/informationen09/informationen0906/2490387.html>.

2008

Pfaffenberger, M. (2008). Digital Senses. when digital data turn into art. Exhibition curation and catalogue contribution. Center for Contemporary Art Kyiv, Ukraine.

Pfaffenberger, M. (2008). All Inclusive. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *A New Cultural Economy* (pp. 260-265). Berlin, Germany: Hatje Cantz.

2007

Pfaffenberger, M., Hong, X. (2007). PRISMA - Aspekte zeitgenössischer chinesischer Medienkunst; Co-Kuration und Katalogbeitrag; Herausgeber: BM für Unterricht, Kunst und Kultur.

Pfaffenberger, M. (2007). more than memories. In Stocker, G., Schöpf, Ch., & Leopoldseder, H. (Eds), *Goodbye Privacy* (pp. 332-334). Berlin, Germany: Hatje Cantz.

2003

Pfaffenberger, M. (2003) *LEONART 2003: KITSCH - Oder von der Möglichkeit einer hintergründigen Vordergründigkeit*; Exhibition curation and catalogue contribution, Kulturamt Leonding.

2001

Pfaffenberger, M. (2001). Wo drückt der Schuh. Artistic research project and catalogue contribution for Festival der Regionen 2001 (Freistadt/Austria). Online at: <https://webarchiv.servus.at/intra.fdr.at/intra.fdr.at/projekte/suche5ff8.html?n=649&lang=DE>.

2000

Pfaffenberger, M. (2000). Stimulation. Zeitgenössische Positionen, exhibition curated by Dagmar Höss. Galerie Station 3, Wien / Österreich.