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## Welcome

by [Claartje Rasterhoff](#)

Welcome to the 21st newsletter of the Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH). MACCH is a transdisciplinary research centre that brings together economic, legal, (art) historical, philosophical, sociological and practical expertise in the fields of arts, culture and heritage.

In this newsletter we're very happy to announce the call for contributions for the MACCH conference On Leaving: Contemporary Artists' Estates and Legacies on 19 to 21 March 2026. This edition focuses on emerging networks of care around contemporary artists' estates and legacies. And, just a few months later, in June 2026 we will host the annual Digital Humanities conference DHBenelux at the Faculty of Art and Social Sciences. A bit closer to date, we also look forward to other events in the coming month, such as the special public event on Care, Art and Care Aesthetics, organized by Kate Maguire-Rosier (14 November), our Spark Session on the Nazi-Looted Art Restitution Project with Amanda Buonaiuto (21 November), and the seminar on Polychromie organised by SRAL as part of the PoCo project (31 October).

This newsletter further features existing local projects, such as the Draden van ons Nederlandse Slavernijverleden in Limburg and a Tracé/the Plant project on how AI can support the readability and searchability of personnel records of coalmining companies. On a more international scale, we'd like to introduce you to two exciting new COST Action projects: European Media and Born-digital Art Conservation and Knowledge Network (EMBARK) and Cultural Property Protection for All (CPP4ALL).

And finally, we had some changes in the MACCH team, with Joop de Jong stepping down after 10 years of steering committee membership. We're very pleased to welcome Maria Andreou as our new MACCH assistant, and Jesse Hennekam, paleontologist at Maastricht University to our steering committee.

Are you curious about what we do, or would you like to attend one or events, please get in touch.

On behalf of the MACCH steering committee,  
Claartje Rasterhoff (managing director)

## UPCOMING EVENTS:



### 31 October 2025: Symposium - Toekomst voor Polychromie (SRAL)

by Lydia Beerkens

As an interim evaluation of the PoCo Project (Polychromy Conservation), SRAL has organized a one-day symposium featuring a representative selection of international speakers. They will present the latest developments in the field of polychromy in Europe.

An overview of the speakers and their topics can be found in the preliminary [program](#).

For practical information and registration: [Future for Polychromy : SRAL](#)

# Let The Wood Be Seen

Friday 14 November • 12-18

You're invited to a special public event on CARE, ART and CARE AESTHETICS – a new academic theory that describes everyday life PRACTICES. Over the course of an afternoon, the event organised by Kate Maguire-Rosier (Sydney Care Lab | Maastricht University) includes a practical WOODWORKING WORKSHOP led by Philosopher Tom Maassen (Zorgesthetiek Werplaats | Leiden Academy of Vitality and Ageing) followed by an expert PANEL with international guests Prof of Applied Theatre James Thompson (The Care Lab | University of Manchester) and Lorenzo De Min (Elderly Care Physician). Culminating with an AUDIENCE Q&A and refreshments. 18+ FREE. No experience needed. QUESTIONS? Email [kate.maguire-rosier@maastrichtuniversity.nl](mailto:kate.maguire-rosier@maastrichtuniversity.nl)

RSVP here:  
Places limited!



12-18 Friday 14 November Maastricht  
12-14 Workshop @ Werkhuis Maastricht, Hunnenweg 4  
16-18 Panel, Q&A + Drinks @ Grote Gracht 76



## 14 November 2025: Let the Wood be Seen

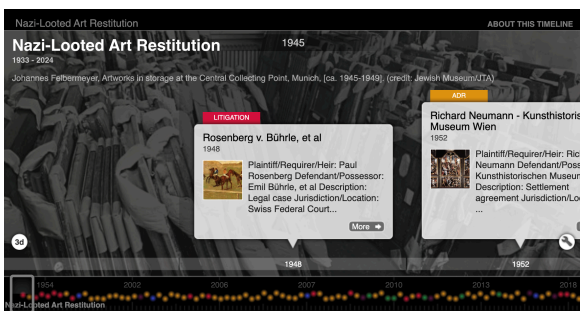
by Kate Maguire

You're invited to a special public event on CARE, ART and CARE AESTHETICS – a new academic theory that describes everyday life PRACTICES. Over the course of an afternoon, the event organised by Kate Maguire-Rosier (Sydney Care Lab | Maastricht University) includes a practical WOODWORKING WORKSHOP led by Philosopher Tom Maassen (Zorgesthetiek Werkplaats | Leyden Academy of Vitality and Ageing) followed by an expert PANEL with international guests Prof of Applied Theatre James Thompson (The Care Lab | University of Manchester) and Lorenzo de Min (Elderly Care Physician).

Culminating with an AUDIENCE Q&A and refreshments. 18+, Free of charge.. No experience needed.

QUESTIONS? Email [kate.maguire-rosier@maastrichtuniversity.nl](mailto:kate.maguire-rosier@maastrichtuniversity.nl)

Tickets



Nazi-Looted Art Restitution

1945

1933 - 2024

Johannes Fabermeier, Artworks in storage at the Central Collecting Point, Munich, (ca. 1945-1949). (credit: Jewish Museum/UTA)

LITIGATION

Rosenberg v. Böhrlé, et al  
1948

Plaintiff/Requirer/Heir: Paul Rosenberg  
Defendant/Possessor: Emil Böhrlé, et al  
Description: Legal case  
Jurisdiction/Location: Swiss Federal Court...

Richard Neumann - Kunsthistorisches Museum Wien  
1952

Plaintiff/Requirer/Heir: RICH Neumann  
Defendant/Poss: Kunsthistorisches Museum  
Description: Settlement agreement  
Jurisdiction/Location: ...

ABOUT THIS TIMELINE

1933 1938 1945 1948 1952 1958 1968 1978 1988 1998 2008 2018 2024

## 21 November 2025: Spark Sessions: Amanda Buanoti on the Nazi-Looted Art Restitution Project

by Claartje Rasterhoff

This Spark Session is on the Nazi-Looted Art Restitution Project, hosted by the Center for Art Law, seeks to create a centralized database of Nazi-looted art restitution cases. Its data will be presented through interactive visualizations, designed to inform not only professionals involved in restitution processes but also the general public. This presentation will highlight the project's key features, including its organization, development, and ongoing maintenance, as well as the challenges and decisions that have shaped its design. MACCH affiliated PhD researcher Gabriella Moretti will provide a first response to the presentation, followed by general discussion.

Amanda Buonaiuto is a Brazilian lawyer with a specialization in Nazi-looted art restitution, earned through her LL.M. at the University of Bonn,

Germany. With expertise in provenance research, she is responsible for leading the Nazi-Looted Art Restitution Project for the [Center for Art Law](#).

From 13.00-14.15 at the Law Faculty, room C1310. All are welcome, please contact [macch@maastrichtuniversity.nl](mailto:macch@maastrichtuniversity.nl) to register.



## 6 December 2025: Treeline workshop

by [Claartje Rasterhoff](#)

On 6 December MACCH, Intro in Situ (experimental music and sound art) and the Extended Youth program by Marres and the Jan van Eyck Academy will host a workshop in the context of Treeline.

TREELINE is a new and ambitious project developed by composer Graham Fitkin. It's an extraordinary musical quest that connects UNESCO's protected ancient forests in Europe once again. Paired with an epic cycling adventure through 10 countries, TREELINE aims to celebrate the enduring spirit of these ancient forests, fostering a deeper connection between people and the ancient natural world that surrounds them.

During the workshop on 6 December participants will develop a sensory map of the giant Mammoetboom and its surroundings: the cemetery on the Tongerseweg in Maastricht. The workshop draws on tests of audio recordings of the tree itself, and all the data will be used as inspiration for the new composition of Graham Fitkin. Invitations for Graham's performance in July 2026 in Maastricht will follow!



## 15 January 2026 MACCH Network Event - Save the Date

by [Claartje Rasterhoff](#)

Please save the date for a festive afternoon on 15 January 2026. We will showcase MACCH research, explore new collaboration in and outside of Maastricht and toast on the New Year (and the following 10 years of MACCH). More details will follow.



## 19 - 21 March 2026: On Leaving: Contemporary Artists' Estates and Legacies

by [Claartje Rasterhoff](#) & [Christoph Rausch](#)

We are pleased to announce the call for panels, papers, and artistic research contributions for the 2026 MACCH conference in Maastricht on 19-21 March 2026. This edition of our annual conference focuses on emerging networks of care around contemporary artists' estates and legacies, and is organized in collaboration with MERIAN (Maastricht Experimental Research in and through the Arts Network).

We call for your submission of proposals for panels, papers and contributions in artistic research on these and/or related themes by **Wednesday 10 December 2025**, [macch@maastrichtuniversity.nl](mailto:macch@maastrichtuniversity.nl).

[Read more](#)



## 2 - 5 June 2026: Digital Humanities Conference DHBenelux - Where Code Meets Culture. Data as Stories, Stories as Data.

by [Claartje Rasterhoff](#)

## **Submission deadline: 1 December 2025.**

Storytelling is fundamental to human experience; stories help us make sense of the world, preserve and narrate our heritage, construct identities, and imagine possible futures. Digital technologies have revolutionised how we engage with stories both as creators and audiences. At the same time, technology development for research, teaching and public outreach is increasingly aware of diverse user needs and integrates narrative elements in the different stages of tool creation (e.g., through design thinking) or in their interfaces and functionalities.

From computational analyses of large textual corpora and interactive multimodal narratives to virtual exhibitions, immersive listening and extended reality experiences, digital storytelling encourages new literacies and approaches to narrative forms and functions; it expands our fora, techniques, and audiences for narrative creation and reception.

In addition, the stories we tell about digital technologies themselves – their histories, potential, limitations, blackboxes, and futures – shape how we understand and deploy these tools in digital humanities scholarship. Ultimately, we can reflect on the narratives that inform and reproduce understandings of Digital Humanities scholarship: which stories do we tell about ourselves and each other?

DH Benelux 2026 welcomes contributions that critically examine the affordances and limitations of digital tools and methodologies for narrative analysis and creation, explore how digital storytelling can serve as a form of knowledge production and dissemination, and present reflections on ongoing and completed digital storytelling projects.

## **PAST EVENTS:**



by [Costas Papadopoulos](#)






## 15-19 September 2025: Workshop "Paradata in 3D Scholarship: Intellectual Transparency and Scholarly Argumentation in Digital Heritage"

 A landmark workshop at the Lorentz Center concluded!

Last week, 23 experts from across Europe and beyond gathered at Leiden for the "Paradata in 3D Scholarship: Intellectual Transparency and Scholarly Argumentation in Digital Heritage" workshop funded by the Netherlands eScience Center and Lorentz Center Innovation in Digital Heritage call. Five intensive days that may well reshape the future of 3D cultural heritage.

Working collaboratively for five days we addressed a critical gap: How do we document, communicate, and share the decision-making processes behind 3D research visualisation? Without capturing how and why 3D models are created, millions of 3D heritage assets risk having little scholarly value beyond their visual impact. Our discussions centred on how cultural heritage is digitally represented, ensuring transparency and reproducibility while allowing critical engagement with how histories are constructed. We explored synergies between technical standards and scholarly argumentation that will strengthen 3D scholarship internationally.

Following a Design Thinking approach of Discover – Define – Develop – Deliver, we:

-  Worked with different use case scenarios to define the needs of different communities;
-  Designed a framework for developing the first paradata model for 3D data;
-  Developed user requirements and wireframed tools and interfaces for the Smithsonian's Voyager;
-  Advanced quality standards for 3D data acquisition, building on EU VIGIE2020 findings;
-  Built consensus across archaeologists, museum digitization specialists, heritage professionals, and

data managers.

Some of our key breakthroughs: We need flexible frameworks that balance methodological rigor with interpretative openness; different communities need graduated approaches; and solutions should be embedded in existing workflows, not standalone tools.

Next steps:

The paradata frameworks we developed will be integrated into the PURE3D infrastructure, and tested through an open call for 3D projects. We aim for a follow-up workshop next spring to further solidify our results.

Huge thanks to co-organizers Isto Huvila, Trilce Navarrete Vincent Rossi, plus our incredible participants from Smithsonian Institution, DANS, Leiden University, DARIAH ERIC, Europeana, 4DResearchLab at University of Amsterdam, DARKLab at Lund University, The Discovery Programme, CARARE European project CODA -Centre for Digital Culture and Innovation, International Council of Museums (ICOM) Documentation Cyprus University of Technology and many more institutions that made this collaborative breakthrough possible.

The future of 3D scholarship depends on transparency and quality. This week, we built the foundations and we very much looking forward to the future developments of this initiative.

## Spark Sessions June and October 2025

by [Claartje Rasterhoff](#)

We look back on two very interesting MACCH Spark Sessions. On 17 October Made Naraya presented on Giving Space for Grandma: Digital Restitutionary Work of Indonesian Colonial Collections. In this Spark Session Made Naraya Sumaniaka presented his thesis work, which recentres community agency by examining how digital spaces enable participation and contestation using the newly established Colonial Collections Datahub and TikTok as case studies. Drawing on focus group discussions with communities from Aceh, Bali, and Surabaya as well as experimental digital ethnography, it finds that digital platforms function as knowledge entry points, transforming communities from passive recipients into active agents of intervention. Such interventions work to address epistemic and historical injustices, even within persistent structural asymmetries. To capture these dynamics, the thesis introduces “digital restitutionary work” as a conceptual framework for future research and practice on colonial collections within digital transformations. During the Spark Session Made Naraya showed valuable approaches to contributing to a more inclusive and decolonial approach to restitution policy.

Before the summer holidays, Boukje Cnossen, professor at Leuphana University, joined us for a conversation on Relational Practices in the Art World, centered on conservation and restitution. In this Spark Session on 27 June, PhD researchers Gabriella Moretti and Mareike Opeña both presented their work, and Boukje contributed as a commentator. Mareike’s research project focuses on practices in privately owned conservation studios in New York City, where most of their clients are part of the contemporary art market. Gabriella is writing her thesis on identifying, describing and analyzing the motivations for which the non-binding Washington Principles are interpreted and applied by the restitution departments at global auction houses. Both presentations did not only provide interesting insights in the inner workings of the art world, but also demonstrated how the presenters' own professional experiences and interests fuel new research questions and (possibly more) engaging discussions.



## 25 June 2025: The Heritage of Flavour

by [Claartje Rasterhoff](#)

On a sunny Wednesday in June, about 100 people joined us at Hoeve Kesselt for a dinner and conversation with Natoora's Franco Fubini and Goutte's Reinier Hoon. Fubini shared insights from his book *In Search of the Perfect Peach* Why flavour holds the answer to fixing our food system, and discussed with Reinier Hoon how flavour is more than just taste – it's a connection to farmers, a reflection of our environment and a crucial measure of our food system's health. We explored the heritage but also the future of flavour, food culture, and sustainable agriculture—from global networks to local Limburg. We discussed how industrialization of agriculture has led not only to environmental and nutritional degradation, but also to a dramatic loss of flavour. Together we explored what the search for a new, flavour-first food future could mean for the Maastricht–Riemst region

### FEATURED:



### Veldkrant Geuldal

by [Claartje Rasterhoff](#)

We're happy to share the publication of the Veldgids Geuldal. Over beheertwijfel in een veranderend landschap. The veldkrant was written by Claartje Rasterhoff and Christian Ersten, in collaboration with Erik Wong and Thijs de Zeeuw, and published by MACCH in October 2025. The 'newspaper' documents a design research project on the management of the river valley around the town of Epen, and especially an artistic walk organized in June 2025. The Rivieratelier project was developed in collaboration with Natuurmonumenten. Please get in touch if you would like to request a paper copy!

# Two new COST Action Networks on Cultural Heritage Protection and Art Conservation

by Claartje Rasterhoff

If you are an expert or researcher interested in the protection of cultural heritage, like MACCH affiliated researcher Donna Yates, now is the time to join one of the working groups in the COST action network Cultural Property Protection for All (CPP4ALL). This network responds to the ongoing illicit trade of cultural artifacts by seeks to establish a network of excellence that integrates, harmonizes, and disseminates existing knowledge while fostering the development of innovative services and tools to enhance cultural property protection across Europe and beyond.

In the new COST Action Network European Media and Born-digital Art Conservation and Knowledge Network (EMBARK) responds to the struggle of Europe's heritage institutions to maintain their media art collections. EMBARK aims to strengthen Europe's ability to safeguard its collections of media art—an overlooked and underestimated segment of Europe's cultural heritage and research infrastructure—for current and future generations. In this Network researchers, heritage professionals and relevant experts, including MACCH affiliated researcher Vivian van Saaze, will join forces to identify common needs, build consensus on shared approaches and create transnational synergies.



## Interview with Liang-Kai Yu

In this interview published by Metropolis M, MACCH-affiliated researcher Liang-Kai Yu reflects on his recently defended PhD *Curating Otherwise* and his current project *Paper Promiscuity* at the Jan van Eyck Academie. In conversation with Arent Boon, Liang-Kai discusses the limits of inclusion, the complexities of working within institutions, and the radical potential of queer, intersectional practices in contemporary art.

[Read more](#)



## Anna de Jong Successfully Defends Her PhD

by Anna de Jong

It is with great pleasure that we announce that MACCH member Anna de Jong successfully defended her PhD on June 24.

Her research explored a series of critical questions: What happens when something is suddenly perceived as a security threat? Such perceptions often lead to calls for new laws or policy measures. But what are the legal consequences of these responses?

Under the supervision of Hildegard Schneider and Donna Yates, Anna examined how these processes unfold. She focused specifically on the response to the narrative that cultural goods were being used to finance terrorism and for money laundering within organized crime. Her research reveals how quickly an issue can be labelled a security threat—a process known as securitization—even when there is little evidence to support such a classification.

This securitization carries significant legal, administrative, and practical risks. Anna's research demonstrates how legal and policy responses to perceived threats can lead to hasty legislation with far-reaching consequences. She illustrated this by analysing among others two European measures: the Fifth Anti-Money Laundering Directive (transposed last year into the Anti-Money Laundering Regulation) and the new EU Regulation on the Import of Cultural Goods. Her findings show both were heavily influenced—both in their creation and implementation—by a security narrative that frames art and the art trade as potential threats.

Anna successfully defended her dissertation on June 24. During the defence, the examination committee—chaired by fellow MACCH member Lars van Vliet—posed a wide range of questions, from her chosen methodology and terminology (always a delicate matter in interdisciplinary research!) to the potential impact of the European anti-money laundering framework on major international art events such as TEFAF.



by [Christian Ersten](#)

## Research for "Draden van ons Nederlandse Slavernijverleden"

FASoS is involved in research as part of the Draden van ons Nederlandse slavernijverleden project in Limburg. The Draden van ons Nederlandse slavernijverleden project is a nationwide initiative that commemorates regional narratives of slavery through the co-creation of monumental tapestries across the Netherlands. Each tapestry—designed by professional artists and created through active community participation—represents the unique local history of slavery within a specific province.

The FASoS research project, ran by Christian Ersten and Diana Natermann, provides the historical grounding necessary for Draden to integrate archival documentation with artistic expression, community engagement, and embodied heritage practices, resulting in the creation of “living memory objects.” Through this participatory art form, the project intends to foster critical dialogue and reflection on the Dutch colonial past and its continuing legacies.

Specifically, the research seeks to uncover traces of slavery-related legacies in the provincial cities of Limburg. These may manifest in urban planning, architectural features, or the material heritage left by former plantation owners and the reinvestment of their colonial wealth in the region. To this end, a research assistant will conduct exploratory archival research in the municipal and provincial archives of Maastricht, Venlo, Roermond, and Heerlen—focusing on institutions such as the Historisch Centrum Limburg (HCL), Tracé, municipal record offices, and the archive of the Diocese of Roermond. Where necessary, this will be supplemented by research at the National Archives in Amsterdam, selected Protestant and Catholic ecclesiastical archives, and relevant repositories in neighboring Belgian and German regions.

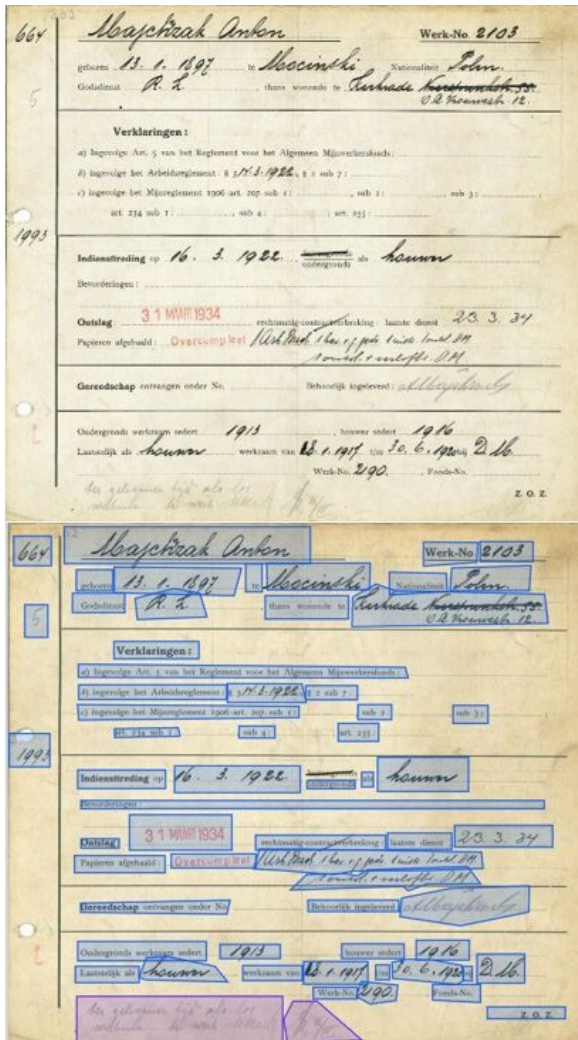
# Digitizing Mining Heritage

by Nico Randeraad (Tracé)

Digital Society student Paula Díaz Hernández is currently doing an internship at Tracé - Limburgs Samenlevingsarchief, with guidance from The Plant. Her work focuses on the AZL personnel card project, which aims at digitizing archival materials and test various Optical Character Recognition (OCR) and Handwritten Text Recognition (HTR) tools. AZL is the pension administration service that kept personnel records of coalmining companies, which are now preserved at Tracé. So far, she has explored platforms such as Arkindex, Transkribus, and Ocelus, comparing their ability to recognize both printed and handwritten Dutch text.

Initial tests show Ocelus and Leo deliver the most accurate results, though challenges remain with mixed-format cards. The goal is to explore how AI can support the readability and searchability of AZL's records.

Image: AI tries to recognize tekst sections, and transcribe them (with so far mixed results).



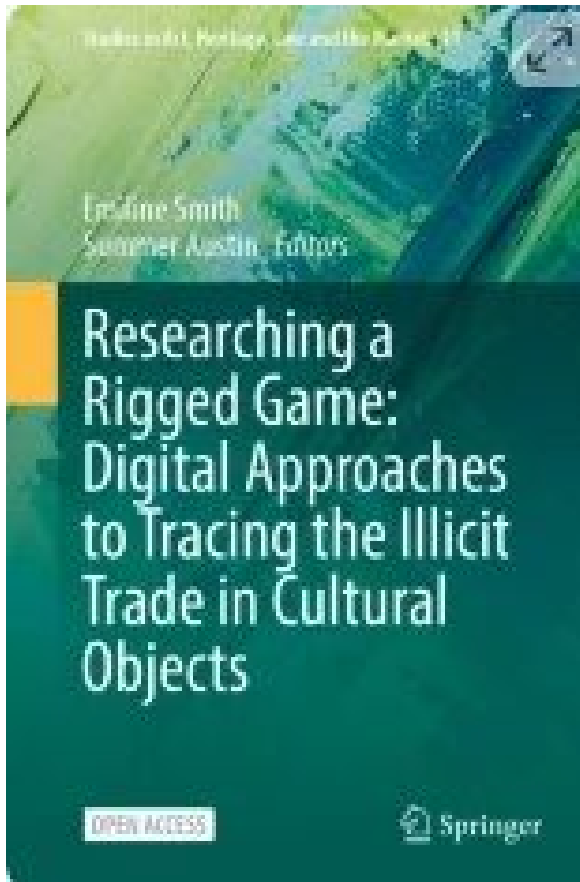
by Eliza Steinbock

# Closing event and publication **Critical Visitor: Intersectional Approaches for Rethinking & Retooling Accessibility and Inclusivity in Heritage Spaces**

The research consortium was innovative for its co-creative aspects: the questions and dilemmas brought in by the 15 partners and additional participants gave shape to each format, namely to the field labs, archival interactions, queer salon, and to the embedded PhD research in museums and archives. We took up the term “the critical visitor” to refer less to actual persons who visit these heritage spaces than to the expressions and actions taken by heritage spaces due to the anxiety and excitement between different publics and institutions. To investigate the impact of the organization's expressions and actions we studied the museological and heritage practices in current use, in development, and in the past. A key starting point was to critically consider the ways in which scholarly terms and vocabulary (jargon) are also in use in the heritage world: diversity and inclusion (DEI), solidarity, access, decoloniality, and queering. We looked at exemplary moments of active forgetting and ideological hegemony in the cultural sector. Intersectional practices require persistence, working with uncomfortable ‘new’ knowledge, breaking and remaking daily institutional habits. The built-up network “Heritage for All” created space for peer-to-peer learning that provided context to each other’s research and implementation. The OA edited volume in Dutch and English, *The Critical Visitor: Changing Heritage Practices* (2023), has captured many of these learnings and will continue to go beyond the project.

Team members developed methodologies for reading across disparate, specialized archives with an intersectional lens called a kaleidoscopic vision and also theorized how missed encounters between intersecting groups can be traced in the archive (Steinbock and Isenia 2022; Littel diss titled *Archives of Passion: An affective history of Dutch gay, lesbian and women’s archival and information activism since the 1970s*, is on track to be submitted in Fall 2025). Other members developed analysis of comparative sites of queer scenography and queer intersectional curation across the Netherlands, Europe, and further afield (van den Heuvel 2023; Yu diss titled *Curating Otherwise: Queer Intersectional Practices in Contemporary Art Institutions*, defended on 27 June 2025). We collectively conducted and shared research in co-creative formats that broke from academic models of mono-disciplinary and hierarchical knowledge, including sharing of artistic research in performance, visual arts, and music.

## **SPRINGER BOOK SERIES:**



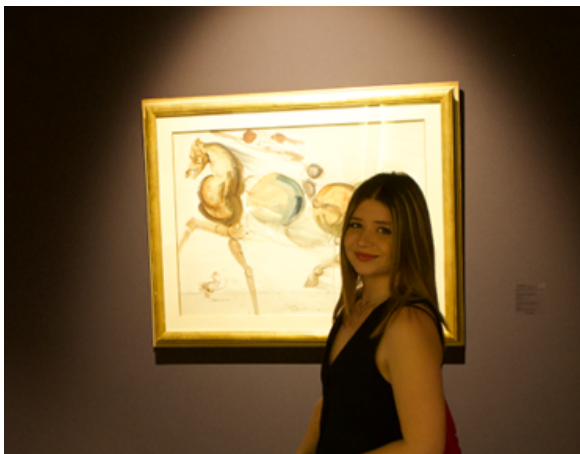
## Springer Book Series: Studies in Art, Heritage, Law and the Market:

### [Researching a Rigged Game: Digital Approaches to Tracing the Illicit Trade in Cultural Objects](#)

New publication in our book series! This open access book, edited by Emiline Smith and Summer Austin, on open-source data and the trade in cultural heritage is foundational for object biography, provenance research studies, and social science methodological education.

[Read more](#)

## INTRODUCING:



## MACCH Management Assistant: Maria Andreou

by [Maria Andreou](#)

Maria Andreou has recently joined MACCH as the new student assistant. Working with Dr. Claartje Rasterhoff, Maria is responsible for the management of the centre. Specifically, her role is to assist in organising events such as symposia and conferences as well as maintaining communication channels of the organisations. She is passionate about arts and heritage, while is interested in exploring the intersection of art, science, technology, and society from cultural, political, economic, legal, and art-historical perspectives. In June 2025, Maria graduated from University College Maastricht (UCM) where she obtained a degree in Liberal Arts and Sciences with a minor in Art, Law, and Policy-Making. During her time at UCM, she followed an interdisciplinary education in Humanities and Sciences, specifically focusing on the intersection between technology and arts and culture. Her thesis, *Negotiating Authenticity: Networks of Power and Legitimacy in the Arts*, explores the influence of digitisation, in particular artificial intelligence tools, on notions and

approaches to authenticity, the role of experts, and valuation in the arts.

Currently, she is pursuing a Research Master in Cultures of Arts, Science and Technology (CAST) at the Faculty of Arts & Social Sciences. Within this interdisciplinary environment, she seeks to continue researching topics related to art and technology and welcomes potential future collaborations and research opportunities aligned with her broader academic interests. Maria looks forward to meeting colleagues and partners at upcoming events!



## Anaïs Passera

by Anaïs Passera

Anaïs Passera joins the REACCT (Research, Education and Action Lab into Collective and Circular Transformation) project as researcher with a background in agroecology, food systems, and biobased materials. Her work focuses on bridging agriculture and design by experimenting with materials derived directly from the farm. By developing prototypes made from renewable resources, Anaïs explores how these can act as boundary objects, tools that create different dialogues between builders and farmers towards regenerative practices. Alongside this material exploration, the project investigates the social and cultural conditions that emerge when builders and farmers interact, and how these conditions can support a broader shift towards regenerative building & farming practices.



**Maastricht University**

MACCH is a joint effort of the Faculty of Arts and Social Sciences, the Faculty of Law, the School of Business and Economics, the Faculty of Science and Engineering, Tracé - Limburgs Samenlevingsarchief, and the Stichting Restauratie Atelier Limburg (SRAL).

The newsletter is issued twice a year with information on MACCH activities and other related news. For more information about MACCH, please visit our website [www.maastrichtuniversity.nl/macch](http://www.maastrichtuniversity.nl/macch) or contact: [Clartje Rasterhoff](mailto:Clartje.Rasterhoff@maastrichtuniversity.nl).

MACCH would like to thank the authors for their contributions.

You receive this newsletter because you have participated in one of MACCH's meetings or have otherwise demonstrated an interest in the centre's activities. Feel free to share the newsletter with others. If you

do not wish to receive the newsletter, please send an email to  
[macch@maastrichtuniversity.nl](mailto:macch@maastrichtuniversity.nl)



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