

# Artificial Atmospheres and Unexpected Media: Exploring Media Art and Machine Learning



## Wednesday 16th: 9h30 - 18h:

Location: CAN SE1 (ALMNEG)

9h30h-9h45: Welcome

9h45h-11h: Panel 1: Hybrid Authorships and Speculative Fictions

Moderator: Patrícia Castello Branco

### **1. POSTHUMANISM AND ARTIFICIAL INTELLIGENCE: A REVIEW OF THE BICENTENNIAL MAN FILM**

**Associate Prof. Dr. Çiçek Coşkun (Baskent University Department of Sociology)**

The rapid advancement and transformative power of artificial intelligence (AI) has sparked a critical discussion about humanity's future. Posthumanism stands at the center of this debate. Actually, posthumanism challenges the anthropocentric worldview of traditional humanism, advocating for a more inclusive approach that recognizes the equal value of all living beings, technology, and the environment. It emerged as a response to the destructive impact of human activities on earth. The aim of this study is to try to understand what a fictionalised work can convey to us based on posthumanism and AI relation. For this purpose, this study will examine the Bicentennial Man film, directed by Chris Columbus and based on a work by Isaac Asimov. It is possible to examine the shaking of the anthropocentric worldview in the film, which tells the

story of a robot that feels like a human due to a glitch in its production. The film takes place in a future where artificial intelligence and robots are at the service of humans and human life span has been extended. The fact that the robot has emotions similar to those of humans changes the human-artificial intelligence relationship. On the other hand, as posthumanism suggests, a nonanthropocentric world is also possible. In the light of all these, the film will be analyzed through the changing relationship between posthumanism and AI.

## **2. Hermetic worldings: A Techgnostic Reading of Ian Cheng's Life After BOB (2021)**

**Erik Bordeleau (Universidade NOVA de Lisboa, IFILNOVA)**

Ian Cheng's *Life After BOB* (2021) is a groundbreaking, multidimensional video installation that stands at the intersection of anime, techno-worlding practices, blockchain and artificial intelligence, utilizing the medium of animation to probe the philosophical ramifications of AI technologies. The film is part of an episodic anime series built in the Unity game engine. It imagines a future world in which experimental AI sub-personality entities called BOB (Bags of beliefs) guide humans through their life journey, just like "AI spirits beamed directly into your brain" (as Zoroaster Immeasurable, the creators of BOB, marketed it).

The narrative centers on Chalice, a young girl learning to navigate her relationship with her BOB. This setup allows Cheng to delve into themes of (in)dividual autonomy and cyborg becomings in an era of rapid technological advancement. Techgnosis, a term coined by Californian media theorist Erik Davis in his book "TechGnosis: Myth, Magic, and Mysticism in the Age of Information"; acknowledges the technological unconscious, where myth, magic and mysticism participate closely to technological adoption and development. It offers, I will argue, a particularly well suited conceptual framework from which to approach Ian Cheng's anime experiment. Indeed, the techgnostic dimension permeates the very premise of the film, dramatized in full on the promotional image of the film: "What if an artificial intelligence could do the job of living your life better than you do?"

### 3. Alienography – The Inhumans That Therefore We Will Become

Elena Peytchinska (University of Applied Arts Vienna, Austria); Thomas Ballhausen (University Mozarteum Salzburg, Austria)

Referring to Karen Barad's title to their article "On Touching – The Inhuman That Therefore I Am" (which also reminds us of Jacques Derrida's "The Animal That Therefore I Am/Following"), the title of our presentation marks a protocol for the hybrid production of literary characters in collaboration with AI. Within the framework of our long-term project, "Operative Fiction", we explore different modes of entanglements of text and space, literature and drawing, their material potential, and the porosity of their boundaries. In our current project, "Alienography", we experiment with the hybrid production of literary figures using LLM while questioning the criteria for producing aesthetically appealing literary texts within human and machinic collective authorships. We aim not to include in-human figures in a traditional literary production but to explore an entirely new approach where such questions as inclusion and exclusion are obsolete, thus configuring a system where differently coded species and materialities are equal participants in a collaborative network.

For our audio performance, we will generate a dialogue between two hybrid figures based vaguely on the structure of the game "Guess Who." The participants can experience the audio performance via mobile devices and headphones and are invited to move freely across the conference venue and choose individually the spot or trajectory from where they would like to experience the audio performance.

**(15 min coffee break)**

11h15-13h30: Panel 2: Considering (post)Places in Nature and War

Moderator: Erik Bordeleau

#### 4. **“Killer Bots and Dancing Bees: Swarm Intelligence in Contemporary War and Art”**

**Claudette Lauzon** (School for the Contemporary Arts at Simon Fraser University)

As a phenomenon, “swarm” simply describes the choreographies of large self-organising animal collectives. In the popular imagination, however, the term conjures any number of nightmare scenarios, ranging from Alfred Hitchcock’s swarming birds to Donald Glover’s swarming superfans. In techno military contexts too, dystopian narratives are alarmingly easy to find, and usually involve terrifyingly sentient mechanical entities. In 2017, the AI ethics think-tank Future of Life Institute released an 8-minute video, *Slaughterbots* – a near-future dramatization of a swarm of autonomous microdrones launched as weapons of mass destruction. That same year, the US Department of Defense released a video showing a fleet of microdrones, described as possessing a “distributed brain” and the capacity for adaptation and self-healing – “much like swarms in nature.” The next generation, the DoD’s deadpan factsheet explains, will “likely include more advanced autonomy.”

Against this backdrop, contemporary artists have also grappled with both the technological promise and the civilizational dangers of artificial intelligence, and in many instances the swarm reappears as a harbinger of a world to come. Without taking a side in the so-called boom-or-doom debates that currently steer conversations around AI in general and large-language models in particular, this paper introduces a number of recent artworks in which swarm intelligence is imagined and tested not for its militaristic potential, but instead as a speculative model for (interspecies) collaboration. I concentrate attention specifically on two recent works: Marguerite Humeau’s 2023 exhibition, *meys*, deploys a variety of generative adversarial networks (GANs) to explore the eusocial imaginaries of swarming insects in a post-human world. In similar fashion, Anicka Yi’s *In Love with the World* at Tate Modern’s Turbine Hall in 2021 worked with AI to produce a series of strangely zoomorphic mechanical bodies, asking us to reconsider our understanding of intelligence in the age of killer bots and dancing bees.

## **5. Representation of nature through artificial intelligence**

**Ana Carvalho (CIAC - UMaia)**

In what ways has artificial intelligence transformed our perception of nature? In this presentation, we will take apart this overwhelming question by dividing it into three topics to further spark the discussion with speculations. The separation between human culture and nature gradually dissolves, and together with other binaries, we also detach from the vision of nature untouched, aesthetically romanticized, and of endless resources. This vision has led us to the present ecological borderline fueled by monocultures and uncontrolled industrialization. Our concerns and current understanding of nature extend to other processes of individuation, which include other intelligences, both organic and synthetic. With a critical approach, we will investigate Artificial intelligence as a set of tools artists develop to affirm this ever more inclusive vision of nature (or postnature).

On the first topic, we will investigate how technologies influence narratives of nature through visual representations. The second topic will address data collection, and how the creation of images of plausible natural possibilities, of a human portrait, for example, challenges the limits of reality. Finally, the third topic will address the growing datafication of everything and the transformation of knowledge. Mapping and data ecosystems unveil knowledge that otherwise would remain inaccessible and gradually reshape our knowledge of the planet. Reminding us that our tools for study are also the same tools for control.

## **6. Beyond the Human Gaze: Cinema, Technology, and Ecological Perspectives**

**Patrícia Castello Branco (CineLab - IFILNOVA)**

Since its origin, cinema has been recognised as a technological art form with the potential to offer perspectives beyond human perception. This presentation addresses the question: how can cinema provide an alternative to the prevailing anthropocentric visuality in our cultures, fostering perceptual relationships that challenge traditional hierarchies between human and non-human

entities? Despite its contemporary relevance, particularly in the context of eco-criticism, this question is nearly as old as cinema itself, rooted in the very technology that shapes it—its lenses, cameras, and editing mechanisms. Cinema emerges as a medium that can present a 'non-human gaze,' a concept explored through early 20th-century discussions of 'photogenic'. This paper will examine the contributions of Jean Epstein, whose pioneering work underscores cinema's potential to transcend human-centric viewpoints. Epstein's exploration of 'photogenic' demonstrates how film can capture and reveal aspects of reality that are not immediately perceptible to the human eye, suggesting a deeper connection to non-human perspectives. In this context, I will analyse various examples where the idea of art's connection with technology finds echoes in contemporary ecological concerns. By exploring these examples, I aim to highlight how the technological aspects of cinema continue to offer new ways of understanding and engaging with the natural world. This presentation argues that cinema, through its formal mechanisms, can provide visibility to non-human entities and offer a deeper understanding of the natural world. By examining how these cinematic techniques resonate with contemporary ecological issues, I will explore how cinema serves as a technological and artistic ally in expanding our perception and rethinking our relationship with nature, embodying the concept of 'cinema as revelation'.

7. **A.I. speculative imagery as an iteration of settler colonial architecture in Palestine/Israel**

**Lior Shamriz (Digital Media Department, University of California Santa Cruz)**

Taking the photography of 1800s military surveys as reference points, this presentation considers how the pretense of "newness" regarding the production of "A.I." imagery in the 2020s, stealthily reintroduces earlier colonial and settler-colonial approaches to architecture and visual cultural appropriation, used in tourism and commercial projects. I focus on the area of the contemporary city Ashkelon on the East Mediterranean, where the pre-1948 Palestinian city Majdal and the villages of Hamama and AlJura, as well as a few more, were situated. The area was conquered by the Israeli army in 1948, but the population was expelled from the area only later, around 1950. I consider what happens when the tool MidJourney is requested to imagine

speculative 21 st -century Majdal that was never colonized and the images that are produced with the tool. I look at the way Midjourney recreates images of Palestine in ruins rather than a Palestine that was never ruined. Other images of this speculative version of the area replicate commercial architectural trends that exist in the Israeli city of Ashkelon in the 21 st century, which appropriate pre-1948 Palestinian architectural motifs. For instance, commercial buildings, such as a restaurant and hotel, nearby the Maqam (shrine) of the 13 th -century Sheikh Awad in Hamama (today's Ashkelon), replicate the tomb's dome on different scales. I show how Midjourney's renderings of a futuristic speculative version of the area follow the same logic of Appropriation.

13h30 - 14h45: Lunch

Location: CAN 209 (ALMNEG)

15h - 16h: Keynote: Daniel Chavez Heras:

**Geometries of Time: Complex Media Between Record and Prediction**

Moderator: Maile Costa Colbert

Dr Daniel Chávez Heras is a lecturer in Digital Culture and Creative Computing in the Department of Digital Humanities at King's College London.

He specialises in the computational production and analysis of visual culture. His research combines critical frameworks in the history and theories of cinema, television, and photography, with advanced technical practice in creative and scientific computing, including applied machine learning technologies.



Daniel has worked extensively in interdisciplinary design and creative industries, in Mexico and in the UK, with cultural institutions such as the British Council and the BBC. He is an affiliate of King's Institute for Artificial Intelligence, part of the Computational Humanities Group, and a member of the Creative AI Lab, in partnership with the Serpentine Galleries in London.

**(15 min coffee)**

### 16h15 - 18h: Invited Speakers/Artists/Performers:

**16h15 - 16h45: Budhaditya Chattopadhyay (FHNW Basel and University of Bergen, Erasmus visiting researcher, Art and Technology)**

This talk provides an entry into a decolonial and de-modernizing approach to AI-driven media arts by describing an ongoing artistic research project, Dhvāni - a series of responsive, self-regulating, and autonomous installations driven by a custom-made artificial neural network and a machine learning model trained with ritual and sacred sounds from South Asia. Such technological *mélange* re-emphasizes and advocates for the pre-modern values of interconnectivity, codependence, participatory networks, and community. By giving AI an autonomous agency, the project aims to reimagine the future of AI with inter-subjective reciprocity and improvisation in human-machine assemblages, transcending the technologically deterministic approach to AI-driven live art, sound and media arts, and an expanded sense of temporality. By unpacking the project, this talk underscores the necessity of dehegemonizing the AI-driven arts field to a transcultural exchange, transcending the field's Eurocentric biases.

(online)

**17h - 17h45: Rebecca Baron (Film/Video - CALARTS) and Doug Goodwin (Media Studies, Scripps College)**

From Polaroids to AI, digital compression to big-budget Hollywood spectacle, the work of multi-disciplinary California artists Rebecca Baron and Douglas Goodwin look quizzically at imaging technologies and their shaky claims to reality. Making bold leaps between stylistic approaches and historical reference points, the films in this program all share a fascination with the blurred line between human and non-human, representation and abstraction, artifact and apparition.



**Thursday 17th: 10h - 18h**

Location: CAN SE1 (ALMNEG)

**10h-11h15: Panel 3: Ghost in the Machine: perception, mechanization,  
hallucination**

Moderator: Susana Nascimento

**8. Movement visualization and physicalization for audiovisual analysis**

**Miguel Federico Rubio Marín and Jesús Alberto Cabañas Osorio (Universidad Iberoamericana Ciudad de México, Departments of Design and Communication)**

The second Industrial Revolution and its media technologies –such as photography and cinema– spurred studies on motion, resulting in chronophotography and motion sculptures, approaches like Jules-Etienne Marey's *la méthode graphique*, devices like the chronophotographic gun, the odograph, myograph, and the rotoscope, as well as theories and aesthetics like *kino-glaz*, *kino-pravda*, and futurism, that suppose amplified human perception through mechanization.

Today, the digital revolution enables the visualization and physicalization of movement, expanding studies across fields from entertainment and physics to biomechanics and sports. This proposal aims to demonstrate the implications for media analysis and education of complex

motion structures, using ImageJ, Photoshop, MOCAP, high-speed cameras, 3D printing, and modeling software under a research-creation framework.

These structures –represented through physicalizations and visualizations– depict movement throughout its duration, not just as an instant. This approach draws from Henri Bergson's third thesis on movement: "the instant is a motionless cut of movement; movement is a moving cut of duration" (Deleuze 1984, 22). They facilitate the apprehension and analysis of movement details like trajectories and patterns, which escape human sight due to their fleeting and complex nature.

Digital technologies freeze and accumulate these moments and poses, echoing Bergson's ancient and modern illusions of movement (Deleuze 1984, 16-17), and quantify motion indices in both 2D and 3D environments.

This work is part of the research project *The neoliberal reconfigurations of the human body*:  
<https://www.lasreconversiones.org/estructuras>

## 9. **The Opticality Unconscious**

**Amanda Wasielewski (Associate Senior Lecturer of Digital Humanities, Associate Professor of Art History Department of ALM (Archives Libraries Museums) Uppsala University)**

Rosalind Krauss's book *The Optical Unconscious* (1996) borrows an ill-defined term from Walter Benjamin to explore and critique the notions of opticality and autonomy in art that were popularized by theorists such as Clement Greenberg and Michael Fried in New York in the mid-twentieth century. To do so, she writes in a style that is more personal and less traditionally academic. Krauss's odd yet poetic experiment serves as the inspiration for my own experiment in understanding the visual in relation to recently developed generative artificial intelligence tools. Images, text, and hybrid media constructions that are generated by AI models went mainstream in 2022 thanks to the popularity of ChatGPT and text-to-image models. Meanwhile, user-friendly AI text generation tools are set to change how text is written both by the general public and academics. This project, which is both artistic research and an academic work, is titled *The*

Opticality Unconscious and explores how a hybrid practice of writing and image creation can shed light on the often-derided strictures of mid-century modernism in New York, namely the ideas of opticality and visual autonomy. The project also investigates the relationships between key figures such as Krauss during this historical moment and seeks to generate “new” images that elucidate these theoretical perspectives. I use both AI image and text generation techniques as a means not only of executing the project but also as epistemological tools. Can AI refresh, renew, or otherwise add new insights to art theory of the past?

**10. Sounds from an elsewhere: off-screen voices as technical and conceptual boundary between reality and artificiality**

**Vega Tescari (Università della Svizzera italiana (USI), Switzerland)**

Starting from Jacques Derrida’s reflections in Ken McMullen’s film *Ghost Dance* (1983), among which “Le cinéma est un art de fantomachie”, this paper intends to highlight the phantasmatic dimension of cinema – its being a realm of ghosts – by looking at the use of voice off/over. This already established and somehow outdated procedure, that operates within the relationship between physical and virtual dimensions, contains conceptual and perceptive premises for discussing the relationship between the self and an estranging otherness, which is today accentuated by more advanced virtual devices, up to the dynamics developed by AI. Some exemplary cases will thus be recalled, including the cinema of Marguerite Duras, in particular *India Song* (1975), where the voices previously recorded and reactivated during filming generate a fertile exchange between the physical and the ‘mechanical’ dimension; Derek Jarman’s *Blue* (1993), but also the emphasized dubbing in Pier Paolo Pasolini’s cinema. The off-screen voice places the self in dialogue with the other, prolongs the physical and human presence, but also interrupts it, uniting and separating at once, and creating a spectral, *insituable* dimension that questions the status of the individual at a deep level.

(15 min coffee break)

## 11h30 - 12h45: Panel 4: (Un)built Places: Questioning the who, wondering the where:

Moderator: Susana Viegas

### **11. Museum Architecture after AI, between Originality and Commonplace**

**Helena Barranha (Professor at Instituto Superior Técnico, Universidade de Lisboa  
and Researcher at IHA-NOVA FCSH / IN2PAST, Lisboa)**

Since its establishment as a specific building type, in the nineteenth century, museum architecture has significantly been marked by unbuilt projects. Submitted to architectural competitions or conceived as purely academic experiments, such designs frequently introduced new conceptual models, sometimes even radical or utopian solutions, which were published and disseminated widely, thus influencing subsequent projects. Over the last two decades, the increasing cultural relevance of museum architecture and the emergence of social media have contributed to a much wider dissemination of museum images, including unbuilt or virtual exhibition spaces. More recently, the rapid development of Artificial Intelligence technologies and their growing use in the field of architectural design have fostered the interest for virtual museums, paving the way for new programmes and concepts. Nevertheless, the images of these born-digital museums more often than not reveal that, behind the apparent novelty of AI mediated creations, there are models from the past, such as the classicist idea of museum as a temple or the modern white cube paradigm. In fact, the glossy surface of AI generated visualisations usually reflects the genealogy of museum architecture, as well as the impact of its most iconic works.

Based on the analysis of a few recent examples, this article seeks to discuss how AI is shaping the design of virtual museums arguing that, in many cases, the originality is only apparent, as the appropriation of historical models tends to prevail over a break with the past.

## **12. Exploring audience perceptions of virtual artists: The case of Lil Miquela**

**Danai Tselenti (Research Group in Human Sexuality at the Faculty of Psychology and Educational Sciences of Porto University) and Lúcia Piedade (Center for Research in Applied Communication, Culture and New Technologies - CICANT, CEGIST-Center for Management Studies at Instituto Superior Técnico)**

Created in 2016, Lil Miquela is an algorithmically designed 19-year-old Brazilian-American social media influencer and singer from LA. She identifies as a robot and advocates for Black Lives Matter and LGBTQ+ rights. With approximately 8 million followers across various platforms, numerous brand collaborations with Chanel, Calvin Klein, and Prada, and recognition by Time magazine as one of the most influential people on the internet, she is a prominent example of the rising trend of computer-generated imagery (CGI) characters. While there is a growing body of research on Lil Miquela as a virtual influencer from marketing and management perspectives, particularly concerning her advertising effectiveness and impact on influencer-driven outcomes like user engagement or purchase intention, fewer studies have focused on audience perceptions of her artistic qualities as a pop singer. This ongoing qualitative study aims at filling this literature gap by uncovering diverse patterns of audience responses to Lil Miquela's electronic pop musical videos. By analyzing YouTube comments on her channel, we seek to uncover different perspectives on her perceived anthropomorphism, authenticity and creativity, originality and artistry. In doing so, we aim to provide both empirical and theoretical contributions, with particular attention to the uncanny valley phenomenon in the context of virtual artists, and to provide further insights into the real-world implications, challenges, and opportunities of synthetic media.



### **13. Are Those Still Our Dreams? AI (Day)Dreaming & Algorithmic Interactions**

**Lorenzo Aimò (Università degli Studi di Milano & Alma Mater Studiorum  
Università di Bologna DIPAFILO - Department of Philosophy & DAR - Department  
of the Arts)**

Since the advent of GenAI softwares – such as DALL-E2, Midjourney and Stable Diffusion in late 2022 – the collective discursive framework based on the concept of the dream and the surreal has been the background through which these technologies were described, talked about and used. In parallel with the anthropomorphizing tendency which has characterized AI since its beginnings, this discursive framework elucidates how our difficulty in understanding the rapid rise of AI makes us rely on a specific semantic space which reflects the uncertainty as well as the tension between being real or unreal of something that simulates humanness while being Bodyless.

At the same time, the dream can refer to the endless possibility of visualizing and generating promised by GenAI: not by chance the first version of Stable Diffusion was called 'Dream Studio' and the command button to start the generation of an image was called 'dream'. The surreal refers instead to a specific aesthetic that particularly characterizes AI images: Surrealism is also contained in the name of DALL-E, which comes from the combination of Dalì (Salvador) and the Disney character WALL-E.

The trope of the dream can be found in one of the first deep neural networks working with images: in 2015, developed by Mordvintsev, Google Deep Dream produced weird and uncanny images of ordinary objects, recalling the effect of pareidolia. It seems that the relationship between GenAI and dreams has always been tight, making AI engines capable of visualizing and portraying something that we, as humans, only experience in a particular state of unconsciousness and fragmentation of meaning. But can dreams actually be displayed? What is the role of the automated machine in this process of visualization that is, firstly, a process of translation? If portrayed through the computational means of algorithmic processes, are those still our dreams?

Within this background, contemporary art interactive and immersive projects such as Tulpamancer (2023) by Marc Da Costa and Matthew Niederhauser and La belle au bois dormant (2023) by Giuliana Cunéaz explores the potentialities of AI and dreams altogether. Comparing these two case studies, the talk aims to reflect and analyze a contemporary tendency of interactive and immersive projects involving AI while highlighting the features regarding the interplay between AI, the spectator and the images of their dreams.

12h45 - 14h: Lunch

Location: Aud. A2 (TA) or CAN SE1 (ALMNEG)

14h -15h15: Panel 5: GENAI — Exploring Human Cognitive  
Flourishing against the background of GENERative AI: Sustaining Deep  
Minds in Our New Cognitive Ecology

Moderator: Ana Carvalho

The GENAI project explores the profound implications of Generative Artificial Intelligence (GENAI) for our understanding of the human mind and the possibilities for human cognitive flourishing against this new background. Building on the understanding that the human mind evolves in tandem with technological advancements, this initiative aims to explore and safeguard the conditions necessary for optimal cognitive development amidst the proliferation of GENAI tools.

In an age where GENAI technologies such as ChatGPT, MidJourney, and AlphaFold are pushing the boundaries of human achievement, we find ourselves on the edge of a new cognitive landscape. The project acknowledges the rapid pace of change catalyzed by these technologies, recognizing their potential to reshape not just our practical capabilities but also our conceptual frameworks. These advancements not only redefine what is achievable by AI and human beings but also challenge our fundamental concepts such as cognition, knowledge, creativity, and agency.

The idea of the Mind-Technology Problem—a term coined to encapsulate the blurring boundaries between human cognition and technological innovation—seeks to capture a new conceptual formation incorporating both technology and minds. In navigating the uncertain terrain of the mind’s uncanny valley—a space where AI capabilities blur the lines between human and artificial cognition—the GENAI project endeavors to illuminate pathways for human adaptation and empowerment at a moment of rapid AI adoption.

The project aims to provide interdisciplinary insights into the evolving nature of the human mind in the context of the rapid integration of GENAI technologies into various aspects of our lifeworld.

**14. Gloria Andrada - AR Face Filters and Deep Fakes (FCT Researcher IFILNOVA)**

**15. Robert Clowes - Artificial Others (Appointed Research Fellow and Coordinator of the Lisbon Mind, Cognition & Knowledge Group, IFILNOVA)**

**16. Maile Costa Colbert - AI, Art, and Archives, a preamble (CineLab - IFILNOVA, FBAUL)**

15h15 -16h15: Joel Krueger "Real feeling and fictional time in human-AI interactions".

\*by special invitation and support from GENAI, from the Exploratory Project grant, NOVA FCSH

Moderator: Gloria Andrada

Joel Krueger is an Associate Professor in Philosophy at the University of Exeter. He works in phenomenology, philosophy of mind, and philosophy of cognitive science: specifically, issues in 4E (embodied, embedded, enacted, extended) cognition, including emotions, social cognition, loneliness, and psychopathology. He also writes about comparative philosophy and philosophy of music. He is an Associate Editor of *Phenomenology and the Cognitive Sciences* and *Passion: Journal of the European Philosophical Society for the Study of Emotions (EPSSE)*.

(15 min tech break)

16h30 - 17h30- Pablo Núñez Palma

Online:

**16h30 - 17h30: Pablo Núñez Palma and JanBot**

Pablo Núñez Palma is an experimental filmmaker and independent researcher whose work investigates the intersection of new technologies with audiovisual archives. His latest projects

seek to harness generative AI to support creative processes and explore ethical forms of human-machine co-authorship.

JAN BOT is a filmmaking bot that combines archival footage and algorithms to generate experimental videos based on two ingredients: found footage and today's trending topics. Jan Bot was an artificial intelligence programme created by artists Bram Loogman and Pablo Núñez Palma in collaboration with Eye Filmmuseum and support from the Netherlands Creative Industries Fund. Using some of the latest A.I. of its time, Jan Bot worked day and night producing poetic films inspired by current news and images from early cinema.

17h30-18h Closing Remarks

THANK YOU!

