

Artificial Atmospheres and Unexpected Media:

Exploring Media Art and Machine Learning

Presenter Biographies:



Amanda Wasielewski is an artist and Associate Professor of Art History / Associate Senior Lecturer of Digital Humanities in the Department of ALM (Archives, Libraries, Museums) at Uppsala University. Her recent research focuses on the use of artificial intelligence techniques to study and create art, with a particular focus on theorizing AI-generated images. Wasielewski is the author of three monographs including *Computational Formalism: Art History and Machine Learning* (MIT Press, 2023). She is editor of the forthcoming volume *Critical Digital Art History* (Intellect, 2024) and author of “Unnatural Images: On AI-Generated Photographs” (*Critical Inquiry*, Autumn 2024).

Ana Carvalho has a degree in Design and Visual Communication from ESAD – Escola Superior de Arte e Design in Matosinhos (1994), a master's degree in Interactive Art and Design from Falmouth University (2004) and a PhD in Information and Communication on Digital Platforms from FLUP (2013). She taught at Falmouth University, Fernando Pessoa University, University of São Paulo and University of Maia, and from 2017 until 2024 she was coordinator of the Multimedia Art course at this institution. Between 2022 and 2023, she participated, as a researcher, in the project “CyPet – Development of a new pedagogical model for teaching cyberperformance in higher education”.

Her curatorial work includes the collective exhibition on the theme of technological surveillance “Omnisciência Strategies of Fracture and Escape” (Fórum da Maia, 2021) and the solo exhibition by Mark Amerika “Abducted Realities” (Casa Comum, 2023); Since 2016 has annually organized the event “Meeting of Expressions between Sound and Image”, co-edited the book “The Audiovisual Breakthrough” (2016); Started the Ephemeral Expanded research project in 2014. Since 2004; Presented audiovisual performances in the United Kingdom, France, United States, Brazil, and Portugal; Between 2005 and 2009, co-edited, together with Brendan Byrne, the research project VJ Theory.

Ana Carvalho is a founding member of the Earthsea Association.

<https://ciac.pt/membros/ana-maria-da-assuncao-carvalho/>

Budhaditya Chattopadhyay is a multidisciplinary artist, researcher, and writer. Chattopadhyay produces works for exhibition, installation, and live performance addressing contemporary issues of environment and ecology, migration, and decoloniality. His works have been widely exhibited, performed, or presented globally. Chattopadhyay has an expansive body of scholarly publications in media art history, sound studies, artistic research, media theory, and aesthetics in leading peer-reviewed journals. He is the author of five books, including *The Nomadic Listener* (2020), *The Auditory Setting* (2021), *Between the Headphones* (2021), and *Sound Practices in the Global South* (2022). Chattopadhyay holds a PhD in Artistic Research and Sound Studies from the Academy of Creative and Performing Arts, Leiden University. Currently, he is a Visiting Professor at the Institute Experimental Design and Media Cultures (IXDM), Basel, Switzerland, and a Marie Curie Postdoctoral Fellow at the Faculty of Fine Art, Music and Design (KMD), University of Bergen, Norway.

Assoc. Prof. Dr. Çiçek Coşkun: In 2006, she received her master's degree from Middle East Technical University Middle East Studies Programme in Turkey. In 2014, she received her PhD degree from Middle East Technical University, Department of Sociology. She is a faculty member at Başkent University, Faculty of Arts and Sciences, Department of Sociology in Turkey. Her research interests include sociology of communication, sociology of cinema, visual sociology, gender and urban sociology. She teaches courses on sociology of cinema, visual sociology, sociology of communication and urban sociology. She has also worked in film festivals, written and directed short films and participated in international film festivals.

Claudette Lauzon is a contemporary art historian based in Vancouver, Canada, where she is an associate professor in the School for the Contemporary Arts at Simon Fraser University. Her publications include *The Unmaking of Home in Contemporary Art* (2017), *Through Post-Atomic Eyes* (co-edited with John O'Brian in 2020), and *Sustainable Tools for Precarious Times:*

Performance Actions in the Americas (co-edited with Keren Zaiontz and Natalie Alvarez in 2019), which won the 2020 Association for Theater in Higher Education Excellence in Editing award. She is currently completing a manuscript on the gods and monsters of contemporary warfare.

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.

Danai Tselenti obtained a B.A. and a Master's degree from the Faculty of Political Science and Public Administration of the University of Athens. Since December 2015, she holds a Ph.D. from the Department of Early Childhood Education of the University of Athens. She is a collaborator of the Research Group in Human Sexuality at the Faculty of Psychology and Educational Sciences of Porto University and a research member at the National Technical University of Athens. Her work and research interests focus on the intersection of communication science, new media studies and sex research.

Lúcia de Fátima Silva Piedade has a Post-Doctorate in Aerospace Sciences, a PhD in Communication Sciences (organizational and crisis communication), a Master's Degree in Aeronautical Management and is an Architect. She has worked in aviation for 36 years, the last 20 as Operations Supervisor at Lisbon Airport. She is currently a lecturer at Universidade Lusófona and Universidade Atlântica. She is also a researcher at the Center for Research in

Applied Communication, Culture and New Technologies (CICANT) and CEGIST-Center for Management Studies at Instituto Superior Técnico.

Elena Peytchinska is a visual artist, performance designer, musician, researcher, and lecturer at the University of Applied Arts Vienna/Department of Stage and Film Design. **Thomas Ballhausen** is a poet, philosopher, curator, lecturer and Head of the Interuniversity Organization Science and Arts at the University Mozarteum Salzburg. Elena and Thomas have explored the connections between space and language in numerous international conference participations, film festivals and exhibitions. Their current artistic research interests include posthuman practice-based knowledge production, postdigital concretism and hybrid storytelling strategies. Their most recent publication, “Fiction Fiction” (De Gruyter, 2023), addresses topics of spatial storytelling within the framework of language-based artistic research.

Erik Bordeleau is a philosopher, fugitive planner, curator and media theorist. He works as a researcher in philosophy at NOVA university in Lisbon and is also affiliated researcher at the Art, Business and Culture Center of the Stockholm School of Economics. He has published and co-edited several books and articles in different languages at the intersection of political philosophy, contemporary art, world cinema, blockchain cultures, finance and media theory. He is the co-founder of *The Sphere*, a web 3.0 research-creation project exploring new ecologies of funding for the performing arts, who recently launched *The Anarchiving Game* (www.anarchiving.thesphere.as) an experimental archiving platform for self-collecting digital ensembles. He collaborates to the weirdeconomies.com platform, where he coordinates the Cosmo-Financial Study Group.

Gloria Andrada is a FCT Junior Researcher at NOVA Institute of Philosophy (IFILNOVA), NOVA University Lisbon. Before joining IFILNOVA, she held a lecturer position at University of California, Los Angeles. In June 2020, she completed a Phd in Philosophy at the Autonomous University of Madrid (UAM). During her Phd she was a visiting Phd student at the University of

Edinburgh, Macquarie University and the University of Glasgow. She graduated in Philosophy from the Autonomous University of Madrid and obtained a Master's degree in Cognitive Science and Language from the University of Barcelona. Her areas of specialization are philosophy of mind, philosophy of cognitive sciences and epistemology. Her areas of competence are phenomenology, philosophy of technology and feminist theory.

Her research focuses on understanding our nature as cognitive agents, with an emphasis on abilities and skills. Because she endorses a situated approach to cognition, in her research she seeks to analyse the relation between the social, material and cultural environments that we inhabit and that we collectively build, and the kind of cognitive agents that we become in them. As part of her FCT project, she is looking into how unfair cultural environments can affect the cognitive abilities we develop. She is also interested in examining and identifying what is required for cognitive flourishing and for living a good cognitive life, both individually and collectively.

Her work has been published in *Synthese*, *Philosophical Explorations*, *AI and Society*, *Australasian Philosophical Review*, as well as in edited volumes. She has taught philosophy of mind, epistemology and feminist theory at the undergraduate level. And she has organized multiple talks, workshops and conferences in Lisbon and Madrid. She is currently part of the organizing team for the monthly ArgLab Research Colloquium.

Helena Barranha is a Professor at Instituto Superior Técnico, Universidade de Lisboa, and a Researcher at the Institute of Art History, School of Social Sciences and Humanities, Universidade NOVA de Lisboa (IHA- NOVA FCSH/IN2PAST), where she is a member of the Museum Studies Group and coordinates the Cluster of Art, Museums and Digital Cultures.

She has a Master's Degree in the Management of Cultural Heritage and a PhD in Architecture. She was the Director of the National Museum of Contemporary Art – Museu do Chiado, in Lisbon (2009-2012), and President of the Access Culture Association (2022-2023).

Her current research focuses on cultural heritage, museum architecture and digital cultures. She was PI of the research project "[unplace - a museum without a place](#)" (2014-2015) and

co-coordinated the collaborative project "[Post-Internet Cities](#)" (2017). In 2021, she co-edited the book [Art, Museums and Digital Cultures – Rethinking Change](#) and, in 2024, she co-chaired the international conference [Towards an Automated Art? Learning Machines, Human Creativity and Uncertainty](#). More information and publications are available at:

<https://tecnico.academia.edu/HelenaBarranha>

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)*.

Lior Shamriz is a Ph.D. candidate in the Film and Digital Media Department at the University of California Santa Cruz. They received a master's in Experimentelle Mediengestaltung with honors from the University of Arts Berlin in 2009. They were a DAAD visiting fellow at the California Institute of the Arts in 2013–14. From 2016 to 2018, they curated programs at the PAM performance space in Los Angeles, and since 2018, they have curated films for Project Space Festival Juárez. They were a guest instructor at the FilmArche self-organizing film school in Berlin, and the Hangzhou China Art Academy and taught masterclasses at the Sarajevo Film Festival and Ars Independent in Katowice. Their films were presented at festivals and venues such as the Berlinale, Locarno IFF, Sarajevo IFF, MoMA's ND/NF, BAFICI, QueerLisboa, MMCA Seoul, and the Image Forum in Tokyo, and won several awards at Oberhausen Kurzfilmtage. In 2020, they co-founded the journal *Mimesis – Film as Performance*.

Graduated with a Master's degree in Semiotics, **Lorenzo Aimo** is a PhD student enrolled in the national doctoral program ILF (Image, Figure and Language), Visual Culture curriculum, managed by the University of Milan in collaboration with the University of Bologna. His research project concerns Artificial Intelligence as a device for image generation, and his

interests lie in visual culture, specifically visual production practices through new technologies and image theory. Since 2022, he has been part of the organising committee of AVEC (Art, Visuality and Electronic Culture), a graduate student workshop coordinated by Professor Francesco Spampinato at the University of Bologna's Department of the Arts.

Maile Costa Colbert is an intermedia artist, researcher, and educator with a focus on sound and time-based media. She was a PhD Research Fellow in Artistic Studies with a concentration on sound studies, cinematic sound design, and its relationship with soundscape ecology at the Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas, through the Fundação para a Ciência e a Tecnologia, her practice and research project titled, Wayback Sound Machine: Sound through time, space, and place (<http://www.mailecolbert.com/proj-wayback.html>), asks what we might gather from sounding the past. She is an invited Assistant Professor of Multimedia at the School of Fine Arts, University of Lisbon, and a Junior Researcher in the working group of Art and Technology at CineLab, IFILNOVA's research lab for cinema and philosophy (<https://ifilnova.pt/en/people/maile-colbert/>), where she is working on a project with the theme of Artificial Atmospheres, AI, art, and archives. She is a collaborator with the art organization Binaural Nodar, where she is a Digital Archive Curator (<https://www.archive.binauralmedia.org/>). She is also an editor and author at Sonic Field (<http://sonicfield.org/author/mailecolbert/>), and has exhibited, screened, and performed globally. www.mailecolbert.com

Miguel Federico Rubio Marín and **Jesús Alberto Cabañas Osorio** are full-time professors at Universidad Iberoamericana (Departments of Design and Communication). They hold the rank of Investigador Nacional Nivel I (SNII, Mexico).

Miguel is part of the Laboratoire de Recherche en Audiovisuel (France). He completed a postdoctoral fellowship at Universidad Iberoamericana, holds a PhD and MA in Audiovisual Studies from Université de Toulouse II, and a BA in Design and Visual Communication from UNAM. His research focuses on transmedia, digital humanities, and imaginaries. As a creator, he specializes in digital creation (NBC Universal, UNICEF, TRT...).

Jesús has worked as a curator and artistic director of the contemporary dance company 'Ballet Independiente' (CONACULTA-INBA). He holds a PhD in Art History specializing in cinema, an MA in Art, and a BA in Communication from UNAM. His research areas include cinema, acting, contemporary art theory, cultural and visual studies, and semiotics.

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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.

Patrícia Silveirinha Castello Branco is a researcher and CineLab Coordinator, at IFILNOVA. She is the author of several essays as well as the book *Image, Body, Technology. Haptics in New Technological Images* (Fundação Calouste Gulbenkian, 2013) (Portuguese).

She obtained her Ph.D in 2009 with a doctoral thesis on haptic visibility and technological images, which was awarded with its publication by Fundação Calouste Gulbenkian. She subsequently obtained a post-doctoral fellowship at IFILNOVA and, later, held an Assistant Professor position at University of Beira Interior, where she served as the Director of the MA in Cinema and was responsible for several courses on philosophy and film, film theory and film history.

She works mainly on haptic visibility and embodied perception, investigating on the sensory awareness and the role of the body in the artistic discourses of contemporary and classical art. Central to her research is the ongoing dialogue between philosophy and the arts.

She is co-editor and founder of [Cinema: Journal of Philosophy and the Moving Image](#).

Rebecca Baron is a filmmaker based in Los Angeles. She is best known for her essay films that explore the changing nature of image-making and the construction of history. In collaboration with Doug Goodwin, she has most recently been investigating the roles and vicissitudes of AI, machine learning and database design in relation to cinematic expression. Her award-winning films have screened widely at international film festivals and media venues including Documenta 12, New York Film Festival, the British Film Institute, Centre Pompidou, Anthology Film Archive, Toronto Film Festival, London Film Festival, Viennale, Pacific Film Archive, Flaherty Film Seminar and the Whitney Museum of American Art. Major grants and fellowships include a 2002 Guggenheim Fellowship, a 2007 fellowship at the Radcliffe Institute for Advanced Study, and a City of Paris Artist Fellowship. Rebecca has been on the faculty of California Institute of the Arts School of Film/Video since 2000. She has also taught documentary and experimental film at Massachusetts College of Art, Harvard University and EICTV Cuba.

Douglas Goodwin is a media artist known mostly for material approaches to digital and computational media. He is the current Fletcher Jones Foundation Scholar in Computation and a Visiting Assistant Professor of Media Studies at Scripps College. His work has shown internationally at venues including the Toronto International Film Festival, Harvard Film Archive, Ambulante, London Film Festival, Pacific Film Archive, Frankfurt Film Museum, SIGGRAPH, REDCAT, and Ann Arbor Film Festival. Goodwin collaborated with Rebecca Baron on *Lossless*, the first digital work to be acquired by the George Eastman Museum.

Robert Clowes (Ph.D. University of Sussex, 2008) works as a researcher and invited auxiliary professor at NOVA University Lisbon. His current research investigates the implications of (4E) Embodied, Embedded, Extended and Enactive philosophy and cognitive science for our understanding of mind and how it is to be explained. His work focuses on assessing and developing the claims about 4E cognitive science such that they clarify our understanding of the human mind, cognition and reasoning in their ecological context. A special current focus is upon developing analytical frameworks to understand the cognitive, agentic and epistemic

implications of the Internet. Clowes directs the Lisbon Mind, Cognition & Knowledge Group which is one of three subsections of the ArgLab dealing which specializes in investigating and of cognition, mind, reasoning in a 4E context. His most important papers include Representation Redux (2016), The Cognitive Integration of E-Memory (2013) and the monograph Minds Online (2017).

In his spare time Clowes pursues his deep interest in the theatre and, when time allows, acts in, directs and writes music for theatrical productions.

Vega Tescari is a writer and a lecturer of Film Studies, Contemporary Art, History and Theory of Photography, and Comparative Literature at the Università della Svizzera italiana (USI, Switzerland). She is the author of critical studies (*En suspens. Scenari di tempo. Marguerite Duras, Claudio Parmiggiani, Luigi Ghirri*, 2018) and literary texts (*Come*, 2018). She has worked, inter alia, on the literary and filmic oeuvre of Marguerite Duras, Pier Paolo Pasolini and Andrej Tarkovskij, on the poetic production of Charles Olson and Lalla Romano's photo-texts, on Chris Marker's oeuvre, as well as on Chen Chieh-jen's video art. She has also worked on translation of poetry of authors such as Robert Creeley and Paul Blackburn. A selection of her poems has been translated into French by Mathilde Vischer. Her research interests focus primarily on the links between the visual and audiovisual arts, literature, and philosophy, with a particular attention on time and space issues.

