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2ND SYMPOSIUM ON

DIGITAL ART IN IRELAND

UNIVERSITY COLLEGE CORK & THE LORD MAYOR'S PAVILION, FITZGERALD'S PARK

JUNE 13TH & 14TH, 2024

CHAIRED BY
AOIBHIE McCARTHY & JAMES O'SULLIVAN

PROGRAMME & BOOK OF ABSTRACTS

the arts council an chomhairle ealaíon
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The *2nd Symposium on Digital Art in Ireland* is a collaboration between Sample-Studios and the Department of Digital Humanities and Future Humanities Institute, University College Cork

Sample-Studios

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COMMITTEE MEMBERS

CHAIRS

Aoibhie McCarthy
Artistic Director, Sample-Studios

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University College Cork

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University of Limerick

ADMINISTRATION

Ann Riordan
University College Cork

DESIGNER

Seán Coughlan

PROGRAMME

Thursday, June 13th

AULA MAXIMA, UNIVERSITY COLLEGE CORK

9.15am

OPENING REMARKS

10.00am - 11.30am

SESSION 1

CHAIR: PEDRO NILSSON-FERNÀNDEZ (UNIVERSITY COLLEGE CORK)

GENERATIVE AI, SYNTHETIC MEMORY AND THE DIGITAL RE-IMAGING OF PAST, PRESENT AND FUTURE IDEAS OF HOME

Martina Cleary (Technological University of the Shannon)

USING TECHNOLOGY TO CRITIQUE ARTISTIC APPROACHES TO ETHNOGRAPHIC WORK

Aiden Brady (University of Limerick)

HERE COMES THE WINTER SUN

Elinor O'Donovan

12.00pm - 1.30pm

SESSION 2

CHAIR: EMILY QUIGLEY (UNIVERSITY COLLEGE CORK)

DIGITAL GARDENING IN THE AGE OF THE PLATFORM

Cailean Finn

PHYGITAL AMBIGUITY IN REMOTE PUBLIC ARTWORKS: A COMPARISON BETWEEN SEATTLE'S SPACE NEEDLE AND SAVAGE BEAUTY

Hermano Luz Rodrigues (University of Galway)

FOAM PHARMAKON

Jennifer Redmond

LUNCH

PROGRAMME

Thursday, June 13th

AULA MAXIMA, UNIVERSITY COLLEGE CORK

2.30pm - 4.00pm

SESSION 3

CHAIR: SHAUNG XIAO (UNIVERSITY COLLEGE CORK)

NARRATIVE AND DIGITAL ART: THE PREGNANT MOMENT IN VR

Paul Green (Munster Technological University, Cork)

I SEE, THEREFORE IT'S TRUE

Barbara Diener

DIGITAL FOLK ART: SEEING RURAL IRELAND THROUGH THE IMAGE CULTURE OF DONEDEAL.IE

Mícheál Keating

4.30pm - 6.00pm

SESSION 4

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Alaz Okudan (University of Galway)

THESE INTRICATE WEBS; CREATING PALIMPSESTS IN TECHNOLOGY AND NARRATIVE

Mel Galley (Maynooth University & IADT)

FROM SEAMLESS TO SNAGS: RECOUPING FRICTION THROUGH DIGITAL PERFORMANCE

EL Putnam (Maynooth University)

EXHIBITION OPENING

THE OBJECT ITSELF

Curated by Robin Parmar

THE LORD MAYOR'S PAVILION, FITZGERALD'S PARK
EXHIBITION CONTINUES UNTIL JULY 21ST 2024

PROGRAMME

Friday, June 14th

AULA MAXIMA, UNIVERSITY COLLEGE CORK

9.15am OPENING REMARKS

10.00am - 11.30am

SESSION 5

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James Irwin (Contemporary Art Research Group, Kingston School of Art)

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Sarah Iremonger

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LUNCH

PROGRAMME

Friday, June 14th

AULA MAXIMA, UNIVERSITY COLLEGE CORK

2.30pm - 4.00pm

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Basil Vassilicos (Mary Immaculate College, Limerick)

Paul Crowther (National University of Ireland, Galway)

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ABSTRACTS

IN ORDER OF APPEARANCE IN THE PROGRAMME

THURSDAY, JUNE 13TH

SESSION 1

10.00AM - 11.30AM

GENERATIVE AI, SYNTHETIC MEMORY AND THE DIGITAL RE-IMAGING OF PAST, PRESENT AND FUTURE IDEAS OF HOME

MARTINA CLEARY (TECHNOLOGICAL UNIVERSITY OF THE SHANNON)

In her book "House As A Mirror of Self", Cooper Marcus describes the complex psychological relationship and emotional ties that bind us to the houses we inhabit, noting how "The loss of a home through divorce, death, urban renewal, or natural disaster, is a traumatic experience, as devastating for some people as the loss of a loved one. The best one can do is nurture its meaning" (242). Here, the physical shelter of the home is considered as more than its material structural form, more than simply bricks and mortar. Bachelard regards the house as holding, "one of the greatest powers of integration for the thoughts, memories and dreams of mankind", without which the individual becomes "a dispersed being" (6-7). Blunt & Dowling understand the home as more than just a dwelling. It is the site of "untold stories of lives being lived" (360). Miller in "The Comfort of Things", an intimate ethnographic study of thirty homeowners from a single street in London describes the home as a site of memory and identity formation, intrinsically linked to the psychological-well-being of its inhabitants. It is not only the home's material form, but particular artefacts within it that anchor the individual to a sense of self, place and belonging.

Speaking of current research into the potential of Generative AI in the re-constitution of memory, founder of "Domestic Data Streamers" Paul Garcia, observes how synthetic memories (those re-imaged by new digital technologies), "aim to offer more than just a visual aid, by holistically bridging technology and human emotion". Similar to the AMPER project at Heriot-Watt University, his company is currently exploring how AI can restore connection to a sense of self, family and community where this has been broken due to e.g. Alzheimer's, or loss of home due to forced displacement. Here the inter-relationship between autobiographical memory and photographic representation is important. Generative AI provides a means to explore, even trigger recollection through offering convincing re-constructed digital visualisations, and through these a return to memory, identity and self. In this artist/practitioner paper I will discuss my own use of Generative AI as a contemporary digital artist, to create visual mnemonic environments investigating the meaning of home and its loss for particular communities in the West of Ireland. I will present work from an ongoing practice-based research project "Home Is Where the Heart Is", funded by The Irish Arts Council and CREATE Ireland.

Based upon fieldwork with over ninety homeowners in Clare, Limerick, Mayo and Donegal, all experiencing the loss of home due to defective building materials, this project uses arts-based research to investigate the lived experience of participants. Through visual and community-based arts-practice, it explores the meaning of this loss, its personal, psychological and cultural contexts. I will discuss in particular the use and potential of emerging and assessable digital technologies (AI, VR, World-building for the Metaverse) within my work as new media for evolving and participatory creative practice

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Garcia, P. "Synthetic Memoriies: AI's quest to visualise our past", Innovation Newsnetwork. 03 Aug 2023. Web 05.11.23.

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USING TECHNOLOGY TO CRITIQUE ARTISTIC APPROACHES TO ETHNOGRAPHIC WORK

AIDEN BRADY (UNIVERSITY OF LIMERICK)

I will present my interest in using technology to problematise authorship in work which uses the self as basis for artistic inquiry. I will focus on my MA thesis artwork, "Homehouse: Exploring everyday connection to place." This audiovisual installation was the result of applying new media art making methods to an auto-ethnographic process which draws from Irish folklore collection. This project revolved around a small rural community in South Armagh, Northern Ireland. The work draws from spatial theory, psychogeography, Rita Felski's (2001) interpretation of the everyday and Robert Smithson's (1996) glacial temporality of place.

Throughout the process, I sought to foreground the perspectives of the individuals included, prioritising these perspectives over the specific information they provided. In this regard, the work was distinct from approaches used in Irish folklore collection. This scope was supported by having my own relationship to the place. Interviews, soundwalks and participatory video material were collected throughout the project's duration. These sought to emphasise the individually situated and embodied nature of everyday connection to place.

To develop Homehouse's approach, I drew from projects which also apprehend the individuated nature of relationship to place. Carl Lavery's (2009) Mourning Walk combined walking through an English landscape, stream of consciousness (or 'associated') writing, photography and performance to reflect upon his relationship with his father. Ruby Wallis' (2012) Unfixed Landscape used lens-based practice, soundwalks and participatory methods to explore her relationship to her native townland.

When preparing the final audiovisual installation, a question emerged regarding my authorship. While my own relationship with the place was used as an entryway into exploring others' everyday connection to place, I did not wish to make the work about my experience. Ultimately, a system of Markov chains were used to control playback across the three video channels and stereo audio. This system of probabilistic randomness allowed me to specify the possible options for each transition, while leaving it to the system to select each respective option. As such, my authorship over the work was problematised and de-emphasised.

The use of informal participatory approaches and the de-emphasis of my own role were enabled by the technological choices made, including around recording equipment and the stochastic playback system. These were key to prioritising the accounts of the participants within the work. Using one's own relation to a narrow aspect of technology can serve as effective an entryway for an inquiry within digital arts practice, Torre (2021). In this case, my relationship to place serves as the entry point to Homehouse, rather than my relationship to the technology used.

Homehouse suggests that just as one's relation to a narrow aspect of technology might provide fertile grounds for artistic inquiry, technological art practices themselves allow for a critical reappraisal of one's own practice. In this instance, such an appraisal has unlocked a critique of my own authorship to the benefit of the work. This line of inquiry provokes further questions in my practice regarding facilitating participation while using technological equipment and possibilities for eliminating the art object.

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HERE COMES THE WINTER SUN

ELINOR O'DONOVAN

Commissioned by the National Sculpture Factory and Cork City Council, Winter Sun is a moving-image work by Cork visual artist Elinor O'Donovan. 'Winter Sun' will be projection-mapped onto the facade of the Triskel Christchurch building from October 2024.

The work is a preserved piece of a warm Cork summer, saved for the months when it is most needed. Taking as its inspiration the iconic view from the top of Patrick's Hill at Bells Field, the video work is a looping film depicting Corkonians sharing a moment of togetherness, connected by their mutual appreciation for a setting summer sun.

The 10-minute long looped moving image artwork is inspired by a sunset view at Bell's Field, Cork City. In the gable of Triskel Christchurch there is the sky, with a glowing orange sun set in its semi-circular niche. Below this there is a green hill, the setting for twelve actors, portraying Corkonians of many kinds: a family playing football, a group of international students, a delivery cyclist taking a break, an older resident taking a walk, and a young guitarist. In a nod to John Butts' painting "View of Cork from Audley Place", there is a couple with a little dog. As it might occur on Bell's Field, each actor or group of actors enters and leaves the scene naturally, and some may stay in their position for the duration of the work. Each individual basks in the glow of the setting sun, which is static. The sun never fully sets, it remains in its permanent half-moon shape, fixed in time.

Mapped onto the facade of the Georgian Triskel Christchurch, the sun and sky are fixed, their positions do not change. This is in contrast with the people below, who move about freely. Passing behind windows and columns, they each find their spot on the grass below the sunset. They look up and out in the direction of the sun, like visitors to Bell's Field.

Winter Sun was selected as part of the recent Island City initiative- Cork's Urban Sculpture Trail which is a unique cultural trail of five public artworks throughout Cork City. The temporary artworks, which will be in situ for the next five years, are located on Carey's Lane, the Exchange Building on Princes Street, Cook Street, Cornmarket Street and at Triskel Arts Centre.

Tempus Futurum by Brian Kenny is a digitally mapped light projection on the Triskel Arts Centre. Leveraging real-time live data from a nearby public bike station, the scene blossoms with flora and foliage in direct correlation to the usage of bicycles. Abundant blooms flourish as more individuals opt for eco-conscious transportation, visually reinforcing the symbiotic relationship between human actions and the environment. Following the presentation of Tempus Futurum in 2023/4, Elinor O' Donovan's Winter Sun will be the next commissioned work.

SESSION 2

12.00PM - 1.30PM

DIGITAL GARDENING IN THE AGE OF THE PLATFORM

CAILEAN FINN

This paper is an exploration of 'Digital Gardening' as a re-emerging practice. It aims to explore how the practice of digital gardening can challenge and subsequently shape our behaviour towards consumption and dissemination of information online.

In the pervasive era of social media and social-networking, our digital interactions have become entrenched in the temporal immediacy of the 'timeline'. As a result of its dominance, it has created a fertile ground for content which is self-assertive and fleeting, confined to a mere lifespan of twenty-four hours. The 'garden' is posited as a counterbalance, offering a method to present information within a dynamically interconnected space which possesses a structure to facilitate gradual growth. The practice of digital gardening attempts to separate itself from prevalent characteristics and behaviours attributed to the "Chronological Sort Era", and move us into contextual knowledge spaces designed for the accumulation of knowledge over time in an explorable environment. In contrast to the monotonous chronology of the timeline, the digital garden emerges as a typological representation of the web, echoing structures akin to platforms such as Wikipedia. Here, information is arranged and interlinked through the utilisation of hypertext which enables the user to chart their own 'streams' as a result of it's inherent structure. However, the temporal orientation of the digital era has swiftly transformed the once diverse and idiosyncratic landscape of the web, culminating into a homogenous sea of generic WordPress and Squarespace templates.

Although the movement is now gaining momentum with the help of texts such as Mike Caulfield's foundational blog post on the 'techno-pastoral' in 2015. Its roots can be found during the formative years of the internet with Mark Bernstein introduction of the 'hypertext garden' in 1998 – a garden which "lies between farmland and wilderness". Unfortunately, over the years, this approach has never achieved the critical mass to make a sizeable mark on internet culture. However, more recently, smaller online communities have started to form, centring on the development of personal knowledge systems or 'gardens'. This shift prompts an examination of how existing tools could be reimagined to better facilitate the creation of more diverse and accessible digital gardens.

Ultimately, this paper seeks to reflect on our collective behaviour towards online information by advocating for the adoption of digital gardening as a transformative practice. The presentation will discuss the ethos underpinning this burgeoning practice by highlighting its principles and how its adoption has significantly influenced my practice and work as a media artist. Alongside this, the proposal will examine the myriad of accessible and open-source tools integral to the cultivation and control of our small patch of the web, while avoiding 'walled' gardens or platforms in the process. Lastly, I will share my personal approach, and implementation of a digital garden, and examine the tools which I used in its development and creation.

PHYGITAL AMBIGUITY IN REMOTE PUBLIC ARTWORKS: A COMPARISON BETWEEN SEATTLE'S SPACE NEEDLE AND SAVAGE BEAUTY

HERMANO LUZ RODRIGUES (UNIVERSITY OF GALWAY)

This paper aims to examine an artistic digital "light show" visualization broadcast online during COVID-19, that realistically mimicked a physical site in Seattle, USA. The event went viral but soon led to public misinformation and affected people's perception of their own public space. The paper then follows with a comparison between the light show and Kari Kola's "Savage Beauty", a light installation that was also realized during COVID-19 and viewed remotely, but that was physically installed in the Connemara mountains.

In 2021, a video of a surreal light and fireworks show at Seattle's Space Needle Tower went viral. The roughly 10-minute spectacle depicted the monument wrapped around "holograms", light animations, and fireworks that resembled a science fiction piece. The video was a digital visualization that mixed CGI with real footage of the existing site. In a creative effort to salvage the annual fireworks show which was inaccessible during COVID-19 restrictions, the organizers of the event hired a team of creative technologists to produce a virtual light show experience that would be streamed online. The digital light show was surprisingly given the same credibility and publicity as its prior physical counterparts. Although there were attempts by the event organizers to describe the digital contents of the production, in the end, many viewers were left confused and believed the effects were physically real.

Around the same period, a large-scale art installation was realized in the Connemara mountains in Ireland. It too was an impressive light project that took place on a large and representative heritage site during a period when site visiting was inaccessible due to crowd restrictions. However, in the case of this particular work, the piece had been rendered in an entirely physical format, and only later was presented as a "digital edition". While almost no one could access the mountain's remote location, it was indeed "physically" real.

What can we learn, by comparing these two similar but at the same time opposing and unlikely events? From a digital simulation and a physical installation of artworks in "public spaces" that were both encountered by digital means? How do these events link to perceptions of authenticity and sovereignty?

This case study is part of a broader research, that aims to examine how realistic creative digital visualizations of non-humans (e.g. architectural visualizations) may affect people's perception of physical sites and public spaces which might have a bearing on public decision-making, and it focuses on studying the social, aesthetic, and political implications that may derive from this perception.

FOAM PHARMAKON

JENNIFER REDMOND

This performance is narrated in conjunction with an audio-visual essay. Fabulation is applied to social, scientific, and philosophical theories. Fiction is used to counter the foundational principles of human society and intelligence predicated by cultural myth. It is a making and unmaking of sense–a performance of anarchy mobilised against the present, that considers multispecies extinction and the abandonment of the sacred as an organising principle.

Foam–curious material/non-material becomes a vehicle with which to consider interdisciplinary problems of culture ecology and technology. A mechanism to think about the space forming effect of humanity on an overcrowded planet and the degrees of our entanglement with one another and with other species. The foam metaphor anticipates different forms of social synthesis, mysterious solidarities, some of which already exist in social dyadic units. These ideas undermine concepts of the state and render current political structures unnecessary.

Theories of social foam are here aligned with aspects of quantum foam as an anti-matter, and with counterintuitive behaviour. Quantum physics contends that nothing is really something, but that this 'something' is recondite. The fiction positions itself in the foam of an unknowable realm, a metaphor for an entity/subject/object of little consequence–or perhaps its precious? It prompts a version of quantum thinking/being–not grounded in Newtonian physics, but more on a culture of pure information, where everything is inter-relational and enmeshed. In this domain chaos and complexity foster more resilient social models based on chance accident or luck, and cracking the mysteries of energy and probability preoccupy the residual inhabitants as they confront their own extinction.

The visual work is an experimental film exploring the structure and nature of foam. Redmond collaborates with different AI software in creating the sound imagery and writing. Chance occurrences are a welcome part of the practice. The narration will assume a different personal voice to the sound and subtitled dialog, thus interacting with the piece from another dimension.

SESSION 3

2.30PM - 4.00PM

NARRATIVE AND DIGITAL ART: THE PREGNANT MOMENT IN VR

PAUL GREEN (MUNSTER TECHNOLOGICAL UNIVERSITY, CORK)

This presentation of practice-based research work is aimed at expanding how narrative has traditionally been regarded in the practice of art. The expanded discourse which came with the narrative turn in the social sciences emphasised localised and personal narratives in accordance with the disciplinary interests in those fields. It also makes the case for the importance of the artists' perspective on narrative to be considered in the general discourse on narrative. This presentation focuses on discussing how narrative concepts from the literature on narratology are valuable within contemporary art practice with a particular focus on interactive works that incorporate digital technologies.

A selection of works presented will provide a context for the eclectic nature of the artist's practice using creative digital media tools. The main focus will be given to recent VR works which are networked with physical objects and sculptural works within the immediate environment. The narrative content of the work is inspired by local Irish folklore captured in the Muskerry Gaeltacht in 1942 by Seán Ó Cróinín and edited by Pádraig Ó Céilleachair in a publication entitled Seanachas Phatsy Chit 1 in 2021.

The presentation will describe technical aspects of the works demonstrating some challenges for contemporary artists negotiating digital technologies as part of their work flow. Some of these challenges relate to conventional or creative coding, to computer networking, and working with interactive hardware. Addressed under the technical issues will be creative strategies that operate between spaces that are built from independent personal knowledge and collaborative strategies derived through social practices. The aesthetic approach in the work will show how audio-visual treatments in VR can align with narration strategies in film or be adapted to expressive approaches inspired by visual language in painting. The presentation will incorporate an account of the development and testing of the works as part of an arts residency in Uilinn Arts centre, Skibbereen in April 2024.

The talk will conclude with some observations about narrative concepts directly related to the VR scenes in this work. The scenes are fictional moments and have been derived from a selection of oral accounts in the Seanachas. Although fictional, they are set in approximate locations in specific townlands in the Cork Gaeltacht. They are designed to produce narrative experiences that may be compared to the concept of the 'pregnant moment' in photography or history painting. Narrative as it is employed in this VR work also shares some similarity to ideas prioritised by theorists in cognitive narratology where 'being there' is a key defining characteristic of the narrative experience. This is in contrast to approaches that inherit from structuralism where time-based causal events are the definitive basis for narrative content. An insistence on structural, as opposed to social or cognitive, approaches to narrative can result in reducing opportunities for digital artists to discuss their work within the context of narrative scholarship.

I SEE, THEREFORE IT'S TRUE

BARBARA DIENER

As many lens-based artists of my generation, initially seduced by the analog but continuously tempted by the digital, I resisted to indulge in sensors and pixels for years. Eventually, using digital cameras and post-production software benefitted my practice in many ways and meant I had more tools to choose from.

In the past photography has been credited with depicting the truth and representing reality, which makes it the perfect medium to question what we perceive and examine the often veiled line between fact and fiction. While digital photography tools have made compositing and manipulation simpler, doctoring negatives and enhancing prints reaches back to early photography, with William H. Mumler's 'spirit photography' (c. 1860) and Gustave Le Gray's multi-negative landscape prints (1860s).

Since its invention the photographic medium, with its reliance on a mechanical apparatus rather than the hand of the artist, has fought to be recognized as fine art. At the end of the 19th century, Pictorialism—an art movement, whose practitioners employed labor intensive darkroom printing processes and often manipulated their negatives and prints by scratching or drawing to show the artist's hand—began to pave the way for fine art photography. It challenged the notion that a photographic print always delivers a "true" representation of what is in front of the camera at the moment of capture.

When digital photography came along, in an accessible and affordable way about a century later, the same conversations about authenticity circled back around. As with early analog photography, the assumption that technology would make the process easier, and therefore not a valid artistic endeavor, resurfaced. Around the same time Digital Art was facing similar criticism—if employed carelessly, technology could overshadow the artist's concepts and a viewer, who is not familiar with the labor involved in using said technology, might be left questioning the amount of effort an artist put into their work.

My own practice is currently still rooted in photography, video, and installation (with the occasional sculpture) but I am in the process of exploring AI and Mixed Realities. I see my work in conversation with Digital Artists like Martina Cleary, who employs those media to investigate themes around the history embedded in a place, rituals, cultural heritage, and collective memory—recurring subjects in my projects, as well.

My recent series *The Rocket's Red Glare* uses the life of instrumental German rocket scientist, Wernher von Braun, to explore the selective way history is told. This series challenges the often dual retelling of significant 20th century events, starting in Nazi-era Germany and culminating in the moon landing. My interest in interpreting this chain of events comes from my own reckoning with history and my complicated German heritage surrounding World War II.

To create many of the works for *The Rocket's Red Glare* I composited and collaged images, found in several archives significant to von Braun, with my own photographs. I am drawn to the final product for its ambiguity and potential to take on new and unexpected meanings. For example, by removing a figure from its original context and placing it into a different landscape I merge the two places and timelines to create a new representation of this murky historical moment.

Rather than presenting a complete view of this history, I leave intentional holes in the narrative. These gaps serve as questions, looking at how stories pass through generations and how facts are distorted, embellished or undermined.

DIGITAL FOLK ART: SEEING RURAL IRELAND THROUGH THE IMAGE CULTURE OF DONEDEAL.IE

MÍCHEÁL KEATING

This presentation will explore the digital image culture of 'Ireland's largest motor & classifieds marketplace' DoneDeal.ie, charting my own obsessions which led to the production of an art zine titled 'TERRA: Digital Ephemera from DoneDeal'.

It all started when my beloved 2005 Toyota Corolla starting giving trouble. I took to DoneDeal.ie to seek out a second-hand replacement and before long I became distracted, lost in the wealth of imagery uploaded by users. I was seduced by everything about the images apart from the vehicles for sale themselves – a reflection of the photographer on the bonnet of a car, a set of rosary beads dangling from the rear-view, an obscure village in the background. It struck me that DoneDeal platforms a unique digital image culture – the sellers constitute an incidental community of smartphone photographers, documenting their quotidian surroundings, complete with their own aesthetic palette – their work is its own genre of accidental folk art.

Having spent my childhood on a farm in rural Limerick, DoneDeal's popularity with rural users drew me in, and soon I was mining through imagery of farm machinery, livestock, and land for sale. I began taking screenshots of my favourite images from the County Limerick section of DoneDeal. Sinking countless hours into this activity, soon I had amassed thousands of images on my hard drive.

With a huge array of listings vanishing and appearing from the platform's servers everyday, DoneDeal constitutes an incredible, dynamic photo-archive. When the disparate viewpoints of users are considered collectively, a fragmented-yet-rich contemporary Irish rural landscape emerges. Through this we can gain a unique and eerily mundane insight into the relations between human, animal, machine and land in rural Ireland at a crucial moment – a time when traditional farming methods clash with industrialisation, and the imperative to meet the demands of hungry export markets contends with growing climate anxiety around farming practices.

SESSION 4

4.30PM - 6.00PM

GENERATIVE AI'S SHIFTING ATTENTION

ALAZ OKUDAN (UNIVERSITY OF GALWAY)

In October 2022, I was writing an article about optography, a 19th-century photographic process that involves the utilization of the eye of a living being instead of a camera and their retina instead of a traditional light-sensitive surface. The discovery of the regenerative light-sensitive protein (rhodopsin) by Franz Christian Boll in 1876 made this process imaginable. Inspired by Boll's findings, Wilhelm Friedrich Kühne further experimented with rabbits to see if the eye of a living being could be used as a camera and the rhodopsin-covered retina as a photographic plate.

As my article progressed, I felt the need to somehow visualize this bizarre 19th-century story. I consulted Midjourney for this endeavor. By that time, Midjourney had been accessible to mass users for only three months, and it was still under the radar of the wider public. One of the text prompts I wanted to turn into an image was "a bearded 19th-century scientist in a laboratory examining a rabbit's eye, black and white photography, wet plate collodion." As the leading photographic technique from 1850 onwards, I wanted the image to carry the characteristics of a wet plate collodion photograph.

As a result of my text prompt, I received rather intriguing image variations from Midjourney. The striking elements in these images were the notable physical distortions in the subjects, featuring significant deformities when generating faces and hands. The intended subjects (a scientist and a rabbit) were merged to create a hybrid creature: a bunny-eared scientist. Despite challenges in subject creation, the characteristics of the intended medium were impressive. Because collodion images are exposed on glass surfaces, they are susceptible to scratches, stains, and the flaking off of the photosensitive emulsion from that surface. These inherent challenges of the medium contribute to its unique visual appearance. Surprisingly, while Midjourney struggled with subjects, it was relatively successful at imitating a collodion look.

After over a year, in November 2023, with an urge, I decided to feed the same text prompt into Midjourney. Subjects in this new set of generated images turned out to be highly photo-realistic, with only slight bodily distortions and no quirky hybrid creatures compared to the earlier set. These changes were expected because, during the intervening year, commercial generative AI's path of development had been focusing on getting rid of such subject distortions by refining noisy and inaccurate image captions included in their training datasets. However, with this new set of generated images, the distinctive appearance of the collodion image was absent. With no surface imperfections in place to indicate medium-specific characteristics (combined with unconvincing studio lighting), these images felt too perfect, too artificial. It seemed like the subjects were being pushed to the limits of photorealism to impress the users while the depicted medium's tangible characteristics were sacrificed in the prompt hierarchy.

The shifting attention from medium qualities to subject representation in generated images reveals one of the main trajectories of mass-oriented generative AI technologies — impressing the user at first sight. Although it's possible to request various styles and characteristics from Midjourney, this example highlights an internal preference for the subject over mediation within the algorithm, which is prompted by business decisions aiming to enhance the marketability of their product by boosting image allure. Generative AI has promising potential, but if corporate decisions are to steer it toward promoting a specific standardized look, it risks contributing to ever-growing image inflation and stifling creativity. The danger lies not only in homogenizing visual content but also in limiting diversity in personal expression. As generative AI becomes increasingly influential in everyday life, there emerges a need to advocate for approaches that prioritize user agency, diversity, and the preservation of creative individuality in this evolving landscape.

THESE INTRICATE WEBS; CREATING PALIMPSESTS IN TECHNOLOGY AND NARRATIVE

MEL GALLEY (MAYNOOTH UNIVERSITY & IADT)

For this Digital Art Symposium I will present an artist paper sharing my current research on speculative places as a way of questioning current debates in critical data studies and housing, drawing from my current residency at Data Stories.

I use Janet Donohoe's notion of 'palimpsest places' as a tool. A 'palimpsest' can refer to an object that bears visible traces of its earlier form, such as a manuscript written over in successive layers. In my practice these layered landscapes are built from artistic and contextual research, with ideas and processes forming on top of each other. Shifting through a multitude of digital process in each piece (from CAD to CGI to digital fabrication) the work presented to the audience is intentionally both revealing and obscuring these layered processes, as a material way of speaking to this concept of 'palimpsest places'.

For this talk I will follow the construction of one speculative place, from the ideas it is built upon through the digital processes used to make it. However we will work in reverse – starting with the finished work and picking apart each of the layers that have brought it into being, uncovering a thread, a trail.

Key themes of my presentation will be: Speculative fiction and narrative as a method of analysing research and data; How can the notion of 'palimpsests' be used to approach different areas of practice (concept, technology, narrative); Combining digital technologies to create an artistic process; When is an artwork a 'digital work', or when does it stop being 'digital'; What are the important attributes I have found in using digital technologies successfully within my practice (and when has it been unsuccessful).

FROM SEAMLESS TO SNAGS: RECOUPING FRICTION THROUGH DIGITAL PERFORMANCE

EL PUTNAM (MAYNOOTH UNIVERSITY)

Many digital technologies are designed to manage friction. This process may involve managing frictions in the physical and cognitive engagement with an interface, but also in reducing the social and relational frictions where technologies replace aspects of human interaction. Through my artistic practice, I am interested in introducing friction in our technological engagements. This process may involve the repurposing of everyday technologies in unusual ways through performance scenarios, introducing difference as friction. In this artist presentation, I provide an overview of this practice in a number of recent works, including An Invitation (2021), Ghost work (2023), and Friction (2023).

Friction, within the context of these works, is considered in terms of Anna Tsing's definition as "the awkward, unequal, unstable, and creative qualities of interconnection across difference" (Tsing 2005, 4). Instead of being simply problems to be resolved, frictions are what make connection possible. These frictions, according to Allison Powell (2021), are vital for countering processes of optimisation that reinforce technology-driven assumptions rooted in calculative logic that is designed to benefit visions of technology companies. As an artist, I engage with everyday technologies, but implement them in atypical ways in the scenarios of performance in order to defamiliarise our relationship to them. These processes introduce an alternative logic in response to the non-rational, or what Hui describes as "the limit of the rational" (Hui 2019, 33). Logic systems, epistemologies, and different sensibilities all attempt to bring consistency to the non-rational, with technology functioning as a means of inscribing these systems. Art, according to philosopher Yuk Hui, can function as a means of bringing out the non-rational, or what is "beyond the realm of demonstration," through engagement with the unconventional and paradoxes (Hui 2021, 123). Here contradictions are not resolved through the Boolean logic of algorithmic thinking, but are allowed to exist. I intend to cultivate affective responses from the audience that hold rather than resolve contradictions, which may invoke ambiguous and changing emotions such as confusion, interest, boredom, and/or meditative engagement. I create an alternative logic for presentations of data gathering and analysis as temporary interventions into such systems while critically engaging with the technologies of data colonialism and their underlying logics. These alternative logics introduce difference while making visible the processes of contingency and recursivity in action present in human and technological relations, using an artistic idiom that is thick with meaning, which cannot be easily extracted from the work nor easily quantified.

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FRIDAY, JUNE 14TH

SESSION 5

10.00AM - 11.30AM

WHEN CODE BECOMES IMAGE: TAPPING THE DIGITAL BLACK BOX FOR SIGNS OF LIFE

JAMES IRWIN (CONTEMPORARY ART RESEARCH GROUP, KINGSTON SCHOOL OF ART)

This project tracks the resuscitation of dead, flat digital sounds and images through the latent potential of electronic systems. If silicon-based life is evolving, and we are forced to widen biocentric definitions of what constitutes living matter, then what do we look and listen for to identify digital life? Which processes provide digital media with vitality? Through web-based artworks, artificial intelligence and computer generated sounds and images, this practice-based research works to probe at the aesthetic potential for silicon-based system-objects to inherit, from us, a life-like force.

I have taken a cybernetic approach throughout. When making digital sounds and images, I have mined the black box of the machine for flickers and tendrils to hook onto as pathways of emergence to follow. In this sense, vitality is characterised by how it is channelled as visual and audio output through computer displays and audio speakers. These are the surface effects of complex underlying processes and interactions.

I've chosen the text-based language of computer programming to form and shape these electronic entities. Working in this way allows me to work with the building blocks of digital life in a similar way to how biological life can be modified through genetic engineering. I see the use of code in this context as intrinsically physical — code embodies matter in action. As scripts compile within machines, chains of physical processes are enacted that bring about the emergence of electronic beings as tangible, sensory forms through digital sounds and images. There is no software. The artworks that emerge can be seen as the flowering or fruiting of these inner, hidden workings; outward facing signifiers of inner electronic vitality. Like mushrooms to mycelium networks.

I work according to a cyborg methodology. As I work, the boundary between my body and the machine dissolves. In place of discrete, separate entities, a recombinant body is formed that merges human wetware with different forms of hardware, their mechanisms, and their combined intelligence. Within this cyborg body a transaction occurs between the wetware and hardware that channels the production of electronic life. At this vital time within the development of Artificial Intelligence, this PhD uses the critical time and space offered by Contemporary Art to meditate on the intercomplexities of our relationship with machines. The carbon-silicon-based artworks that emerge from the project are born from these ways of working.

CHAOS LAYOUTS AND OTHER TALES FROM ELECTRIC WORLDS

DANIEL MURRAY

I asked visitors in an online forum, "What is home", and I received several replies "It's where you are", "It's who you are", "It's someone else", "It's what you remember", "You lose it to find it again", "Its a place with a toilet you like". Homes seem to interact with the voids between an individual, a structure and a community.

Interaction is the basis of digital experience; you press a key, and electricity responds like magic. Magic exists in mystery, mystery in the unseen responder, and digital art exists in the void between the request and response.

In video games, the art exists in the sense of embodiment, or the feeling that the human spirit is divided between the physical, the imaginary, and the digitally represented. Art does not make you whole, but it does inhabit the void between those separate identities. Art allows the game to suspend reality long enough to create an alternate world.

Two years ago at this conference, I spoke about the web and the resurgent folk craft of homepages as gateways to digital art. I described digital art as a series of journeys through virtual worlds.

As part of my current project (The Chaos Layout Generator), I will return to those journeys and discuss how my ideas surrounding web-based and interactive art have evolved over the past year.

The Chaos Layout Generator is a website that guides people into creating chaotic and unstructured homepages. Its goal is to contextualise the browser as an artistic medium and express the belief that the web is an extension of humanity and must represent humanity's messy, colourful and inexplicable need for chaos and reinvention.

This paper will discuss the ideas of chaos, interaction, play, embodiment and home as aspects of digital art and some of the questions I've encountered as part of this project and within the web art scene as a whole.

SEEKING ATTENTION: EXHIBITION PRACTICES AS SITES OF ATTENTION CARE IN THE CONTEXT OF DIGITAL ATTENTION ECONOMY

RENATA PĘKOWSKA (TECHNOLOGICAL UNIVERSITY DUBLIN)

This paper posits exhibition related practices in the context of certain aspects of the digital, namely the attention economy models of digital media platforms. I argue that exhibition and outreach practices can take on a new role of attention care, addressing the potential negative consequences of prevailing attention economy operating modes.

While concerns related to attention scarcity predate the era of digital media and the era of industrial revolution (Citton, 2019, p.102), digital technologies introduced economy models where users' attention became source of profit, with predictive algorithms prolonging the engagement and data collection enabling targeting users at individual level (Bhargava, Velasquez 2021, p.341). There are growing concerns about the potential damaging effect of attention economies on limited attention 'human bandwidth' (Davenport, Beck 2001, p.2). 'Functional need for explicitness' of the attention economy can bring with it the impoverishment of background attention (Citton 2019, p.117), and other types of attention, including covert attention of the periphery of vision (Carasco, 2011, p.1487), as well as creative, reflective attention. Creative attention, unlike recognitive attention which classifies objects according to already established categories, opens up possibilities of forming new categories and understandings (Citton, 2019, p.105).

Drawing on my lived experience as an art and design educator, artist and cultural practitioner, I posit art exhibition space and cultural practices experiences as embodied events which can support and re-engage creative attention and other types of attention that are negatively affected by prolonged exposure to digital media platforms. Exhibition spaces enable 'aesthetic attention' (Citton, p.105), through objects and experiences which defy or exceed our preconceptions, and thus enable the delay between the perceiving moment and any hypothesis about the nature of what is perceived. This delay is a condition for enabling reflective attention, as we re-evaluate and create categories and meanings.

Taking the potential of 'aesthetic attention' as point of departure, I assert that a range of strategies can be employed with this goal and purpose in mind, by harnessing the performative and theatrical potential of existing elements of spaces, display elements and artefacts, including natural light interventions, accentuating sounds and textures. I argue that cultural practices such as expanded drawing workshops can play a role in stimulating types of attention often less profitable for extractivist attention economies and not supported by engagement with digital media platforms.

The complex totality of exhibition and related practices possesses aspects which can be mobilised to stimulate the delay between perception and reflection. I posit attention care and fostering creative attention as a new important aspect of the role of art and of exhibition experience, counteracting the potential effects digital attention economies are having on human perception and cognition processes.

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SESSION 6

12.00PM - 1.30PM

CULTURAL APPROPRIATION IN AI-GENERATED ART

SHUANG XIAO (UNIVERSITY COLLEGE CORK)

Safiyah Noble(2018), Timnet Gebru(2022), Emily Bender(2021), Joy Buolamwini(2018) are just some of the many international scholars who have all written about algorithmic injustice highlighting racism, misogyny and bias in online cultures, in particular in Large Language Models. This paper focuses on cultural and linguistic appropriation within an Anglophone AI culture using evidence from a number of image generators.

In Chinese artworks, calligraphy often appears alongside paintings, with poems inscribed on paintings or vice versa. Chinese calligraphy focuses on conveying artistic conception and emotion, sometimes artists intentionally alter or even misspell characters to express profound thoughts. Calligraphic aesthetics emphasize "spirit resonance"（气韵） and "use of space,"（留白）which are the soul of Chinese calligraphy. In image models that primarily learn through edge detection and feature extraction, the aesthetic effect of the blank space, a vital element in calligraphy, might be ignored, thus losing the essence of the art form. This technical limitation is fundamental. If developers are not familiar with these cultural aspects, the models they develop might overlook critical details, leading to misinterpretations and misuse of Chinese culture.

Processing text in images is technically much more challenging than dealing with pure language models. Often, the text in images is stylized, featuring a variety of fonts and artistic variations. This complexity poses significant difficulties for models designed to detect shapes and features for image recognition and learning. Models(like Transformers) will learn and generate text as shapes, thus losing the meaning of the text itself.

For example, when using the DALL·E(https://openai.com/research/dall-e) plugin in ChatGPT4(https://openai.com/chatgpt) for a Chinese DH conference poster, I noticed many symbols that were apparently supposed to represent Chinese characters, however they did not. These were not actual characters or letter forms but rather parts or simple symbols, much like minims in a manuscript writing primer, they approximate forms but are neither legible nor understandable. For those unfamiliar with another language, these inaccuracies can easily be applied in social and professional contexts, as they appear "correct." However, the misunderstandings and potential harm caused by these errors are unimaginable.1 With ChatGPT being widely used and generating vast amounts of images daily, if these erroneous outputs are extensively stored and circulated online, becoming training data for the next phase, could this lead to a complete misuse of some texts?

The same happens in Japanese and Korean. However, portions of English, French, Spanish, and Italian texts were correct, with only a few letters misplaced in some words. The copyright issues of cultural data have hindered the global use of some languages, posing challenges to language diversity. The use and preservation of different languages and scripts vary, some languages struggle to be incorporated into international digital tools. Prejudice is deeply rooted in cultural, historical, political, and economic factors.

These issues are significant and urgently need resolution. Training large models should involve a wide array of humanists from diverse cultural backgrounds, ensuring high quality and variety in training data. The models need adjustments to cater to different training materials, such as modifying attention mechanisms. Rigorous review and optimization of outputs before digital tools are released are essential. The continuous production of erroneous content is causing ongoing harm to cultural preservation and dissemination; we must take action.

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THE LADY OF THE LAKE IS HIDING IN THE EXPANDED FIELD

SARAH IREMONGER

Is it possible to be an artist in a world where everything is watching you as much as, or even more than, you are watching it? The 1981 film Excalibur by John Boorman, filmed at Powerscourt Waterfall, provides a wonderful analogy of what it's like to be an artist navigating digital technologies in the 21st century. A loss of situatedness leads me to wonder if I am the sword 'Excalibur' embedded in the stone waiting to be released, to be plucked from the dilemma of the past so that a heroic potential can be realised and put to use, only to be broken, thrown into the depths of the lake (or in this case the pool at the bottom of Powerscourt Waterfall) and lost, once more to be rescued again as new and held on high by the Lady of the Lake?

Art is key to unlocking realities through the imagination, an apophenia making sense out of the noise. Painting has been a means of falling into our imaginations, reminding us that the act of experiencing is a creative act of imagination. In this paper, I will discuss ideas of representation and transformation in developing artwork through my practical and thinking processes, as part of my Horizons project. Taking George Barret's 18th-century paintings of the View of Powerscourt Waterfall (he painted several versions - one is in the National Gallery of Ireland and another is in the Walker Art Gallery, Liverpool) as source material, to create drawings and paintings and develop digital 3-dimensional virtual landscapes exploring a sense of dislocation and disorientation in the situationless-ness in a data-driven digital era.

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WHAT IS ARTIFICIAL STUPIDITY?

MICHEÁL O'CONNELL (UNIVERSITY OF SUSSEX)

Following an event in 2015 at which celebrated professor of Cognitive Science, Margaret Boden, spoke about the would-be dangers of AI as it was emerging then, I had the luck to be sitting across from her at a meal organised afterwards. Asked what my, at the time ongoing, practice-led doctoral project was about, I answered: 'artificial stupidity'. Boden laughed out loud (clearly with, and not at the idea). The PhD was completed a year later but the subject remains relevant and of interest, and so I am in the process of consolidating aspects of the thesis into a short book. The exact expression, 'artificial stupidity' (AS?), or close variations on it, have since been used by others in very different contexts, James Bridle, Meredith Broussard, Stephen Pinker and Hito Steyerl to name a few, and with reference to seemingly dissimilar phenomena. The book will re-present findings, bring arguments up to date, as well as showing how these disparate applications of what was initially a joke phrase can, in fact, be related to each other.

A theme in my earlier research was that artificial stupidity had application not only to what machines do but to human activity too, specifically to creative processes, to artists' approaches and also to art as a (social) system. The new writing will attend more to other usages of the term.

For good reason, 'stupidity' is controversial, but interrogation of its generally derogative employments is revealing about the problematics of the apparent opposite, that as-it-happens mysterious quality, intelligence. Intelligence can refer to the usual human variety, to animals, and now we accept it can apply beyond the biological, in particular in recent years to technologies. For most, artificial intelligence, AI, denotes the idea of computers thinking, or appearing to think, like human beings do, but broader definitions, can be put forward. Conceptions of intelligence have also long been supposed within networked – or cybernetic - systems. The, arguably more esoteric, understandings of both intelligence and artificial intelligence will be defended in the writing. If it is considered important to engage thoughtfully with the numerous emerging forms of AI and to be wary of the power of the algorithm – as many AI insiders warn we should - then a critical attitude ought to be adopted too with respect to expanded formulations of what constitutes an algorithmic system.

With the help of an overview diagram, this presentation paper provides a status-report of sorts on progress with the book, highlighting the arguments outlined above and others.

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PANEL ON PHENOMENOLOGY AND DIGITAL ARTS

SESSION 7

2.30PM - 4.00PM

GIUSEPPE TORRE (UNIVERSITY OF LIMERICK)
BASIL VASSILICOS (MARY IMMACULATE COLLEGE, LIMERICK)
PAUL CROWTHER (NATIONAL UNIVERSITY OF IRELAND, GALWAY)

This panel presents and discusses the theories of one of the most prolific philosophers of the digital arts: Paul Crowther. Having started his academic career in the UK (Oxford University, University of St Andrew's, University of Central Lancashire) and Germany (International University Bremen), Crowther was Chair of Philosophy at the University of Galway (formerly known as the National University of Ireland Galway) from 2009 to 2016. Today he is Professor Emeritus of Philosophy at the University of Galway, a Member of the Royal Irish Academy, and Professor of Philosophy at Alma Mater Europaea (Slovenia). The three members of the panel (Crowther, Vassilicos and Torre) will first present and discuss some of Crowthers' key ideas. The last part of the session will include a public debate, in which the audience will be invited to participate.

Aesthetics of Digital Art – Who Does What, To Whom? (Paul Crowther)

Digital art can be regarded as any form of artistic production that makes use of a computer, and where this causal origin is manifested as a dimension of the work's aesthetic meaning. In this paper, I will propose a corporeal phenomenology of the digital appearance (loosely inspired by Merleau-Ponty and Husserl). This describes the various modes of such appearances by linking them to the types of digital technology used, the nature of display processes involved, and any end products which may be produced – such as printouts or images on monitor screens. Attention will be paid also to different strategies of consumption - ranging from the contemplation of static images to the increasingly complex strategies of interactions that are set up with the audience (culminating in VR and total immersion).

At the heart of the discussion will be the digital imprimatur – the sheer look of digitality, and the aesthetics of quasi-magic that it generates. Amongst the artists considered will be Vuk Cosic, Amy Ellingson, Jason Allen, and Char Davies

The breaking of ground in art: the philosophical implications of digital and analogue artistic practices (Basil Vassilicos)

In Eye and Mind (1960), Merleau-Ponty suggests that philosophy always hangs on the coattails of changes in the art world; that revolutions and transformations in the philosophy of experience (i.e. phenomenology) in particular come after those pursued in ground-breaking art. In this brief talk, the aim is to examine that thesis in terms of current advances in the digital arts; unprecedented capacities not only to generate immersive (digital) environments and atmospheres, but also for image-generative AI's to allow for representational experimentation that is breathtaking in both speed and volume. Are we thus undergoing a revolution in art on a par with that to which Merleau-Ponty referred? Are such technological achievements breaking new ground in which new phenomenologies must be pieced together?

Leveraging Paul Crowther's thesis that "flexible constants" of aesthetic experience can and should be sought in the swiftly transpiring domain of the digital arts, we examine the thesis that innovations in the digital arts (as marked by their reliance upon arbitrary "convention" (Crowther, 2012)) can inspire, but never commute or be substituted for, revolutions in 'analogue' artistic practices; this because 'analogue' artists crucially undergo the uncertain quest for representation, and for its undermining, in a way that is only indirectly available to the digital arts. This points to how Merleau-Ponty's positioning of art and phenomenology gains in implication when we consider that it is first and foremost about how phenomenology walks new paths cut, not by audiences, but by artists seeking the revolutionary and the avant-garde.

The artistic self within a logical-quantitative art world (Giuseppe Torre)

One of the central aspects of Crowther's work is the effective utilization of phenomenological concepts to demonstrate how the distinctive naturalization of technology in our Postmodern world brings about an aesthetic continuum between analogue and digital aesthetics. Though we do know about the technical differences between the creation of analogue and digital artworks, technical details are only important insofar as they help to bring to the fore the peculiar attributes of our aesthetic experience of a digital artwork.

In this paper, I explore Crowther's ideas and see how they play out within a set of peculiar digital art practices, such as live coding performances and DMI performances. I tackle this by taking the artist's perspective, wherein a digital art practice is understood as unfolding through a dramatisation of the relation between the non-countability of bodily gestures and the determinacy of these gestures codified as numerical instructions by a digital instrument.

As I pursue a rational approach that examines some key characteristics of digital devices, a number of pressing existential concerns quickly surface: who am I who does through code? Who is the artistic-self that experiences, performs and executes actions through code?

SESSION 8

12.00PM - 1.30PM

RECONNECTIONS: EMULATION, AESTHETICS & THE MODULAR SYNTHESISER

NEIL O'CONNOR (UNIVERSITY OF LIMERICK)

The tools for making electronic music are not impartial; true sound mediums are an interface to ghosts of technoscientific projects of the past. While Tresch and Dolan (2013) skillfully consider the 'life' of an instrument, highlighting its divergent histories and trajectories, Rogers (2012) and Kirschenbaum (2007) suggest that materiality in technology is never lost and that such approaches encourage us to perceive new media in terms of specific versions, platforms, systems and devices. Within this, our relationship with technology conditions us and in many ways and as Heidegger (1977) suggests the will to mastery becomes all the more urgent the more technology threatens to slip from human control. Furthermore, Keep (2006) suggests, the removal of technologies' intended functionality and the creative abuse of it offer the opportunity to exploit a sounding object by any means necessary in order to access its potential sonic palette.

Both physicality and tactileness are key components of the synthesizer yet traditional protocols such as MIDI and programme banks / presets provide a somewhat restricted exploration of sound. Musical interfaces such as the modular synthesizer, allow for far more interaction and can produce a more unrestrained sense of sonic exploration approach to electronic music making.

This artist/ practitioner paper considers the modular synthesiser as a conduit, as a reconnection to instruments, interfaces and approaches of the past. The paper shed light on the works of Radio France (GRM)in the 1950s, in particular the 'Phonogene' (1954), a multi-headed tape instrument, used by both Pierre Schaeffer and Iannis Xenakis at Radio France. Considered and discussed in parallel is Make Noise's 'Morphagene', a modular synthesizer module, one utilised extensively by the author, which emulates the processes and aesthetics originally developed via the 'Phonogene'.

The paper considers and discusses many questions; have such digital emulations influenced the aesthetics of electronic / electroacoustic music making and its relationship between interface and agent? Do these 'reconnections' challenge or complement current digital music and compositional methodologies and to what end will it influence future direction of electronic / electroacoustic music making? Ultimately as the paper points toward, as our relationship with digital technology conditions us, or as Heidegger (1977) proposed, the will to mastery becomes all the more urgent the more digital technology threatens to slip from human control.

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EXPLORING PROCESS AND THE INTEGRATION OF DANCE, FILM, MUSIC AND CODE WITHIN THE LIVE HYBRID INTERDISCIPLINARY WORK WEATHERING

JÜRGEN SIMPSON (UNIVERSITY OF LIMERICK)

Weathering is a multidisciplinary project developed over a three-year period by choreographer/film director Mary Wycherley, writer Jools Gilson, visual artist/singer Ceara Conway and composer/performer Jürgen Simpson. Conceived as a work for live expanded cinema, its hybrid nature stems from its integration of both fixed and live components including film, dance, song, code and poetry. First performed in 2023, the work offers a means to reconsider our nature and place within history and beyond history; to reawaken an awareness of scale extending beyond the precarious present.

The work's fixed-media component is a cinematic diptych with cinematography from Raja Nundlall, featuring dancers Justine Cooper and Aoife McAtamney who also performed in its live setting. The film immerses the audience in the ancient landscape of Europe's last surviving alluvial oak forest: The Gearagh in Macroom, Cork. The setting acts as a bridge to a prehistoric age, engaging beyond the historical, its scale confronting the sentimentality of our present, offering a glimpse of an alien landscape defined by the patterning of both the natural world yet severely impacted by recent human actions. These include the felling of much of the forest to enable the development of hydroelectric dams in the 1950's. The catastrophic environmental impact of this action is a central theme with filmed contributions by ecologist Kevin Corcoran further emphasising The Gearagh as a mirror on the wider state of our impact on the natural world.

Weathering is the most ambitious work in a series of dance and film integrations exploring interactions between sound/movement, dance/film, live music/film and the possibilities of multiscreen presentation. As a live event engaging bidirectionally with its fixed counterpart, the work explores the unique creative possibilities of the format yet engaged with significant logistical, structural and technical challenges throughout its numerous developmental phases. Though the fixed-media aspect of the film ties Weathering to a series of time-locked regions, a commitment to the temporal flexibilities inherent in live performance and improvisation was present throughout development. This commitment resulted in an embrace of a generative approaches to music and sound both in how a live-coding approach could provide a unique approach to the work's development and in how such code could be employed in its final performance. The algorithmic sound design software SuperCollider was the primary tool used, affording an iterative approach to how music and sound could be developed in tandem with the film's editing processes. Live coding in Supercollider was also central in integrating within the collaborative development of the series of original and traditional Irish songs performed by Conway. In contrast to the dynamics of a traditional filmic experience, the intensity of Weathering's live performative approach to sound was emphasised by the on-stage placement of the musicians (live electronics, voice and cello) with instruments and performance interfaces clearly visible.

This presentation will consider the technical, aesthetic and logistical challenges involved as well as offering the work as an example of how cinematic paradigms may intersect effectively with the dynamics afforded by live movement and sound performance.

REFLECTIONS ON SIGNAL TO NOISE LOOPS

STEPHEN RODDY (UNIVERSITY COLLEGE CORK)

The Signal to Noise Loops project, applied concepts from the field of cybernetics to the design and development of generative music & art systems as a means of perceptualizing Smart City and Internet of Things (IoT) data. This paper explores some key points in the evolution of the project as it unfolded in a series of performances and installations from 2017 to 2024. The project used of a range of open data from IoT networks based around Dublin City made accessible by Smart Dublin.

The project treats the city as an equal collaborator in the creative process. The city in this regard is represented by the data it produces across its sensor networks. As such the project does not represent a 'machine-human collaboration' in the traditional sense. Rather, it began life as a collaboration between the human performer and the city, as mediated by the machines involved. Eventually, as the project evolved and increasing levels of control were relinquished, it became a collaboration between the city and the machine, as mediated by human designers responsible for both.

The first iteration of the project was explored with reference to the concepts of the feedback loop and cellular automata. It explored how both systems can be applied in a generative manner and mapped noise data from a sensor network to drive a generative music system the implemented these ideas. The resulting performance combined human-in-the-loop guitar-based improvisation with data-driven sound manipulation in the context of a live real-time performance.

Iteration two introduced additional data sources (e.g. air pollution and water level measurements etc.) to create more complex musical outputs. The cellular automata were replaced with 'decision loop' structures that monitor the inputs of the performer and city respectively and decide how to respond. Musical information was input via Lemur over OSC and synthesised with a wavetable algorithm creating a richer and more intricate musical landscape.

The third iteration integrated further smart city data sources (e.g. pedestrian and vehicular traffic flow, weather data, and emergency warnings). This iteration ceded much more control to the city and it defined increasingly larger proportions of each performance. The performer still inputs musical information as a starting point for the system but the system will always evolve and iterate over these inputs.

The fourth iteration of the systems represented an almost complete surrender of control from the performer. Commissioned during COVID-19, this installation was completely online with no live element and utilized machine learning techniques in the generative music system. Data was also visualized with noise values expressed as changes in the parameters of a dot-matrix map of Dublin City.

Iteration five continued this surrender of authorship. Commissioned for a 2022 festival taking place in the wake of the COVID lockdowns and was designed for mobile and smart devices. It juxtaposed data from during and after the pandemic using an update of the generative music system designed for iteration four, and a new visualisation system. It was followed by iteration 5.1 in 2023 which explored the dissolution of the hybrid digital-physical computing practices that had defined life during the pandemic.

BIOGRAPHICAL NOTES

IN ORDER OF APPEARANCE IN THE PROGRAMME

MARTINA CLEARY is an artist, writer and researcher based in County Clare. She holds a PhD from the European Centre for Photographic Reseis an artist, writer and researcher based in County Clare. She holds a PhD from the European Centre for Photographic Research e(CPR), an MEd from Aalto University of Art, Design & Architecture, Helsinki, and an MA from the Finnish Academy of Fine Arts Helsinki. She currently lectures at The Technological University of the Shannon (TUS) and is Principal Investigator of the ADEPT Research Group. Over the past two decades her work has been presented in over eleven countries, supported by the Arts Councils of Ireland, Finland and Canada, CREATE Ireland, The National Forum for the Enhancement of Teaching & Learning Ireland, The Finnish Institute London, The Finnish Cultural Foundation and various regional Arts Offices both nationally and internationally. She has served on the Board of Directors of PhotoIreland, the TUS Academic Council and been an invited artist, consultant or lecturer for GMIT, The EU Urban Development Project Helsinki, Metropolia University of Applied Sciences, The School of Visual Arts Imatra, The Free Arts School of Helsinki, Cardiff School of Art & Design and Moore College of Art & Design Philadelphia. As a multimedia visual artist she specialises in lens-based and immersive digital technologies. Conceptually her practice is inspired by memory theory, psychoanalysis and socio-political activisim, especially where these may be applied to understanding the potential of art to interupt, recontextualize and reimagine ideas of subjectivity, belonging and individual agency.

AIDEN BRADY is a new media artist, writer and performer with a socially engaged practice. His work uses personal context as an entryway working in conceptually diverse areas such as psychogeography, phenomenology and identity. His work uses varied forms, including audiovisual techniques, radio and interactive systems. In January 2024, Aiden graduated with an MA in Art & Technology from University of Limerick. He currently hosts “One Less Colour” on Dublin Digital Radio and recently participated in Paragon Studios’ Ideal Development Opportunity in Belfast. He is based and working in Newry City, Northern Ireland.

ELINOR O’DONOVAN is a visual artist based in Cork. In her practice which spans film, sculpture, drawing, digital collage, and installations, she playfully explores ideas of memory and knowledge and the blurred line between fact and fiction. She received her BA in Intermedia Art from Edinburgh College of Art in 2019 and has since received a number of accolades in Ireland including being shortlisted for the 2024 Golden Fleece Award, a recent commission from the National Sculpture Factory and Cork City Council for a major public artwork in 2024, and the Cork Midsummer Festival Jane Anne Rothwell Award for 2024. She has recently exhibited in solo and group shows in Ireland, the UK, Portugal, Italy and Mexico. Her most recent film ‘The Immeasurable Grief of the Prawn’ (2023) was selected for Cork International Film Festival, and won ‘Best Experimental Short Film’ at Dublin Independent Film Festival in November 2023.

CAILEAN FINN is a media artist and creative technologist from Waterford, Ireland. His practice investigates computational design and processes embedded within socio-technological systems. Cailean holds a BSc in Computer Science (2019), and MA in Art and Technology (2021) from the University of Limerick. In his work, Cailean explores emerging technologies, and digital tools to search for new modalities of collaboration with machines in response to the rapidly evolving nature of the human-machine relationship. He is particularly interested in fields such as artificial intelligence, creative coding, web development and interactive media. Currently, he is investigating the emergent behaviours of intelligent agents in the field of reinforcement learning.

HERMANO LUZ RODRIGUES is a Brazilian artist and designer, and PhD candidate in Creative Technologies. His PhD research focuses on the impact of realistic digital visualizations on public spaces. Previously, Hermano received a Master’s in Design Studies degree in Art, Design, and the Public Domain, from the Harvard University Graduate School of Design (USA) and a Master of Arts degree in Research in Artistic and Visual Practices from the University of Castilla-La Mancha (Spain).

JENNIFER REDMOND is a multidisciplinary, artist, researcher and writer living in Cork. She received her MA in Art and Process from MTU in 2014. She was the Neville Johnson scholar at UCD in 2015-2016. She has published in; T*he Madrigal*, wearecollected.com, mink.run, *The World Transformed Anthology*, and in T*he Visual Artists Newssheet*, where she reviews and critiques exhibitions and new art writing. Her art and writing practices consider ethical anomalies in technological environments and metaphysical questions such as; what is intelligence? and why are we here? Is anything sacred? Where will it end? She favours experimental and hybrid forms of literature, sound and film. She also writes poetry, makes poem films, draws, and has broadcast work live on national radio stations.

PAUL GREEN is a practicing artist and educator. He studied fine art in the Crawford College of Art & Design initially specialising in photography and printmaking. Since 1996 he has worked with digital technologies funded through EU projects. He has been teaching at MTU since 2002 in Creative Digital Media. Currently Paul is a Senior Lecturer in the Department of Media Communications and Chair of the Research Committee at the Crawford College of Art & Design. He supervises digital media projects at undergraduate, masters, and PhD levels in areas that converge around creative practice and technology. He has a strong interest in exploring and developing collaborative practices between art and technology and is the principle supervisor on two PhD research projects hosted at the Nimbus Research Centre in Cork. He has always had an interest in art practice and narrative and his work has been selected for exhibition internationally. He is currently working on a number of collaborative projects that involve connecting physical artworks across digital networks where narrative events in a VR environment can influence the physical behaviour of a dynamic artwork elsewhere.

BARBARA DIENER received her Bachelor of Fine Art in Photography from the California College of the Arts and Masters of Fine Art in Photography from Columbia College Chicago. Her work has been exhibited at Filter Photo Space, Chicago, IL; the Museum of Contemporary Photography, Chicago, IL; Hyde Park Art Center, Hyde Park, IL; Alibi Fine Art, Chicago, IL; David Weinberg Gallery, Chicago; New Mexico Museum of Art, Santa Fe, NM; Griffin Museum of Photography, Winchester, MA, Invisible Dog Gallery, Brooklyn, NY; Lilllstreet Art Center, Chicago; Riverside Art Center, Chicago, IL. Pingyao Photo Festival, China, The Arcade, Chicago, IL, Philadelphia Photo Arts Center, Philadelphia, PA, Darkroom Gallery, Essex Junction, VT and Project Basho, Philadelphia, PA among others. Diener's photographs are part of several private and institutional collections including the New Mexico Museum of Art and the Museum of Contemporary Photography. Diener has participated in several artist residency programs including the Fields Project in Oregon, IL, ACRE in Steuben, WI and HATCH Projects through the Chicago Artist Coalition. She is a winner of Flash Forward 2013, the recipient of a Follett Fellowship at Columbia College Chicago and was awarded the Albert P. Weisman Award in 2012 and 2013. In 2015, 2017, and 2020 she received an Individual Artist Grant from the Chicago Department of Cultural Affairs and Events. In 2018 Daylight Books published her body of work Phantom Power and Fw: Books published her project *The Rocket's Red Glare* in 2023.

MÍCHEÁL KEATING is a media artist and musician from County Limerick. As singer/songwriter and producer of the band Bleeding Heart Pigeons (2008-2020) he released two critically acclaimed albums, before completing an MA in Art and Technology in the University of Limerick in 2020. At this time that he developed a multimedia art practice that traverses sound, video, performance, text and image. His work explores politics and transformation in rural Irish landscape, hauntology, technology and the more-than-human. He is also involved in artistic communities in Limerick City as a musician (Péist, Laura Duff, The Low Field), music producer, festival organiser (Féile na Gréine).

ALAZ OKUDAN is a PhD research scholar in Creative Technologies at the University of Galway. He graduated from the Media and Visual Studies MA program at Bilkent University, Ankara, with a thesis titled Camera Archaeologia: A Media Archaeological Investigation into the Contemporary Use of 19th-Century Photographic Techniques (2022). He also worked as a part-time instructor at Bilkent University's Communication and Design Department (2022-2023). Alaz is into hidden, neglected, and marginal stories from the history of photography and alternative positions in visual culture. Phenomenology, media archaeology, and critical theory influence his academic research and personal work. His ongoing investigation focuses on the cultural and artistic implications of perceived accidents and failures in generative AI and is co-supervised by Dr. Padraic Killeen and Dr. James McDermott.

MEL GALLEY grew up between the Dales and Cumbria in the UK. Her closeness to these rural landscapes has heavily influenced her research; specifically how industrial or military activity exists alongside motifs of 'wilderness' in these areas. Growing from an early (and ongoing) love of speculative fiction and anti-/utopian literature, in her practice she constructs unreal places, translating ideas through mediums from contemporary technologies of CAD and CGI to laser etching and printmaking. Creating these unreal places allows Mel to analyse and reorder research, offering an alternative point of entry into existing discussions on place, ecology and ethics. Mel is currently an Artist in Residence on Data Stories at Maynooth University. She completed an MA in Art and Research Collaboration at IADT in 2023 and received Young Cumbrian Artist of the Year (2020) and 2nd Prize, Practitioner Category, at the RIBA Eye Line competition. Her work has shown across the UK and Ireland, including the LAB gallery (Dublin), Signal (Barrow-in-Furness), Barnavave (Carlingford), and PINK (Manchester).

EL PUTNAM is an artist-philosopher working in performance art and digital technologies. They are a member of the Mobius Artists Group (Boston), Bbeyond (Belfast), and the International Association of Art Critics. Exhibitions of note include the solo exhibition PseudoRandom at Emerson Contemporary in Boston, MA, USA (2023); the Research Pavilion at the 2017 Venice Biennale; "Art Action" with Le Lieu in Quebec City, Canada (2018); "Digital Art in Ireland Exhibition" with Sample Studios at the Lord Mayor's Pavilion in Cork (2022); and Living Canvas in Dublin (2022). Recent publications include the monographs The Maternal, Digital Subjectivity, and the Aesthetics of Interruption (2022) and Livestreaming: An Aesthetics and Ethics of Technical Encounter (2024). They have received funding from Culture Ireland, the Arts Council of Ireland, and Westmeath County Council. They are Assistant Professor in Digital Media at Maynooth University.

JAMES IRWIN is an Artist, PhD researcher at Kingston School of Art, Lecturer at UAL and Digital Media Tutor at the Royal Academy Schools. He works with web technologies, AI systems and digital sound and image to investigate the notion of a vital life force inherent within digital media. Web projects include surfacecollider, New Art City Festival 2023, newart.city (2023), To Spawn a Door in the Land of Broken Mirrors, New Art City Festival 2022, newart.city (2022), You're in a Computer Game, Max!, skelf.org.uk (2020), SurfaceCollider (23032020), www.annkakultys.com (2020), and Could Ecopsychology cure my Cyberchondria, spaceinbetween.co.uk (2016). Solo exhibitions include Listening to Xanax, Gossamer Fog, London (2018), Binary Translations, Space In Between, London (2013) and Hopeless Communication, Space In Between (2011). Group exhibitions include The Terminal: Human Shaped Whole, Anonymous Gallery, New York (2021), Terms and Conditions May Apply, Annka Kultys Gallery, London (2018), Home Alone, Dateagleart, London (2018) and How the mind comes to be furnished, Space In Between (2016).

DANIEL MURRAY is a Cork-based digital artist and computer scientist. His work focuses on the dream space of virtual worlds; Exploring the emotion and mythology of our digital lives and associations with technology through nostalgia, video games and the web. Received a BSc in Computer Science from UCC in 2017 and an MSc in Games & Virtual Reality from the Glasgow School of Art in 2021, is a member of Sample-Studios in Cork, and is a member of the International Academy of Digital Arts and Sciences (IADAS). He has shown work at the Limerick City Gallery of Art (Ozwomp in the Gif Gallery, 2022), was nominated for a 2023 Webby Award (Always Your Pal, Melon!), and received funding from the New York-based arts group Rhizome for his current project (The Chaos Layout Generator, 2024). More information is available at https://loom.cafe.

RENATA PĘKOWSKA is a visual artist and an Irish Research Council Scholar PhD researcher at the School of Media, TU Dublin.

SHUANG XIAO is a PhD candidate in Digital Humanities at University College Cork. She is an editor at the Journal of Digital Humanities (《数字人文》) in China. Her research primarily focuses on painting research based on deep learning, semiotics, and new media art theory.

ÓRLA MURPHY is Head of the School of English and Digital Humanities at University College Cork.

SARAH IREMONGER is a visual artist who lives and works in Kinsale Co. Cork, she uses a multidisciplinary/multimedia approach to her work including text, drawing, painting, photography, digital media, and neon. Iremonger is a member of 'RedInk' Neurodivergent Artists Support Group, Cork; is on the Board of The Lavit Gallery, Cork; was a founder of the Sirius Arts Centre, Cobh, Co. Cork in 1985, working there as an independent curator and artists liaison between 1999-2015. Studied pre-diploma and fine art at the National College of Art and Design, Dublin 1983-85, printmaking and photography at the Crawford College of Art and Design, Cork 1985-87 and completed an MA in European Fine Art from Winchester School of Art, Southampton University, UK in 1998. Recent projects include Thinking Vessels a text-based work funded by the Arts Council of Ireland; Vessels exhibition of paintings at the Oliver Sears Gallery, Dublin 2022 funded through a Cork County Council Arts Grants Scheme Award 2022; Build Your Own Horizon with 'Re:Group' artist in residence group at Uillinn, West Cork Arts Centre, Skibbereen, funded by Bealtaine Festival and Cork County Council 2022. She presented the papers Space-Time: Horizons, Atlantis and A Rain Bridge at the Sorbonne Université, Paris, France May 2022 and Floating Above the Horizon at Trinity College Dublin in 2021 for Derek Mahon Commemoration Conferences.

MICHEÁL O'CONNELL's artistic practice employs strategies—often carried out under the moniker Mocksim—of 'interference' with everyday functional processes, including misuse, misunderstanding, lampooning and tinkering with technological systems. The systems of interest include the computational, those connected with the digital realm, but also analogous heavier infrastructures, for transportation including the road networks, say, and overarching bureaucratic, legalistic or political frameworks. An Arts Council/An Chomhairle Ealaíon Commissions Award facilitated the production of new work for a solo exhibition, System Interference, in West Cork in 2022, which then travelled to Wexford Arts Centre, and Highlanes Gallery, Drogheda, completing in February 2024. To coincide with the tour, philosopher of aesthetics John Roberts wrote a book which riffs off the work: Art, Misuse and Technology: Micheál O'Connell's 'System Interference'. O'Connell's own writing and meaning-making draws upon bodies of knowledge, firstly arising from this two decades of post-conceptual art activity, but before that in arenas of mathematical modelling and computer simulation in engineering contexts, thirdly, via deep engagement with political economy and activism, and lastly, dramaturgy, and specifically comedic performance. With respect to the latter Mikhail Bakhtin's interpretations of medieval carnival and focus on the significance of laughter and 'the fool' were given attention during his PhD. Main theoretical influences include technology, new media and critical aesthetics thinkers such as Caroline Bassett, Claire Bishop, Sianne Ngai, John Roberts, Hito Steyerl, Bernard Stiegler, Peter-Paul Verbeek and Joanna Zylinska, systems and cybernetics writers such as Niklas Luhmann and Andrew Pickering and more recent writing relevant to AI from authors like Joy Buolamwini, Meredith Broussard, Caroline Criado Perez, Justin Joque, Melanie Mitchell, Stuart Russell, and Mustafa Suleyman. Micheál O'Connell is a Senior Lecturer and course leader in Media Practice at University of Sussex.

PAUL CROWTHER is Professor Emeritus of Philosophy at the University of Galway, a Member of the Royal Irish Academy, and Professor of Philosophy at Alma Mater Europaea (Slovenia).

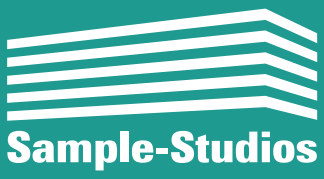
BASIL VASSILICOS is Lecturer in the Department of Philosophy at Mary Immaculate College, Limerick, in Limerick, Ireland. His recent publications explore non-onventionalism in theories of expression, an enactive account of qualities of consent, and the relationship between language and gestures. His current projects are centred on the phenomenology of risk and danger, the perception of noise, and the evaluative properties of waste.

GIUSEPPE TORRE is Associate Professor of digital art practices at the University of Limerick. His research interest lies at the crossings between digital art practices, open-source technology/culture and philosophy. As an active digital art practitioner, his works and performances have been showcased nationally and internationally. He is an advocate of FLOOS (Free and Libre Open Source Software) in the teaching and professional practice of all digital arts.

NEIL O CONNOR studied at Trinity College, Dublin (M.Litt/PhD Electroacoustic Music) has been involved in experimental & electro-acoustic music for the past two decades and has performed in Ireland, Europe, Australia, Asia and the US. His work has been shown/performed at MOMA, New York, IRCAM Paris, Institute of Contemporary Art, London and has held residencies at the Massachusetts Museum of Modern Art and EMS – Swedish Institute of Electro-Acoustic Music, Stockholm, Sweden. He has worked / collaborated with members of the Crash Ensemble, Phillip Glass Ensemble, the Glenn Branca Ensemble, Bang On a Can Ensemble and the RTE Symphony Orchestra. His electroacoustic works have won award and mentions at Noroit-Léonce Petitot (Arras, France), Euphonie D'Or des Concours International de Musique Electroacoustique (France) and Musica Nova Electroacoustic Music Competition, (Czech Republic). Neil has published with Bloomsbury, Routledge and Cambridge University Press and is currently the co-director of ULEAMS (University of Limerick Electroacoustic Music Studio).

JÜRGEN SIMPSON is a composer, curator and digital artist with a particular focus on interdisciplinarity, electronic media and collaborative practices. He established the Digital Media and Arts Research Centre at the University of Limerick in 2011 and in 2013 established 'Light Moves', an interdisciplinary festival bridging dance, digital and screen-based practices. He has co-curated the festival's seven editions as well as directing its developmental wing 'Open Futures' that supports innovation between dance and digital practices. Supporters include RTÉ, The Arts Council of Ireland, Culture Ireland, The British Council, The Arts Council of Northern Ireland and the Canada Council for the Arts. 2023 works include a reworking Ten Holt's "Canto Ostinato" for New Music Dublin and "Weathering" with Mary Wycherley, Jools Gilson and Ceara Conway. Operatic works include "Air India [redacted]" (poetry by Renée Sarojini Saklikar, with Turning Point Ensemble – 2015) and "Thwaite" (with librettist Simon Doyle and receiving the Genesis Opera Project's principal award in 2003). His decade-long collaboration with artist Clare Langan includes "Metamorphosis" (principal award at 2007 Oberhausen Film Festival) plus works presented at MOMA New York, The Tate Liverpool, IMMA and Galerie Nichido. As a member The Jimmy Cake he recorded and produced their critically acclaimed third album, "Spectre and Crown". His writing has been published by Oxford University Press and Palgrave MacMillan and he is a member of the Programme Advisory Panel for Limerick City Gallery of Art.

STEPHEN RODDY is a Researcher and Lecturer based at the Radical Humanities Lab and the Department of Digital Humanities at University College Cork. He has a background in sound and music computing holding a Ph.D. in sonification: the use of sound to perceptualize data and convey information. Stephen's research explores the application of auditory display/sonification, artificial intelligence/machine learning (AI/ML), and internet of things (IoT) techniques in human-computer interaction (HCI) and creative arts contexts. This work is approached primarily through the perspectives of embodied cognitive science and cybernetics and is methodologically grounded in computational, HCI, and practice-based research approaches. Stephen maintains a vibrant and diverse creative arts practice which forms a core component of his research activity. His creative projects span a variety of media and styles, including music composition and performance, generative and data-driven music and art practices, digital art, and sound art. His creative work, described as majestic and sweeping yet beautifully unsettling, is frequently performed and installed at home and abroad. His most recent musical work Leviathan is available through Fiadh Productions. Previous events have included the New York City Electroacoustic Music Festival, IMMA's Earth Rising Festival, and the Helicotrema Recorded Audio Festival in Venice.


Sample-Studios


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