

About the Authors

Robin Auer is currently working towards a PhD as part of an interdisciplinary research project on automated creativity in literature and music at TU Braunschweig, funded by the federal state of Lower Saxony, Germany. His work focuses on the interplay between human and machine creativity in coupled embodied creative systems, and how this interplay reflects on and subverts traditional assumptions about (particularly artistic) creativity and art itself. Previously, he has completed degrees at Ruprecht-Karls-Universität Heidelberg and Merton College, Oxford. His research interests include theories of consciousness and creativity, philosophy of mind, science and language, as well as semiotics, and literary theory. He has published papers on transhumanism & embodiment, as well as the literary works of J.R.R. Tolkien.

Hannes Bajohr (PhD) is a postdoc at the Seminar for Media Studies at the University of Basel. He works on the history of ideas of the 20th century, political philosophy, and theories of the digital. Most recently, he published *Schreibenlassen. Texte zur Literatur im Digitalen* (Berlin 2022), *Schreiben in Distanz* (Hildesheim 2023) and *(Berlin, Miami)* (Berlin 2023). Beginning in the fall of 2024, he will be an assistant professor of German at the University of California, Berkeley.

Jenifer Becker is a writer and literary and cultural scholar living in Berlin. Her work deals with ambivalences of digital cultures. She completed her doctorate in 2021 at the Literaturinstitut Hildesheim, where she has been teaching and researching since 2015. Current artistic-scientific research projects deal with the influence of adaptive technologies (AI) on writing processes, writing procedures as well as genres. She is the director of the AI-Labkit project. She writes prose and multimedia performances. Her novel *Zeiten der Langeweile* was published by Hanser (Berlin) in 2023.

Dr. **Nikita Braguinski** works at the intersection of musicology and the study of musical technology. He has published on the use of music-related apparatuses and composition aids from a range of historical and contemporary settings, including a 19th-century paper-based device for creating quadrille scores, an early-20th-

century musical game, as well as late-20th-century electronic sound toys and video games and the use of AI in music. After working in postdoctoral positions at Harvard University and Humboldt University of Berlin he is currently a fellow of the KHK Kolleg “Cultures of Research” at RWTH Aachen. His monograph *Mathematical Music. From Antiquity to Music AI*. was published in 2022 (Routledge; Korean translation: 2023).

Mar Canet Solà is an artist and researcher. Mar is a PhD candidate and research fellow at the CUDAN Research Group at BFM Tallinn University. He has a master's degree from Interface Cultures at the University of Art and Design Linz, two degrees in art and design from ESDI in Barcelona, and a degree in computer game development from University Central Lancashire in the UK. Mar was invited as a visiting researcher to XRL, Hong Kong City University, IAMAS (Ogaki, Japan), Blekinge Institute of Technology (Karlshamn, Sweden). As an artist, he works together with Varvara Guljajeva forming an artist duo Varvara & Mar. The duo has been exhibiting in international shows since 2009. Their works were shown at MAD in New York, FACT in Liverpool, Santa Monica in Barcelona, Barbican in London, Onassis Cultural Centre in Athens, Ars Electronica Center in Linz, ZKM in Karlsruhe, and more. <http://var-mar.info/>

Isaac Joseph Clarke is a PhD student in Computational Media and Arts at HKUST(GZ) investigating AI tools for artists.

Dr. **Jan Torge Claussen** is a postdoctoral researcher and media artist. He conducts research at the intersection of music and digital media and experiments with the perception and production of sound in various contexts. He teaches regularly at the Leuphana University of Lüneburg and at the Hamburg Media School. In 2019, he completed his PhD on “Music as Game: Guitar Games in Digital Music Education” at the Institute for Media, Theater and Popular Culture at the University of Hildesheim. For more information visit: <https://gegenwaerts.com>. Recent publications include “Gaming Musical Instruments: Music has to be Hard Work!” (*Digital Culture & Society* 2020) and “Welcome to the glitch and make some noise: Understanding media through audio hacking” (*Journal of Music, Technology & Education* 2023).

Scott deLahunta (PhD) is Professor of Dance, Centre for Dance Research, Coventry University, and co-Director of Motion Bank, now hosted by Hochschule Mainz University of Applied Sciences. His research seeks to deepen and apply the understanding of dance as a form of embodied knowledge and choreography as skillful bodily practice. This builds on over a decade of working within contemporary dance companies as Research Director and Facilitator. Since 2010, he has held a research

position at Coventry University and assisted in setting up the Centre for Dance Research in 2015. <http://www.sdela.dds.nl/>.

Dr. **Dietmar Elflein** holds the position of a professor of popular music at TU Braunschweig. His dissertation deals with analyzing stylistic norms of heavy metal music. Besides Metal Studies he published essays on German popular music history and the analysis of popular music. His research interests include (national) popular music history, actor-network theory, popular music analysis, and post-colonial studies. He is a member of the advisory board of the German-speaking branch of the International Association for the Study of Popular Music (IASPM D-A-CH). For a complete list of publications visit www.d-elflein.de.

Shoshannah Ganz (PhD) is an associate professor of Canadian Literature at Grenfell Campus, Memorial University. In 2008 she co-edited a collection of essays with University of Ottawa Press on the poet Al Purdy. In 2017 she published *Eastern Encounters: Canadian Women's Writing about the East, 1867–1929* with National Taiwan University Press. Shoshannah is editing a collection of essays on Onoto Watanna/Winnifred Eaton with Rena Heinrich and Dominika Ferens..

Pablo Gervás holds a PhD in Computing from Imperial College, University of London (1995), and he is currently full professor on computational creativity and natural language processing (Catedrático de Universidad) at Universidad Complutense de Madrid. He is the director of the NIL research group (nil.fdi.ucm.es) and for many years he was the director of the Instituto de Tecnología del Conocimiento (www.uclm.es/itc). He has been the national co-ordinator for Spain of the FP7 EU projects PROSECCO, WHIM, and ConCreTe in the area of Computational Creativity. He has been coordinator for two national research projects (GALANTE and MILES) involving several institutions and principal investigator for two more (IDiLyCo and CANTOR). His main research interest currently lies in the study of the role that computers can play in helping people interested in literary creativity. He is the author of the ProperWryter software, which was used in the process of creating *Beyond the Fence* – the first computer-generated musical, staged at the London West End in 2016.

Varvara Guljajeva (PhD) is an artist and researcher holding the position of Assistant Professor in Computational Media and Arts at the Hong Kong University of Science and Technology (Guangzhou). Previously, she held positions at the Estonian Academy of Arts and Elisava Design School in Barcelona. Varvara was invited as a visiting researcher to Creative School of Media at the Hong Kong City University, IAMAS (Japan), LJMU (UK), Interface Cultures in the Linz University of Art and Design, and more. Her PhD thesis was selected as the highest-ranking abstracts by Leonardo Labs in 2020. As an artist, she works together with Mar Canet forming

an artist duo Varvara & Mar. The duo has been exhibiting in international shows since 2009. Their works were shown at MAD in New York, FACT in Liverpool, Santa Monica in Barcelona, Barbican in London, Ars Electronica Center in Linz, ZKM in Karlsruhe, and more. www.var-mar.info Recent publications include *The Meaning of Creativity in the Age of AI* (with Raivo Kelomees, and Oliver Laas, (Estonian Art Academy 2022) and *From interaction to post-participation: the disappearing role of the active participant* (Doctoral Thesis, Estonian Academy of Arts 2018).

Chelsea Haith (PhD) is a commercial qualitative researcher based in Sydney, Australia. Her doctoral work at the University of Oxford focused on narratives around future scenarios and technologies and their political intent. While at Oxford she founded the research network Futures Thinking. She is the Executive Producer of the web series *Will Machines Make Us Laugh?* which considers the use of AI in producing comedy, and she is the host of the Narrative Futures podcast. In February 2020, she co-founded the AI & Creativity project Sound of Contagion. Since leaving academia in 2022, she has concentrated on ocean swimming and experiments with AI tools in commercial research.

Ilona Krawczyk (PhD) is a lecturer in Acting at Norwich University of the Arts, a performer, vocalist, and researcher of embodied voice. In her practice-as-research PhD, she developed a Process-oriented approach to voicework and performer training focused on care and preservation of a performer's well-being. Her recent work explores possible overlaps between physical, musical theatre, experimental music, and sound art, investigating new ethics and aesthetics of voicework and acting in the theatre informed by post-Grotowskian practice. Ilona is a founder of DreamVoice practice and a co-founder of Insoundout collective.

Dr. **Angela Krewani** is Professor of Media Studies at Marburg University. She is the author of *Moderne und Weiblichkeit: Amerikanische Schriftstellerinnen in Paris* (1992) and *Hybride Formen: New British Cinema – Television Drama – Hypermedia* (2001) and editor of *Artefacts/Artefictions* (2000) and co-editor of *Marshall McLuhan, Transatlantic Perspectives* (2014). She has also published on imaging in the natural sciences, including biomedicine and nanotechnology. She was a fellow at the ZIF in Bielefeld in 2006–2007 and visiting professor at Brooklyn College, New York, in 2008. She completed a book on media art, *Medienkunst. Theorie, Praxis, Ästhetik* (2016), and co-edited a book on authorship, *Constructions of Media Authorship. Investigating Aesthetic Practices from Early Modernity to the Digital Age* (2021). Her most recent publication traces the mediality of the Corona pandemic, *Das Virus im Netz medialer Diskurse. Zur Rolle der Medien in der Corona-Krise* (2022; co-edited with Peter Zimmermann).

Mattis Kuhn, artist and curator, works on the reciprocal design of humans, machines and the shared environment. The focus is on text based machines (algorithms, artificial intelligence, formal systems, software) and the intertwining of humanities with engineering. Essential aspects are identity, decentralization, human-machine associations, networks, and AI. Recently his books “Selbstgespräche mit einer KI” (Soliloquies with an AI) and “Grasslands for Insects” have been published by oxoa and windpark books. He co-curated the exhibitions “I am here to learn – On Machinic Interpretations of the World” and “How to Make a Paradise – Seducement and Dependence in Generated Worlds” at Frankfurter Kunstverein. He studied art at University of Art and Design Offenbach and Experimental Informatics at University for Media Art Cologne. Currently, he is Artistic Associate for Creative Coding at Bauhaus-University Weimar and part of the research group ground zero at University for Media Art Cologne.

Sebastian Kunas is a musician, sound artist, and educator with a background in sub and DIY culture as well as in cultural and sound studies. Besides his strong penchant for machinic repetition and playing with sound in the electronic domain, he is a semi-proficient multi-instrumentalist and producer. He is active in various contexts, working with theater collectives, and producing sound art. He is also experienced in playing, recording, and touring with bands. In the department of Kulturwissenschaften & ästhetische Kommunikation at the University of Hildesheim, he teaches electronic sound and music practice and supervises the electronic studio and the recording studio there. He is a member of the collective ARK (Arkestrated Rhythmachine Complexities), a changing association of artists, scholars, and electronic MusickingThings, who/which perform heterochronicity and multi-track knowledge, looking for post-representative sound formats. Their works have been presented at CTM Festival Berlin, HKW Berlin, ifa-Galerie Berlin, MK&G Hamburg, MARKK Hamburg, among others. <https://skusku.de/>

Robert Laidlaw is a composer and researcher based in the UK. His work is concerned with discovering and developing new forms of musical expression rooted in the relationship between advanced technology and live performance. He is currently a Fellow in Composition at Jesus College, Oxford. From 2018–22 he was the PRiSM PhD Researcher in Artificial Intelligence with the BBC Philharmonic Orchestra at the Royal Northern College of Music. His music has been broadcast on national and international radio and television. He has been awarded a Royal Philharmonic Society Composer’s Prize, an Ivan Juritz Prize, and has been nominated for two Ivor Novello Composers Awards. Recently he has presented research at the Cyborg Soloists Music ex Machina symposium, the Royal Musical Association Annual Conference, the Society for Music Analysis annual conference, Creative Machine Symposium 2023, and the AI & Music Creativity annual conference.

Sara Laubscher is a South African digital artist, game developer, and filmmaker. She is currently working in environment design for video games and delivered public engagement outreach around the role of design in video games at GamesCom 2022. She regularly hosts online workshops dedicated to sharing knowledge, ideas, and skills in Cape Town's fast-growing digital art space. Sara's work has been exhibited and awarded by the New York Film Festival, Lagos International Animation Festival, and the Stuttgart International Festival of Animation. Her directorial work was nominated for a Student BAFTA. Sara has working experience in the fields of visual effects, 3D modelling, and photogrammetry for a variety of projects, including features by Warner Brothers and Disney. Drawing on this, she explores the intersection of technology and creativity in the digital arts, experimenting with ways to implement AI tools in 3D software in order to create visually compelling and immersive virtual worlds.

Wenzel Mehnert is a futurologist focusing on the imaginaries of new and emerging technologies. He researches, writes and teaches experimental methods of futurology. In his work, he focuses on the intersection between speculative fiction and the assessment of future technologies (e.g. A.I., SynBio, Internet of Things, etc.). He worked as a researcher at the Berlin University of the Arts, co-founded the Berlin Ethics Lab at Technical University of Berlin, and currently lives in Vienna, where he is employed at the Austrian Institute of Technology and works on ethical guidelines on new technologies for the European Commission in the project TechEthos. His most recent publications include "The future is going to be weird. Zur Ästhetik kommodifizierter Mind-Upload-Visionen (in M. Tamborini (ed.), *Die Ästhetik der Technowissenschaften des 21. Jahrhunderts* ((2023) and "Responsible AI Adoption Through Private-Sector Governance" (with S. Wiesmüller, S., N. Fischer and S. Ammon; Springer 2023).

Dr. **Jan Röhnert** is Professor of Modern Literature in the Technical-Scientific World in the Department of German Letters in the Faculty of Humanities at TU Braunschweig. His research interests range from avant-garde poetics & cinema, autobiography & war, landscape & geopoetics, nature & wilderness writing to feminism & contemporary literature. Besides his teaching and critical work, he has also published poetry, nature writing, and translations mainly from American poets (including John Ashbery, Robert Creeley, Ron Padgett).

Kate Ryan is a performer from the UK, who is currently working on projects based in the UK, Germany, and France. She has studied social anthropology and devised theatre, and is currently taking an MFA at Trinity Laban/Independent Dance in London. She spent two years collaborating with Studio Kokyu, based at the Grotowski Institute, Poland; and has worked with REPLICA Institute as a researcher and per-

former since 2018. She is interested in the physicality of vocal presence in space, and in the polyphonic qualities of both body and voice.

Mika Satomi is a designer and an artist working in the field of e-Textiles, Interaction Design, and Physical Computing. Her work explores how we relate with technology and what we really want in them. She often collaborates with musicians and performers creating technology embedded costumes and interactive systems. Since 2006 Mika has collaborated with Hannah Perner-Wilson, forming the art collective duo KOBAKANT creating projects with e-Textiles and Wearable Technology Art. She is a co-author of the online database *How To Get What You Want*. Currently, she works as a guest professor at Weissensee Kunsthochschule, Germany. <http://www.nerding.at>.

Dr. **Jens Schröter** is Chair of Media Studies at the University of Bonn since 2015. He is Director (together with Anna Echtermöller, Andreas Sudmann, and Alexander Waibel) of the research project “How is Artificial Intelligence Changing Science?” (VolkswagenStiftung 2022–26) and fellow at Center of Advanced Internet Studies (2021/22). Visit www.medienkulturwissenschaft-bonn.de / www.theorie-der-medien.de / www.fanhsiu-kadesch.de. Recent key publications include *Medien und Ökonomie* (Springer 2019), *Media Futures. Theory and Aesthetics* (with Christoph Ernst; Palgrave 2021) and *Tech / Demos, Navigationen* (with Julia Eckel and Christoph Ernst 2023).

Dr. **Christoph Seelinger** is currently a research assistant in Modern German Literary Studies at the Institute of German Studies at TU Braunschweig, where he completed his doctorate in 2021 (published as *Tod im Kino. Legitimationsstrategien indexikalischer Todesszenen in ikonisch-symbolischen Ordnungen des Kinos*, Bünchener 2022). Previously, he completed the interdisciplinary Master’s programme “Culture of the Techno-Scientific World” at TU Braunschweig. His research focuses on the interfaces between film and literature, border crossings in (audiovisual) media, the connection between literature/film and the avant-garde, and the so-called “trivial culture”.

Diana Serbanescu is a transdisciplinary performance artist and researcher who worked as a group lead in the field of AI ethics at the Weizenbaum Institute and is the founder of REPLICA Institute. In her practice, Diana explores feminist approaches to knowledge creation, the potential of poetic machines, and the continued validity of traditions in an era of artificial intelligence and digital colonisation. She believes in the radical potential of performance art practices to inspire social change. She holds a PhD in Computer Science from the Free University of Berlin and a BA(Hons) in Performance from the University of the West of Scotland. In 2019–2020 Diana and REPLICA were awarded a VolkswagenStiftung Planning Grant within the fund-

ing track AI and the Society of the Future, for the project *The Shape of Things to Come*. <http://diananeranti.com/>.

Jannis Steinke is a PhD candidate at Heinrich Heine University Düsseldorf in Media and Culture Studies. He is conducting an ethnographic research project at TU Braunschweig on AI-based health applications that is informed by and situated in Feminist Science and Technology Studies. He has completed a Master's degree in Social Work in Cologne. He teaches at several Universities (Universität Hamburg, Hochschule Düsseldorf, Universität zu Köln amongst others). His classes focus on New Materialism, Poststructuralist Philosophy (Jacques Derrida), Post-/Decolonial Theory, Gender and Queer Studies, and Feminist Science and Technology Studies. He has published papers on a new materialist reading of E.T.A. Hoffman's 'The Sandman', on compostings (Donna Haraway) of the "Eye/I" and a feminist comment on the European Artificial Intelligence Act.

Jan Løhmann Stephensen (PhD) is an associate professor at the Department of Aesthetics & Culture at Aarhus University. His research interests are cultures and practices of participation, democracy and the public sphere, creativity and its diffusion into non-art related spheres like work life, economics, policymaking, university research agendas, new media technologies, etc. In recent years, he has been working on the project 'Post-Creativity' about AI, art, and creativity. Currently he is embarking on a project about the impact of algorithms on democratic public discourse and practices, tentatively entitled 'ChatDemocracy'. He is co-editor and founder of *Conjunctions — Transdisciplinary Journal of Cultural Participation*. Recent publications include the (short) book *Creativity*, Johns Hopkins UP (2022), and articles such as "Artificial creativity: Beyond the human, or beyond definition?", *Transformations* no. 36 (2022), and "Creativity versus automation: towards the last frontier, and with our jobs on the line?", *Balkan Journal of Philosophy* Vol. 15 No. 1. (2023).

Björn Tillmann is a freelance musician, music producer and (vocal-)teacher. He studied Pop Vocals at the Institut für Musik in Osnabrück and did a Master's degree as Producing and Composing Artist at the Popakademie Baden-Württemberg. Musically, his interests encompass a wide spectrum, ranging from techniques derived from "Neue Musik" to modular synths, sampling, and neural synthesis. Tillmann is part of the German electronica band MAHENDRA, releases music under the name „baerk.“ and produces music with and for various artists. In addition, he is the founder of the Raufaser Musikgruppe, set together by a label and booking collective. Further information under www.bjoerntillmann.de.

Dr. **Eckart Voigts** is Professor of English Literature at TU Braunschweig. He has written, edited and co-edited numerous books and articles, such as the special issue

of *Adaptation* (vol. 6.2, 2013) on transmedia storytelling, *Reflecting on Darwin* (Ashgate 2014), *Dystopia, Science Fiction, Post-Apocalypse* (WVT 2015), *Companion to Adaptation* (Routledge 2018, with Dennis Cutchins and Katja Krebs) and *Companion to British-Jewish Theatre* (Bloomsbury 2021, with Jeanette Malkin and Sarah J. Ablett). His paper "Algorithms, Artificial Intelligence, and Posthuman Adaptation: Adapting as Cultural Technique" was published in *Adaptation* (2021).

Dr. **Wolf-Georg Zaddach** is Professor of Music Production and Songwriting at Macromedia University Berlin and researcher at the DFG / AHRC-project "Songwriting Camps in the 21st Century" at Leuphana University Lüneburg/Germany as well as the Artistic Research Center at the University of Music and Performing Arts Vienna/Austria. His research interests include art and practice research, climate crisis and music, jazz and heavy metal, music analysis, and production, as well as AI in music. He performs regularly as a guitarist. His publications include "Künstliche Intelligenz in der Musikproduktion" (with K. Frieler and Swen Meyer) in *Musik und Internet. Phänomene populärer Musikkulturen*, ed. Peter Moormann & Nicolas Ruth, Springer 2023) and "Death of Mother Earth, Never a Rebirth? Zum Verhältnis von Musik, Klimawandel und ökologischer Nachhaltigkeit" (in: *~Vibes – The IASPM D-A-CH Series 2/2022*), <http://vibes-theseries.org/zaddach-death-of-mother-earth/>. www.wolf-georgzaddach.com.

