



L-Università ta' Malta
School of Performing Arts



L-Università ta' Malta
Faculty of Information &
Communication Technology

Department
of Artificial
Intelligence

Vanishing Acts: Artificial Intelligence, Performative Knowledge, Sustainable Memory 2026

Conference

25, 26, 27 & 28 March 2026

Valletta Campus, Old University Building, Valletta

Malta International Contemporary Art Space (MICAS), Saturday 28th only

Organised by: School of Performing Arts, University of Malta (UM) in collaboration with the Department of Artificial Intelligence, Faculty of Information & Communication Technology (UM) and Malta International Contemporary Art Space (MICAS). This is also in partnership with Intellect Books.

We would also like to thank all our sponsors: Arts Council Malta, Creative Europe Desk Malta, Culture Venture, Malta Digital Innovation Authority (MDIA), and Tech.MT.



CONFERENCE THEME

Vanishing Acts: AI, Performative Knowledge, Sustainable Memory

In an era when Artificial Intelligence (AI) is transforming the ways we create, perform, and preserve, the question of what is being (re)written, entangled, or quietly effaced becomes urgent. How might we critically engage with AI-driven performance, particularly in contexts where practices and methods may be altered or erased? This conference, titled 'Vanishing Acts: AI, Performative Knowledge & Sustainable Memory', explores the intersection of AI, sustainability, and the shifting terrain of embodied knowledge, cultural memory, and archival practices.

As AI continues to influence the performing arts, it presents challenges and fears for artists, performers, and audiences alike. AI-driven systems are often seen as threatening the authenticity of performance by erasing the human element in the creative process. The encounter between AI technology and human agency - in choreographic creation, music composition, and storytelling - poses significant ethical questions about authorship, artistic integrity, creative ownership and the shifting locus of agency in co-creative entanglements with nonhuman systems. Additionally, there are concerns that AI could perpetuate cultural biases and representational gaps, thus reinforcing existing social inequalities. As AI technologies continue to evolve, they also raise questions about the sustainability of digital and AI-driven practices in the arts with regard to the ecological impact of AI systems in performance.

Furthermore, the role of AI in shaping memory - both cultural and personal - introduces additional layers of complexity. The challenge of preserving embodied knowledge and cultural memory in the face of machine-learning algorithms that generate, modify, and automate creative practices need to be confronted. How can artists, scholars, and researchers trace a path between lived experiences and historical practices, and the creative opportunities made possible by AI through data-driven narratives? This interdisciplinary conference seeks to provide a platform to confront and discuss the new approaches to thinking and creativity that involve AI in the performing arts (dance, theatre, music).

Conference Conveners:

Prof. Vicki Ann Cremona
Professor, Department of Theatre Studies, School of Performing Arts
vicki.cremona@um.edu.mt

Dr. Margaret Jean Westby
Head of Department and Lecturer, Department of Dance Studies, School of Performing Arts
margaret.westby@um.edu.mt

Dr. Jeremy Coleman
Senior Lecturer, Department of Music Studies, School of Performing Arts
jeremy.coleman@um.edu.mt

SPEAKER BIOGRAPHIES (in alphabetical order by last name)

Briar Adams is an Australian/British dancer, choreographer and independent researcher. Following early interest in ballet and contemporary dance with the Cecchetti Society, National Theatre Ballet School, and Deakin University (Australia), and later studies at London School of Economics and Political Science (UK), her work explores links between behavioural economics, arts and technology. Adams' recent choreographic practice centres on performer autonomy and improvisation in performance, and she is an advocate for dancer's health, inclusive practice, neurodiversity and worker rights. Adams is the artistic director of HackBallet and founder of [Artocracy.AI](#).

Zeynep Aksöz is an architect, computational designer, and AI specialist. She pioneers innovative solutions at the intersection of design and artificial intelligence, co-leading the Vienna-based collective Open Fields and engaging in academic research.

Nicholas Arnold was educated at Oxford, where he read History and researched in Social Anthropology, subsequently leaving to work as a professional performer, director, and deviser. Returning to academia, he has taught at a variety of institutions in the UK and Continental Europe. His major interests lie in new performance and the development of an anthropology, ethology and neurobiology of performance.

Natalia Arsenopoulou is a graphic designer with an MA in Graphic Arts & Multimedia (Hellenic Open University) and a BA in Graphic Design (University of West Attica). She is a PhD candidate (National and Kapodistrian University of Athens) researching narratives and user experience in virtual environments. She is also a member of the Spatial Media Research Group. Dimitrios Charitos is a professor at the Department of Communication and Media Studies and the Department of Digital Arts and Cinema of the National and Kapodistrian University of Athens. He holds a PhD in virtual environment design, has more than 100 publications and is a practicing audiovisual and interactive artist.

Rhiannon Bettivia is an Associate Professor at the School of Library and Information Science at Simmons University. Her research focuses on digital preservation and provenance in the areas of popular culture and interactive media. She is Co-PI on the Building Community Around Provenance grant and co-author of Documenting the Future: Navigating Provenance Metadata Standards (Springer). Her publications appear in journals including Journal of Qualitative Inquiry, the International Journal of Digital Curation, the Journal of Education for Library and Information Science, Digital Humanities Quarterly, the Journal of Documentation, and the Annual Review of Information Science and Technology.

Peter Beyls is an interdisciplinary-computational artist with a background in engineering and music and holds a PhD in Computer Science from the University of Plymouth, UK. He was a professor of digital culture at LUCA Brussels and The School of Arts, University College Ghent, Belgium and visiting professor at various institutions worldwide. Beyls pioneered early work on the intersection of art and AI at the Artificial Intelligence Lab, Brussels Free University in the mid 1980s. Current research interests include machine learning in

interactive music systems, generative autonomy in machines, cognitive issues in software art and human-robot interaction.

Julian Brandhofer, born and raised in Nuremberg, completed his Bachelor's degree in Mechatronics/Precision-Mechanics at the University of Applied Research Nuremberg in 2023. Since 2024, he has been pursuing a Master's degree in Music Informatics at the Institute for Music Informatics and Musicology at HfM Karlsruhe. He has participated in masterclasses with, among others, Oxana Omelchuk and Roderik de Man. He has worked as a performer and technician in various collaborations with the ZKM (Center for Art and Media Karlsruhe). Currently, his work focuses primarily on the construction and application of sensors in the context of digital musical instruments, as well as the composition of electroacoustic music. He currently lives and works in Karlsruhe.

Vince Briffa is an artist, curator and academic, who studied at the University of Leeds and the University of Central Lancashire in the UK. He produces gallery and site-specific artwork, objects and installations integrating traditional artistic practices with digital and electronic media. Over the past thirty five years, Briffa's work has been exhibited in museums and galleries internationally including the Pierides Museum of Contemporary Art in Nicosia, Cyprus; the Palais des Nations, United Nations Building, Geneva, Switzerland; the Museum of Modern Art, Vaduz, Liechtenstein; the Casoria Contemporary Art Museum, Naples, and Villa Manin Centre of Contemporary Art, Udine, Italy; MAC - Museo de Arte Contemporáneo de Santa Fe, Argentina; Palais Liechtenstein, Feldkirch, Austria; The Museum of Fine Arts, Cluj, Romania and the Museum of Modern Art, Tel Aviv, Israel amongst many others. He has also had commissioned projects at the Cork 2005, Pafos 2017, Valletta 2018 and Leeuwarden-Friesland 2018, European Capitals of Culture.

He has also been chosen to represent Malta in many international exhibitions, including the Venice Biennale of 1999 and of 2019 and artist in residence at the Edinburgh College of Art, Scotland in 1996 and Leeuwarden Capital of Culture in 2018. He is a fellow of Civitella Ranieri Foundation with Residency in 2018. His work forms part of many local and international private and public collections. Vince Briffa has been involved in the creative industries since the 1980s and was instrumental in launching computer graphics for television broadcast in Malta.

Giuseppe Bozzo graduated in History and Philosophy from the University of Calabria. In 2020, he earned the Second-Level Academic Diploma in Accordion with the highest marks, honours, and special distinction at the "G. Martucci" Conservatoire of Salerno. In 2025, he earned the Second- Level Academic Diploma in Historical, Critical, and Analytical Music Studies with the highest marks at the "Santa Cecilia" Conservatoire in Rome. In 2024, he was awarded a mobility grant (at Madrid) within the research project Rome: Crossroads of the Arts from the Seventeenth to the Twentieth Century. He also received a research grant for the study of musical and archival sources of the Church of Santa Maria in Monserrato degli Spagnoli, Rome. He is currently a PhD candidate at the Conservatoires "G. Briccialdi" of Terni and "O. Respighi" of Latina.

Hayley Camilleri is a Bachelor of Science in Information Technology (Honours) (Artificial Intelligence) student at the University of Malta with a parallel interest in art and art history. Her project bridges quantitative analysis and traditional art-historical interpretation, showing

how modern vision models can help re-examine narratives of artistic evolution at the level of individual artists.

Vanessa Camilleri is an Associate Professor at the Department of Artificial Intelligence, Faculty of ICT, University of Malta, where she specialises in AI in Education, Intelligent Interfaces and Human Computer Interaction as well as AI Ethics. Her research focuses on the intersection of emerging technologies and education, particularly exploring Virtual Reality (VR) and Augmented Reality (AR) applications for behavioural change and empathy development. She has pioneered several groundbreaking projects using VR as an empathy machine, including initiatives to help educators better understand autism spectrum conditions and support mental health nurses in understanding schizophrenia. As Principal Investigator for the two projects SWIM-360 and DIVE, she continues to push boundaries in multimodal explainable AI and intelligent video evaluation.

Dr. Camilleri is also deeply committed to democratising AI education, having authored a practical guide that innovatively teaches AI concepts through traditional games. Her work extends beyond academia through extensive community engagement, including regular contributions to public discourse on AI ethics and technology's societal impact. As member of the Faculty of ICT Committee for Outreach, she actively works to bridge the gap between advanced technology and public understanding, particularly focusing on engaging young people with AI concepts. Dr. Camilleri holds a PhD from Coventry University, where her research examined virtual worlds in pre-service teacher training, and continues to be a prominent voice in the evolution of educational technology and AI ethics in Malta and internationally.

Paul C. Castagno, UNCW's 2023–24 Distinguished Faculty Scholar, authored *Playwriting Intensive* (Waveland, 2023) and was editor of *Collaborative Playwriting: Polyvocal Approaches from the EU Collective Plays Project* (Routledge, 2020), an international initiative spanning 35 countries, including Malta. Directing work includes *Darkness: The Enemy Inside* (2019) with a Norwegian videographer, and *A Murder of Crows* (2023), nominated for the Wilmington Theatre Awards. A recipient of the 2018 Oslo International Festival of Acting Award for his work in polyvocal playwriting, he has published widely in major theatre journals. His two editions of *New Playwriting Strategies* (Routledge) have had a major impact on contemporary playwriting. A former Fulbright to the UK, Dr. Castagno has delivered lectures and master classes at the Royal Danish Theatre, Teatro Piccolo, Oxford University, and other US and European venues.

Anna Chęćka is a pianist and philosopher, professor at the Institute of Philosophy of the University of Gdańsk, where she heads the Department of Aesthetics and Philosophy of Culture. A graduate of the Gdańsk Academy of Music, she later earned her habilitation in philosophy. She is the author of several books, including *Metaphysical Hearing* (2021) and *Musical Connectome. Essays in Bioaesthetics* (2025). She publishes widely as a critic and essayist. Her current work links the humanities with neuroaesthetics. In 2020, she founded the interdisciplinary Neurobiology of Music Study Group.

Nak Yong Choi is a director and XR/AI artist who has spent over a decade creating animation and immersive media for studios such as Disney and Netflix. His work explores how emerging pipelines—Unreal Engine, VR/AR, projection, and generative AI—can be redirected toward cultural memory, embodiment, and performance. As co-creator of ECHO

Immersion with Brigette Dunn-Korpela, he develops visual and sonic systems that translate archival voices and choreographic gestures into “ancestral algorithms.” He also serves as Chief Creative Officer at UnicornPerform / National StartUP League.

Henry Daniel is Professor Emeritus of the School for the Contemporary Arts at Simon Fraser University in Canada (Dance, Performance Studies and New Media Technologies). He has a professional background in dance, theatre, and new media and a career that started in his native Trinidad & Tobago and continued in the USA, Germany, the UK, Canada and Mexico. His recent book publication, *ReChoreographing Cortical & Cartographic Maps: Going West to Find East Going East to Find West* (Intellect, University of Chicago: 2023), is a substantial contribution to current discourses in dance, choreography and performance, especially in the area of Practice-as-Research.

Simone Dei Pieri is a PhD candidate in Economics, Management and Decision Making at the University of Catania and Subject Expert in Sociology of Cultural and Communication Processes. I hold a Law degree, a Master’s in Legislative Drafting, and a Certificate in Academic Writing from UC Berkeley. I’ve worked as a parliamentary consultant in the Italian Chamber of Deputies and the European Parliament. Since 2019, I direct the Catania Book Festival and, since 2024, coordinate the UNESCO Network of Cultural Festivals of Val di Noto. My research focuses on AI, legislative drafting, political communication, digital transformation, and cultural development.

Emanuele Demartis, graduated in Flute and Ensemble Music from the “O. Respighi” Conservatoire of Latina, subsequently earned a post-lauream master’s degree in Entertainment Management from University of Bologna. He completed his musicological studies within the DISCAM (Biennial Program in Historical, Critical, and Analytical Music Disciplines) at the “Santa Cecilia” Conservatoire of Rome, attended the Vatican School of Librarianship, and is currently a PhD candidate at the Conservatoires “G. Briccialdi” of Terni and “O. Respighi” of Latina. He is the curator of the private “Marcello Panni” archive and a cataloguer for the “Santa Cecilia” Conservatoire at the Church of Santa Maria in Monserrato degli Spagnoli.

Veronika Reutz Drobnić (1999, Zagreb) is a composer and researcher specializing in non-traditional and visual scores, pre-existing material, and performative, improvisatory work. She studied in Zagreb, completed her Bachelor’s at HMDK Stuttgart, and earned her Master’s at HfM Karlsruhe, with further studies at Kunitachi College of Music. She is now a freelance composer and doctoral candidate at HfM Karlsruhe and will study at the Royal College of Music Stockholm in 2026. Her works have been presented internationally at festivals such as IMPULS, Darmstädter Ferienkurse, and Suntory Hall Summer. Her artistic and scientific work is supported by multiple major grants.

Brigette Dunn-Korpela is a choreographer, performer, and educator at CalArts whose work centers Black diasporic memory, somatic intelligence, and transdisciplinary performance. She developed the methodology of geotemporalecholocation to bring sound, place, and nonlinear time into the sensing body. Her recent projects merge dance with spatial sound, installation, and AI-driven media to explore the body as archive and transmitter. She presents and collaborates internationally and is committed to training 21st-century dance artists who can move fluidly across performance, technology, and community practice.

Christine Dysers is Assistant Professor in Music at Aalborg University. Her work focuses on music after 1989, with a particular interest in the aesthetics of repetition, the politicality of music, and the notions of the weird and the eerie. Christine has a PhD in Music from City, University of London. Previously, she was affiliated with Columbia University (2021) and Uppsala University (2022–25). Christine is the author of *Critical Guides to Contemporary Composers: Bernhard Lang* (Intellect, 2023) and co-editor of *Music of Absence: An Aesthetics of Loss in the New Millennium* (Edinburgh University Press, 2026).

Tin Dzaferovic is an artist, musician, and educator based in Vienna. He regularly performs and leads music, arts, and improvisation workshops across Central Europe. Alongside his performing and teaching activities, he frequently works as a consultant for prominent cultural events and companies. He currently teaches Interdisciplinary Arts and Museum Mediation at the Musik und Kunst Privatuniversität der Stadt Wien and works as an Arts and Culture mediator at the Wien Museum. He holds a master's degree in Jazz Double Bass from KUG (2021), as well as a Master of Arts Education from MUK (2024).

Sophie Ellis recently completed an AHRC-funded PhD in French Studies at Newcastle University, UK. Her research explores the reframing of hospitality, or welcome, in contemporary French visual culture – specifically, how sculpture, installation, performance, robotics and AI art reflect back on, and reimagine traditional parameters of hospitality in relation to space, the body and the posthuman. Having recently co-curated a multimedia exhibition about welcome at BALTIC Centre for Contemporary Art, her latest publications include an article on the sex worker body as a site of hospitality in the Agata photobook and a chapter on digital dwellings and (in)hospitality in the cinema of Michael Haneke.

Tina Escaja is a Spanish-American author, digital artist, and Distinguished Professor at the University of Vermont. Considered a pioneer in Electronic Literature in Spanish, Escaja's creative work transcends the traditional book format, leaping into digital art, robotics, augmented reality and multimedia projects exhibited in museums and galleries internationally. Escaja's poems, fiction and digital work have appeared in numerous collections and have been translated to a dozen languages. Her theater plays have been produced and performed in Taiwan, Panama, and the US. Escaja is a Corresponding Member of RAE (Royal Academy of the Spanish Language), and Full Member of ANLE (American Association of Spanish Language).

Roberto Fausti is an Italian composer and artistic researcher based between Berlin and Graz. He is a University Assistant in Artistic Research at the Kunstuniversität Graz and teaches music theory and ear training at the Universität der Künste Berlin. His doctoral research focuses on algorithmic approaches to the analysis and reconfiguration of recorded sound, particularly segmentation, clustering, and the role of computation in shaping musical perception and temporal experience. His current projects investigate the relationship between machine listening, media aesthetics, and contemporary compositional practice.

Rebecca Fiebrink is a Professor of Creative Computing at the UAL Creative Computing Institute. Together with her students and research assistants, she works on a variety of projects developing new technologies to enable new forms of human expression, creativity, and embodied interaction. Much of her current research combines techniques from

human-computer interaction, machine learning, and signal processing to allow people to apply machine learning more effectively to new problems, such as the design of new digital musical instruments and gestural interfaces for gaming and accessibility. She is also involved in projects developing rich interactive technologies for digital humanities scholarship, exploring ways that machine learning can be used and appropriated to reveal and challenge patterns of bias and inequality, and advancing machine learning education.

Kerry Francksen is a practitioner, researcher, educator, and dance artist with over twenty years of experience in the University sector and the creative industries. She has served as an arts facilitator, reviewer, and consultant with cross-sector organisations. Currently a Research Fellow at The Centre for Dance Research, Coventry University, supported by a Daphne Jackson Trust Fellowship, her research examines how virtual reality and artificial intelligence influence performance practices, with a focus on performer perspectives. Kerry's work appears in publications such as *Leonardo Transactions* and *Body, Space, Technology*, and her performances have been presented nationally and internationally.

Ian Garrett is a designer, producer, educator, and researcher in the field of sustainability in arts and culture. He is Professor of Ecological Design for Performance at York University (Toronto); the director of the Centre for Sustainable Practice in the Arts; producer for Toasterlab, a mixed reality performance collective and media production company; and Venue Manager and Producer for Venue 13 in Edinburgh. He maintains a professional and research practice focused on ecology and accessible mixed reality technologies in performance.

Krista Bonello Rutter Giappone lectures with the Department of English, the Institute of Digital Games, the Department of Theatre Studies, and the Centre for Labour Studies, among others, at the University of Malta, as well as having taught at various other universities worldwide, such as the Jagiellonian University in Poland. She has a multidisciplinary background, which includes games, law, theatre, literature, and higher education studies, and has published extensively. She was one of the Programme Chairs for the Digital Games Research Association (DiGRA) conference 2025.

Stefano Gualeni is a philosopher who studies (and designs) games. He is a Full Professor at the Institute of Digital Games (University of Malta). Among his academic monographs are *Virtual Worlds as Philosophical Tools* (Palgrave, 2015), *Virtual Existentialism* (Palgrave Pivot, 2020 – with Daniel Vella), and *Fictional Games: A Philosophy of Worldbuilding and Imaginary Play* (Bloomsbury, 2023 – with Riccardo Fassone). Stefano also authored two speculative fiction novels: *The Clouds* (Routledge, 2023) and *What We Owe the Dead* (Set Margins', 2025). More about his books and games can be found on his website: www.gua-le-ni.com.

Jorge Guevara's work proposes playgrounds where the body in time-space becomes a source of non-binary knowledge. They propose abstraction as a strategy to decolonize knowledge. A blurry gaze at the constant state of becoming. They create choreographies that linger at the threshold of exciting and forgetting where the body is a source of healing. Jorge's work has been presented in New Media Art, ArtScience and Performing Arts frameworks such as Ars Electronica, Medialab-Prado Madrid, Documenta15, ImpulstanZ, KUNSTENFESTIVALDESARTS. <https://jorgeguevara.myportfolio.com/>

Adnan Hadziselimovic (also known as Prof. Adnan Hadzi) is currently resident academic at the Faculty of Media and Knowledge Sciences, University of Malta. Prof. Hadzi's latest research project involves the use of immersive technologies for the Immersion Lab University of Malta (ILUM) project, for which he has recently been awarded a Research Excellence Award. The ILUM consortium consists of the Immersion Lab of the Faculty of Media and Knowledge Sciences [MAKS], University of Malta, the Visual Narratives Laboratory [VNLAB] of Lodz Filmschool, Poland, the Immersive Lab [IL] at the Zurich University of the Arts, Switzerland, the Department of Architecture, Design and Planning [DADU] at University of Sassari, Italy, and the Spatial Media Research Group [SMRG] at the National and Kapodistrian University of Athens, Greece.

Mona Hedayati is an Iranian-Canadian artist-researcher with a focus on computation art and performance. She studied digital media and social-political art & design, currently conducting her postdoc research at Cambridge University where she creates artistic projects and theorizes about them. Her research-practice has been showcased at diverse venues such as Ars Electronica Festival x3, Fylkingen New Music Center, IMPAKT Center, WORM Rotterdam, NYC Electroacoustic Music Festival, and Hessian Center for Artificial Intelligence, among many others.

Kateřina Hejnarova is a screenwriter, researcher, and radio author. She studied Radio and Television Screenwriting and Dramaturgy at JAMU in Brno (Czech Rep.), where she now teaches and continues her doctoral studies. She researches the creative methods of Czech-American screenwriter Frank Daniel, which has led her, among other activities, to spend considerable time in the archives of USC, Columbia University or Belgian CINEMATEK. She published her results in Belgian film periodicals Humbug and Snapshots (2023) and presented at the Cinedialog conference (2022).

Clareese Hill is a practice-based artistic researcher and Assistant Professor of XR and Immersive Technologies at Northeastern University. Clareese's research spans interdisciplinary methodologies by utilizing emerging technologies to delve into the validity of the concept of identity. Her work extends beyond traditional academic boundaries, as evidenced by her lectures and presentations at various conferences and spaces in New York, England, Finland, Sweden, Australia, Ireland, and Portugal. Additionally, Clareese contributes to the academic discourse through experimental essays on Black and Caribbean themes, published in internationally peer-reviewed journals. She holds an MFA from the School of the Art Institute of Chicago and a practice-based research Ph.D. from Goldsmiths.

Ilpo Jauhiainen is a composer, sound artist and researcher (b. 1977 Finland). His work examines the aesthetics of music and sound in relation to complexity, ecology, globalisation, urbanism, possible worlds, and the future society. Collaborating globally across the arts, his musical interests revolve around the possibilities and combinations of music and sound art, new global musical styles, contemporary classical and generative music. Since 2001 Jauhiainen has produced compositions and sound pieces for media and performing arts; created public sound installations; released solo and collaborative albums; performed concerts internationally. He is currently a docARTES PhD candidate at Orpheus Instituut (MetamusicX) and Leiden University (ACPA).

Francisco Collado Juan holds a degree in Composition from the Conservatorio Superior de Música de Castilla-La Mancha and a Master's degree in New Music Technologies from the Conservatorio Superior de Música de Madrid. He has taught Electroacoustics at the Conservatori Superior de les Illes Balears and is currently a professor of Music Analysis at the Conservatorio Superior de Música de Castilla-La Mancha.

Lea Karnutsch is a choreographer and dancer trained in contemporary and classical stage dance at the Music and Arts University of Vienna. She has performed at renowned venues, including Theater an der Wien.

Vanesa Kelly is a Scottish-based communications strategist, playwright, producer, and visual artist working across public relations, cultural production, and sustainable creative practice. She is the founder of V-KIND, an arts and theatre consultancy specialising in production, curation, and PR for inclusive and environmentally engaged projects; Venue Manager and Producer for Venue 13 in Edinburgh; and a communications consultant with experience spanning renewable technology and cultural sectors. Her creative practice explores the intersections of folklore, immersive storytelling, and ecological reflection through live performance, XR, and visual arts. Her work engages with folklore and landscape through both digital and material forms, often incorporating foraging, craft, and site-specific research. An active member of the Glasgow Art Club and a practising watercolourist, Kelly's practice reflects a commitment to reimagining how stories of place and environment are experienced and shared.

Nicolaj Kirisits is an architect and sound artist exploring sound as a spatial element. He integrates architecture, digital art, and sound design into experimental projects, while teaching at the University of Applied Arts Vienna.

Ralph Klewitz is a post-disciplinary artist, artistic researcher, and senior lecturer whose practice spans installation, video art, speculative narrative, and digital twin performance. He holds a PhD in Visual Arts (University of Westminster, 2023) and is the author of the forthcoming Routledge monograph *Narrativizing Artistic Discovery: Creating a Unique Artist Identity Through Critical Self-Reflection* (2026). His practice engages speculative methodologies, AI collaboration, and performative research. His current project *Great Work – A Chronicle of Artistic Resistance* is both an artwork and an artistic research methodology, advancing research fiction across manuscript, spoken-word performance, digital twin avatar, and weekly dissemination on his YouTube channel.

Anton Koch: Senior research software engineer at Mainz University of Applied Sciences. Since 2017, he has led software development and technological strategy for Motion Bank, focusing on digital practices in contemporary dance and the transmission of choreographic knowledge. He also contributes to platform and infrastructure development for the KITEGG project, integrating emerging machine-learning tools into design education. His research examines the interplay between engineering, labour politics, and social practice. Before entering academia, he worked as a software developer, co-founded the digital music platform Loopnet.de (1998), and developed prototypes for numerous technology-driven projects. Alongside this work, he has produced electronic music, exhibited media installations, and supported cultural initiatives through technological consultancy.

Franciska Kovessi is a dance artist and master's student in Dance (by Research) at the University of Malta. Her research focuses on the intersections of choreography, digital technologies, and therapeutic movement practices for people living with Parkinson's disease. She collaborates with Step Up for Parkinson's and other organisations in Malta, where she integrates community dance to support creative, inclusive environments. Her current work explores how Laban and Forsythe-based frameworks can inform the conceptualisation of digital tools that foster co-creation, adaptability, and empathy in dance therapy contexts.

Susan Kozel works at the point of convergence between dance, philosophy, and responsive digital technologies. She is a Professor at the School of Arts and Communication of Malmö University in Sweden. Her research takes the form of both philosophical writing and artistic research. Her current research focuses on phenomenology, affect, somatics, and the use of mixed reality (AR/MR) technologies for the development of *Somatic Archiving* (<https://www.somaticarchiving.org>). She is a member of the Swedish Research Council's Committee for Artistic Research (Kommittén för konstnärlig forskning) and co-directs Malmö University's Arts-based Research group. She is on the advisory board of the *Asimuth Journal of Contemporary Philosophy*, the *Asian International Journal of Dance*, and Brill's Book Series on *Aesthetic Practices*. She was a Visiting Professor at the University of Florence (2023 and 2024) and is on the Scientific Committee of the Italian *Inter-university Center for Phenomenological Research*. Her artistic research takes the form of collaborations with artists such as Margrét Sara Guðjónsdóttir, Gibson / Martelli, Jeannette Ginslov. She worked with the Cullberg contemporary dance company in Stockholm to develop bodily transmission techniques for the performance of dancers' bodily memories. She is currently working on two books, *Augmenting Archives and Mediating Memories* (co-authored with Maria Engberg for Routledge), and a monograph on phenomenology and affect called *Shimmer*. With a strong critical stance on the impact of technologies on bodies of all kinds, she develops philosophical and creative practices for enhanced bodily agency and flourishing technological engagements.

Martin Kusch is an interdisciplinary artist, artistic researcher, and Associate Professor at the University of Applied Arts Vienna. His work explores how digital technologies shape perception, embodiment, and cognition through interactive, performative, and media-based installations. Co-founder and artistic co-director of *kondition pluriel* (Montreal/Vienna), he directed the university's *FullDome XR Lab* (2014–2024) and is now affiliated with the *Coding Lab*. He led and contributed to various national and international research projects such as *EMDL*, *SAVATAP* and *LeFo*. His works have been presented internationally amongst others at *ZKM Karlsruhe*, *EMPAC Troy*, *SAT Montreal*, *ICA London*, *Transmediale Berlin*, and the *Istanbul Biennale*, and at festivals such as *ISEA*, *CYNETart*, and *Ars Electronica*.

Antonios Liapis is an Associate Professor at the Institute of Digital Games, University of Malta, where he bridges the gap between game technology and game design in courses focusing on human-computer creativity, digital prototyping and game development. His research focuses on Artificial Intelligence as an autonomous creator or as a facilitator of human creativity. His work includes computationally intelligent tools for game design, user models for the design process, gameplay, or visual preference, as well as evolutionary computation and deep learning. He has published over 150 research papers on these topics, and has received several awards for his research contributions and reviewing effort. He

serves in the IEEE Technical Committee on Games and as associate editor of the IEEE Transactions on Games. You can read more about his work at <https://antoniosliapis.com/>

Tina Lorenz (they/them) had been a theatre professional specializing in Digital Theatre and AI applications within theatrical contexts, before becoming head of Artistic Research & Development at ZKM | Center for Art and Media, Karlsruhe at the beginning of 2024. Here, they explore the intersection of emerging technologies and artistic practices in a future-facing department. Holding an MA in Theatre Studies from LMU Munich, Lorenz has contributed to multiple interdisciplinary projects merging computational approaches with theatrical traditions. Their current doctoral research at MUK Musik- und Kunstuniversität Vienna investigates historical avant-garde movements as frameworks for understanding AI integration in contemporary performance.

Danielle Lottridge is an Associate Professor of Human-Computer Interaction in the School of Computer Science at University of Auckland, New Zealand. Lottridge has a PhD in Human Factors Engineering from University of Toronto, was a postdoctoral fellow at Stanford University, and is registered dance movement therapist through the American Dance Therapy Association. Lottridge conducts award-winning research that includes both basic and applied interaction design research of creativity and health technologies. This joint focus builds on the strengths of a non-traditional academic career that includes touring and tech industry research.

Over the last decade, Lottridge has focused on extended reality experiences, in the public sector with a museum installation, and in academic research for stroke rehabilitation and mental health as well as interactive mixed reality experiences for performance and dance therapy. Google Scholar indicates that her work has approx. 2800 citations and her h-index is 25; the ACM digital library states her articles have been downloaded over 65,000 times.

Adam Łukawski is a pioneering music composer and computer programmer, innovating at the nexus of computer-assisted music composition and posthuman artistic research. His work explores the integration of AI and blockchain technologies for creating novel compositional frameworks. He holds a PhD from Leiden University and works as a postdoctoral researcher in the ERC Advanced Grant Posthuman Music (PI: Paulo de Assis) at the Orpheus Institute in Ghent, Belgium. As a computer programmer he gained experience working for several start-ups. He studied Music Composition at Conservatorium van Amsterdam and at the Guildhall School of Music & Drama in London.

Dan Lundberg is Associate Professor in musicology at the Stockholm University (Sweden) and Åbo Akademi University (Finland). Lundberg's main areas of research involve questions about music, identity, cultural heritage an ideology as well as Swedish and European folk music from an ethnomusicological perspective. Dan Lundberg was appointed Director General of Statens musikverk 2020. From 2004– 2007, Lundberg was an adjunct professor in Music and Cultural Diversity at the University of Gävle. He is active within the international ethnomusicological research community and, among other positions, President for ESEM (European Seminar in Ethnomusicology) for the period 2008–2014.

Natália Macedo is an actress, teacher, and performer with a degree in Performing Arts from the University of Brasília. Her most recent work as an actress was in the series Youtuber,

directed by Nana Yung for the Cientik platform. She has performed in several theater productions and audiovisual projects, including: *Isso não é Real*, directed by Márcia Duarte; *Nas Nuvens*, directed by Fernando Villar; and *Elevador de Serviço*, supervised by Alice Stefânia. As a performer, she participated in the performance piece *Alomorfia*, under the guidance of Márcia Duarte, and also performed in the project *The Backyard of Weird Creatures*, created by Daniela Souza. She was a member of the rhythmic gymnastics team at Centro Educacional Católica de Brasília and has taken part in several advertising campaigns.

Kate Marsh, Assistant Professor in C-DaRE, is a disabled dance artist-researcher with over 20 years of experience in performing, teaching, making and researching dance. Her research centres around perceptions of the body in the arts and notions of corporeal aesthetics. Her practice-research focuses on leadership in the context of dance and disability and draws strongly on the voices of artists to interrogate questions around notions of leadership, perceptions and the body.

Mirco Michelon (1982) is a theatre and opera director, Full Professor at Accademia di Belle Arti Pietro Vannucci (Perugia), and member of the Doctoral College at Conservatorio Giulio Briccialdi (Terni). He holds a PhD in Italian Studies (Université Paris 8) and advanced degrees in directing, scenography, and lighting. His practice spans directing, dramaturgy, and academic research, with extensive international experience collaborating with leading artists including Luca Ronconi and Luca Lombardi. Multilingual (Italian, French, English, German), he creates innovative stagings that excavate the dual nature of performance, integrating theatre, music, visual arts, and emerging technologies.

Ilja Mirsky is a digital dramaturg at Munich's Residenztheater working at the intersection of theatre and emerging technologies. He holds a B.Sc. in Cognitive Science (University of Tübingen), studied Politics, Literature, and Psychology (University of Haifa), and earned an M.A. in Performance Studies from the University of Hamburg with an award-winning thesis on choreography across physical and virtual environments. He lectures on Theatre and Digitality at the Academy for Performing Arts Baden-Württemberg and is pursuing a PhD at the University of Tübingen and Zurich University of the Arts, where he is a Research Associate at the Immersive Arts Space for the project *Performing AI*. His practice integrates VR/AR, AI, and new media into performance.

Paolo Montella is an electroacoustic composer, multi-instrumentalist, and programmer. Field recording and radical improvisation practices are central to his aesthetic. He focused his research on the relationship between sound and source, which is meant to be a complex phenomenal system. He is pursuing a PhD in Performing Arts at the "Accademia di Belle Arti di Napoli". Since 2016, he has been curator of "Geografie del suono", a concert series that has hosted prominent artists worldwide. He has held concerts, diffused his work, and performed throughout Europe as well as in Canada, Mexico, Egypt, Ecuador, Brazil, Argentina, Australia, Hong Kong, Korea, Taiwan, and China. // www.paolomontella.it

Zjana Muraro is a choreographer, somatic practitioner (Feldenkrais©), and computational artist. She currently lectures in dance at De Montfort University and Trinity Laban in the UK. Her work investigates intersections between dance, technology, and ecology, with a focus on the ethics and poetics of digital embodiment. She has recently presented at international

conferences, including Movement and Computing (MOCO'20) at Rutgers University, Taboo-Transgression-Transcendence in Art and Science (TTT) at Ioania University, Greece, and Digital Research in the Humanities and Arts (DRHA) at Kingston University. Her recent performances have been presented at the Malta Society of Arts, Trinity Laban, and Stone Nest in London, supported by Arts Council England and the European Culture Foundation.

David Serra Navarro (Kenneth Russo) at the Universitat de Girona: Visual artist & Researcher. Interested in: interactive communication systems, design oriented towards social innovation, ethics of virtual worlds and exploration of AI. He understands technology as a medium that questions itself while redefining us in a process of constructing new meanings. His work has been exhibited at Arts Santa Mònica, Fundació Godia, Loop Festival, CCCB, LaCapella (Barcelona), DAHJ Gallery, Digital Graffiti Festival (Florida), Rome Art Week'24, AI International Film Festival (San Diego, USA), K-AIFF, Korea International AI Film Festival'24 (Gyeonggi-do), NFT Biennial (TR), Festival de la Imagen'25 (Colombia), ARE25 FilmEU (Sofia) or Loop Square (Veszprem).

Costantino Oliva is an academic and game designer based in Malta. His scientific research explores the unique musicality of game players. He published articles in several books, journals, and conferences, including "The Oxford Handbook of Video Game Music and Sound" and the "Journal of Sound and Music in Games". As game designer, Costantino's digital games aim to offer freeform, experimental improvisation through game mechanics. His work has been featured in BitSummit Festival, Ars Electronica Festival, Centre for Contemporary Art of Geneva, and Rock Paper Shotgun.

Penny Papageorgopoulou is a computer scientist and new media scholar. In 2024, she received her PhD in Human-Computer Interaction from the National and Kapodistrian University of Athens. Her scientific interests include embodied computing, the broader field of human-computer interaction, as well as the design, development, and evaluation of immersive systems.

Giordana Patumi is a graduate student in Dance Studies at Texas Tech University. Based in Zürich, Switzerland and Italian born, her research explores intersections between dance, cultural memory, and somatic knowledge, focusing on how embodied archives sustain and transform choreographic histories. She has a background in performance, arts management, and transdisciplinary collaboration across Europe.

Renata Pękowska is a visual artist and researcher based in Dublin, currently a Government of Ireland Scholar PhD Researcher at TU Dublin. Her background includes architectural studies, BDes in craft design (NCAD), MA ACW (NCAD), MA in UI/UX design (TU Dublin), she is also a trained shadow puppeteer. Her research interests cover a wide range of visual culture related topics, including book arts, light installations, digital and analogue audio-visual performance and traditional crafts. Her current research project interrogates shared drawing situations of sensory response.

Elena Peytchinska is a visual artist, researcher, performance designer and lecturer at the University of Applied Arts Vienna in the Department of Stage and Film Design. She completed her PhD, *Theoretical Animals: Textual Strategies for Spatial Production*, at the Department of Language Arts at the same university. Her current research examines the

epistemic potential of spatial scores, digital drawing as a method for text-space entanglements, and emerging forms of creative co-authorship between humans and generative AI.

Shane Pike is a Senior Lecturer in Theatre at the Queensland University of Technology and author of *AI, AR and VR in Theatre and Performance* (Routledge, 2025). His research focuses on digital dramaturgy, immersive technologies, and AI-mediated performance. Pike helped pioneer experiments in Communal Augmented Reality Live (CARL), a methodology for integrating AR into live theatre, developed through interdisciplinary collaborations across creative industries and technology sectors.

Praba Pilar is a queer diasporic Colombian artist working internationally on subversive, playful, and simultaneously serious ways with AI systems to nixtamalize the technology sector, creating algorithms, code, images, and songs that challenge techno-colonialism. Her artworks have been presented in museums, galleries, universities, festivals and streets around the world – with works on exhibit in perpetuity at the Kitchen in NYC and in ACM SIGGRAPH's Future Past VS. Coloniality: Decolonial Media Art Beyond 530 Years. She is a 2025-27 HUMAN (Humanities Understanding of the Machine Assisted Nexus) Fellow at Lake Forest College/Ragdale, and is online at prabapilar.com.

Zander Porter is a US-American artistic researcher and choreographer-cyborg based primarily in Berlin with additional frequencies in Los Angeles, Amsterdam, and Tokyo. Working between liveness and onlineness, ze interpolates (dis)identification and (dis)embodiment as phenomenological inquiries between surface, soma, portal, and psyche. Citing internet semiotics, hormonal technologies, corporeality, and surveillance paradigms with a mixture of curiosity, reverence, irony, and skepticism, Zander's work critically exposes neoliberal orders of hyper-individualization and reimagines staged/documentated ceremonies of the techno-social. Ze articulates byproducts (expressions, performativities) of this negotiation as (technogenetic, neuroatypical) matrices of queerer relationality. Zander has been a core member of XenoEntities Network (XEN), a platform for discussion and experimentation focusing on intersections of queer, gender, and feminist studies with digital technologies; ze holds a high-honors BA in Art Studio (with additional coursework in Computer Science and Performance Studies) from Wesleyan University and an MA in Choreography from DAS Graduate School – Amsterdam University of the Arts.

Henrique Portovedo was awarded a Summa Cum Laude PhD in Science and Technology of the Arts (Performance and Computer Music) at the Portuguese Catholic University, funded by FCT. Portovedo was Fulbright Researcher at the University of Santa Barbara California, Erasmus Researcher at the University of Edinburgh, and a visiting researcher at ZKM Karlsruhe and McGill University, Montreal. He holds Master's degrees with Distinction from Trinity Laban, London, and the University of Aveiro. As a performer, he has presented multidisciplinary creations at festivals and performed as soloist with leading contemporary ensembles across Europe. Portovedo is currently Professor at the University of Aveiro and coordinates the Creation, Performance, and Artistic Research group at INET-md.

Marie-Claude Poulin is an artist-researcher and choreographer whose work bridges digital performance and interactive choreography. Her techno-somatic approach integrates contemporary dance, immersive media, and embodied interaction through sensors,

telematic systems, projection mapping, VR/AR, fulldome, and mixed reality. Her research advances movement-based and dramaturgical methodologies in technology-mediated performance, fostering autopoietic human-machine dialogues grounded in perceptual and corporeal intelligence. Co-founder of the digital performance group *kondition pluriel* (Montreal/Vienna), she has created over thirty works presented internationally. She holds a PhD in Art, entitled *Dramaturgical Matters in Mixed Reality*, and is currently Senior Artist at the University of Applied Arts Vienna.

Imogen Reeve is a choreographer working at the intersection of dance, technology, and feminist thought. Her work radically reimagines the relationship between bodies and machines, creating performances and systems in which humans and artificial intelligences co-create. Through a distinct choreographic lens, Imogen challenges dominant narratives around gender, agency, and embodiment - offering audiences encounters with new performance languages. Rooted in feminist perspective, her practice interrogates the biases embedded in emerging technologies and repositions the body as a site of resistance, intelligence, and transformation. Imogen is a first year PhD candidate at Roehampton University funded by Techne.

Charalampos Rizopoulos is an assistant professor at the Department of Digital Arts and Cinema, National and Kapodistrian University of Athens. His research encompasses immersive media, games, and human-computer interaction; he has participated in related research projects and interactive artworks and has published articles in journals, conference proceedings and edited books.

Kirsty Russell is an Associate Professor in Dance in the School of Creative Arts at the University of Lincoln. Her research specialises in immersive technologies and dance-making practices, with a particular focus on 360° video and improvisation. Her work challenges fixed notions of bodily presence by exploring ever-evolving subjectivities and decentering conventional spatial configurations through 360° immersive environments. Bridging choreographic practice and dance pedagogy, her research also investigates the integration of immersive technologies within teaching and learning processes.

Christabelle Saliba is an undergraduate student pursuing a Bachelor's in Information Technology with a focus on Artificial Intelligence at the University of Malta. Combining technical studies with a passion for visual art, Christabelle explores the intersection of AI and creativity, particularly how generative models can produce and analyse artistic works. Outside of academia, Christabelle is an active painter, experimenting with traditional and digital media. This dual perspective informs her research into AI-generated art detection, bridging computational techniques with an appreciation for human creativity and the philosophical questions surrounding authorship and originality.

Christopher Salter is Professor for Immersive Arts and Director of the Immersive Arts Space at the Zurich University of the Arts (ZHdK). He is also Professor Emeritus, Design and Computation Arts at Concordia University in Montreal and former Co-Director of the Hexagram network for research-creation in arts, cultures and technology and Co-Founder of the Milieux Institute at Concordia. He studied philosophy and economics and completed his PhD in theatre studies with research in computer music at Stanford University. His artistic work has been seen all over the world at such venues as the Venice Architecture Biennale,

Barbican Centre, Berliner Festspiele, Wiener Festwochen, HeK, ZKM, Kunstfest Weimar, Musée d'art Contemporain, Muffathalle, EXIT Festival and Grand Palais Immersif-Paris, among many others. He is the author of *Entangled: Technology and the Transformation of Performance* (2010), *Alien Agency: Experimental Encounters with Art in the Making* (2015) and *Sensing Machines* (2022), all from MIT Press.

Brenda San Germán Bravo (MSc.) is a Doctoral Candidate in the Dance Studies Programme, and a Graduate Teaching Assistant in Computer Science at the University of Auckland. She researches intersections between dance and technology exploring how special effects in mixed reality and immersive settings can support embodied interaction, kinesthetic awareness and emotional regulation through movement.

Karina Senise is a Master and researcher in Contemporary Culture and New Technologies, with a focused expertise on the social impacts of artificial intelligence, pedagogical innovations with AI, and the ethical and responsible use of emerging technologies. She is a contributing author at CriA.On, where she explores and publishes insights on the transformative role of AI in education. Her work bridges academic research and practical application, aiming to foster critical and creative approaches to AI integration in learning environments. Website: <https://criaon.fcsh.unl.pt/>

Jorge Sousa: Endorsed by Henri SELMER Paris, Jorge Sousa holds a master's degree in Contemporary Music from the Madrid Royal Conservatory, a master's degree in Music Education from the University of Aveiro, and a bachelor's degree in Music Performance from ESMAE-Oporto. He has collaborated with the Oporto Symphonic Orchestra Casa da Música, Remix Ensemble. Committed to developing new repertoire, Sousa has worked with composers such as Francisco Collado, and Nádía Carvalho, and has premiered works by Buchanan, Moore, Perales. Saxophonist with Portuguese Symphonic Band, Sousa is pursuing a PhD at the University of Aveiro (supported by FCT) and is part of INET-md.

Daniela Souza is a Brazilian performance artist, researcher, and digital media explorer based in Lisbon, Portugal. Her practice focuses on the intersections between performing arts, artificial intelligence, and expanded media, investigating the hybrid space between body and machine. She holds a Master's degree in Communication Sciences, where she developed the project and directed the project *The Backyard of Weird Creatures*, involving live interaction with generative AI on stage, exploring new dramaturgies within the digital realm. Her research and artistic practice investigate AI as a creative agent and question notions of authorship, presence, and the aesthetics of error.

Elizabeth Stainforth is Lecturer in Heritage Studies in the School of Fine Art, History of Art and Cultural Studies at the University of Leeds, UK. Her research explores digital heritage and memory cultures, and the politics of digital heritage aggregation. She has published widely on these topics in journals including *Digital Humanities Quarterly*, *International Journal of Cultural Studies*, *Memory Studies* and *Museum and Society*. Her book, *Geopolitics of Digital Heritage*, was published with Cambridge University Press in 2024.

Elena Stamatopoulou: I am teacher, researcher, artist and political activist. Until recently, for 17 years, I was teaching Computer Science and Theatre in Primary and Secondary Education. Now, I am Teaching Fellow in School of Drama of Aristotle University of

Thessaloniki. Msc historical researcher, Phd in Theatrology, post-doc researcher on greek communist actor, Manos Katrakis and his archive kept by greek police. From 2002, I am founding member, director and performer of the political theatrical collective “Facta Non Verba” with more than 38 productions (classical plays, performances, street theaters) and several workshops, seminars and political actions. (www.factanonverba.gr). I am actively involved in the newly founded union of Professional workers of the Performing Arts “Under the Stage” as one of its founding members.

Thea Stanton is an indigenous Chilean British researcher, choreographer and teacher. She is currently a PhD candidate at the University of Chichester where she is exploring the notion of an immersive choreographic practice. With her collective Spun Through Shadows, she has produced and choreographed large scale immersive events at The Royal Academy of Arts, TripSpace Projects and the Royal College of Music. She has presented work at Turner Margate, The Place, Spontaneous Combustion, Walmer Yard and Edinburgh Fringe. She has also collaborated with Architects Stanton Williams on a site responsive work for Milan Design Week. Most recently she has been invited by Fuel Theatre to take over from Inua Ellams for The Midnight Run, an immersive night walking event.

In addition to working part time at RCA Helen Hamlyn Research Centre of Inclusive Design and Creative Leadership, Thea has lectured, supervised and delivered workshops on her immersive practice and arts advocacy work at Trinity Laban, Roehampton, Chichester University, Arts University Bournemouth, Goldsmiths University, Edinburgh Fringe/Fringe Central and for Northern Stage’s emerging artist festival ‘NORTH’. In 2020. Thea delivered a presentation at Our Dance Democracy 2 Conference and was invited to be a guest lecturer for the Dance, Politics and Power module at Roehampton University. Most recently she has delivered a paper at the TAPRA 2021 conference, and from that has been invited to be a convenor for the Bodies and Performance Working Group for TAPRA 2022. She currently leads a movement module for the Theatre and Social Change BA at Rose Bruford College.

Lorraine “Rain” Stippec is a tap dancer, choreographer, and educator based in Missouri and an MFA candidate at Washington University in St. Louis. She has followed her passion for dance around the globe, performing, teaching, and choreographing for theatre productions, dance films, fundraisers, studios, collegiate concerts, and professional companies. A company member with moSTLY TAP - recognized by Dance Magazine’s “Top 25 to Watch” (2023) - her work bridges rhythm and embodied practice. Her current research explores affect theory, rhythm, and dance as a preventative modality for PTSD from gun violence, connecting resilience and healing through movement.

Yoryos Styl is an interdisciplinary artist, educator, and experience designer who bridges traditional performance practices with emerging technologies. He's developed YO art creation methodology and Improv-Acting technique, synthesizing over 20 performance disciplines. He founded Inside Spaceman, exploring AI-enhanced performance through theatrical productions, immersive installations, and research programs. His ARTificialTM workshop series — delivered at ADAF Festival Athens, Ithaca Festival, DOS Stockholm, Evgenidio Foundation and Goethe Institute Athens (TBA) — addresses AI literacy and co-creation in the performing arts. He serves as a board member of cultural network Culture For Change and participates in AI ethics working groups with ENCC and CAE.

Eleni Timplalexi is a lecturing staff member at the Department of Communication & Media Studies (NTLab), National and Kapodistrian University of Athens (NKUA), exploring intermediality, performance/theatre and digital media. Winner of the 2025 Walter Benjamin Award for Outstanding Article in the Field of Media Ecology. An awarded post doc researcher in Digital Media and Theatre (IKY scholarship of Excellence) and a guest researcher with IMS Linnaeus University Centre. Also, an Alexander C. Onassis scholar in Theatre Practice.

Alexander Urban is a technology-driven artist exploring the intersection of architecture and sound. He explores music interface design, sound programming and spatial audio, creating interactive sound installations.

Daniel Vella is a Senior Lecturer and Director at the Institute of Digital Games (University of Malta). He is the co-author of *Virtual Existentialism* (Palgrave Pivot, 2020 - with Stefano Gualeni), and co-editor of special issues of *Digital Culture & Society* (2024) and *Arts & Culture Review* (2022). His research focuses on subjectivity and identity in virtual worlds, space and place in games, and ruins in culture. As a writer and narrative designer for games, he has most recently worked on *Fateforge: Chronicles of Kaan* (Mighty Boards, 2023). His debut novel is due to be published in 2026.

Rebecca Weber (PhD, MFA, MA, RSME, RSDE, RSMT, Prov. Prof. DMT, THE, FHEA) is a Senior Lecturer in Dance Studies at the University of Auckland and a Registered Somatic Movement Educator and Therapist and Dance Movement Therapist. She researches intersections between dance, science, and somatics and multimodal creative practice. Her research includes live and digital dance works, installations, screendance works, journal articles, books, book chapters, and more. Weber's choreography has been presented internationally and supported by Creative New Zealand, Dance/USA, Dance/UP, World Dance Alliance, Rebecca Skelton Fund, Santiago a Mil, Bates Dance Festival, Tempo Dance Festival, Wimbledon Space, and others.

Sarah Whatley is Professor and Director of the Centre for Dance Research (C-DaRE) at Coventry University, UK. Her research interests include dance and disability, new technologies, intangible cultural heritage, dance archives, and somatic dance practice and pedagogy.

Hanna Zhu is an artist, researcher, and creative-technology founder whose work bridges dance, AI, and human-centered video. She is a PhD researcher at Swinburne University of Technology in Melbourne and formerly an AI strategy and operations lead in industry, contributing to data-driven product ecosystems at ByteDance and multiple tech startups. As co-founder of an AI motion graphic startup, she builds tools and communities for global video creators. Her practice-based research integrates Tribal Fusion dance, embodied affect, creative coding, and generative systems to explore how human–AI collaboration forms new performative, aesthetic, and memory-driven ecologies.

Julie Zhu is a composer, artist, and carillonist. Her work is conceptual and transdisciplinary, operating on an expansive definition of algorithm. Creative and ethical use of AI and machine learning in the arts is one of her research interests and the focus of her Assistant Professorship in Performing Arts Technology at the University of Michigan. As an advocate for intermedia composition, Zhu collaborates with artists and musicians globally. The results

of these collaborations have been exhibited at and performed in studios and residencies throughout Europe, North America, and Asia, but namely Carnegie Hall (NYC), Herbst Theatre (San Francisco), IRCAM (Paris, France), digitlZMir (Izmir, Turkey), Tetramatyka Festival (Lviv, Ukraine), Sansusī (Latvia), Chicago Home Theater Festival, Miami Design District, College Band Director's National Association, ICMC (Shenzhen, China), among others. Notable commissions came from Radio France, GMEM, San Francisco Contemporary Music Players, and the University of Chicago Carillon. Zhu holds degrees from Yale University (BA Mathematics, BA Art), Royal Carillon School (Licentiate Carillon Performance), Hunter College (MFA Combined Media), and Stanford University (DMA Music Composition).

Norah Zuniga Shaw (ZShaw) is an artist, writer, and director working at the intersection of body, ecology, collaboration, and liberation. Her projects have appeared internationally in venues including the Centre Pompidou, Hebbel Theater, Taipei Arts Festival, Chicago Humanities Festival, SIGGRAPH, and Sadler's Wells, and continue to reach broad online audiences. Major works include *Climate Gathering*, *Upwelling*, *Climate Banshee*, *Oasis XR* with Byron AuYong, *Synchronous Objects* with William Forsythe, *TWO* with Bebe Miller, and the *Livable Futures* project and podcast. Her writing appears in several journals and platforms and she is currently co-editing the *Routledge Companion to Performance and Technology* (2026). She is Professor and Director for Dance and Technology at the Advanced Computing Center for the Arts and Design (ACCAD), where she co-founded the Motion Lab and leads the intermedia residency program.