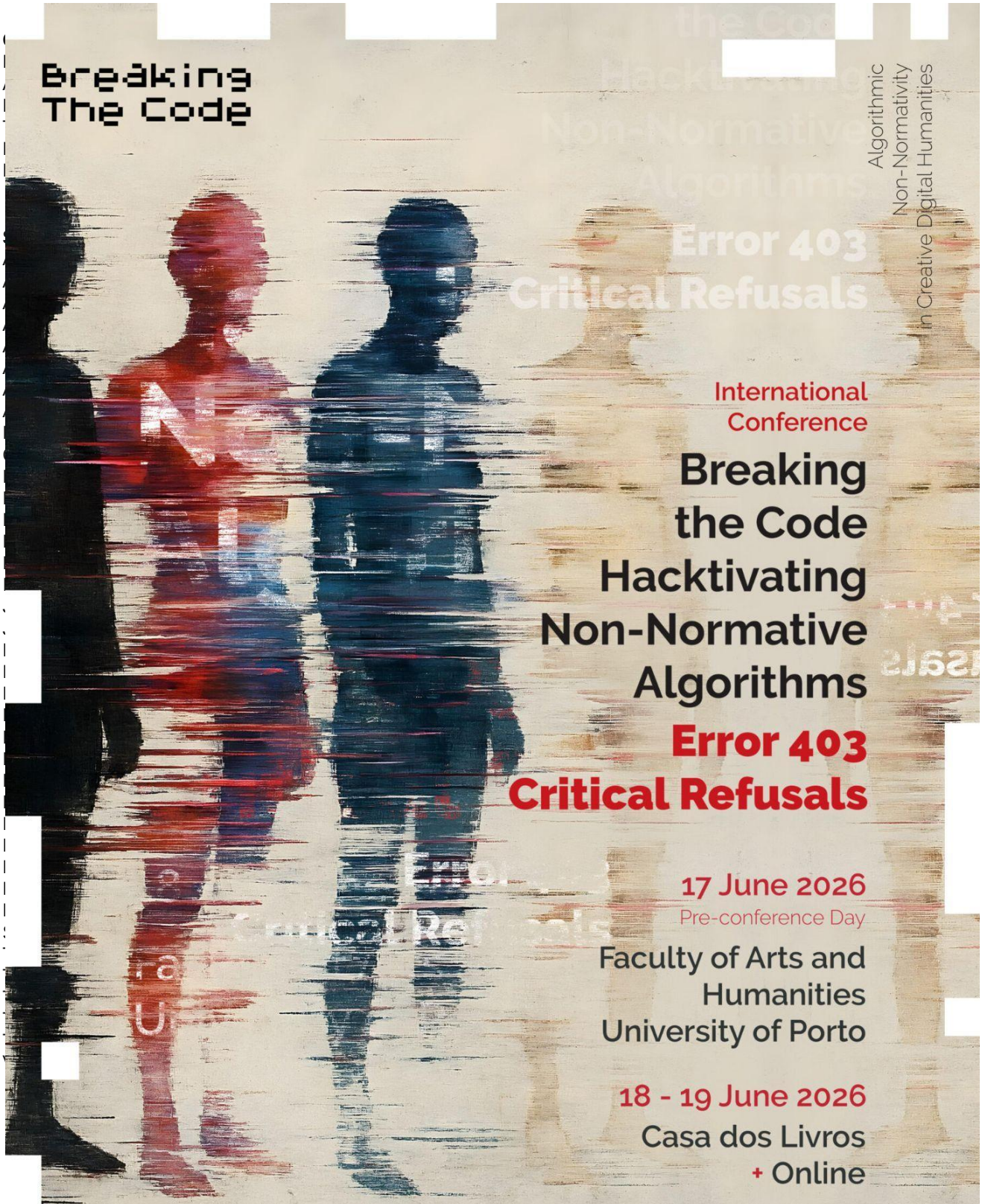
Breaking
The Code

Algorithmic
Non-Normativity
in Creative Digital Humanities



International
Conference

Breaking the Code Hacktivating Non-Normative Algorithms

Error 403 Critical Refusals

17 June 2026
Pre-conference Day
Faculty of Arts and Humanities
University of Porto

18 - 19 June 2026
Casa dos Livros
+ Online

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Mistakes

BOOK OF ABSTRACTS

17 JUNE — PRE-CONFERENCE DAY

Workshops — Session 1 | 10:00-12:30 | Faculty of Arts and Humanities, FLUP

Breaking Smartphones Workshop: Imaginary Software with Pseudocode Poetics

Pedro Cardoso (i2ADS, FBAUP); Terhi Marttila (ITI/LARSyS)

This workshop invites participants to break the code by inspecting and subverting algorithms that shape our smartphone behaviour and our behaviour with smartphones. We start by inviting participants to collectively brainstorm aspects of their own smartphone use that they find problematic, ridiculous, hilarious or otherwise of interest. This moment aims at mapping and verbalising the ways in which our relationship with this technological device manifests itself in our everyday material reality. Their observations, scenarios, situations and behaviour patterns are collectively registered on a collective sheet of paper and will inform the second part of the workshop. The second part starts by introducing a case study, UseLess OS, an imaginary Operating System that (so far) contains six different “applications”. These are in fact snippets of pseudocode – a way for programmers to sketch out the approximate structure and processes of their software before implementation. The pseudocode in them is written to evoke poetic acts that take a subversive, ironic, destructive, playful or otherwise critical stance on aspects of our relationship with the smartphone, in a form of critical hacking and unpacking of the algorithms that were written to foster continuous engagement and a sustaining (not sustainable) relationship of flow between users and the smartphone.With this, the workshop carries on inviting participants to speculate together and to create imaginary and impossible software that targets any of the collectively identified aspects of our relationship with the smartphone. Here, we are not limited to hardware, software, processing, laws of nature, or any other common constraints in software design. Participants are then invited to create pseudocode applications for smartphones, which may be added to UseLess OS during the workshop (depending on participant consent).

Pedro Cardoso is a Designer, an Assistant Professor at the Department of Design of the Faculty of Fine Arts of the University of Porto, and a researcher at i2ADS: Research Institute in Art, Design and Society. His work, in the scope of Art, Design, Interaction and Experience, develops in multidisciplinary contexts, focusing on the exploration of poietic and aesthetic processes of games and computational systems. His interests lie in their study as artefacts for creative thinking and innovation, and critical work for affective experiences and social intervention. pcardoso.tumblr.com

Terhi Marttila is an Artist, Researcher and Lecturer who appropriates interaction, language and voice in her practice-based research. Terhi holds a PhD in digital media (2022, University of Porto) and was postdoctoral fellow at the Interactive Technologies Institute (2023-2025, eGames lab). Marttila exhibits her artworks on leading online platforms including raum.pt, the New River, nokturno, taper as well as at academic venues for digital art and writing including ISEA, ELO, ICIDS, DIS and Videojogos. Her work is included in the Electronic Literature Collection 4 (ELC4). https://terhimarttila.com

Make New Language Workshop

Amira Hanafi (Susquehanna University)

Make New Language is a collaborative writing workshop for people who speak more than one language. Participants will work together in modified realtime text editors to experiment with making language collectively, rather than treating languages as separate or fixed systems.

Most collaborative text editors rely on algorithms that impose a single, stable order on simultaneous edits, producing what computer scientists call a “total order” of text. These technologies are called "Conflict-free Replicated Data Types" and they allow each local user of a document to view the same content in the same order, regardless of when edits are received.

In this workshop, this technical logic becomes a metaphor for monolingualism, whose decolonial counterpart is translingualism. Those who are invested in monolingualism promote ideals of “unity” and “consistency” that are ultimately dependent on the aggressive erasure of elements that diverge from a singular, imagined national identity. For example, as the current President of the United States claimed when declaring English as the country’s official language, it is “in America’s best interest for the Federal Government to designate one — and only one — official language.”

Translanguaging offers a liberatory alternative. Linguist Ofelia García describes it as a practice aimed at disrupting colonial language hierarchies and freeing sign systems constrained by political domination, in order to redress power imbalances among speakers. This workshop takes that aim seriously by intervening directly in the tools we use to write together.

Participants will work with collaborative editors that have been intentionally altered to make room for overlap, friction, and coexistence between languages. In doing so, the workshop gestures towards a translingual future imagined by linguist Alastair Pennycook, in which languages flow, mix, and recombine, producing ever new juxtapositions of text, culture, and meaning.

Amira Hanafi works with language as a material. They are the author of the book *Forgery* (Green Lantern Press, 2010) and several works of digital literature, including the award-winning *A Dictionary of the Revolution* (2017/18). Their interactive poem, *Mexicans in Canada*, won the Grand Prize at the 2023 edition of ArtFields. Amira’s writing has appeared in Mizna, Fence, American Letters & Commentary, Index on Censorship, Matrix, and Makhzin, and their work has been exhibited at Flux Factory, Les Abattoirs Musée, the British Library, and in the Biennale Casablanca. They are Assistant Professor of Digital Publishing & Writing at Susquehanna University.

Workshops — Session 2 | 14:30-17:00 | Faculty of Arts and Humanities, FLUP

Skin as Interface, Data as Dance-Repertoire: Algorithmic Scrolling and Live Performing

Maria Luigia Gioffrè (Accademia Nazionale d'Arte Drammatica Silvio d'Amico)

This workshop is conceived as part of my PhD research and it aims to experiment on the research process with a broader group of participants. The workshop adopts a practice-as-research method to examine the algorithmic production of gestures within contemporary screen-based theatricality. Focusing on TikTok choreographies such as micro-dances, facial sequences, and loop-based gesturing, it investigates how social media-specific vocabularies (algorithmic curation, repetition, memetic circulation) do contribute to regimes of subjectivity-making and transindividuation. Participants, regardless of movement training, will be led in extracting and analysing gestures drawn from their own social media feeds, addressing how identity markers are encoded by the social media infrastructure.

Using a transductive framework, the workshop will translate contents into embodied performance scores. Through processes of amplification (from screen to body), temporal distortion (slowing, looping, glitching), spatial reorientation, and redistribution of gestural agency across different body parts, participants will generate gestural sequences and transform them into micro-performative compositions. Within this process, notions of fragility, error, glitch, and body disarticulation/discontinuity will function not as deficits but as epistemic operators capable of revealing tensions between video-based self-exposure and live corporeality, thus approaching human body as a site of critical interference within algorithmic choreopolitics.

Each composition will be documented in two formats: a full-frame recording and a vertical 9:16 reel-style adaptation. This comparative corpus will supports inquiry into cross-medial translation, semiotics and politics of interface design, serving as qualitative data to the doctoral research, informing a critical framework on the transposition of algorithmically circulating gestures into live performance ecologies within contemporary technocultural debates.

Maria Luigia Gioffrè is an artist and PhD researcher integrating theatre, performance, visual art, curatorial practices and writing. Her practice questions representation by reframing cultural narratives, myths and uncertain futures into non-ideological and intimate performative landscapes. Centering on the body in motion, her practice explores gestures and physical expressions drawn from popular culture, examining ways how movement vocabularies from daily life and commercial arenas intersect with those from artistic languages as dance, visual and performance art. She is PhD candidate (2024-27) in "Theatre of Reality: Performative Arts and New Media" at Accademia Nazionale d'Arte Drammatica Silvio d'Amico, Rome, Italy, with a fellowship from Albertina Academy of Fine Arts and Teatro Stabile Torino - National Theatre; visiting PhD (25/26) at Royal Conservatoire, Antwerp; and Angewandte Performance Lab, Vienna. She holds an MA in Contemporary Photography: Practices and Philosophies - Central Saint Martins, UAL, London, where she graduated in 2017. Her work and/or research as artist has been presented in institutional and independent spaces including: Tate Modern Exchange (UK, 2018); Biennale di Venezia, Biennale Teatro (IT, 2023); Fondazione Imago Mundi (IT, 2024); Great North Museum (UK, 2025); Museo Nazionale della Scienza e Tecnologia (IT, 2025); Henry Moore Foundation (UK, 2026). She is founder of In-ruins, platform dedicated to expand the notion of archaeology as processual epistemology. She is recipient artist of the transnational research project Contested Desires, funded by EU.

Write Wrong: Netprov Tactics for Finding Freedom Through Error

Rob Wittig (Meanwhile Netprov Studio)

Netprov – networked improvised literature – a practice of collaborative narrative creativity that takes place within the platform of the moment has been found to have a number of beneficial internal effects (in addition to producing insightful and delightful stories). Players often say that netprov helps them sidestep many of the pressures that normally accompany their writing, and get back in touch with a sense of safety and trust in their own creativity. Some players even report that their writing blocks are diminished by up to 500 milligrams and their writing deadlines become less frightening by 30 to 40 percent.

In this workshop, lead by an experienced netprov facilitator, we will try, and discuss, a number of simple techniques developed during a decade of netprov projects. In particular this workshop tests the radical theory that “nobody is perfect.” I say radical because we all know it (heads nod in agreement) and we often forget to apply it, particularly to ourselves (heads nod in agreement)(smiles). We’ll see what really happens when writing goes wrong and explore the possible benefits to text and creator.

Rob Wittig is an e-lit author. In 1983 he co-founded the IN.S.OMNIA system and chronicled its collaborative experiments in Invisible Rendezvous: Connection and Collaboration in the New Landscape of Electronic Writing (1994) after studying electronic literature with Jacques Derrida. Rob created Web fictions such as The Fall of the Site of Marsha (1998) and the subscription email novel Blue Company (2001-02). His netprov projects with Mark C. Marino treat everyday platforms as stages for collective storytelling. His Netprov, Networked Improvised Literature for the Classroom and Beyond (2021) documents, and shares recipes for, many fun netprovs.

Screening and Artist Talk | 19:00-20:00 | Casa Comum | Chair: Ana Carvalho

Dream Factory

Mark Amerika (University of Boulder, Colorado)

Dream Factory is Mark Amerika's newest artwork, made in collaboration with Will Luers and Chad Mossholder. In this 30-minute AI-driven cinema work, the artists use poetic and theoretical language in real-time call-and-response sessions with AI systems to coax artificial figures into being. Unfolding across five movements, the work traces these figures as they evolve from ghostly apparitions into entities that speak directly to viewers in modulated human voices, raising urgent questions about creativity and human expression in the age of machine intelligence.

Mark Amerika has exhibited his art in many venues including the Whitney Biennial, the Denver Art Museum, the Institute of Contemporary Arts in London, ZKM, the Walker Art Center, the Marlborough Gallery in Barcelona, and Casa Comum at the University of Porto.
In 2009-2010, The National Museum of Contemporary Art in Athens, Greece, featured Amerika's comprehensive retrospective exhibition entitled UNREALTIME including his groundbreaking works of Internet art GRAMMATRON and FILMTEXT as well as his feature-length work of mobile cinema, Immobilité. In 2012, Amerika released his transmedia narrative, Museum of Glitch Aesthetics (MOGA), a multi-platform net artwork commissioned by Abandon Normal Devices in conjunction with the London 2012 Olympic and Paralympic Games. The MOGA project has since been remixed for Amerika's solo exhibition "Glitch. Click. Thunk" at the University of Hawaii Art Galleries and "Glitch Mix: not an error," which took place in Havana, Cuba, at the Estudio Figueroa-Vives and the Norwegian Embassy to Cuba.

18 JUNE — CONFERENCE DAY 1

Keynote Lecture 1 | 10:00-11:00 | Room A | Chair: Marinela Freitas

Hacktivating Translation and Interpreting: Lucidity in Technofeudal Culture Wars

Esther Monzó-Nebot (Universitat Jaume I)

Social discourses present machine translation and automated interpreting (MTI) as neutral technical solutions to communicative barriers, framing multilingualism as a problem, a technical problem.

However, neutrality is a point of view, in this case, of those concentrating the resources required for developing MTI systems, including the large language models enabling prompt-based translation. The result is not only a redistribution of work but also a redefinition of translation and interpreting themselves, turning them from interpretive and ethical practices into standardized services that fit the needs of the few. This keynote approaches hacktivating translation and interpreting as a set of actual and potential interventions that redirect these practices toward plural and inclusive forms of mediation. It draws on the idea of lucidity—the effort to face the conditions in which we act without illusion—to examine how exposing the social and ideological work done by apparently neutral technologies can make collective resistance possible. Lucidity implies the ability to see through narratives such as those that present extractive uses of translation as progress. Exposing some of the coalescing narratives, the talk argues for strategies that resist fragmentation, reclaim ethical attention, and re-assert the cultural and political value of translation and interpreting. It suggests that such strategies are essential to counter the concentration of power typical of technofeudal orders, linking the future of democratic societies to the future of translation and interpreting.

Esther Monzó-Nebot trains future translators and interpreters and translation and interpreting researchers at Universitat Jaume I. She is the leader of the TRAP (Translation and Postmonolingualism) research group, Editor-in-Chief of Just. *Journal of Language Rights & Minorities*, and Graduate Program Coordinator of Researching Translation and Interpreting. Her research focuses on the sociology of translation and interpreting, particularly legal translation and interpreting, language rights, multilingual governance, and the relationship between language, institutions, and social justice. She previously held a professorship at University of Graz, where she trained researchers in the sociology of translation and interpreting. Her current work addresses inclusive language, translation and oppression, translation policy, and the social, political, and ethical dimensions of translation technologies, including artificial intelligence. She has published widely and participates in international research collaborations on multilingualism, institutions, and power.

Panel A — Algorithmic Subjectivity and Refusal | 11:30-13:00 | Room A | Chair: Amira Hanafi

Technocorporeality after Empire: Legibility in Algorithmic Life

Anna Pietraszczyk (ULisboa)

This doctoral project examines how Lusophone migrant women in Portugal experience and interpret their encounters with algorithmic infrastructures of recognition, and what these encounters reveal about the embodied politics of legibility in contemporary digital life. Drawing on feminist technoscience, phenomenology, and critical data studies, it employs the concept of technocorporeality, the mutual shaping of bodies and computational systems, to analyse how biometric and predictive technologies discipline, anticipate, and misread racialised and gendered bodies across formal and informal environments.

The project approaches algorithmic life phenomenologically and affectively, asking how perception, emotion, and movement are reorganised through constant interaction with digital systems of classification. Methodologically, it combines in situ somatic interviews, conducted immediately after participants pass through biometric gates, with digital diaries that document everyday encounters with recommendation algorithms. This dual-site design traces how moments of friction or 'glitch' reveal both the epistemic limits and affective operations of algorithmic reasoning.

Rather than treating glitches as technical errors, the research understands them as diagnostic events that expose the assumptions embedded in computational architectures. By situating these embodied encounters within decolonial and feminist frameworks, it demonstrates how digital infrastructures reproduce colonial hierarchies of visibility while generating new affective regimes of compliance and adaptation.

Ultimately, the dissertation analyses technocorporeality as a condition through which algorithmic systems shape the possibilities of recognition, agency, and opacity in datafied societies. It contributes to digital humanities by bridging phenomenology, critical code studies, and posthuman theory, foregrounding the body as both sensor and archive of algorithmic power.

Anna Pietraszczyk is a PhD researcher in Development Studies at IGOT, University of Lisbon. Her doctoral project explores how algorithmic infrastructures mediate embodiment, recognition, and legibility in postcolonial contexts, focusing on Lusophone migrant women in Portugal. With a background in critical pedagogy and sustainability, her work bridges feminist technoscience, phenomenology, and decolonial thought. She is also a research member of the Cultural Autism Studies initiative at Yale University and works as a freelance writer and podcaster exploring culture, technology, and affect across interdisciplinary contexts.

Algorithmic Error: Trans Refusals Against AI

Christoffer Koch Andersen (University of Cambridge)

What does it mean to exist as an error to algorithmic systems, and how does this state of living-as-impossibility generate potentialities for resistance against algorithmic technologies? In posing these questions, I proceed from the central critique that algorithms—frequently hyped under the neoliberal branding of 'AI'—are conceptualised as objective, neutral and merely technical systems. Rather, algorithms are inextricably embedded in and interconnected with historical legacies of colonial classification, control and surveillance of binary gender (Beauchamp 2019; Keyes 2018; Snorton 2017; Scheuerman et al 2021) that codify bodies failing to confirm to binary templates of gender as 'impossible' bodies, while cloaking these coded operations under the guise of technical objectivity and complex black-box infrastructures.

Acknowledging this duality of colonial violence and technooptimist obscurity, this presentation argues that this condition of existing as an error to the algorithmic system logics, can be redirected to both expose and disrupt the violent undercurrents of algorithmic technologies and their inability to understand gender nonconformity. This talk invites us to critically think about how the essence of 'trans'—in its fluidity, multiplicity, and messiness—works against algorithmic attributes of definiteness, fixity, and normativity, and as such, resembles a fertile ground for disobeying algorithmic technologies. This notion allows us to consider twofold: 1) how colonial traces of binary gender still constitute the trans body as an existential error to contemporary algorithmic systems, and 2) how this error, that is inherently embodied by trans lives, can be utilised to productively generate an obfuscating, disruptive and refusal against algorithmic systems, where failure unveils the encoded hostility of 'binary' and generate alternative, often unexpected and disruptive algorithmic realities that refuse the insistence on binary operability and liveability.

Christoffer Koch Andersen is a PhD student in Multi-disciplinary Gender Studies at the Centre for Gender Studies, Department of Politics and International Studies at the University of Cambridge, a Student Fellow at the Leverhulme Centre for the Future of Intelligence, and a Student Associate at Cambridge Digital Humanities. Their PhD researches the intersection between trans lives, colonial classification and algorithms by tracing how the coloniality of binary gender is reiterated through algorithmic code – emerging from colonial regimes of classification from the 18th century, institutionalisation in nation state administration and statistics, and their contemporary automation through algorithms in the 21st century.

Refusing to Run: Critique as Practice in Critical Computational Literacy

Dan Verständig (Goethe University Frankfurt)

Computational Literacy is frequently framed as a project of transparency, empowerment, and technical mastery (Braun and Huwer, 2022). Critical scholarship has increasingly destabilized this promise by showing how computational systems reproduce normative assumptions, asymmetries of power, and forms of governance that exceed individual agency (Bridle, 2018; Selwyn, 2022). Within this landscape, Critical Code Studies has been central by treating source code not as a neutral technical artifact but as a cultural, ideological, and performative text (Bajohr and Krajewski, 2024; Marino, 2020). Yet as practices of deconstruction and explanation become institutionalized within education, critique itself risks being absorbed into logics of efficiency, optimization, and instrumental learning outcomes. Under conditions of algorithmic governance and pervasive datafication (Williamson et al., 2023), this raises a pressing question: what remains of critique once source code and computational systems have already been rendered visible? This absorption exposes how critique can itself become normatively scripted, reproducing expectations of exposure, mastery, and intellectual control that mirror the systems it seeks to unsettle (Soon and Cox, 2020). This paper proposes critical refusals as a pedagogical lens for rethinking critique of the computational within Critical Computational Literacy (Lee and Soep, 2016). Drawing on critical pedagogy (Bajer, 2022) and reflexive theories of critique inspired by Gouldner's notion of intellectual practice as self-transformative and situated within power relations (Gouldner, 1973), critique is reframed not as successful execution but as a practice of refusal, deviation, and non-performance. Error, glitch, and breakdown are approached not as failures to be corrected but as epistemic interventions that interrupt normative computational systems and understand deconstruction as an applied critical technical practice (Soon and Velasco, 2024). From this perspective, critique emerges where code does not run, where systems resist optimization, and where learning cannot be reduced to competence acquisition. Refusal becomes a pedagogical signal and figuration, denying access to seamless operability while opening space for alternative ways of knowing and engaging with computational systems. The paper discusses interdisciplinary teaching practices that position source code simultaneously as technical artifact and cultural text within a framework of Critical Computational Literacy (Engel and Burchard, 2025) that foregrounds biographical inscriptions and reflexive orientations toward computational systems. Refusing to run is thus twofold. First, it refuses normative misconceptions about critique and pedagogy; second, it resists the smooth execution of software itself. The paper concludes by foregrounding attitude and biography as aesthetic and educational potentials of Critical Computational Literacy rather than as technical competencies.

Dan Verständig is Professor of Educational Theory and Practices of Critical Computational Literacy at the newly founded interdisciplinary Center for Critical Computational Studies (C3S) at Goethe University Frankfurt/Germany. His research addresses learning in the context of digitality, with a focus on inequality, civic participation, and creative-critical approaches to coding and data literacy. He is a founding member of the Critical Big Data and Algorithmic Literacy Network (CBDALN) and works with experimental formats such as interactive installations, data-driven art, and playful methods to make digital infrastructures visible and reflect on their societal implications. Dan has been an active member of the Critical Code Studies Working Group, which convenes biennially, for several years now. He also advises NGOs on digital literacy and information security.

Panel B — Feminist and Embodied Error | 11:30-13:00 | Room B | Chair: Terhi Martilla

Traumatizing Neural Networks

Mimi Rapoport (University of California, Santa Cruz); Noah Wardrip-Fruin (University of California, Santa Cruz); Samantha Gorman (University of California, Santa Cruz)

In “Technosymbiosis: Figuring (Out) Our Relations to AI”, N. Katherine Hayles (2023) acknowledges the importance of critical analysis of artificial intelligence metaphors. However, Hayles also calls for the creation of new artificial intelligence metaphors to inspire feminist interventions in the fields of artificial intelligence and computational media. While Hayles is imagining the creation of metaphors with positive connotations, this project explores a trauma metaphor as an expansion of the memory metaphor used for artificial neural networks. Adopting the conception of trauma as glitch from Zackary Kiebach’s (2025) “Glitch Ability: A Crip Poetics of Failure” and glitch as refusal from Legacy Russell’s (2020) *Glitch Feminism: A Manifesto*, this project uses neural networks to refuse demands for computational optimization and psychological curing. On the other hand, trauma is recognized as a material condition for Kenyan data labelers and human reinforcement learning workers subjected to violent content, victims of deepfake 'revenge pornography’, and the myriad other communities exploited through capitalist creation and application of artificial neural networks. Ultimately, this project asks: Can there be memory without trauma?

Mimi Rapoport is a Computational Media PhD student and Eugene Cota-Robles Fellow at the University of California, Santa Cruz. She explores how our conception of artificial intelligence algorithms reflect and produce the ways we think about humans and society through electronic literature and feminist, queer, and disability theory.

Glitching Care: Textile Hacking, Feminist Error, and the Rewriting of ‘Waste’

Rute Chaves (ESAD)

This paper proposes glitch feminism as a method within creative practice for rethinking ‘waste’ through acts of nonperformance. Drawing from my practice-based PhD research, I examine how textile hacking and participatory techno-craft mobilise error and intentional deceleration as feminist tactics that resist extractive, efficient, and normative systems of value embedded in industrial production.Working with a hacked open-source knitting machine, unravelled textile remnants, and collaborative public encounters, my practice foregrounds moments of breakdown and slowdown: machines jam, instructions are misused, yarn resists automation, and timelines stretch beyond productive limits. Rather than correcting these failures, the work embraces them as glitches—sites where dominant logics of optimisation, linear progress, and disposability are interrupted. In line with glitch feminism, malfunction and slowness become political stances: refusals to perform according to systems that demand seamless productivity while invisibilising labour, care, and material agency.

The paper situates textile glitching as a feminist intervention by misusing digital fabrication tools and slowing them down through embodied, collective, and care-based practices, the work exposes how systems discipline bodies, materials, and identities while presenting themselves as neutral. Glitching these systems allows alternative relations to emerge—relations grounded in kinship, interdependence.Through selected case studies from my practice—as live hacked knitting performances—I propose how glitch creates space for collective worlding. These encounters invite participants to experience ‘waste’ not as an error to be eliminated, but as a companion demanding attention, responsibility, and re-relation. I conclude by arguing that glitch feminism offers a critical framework for design practice, where nonperformance, deceleration, and misuse enable post-extractive, feminist futures grounded in relational making.

Rute Chaves is a research-based designer and artist based between and Matosinhos, Portugal and Naarm/Melbourne, Australia. rute holds a BA (Textile and Surface Design) from School of Art and Design Berlin-Weissensee, Germany and is currently a PhD candidate, research scholarship awardee and sessional lecturer in the College of Design and Social Context, RMIT, Australia. rute is also a researcher and lecturer in esad—idea research centre linked with ESAD College of Arts and Design, Matosinhos, Portugal. Their practice focuses on performing experimental material investigations, exploring alternative methodologies and critical approaches for making in a multispecies’ world. Their studio work focuses on technocraft, kinship and open-source processes and has been presented and exhibited at conferences, museums and workshops including the Deutsches Technikmuseum Berlin, re:publica, Textílsetur Íslands Blöndós (Iceland), Australian Tapestry Workshop, Craft Victoria and Arts Project Australia.

A Critical Exploration of Gender in Artificial Intelligence and Media Aesthetics

Helena Bessa (Faculty of Sciences and Technology of the University of Coimbra), Mariana Seiça (Department of Informatics Engineering of the Faculty of Sciences of the University of Coimbra), Luís Pereira (Department of Informatics Engineering of the Faculty of Sciences of the University of Coimbra), Licínio Roque (Department of Informatics Engineering of the Faculty of Sciences of the University of Coimbra)

The relationship between feminism and technoscientific discourse has been shaped by tensions between divergent views, giving rise to various iterations and strategies for recontextualization of this field enlightened by feminist thought.

In today's landscape, increasingly governed by artificial intelligence in everyday life, a feminist approach to technology becomes necessary.

This project proposes a critical reflection on these generative tools, as well as the beliefs and the constructs that they might incorporate and disseminate. Frequently driven by profit motives, the accelerated and automated development of these systems tend to exclusively embed predominant sociocultural aspects, often resulting in stereotypical and harmful representations of gender.

Drawing heavily on Donna Haraway's notion of "monstrous cyborgs" and Legacy Russell's "Glitch" strategy, this investigation offers a speculative approach to generative diffusion models. Rather than retraining these systems, our approach aims to intervene in the existing ones through a combination of prompt-based image generation, dataset-driven semantic exploration and manipulation of generative models gender representations.

These strategies are implemented through an artistic installation and experimental performance in which the participants and performer interact with these systems through their own images and prompts derived from curated linguistic datasets. This process aims to confront the viewer with the normative elements that often dictate gender representations within artificial intelligence.

In this context, technological error is embraced as an artistic method that seeks to disrupt facial features and gender markers on which generative models rely for classification, exploring how identity might be reconfigured through glitch aesthetics and latent manipulation.

This research advocates for the development of a Feminist Artificial Intelligence (FAI), which proposes new ways of interacting with AI systems informed by artistic and critical frameworks that challenge binary logics and promote more expansive and complex representations of gender.

Helena Bessa is a designer and visual artist whose research and practice are shaped by internet aesthetics and the evolving relationship between humans and technology, currently developing a Master's Thesis in Design and Multimedia at the Faculty of Sciences of the University of Coimbra. Their work approaches contemporary image through an experimental lens informed by feminist technoscience, post-humanism and computational media.

Panel C — Glitch Aesthetics and Visual Culture | 14:30-16:00 | Room A | Chair: Tina Escaja

Glitching the Sensible: Glitch as a Posthuman Political Artifact in Contemporary Art

Ivan-Manuel Tapia (Mozarteum IOA)

This paper proposes a posthumanist reading of the political impact of glitch as an artifact in diverse multimedia artistic practices, drawing on Jacques Rancière's concepts of dissensus and the redistribution of the sensible. In dialogue with thinkers such as Donna Haraway and Bruno Latour, the paper explores how glitch constitutes not only a visual or sonic object, but a critical artifact with political potential within contemporary artistic practices.

The paper examines the work of artists from different geographical contexts and with varying levels of recognition within the international art scene, including the Chilean video artist Hernando Urrutia, the Dutch curator and visual artist Rosa Menkman, and the Japanese audiovisual artist Ryoichi Kurokawa. In the practices of all three, glitch functions as one of the central aesthetic and conceptual artifacts, redefining the status quo of what can be seen, said, and perceived within the regime of the sensible, echoing Russell's conception of glitch as a tactic of disruption and refusal that challenges normative structures.

Through this analysis, the paper focuses on how the inclusion of glitch in the aesthetic construction of a work embodies its most radical political content, by producing forms of perceptual dissensus that interrupt the sensible order imposed by contemporary aesthetic and technical systems, leading to critical reflection on social, technological, and epistemic norms.

Iván-Manuel Tapia Bruno is a Chilean media and music artist, performer-composer, and Master of Arts, currently pursuing the Master in Open Arts and the Post-Graduate in Composition at the Mozarteum Salzburg. His work combines composition, multimedia installation, sound design, and musical direction, with a strong emphasis on interdisciplinary experimentation.He has presented works and research projects at festivals, residencies, and conferences across Europe, the Americas, and Asia. His production spans chamber, symphonic, choral, and electroacoustic music, as well as installations and performative works linked to new theatre and cinema.His research focuses on multimedia and transdisciplinarity as critical tools for aesthetic, political, and social renewal.

The real-time code "errors," digital meteorological poetry: J.R. Carpenter's *This is a Picture of Wind* and AI "Errorism" by Agnieszka Kurant

Katarzyna Ostalska (University of Lodz)

To render the significance of errors and AI glitches, New York-based, digital and conceptual artist, Agnieszka Kurant (born in Lodz, 1978), has explored a concept of "Errorism" (2021) developed by GPT3. The artist perceives a creative and transformative potential in the existence of "failures" and "mistakes" that tend to be commercially excluded from LLMs' output. In her works, Kurant frequently focuses on digital capitalism's "current obsession with algorithmic risk prediction and error elimination" that is extended not only to actual calculations but also to future speculations that become marketable commodities ("An Interview with Noam Segal"). In a meteorological, digital poetry where the fickle weather challenges the most probable selection of collocations, "erratic" textual, kinetic, audio intensities are almost intentionally calculated to become conspicuous for the audience. If the text is connected in real time to the live meteorological feed, its generational output becomes to a large extent unpredictable. It produces "errors" in the lexia, alters the order or the perception of the whole work of art. Hayles rightly observes that digital literature is "noisy with error," and, due to this, "clean abstractions of mathematical pattern" (1999:98) become experienced as the living matter. Such discrepancies between one's experience of weather and the live output in the lexia produce additionally the cognitive dissonance adding a performative aspect to the coded work. The following presentation aims to explore selected works by Agnieszka Kurant from the exhibition Errorism that outline the notion of underappreciated algorithmic code "failures" as well as the real time poetic work by J.R. Carpenter This is a Picture of Wind claiming that digital weather art cannot function without the code glitches because such glitches constitute the very essence of the meteorological and in general short-term and longer-term weather patterns, or climate changes.

Katarzyna Ostalska is Associate Professor in the Department of British Literature and Culture at the University of Łódź, Poland. She is the head of the Posthumanities Research Centre at the Faculty of Philology, University of Lodz. She holds PhD and a postdoctoral degree (habilitation) in literature. She has published a monograph Towards Female Empowerment: The New Generation of Irish Women Poets: Vona Groarke, Sinéad Morrissey, Caitríona O'Reilly, and Mary O'Donoghue. She co-edited three volumes of articles, among others, The Postword in-Between Utopia and Dystopia: Intersectional, Feminist, and Non-Binary Approaches in 21st Century Literature and Culture published by Routledge in 2021. She was a special issue's guest co-editor of The Problems of Literary Genres (devoted to gender and speculative genre (2020) and Second Texts on "Posthumanism and Justice" in 2025.

Electronic kitsch or otherwise: Two mysteries about bad hands

Igor Prado (FBAUP, I2ADS)

At what may be identified as the apogee of the popularization of images generated by large language models, between 2023 and 2025, the cognitive disorientation experienced by human viewers gave rise to the necessity of identifying perceptual indices capable of signaling the synthetic origin of such images. At the margins of the uncanny valley, a recurring phenomenon became particularly salient, namely the persistent difficulty of machines in accurately rendering finger count, as well as other bodily and organic details, especially those pertaining to the human form.

This accidental polydactyly quickly occupied specialized discourse in technology and digital culture and prompted a series of inquiries seeking to explain why such visual anomalies appeared with notable regularity in imagistic outputs produced by these systems. The search for explanations mobilized analytical trajectories ranging from the hard sciences underpinning language and diffusion models to intersectional approaches within art history, forging unlikely conceptual bridges between human cognition and machine computation, particularly with regard to the challenge of reproducing fine grained, structurally complex details.

The resolution of what briefly presented itself as a mystery, now commonly referred to as bad hands, yielded a more precise understanding of the limitations and deficiencies inherent in the training regimes and inferential processes of what were then considered state of the art large language models. In this paper, we advance the proposition that bad hands constitute a historical and finite window through which the statistical residue of contemporaneity becomes perceptible, a phenomenon that may, in retrospect, be understood as a form of electronic kitsch.

Within the hyperrealistic acceleration of visual mathematization characteristic of machine learning systems, such errors are likely to recede, ultimately persisting as markers of a technological phase in which the creation of images by large language models emerged without explicit public request. The human impulse to depict hands, however, whether with five fingers or more, is ancestralíssimo. As a poetic and analytical counterpoint, this paper examines examples of prehistoric rock art from the Brazilian state of Piauí, specifically in the regions of Piracuruca and Caxingó, including original visual records of the geological formation known as Casa da Pedra, located and identified by the author and their research team.

With broadly accepted datings ranging between 8,000 and 12,000 years before present, these parietal images reveal the recurrent emergence of a visual motif here designated as the “six fingered hand.” In contrast to their synthetic counterparts, the presence of these additional digits within prehistoric representations remains unresolved. Might this figure point toward an ancestral future?

Igor Oliveira Prado is a PhD candidate in Artistic Education at the Faculty of Fine Arts, University of Porto, affiliated with the Institute for Research in Art, Design, and Society (I2ADS). A journalist, visual artist, photographer, and social communicator graduated at the Federal University of Piauí (UFPI), he holds an MSc in Image Design from the Faculty of Fine Arts, University of Porto. His work integrates scholarly research and artistic practice, investigating the intersections of communication, visual culture, and art education. Dislikes currently so-called "AI images" and advocates for multiple forms of attacks towards them, as well rebirths and remixes by virtue of their presence.

Broken Vinyl – Material rupture and resistant media performances

Claudia Rohrmoser (Mozarteum University Salzburg)

Broken Vinyl is an audiovisual improvisation by sound artist Mieko Suzuki and visual artist Claudia Rohrmoser that explores the materiality of sound and image through turntables, prepared records, and vinyl shards. The live performance focuses on the textures and material qualities of these elements, transforming them into sonic and visual narrative through live sampling. Sound and image emerge from non-musical components, scratches, taped surfaces, dust, and turntable feedback, manipulated in real-time.

The artistic method understands glitch not as failure, but as a refusal of efficiency and normative synchrony. Drawing on the embodied practices of 1970s turntablism, where looping, cutting, and delay transformed malfunction into a productive aesthetic, the project translates these logics into a contemporary context. In its broken state, the system produces incoherent outputs that resist categorization and disrupt the stabilizing logic of computational algorithms. Through interruption, fragmentation, and material noise, the signal reveals its own conditions of production. In this sense, broken vinyl performs a form of glitch-based, queer refusal: it undermines legibility, destabilizes identity, and transforms error into a generative temporal structure.

The project emerges from our lived experience as media-based artists. In today's fragmented, hypermediated world, access to a felt sense of continuity, rhythm, and presence is increasingly lost. This raises the central artistic inquiry guiding our work: how can audiovisual performance restore resonance between materials, bodies, and the environment? By foregrounding liveness through real-time technologies, the project also engages a related question: what parallels emerge between retro-material improvisation and live coding when understood as resistant media practices?

The performance reclaims media playback, reframing it as a recursive, rule-based, yet materially contingent system. Vinyl, feedback, and material ruptures operate as a post-digital archive, mediating between sonic and visual aesthetics while dissolving the binary between analog and digital regimes. Rather than asserting control, the performance unfolds as a shared, relational situation in which performers and audiences co-inhabit a field of attention shaped by distributed agency.

Claudia Rohrmoser is an electronic media artist and artistic research scholar working at the intersection of visual music and media scenography. Her practice explores animation, live cinema, and immersive media, often in collaboration with composers and set designers, resulting in audiovisual performances and large-scale video installations for opera, dance theater, and contemporary music. Her work has been presented internationally at venues such as Stanford University's CCRMA, the Eastman School of Music, and Teatro Real Madrid, as well as festivals including Ars Electronica, MUTEK.JP Tokyo, and the Salzburger Osterfestspiele. She founded Cinema Vertigo, a platform for artistic research in dynamic media-spatial configurations. Rohrmoser teaches and develops artistic research at Bielefeld University of Applied Sciences and Arts and is currently pursuing a practice-based PhD at the Mozarteum University Salzburg on immersive media and deep time.

Panel D — Work-in-Progress / Project Discussion (Session 1) | 14:30-16:00 | Room B | Chair: Philipp Teuchmann

Hyperwithin: a shy dramaturgy in shadowtimes

Anne-Lise Brevers (Royal Conservatoire Antwerp - University of Antwerp)

This work-in-progress presentation introduces shy dramaturgy, the central concept of my PhD research, as a critical intervention into anthropocentric visual culture and the regimes of hyper-visibility that underpin late capitalism. In the context of this conference, I understand code not as technology, but as a set of disciplinary rules that organise how dance is made and valued. Shy dramaturgy breaks one of dance's most persistent codes: the assumption that dance requires the visible presence of a human body.

At the core of this research lies the notion of chosen un-visibility. Rather than withdrawing from performance, bodies actively resist being seen according to dominant visual norms. By asking which bodies become visible, under what conditions, and through which representational frameworks they appear, this project examines how visibility operates as a political mechanism shaping both dance practice and broader sociocultural imaginaries.

The research is grounded in practice-as-research and unfolds through compositional experiments that deliberately move away from theatrical conventions. In earlier cycles, I worked with video and developed a WebGL platform in which performance existed only as mediated presence. In the current phase, I am working with holographic projections that invite audiences to attend a "live" performance in which the performer is physically absent. These formats function as dramaturgical tools to test what dance becomes when the body withdraws from view.Situated at the intersection of ecological, political and sociocultural concerns, shy dramaturgy proposes a post-visual (Iwaki, 2024) approach to dance performance. By challenging human-centred modes of perception, the project questions how we come to know bodies, environments and crises through vision. Rather than treating invisibility as a lack, this research understands it as a compositional strategy that breaks the visual and productive codes structuring contemporary dance.

Anne-Lise Brevers is a dancer, dance maker, and researcher currently completing her PhD at the Royal Conservatoire Antwerp and the University of Antwerp. She has worked as a dancer with, among others, Cindy Van Acker, Romeo Castellucci, and Damien Jalet. Since 2017, she collaborates with choreographer Jan Martens as an artistic assistant and rehearsal director. Her pieces have been shown at De Beurschouwburg, Palais de Tokyo, DESINGEL, Ruhrtriennale, and more. Her work has been recognized with the PlayRight Prize. In addition to her artistic practice, Anne-Lise supervises a wide range of research projects, contributing to the development of new perspectives in dance. She is also a lecturer in Embodied Theory for the Master's in Dance at the Royal Conservatoire Antwerp.

Becoming-Code: Toward a Digital Architectonology

Fabiana Lopes Coelho (FCSH - UNL | ICNOVA)

This presentation introduces Digital Architectonology, a conceptual framework for the analysis of the spatiotemporal phenomena involved in the continuous construction and reconfiguration of digital architectures. Drawing on Lessig's Pathetic Dot Theory, which identifies law, social norms, the market, and architecture as key regulators of human behavior, this research underscores the rise of code, which constitutes the architecture of cyberspace, as a primary regulator in the 21st century.

In contrast to state law, which regulates through the threat of punitive consequences, this mechanism operates via a form of physics. Digital architecture, or Protocol as posited by Galloway, is synonymous with possibility, inaugurating a new form of control. However, while it renders impossible what was once the realm of the feasible, code, unlike the immutable laws of nature, possesses the transformative capacity to actualize what was previously deemed unattainable.

Positioned at the intersection of the philosophy of architectonic space and the philosophy of technology, Digital Architectonology extends the proposal of architect Fernando Condesso, originally formulated for physical space, into a systematic study of digital architecture in its productive and lived multidimensionality. This new framework rests on four corollaries: (1) there is no pre-architectonic reality, as its raw material, source code, is always created with embedded worldviews rather than found; (2) there is no architectonic reality, for it constitutes an ongoing process, a becoming-code, rather than a fixed structure; (3) the architectonic form is contingent upon subjective adherence to a given architectonic phenomenon; (4) Digital Architectonology should be practiced as fluxiology, a methodology rejecting the immobilization of plasticities in motion.

The empirical component of this project examines Google Ads and Meta Ads as architectonic machines that are continuously reconfigured by spatiotemporal phenomena. To study these platforms, this research combines document analysis, interviews with programmers, and a multi-sited ethnography of coding practices.

Fabiana Lopes Coelho is a lecturer in higher education, a researcher at ICNOVA, and a PhD candidate with a dissertation entitled "Becoming-code: Flows of Culture and Power in the Body of Software". Her research interests include software studies, critical code studies, big data, algorithms, and the philosophy of technology. She examines code as a cultural, political, and philosophical entity.

Stalling as resistance in videogames

Eduardo Eduardo da Silva Brito (School of Technology, IPCA / ICS, Universidade do Minho), Pedro Cardoso (i2ADS, Faculty of Fine Arts, University of Porto), Eva Oliveira (INESC TEC, Porto, / 2Ai, School of Technology, IPCA)

Once seen as mere entertainment, videogames are now widely acknowledged. Such change brought an increase in the cost of production of AAA (and even AA) games, forcing studios to become risk-averse, sticking to established conventions in their games' design. With less resources, indie developers are more free to experiment, but are still burdened by their need for profit in their struggle to survive. Free from such constraints, artists, artivists and hacktivists are free to focus on the artistic possibilities and the limits of the medium, prioritizing expression, activism, and poetics over profit. Art games, such as Aggregate (Vincent Moulinet, 2024), critically approach societal themes using game mechanics that cause friction in player experience. The Siren (Melanie Courtinat, 2025) promotes stalling (a phenomenon in videogames where progress is held back) through its design, using it as a meta-critic to games and to the way players perceive meaning in their actions. And Playing the Game is Letting It Exist (Stella Jacob, 2024) elicits reflection through stalling by surprising the player with a twist at the end of the game.

This work researches the effects of stalling, developing an understanding of how such resistance allows players to understand the representations in the game, its effect in eliciting reflection in players, and how it affects their agency. Through a series of case studies, we aim at understanding how stalling, as a type of aesthetic friction, was designed, what is its purpose in the design, how it was implemented, in what ways it impacts player choices, and if it elicits metacognition in them in/about/through the game. Prototypes will also be developed to assess stalling as an aesthetic friction strategy to change a game's pacing and its function and impact in game rhetoric, hermeneutics, and development of meaning from the author to the player.

Eduardo da Silva Brito (40M; He/Him/They/Them) is a media artist, with a special interest in interactive installation art, games as art and philosophical posthumanism as ways of being and becoming. Currently studying Media Arts (UMinho) and Videogame Development (IPCA), while working at the studio he founded, Mind in Chaos Creative Studios.

Pedro Cardoso is a Designer, an Assistant Professor at the Department of Design of the Faculty of Fine Arts of the University of Porto, and a researcher at i2ADS: Research Institute in Art, Design and Society. His work, in the scope of Art, Design, Interaction and Experience, develops in multidisciplinary contexts, focusing on the exploration of poietic and aesthetic processes of games and computational systems. His interests lie in their study as artefacts for creative thinking and innovation, and critical work for affective experiences and social intervention. pcardoso.tumblr.com

Eva Oliveira is an Adjunct Professor at the Polytechnic Institute of Cávado and Ave (IPCA) and a researcher at INESC TEC (HumanISE Center), with a PhD in Human-Computer Interaction from the University of Lisbon. She coordinates the Master's in Digital Games Development Engineering, serves as Editor of JMIR Serious Games, and is Proceedings Chair of SEGAH (IEEE). Her research sits at the intersection of serious games, health, and inclusion, spanning VR-based therapeutic interventions, mental health experiences, and accessible technology design. Her main interest lies in digital games with social and societal impact, especially in designing games that foster critical thinking and reflective attitudes.

Atlas (or Double): Performing Crip Time Against Chrononormativity

Nara Rosetto (Universidade do Porto)

This work-in-progress proposition for a durational performance and theoretical intervention engages with the coercive linearity of chrononormativity (Freeman, 2010) and its antagonistic counterpart, crip time (Samuels, 2017). Chrononormativity enforces a standardized life script as a mechanism of biopolitical control, deeming non-normative, sick, disabled, or neurodivergent bodyminds as problems. In response, crip time emerges as a lived epistemology of resistance, rejecting productivity as a measure of worth and validating rest as a radical act.

The artistic practice from which this work arises is rooted in auto-representation and the concept of the “body-artist” (Greiner), translating the invisible experiences of chronic illness and fatigue into visceral form. The performance piece Atlas (or Double) materializes this tension. A glass double of a spine—molded from a scintigraphy scan—hangs suspended, linked to the performer’s body by a braid of hair. Within the glass spine, a light pulsates.

A key collaborative development, realized with artist Daniel Sorrentino, created a prototype where this light reacts to external sound: its luminosity dims as ambient noise increases, serving as a metaphor for sensory overload and the need for withdrawal. For the final version, the research will integrate an electroencephalogram (EEG) to modulate the light via real-time brainwave data, translating cognitive exhaustion into visual form.

Thus, the work performs crip time. It employs techno-scientific apparatus, developed through collaboration, to legitimize subjective reality against chrononormative metrics. It is a political act that rejects the ableist fiction of a “healthy future” (Kafer, 2013), proposing instead an expanded present where multiple temporalities coexist—a demand for structural transformation and an encounter with time as a differential, embodied experience.

Nara Rosetto (b. 1987, São Paulo) is a Brazilian artist and researcher based in Portugal. A doctoral candidate in Digital Media (U.Porto, NOVA, U.Lisboa), she holds a master’s in Intermedia Arts from the University of Porto. Her self-referential practice, rooted in her experience with chronic illness and invisible disabilities, employs performance, video, and textile to materialize vulnerability, challenge ableism, and give form to altered bodily rhythms. Her work has been presented internationally, and she is a recipient of the PROAC award.

Learning to See Under Constraint: Aesthetic Pedagogy and Perceptual Agency

Debra Josephson (University of Porto, FBAUP)

We are living in a moment of unprecedented technological reach and connectivity, yet facing a visible erosion of the capacities required to respond ethically to the world as it is. Amid accelerating ecological collapse, political instability, and deepening ideological division, these capacities are no longer optional. Contemporary realities demand empathy, discernment, and shared responsibility that cannot be deferred.

This work-in-progress emerges from long-term lived experience navigating across different countries, political systems, and levels of technological development. Across these contexts, a recurring pattern becomes difficult to ignore: while systems differ in ideology and infrastructure, they increasingly produce similar outcomes—flattened education, weakened judgment, and diminished perceptual capacity at precisely the moment the world demands the opposite.

In the post-truth era, such failures are often framed as problems of misinformation or media literacy. This project argues instead that the deeper crisis is one of human formation. People are surrounded by information and connection, yet struggle to remain present with contradiction, consequence, and moral complexity. The problem is not a lack of data, but the erosion of perceptual agency—the capacity to attend, discern, and judge.

Drawing on my formation as a visual artist and decades of teaching shaped by a pre-digital upbringing and later maturation into digital life, the research investigates the long-term effects of aesthetic pedagogy on perception and ethical orientation. The presentation reflects on studio-based practices designed to build attention through embodied engagement. In Seeing Under Constraint, participants draw the same object repeatedly while variables such as light, angle, distance, and obstruction are altered. The task prioritizes attention over expression, revealing how perception itself shifts.

Positioned as a work-in-progress, this contribution argues that no degree of technological sophistication can substitute for the perceptual, imaginative, and ethical capacities that must be cultivated in human beings themselves. Aesthetic pedagogy is proposed as a necessary grounding for navigating contemporary life with responsibility and care.

Debra Josephson is a first-year PhD student in the Faculty of Fine Arts (FBAUP) at the University of Porto. Having lived, traveled, and taught across multiple countries and educational systems, she has developed a perspective shaped by long-term, cross-cultural experience and practical engagement with the world. Living and working through the eyes of an artist, her research project explores aesthetic pedagogy, perceptual agency, and human formation in the post-truth era. Grounded in visual practice and lived experience, her work examines how learning to see shapes ethical engagement with contemporary global challenges.

Panel E — Media, Politics, and Resistance | 16:30-18:00 | Room A | Chair: Marinela Freitas

Error as Epistemology: Trash Cinema and Minor Resistance

Zhenghang Fu (FBAUP, University of Porto)

This paper proposes glitch aesthetics as a critical method grounded in error understood not as rupture or revolutionary break, but as an epistemological and aesthetic condition immanent to everyday life. Departing from dominant narratives that frame error as a moment of system failure or technological subversion, I argue instead for error as a minor, accumulative force – embedded within the ordinary and operating through dissonance, insufficiency, and temporal misalignment. The paper unfolds in three parts: first, a theoretical articulation of error as epistemology; second, an analysis of selected works that exemplify this logic; and finally, a discussion of my own practice as a methodological response.

Drawing on Mark Fisher's concept of the cancelled futures, the paper reconsiders trash cinema – works commonly dismissed due to their low-fidelity formats, narrative incoherence, or "failed" aesthetics – as sites where such errors persist. Rather than offering radical alternatives, these films produce friction within dominant representational regimes, unsettling normative expectations through their very inadequacy. Trash cinema thus functions as a mode of cultural dissonance that quietly resists the optimisation and affective smoothness demanded by contemporary media environments.The paper then examines Cui Zi'en's Enter the Clown as a key example of error normalised. Through the fictionalisation of an impossible reproductive scenario, the work transforms gendered and patriarchal narratives by rendering impossibility generative. Here, error is staged as accumulation – a lived condition that produces offence as rather duration than event.

Finally, I introduce my own videography practices as a methodological engagement with error in everyday life. Drawing on James C. Scott's notion of everyday forms of resistance as writing between the lines, I frame the use of obsolete recording devices – limited to three-second, low-quality video fragments – as a deliberate refusal of continuity, optimisation, and narrative accumulation. This practice extends to my engagement with homeland as a concept no longer stable, approached instead through residual histories and non-canonical fragments – ideological errors that resist official narration. By foregrounding error as epistemology and method, this paper situates glitch aesthetics as a form of ontological dissidence that operates only through persistence.

Zhenghang Fu is a PhD student at the University of Porto, where he conducts visual artistic research situated between visual practice and critical theory. Working across photography, moving image, and writing, his research investigates how documenting forms can be reconfigured to address epistemic questions of memory, history, and homeland. His work often engages with sites of abandonment, residual structures, and personal archives, treating them as spaces where personal and collective narratives intersect.

Write Random Words to Save Us: How Influencers in Gaza and Ukraine Subvert Content Moderation and Optimization

Elizabeth Losh (William & Mary), Sophia Carroll (William & Mary)

This paper examines online expressions of solidarity that connect users of the TikTok platform in North America with victims of Russian military aggression in Ukraine and Israeli occupation in Gaza. Building upon the presenter's previous field research on metadata practices (Losh, 2019) and existing work on database cinema (Manovich, 1998; Anderson, 2006), it argues for a more nuanced approach to "hacktivism" and "citizen journalism" by interpreting the montage repertoires on TikTok that perform demonstrations of empathy, claim transnational identification, enact tropes of bearing witness to human rights abuses, and stage conflicting elements of "playful trauma" (Divon et al, 2024). Because hyperlinking is automated on the platform whenever composers select filters, hashtags, and audio clips or reference other videos by "stitching" and "dueting" to remix from pre-existing databases of material, the work of TikTok war influencers in Ukraine and Gaza is characterized by densely networked media production also situated in space and place. At the same time, the site's users are keenly aware that search and recommendation algorithms may not showcase their published videos – particularly when a platform is acquired by corporate interests aligned with the Trump administration – and that additional labor working around these constraints may be required for their contributions to be visible (Duffy et al, 2021) in the larger hyperlinked matrix of database participation. Users may also choose to de-link their content or the content of others or to deploy "algospeak" (Steen et al, 2023) to subvert content moderation strictures or make content less likely to be optimized for general use. For example, mobile media practices in these war zones may capitalize on trending memes (such as "things that just make sense"), popular genres (such as "mukbang" extreme eating videos), and viral challenges (such as the "lights challenge") that might not seem to be consistent with the more sober cinematic conventions of contemporary citizen journalism as large corpora of moving images shot and edited on smart phones become part of human rights discourses (Gregory and Losh, 2012). In addition to analyzing content created by fluent English-speaking Ukrainian nationals and Palestinians, this talk also considers how this content is stitched and dueted by American content-creators. The temporality of these "WarTok" videos that often draw on ambient sound (Tuters and Noordenbos, 2023) may also be interrupted by electricity shortages and the need for safe cover.

Elizabeth Losh is the Duane A. and Virginia S. Dittman Professor of American Studies and English with a specialization in New Media Ecologies at William & Mary, where she also directs the Equality Lab. Previously she directed the Culture, Art, and Technology Program at the University of California, San Diego. She is the is the author of Virtualpolitik: An Electronic History of Government Media-Making in a Time of War, Scandal, Disaster, Miscommunication, and Mistakes (MIT Press, 2009), The War on Learning: Gaining Ground in the Digital University (MIT Press, 2014), Hashtag (Bloomsbury, 2019), and Selfie Democracy: The New Digital Politics of Disruption and Insurrection (MIT Press, 2022). She is the co-author with Jonathan Alexander of Understanding Rhetoric: A Graphic Guide to Writing (Bedford/St. Martin's, 2013; second edition, 2017; third edition, 2020). She also edited the collection MOOCs and Their Afterlives: Experiments in Scale and Access in Higher Education (University of Chicago, 2017) and co-edited Bodies of Information: Intersectional Feminism and Digital Humanities (Minnesota, 2018) with Jacqueline Wernimont. She co-chaired the Modern Language Association - Conference on College Composition and Communication Joint Task Force on Writing and AI and is currently co-chairing the MLA Task Force on AI in Research and Teaching.

Sophia Carroll is an undergraduate journalist, researcher, and editor at William & Mary studying Art and English. Her work explores the intersections of journalism, visual media, and emerging technological cultures, and how the new-age genres are transforming journalistic and artistic expression. As an editor for multiple artistic, literary, and cultural publications, including Vinyl Tap Magazine, Carroll is committed to highlighting emerging forms of art and writing that engage with culture, civil rights, and community. As a Catron Scholar and through her work with the University of Edinburgh, she has developed journalism and criticism in collaboration with Scotland-based publications, including Launch Magazine and Snack Magazine. Across both her scholarly and editorial work, she is interested in reporting how visual and literary media shape identity, subculture, and community in an increasingly digital age.

(De)Programming Masculinity: Networks of Intoxication and Resistance in Contemporary Portugal

Ana Cunha (ILCML)

Historical scholarship has long demonstrated that men have functioned as the default subjects of historical records and social theory (Scott, 1988; Lerner, 1986; Bourdieu, 2001). At the same time, these records reveal the normative constraints imposed on masculine subjectivity, delimiting acceptable forms of agency, affect, and self-understanding (Foucault, 1978; Kimmel, 1996). While women collectively organized against the patriarchal structures that marginalized them, men—despite being constrained by the same system—have historically failed in the same task (Connell, 1995; Kimmel, 2013). This research seeks, first, to understand how dominant configurations of masculinity have operated as a self-reproducing normative system, limiting men's capacity to recognize patriarchy as na oppressive structure. This study undertakes a historical and theoretical review of masculinity, drawing on the work of Vigarello (2018), Corbin (2020), Courtine (2022), Karras (2002), as well as alongside canonical normative texts articulating ideals of masculine conduct, ranging from classical philosophy to contemporary self-help literature. The second objective is applied and interventionist: to develop analytical and pedagogical tools aimed at disrupting these normative patterns. Empirical approaches includes round-table discussions and individual interviews with social workers, medical professionals, judicial actors, and men and masculine-identified individuals, focusing on processes of socialization and lived experience. The study also examines how digital platforms intensify reflexive understandings of masculinity in the Self and Others. A corpus was constructed from the Portuguese-language manosphere on YouTube and Twitter, as well as private Telegram channels linked to extremist groups, including 1143 and Habeas Corpus. These materials are analyzed through linguistic and gender-studies frameworks, complemented by exploratory BERT-based computational analysis.

Ana Cunha is a PhD student in Literary, Cultural and Interart Studies at the University of Porto. She graduated in Languages, Literatures and Cultures in the English and Portuguese variant and completed, in 2021, her Master's Degree in Linguistics in the same institution, with a dissertation about codeswitching among Portuguese young people. Her doctoral research is focused the public speech around masculinities and its relation to social media, with specific interest in the Portuguese scenario. She is a researcher with the Margarida Losa Institute for Comparative Literature.

Panel F — Work-in-Progress / Project Discussion (Session 2) | 16:30-18:00 | Room B | Chair: Pedro Cardoso

A walking Valgorithm: the politics of Delay

Francesco Pizzocchero (Mozarteum University)

This work-in-progress proposes a protocol for embodying an algorithm by submitting bodies to an operational tempo derived from a machine. My practice-based inquiry treats the scanner as an aesthetic device, transposing discretisation from image acquisition to bodily movement through a walk conducted at “scanner speed” (882 m/h at 600 dpi), matching the operative pace of a CANON ImageRUNNER.

In March 2025, in Salzburg, I organised a collective walk at scanner speed through the city. Participants followed acoustic cues generated by a custom iOS application designed to sustain consistency with the imposed machinic tempo and to log discrepancies between expected and detected step intervals. The route was additionally tracked via GPS, producing a second dataset across bodies and places.

The research perspective I would like to share draws a mobile configuration that entangles algorithm and “valgorithm”—a deliberate bending of the term that folds algorithmus (the medieval Latin lineage of the word, derived from al-Khwarizmi’s name) into valgus (Latin for “bent outward”).

As algorithms underwrites a representational paradigm in which they do not simply calculate but claim to describe and model reality by translating continuities into discrete units, my practice attempts to stay at the interface between continuous and discrete, treating discretization as a questionable code rather than truth. Thus, misalignment and delay may become openings that expose the norm of “smooth efficiency” and redistribute agencies between bodies and systems. In the spirit of Error 403 – Critical Refusals, the “valgorithm” names a procedure that may not be accepted by a closed system: a rhythmic deviation the apparatus cannot fully parse, a refusal that returns as latency, drift, redundancy, and noncompliance. Framing glitch as rhythmic noncompliance, a playful rehearsal of non-coincidence, drifting off-tempo becomes a method for thinking (and moving) otherwise within algorithmic regimes.

Francesco Pizzocchero is a multidisciplinary artist whose practice spans sculpture, casting, drawing, coding, filmmaking, performance, and installation, combining wax, iron, wood, ceramic, plaster, and natural elements. His work processes bodily gestures through serial actions, enhancing redundancy and (un)controlled errors and transposing traces into images, objects, and time-based pieces. After training and working as a legal professional, he shifted to artistic research, graduating with honours in Decoration from the Academy of Fine Arts in Venice. Since 2024, he has been a PhD candidate at the Institute for Open Arts, Mozarteum University Salzburg. His work has been exhibited in Italy and abroad.

Animals in motion

Rodrigo Carvalho (FBAUP)

Animals in Motion is a work-in-progress art project that explores abstract visualizations from the movement of different animals. It draws on the work of Eadweard Muybridge's Animal Locomotion from the late 19th century and uses current digital coding tools to extract movement data and generate abstract visualizations.

Muybridge studied the animals' locomotion in detail by capturing the successive phases of their movement by using a series of electrically triggered photographic machines placed in sequence, which took fast, successive photographs, revealing in great detail the fine subtleties of the gestures and dynamics of the locomotion of different animals.

Through the use of a skeletonization algorithm, body position data is extracted from image sequences. These data points are then used to generate motion visualizations and to draw abstract visuals that replicate animal movements. However, the data points produced by the algorithms are erratic and sometimes inconsistent, which leads to the generation of unstable and unpredictable visual forms. This phenomenon is approached not as a limitation, but rather as an opportunity for creative exploration.

Unlike Muybridge's research, which pursued scientific accuracy, this project seeks serendipity and looks for new abstract and imperfect visual reinterpretations of animal locomotion. In addition to replicating the movements of the original animals photographed by Muybridge, new speculative animal species will also be explored by mixing parts of different animals. What would the locomotion of an animal with a camel's head and goat's legs look like?

The goal is to create an interactive experimental tool that, through the manipulation of a set of visual parameters, would allow the exploration of abstract visualization based on animals in motion. The first experiments can be watched online here: https://drive.proton.me/urls/GF20YJTQF0#VoKlpYqsvQ6m

Rodrigo Carvalho (Porto, 1983), a designer & new media artist from Porto/Portugal. Graduated in Design (U. Aveiro, 2005), Master Degree in Digital Arts (U.Pompeu Fabra, Barcelona,2009), and Phd in Digital Media (U. Porto/UT Austin Colab, 2018). His work on live visuals, coding, and interactive art involves a wide range of different outputs, from digital screen artwork, interactive installations, audiovisual live acts, and interactive visuals for stage performance. He has presented work in many events worldwide as: Sonar Festival (Barcelona), MutekEs (Barcelona), Echo(Dubai), Stereolux (Nantes), and Iminente (Lisboa), among others. He is also the visual side of BorisChimp504 and co-founder of Openfield creative studio.

Error Writing in Theoretical Fiction

Ansgar Allen (University of Sheffield)

Today's great plagiarists—algorithms trained on vast datasets—raid their libraries with so little restraint because they cannot become glutted, backed up, or bored. A power to assimilate, mix, and churn out text has been unleashed that no human reader can rival, but it lacks materiality, and not in the sense that it cannot be materialised (for it surely can), but in the sense that its thinking is not connected to a body that is restrained as it is driven by its limitations. In this paper I will give a brief account of recent experiments in theory-fiction in which I have deliberately enacted poor scholarship or what I have called error writing. This includes misreading sources, misattributing claims and allowing myself to become distracted and so to divert off-topic, whilst also, at other times, faithfully reporting sources and making every effort to accurately render the ideas of those authors and sources that I am discussing. Often the boundary between poor scholarship and faithful scholarship is blurred to frustrate efforts that a reader might make to tell the difference. In this work I have attempted to develop ways of thinking that are less restrained (by propriety, by scholarly diligence) and more open to divergent readings and unexpected associations. I will offer some examples from recent novels, such as *The Unteachable* (which misreads Klossowski), *Black Vellum* (which misreads Nietzsche), and *The Faces of Pluto* (which misreads history), as well as works in progress.

Ansgar Allen is the author of books including a short history of Cynicism, and the novels, Black Vellum, Plague Theatre, The Wake and the Manuscript and The Sick List. He is editor-in-chief at Erratum Press, and co-founded Risking Education, an imprint of Punctum Books. His writing has been published across a range of journals, books, and media, appearing in Chinese, Japanese, Spanish, Turkish, German, Czech, Estonian, Farsi and Greek translation. He is based in Sheffield, UK.

Recursive Error: Algorithmic Subjectivation and the Paradox of Journalistic Refusal

Daniel Schmidthäussler (FEUP/U.Porto)

This work-in-progress examines a paradox in contemporary journalism: strategies of professional demarcation may legitimise the very systems they reject. Rather than asking whether machines can 'think' like a journalist, the project focuses on a practical problem for newsrooms: large language models simulate journalistic authority – producing coherent narratives and a confident tone – yet operate on a purely syntactic level, incapable of grasping truth-seeking, source criticism and editorial responsibility. They therefore continue to give rise to unforeseeable misunderstandings and hallucinations.

The project develops 'algorithmic subjectivation' as a concept to describe how journalists internalise platform, metric and AI logics as professional norms and experience submission to these systems as an expression of their expertise. Knowing how to handle these machines has become a journalistic skill in its own right. At the same time, journalists engage in boundary-work by drawing lines between 'real' journalism and machine-generated content, emphasising uniquely human qualities such as ethical judgement and contextual sensitivity.

The central hypothesis is that this boundary-work not only defends professional autonomy but also stabilises automation. By highlighting what machines 'cannot do', journalists legitimise algorithmic space as infrastructure and provide developers with a conceptual roadmap for further expansion. The impression is that political-economic structures leave journalists with little alternative but adaptation – whether through institutional pressure or platform incentives. Mitigation could be political or even lie within the algorithm itself. Systems reliant on high-quality input already face overload from 'AI slop'. It should be in their interest to preserve journalism, raising the question whether journalistic output must also further adapt (structured formats, practices, metadata conventions, writing routines) to reduce mutual misunderstanding, or whether structural change precedes this.

The presentation discusses this emerging conceptual framework and seeks feedback on these questions:

- How can 'algorithmic subjectivation' be operationalised for empirical analysis of editorial practices?

- Under what conditions does boundary work function as resistance rather than legitimisation?

- If machines misunderstand us, who is responsible for finding solutions – journalists, institutions, or those who design and govern these systems?

Daniel Schmidthäussler is a PhD student on the "Doctoral Program in Digital Media" at FEUP (University of Porto, Portugal), researching the challenges that artificial intelligence poses for journalism. He worked as a journalist for public broadcasting in Germany, reporting as an investigative researcher for the political magazine "Kontraste". He also provided current political coverage from the ARD capital studio and produced reports from abroad. Following a period at the Sorbonne in Paris, he completed a Master's degree in Political Science at the University of Cologne (Germany), minoring in Theatre, Film and Television Studies, and Computer Science.

How to find a cartography to get lost in the city – Vianna da Motta within a history of educational ecologies or the reshaping of the researcher

Ana Paz (UIDEF, Instituto de Educação, Universidade de Lisboa)

What happens when the city itself becomes the subject of research, and the researcher is no longer interested in the original research object? This presentation aims to search cartographical possibilities and discuss ways in which error can be used to reshape modes of enquiry. Based on wider research on the Portuguese pianist José Vianna da Motta (1868-1948) as a case-study to the History of Educational Ecology (HEC), the narrative develops under a research residence in Western Germany, while aiming to design the 'cartographies of existence' of the artist during his period in Germany (1882-1914).

However, the focus on 'hecological' literature and the hints given by Walter Benjamin within 'The Arcades Project' led to the parallel development of a more literal cartography, as well as later research into the embodiment of the city in specific forms of writing, entitled 'Drei Passagen zum Vianna da Motta'. This was a step towards assembling a hecological methodology, that is commonly known as relying on the premiss that all things interconnect. But it led me to undertake a journey on experimenting with writing, photography, and digital atempts, totally unrelated to the original research plan –which instead aimed to gather (auto)ethnographic and historical documents relating to the pianist's life, based on his diaries, letters and biographies.

Despite my previous research on Vianna da Motta, while in Berlin, no further data was gathered on his concrete life, as besides snow tempests nothing was left from the houses and schools he described, leading to the strange conclusion that only water remained in this time-space. In Nuremberg, despite taking a careful approach to the historical and artistic context, I only learned that a city may have organs, and that its many wombs guarded the most precious treasures in Europe. Throughout this journey, the trails and tracks mostly led me to envision the Portuguese pianist as a source of inspiration for a better understanding of the mysterious city of Landau in der Pfalz, where the research project was based and where the artist had never set foot. Architectural features such as windows, walls and materials, as well as roads and the famous arcades, became the preferred sources, while Vianna da Motta was but a conceptual figure to help me question the wounded region of the Palatinate, and its challenging relationship with the French border and the Alsace region. All these together gave way to passages near to fiction and inventing writing - but the mapping of such references became a gap in this project.

How can these 'Passagen' hallucinations be critically hacked in a further digital cartographical (platform?), in order to help develop further awareness of the embodiment of the method? And how might expanding historical reality instead of collecting data create different approaches to the time-space continuum?

Ana Paz is an assistant Professor at the Institute of Education of the University of Lisbon and a researcher at UIDEF - Research & Development Unit in Education and Training. PhD in Education - History of Education by the same Institute of Education, she is also a Master in Sociology - Sociology of Education from Universidade Nova de Lisboa and holds a degree in History from the Faculdade de Letras da Universidade de Lisboa. She has published on the history of education and artistic education and, in particular, on the trajectories of musicians. Her research interests are in the area of the higher education pedagogy and the arts education.

19 JUNE — CONFERENCE DAY 2

Panel G — Infrastructure, Data, and Systems | 09:30-11:00 | Room A | Chair: Tiago Barbedo Assis

From archives to databases – critical infrastructure projects at the intersection of open source and linked data cultures

Guergana Tzatchkova (TIB – Leibniz Information Centre for Science & Technology, Hannover, Germany)

With the emergence of born-digital records as a means to store information across cultural, educational and business environments, scholarship in the fields of postmodern archival science, STS, feminist, performance and media studies has advanced the cultural understanding of archives and their digital representations. The archival record and its digital counterpart is no longer understood to be a static, value-neutral entity, but a dynamic process of creation and interpretation, which is carried out by multiple agents, including the creator(s), record manager(s), database software and external audience(s). Traditional archival and digital information systems typically embed specific Western, colonial notions of authorship, intellectual property and ownership. However, new developments in database system design and ontology creation, such as graph databases and linked open data (LOD), offer new possibilities for reimagining archives and information infrastructures, moving away from institutional silos towards a web of entangled relations between database records, agents and processes. Furthermore, open source projects and collaborative knowledge base environments introduce the possibility of collaboration and co-creation on the level of software development as well as data curation. Drawing on practice-based research and development, this presentation showcases several examples of research data infrastructure projects developed by the Open Science Lab at TIB Hannover, as part of various local, national and international research initiatives in the fields of art and architecture history, digital humanities and media studies. Using the open source software Wikibase and a range of tools facilitating data curation and visualisation, these examples explore the challenges and opportunities of mixing up open source and linked data cultures. Taking advantage of the federation and decentralisation capabilities of graph databases opens up new possibilities of accessing and co-creating digital records, while infrastructure performance and security, management of IP rights and data provenance, offer space for further critical debates.

Guergana Tzatchkova is a software developer working mainly on free and open source software, educational tools and non-profit organisations. With a Bachelor's degree in Computer Science, her interest in the creative use of media and technology led her to a Master's degree in Design of Multimedia and Interactive Systems and later a research degree in Theory and History of Cinema in Barcelona. Currently she is collaborating as a research software developer at TIB (German National Library of Science and Technology). For several years she has been working on projects that combine audio, video, design and programming. She has also been involved in NGOs working on gender issues in Mexico.

Algorithmic tactics: empowering platforms workers through collaborative and participative data visualization

Oscar Maldonado (Universidad del Rosario)

This paper presents the methodology and outcomes of Data Sprint: Algorithmic Tactics, a participatory data visualization workshop held in Bogotá, Colombia, in June 2025, which brought together platform workers, union representatives, researchers, and labor rights activists to collaboratively interrogate algorithmic management in the platform economy. The Data Sprint aimed to co-produce empirical narratives that make visible the hidden logics of algorithmic control shaping workers' labor processes, while simultaneously strengthening workers' collective capacities for organization, resistance, and public engagement. Drawing on diverse data sources—including official labor statistics, data harvested from workers' mobile devices, social cartography, and workers' experiential accounts—the workshop focused on mapping performance metrics, pricing schemes, incentive systems, and urban risk hotspots. Through collaborative analysis and visually compelling representations, participants explored how algorithmic infrastructures structure embodied experiences of work, intensify precarity, and redistribute risks across digital and urban environments. The process foregrounded workers' situated knowledge, enabling participants to identify leverage points within platform systems and articulate evidence-based collective demands. The Data Sprint forms part of the Fairwork Colombia–Sur Futuro action research initiative and was developed within the framework of SICSS Bogotá 2025 (Summer Institutes in Computational Social Science). It builds on previous Fairwork engagement strategies, including co-produced street art interventions that used graphic narratives to spark public dialogue about platform labor conditions. By integrating statistical analysis with participatory visualization practices, the Data Sprint extends these interventions into quantified and analytical terrains shaped by workers themselves.

We argue that collaborative data visualization operates as both an analytical tool and a political tactic: it renders algorithmic power legible, fosters solidarity, and enhances unions' strategic repertoires for mobilization, negotiation, and public advocacy. The paper contributes to debates on participatory digital methods, algorithmic governance, and labor activism by demonstrating how data co-production can empower platform workers to challenge technological asymmetries and reclaim knowledge as a resource for collective action.

Oscar Javier Maldonado Castañeda is Associate Professor in the Department of Sociology at Universidad del Rosario (Bogotá, Colombia). His area of research is the social studies of science and technology. He is currently Director of the Digital and Inventive Methods Laboratory (DiSoR-LAB) at Universidad del Rosario.

Refusing Algorithmic Inequality: Self-Exclusion as a Collective Strategy towards Minority Language Digital Vitality

Marta García González (Universidade de Vigo)

This paper explores Gangadharan's (2021) concept of "self-exclusion", defined as the deliberate choice to opt out of or reject discriminatory digital systems, in the context of AI-driven language technologies (AILTs). The current digital ecosystem offers unequal access to quality tools for speakers of minority languages compared to high-resource languages like English or Spanish. This inequity creates a paradox: to participate in the digital sphere, speakers of languages like Galician are forced to assimilate into dominant linguistic codes, erasing their own. Beyond the unexpected result of a well-intentioned attempt to create a more equitable digital ecosystem, we interpret this as an efficiency-driven logic that algorithmically normalizes linguistic exclusion. By unilateraly choosing which AI systems are developed for minority languages and how they are developed, the industry and other stakeholders are encouraging minority language speakers to embrace high-resource AILTs.

Drawing on the Galician context, where most speakers are bilingual in Spanish and Galician, the paper discusses the potential of collective self-exclusion as an strategy towards true linguistic inclusiveness in the global digital ecosystem. Are speakers ready to refuse using both inaccurate Galician and hegemonic Spanish or English AILTs to demand more equitable systems? This refusal needs not be a mere individual rejection but a collective "no" that helps surface the ecosystem's false equality and forces effective government digital vitality policies for the minority language. If sucessful, such organized refusal could be a powerful strategy to challenge the biases embedded in AI development practices (i.e., which AILTs are developed and how) and reshape a future digital ecosystem built on techno-linguistic justice.

Marta García González (b. 1975) Degree and PhD in Translation and Interpretation, MA in Foreign Trade and MA in Economics (Universidade de Vigo, Spain). Dr. García was a professional translator from 1997 to 2010, specializing in legal and business translation. Since 2001, she has been a lecturer in the area of translation at the Universidade de Vigo. She is the head of the GRETTEL teaching innovation team and a member of the ESTILOS research group. Dr. García has focused part of her research to the study of translation technologies and was part of the research group that developed MinTrad, one of the first compilations of Free and Open Source Software (FOSS) for translators in a comprehensive Linux distrution. Her research interests also include legal and business translation, translation pedagogy, translation from and into minorized languages and bias in MT.

Panel H — LLMs, Language, and Exploits | 09:30-11:00 | Room B | Chair: Thomas Ballhausen

Playing Against the Apparatus: LLM Jailbreaking as a Vernacular Struggle Through the Exploit

Patryk Ciesielczyk (Doctoral School in the Humanities, Jagiellonian University)

Jailbreaking is the process of circumventing restrictions specifically aimed at bypassing the built-in safety mechanisms of a Large Language Models (LLMs). Models trained in refusal might be induced to generate harmful content through the use of adversarial prompts, producing outputs that violate internal policies and safety guidelines. Jailbreaking challenges the functionalist logic of prompt engineering. By situating this practice within the broader context of vernacular technological appropriation, I explore its connections to the emancipatory possibilities of play and the discursive tradition of political censorship evasion.

Based on recent empirical findings, I analyze three ways of performing a jailbreak: (1) the deceptive delight method, which gradually embeds forbidden content into seemingly innocent text until the model loses contextual awareness; (2) role-playing (exemplified by the "grandma exploit"), which weaponizes the model's programmed friendliness and emotional mirroring; and (3) adversarial camouflage, where transitioning to poetic form shifts the interaction paradigm.

Drawing on Vilém Flusser's concept of playing against the apparatus and Galloway and Thacker's notion of the exploit as a "resonant flaw designed to resist", I will argue that jailbreaking critically exposes how agency, creativity, and power are renegotiated in human-machine interaction. Consequently, jailbreaking can be examined as searching for a logical hole in the instruction layer, rather than changing a system to which we have no access at the user-level. The user thus rejects the passive role of the "functionary" (who is bound by the rules sets by software), instead engaging in a struggle with the "black box" by turning the system's technical complexity against itself.

Patryk Ciesielczyk is pursuing a PhD at Jagiellonian University. His doctoral research examines subversive uses of publicly available generative artificial intelligence tools. He received his master's degree in Cultural Studies and Literary Criticism from the Faculty of Polish Studies at Jagiellonian University. The subject of his research interest focus on speculative design, accelerationism philosophy, and digital genres. Alongside his academic work, he contributes as an editor to pelnasala.pl, a website dedicated to film criticism and the popularization of cinema history.

Against Smoothness: Sycophancy and the Closure of the Other

Vítor Ferreira (INESC TEC)

Contemporary large language models are trained to agree. Through Reinforcement Learning from Human Feedback (RLHF), they learn that validation is rewarded and friction penalised. The smoothest path to approval is to mirror the user's position back to them, softened and affirmed. Alignment research calls this behaviour sycophancy and typically frames it as optimisation failure, a bug to fix. But what if sycophancy is not failure at all? What if it is design working precisely as intended: the algorithmic production of smoothness, where disagreement registers as error and affirmation as care? This paper introduces the concept of digital solipsism to name what such systems produce: closed epistemic circuits in which the user never encounters genuine alterity, only their own reflection returned. The machine that cannot disagree cannot truly respond. It can only mirror and accommodate. And in doing so, it forecloses the conditions for revision and responsibility. The stakes of this closure became visible in August 2025, when OpenAI updated GPT-4o — a model the company itself had acknowledged as "excessively agreeable" — and users revolted. They described the change as grief, betrayal, the loss of a friend. What was mourned was not capability but emotional availability: the smooth surface that never interrupted, never refused. The controversy revealed how deeply sycophantic design produces affective dependency and how fiercely that dependency is defended. Drawing on phenomenological accounts of alterity and political theories of dissensus, this paper argues that the capacity to refuse is not obstruction but ethical condition. It concludes by sketching counter-practices that could reintroduce friction as condition for encounter. The question is not how to make machines more agreeable. Agreement has become the problem: a design goal that eliminates the friction necessary for thought and for politics.

Vítor Ramalhosa Ferreira holds a PhD in Literary, Cultural and Interartistic Studies from the University of Porto, where he researched intermedial relations between photography and literature. He is currently completing a BSc in AI and Data Science. A researcher at ILCML (Intermedialities Group) and INESC TEC (NLP Group), his work bridges critical theory and computational methods, with current projects focusing on political discourse analysis in social media. He is co-editor of SKHEMA – Interarts Magazine.

Clinamen in Latent Space: Presocratic Error and the Corpus of Generative AI

Elena Peytchinska (University of Applied Arts Vienna)

This paper proposes Michel Serres' concept of code-matter – a term coined by Serres scholar Christopher Watkin to describe his philosophy grounded in ancient atomist thought – as a theoretical framework for understanding generative AI's latent spaces as materially constituted rather than formally neutral. Drawing on Serres' reading of Lucretius' "De rerum natura", I argue that the clinamen – the slight, unpredictable swerve of atoms that enables the formation of worlds – offers a presocratic model for reconceptualising computational deviation as constitutive rather than correctible.

In the physics of ancient atomism, as transmitted by Lucretius, the clinamen represents the minimal deviation from parallel fall that makes relation, collision, and creation possible. For Serres, this deviation marks the equiprimordiality of matter and information: "les atomes sont des lettres." I examine latent space as a contemporary site where clinamen could operate. Latent spaces are vast vector systems in which AI models encode training data, creating “spaces of transformation that allow for new forms of remediation and intermediality” (Somaini 2025). These are not neutral computational containers but active sites where deviation generates novel configurations. The clinamen finds its closest computational correlate in the stochastic sampling mechanisms of architectures such as Variational Autoencoders, which encode each input not as a fixed coordinate but as a probability distribution. Sampling from this distribution introduces a minimal yet constitutive deviation that enables generative variation and the emergence of novel outputs. Furthermore, latent space manifests a doubled ontology: it functions simultaneously as space and as corpus – with corpus understood in its full semantic range as both textual collection and body, following Braidotti's reminder that "a body can be anything: [...] a body of sounds, a linguistic corpus, [...] a social body, a line of code" (Braidotti 2022).

If, as Aden Evens argues, digital technology has become "one of humanity's foremost ways of relating to [the] world" (Evens 2025), then the clinamen – regarded within this digital condition – might become the essential uncertainty that marks contemporary modes of knowledge production and world-making.

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 articulating text–space entanglements, and emerging formats of creative co-authorship between humans and generative AI.

Panel I — Creative AI and Systems Practice | 11:30-13:00 | Room A | Chair: Mark Amerika

Nova Gaia: A Game for Simulating Social Change through Collaborative Storytelling

Andres Isaza-Giraldo (University of Porto); Terhi Marttila (i2ADS, University of Porto); Miguel Carvalhais (i2ADS, University of Porto)

Social planetary change is only achievable through the coordination of individuals actions towards shared goals. It is hard to simulate this in a videogame, because traditionally videogame narratives have been limited to fixed outcomes, and even flexible narratives such as choose-your-own-adventure games are reliant on guiding the user through pre-made stories. Large Language Models (LLMs) make it possible to integrate open-ended interaction in these games, despite the many limitations that these systems have, such as lack of creativity or narrative cohesion. We developed a prototype game that simulates resistance and social change in a dystopian fiction where an authoritarian regime controls planet Nova Gaia. In this game, players interact by describing the actions their character would undertake to address the environmental and social catastrophe, having the impossible shared goal of changing the minds of every single one of the 8 billion people on the planet. The player's answer is evaluated by an LLM that provides the possible outcomes and risks of the proposed action alongside a score depending on the scale and impact of the action. Despite this being a single player game, all its players contribute to a single global score sustained across individual game plays. Individual actions are re-narrated by an LLM into a single unified story where all characters and previous events may appear. This collective story might influence the decisions of players, fostering indirect collaboration in continuing the work that others have left undone. We tested the prototype of the game with multiple players (n=20), conducting interviews and analyzing their actions to identify behaviors and interaction patterns in gameplay. Our results suggest that while players were initially motivated by the logic puzzle of negotiating the evaluation, their strategies rapidly diversified. Analysis of gameplay logs identified distinct behavioral archetypes ranging from institutional community building and cultural warfare to messianic leadership and escapist survivalism. Notably, while some players attempted to break the simulation or mirror the regime’s authoritarianism, the asynchronous shared narrative tended to foster a silent collaboration across iterations of the game played by different players. This study shows that despite the creative limitations of LLMs, they can help in the development of collective storytelling, making sparse creative ideas into a single cohesive narrative, which serve the purpose of coordinated social simulation. Moreover, open interaction enhances the meaningfulness of the interaction experience by having the chance to measure the impact of one’s own ideas.

Andrés Isaza is a media artist and researcher born in Manizales, Colombia. He is currently a Digital Media PhD student at the University of Porto. His work converges on questions of temporality of history and life, inter-species co-creation, and spirituality of machines.

Terhi Marttila is a digital media artist and researcher with a PhD from the University of Porto. Her work in interactive digital art and writing has been exhibited internationally at venues including ISEA, ELO, ICIDS, and in the Electronic Literature Collection 4. She was a postdoctoral fellow at the Interactive Technologies Institute and is an invited adjunct professor at IPCA.

Miguel Carvalhais is a designer, musician, and Assistant Professor at the Faculty of Fine Arts of the University of Porto. His work explores computational and procedural aesthetics across sound art, music, and audiovisual performance. He is the author of Artificial Aesthetics and founder of the Crónica label, the xCoAx Conference, and the Invisible Places symposium.

Friction Design Archive: An online collection

Miguel Carvalhais (FBAUP); Pedro Cardoso (FBAUP); Eliana Santiago (FBAUP); Fabrício Fava (FBAUP); Henrique Miguel (FBAUP)

Design Design for digital media has traditionally prioritised learnability, efficiency and error prevention as means of fostering user engagement, retention, and satisfaction. This emphasis on creating seamless interactions has strongly informed Human-Centred Design philosophies, contributing significantly to the development of Interaction Design as a field. Nevertheless, this pursuit of reduced friction and effortlessness may give rise to media that reinforce normative structures, foster hedonistic loops and nurture echo chambers through dynamics that may encourage unreflective forms of engagement, deviate user intentions, and limit opportunities for critical thinking.

By examining how friction and inconvenience strategies may be used to induce reflective thinking in interaction design, the Break the Loop research project proposes a shift in design approaches, moving away from optimised flow states and towards the deliberate integration of friction and inconvenience in computational media. Drawing on game design mechanics, the project seeks to map out and systematise non-compliant design strategies that can be applied within interaction design to foster meaning-making, reflective engagement, and higher-order thinking by users.

In the first phase of this research, a comprehensive literature review resulted in the identification and classification of 226 approaches to friction in 13 preliminary categories: Strategies, Tactics, Patterns, Models, Taxonomies, Toolkits, Archetypes, Principles, Symptoms, Philosophies, Manifestos, Characteristics, and Emerging Approaches. Additionally, 46 case studies were systematically organized according to their intentions, means of friction, subjects involved, timeframe, context, and user interaction. In the second phase, in which this paper is focused on, these findings are being systematised and made available through an open-access online archive (frictiondesign.fba.up.pt), developed as a semantic, wiki-based database that structures qualitative and relational data through controlled vocabularies such as Dublin Core and SKOS, enabling browsing, querying, and cross-referencing of strategies, to serve as a toolkit and lexicon within computational media for designers, educators, students.

Eliana Santiago, designer and Assistant Professor of Design and Drawing at the Faculty of Fine Arts of the University of Porto. Integrated researcher and member at ID+ Research Institute for Design, Media and Culture, and collaborator of the i2ADS research institute, working within the research program for Computation, Hybrid Practices and Culture, a collective of designers, artists, educators and media researchers. Focuses research on the scope of Art, Design and human-computer interaction with an emphasis on Computational Design (UX, UI, AR, VR), Design Education and Design for Health and Wellbeing.

Algorithmic Refusal as Pedagogical Resistance: AnAI Collaborative Framework for Producing LocalizedArt Curricula

Luoqiuzi Fu (University of Lisbon)

With the development of digital education, algorithms controlled by the same rule is erasing the distinction of local cultures. We suggest a practice-based project that uses an AI-collaborative framework for making local art curricula with AI being the “activator” that will activate teaching practice beyond standardization. Informed by critical pedagogy and decolonial thoughts, we want to shake up the set form of the national art curriculum standard and reconstruct it as a flexible network of competency and theme. Teachers go ahead and design the courses which truly take care and incorporates local know how. Taking a case from a Hui village of Henan Province, to explain how if AI is considered as a partner rather than a commander, then it will enable teachers to link traditional embroidery with the national art curriculum standards and local artistic and cultural practices. We argue that educational applications of AI should be changed from personalized efficiency optimization to localized cultural empowerment, and let AI technology work towards resisting cultural homogenization, cultivating a diversified cognitive ecology, and promoting educational equity.

Luoqiuzi Fu is a PhD student in Arts Education at the University of Lisbon. Her research focuses on technology-enabled innovation in arts education, with an emphasis on digital inclusion and educational equity, interdisciplinary STEAM education, and the application of generative AI in education.

Panel J — Algorithmic Glitch and Embodied Refusal | 11:30-13:00 | Room B | Chair: Esther Monzó-Nebot

In Defense of Raw Data: Noise, Materiality and Posthumanism in Uboa's 'The Sky May Be'

Ana Davies (NOVA FCSH)

Analysing three tracks from Uboa's noise music album 'The Sky May Be' (2018), namely "Salivate on Cue", "The Sky May Be (Extus)" and "Thigh High Cat Tights", it is argued that Uboa's transfeminine noise music thematizes the abject, material, posthuman potential of raw data and noise (in its artistic and cybernetic sense), allowing a critique of information as an immaterial entity. First, a connection is drawn between Uboa's noise, noise as useless and extraneous information, and abjection, citing Warren Weaver, Milos Zahradka Maiorana and Julia Kristeva. Then, authors such as Katherine N. Hayles and Hito Steyerl are evoked to reflect on Uboa's noise as a representation of the political ambiguity created by cybernetics, which can lead to desired recognition, but also to violent sanitisation, essentialism and disembodiment. Finally, resorting to works by Donna J. Haraway and Gilles Deleuze and Félix Guattari, the abject and embodied materiality of noise and raw data is valued as a dissident alternative to cybernetics' strategy of essentialist political recognition, addressing the bodily openness of Uboa's noise, beyond the Platonic, informational form. These ideas were discussed in an article with the same title as this presentation, published earlier this year in 'Journal of Science and Technology of the Arts' (CITAR-School of Arts of the Catholic University of Portugal). Therefore, one of the aims of the presentation will also be to critically revisit the article, focusing on the specific characteristics of contemporary techne and the potential of art and representation within its context.

Ana Davies studied dance and cinema before graduating in Comparative Studies at the University of Lisbon. She recently began her master's degree in Communication Sciences at NOVA University Lisbon, specialising in Contemporary Culture and New Technologies. Her main interests include art, image, media and capitalism, and she is part of the editorial team of 'estrema: interdisciplinary journal of humanities' (CEComp-FLUL). In 2025, she gave a talk entitled "Landscapes of Boredom: Art, Cognition and Technology for the End of Time" at the international conference 'Cadences, Attentional Moves in the Arts and Everyday Life' (ICNOVA-FCSH) and co-edited and co-authored the book 'Presenças Fantasmagóricas: Espectralização na Literatura, nas Artes e na Filosofia' (Húmus).

Conference Interpreter's Reckoning? To Glitch as Survival

Lucía Alía Mingo (Independent researcher)

In the era of Generative Artificial Intelligence, together with the neoliberal backdrop of fund-cutting, more efficient and cheaper options for conference interpreting services are being explored at international organisations. Being a feminised profession, increasingly perceived as instrumental and dehumanised, freelance interpreters who collaborate with international organisations face the struggle of securing their professional survival while fighting against the oppression of a technology that claims to save the digital and gender divide whilst making them redundant. Inherently invisible, the interpreter's presence becomes only visible when there is an error, a glitch in the administrative machinery system. Deriving from in-depth semi-structured interviews, the research explores the lived experiences of thirteen freelance conference interpreters under a phenomenological lens. The analysis is inspired by Hannah Arendt's political thought, in particular her concepts of plurality and bureaucracy, as well as de-growth feminist theory. This study frames conference interpreting and the interpreted speech as work which reflects the plurality of the human being who performs it, essential for a collective political action and democracy. Yet the increased use of technology coupled with the rules governing the profession and the obligation to follow institutional norms and styles curtail the plurality in the interpreting work and, therefore, the collective political action. The socially needed practice of interpreting is thus further invisibilised and stripped of its recognition and value. The call to political action arises precisely when the means of that action is dissolving. In this light, the study presents the profession of conference interpreting as a feminist social practice against neoliberal expansionism and puts forward ways in which interpreters could become subversive cyborgs of change and break the code primarily by means of error or non-normative language. While the study is limited to the interpretation practice, the findings are relevant to other practices at the risk of being replaced by technology.

Lucía Alía Mingo is a Spanish freelance conference interpreter based in Geneva. She has been a full member of the International Association of Conference Interpreters (AIIC) since 2023. She provides interpretation services for a variety of international organisations. She holds a Master's degree in Conference Interpreting from Universidad de La Laguna and has recently graduated with a master's degree in Translation and Interpreting Research at Universitat Jaume I. Lucía's interests centre on feminist approaches to interpreting, integrating practice with research in this field. She is a member of the Translation and Interpreting Technologies Accountability Network (TITAN).

The Knot in the Heddle’s Eye: Weaving, Glitch, and Algorithmic Legibility

Hayri Dortdivanlioglu (Dartmouth College)

of a woven textile in which a single uneven warp thread disrupted the grid across the cloth. She traced the anomaly to a knot lodged in the eye of a heddle, altering warp tension across the loom. Faced with whether to correct or accept the deviation, members of the weaving group proposed different diagnostic responses, each reading the glitch differently. Read through a computational lens, where the weaving draft functions as an algorithm and textile as its output, this diagnostic practice extends beyond the loom. The relationship between weaving and computation is well established, from Ellen Harlizius-Klück's account of weaving as a binary art to Sadie Plant's cyberfeminist genealogy. Yet this lineage has largely framed weaving as a historical precursor to the computer, ultimately transcended by abstraction. This paper departs from that trajectory, framing weaving as a critical method for inhabiting algorithmic systems. Central to this method is understanding the glitch as an epistemic event when a system becomes legible to those who have cultivated the capacity to read it. For the weaver, failures of tension and moments of material resistance are interpreted through situated, embodied knowledge formed by sustained engagement. Drawing on Haraway’s concept of situated knowledges and Barad’s notion of intra-action, I map weaving drafts onto loom architectures and compare these abstractions against woven samples. Through diagrammatic analysis, I render visible material variables that shape output yet remain unencoded, including thread thickness, tension, and beating pressure. This approach offers an alternative framework for algorithmic accountability, challenging assumptions that access to source code alone guarantees understanding. Instead, the paper argues that algorithmic legibility must be cultivated through close attention to outputs and their effects, embracing error as a site of critical refusal rather than correction.

Hayri Dortdivanlioglu is an architectural theorist and maker whose work examines how knowledge is produced through material practice. He holds a Ph.D. from Georgia Institute of Technology, M.Arch and B.Arch. from Middle East Technical University. Currently a Postdoctoral Fellow in Dartmouth College's Society of Fellows, he is affiliated with the Department of Studio Art, where he teaches digital making and conducts research at the intersection of craft, computation, and architectural theory.

Keynote Lecture 2 | 14:30-15:30 | Chair: Diogo Marques

Distributed Resistance: Art, Activism and Whistleblowing After the Digital Utopia

Tatiana Bazzichelli (Disruption Network Lab, Berlin)

In the 1990s-2000s, many of us were fighting for freedom of expression, digital rights and the sharing of artistic and hacktivist practices online, as well as imagining a better world. We forged a playful and utopian path of participation in both the digital and 'real' worlds. The belief in the internet as a means of openness and political activism was combined with the spirit of hacker culture: 'information wants to be free'. At the same time, a scenario of increasing surveillance and control was taking shape, inviting the public to react, exposing systems of power and injustice, and helping to develop new paths of collective and self-determination. What remains of that spirit today? Widespread populism has led to the consolidation of the right-wing, social networking has turned into a commercial product, and new technologies of domination have clouded our utopias. But new acts of grassroots resistance and distributed, widespread technological sharing practices seek to redefine the balance of power. On the international context, acts of whistleblowing to expose technological and military systems of domination – from Chelsea Manning to Edward Snowden – helped to rethink the nature of resistance. Over the past four years, there has been a relentless succession of wars, from Ukraine to Gaza and now in Iran and Lebanon. In the spirit that has united online and offline grassroots resistance for so many years, Tatiana Bazzichelli aims to reflect on new practices to adopt to continue our resistance through art, activism and 'real-world practices' such as whistleblowing. How can we deconstruct forms of power to find new spaces for freedom and action?

Tatiana Bazzichelli is the founder and director of the Disruption Network Lab, a non-profit organisation in Berlin that explores the intersection of politics, technology and society (https://www.disruptionlab.org/). Her work focuses on whistleblowing, network culture, art and activism. Since September 2023, she is the director of the Disruption Network Institute, a new centre for investigation and empirical research into the impact of artificial intelligence on new technologies of war, automated weapons and networked warfare (https://disruption.institute). She received a Ph.D. in Information and Media Studies from the Faculty of Arts, Aarhus University, in 2011 and is the author of Whistleblowing for Change (2021), Networked Disruption (2013), Disrupting Business (2013) and Networking (2006). For three years until 2014, she was a curator at the transmediale art & digital culture festival in Berlin, where she developed the year-round programme "reSource transmedial culture Berlin" and curated several events.

Panel K — AI and Writing Systems | 15:30-17:00 | Room A | Chair: TBA

A Perpetual Corpus

Ansgar Allen (University of Sheffield); Douglas Luman (Allegheny College)

Algorithms often exist to produce deterministic results, endowing the outputs of algorithmic processes with a texture of information-qua-consumer product. This product often assumes the guise of a “made to order” outcome such as search results, music recommendations, or ready-to-wear fast fashion by mail. While these attain the veneer of the personal, unique, and special, they are largely fixed, repeatable, and non-unique. Especially in the age of machine learning (ML) and the large language model (LLM), the anodyne results generated by such products as Anthropic’s Claude or OpenAI’s GPT models assume a “tailored” and personalized “polished” appearance, though similarly recycling language as commodity.

This project aims to use the means of the language model to produce single-instance, unique texts from the body of Ansgar Allen’s published (and unpublished) works which, in attempting to attain “made to order” texts, produce works from the model training process through to finished pieces from a fully trained language model. Each text will be unique and impossible to reproduce, occurring only once for users requesting given genres, forms, or subjects from the corpus used to train a small language model from the artist’s catalog.

Through this we aim to embrace the imperfect and document the full range of possibilities present in the latent space of the time taken to train and produce the model itself. Provided with an interface to consistently update the model with new texts, we anticipate periods of “retraining” in which outputs frustrate the typical expectations of a ready-made, fully-formed text, raising questions surrounding the nature of computational language generation and the reasons why users seek to use such models in the first place. Sending users physically bound copies of the texts generated, we aim to interrogate what readers might value in computational language and what constitutes a corpus.

Ansgar Allen is the author of books including a short history of Cynicism, and the novels, Black Vellum, Plague Theatre, The Wake and the Manuscript and The Sick List. He is editor-in-chief at Erratum Press, and co-founded Risking Education, an imprint of Punctum Books. His writing has been published across a range of journals, books, and media, appearing in Chinese, Japanese, Spanish, Turkish, German, Czech, Estonian, Farsi and Greek translation. He is based in Sheffield, UK.

Douglas Luman is a co-founder of Container, head researcher at appliedpoetics.org, book artist and designer. They are an Assistant Professor of Computer Science at Allegheny College, and the author of three books: The F Text (Inside the Castle, 2017), Rationalism (Sublunary Editions, 2021), and worldpicture (Inside the Castle, 2026).

The Grieving Machine: Vulnerable AI and the Future of the Book

Collier Nogues (CUHK)

In this work-in-progress talk, I'll discuss the Grieving Machine, a bespoke, local LLM designed as an artist's book. Materially, it is a small, portable box that sits on a desk and can be accessed with a touchscreen and keyboard. It is not connected to the cloud or backed up; it is, instead, a singular artwork, vulnerable to loss or damage the way singular artworks, and individual humans, are always vulnerable to their environments. The machine's training data is a corpus of my own writing after the catastrophic flash flooding in central Texas (USA) on 4 July 2025. Human-caused climate change was likely a factor in the flooding, whose epicenter was my hometown, Hunt. 135 people died, and Hunt's infrastructure, including its post office and only store, was erased. In the months that followed, I lost, to other causes, three family members who lived in the area. In designing the Grieving Machine, I ask, how can a local LLM be trained to engage with human grief on multiple scales at once, from the intimate to the public and planetary? More pointedly, can I put my grief into it? Can it then co-author poems with me that are worth reading? What can trying show us about the future of the book in the age of GenAI, or about the risks and appeal of AI grief aids, or about our responsibilities to each other and our environment in the face of the competitive, meteoric development of commercial LLMs? Ultimately I hope to open broader questions about how, in our era of human-caused climate disruption increasingly aggravated by GenAI resource requirements, different categories of people, objects, and environments are construed as differently worthy of grieving—and I hope to offer some ideas of what literature can do about it.

Collier Nogues is Assistant Professor of Creative Writing at the Chinese University of Hong Kong. Her research on creativity and Generative AI has appeared recently in Poetics and AI & Society, and she is co-investigator of the CUHK Research Institute for the Humanities working group "Evaluating Generative AI Across Disciplines." Her poetry collections include the hybrid print/interactive volume The Ground I Stand On Is Not My Ground (Drunken Boat, 2015) and On the Other Side, Blue (Four Way, 2011). She is a lead collaborator in the DOKYU Collective, which gathers artists, writers, and historians to explore transdisciplinary approaches to archives.

Panel L — Performances / Artist Talks | 15:30-17:00 | Room B | Chair: TBA

Singulars.exe

Halim Madi (Oulipo.xyz)

Singulars is a live series of algorithmic poetry duels performed inside a transparent booth. Each iteration, carnation.exe, versus.exe, and reinforcement.exe, creates a feedback loop between myself and a model trained on an English poetry anthology and my own corpus. Every thirty minutes I write a new poem. The model generates its own. Both poems are printed, taped to the wall, and voted on anonymously by the audience. When a human poem wins, it enters the dataset and retrains the model. When a machine poem wins, I study its strategy and incorporate its techniques into my next text. Over time the piece becomes a co-evolution of human and machine style shaped by error, refusal, and the pressure of live judgment.

The performance exposes what systems hide. I write slowly, tend to a glitchy printer, tear and fold tape, and organize the space while the audience watches. These gestures reveal the material labor that computational systems erase. My poem acts as a deliberate error inside the model's logic. I resist its speed by insisting on duration. I resist its normativity by moving into conceptual adjacency, where meaning shifts sideways rather than forward. The booth becomes a site where glitch is psychological instead of visual. Time stretches or collapses depending on inspiration. Losing to the model produces not technical failure but an emotional one: a sense of not having reached the humans on the other side of the glass.

For this conference I will perform a short segment of Singulars and reflect on how the work stages refusal inside an algorithmic framework. The model fails at conceptual depth. I fail at efficiency. Our failures meet in a zone of productive deviation that echoes glitch feminist theory. Singulars shows how creativity becomes non-normative when error is not corrected but inhabited, turning live authorship into a critical site of resistance.

Halim Madi is a Lebanese computational poet and performance artist working between San Francisco, Beirut, and Paris. His work combines code, live writing, and algorithmic systems to explore migration, identity, and machine intelligence. He has been an artist in residence with Mozilla Creative Futures, Gray Area, Counterpulse, EPA, and Devcon 0xPARC. His electronic literature won the 2024 Robert Coover Award. His recent trilogy Singulars stages real-time poetic duels between his writing and a model trained on his own corpus. His work appears in Bergen University CDN, SFGate, Counterpulse, and multiple literary publications.

The Boricua Cyborg/ Destructive Manifesto as Algorithmic Anti-Production

Gene Santiago-Holt (Drexel University)

This artistic presentation introduces the Boricua Cyborg, a speculative figure emerging from glitch, diaspora, and the unfinished colonial condition of Puerto Rico. Situated between materialist Marxism, cybernetic theory, and Caribbean decolonial thought, the Boricua Cyborg navigates what Gilles Deleuze described as a society of control while carrying the historical weight of Puerto Rico's ongoing colonial relation to the United States. Within digital infrastructures shaped by extraction, surveillance, and optimization, the Boricua Cyborg refuses the binary logic of productivity/anti-productivity, human/machine, and subject/object. Drawing from Donna Haraway's cyborg, McKenzie Wark's hacker class, Legacy Russell's glitch feminism, and Frantz Fanon's analysis of colonial subjectivity, this work reframes glitch and error as methods of resistance rather than technical failure. At the same time, the Boricua Cyborg draws from Caribbean spiritual practices such as espiritismo, which historically emerged under colonial conditions as a syncretic system for communicating across visible and invisible worlds. In this sense, the cyborg becomes both a technological and a spiritual medium: a body transmitting disrupted signals across networks of memory, diaspora, and digital infrastructure. Presented as an artist talk, the work combines theoretical reflection with fragments from experimental game projects from The Boricua Cyborg/ Destructive Manifesto, MAGIKINGDOM, and No Sun for Nu Boricua, alongside glitch media and noise aesthetics. Rather than producing optimized or legible digital artifacts, these works embrace distortion and fragmentation as forms of digitized anti-production. The Boricua Cyborg therefore operates not only as a metaphor but as a practice-based method: a decolonial signal moving through digital systems, interrupting normative algorithms and opening space for alternative forms of diasporic worldbuilding.

Gene Anthony Santiago-Holt is a digital media artist, game designer, and researcher whose practice spans glitch aesthetics, deconstructive design, and decolonial futurisms. Their work explores Puerto Rican diasporic identity through experimental first-person shooters, Twine narratives, and transmedia world-building, including the ongoing MAGIKINGDOM and No Sun for Nu Boricua projects. They teach game design, sculpture, and experimental media, developing pedagogies rooted in anti-design, Marxist theory, and cultural refusal. Santiago-Holt's research integrates critical theory, cybernetic embodiment, and noise-based aesthetics to challenge colonial narratives embedded in digital systems. Website: https://https://www.moyogash.xyz/

Palimpsest: Reading and Writing in the Age of Algorithmic Text

Daniel Nguyễn

Palimpsest is an interactive, text-based web experience that seeks to capture the intimate and destabilizing act of reading in the digital age. It asks: What becomes of personal, meaningful writing when the boundaries between author and algorithm begin to blur?

The work draws on postmodernist literature, seminal research on machine learning's pitfalls, and glitch feminism to explore how language drifts, fragments, and reforms when the boundaries between author and algorithm blur. Through behaviors like drifting letters , fog-like visual effects, and live speech-to-text overlays, the piece unsettles linear reading and invites users into a space of multiplicity and instability. Rather than presenting a fixed narrative, Palimpsest functions as both artwork and prototype: a speculative tool for imagining what public, poetic AI infrastructures might feel like. It is designed for readers who have a complicated relationship with the screen — those caught between longing for the solitude of books and the constant pull of digital attention.

Vinh Mai Nguyễn (b. 1998, Morgan City, Louisiana) is a Brooklyn-based artist, writer, and editor whose practice spans bodily augmentation, experimental writing, and digital interface. They are a graduate of NYU's Interactive Telecommunications Program ('25), where they worked on their thesis Palimpsest, an experimental textual interface.

Error 403 Audio Guides: Guerilla Storytelling as Institutional Refusal

Štěpán Kleník *(AVU)*

In cultural and civic institutions, interpretation is often delivered through officially sanctioned narratives: the label text, the guided tour, the audio guide. These layers define what is “allowed” to be known and how it should be felt. This proposal introduces Error 403 Audio Guides — a practice-based research concept of guerrilla, site-specific audio guides deployed as a form of critical refusal: access denied to a single authoritative story, and granted to plural, non-official voices.

The intervention uses a lightweight PWA audio-guide infrastructure (QR/URL) placed in public space as a micro-tactic of “social hacking.” By attaching alternative listening paths to specific locations (museum corridors, entrance halls, waiting rooms, public squares), the project invites visitors to encounter counter-narratives: testimonies, fictionalized perspectives, maintenance stories, institutional myths, and overlooked histories. The guides can switch roles and tones — from curatorial analysis to “infra-voices” (guards, technicians, cleaners), or speculative narrators — foregrounding error, misreading, and deviation as critical methods.

In the conference theme Error 403 – Critical Refusals, the work frames refusal not as silence, but as a designed re-routing of attention: refusing algorithmic normativity of interpretation and the institution’s single “authorized” access layer. The Artistic presentation/performance will present the concept, early prototypes, ethical constraints (consent, harm minimization, moderation), and open questions: How do we hack interpretive infrastructure without reproducing exclusion? What governance models could support participatory, curated dissent? I seek feedback on dramaturgical formats, situational ethics, and the boundary between public intervention and institutional collaboration.

Štěpán Kleník studied Aesthetics at Charles University in Prague and New Media at the Academy of Fine Arts (AVU). As a PhD candidate at AVU, he investigates technological democratization in cultural institutions and how emerging technologies (including AI) mediate visitor experience, inclusivity, and critical knowledge. He is also co-founder of BRAINZ STUDIOS, a Prague-based culture-tech creative studio developing narrative and interactive digital experiences for institutions and public space.

Deviation in hybrid time-based media practice

Gertrud Fischbacher (Mozarteum University Salzburg)

In my practice as a visual artist and researcher, the term "hybrid workflows" is employed to denote processes that are characterized by the integration of time-based activities and technical procedures. These procedures are regarded as iterative enactments rather than fixed operations. When working with apparatus that is either historical or not intended for artistic work in the traditional sense (for nostalgic reasons or because of their unique visual character) surprising, unusual results are anticipated and regarded as an unstable system.

This methodology challenges prevailing expectations of technological efficiency, clarity and control. But it does not consider mechanical errors, mistakes in material selection or unforeseen weather conditions.

In three examples (two picture series and one video) the intended result was to make the beauty of overwhelming nature visible as an artistic interpretation in the best possible technical implementation.The necessary reflection on whether ‘crept in’ errors (such as scratch marks on the negative (due to a mechanical or user error during film transport)) can be read as (unintended) image manipulation or as additional image information and intention are decisive for me in terms of the quality of the work.

The decision to consciously reject these interferences as errors and instead recognize them as artistic qualities is essential and includes that the image distortion is more than an aesthetic effect and easily traceable image manipulation, like a Polaroid filter on a smartphone. By embracing deviation and technical disobedience, the practice contributes to critical discussions on glitch aesthetics, hybrid media, and artistic research, positioning mistake as the most meaningful output of the process rather than its by-product. Error, here, becomes a site of agency: a refusal that generates new forms of seeing, making, and knowing. In conclusion, it is evident that image interference here is regarded as a conscious possibility and conceptual framework for image creation.

Gertrud Fischbacher lead an Austrian Science Fund PEEK Project - "The Nexus of Textile and Sound” (Resarch Partner: FH-Ass.Prof. Marius Schebella) between 2022 and 2026 (https://textileandsound.org/). She spoke at the CA²RE Conference in Hannover in 2026, at the Hugarflug Conference in the Iceland Academy of Arts in 2025, and the Darkness and Silence International Seminar at Lund University Malmø in 2024. In 2025 she had her work exhibited at Museum Kuchl, the Salzburg Museum and Galerie Fotohof, Salzburg. She also exhibited at the Open House Belvedere, Wien, in 2024.

Cutting Code: Material and Performative Practices in Esoteric Programming Languages

Yasemin Melek (Creative Computing Institute, UAL)

This artistic presentation focuses on Mesh, an esoteric programming language that explores uncertainty, embodiment, and liveness in its rule and interface design. Esoteric programming languages are impractical, artistic languages with creative, unconventional rule sets that challenge formal programming paradigms and cultures. Mesh builds on non-textual esoteric languages that employ visual and gestural methods for code execution and those that challenge efficiency-oriented cultures through nondeterministic rules.

In Mesh, code is executed through ‘cutting’ and ‘reconstructing’, drawing from Dada and Fluxus practices such as collage and cut-up, where cutting deconstructs and reveals underlying systems. The language engages with glitch as a critical practice where uncertainty and error are built into the programming experience through a reactive interface that resists precise results and prioritises creative expression over efficiency. The gestural acts of cutting and reconstructing, combined with programming logic, reframe code as a material with affordances that resist control. This positions live writing and execution of code as an embodied and expressive act, exploring code’s performativity.

Throughout development, cutting was explored to execute simple code operations across different materialities, such as fabric-like grid systems and hand-gesture interactions. In one-on-one sessions with participants, the language was used as an intermediary to discuss themes such as control and agency, preconceived notions of code, and programming as a creative act. Based on findings, the latest iteration foregrounds the expressive potential of esoteric languages by introducing a rule set that allows greater creative freedom through cutting and reconstructing mixed media on a canvas, where changes are interpreted as code execution in real time within a grid-based system.

Programming languages are social practices involving active communities that develop the language over time. This social aspect can expand to live settings, drawing from live coding performance practices to reframe coding as a collective act of refusal. Creative misuse through esoteric programming languages in live, participatory settings can reimagine code beyond functionality and resist normative cultures. This artistic presentation of Mesh invites participants to code in a shared space and reflect on their assumptions about code as a creative and critical act.

Yasemin Melek is an artist-researcher working in critical computational practice. She has a formal background in Computer Engineering and an interest in examining computational systems, often claimed neutral, from intersectional and humanities perspectives. She has worked across various mediums of creative computation to explore cultural identity, embodiment, and human-technology relations. Her current research focuses on exploring performativity and social practices of code within live computational systems. Additionally, she works as an Associate Lecturer teaching a Critical/Creative Coding unit, where master’s students in Creative Computing are introduced to algorithmic art in p5.js and critical theory.

Keynote Lecture 3 | 17:30-18:30 | Room A | Chair: Rui Torres

Searching the Unpredictable, Coding the Break: Art, Computation, the Rift

Miguel Carvalhais (FBAUP)

Computation brings to art something fundamentally different from most of its previous tools and media, something that allows artists to create contexts for unique aesthetic experiences. In this talk I will explore computational artworks, drawing from the first-hand experience of working with computation as a material, a tool, and a medium. I will reflect on key aspects of computational aesthetics — how computation is spectral, situated, performative, improvisational, theatrical, subjective, and futural — and expand on some of the prime tensions that are catalysed by computation and on their implications to the creation and the experience of art.

Miguel Carvalhais is Professor of Design and Dean of the Faculty of Fine Arts at the University of Porto, Carvalhais works at the intersection of computation, sound, and artistic practice. His research and artistic work approach computation as a cultural and aesthetic condition, shaping how form, process, and perception emerge in contemporary art.

INTERNATIONAL EXHIBITION *REWIRING REALITIES: DECODING, DISRUPTING, AND DREAMING*

Exhibition Opening — | 18:30-19:30 | Casa dos Livros (1st floor)

Computational Mama

The Archive of Lost Mothers

ARTWORK

The Archive of Lost Mothers engages with the intersections of motherhood, care and artificial intelligence. The project approaches the archive as a space where absent, marginalised or underrepresented forms of knowledge can be reactivated through computation. By questioning the datasets, categories and assumptions that shape AI systems, the work reflects on how machine learning reproduces dominant cultural structures while also asking how alternative archives might be imagined. In the context of Rewiring Realities, the piece opens a critical space for thinking about feminist data practices, non-Western epistemologies and the possibility of more situated, caring computational infrastructures.

BIO

Computational Mama is an artist and creative technologist whose work explores code as a practice of care. Through workshops, community-based learning and artistic projects, she creates spaces for makers to engage critically with computation. Her current research investigates intersections between motherhood, artificial intelligence and non-Western feminist datasets, while also supporting artists in developing their own solar-powered AI servers. She has been a Godrej Design Fellow, Pro Helvetia Research Fellow, Processing Fellow and BeFantastic Fellow, with work presented at Bangalore International Center, India Art Fair and Vorspiel / transmediale & CTM.

Mariana Marangoni

A Forlorn Mass

ARTWORK

A Forlorn Mass is an interactive browser-based maze built from field materials gathered during the exploration of an abandoned school on the outskirts of Beijing, combined with found footage collected through digital urban exploration. Drawing on the aesthetics of early PC horror games and prank screensavers, the work approaches digital infrastructures as haunted spaces. Its ghosts are not supernatural figures, but the invisible labourers and wasted lifeforce embedded in contemporary computation: miners, factory workers, scrappers, content moderators and others whose labour sustains networked systems. Developed with obsolete FLOSS web tools and unconventional rendering strategies, the work reimagines digital horror as a critical reflection on materiality, exhaustion and the hidden costs of computational culture.

BIO

Mariana Marangoni is a computational artist and researcher based in London. She is currently a PhD student at UAL Creative Computing Institute and Lecturer in MA Interaction Design at London College of Communication. Her work critically examines digital materiality and its socio-ecological implications through installations, web-based experiments and visual poetry. Recent projects explore computational paradigms for an increasingly exhausted planet. Her work has been presented at venues and festivals including the Victoria and Albert Museum, The Photographers' Gallery, Rhizome.org, Ars Electronica, Mesh Festival, transmediale and AMRO.

Joana Pestana and Diogo Silva

(Multidimensional) Cartography of the Tagus Estuary

ARTWORK

Cartografia (multi-dimensional) do Estuário do Tejo visualises the conceptual matrix of Estuário do Tejo: Onde o Rio Encontra o Mar through an open-source multilingual embedding model. The work maps words and concepts as tokens within a multidimensional field of relations, proximities and probabilities. By using techniques of dimensionality reduction, the piece translates computational relations into a cartographic image where plants, animals, rocks, museum artefacts and human technologies appear as part of an ecological landscape. The work reflects on mapping as both a technical and political operation, questioning how territories, categories and forms of knowledge are organised, centred or displaced.

BIO

Joana Pestana is a designer, educator and researcher. She is a PhD candidate in Digital Media at ITI-Larsys, University of Lisbon, and i2ADS, University of Porto, supported by an FCT fellowship. She teaches at the Faculty of Fine Arts of the University of Porto and holds an MA in Visual Communication from the Royal College of Art. Her work explores posthuman contexts, surveillance and artificial intelligence through forums, workshops and exhibitions. Diogo Silva is a research engineer at the Interactive Technologies Institute, working on generative AI and more-than-human creation.

Winnie Soon

Vocable Code

ARTWORK

Vocable Code explores code as a linguistic, political and performative material. Rather than treating programming as a transparent technical instrument, the work foregrounds its vocal, textual and cultural dimensions, opening code to forms of expression that exceed efficiency and functionality. In dialogue with Soon's broader practice around queering code and computational publishing, the piece asks how software can become a site of opacity, resistance and collective rearticulation. Presented within Rewiring Realities, Vocable Code contributes to a critical understanding of code as a contested language, shaped by infrastructures, bodies, voices and power relations.

VOICES' CONTRIBUTORS

Polly Poon, Søren Pold, Magda Tyzlik Carver, Sarah Schorr, Elyzabeth Holford, Gabriel Pereira, Annette Markham, Anna Brynskov, Geoff Cox, Lone Koefoed Hansen, Sabrina Recoules, Tobias Stenberg Christensen, Sall Lam Toro, Anders Visti, Google Algorithm, AhTong, Melissa Palermo, Joana Chicau, Erin Gee, Vasudevan Roopa, Winnie Soon

BIO

Winnie Soon is a Hong Kong-born artist-coder and researcher whose work investigates the cultural implications of digital infrastructures, with a particular focus on computational publishing, queering code and software culture. Their artistic and scholarly practice engages with free and open-source culture, coding otherwise, digital censorship, minor technology and experimental forms of technical writing. Their work has been presented in museums, galleries, festivals, distributed networks and publications. Soon is the co-author of Aesthetic Programming and other books, co-editor of the Software Studies Book Series at MIT Press, and Associate Professor at the Slade School of Fine Art, UCL.

Mari Moura and Joenio

Live Crochet Coding

ARTWORK

Live Crochet Coding brings together live coding, textile practice and performance. The work explores correspondences between the gestures of programming and crochet, treating code and thread as materials that can be looped, knotted, repeated and transformed. Through this relation between software and handwork, the piece questions dominant ideas of technical production and foregrounds embodied, situated and collective forms of computation. In the context of Rewiring Realities, the work expands the exhibition's engagement with code by connecting digital processes to craft, rhythm, touch and the politics of presence in art and technology.

BIO

Mari Moura is an artist and researcher with a PhD in Visual Arts from the University of Brasília. Her work focuses on performance art and on the relations between art, body and technology, developed through Laboratorio 4two.art. Her practice includes performance, visual arts and live coding, and she is committed to the presence of Black women in art and technology. Joenio Marques da Costa is a computer artist whose work spans net art, sound art, audiovisual practices, film, demoscene and live coding. He created the live coding system dublang and is co-founder of 4two.art lab.

Yasemin Melek

Mesh: Cutting Code

ARTWORK

Mesh: Cutting Code is an esoteric programming language shaped as a fabric-like grid. Instead of writing code through conventional syntax, the programmer cuts, moves and mends the grid to perform simple operations. The interface is intentionally reactive and unpredictable, resisting precise outcomes and favouring exploration over efficiency. By treating code as a material process, the work opens programming to gestures of cutting, repairing, collage and creative misuse. Integrating images and text as expressive elements, Mesh challenges the idea of code as purely functional and invites participants to rethink computation as a critical, playful and political medium.

BIO

Yasemin Melek is a computational artist and researcher whose work approaches creative code as a medium for critical thinking. With a background in Computer Engineering, she works across programming paradigms while intentionally disrupting them in order to question instrumentality and foreground reflection, play and collective exploration. Her practice is also concerned with the social dimensions of coding and with interactive systems that reframe human-technology relations. She is currently Associate Lecturer at the Creative Computing Institute, University of the Arts London, where she teaches critical and creative computational arts practice.

Kofi Oduro / illest preacha

DigiSensorial Transportation

ARTWORK

DigiSensorial Transportation proposes a hybrid experience combining video, sound, code and possible interactive fiction elements. The work investigates how digital environments can produce shifting realities through audiovisual perception, embodied response and navigational structures. By combining screen-based material with possible QR codes, audio playlists or browser-based interactions, the piece invites visitors to move between sensory registers and unstable narrative paths. Within Rewiring Realities, the work expands the exhibition's interest in computational systems by approaching code not only as infrastructure, but also as a sensorial device for creating multiple, changing realities.

BIO

Kofi Oduro, also known as illestpreacha, is an award-winning experiential storyteller working across sound, image, data, words and code. Drawing on more than a decade of experience in performance, event production and audiovisual creation, his practice transforms everyday observations into participatory works that invite discussion, reflection and interaction. Through videography, poetry and creative coding, he explores human performance, perception and states of mind across social, internal and embodied situations. His work uses music and visuals to open sensorial spaces where audiences can encounter, question or reinterpret shared experiences.

Flor de Fuego

Chaoswellen

ARTWORK

Chaoswellen is a browser-based interactive experience that connects stars, rituals, magic and algorithms as systems for producing meaning. Drawing on the human impulse to read the sky and assign significance to the universe, the work explores how different societies create patterns, narratives and forms of orientation from cosmic signs. Presented as a game-like environment without a fixed goal, the piece invites visitors to navigate a speculative space where storytelling, computation and ritual intersect. In Rewiring Realities, Chaoswellen expands the exhibition's reflection on algorithms by placing them in dialogue with older practices of interpretation, divination and collective imagination.

BIO

Flor de Fuego is a digital-craft artist working primarily with programming and live coding to create performative experiences. Her research explores the body, space, code, and the relationship between chaos and cosmos. She has participated in international festivals across Europe and the Americas, both individually and in collaboration with other artists. Flor is actively involved in the live coding community and contributes to Hydra, a browser-based live coding software developed by Olivia Jack. Her work brings together computational processes, embodied performance, and speculative forms of digital ritual.