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Panel 13. Artificial Intelligence, Cultural Production and Media Consumption 'for the Good"

Convenors:

Sergio Minniti, Università Mercatorum

Paolo Magaudda, Università di Padova

Keywords: artificial intelligence, cultural consumption, cultural production, media

This panel invites contributions that critically examine the integration of Artificial Intelligence (AI) in cultural production and media consumption, aligning with the conference's framework on 'good' technoscience. Adopting a Science and Technology Studies (STS) lens, but also welcoming contributions from media studies, anthropology, aesthetics, cultural studies, and related fields, we aim to deconstruct common dichotomous discourses on AI in society and simplistic views of AI as a threat to human creativity and authorship. We seek to explore how AI reshapes the dynamics of cultural production, distribution, and valuation, particularly in areas where AI is becoming crucial, such as the visual and performing arts, music and sound, film, television, literature, journalism, and gaming.

The panel will examine empirical and theoretical cases across these sectors, exploring a differentiated range of questions and issues related to how AI is transforming creative processes of consumption, distribution and valuation of cultural products. Potential topics include, but are not limited to:

- Authorship and intellectual property in the context of generative AI: How does AI challenge conventional concepts of artistic authorship and the rights of creators? What implications does this have for legal frameworks and intellectual property protection?
- Democratisation vs. inequality in AI access and use: Does AI genuinely expand access to cultural production, or does it reinforce existing inequalities by privileging those with greater technological resources and expertise?
- Transparency and accountability in cultural algorithms: What are the ethical implications of AI- driven algorithms shaping cultural tastes? How do we ensure transparency and address potential biases in these systems?
- Implications for creative work and cultural professions: What is the impact of AI on the roles, rights, and identities of artists, curators, and other cultural workers? How does AI contribute to creative precarity by destabilising traditional cultural professions?
- AI's influence on cultural diversity and representation: To what extent can AI foster a broader range of cultural expressions, and where does it risk standardising content and reinforcing cultural homogeneity?
- The development of human-machine collaboration and the potential of AI to enhance human creativity: How can AI enhance rather than replace human creativity? What new forms of artistic and cultural expression emerge from human-machine collaboration?

By addressing these themes, the panel aims to foster a critical, interdisciplinary reflection on the role of AI in shaping the cultural sector. We aim to offer a nuanced understanding of the complex interactions between AI, creativity and society, contributing to a vision of technoscience that prioritises the common good in cultural production. This includes investigating AI's potential to promote equity, diversity, and inclusion while also critically examining its impact on the increasing precarity of cultural work and the evolving identity of creative professionals.

We welcome submissions from scholars, practitioners, and artists that engage with these topics using a variety of methodological and theoretical perspectives. Contributions might include case studies, theoretical analyses, empirical research, or creative works that reflect on AI's transformative influence on culture, highlighting both its potential and its challenges.

11 JUNE 2025 14.30 - 16.30 SESSION 1

ID 853 - Processing New Sonic Technofutures: Artist-Centered Music Platforms in the Age of AI

Enongo Lumumba-kasongo, Brown University

Keywords: Platform studies, AI, Hip-Hop, Music

In recent years algorithmically-driven streaming platforms and generative AI tools have increasingly presented immediate and long-term threats to the livelihood of working musicians at all levels. From Spotify's $.0038 per-stream payout model (as determined by the artist advocacy group United Musicians and Allied Workers) to the legal crises around authorship posed by commercial AI systems like the "songwriting" app Suno (which is currently being sued by music labels Warner Music Group, Sony Music Group, and Universal Music Group) it feels to many working musicians that creating and circulating their art in the age of AI means ceding the possibility of ever building a sustainable artistic practice within our contemporary music ecosystem. As a Black feminist rapper and STS scholar, however, I know there is always more to the story—the history of sonic innovation exemplified by Hip-Hop technocultures offers countless examples of the ways in which conditions of possibility similar to those we are experiencing at the moment can coproduce new modes of creative expression, particularly for artists making a way on the margins. In this moment, how then might the emergence of widely accessible AI-powered music tools and distribution platforms, unearth space for us to call into question even the most basic assumptions that have undergirded the music industry since the advent of recorded music? Is it possible, for example, to push audiences to dispense with the idea that a recorded song should necessarily ever settle into becoming a fixed object? How might such a shift initiate broader changes in our understanding of the role of artists in society?

Following these lines of inquiry, this talk will detail the backend development of two process-centered digital music platforms—ETERNAL SEPTEMBER (developed by composer William Brittelle) and VERSION-CONTROLLER (developed by the author)—as explorations of models for responding to the challenges of ethically creating and circulating music in the age of AI. To situate these interventions within broader discourses about current modes of music consumption and distribution, I draw on the growing literature in "platform studies," with a particular focus on Spotify as it has been examined by anthropologist Nick Seavers' and music journalist Liz Pelly, alongside Black studies critiques of the racist mechanisms foundational to the current music industry offered by scholars such as Matthew D. Morrison and Ruha Benjamin. Ultimately this talk asks us to consider how our society might look different if artists and non-practitioners alike were actively encouraged to deeply understand the creative process via the platforms we use to engage our favorite artists' work. And at a moment when creatives in other industries are actively mobilizing in response to a renewed and widespread mass labor consciousness, this talk examines how musicians might build solidarity by calling attention to the important kinds of worldbuilding labor we are also undertaking throughout our creative praxes.

11 JUNE 2025 14.30 - 16.30 SESSION 1

ID 217 - From Cyborgs to Voices: The Disembodiment of Artificial Intelligence in the HBO Series Dune: Prophecy (2024)

Balım İslamoğlu, Bahçeşehir Üniversitesi
Deniz Gürgen Atalay, Bahçeşehir Üniversitesi

Keywords: phenomenology, science fiction, artificial intelligence, dune prophecy, disembodiment

The evolution of artificial intelligence (AI) in popular science fiction mirrors the technological developments that have profoundly shaped society over the past century. In early science fiction, AI was frequently embodied as cybernetic entities whose physical forms reflected human qualities and whose roles ranged from benevolent companions to existential threats. However, contemporary science fiction has departed from this tradition. The representation of AI has increasingly shifted toward disembodied, au-

tonomous entities—forms that exist as unseen, pervasive forces of memory and intelligence rather than physical beings.

This shift coincides with the widespread integration of AI technologies, such as virtual assistants and chatbots, into daily life. These systems, which have moved from speculative fiction into the real world, influence contemporary representations of AI in science fiction, emphasizing their presence as incorporeal yet omnipresent forces. While these disembodied AI forms are often portrayed as intelligent allies to humanity, they are equally capable of invoking unease. Their lack of a physical body disrupts traditional notions of identity and individuality, presenting audiences with an uncanny vision of intelligence devoid of embodiment.

In Dune: Prophecy (HBO, 2024), the artificial intelligence entity Anirul exemplifies this contemporary trend. Anirul, as a disembodied AI, holds a unique place in the narrative, influencing events in ways that simultaneously fascinate and unsettle. This paper investigates Anirul's role using a phenomenological approach, specifically through the lens of Maurice Merleau-Ponty's theory of perception. Merleau-Ponty's philosophy challenges the Cartesian dualism of body and mind, arguing instead that the body is fundamental to constructing experience and meaning. In light of this, Anirul's disembodiment raises profound questions about the nature of identity and how the absence of a body transforms traditional conceptions of agency.

By employing a neo-formalist textual analysis, this study explores how Anirul's disembodied nature impacts the narrative, particularly in relation to actions and emotions typically associated with organic beings. The uncanny qualities of disembodied AI are rooted in their divergence from human experience, exposing an inherent tension between the algorithmic precision of such entities and the embodied experiences central to human life. The absence of a physical form disrupts traditional notions of intelligence and amplifies fears about humanity's increasing reliance on algorithm-driven systems in the digital age.

This phenomenon, we argue, is emblematic of a broader cultural anxiety surrounding technological advancements and their implications for human identity. The uncanny unease evoked by disembodied AI reflects a deep-seated ambivalence toward artificial intelligence's transformative potential. At the same time, it underscores the continued importance of the body as a site of meaning and identity in an era dominated by disembodied digital systems.

Through the case study of Anirul, this paper seeks to illuminate the broader implications of disembodied AI representations in contemporary science fiction. It demonstrates how these portrayals capture societal tensions between the promises of technological progress and the existential challenges posed by the erosion of embodied experience. In doing so, this study contributes to understanding how the algorithmic age reshapes the boundaries of what it means to be human.

11 JUNE 2025 14.30 - 16.30 **SESSION 1**

ID 862 - Behind the Stream: A Study of AI Tools in a Dutch Video-On-Demand Platform

Daniella Pauly Jensen, Universiteit Maastricht

Keywords: AI, Media, Video-on-Demand

This article investigates the role of artificial intelligence (AI) tools in the transformation of video-on-demand (VOD) platforms, focusing on a large Dutch media company. The research question guiding this study is, "How have AI tools influenced the production practices and content of online VOD platforms?"

While video-on-demand (VOD) has been around since the 1990s, recent research (Budzinski, 2021; Karr, 2023; Shafer et al., 2023) suggests a significant shift in the media landscape, with viewers increasingly preferring VOD streaming over traditional TV broadcast. This transition has been accompanied by an increased reliance on data science and AI tools. These tools have transformed production practices, content creation, and a myriad of behind-the-scenes actions that take place before the finished product appears in one's VOD platform of choice.

At the media company, the data science team primarily researches and implements such AI tools for the company's VOD platform. These tools are all compiled in an interface the data scientists created for internal use. Through interviews with the data scientists and various stakeholders at the company (such as promo-editors, marketing teams, and content creators), this article delves into the socio-technical dynamics of their work, focusing on the adoption and creation of AI tools such as automated thumbnail selection, image aesthetics, and voice activity detection.

This article problematizes the use of third-party application programming interfaces (APIs) that the data scientists rely on for some of the requested actions, investigating how the lack of transparency affects creators' work and the final product. Simultaneously, the research engages with normative questions concerning the role of AI in media production. It probes ethical considerations such as ensuring fairness and representation, and practical considerations like leveraging AI to enhance creativity. This article contributes to the discourse on VOD production cultures by unboxing the role of AI in facilitating various 'behind-the-scenes' and at times seemingly benign actions that take place before content appears on a streaming platform.

The article concludes by assessing the impact of AI tools on the quality and diversity of content. It explores whether AI enhances or hinders the richness of audiovisual narratives and its influence on representation across gender, race, ethnicity, and culture in the content. This paper concludes that the adoption and use of AI tools in the production and content of online video streaming platforms is a complex socio-technical process that necessitates the critical examination of organizational structure and culture, and demands normative considerations about the ideal role of AI in the production practices of online VOD platforms.

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11 JUNE 2025 14.30 - 16.30 **SESSION 1**

ID 367 - Choreographies of AI Voices: the discursive construction of artificial intelligence "for the good" in country music and broadcast journalism

Alexandra Supper, Universiteit Maastricht

Keywords: artificial intelligence, best practices, media discourses, human labour

In this talk, I will analyse media discourses surrounding two different cases of AI-assisted cultural production. Both cases are framed as "ethical" or "for-the-good" applications of AI, and both cases feature AI-generated models of human voices as their centerpiece: that of American country music singer Randy Travis and of British broadcast journalist Michael Parkinson.

In spring 2024, Randy Travis has released his first new song in over a decade, after having previously been left unable to speak or sing in the aftermath of a stroke. Shortly after the release of the song, it was revealed that the song was made possible by an intricate interplay between an AI-generated model of Randy Travis' voice and a close-knit community of human professionals with a long-standing working relationship with Travis, who himself was seen to not only consent, but also actively contribute to the making of the new song.

I will compare the media discourse surrounding the release of this new song with that of another recent

case that prominently features an AI-generated voice: the release of the new podcast series "Virtually Parkinson" (announced in late 2024, with episodes being launched from January 2025 onwards). In this podcast, an AI which promises to reconstruct the voice as well as interviewing style of the late Michael Parkinson, interviews various celebrities. Also as part of the podcast, the interviewees are invited to debrief about their experience of being interviewed by a generative AI in conversation with the producers of the podcast, including the son of the deceased interviewer.

The two cases show notably differences, but also some similarities, as both are presented by their makers as best-practice examples of the "ethical use" of AI for cultural production. After all, both models have been trained on data that have been provided by the legal rights-holders; both take seriously questions of consent; both are embedded in intricate, human-led working practices and promise not to threaten the livelihood of human professionals. Through a close analysis of the media coverage of the roll-out of the song and the podcast, I demonstrate how such a construction – to varying degrees of success and controversy – of ethical uses of AI is achieved through a careful "choreography" (employing the concept developed by Cussins/Thompson in 1998). Drawing on scholarship from the fields of STS, sound and music studies, disabilities studies and critical data studies, I address the cultural implications of the process by which a controversial new technology is being rendered as harmless and familiar through these discursive practices and choreographies.

11 JUNE 2025 14.30 - 16.30 **SESSION 1**

ID 336 - Reimagining Creativity: AI's Impact on Social Imaginaries in the Cultural and Creative Industries

Ingrid Kofler, Libera Università di Bolzano – Freie Universität Bozen
Mustapha El Moussaoui, Libera Università di Bolzano – Freie Universität Bozen
Romuald Jamet, INRS - Institut National de Recherche Scientific

Keywords: AI and creativity, creative and cultural industries, social imaginaries

AI is transforming the Cultural and Creative Industries (CCI), reshaping traditional creative processes and professional roles. Historically seen as an exclusively human ability, creativity is now being redefined through AI-driven cultural production, raising fundamental questions about authorship, originality, and artistic labor.

Social imaginaries—collective frameworks shaping how individuals interpret reality—play a crucial role in cultural production. As AI integrates into architecture, music, and the arts, it influences these imaginaries, potentially homogenizing creative output. Trained on vast datasets, AI often reinforces dominant narratives, limiting diversity and innovation. While some theorists suggest AI could introduce new and unconventional aesthetic forms, others warn of a "McNuggets aesthetic," where creativity is streamlined for marketability rather than artistic depth.

Beyond aesthetics, AI's growing role in CCI has ethical and economic implications. Automation challenges the nature of artistic work, raising concerns about the dehumanization of creative labor. AI's ability to tailor cultural products to audience preferences risks prioritizing commercial interests over artistic integrity. Moreover, AI-driven cultural production can manipulate consumer behavior, shaping desires and reinforcing existing cultural biases.

This contribution critically examines AI's impact on the CCI through the lens of social imaginaries, using architecture and music as case studies. It adopts a transdisciplinary approach to highlight both economic and socio-technical implications. While AI presents new opportunities for creative expression, it is crucial to ensure that technological advancements do not compromise artistic diversity and human agency.

11 JUNE 2025 14.30 - 16.30 SESSION 1

ID 483 - Embedding Gen-AI in cultural production and communication strategies. Qualitative analysis of 6 Lisbon based cases-study.

Caterina Foà, Università della Svizzera italiana; ISCTE – Instituto Universitário de Lisboa

Marta Robalo, ISCTE – Instituto Universitário de Lisboa

Keywords: Gen-AI, cultural organizations: artists, strategies

Cultural production is a step of value creation process for cultural organizations and artists. These types of agents, however, follow different approaches concerning the strategic combination of creativity, management and communication, related to their mission, status, budget, workflows and market orientation.

Some artists and cultural workers act as early adopters of new digital technologies, embracing entrepreneurial attitudes, collaborative and cocreative processes, but the overall cultural and creative sectors face multiple threats due to phenomena such as the platformization, datafication and the disappearing of cultural products (Duffy et al.,2019; Bilton; 2017

Platformization affects the cultural production increasing the focus of digital communication on interactivity, cocreation, personalization, storytelling and self-expression (Ouariach et al. 2023). Technological innovations, enhance the new communication paradigm (Cardoso, 2024), based on sharing and collaboration, but on the other pose threats to contents quality, IP, data and users' protection rights, challenging both managers and specialists to retune their strategic and operational approaches to the field, adapting their workflows, tools, budgeting and stakeholders' relationship.

The rise of Gen-AI generated wide discussion about its benefits and FATE issues, being often represented a double-hedge sword for cultural production due to the potential enhancements in creativity and productivity and the risks for authorship, originality, output variety, job maintenance and perceived authenticity. Research shed light on Gen-AI usage by both cultural organizations and artists, however considering them separately lacks a comprehensive understanding of how the Gen-AI adoption by one type agent may influence the production process but also the stakeholders' relationships and communication, mainly regarding to work of arts' exhibition, marketing, and publics' engagement strategies.

Comparative cases-study includes six private and public cultural organizations, with different size, reputation, human, programming and economic resources and belonging to various sectors, ranging from performing and visual arts to audio-visual production and exhibition.

Semi-structured interviews are conducted with two types of cultural workers communication managers and artists to understand if and how Gen-AI is directly adopted within their cultural production processes, and to what extent this strategy also affect strategic aspects related to the relationships with other cultural agents, their stakeholders, and the broad public. Thematic content analysis was conducted before triangulation of preliminary results.

The main objective is to collect a variety of experiences to highlight both similarities and discrepancies in the strategies implemented to develop cultural production and communication flows. Conclusions highlight across analytic themes a set of:

- heterogeneity of artists' approach to Gen-AI on cultural production according to their sectors, careers' stage and work of arts destination.
- similarities among artist incipient usage of Gen-AI on their communication strategies;
- similarities among organizations for what concerns the current reduced adoption of Gen-AI on their communication and cultural production, with growing curiosity and hesitations about the balance between benefits and thread of its adoption. Professionals are particularly concerned about IP of work of arts, standardization of communication contents and potential misuse by some internet users. On the other hand, professionals working in smaller organizations consider attractive the promise of reducing time-costly repetitive activities or improving their digital contents quality or data analysis competence.

11 JUNE 2025 17.00 - 19.00 SESSION 2

ID 386 - Artistic Resistance and Algorithmic Creativity in the Italian Landscape

Paola Panarese, Università di Roma La Sapienza
Vittoria Azzarita, Università di Roma La Sapienza
Maddalena Carbonari, Università di Roma La Sapienza

Keywords: artificial intelligence, visual arts, creative practices, cultural diversity, inclusivity

Artificial Intelligence (AI) has emerged as a disruptive force in the contemporary cultural landscape, permeating diverse aspects of daily life and reshaping cultural production and consumption. One of the most thought-provoking areas where this transformation unfolds is the intersection of AI and art, which provides a meaningful arena for reflecting on shifts in creativity, authorship, and inclusivity (Citron and Pasquale, 2014; O'Neil, 2017). This AI–art nexus not only challenges the historically human-centric, relational, and social foundations of artistic practice (Hertzmann, 2018; Zylinska, 2020) but also raises important questions about the evolving role of art in the algorithmic age.

As digital platform logics increasingly govern cultural production, AI has reorganized creative activities around new forms of algorithmic economies, infrastructures, and governance (Poell et al., 2022). While these systems open novel avenues for collaboration between humans and machines, they also risk homogenizing aesthetics, reinforcing stereotypes, and perpetuating social inequalities (Hakopian, 2023; Manovich, 2022; Sharma, 2023). Such ambivalence calls for a deeper examination of how artists employ AI in their work and what this engagement means for cultural diversity, the future of artistic professions, and the potential for shaping cultural production for inclusivity, and equality. Indeed, these technologies can simultaneously centralize control over the creation, distribution, and monetization of cultural artifacts while leaving room for negotiation and resistance (Bonini and Trerè, 2024).

This paper presents findings from an exploratory study conducted within a broader research project at Sapienza University of Rome and the National Research Council (CNR), examining the inclusivity of ML systems and the role of art in addressing gender and ethnic stereotypes. Drawing on 34 in-depth, semi-structured interviews with Italian artists who integrate AI into their creative processes — analyzed using a thematic approach (Braun and Clarke, 2006) — we investigate how AI reshapes their artistic practices, the social and political implications of algorithmic creativity, and its aesthetic and ethical impact (Arikan and Aram, 2022; Caramiaux and Fdili Alaoui, 2022).

Our findings reveal a multifaceted landscape of artistic engagement with AI. While AI-driven tools enhance creative possibilities, their propensity toward standardized aesthetics and limited originality leads many participants to assert the primacy of human authorship and resist the algorithmic commodification of culture (Caramiaux and Fdili Alaoui, 2022). In this context, interviewees broadly acknowledge that AI systems are neither neutral nor bias-free, with several artists — including Oriana Persico, Domenico Barra, and Kamilia Kard — explicitly addressing issues of AI inclusivity, particularly concerning gender and ethnic representations. Through strategies of de-symbolization and re-symbolization (Holmes, 2004), these artists envision alternative realities and challenge dominant narratives embedded in algorithmic systems. Their work underscores the power of art as a mode of critical intervention, revealing and critiquing the limitations and biases embedded in AI-mediated portrayals of the world.

Ultimately, this study highlights the social relevance of art as a vehicle for critique, negotiation, and cultural innovation in the algorithmic era. By engaging with AI's aesthetic, ethical, and political dimensions, artists and researchers can help reshape cultural production "for the Good," fostering a broader dialogue on inclusivity, and creativity.

11 JUNE 2025 17.00 - 19.00 SESSION 2

ID 183 - Generation does not imply causation. AI biases and artistic practice

Alessio Chierico, Politecnico di Milano

Keywords: text-to-image, Post-Media Practice, Generative AI, biases, glitches.

The emergence of generative text-to-image systems has transformed the process of creating images from textual descriptions. Although these systems demonstrate remarkable combinatorial abilities, they often reinforce stereotypes because they are trained on generalized datasets (Zylinska, 2023).

Additionally, these systems lack an understanding of historical and artistic contexts, treating artworks merely as objects without recognizing their symbolic significance (Pereira and Moreschi, 2020). While current generative AI systems excel at producing visually appealing content based on statistical patterns in data, they struggle with comprehending nuanced artistic concepts and narratives.

This presentation aims to explore the implications of generative AI in contemporary art production, focusing on discussions concerning the complex definition of medium in artistic practice. It seeks to understand how these systems can move beyond simply replicating the imaginary of existing visual culture. It explores formal errors or ""glitches"" in AI outputs—such as compositional inaccuracies and incorrect depictions of human anatomy—as indicators of underlying biases (Simonite, 2018). Additionally, it examines biases present in AI outputs related to gender, ethnicity, and social differences that arise from imbalanced training data (Luccioni et al., 2023).

Generative AI offers both challenges and opportunities for contemporary art. Its limitations highlight the essential role of human creativity in steering technological tools towards meaningful expression. By recognizing the biases inherent in these systems, artists can leverage AI's potential to push artistic boundaries beyond traditional frameworks. As we navigate this evolving landscape where text informs image creation, interdisciplinary collaboration between art and technology will be crucial in shaping the future directions of digital art.

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11 JUNE 2025 17.00 - 19.00 SESSION 2

ID 762 - Possibilities for a new ekphrasis: how AI reshapes the relationship between words and images

Ludovica Brandi, Università di Modena e Reggio Emilia
Lorenzo Manera, Università di Modena e Reggio Emilia

Keywords: Aesthetics, Digital Ekphrasis, Images, Words, Prompting

Thirty years after the iconic and pictorial turns, in an era dominated by ever-evolving media, where images are omnipresent and potent carriers of meaning, our understanding of the world is still heavily mediated by visual representations. The ubiquitous presence of images has little to no precedents, but it's important to investigate their ties with other dimensions, and particularly the verbal language.

The goal of this contribution is to better understand the long-standing question of the relationship between image and word and the new challenges it faces in the contemporary media landscape. Recent debates on the creative and aesthetic potential of Artificial Intelligence have focused on the construction

of a paradigm in which the relationship between images and words is linked to prompting techniques (Verdicchio 2024, McCormack et al. 2023, Monti 2025) and their operativity (Bajohr 2024, Bolwin 2024). Some scholars have proposed that prompts—the textual inputs employed in Text-to-Image technologies—represent a digitally adapted form of ekphrasis, echoing the mechanisms by which, in the ancient conception of the term, images emerged from evocative words. However, we argue that this perspective risks oversimplifying the interplay between verbal and visual languages, reducing their complex relationships to mere computational interactions. The concept of an "operative ekphrasis" seems to focus on issues regarding the automation of the relationship between words and images, leaving behind the original meaning of the term.

Traditionally understood as a verbal description of a work of art, in the past century ekphrasis has rediscovered its classical roots, highlighting the dynamic and interactive nature of multimodal engagement (evocation, presentification, emergence, rupture) with visual artifacts through word descriptions (Spitzer 1955, Squire 2013, Webb 1999). More recent studies reflect broader shifts in how we engage with and understand this relationship, moving beyond static descriptions to incorporate interactive and participatory elements (Brosch 2018, Lindhé 2013).

Our work on digital ekphrasis includes AI tools like Text-to-Image and Text-to-Video technologies, which foster reflective practices on the new modalities of interaction between images and words. In this context, digital ekphrasis is still intended to capture attention and achieve vividness but encourages the reconsideration of both verbal and visual languages and the modifications they go through, thanks to which new imaginative, perceptual, cognitive and communicative possibilities arise, challenging the logic of representation (Milani 2024, Scorzin 2024).

Finally, we believe that TTI technologies are not alone anymore in testing the notion of digital ekphrasis. Recent innovations have introduced practices that invert the process, generating text from images. This reversal of the classic prompting dynamic highlights the bidirectional relationship between the two media and opens new artistic and aesthetic possibilities. Employing images as prompts—exemplified by tools like the Astica interface or Mario Klingemann's AICCA project— opens up a broad range of explorations that can benefit from ekphrasis, understood as a reflective practice on words, images, and their multifaceted interconnections.

11 JUNE 2025 17.00 - 19.00 **SESSION 2**

ID 838 - Reframing AI in Art: Historical Lineage and Creative Practices

Alexandre Saunier, KU Leuven

Keywords: generative AI, technoscientific arts, new media arts, cybernetic arts, human-machine collaboration, computational creativity

From the perspective of technoscientific media arts, the introduction of Artificial Intelligence (AI) in creative practices continues a long tradition of artistic engagement with autonomous machines. Since the beginning of the twentieth century, artists have experimented with various forms of human-machine expressive collaborations that challenge existing notions of human creativity. In particular, since the post-WWII cybernetic arts movement, artists have appropriated electronic and algorithmic technologies to craft generative and interactive systems that seemingly take on cognitive and creative abilities once reserved for human beings.

The creative use of AI, and more specifically Generative AI (GenAI), benefits from being recontextualized within the historical trajectory of twentieth-century machine arts in order to move beyond the current hype surrounding GenAI and recognize its deeper roots in computational creativity. By situating artistic uses of AI within this lineage, we can better appreciate its potential as a tool for artistic exploration rather than merely a disruptive novelty. This perspective allows us to critically engage with the ways AI-generated content expands, challenges, or reinforces existing artistic paradigms. Moreover, understanding AI as part of a continuum of machine-based artistic experimentation helps demystify its role, shifting the con-

versation from speculation about human replacement to a nuanced discussion on augmentation, agency, and collaboration in the creative process.

In a first time, the presentation will contextualize current creative uses of AI within the historical evolution of technoscientific media arts (Brockmann 2016, Penny 2017, Salter 2010). It will highlight historical perspectives on human-machine collaboration, tracing its origins to 1920s–1930s artistic movements such as the Bauhaus, before its further development in post-WWII cybernetic arts and later in new media, interactive, and immersive arts. By situating creative AI technologies historically, the objective is to show that contemporary AI-driven artistic practices do not represent an unprecedented rupture but rather an extension of long-standing explorations into generative, algorithmic, and interactive systems. By tracing this lineage, the presentation will emphasize how past artistic movements have engaged with emerging technologies to challenge and redefine notions of authorship, agency, and creativity.

In the second phase, the presentation will critically discuss two collaborative artistic projects developed by the authors that incorporate AI technologies in audiovisual production. The first project, Granular Choreographies, examines the intersection of AI-driven generative music and video production with the practices of street dance and electronic music-making. The second project, Wilding AI, is an ongoing exploration of the use of GenAI for immersive spatial audio production by a multicultural, interdisciplinary collective of artists. By analyzing these two projects, the discussion will highlight how artists develop creative strategies either to embrace AI as a co-creative agent or to subvert its logic in order to critique its cultural and technological underpinnings.

11 JUNE 2025 17.00 - 19.00 **SESSION 2**

ID 824 - Stitched in Code. New imaginaries and new challenges in the fashion media

Michele Varini, Università Cattolica del Sacro Cuore di Milano

Keywords: Visual AI, Body representation, Fashion industry, Magazine Studies, Visual Methods

Since its emergence as a cultural and social phenomenon, fashion has maintained a profound and evolving relationship with technology. These two domains—fashion and technology—are inextricably linked, influencing and transforming one another across a range of dimensions. From the communicative and representational components of fashion to the artistic, productive, and consumer-oriented dimensions, technology has consistently shaped and redefined the fashion industry. Among the many innovations brought about by technological advancements, one of the most significant in recent years has been the advent of visual artificial intelligence (AI). These systems have begun to assume a central role in the industry, operating both as creative and artistic tools and as technical and production-oriented resources.

The introduction of visual AI into the fashion landscape has enabled previously unimaginable possibilities, opening new creative and professional avenues while simultaneously challenging traditional practices and roles. Established professions such as stylists, milliners, tailors, and patternmakers, which were once foundational to the industry, are being reshaped by the integration of AI. Furthermore, communication professionals and photographers, whose work has long been essential in the visual representation of fashion, are experiencing profound changes as AI-generated imagery challenges conventional modes of production and dissemination. These developments are particularly evident in the realm of fashion communication, which has historically been tied to print magazines. The sophistication of generative AI in producing visual and graphic material presents a unique challenge and opportunity for this sector, marking a critical juncture in its evolution.

This paper seeks to examine the transformative impact of visual AI on the fashion industry, with a specific focus on its implications for aesthetic representation and cultural narratives. It explores these changes through the analysis of two groundbreaking fashion magazines: Copy Magazine and CYBR Magazine. These publications represent pioneering examples of how AI is being integrated into the production and communication of fashion. Copy Magazine holds the distinction of being the first printed magazine entirely

produced using AI, serving as a case study for understanding how AI can be deployed across all aspects of editorial production. CYBR Magazine, which recently expanded into a print format, focuses on NFT fashion—a field in which AI plays a significant role in generating digital garments and visual assets.

Through a detailed visual analysis of these two magazines, this research aims to investigate the imaginaries, visual languages, and aesthetic frameworks they construct. Particular attention is paid to the representation of bodies and beauty stereotypes, as these elements are central to the broader cultural narratives shaped by fashion. By examining these examples, the study seeks to elucidate how AI-driven processes are reconfiguring not only the technical and creative practices of the fashion industry but also its underlying cultural values and symbolic systems. In doing so, this paper contributes to a growing body of scholarship that addresses the intersections of fashion, technology, and society, offering critical insights into the role of AI in shaping the future of fashion as both an industry and a cultural practice.

11 JUNE 2025 17.00 - 19.00 **SESSION 2**

ID 390 - Fashion, Artificial Intelligence, and the Emergence of Hybrid Imaginaries: Towards a Posthuman Aesthetic Between Algorithm and Matter

Michela Musto, Università degli Studi della Campania Luigi Vanvitelli

Keywords: Posthuman Aesthetics, Technomorphism, Algorithmic Imaginaries, AI-Driven Fashion Design, Cultural Dispositives

The design practice serves as the ontological ground upon which all artefacts are conceived; when this process is mediated by the introduction of a new technology, it is not merely the act of designing that undergoes transformation, nor solely the tangible artifact itself, but more profoundly, the collective imaginaries that emerge from the intricate interplay between human and machine. In the case of artificial intelligence (AI), these imaginaries are redefined as a reflection of the epistemic structures of an era, along with the very conception of the body, identity, and subjectivity. In this scenario, fashion practices, where cultural and material fabric constantly intertwine to shape new aesthetics and posthuman sensibilities, emerge as a privileged field of observation. If the design has historically served as a mediation between humanity and technique, the integration of AI into creative processes reconfigures its role, elevating it into a co-agent of formal invention, where humans and machines converge in a symbiotic act of co-creation.

In an age where technomorphism pervades design practices and reshapes the very frameworks of artistic and material production, where the boundaries between the organic and the artificial dissolve, the artifact becomes a living testament to the entanglement of algorithmic logic and human intentionality, challenging the very essence of what it means to create and to be created. This does not occur without implications: the proliferation of new algorithmic imaginaries necessitates a critical reflection on their potential for exclusion or emancipation, interrogating the principles of equity, diversity, and social justice that should inform their development. In this context, public discourse and digital media assume a decisive role. They do not merely document the adoption of AI in fashion and design but actively shape its perception, normalizing its integration or amplifying its tensions. In this framework, the medial construction of social imaginaries is reconfigured as a political act: on the one hand, AI is narrated as a vehicle of innovation and aesthetic progress; on the other, it is depicted as a potentially alienating entity capable of eroding craftsmanship and human intentionality. It is, therefore, imperative to question how these media discourses influence the legitimization of AI in the fashion design field and who is included or excluded from these narratives.

This contribution aims to critically explore the relationship between AI, fashion, and emerging imaginaries by adopting an interdisciplinary approach that intertwines design theory, aesthetics, and the philosophy of technology. Through an analysis of literature and case studies, this research seeks to illuminate the epistemic and ethical implications of this technology in the design process, highlighting its generative and normative potential and, ultimately, reflecting on how fashion, as a cultural dispositive, can serve as a laboratory of experimentation for an emerging posthuman aesthetic, co-constitutive of a new formal sensibility and a catalyst for a more just and inclusive future.