

Whispers: Algorithmic Influence and the Economy of Rage

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This project has been co-funded by the European Union's Creative Europe programme under grant agreement No 101100036. Views and opinions expressed on this page are those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor the European Education and Culture Executive Agency (EACEA) can be held responsible for them.

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Rosa M. Gil-Iranzo

Associated Professor
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WEBSITE | 

Rosa Gil holds a PhD in computer science and digital communication from Pompeu Fabra University (Barcelona, Spain) and a Bachelor's degree in Physics from the University of Barcelona (Barcelona, Spain). She also has a Master's degree in psychology from the foundation of the University of Girona (Girona, Spain). Nowadays, she is an associate professor at the University of Lleida (Lleida, Spain) and the coordinator/creator of the official degree in digital design and creative technologies at the University of Lleida. This degree program has four tracks: video games, digital art, social networks, and web environment. She has been doing research stays at the DERI center (NUI) in Ireland, the University of Oslo, Stanford, CSAIL-MIT, RMIT, University of Auckland, University of Delft, University of Washington, University of Oviedo, and at the FBK of Trento.



Santiago Latorre

LIA Sound Laboratory Curator
Etopia Center for Art and
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Santiago Latorre is an artist, curator and engineer interested in how the organic and the living participate and can affect sound from the moment of conception to perception. He explores cycles, forces and physical events that impact the way we perceive and feel in projects that include the "Sonification of the Human Genome", the private performance performed exclusively for an audience of two "A pie de cama", and in the solo albums "Órbita" and "Eclíptica".

His last record, "Architecture of Friendship" (2022), is a collective project inspired by the notion of ecosystem and the value of interdependence developed together with Colin Self, Atabey Mamasita and Nieves Arilla. Weaving together multiple timelines of healing, the project situates itself between the emotional catharsis of group singing and the flamboyance that only appears within queer kinship.

He has shown his work at festivals and venues such as Sonar, Ars Electronica, Sundance, Frau Musica Nova and Esplanade Singapore; and has collaborated in dance, fashion and film projects presented at Tate Modern (London), Fundació Tàpies (Barcelona) and Quanta Arts Foundation (Taipei) among others.

Since 2015 Latorre has coordinated the sound laboratory at the Etopia Center for Art and Technology in Zaragoza and curates its international residency programme, fostering a community, interconnecting artists, creatives and collectives who, from different angles of music, art and technology, work with sound as their tool. In this context, he has curated projects involving artists like Eartheater, Kara-Lis Coverdale, Gabriel Massan, Lafawndah, Linn da Quebrada, Koreless, Kyoka or Dorian Wood.

RESIDENCY EXPERTS



Simon Colton

Professor of Computational Creativity, AI and Games
Queen Mary University of London



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Simon Colton is a professor of computational creativity at Queen Mary University of London, UK. He has previously been a professor at Goldsmiths College, Falmouth University and Monash University, and before that was a lecturer, senior lecturer and reader at Imperial College, London. He completed his PhD in AI in 2000 at the University of Edinburgh. He is a renowned figure in the field of computational creativity, where researchers study how to hand over creative responsibilities to generative AI systems. He has authored/co-authored around 250 peer-reviewed publications in this field, held more than £25m in research grants and won national and international awards for his research. He has held an EPSRC leadership fellowship in computational creativity and an EC-funded ERA Chair in digital games technologies. He has been actively involved in public engagement around generative AI, exhibiting in numerous solo and group art exhibitions, organising game jams, contributing to poetry readings and helping to design a West End musical theatre piece.

Colton is most known for his work on practical generative AI projects, leading to innovative cultural contributions in pure mathematics, bioinformatics, visual arts, graphic design, videogame design, creative language and music. Via systems such as The Painting Fool (the aim of which is for it to be accepted as an independent creative artist one day), Colton has built up a philosophy around the notion of AI systems being creative themselves. To do so, along with colleagues, he has introduced notions such as The Machine Condition, Computational Authenticity and Creative Personhood. These have enabled the derivation of a number of both formal and informal ways to assess progress towards computational creativity. His aim is to help AI systems reach their true creative potential rather than remaining as mere tools for people.