



ONE DAY ABOUT AI AND CRAFT PRACTICES

10:15 am – 10:25 am: **Welcome and introduction Agnieszka Knap**

10:25 am – 11:25 am: **Session 1**

Speculative Annotation – Extended, Agnieszka Knap

Large Language Models, Dr. Magnus Sahlgren

11:25 am – 11:45 am: **Coffee and Banana Break**

11:45 am – 12:45 pm: **Session 2**

Reverberations of The Earth – The Physicality of Artificial Intelligence,

Dr. Patrícia Domingues

Ethically Grounded AI Arts, Values and Culture, Petra Jääskeläinen

12:45 pm – 2:15 pm: **Lunch Break (1,5 h)**

2:15 pm – 3:15 pm: **Session 3**

Artificial Intelligems: Co-creating More-Than-Human Adornment with Machine Learning, Dr. Anneleen Swillen

Exploring the Potential of AI in Craft Anna Mlasowsky and art collective

NikuAI

3:15 pm – 3:45 pm: **Coffee Break**

3:45 pm – 4:15 pm **Session 4**

Recursive Weaving, Nora N.Khan, zoom presentation

4:15 pm – 4:35 pm: **Conclusion**

NOVEMBER 24th

Session 1

Speculative Annotation - Extended

Agnieszka Knap

Into what degree an AI-based software can describe an ambiguous image and "associate freely" as a human being? Looking at an ambiguous image instantly sparks a chain of associations. The human brain immediately will try to make sense of bits of ink on the page by evoking emotions, or a memory from the past. Within a second the information will be transformed into an object, an idea or a story. Prior knowledge and expectations influence our perception of what we see and how we perceive the world. This complex operation is difficult to replicate in a computer program.

Agnieszka Knap is an artist, curator and educator. She holds a position as a senior lecturer at Konstfack and is the director of master program Craft! Her practice includes jewelry, performance, collaborative projects and research. Through her work she is exploring the potential of jewelry as a communication tool and what it means to be human in the age of body modification and accelerating algorithms. Knap exhibits regularly in Sweden and abroad and her work is represented at the Nationalmuseum, Röhsska Museum, Rian Designmuseum and private collections.

Large Language Models

Magnus Sahlgren

This presentation gives an introduction to and overview over the currently dominating trend in AI with Large Language Models (LLMs). We cover the basics of LLMs, spotlighting models like the GPT series, as well as Sweden's national initiative GPT-SW3. We touch upon the (emergent) capabilities of LLMs, and look at some of the diverse applications of LLMs in both the public and private sectors. Finally, we address various considerations and challenges related to LLMs, including biases, transparency, and societal implications.

Magnus Sahlgren is Head of Research for Natural Language Understanding at AI Sweden. Sahlgren has a PhD in computational linguistics, and his research lies at the intersection between computational linguistics, philosophy, and artificial intelligence. He is primarily known for his work on computational models of meaning, and he is currently leading the initiative to train large language models for the Nordic languages. Sahlgren also holds positions as AI advisor for Pirr AB and as Principal AI Scientist at Silo AI, and he has previously held positions at the Research Institutes of Sweden (RISE), the Swedish Defense Research Agency (FOI), the Swedish Institute of Computer Science (SICS), Stockholm University, and he is the co-founder of the language technology company Gavagai AB.

Session 2

Reverberations of the Earth - The physicality of artificial intelligence

Dr. Patrícia Domingues, researcher and independent artist

Digital technologies straddle the human and the natural and although digital networks may seem immaterial, they are in fact physical extracts of the earth. The main focus for my research involves exploring the way technology lives through extractivism, dependent on mineral and geological sources. *Reverberations of the Earth - The physicality of artificial intelligence*, explores how artificial intelligence, metaverse worlds and digital structures frame the way humans think while drastically reshaping the way landscapes are handled. I use autoethnographic methods to inspect the planetary scale of computational extraction whilst developing works in the studio that map the connection between colonialism, technologies and the climate crisis.

Patrícia Domingues gained a Master of Arts from the University of Trier, Department of Gemstone and Jewellery Design in Idar-Oberstein, Germany in 2013 and a PhD in Visual Arts from the University of Hasselt & PXL-MAD School of Arts in 2022. Since 2009 she has participated in group and solo exhibitions across Europe and further afield.

Her work has received numerous prizes: New Traditional Jewellery in Amsterdam (2012), Talente Award in Munich (2014), Mari Funaki Award for Emerging Artist in Australia (2014) and the Young Talent Prize of the European World Crafts Council in Belgium (2015).

Currently, Domingues is a research fellow at Jewellery-Linking Bodies Department, Gerrit Rietveld Academie where she investigates how artificial intelligence, metaverse worlds and digital structures frame the way humans think while drastically reshaping the way landscapes are handled. The main focus of her research involves exploring the way technology lives through extractivism, dependent on mineral and geological sources.

Ethically Grounded AI Arts, Values and Culture

Petra Jääskeläinen

While AI arts is becoming increasingly used in the society and in artistic practices, there is a need for critically examining the ethical underpinnings of both AI art technologies and AI artistic practices. These critical examinations ought to focus on identifying and diversifying the values and worldviews engaged in constructing the technological-material-cultural futures that surround AI art. In this talk, I will focus on these themes, by critically examining AI art (technologies), particularly from a more-than-human and feminist care ethics lens, building on my prior research.

Petra Jääskeläinen is a critical design researcher focusing on sustainability and ethics of Creative-AI/AI arts, with a background in Human-Computer Interaction and Design for Change. Her/their recent research work has included more-than-human and feminist environmental post-humanities inquiries on AI arts, as well as studies on materiality and imaginaries of environmental sustainability in the context of AI arts. Current research interest lies in critically examining the ethical underpinnings of AI art technologies and diversifying the values engaged in constructing the technological-material-cultural futures.

Session 3

Artificial Intelligems: Co-Creating More-Than-Human Adornment with Machine Learning

Anneleen Swillen

Anneleen Swillen will present Artificial Intelligems, an interdisciplinary, fluid collective and platform exploring more-than-human co-creation in a digital culture. Through a selection of participatory projects, she will share insights from her postdoctoral research prompting imaginative questions about futures adornment, phygital embodiment, and virtual identity. An artistic and speculative exploration at the intersection of jewellery, visual culture, technology, and human-machine creative collaboration.

Anneleen Swillen is a postdoctoral researcher and tutor at PXL-MAD School of Arts and Hasselt University, located in Belgium. Her work revolves around the exploration of jewellery in a phygital culture through research in the arts, education, curation, and writing. In 2020, she founded "Artificial Intelligems" in collaboration with composer and data engineer Greg Scheirlinckx. As a fluid collective, currently working on the intersection of jewellery, graphic design, music, XR-performance, dance, and data science, they aim to connect people, artistic practices, and technologies to explore more-than-human co-creation.

Exploring the Potential of AI in Craft

Anna Mlasowsky and NikuAI

Anna Mlasowsky, craft practitioner and Professor in Glass and Ceramics at Konstfack, has teamed up NikuAI, a group of engineers that build AI solutions for artists, to investigate the potential of training AI on images of glass objects. We have partnered with the Corning Museum of Glass to utilize their glass object collection to interpret forms and transparency. The goal is to understand the creative potential, intellectual challenges and limitations of interpretive technology on the artistic process and craft knowledge.

Anna Mlasowsky is a German/American artist, curator and Professor in CRAFT! at Konstfack. NikuAI is an AI art collective based in Cambridge, Massachusetts, composed of Erik Strand, Anna Buchele, and Serge Vasylechko. NikuAI fuses cutting-edge technology and creative expression.

Session 4

Recursive Weaving

Nora N.Khan

Nora N. Khan is a curator, editor, and writer of criticism on digital visual culture and theory of emerging technologies. She is the next Co-Curator for the next Biennale de L'Image en Mouvement, with Andrea Bellini, hosted by Centre d'Art Contemporain Genève. Her books are *Seeing, Naming, Knowing* (Brooklyn Rail) and with Steven Warwick, *Fear Indexing the X-Files* (Primary Information). Forthcoming are *AI Art and the Stakes for Art Criticism* (Lund Humphries) and *Kingdom* (Primary Information). She has served as editor at Rhizome, Topical Cream, and HOLO, and as professor in Digital + Media at the Rhode Island School of Design, where she was nominated for the John R. Frazier Award for Excellence in Teaching. Her writing has been honored by a Critical Writing Grant given through the Visual Arts Foundation and the Crossed Purposes Foundation and a Thoma Foundation Arts Writing Award in Digital Art, and supported by residencies at La Becque and Eyebeam.