

What if

What if

Artificial Intelligems:  
an artistic research  
exploring the co-creation of  
more-than-human adornment  
with machine learning.

dr. Anneleen Swillen

PXL-MAD School of Arts and Hasselt University, Belgium

Konstfack University of Arts, Crafts and Design

7/04/2026

Artificial  
Intelligems<sub>since 2020</sub>



Sort images



last edited at 25.08.2023 16:29

Table of contents

# Ornamutations, imagining posthuman jewellery?

- webpage under construction -

In 2021, we initiated the first participatory Artificial Intelligems project inviting jewelry makers to share images of their pieces. From around the world, 124 artists and designers answered the call, contributing almost 1,000 photos. We turned these images into a dataset to train a machine learning algorithm which "learned" from that "input" to generate new images, which we call **Ornamutations**.



Ornamutations<sub>since 2021</sub>

Aleena Derohanian, Ana Margarida Carvalho, Andrea Wagner, Anja Eichler, Ann-Kathrin Hartel, Anna Butwell, Annarita Bianco, Anneleen Swillen, Annelies Weinberger, Áurea Praga, Bob Zeng, Carine Terreblanche, Carolin Dieler, Céline Wekking, Chao Deng, Christoph Straube, Christoph Weisshart, David Edström, Darja Popolitova, Dawoon Jeong, De Collectie, Elisabeth Drude, Elise Decottignies, Elise Hoebek, Fabrice Lacoste, Eva Burton, Eva van Kempen, Eve Miller, Fei He, Funlola Coker, Gabriela Ramirez Michel, Gizella Görgényi, Greg Scheirlinckx, Hilde De Decker, Lorenzi, Ilse Jooker, Jant Chen, Jie Sun, John Sullivan, Vanmol, Katja Prins, Katja Zilong, Linda Savineau, Lu Mallory Weston, Mando Bee, Marzoli Cristian, Melis Ag Gray, Na Zhang, Nathaniel Pauwels - Spaenjers, Peiy Silke Fleischer, Simòn Ma Stefan Gougherty, StyleGAN, Surabhi Sangal, Taranto Leyla, Ted Noten, Thom van Schaik, Veroniek Dutré, Viola Pineider, Wiebke Pandikow, Wieke Aerts, Xu Qian, Xu Qin, Yao Yao, Yili Yao, Yiyao Huang, Yuying Mao, Zsófi Neuzer





# Ponton Magazine<sub>2022</sub>

Artificial Intelligems in collab with Ebenezer Ankrah,  
Alexander Popelier, Laura Tripaldi ,  
Senneke Van de Wygaert,  
Guus Vandeweerd en Esther Verstreken



Anneelen Shillen is a researcher at PML MAD's School of Arts and University of Hawaii's <sup>106</sup>, and a tutor within PML MAD's Object & Jewelry Department. Her postdoctoral research in the arts explores jewelry in the digital/00 age. One of her main interests concerns the roles and impact of Artificial Intelligence (AI) on craft, looking into the possibilities, as well as the challenges and dangers that AI might offer the artistic practice and for exploring AI's potential for more-than-human/21 co-creation. In so, however, create in collaboration with AI (a designing with 00) or do we use it as a tool (an Extended Intelligence,



00 It is unclear who exactly coined the term 'phygital', fluidly it was the Australian agency Mumbauer in 2008 that used it in one of their campaigns. Originating in the retail industry and often used in marketing it recently found its way to other domains.

01 The phrasing of the more-than-human 'speaks one breath of substances and other than humans such as things, objects, other animals, living beings, organisms, physical, geological forms, spiritual entities, and human' life in Italian 01.

02 Professor of Design Ben Wolkstein wonders 'How to describe or critically imagine the designer of things when freed of the assumption that a designer is exclusively human?' To answer this question, he utilizes the term 'the vitality of things', a distributed agency, a good starting point for seeing design as well as the sharing of the designed with institutions that, so to speak, are a rapidly evolving or specific in the designing of things. The designer of things is the bringing together of agentic capacities across humans and nonhumans in a way that creates things' (02).

03 See Leach (p. 30, 31, 34, 37, 57).

04 Or AI perhaps including human, human, an embodied social creature Benue Obianwa and Mark 'Moby' Seger. 'The human is inseparable from the artifacts that it produces, with the human body being the extended shape of all the artifacts it has made and each artifact being an intrinsic part of its being and being, but also, and more important, the human emerges in the redefinition of agency provided by the artifacts. In a sense, the artifacts are more human than the human, artifacts are therefore never simply the representation of human intention and abilities. They re-define agency, possibilities of something new in the human, even a new human' (03, 36).

05 'While computer and producer Kate Crawford argues that 'Artificial Intelligence is both embedded and material, made from natural resources. And, human labor and infrastructure, logistics, hardware, and classification. AI systems are not autonomous, rational or able to discern anything without extensive, computationally intensive 'training' with large datasets on professional roles and research, in fact, AI as we know it depends entirely on a much older set of political and social structures. And due to the capital required to build AI at scale and the ways of using that it operates, AI systems are all heavily designed to serve existing dominant interests. In this sense, AI is a registry of power' (04).

06 Generative Adversarial Networks (GANs) were introduced in 2014 by Ian Goodfellow, computer scientist and engineer, and are a first growing way to help neural networks that can be used to generate images, speech, music and more (Machine Learning Paperwork). StyleGAN, as used by Artificial Intelligence in their current projects, is a GAN member learning from research in use by many AI artists, created by Nvidia researchers and released to the public in February 2020 (Shillen et al.).

which these materials are harvested and circulated.

Together with Greg Deledonick, a computer scientist and data scientist, Shillen founded Artificial Intelligence as a research platform to explore AI as co-researcher and mediating technologies between humans and more humans. Artificial Intelligence explores machine learning as a speculative and participatory imaging tool. In 2021, and for jewelry-making, to share images of their work led to a submission of 300 images. This dataset was used to train a StyleGAN algorithm<sup>07</sup>, which, after hours of 'training' these images, generated con-

tinuously transforming Circumstances that speak new questions and ideas, such as 'What if jewelry could grow on and along with the body? By co-researching algorithms and by working with images of other artists' pieces as material for a collective or random, they aim to create new types of ornaments within the physical realm that challenge perspectives on human control, design, materiality, value, agency and authorship. To imagine jewelry as a continuously more something multi-dimensional being, at once fluid, solid and porous, questions interactions with physical bodies, materials and space.

For further inquiries, Artificial Intelligence created a phygital piece to engage with these Circumstances through an interactive presentation, encouraging interactions between bodies, images, patterns, surfaces, machines and intelligence. The digital ornaments that emerge upon scanning a QR code/08 can be worn through augmented reality, creating hybrid bodies. Artificial Intelligence aims to explore novel ways to co-create, present and interact with adornment, while questioning how images and bodies relate and what facility can mean within digital media. Rather than considering

presented as a way to show fluid, and fluid, results they opt for encounters in which making, communicating, and reflecting are intertwined.

Entering a dialogue with various domains is essential. Therefore, Artificial Intelligence invited Laura Trippold, materials scientist, writer, and independent researcher, for a mutual reflection on themes that play a central role in their related research. "Because designers," as Trippold writes, "can offer new opportunities to interface biological organisms with artificial objects to build real hybrid organisms in which there is a meaningful distinction between the living body and non-living matter" (07).

Go to [www.pontonmagazine.be](http://www.pontonmagazine.be) for the full story.

08 'Along further than interaction, there's inner action problematic not only subjectivity but also the distribution of agency across to human subjects (of science): as the ones being given to intervene and transform (construct) matter. The reversibility of touch (to touch is to be touched) also implies the troubling of such assumptions: who/what is subject? Why/what is subject? (...) There is 'active teaching' (...) reality is processed into written work. Interdependency is interdependent. In a understanding the grounds of the inseparable, untouchable position of the matter subject-agent that appropriate conditions to work. (...) This is thinking touch as 'world making' (for in Deleuze 2010: 08 - 05).

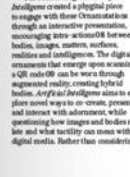
09 See QR code above.

10 The humanist is an umbrella term consisting of many disconnected thoughts. One perspective is an understanding or acknowledgment that 'human' is not one but many, an intersection made with other humans and non-human entities. Another reading could be 'post-human' as in 'after human'. To learn more about post-humanism, see the writings by philosophers Thomas Derrida and Hans Derrida.

**BIO: ANNEELEN SHILLEN**  
 Anneelen Shillen works as an artist, researcher, curator and music specialising in jewelry. Through interdisciplinary projects, experimental presentations and creative writing, Shillen currently speculates about hybrid, jewelry and bodies, materiality through digital technologies, and the roles of a fabric in a technocratic society, its ultimately envision what posthuman/08 crafts can be.

which these materials are harvested and circulated.

Together with Greg Deledonick, a computer scientist and data scientist, Shillen founded Artificial Intelligence as a research platform to explore AI as co-researcher and mediating technologies between humans and more humans. Artificial Intelligence explores machine learning as a speculative and participatory imaging tool. In 2021, and for jewelry-making, to share images of their work led to a submission of 300 images. This dataset was used to train a StyleGAN algorithm<sup>07</sup>, which, after hours of 'training' these images, generated con-



00 It is unclear who exactly coined the term 'phygital', fluidly it was the Australian agency Mumbauer in 2008 that used it in one of their campaigns. Originating in the retail industry and often used in marketing it recently found its way to other domains.

01 The phrasing of the more-than-human 'speaks one breath of substances and other than humans such as things, objects, other animals, living beings, organisms, physical, geological forms, spiritual entities, and human' life in Italian 01.

02 Professor of Design Ben Wolkstein wonders 'How to describe or critically imagine the designer of things when freed of the assumption that a designer is exclusively human?' To answer this question, he utilizes the term 'the vitality of things', a distributed agency, a good starting point for seeing design as well as the sharing of the designed with institutions that, so to speak, are a rapidly evolving or specific in the designing of things. The designer of things is the bringing together of agentic capacities across humans and nonhumans in a way that creates things' (02).

03 See Leach (p. 30, 31, 34, 37, 57).

04 Or AI perhaps including human, human, an embodied social creature Benue Obianwa and Mark 'Moby' Seger. 'The human is inseparable from the artifacts that it produces, with the human body being the extended shape of all the artifacts it has made and each artifact being an intrinsic part of its being and being, but also, and more important, the human emerges in the redefinition of agency provided by the artifacts. In a sense, the artifacts are more human than the human, artifacts are therefore never simply the representation of human intention and abilities. They re-define agency, possibilities of something new in the human, even a new human' (03, 36).

05 'While computer and producer Kate Crawford argues that 'Artificial Intelligence is both embedded and material, made from natural resources. And, human labor and infrastructure, logistics, hardware, and classification. AI systems are not autonomous, rational or able to discern anything without extensive, computationally intensive 'training' with large datasets on professional roles and research, in fact, AI as we know it depends entirely on a much older set of political and social structures. And due to the capital required to build AI at scale and the ways of using that it operates, AI systems are all heavily designed to serve existing dominant interests. In this sense, AI is a registry of power' (04).

06 Generative Adversarial Networks (GANs) were introduced in 2014 by Ian Goodfellow, computer scientist and engineer, and are a first growing way to help neural networks that can be used to generate images, speech, music and more (Machine Learning Paperwork). StyleGAN, as used by Artificial Intelligence in their current projects, is a GAN member learning from research in use by many AI artists, created by Nvidia researchers and released to the public in February 2020 (Shillen et al.).

which these materials are harvested and circulated.

Together with Greg Deledonick, a computer scientist and data scientist, Shillen founded Artificial Intelligence as a research platform to explore AI as co-researcher and mediating technologies between humans and more humans. Artificial Intelligence explores machine learning as a speculative and participatory imaging tool. In 2021, and for jewelry-making, to share images of their work led to a submission of 300 images. This dataset was used to train a StyleGAN algorithm<sup>07</sup>, which, after hours of 'training' these images, generated con-

continuously transforming Circumstances that speak new questions and ideas, such as 'What if jewelry could grow on and along with the body? By co-researching algorithms and by working with images of other artists' pieces as material for a collective or random, they aim to create new types of ornaments within the physical realm that challenge perspectives on human control, design, materiality, value, agency and authorship. To imagine jewelry as a continuously more something multi-dimensional being, at once fluid, solid and porous, questions interactions with physical bodies, materials and space.

For further inquiries, Artificial Intelligence created a phygital piece to engage with these Circumstances through an interactive presentation, encouraging interactions between bodies, images, patterns, surfaces, machines and intelligence. The digital ornaments that emerge upon scanning a QR code/08 can be worn through augmented reality, creating hybrid bodies. Artificial Intelligence aims to explore novel ways to co-create, present and interact with adornment, while questioning how images and bodies relate and what facility can mean within digital media. Rather than considering

presented as a way to show fluid, and fluid, results they opt for encounters in which making, communicating, and reflecting are intertwined.

Entering a dialogue with various domains is essential. Therefore, Artificial Intelligence invited Laura Trippold, materials scientist, writer, and independent researcher, for a mutual reflection on themes that play a central role in their related research. "Because designers," as Trippold writes, "can offer new opportunities to interface biological organisms with artificial objects to build real hybrid organisms in which there is a meaningful distinction between the living body and non-living matter" (07).

Go to [www.pontonmagazine.be](http://www.pontonmagazine.be) for the full story.

08 'Along further than interaction, there's inner action problematic not only subjectivity but also the distribution of agency across to human subjects (of science): as the ones being given to intervene and transform (construct) matter. The reversibility of touch (to touch is to be touched) also implies the troubling of such assumptions: who/what is subject? Why/what is subject? (...) There is 'active teaching' (...) reality is processed into written work. Interdependency is interdependent. In a understanding the grounds of the inseparable, untouchable position of the matter subject-agent that appropriate conditions to work. (...) This is thinking touch as 'world making' (for in Deleuze 2010: 08 - 05).

09 See QR code above.

10 The humanist is an umbrella term consisting of many disconnected thoughts. One perspective is an understanding or acknowledgment that 'human' is not one but many, an intersection made with other humans and non-human entities. Another reading could be 'post-human' as in 'after human'. To learn more about post-humanism, see the writings by philosophers Thomas Derrida and Hans Derrida.

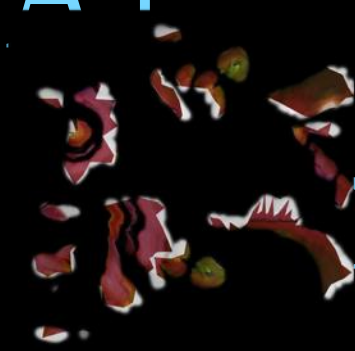
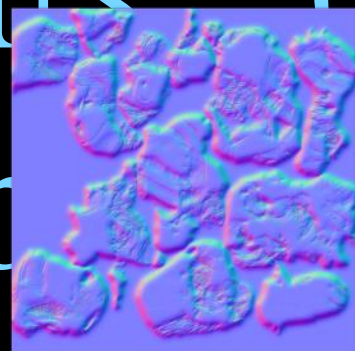
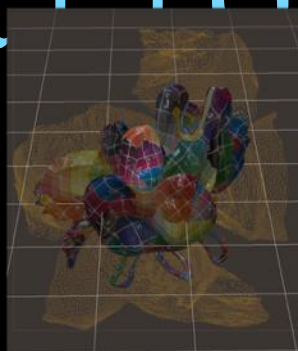
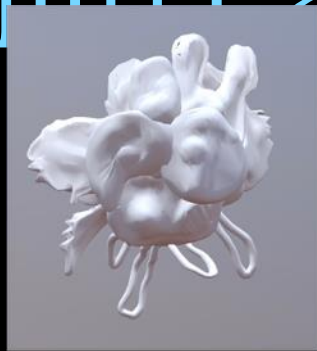
Artificial Intelligems for  
Pont magazine, issue 00,  
Oktober 2012  
Ornamentations (AI, 3D, AR)  
in collab with Guus  
Vandeweerd



Artificial Intelligence for  
Pont magazine 00,  
Oktober 2  
Ornamentations (AI, 3D, AR)  
in collab with Guus  
Vandeweerd



Artificial Intelligence for  
Pont magazine 00,  
Okto 2  
Ornamental Applications (AR)  
in  
Vandeweerde Guus



Photographer: Alexander Popelier

(Avant

Model:

Art of

Intern

Vandew

Fundin

Kortrijk



willen

Guus

gaert

nregio

Photographer · Alexander

Popelier

(Avantg

Model:

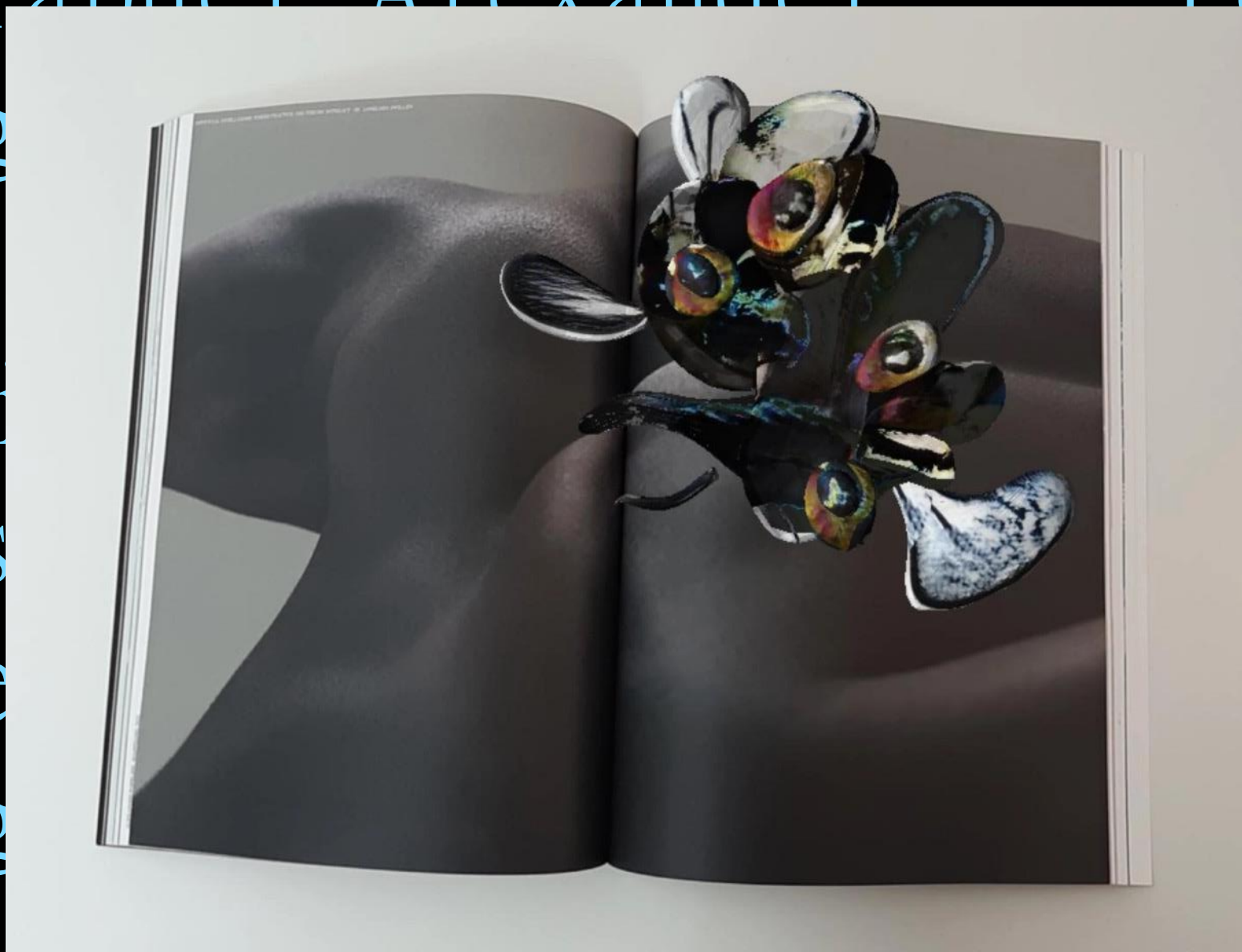
Art d

Interns

Vandewe

Funding

Kortrijk



Swillen

, Guus

yggaert

gnregio

Photographer · Alexander

Popelier

(Avant

Model

Art

Intern

Vandev

Fundin

Kortrijk



willen

Guus

gaert

regio

Photographer: Alexander

Popelier

(Avant)

Model:

Art d

Intern

Vandew

Fundin

Kortrijk



swillen

Guus

gaert

nregio

Photographer: Alexander Popelier

(Avantgand 2022)

Model: Ebenezer Ankrah

Art direction: Anneleen Swillen

Interns: Esther Verstreken, Guus

Vandeweerd, Senneke Van de Wygaert

Funding: Z33 and Designregio

Kortrijk



3.

Inspired by the book **Parallel Minds - Discovering the Intelligence of Materials**, Artificial Intelligems invited Laura Tripaldi for a textual reflection:

In 2018, scientists from the Soft Active Materials Laboratory at the Massachusetts Institute of Technology developed the first living tattoo<sup>1</sup>. It is a wearable device designed from a soft polymeric material known as a hydrogel, a stretchable and flexible substance capable of incorporating large volumes of water. The device was 3D-printed using an optimized ink formulation that can be molded and hardened into any desired shape, all while hosting and nourishing a live culture of genetically engineered bacterial cells. Systems in which living organisms, often genetically engineered, are incorporated into nonliving artificial structures are commonly known as biohybrid materials or living materials. These new materials are gaining increasing popularity in robotics and wearable technologies due to their capacity to selectively respond to a large set of stimuli and self-sustain over extended periods of time. When in contact with the human body, the living tattoo is programmed to sense the presence of specific substances on the skin of the wearer and to respond by exhibiting fluorescence. Printed in the shape of a futuristic hybrid between a tree and a computer chip, this second living skin promises to monitor crucial health parameters in real-time, without requiring any source of external energy.

Among the most cutting-edge developments in materials science and technology, I have been fascinated by the concept of smart skins: prosthetic devices that can be directly applied to the surface of the body for health monitoring or remote interaction with the digital world. The living tattoo is one among several examples of devices capable of transforming human skin into a unique and unexplored technological space. Technologies such as

## Table of contents

1. Artificial Intelligems for Ponton magazine
2. Intra-act with the Ornamutations AR filters
3. Laura Tripaldi on wearable technology, living tattoos and smart skins.

# Mirrored Dwellers<sub>2023</sub>

124  
In  
Gu  
Wy  
pe  
(2  
(1  
of  
Hassett (11/12/2023).

Appropriation participatory

X  
n,  
de  
n,  
1s  
rp  
ty  
s,



124 Ornamutations participants x  
Ine Vanoeveren, Esther Verstreken,  
Guus Vandeweerd and Senneke Van de  
Wygaert, Anneleen Swillen,  
performed at RITCS, Brussels  
(23/03/2023), De Singel, Antwerp  
(19/04/2023), and PXL University  
of Applied Sciences and Arts,  
Hasselt (11/12/2023).







Aleena Derohanian, Ana Margarida Carvalho, Andrea Wagner, Anja Eichler, Ann-Kathrin  
Harte, Anuraga, Christoph  
Bob, Christoph  
Strauss, Daria  
Dawood, Elise  
Decot, Eva  
van, Joke  
Gabriela, Greg  
Scheidt, Ino De  
Lorenz, Ialin  
Chen, Karen  
Vanme, Lin  
Zilora, Yvyska,  
Mallo, Susboa,  
Marzo, Tsch-  
Gray, Ingo,  
Pauwe, Buck,  
Silke, rova,  
Stefa, naik,  
Veron, Yao,

Yili Yao, Yiyao Huang, Yuying Mao, Zsófi Neuzer x Guus Vandeweerd

## Clusters

- 41 40 39 38 37 36
- 35 34 33 32 31 30
- 29 28 27 26 25 24
- 23 22 21 20 19 18
- 17 16 15 14 13 12
- 11 10 9 8 7 6 5 4 3
- 2 1

## Collisions

- 112 111 110 109
- 108 107 106 105
- 104 103 102 101
- 100 99 98 97 96 95
- 94 93 92 91 90 89
- 88 87 86 85 84 83
- 82 81 80 79 78 77
- 76 75 74 73 72 71
- 70 69 68 67 66 65
- 64 63 62 61 60 59
- 58 57 56 55 54 53
- 52 51 50 49 48 47
- 46 45 44 43 42 41
- 40 39 38 37 36 35
- 34 33 32 31 30 29
- 28 27 26 25 24 23

## 40 — Dec Condition

Arne De Win  
(eds.)



Margaux Schwarz. *Civility*

This double issue  
*Spectatorship*. Ma  
the artwork and t  
calls (in the subtit  
Particularly in vie  
role that the fast c  
(in) how (far) artist  
disturb the divide  
How can they trig  
the conditioning d  
Consequently, thi

## a Endure T Perform Enigma

Eleanor Ivo

### Introduction

In 1967 the Ame  
essay that wou  
Objecthood". 2  
of the visual art  
Minimalism. Frie  
called them "lite  
history and put  
scale contempo  
under the umbr  
dynamics in art  
broader society  
communication  
What v  
discourse of Mi  
proponents the  
histories of the  
be for another t  
inherent to the  
nearly sixty yea  
claims no auth  
importance or l  
significance in r

## b Excerpt f

Graham Ke



The following te  
*Conditions of S*  
23rd March 202  
Part III  
artefacts found  
Kinemathek Mu  
original armatu  
Cooper and Err  
constructed for  
in *Hollow Man* (E  
discuss the surt  
images.  
The le

## c Mirrored Dwellers: Reflections on Plural Perspectives through XR Performance

clustered | unclustered

Anneleen Swillen / Guus Vandeweerd



## d Painting-c

Ryan Cullen

"The pub  
one."  
— Walter  
*Mechan*

"A painting hangs  
observation, a qu  
Cooper Union nar  
attributing to Mar  
of departure. Tha  
is often forgotten.  
on walls; they are  
wrappings, put in  
sold; they can be  
traits which have  
second perspectiv  
understanding of  
There was a time  
synonymous with  
was not yet any al  
of the printing pre  
reproduction more  
are function as mu  
apparent when we  
on exhibition. Con  
"sculpture is some  
look at a painting,"



International Journal of Performance Arts and Digital Media >

Volume 20, 2024 - [Issue 1: Live Performance in Digital Environments](#)

Submit an article

Journal homepage

Enter keywords, authors, DOI, etc

This Journal ▾



Advanced search

278

Views

2

CrossRef  
citations to date

1

Altmetric

Documents

# Breaking the fifth wall: on creating a sense of wonder with(in) mixed realities through XR performance, creative AI, and embodying virtual identities. An encounter in VRChat: Anneleen Swillen and Guus Vandeweerd in conversation with Ine Vanoeveren

Anneleen Swillen , Guus Vandeweerd & Ine Vanoeveren

Pages 142-158 | Received 29 Jun 2023, Accepted 25 Apr 2024, Published online: 16 May 2024

🗨️ Cite this article <https://doi.org/10.1080/14794713.2024.2348985>



Full Article

Figures & data

References

Citations

Metrics

Reprints & Permissions

Share

Read this article

Download issue

Sample our  
Arts  
Journals



ABSTRACT

## Related Research

People also  
read

Recommended  
articles

Cited by  
2



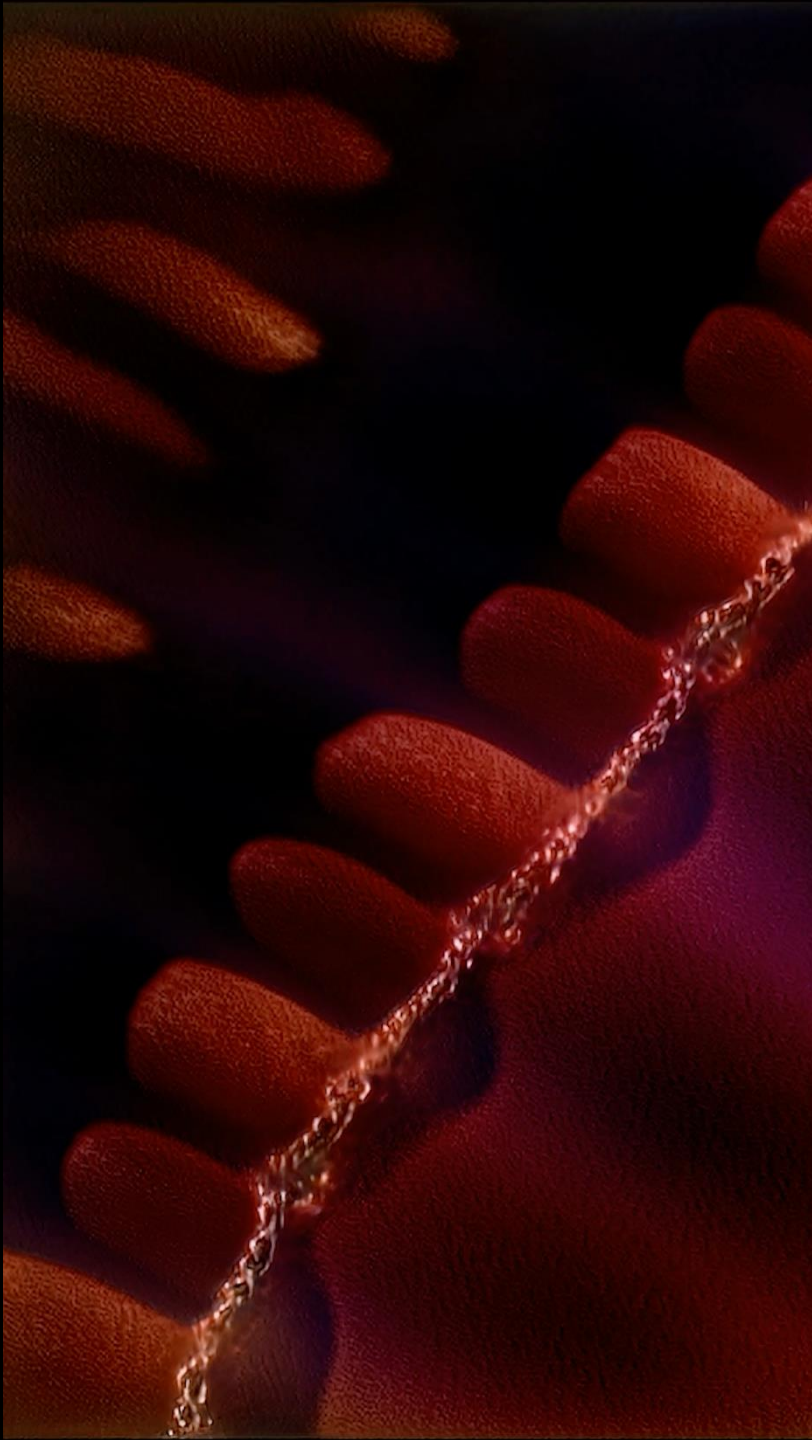
For our new project Ornamisms, we invite you to participate with photos of jewellery worn on the body. These can be any type of jewellery that you make or own, whether art, design, fashion, antique, fine, popular culture or other, from ancient to contemporary, worldwide. These photos of jewellery will contribute to the project by training a machine learning algorithm.

Through participatory projects and by 'working-with' (Ron Wakkary) self-learning algorithms, we aim to explore machine learning as co-creator in jewellery practice.

Table of contents



Ornamisms<sub>since 2023</sub>





Artificial Intelligems' Ornamisms as presented during *Visions, Ventures, and Valuables*  
Munich Jewellery Week 2024  
an exhibition by Liesbet Bussche, Maria Korschake, and Anneleen Swillen



# VISIONS, VENTURES & VALUABLES

28.02.2024 - 02.03.2024

Neureutherstr. 26, 80798 Munich



Exhibition view Visions, Ventures, and Valuables  
with works by Liesbet Bussche, Maria Korschake, and Artificial Intelligems  
Munich Jewellery Week 2024



Exhibition view Visions, Ventures, and Váluaables  
with works by Liesbet Bussche, María Korschake, and Artificial Intelligems  
Munich Jewellery Week 2024.





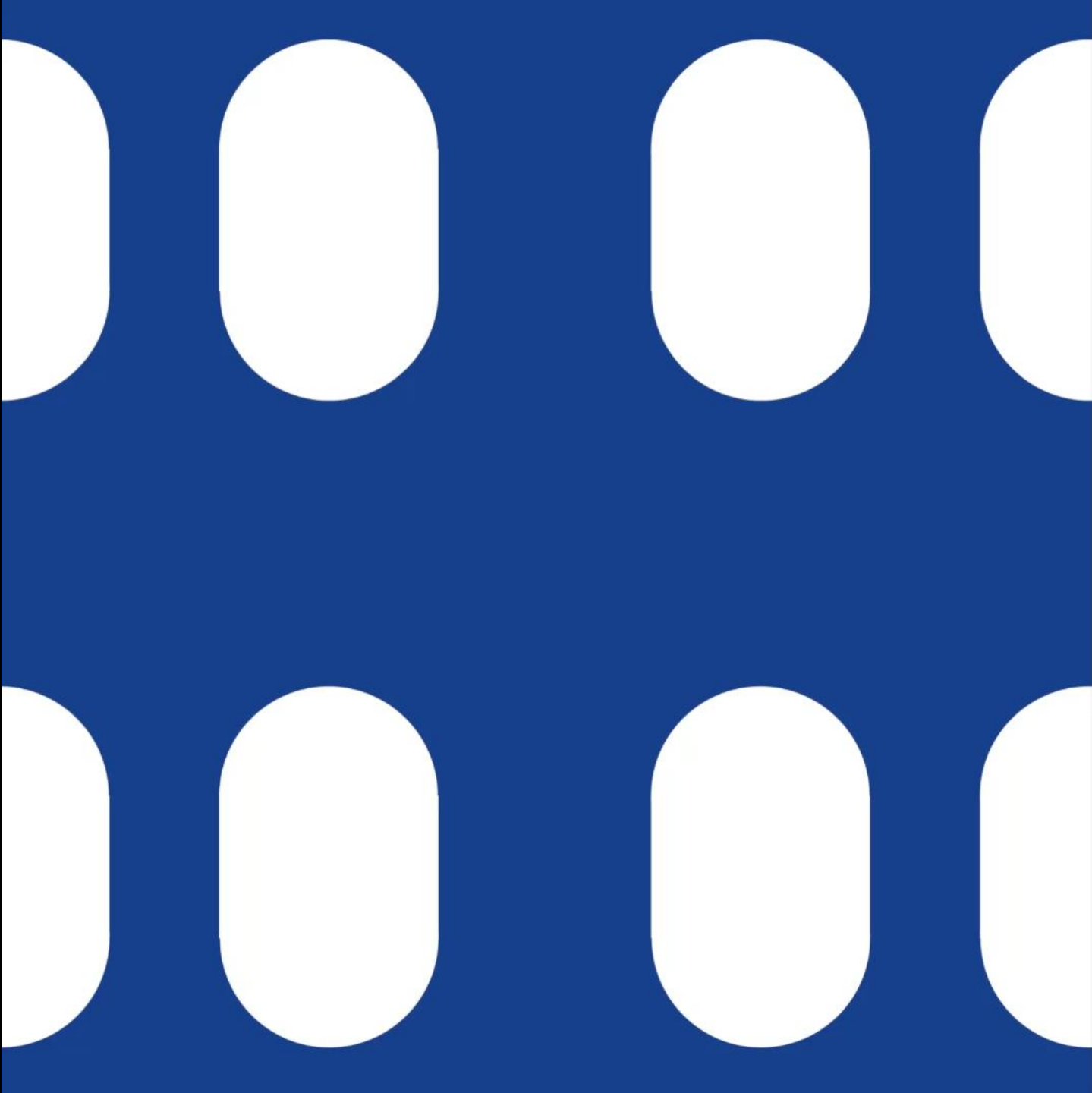
Exhibition view Visions, Ventures, and Valuables  
with works by Liesbet Bussche, Maria Korschake, and Artificial Intelligems  
Munich Jewellery Week 2024



Artificial Intelligems' Ornamisms as presented during Visions, Ventures, and Valuables  
Munich Jewellery Week 2024  
an exhibition by Liesbet Bussche, Maria Korschake, and Anneleen Swillen



Artificial Intelligems' Ornamisms as presented during Visions, Ventures, and Valuables  
Munich Jewellery Week 2024  
an exhibition by Liesbet Bussche, Maria Konschake, and Anneleen Swillen





Imagery for social media  
Visions, Ventures, and Valuables  
Munich Jewellery Week 2024  
an exhibition by Liesbet Bussche, Maria Konschake, and Anneleen Swillen

Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chinchio Margherita, Claire Webb, Cody Coste, Dede Schwillens, Dimitrios Mekras, Dodo Paruznik, Eleni Bula, Elisabetta Nevola, Elke Wolf, Elza Lencberg, Fanni Nagy, Flavia Turone, Gabriela Ramirez, Jess Bischoff, Jigme Kalkidan Hoex, Karin Young Kim, John Rose, Katja Prins, Kitla Maggio, Lindie Crous, Luca Sági, Luché Oberh, Maria Konschake, Maria Mironova, Mariel M. Matu, Léa, Megha Bedi, Miklos Laufer, Mima Pejoska, Moh, Naroush, Nedda El-Asmar, Nicole Walger, Pallavi Verma, Pauletta Brooks, Pauline Lednit, Rik Tembuyser, Rosina Lednitskij, Saartje Tem, Senneke Van de Wygaert, Silke Fleischer, Stella & Karen Wuytens, Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wieven Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, An...  
Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine T...  
Charlotte Vanhoubroeck, Claire Webb, Cody Coste...  
Mekras, Dodo Paruznik, Elke Wolf, Elza Lencberg...  
Turone, Gabriela Ramirez Young Kim, John Rose, Bille, Katja Prins, Kit...  
Luca Sági, Luché Oberh Mironova, Mariel M. Matu...  
Laufer, Mima Pejaska, Moh El-Asmar, Nicole Walger...  
Brooks, Pauline Lednit Lednitskij, Saartje Tem...  
Wygaert, Silke Fleischer Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wievien Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous

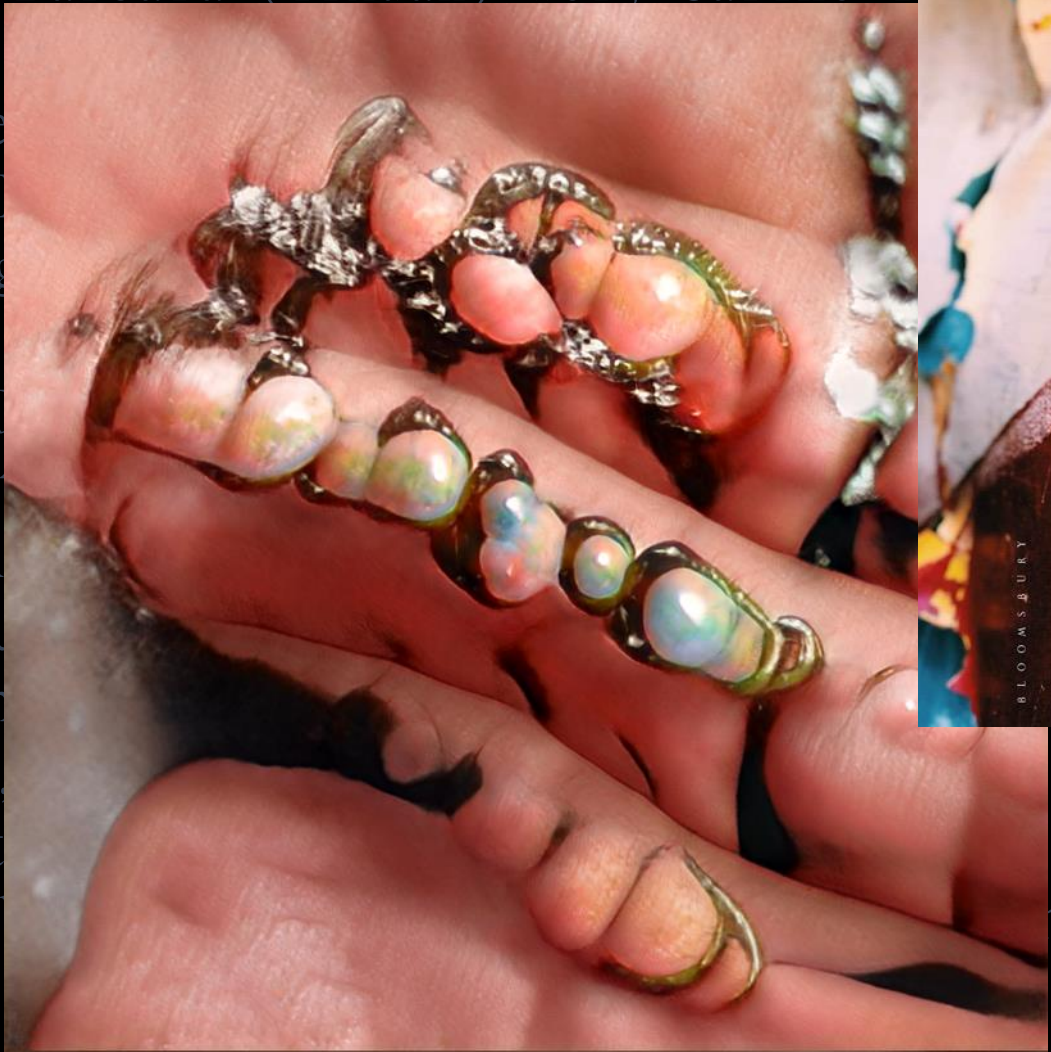


**Things  
We Could  
Design**

**For More  
Than  
Human-  
Centered  
Worlds**

**Ron  
Wakkary**

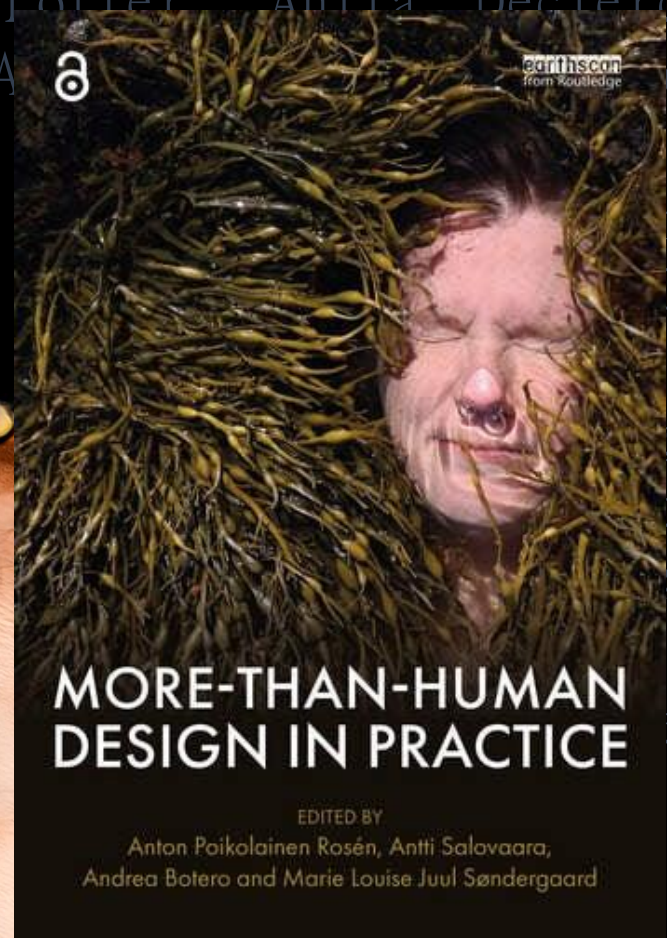
Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, An... ipor, Audi... a Ngomane, argherita, Dimitrios... ta Nevola, agy, Flavia... schoff, Ji... ex, Karin... die Crous, ke, Maria... li, Miklos... ash, Nedda... Pallavi Verma, Pauletta... Rik Tembuyser, Rosina...andler, Senneke Van de... Stella & Karen Wuytens, Tyana Verstraete, Ursula woerner, viveka valentin, wiebke Pandikow, Wieke Aerts, Wievien Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chinchio Margherita, Claire Webb, Cody Coste, Dorothea Schwillens, Dimitrios Mekras, Dodo Paruznik, Eleni Bula, Elisabetta Nevola, Elke Wolf, Elza Lencberg, Fanni Nagy, Flavia Turone, Gabriela Ramirez, Jess Bischoff, Jig Young Kim, John Rose, Kalkidan Hoex, Karin Bille, Katja Prins, Kitia Maggio, Lindie Crous, Luca Sági, Luché Oberh, Maria Konschake, Maria Mironova, Mariel M. Matu Léa, Megha Bedi, Miklos Laufer, Mima Pejoska, Moh, Naroush, Nedda El-Asmar, Nicole Walger, Pallavi Verma, Pauletta Brooks, Pauline Lednit, Rik Tembuyser, Rosina Lednitskij, Saartje Tem, handler, Senneke Van de Wygaert, Silke Fleischer, Stella & Karen Wuytens, Tyana Verstraete, Ursula woerner, viveka valentin, wiebke Pandikow, Wieke Aerts, Wieven Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Anja Pauwels, Baiba Pukinska, Barbara (Vivian) Wei, Carine Charlotte Vanhoubroeck, Claire Webb, Cody Coste Mekras, Dodo Paruznik, Elke Wolf, Elza Lencber Turone, Gabriela Ramirez Young Kim, John Rose, Bille, Katja Prins, Kit Luca Sági, Luché Oberk Mironova, Mariel M. Mat Laufer, Mima Pejoska, Mol El-Asmar, Nicole Walger Brooks, Pauline Ledni Lednitskij, Saartje Tem Wygaert, Silke Fleischer Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wievien Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney,



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Vivian) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, ve, Chinchio Margherita, Claire Webb, Cody Coste, re Schwillens, Dimitrios Mekras, Dodo Paruznik, Bula, Elisabetta Nevola, Elke Wolf, Elza Lencber, idaki, Fanni Nagy, Flavia Turone, Gabriela Ramirez, eweerd, Jess Bischoff, Ji Young Kim, John Rose, g, Kalkidan Hoex, Karin Bille, Katja Prins, Kit, ia Maggio, Lindie Crous, Luca Sági, Luché Oberk, Maria Konschake, Maria Mironova, Mariel M. Mat, Léa, Megha Bedi, Miklos Laufer, Mima Pejoska, Mol, e Anklam, Naroush, Nedda El-Asmar, Nicole Walger, Pallavi Verma, Pauletta Brooks, Pauline Ledni, Rik Tembuyser, Rosina Lednitskij, Saartje Tem, handler, Senneke Van de Wygaert, Silke Fleischer, Stella & Karen Wuytens, Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wievien Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous





Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chinchio Margherita, Claire Webb, Cody Coste, Dede Schwillens, Dimitrios Mekras, Dodo Paruznik, Eleni Bula, Elisabetta Nevola, Elke Wolf, Elza Lencberg, Fanni Nagy, Flavia Turone, Gabriela Ramirez, Jess Bischoff, Ji Young Kim, John Rose, Kalkidan Hoex, Karin Bille, Katja Prins, Kitia Maggio, Lindie Crous, Luca Sági, Luché Oberh, Maria Konschake, Maria Mironova, Mariel M. Matu Léa, Megha Bedi, Miklos Laufer, Mima Pejoska, Moh, Naroush, Nedda El-Asmar, Nicole Walger, Pallavi Verma, Pauletta Brooks, Pauline Lednit, Rik Tembuyser, Rosina Lednitskij, Saartje Tem, Senneke Van de Wygaert, Silke Fleischer, Stella & Karen Wuytens, Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wieven Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chelsea-Belle Clark, Chelsea Rowe, Chinchio Margherita, Claire Webb, Cody Costermans, Daphne Scheirlinckx, Diedre Schwillen, Dua Fatima, Elena Bula, Elisabetta Nevola, Elke Wolf, Emani Nagy, Flavia Turone, Gabriela Ramirez Michel, Giusi Schuller, Rose, Jonas Schwalenberg, Julia Muenzing, Kalkidan Hoex, Karin Stizia Maggio, Lindie Crous, Luca Sági, Luché Oberholzer, Manner Ir. M. Matute, Marjan Goetschalckx, Marques Léa, Megha Bedi, Miklos Madine Anklam, Naroush, Nedda El-Asmar, Nicole Walger, Nora Kovatsine Lednitskij, PlushGemArt/Wendy Seals, Rik Tembuyser, Rosina Ledner, Senneke Van de Wygaert, Silke Fleischer, Sita Yabo Harries, So Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wi Wo, Zhanna Assanova, Zoë Chowney, anonymous Aleena Derohanian, An-n-Kathrin Hartel, Anna Butwell, Annarita Bianco, Anneleen Swille, ne Terreblanche, Carolin Dieler, Centaine Wekking, Chao Deng, Chanying Li, Daria Edström, Darja Popolitova, Dawoon Jeong, De Co-Drude, Elise Decottignies, Elise Hoebeke, Elwy Schutten, Emily Co- Miller, Evgenia Zoidaki, Fan Pan, Faye Hall, Fei He, Funlola Coke, Savino, Gizella Görgényi, Greg Scheirlinckx, Hilde De Decker, H- De Lorenzi, Ilse Jooken, Jantje Fleischhut, Jean Lin, Jeannette van, Joshua Kosker, Juan Harnie, Julia S, Kalkidan Hoex, Karen Va- Nathanson, Lauren Darrouzet, Lin Zilong, Linda Savineau, Luca Uj- vska, Mallory Weston, Mando Bee, Manon van Kouswijk, Maria Hees, M- Agabigum, Miao Yao, Minghui Zhou, Monia Antinori, Myra Mimlitsch-G- phélie Leclercq, Paulo Martingo, Pauwels - Spaenjers, Peiyu Liu, , Silke Fleischer, Simòn Mazuera, Smaranda Maria Voican, Sofia Eriksson, Sofia Zakharova, Stefan Gougherty, StyleGAN, Surabhi Sahgal, Taranto Leyla, Ted Noten, Thom van Schaik, Veroniek Dutré, Viola Pineider, Wiebke Pandikow, Wieke Aerts, Xu Qian, Xu Qin, Yao Yao, Yili Yao, Yiyao Huang, Yuving Mao, Zsófi Neuzer:::



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chelsea-Belle Clark, Chelsea Rowe, Chinchio Margherita, Claire Webb, Cody Costermans, Daphne Scheirlinckx, Diedre Schwillen, Dua Fatima, Elena Bula, Elisabetta Nevola, Elke Wolf, Emani Nagy, Flavia Turone, Gabriela Ramirez Michel, Giusi Schuller, Rose, Jonas Schwalenberg, Julia Muenzing, Kalkidan Hoex, Karin Stizia Maggio, Lindie Crous, Luca Sági, Luché Oberholzer, Manner M. Matute, Marjan Goetschalckx, Marques Léa, Megha Bedi, Miklos Madine Anklam, Naroush, Nedda El-Asmar, Nicole Walger, Nora Kovatsine Lednitskij, PlushGemArt/Wendy Seals, Rik Tembuysen, Rosina Ledner, Senneke Van de Wygaert, Silke Fleischer, Sita Yabo Harries, So Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wi Wo, Zhanna Assanova, Zoë Chowney, anonymous Aleena Derohanian, Ann-Kathrin Hartel, Anna Butwell, Annarita Bianco, Anneleen Swille, ne Terreblanche, Carolin Dieler, Centaine Wekking, Chao Deng, Chanying Li, Daria Edström, Darja Popolitova, Dawoon Jeong, De Co Drude, Elise Decottignies, Elise Hoebeke, Elwy Schutten, Emily Co Miller, Evgenia Zoidaki, Fan Pan, Faye Hall, Fei He, Funlola Coke, Savino, Gizella Görgényi, Greg Scheirlinckx, Hilde De Decker, H De Lorenzi, Ilse Jooken, Jantje Fleischhut, Jean Lin, Jeannette van, Joshua Kosker, Juan Harnie, Julia S, Kalkidan Hoex, Karen Va Nathanson, Lauren Darrouzet, Lin Zilong, Linda Savineau, Luca Ujv vska, Mallory Weston, Mando Bee, Manon van Kouswijk, Maria Hees, M Agabigum, Miao Yao, Minghui Zhou, Monia Antinori, Myra Mimlitsch-G phélie Leclercq, Paulo Martingo, Pauwels - Spaenjers, Peiyu Liu, Silke Fleischer, Simòn Mazuera, Smaranda Maria Voican, Sofia Eriksson, Sofia Zakharova, Stefan Gougherty, StyleGAN, Surabhi Sahgal, Taranto Leyla, Ted Noten, Thom van Schaik, Veroniek Dutré, Viola Pineider, Wiebke Pandikow, Wieke Aerts, Xu Qian, Xu Qin, Yao Yao, Yili Yao, Yiyao Huang, Yuying Mao, Zsófi Neuzer:::



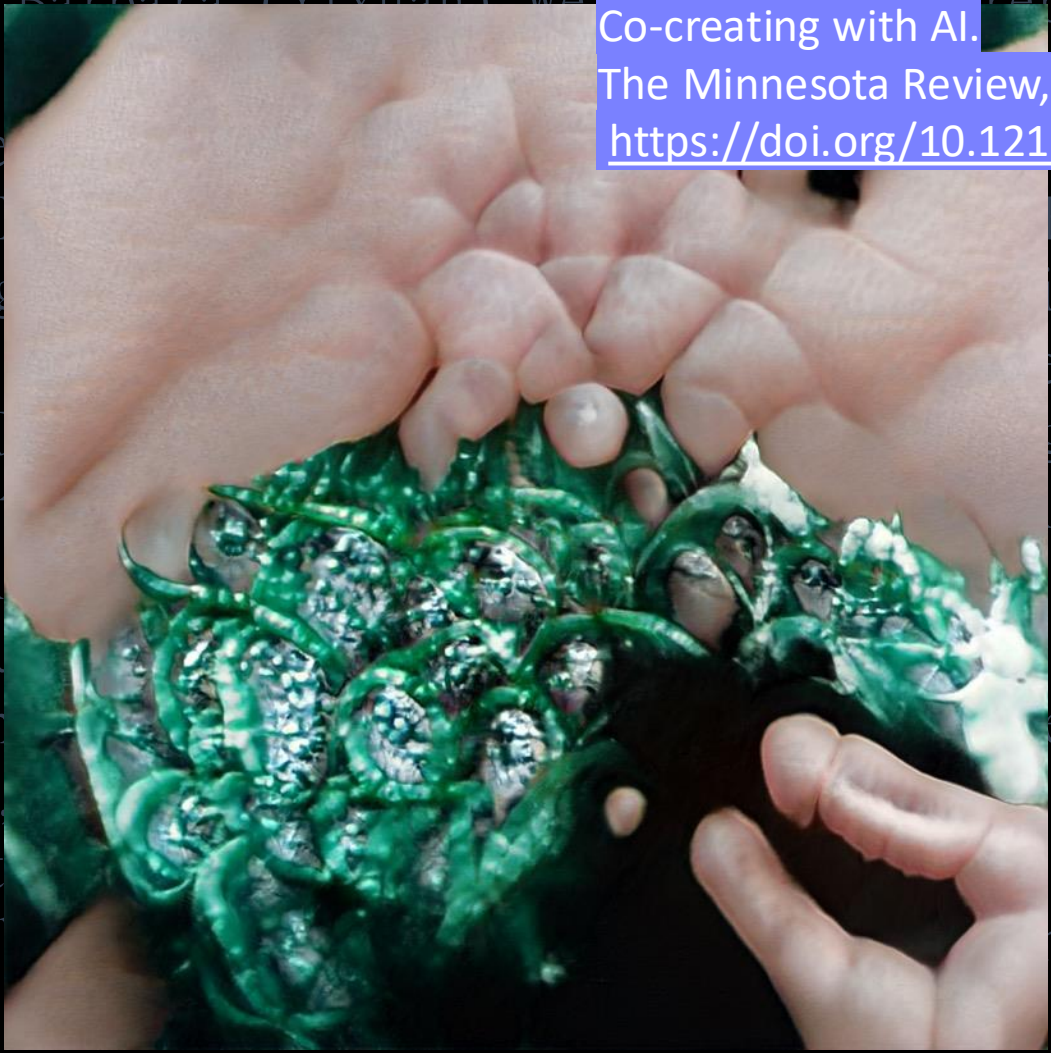
Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chelsea-Belle Clark, Chelsea Rowe, Chinchio Margherita, Claire Webb, Cody Costermans, Daphne Scheirlinckx, Diedre Schwillen, Dua Fatima, Elena Bula, Elisabetta Nevola, Elke Wolf, Emani Nagy, Flavia Turone, Gabriela Ramirez Michel, Giusi Schuller, Rose, Jonas Schwalenberg, Julia Muenzing, Kalkidan Hoex, Karin Stizia Maggio, Lindie Crous, Luca Sági, Luché Oberholzer, Manner Ir. M. Matute, Marjan Goetschalckx, Marques Léa, Megha Bedi, Miklos Madine Anklam, Naroush, Nedda El-Asmar, Nicole Walger, Nora Kovats, ine Lednitskij, PlushGemArt/Wendy Seals, Rik Tembuyser, Rosina Ledner, Senneke Van de Wygaert, Silke Fleischer, Sita Yabo Harries, So Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wi o, Zhanna Assanova, Zoë Chowney, anonymous Aleena Derohanian, An n-Kathrin Hartel, Anna Butwell, Annarita Bianco, Anneleen Swille ne Terreblanche, Carolin Dieler, Centaine Wekking, Chao Deng, Ch anying Li, Daria Edström, Darja Popolitova, Dawoon Jeong, De Co Drude, Elise Decottignies, Elise Hoebeke, Elwy Schutten, Emily Co Miller, Evgenia Zoidaki, Fan Pan, Faye Hall, Fei He, Funlola Coke, Savino, Gizella Görgényi, Greg Scheirlinckx, Hilde De Decker, H De Lorenzi, Ilse Jooken, Jantje Fleischhut, Jean Lin, Jeannette van, Joshua Kosker, Juan Harnie, Julia S, Kalkidan Hoex, Karen Va Nathanson, Lauren Darrouzet, Lin Zilong, Linda Savineau, Luca Ujv vska, Mallory Weston, Mando Bee, Manon van Kouswijk, Maria Hees, M Agabigum, Miao Yao, Minghui Zhou, Monia Antinori, Myra Mimlitsch-G phélie Leclercq, Paulo Martingo, Pauwels - Spaenjers, Peiyu Liu, Silke Fleischer, Simòn Mazuera, Smaranda Maria Voican, Sofia Eriksson, Sofia Zakharova, Stefan Gougherty, StyleGAN, Surabhi Sahgal, Taranto Leyla, Ted Noten, Thom van Schaik, Veroniek Dutré, Viola Pineider, Wiebke Pandikow, Wieke Aerts, Xu Qian, Xu Qin, Yao Yao, Yili Yao, Yiyao Huang, Yuying Mao, Zsófi Neuzer:::



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chelsea-Belle Clark, Chelsea Rowe, Chinchio Margherita, Claire Webb, Cody Costermans, Daphne Scheirlinckx, Diedre Schwillen, Dua Fatima, Elena Bula, Elisabetta Nevola, Elke Wolf, Emani Nagy, Flavia Turone, Gabriela Ramirez Michel, Giusi Schuller, Rose, Jonas Schwalenberg, Julia Muenzing, Kalkidan Hoex, Karin Stizia Maggio, Lindie Crous, Luca Sági, Luché Oberholzer, Manner Ir. M. Matute, Marjan Goetschalckx, Marques Léa, Megha Bedi, Miklos Madine Anklam, Naroush, Nedda El-Asmar, Nicole Walger, Nora Kovats, ine Lednitskij, PlushGemArt/Wendy Seals, Rik Tembuyser, Rosina Ledner, Senneke Van de Wygaert, Silke Fleischer, Sita Yabo Harries, So Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wi o, Zhanna Assanova, Zoë Chowney, anonymous Aleena Derohanian, An n-Kathrin Hartel, Anna Butwell, Annarita Bianco, Anneleen Swille ne Terreblanche, Carolin Dieler, Centaine Wekking, Chao Deng, Ch anying Li, Daria Edström, Darja Popolitova, Dawoon Jeong, De Co Drude, Elise Decottignies, Elise Hoebeke, Elwy Schutten, Emily Co Miller, Evgenia Zoidaki, Fan Pan, Faye Hall, Fei He, Funlola Coke, Savino, Gizella Görgényi, Greg Scheirlinckx, Hilde De Decker, H De Lorenzi, Ilse Jooken, Jantje Fleischhut, Jean Lin, Jeannette van, Joshua Kosker, Juan Harnie, Julia S, Kalkidan Hoex, Karen Va Nathanson, Lauren Darrouzet, Lin Zilong, Linda Savineau, Luca Ujv vska, Mallory Weston, Mando Bee, Manon van Kouswijk, Maria Hees, M Agabigum, Miao Yao, Minghui Zhou, Monia Antinori, Myra Mimlitsch-G phélie Leclercq, Paulo Martingo, Pauwels - Spaenjers, Peiyu Liu, Silke Fleischer, Simòn Mazuera, Smaranda Maria Voican, Sofia Eriksson, Sofia Zakharova, Stefan Gougherty, StyleGAN, Surabhi Sahgal, Taranto Leyla, Ted Noten, Thom van Schaik, Veroniek Dutré, Viola Pineider, Wiebke Pandikow, Wieke Aerts, Xu Qian, Xu Qin, Yao Yao, Yili Yao, Yiyao Huang, Yuying Mao, Zsófi Neuzer:::



Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) We, Franche, Chandra Ngomane, Anchio Margherita, Dimitrios Bula, Elisabetta Nevola, daki, Fanni Nagy, Flavia weerd, Jess Bischoff, Ji g, Kalkidan Hoex, Karin a Maggio, Lindie Crous, Maria Konschake, Maria Léa, Megha Bedi, Miklos e Anklam, Naroush, Nedda Pallavi Verma, Pauletta Rik Tembuyser, Rosina handler, Senneke Van de Stella & Karen Wuytens, Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wieven Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous



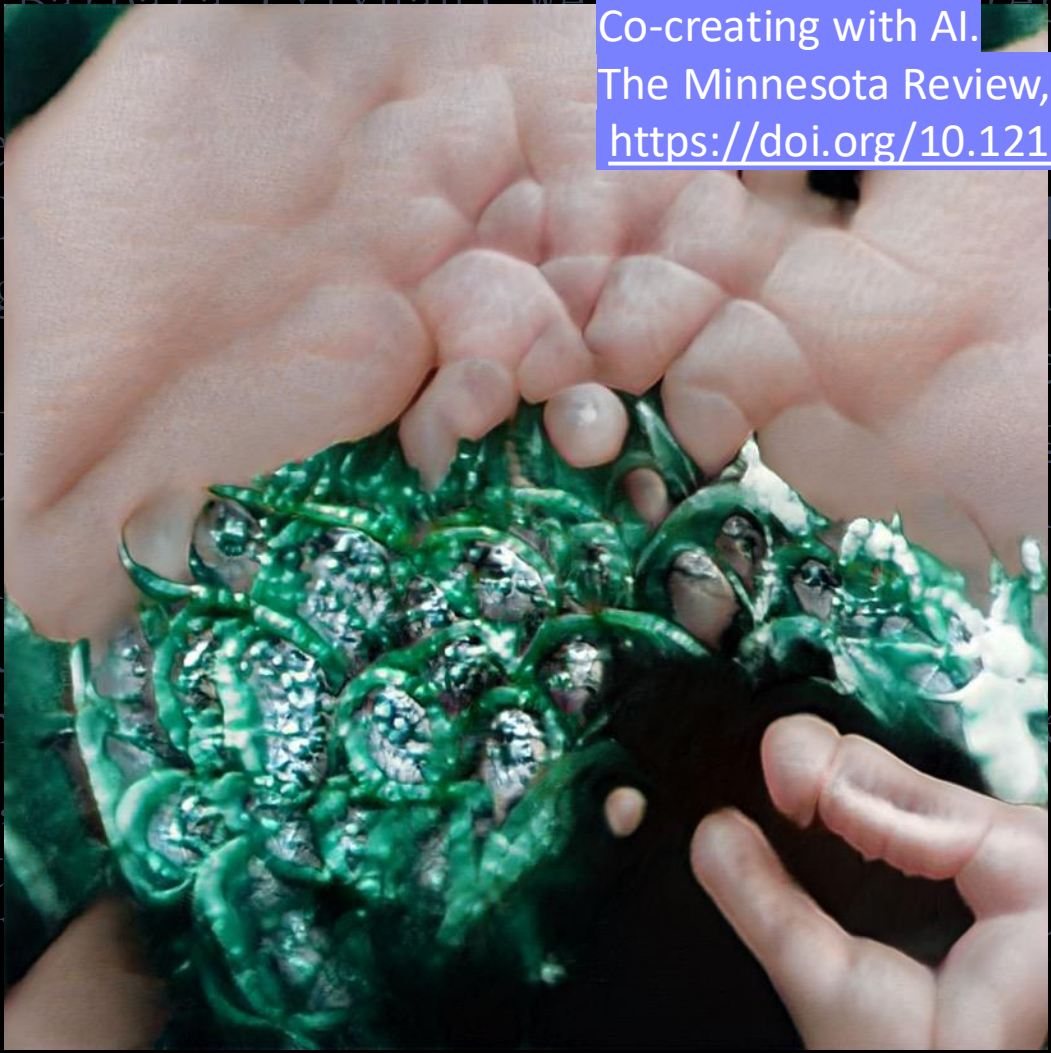
Uricchio, W. and Cizek, K. (2023)

Co-creating with AI.

The Minnesota Review, (100), 130

<https://doi.org/10.1215/00265667-10320940>

Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) We, Franche, Chandra Ngomane, Anchio Margherita, Dimitrios Bula, Elisabetta Nevola, daki, Fanni Nagy, Flavia weerd, Jess Bischoff, Ji g, Kalkidan Hoex, Karin a Maggio, Lindie Crous, Maria Konschake, Maria Léa, Megha Bedi, Miklos e Anklam, Naroush, Nedda Pallavi Verma, Pauletta Rik Tembuyser, Rosina handler, Senneke Van de Stella & Karen Wuytens, Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wievien Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous



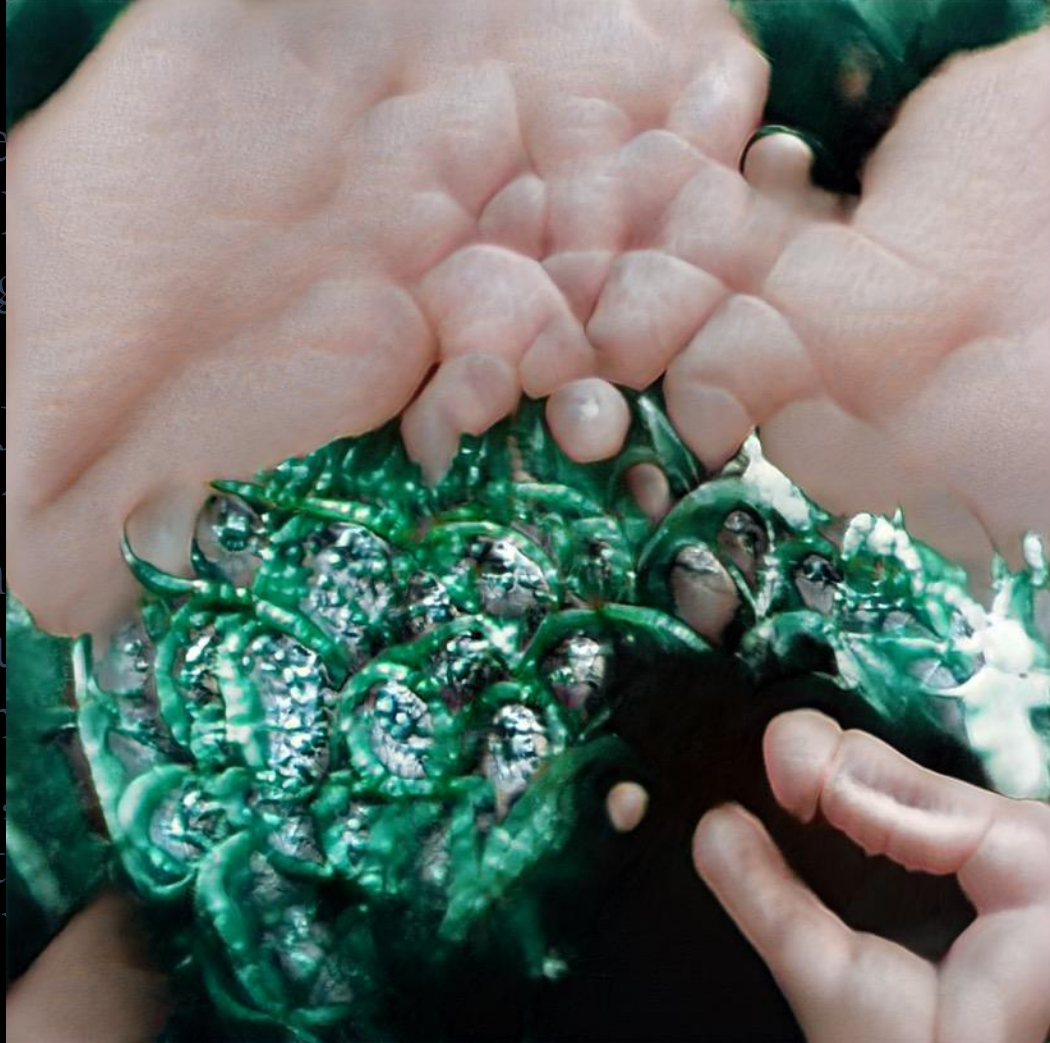
Uricchio, W. and Cizek, K. (2023)

Co-creating with AI.

The Minnesota Review, (100), 130

<https://doi.org/10.1215/00265667-10320940>

Alexis Arayata, Amy Noyce, André Ribeiro, Anika Lotter, Anita Declerck, Anke Raeymaekers, Annelieke Landré, Annelies Weinberger, Antal Zilahi, Arya Sipor, Audi Pauwels, Baiba Pukinska, Barbara (Yixuan) Wei, Carine Terreblanche, Chandra Ngomane, Charlotte Vanhoubroeck, Chinchio Margherita, Claire Webb, Cody Coste, Dorothea Schwillens, Dimitrios Mekras, Dodo Paruznik, Eleni Bula, Elisabetta Nevola, Elke Wolf, Elza Lencberg, Fanni Nagy, Flavia Turone, Gabriela Ramirez, Jess Bischoff, Jigme Kalkidan Hoex, Karin Young Kim, John Rose, Katja Prins, Kitia Maggio, Lindie Crous, Luca Sági, Luché Oberh, Maria Konschake, Maria Mironova, Mariel M. Matu, Léa, Megha Bedi, Miklos Laufer, Mima Pejoska, Moh, Naroush, Nedda El-Asmar, Nicole Walger, Pallavi Verma, Pauletta Brooks, Pauline Lednit, Rik Tembuyser, Rosina Lednitskij, Saartje Tem, Senneke Van de Wygaert, Silke Fleischer, Stella & Karen Wuytens, Tyana Verstraete, Ursula Woerner, Viveka Valentin, Wiebke Pandikow, Wieke Aerts, Wieven Alberts, Willemien Bruwer, Xiaoyi Chen, Yiayi Lao, Zhanna Assanova, Zoë Chowney, anonymous



# Stadtbad Kunstforum digital residency 20 // Twenty<sub>2022</sub>

in collab with Carla Petzold and Miriam Taschler



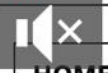
NIPE

Large graffiti piece with various colors and abstract shapes.

PAIX

Large graffiti piece with pink and white colors.

LIP



HOME

SPACES

ADD NEWS TO WHITEBOARD

FILES

SPACE PREFS

PREVIEW

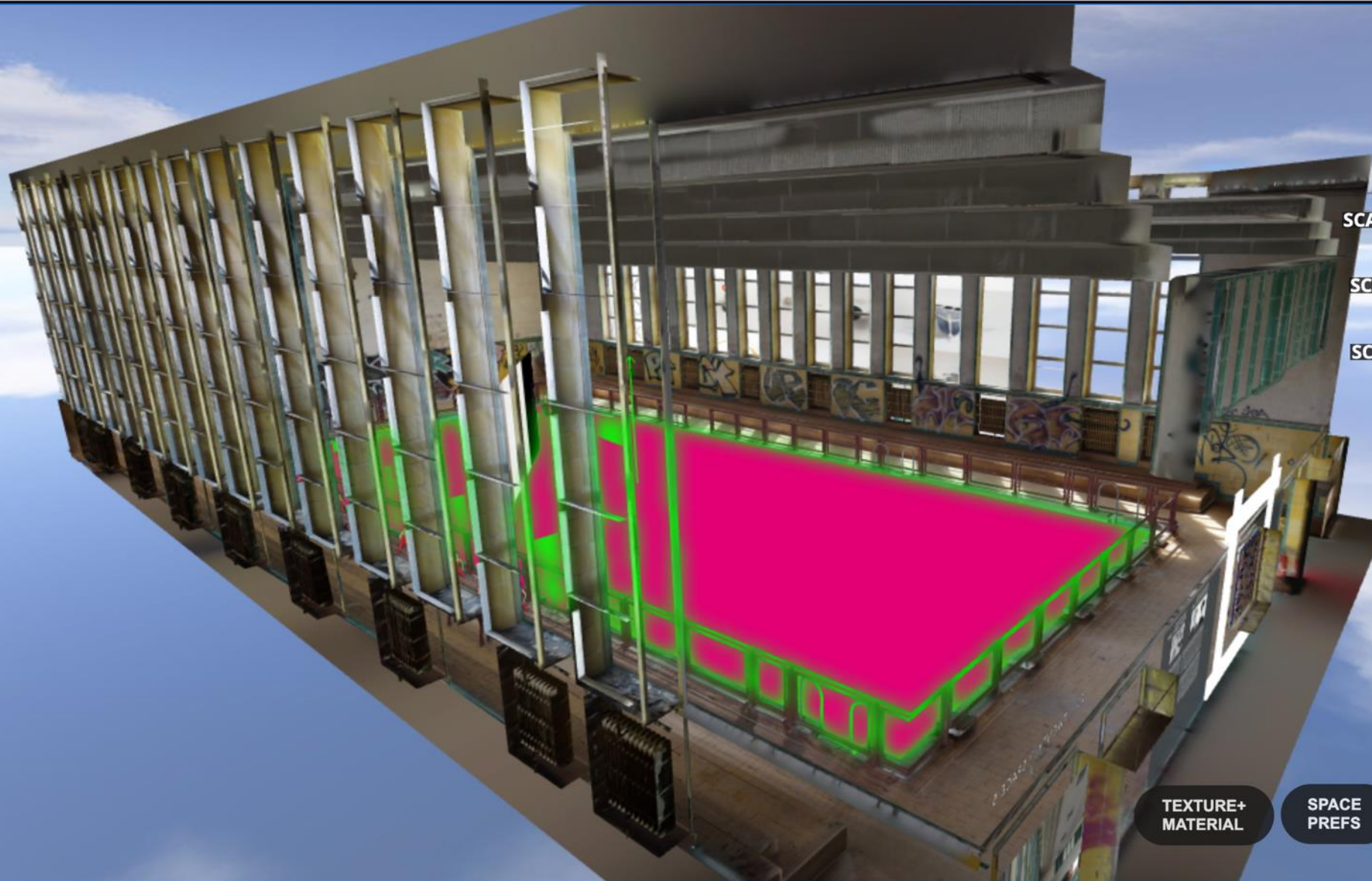
PUBLISH

SAVE

MANUAL

CONTACT

DEUTSCH



NEW



SCALE / HEIGHT



SCALE / WIDTH



SCALE / DEPTH



MOVE / X



MOVE / Y



MOVE / Z



ROTATE / Y



OPACITY



TEXTURE+ MATERIAL

SPACE PREFS



HOME

SPACES

ADD NEWS TO WHITEBOARD

FILES

SPACE PREFS

PREVIEW

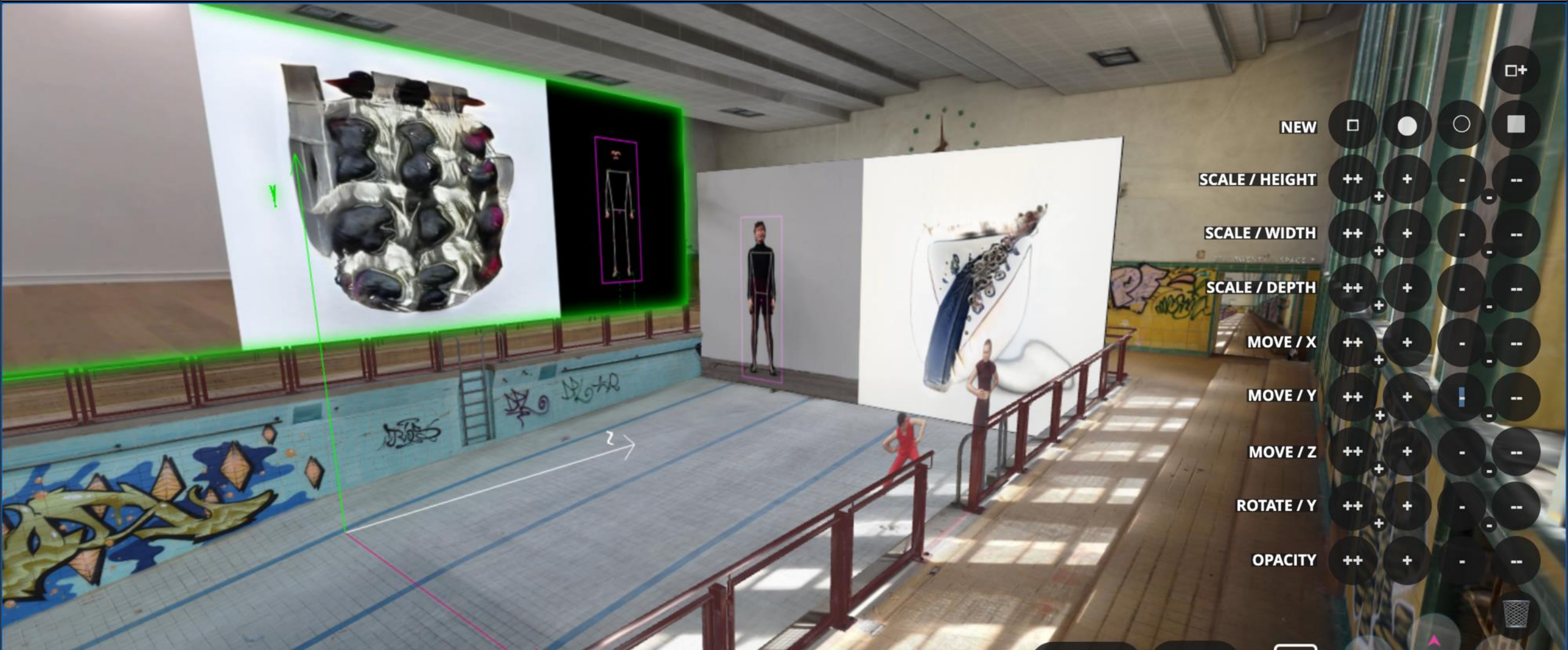
PUBLISH

SAVE

MANUAL

CONTACT

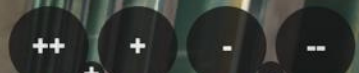
DEUTSCH



NEW



SCALE / HEIGHT



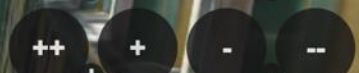
SCALE / WIDTH



SCALE / DEPTH



MOVE / X



MOVE / Y



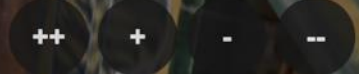
MOVE / Z



ROTATE / Y



OPACITY



HOME

BACK TO THE SPACE DESIGN TOOL



WEDNESDAY / 21.06.2023 / 9:31:55



S P A C E

N A V I G A T I O N

A B O U T

WWW.STADTBAD

S U P P O R T

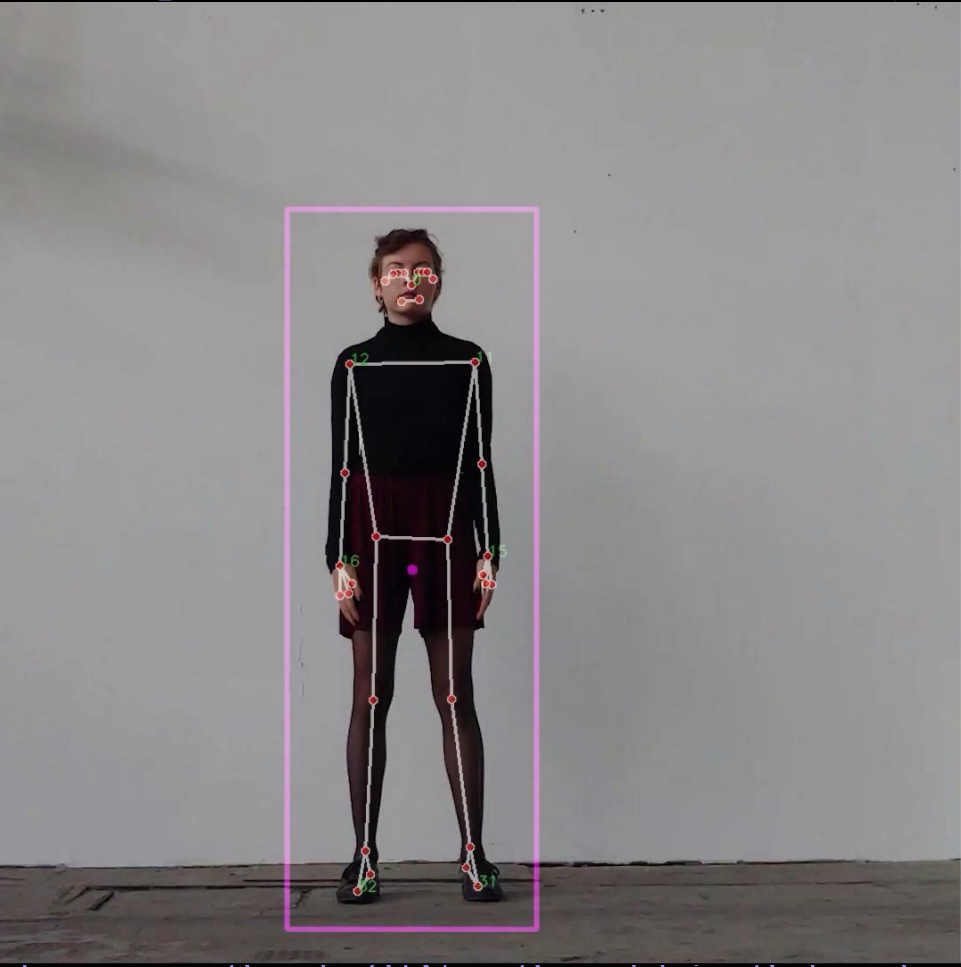
AND

C O N T A C T

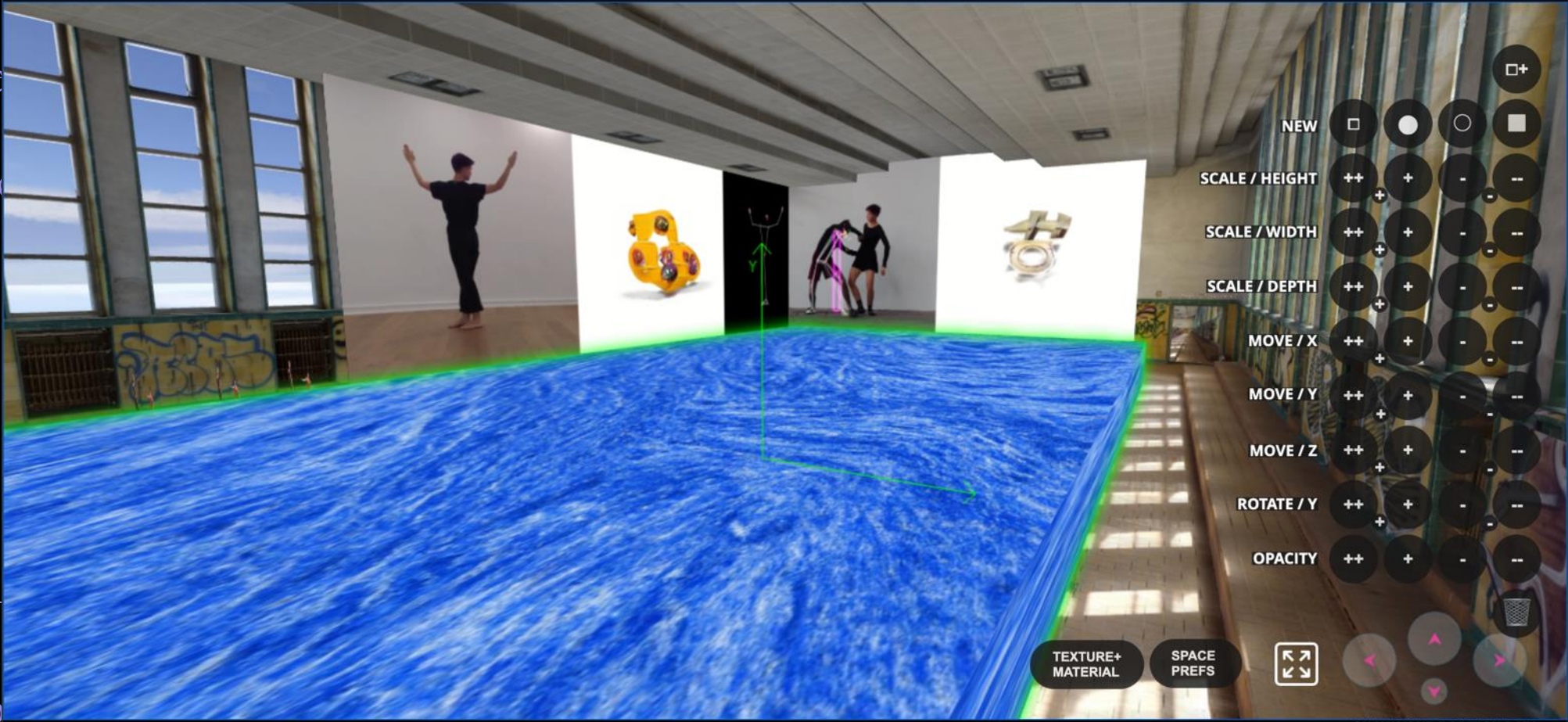
I M P R I M E

D E U T S C H

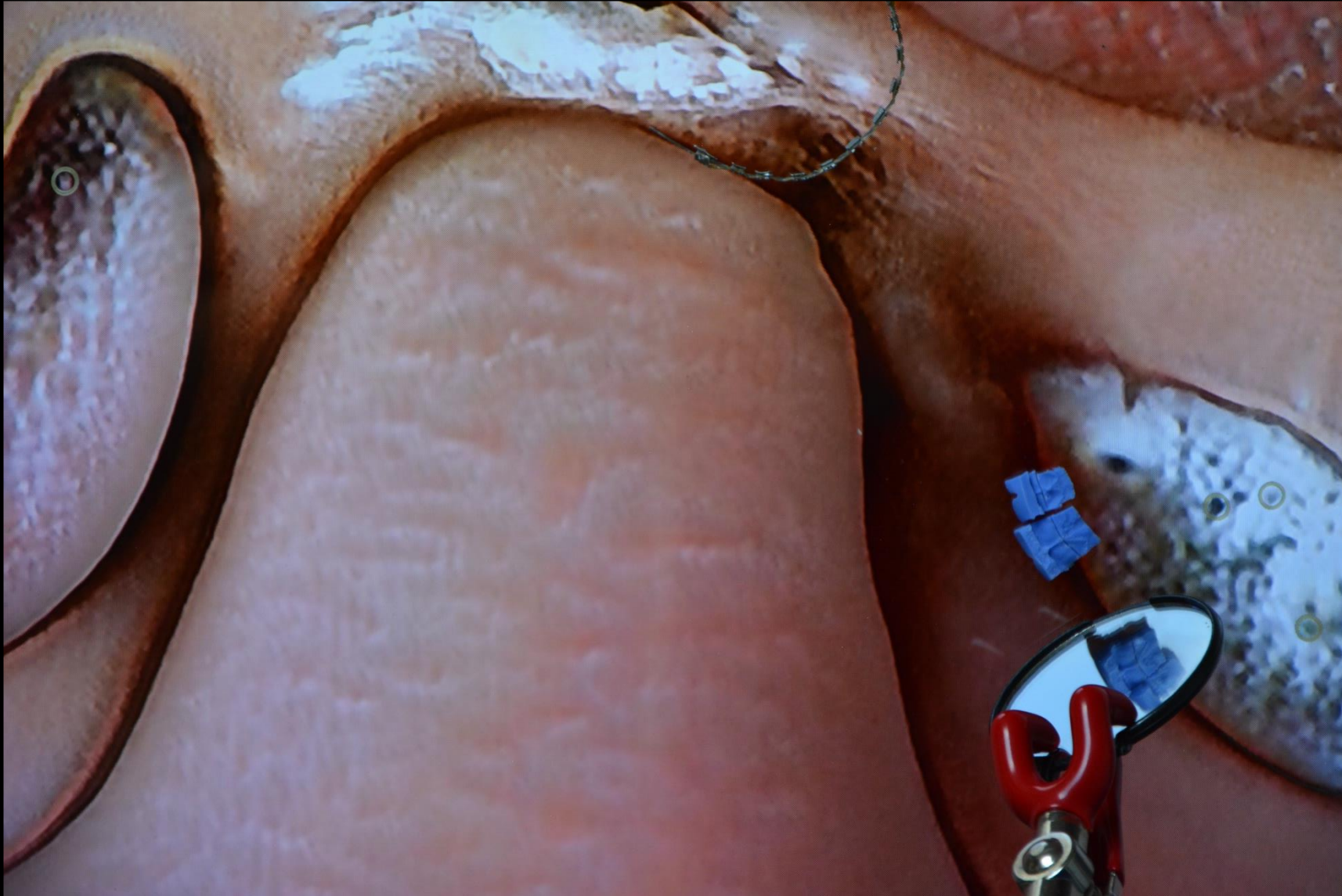
Aleena Deronianian, Ana Margarida Carvalho, Andrea Wagner, Anja Eichler, Ann-Kathrin Hartel, Anna Butwell, Annarita Bianco, Anneleen Swillen, Annelies Weinberger, Áurea Praga, Bob Zeng, Carine Terreblanche, Carolin Dieler, Centaine Wekking, Chao Deng, Christoph Straube, Christoph Weisshaar, Claire Webb, Danying Li, Daria Edström, Darja Popolitova, Dawoon Jeon, Ede, Elise Decottignie, Elyse Burton, Eva van Kempen, Ewa Coker, Gabriela Rózníková, Greg Scheirlinckx, Hana Lorenzi, Ilan Chen, Jie Chen, Jie Vanmol, Katja Zilong, Lin Mallory West, Marzoli Cristina Gray, Na Zou, Pauwels - Silke Fleis, Stefan Gougherty, StyleGAN, Surabhi Sahgal, Taranto Leyla, Ted Noten, Thom van Schaik, Veroniek Dutré, Viola Pineider, Wiebke Pandikow, Wieke Aerts, Xu Qian, Xu Qin, Yao Yao, Yili Yao, Yiyao Huang, Yuying Mao, Zsófi Neuzer x Anneleen Swillen x Greg Scheirlinckx x Carla Petzolt X Miriam Taschler x Stadtbad Kunstforum



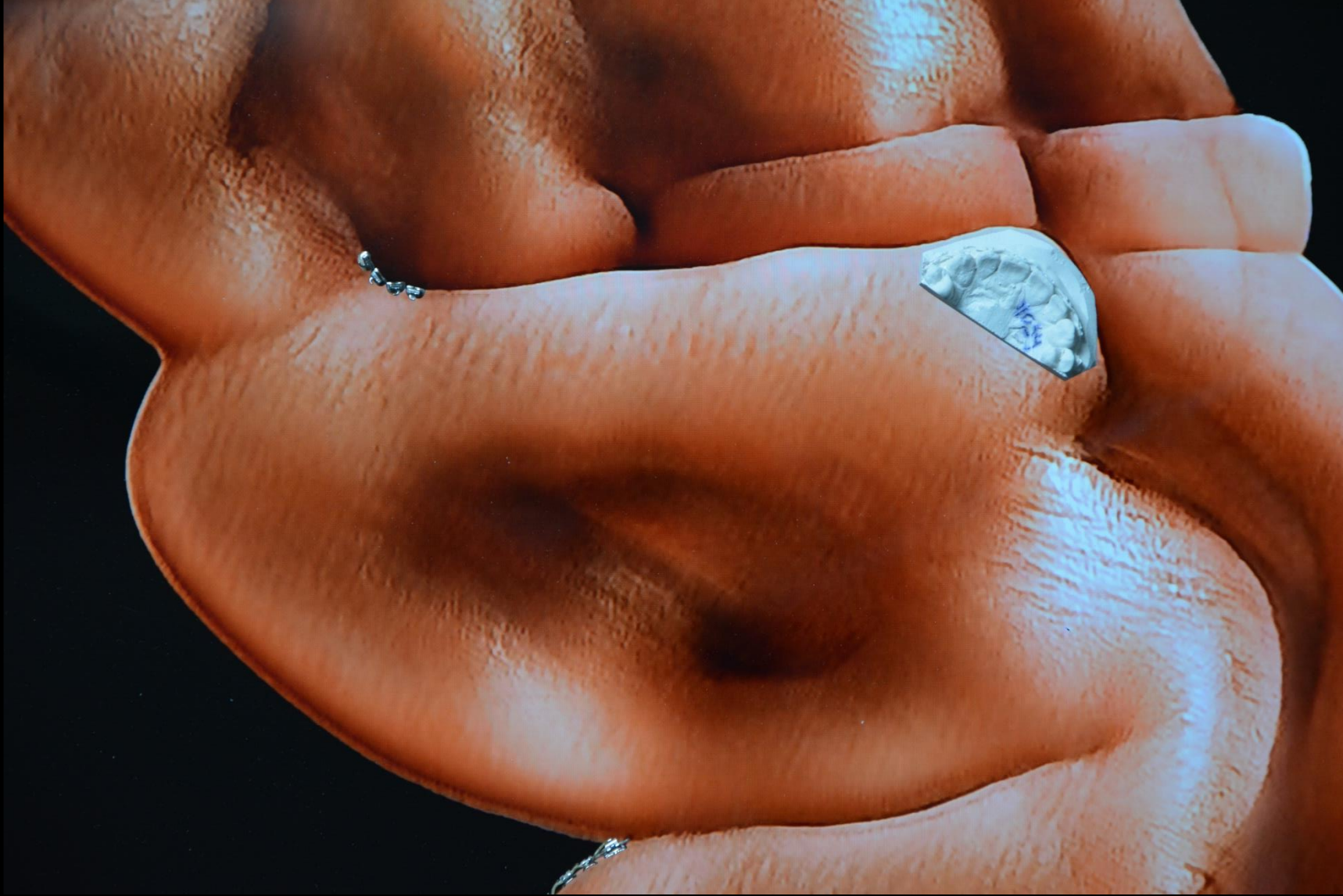
- HOME
- SPACES
- ADD NEWS TO WHITEBOARD
- FILES
- SPACE PREFS
- PREVIEW
- PUBLISH
- SAVE
- MANUAL
- CONTACT
- DEUTSCH



Ornamisms (Crystal  
UHD/Bright)<sub>2025</sub>



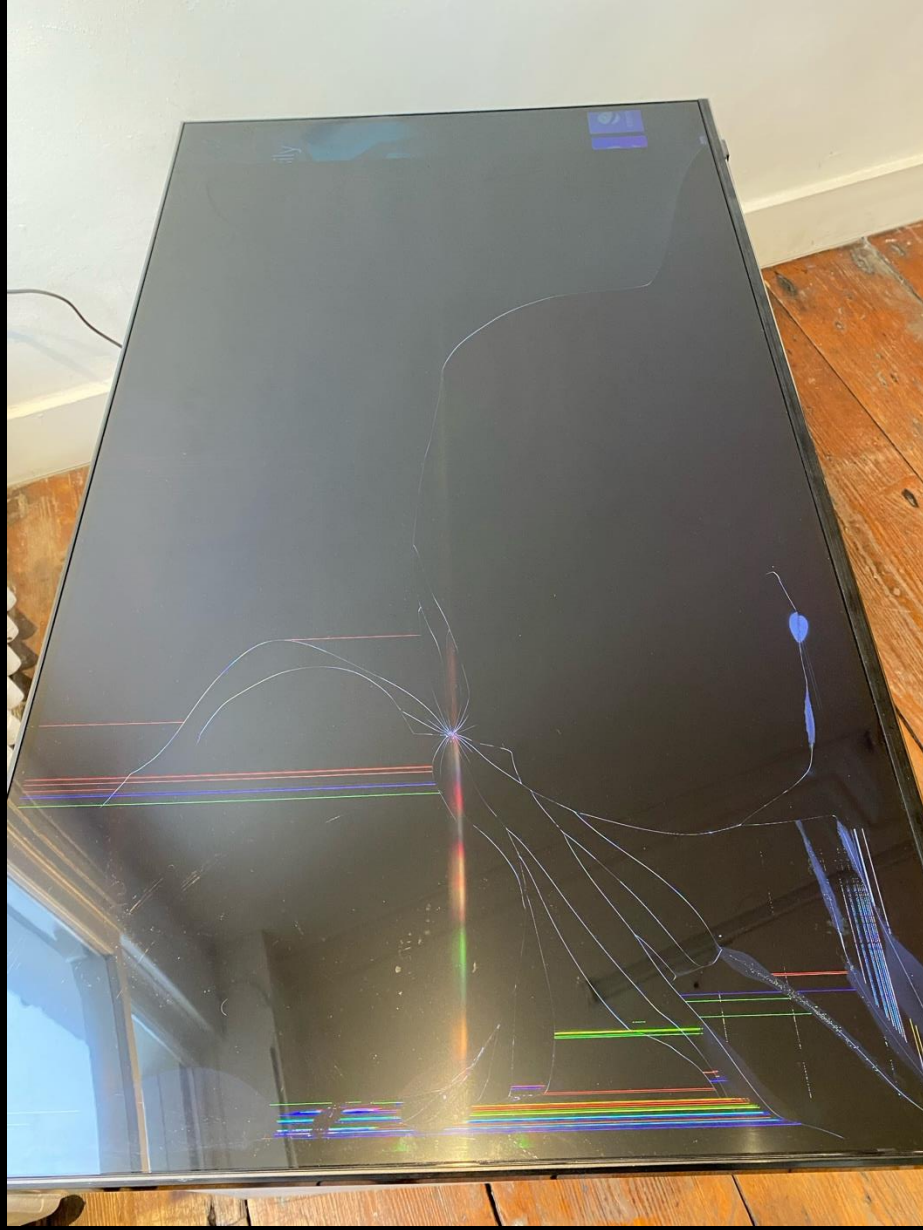
Artificial Intelligems , Ornamisms (Crystal UHD/Bright), 2025



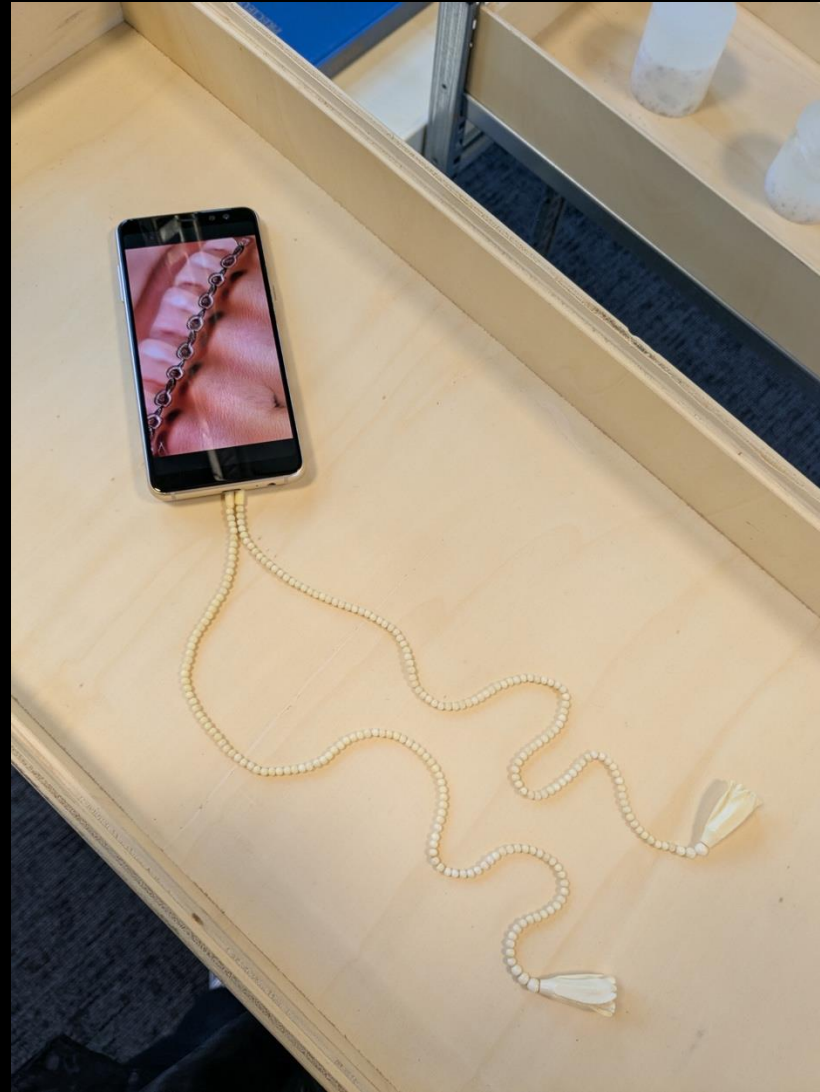
Artificial Intelligems , Ornamisms (Crystal UHD/Bright), 2025



Artificial Intelligems , Ornamisms (Crystal UHD/Bright), 2025  
Snapshot of work in progress



Ornamisms (Root(s), Connection  
<> Extraction, Treatment)<sub>2025</sub>



Artificial Intelligems , Ornamisms (Root(s), Connection <math>\leftrightarrow</math> Extraction, Treatment), 2025  
Exhibition AtThis Point, DIVA museum, Antwerp



Artificial Intelligems , Ornamisms (Root(s), Connection <math>\leftrightarrow</math> Extraction, Treatment), 2025  
Exhibition AtThis Point, DIVA museum, Antwerp



Artificial Intelligems , Ornamisms (Root(s), Connection <=> Extraction, Treatment), 2025  
Exhibition AtThis Point, DIVA museum, Antwerp

Ornamutations (still, becoming)<sub>2021/2026</sub>

Ornamisms (still, becoming)<sub>2023/2026</sub>



Artificial Intelligems , Ornamisms (Still, Becoming), 2023/2026  
Exhibition Chain Reaction, Gallery Pont&Plas, Gent



Artificial Intelligems , Ornamisms (Still, Becoming), 2023/2026  
Exhibition Chain Reaction, Gallery Pont&Plas, Gent



Artificial Intelligems , Ornamisms (Still, Becoming), 2023/2026  
Exhibition Chain Reaction, Gallery Pont&Plas, Gent

www.  
Artificial  
intelligems  
.com<sub>2022</sub>

In collab with Chloé D'hauwe, Ine Meganck  
& Arthur Haegeman



Working with images of other artists' pieces as material for a new, collective creation, calls authorship into question. Who made 'the artistic work'? Who should be involved in the decision-making process? Might this entail possible conflicts between artistic freedom and ethics? What are best practices? As long as it's within the context of a research project, working with these images seems 'ok', however, as soon as one starts to think about selling the generated output, it becomes complicated. What does 'collaborating with more-than-human 'intelligent systems' mean? Paradoxically, introducing AI into the making process further complicates these questions while, at the same time, it can propose new ways of dealing with these issues and new perspectives. How should such a comprehensive research project, involving many practitioners, and an AI, be approached, presented, and reflected on? How to encourage discussion and develop points of view about related themes and questions?

How to explore participation through this project?

About



About Artificial Intelligems

About: Anneleen Swillen

About: Greg Scheirlinckx

Hi! Anneleen

logout

Artificial Intelligems artistic resear...

Show Case #1: Artificial Intelligems...

News

Embodying Artificial Intelligems, Or...

Sort images



About



About Artificial Intelligems

About: Anneleen Swillen

About: Greg Scheirlinckx

Hi! Anneleen

logout

Artificial Intelligems artistic resear...

Show Case #1: Artificial Intelligems...

News

Embodying Artificial Intelligems, Or...

Sort images



THIS PLAY  
an artistic research  
on the interactions  
BETWEEN JEWELLERY AND  
PRESENTATION<sub>2015 - 2019</sub>

PhD in the Arts

PXL-MAD School of Arts and University of Hasselt

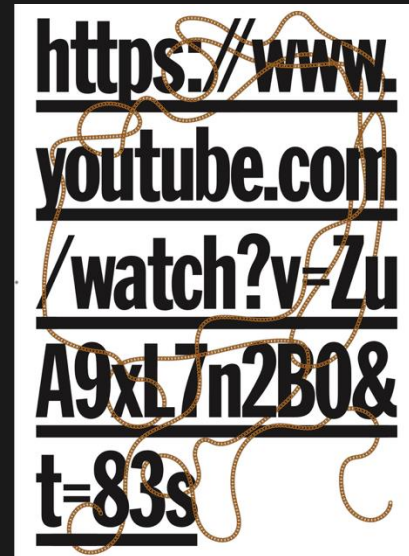
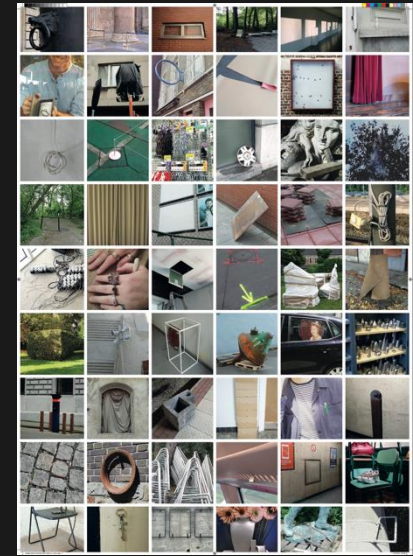
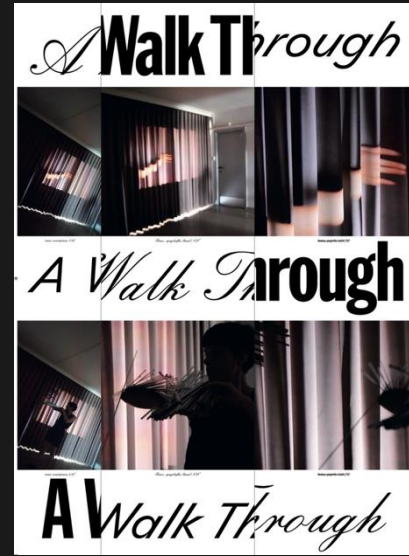
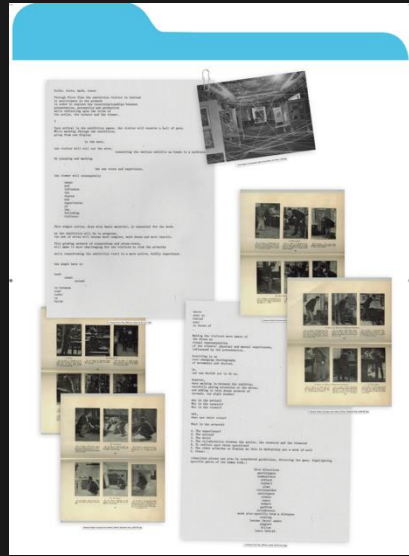
Supervision: Prof. dr. Bert Willems and dr. Karen Wuytens

Graphic design in collab with Chloé D'hauwe and Ine Meganck

# INHOUD

- 2, 75 Voor woord en meer woorden
- 5-13 Setting
- 14-67 SHOW CASES
  - 14-18 Ways Of Presentation
  - 19-21 <https://www.instagram.com/anneleenswillen/>
  - 22-25 Place, look, feel, smell, take, punch, measure, cut, attach, knot, cut, catch, lay, weigh, hang, wear, display, show off, evaporate
  - 26-34 TBD
  - 35-38 icO\_On
  - 39-45 Manual
  - 46-67 A Walk Through
- 68-71 Weer woorden





Anneleen Swillen, THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck

icO\_On 2016

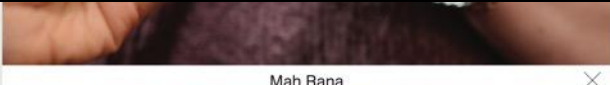
Graphic design in collab with Ine Meganck and Chloé D'hauwe



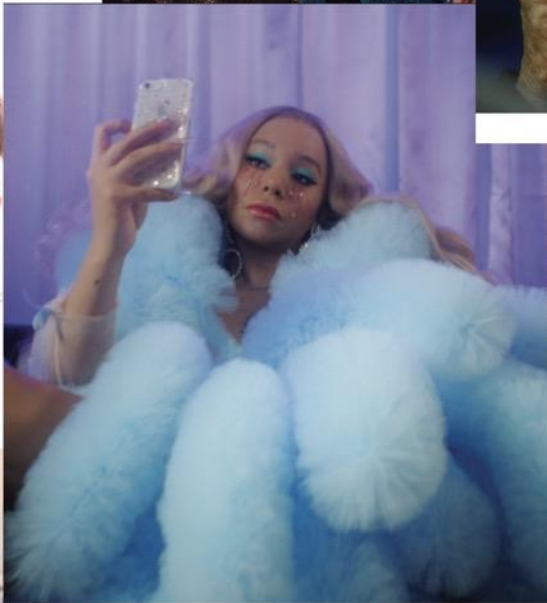
Lisa Walker



Nadja Buttendorf



Mah Rana



Mah Rana



Lisa



Vann Kwok



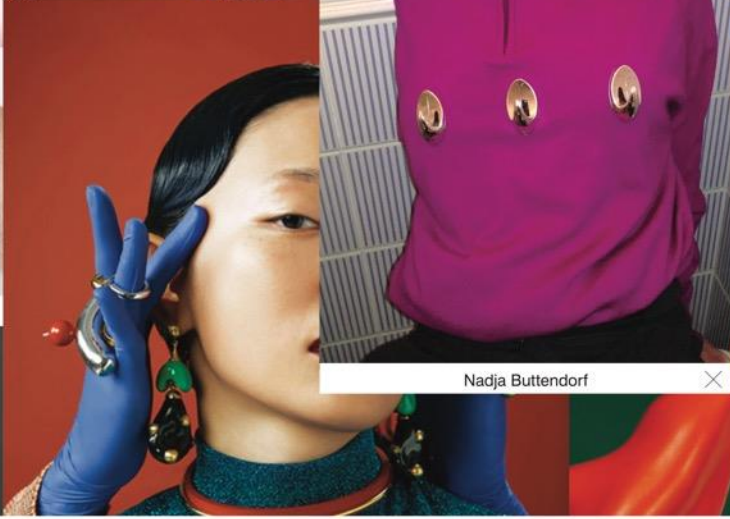
Ines Marzat



Darja Popolice



Maiko Gubler



Nadja Buttendorf



Mosa



# WAYS OF PRESENTATION



WAYS OF PRESENTATION



Onderweg ben ik me steeds erg bewust van mijn omgeving. Ik meek details op en verhoudingen tussen zaken. Contexten en combinaties. De hele wereld is een presentatie. Alles rondom mij is geconstrueerd. Door iemand zo geplaatst, bepaald, vormgegeven. In de stad wandel ik langs enkele winkelvitines. De reflectie van mijn lichaam lijkt even te versmelten met de mannequin achter de glazen ruit.—*Die pose. Haar been, glaad, in een hoek gevouwen, steunt op de kruik. Onwettelijk. Haar lange blonde haren deels over haar gezicht. Een bikini hangt nonchalant over de stoel. Plastic fruit is bezaid over de vloer. 's Avonds markeert de uitgelichte box de stoep. Ik kijk omhoog en baad in hetzelfde licht.*—Deze scène is statisch, maar wanneer etalagepoppen in elkaar gestoken en aangekleed worden, kijk ik altijd even naar dat schouwspel (schouder) van lichamen en objecten. Presenteren gepresenteerd. Een dans, een worsteling, tussen personen en dingen. Soepel en onbuigzaam. Lichaamsdelen worden in elkaar geklikt. Textiel wordt verwrongen, gespannen, gladgestreken, vastgespeld, in een poging tot 'mooie presenteren' van de kledij. Verborgene constructies, maar daardoor des te opvallender.

Mannequins zijn displays. Net als sokkels, kaders en vitrines, of andere voorwerpen en meubels die dienen om iets te tonen, ondersteunen, plaatsen. Bovenstaande displays behoren tot 'klassieke' en veelvoorkomende manieren van presenteren, die we als dusdanig herkennen omdat we ze zo hebben leren lezen. Maar er zijn talloze strategieën en structuren, formats en modellen, tools en apparaten, media en platformen om te presenteren. Situaties met karakteristieken die mij, om diverse redenen, doen denken aan presentaties, fotografer ik sinds 2015

als *Ways Of Presentation (WOP)*. Deze foto's zijn zowel onderzoek en proces als artistieke output. Wat ik fotografeer en hoe ik dat in beeld breng, tonen mijn blik als kunstenaar en wat ik onder presenteren versta en zetten zo aan tot (her)interpretaties en reflecties daaromtrent. Via *WOP* observeer, analyseer, interpreteer, verbeeld, verzamel en toon ik bestaande en potentiële manieren van presenteren. Stillevens in dagelijkse omgevingen.<sup>1</sup> Daarbij manipuleer ik nooit de voorwerpen of situaties waarvan ik beelden maak. Ik herschik niet, voeg niets toe of neem niets weg. Ik vind, bepaal het perspectief, kadreer en klik (natuurlijk zijn foto's ook een bewerkte en subjectieve representatie van de werkelijkheid, die op hun beurt kunnen manipuleren). *WOP* is selecteren als creëren. Het zijn zaken die ik niet zelf geplaatst heb, maar die mij opvallen en boeien omwille van hun potentieel om als *WOP* in beeld te brengen.

Vaak zie ik presentaties waar die niet zo bedoeld zijn, en die voor velen aanvankelijk niet zo zullen lijken, maar die ik wel zo aanschouw en binnen dit project opnieuw als presentatie presenter. Voorwerpen en technieken van presenteren ontdek en uitgelicht. Zaken die men niet gauw opmerkt, onopvallend maar mét potentieel, breng ik onder de aandacht. Die *WOP* zijn het meest persoonlijk, het meest verrassend, en bijgevoel misschien ook het meest interessant. Maar hoe ruim ik presentatie ook interpreteer, ik beschouw niet alles als een *WOP*. Achter elk beeld dat ik voor *WOP* maak, schillen uiteenlopende, maar ook vaak wederkerende, interesses en motieven, zoals ik in deze tekst zal bespreken, en nooit slechts één mogelijke interpretatie. Wie kijkt, kijkt met 'bagage', beleeft iets vanuit een bepaalde, bevooroordeelde, blik, aldus criticus John Berger: *"The way we see things is affected by what we*

*know or what we believe.*" (1972: 8)<sup>2</sup> Iets presenteren, iets in beeld brengen, stuurt de blik, zet aan tot aandachtig kijken en zoeken naar de mogelijke redenen waarom net dit zo gecommuniceerd en ge(re)presenteerd wordt.

Soms presenteren displays en andere verwante voorwerpen en meubels van presentatie niets anders en (be)staan ze op zichzelf. Vaak voorbijgelopen, uit het zicht gefilterd, in een hoek geplaatst. Ongebruikt verwerven deze dragers een andere status, maar ze zijn zeker niet minder intressant. Geplaatst in een onverwachte omgeving, waarmee hun oorspronkelijke functie niet overeenkomt, vestigen ze de aandacht op zichzelf.—*Twee paaltjes met afspanning in een park. Museaal. Alsof er een lange rij mensen zal aanschuiven. Alsof men niet te dichtbij mag komen. Het park is leeg. Mijn verbeelding geprikkeld. Ik kadreer en zoom. Mijn dultm bevriest het beeld.*

*Bewoerd.*<sup>3</sup> Kunstenaar Oriol Vilanova's publicaties *Without Distinction* en *Sin Distinction*<sup>4</sup> bundelen lege presentatiemeubels van diverse musea in België en Spanje. Deze displays zijn individueel, als een product, gefotografeerd op een pikzwarte of felblauwe achtergrond.<sup>5</sup> Ontdaan van hun oorspronkelijke functie en context, geïsoleerd, én in de spotlight geplaatst, presenteren deze displays zichzelf. Van weelderig gedecoreerde antieke houten vitrines tot minimalistische plexiglasen boxen, de selectie presentatiemeubels in deze publicaties moedigt aan tot het bestuderen van de individuele displays én hun onderlinge verhoudingen. Foto's van lege meubels met holtes en plankjes, schroeven en kaartjes, in combinatie met de op de cover geprinte afmetingen van de display en de naam en plaats van het museum, wakkeren de verbeelding aan over de historie van deze meubels, en hun potentiële inhoud.

Presentatie gaat niet over het object op zich maar over zaken in relatie tot elkaar, personen of een omgeving. Over wat errond, met en door middel van dingen gebeurt. Over hoe iets zich verhoudt ten opzichte van iets anders. Hoe iets zich gedraagt in, op, onder, boven, tussen of naast iets. In de ordeningen van dingen (ordendingen) die ik voor *WOP* selecteer en in beeld breng, schemeren onderliggende lagen door. Suggesties, connotaties, referenties, betekenissen. Soms opvallend, soms subtiel, en al dan niet zo bedoeld door mij als fotograaf of de oorspronkelijke (en in het geval van *WOP* veelal onbewuste) presentator. Net dat meermalige maakt het boeiend om de foto's te maken, en om, steeds opnieuw en steeds anders, zowel naar het beeld zelf, als de dagelijkse omgeving rondom, te kijken. *"One of the things I really liked from Ways Of*

*Presentation"*, aldus sieradenkunstenaar Renée Ugaëlo in een gesprek omtrent dit project, *"is this idea of the informally curated artefacts that you encounter when you're in the city. I remember a number of years ago, my second supervisor talking to me about the difficulty of curating objects in a way that appears relaxed, casual, or simply at random. That 'random' is actually a difficult curatorial premise, which I think is quite interesting. It makes the everyday kind of collections that we encounter out in the world really beautiful."* (in Cleland en Torzillo 2017: 29) Naarmate mijn onderzoek vorderde, werd ik steeds meer geboeid door 'sterkte in willekeur'. Mede omdat het haast als tegenovergesteld aan het 'intentionele presenteren' beschouwd zou kunnen worden. In mijn werk probeer ik situaties te creëren die het samengaan van het doelbewuste en het toevallige in de hand werken. *WOP* bundelt dergelijke momenten.

Vooral de manier waarop een voorwerp geplaatst of gebruikt wordt, trekt mijn aandacht. Zo dienen gebruiksvoorwerpen soms als dragers voor andere objecten.—*Een telefoon ligt op een stoel. Papieren rollen ondersteunen een glazen plaat. Een oude computermonitor houdt een deur open. Een collage van tapijten en materialen. Een spannende compositie van hoeken, dingen en vlakken die schakelen tussen sculptuur, decoratie en steun.*—In sommige *WOP*-foto's zijn de presentatie en het gepresenteerde gelijkwaardig of niet van elkaar te onderscheiden. Een stapel stenen of planken op straat. Dozen in de supermarkt. Een visueel ritmisch en repetitief georganiseerde verzameling. Steeds hetzelfde maar net iets anders. Een sokkel voor een sokkel. Een aanzet tot nadenken over en bevragen van het potentiële en de status van dingen, de hiërarchie tussen objecten, en of dat überhaupt belangrijk is om te weten of te benoemen. Een vierkant gesnoelde struik, die deels opgaat in het omringende park, is tegelijk opvallend gecultiveerd en haast onzichtbaar. Een streven naar controle, menselijke esthetiek, orde en geometrie. Ook de in dezelfde kleur als de muur overschilderde lichtschakelaar is een poging tot camouflage. Het proberen integreren in de ruimte van wat door sommigen als een storend element ervaren wordt. Afgeschermde monumenten, ingepakte goederen of omwikkeld kabels.—*Tools, zichtbaar opgeborgen, schemeren door het semi-transparante glazen raam. Een venster als opbergruimte, als wand. Een fluwelen drapering, een glazen stoel. Een dierenhuid hangt uit het raam, tapijt omwikkelt een boom. Christo, toevallig.*—Wanneer men probeert om iets onopvallend te maken, legt men er juist nog meer de nadruk op, iets onthullen door het te omhullen. Wat ik in een

1. Een selectie beelden van *WOP* (1) is opgenomen in deze publicatie. De volledige verzameling is te vinden op [www.waysofpresentation.com](http://www.waysofpresentation.com).  
2. "The way we see things is affected by what we know or what we believe."  
3. "The way we see things is affected by what we know or what we believe."  
4. "The way we see things is affected by what we know or what we believe."  
5. "The way we see things is affected by what we know or what we believe."

1. Een selectie beelden van *WOP* (1) is opgenomen in deze publicatie. De volledige verzameling is te vinden op [www.waysofpresentation.com](http://www.waysofpresentation.com).  
2. "The way we see things is affected by what we know or what we believe."  
3. "The way we see things is affected by what we know or what we believe."  
4. "The way we see things is affected by what we know or what we believe."  
5. "The way we see things is affected by what we know or what we believe."  
6. Deze museum van fotografieën is vergelijkbaar met Vilanova's artikelen over fotografie van musea en afzaken op een monochroom gekleurde achtergrond. Die worden door mij vaak op deze manier gebruikt in mijn presentaties. In zijn werk gebruikt hij vaak een witte achtergrond voor zijn foto's van de voorwerpen die hij fotografeert.  
7. "The way we see things is affected by what we know or what we believe."



# PLACE, LOOK, FEEL, SMELL, TAKE, PUNCH, MEASURE, CUT, ATTACH, KNOT, CUT, CATCH, LAY, WEIGH, HANG, WEAR, DISPLAY, SHOW OFF, EVAPORATE

22

SHOW CASE

Verzamel de benodigdheden:

- plant (*Anthurium*)<sup>1</sup>
- perforator
- touw
- schaar
- digitale weegschaal
- camera

Plaats de plant op een ladekast.  
Installeer de camera.

Focus, klik, record.  
Stap in beeld.

Kijk (beter).  
Raak aan.

Ruik.

Open de bovenste lade van de kast.  
Neem de perforator uit de bovenste lade.

Houd de bladeren in een greep. Laat je vingers hun aderen als braille lezen.  
Maak gaten in de bladeren. Een voor een. Denk aan hongerige tanden die in knapperige sla bijten.

Neem de bol garen. Meet het touw af op 80 cm.

Knip.

Herhaal.

Herhaal.

Haal het touw doorheen de gaten in de bladeren.

Luister hoe de schaar opent, scherp sluit en snijdt, snijdt, snijdt.

Merk op dat het een dunne lijn is. Beschouw de schaar als extensie van de hand, als tool, als wapen.

Plaats enkele afgeknipte bloemen en bladeren op een weegschaal.

Weeg 21 gram.<sup>2</sup>

Weeg minder, minder, minder.

Laat het gewicht door verdamping veranderen.

Probeer geen controle te hebben of te houden. Probeer niet te stabiliseren of bewaren.

Laat alles voortdurend veranderen.

Kijk hoe de bloemen en bladeren langzaam verdrogen, kreuken, rimpelen.

Kijk hoe ze fragiel worden.

Kijk hoe fragiel ze worden.

Kijk hoe ze expressief krullen terwijl ze vervagen.

Laat het.

Laat het verwelken.

Zie het verwelken.

Laat het verwelken zien.

Bevries dit moment.

Stop de scène.

Bewaar het bestand. Verzend het naar swillennanneleen@gmail.com.

Zend enkel de tutorial.

Zend geen fysiek stuk.

Zend zelfs geen materialen.

Mall een boodschappenlijstje.

Vermeld dat je de kosten zal vergoeden.

Vind de materialen overal.

Koop de plant eender waar.

Contacteer anderen.

Nodig anderen uit om het werk mee te maken.

Vermeld dat het werk gematerialiseerd moet worden telkens als het getoond wordt.

Toon wat hoe gematerialiseerd moet worden.

Geef andere(n) instructies.

Doe het zelf.

Voer de handelingen uit.

Voer de handelingen op.

Boots (je)zelf na.

Beleef het moment.

Beleef het maken.

Neem het (in je) op.

Breng jezelf in beeld.

Reflecteer omtrent in beeld zijn.

Film jouw handelingen.

Documenteer het maken van de creatie.

Documenteer het maken als creatie.

Beschouw documenteren als creëren.

Bedenk dat documenteren, om te presenteren, om te bewaren, een belangrijk aspect is van dit project met vergankelijke materialen.

Probeer voorgaande zin anders te verwoorden want zo lijkt het of je van mening bent dat wat vergankelijk is, bewaard moet worden.

Schrijf een e-mail met info.

Voeg de filmopname als handleiding toe in bijlage.

Voeg ook enkele filmstills toe.

Vraag om te filmen.

Verzend de e-mail.

Lees de respons zodra hij in je mailbox verschijnt.

Ontvang een filmopname van dezelfde handelingen door iemand anders uitgevoerd met een andere plant.

Download het bestand.

Bekijk de filmopname.

Verzamel alle opnames. Speel ze gelijktijdig af.

Bekijk ze alleen.

Beantwoord de e-mails altijd.

Wees dankbaar.

Verklaar dat de filmopname een belangrijk onderdeel van het werk is, maar dat het werk uit meer dan de opname bestaat.

Weet dat dit het werk is.

Vermeld dat de plant en het bewerken ervan cruciale elementen van het werk zijn.

Voeg nogmaals toe dat het noodzakelijk is dat iemand anders het werk materialiseert.

Benadruk dat er geen werk is zonder andere(n).

Werk.

Voeg toe dat vooral de context van de

tentoonstelling alsook de andere werken dit werk betekenis geven.

Vraag je af hoeveel context en referentiekaarten nodig zijn.

Verklap of verklaar niet.

Vermeld dat het werk andere werken nodig heeft om te werken.

Vraag je af wanneer het werk (niet) werkt.

Vraag je bijvoorbeeld af hoe belangrijk de context van een *white cube* galerie is voor dit werk.

Vraag je af welke mogelijke invloeden verschillende locaties op dit werk zouden hebben.

Beeld je het werk in op kantoor, in een hotel, in een zwembad, in een slaapkamer, op restaurant, in een ziekenhuis, op een luchthaven, in een keuken, op iemands schoot in de trein, op een vensterbank, op de stoep.

Besluit dat dit werk, gezien het concept, het sterkst is, het meest tot zijn



tentoonstelling alsook de andere werken dit werk betekenis geven.

Vraag je af hoeveel context en referentiekaarten nodig zijn.

Verklap of verklaar niet.

Vermeld dat het werk andere werken nodig heeft om te werken.

Vraag je af wanneer het werk (niet) werkt.

Vraag je bijvoorbeeld af hoe belangrijk de context van een *white cube* galerie is voor dit werk.

Vraag je af welke mogelijke invloeden verschillende locaties op dit werk zouden hebben.

Beeld je het werk in op kantoor, in een hotel, in een zwembad, in een slaapkamer, op restaurant, in een ziekenhuis, op een luchthaven, in een keuken, op iemands schoot in de trein, op een vensterbank, op de stoep.

Besluit dat dit werk, gezien het concept, het sterkst is, het meest tot zijn

23

PLACE, LOOK, ...

presentation of processes and ideas in interaction with the presentation of a finished product. It's about my urge to create new, context-specific works when I am invited to contribute to a project, and the potential as well as challenges hereof. At this moment, it feels as if my project is less about 'presenting jewellery'. I wonder about this a lot, but the above-mentioned aspects, that I try to address and reflect upon through this project, play an important role within contemporary jewellery exhibition practice, and therefore I do believe it fits well within your as well as my research.

So, what if I do not select only one, but instead present all of the ideas I have had within the context of this project? Through prints in various dimensions of scans from drawings and notes, scribbles and sketches, e-mail conversations, floor plans and photos, proposals and updates. In fact, all, and more, of the material that is currently in our Dropbox folder.

These prints can be glued together on one side in order to become large paper blocks (we could have between three and five of these blocks, in various dimensions), of which the visitor can tear off floor plan print(s). Upon entering the space, these blocks should look like traditional white plinths, which are frequently used for various sorts of presentations, among which jewellery, within artistic as well as commercial contexts. Although these paper 'plinths' will seem empty at first, they are in fact made out of ideas, and therefore full of potential. As more and more visitors will be tearing off the prints, the paper stacks will gradually become smaller, and eventually disappear. These prints are the 'routes', 'the guides', 'the plans' that I have had and created within the context of this exhibition project, and that I will share with the viewer. First I thought about placing the blocks in the middle of the space, but now I think they will look more like stacks of floor plans if we place them near the space's entrance. If we decide to go for this, we can have a more practical conversation about the creation of the paper plinths soon (I still have to do research about potential printers and costs in Melbourne). In addition, I am interested in having a virtual Skype tour (see previous e-mail) in the space, which could be recorded and later be shown as a video on a screen in the exhibition. I am not sure about the combination of the prints and the video, and still have to think this through further, but already wanted to send you an update about my current ideas. Looking forward to hear your thoughts on all of this!

Cara Hine, 08 June 2017 at 00:11

Re: 'a Melbourne perspective'

It's been great learning about your practice and your ideas for Without A Jewel! I'd be happy to 'walk you through' the gallery space at the library!

I wonder what format you'd like to work with, audio only, audio and video or even just visual? And also whether you want to do this over Skype as a more ephemeral approach or if you'd like me to record something you can revisit over time?

Anneleen Swillen, 10 June 2017 at 7:44

Re: 'a Melbourne perspective'

I would love to record video and audio of our Skype-walk-through-the-gallery-tour. I think it could be interesting if you can hold a computer in your hands and walk me (or at least my virtual presence and face on the screen) through the gallery space. It would be interesting if we would not only have a record of this Skype conversation (via screen capture) but if someone else could film you giving the virtual tour as well by walking nearby.

Not sure what is possible for you though, just ping-ponging some ideas your way. Let me know!

Cara Hine, 13 June 2017 at 01:34

Re: 'a Melbourne perspective'

My computer is actually terrible—issues with Skype and I can't actually use it without the charger being plugged in! I envisioned using my mobile actually, Skype or Facetime, and moving around the library that way. Possibly interesting as a hand-held experience! What are your thoughts?

Anneleen Swillen, 10 June 2017 at 7:44

Re: 'a Melbourne perspective'

In addition to what I have proposed in my most recent update e-mail (about the print-plinths consisting of all the ideas, notes, sketches, etc. that I received and made within the context of this project) I am also interested in showing my Ways Of Presentation and anneleenswillen (con)temporary jewellery Instagram account projects (via screen capture videos wherein I browse through the photos) because it would be great for these projects to become more international. Still not sure about any aspect of what I am currently working on for 'Without a Jewel' myself though... (such as: if I should do the plinths, and if there is even time to let them be produced, and if they would be an interesting combination with the screen capture videos I proposed here earlier, etc.). I constantly question everything (but I guess that's normal and an important part of development).  
Ps: The Skype-tour with Cara would be part of the 'Floor Plans'.

Anneleen Swillen, 12 June 2017 at 11:10

At last: a final decision.

I have just made a final decision about what I would like to show at Without a Jewel:

I would like to make two (separate) screen capture videos in which I scroll through my Ways Of Presentation and anneleenswillen (con)temporary jewellery IG accounts (<https://www.instagram.com/waysofpresentation/> + <https://www.instagram.com/anneleenswillen/>). At this moment, I am more interested in showing these projects, which are developed further than all the other, new ideas I proposed to you, because I would like to reach a broad audience with these projects and invite visitors of the exhibition to take part in Ways Of Presentation (it would be great to receive Ways Of Presentation from Melbourne). It will be the first time that I will show all of the images of both projects together and in full. Of course it is also possible to watch the photos of these projects online, but I think that to show my browsing through the accounts in a video, while the viewer can only look and not interact (similar to my io\_On video which I created for Exposé) will add another layer to the work. Do you have screens to show these videos? Headphones would be nice as well, to hear the clicking on the trackpad, which I think will add to the experience. So at this point, I take a step back from the proposal of the printed plinths.

Judith Torzillo, 12 June 2017 at 11:28

Re: At last: a final decision.

Just to have an immediate response even if short. I think this sounds like a great idea. Practically: we can organise one and probably two screens to show the work with headphones. Conceptually: I think it's interesting that you're choosing to show more developed work. It's a great idea and I'm looking forward to showing the pieces. :)

Anneleen Swillen, 13 June 2017 at 6:17

Re: 'a Melbourne perspective'

Yesterday I have made a final decision in terms of what I would like to create and show for Without a Jewel (it will show two videos) and I took a step back from all my 'floor plan' ideas (of which the Skype tour would be one). I am still interested in having this tour with you, to have a certain (virtual) experience of the space, but I decided not to include this in my works for this show. Therefore, I think it would also be possible to plan the conversation another time in the nearby future (would be at the end of July/start of Aug., maybe even when the exhibition is already set up (?)). In addition, I think it is not necessary anymore to have someone else filming you (next week would also be difficult for me because I will be in France setting up an exhibition). (Maybe, I can even attend the opening virtually!?)

"My computer is actually terrible—issues with Skype and I can't actually use it without the charger being plugged in! I envisioned using my mobile actually, Skype or Facetime, and moving around the library that way. Possibly interesting as a hand-held experience! What are your thoughts?" → Of course, this would be fine.

Thanks for your response and trying to make this work!

Cara Hine, 14 Jun 2017 at 04:04

Re: 'a Melbourne perspective'

I'm actually sitting in the gallery space now before I meet with a client! There are seats lining the gallery space... A random man studying at CAÉ (the learning centre next door) just sat down beside me for a chat! On my right is another guy just sitting with his laptop doing some work... looks like he's doing some sound editing stuff with headphones on... It's quite an integrated gallery space, with lots of different visitors!

Anneleen 30.06.2017

I have just finished the two potential final screen captures! I will send them to you now so you can already have a look, but want to re-watch them tomorrow and Sunday with a fresh eye before I want to make a decision if these are the ones or if I have to make changes/new ones.

Judith 26.07.2017

Hey! I haven't mentioned yet that the films are really beautiful. I think the sound is important and the pace is really good.

Anneleen 26.07.2017

Thank you!!! Yes, I also think the sound is important! Even more because it is so subtle, but still essential to the work.

Judith 26.07.2017

!!! I really love them. Also together but it's definitely good they are on different screens and will have some distance.

Anneleen 26.07.2017

I am really curious to see how they work out in the exhibition. Could you make a short movie of them running?

Judith 26.07.2017

For your titles I see in the e-mail "Titles: waysof-presentation and anneleenswillen (con)temporary jewellery" but do you want to include the film timestamps? As if the films are artworks? Or should titles reflect that they are ongoing Instagram projects? And like the year(s)?

Anneleen 26.07.2017

Yes, that would be great. WOP is an ongoing project since 2015, and the anneleenswillen Instagram is ongoing since 2016 but both films are made this year of course. I am not sure how we should mention this? Only '2017' because this is the year the films were made?

Judith 15.08.2017

Hey dear, I took some extra screen shots of your films and insta accounts for the catalogue. Is that ok? I can send you the pics so you can approve. Not at my computer now but will be in about an hour.

Anneleen 15.08.2017

Thanks again for the photos and info you send me, very happy to see them! And how the visitors react to the videos. Love the one where someone is taking a photo with an iPad.

Renée: So which work are you...?

Anneleen: It has been an interesting process. I wanted to create new works within the context and space of Without a Jewel. I was researching how the visitors' experiences can be influenced. I thought about creating a 'floor plan', which could be interpreted in many ways. This would influence how you move through the space, guide you and maybe even leave traces in some way. At one point, I proposed to give wires to the viewer, which they could take with them while walking through the gallery. After a while, you would have all these wires which would influence the next visitor's walk and behaviour. Because of some safety issues, we decided not to carry out this idea. But this is how it went for months, me proposing all these ideas through long e-mails. E-mail is actually a very interesting way to think through things, and discuss them. Anyway, at one point I started thinking about including two of my other projects within the context of this exhibition: Ways Of Presentation, on which I have been working since 2015 on a daily basis, and, also on Instagram, anneleenswillen (con)temporary jewellery. [...] In the latter, I post one picture everyday of something that could be considered a jewellery piece, because, for example, of its material, or its link with the body, but, it is not something that would be considered jewellery at first. Through this project, I explore what jewellery is and what it can be and what the influence of presentation is on how we see or don't see something as jewellery.



# WEER WOORDEN

mee-maken

kijk  
je moet  
het  
maar

aannemen  
van mij  
'n andere(n)  
maken de tentoonstelling mee  
maken met  
het werk van  
anderen  
mee-maken  
laten  
misse  
maken

blik  
ver beelden  
bijvoorbeeld  
kadrenen  
uit je zak, in je hand, rond je hals  
overal onderweg

klik  
als  
of door andere(n)  
(in)ogen mee-maken  
ont moeten  
publiek maken  
beschikbaar  
ik mag beschikken  
ik mag blijven  
schikken  
van waaruit je de wereld mee-maakt  
samen  
beleven is

creëren  
vanop afstand  
alsof je het zelf mee-maakt  
maar  
je moet er wel in willen meegaan natuurlijk  
het ook  
echt  
echt mee-maken

meermaals  
telkens het getoond wordt  
moet het  
aan de hand van handelingen  
werk even mee  
handelingen siercaden  
gemaakt worden

mee  
daar  
doen  
denken  
na  
na  
na  
maken  
het moment (in je) opnemen  
later herbeleven  
het bijzondere in het banale  
er iets  
van maken  
mee maken  
zoek toch  
het echt  
beender voortdurende  
minstst

door  
onder vinden  
zoeken  
uit  
be  
gaan  
nu heb ik iets meegemaakt  
wat je mee-maakt  
draag je mee  
wat je draagt  
maak je mee  
nemen  
observeren  
nabootsen, niet om te verdelichten, maar om tussen ruimtes te creëren (hoeveel ruimte laten  
nieuwe regels?)

\*leeg  
te  
ruim  
te  
maken

om het je eigen  
te maken  
het is al tijd  
wat  
dank jij  
even mee  
die euhm,



Photos of PhD defence Anneleen Swillen (30/11/2019)  
THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck



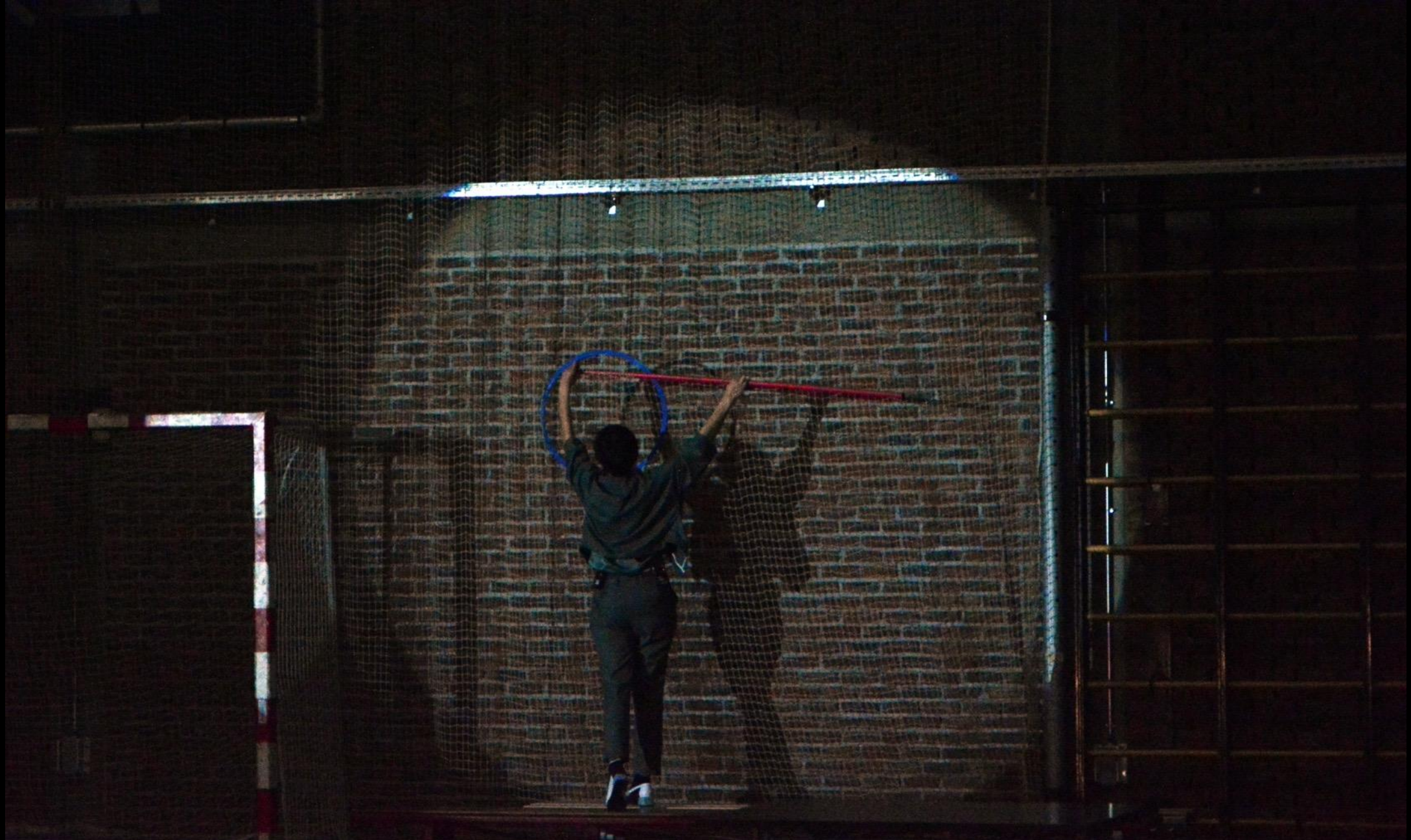
Photos of PhD defence Anneleen Swillen (30/11/2019)  
THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck



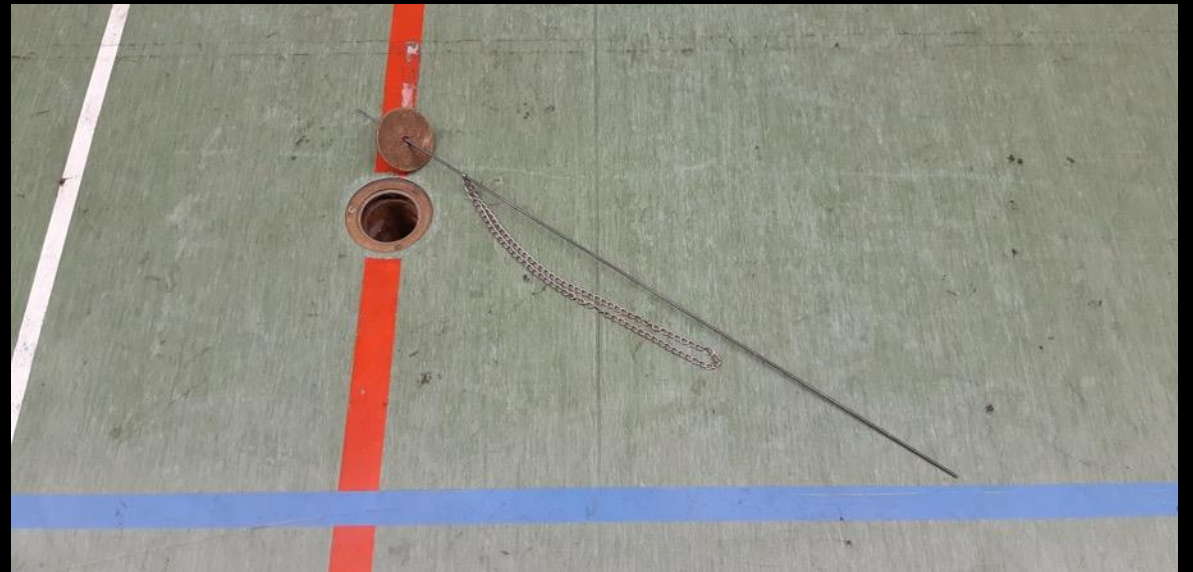
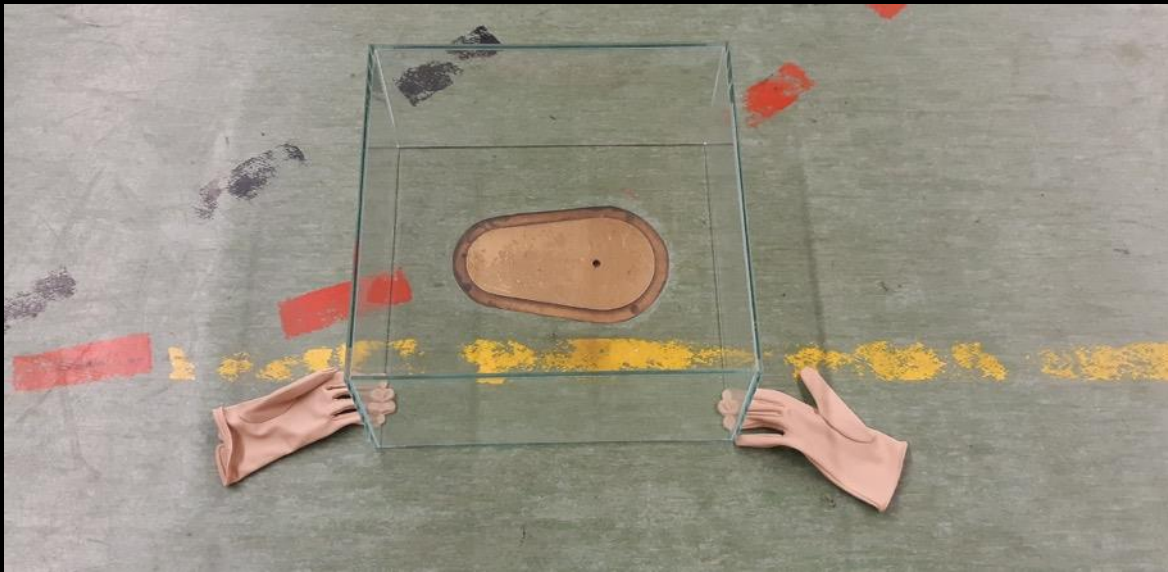
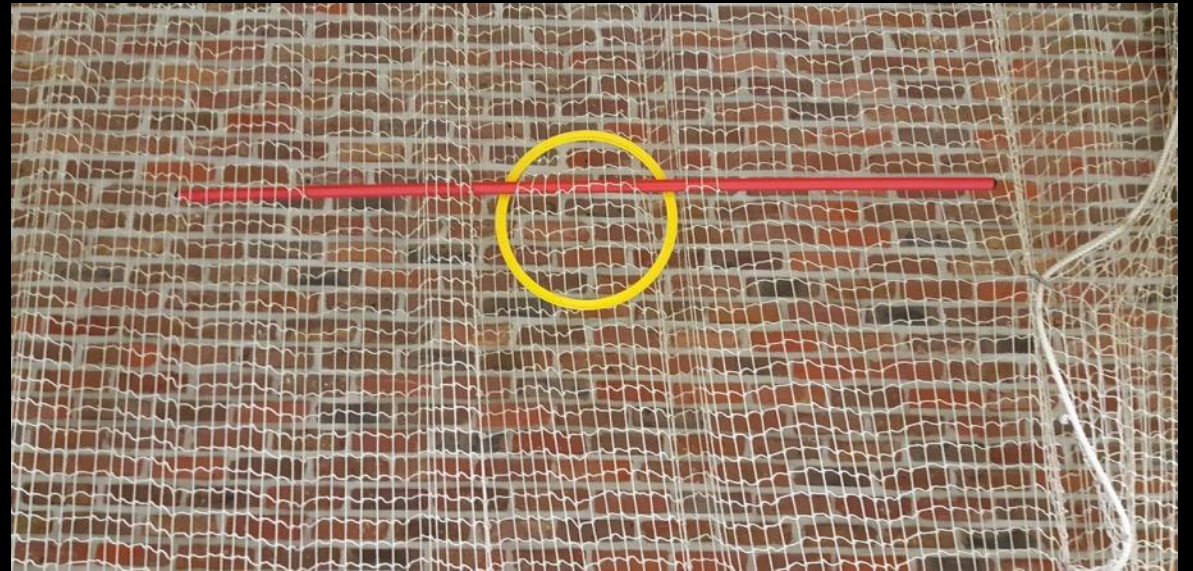
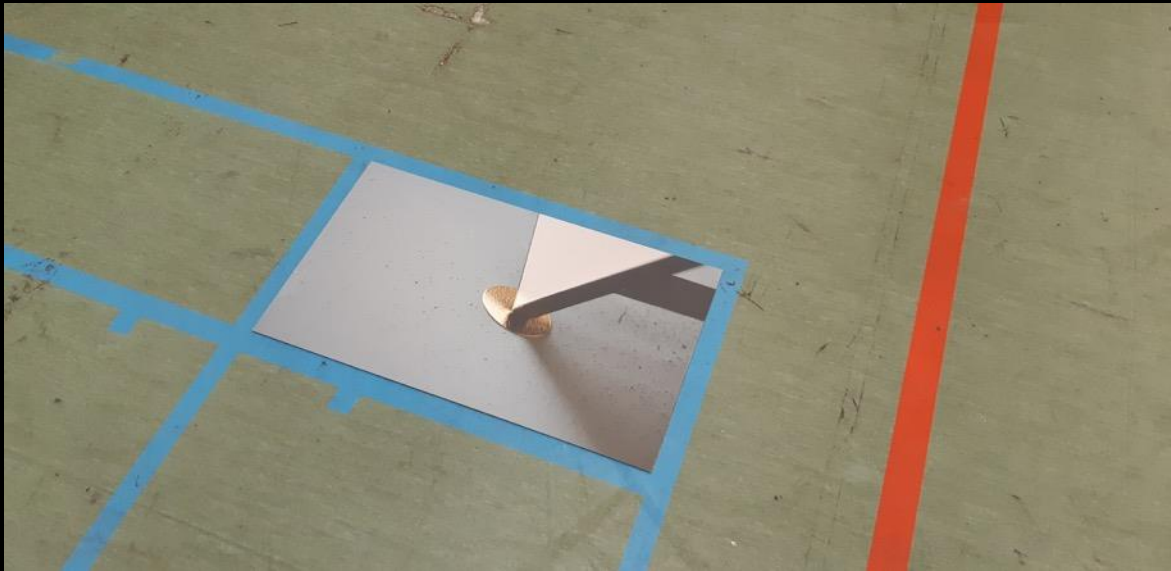
Photos of PhD defence Anneleen Swillen (30/11/2019)  
THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck



Photos of PhD defence Anneleen Swillen (30/11/2019)  
THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck



Photos of PhD defence Anneleen Swillen (30/11/2019)  
THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck



Photos of PhD defence Anneleen Swillen (30/11/2019)  
THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck



anneleenswillen • Volgend ...

anneleenswillen #goldmakesblind #thisplay #thisplayanartisticresearch #jewelry #jewellery #presentation #interaction #interactions #wear #wearable #wearability #weareable #moment #snapshot #image #imagine #hand #frame #frames #framed

89 w.

[Profile] [Reaction] [Heart]

89 w. 1 vind-ik-leuk Reageren

[Profile] [Reaction] [Heart]

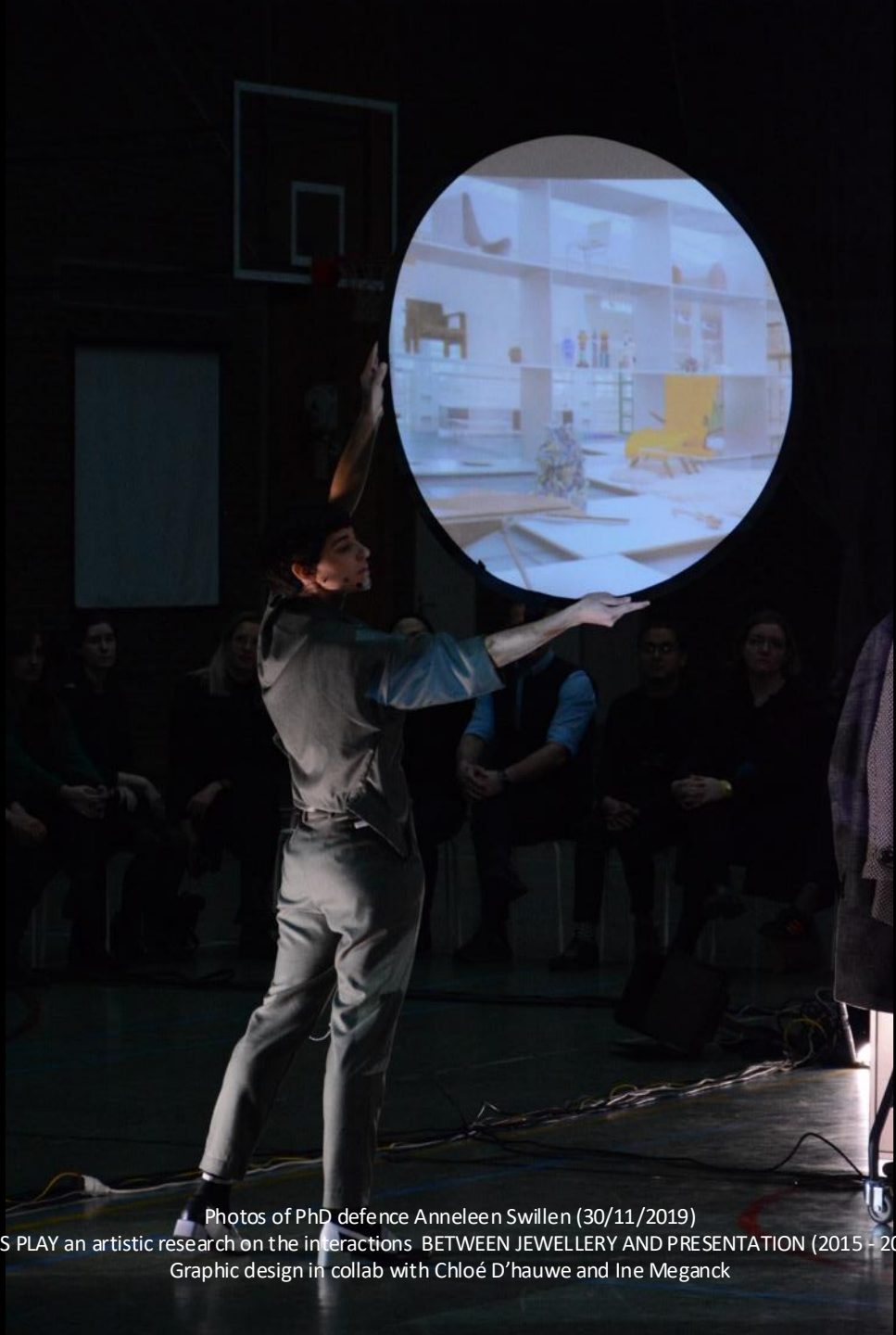
32 w. 1 vind-ik-leuk Reageren

Heart, Comment, Location, Bookmark icons

[Profile] en 61 anderen vinden dit leuk

10 DECEMBER 2019

[Smiley icon] Een opmerking toevoegen... Plaatsen



Photos of PhD defence Anneleen Swillen (30/11/2019)  
THIS PLAY an artistic research on the interactions BETWEEN JEWELLERY AND PRESENTATION (2015 - 2019)  
Graphic design in collab with Chloé D'hauwe and Ine Meganck

A woman in a grey suit is standing on a dark stage, pointing her right hand towards a large circular projection on the wall. The projection shows a bright, modern interior space with white walls, a yellow chair, and a person sitting on the floor. The background is dark, and there are some faint lights and a basketball hoop visible in the distance.

[swillenanneleen@gmail.com](mailto:swillenanneleen@gmail.com)

[artificialintelligems@gmail.com](mailto:artificialintelligems@gmail.com)

[@artificial\\_intelligems](#)