

#### JOEL CHADABE

Composer and author Joel Chadabe is an internationally recognized pioneer in the development of interactive music systems. He has performed at the Venice Biennale, Wellington Festival (New Zealand), De IJsbreker (Amsterdam), New Music America, Inventionen (Berlin), IRCAM (Paris), Ars Electronica (Linz, Austria), Electronic Music Festival (Stockholm), New Music New York, and other venues and festivals worldwide. He is the author of *Electric Sound*, a comprehensive history of electronic music. His articles have been published in *Organized Sound*, *Leonardo*, *Contemporary Music Review*, *Computer Music Journal*, and other leading journals and magazines, and have been anthologized in books from MIT Press, Routledge, and other publishers. His music has been released by EMF Media, and other labels. He has received fellowships and grants from the National Endowment for the Arts, New York State Council on the Arts, Ford Foundation, Rockefeller Foundation, Fulbright Commission, and other organizations, and he is the recipient of the SEAMUS 2007 Lifetime Achievement Award.

Mr. Chadabe is currently Professor Emeritus at State University of New York; a member of visiting faculty at New York University; the founder and president of New Music World; and president of Intelligent Arts.

#### HELENA DE PREESTER

Helena De Preester is specialized in the philosophy of psychology and the topic of embodiment. She studied at Ghent University and the Université Libre de Bruxelles, before completing her PhD in philosophy at Ghent University. Previous research has focused on intentionality and embodiment, and on transcendentalism and naturalism from the viewpoint of phenomenology and cognitive science. Current research focuses on an interdisciplinary approach to the in-depth body and the origin of the subjective perspective, and on motor theories of imagination. Recent publications include *Not a Day Without a Line. Understanding Artists' Writings* (Ghent: Academia Press), and *Moving Imagination, Explorations of gesture and inner movement in the arts* (Amsterdam/Philadelphia: John Benjamins Publishing). She is currently visiting professor at the Faculty of Fine Arts, University College Ghent, where she teaches art theory and philosophy of art, and is visiting research professor at the department of Philosophy and Moral Science, Ghent University.

#### SAHRA KUNZ

Sahra Kunz holds a degree in Painting from the Fine Arts School in Porto (1997). She obtained a Master's Degree in Sound and Image from the School of the Arts of the Catholic University in Porto (2001) and a PhD in Drawing from the Fine Arts School of the University of the Basque Country in Bilbao (2011), with the thesis "Basic forms of representation and learning exercises in Drawing—a study based on the observation of adult students." Since 1998, she has taught Drawing, Drawing for Animation, and Animation Theory, amongst other subjects, at the School of the Arts of the Catholic University in Porto. Kunz is currently vice-director of CITAR (Center for Research in Science and Technology for the Arts) at UC Porto.

#### FRIEDER NAKE

Frieder Nake is a professor in interactive computer graphics and digital media at the University of Bremen and, as a joint appointment, at the University of the Arts, Bremen. Trained as a mathematician, he was lucky enough to get the chance to develop the basic graphics software for the legendary Zuse Graphomat Z64 drawing machine. He is a pioneer of computer art and held his first exhibition in 1965, the same year that the other two pioneering exhibitions took place in New York and Stuttgart. He has been a postdoctoral fellow at the University of Toronto and an Assistant Professor at UBC in Vancouver. Since 1972, he has been teaching in Bremen. His works are in collections at the Victoria & Albert, London, Kunsthalle Bremen, Museum Abteiberg Mönchengladbach, Sprengel Museum Hannover, Block Museum Evanston, Museum of Contemporary Art Zagreb, Tama Art University Museum Tokyo, and the Anne & Michael Spalter private collection. He won first prize at the Computer Art Contest of Computers & Automation in 1966, and the Bremen award for excellence and innovation in teaching in 1998.

## LUC STEELS

Luc Steels is currently ICREA research professor at the Institute for Evolutionary Biology (UPF-CSIC) in Barcelona. After studies in linguistics at the University of Antwerp and computer science at the Massachusetts Institute of Technology, he became founding director and professor at the Artificial Intelligence Laboratory of the University of Brussels (VUB) in 1983. In 1996, he became the founding director of the Sony Computer Science Laboratory in Paris, where he has remained until 2014. Steels engages in fundamental research in intelligent systems, addressing more specifically the question of the origins of language by doing experiments with autonomous robots. He has published numerous articles in top scientific journals, and a dozen books, most recently *Design Patterns in Fluid Construction Grammar* (John Benjamins, 2011), *Experiments in Cultural Language Evolution* (John Benjamins, 2012), and together with Manfred Hild, *Language grounding in robots* (Springer Verlag, 2013). Steels has also been active in the arts. He created the environment in his laboratory at the VUB for artists like Peter Beyls, Anne-Mie van Kerckhoven, and Anne-Marie Maes to work and thrive. He has himself collaborated with visual artists such as Carsten Hoeller and Olafur Eliasson, and with theatre makers such as Jean-Francois Peyret (with the piece *Le cas de Sophie K* for the Avignon theatre festival). He also wrote the music for an opera *Caparo*, which premiered at the Palau de la Musica in Barcelona.

## GRANT D. TAYLOR

Grant D. Taylor is an art historian who specializes in early digital art. His recent book, *When the Machine Made Art* (Bloomsbury Academic, 2014), charts the complex history of computer-generated art. Taylor curated and wrote the catalogue essay for the 2013 traveling exhibition, *The American Algorists: Linear Sublime*, which was the first large-scale exhibition of the Algorists in the United States. He is also an associate editor of *Media-N* (the journal of the New Media Caucus). Taylor completed his graduate and post-graduate studies at the University of Western Australia. At UWA, Taylor taught courses in new media art and American art, and worked with the biological arts laboratory *Symbiotica*. Beyond his scholarship in art history, Taylor has wide interests that include new media practice. Taylor has completed various art projects, including a documentary film and multimedia installations in the United States and Australia. He currently teaches modern and contemporary art at Lebanon Valley College in Pennsylvania.

## PETER BEYLS

Peter Beyls is an interdisciplinary artist who has been working with computer media since the 1970s. Beyls develops generative systems in music, the visual arts and hybrid formats. He studied at the Royal Music Conservatory Brussels, EMS Stockholm, Ghent University, and the Slade School of Art, University College London. Beyls obtained a PhD in Computer Science from the University of Plymouth in the UK, for his research in evolutionary computing applied to real-time interactive music systems. He has published extensively on various aspects of digital media, and in particular, on the application of Artificial Intelligence for artistic purposes. He pioneered the use of cellular automata in the field of computer music while at Brussels University AI-Lab. His work has been widely exhibited and performed at conferences like Siggraph, ICMC, Imagina, ISCM, Generative Arts, and ISEA. Beyls has been a visiting professor in Canada, the USA, China, and Japan. He is currently research professor at the Centre for Research in Science and Technology for the Arts (CITAR), Universidade Católica Portuguesa, Porto, and visiting professor of Media Art at the School of Arts, University College Ghent.