Biographies

WILLEM ELIAS

Willem Elias holds a Bachelor's degree in Classical Philology, a Master in Ethics, a Master in Leisure Studies, a Master in Science Development and a Doctorate in Philosophy (VUB). He also studied Andragology and Museology at the Rijksuniversiteit Leiden (NL). He was a full professor at the Vrije Universiteit Brussel in the field of Cultural Education. He was also the dean of the Psychology and Education sciences faculty (2009-2015). Emeritus since October 1st, 2016. He is still 1/10th active at the VUB, for instance as a supervisor of doctorate students. He is an art critic (AICA), member of the international council of museums (ICOM) and chairman of the Hoger Instituut voor Schone Kunsten (HISK – Higher Institute for Fine Arts), Flanders. President of the VUB Kunstadviescommissie (KAC – Art Advisory Commission). Member of the board of Kanal, the new museum about to be established in Brussels. Member of the Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten (Royal Flemish Academy of Belgium for Science and the Arts). Consultant of the Minister of Culture of the Flemish Community, Sven Gatz. He published extensively on the visual arts in addition to publications on cultural theory, ethics and freethinking. Elias published a number of books and numerous articles on art education, cultural theory, cultural policy, art theory and contemporary art. Major books include *Tekens aan de wand: hedendaagse stromingen in de kunsttheorie Signs of the time* and, in two volumes, '*Aspects of Belgian art after '45'*.

www.belgischekunst.be

FRANCESCA FRANCO

Francesca Franco is a Venetian-born art historian based in the UK. She is Senior Research Fellow at the University of Exeter and Visiting Scholar at Ca' Foscari University Venice, where she is researching the history of media art and the Venice Biennale. She is Lecturer at Danube University Krems, Austria, where she teaches Media Art and Curatorial Practice (MA Media Arts Cultures and MA Media Art Histories). In 2017, she was Curator-in-Residence at the Fondazione Bevilacqua La Masa Venice, where she curated "Algorithmic Signs", an exhibition that explored the history of pioneering generative art. The central theme of Francesca's research is the history of art and technology and the pioneers of computer art. A major focus has been the history of the Venice Biennale culminating in a series of publications that have been translated into various languages. Her first solo-authored book, *Generative Systems Art*, was published by Routledge in 2017. Her second monograph, *The Algorithmic Dimension*, will be published by Springer in 2019. She is currently working on her next curatorial project, a large-scale exhibition of media art at the 2021 Venice Biennale.

www.francescafranco.net

GEURT GROSFELD

Geurt Grosfeld (1955) studied Physics, Shemistry, and Music. For many years, he could be found on stage as a musician. Also during this time, he began to focus on creative management, development, and entrepreneurship within the creative field. In 1990 he founded Sonax. Geurt has played an important role in the initial stages of many organizations in Brabant (NL) - either as the founder or as a co-founder - such as Music Hall De Toonzaal, Festival November Music, Festival Traces, Muzieklab Brabant, Muziek Impresariaat Conservatorium, Schatten van Brabant, Stichting de Kunstvoorziening, The Embassy for Creative Affairs, BrabantDC and other initiatives. Geurt is a frequent guest lecturer at universities of applied sciences and arts. He has held many different management positions within the creative field and still maintains them to this day. Grosfeld was a member of the ad hoc commission for Talent Development and the commission for Music and Music Theater at the National Council for Culture. Geurt has specialized in changing cultural processes and advises governmental and private institutions regarding issues surrounding society, culture, heritage, and

art. In recent years, his special interests have been urban developments with a focus on creativity and societal growth. Geurt is currently shifting the emphasis to his creative and reflexive work.

KEN KNOWLTON

Ken Knowlton spent 1931-1948 on a farm in western New York State, seven years in Engineering Physics at Cornell University working with electron microscopes, etc., 2 years out for polio, 5 years at MIT leading in 1962 to a PhD in what would come to be called "computer science". Then to computer-programming research at Bell Telephone Labs, Inc. where he developed in 1963, and presented in 1964, what is thought to be the first computer system for bitmap computer-produced movies: BEFLIX. Research in computer graphics, then loosely defined, included computer art - thus his collaboration with Stan Vanderbeek, and others, in production of computer-related art films; also a sabbatical leave at UC Santa Cruz teaching what he called «Computer Graphics and Computer Art". Computer graphics at Bell Labs, and a later 8-year stint at Wang Labs, led to numerous publications and 32 patents - 20 of them with him as sole inventor. In retirement, he has produced dozens of computer-related portraits: many physical mosaics made of dominoes, seashells, dice, pottery chips, spools of thread, toy cars and other cemented-down tesserae, others as collages or printed compositions of tangrams, geometric elements, and letters of various alphabets including Braille and Morse code. He is now collaborating with Peter Beyls on the development of a graphic system somewhat related to 3D cellular automata.

www.kenknowlton.com

ROB VAN KRANENBURG

Rob van Kranenburg (1964) is the Founder of Council IoT (Internet of Things) and #iotday. He wrote The Internet of Things. A critique of ambient technology and the all-seeing network of RFID, Network Notebooks 02, Institute of Network Cultures. He is co-founder of bricolabs. Together with Christian Nold he published Situated Technologies Pamphlets 8: The Internet of People for a Post-Oil World in Spring 2011. Rob is co-editor of Enabling Things to Talk Designing IoT

solutions with the IoT Architectural Reference Model, Springer Open Access. He works as Ecosystem Manager for the EU projects Tagitsmart and Next Generation Internet. He is a DeTao Master IoT. Rob has been teaching at various schools in the Netherlands (University of Amsterdam, EMMA Interaction Design, Industrial Design) and has worked at several Dutch cultural institutions; de Balie, Doors of Perception and Virtual Platform. Currently he works as the Head of the Public Domain Program at Waag Society. He lives in Ghent, Belgium.

JACK OX

Jack Ox is creative director of the nonprofit Intermedia Projects Inc. She began as an artist who used research as the method behind her art works. Now she is taking the procedures developed as an artist to the scientific and engineering world of visualization. Ox presented a paper at IEEE VIZ conference in Paris and is a PhD with a dissertation on "Manifestations of Conceptual Metaphor and Blending Theories in Science, Design and Art" from Swinburne University of Technology, Melbourne, AU. She is also a longtime member of Leonardo Journal of the International Society for the Arts, Sciences and Technology's editorial board, and has served as both a research assistant professor in art and art history, and research associate professor of music at the University of New Mexico (UNM). She is now a research Associate with the Center for Advanced Research Computing (CARC) UNM and a Research Fellow at the Art/Sci Center in ATEC, at UTDallas. Her 30-year career of mapping musical scores to paintings such as Kurt Schwitters's intermedia masterpiece, *Ursonate*, Debussy's *Nuages, The Gridjam, J.S.Bach's Ein feste Burg ist unser Gott, BWV 80, Bruckner's Eighth Symphony, and Stravinsky's Symphony in Three Movements* can be accessed at: http://intermediaprojects.org/pages/UrForSale.html

www.jackox.net

MARLEEN WYNANTS

Since 2003 Marleen Wynants has been directing Crosstalks. She started her career as a music producer, presenter and content researcher for the official Belgian Radio and Television in its pre-commercial stage. While

continuing as a freelance journalist on music, art and gender, she ran the post-punk magazine *Fabiola* together with Jan Vanroelen, both leaving the scene in 1988, the year Hillel Slovak, Chet Baker, Divine, Sylvester and Roy Orbison died. Wynants continued publishing for major media groups in Belgium amongst which HHD Ogilvy, Grey International, Roularta, De Morgen, De Standaardgroep, Financieel Economische Tijd, De Persgroep and Best of Publishing. She was a contributor to *Janus*, the magazine launched by Jan Fabre. She is the author of several children books, short stories and a large number of articles and columns on art and on science projects and on the people behind them. The last Crosstalks' book is AGE, From the anatomy of Life to the architecture of Living (2016, editor with Goedele Nuyttens). A favored article is 'Think like a Swamp' in Manmade (2016, edited by Tim Joye, Benoit Strubbe).

PETER BEYLS

Peter Beyls is an interdisciplinary artist working on the intersection of Computer Science and the Arts. He is active in the global domain of Media Art as a researcher, curator, educator and practicing artist. He published some 100 papers on various aspects of digital art. Beyls studied music at the Royal Music Conservatory Brussels, was a student at the pioneering Electronics Experimental Department, Slade School of Art, University College London and holds a PhD in computer science from the University of Plymouth, UK. He was a professor of digital culture at LUCA Brussels and visiting professor at The School of Arts, University College Ghent, Belgium and various institutions in the USA, China and Japan. Beyls was a researcher at the VUB Artificial Intelligence Lab, Brussels and CITAR (Centre for Research in Science and Technology for the Arts), UC Porto, Portugal and is currently a researcher at the Bio Lab, University College Ghent. His present research interests include machine learning in interactive music systems, big data analysis, visualization and sonification, generative autonomy in machines, aesthetic and cognitive issues in software art and experimental control structures for live performance.

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