

Explainable AI for the Arts 4 (XAIxArts4)

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Abstract

The fourth workshop on Explainable AI for the Arts (XAIxArts) continues to bring together and expand a community of researchers and creative practitioners in Human-Computer Interaction (HCI), Interaction Design, AI, eXplainable AI (XAI), and Digital Arts to explore the role of XAI for the Arts. XAI is a key concern of Responsible and Human-Centred AI, emphasising HCI techniques that make opaque AI models more understandable to people. XAIxArts offers a distinctive lens to examine explainability through creative and artistic domains. The previous workshops explored the landscape and the speculative futures of AI in creative processes. To respond to emerging challenges and contribute to creative and societal transformation more broadly, this workshop focuses on the operationalisation of XAI in the Arts. Specifically, we will: i) critically reflect on emerging practices that encourage diversity and inclusivity in XAI; ii) collectively ideate a library of missing projects to encourage future collaborations and speculations; iii) scope the development of a resource hub for open XAIxArts projects to archive tangible XAI interventions and facilitate future community building with the wider discourse on Human-Centred AI.

CCS Concepts

• **Human-centered computing** → **Human computer interaction (HCI)**; • **Applied computing** → **Arts and humanities**; • **Computing methodologies** → **Artificial intelligence**.

Keywords

Artificial Intelligence (AI), Explainable AI (XAI), Responsible AI (RAI), Arts, Human-Computer Interaction (HCI), Human-Centred AI, Interaction Design

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1 Introduction

Explainable AI (XAI) research investigates methods to make complex AI models, particularly deep learning systems, more interpretable and understandable to humans, forming a foundational element of Responsible AI (RAI) [5, 28] and Human-Centred AI (HCAI) [51, 57] while emerging as a prominent topic in Human-Computer Interaction (HCI). However, dominant XAI approaches remain largely technocentric, focusing on functional, task-oriented explanations that prioritize mechanistic insights into model behavior [10–13, 35, 36].



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The inaugural workshop for explainable AI in the arts (XAIxArts) was held in 2023 as part of the ACM Creativity and Cognition conference [14], which focused on bridging the body of XAI and RAI research, to applications of AI in the arts, with an emphasis on the use of AI in co-creative frameworks [22, 30] for the production of art, literature and music. Since that inaugural workshop, the scope of the workshop has broadened to cover the many ways in which AI is incorporated into artistic practices and how the sense making of artistic practice itself can offer explanations of AI [16, 31], inviting contributions from practitioners and art historians to the workshop. These previous workshops have led to the publication of a manifesto for XAIxArts [21] and a forthcoming book inviting contributions from previous workshop participants.

Following the publication of the manifesto, this workshop seeks to build on the community-led directions for research topics in this year's iteration of the workshop. These include i) explanations that come from critical and practice-based engagements with AI; ii) XAI in the context of creativity support and co-creation, with a particular emphasis on operationalisation of systems; iii) XAI beyond AI as a tool, with an open invitation to agentic, embodied and self-organised AI systems in creative- apparatus; iv) Empowerment, inclusion and fairness in XAI technologies with the context of the arts; and v) Openness for XAI where we invite contributions based on the creation and dissemination of open datasets, models, software and interfaces for XAI in the context of the arts.

Since the inception of the XAIxArts workshop, many new trends in the development of AI have become widely adopted and deployed. These include agentic approaches to LLMs, including: reasoning models, multi-agent systems, multimodal models, and embodied-AI agents in the context of robotics and within learned world models. The widespread adoption of the transformer architecture beyond language modelling, to image, audio and video generation also offers new opportunities and challenges for XAI in creative contexts, borrowing practices from mechanistic interpretability, alignment, and research on infrastructures that underpin modern AI development.

1.1 Workshop Objectives

- Expand our international community of researchers and practitioners who explore XAI for the Arts.
- To collect and critically reflect on state-of-the-art XAIxArts practice and identify ways to increase diversity and inclusivity, emphasising its value to the field of responsible AI.
- Encourage and showcase the operationalisation of XAI in the arts. We will take advantage of the in-person format to invite participants to bring demos of their systems for an informal showcase.
- To collectively discuss and ideate a **library of the missing X**, to encourage speculations and promote future collaboration for XAIxArts projects/resources.
- To scope the development of a **resource hub for open XAIxArts projects** to archive tangible XAI interventions for creative and societal transformation, and facilitate future community building outside of the workshop.

2 Background and Opportunities

The interdisciplinary view of XAI has led to several workshops in Creativity & Cognition (C&C) and neighbouring communities [6, 25, 29, 62, 63], exploring the human-centered, sociotechnical aspect of algorithmic transparency. In this research space, XAIxArts remains distinctive in its perspective of examining AI explanations through the lens of the Arts. Artistic practices broaden the view of explainability with situated, embodied, and intimate creative practice with AI [23, 54, 65], and foster dialogue and innovation that supports artists' agency [37, 55], inclusive practices [18], and accountability in a creative space.

The XAIxArts workshop series has continued for three editions, starting at the C&C conference in 2023. Since then we have built an international and interdisciplinary community that bridges between XAI and the arts. The past three workshops have brought together a total of 85 participants with 35 accepted submissions. As an overview, the first workshop set the objectives of XAIxArts around community formation, mapped out an initial landscape, and raised themes and open questions. The second workshop aimed at collecting illustrative examples of themes, consolidating shared directions, and conveying its value to the wider research community. The third workshop continued with a focus on the critical and speculative view of XAI and artistic practices. Our results were shared with the wider CHI community through an XAIxArts Manifesto [21] co-created by participants in the second workshop. This workshop emphasises XAIxArts practices which encourage diversity and inclusivity and focuses on the operationalisation of XAIxArts systems.

2.1 Motivation for the Fourth Workshop

Reflecting on the progress of XAIxArts, it is crucial to continue to foster innovations that respond to the rapid pace of change in AI and creative practices. Since our last workshop, multiple lines of progress have posed new technical and ethical challenges. Notably, the agentic view of AI that equips models with the ability to operate autonomously [48], the progresses in multimodal generation have moved toward tightly coupled audiovisual creation and editing [42, 59], and the increasing use of humanoid robots in artistic practices to explore their emerging behaviours as creative apparatuses [24]. On the other side, the rollout of regulations in the lifecycle of generative tools [33, 52], new licensing models, and partnerships between major tech companies and creative industries [39] have raised concerns from both the artist and the academic community [58, 61], including bias, artistic rights, marginalisation, monopolisation, and energy consumption [19].

In keeping with the rapid pace of change, practitioners in the XAIxArts community constantly shift their focus and encourage inclusivity. From setting the objectives and perspective [4, 18, 40, 43, 54, 60], to proposing practical frameworks, challenges, and guides [1, 9, 23, 26, 68], then to enacting themes and perspectives in specific practices, artefacts, or audience groups [3, 7, 27, 45, 47, 49, 55, 66]. We observe an increasing focus on practical engagement with the concept of explainability in creative and artistic domains. Notably, last year's workshop took a speculative design approach to envision tools, interactions, and creative ecosystems in future artistic practices.

Therefore, this 4th edition of XAIxArts aims to build on the groundwork set by previous workshops, and respond to newly emerging challenges and possibilities with a continuous emphasis on transparency and accountability for artistic practice. Motivated by the increasing practical engagements, this year we aim to shift our dialogue to the *operationalisation* aspect of themes, speculations, and perspectives. We see this as a response to the conference theme **Creativity for Change**, a call for tangible XAI interventions that support creative and societal transformations, a call for proposals that translate XAIxArts perspectives into actionable frameworks and methodologies, and a call for infrastructures that support open tools, resources, projects.

3 Workshop Themes

Our workshop is open to diverse interpretations of explainability, characterised by a broad definition of everything about “clarifying how AI models work and the reasoning behind their decisions, identifying and addressing biases in training datasets, understanding how these biases affect the models, and explaining the impact of AI models on energy consumption, the environment, and society” [21]. We are interested in how XAI might be applied and understood within the Arts, and how the Arts could provide an “alternative lens through which to examine XAI”. We invite practitioners from an inclusive range of artistic practices, from music to visual arts, from dance to sculpture, or from poetry to filmmaking, etc.

We propose five main themes for the workshop below, drawn from discussions in our previous XAIxArts workshop [14, 16, 32], and the XAIxArts Manifesto [21] proposed during our second workshop edition. For each theme, we propose a list of non-exhaustive, thematic questions to guide our discussions at the workshop.

Theme: Beyond XAI as Tools

An increasing number of works treat AI as truly autonomous actors with the capability of operating independently with minimal human intervention, pushing the boundary of the role of AI in the Arts beyond just an interface on top of a model. Instead, they extend to self-organised, situated, and embodied creative apparatus. For instance, the agentic view of AI that equips it with the intention to act on the user’s behalf in complex environments [34], and the embodied uses of AI allow adaptive and tangible exchanges with real-world creative materials [46]. This brings XAIxArts with questions about how we might operationalise transparency and accountability given the complex environment of actors, creators, audience, materials, and creativity. We ask the following guiding questions:

- Given the agentic view in which AI has apparent autonomy, where does the creative agency reside? How does one interpret the artistic intent? Who is responsible for the explanation? The AI model, the artist, or the audience?
- How should we think about explainability when an AI can act with movement, intimacy, and creative agency? What would be the form of explanation beyond pixels or text, and beyond responding to why-questions?
- How can ethical frameworks be proposed, tailored, and adapted to best accommodate the balance between AI and human agency in artistic practices?

- What are our responsibilities when delegating work, labour, and practice to AIs?

Theme: XAI in Creativity Support

We are seeing a flourishing landscape of HCI research on creativity support tools that integrate AI for content creation [8]. The development of multimodal foundation models enables generation systems that increasingly couple text, image, audio, and video. New modes of artistic and creative practices [41, 44, 53] have emerged to respond to the rapidly shifting creative AI capabilities [56]. Meanwhile, the debate about AI in creativity support ranges from copyright, AI provenance, biases [20], and wider ethical considerations [8], posing open questions to the transparency and accountability of AI. We ask the following guiding questions:

- What kinds of explanations matter for XAI in creative tasks? What XAI techniques can help align on autonomy and agency in creative practices with AI?
- How should explanations support different stages of creative work? How to tailor explanations to specific creative practices? Can new creative practices with XAI systems emerge?
- What evaluation methods can capture creative success beyond accuracy and productivity, while remaining functional and comparable across studies?

Theme: Practice-Based and Critical Views on XAI

Unlike traditional technocentric approaches to XAI, the arts provide an alternative lens that emphasises aesthetic, experiential, embodied, and critical inquiry, in order to develop alternative forms of explanation. This theme draws on the XAIxArts Manifesto [21] to champion practice-based and critical perspectives that centre artistic processes and interdisciplinary collaboration. To expand what explainability can mean beyond technical transparency, we ask the following questions:

- How can artist-led exploration of AI create works that explain and demystify AI through sound, visuals, and interaction?
- How can artistic interventions that use AI as a material elucidate the functioning of AI through embracing failure, glitch and by repurposing these technologies beyond their original intended functioning?
- How can we effectively host workshops, run residency programs, and curate exhibitions where artists are able to experiment freely with XAI?
- How can artistic and critical practices interrogate the social and environmental costs of AI infrastructure and the data that underlies these models, while advocating for sustainable, low-resource approaches to XAI in the arts?

Theme: Empowerment, Inclusion, and Fairness

Explainable AI (XAI) offers transparent, human-centred interaction with AI systems. In the arts, it can democratise creativity and amplify diverse voices, but technocentric designs risk exclusion, bias reinforcement, and prioritisation of efficiency over well-being. This theme centres empowerment, inclusion, and fairness as core to XAI in artistic practice. In order to further the call XAIxArts Manifesto

that calls for approaches that further equity, agency, and ethical creativity [21], we ask the following questions:

- What ethical guidelines can we co-create with artists that harness explainability to prevent harm, safeguard artistic integrity, secure fair attribution, and promote human creativity?
- How can we meaningfully partner with underrepresented communities to incorporate their input on AI tools, datasets, and biases so that XAI truly reflects diverse needs and lived experiences?
- How can we deliver training and compelling case studies that empower artists with the confidence, control, and critical understanding needed for transparent and ethical engagement with XAI?
- How can we build XAI interfaces and tools that accommodate a wide range of technical literacies, sensory needs, and abilities?

Theme: Openness for XAI

Openness in communities and resources enables research in XAI that is technically robust, inclusive, intuitive, and engaging for broad audiences. It enables cross-disciplinary view from the Arts ensures that insights and innovation are accessible to those without technical expertise [67]. The openness aspect in XAIxArts [21] calls for open communities that promote a joint approach to AI and the Art, collaborations between artists, technologists, and practitioners from other disciplines. It also refers to open access to models, tools and datasets that are designed for artists and allow for personalisation, appropriation, and meaningful control. We ask the following guiding questions:

- What should be open in creative practices with AI? The code, models, datasets, prompts, or the creative intent, processes, or evaluations? What can or what must remain protected?
- How can artists be included as co-researchers in XAI research, not just participants? What collaboration formats and strategies would effectively bridge the gaps between technical and artistic communities?
- How to support initiatives that provide open access to datasets and models, with transparency around where the data was sourced from?
- How to reach out to underrepresented artist groups to build inclusive communities around AI and the Arts?

4 Audience and Promotion

We continue our stance on the interdisciplinary view of XAI to encourage participants from a range of disciplines. The primary audience is researchers and creative practitioners in AI, XAI, Responsible AI, Human-Centred AI, digital arts, HCI, and Interaction Design. To expand disciplinary representation, this year we plan to use the C&C conference's hosting site, University of the Arts London, to proactively invite participants from the art and design communities, such as art history, performance, fine arts, and fashion.

We will invite submissions in the following format: i) a 4-page position paper; ii) a 4-page pictorial; or iii) a 5-minute video. Each submission will be reviewed by committee members. Accepted

submissions will be collated and shared prior to the workshop to encourage participants to reflect on the use of AI and how explainability and related issues emerge as part of creative practice. We will offer an option for participants with accepted submissions to bring small-scale working demos (see Section 5.1.4).

Taking lessons learned from our previous workshops, we will craft communications in the form of a Call for Participations to invite submissions for review, aiming to convey the relevance of explainability to non-technical artists. The call will be distributed among HCI email lists (including ACM C&C, ACM SIGCHI), AI research lists (especially XAI and AI and Arts lists), Digital Arts lists (including specific artistic domains such as New Interfaces for Musical Expression (NIME) and International Symposium on Electronic Art (ISEA)), and interaction design lists. We will also send the call to our closed industry and practitioner networks, as well as social media to invite broader artists and practitioners.

5 Workshop Organisation

In response to the *operationalisation* aspect of XAIxArts 4 (see Section 2), we anticipate an increasing number of submissions that showcase tangible and practical interventions. Therefore, we will operate the workshop **in person**. We will accommodate online participation for extenuating circumstances such as travel constraints or others. In case of a hybrid event, we will use lessons learned from the 2023 XAIxArts workshop, which took place hybridly in Chicago, and relevant hybrid CHI workshop experiences [2] to ensure equity in virtual participation.

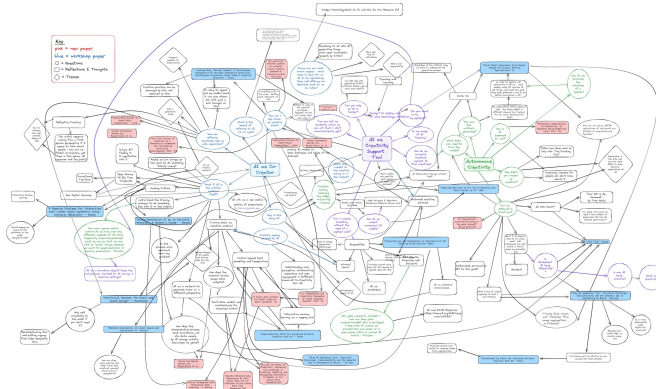
Workshop organisers will review the submissions and select up to a maximum of 20 submissions for the workshop. Given our previous experience, our organising committee has the capacity to ensure two reviews for each submission to ensure a strong standard. The criteria for acceptance are based on the work's relevance to the themes listed in Section 3. As successful in previous workshops, the accepted papers, pictorials, and videos will be shared with participants via the workshop website in advance to encourage early reflection and questions to ensure an in-depth discussion during the workshop.

5.1 Workshop Activities

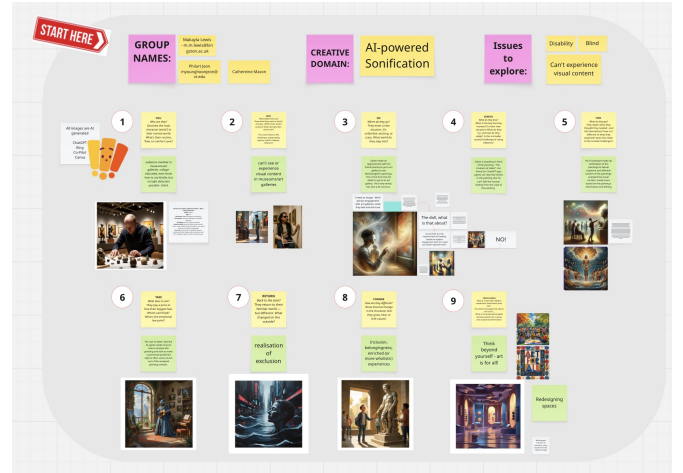
Learning from the successes in previous workshops, shown in Figure 1, we propose the following workshop activities:

5.1.1 Lightning Presentations. Participants will present their work for 5-10 minutes maximum (depending on the number of participants) on their use of, or interest in, XAI for the Arts. Emphasis is placed on the uses of XAI, how their use of XAI relates to the workshop themes, and their reflection and discussion on the guiding question(s) (see Section 3 for themes and guiding questions).

5.1.2 Library of the Missing X in XAIxArts. We propose a group activity *The Missing X* to turn speculations, perspectives, and concepts into concrete plans for actions. We are inspired by Mimi Onuoha's artwork *The Library of Missing Datasets* [50], which treats absence as a diagnostic way of revealing what is not being built and whose needs and values are being centred and overlooked. Participants will form groups to discuss and ideate on the missing X between artistic practices and XAI research. We refer to "X" as



(a) Co-created mindmap from the second workshop exploring the themes that lead to the creation of the XAIxArts Manifesto [21].



(b) Miro board from the third XAIxArts workshop.

Figure 1: Discussion and ideation from the second and third XAIxArts workshops.

a placeholder for a noun that could non-exhaustively range from projects, datasets, resources, methodologies, etc. to be defined by participants. Participants will then be given a template to guide their discussion. The template includes prompts such as what is the missing piece, who it is for, what it would enable, why it is currently missing, what a “minimal viable” version looks like, and how it would respond to one or more guiding questions in Section 3. After the discussion, each group will be asked to share their discussions with quick 5-minute talks. These insights will form the basis for future research proposals, collaborations, and publications.

5.1.3 Designing a Resource Hub. Inspired by the use of archives in community-based design approaches [38, 64], we will co-design an XAIxArts Resource Hub with participants. The aim of the resource hub is threefold: (i) to understand what XAI resources might be useful and in demand in the context of the Arts, (ii) to archive tangible XAI interventions for creative and societal transformation, and (iii) to facilitate future community building outside of the workshop. Emphasis will be placed on the openness theme of the workshop and the tangible and societal aspects of the C&C conference. We will draw on relevant archive building works such as [20] and other online platforms.^{1,2,3} The resource hub will be constructed and hosted on XAIxArts website after the workshop, and shared with broader communities in future peer-reviewed publications.

5.1.4 Lunchtime Demo. We will organise the last 30-minute of lunchtime as an informal demo session, to allow presenting participants who have working small-scale XAI demos to share them with fellow participants. We understand the additional technical requirements that a demo session might bring to the conference. Therefore, we will make clear that we are only able to accept small-scale demos, demos on participants’ own laptops, or pre-recorded

videos. Participants’ requests to bring demos will be reviewed to ensure that we are able to accommodate them.

5.2 Tentative Schedule

Table 1 summarises an indicative workshop schedule, with each part detailed in the previous section.

5.3 Venue Requirements

For venue requirements, we anticipate 15 to 30 in-person participants according to our previous experience. We require a standard seminar room with tables to better support the group activities, and a screen/projector with audio for lightning presentations. We require WIFI and power supplies in the room, as participants will be using their own laptops to join the online Miro board. In the case of a hybrid mode to accommodate participants with travel constraints, we require wireless microphones and a webcam, if possible.

We will use the online Miro board throughout the workshop to support community engagement and discussion prior to, during, and after the workshop. All software needed for the online workshop will be provided by the organisations of the workshop through institutional subscriptions to Teams, Slack, and Miro.

6 Deliverables & Outcomes

Accepted submissions will be published on the XAIxArts website⁴ initiated in the first workshop alongside links to presentation videos and the XAIxArts speculative futures co-developed in this workshop. Accepted papers will also be collated in an arXiv workshop proceedings following the workshop, as we did for previous editions [15, 17].

We will develop the co-create XAIxArts Resource Hub on our online website, as an open access archive for a wider impact. It will be maintained by our committee members on a long-term basis, to foster sustained community engagement, future research proposals, collaborations, and publications.

¹Google Labs: <https://labs.google/experiments>

²IRCAM resource center: <https://ressources.ircam.fr/en>

³The AI Justice Matrix: <https://yasmine-boudiaf.com/ai-justice-matrix-collaborative-platform>

⁴<https://xaixarts.github.io/2026>

Table 1: Provisional Indicative Workshop Schedule

Activity	Time BST	Description
Welcome	9:30–9:45am	Opening remarks and icebreakers
Presentations (§ 5.1.1)	9:45–11:15am	Lightning talks featuring short presentations and brief Q&A
Refreshment break	11:15–11:30am	A chance to grab a refreshment and recharge
Library of the Missing X (§ 5.1.2)	11:30am–12:30pm	Discuss and ideate on missing links between the Arts and XAI research
Lunch	12:30–1:30pm	Informal networking over lunch
Lunchtime Demo (§ 5.1.4)	1:30–2:00pm	Interacting with demos
Presentations (§ 5.1.1)	2:00–3:30pm	Lightning talks featuring short presentations and brief Q&A
Refreshment break	3:30–3:45pm	A short recharge before the final session
Library of the Missing X (§ 5.1.2)	3:45pm–4:15pm	Regroup and share discussions with quick presentations, open discussion
Designing a Resource Hub (§ 5.1.3)	4:15–5:00pm	Scoping the XAIxArts Resource Hub
Close	5:00pm	Closing remarks and informal networking

7 Workshop Organizers

Shuoyang Jasper Zheng (workshop co-chair) is a PhD student at the Centre for Digital Music, Queen Mary University of London. He is also an Associate Lecturer at the Creative Computing Institute, University of the Arts London. His works have been exhibited in venues such as Sónar+D Festival 2025, IRCAM Forum 2025, and various academic conferences. Zheng has experience in conference and workshop organisation as the Volunteer Coordinator of the 2025 Audio Engineering Society (AES) Conference, the Undergraduate Research Chair of ACM C&C 2025. Zheng has been a member of the organisers in the previous two XAIxArts workshops.

Terence Broad (workshop co-chair) is a Senior Lecturer in Creative AI at the Creative Computing Institute at University of the Arts London. He holds a PhD from the Department of Computing, Goldsmiths, University of London and has an artistic practice working with generative AI that has spanned over 10 years. Broad is an active member of program committees and juries for a wide range of academic conferences and workshops, including ACM SIGGRAPH Art Papers, the International Conference on Computational Creativity (ICCC), the NeurIPS Creative AI track and the IEEE AI-Art Workshop.

Elizabeth Wilson is an interdisciplinary artist and researcher, currently lecturing at The Creative Computing Institute at UAL, having recently completed a PhD as part of the Media and Arts Technology Centre for Doctoral Training at Queen Mary University of London. Wilson’s research interests include live computer music, epistemologies of artificial intelligence and human-machine co-collaboration. Wilson has been co-lead on academic organisation for projects such as the Algorithmic Pattern Salon in both 2023 & 2025.

Adam Cole is a PhD student and Associate Lecturer at the Creative Computing Institute, University of the Arts London. His practice-based research integrates advanced AI technologies, film, and installation to challenge the normative fantasies embedded in AI networks, seeking more diverse, poetic, and sensual alternatives. Adam’s work has been presented internationally at diverse venues,

including SIGGRAPH, NeurIPS, Tate Britain, and SXSW. He is a recipient of the XR Audience Award at SXSW and has been recognized by The Lumen Prize, Aesthetica Art Prize and Asia Digital Art Award.

Ziqing Xu is a PhD student at the Creative Computing Institute, University of the Arts London, working within Human–AI Interaction. Her research investigates how embodied interaction and deformable interfaces can transform generative AI systems from black boxes into perceptually intelligible and creatively negotiable co-creative partners. Situated at the intersection of Embodied Interaction and Design-oriented Explainable AI, she explores how materiality, deformation, and cross-modal perception can operate as cognitive mediators in human–AI music co-creation. Her research explores the potential of embodied explainability for designing generative systems that are intuitive, expressive, and perceptually transparent

Jia-Rey Chang is a Taiwanese artist/designer/researcher/educator focusing on immersive spatial Interaction Design. “Looking for the evolving relationship between the human body and space mediated by technology” and “utilizing technology as a creative medium to tackle and arouse current social/humanity questions” have always been the main concepts throughout his creative research and artworks. He received his real-time architecture design Ph.D. from the Hyperbody Lab at TU Delft, the Netherlands, in 2018 with the dissertation “HyperCell: A Bio-inspired Design Framework for Real-time Interactive Architectures”. Currently, he is a lecturer in the Medialab, Queen’s University Belfast, UK, investigating using Games, Emerging Technologies, and AI as creative concepts/mediums to create experimental/immediate/interactive/immersive sensory spaces. His works cover trans-disciplinary topics of creative coding, speculative/interactive/parametric design, fashion/wearable design, AI, generative art/sound, and AR/VR/MR, projection-based immersive environments. More info: archgary.com.

Gabriel Vigliensoni is an electronic music artist, performer, and researcher exploring the creative affordances of machine learning paradigm in the context of sound- and music-making. His practice

combines formal musical training with extensive studies and experience in sound recording, music production, music information retrieval, human-computer interaction, and machine learning to develop novel approaches to music composition and performance. He holds a PhD in Music from McGill University and is currently an Assistant Professor of Creative Artificial Intelligence at Concordia University.

Jeba Rezwana is an Assistant Professor and Director of the Human-Centered Computing Lab at Towson University, Maryland, USA. She received her PhD in Computing and Information Systems from the University of North Carolina at Charlotte in 2023. Her research lies at the intersection of Human-Computer Interaction, Human-AI Co-Creation, and Human-Centered AI, with a focus on designing ethical, transparent, and adaptive co-creative AI systems that empower users to create, learn, and solve complex problems across creative domains. Jeba serves as Posters and Demos Chair for the ACM Conference on Creativity and Cognition (C&C) 2025 and 2026, co-organizes the XAIxArts workshop at C&C since 2023, and has been part of the program committee for several workshops including HAI-Gen at ACM IUI, Computer Design and Computer-aided Creativity at ICCV. She also served as an Associate Chair for CHI 2023.

Lanxi Xiao is an artist, designer, and TEDx speaker based in China. She is currently a PhD candidate in Art and Technology at the Academy of Arts and Design, Tsinghua University. Her research focuses on AI-driven interactive installations and immersive XR art experiences, integrating AI, large language models, and digital human technologies to explore human-AI collaboration. Lanxi's works have been exhibited at the 6th Art and Science International Exhibition, China National Communication Center for Science and Technology, the National Exhibition and Convention Center, the National Indoor Stadium and Beijing Science Week.

Michael Clemens is a Ph.D. student at the New Jersey Institute of Technology with a background in human-centered computing and electrical engineering. His research focuses on developing co-creative intelligent instruments for music production, leveraging ML and AI insights and techniques to enhance the creative process while ensuring musicians retain creative autonomy.

Makayla Lewis is a Senior Lecturer in Computer Science (User Experience Design) at Kingston University London, UK. With a PhD in HCI and Accessibility, her research focuses on UX design, auto-ethnography, integrating sketching and arts and technology, and digital and accessible museums and galleries. Makayla is an accomplished visual thinker and sketchnoter, contributing to four visual thinking books and various HCI/UX publications.

Alan Chamberlain is a Principal Research Fellow at the University of Nottingham, UK, and a member of the Mixed Reality Lab. He was the Creative Industries Sector Lead for the UKRI TAS Hub (Trustworthy Autonomous Systems), the Principle investigator of the TAS Responsible Research and Innovation I & II projects and previously Co-director of nTAIL - AHRC Network on Theatre, AI and Ludic Technologies, and PI on the EXIoT project - Experimental IoT: Explorations in Sound Art and Technology. He is an interdisciplinary researcher with publications in top tier venues which range from qualitative studies 'in the wild' through to lab-based quantitative HCI-based research.

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