Conference Recap

GenAI & Creative Practices: Past, Present, Future

University of Amsterdam, 17 & 18 December 2025
Responsible Digital Transformations

The GenAI & Creative Practices Conference

brought together researchers, artists, and practitioners to critically explore how generative AI is reshaping creativity, labour, governance, ethics, and culture across disciplines and sectors.

Where it all happened

- Roeterseiland Campus (REC): academic programme, panels, and discussions
- OBA Theatre (Public Library Amsterdam): artistic programme
- Sea Palace: conference dinner
- Café J/K: farewell drinks

The conference in numbers

- **236** registrations in total for the scientific programme, of which
  - with **188** registrations in person
  - and **48** online registrations
- **36** tickets for the artistic programme
- **158** presentations in the scientific programme
- **45** panel sessions, divided into **9** parallel sessions
- **5** rounds of panels, roundtables and fishbowls
- **4** keynote speakers
- **3** artists
- **4** locations
- **2** conference days

Conference themes

Rethinking and Redoing Creative Practices in the Age of GenAI	Values & Creative Work
Scalable Responsible Generative AI and Creative Practices	The Future of Creative Work
The Political Economy of GenAI and Transformation of the Cultural Sector	Governance and Regulation of GenAI

Keynote speakers



Baptiste Caramiaux

Keynote 1

Pei Sze Chow

Closing Panel





Naureen Mahmood

Closing Panel

Maximilian Schich

Closing Panel

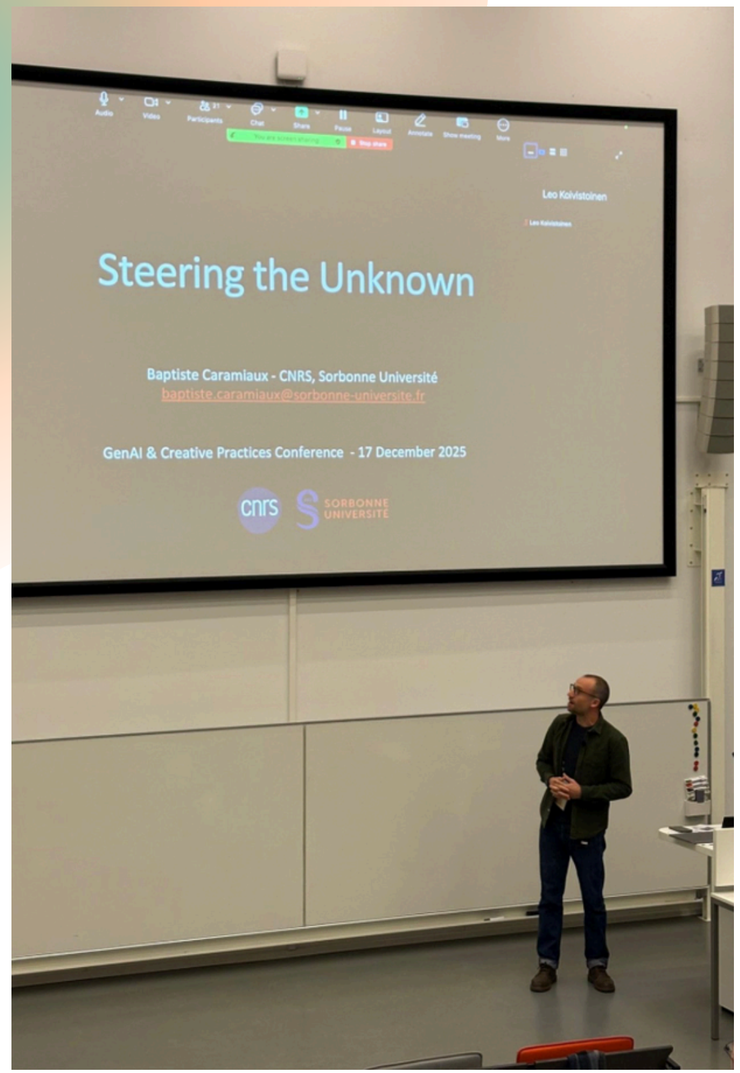


Keynote 1

Bapstiste Caramiaux

Steering the Unknown

“Creative interest often emerges from a balance between the ability to steer a model’s behavior and what is not controlled but expressively meaningful.”



Baptiste Caramiaux · 2e
Researcher at CNRS
2 w · + Volgen ···

On the way back from the GenAI & Creative Practices Conference at the **Universiteit van Amsterdam**.

The conference brought together researchers, teachers, artists. And I had the chance to give the opening keynote, that I titled 'Steering the Unknown'.

In my presentation, I revisited what we’ve learned from creative practice with machine learning: from our work around 2010 using ML as a musical tool, to Deep Learning-based visual art, and more recent GenAI practices.

The central idea was that creative interest often emerges from a balance between the ability to steer a model’s behavior and what is not controlled but expressively meaningful.

At the same time, creative practice and AI innovation don’t always go hand in hand. The push toward bigger, general-purpose models often reduces agency over AI techniqes (for many), while raising broader social, political, and environmental concerns.

I closed with a few propositions, including the need to formalize AI as a design material to enable the development of skills and pedagogy, and to analyze creative AI as a power structure across structural, moral, and cultural dimensions.

The conference featured many interesting presentations.
Program: **https://lnkd.in/eCZg2knJ**. Special mention to the work of my students **Lenny Martinez** (on representional agency in image making) and **Michelle Dutoit** (on GenAI normativity), and my dear collaborators **Jenny Williams**, **Gonzalo Ramos** and **Vera van der Burg**.

Thanks to the organizing team, especially **Thomas Poell** and **Tobias Blanke** for the invitation.

#AIandCreativity #GenAI #Conference

Closing Panel

Pei Sze Chow
Naureen Mahmood
Maximilian Schich

Chairs:
Thomas Poell, Monika Kackovic,
Dimitrios Tzionas



Artistic Programme
OBA Theatre

Femke Herregraven
Vera van der Burg
Gabriele de Seta

Opening by dean Marieke de Goede

Chairs:
Tobias Blanke, Eftychia Stamkou,
Sabine Niederer, Bokar N’Diaye



Artistic Programme
OBA Theatre







More about the artists and their work:

- Femke Herregraven: website
- Vera van der Burg: website
- Gabriele de Seta: website

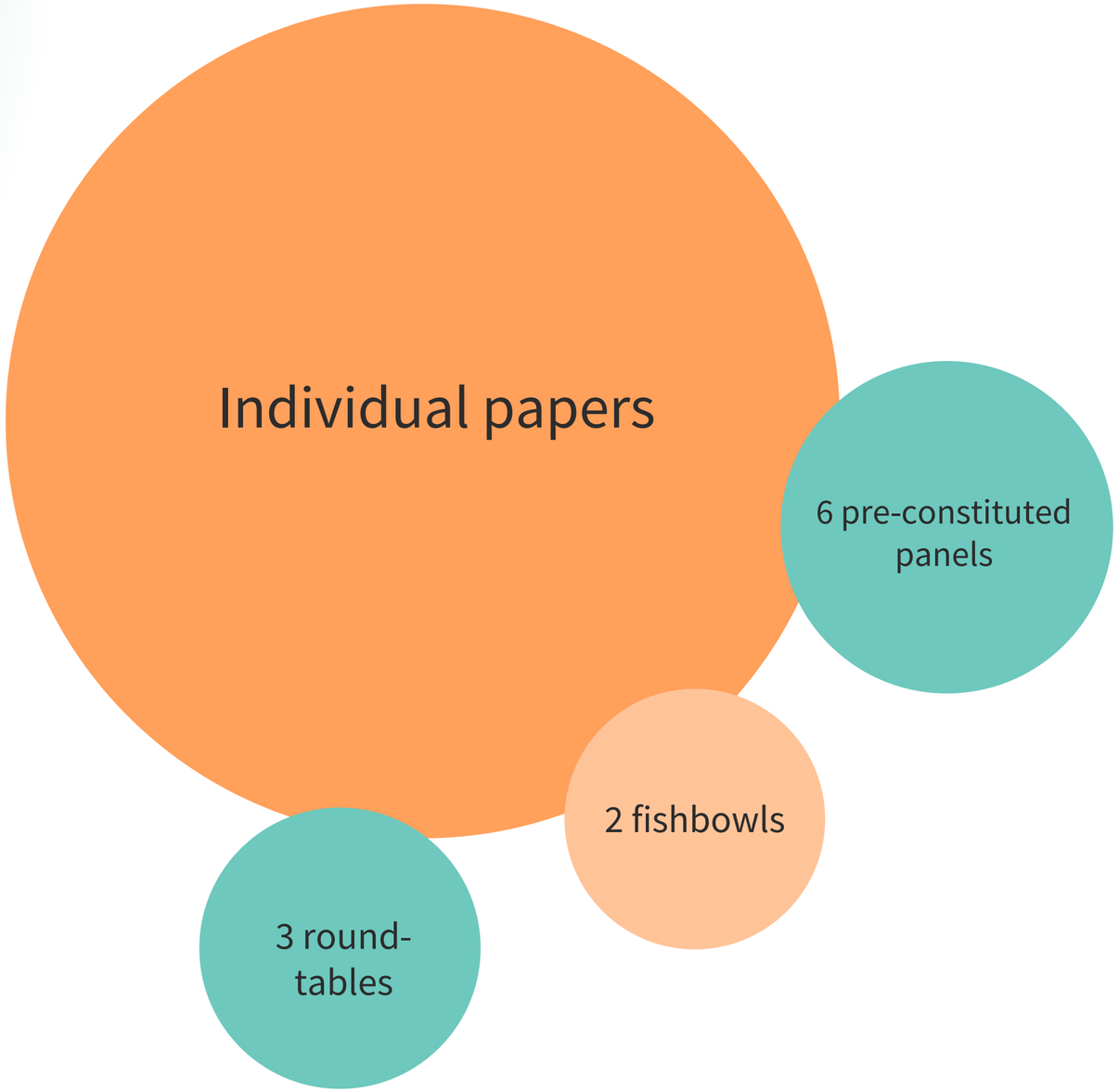
Presentations

147 individual papers

6 pre-constituted panels

3 roundtables

2 fishbowls



Participants came from...

Europe,
including Portugal, Norway, Germany, the UK, France, Italy and more

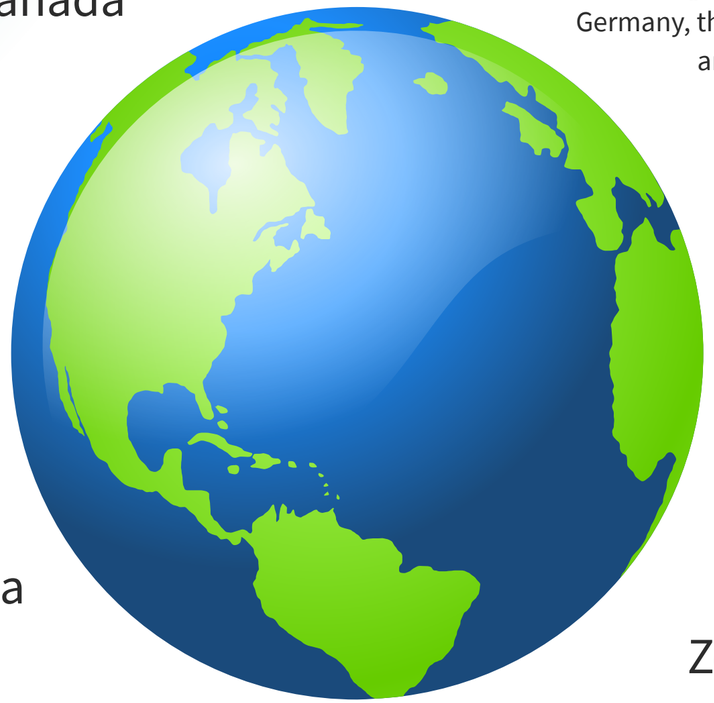
Canada

United States

China

India

New Zealand



and many more!

LinkedIn reflections →

Lina Maria Giraldo · 1e
Assistant Professor @ Emerson College | Data Visualization, Multimed...
2 w • Bewerkt •

Grateful for the opportunity to share our research as part of the Critical & Creative AI Studies Lab at Emerson College, https://lnkd.in/ei4TuaA7, together with collaborators from UMass and NYU, in an excellent roundtable on Disrupting AI Futures.

Our panel focused on process, education, public art, film, fine arts, policies, and critical creative practice—using AI as a space for questioning rather than just production.

In conversation with scholars and practitioners from across the world, we explored how AI can meaningfully support design, environmental work, and technology while staying grounded in justice and creativity.

Thank you, Emerson College and Universiteit van Amsterdam, for the care, space, and generous welcome—and deep gratitude to this incredible team.

https://lnkd.in/eZKeRGtj.

#EmersonCollege #UniversityOfAmsterdam #CriticalAI #CreativeAI #GenAI #CreativePractice #PublicArt #FilmAndAI #DesignResearch #Environmenta #CCAISLab #InterdisciplinaryResearch #ResponsibleAI

Daniel Pillis Roopa Vasudevan, Ph.D. Lina Maria Giraldo Russell Newman Yuguang Z. Emerson College

Vertaling weergeven



Esther Vázquez Pérez · 1e
Communication Science, Cultural Data & AI
2 w • Bewerkt •

Last week, I had the opportunity to be involved in the GenAI & Creative Practices Conference, hosted by UvA and organised by Responsible Digital Transformations (RDT), a research community that focuses on digital technologies through ethical, legal, and societal perspectives in an interdisciplinary way.

I worked as a technical assistant across five panels, with the chance to listen to and engage with 20+ speakers throughout the conference.

Big thanks and congratulations to the RDT Team, Isa Verhoeven & Martha, and to Thomas Poell & Catherine for organising such an interesting, relevant (and succesful) conference, as well to all my fellow technical assistants :)

The 19 presentations I hosted cover topics around the Ontology of Creativity, Cultural Economy, Co-Creation, Reframing Creativity and AI Literacy, so if you're interested in any of these areas and curious about the discussions, keep an eye on my LinkedIn, I'll soon be sharing a short article with my main takeaways, based on the presentations, discussions, and Q&As.

Finally, I'd like to thank all the session chairs who supported me throughout the panels, and all the speakers who welcomed my participation in the discussions. (If you're curious, their names are listed on the last pages of the document below!)

Georgia Jenkins · 3e+
Creative Reuse | All things copyright & TM | IP law acad...
3 w •

+ Volgen

I spent the last few days at Universiteit van Amsterdam discussing the future of genAI and creativity at the GenAI & Creative Practices Conference alongside wonderful panellists Jennifer Porst and Bohdan Widła. With incredible panels driven by artistic practitioners like Gabriele de Seta's Latent Field project which spoke to my own research on the collective socio-cultural value of data, it was hard to not question my own understanding of the relationship between creativity and genAI.

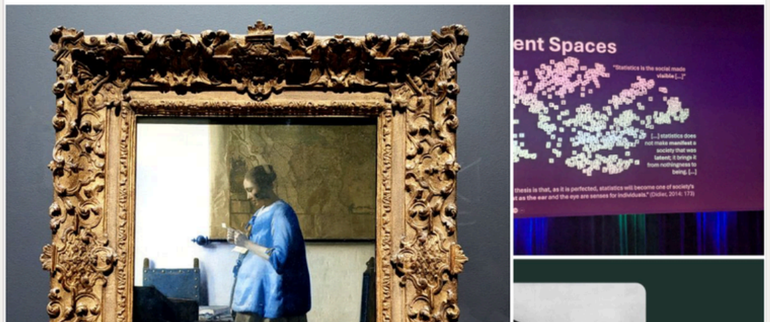
Today at the Rijksmuseum, I was drawn to the 'Woman Reading a Letter' by Vermeer and his use of 'natural ultramarine' blue. This pigment requires repeated hand mulling to bond it to oil, a specific knowledge gained only through years of physical experience and practice. Vermeer's innovation in mixing this blue with grey tones to capture light eventually inspired the French Impressionists, creating a lineage of style and ideas that others would spend centuries adapting.

To me, this mirrors the complexity we face in copyright today, where deeply developed artistic practices are distilled into collective data sets. It forces us to ask whether our current legal frameworks should protect output or the foundational, practiced intentionality that defines true creative agency.

Is it even possible to do both? How do we balance the protection of a creator's lifelong practice with the collective evolution of style in an agentic AI world? Or is there a broader mutual obligation of creativity from a collective personhood lens?

So, I leave with more questions than answers but with more inspiration for the new year.

Vertaling weergeven



Quotes

"I cannot thank you and your team enough for the wonderful conference you organized. It was truly amazing!! Please deliver my congratulations to the whole team." - participant

"Thank you so much! And thanks for this wonderful conference. It was really great to be in Amsterdam."
- participant

"Thank you all for making the artistic programme happen and for including me in it! I felt very inspired and challenged by the event and the artists' talk. I'd love to do this again, one way or another." - member Organising Committee & artistic team

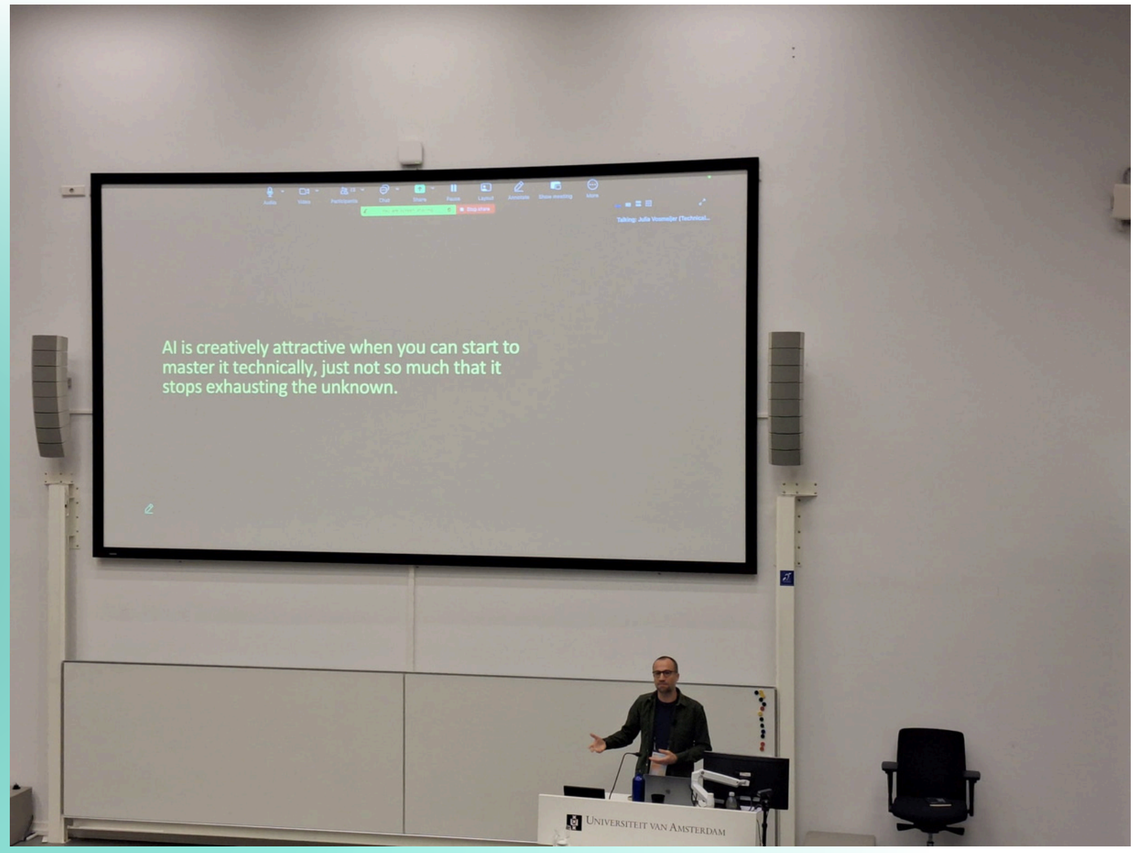
"I am truly grateful for this opportunity and honored to have been part of the conference. It was an incredible event; genuinely safe space to discuss the future of the creative field, meet inspiring people and engage in meaningful and valuable exchanges." - participant

"It was an honour to participate in the conference and to engage with such distinguished scholars. The experience was truly enriching"
- participant

"I just wanted to say thank you for all your help and hard work. I thought the event was a great success. I have never had so many people coming to me afterwards to say how much they enjoyed a panel."
- member Organising Committee

"It was interesting to join the conference with more artistic work and participate and reflection with the other speakers."
- artist in Artistic Programme

Photos


AI is creatively attractive when you can start to master it technically, just not so much that it stops exhausting the unknown.
Universiteit van Amsterdam


REC-0102
Closing Panel with invited speakers
Zoomink
Chair: Monika Kackovic, Dimitris Tsironis & Thomas Poell
Technicsl assistant: Julia Vosmeijer
Speakers: Per Sze Chow, Maximilian Schich, Naureen Mahmood
Farewell Drinks

Photos






What is a Reflective AI design practice?
shifts from efficiency to reflection
sees AI as a material in need of a specific practice
has slower, personal interactions


Twenty Birds Inside Her Chest (2021)

Who made this possible?

Organising Committee

Thomas Poell, Tobias Blanke, Monika Kackovic, Somendra Narayan, Nanne van Noord, Eftychia Stamkou, Dimitrios Tzionas, Sabine Niederer, Natali Helberger, Hannes Cools, Erik Bekkers, Diliara Valeeva & Martin Senftleben

Student Assistants

Manuela Gomes, Julia Vosmeijer, Aino Zohar, Marita Graser, Mylia Hennig, Esther Vázquez Pérez, Max Elias Balateu, Yelyazeta Terentieva, Anna Popiolek, Patrik Wintergerst, Alana van Oostrom

Keynote Speakers

Baptiste Caramiaux, Pei Sze Chow, Maximilian Schich & Naureen Mahmood

Artists

Artists: Vera van der Burg, Femke Herregraven & Gabriele de Seta

And the organisers of the Artistic Programme

Tobias Blanke, Sabine Niederer, Bokar N'Diaye and Eftychia Stamkou

Webpage designer

Oscar van Leest

Responsible Digital Transformations Team

Marta Diale - Conference Student Assistant
Christine Erb - Theme manager
Jessie van den Broek - Communication officer
Isa Verhoeven - RDT Student Assistant

And of course, all participants!

University of Amsterdam

GenAI & Creative Practices

Past, Present & Future

Keynote Speakers

Baptiste Caramiaux

Pei Sze Chow

Naureen Mahmood

Maximilian Schich

Artistic Programme

Vera van der Burg

Femke Herregraven

Gabriele de Seta

17 & 18 December 2025

Location: University of Amsterdam & OBA Theatre

Organised by Responsible Digital Transformations // rdt.uva.nl