

Hacking Visual Culture: Programme

Intersections of art, creative practice, copyright, storytelling and technology.

UTS Law & Creative Practice Research Group (CPRG)

University of Technology, Sydney, Dec. 4-6, 2024.

<https://artechlaw.org/hacking-visual-culture/>

Wednesday 4th December

	Title	Speaker(s)	Chair
14:15 CB02 Level 4A Foyer	Registration		
14:45	Welcome / Acknowledgement of Country		
15:00 – 16:00 Keynote	Meditation on Country	Angie Abdilla <i>Old Ways, New; ANU School of Cybernetics</i>	

CB02 Level 4A Foyer			
16:00 – 17:00 Panel CB02 Level 4A Foyer	Problematizing the Public Domain(s) from Hogarth to Hoa Hakananai'a	<p>Andrea Wallace <i>Law School, University of Exeter</i></p> <p>Douglas McCarthy <i>TU Delft</i></p> <p>Nathan "mudyi" Sentance <i>Powerhouse</i></p> <p>Mathew Trinca <i>Centre for Heritage & Museum Studies, ANU</i></p>	Ana Vrdoljak <i>Faculty of Law, UTS</i>
17:00 – 17:30 Performance CB11/CB10 Laneway	Artificial Symbiosis	Kurt Milkolajczyk and Anna Savery <i>Faculty of Engineering & Information Technology, UTS</i>	
17:30	Welcome Drinks B2 Rooftop		

Thursday 5th December

	Title	Speaker(s)	Chair
09:00 – 10:00 Humans and Machines CB11.00.401	What's Human about copying? (Online)	Fiona Macmillan <i>Roma Tre University</i>	Leo Impett <i>Cambridge Digital Humanities, University of Cambridge</i>
	Automation, media-making and (our) methodological obligations: Machine logic and its human atrophies as occupational risk	Suneel Jethani <i>School of Communication, UTS</i>	
10:00 – 10:45 Break			
10:45 – 12:00 Technology, copyright and GLAM CB11.00.401	Preserving the Herbert Mayer Collection of Carrolup Artwork through digitisation – Reproductions in gallery and ICIP	Lisa Liebetrau <i>Curtin University</i>	Cynthia Roman <i>Lewis Walpole Library, Yale University</i>
	Anarchival Collage: Understanding the opportunities and problems of remixing cultural archives through creative practice research	Zoe Sadokierski and Katie Dean <i>School of Design, UTS</i>	
12:00 – 13:15 Lunch			
13:15 – 14:45 Copyright, AI and Business Models CB11.00.401	Infinite Exclusivity: The Unsustainability of the Exclusive Right to GAI Works and the Opportunity for New Sustainable Models	Zachary Cooper <i>Amsterdam Law and Technology Institute, VU Amsterdam</i>	Florence Villeséche <i>Department of Business Humanities and Law, Copenhagen Business School</i>
	How Art Became Posthuman: Copyright, AI and Synthetic Media	Katrina Geddes <i>School of Law, NYU</i>	
	Generative AI and Copyright: Exception, Compensation or Both?	Rita Matulionyte <i>Law School, Macquarie University</i>	

14:45 – 15:00 Break

15:00 – 17:00

Cosmic Arts Copyright Convention, Live Action Role Play (LARP) hosted by Andrea Wallace, Kate Genevieve and Stina Tielmann-Lock

It is the year 2025. Extra-terrestrials learned of our existence via the [Golden Records](#) on board the Voyager spacecraft. They arrive in our solar system to see that digital technologies and artificial intelligence heavily favour the interests of the few, rather than the many---and that these technologies are contributing to Earth's rapid planetary decline. Due to the connections they observe among copyright law, incentive-to-create theories and the public interest, they propose hosting a 2025 Planetary Copyright Congress as part of a wider Earth-Systems Audit that aims to reverse global inequalities and the climate crisis. You have been selected to act as a member of the Visual Arts Delegation, in which you and other delegates must consider a central question posed by our ET auditors: *should copyright law grant protection to the outputs of generative AI?* During this session, you will join one of four committees – Labour/Sentience Justice, Knowledge Justice, Global Majority Justice, and Climate Justice – and discuss how a new treaty might transform copyright law into a more equitable system for all beings.

Location: CB11.04.103,105

The value of arts in (legal) research: a manifesto drafting workshop
Joy Twemlow, Shane Burke, Marie Hadley

We invite attendees, and particularly those who submitted creative works, to take part in a workshop to draft a manifesto about conceptual, practical, and ethical issues that can arise in the intersection between art and academic (legal) research. The session will start with 30 min to experience the creative submissions at the Hacking Visual Culture conference, followed by a 90-min manifesto drafting workshop.

Your participation in the workshop will allow us to produce a working manifesto that includes reflections, concerns, and guidelines about how art and artists can be ethically and meaningfully incorporated into legal research. This manifesto will be shared on the ArTechLaw website.

Location: CB01.05.007

17:30 – 19:30

Drinks / Networking event for HDRs/PhDs
Gin Lane

Friday 6th December

	Title	Speaker(s)	Chair
9.30 – 10.30 Artists and the Law CB11.00.401	Disgenerative AI: At Play in the Fields of Artifice and Imagination (Online)	Sonia Katyal <i>Faculty of Law, UC Berkeley</i>	Stina Teilmann-Lock <i>Department of Business Humanities and Law, Copenhagen Business School</i>
	Slaves to the Machine: How artists are talking back to AI	Kathy Bowrey <i>School of Law, UNSW</i> Marie Hadley <i>School of Law and Justice, The University of Newcastle</i>	
10.30 – 10.45 Break			
10.45– 11.45 AI and the image CB11.00.401	Copying Couture: The Authorised Reproduction of Parisian Haute Couture in Sydney 1930s–1960s	Alexandra Barter <i>School of Design, UTS</i>	Justin Harvey <i>Faculty of Arts and Social Sciences, UTS</i>
	The documentarian as guide in the realm of creative AI	Julia Scott-Stevenson <i>Faculty of Arts and Social Sciences, UTS</i>	
11:45 – 12:15	Artist Talks Black Box Gallery Space		
12.15 – 13.15 Lunch			
13.15 – 14.45 Creativity, Access and Use CB11.00.401	Rethinking Copyright and AI: Less Penny Dreadful, More Frankenstein	Chris Dent <i>School of Law and Criminology, Murdoch University</i>	Cristina Martinez <i>Department of Visual Arts, University of Ottawa</i>

	Liminal Space – public art, public space, and digital interventions	Marie Hadley <i>School of Law and Justice, The University of Newcastle</i>	
		Sarah Hook <i>School of Law, Western Sydney University</i>	
	A FAIRer Humanities: A Case Study in Shifting Research Conventions in Art History	Kathryn Desplanque <i>Department of Art & Art History, UNC</i>	
14.45 - 15.00 Break			
15.00 – 16.00 CB01.05.007	AI and Ethics, Participatory Workshop	Andrew Burrell and Monica Monin <i>School of Design, UTS</i>	