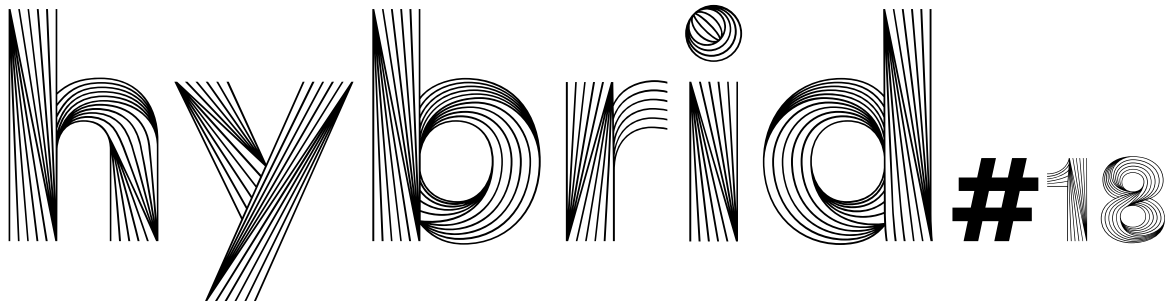




CALL FOR CONTRIBUTIONS

Arts and generative algorithms:
Experiments in artificial intelligence
through research-creation methods

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Description

Debates in the realm of art and contemporary artistic practices, as well in the humanities and social sciences increasingly highlight research-creation as a specific modality or methodology. Research-creation, at several levels, as will be elaborated upon, encourages a redefining of the relationships between theory and practice, production and reception, artist and researcher, reviewer (whether critical or peer) and audiences. Because research-action values process-oriented, experimental, collaborative, and often undisciplined forms of thought, relations engaging the arts, sciences, and technologies (AST) draw on protocols, investigations, prototypes, and thinking-in-action to explore zones of friction between fields of knowledge and sensory practices, as well as possible appropriations and futures.

In this landscape, the “digital”—a broad term encompassing several different realities—has emerged as a key terrain of experimentation. Not only as a tool or medium, but also as a cognitive, technical, political, and cultural ecosystem that profoundly modifies the very conditions of creation, research, dissemination, and reception. In turn, these artistic and often precocious endeavors shape the collective definition of which pathways are desirable and which are dangerous. Interactive interfaces, generative AIs, collaborative platforms, creative coding, immersive environments, data art, connected or evolutionary artworks: these novel or changing forms challenge the epistemological frameworks of research-creation and call for methodological reconfiguring.

The ambition of this issue of *Hybrid* is to go beyond research-creation framings already proposed in recent years, which trace the practices of artists and researchers and seek to provide them structure and academic legitimacy. It will focus on in-depth examination of various propositions of research-

creation which engage with and interrogate digital technologies, in particular in the era of generative AIs. At a time when research is increasingly shaped and challenged by these technologies which impose specific constraints and procedures, it becomes critical to observe how researcher-artists have grappled with and responded to these challenges by using these tools in a more open manner. The interest of this approach lies in how it restores historical depth to phenomena that appear to have emerged suddenly to become ubiquitous. In actual fact, generativity, notably in the realm of interactive hypermedia or generative literature, derives directly from the characteristics of computing. Generativity has very quickly transformed shared cultural meaning and challenged the critical establishment, and found itself at the center of several academic developments and controversies.

We are particularly interested in the reflexivity of contributors, in their biases, in their relation to techniques, materials and knowledge generated by such artistic practices. The chain of thought of artist-researchers will thus be able to trace the form and content of their knowledge and know-how, be it through research methods or through different ways of exhibiting their research and outputs. The goal is to elicit interdisciplinary discussion and the sharing of tools fostered by practical experience and hybridization. Depending on the case, in this specific context, was the aim to question technical innovations and their social impacts, to explore their potential as tools of creation and creativity, or to envisage new methods and mechanisms of research and/or creation?

Area 1. Generative AI as vectors of artistic experimentation

This area explores the works of artist-researchers using AI-generated content (focusing on images, videos, texts, or sounds) as a core part of their creative process. How are the generative AIs treated in these experiences? Are they simply tools for execution, partners in reflection and expression, co-creators producing images, or inspirers of novel hybrid forms? The emphasis in this area is on the analysis of works and the documentation of research-creation approaches, so as to understand how generative AIs intrinsically influence the creative process, the form of artworks, and the role of the artist.

Area 2. Updating research-creation methodologies

This area focuses on how research-creation protocols and mechanisms are evolving in the digital context. The aim is to study how traditional research methods have been adapted and reshaped, mobilizing interdisciplinary approaches (arts, sociology, anthropology, etc.), to take into account the advances in algorithmic tools. This theme includes theoretical reflections (from researchers or artist-researchers in the humanities and beyond) as well as practical feedback on new collaborative or experimental practices (the bringing together of art/science) that notably involve generative AIs. This area questions the way the unique structure of generative AI—its architecture, and how it operates in latent space—is understood and how this specific infrastructure affects imaginaries and research-creation methodologies.

Area 3. A critical approach to generative AI: ethical, societal and political implications

This area takes a reflexive perspective on artistic propositions created with generative AI. Numerous artists or artist-researchers, individually or as collectives, are playing, co-constructing, and co-creating with generative AIs, in a relatively free manner, but what is their responsibility from an ethical, societal and political standpoint, with regards, for example, to artistic ownership, algorithmic bias, cultural accessibility, or environmental impacts? This area also explores how some research-creation projects which integrate generative AIs are taking into consideration these issues or proposing solutions (through sensory artworks or published studies) in order to contribute to contemporary societal debate. In this field, contributions that help us better understand problematic modalities and virtuous pathways are welcome, given how research-creation methods have the capacity of tackling issues in unique and productive ways, with results and applications that other approaches obtain only with difficulty, if at all.

Suggested reading

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Contributions

3 types of formats are considered:

- academic article (max. 23 000 characters, spaces and paratext included) written in French or English
- works of research-creation presenting artworks, workshop reports, or creative projects (a video or max. 12 images, or max. 8 000 characters spaces included; creative projects must be submitted with the required paratext at the end, and a short introductory text that contextualizes the work)
- review of recent publications that relate to this issue's theme

Each contribution must contain the following paratext:

- a biography of the author of the contribution of max. 400 characters spaces included
- at least 5 keywords for optimizing the article's referencing
- an abstract of max. 1200 characters spaces included
- (for articles) a bibliography using the APA standard

The journal's editorial guidelines must be followed: <https://hnurl.fr/9hc9ac>

Hybrid is a bilingual (French-English), digital, and biannual journal:
<https://journals.openedition.org/hybrid/>

ArTeC will cover the cost of translating each article accepted for publication (from French to English or vice versa). The journal will be published on OpenEdition Journals, with full open access, in partnership with Presses Universitaires de Vincennes.

Submitting your contribution

Submissions that do not comply with the standards and format outlined above will not be accepted.

Submission deadline: **5 October 2026**

The editorial team is available to answer your questions or provide any additional information you may need prior to submission.

Contact: edition@eur-artec.fr

Publication date: November 2027

