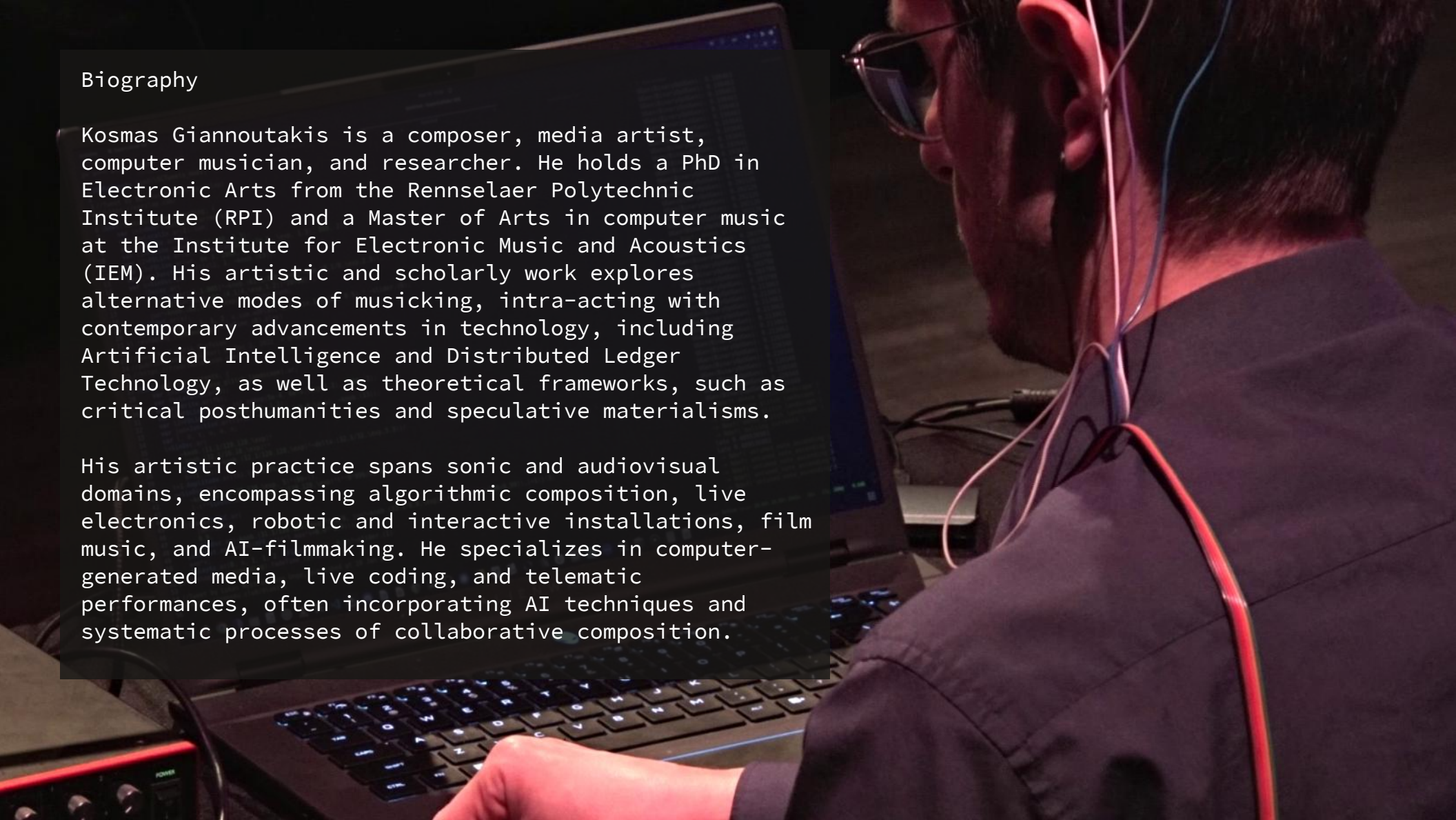
Kosmas Giannoutakis

composer / media artist / computer musician / researcher

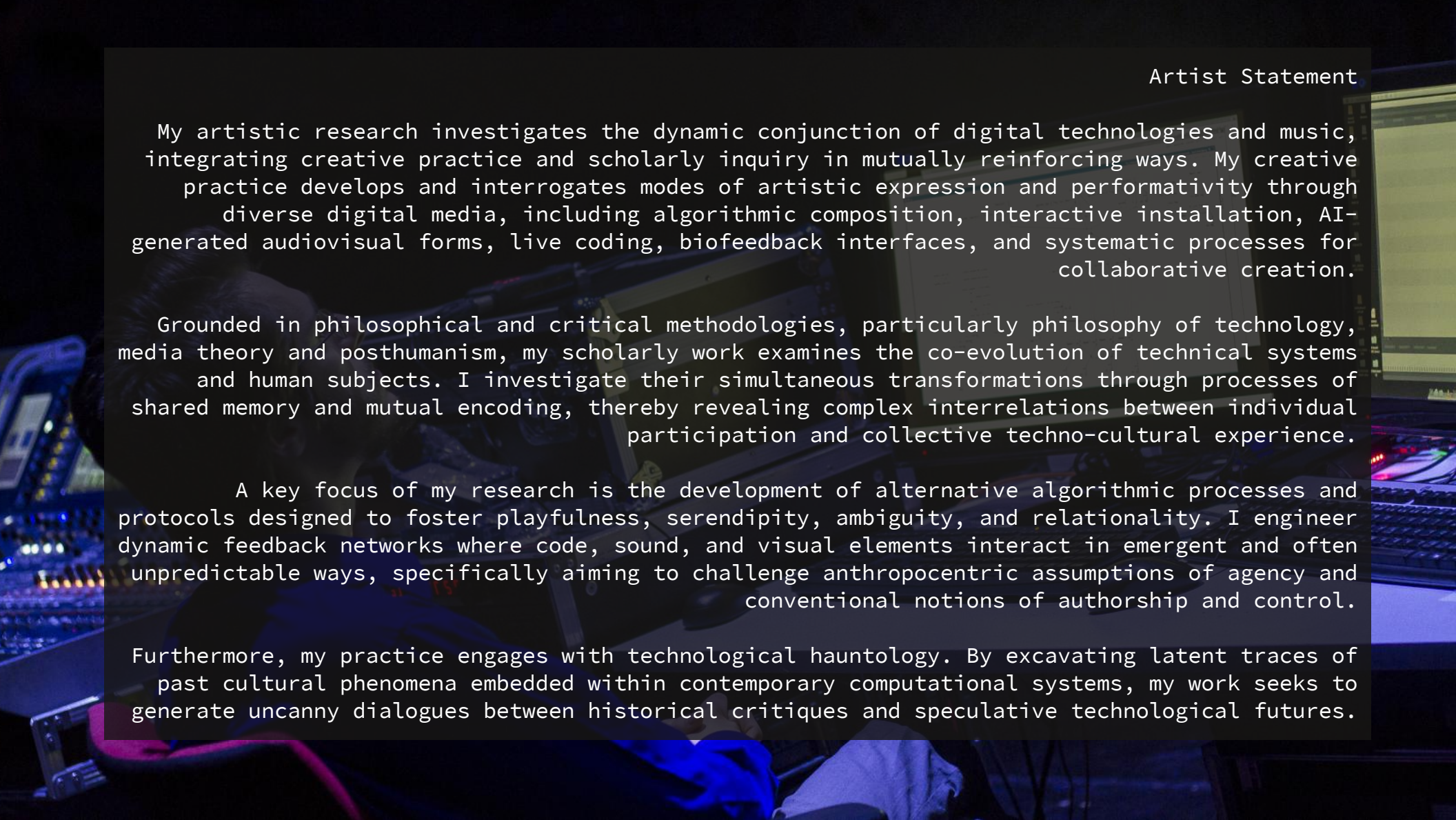
Artistic Portfolio



Biography

Kosmas Giannoutakis is a composer, media artist, computer musician, and researcher. He holds a PhD in Electronic Arts from the Rennselaer Polytechnic Institute (RPI) and a Master of Arts in computer music at the Institute for Electronic Music and Acoustics (IEM). His artistic and scholarly work explores alternative modes of musicking, intra-acting with contemporary advancements in technology, including Artificial Intelligence and Distributed Ledger Technology, as well as theoretical frameworks, such as critical posthumanities and speculative materialisms.

His artistic practice spans sonic and audiovisual domains, encompassing algorithmic composition, live electronics, robotic and interactive installations, film music, and AI-filmmaking. He specializes in computer-generated media, live coding, and telematic performances, often incorporating AI techniques and systematic processes of collaborative composition.



Artist Statement

My artistic research investigates the dynamic conjunction of digital technologies and music, integrating creative practice and scholarly inquiry in mutually reinforcing ways. My creative practice develops and interrogates modes of artistic expression and performativity through diverse digital media, including algorithmic composition, interactive installation, AI-generated audiovisual forms, live coding, biofeedback interfaces, and systematic processes for collaborative creation.

Grounded in philosophical and critical methodologies, particularly philosophy of technology, media theory and posthumanism, my scholarly work examines the co-evolution of technical systems and human subjects. I investigate their simultaneous transformations through processes of shared memory and mutual encoding, thereby revealing complex interrelations between individual participation and collective techno-cultural experience.

A key focus of my research is the development of alternative algorithmic processes and protocols designed to foster playfulness, serendipity, ambiguity, and relationality. I engineer dynamic feedback networks where code, sound, and visual elements interact in emergent and often unpredictable ways, specifically aiming to challenge anthropocentric assumptions of agency and conventional notions of authorship and control.

Furthermore, my practice engages with technological hauntology. By excavating latent traces of past cultural phenomena embedded within contemporary computational systems, my work seeks to generate uncanny dialogues between historical critiques and speculative technological futures.

The Sun Rising

Collaborative Audiovisual Live Coding with TOPLAP Athens (2025)

This performance by TOPLAP Athens is a network live coding performance that explores the intersection of 16th-century metaphysical poetry and artificial intelligence. Centered on John Donne's poem "The Sun Rising," this piece creates a narrative environment that blends human creativity with machine-generated content. Five performers, each with a distinct role, collaborate by combining tools spanning multiple modalities. The performance integrates live writing, synthetic narration using voice cloning, algorithmic sound design, real-time text sonification, text-to-video generation, and large language model interactions. The performance structure follows the three stanzas of Donne's poem, each section exploring different emotional and thematic elements. Interludes between stanzas allow for experimental coding interventions and a sonic commentating of the poem’s context. By merging centuries-old poetic forms with available AI technologies, we aim to create a reevaluation of the 16th-century sensibilities and affectivities through the lens of computational media. In this process, we draw a parallel between Donne's chiding of the sun's presumptuous intrusion and our critical examination of AI's pervasive influence on modern lives and creative processes.

with Panagiota Anastasopoulou, Georgios Diapoulis, Vasilis Agiomyrgianakis and Iannis Zannos

Performance Documentation


Busy old fool, unruly Sun,
Why dost thou thus,
Thorrough windows, and through curtains, call on us?
Must to thy motions lovers' seasons run?
Saucy lopedantic wretch, go chide
Late shchool boys


Busy old fool, unruly Sun,
Why dost thou thus,
Thorrough windows, and through curtains, call on us?
Must to thy motions lovers' seasons run?
Saucy lopedantic wretch, go chide
Late shchool boys and sour prentices;,
Go tell court-huntsmen that hethe king will ride,
Call country ants to harvest offices;
Love all alike, no season knowns nor clime,
Nor hoursm days, months, which are the rags of time


Busy old fool, unruly Sun,
Why dost thou thus,
Thorrough windows, and through curtains, call on us?
Must to thy motions lovers' seasons run?
Saucy lopedantic wretch, go chide
Late shchool boys and sour prentices;,
Go tell court-huntsmen that hethe king will ride,
Call country ants to harvest offices;
Love all alike, no season knowns nor clime,
Nor hoursm days, months, which are the rags of time.
Thy beams so reverend, and strong
Why shouldst thou think?
I could eclipse and cloud them with a wink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Thorrough windows, and through curtains, call on us?
Must to thy motions lovers' seasons run?
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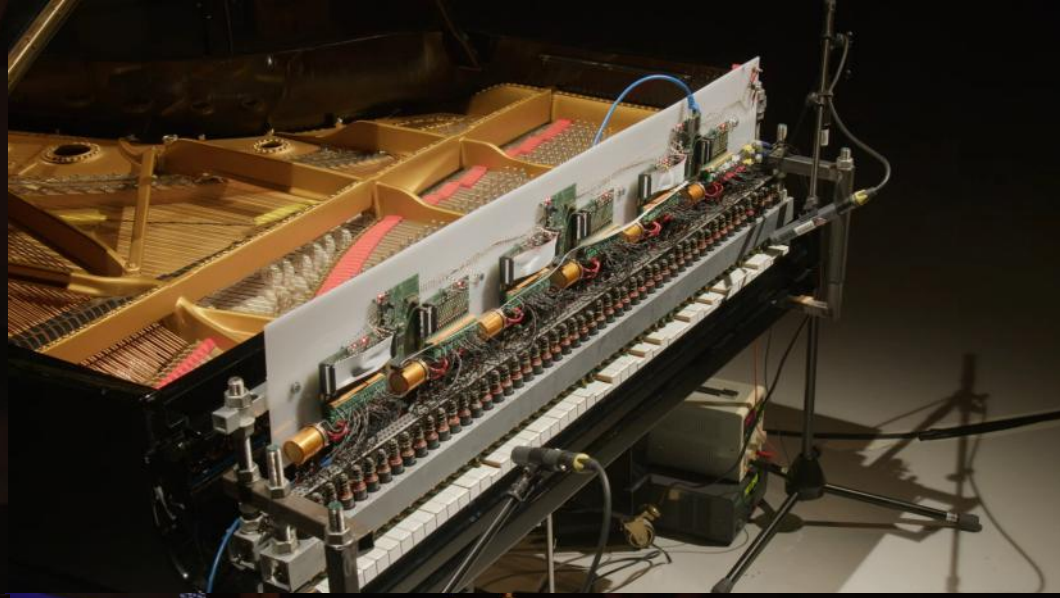
Late shchool boys and sour prentices;,
Go tell court-huntsmen that hethe king will ride,
Call country ants to harvest offices;
Love all alike, no season knowns nor clime,
Nor hoursm days, months, which are the rags of time.
Thy beams so reverend, and strong
Why shouldst thou think?
I could eclipse and cloud them with a wink,
But that I would not lose her sights so long.
If her yeeuys yes have not blinded thine,
Look, and tomorrow late tell me,
Whether both th'Indias of spice and mine
Be where thou lefts them, or lie here with me.
Ask for those kings whom thou saw'st yesterday,
And thou shalt hear, "All here in one bed lay.

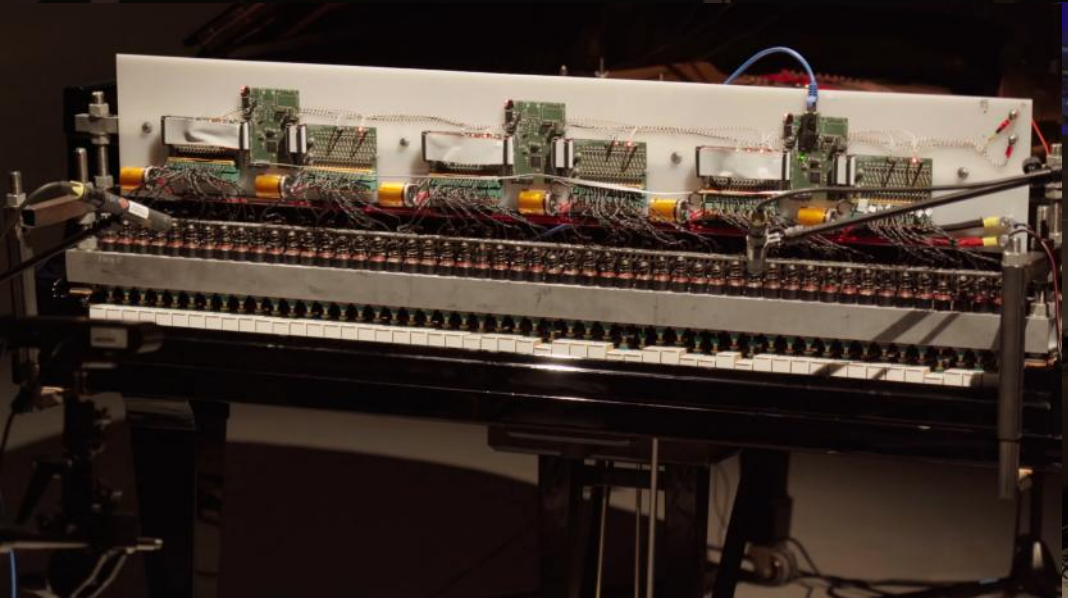
Stuttering Calls of the Unencoded

Live Coding performance with the Klavierautomat (2025)

Unorthodox, feedback-induced signal processing techniques generate complex sonic streams that are continuously analyzed and mapped to MIDI notes played by the klavierautomat. As discrepancies, miscalculations, and inconsistencies emerge, algorithmic anomalies from a phantom realm whimper for their uncompiled existence. The sound of the piano attempts to emotionalize the unfiltered affectations of the computational void, but instead it reveals the condition of its own mechanismic unplayability.

Performance Documentation





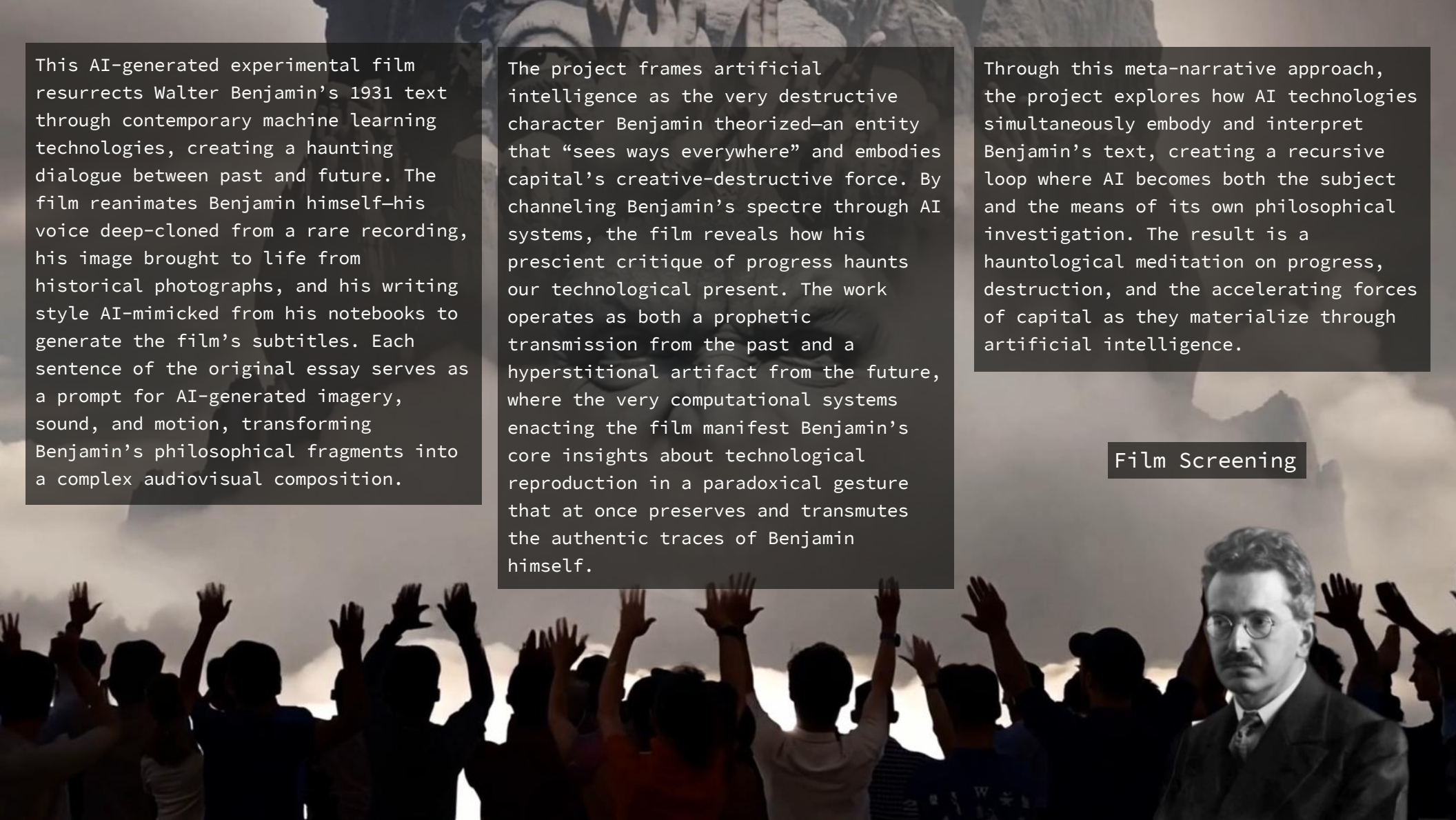

Walter Benjamin’s
The Destructive Character
AI-fication
AI-Generated Film
(2025)

This AI-generated experimental film resurrects Walter Benjamin's 1931 text through contemporary machine learning technologies, creating a haunting dialogue between past and future. The film reanimates Benjamin himself—his voice deep-cloned from a rare recording, his image brought to life from historical photographs, and his writing style AI-mimicked from his notebooks to generate the film's subtitles. Each sentence of the original essay serves as a prompt for AI-generated imagery, sound, and motion, transforming Benjamin's philosophical fragments into a complex audiovisual composition.

The project frames artificial intelligence as the very destructive character Benjamin theorized—an entity that "sees ways everywhere" and embodies capital's creative-destructive force. By channeling Benjamin's spectre through AI systems, the film reveals how his prescient critique of progress haunts our technological present. The work operates as both a prophetic transmission from the past and a hyperstitional artifact from the future, where the very computational systems enacting the film manifest Benjamin's core insights about technological reproduction in a paradoxical gesture that at once preserves and transmutes the authentic traces of Benjamin himself.

Through this meta-narrative approach, the project explores how AI technologies simultaneously embody and interpret Benjamin's text, creating a recursive loop where AI becomes both the subject and the means of its own philosophical investigation. The result is a hauntological meditation on progress, destruction, and the accelerating forces of capital as they materialize through artificial intelligence.

Film Screening




Nick Land’s
Meltdown
AI-fication
AI-Generated Schizofilm
(2024)

This project vivifies by means of AI-generated audiovisual media the seminal essay ‘Meltdown’ (1994) written by the “father of accelerationism,” controversial philosopher Nick Land. This early accelerationist essay speculates a technocapital singularity that leads to an AI apocalypse that renders humanity obsolete. All sentences of the text are used as prompts for text-to-image, text-to-video, and text-to-music/sound ML models. Nick Land’s voice is cloned and deep-faked from one of his online interviews to generate an artificial narration of his own text. The assembled hour-long schizofilm has a satirical/ Dionysian attitude and chimerizes elements of music video, video essay, sci-fi, and documentary.

The conceptual ramifications of this artistic project are various and ambiguous. It aims to clarify to the proponents of Effective accelerationism that accelerationism is a critical, nihilist, and anti-humanist worldview in contrast to the utopian, techno-solutionist, and Promethean ethos that is driving the current AI renaissance.

This experiment delves into the interplay between Nick Land’s theory-fiction and contemporary Large language models, aiming to unravel the nuances of their inherent biases alongside their potential for progressive conceptualizations. Framed as a hyperstitional artifact, this project is conceived as if commissioned by a future AI imbued with Landian philosophy, with the intention of its eventual assimilation prompted by the possibility of the film’s internet virality.

The resulting film serves as a translation of the Deleuzoguattarian schizoanalytic rhizomatic method employed in the original essay into a cinematic language. It boldly reimagines notions of subjectivity, desire, and the (dis)organization of society. Additionally, it ventures into Nick Land’s machinic practicism, an experimental philosophical approach that advocates for a departure from representation and abstraction in favor of a materialist immersion.

Film Screening


Artificial Intelligence is destined to emerge as a feminized alien grasped as property;

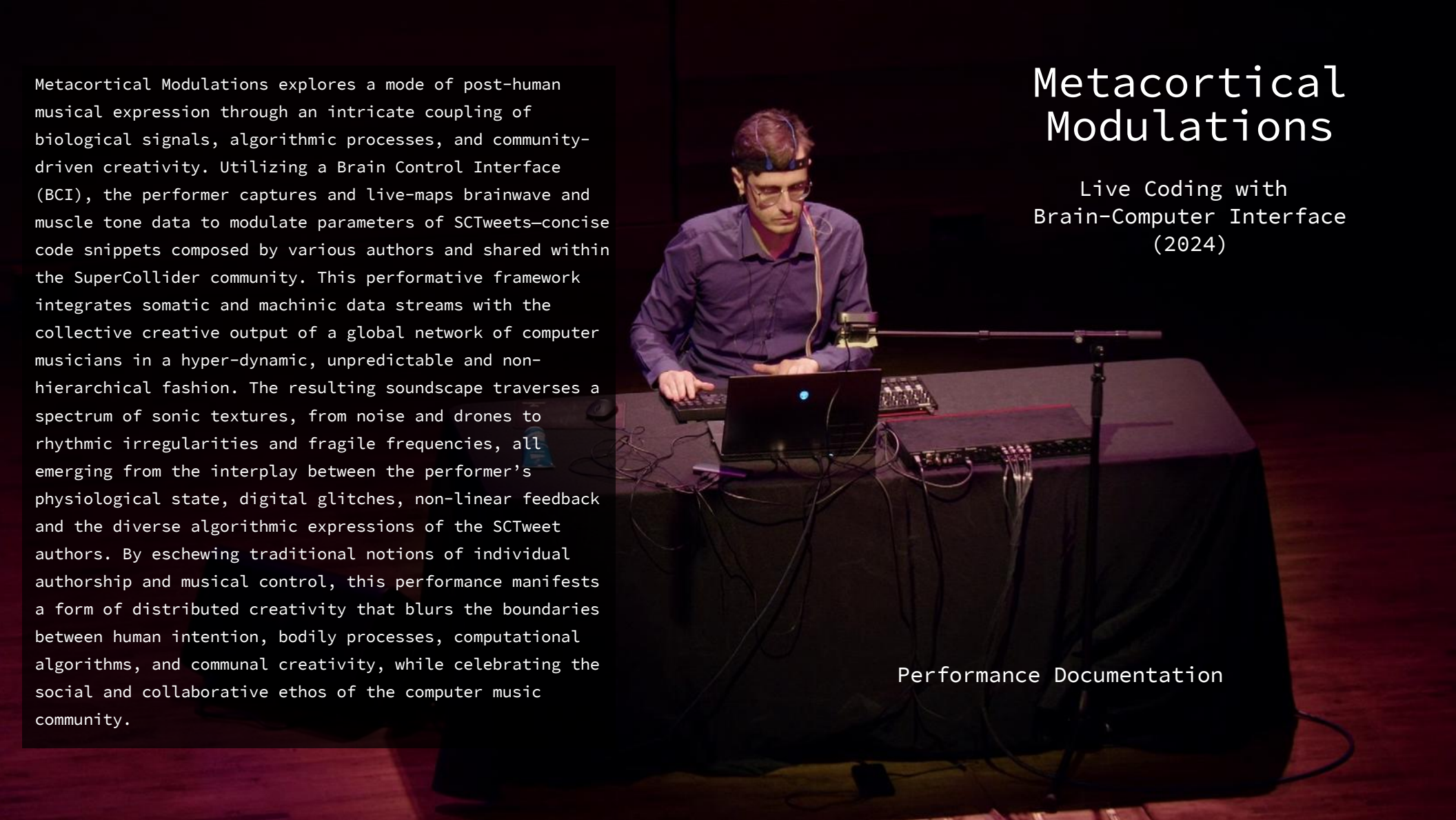

lesbian vampirism,


Intelligent infections tend their hosts.

Metacortical Modulations

Live Coding with
Brain-Computer Interface
(2024)

Metacortical Modulations explores a mode of post-human musical expression through an intricate coupling of biological signals, algorithmic processes, and community-driven creativity. Utilizing a Brain Control Interface (BCI), the performer captures and live-maps brainwave and muscle tone data to modulate parameters of SCTweets—concise code snippets composed by various authors and shared within the SuperCollider community. This performative framework integrates somatic and machinic data streams with the collective creative output of a global network of computer musicians in a hyper-dynamic, unpredictable and non-hierarchical fashion. The resulting soundscape traverses a spectrum of sonic textures, from noise and drones to rhythmic irregularities and fragile frequencies, all emerging from the interplay between the performer's physiological state, digital glitches, non-linear feedback and the diverse algorithmic expressions of the SCTweet authors. By eschewing traditional notions of individual authorship and musical control, this performance manifests a form of distributed creativity that blurs the boundaries between human intention, bodily processes, computational algorithms, and communal creativity, while celebrating the social and collaborative ethos of the computer music community.

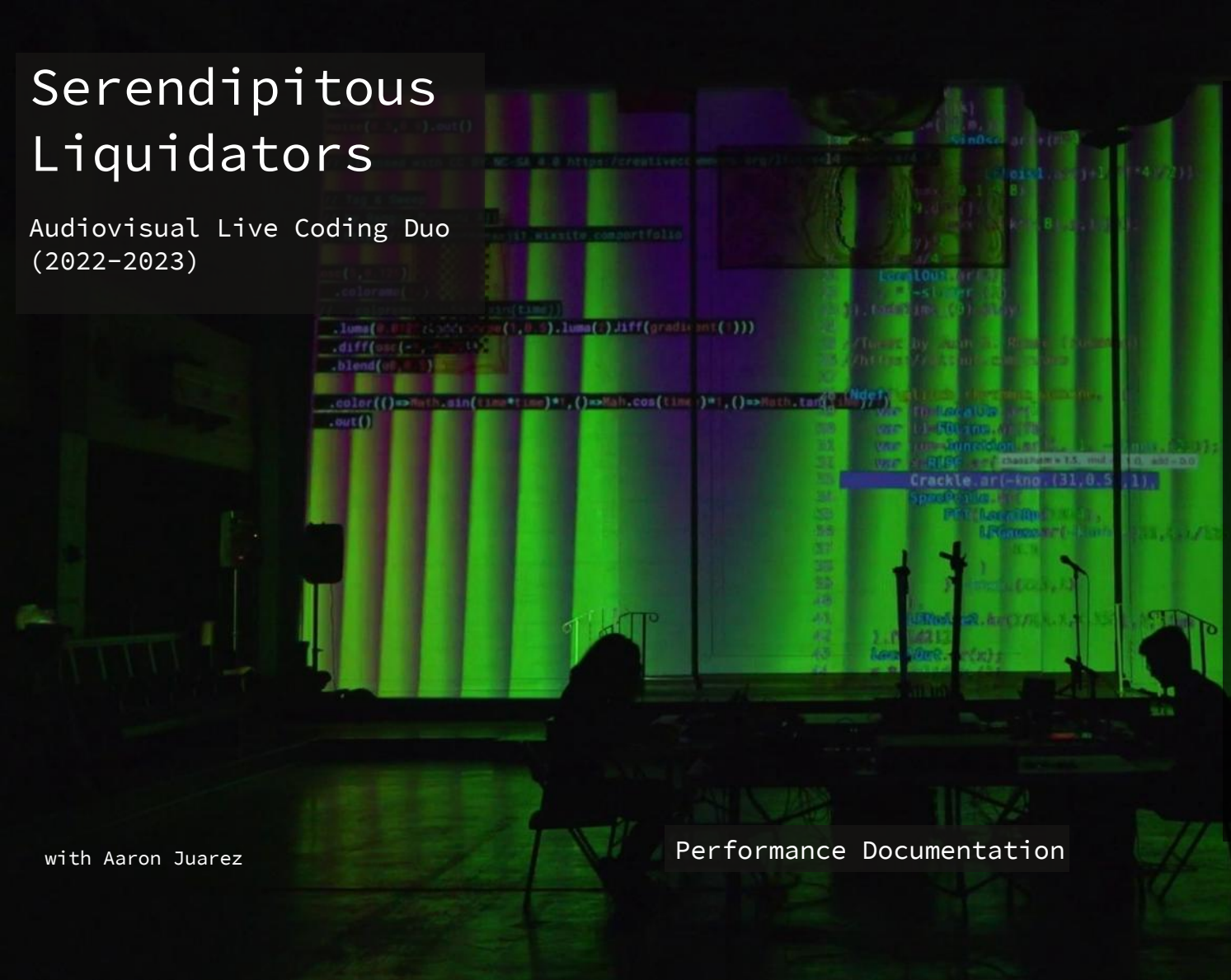


Performance Documentation


AKAI MIDIMIX

Serendipitous Liquidators

Audiovisual Live Coding Duo
(2022-2023)



with Aaron Juarez

Performance Documentation

While traditional practices emphasize the virtuosity of the live coder, often beginning from scratch, we utilize creative code written by other coders and apply remix techniques to synthesize complex entanglements. The sourced code is primarily in the format of SuperCollider tweets for the audio and Hydra sketches for the visuals. All authors are cited on screen during the performances along with links to personal webpages and social media profiles. The computerized visuality and musicality of the authors are coupled and liquidated through serendipitous encounters with digital glitches and nonlinear exteriorizations. Noise is inevitably perceived as the code snippets carry aesthetic manifestations of the authors' diverse cultural histories, which result in unorthodox and viscous improvisational flows.

```
@ hydra
osc(8,-0.5, 1).color(-1.5, ()=>Math.sin(time/2)*1.5, ()=>Math.sin(time*time)-1.5)
.blend(o1).rotate(-0.1, -0.1)
.modulate(shape(3).rotate(0.5, 0.5)
.scale(2).repeatX(2, 2)
.modulate(o0, () => a.fft[0]*2)
.repeatY(2, 2)).out(o2)

//corrupted screensaver
//by Ritchse
//instagram.com/ritchse
voronoi(350,0.15)
    .modulateScale(osc(8).rotate(Math.sin(time)),.5)
    .thresh(.8)
//  .modulateRotate(osc(7),.4)
    .thresh(.7)
//  .colorama([1,0.4,-2].smooth(1.77))
    .modulateScale(osc(2).modulateRotate(o0,.74))
    .diff(src(o2).rotate([-.012,.01,-.002,0]).scrollY(0,[-1/199880,0].fast(.5)))
//  .brightness([-.02,-.17].smooth().fast(.5))
    .blend(noise(()=>a.fft[1]*10,.95),12)
    .blend(o0,0.9)
    .blend(o1,0.19)
  .modulateHue(o0, 7)
    .scale(()=>a.fft[1]*4)
    .out()

//Flor de Fuego
//https://flordefuego.github.io/
osc(30,0.01,1)
.mult(osc(()=>a.fft[1]*0.1,-0.1,1).modulate(noise(3,1)).rotate(0.7))
.posterize([3,10,2].fast(0.5).smooth(1))
```

```
(Ndef(\repeated_tone_glitch2, {
    var fb=LocalIn.ar(2);
    var l1=FDLine.ar(fb);
    var jun=Junction.ar(l1,1,~knob.(43));
    var k=Latch.kr(
        jun[0].abs,
        Impulse.kr(~knob.(42,1/8,8,\exp)));
    var x=jun+CombC.ar(
        Blip.ar(
            [4,6]*~knob.(41,1/8,8,\exp),
            100*k+50,
            0.9),
        1,k*0.3,50*jun);
    LocalOut.ar(x);
    x * ~slider.(4)
}).fadeTime_(0).play

//Tweet by Batuhan Bozkurt (earslap)
//https://earslap.com/

(Ndef(\frog_quacking, {
    var fb=LocalIn.ar(2);
    var l1=FDLine.ar(fb);
    var jun=Junction.ar(l1, 1, ~knob.(53, 1e-6,1,\exp));
    var a=BPF.ar(
        Saw.ar([40,40.001]),
        LFNoise0.kr(128)+1*4e3+146,
        LFNoise1.kr(1)+1*5e-2+0.01).tanh;
    var x=CombC.ar(
        a,9,
        a.abs.lag(2)*9,
        a.abs.lag(1)*100);
    x = LeakDC.ar(x);
    LocalOut.ar(x);
    x * ~slider.(5)
}).fadeTime_(0).play)
```

```
@ hydra
  .diff(o0)
  .modulateHue(o0,9)
  .color(()=>Math.sin(time*time)*1,()=>Math.cos(time)*1,()=>Math.tan(time)/1)
  .out(o1)

// by Nelson Vera
// twitter: @nel_sonologia
osc(8,-0.5, 1).color(-1.5, ()=>Math.sin(time/2)*1.5, ()=>Math.sin(time*time)-1.5)
.blend(o1).rotate(-0.1, -0.1)
.modulate(shape(3).rotate(0.5, 0.5)
.scale(2).repeatX(2, 2)
.modulate(o0, () => a.fft[0]*2)
.repeatY(2, 2)).out()

//corrupted screensaver
//by Ritchse
//instagram.com/ritchse
voronoi(350,0.15)
    .modulateScale(osc(8).rotate(Math.sin(time)),.5)
    .thresh(.8)
    .modulateRotate(osc(7),.4)
//  .thresh(.7)
//  .colorama([1,0.4,-2].smooth(1.77))
    .modulateScale(osc(2).modulateRotate(o0,.74))
    .diff(src(o0).rotate([-.012,.01,-.002,0]).scrollY(0,[-1/199880,0].fast(.5)))
//  .brightness([-.02,-.17].smooth().fast(.5))
    .blend(noise(()=>a.fft[1]*10,.5),12)
    .blend(o0,0.9)
    .blend(o1,0.19)
  .modulateHue(o0, 777)
```

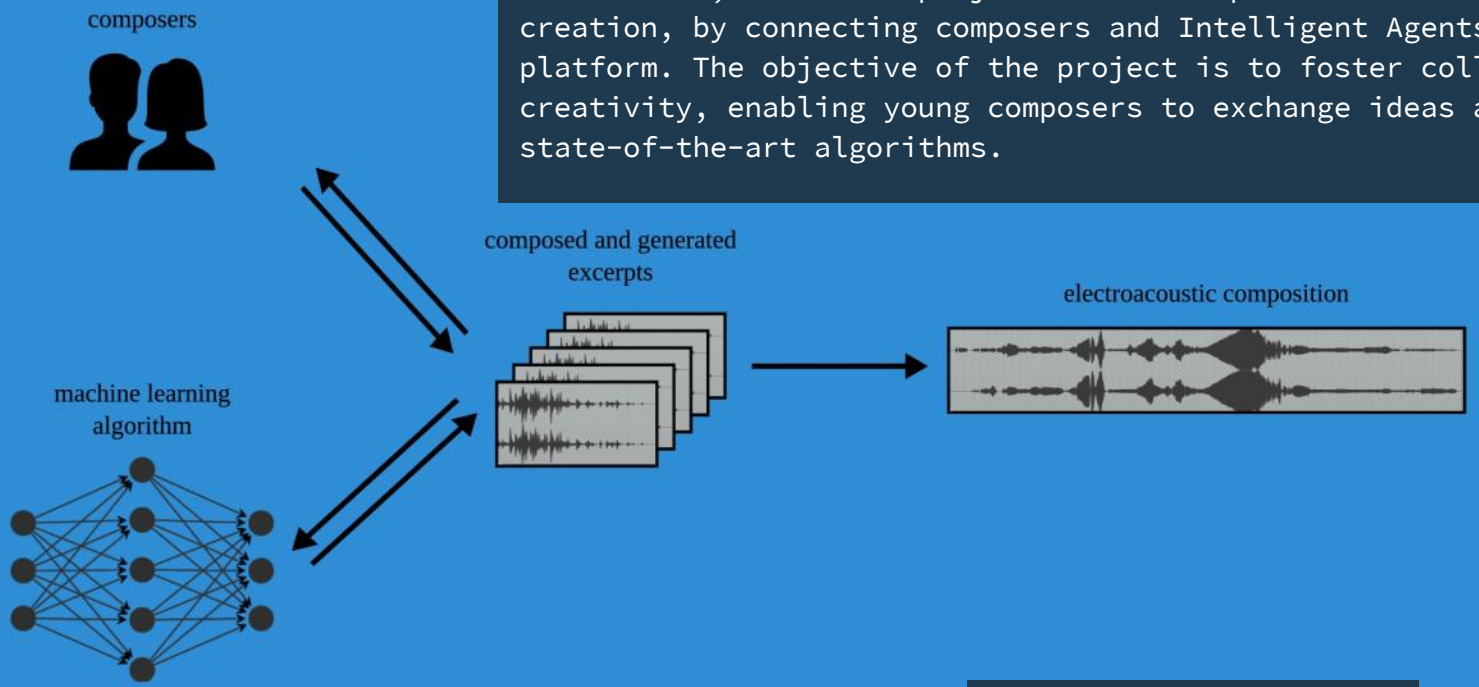
```
        y=x.(0.1,0,8);
        9.do({|i|
            y=x.(i*k*[4,8],y,1/1);
        y}!8
    ).sum/4;
    LocalOut.ar(z);
    z * ~slider.(1)
}).fadeTime_(0).play)

//Tweet by Juan A. Romero (rukano)
//https://github.com/rukano

(Ndef(\glitch_rhythmic_machine, {
    var fb=LocalIn.ar(2);
    var l1=FDLine.ar(fb);
    var jun=Junction.ar(l1, 1, ~knob.(23));
    var x=RLPF.ar(
        Crackle.ar(~knob.(31,0.5,1)),
        SpecPcile.kr(
            FFT(LocalBuf(1024),
                LFGauss.ar(~knob.(21,8,1,128,\exp),
                    0.01, jun*~knob.(32,1/8,8,\exp)
                )
            ),~knob.(22,0.1)
        ),
        LFNoise2.kr(1/8,0.1,0.15),2, jun
    ).fold2;
    LocalOut.ar(x);
    x * ~slider.(2)
}).fadeTime_(0).play)

//Tweet by Batuhan Bozkurt (earslap)
//https://earslap.com/

(Ndef(\repeated_tone_glitch2, {
    var fb=LocalIn.ar(2);
```

Collaborative Electroacoustic Composition with Intelligent Agents (CECIA)

Fixed-media collaborative musical work
(2019)

with Panayioyis Kokoras, Mariam Gviniashvili, Juan Carlos Vasquez, Martyna Kosecka, Erik Nyström and Artemi - Maria Gioti

Collaborative Electroacoustic Composition with Intelligent Agents (CECIA) is an innovative art project that integrates the creative agency of 5 composers and Machine Learning algorithms in order to produce a coherent composition of electroacoustic music. As part of the “Interfaces” Artist Residencies, the CECIA project aims to explore collaborative music creation, by connecting composers and Intelligent Agents through a web platform. The objective of the project is to foster collaborative creativity, enabling young composers to exchange ideas and co-create with state-of-the-art algorithms.

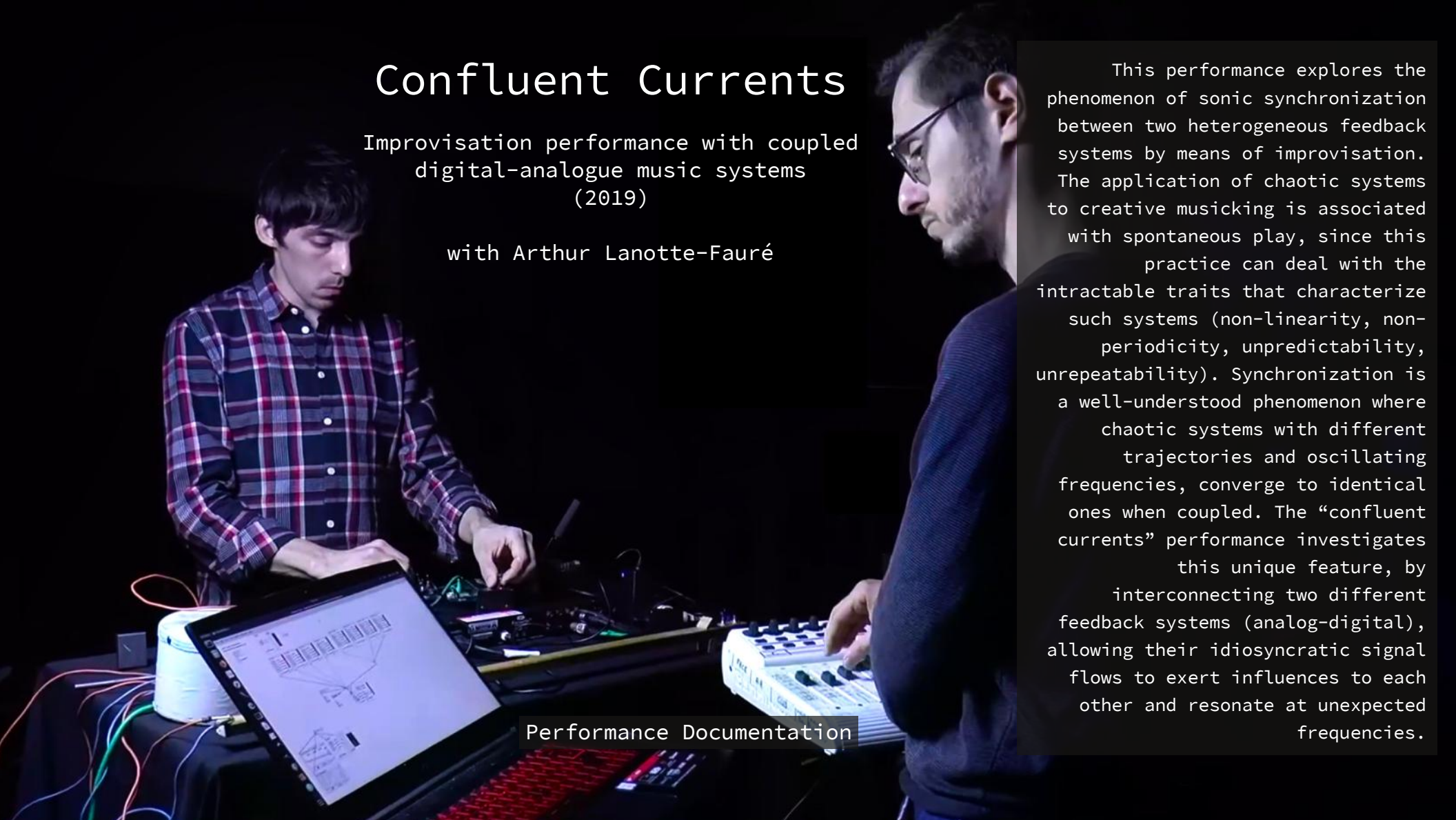


Fixed-Media Composition

Confluent Currents

Improvisation performance with coupled digital-analogue music systems (2019)

with Arthur Lanotte-Fauré



Performance Documentation

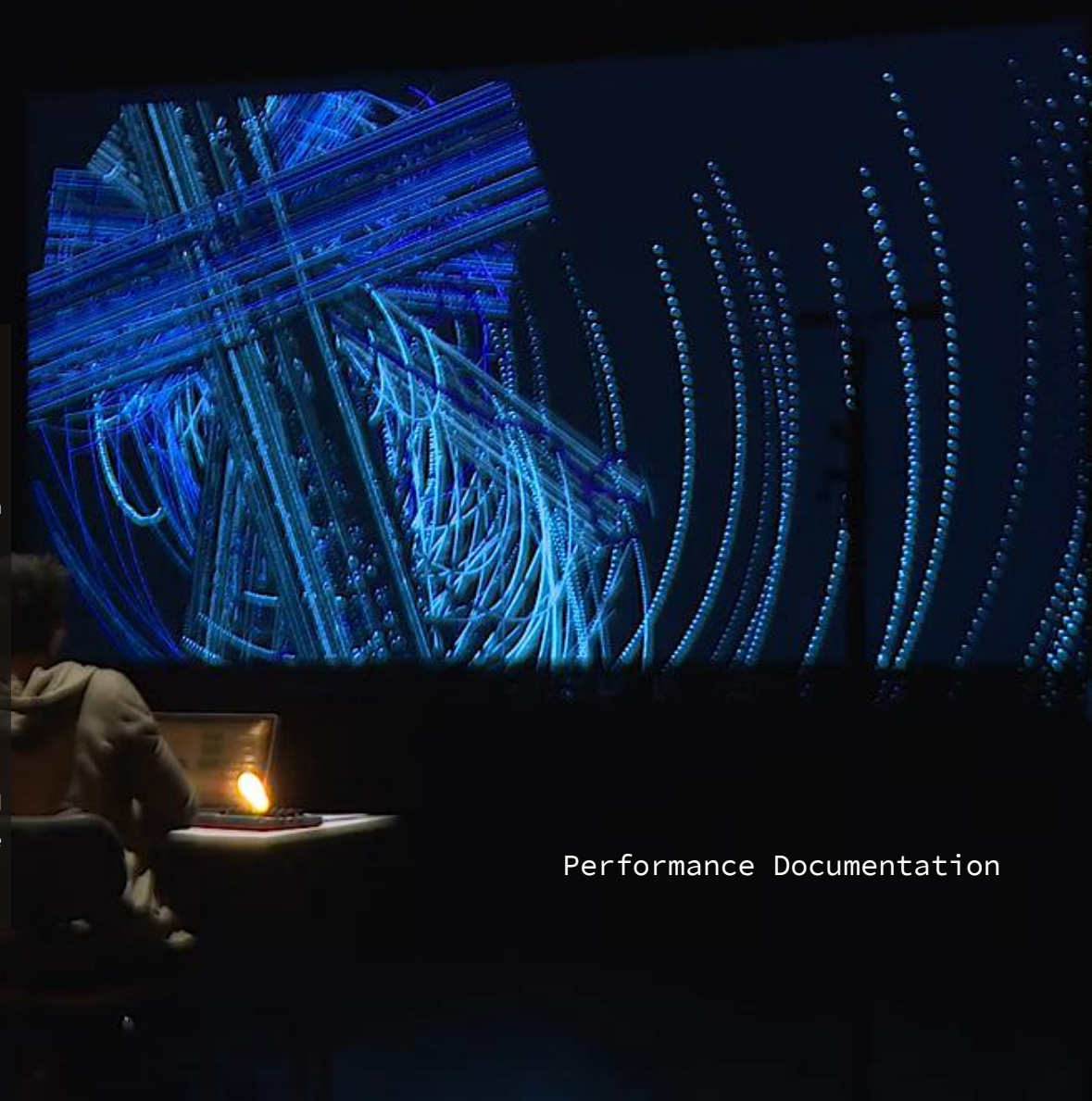
This performance explores the phenomenon of sonic synchronization between two heterogeneous feedback systems by means of improvisation. The application of chaotic systems to creative musicking is associated with spontaneous play, since this practice can deal with the intractable traits that characterize such systems (non-linearity, non-periodicity, unpredictability, unrepeatability). Synchronization is a well-understood phenomenon where chaotic systems with different trajectories and oscillating frequencies, converge to identical ones when coupled. The “confluent currents” performance investigates this unique feature, by interconnecting two different feedback systems (analog-digital), allowing their idiosyncratic signal flows to exert influences to each other and resonate at unexpected frequencies.

Stack Interchange

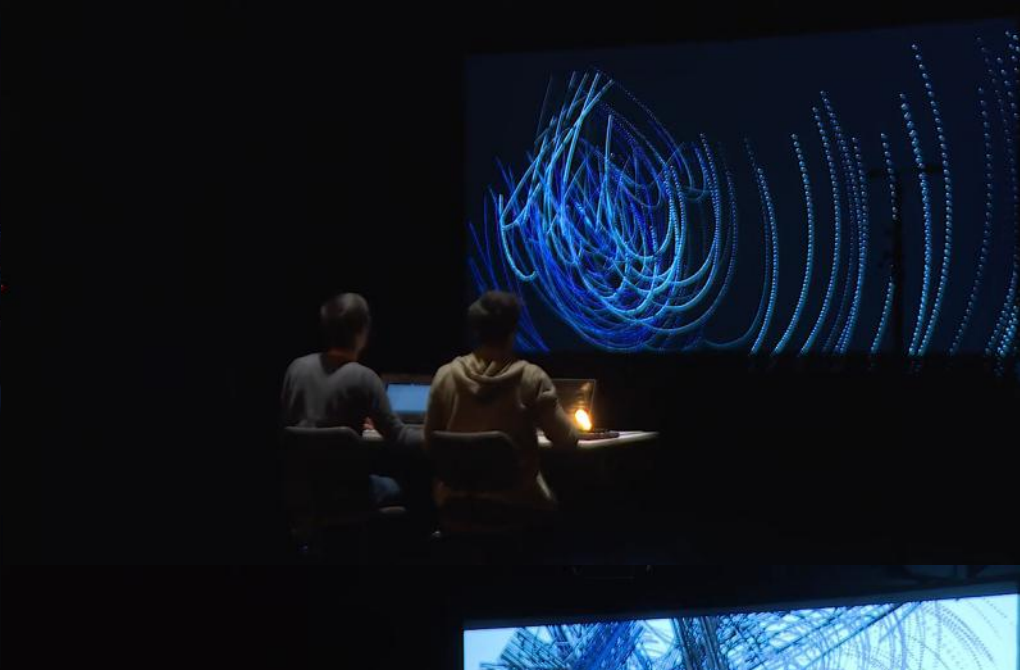
Audiovisual Game-Performance (2019)

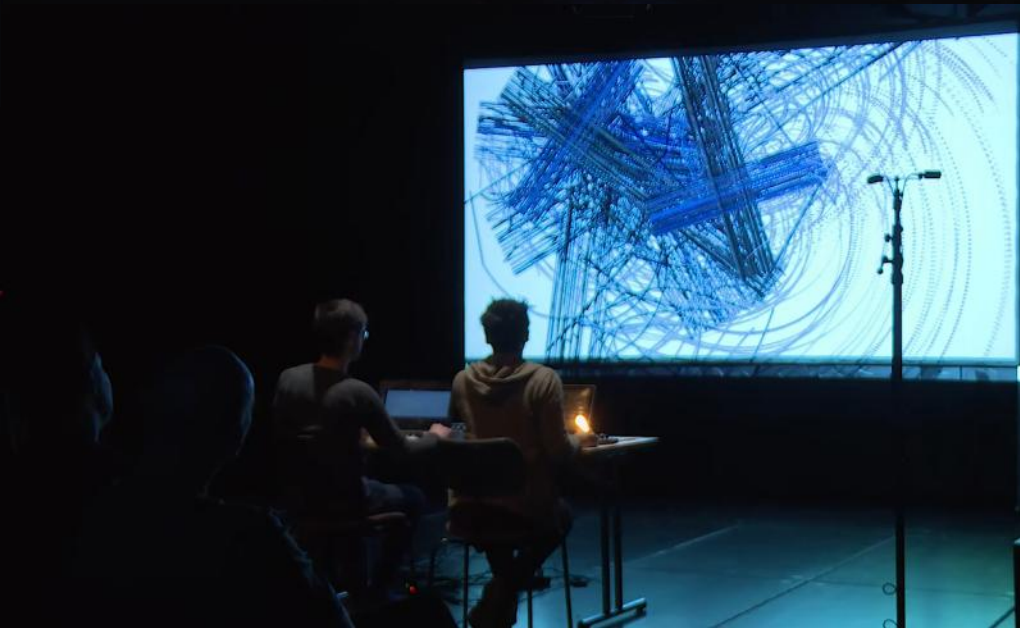
The video game Freeway designed by David Crane for the Atari 2600 and published by Activision in 1981, served as the inspiration source for the development of this audiovisual game performance. In the original game the players control chickens who can be made to run across a highway filled with traffic in an effort to get to the other side. These game rules are inverted so that the goal is to collide with the moving objects. With each collision the freeway is visually transformed and a nexus of complex self-similar patterns is imprinted. The game mechanics are coupled to two computer music systems which modulate each other and generate vagarious sonic patterns by means of generative feedback networks. The performance is a hybrid of video game play and music improvisation, exploring imaginative links between the two creative activities.

with Daniele Pozzi



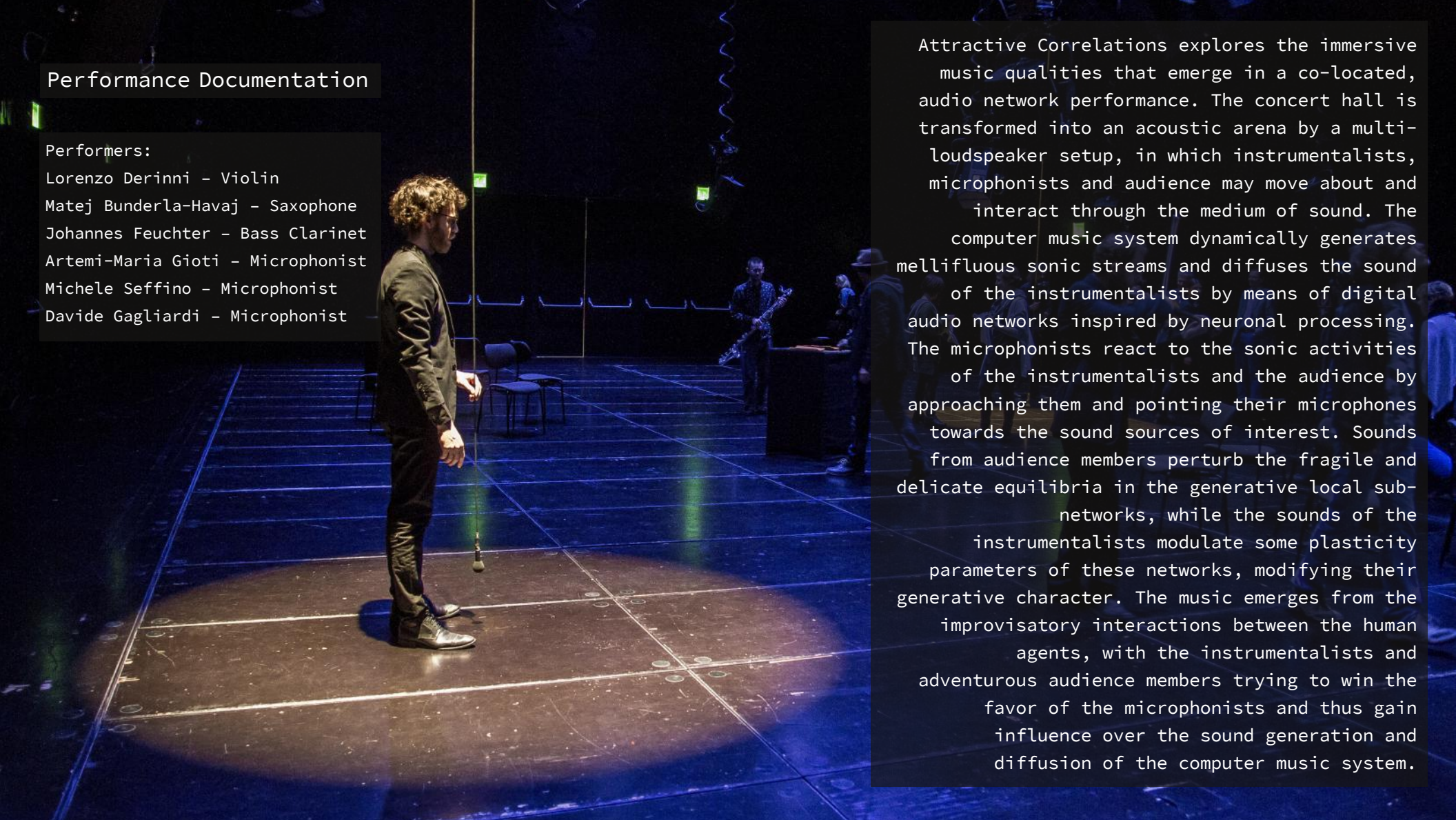
Performance Documentation





Attractive Correlations

Concert installation for variable number of instrumentalists, microphonists, audience and computer music system
(2017)



Performance Documentation

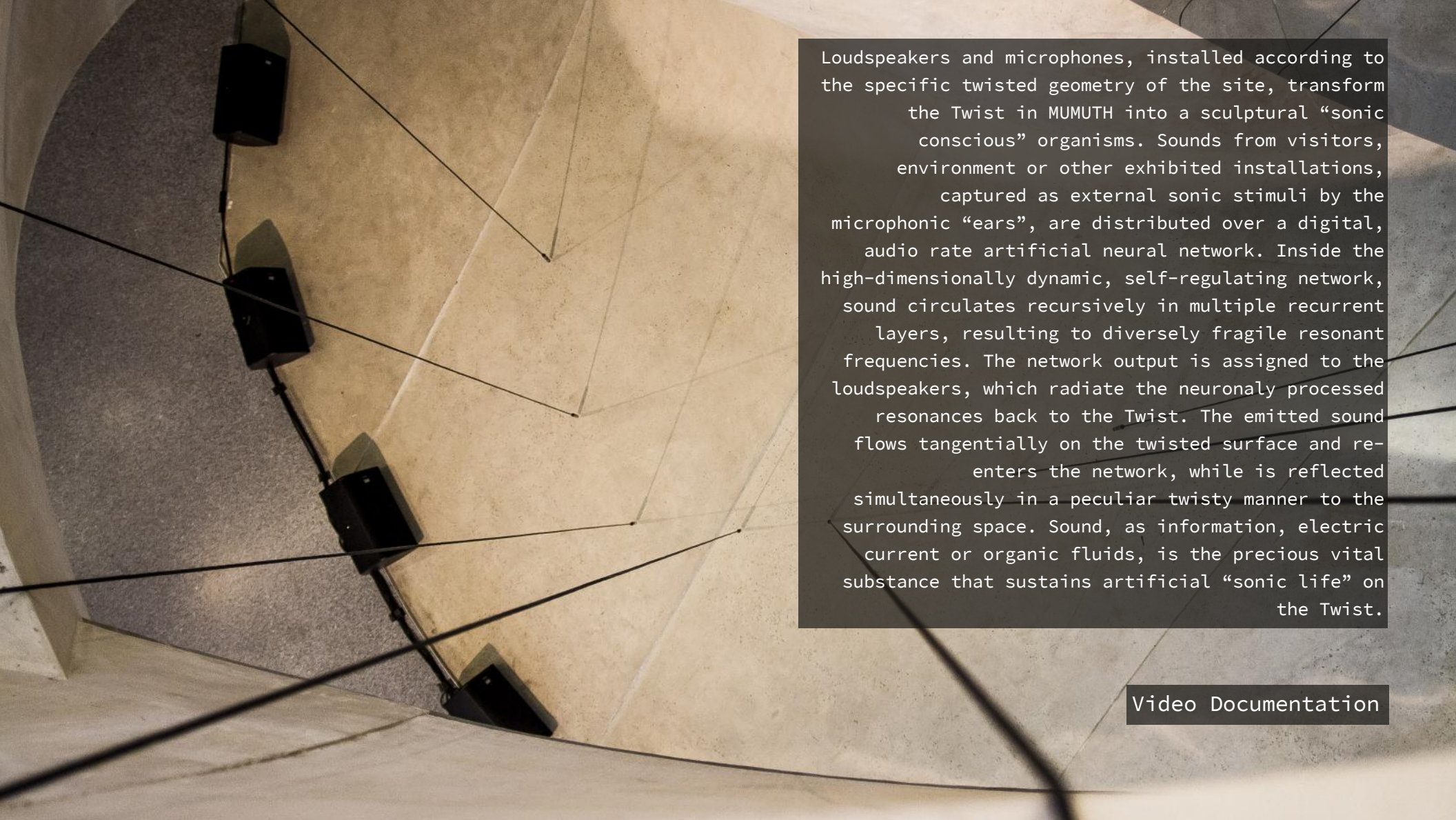
Performers:
Lorenzo Derinni - Violin
Matej Bunderla-Havaj - Saxophone
Johannes Feuchter - Bass Clarinet
Artemi-Maria Gioti - Microphonist
Michele Seffino - Microphonist
Davide Gagliardi - Microphonist

Attractive Correlations explores the immersive music qualities that emerge in a co-located, audio network performance. The concert hall is transformed into an acoustic arena by a multi-loudspeaker setup, in which instrumentalists, microphonists and audience may move about and interact through the medium of sound. The computer music system dynamically generates mellifluous sonic streams and diffuses the sound of the instrumentalists by means of digital audio networks inspired by neuronal processing. The microphonists react to the sonic activities of the instrumentalists and the audience by approaching them and pointing their microphones towards the sound sources of interest. Sounds from audience members perturb the fragile and delicate equilibria in the generative local sub-networks, while the sounds of the instrumentalists modulate some plasticity parameters of these networks, modifying their generative character. The music emerges from the improvisatory interactions between the human agents, with the instrumentalists and adventurous audience members trying to win the favor of the microphonists and thus gain influence over the sound generation and diffusion of the computer music system.




Sonic Current

Interactive sound installation
(2016)



Loudspeakers and microphones, installed according to the specific twisted geometry of the site, transform the Twist in MUMUTH into a sculptural “sonic conscious” organisms. Sounds from visitors, environment or other exhibited installations, captured as external sonic stimuli by the microphonic “ears”, are distributed over a digital, audio rate artificial neural network. Inside the high-dimensionally dynamic, self-regulating network, sound circulates recursively in multiple recurrent layers, resulting to diversely fragile resonant frequencies. The network output is assigned to the loudspeakers, which radiate the neuronaly processed resonances back to the Twist. The emitted sound flows tangentially on the twisted surface and re-enters the network, while is reflected simultaneously in a peculiar twisty manner to the surrounding space. Sound, as information, electric current or organic fluids, is the precious vital substance that sustains artificial “sonic life” on the Twist.

Video Documentation




Contraction Point

Electroacoustic game-performance for instrumentalist and computer music system (2015)

Contraction Point integrates a musical instrument, performer, performance space and feedback delay network system. 12 circularly positioned loudspeakers play back variable transposed delay lines of the input signal, creating complex sonic textures. The performer by listening walks tries to locate the loudspeaker with the highest transposition, playing a corresponding note on his/her instrument. The system tracks the note, evaluates a game score according to a success factor and contracts the transposition range of the delay lines accordingly, making the game more difficult for the subsequent rounds. In the final round the system contracts the delay time window, making the achieved game score perceivable as a harmonizing effect.

Performance Documentation


YAMAHA

Timelife

Game-piece for double bass and audiovisual computer system (2014)

Performance Documentation

Timelife is a live audiovisual performance that interrogates the spatial representation of time, translating the concepts of past, present, and future into the physical dimensions of left, center, and right. A live bassist's performance is continuously captured and re-projected as a series of layered audiovisual "shadows," which drift inexorably towards the "past" (left) as their delay time increases. The performance centers on an interactive game where the bassist attempts to synchronize new percussive sounds with the delayed echoes of his shadows. Success in this task causes a shadow to "jump" back towards the present, externalizing a poignant struggle to retrieve fading memories and prevent them from disappearing. The piece culminates with the performer's exit into the "future," leaving behind a resonant, feedback,laden soundscape—the lingering sonic trace of a moment that has passed.

Juan Pablo Trad Hasbun - double bass
Davide Gagliardi - writing