

TOMAS LAURENZO

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Curriculum Vitae
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EDUCATION

- 2014 **PhD in Computer Science** (*Doctor en Informática*), PEDECIBA / University of the Republic (UDELAR), Montevideo, Uruguay.
Thesis Director: Dr. Álvaro Cassinelli, University of Tokyo, Tokyo, Japan.
Academic Director: Dr. Franco Robledo, UDELAR, Montevideo, Uruguay.
Thesis: *Decoupling and context in new media art*. Approved with Distinction.
Readers: Dr. Andrew Burrell, University of New South Wales, Sydney, Australia; Dr. Pablo Prieto, Universidad Técnica Federico Santa María, Chile.
Defense committee: Dr. Karla Brunet, Universidade Federal da Bahia, Brazil; Dr. Guillermo Moncecchi, UDELAR / PEDECIBA Informática; Dr. Gonzalo Besuievsky, University of Girona, Spain.
- 2010 **MSc in Computer Science** (*Magíster en Informática*), PEDECIBA / UDELAR.
Advisors: Dr. Sergi Jordà, Universitat Pompeu Fabra, Barcelona, Spain; Dr. Eduardo Grampín, UDELAR, Montevideo, Uruguay.
Thesis: *New media art*. Approved with Distinction.
Readers: Juan José Cabezas, Álvaro Cassinelli, Daniel Argente.
- 2003 **Computer Engineer** (*Ingeniero en Computación, five-year professional degree*), UDELAR.
Advisors: Dr. Etienne Delacroix, Dr. Gregory Randall, MSc. Luis Sierra.
Thesis: *Art and technology*. Grade 10.
- 2001 **Bachelor of Computer Science** (*Analista de Sistemas*), UDELAR.

ACADEMIC APPOINTMENTS

2021 – present	Associate Professor of Critical Media Practices (with tenure). College of Communication, Media, Design and Information, University of Colorado Boulder (CU Boulder), Boulder, CO, USA.
2014 – 2020	Assistant Professor. School of Creative Media, City University of Hong Kong (CityU), Hong Kong SAR.
2018 – present	Visiting Associate Professor. Computer Science Department, Engineering School, UDELAR, Montevideo, Uruguay. Part-time continuing appointment.
2018	Artist in Residence. Stochastic Labs, Berkeley, CA, USA.
2018 – 2019	Visiting Scientist. Sabeti Lab, Broad Institute of MIT and Harvard, Cambridge, MA, USA.
2018	Visiting Artist in Animation. School of Art, University of Iowa, Iowa City, IA, USA.
2016	Visiting Researcher. Strategy Team, Ericsson, Redmond, WA, USA.
2015	Studio Tutor. Architectural Association Visiting School, Hong Kong.
2010 – 2013	Associate Researcher. School of Psychology, UDELAR.
2011 – 2012	Research Fellow. Microsoft Research, Redmond, WA, USA.
2012	Researcher. Dragoniac Research LLC, San Francisco, CA, USA. Visiting Professor, New Media. vidiaLab, Faculty of Architecture, UDELAR, Montevideo, Uruguay.
2011	Guest Lecturer. School of Engineering and Design, Brunel University, London, UK.
2009 – 2018	Associate Professor (with tenure; UDELAR Profesor Adjunto, Grado 3). Instituto de Computación, Facultad de Ingeniería, UDELAR, Montevideo, Uruguay; on leave 2014–2018.

2009	Visiting Scholar. Schools of Computer Science and Music, Carnegie Mellon University, Pittsburgh, PA, USA.
2007 – 2009	Assistant Professor (UDELAR Asistente, Grado 2). Instituto de Computación, Facultad de Ingeniería, UDELAR, Montevideo, Uruguay.
2005	Research Intern. National Institute for Research in Digital Science and Technology (INRIA), Nancy, France.
2002 – 2007	Adjunct Professor (UDELAR Ayudante, Grado 1). Instituto de Computación, Facultad de Ingeniería, UDELAR, Montevideo, Uruguay.
2001 – 2002	Adjunct Professor (UDELAR Ayudante, Grado 1). Physics Department, Facultad de Ingeniería, UDELAR, Montevideo, Uruguay.

PUBLICATIONS

Accepted / forthcoming

Laurenzo, Tomas. *Callable by Whom? Actor–Route Alignment in Public-Sector Agent Evaluation*. Accepted at GlobalSouthAI @ NeurIPS 2026: Rethinking AI for and from the Global South, 23 September 2026.

Laurenzo, Tomas. *An Agent Can Move and Still Not Be Portable*. Accepted as a poster at the NeurIPS 2026 AgenticOS Workshop, submission #61; decision 29 September 2026 (modified 30 September 2026). Non-archival workshop paper.

Laurenzo, Tomas. *Output Interface, Clause Order, and Inference Budget in State-Conditioned Action Selection across Tuteo and Rioplatense Voseo*. LatinX in AI Research Workshop at NeurIPS 2026. Accepted for poster presentation.

Laurenzo, Tomas. *Speculative Pasts: Generative AI and the Political Imagination of History*. Expanded 2026 – Conference on Animation and Interactive Art, 9–11 September 2026, Ars Electronica Center, Linz, Austria. Proceedings forthcoming in the ACM Digital Library.

Laurenzo, Tomas. *Speculative Memories: Artificial Intelligence in Urban Narratives*. Accepted for poster presentation, SIGraDi 2026.

Laurenzo, Tomas. *Critical Averaging and the Politics of Statistical Representation*. In Proceedings of the 19th Ibero-American Conference on Artificial Intelligence (IBERAMIA 2026), Asunción, Paraguay, 18–20 November 2026. Lecture Notes in Artificial Intelligence (LNCS/LNAI), Springer, Cham. Forthcoming.

Laurenzo, Tomas, and Valeria Rocha. *Temperamento: Canonical Text-Score Translation and Transposition Invariance in an Executable MusicXML Notation*. Accepted at IEEE URUCON 2026, 25 September 2026.

Laurenzo, Tomas. *Provenance Granularity and Executable Constraints in a Fragment-Based Computational Memorial*. Accepted at IEEE URUCON 2026, 25 September 2026.

Laurenzo, Tomas. *From Prompt to State: Verifiable Grounding and Operative Replay for LLM-Mediated Control*. Accepted at IEEE URUCON 2026, 25 September 2026.

Laurenzo, Tomas. *Foreign Helpers: Domestic Labor and the Spatial Infrastructure of Hong Kong*. Accepted with minor revisions for MAST, special issue Infrastructural Ecologies, 30 September 2026; scheduled for the November 2026 issue.

Published Articles, Chapters, and Proceedings

Ferrando, Santiago, Christian Clark, and Tomas Laurenzo. *Demokritos: Interactive, Community-Centred, Self-Improving Shader Generation using Large Language Models*. Proceedings of ISEA 2025, Seoul, South Korea, 2025.

Laurenzo, Tomas. *Exploring Biopolitics Through Design Fiction*. In Sergio Nesmachnow and Pedro Moreno-Bernal (eds.), *Actas de las Jornadas Uruguayas de Ciencias de la Computación 2024 “Jorge Vidart”*. Universidad de la República, Facultad de Ingeniería, Instituto de Computación / CES, 2025. ISSN 3046-4277. Conference held in 2024.

Laurenzo, Tomas. *Capturing Collective Memories of the Disappeared with Artificial Intelligence*. In Luís Correia, Aiala Rosá, and Francisco Garijo (eds.), *Advances in Artificial Intelligence – IBERAMIA 2024*. Lecture Notes in Computer Science, vol. 15277. Springer, Cham, 2025, pp. 501–504. ISBN 978-3-031-80365-9. Volume DOI: 10.1007/978-3-031-80366-6.

Laurenzo, Tomas, Bruce D. Campbell, and Francesca Samsel. *Tomas Laurenzo: Pushing Back on Colonization*. IEEE Computer Graphics and Applications 41.4, August 2021, 118-124. DOI: 10.1109/MCG.2021.3081835; PMID: 34264821.

Laurenzo, Tomas, and Katia Vega. *Exploring AI Ethics Through Intelligent Everyday Objects*. Proceedings of the 26th International Symposium on Electronic Arts, ISEA 2020, 2020, Montreal, Canada.

Laurenzo, Tomas, and Katia Vega. *BOX*. SIGGRAPH Asia 2020 Art Gallery. Association for Computing Machinery, 2020. DOI: 10.1145/3414686.3427178.

Laurenzo, Tomas, Alejandro Rodríguez, and Tatjana Kudinova. *Extraordinary Accident: An Immersive Metaphor of Hong Kong*. Proceedings of the 12th ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia-Pacific, November 2019, Brisbane, Australia, pp. 1-7.

Laurenzo, Tomas. *Art as a Form of Resistance*. Chapter in *ArtFutura Latinoamérica: Nuevas Configuraciones de una Tecnología Humanizada*, Tiscornia, Pablo (ed.) ArtFutura, Barcelona Spain (2019). *

Laurenzo, Tomas. *Memoirs of the Blind: Surveillance, Speed, and Interaction*. Proceedings of the 25th International Symposium on Electronic Arts, ISEA 2019, June 2019, Gwangju, South Korea, pp. 607-610.

Rodríguez, Alejandro, and Tomas Laurenzo. *Privacy in the Age of Mobile XR*. Proceedings of the 25th International Symposium on Electronic Arts, ISEA 2019, June 2019, Gwangju, South Korea, pp. 408-412.

Laurenzo, Tomas, and Katia Vega. *Ethnicity in Artificial Intelligence*. LatinX in AI Research Workshop at ICML 2019, Long Beach, CA, June 2019. HAL: hal-02265913.

Laurenzo, Tomas, and Katia Vega. *DOOR: Ethnicity in Artificial Intelligence*. Proceedings of the 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, March 2019, pp. 535-540. DOI: 10.1145/3294109.3301262.

Laurenzo, Tomas. *Ekphrasis*. Proceedings of the 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, March 2019, pp. 513-517. DOI: 10.1145/3294109.3301269.

Laurenzo, Tomas. *Smile*. SIGGRAPH Asia 2019 Art Gallery / Art Papers. Association for Computing Machinery, 2019. DOI: 10.1145/3354918.3366367.

Laurenzo, Tomas. *Memoirs of the Blind*. SIGGRAPH Asia 2018 Art Gallery. Association for Computing Machinery, 2018. DOI: 10.1145/3282805.3282817.

Laurenzo, Tomas. *Political New Media Artworks*. Proceedings of the 24th International Symposium on Electronic Arts, ISEA 2018, June 2018, Durban, South Africa, pp. 118-122.

Laurenzo, Tomas, Tobias Klein, and Christian Clark. *Awkward Consequence*. Proceedings of the 24th International Symposium on Electronic Arts, ISEA 2018, June 2018, Durban, South Africa, pp 43-48.

Laurenzo, Tomas. *Ekphrasis (extended)*. Technoetic Arts: Journal of Speculative Research, Publisher Intellect LTD, Jun 2017, Vol. 15, No. 2, pp. 215-219. DOI: 10.1386/tear.15.2.215_1.

Laurenzo, Tomas. *Ekphrasis*. Proceedings of the 8th International Conference on Digital Arts, ARTECH 2017, Association for Computing Machinery, New York, NY, pp. 179-181.

Laurenzo, Tomas. *Politics of HCI and the User-Programmer Continuum*. Proceedings of the 23rd International Symposium on Electronic Arts, ISEA 2017, Manizales, Colombia, pp. 507-510.

Jaramillo Arango, Julian, Jorge Bejarano Barco, Tomas Laurenzo, Joaquín Llorca, Eneida Luz-Ramírez, and Ana María Romano. *Panel on Sonology: sonifying the conflict*. Proceedings of the 23rd International Symposium on Electronic Arts, ISEA 2017, Manizales, Colombia, pp. 662-672.

Laurenzo, Tomas. *5500: Performance, Control, and Politics*. Proceedings of the International Conference on New Interfaces for Musical Expression, Queensland Conservatorium Griffith University, 2016, Brisbane, Australia, pp. 36-40.

Laurenzo, Tomas. *Media Appropriation and Explication*. Journal of Science and Technology of the Arts. Portuguese Catholic University, 2016, Porto, Vol. 8, No. 2, pp. 27-36. DOI: 10.7559/citarj.v8i2.181.

Laurenzo, Tomas, and Javier Baliosian. *Augmented Dérive and City Visualisation*. AusArt: Journal for Research in Art, University of the Basque Country, 2016, Bilbao, Spain, Art. 4, pp. 217-226.

Laurenzo, Tomas, and Javier Baliosian. *Wind: Mediated Reality Visualization*. Proceedings of the 2nd Art, Science City International Conference, ASC 2015, 23 October 2015, Valencia, Spain, pp. 81-85.

Laurenzo, Tomas. *Geopolitical Subjectivity*. Proceedings of the 21st International Symposium on Electronic Arts, ISEA 2015, 2015, Vancouver, Canada, pp. 254-260.

Laurenzo, Tomas, and Christian Clark. *Barcelona*. Artist talk at the 21st International Symposium on Electronic Arts, ISEA 2015, 2015, Vancouver, Canada.

Laurenzo, Tomas. *Facing Interaction*. Proceedings of the 20th International Symposium on Electronic Arts, ISEA 2014, Dubai, UAE, pp. 300-302.

Laurenzo, Tomas. *Human-Computer Ideology*. Proceedings of the 20th International Symposium on Electronic Arts, ISEA 2014, Dubai, UAE, pp. 150-153.

Laurenzo, Tomas. *The Perceptual Cloud*. Proceedings of Experiencing Interactivity in Public Spaces, EIPS, CHI 2013, Paris, France.

Laurenzo, Tomas, and Christian Clark. *Celebra. The art we make and what we do with it*. Edited by Ministry of Education and Culture of Uruguay, 2013, pp. 121-123. *

Laurenzo, Tomas, and Christian Clark. *Celebra*. Proceedings of 19th International Symposium on Electronic Arts, ISEA 2013, Sydney, Australia, pp. 216-220.

Martín Salguero, Ana, Gustavo Armagno, and Tomás Laurenzo. *NEXO: un espacio de formación integral interdisciplinario para abordar las dificultades de accesibilidad del programa One Laptop per Child*. Revista Digital Universitaria, UNAM, vol. 13, no. 5, 1 May 2012. *

Azzinnari, Bruno, Gastón Caldeiro, Pablo Bounous, and Tomas Laurenzo. *A new iteration of YARMI*. Proceedings of 2011 Latin American Conference of Audio Engineering, AES LAC 2011, Montevideo, Uruguay, pp. 67-70. *

Laurenzo, Tomas. *Nibia and the ludic component*. Proceedings of the 17th International Symposium on Electronic Arts, ISEA 2011, Istanbul, Turkey.

Laurenzo, Tomas, and Gustavo Armagno. *Building Accessibility Stories: Enabling Multi-Sensory Experiences within the OLPC program in Uruguay*. Proceedings of the 17th International Symposium on Electronic Arts, ISEA 2011, Istanbul, Turkey, pp. 1467-1472.

Payssé, Marcelo, Pedro Latorre, Francisco Serón, Tomas Laurenzo, Álvaro Bonfiglio, Juan Portillo, and Fernando García. *The Calera Project, a case study of an integral use of Augmented Reality in an archaeological site*. Journal of Cultural Heritage, London, United Kingdom, 2010.

Bonilla, Marcela, Sebastián Marichal, Gustavo Armagno, and Tomas Laurenzo. *Designing interfaces for children with motor impairments: An ethnographic approach*. Proceedings of the 29th International Conference of the Chilean Computer Society, SCCC 2010, November 2010, pp. 246-251.

Payssé, Marcelo, Alvaro Bonfiglio, Francisco Serón, Pedro Latorre, and Tomas Laurenzo. *Virtual reconstruction of the Estancia Jesuítica de Belén (Calera de Huérfanas), 2nd phase*. 14th Conference of the Ibero-American Digital Graphics Society (SIGRADI), Universidad de los Andes, 2010, Bogotá, Colombia. pp. 366-369

Roger Dannenberg and Tomas Laurenzo. *Critical point, a composition for cello and computer*. Extended abstracts on Human Factors in Computing Systems, CHI EA 2010, April 2010, pp. 2985-2988. DOI: 10.1145/1753846.1753902.

Acerenza, Nicolás, Ariel Coppes, Gustavo Mesa, Alejandro Viera, Eduardo Fernández, Tomas Laurenzo, and Diego Vallespir. *Una metodología para desarrollo de videojuegos*. Conference paper, Mar del Plata, Argentina, August 2009. *

Acerenza, Nicolás, Ariel Coppes, Gustavo Mesa, Alejandro Viera, Eduardo Fernández, Tomas Laurenzo, and Diego Vallespir. *A methodology for videogame development*; Proceedings of the 12th Brazilian Symposium on Programming Languages, SBLP 2008, Fortaleza, Brazil. *

Laurenzo, Tomas. *Ribbons: A live cinema instrument*. Proceedings of the 15th International Symposium on Electronic Arts, ISEA 2009, Belfast, Northern Ireland. pp 1244-1250

Laurenzo, Tomas, Ernesto Rodríguez, and Juan Fabrizio Castro. *YARMI: an augmented reality musical instrument*. Proceedings of International conference on the New Interfaces for Musical Expression, NIME 2009, Pittsburgh, PA, 2009, pp. 268-269. DOI: 10.5281/zenodo.1177611.

Laurenzo, Tomas, and Ernesto Rodríguez. *Puzzling*. Proceedings of the 4th Ibero-American Symposium on Computer Graphics, SIACG 2009, Isla Margarita, Venezuela.

Filippini, Aldo, Gabriel Acosta, Javier Filippini, Eduardo Fernández, and Tomas Laurenzo. *FingER: Strategies on the design of a 3D real time engine*. Proceedings of the 4th Ibero-American Symposium on Computer Graphics, SIACG 2009, Isla Margarita, Venezuela.

Laurenzo, Tomas. *HCI in New Media Art Practices*. Proceedings of the 9th International Conference on Human Computer Interaction, Interacción 2008, Albacete, Spain.

Laurenzo, Tomas. *Low cost digital lutherie*. Proceedings of the 14th International Symposium on Electronic Arts, ISEA 2008, Singapore, pp. 295-296.

Laurenzo, Tomas. *New Media Art and Digital Inclusion in Uruguay*. Proceedings of the International Congress on Art and New Technologies CIANTEC 2007, Museum of Contemporary Art of Sao Paulo and the Sao Paulo University, 2007, Sao Paulo, Brazil, pp. 202-205. *

Fernández, Eduardo, Marcelo Giorgi, and Tomas Laurenzo. *VIEG: a graph-based tool for visualization of structured information*. Proceedings of the 5th International Conference on Human Computer Interaction. Interacción 2004, Lleida, Spain, pp. 273-276. *

Abal, Gonzalo, Sandra Kahan, Tomas Laurenzo, and Rafaela Fiorelli. *Incorporation of new interactive methodologies in the education of the Physics for Engineering*. Proceedings of the 30th Brazilian Conference of Education in Engineering, COBENGE 2002, Piracicaba, Brazil. *

Peer-Reviewed Conference Presentations

Laurenzo, Tomas. *Speculative Pasts: Generative AI and the Political Imagination of History*. Art Track #2: Authorship, Expanded 2026 – Conference on Animation and Interactive Art, Ars Electronica Center, Linz, Austria, September 2026. Presented.

Laurenzo, Tomas, *Memory, Art, and AI to the Panel Art and Representation Politics*, VIII Seminario Internacional de Pesquisa en Arte y Cultura Visual, Montevideo, Uruguay, 4 August 2025 – 7 August 2025. *

Ferrando, Santiago, Christian Clark, and Tomas Laurenzo. *Demokritos: Interactive, Community-Centred, Self-Improving Shader Generation using Large Language Models*. Poster presentation, ISEA2025, Seoul, South Korea, 28 May 2025.

Laurenzo, Tomas. *Big Questions and Small Minds: Conversational Interfaces, Evolution, and Language*. Fifteenth International Conference on The Image, Buenos Aires, Argentina, 2024; proceedings abstract published 2025, p. 33.

Laurenzo, Tomas, and Katia Vega. *BOX*. Art talk, SIGGRAPH Asia 2020, Daegu, South Korea / online, 2020.

Laurenzo, Tomas, and Katia Vega. *Exploring AI Ethics Through Intelligent Everyday Objects*. Paper presentation, ISEA2020, Montreal, Canada, 2020.

Laurenzo, Tomas. *Smile*. Art talk, SIGGRAPH Asia 2019, Brisbane, Australia, 2019.

Laurenzo, Tomas, Alejandro Rodríguez, and Tatjana Kudinova. *Extraordinary Accident: An Immersive Metaphor of Hong Kong*. Art-paper presentation, SIGGRAPH Asia 2019, Brisbane, Australia, 2019.

Laurenzo, Tomas, and Katia Vega. *Ethnicity in Artificial Intelligence (BOX). Poster, LatinX in AI Research Workshop at the 36th International Conference on Machine Learning, ICML 2019, Long Beach, CA.*

Laurenzo, Tomas. *Design and Appropriation in Cognitive Capitalism*, 13th International Conference on Design Principles & Practices, 2019, Saint Petersburg, Russia.

Laurenzo, Tomas. *Privacy in the Age of Mobile XR*. Paper presentation, ISEA2019, Gwangju, South Korea, 2019.

Laurenzo, Tomas. *Memoirs of the Blind: Surveillance, Speed, and Interaction*. Paper presentation, ISEA2019, Gwangju, South Korea, 2019.

Laurenzo, Tomas. *Memoirs of the Blind*. Art talk, Art Gallery Session 3: Tech as Interaction, SIGGRAPH Asia 2018, Tokyo, Japan, 2018.

Laurenzo, Tomas, Tobias Klein, and Christian Clark. *Awkward Consequence*. Paper presentation, ISEA2018, Durban, South Africa, 2018.

Laurenzo, Tomas. *Political New Media Artworks*. Paper presentation, ISEA2018, Durban, South Africa, 2018.

Laurenzo, Tomas. *Artist presentation: Ekphrasis*. Interdisciplinary Conference Taboo, Transgression and Transcendence in Art & Science, TTT 2017, Ionian University, 2017, Corfu, Greece.

Jaramillo Arango, Julian, Jorge Bejarano Barco, Tomas Laurenzo, Joaquín Llorca, Eneida Luz-Ramírez, and Ana María Romano. *Panel on Sonology: Sonifying the Conflict*. Panel presentation, ISEA2017, Manizales, Colombia, 2017.

Laurenzo, Tomas. *Politics of HCI and the User-Programmer Continuum*. Paper presentation, ISEA2017, Manizales, Colombia, 2017.

Laurenzo, Tomas. *Geopolitical Subjectivity*. Paper presentation, ISEA2015, Vancouver, Canada, 2015.

Laurenzo, Tomas, and Christian Clark. *Barcelona*. Artist talk, ISEA2015, Vancouver, Canada, 2015.

Laurenzo, Tomas. *Human-Computer Ideology*. Paper presentation, ISEA2014, Dubai, United Arab Emirates, 2014.

Laurenzo, Tomas. *Interlacing Worlds: Fibres and Sensory Mediation*. Paper presentation, ISEA2014, Zayed University, Dubai, United Arab Emirates, 5 November 2014.

Laurenzo, Tomas, Qin Cai, Zhengyou Zhang, and Tom Blank. *Facing Interaction*, Microsoft Research TechFest, 2013, Redmond, WA, USA.

Laurenzo, Tomas, Gustavo Armagno, Ana Martín, and Cristina Palás. *XO accessibility*. Research and innovation for equality: challenges for Latin-American psychology, University of the Republic, February 2011, Montevideo, Uruguay. *

Laurenzo, Tomas. *Nibia and the Ludic Component*. Paper presentation, ISEA2011, Istanbul, Turkey, 2011.

Laurenzo, Tomas, and Gustavo Armagno. *Building Accessibility Stories: Enabling Multi-Sensory Experiences within the OLPC Program in Uruguay*. Paper presentation, ISEA2011, Istanbul, Turkey, 2011.

Laurenzo, Tomas, and Gustavo Armagno. *Accessibility and Education*. 5th Forum on Innovations on Higher Education, INNOVA2010, University of the Republic, Montevideo, Uruguay. *

Fernández, Eduardo, Tomas Laurenzo, and Aldo Filipini. *SVTI y TVTI: courses on interactive technologies and videogames*. International Conference on Education in Uruguay, CISEU 2009. Montevideo, Uruguay. *

Laurenzo, Tomas. *Ribbons: A Live Cinema Instrument*. Artist talk, ISEA2009, Belfast, Northern Ireland, 2009.

Laurenzo, Tomas, and Gabriele Facciolo. *A tool for Robot Soccer Strategies Analysis*. Workshop in Artificial Intelligence applied to Mobile Robotics, WCAFR, 2004, Tandil, Argentina. *

Laurenzo, Tomas, Gabriele Facciolo, and Andrés Almansa. *Towards a Psychophysical Validation of Helmholtz's Principle*. Poster on "Representation of reality by brain and machines; crossed views from neurosciences and computer vision", 2004, Montevideo, Uruguay.

Essays and Technical Reports

Bove, Italo, and Tomas Laurenzo. *Technical Report: ball–net interaction on a soccer goal*. Physics Institute, UDELAR, February 2024, Montevideo, Uruguay (currently under NDA).

Laurenzo, Tomas. *Inteligencia artificial y grandes datos: algunos apuntes*. Ciberpolítica, la diaria. Montevideo, Uruguay. 28 March 2018, p. 2. *

Acerenza, Nicolás, Ariel Coppes, Gustavo Mesa, Alejandro Viera, Eduardo Fernández, Tomas Laurenzo, and Diego Vallespir. *Una metodología para desarrollo de videojuegos: versión extendida*. Reportes Técnicos 09-13, Instituto de Computación, Facultad de Ingeniería, Universidad de la República, 2009. ISSN 0797-6410. *

Submitted / under review

Laurenzo, Tomas. *Who Can Appropriate the Medium?* Submitted to Leonardo, Focus Section “Code, Computation, and Creative Agency: From Computer Art to Artificial Intelligence”, 27 August 2026.

Laurenzo, Tomas. *The Coherence of Ignorance*. Submitted to Leonardo, Designing Myth, August 2026.

Laurenzo, Tomas. *The Burden of the Plausible*. Submitted to Leonardo, Myth as Cognitive Infrastructure, August 2026.

Laurenzo, Tomas. *What the Synthetic Image Inherits*. Submitted to the NeurIPS 2026 Creative AI Track, August 2026.

Laurenzo, Tomas. *Almost No One Will Build an Agent*. Submitted to the Agentworld special issue of Antikythera: Journal for the Philosophy of Planetary Computation, 17 August 2026.

Laurenzo, Tomas. *YOU DO NOT CONTROL THIS MACHINE*. Submitted to Politics of the Machines (POM) Fukuoka 2027: Culturing Transduction, Track 02 — Parasitic Transductions Beyond the Human, 29 August 2026; submission #111.

Laurenzo, Tomas. *Conditions of Recollection*. Submitted to the NeurIPS 2026 ReThinking Computational Approaches to the Past workshop, 16 August 2026.

Laurenzo, Tomas. *The Avant-Garde Is Not a Style: Hommage Numérique and a Practicable Past*. Submitted to Transformations, issue 24.1 “Liquid Situations”, 1 September 2026.

Laurenzo, Tomas. *Oppression Through Abundance: Generative AI, Cognitive Indenture, and the Loss of Voice*. Submitted to The Polish Journal of Aesthetics, issue 78, AI, Art, and Ethics, 31 August 2026.

Laurenzo, Tomas. *La inteligencia artificial y la naturalización de lo existente*. Submitted to ILIA, 2026.

Laurenzo, Tomas. *Apropiación crítica de inteligencia artificial generativa en la educación tecnológica*. SENIE 2026; acceptance conditioned on substantial revision, decision 21 September 2026; revised version due 31 December 2026.

Laurenzo, Tomas. *Automatic Selection and Diversity Loss in Generative Digital Lutherie*. Submitted to the 2nd Latin American Music Information Retrieval Workshop (LAMIR 2026), Belo Horizonte, Brazil, 2026.

Manuscripts in Preparation

Books

Laurenzo, Tomas. *Technologies of Thought*. This book will serve both as a textbook and a resource for the general public. It delves into the creation and distribution of information technologies, analysing them through socio-political, philosophical, phenomenological, and technological (computational) lenses.

Laurenzo, Tomas. *Politics, Geopolitics, Technology and Art (tentative title)*. Book manuscript in preparation.

Laurenzo, Tomas. *Liviano Gurméndez*. Fiction.

Book Chapters and Papers in Preparation

Laurenzo, Tomas. *BatLLM: AI Literacy, HCI, and Cross-Cultural Pedagogy*

Laurenzo, Tomas. *Ave Imperator: AI and the Hierarchy of Speech*

Laurenzo, Tomas. *Subversive Literacy and Philosophical Loops*.

Laurenzo, Tomas. *Allyship: from performance to action*.

Laurenzo, Tomas. *There is no Flock: emergence, implicit modelling, big numbers and artificial intelligence*.

Laurenzo, Tomas. *Empathy Prosthetics*.

Laurenzo, Tomas. *One Object, No Return in This Shader Does Not Exist*. Journal manuscript in preparation.

Laurenzo, Tomas. *Jonathan Swift Is the Best English Writer. Ever*. Manuscript in preparation around Poem Race.

Laurenzo, Tomas. *Delegated Formalisation: From Situated Intentions to Executable Commitments in Generative Interfaces*. CHI 2027 manuscript in preparation.

Laurenzo, Tomas. *The Computational Gesture: Vernacular Object Production under Infrastructural Capture*. CHI 2027 manuscript in preparation.

Laurenzo, Tomas. *This Instrument Did Not Exist*. Practice-based paper in development on generated instruments, first encounter, and score invariance.

Laurenzo, Tomas, Rafael Grompone von Gioi, Alejandro Maiche, and collaborators. *A contrario + ERP*. Manuscript in preparation.

Laurenzo, Tomas. *Capturing Collective Memories of the Disappeared with Artificial Intelligence*. Substantial journal extension of the IBERAMIA 2024 paper in development for Computers, special issue “AI for Humans and Humans for AI”.

Laurenzo, Tomas. *YOU DO NOT CONTROL THIS MACHINE*. Practice-led paper in development.

ARTWORKS AND ARTISTIC PROJECTS

- 2026– **Light Is Not One Thing.** Site-specific large-scale projection artwork in development; submitted to Napa Lighted Art Festival 2027.
- 2026– **YOU DO NOT CONTROL THIS MACHINE.** Artwork, research, and distributed-computation software; active.
- 2026– **This Shader Does Not Exist.** Browser-native generative software artwork and research system; active.
- 2026– **This Instrument Did Not Exist.** Generative digital-lutherie artwork, computer-music system, and research project; active.
- 2026– **The National Average.** Artwork, research, and software project; accepted in the NeurIPS 2026 Creative AI Track, Artwork track (decision 18 September 2026).

- 2026— **Memoriae Urbis.** Moving-image / computational artwork.
- 2026— **Controlled Permeability.** Moving-image / public-screen artwork; submitted to the Hangzhou International Future Visual Creation Competition and selected for Urban Digital Canvas Shanghai, Crystal Bridge Indoor Lobby and Longemont Wrap-Around, Shanghai, China, 24 September–8 October 2026.
- 2026— **Latent Revolutions.** Artwork and artistic-research project in development.
- 2026— **Self-Ghosting.** Research-software artwork; active.
- 2026— **daltonisme émotionnel.** Generative-image artwork, daily practice, and publication system; active.
- 2026— **The Cost of Origin.** Artistic-research project with Valeria Rocha; expanded provenance, material systems, moving image, sound, and computation; submitted to Fondation Martell — Creation & Transitions, 2026.
- 2026— **SALT.** Physical conversational artwork and first implementation of the Affordance as a Service research programme; in development.
- 2026— **Computational Cadavre Exquis.** Browser-based software artwork that chains found sentences across live text sources into an exquisite-corpse composition.
- 2026— **History Through CU.** Web-archive artwork and interactive historical project developed for the University of Colorado Boulder sesquicentennial; selected for funding by the CU Boulder 150th Initiative Fund, 2026.
- 2026— **Mold.** Experimental music video and custom real-time audiovisual performance instrument inspired by emergent Physarum-like behaviour; in development.
- 2026— **Soundscapes of Surveillance.** Sound and photography project documenting everyday acoustic environments under visible surveillance; in development.
- 2026— **Liminal Exhibitions.** Generative print-based artwork comprising fictional Machine Pain, Human Pain, and Animal Pain exhibitions; in development.
- 2026 **Coalescing.** Electronic / computer-music composition.

- 2025– **La MASA.** Experimental short film using creative coding and generative AI; ongoing.
- 2025 **Montevideo, 1983.** Generative moving-image work.
- 2025 **Abandoned Future.** Generative / AI-produced image series.
- 2025 **Oligarca.** Rap composition combining human-written lyrics and vocal performance with AI-assisted music production.
- 2024– **24 Años en 1973.** Listening installation centred on personal recollections of Nibia Sabalsagaray; in development.
- 2024 **A Long Night Is Fraught with Dreams.** Experimental audiovisual work using transformed archival footage and an original soundtrack; image study submitted to Art at a Time Like This — Take One Action, 2026.
- 2024 **Ave Emperor.** Generative moving-image artwork.
- 2024 **The cruel continuity of American foreign policy as shown in the Harris –Trump debate.** Automated moving-image / speech-removal artwork.
- 2024 **Abandoned Fictions.** AI-generated image / public-art work. First Place and Acquisition, First Colorado AI Art Competition; Town of Superior Public Art Collection, Colorado.
- 2024 **Hommage Numérique.** Generative / AI-assisted moving-image artwork.
- 2024 **Reflections on Displacement.** Pair of experimental music videos addressing migration, distance, and desarraigo.
- 2024 **I Love Being a Poet is the Goddamn Words I Cannot Stand.** Experimental music video; one of the two works in Reflections on Displacement.
- 2024 **A Sudden Clarity Beyond the Immediacy of Pain and Sorrow.** Experimental music video; one of the two works in Reflections on Displacement.
- 2024 **Minuto.** Unpublished short story in Spanish.
- 2023 **Columpio.** Experimental moving-image work combining poetry, voice, sound, and nocturnal footage filmed in Hong Kong.

2023	Fenómeno Constructivo. Black-and-white digital photograph examining mediation, reflection, and architectural construction.
2022–	Vail of Tears. Collaborative bioart and data-visualisation installation with Verónica Demicheli using biochemical analysis of tears; in development.
2022–	Liviano Gurméndez. Unpublished novel in progress.
2022	If This Is a Man. Bioart installation using melanin biosynthesised by genetically modified E. coli, developed with Sebastian Cocioba and Keira Havens.
2022	Homoousion or Tríptico Mexicano. Three-channel video installation filmed in Mexico City.
2021	MESO. Abstract audiovisual work; submitted to the Hangzhou International Future Visual Creation Competition.
2020	Brain Portraits. EEG-driven generative moving-image / Processing work.
2020	Be Water. Interactive installation using camera-based heart-rate estimation to drive a motorised flexible screen.
2019	Creative Coding. Generative creative-coding studies and software works.
2019	Smile. Interactive computer-vision installation.
2019	DOOR and BOX. Interactive machine-learning installations with Katia Vega.
2019	Extraordinary Accident. Virtual-reality installation with Alejandro Rodríguez and Tatjana Kudinova.
2019	Paisaje Sonoro: Six minutes of Kota Kinabalu's jungle sounds. Field recording / soundscape.
2018	Improvisatio. Computer-generated audiovisual work with original music.
2018	Estudio Generativo #3. Generative print series.
2018	Simple Background Noise: Movement and Stillness. Sound artwork.
2018	ELLOS. Audiovisual performance.
2018	Traces. Interactive installation.

- 2018 **Memoirs of the Blind.** Interactive computer-vision installation.
- 2017 **Ekphrasis.** Kinetic / interactive installation.
- 2017 **The Blind Spot.** Virtual-reality performance with Tobias Klein and Christian Clark.
- 2017 **The Vision Machine.** Audiovisual and mixed-reality performance with Tobias Klein and Christian Clark.
- 2011–2016; 2026– **Walrus.** Interactive installation / software artwork; first version developed at Microsoft Research with Li-Yi Wei, continued with Qin Cai, and reimplemented for the browser in 2026.
- 2016 **Face Study.** Audiovisual performance instrument mapping sound to facial imagery.
- 2016 **Facial Reactions Study.** Short moving-image / video study, 4:45.
- 2016 **HOMS.** Installation.
- 2016 **Awkward Consequence.** Virtual-reality performance with Tobias Klein and Christian Clark; direction, music, coding, and original idea by Laurenzo.
- 2016 **Elephant.** Audiovisual performance with Tony Tackling.
- 2015 **5500.** Audiovisual / performative work using electrical muscle stimulation and live piano.
- 2015 **Empathy Extension Kenya.** Browser-extension artwork for Firefox and Chrome.
- 2015 **Foreign Helpers.** Interactive installation.
- 2015 **Trace Pavilion.** 360-degree audiovisual / distributed-projection installation with Tobias Klein.
- 2015 **Two Systems.** Interactive installation.
- 2014 **Poem Race.** Interactive installation with Tatjana Kudinova.
- 2014 **TedX.** Audiovisual commission / moving-image work with Tatjana Kudinova and Guillermo Berta; music by Laurenzo and Berta.

2014	Barcelona. Two-metre interactive illuminated pentakis-dodecahedron installation and audiovisual performance instrument.
2013–2016	Facing Interaction. Interactive research-art project developed from Microsoft Research prototypes; includes Facial Pentatonic, Face Sounds, Look at Me!, and related studies.
2013	Lituania Lituania. Audiovisual performance.
2013	Celebra + Lituania. Mixed-media performance.
2012	Homo. Audiovisual performance.
2012	Programmed Video. Short film with Christian Clark.
2012	Prince of San Francisco. Short video, 1:16, with Diego García del Río.
2011	Net. Audiovisual performance with Christian Clark and Guillermo Berta.
2011	Illumina. Interactive installation with Marcelo Vidal and Renaud Blanch.
2011–2013	Celebra. Interactive installation with Christian Clark, Pablo Gindel, and Fabrizio Devoto.
2011–2012	SON. Interactive installation.
2010–2012	NEXO. Accessibility / HCI research-art project developed with Engineering and Psychology at UDELAR.
2010–2012	Aragón. Augmented-reality research platform / interactive installation with Marcelo Payssé and collaborators; software development.
2010–2011	Nibia. Interactive installation.
2010	OpenPark. Audiovisual performance.
2010	VideoMapping. Audiovisual performance; music, visuals, and artistic direction among Laurenzo's roles.
2010	Sintras. Audiovisual performance.
2010	10'. Audiovisual performance.
2010	Ribbons 2.0. Audiovisual performance / later Ribbons manifestation.

2009–2020	Critical Point. Interactive computer-music and projected-graphics collaboration with Roger Dannenberg.
2009–2010	Chicas Japonesas. Audiovisual performance / live visual collaboration.
2009	Live Cinema. Audiovisual / live-cinema performance.
2009	La Saga. Audiovisual performance.
2008–2010	Ribbons. Live-cinema visual instrument and audiovisual performance.
2009	YARMI. Augmented-reality musical instrument with Ernesto Rodríguez and Juan Fabrizio Castro.
2009	Puzzling. Interactive / new-media installation developed in the MSc research.
2009	Hierba. New-media artwork; recipient of the Telefónica Art and Artificial Life production incentive.
2009	MUX. Audiovisual performance.
2006	Solar. Audiovisual performance.
2006	Amelia. Audiovisual performance.
2002	Sino. Sound / interactive installation.
2001	Undertubis. Experimental short film with Alfonso Losardo and collaborators.

ART EXHIBITION AND PERFORMANCE HISTORY

Online Portfolio: <https://laurenzo.net>

Laurenzo, Tomas. *Controlled Permeability*. Moving-image / public-screen artwork. Urban Digital Canvas Shanghai, Crystal Bridge Indoor Lobby and Longemont Wrap-Around, Shanghai, China, 24 September–8 October 2026. Selected for exhibition.

Laurenzo, Tomas. *Ave Imperator*. Generative Video. Selected for the 62.º Premio Nacional de Artes Visuales “Padín–Vila”, Ministerio de Educación y Cultura, Uruguay; Resolution DNC 0721/2026, 21 September 2026. Selected for exhibition.

Laurenzo, Tomas. *Montevideo, 1983*. Generative Video. The IEEE/CVF Conference on Computer Vision and Pattern Recognition 2026, CVPR 2026, June 3 - June 7, 2026, Denver, CO, USA.

Laurenzo, Tomas. *Ave Imperator*. Generative Video. Buenos Aires International Film Festival, Buenos Aires, Argentina, 2025.

Laurenzo, Tomas. *Montevideo, 1983*. Generative video. Monte Video Digital: Arte Digital & Inteligencia Artificial, Centro de Exposiciones Subte, Montevideo, 26 June–6 October 2025, Uruguay.

Laurenzo, Tomas. *Abandoned Future*. AI-generated Image Series. The IEEE/CVF Conference on Computer Vision and Pattern Recognition 2025, CVPR 2025, June 11th - June 15th, 2025, Music City Center, Nashville TN, USA.

Laurenzo, Tomas. *Ave Imperator*. Generative video. Facultad de Artes, Universidad de la República / UNESCO Chair in Human Rights, 16–22 June 2025, Montevideo, Uruguay.

Laurenzo, Tomas. *Hommage Numérique*. Generative video. Official selection, Punto y Raya Festival 2025.

Laurenzo, Tomas. *Abandoned Fictions*. AI-generated image. Cultural Arts & Public Spaces of Superior, 27 September 2024; Superior, CO, USA. First Place and Acquisition; acquired for the Town of Superior Public Art Collection.

Laurenzo, Tomas. *Hommage Numérique*. AI-generated video. The IEEE/CVF Conference on Computer Vision and Pattern Recognition, June 2024, Seattle Convention Center, Seattle, WA, USA.

Laurenzo, Tomas. *Hommage Numérique*. AI-generated video. Online Gallery of AI Art, The IEEE/CVF Conference on Computer Vision and Pattern Recognition, June 2024.

Laurenzo, Tomas. *Smile*. Interactive Installation. Future Memories. Utopia Dystopia Nature, City University of Hong Kong, 09 March 2021 – 06 April 2021.

Laurenzo, Tomas. *Simple Background Noise: Movement and Stillness*. SoundMigration III, curated by Wilfried Agricola de Cologne, WOW Jubilee I / NewMediaFest 2020, online programme, December 2019–31 January 2020.

Laurenzo, Tomas. *Be Water*. Interactive Installation. Art Machines Past/Present, Indra and Harry Banga Gallery, City University of Hong Kong, 24 November 2020 – 23 May 2021, Hong Kong (exhibition extended; temporary pandemic closures).

Dannenberg, Roger and Tomas Laurenzo. *Critical Point*. Audiovisual performance, Seoul International Computer Music Festival 2020, Seoul, Korea, Oct. 28 - 31, 2020.

Laurenzo, Tomas. *Smile*. Interactive Installation. Hong Kong Garden, Ars Electronica 2020, 9 September– 13 September 2020.

Laurenzo, Tomas. *Be Water*. Interactive Installation. AI Art Gallery, Thirty-fourth Conference on Neural Information Processing Systems, NeurIPS 2020, Dec 6th – Dec 12th, 2020, Vancouver, Canada.

Laurenzo, Tomas, and Katia Vega. *BOX*. Interactive Installation. 13th ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia, Daegu, South Korea, 4 December – 13 December 2020.

Laurenzo, Tomas. *Extraordinary Accident*. Virtual Reality Installation. City, Sound, Lightness: Moving Boundaries and Fictional Narratives, Sep 2020, Beijing OCAT Institute, Beijing, China.

Laurenzo, Tomas. *Smile*. Interactive Installation. Creative Tech Week Conference, 2019, NYIT Auditorium, New York, NY.

Laurenzo, Tomas. *Smile*. Interactive Installation. International Conference on Computer Vision, Second Workshop on Computer Vision for Fashion, Art and Design, 2019, Seoul, Korea.

Laurenzo, Tomas. *Smile*. Interactive Installation. AI Art Gallery, Thirty-third Conference on Neural Information Processing Systems, NeurIPS 2019, Vancouver, Canada.

Laurenzo, Tomas. *Smile*. Interactive Installation. 12th ACM SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia-Pacific, SIGGRAPH Asia 2019, Brisbane, Australia.

Laurenzo, Tomas. *Memoirs of the Blind*. Interactive installation. 25th International Symposium on Electronic Arts, ISEA 2019, Gwangju, South Korea.

Laurenzo, Tomas, Alejandro Rodríguez and Tatjana Kudinova. *Extraordinary Accident*. Virtual reality installation. Sónar+D, April 2019, Hong Kong.

Laurenzo, Tomas, Alejandro Rodríguez and Tatjana Kudinova. *Extraordinary Accident*. Virtual Reality Installation. Mutek, 2019, Buenos Aires, Argentina.

Laurenzo, Tomas and Katia Vega. *BOX*. Interactive Installation. 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, Tempe, AZ.

Laurenzo, Tomas. *Ekphrasis*. Kinetic Installation. 13th International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019, Tempe, AZ.

Laurenzo, Tomas. *Memoirs of the Blind*. Interactive Installation. SIGGRAPH Conference and Exhibition on Computer Graphics and Interactive Techniques in Asia-Pacific, SIGGRAPH Asia, 2018, Tokyo, Japan.

Laurenzo, Tomas. *Traces*. Interactive Installation. European Conference on Computer Vision, ECCV 2018, 2018, Munich, Germany.

Laurenzo, Tomas. *Simple Background Noise: Movement and Stillness*. Sound art. SoundMigration: Sound Art in a Global Context, 2018, Madrid, Spain.

Laurenzo, Tomas. *ELLOS*. Audio-visual performance. Contemporary Art Centre of Andalucía, 2018, Cordova, Spain.

Laurenzo, Tomas. *Homs*. Installation. Young Media Arts in China, City University of Hong Kong, 2018, Hong Kong.

Laurenzo, Tomas. Guest artist, On The Road: Young Media Artists in China. City University of Hong Kong, Galleries 1–3, 24 March–19 April 2018, Hong Kong.

Laurenzo, Tomas. *Ekphrasis*. Installation. Artech, 2017, Macao.

Laurenzo, Tomas, Tobias Klein and Christian Clark. *The Blind Spot*. Virtual reality performance. Creative Technology Week, 2017, New York, USA.

Laurenzo, Tomas, Tobias Klein, and Christian Clark. *The Vision Machine*. Audio-visual and mixed reality performance. Sónar Hong Kong, 1 April 2017, Hong Kong.

Klein, Tobias, and Tomas Laurenzo. Audio-visual performance. City University of Hong Kong Information Day 2017, Multimedia Theatre, Run Run Shaw Creative Media Centre, Hong Kong, 2017.

Laurenzo, Tomas. *Two Systems*. Interactive Installation. The Age of Experience collective show, 2017, University of Applied Arts, Vienna, Austria.

Laurenzo, Tomas, Christian Clark, Tatjana Kudinova et al. *Barcelona 2017*. Interactive Installation. EAC Museum, 2016, Montevideo, Uruguay.

Laurenzo, Tomas. *Homs*. Installation. Bloop Festival, 2016, Ibiza, Spain.

Laurenzo, Tomas. *Homs*. Installation. ISEA 2016, Hong Kong.

Laurenzo, Tomas, Tobias Klein, and Christian Clark. *Awkward Consequence*. Virtual reality performance. 22nd International Symposium on Electronic Arts, ISEA 2016, K11 Art Mall, 20 May 2016, Hong Kong.

Laurenzo, Tomas, Tobias Klein, and Christian Clark. *Awkward Consequence* (second performance). Virtual reality performance. Human Vibrations, 22 May 2016, Hong Kong.

Laurenzo, Tomas. Walrus. Interactive Installation. ISEA 2016, Polytechnic University of Hong Kong, 2016, Hong Kong.

Laurenzo, Tomas, and Tony Tackling. *Elephant*. Audio-visual performance. Floating Projects, 2016, Hong Kong.

Laurenzo, Tomas. 5500. Audio-visual performance. School of the Arts, University of the Republic, 1 July 2015, Montevideo, Uruguay; piano: Bruno Benedetto.

Laurenzo, Tomas, *Empathy Extension Kenya*, browser add-on for Firefox, extension for Chrome (no physical exhibition), 2015.

Laurenzo, Tomas. *Foreign Helpers*. Interactive Installation. Osage Gallery, 2015, Hong Kong.

Klein, Tobias, and Tomas Laurenzo. *Trace Pavilion*. 360-degree audiovisual / projection-mapping installation. 26th Macao Arts Festival, Macao, 28 May–5 June 2015.

Laurenzo, Tomas. *Two Systems*. Interactive Installation. The Age of Experience, School of Creative Media, City University of Hong Kong, 2015, Hong Kong.

Laurenzo, Tomas et al. *Lituania Lituania*. Audio-visual performance. University of the Republic, 2013, Montevideo, Uruguay.

Laurenzo, Tomas, Christian Clark, et al. *Celebra + Lituania*. Mixed media performance. 2013, Montevideo, Uruguay.

Laurenzo, Tomas, Christian Clark, et al. *Celebra*. Interactive Installation. 19th International Symposium on Electronic Arts, ISEA 2013, Sydney, Australia.

Laurenzo, Tomas, Christian Clark, et al. *Celebra*. Interactive Installation. Faculty of Architecture, Design and Urbanism (FADU), UDELAR, November 2013, Montevideo, Uruguay.

Laurenzo, Tomas, Christian Clark, et al. *Celebra*. Interactive Installation. Museo de las Migraciones, September 2013, Montevideo, Uruguay.

Laurenzo, Tomas, Roger Dannenberg, and Adeline Lecce. Critical Point. Audio-visual performance. The 10th International Symposium on Computer Music Multidisciplinary Research, CMMR 2013, Théâtre des Bernardines, Marseille, France.

Laurenzo, Tomas, Christian Clark, Guillermo Berta, Germán Hoffman, and Tatjana Kudinova. *Homo*. Audio-visual performance. UDELAR, 2012, Montevideo, Uruguay.

Laurenzo, Tomas. SON. Interactive installation. Ingeniería de Muestra, Facultad de Ingeniería, Universidad de la República, Montevideo, Uruguay, 2012.

- Laurenzo, Tomas. *Son*. Interactive Installation. Studio 99, Microsoft, 2012, Redmond, WA.
- Laurenzo, Tomas, Christian Clark, Pablo Gindel, and Fabrizio Devoto. *Celebra*. Interactive Installation. ProCiencia, 2012, Montevideo, Uruguay.
- Laurenzo, Tomas, Christian Clark, Pablo Gindel, and Fabrizio Devoto. *Celebra*. Interactive Installation. School of Engineering, UDELAR 2012, Montevideo, Uruguay.
- Laurenzo, Tomas, Christian Clark, et al. *Celebra*. Interactive Installation. High School No. 61, February 2012, Montevideo, Uruguay.
- Laurenzo, Tomas et al. *Aragón*. Interactive Installation. Museum of Migrations, 2012, Montevideo, Uruguay.
- Laurenzo, Tomas, and Christian Clark. *Programmed Video*. Short film. InspiraTV, August 2012, Montevideo, Uruguay.
- Laurenzo, Tomas, Christian Clark, and Guillermo Berta. *Net*. Audio-visual performance. School of Engineering, UDELAR, 2011, Montevideo, Uruguay.
- Laurenzo, Tomas, Marcelo Vidal, and Renaud Blanch. *Ilumina*. Interactive Installation. Narkolepsy Festival, June 2011, Grenoble, France.
- Laurenzo, Tomas. *SON*. Interactive Installation. National Museum of Visual Arts, 2011, Montevideo, Uruguay.
- Laurenzo, Tomas. *Nibia*. Interactive Installation. Museum of Memory, 2010, Montevideo, Uruguay.
- Laurenzo, Tomas, Christian Clark, Pablo Gindel, and Fabrizio Devoto. *Celebra. Interactive Installation*. Museum EAC, 2011, Montevideo, Uruguay.
- Laurenzo, Tomas, Christian Clark, Pablo Gindel, and Fabrizio Devoto. *Celebra*. Interactive Installation. La Pirca, Punta del Este, Uruguay, November 2011.
- Laurenzo, Tomas. *OpenPark*. Audio-visual performance. OpenPark Festival, 2010, Montevideo, Uruguay.
- Laurenzo, Tomas, Guillermo Berta, and Christian Clark. *VideoMapping. Audio-visual performance. Ingeniería de Muestra, School of Engineering, UDELAR, 11 November 2010, Montevideo, Uruguay.*
- Laurenzo, Tomas, and Marcelo Payssé. *Aragón*. Interactive Installation. Al pie de la muralla Gallery, 2010, Montevideo, Uruguay.
- Laurenzo, Tomas. *Nibia*. Interactive Installation. SUBTE Municipal Museum, 2010, Montevideo, Uruguay.

Laurenzo, Tomas. *Sintras*. Audio-visual performance. Lindolfo, 2010, Montevideo, Uruguay.

Laurenzo, Tomas, and Roger Dannenberg. *Critical Point: A composition for cello and computer*. Audio-visual performance. Australasian Computer Music Conference, 2010, Canberra, Australia.

Laurenzo, Tomas, and Roger Dannenberg. *Critical Point: A composition for cello and computer*. Audio-visual performance. CHI 2010 Media Showcase, 2010, Atlanta, GA.

Laurenzo, Tomas. Live visual performance / visual environment for Varsovia and Sintras. Sala Zitarrosa, Montevideo, 24 June 2010.

Laurenzo, Tomas. 10'. Audio-visual performance. Sala Zitarrosa, 2010, Montevideo, Uruguay.

Laurenzo, Tomas. *Chicas Japonesas*. Audio-visual performance. Lotus, 2010, Montevideo, Uruguay.

Laurenzo, Tomas. *Ribbons 2.0*. Audio-visual performance. Panorámica, 2010, Buenos Aires, Argentina. Venue: Espacio Fundación Telefónica; festival dates 11–13 February 2010.

Laurenzo, Tomas. Video-mapping performance, Ingeniería de Muestra 2010, Facultad de Ingeniería, UDELAR, Montevideo, Uruguay. Programme credit: music, visuals and artistic direction; with Adriana Soucoff, Javier Fradiletti, Daniel Gomez de Souza, Christian Clark and Guillermo Berta.

Laurenzo, Tomas. *Live Cinema*. Audio-visual performance. Santa Tecla (Nit d'empalmada), 2009, Tarragona, Spain.

Laurenzo, Tomas. *Chicas Japonesas*. Audio-visual performance. Teatro Solís, 2009, Montevideo, Uruguay.

Dannenberg, Roger, and Tomas Laurenzo. *Critical Point*. Audio-visual performance. Pittsburgh New Music Ensemble, City Theatre, South Side, 10–11 July 2009, Pittsburgh, PA, USA.

Laurenzo, Tomas. *La Saga*. Audio-visual performance. Lindolfo, 2009, Montevideo, Uruguay.

Laurenzo, Tomas, and Gabriel Cordova. *Ribbons*. Audio-visual performance. Planetario Municipal, 2009, Montevideo, Uruguay.

Laurenzo, Tomas. *MUX*. Audio-visual performance. Ciclo Movimiento, 2009, Montevideo, Uruguay.

Laurenzo, Tomas. *MUX*. Audio-visual performance. Museos en la Noche, 2009, Montevideo, Uruguay.

Laurenzo, Tomas. *Ribbons*. Live audiovisual / VJ software performance. dorkbot.mvd / process.inc && Sesiones Orientales, 19 October 2008, Montevideo, Uruguay.

Laurenzo, Tomas. *Solar*. Audio-visual performance. BJ. 2006, Montevideo, Uruguay.

Laurenzo, Tomas. *Amelia*. Audio-visual performance. La Linterna Mágica, Cinemateca Uruguay, 2006, Montevideo, Uruguay.

Laurenzo, Tomas. *Sino*. Installation. Group show “Arte Sonoro”. Goethe Institut, 2002, Montevideo, Uruguay.

Losardo, Alfonzo, Tomas Laurenzo, et al. *Undertubis*. Experimental short film. Engelman-Ost Collection, 2001, Montevideo, Uruguay.

SELECTED MUSIC AND SOUND

Ongoing	Music practice. Guitarist since adolescence; composition, recording, electronic / computer music, live audiovisual performance, sound engineering, and session musicianship; collaborations with musicians in Uruguay and internationally.
Current	mold_instrument. Computer-music software / instrument project.
2026–	This Instrument Did Not Exist. Generative digital-lutherie and computer-music project centred on first encounter with generated instruments.
2026–	The Three Body Solution. Generative computer-music system and MIDI instrument.
2026–	Programmable Audio Language / audio_scripter. Musician-facing programmable-audio language and research system.
2026–	Temperamento. Executable music notation / programming-language project.
2026–	Ableton Note Helper. Computer-music software tool.
2026–	Mold. Experimental music video and audiovisual performance instrument; music and visual performance developed by Laurenzo.
2026	Coalescing. Electronic / computer-music track; published 9 March 2026.
2025	Oligarca. Rap composition; lyrics, vocal performance, production, and AI-assisted musical material.
2024	A Long Night Is Fraught with Dreams. Original soundtrack and sound design for experimental video.

- 2024 **Reflections on Displacement.** Two experimental music videos, I Love Being a Poet is the Goddamn Words I Cannot Stand and A Sudden Clarity Beyond the Immediacy of Pain and Sorrow, with original soundtracks.
- 2023 **Columpio.** Moving-image, poetry, voice, and sound work.
- 2021 **Winter Study.** Solo-guitar composition and recording, 2:56.
- 2021 **MESO.** Original soundtrack composed for the audiovisual work.
- 2019 **Paisaje Sonoro: Six minutes of Kota Kinabalu's jungle sounds.** May 2017. Field recording / soundscape; published 2019.
- 2018 **Improvisatio.** Original music and computer-generated audiovisual composition.
- 2018 **Simple Background Noise: Movement and Stillness.** Sound art; SoundMigration, Madrid.
- 2018 **ELLOS.** Audiovisual performance / concert.
- 2018 **Ellos Coda.** Musical composition and recording for MIDI piano, software synthesiser and sound effects, 3:47.
- 2017 **The Vision Machine.** Audiovisual and mixed-reality performance.
- 2016 **Awkward Consequence.** Music, direction, coding, and original idea; virtual-reality performance.
- 2016 **Face Study.** Audiovisual instrument mapping FFT bands to dynamically segmented facial imagery.
- 2016 **Elephant.** Audiovisual performance with Tony Tackling.
- 2015–2016 **5500.** Performance system in which migration-death data interrupts live piano through electrical muscle stimulation.
- 2014 **TedX.** Music with Guillermo Berta for TEDx Montevideo audiovisual commission.
- 2013 **Lituania Lituania / Celebra + Lituania.** Audiovisual and mixed-media performances.
- 2012 **Homo.** Audiovisual performance.

2011	Net. Audiovisual performance.
2010–2011	Nibia. Original music with Tatjana Kudinova for the interactive installation; video documentation credits music to Kudinova + Lorenzo.
2010	VideoMapping. Music, visuals, and artistic direction in large-scale projection performance.
2010	OpenPark. Audiovisual performance.
2010	Sintras. Audiovisual performance.
2010	10'. Audiovisual performance.
2010	Ribbons 2.0. Audiovisual / live-cinema performance.
2009–2020	Critical Point. Live cello, interactive computer music, real-time graphics, and projected video; collaboration with Roger Dannenberg.
2008–2010	Ribbons. Live-cinema instrument and audiovisual performance.
2009	YARML. Augmented-reality musical instrument.
2009	Live Cinema. Audiovisual performance, Nit d'Empalmada, Tarragona.
2009	La Saga. Audiovisual performance.
2009	MUX. Audiovisual performance.
2006	Solar. Audiovisual performance.
2006	Amelia. Audiovisual performance.

SELECTED SYSTEMS, SOFTWARE, AND INSTRUMENTS

2026–	This Shader Does Not Exist. Browser-native generative software-art system built around first encounters with generated shaders.
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- 2026– **This Instrument Did Not Exist.** Generative digital-lutherie / computer-music system that creates playable instrument grammars under a common musical capability contract.
- 2026– **YOU DO NOT CONTROL THIS MACHINE.** Distributed-computation artwork and software system separating infrastructure ownership from semantic authority over otherwise-permissible computation.
- 2026– **The National Average.** Artwork / research software for constructing and traversing synthetic national averages in generative latent space.
- 2026– **Self-Ghosting.** Research software / artwork.
- 2026– **URSULA.** Private commercial conversational and interactive-storytelling software platform, designed for predominantly local/on-device speech interaction.
- 2026– **Programmable Audio Language / audio_scripter.** Musician-facing programmable-audio language and experimental implementation for expressive DSP construction.
- 2026– **Ableton Note Helper.** Computer-music software tool.
- 2026– **video_glitcher.** Creative moving-image software tool.
- 2026– **The Three Body Solution.** Generative system, MIDI instrument, computer-music software, and artwork.
- 2026– **SALT.** Physical conversational artwork and software system within the Affordance as a Service research programme.
- 2026– **Computational Cadavre Exquis.** Browser-based live-source chaining system that composes found-sentence texts across multiple public textual sources.
- 2026– **History Through CU.** Interactive web archive and historical interface system connecting University of Colorado history to wider historical events.
- 2026– **Mold / mold_instrument.** Custom Processing-based audiovisual performance environment and computer-music / visual instrument; controllable by MIDI, sequenced timeline, or keyboard.

2026–	modelito. Compact, dependency-light Python library providing provider-agnostic abstractions and connectors for large language models across cloud and local runtimes.
2026–	Tools. Collection of small public utilities and workflow tools, including disk_organiser, mail_summariser, shell_scripts, and gentle-daylight-theme.
2025–	BatLLM. Public software, research, and teaching system for AI literacy, language-model interaction, and operative control.
2025–	Temperamento. Executable music notation, programming-language, and computer-music system.
2024–	desaparecidos.uy. Computational memorial / research-art system for fragment-based representation, provenance, and constrained reconstruction.
2024–2025	Demokritos. Interactive, community-centred shader-generation research software developed with Santiago Ferrando and Christian Clark.
2017	The Vision Machine system. EEG-driven mixed-reality performance system in which a participant's brain activity becomes real-time input to a custom audiovisual performance environment.
2016	Awkward Consequence orchestration system. Large-scale VR performance infrastructure using mobile phones, a local Wi-Fi network for 100+ simultaneous users, Unity clients, and a C++ / OpenFrameworks orchestration server.
2016	Face Study. Visual-performance instrument that dynamically maps audio FFT bands to segmented facial imagery.
2015	Trace Pavilion distributed projection system. Custom multi-computer distributed video-mapping system for 360-degree projection onto a bamboo pavilion.
2015–2016	5500 control system. Electrical-muscle-stimulation performance control system using a professional signal generator, Arduino/relay interface, Bluetooth communication, and a custom Java/Processing controller.
2011–2016; 2026–	Walrus. Interactive augmented-mirror system that substitutes a participant's face with previously captured faces matched by head pose and facial gesture; originally developed from Microsoft Research work and reimplemented for the browser in 2026.

- 2011–2014 **Sendero.** Open-source / open-hardware lighting system for artistic production, with C++/OpenFrameworks client-server software, Art-Net/DMX hardware, and remote interaction; developed with Christian Clark, Pablo Gindel, and Germán Hoffman.
- 2011–2013 **Facing Interaction.** Microsoft Research art/HCI project comprising interactive prototypes for non-verbal communication through facial gesture, gaze, sound, haptics, and biometric information.
- 2010–2012 **NEXO.** Accessibility/HCI system family for children with motor impairments in Uruguay's OLPC infrastructure, including interactive narratives, MakeUY tangible interaction, and OpenCV-based printable paper interfaces.
- 2009–2011 **YARMI.** Collaborative, networked, tangible augmented-reality musical instrument with multiple tabletop sequencers and real-time effects; developed with Ernesto Rodríguez and Juan Fabrizio Castro and later iterated with students.
- 2008–2010 **Ribbons.** Real-time visual instrument for live cinema, programmed in OpenFrameworks, designed around playability, autonomy, expressiveness, and expansion of cinematic space.
- 2009 **Puzzling.** Interactive new-media art installation developed as one of the three artistic systems in the MSc research on media appropriation.
- 2007–2009 **FingER.** Research on strategies for a real-time 3D graphics engine; Laurenzo co-advised the student work with Eduardo Fernández and co-authored the subsequent SIACG paper.
- 2004 **VIEG.** Graph-based tool for visualisation, navigation, and interpretation of structured information, developed with Eduardo Fernández and Marcelo Giorgi.
- 2004 **Robot Soccer Strategies Analysis Tool.** Software tool for analysis of robot-soccer strategies, developed with Gabriele Facciolo and presented at WCAFR.
- 2003 **Arte y tecnología.** Networked TCP/IP / Java / Linux expressive framework developed with Fabrizio Castro for transforming heterogeneous stimuli - images, files, scripts, and other inputs - into sound and image.

OPEN-SOURCE SOFTWARE

- 2026– **Squarespace-to-Astro (s2a).** Command-line application for extracting website content and assets and generating editable Astro projects, with XML import, local snapshots, and redirect mappings. Python; MIT licence. <https://github.com/krahd/squarespace-to-astro>
- 2026– **ChatGPT-to-Claude.** Toolkit for reviewing conversation exports and producing portable Markdown and topic bundles, with attachment processing, provenance references, a terminal review interface, and migration-state tracking. https://github.com/krahd/chatgpt_to_claude
- 2026– **cadavre-exquis.** Fully client-side exquisite-corpse system built from found sentences. <https://github.com/krahd/cadavre-exquis>
- 2026– **mail_summariser.** Local-first email summariser with FastAPI backend, macOS app, and web UI; MIT licence. https://github.com/krahd/mail_summariser
- 2026– **shell_scripts.** Public collection of shell utilities and workflow scripts. https://github.com/krahd/shell_scripts
- 2026– **modelito.** Lightweight Python abstractions and connectors for OpenAI, Claude, Gemini, and Ollama; also released on PyPI. <https://github.com/krahd/modelito>
- 2026– **LLM-r.** Ableton Live / LLM bridge; MIT licence. <https://github.com/krahd/LLM-r>
- 2026– **disk_organiser.** Tool for visualising and safely organising local files; MIT licence. https://github.com/krahd/disk_organiser
- 2026– **homebrew-tap.** Homebrew packaging repository for krahd command-line tools. <https://github.com/krahd/homebrew-tap>
- 2026– **video_glitcher.** Full-screen Processing video-glitch tool with real-time controls and MP4 export. https://github.com/krahd/video_glitcher
- 2026– **audio_scripter.** Real-time scriptable audio-effect plug-in; C++, MIT licence. https://github.com/krahd/audio_scripter

- 2026– **gentle-daylight-theme.** Soft light Visual Studio Code theme designed to reduce eye strain; MIT licence. <https://github.com/krahd/gentle-daylight-theme>
- 2025– **BatLLM.** Local educational AI-literacy game and research/teaching instrument; MIT licence. <https://github.com/krahd/BatLLM>
- 2024– **video-speech-remover.** Python tool for removing spoken segments from video. <https://github.com/krahd/video-speech-remover>
- 2018– **memoirs-of-the-blind.** Public source code for the 2018 artwork Memoirs of the Blind; Unlicense. <https://github.com/krahd/memoirs-of-the-blind>
- 2015 **Wind-Android.** Public repository of Android prototypes for the Wind project. <https://github.com/krahd/Wind-Android>
- 2015 **macao.** Processing sketch for synchronised video playback using Syphon and OSC, associated with distributed projection work. <https://github.com/krahd/macao>
- 2014 **ITP_Poster.** Processing repository for the ITP Camp 2014 poster project. https://github.com/krahd/ITP_Poster

CURRENT RESEARCH PROGRAMMES

- 2026– **Affordance as a Service.** Research programme on externally governed material capacity, generated/delegated affordances, and conversational adjudication; includes SALT as its first physical implementation.
- 2026– **BatLLM Human-Control Research Programme.** Research programme on visibility, control, and human intervention in LLM-mediated systems.
- 2026– **Delegated Formalisation.** Research programme on the transformation of situated intentions into executable commitments in generative interfaces.
- 2026– **Infrastructural Withholding / The Politics of Possible Infrastructure.** Research programme on asymmetrically governed execution, technical permission, and infrastructural power.
- 2026– **Executable Disobedience.** Research programme on executable agency and practices that act within and against infrastructural constraints.

- 2026– **Empathy as a Service.** Research / publication programme extending the Empathy Extension line.
- 2026– **Human-Labour AI.** Research-art programme on human labour, artificial intelligence, value, and technical infrastructures.
- 2026– **A contrario models and P300-based BCI.** Research programme on a contrario statistical models and event-related-potential detection, with Rafael Grompone von Gioi, Alejandro Maiche, and collaborators.
- 2026– **Agency Under Administrative Visibility.** Artwork/service/research programme on practical agency under administrative and algorithmic visibility.
- 2026– **Empathy Prosthetics.** Research programme on technologically mediated empathy and affect.
- 2024– **Capturing Collective Memories of the Disappeared with Artificial Intelligence.** Research programme on conversational memory capture, provenance, deferred collective significance, and contested archives.
- 2024– **Speculative Pasts.** Artistic-research programme using generative AI to construct speculative images and videos of histories that did not, could not, or cannot fully appear in the archive.

GRANTS

- 2026 **CU Boulder 150th Initiative Fund.** University of Colorado Boulder, USA. Project History Through CU. 12,315 USD.
- 2025 **CHA Small Grants.** University of Colorado Boulder, USA. Project AI Literacy, Collaboration, and Cross-Cultural Pedagogy with BatLLM. 1,750 USD
- 2024 **Arts & Humanities Grant Program, University of Colorado Boulder, USA.** Project Capturing Collective Memories of the Disappeared with Artificial Intelligence. 6,721 USD.
- 2020 **Research Start-up Grant, University of Colorado Boulder.** 30,000 USD over three years.

- 2019 **Strategic Research Grant, City University of Hong Kong.** Deep Learning Art. 100,000 HKD.
- ACMI Team Research, Machine Learning Art.** 100,000 HKD. Tomas Laurenzo (PI), Daniel Howe, Hector Rodriguez, Felipe Cucker, Kening Zhu.
- 2018 **Strategic Research Grant, City University of Hong Kong.** Deep Learning Art. 100,000 HKD.
- 2017 **Teaching Development Grant, City University of Hong Kong.** Artificial Intelligence and Art. Principal Investigator / Project Coordinator; Felipe Cucker, Co-Investigator. 240,000 HKD. Project period: 1 January 2018–31 December 2019.
- 2016 **General Research Fund, University Grants Committee, Hong Kong Government.** Flexible Spatial Augmented Reality. Principal Investigator / Project Coordinator; Felipe Cucker, Co-Investigator. 285,280 HKD. Project period: 1 January 2017–26 June 2020.
- 2015 **Research Start-up Grant, City University of Hong Kong.** Flexible Screens. City University of Hong Kong. 200,000 HKD
- 2014 **Teaching Start-up Grant, City University of Hong Kong.** Virtual Robotic Art. Principal Investigator / Project Coordinator. 100,000 HKD. Project period: 14 November 2014–17 November 2015.
- 2014 **Young Researchers Grant.** Identification of temporal dynamics of communicative and intentional manual actions. A. Maiche (PI), A. Arevalo, G. Amen, J. Rasner, T. Nicholson, T. Laurenzo, M. Payssé. National Agency for Research and Innovation (ANII), Uruguay. 335,800 UYU.
- 2013 – 2015 **New Interdisciplinary Nuclei.** Núcleo Interdisciplinario de Interacción Persona-Computadora (NICHÍ). Tomas Laurenzo and Fernando González Perilli (Responsables). University of the Republic, Uruguay. Funded by Espacio Interdisciplinario, 1 April 2013 – 1 March 2015.
- 2009 – 2014 **Comisión Sectorial de Enseñanza (CSE), UDELAR.** Media Lab teaching/research infrastructure projects: Laboratorio de nuevos medios (2009); Implantación de un taller permanente de Nuevos Medios (2010); Propuesta del Laboratorio de Medios (2013 and 2014). Project lead/responsible: Tomas Laurenzo.

- 2013 **International Collaboration Support Grant.** University of the Republic, Uruguay.
- 2012 **High Impact Projects.** Laboratorio de Medios. University of the Republic, Uruguay.
- 2011 **Microsoft Research PhD Fellowship.** San Francisco, CA. 40,000 USD.
- 2011 **Grants for the Development of Integral Education Spaces (SCEAM).** Project NEXO: new interaction strategies with XO. T. Laurenzo (PI), G. Armagno, A. Martín. University of the Republic, Uruguay.
- 2011 **International Collaboration Support Grant.** University of the Republic, Uruguay.
- 2010 **Research Grant.** Project Augmented Reality Station, M. Payssé (PI), J.P. Portillo, A. Bonfiglio, F. García Amen, F. Luna, P. Latorre, T. Laurenzo, P. Gindel. Spanish Agency for International Development Cooperation, Uruguay.
- 2010 **Research Grant.** Project Video Mapping. M. Payssé (PI), J. Portillo, T. Laurenzo, P. Gindel, L. Oreggioni, C. Galante, J. Nudelman. National Agency for Research and Innovation (ANII), Uruguay.
- 2010 **Art and Artificial Life, Production Incentives.** Fundación Telefónica, Madrid, Spain. 10,000 EUR.
- 2009 **Research Group Strengthening Program.** Project: Virtual scenery and augmented reality for education and visual arts. D. Argente (PI), T. Laurenzo. University of the Republic, Uruguay.
- 2009 **International Collaboration Support Grant.** University of the Republic, Uruguay.
- 2008 **International Collaboration Support Grant.** University of the Republic, Uruguay.
- 2007 **International Collaboration Support Grant.** University of the Republic, Uruguay.
- 2006 **International Collaboration Support Grant.** University of the Republic, Uruguay.

SUBMITTED / PENDING COMPETITIVE APPLICATIONS

2026	Structurist Creative Research Fellowship 2026–2028. Submitted 1 September 2026; decision pending.
2026	Schloss Solitude Web Residency. Submitted 7 August 2026; decision pending.
2026	Fondation Martell — Creation & Transitions. The Cost of Origin, with Valeria Rocha. Submitted 23 August 2026; decision pending.
2026	Spaceport America Sundial Public Art Project. Qualifications submitted 1 September 2026 as Untouchable Numbers (Tomas Lorenzo + Al Bonfiglio); finalist decision pending.
2026	Art at a Time Like This — Take One Action. A Long Night Is Fraught with Dreams (Image Study). Submitted 19 August 2026; decision pending.

RESEARCH INFRASTRUCTURE

2026–2027	Alpine / Ascent computing allocation. University of Colorado Boulder Research Computing; 350,000 service units for AI/ML research, current allocation through 6 August 2027.
2018	NVIDIA GPU Grant. Donation of a Titan Xp GPU to support research, 3 March 2018.

HONOURS AND DISTINCTIONS

2026	Academic Ambassador, Ministry of Tourism, Uruguay.
2024 – present	Investigador Asociado, PEDECIBA Informática , Uruguay, since December 2024; previously Investigador Grado 3, 2015–2024.

- 2024 **Best Poster.** Lorenzo, Tomas. Capturing Collective Memories of the Disappeared with Artificial Intelligence, IBERAMIA 2024. 18th Ibero-American Conference on Artificial Intelligence, Montevideo, Uruguay.
- First Place and Acquisition, First Colorado AI Art Competition 2024.** Awarded to the piece Abandoned Fictions. Purchase award value: USD 500.
- Certificate of Artistic Achievement,** Pinacothèque Museum of Luxembourg, Luxembourg Art Prize 2024.
- 2023 **Certificate of Artistic Achievement,** Pinacothèque Museum of Luxembourg, Luxembourg Art Prize 2023.
- 2020 **Certificate of Artistic Achievement,** Pinacothèque Museum of Luxembourg, Luxembourg Art Prize 2020.
- 2015 – 2024 **Investigador Grado 3, PEDECIBA Informática, Uruguay.** Admitted 25 March 2015; category confirmed in the 2019 external evaluation and 2022–2023 investigator rolls.
- 2019 Fellow, **Centre for Applied Computing and Interactive Media,** City University of Hong Kong.
- 2018 **Artist in Residence.** Stochastic Labs. Berkeley, CA, USA.
- Fellow, **Centre for Applied Computing and Interactive Media (ACIM),** City University of Hong Kong.
- 2016 **Goethe Talent Scholarship for international musicians, Goethe Institute and Pop-Kultur.** Berlin, Germany.
- 2014 **Honorary Mention in the Memorial Desaparecidos Pedrenses Art Contest, Canelones, Uruguay.**
- ITP Camp Instigator Scholarship, Tisch School of the Arts, New York University (NYU).** New York, NY, USA.
- 2013 **Shortlisted for Laval Virtual Awards 2013, Laval, France.** Artwork Celebra.
- Shortlisted for Laval Virtual Awards 2013, Laval, France.** Artwork Walrus2.

- 2011 **Microsoft Research Fellowship Award.** Microsoft Research's recognition of exceptional research talent among PhD students. Recipient of one of only two awards designated for Latin American students.
- 2010 – 2015 **Fellow.** National System of Researchers, National Agency for Research and Innovation (ANII), Uruguay.
- 2009 **International Awards for Art and Artificial Life, project Hierba.** Fundación Telefónica, Madrid, Spain.
- 2007 **Scholarship 1st International School on Methodologies and Tools for HCI, United Nations University.** Rio de Janeiro, Brazil.
- 2006 **Research Scholarship,** French Institute for Research in Computer Science and Automation (INRIA), Nancy, France.

TEACHING – MENTORSHIP

University of Colorado Boulder

Independent Study

- 2026 Maya Friedman. Independent Study, Critical Media Practices, University of Colorado Boulder.

Doctoral Committees

- 2024 **First Year Review Committee Member.** T. Grimes, *PhD Candidate, Critical Media Practices and Cognitive Science*, University of Colorado, Boulder.
- 2022 **Qualifying Committee Member.** J. Trupiano, *PhD Candidate, Critical Media Practices*, University of Colorado, Boulder.
- External PhD Committee Member.** P. Dunham. *Re-hearing the Past in the Age of Digital Re-Production. A Sonification of Media Artefacts.* Doctor of Music, Victoria University of Wellington.

University of the Republic, Uruguay

MSc in Computer Science Theses

- 2012 – 2017 **Ewelina Bakala**, Thesis: *Aesthetic potential of human-computer interaction in performing arts*. Thesis Director: Tomas Laurenzo; Academic Director: Javier Baliosian.
- 2012 – 2015 **Christian Clark**, Thesis: *New media and impressionism*. Thesis Directors: Álvaro Cassinelli and Tomas Laurenzo; Academic Director: Franco Robledo.

Computer Engineering Theses (five-year professional degree):

- 2025 **Generación de shaders utilizando large language models**. Santiago Ferrando Olaizola. Co-supervised with Christian Clark.
- 2015 **Telepresencia aplicada**. Sebastián Macías, Salvador Calvo, Fernando Caride. Tutored with Ewelina Bakala, Fernando González and German Hoffman. First prize, Instituto de Computación category, Ingeniería deMuestra 2015.
- 2016 **Cámaras heterogéneas**. Rodrigo Álvarez, Rodrigo Cardozo, Gonzalo Martínez. Co-supervised with Christian Clark.
- 2017 **Integración de técnicas de interacción natural y multitáctil (ANIMuS)**. Vanessa Berazategui Silva, Matías Nassi Correa.
- 2012 **Ubiquitous Computing and Natural Interaction**. Vanessa Berazategui, Matias Nassi, Gabriela Gallo.
- Google Glass**. Gonzalo Melo and Gonzalo Lopez.
- 2014 **Visualización tridimensional**. Santiago Zabalza. Co-supervised with Christian Clark.
- 2011 **Mapinect**. Germán Hoffman, Verónica Manduca, Guillermo Pérez, Rodrigo Rivera. Co-supervised with Christian Clark; exhibited at Ingeniería deMuestra 2011 and 2012.
- 2012 **Proyección sobre superficies irregulares**. Daniel Gomez de Souza, Javier Fradiletti, Adriana Soucoff. Listed in the Ingeniería deMuestra 2010 programme as Proyecciones sobre superficies irregulares (video mapping).
- 2010 **YARMI**. Pablo Bounous, Bruno Azzinnari, Gastón Caldeiro. Student project won the Botón.tv audience vote at Ingeniería deMuestra 2010.

- 2008 **Perceptual Interaction for Children.** Marcela Bonilla, Gonzalo Jorge, Sebastián Marichal.
- Software Models for Videogames.** Ariel Coppes, Alejandro Viera, Gustavo Mesa, Nicolás Acerenza.
- Design and Construction of a Multi-Touch Table.** Gabriel Soto, Juan Pablo Conde. Exhibited at Ingeniería deMuestra 2009.
- Gestural Human-Computer Interaction.** Ernesto Rodríguez.
- 2008 **OpenGoo: desarrollo de una oficina Web Open Source.** Ignacio de Soto, Marcos Saiz. Co-supervised with Eduardo Fernández.
- 2009 **Trifulca: desarrollo de un videojuego multijugador de acción.** Máximo Martínez, Felipe Otamendi. Co-supervised with Eduardo Fernández.
- 2006 **Design and Implementation of a Sound Editor.** Gonzalo Errandonea, Patricia Machado.
- 2007 **Finger: diseño e implementación de un motor gráfico 3D en tiempo real.** Javier Filippini, Gabriel Acosta, Aldo Filippini. Co-supervised with Eduardo Fernández.
- 2004 **Gestural Human-Computer Interaction.** Javier Barrios.
- 2003 **Visualization of Hierarchical Information.** Marcelo Giorgi.

City University of Hong Kong

PhD Students: Megan Olinger (2018–2024); Anton Dragan Maslić (Tony Maslic) (2019–2025).

Graduation Projects: Ji Ziwei (2019-2020), Yoki Yao (2017-2018), Cheng Nam Ping, (2017-2018), Lo Ka Kwan (2017-2018), E Q Chan (2016-2017), Elijah Ko, Angson Chow (2015-2016).

TEACHING – COURSES TAUGHT

University of Colorado Boulder

2026	Fall	AI Technology, Aesthetics, and Ethics <i>CMDP4410</i>
		Information, Media, Technology <i>CMDP2010</i>
		Intro to Digital Image Making Practices <i>CMDP3610</i> (two sections)
2026	Spring	Information, Media, Technology <i>CMDP2010</i>
		Intro to Digital Image Making Practices <i>CMDP3610</i>
2025	Fall	Information, Media, Technology <i>CMDP2010</i>
		Critical Media Practices Workshop II: Image Making with Generative AI <i>CMDP3510</i>
2025	Spring	Information, Media, Technology <i>CMDP2010</i>
		Critical Media Practices Workshop II: Image Making with Generative AI <i>CMDP3510</i>
		Internship <i>CMDP4931</i>
2024	Fall	Partial leave (40%); relieved from teaching duties.
	Spring	Information, Media, Technology <i>CMDP2010</i> (two sessions)
2023	Fall	Partial leave (40%); relieved from teaching duties.
	Spring	Partial leave (40%); relieved from teaching duties.
2022	Fall	Information, Media, Technology <i>CMDP2010</i>
		Interactive Digital Cultures <i>CMDP3210</i>
	Spring	Critical Media Practices Workshop II: Creative Coding <i>CMDP3510</i>
		Creative Media Making <i>CMDP3600</i>
2021	Fall	Interactive Digital Cultures <i>CMDP3210</i>
		Independent Study <i>CMDP7841</i>

City University of Hong Kong

2019	Machine Learning and Robotics Studio.
2019	Art and Mathematics.
2017	Introduction to Media Computing.
2016 – 2020	Physical Computing and Tangible Media.
2015 – 2020	Perception and Cognition in Art and Design.
2017 – 2020	MFA Studio II.
2017 – 2020	MFA Studio I.
2015	Hardware hacking.
2015	Artists in Labs.
2014 – 2017	Creative Media Studio 3.
2014 – 2017	Robotic Art.

University of the Republic, Uruguay

2026	Módulo de taller “Desarrollo y evaluación de BatLLM: una plataforma lúdica para alfabetización en inteligencia artificial”. Taught remotely at the University of the Republic, Uruguay, while serving as CU Boulder faculty.
2017 – 2021	Human–Computer Interaction (remote).
2017	New Media with Computational Support. Professor responsible; postgraduate / continuing-education course, Instituto de Computación and Facultad de Información y Comunicación, UDELAR.
2013	Interaction Workshop.
2011	Accessibility and Cognitive Stimulation. School of Psychology, UDELAR.
2008 – 2009	Videogames and Interactive Technologies.

2007 – 2010	Advanced Web applications. Co-created and co-led with Eduardo Fernández.
2006 – 2012	Advanced Computer Graphics. Co-created and co-led with Eduardo Fernández.
2004 – 2006	Workshop on Computer Graphics. Co-created and co-led with Eduardo Fernández.
2004 – 2013	Human-Computer Interaction.
2002 – 2004	Computer Languages Theory.

Other Institutions

2007	Rapid Prototyping of 3D games using Python. UAS University. Montevideo, Uruguay.
2004	J2EE workshop. UAS University. Montevideo, Uruguay.
	Languages and Compilers. ORT University. Montevideo, Uruguay.
2003	Computer Theory I. UAS University. Montevideo, Uruguay.
	Web Design. Government of Montevideo, with Alejandro Sequeira. Montevideo, Uruguay.
2003	Web development and design training. H. Strattner SRL, Uruguay.
2001	Web development and design training. Agrix, Uruguay.
Early 2000s	Technical training for staff of Sublime Solutions, Uruguay.

FACULTY DEVELOPMENT AND PEDAGOGICAL TRAINING

Participant, **Social & Humanistic Approaches to Sustainability Workshop**, University of Colorado Boulder, 25 September 2026.

2026	Holistic Admissions Training. CU Boulder.
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- 2025 **Recognizing Hallucinations, Inaccuracies, and Bias in AI.** CU Boulder
- Reimagining Work with Generative AI.** CU Boulder
- Harnessing the Disruption of Generative AI.** CU Boulder
- Implicit Bias.** CU Boulder
- 2024 **Just & Equitable Teaching.** CU Boulder
- Teaching & Learning with AI Workshop.** CU Boulder
- Managing Difficult Classroom Dynamics Workshop.** CU Boulder
- Allyship: Advancing Diversity and Inclusion Workshop.** CU Boulder
- Making Virtual and Hybrid Meetings Inclusive: Exploring Equity Gaps Workshop.** CU Boulder.
- 2007 **HCI Design Methods in Semiotic Engineering; Methodologies for the Formal Analysis of Human–Computer Interaction; Model-based Approaches for the Design of Safety-Critical Interactive Systems.**
- 2007 **1st International School on Methodologies and Tools for Human–Computer Interaction.** Rio de Janeiro, Brazil.
- 2006 **Visual Programming of Audio Applications workshop.** Hernán González, Centro Cultural de España.
- 2006 **Hybridisation of Art workshop.** Fernando Lindote, Centro Cultural de España.
- 2003 **Group Dynamics.** University of the Republic.
- 2002 **Communication in the Classroom.** University of the Republic.
- 2002 **Visions of Subjectivity: “A Historical Construction of the Gaze”.** Gabriel Galli, Faculty of Communication Sciences, UDELAR.
- 2002 **Interactive Objects.** Peter Vogel, Goethe-Institut.
- 2001 **Assessing learning on the internet.** University of the Republic.
- 2001 **Network Security Policies.** Leane Margarida Rockenbach Tarouco, UDELAR.

2000 **Internet as a Teaching Resource.** University of the Republic.

INVITED TALKS AND OTHER PRESENTATIONS AND WORKSHOPS

- 2025 **The Future of Communication in the World of Generative AI**, Guerrero-Solé, Frederic, Santiago Tejedor Calvo, Tomas Laurenzo, Fernando González Perilli (moderator), 2nd Seminar of Artificial Intelligence in Information and Communication, pre-event virtual panel, 27 May 2025, UDELAR, Montevideo, Uruguay.
- 2023 **Machines Learning Art.** Institute of Electric Engineering, UDELAR, Montevideo, Uruguay
- Ten blue links.** Institute of Computer Science, UDELAR, Montevideo, Uruguay.
- Digital Humanities**, Guest Lecturer, Hong Kong Baptist University, Hong Kong.
- 2022 **Critical Practice Lab**, Invited Critic. Digital Studies Institute, University of Michigan, Ann Arbor, MI, USA.
Recordings of my talks have been utilized as teaching materials in courses at the Engineering School and the Communications School, UDELAR, Uruguay.
- 2021 **Ingeniería en lugares insospechados.** Invited talk on relationships among art, science, engineering, and professional practice, with Fernando Brum; moderated by Valeria Larnaudie. Ingeniería deMuestra, Facultad de Ingeniería, Universidad de la República, Uruguay, online, 15 October 2021.
- 2021 **Art, Science, Engineering.** School of Engineering, UDELAR, Montevideo, Uruguay.
- 2021 **Introduction to Humans.** CU Boulder, Boulder, CO, USA.

- 2020 **Machine Learning and Art and Politics.** CU Boulder, Boulder, CO, USA.
Ethical Algorithms; Art and Data as Political Tools. Hyper Island, Stockholm, Sweden.
Critical Design in AI (keynote). LatinX in AI Research Workshop co-located with the Thirty-Seventh International Conference on Machine Learning (ICML 2020). 15 July 2020. Vienna, Austria.
- 2019 **Alumni en el Mundo: tercera edición.** Invited alumni talk, Facultad de Ingeniería, Universidad de la República, Montevideo, 19 December 2019.
- 2019 **The Politics of Artificial Intelligence** (keynote). AI & Big Data Leaders' Summit Hong Kong 2019.
Art, Technology, and Society. MFA Program, City University of Hong Kong.
Artificial Intelligence (AI) and Social Issues. Workshop chair, Algorithmic Art: Shuffling Space & Time. Hong Kong, 12 January 2019.
Introduction to Machine Learning with ML5.js, Processing Community Day, Hong Kong.
Exploring the Politics of AI through Art. New York Creative Technology Week, New York, USA.
Interaction Intelligence. UDELAR, Montevideo. Uruguay.
- 2018 **La interfaz de tu teléfono no nació de un repollo.** Seminar on the history, present, and future of human-computer interaction, with Gustavo Armagno and Miguel Renom; Facultad de Ingeniería, Universidad de la República, Montevideo, 20 December 2018.
- 2018 **Art (and Politics) in Hong Kong.** Visiting Artist in Animation, University of Iowa, Iowa City, USA.
Art and Expression in a Techno-Capitalist Age, Politics, Philosophy, and Big Ideas, S10, Hong Kong.
Art, Politics, and Society. First LASER Talk in Hong Kong. Leonardo.
Art, Performance, and Virtual Reality. From Virtual to Reality, HKVRN, Hong Kong Productivity Council, 2018, HK.
Political New Media Art. Technarte 2018. Bilbao, Spain

Artificial Ideology – thoughts on artificial intelligence, art, and society. Ars Incognita, Centro de Creación Contemporánea de Andalucía C3A, Cordova, Spain.
- 2017 **5500.** Technarte 2017. Los Angeles, USA.

- Art as Political Activity.** Creative Technology Week, New York, USA.
Art, Technology and Society. MFA cohort, City University of HK.
- 2017 **Artist lightning talk on interactive installations.** Creative Tech Week 2017 Conference Hub, New York, NY, USA, 20 May 2017.
- 2016 Workshop **Virtual Reality Performances**, with Christian Clark and Tobias Klein. Microwave and K11 Art Foundation (satellite event, ISEA2016). Hong Kong.
- Art and Dissent.** Online Festival of Asymmetric Futures, FOFA2016. Autonomous University of Mexico State, Toluca, Mexico.
- Information, Data, Politics.** SPICED Academy, Berlin, Germany.
- 2015 **New Media, Art, and Periphery.** Autonomous Metropolitan University, Azcapotzalco, Mexico.
Data Representation. Architectural Association Visiting School 2015, Hong Kong.
- A Video Mapping Distributed System.** ITP Camp, Tisch School of the Arts, New York University, New York, NY, USA.
- Hacking Art.** Volumetric Society of New York, Thoughtworks, New York, NY, USA, 10 June 2015.
- The garden of non-forking paths.** Brown Bag Research, School of Creative Media, CityU, Hong Kong.
- 2015 Kalman, Tarr, Yung Ki Lee, Pui Yee Leong, and Tomás Laurenzo Coronel.
RUDEbot. Artist talk, 21st International Symposium on Electronic Art, ISEA2015, Vancouver, Canada, 2015.
- 2014 **The power of (interaction) design.** DOIT Taiwan Open Innovations Festival. Taipei, Taiwan.
- OpenFrameworks and Kinect.** ITP Camp, Tisch School of the Arts, New York University, New York, NY, USA.
- Introduction to Humans.** ITP Camp, Tisch School of the Arts, New York University, New York, NY, USA.
Retrospective. NY LASER, Leonardo Education Art Forum, New York, NY, USA.

- Interaction and Industrial Design.** School of Design, UDELAR. Montevideo, Uruguay.
- HCI and Psychology.** School of Psychology, UDELAR. Montevideo, Uruguay.
- 2013 **The Perceptual Cloud,** Autonomous University of Mexico State. Toluca, Mexico State, Mexico
- The Office of the Future.** United Nations ALFA. Montevideo, Uruguay.
- Media Arts from Uruguay.** CityU, Hong Kong.
- 2012 **Facing Interaction.** Microsoft Research, Redmond, WA, USA, 20 December 2012. Recorded research presentation.
- Medialab and Project Nexo.** Symposium of Education, School of Engineering, UDELAR. Montevideo, Uruguay.
- Design and interaction.** Hyper Island. Stockholm, Sweden.
- Interaction Design: Theory and Prospective.** Schools of Fine Arts and Design. UDELAR, Montevideo, Uruguay.
- Project Nexo.** Integral Education, UDELAR, Montevideo, Uruguay.
- 2011 **Some Projects.** Dorkbot #29, La Cantine / Silicon Sentier, Paris, France, 30 September 2011.
- 2010 **Interaction design and Architecture.** School of Architecture, UDELAR, Montevideo, Uruguay.
- New media art in an Engineering School.** Conference El Faro 2010, Montevideo, Uruguay.
- New media art.** EAC Museum, Montevideo, Uruguay.
- Nibia and Hierba.** Dorkbot.mvd. Subte Municipal Museum, Montevideo, Uruguay.
- Nuevas Formas Artísticas desde la Computación.** Ciclo de Charlas 2010 para futuros estudiantes, Facultad de Ingeniería, UDELAR, Montevideo, Uruguay.
- Interaction Design: Theory and Prospective.** ORT University, Montevideo, Uruguay.
- Interaction Design: Theory and Prospective.** School of Design, UDELAR, Montevideo, Uruguay

- 2009 **Critical Point.** JIIO 2009, Montevideo, Uruguay
New trends in Interaction Design. World Usability Day, Design Chamber. Montevideo, Uruguay.
New Media Art in Uruguay. Medialab Prado, Madrid, Spain.
- 2008 **Processing.inc.** Dorkbot.mvd. Subte Municipal Museum, Montevideo, Uruguay.
New Media Art Workshop. InfoART (IPA), Montevideo, Uruguay.
Code + Art Seminar. National Museum of Visual Arts, Montevideo, Uruguay
- Interaction Design.** Montevideo Government. Montevideo, Uruguay.
Some New Media Artworks. JIIO'08 - INCO, Montevideo, Uruguay.
- 2007 **Interaction Design.** Industrial Design Center, Montevideo, Uruguay.
Music and Interaction. School of Music, UDELAR, Montevideo, Uruguay.
- 2005 **Escala Website.** Group of Universities Montevideo. Santa Fe, Argentina
- 2003 **Art at INCO?** JIIO'03, UDELAR, Montevideo, Uruguay.
Tools and Algorithms for Graphs Visualization. JIIO'03, UDELAR, Montevideo, Uruguay.
AI and Robotics at INCO. JIIO'03, UDELAR Montevideo, Uruguay.
- 2002 **Art and Technology: undergraduate project.** Presentation at the First Congress on Teaching, Facultad de Ingeniería, Universidad de la República, Montevideo, Uruguay.
- 2002 **Incorporación de nuevas metodologías interactivas en la enseñanza de la física para la ingeniería.** Presentation with Gonzalo Abal, Sandra Kahan and Rafaela Fiorelli, First Congress on Teaching, Facultad de Ingeniería, Universidad de la República, Montevideo, Uruguay.

PRESS, INTERVIEWS, AND MEDIA COVERAGE

- 2025 **Cooltivarte.** "MONTE VIDEO DIGITAL en el SUBTE: arte, ciudad e inteligencia artificial." 19 June 2025. Coverage of Montevideo Digital.

- 2025 **Búsqueda**. “Montevideo digital”, una exposición sobre el impacto de la digitalización en la cultura contemporánea. Coverage of Montevideo Digital and participating artists, including Tomas Laurenzo.
- 2025 **Uruguayos**. “Montevideo Digital: exposición explora impacto del arte digital y la IA en la ciudad.” 22 June 2025. Exhibition announcement naming the participating artists.
- 2021 Laurenzo, Tomas, Bruce D. Campbell, and Francesca Samsel. “Tomás Laurenzo: Pushing Back on Colonization.” Interview / profile, **IEEE Computer Graphics and Applications** 41(4), 118–124.
- 2021 “城大般哥展覽館《藝術機器・過去/現在》展期延長” [Art Machines: Past/Present exhibition extended]. **Wen Wei Po (香港文匯報)**, 16 April 2021, p. B2. Exhibition notice naming Laurenzo; Traditional Chinese.
- 2021 Naj. “【25 位香港藝術家參展！】城大般哥展覽館《藝術機器・過去/現在》重新開放 34 件機器藝術作品探索藝術與科技聯繫.” **Headlife, Sing Tao Headline**, 9 April 2021. Exhibition reopening coverage naming Laurenzo; Traditional Chinese.
- 2020 “藝術與機器” [Art and machines]. **Sing Tao Headline**, 3 December 2020. Art Machines: Past/Present exhibition feature naming Laurenzo; Traditional Chinese.
- 2020 “香港城市大學般哥展覽館《藝術機器・過去/現在》展覽 探索藝術與科技之間的聯繫.” **Bastille Post (巴士的報)**, 25 November 2020. Exhibition coverage naming Laurenzo; Traditional Chinese.
- 2020 “藝術機器・過去/現在展覽.” **Third Party Media (第叁方傳媒)**, 23 November 2020. Exhibition announcement naming Laurenzo; Traditional Chinese.
- 2020 “要開啟一段穿越時空之旅嗎？ / A Journey Through Time and Space.” **HK ARTION**, 18 November 2020. Illustrated description of Be Water in Art Machines: Past/Present; Traditional Chinese and English.

- 2019 **UltraBrit.** “Todos los invitados confirmados a la tercera edición de Mutek.” Coverage naming Tatjana Kudinova, Alex Dogrush & Tomás Laurenzo.
- 2019 **JUNGLE.** “MUTEK AR 2019.” Festival coverage naming Tatjana Kudinova, Alex Dogrush & Tomás Laurenzo.
- 2019 **El Planeta Urbano.** “La tercera de MUTEK.” Coverage of MUTEK Argentina 2019 naming Tatjana Kudinova, Alex Dogrush & Tomás Laurenzo.
- 2019 **BuenosAliens.** “Mutek AR 2019: Primeros artistas confirmados.” Coverage naming Tatjana Kudinova, Alex Dogrush & Tomás Laurenzo.
- 2019 **DJ Mag Latinoamérica.** “MUTEK.AR develó la primera ola de artistas confirmados.” 17 July 2019. Festival coverage naming Tatjana Kudinova, Alex Dogrush and Tomás Laurenzo.
- 2019 Ireland, Robert. “Imagine that! virtual reality.” **China Daily**, 13 July 2019. Interview contributions on virtual reality and technological change.
- 2019 Ireland, Robert. “Reality: A persistent illusion.” **China Daily**, 13 July 2019; republished as “Reality: A persistent illusion?” in *China Daily Global*, 17 July 2019, p. 14. Expert commentary on virtual humans and simulated reality.
- 2018 Parra, Kira. “Tomás Laurenzo: El arte como investigación.” **Metal Magazine**. Long-form interview / artist profile.
- 2018 Trilnick, Carlos. “Tomás Laurenzo.” **Proyecto IDIS**, 6 February 2018. Artist profile.
- 2018 Escribano, Víctor. “Technarte Bilbao 2018: Hablemos del futuro.” **Metal Magazine**. Conference and artist coverage.
- 2016 “Tomás Laurenzo llega a Sant Antoni de mano del BLOOP Festival.” **Periódico de Ibiza y Formentera**, 10 August 2016. Coverage of Homs and the BLOOP Festival exhibition.
- 2016 “El Bloop Festival apura sus días en Eivissa.” **Periódico de Ibiza y Formentera**, 13 August 2016. Coverage of Homs.

- 2016 Menotti, Gabriel. “Ciborgues da contrarrevolução.” **seLecT**, 20 June 2016. ISEA2016 coverage, with an image caption crediting Awkward Consequence to Christian Clark, Tobias Klein and Tomas Laurenzo; Portuguese.
- 2016 “Una videoinstalación y un corto en Sa Punta des Molí.” **Diario de Ibiza**, 9 August 2016. Coverage of Homs at the BLOOP Festival.
- 2016 “K11 「電・藝・感」展覽” [K11 Electronic Vibes exhibition]. **Timable**, 17 May 2016. Event listing naming Laurenzo and documenting Awkward Consequence; Traditional Chinese.
- 2015 Noma, Elliot. “Tomas Laurenzo on #art and Tom Ritchford on #Git.” **New York Tech Journal**, 11 June 2015. Report on the Volumetric Society talk of 10 June 2015.
- 2015 **Ta Kung Pao (大公報)**. “城大藝術展體驗時代” [CityU art exhibition: The Age of Experience]. 5 March 2015, p. B15. Exhibition notice naming Tomas Laurenzo; Traditional Chinese.
- 2014 Curbelo, Caro. “Workspaces: Tomás Laurenzo.” **Mirá Mamá**, 26 February 2014. Profile / interview.
- 2014 “Bondi New Media bursts on Scene.” **ARTfronts**. Coverage of the Bondi new-media collective.
- 2014 “Entrevista a Delma Rodríguez (Uruguay).” **Bienal Kosice**, 24 January 2014. Mention in Rodríguez’s discussion of art, research and teaching.
- 2014 “Entrevista Tomás Laurenzo.” **Jardín Vilardebó**, video interview published on YouTube, 29 November 2014.
- 2013 “Una nube de estímulos sensoriales.” **El Observador**, 2013. Feature on Celebra and its presentation at ISEA2013.
- 2013 Akutsu, Yoshikazu. “A Glimpse of Microsoft’s Future at TechFest 2013.” **MyNavi News**, 11 March 2013. Coverage of Facing Interaction and its Microsoft Research prototypes.

- 2011 Cuen, David. “La fortaleza de Linux está en América Latina.” **BBC Mundo**, 26 May 2011. Interview / expert commentary with Tomas Laurenzo; widely syndicated and republished across Latin American and technology outlets.
- 2011 “Innovaciones uruguayas buscan un lugar en producción y ocio.” **El País**, 2011. Coverage of YARMI and its public demonstration.
- 2010 “El ciclo ‘Dorkbot’ llegó a sus 2 años.” **El País**, 21 September 2010. Coverage of Nibia at Subte Municipal.
- 2010 “Hoy muestra interactiva de arte y tecnología.” **El País**, 18 September 2010. Coverage of Nibia, Hierbas, and Dorkbot Montevideo.
- 2010 “Varsovia y Sinatras se reúnen en la Zitarrosa.” **El País**, 24 June 2010. Coverage of Laurenzo’s live visual environment for the concert.
- 2010 **Montevideo Portal**. “CHICAS JAPONESAS en Lotus.” 2010. Coverage crediting Tomás Laurenzo for visuals.
- 2010 **Radio Uruguay**. De diez a doce, 16 November 2010. Interview with Tomás Laurenzo, Pablo Rolando and Cecilia San Román, Ingeniería de Muestra.
- 2009 **Montevideo Portal**. “Chicas Japonesas.” 26 June 2009. Coverage crediting Tomás Laurenzo and Chindogu for visual work.
- 2009 “Daniel Argente: Las nuevas tecnologías y el arte.” **La Pupila**, no. 10, October 2009, pp. 3–6. Mention in the interview with Argente, p. 6.
- 2009 “Review: New Music Ensemble keeps its offerings fresh.” **Pittsburgh Post-Gazette**, 11 July 2009. Review of Critical Point.
- 2007 **Universia Uruguay**. “Cambio de paradigma o palabra de moda.” 29 August 2007. Interview with Tomás Laurenzo and Eduardo Fernández about Web 2.0.
- Undated **Silicon Maniacs**. “Tomas Laurenzo: «90% de ce qui se fait aujourd’hui a déjà été vu dans les années 60».” Interview.

CRITICAL, SCHOLARLY AND EDUCATIONAL RECEPTION

- 2026 **Ortega Lisbona, José Luis, and Olga Martí Prades.** “Dibujar lo invisible: Metodologías performativas frente a la gobernanza algorítmica del espacio público.” *AusArt* 14(2), 2026, pp. 29–47. Discusses Augmented dérive and city visualisation in relation to situated urban experience and alternatives to abstract data representation, p. 32. DOI: 10.1387/ausart.28447.
- 2025 **Umpiérrez, Marcos.** Curatorial text for Ave Imperator. Facultad de Artes, Universidad de la República / UNESCO Chair in Human Rights, June 2025.
- 2025 **Aleksić, Dijana, Rebecca Hewett, and Steffen Giessner.** “Your Wish Is My Command? Letting GenAI Out of the Bottle to Channel Employee Creativity.” In *Humanizing the Digital Workspace*, Springer, 2025, pp. 413–434. Cites *Media Appropriation and Explicitation* (2016). DOI: 10.1007/978-3-031-76902-3_17.
- 2025 **King, Robert Graham.** “Music for controlled bodies: bodily integrity as a compositional theme.” Doctoral thesis, Durham University, 2025. Discusses 5500 and cites “5500: Performance, Control, and Politics”.
- 2023 **Suárez-Puerta, Bianca.** “Visualización de datos de memorias sociales.” *deSignis* 39, July–December 2023, pp. 147–158. Discusses Nibia on p. 150. DOI: 10.35659/designis.i39p147-158.
- 2022 **Arslan, Cagan, Florent Berthaut, Anthony Beuchey, Paul Cambourian, and Arthur Paté.** “Vibrating shapes: Design and evolution of a spatial augmented reality interface for actuated instruments.” *NIME 2022*, 16 June 2022. Research citation to YARMI (2009), reference 22.
- 2022 **Wang, Yichen, and Charles Martin.** “Cubing Sound: Designing a NIME for Head-mounted Augmented Reality.” *NIME 2022*, 16 June 2022. Discusses YARMI in its related work on augmented-reality musical interfaces. DOI: 10.21428/92fbeb44.b540aa59.

- 2021 **Park, Sihwa.** “ARLooper: A Mobile AR Application for Collaborative Sound Recording and Performance.” In Richard Kronland-Martinet, Sølvi Ystad, and Mitsuko Aramaki (eds.), *Perception, Representations, Image, Sound, Music*, LNCS 12631, Springer, 2021, pp. 554–562. Revised version of the 2019 conference paper; cites YARMI (2009), reference 15. DOI: 10.1007/978-3-030-70210-6_35.
- 2020 **Schiller, Devon.** “On the Basis of Face: Biometric Art as Critical Practice, its History and Politics.” INC Longform, Institute of Network Cultures, 22 June 2020. Discusses Walrus.
- 2020 **Kelomees, Raivo, Varvara Guljajeva, and Oliver Laas.** “Strategies of Engagement and Attraction in Interactive Artworks.” In Elena Papadaki (ed.), *Radical Immersions: Navigating Between Virtual / Physical Environments and Information Bubbles*, DRHA 2019 Conference Proceedings. University of Greenwich, 2020, pp. 130–137. Discusses *Memoirs of the Blind*.
- 2020 Buena Onda Español – Terminale, 2020 edition. **Éditions Bordas.** “Ciberartistas latinoamericanos”, accompanying teaching resources for p. 119, features Tomás Laurenzo and Face Study. ISBN: 9782047337707.
- 2019 **Park, Sihwa.** “ARLooper: a Mobile AR Application for Collaborative Sound Recording and Performance.” *Proceedings of the 14th International Symposium on Computer Music Multidisciplinary Research*, Marseille, 14–18 October 2019, pp. 233–240. Discusses YARMI’s networked, shared augmented-reality design, p. 235; revised as a Springer chapter in 2021.
- 2019 **Cobo, Cristóbal.** *Acepto las condiciones: Usos y abusos de las tecnologías digitales*. Fundación Santillana, Madrid, 2019. ISBN 978-84-680-5430-8. Cites “Inteligencia artificial y grandes datos: algunos apuntes” (la diaria, 2018) in its discussion of data ownership and digital power, p. 115, note 43.
- 2018 **Santini, Giovanni.** “LINEAR (Live-generated Interface and Notation Environment in Augmented Reality).” *Proceedings of the 4th International Conference on Technologies for Music Notation and Representation (TENOR 2018)*, pp. 33–42. Discusses YARMI in its background on augmented reality and music, p. 36.

- 2016 **Savery, Anna.** “Intermedia Storytelling.” MFA thesis, University of California, Irvine, 2016. Substantive analysis of Critical Point and its audiovisual/intermedia structure; the thesis relates the analysed works to Savery’s own creative practice.
- 2015 **Diduch, Luba.** “Facilitating human computer interaction artworks: the nature of interactivity within architectonic schemes.” PhD thesis, Bath Spa University, 2015. Uses HCI in New Media Art Practices (2008) in its theoretical framing of HCI art practice.
- 2014 **Mazzanti, Dario, Victor Zappi, Darwin Caldwell, and Andrea Brogni.** “Augmented Stage for Participatory Performances.” Proceedings of the International Conference on New Interfaces for Musical Expression, London, 2014, pp. 29–34. Identifies YARMI as related work on augmented reality and musical interaction, p. 31. DOI: 10.5281/zenodo.1178871.

INSTITUTIONAL COVERAGE AND ARTIST ARCHIVES

- 2026 **Ministerio de Educación y Cultura, Uruguay.** “62.º Premio Nacional de Artes Visuales Padín-Vila: 35 artistas seleccionados.” 22 September 2026. Official announcement listing Ave Imperator among the selected works.
- 2026 **AG Animation.** Eckel, Julia. “Veranstaltung: Expanded Animation 2026 – Conference on Animation and Interactive Art | 09.–11.09.2026 | Programm.” 2 September 2026. German-language programme announcement listing Tomás Laurenzo among the speakers.
- 2025 **Intendencia de Montevideo.** “Exposición «Monte video digital».” Institutional exhibition announcement, 20 June 2025.
- 2025 **Área Social y Artística, Universidad de la República.** “Exposición de la obra de Tomás Laurenzo ‘Ave Imperator’”, 11 June 2025. Institutional announcement of the 16–22 June exhibition.
- 2024 **CU Boulder, Research & Innovation Office.** “Seventeen Arts & Humanities projects receive grants to advance scholarship, research and creative interests.” 3 May 2024. Announcement of the grant for Capturing Collective Memories of the Disappeared with Artificial Intelligence.

- 2021 **CU Connections.** “Tenure list: June 2021.” 8 July 2021. Records the appointment with tenure, effective 16 August 2021.
- 2021 **CU Boulder, Department of Critical Media Practices.** “DCMP Welcomes New Faculty.” 27 January 2021. Announcement of the associate-professor appointment.
- 2021 **School of Creative Media, City University of Hong Kong.** “FUTURE MEMORIES. Utopia Dystopia Nature.” Bilingual exhibition announcement listing Tomas Laurenzo; opening 9 March, exhibition 10 March–6 April 2021. Curated by Harald Kraemer.
- 2020 **Indra and Harry Banga Gallery, City University of Hong Kong.** “Be Water”, Art Machines: Past/Present, Explore the Objects IV. Bilingual English/Traditional Chinese exhibition text.
- 2018 **City University of Hong Kong, School of Creative Media.** “On The Road: Young Media Artists in China.” Exhibition announcement listing Tomas Laurenzo as a guest artist, 24 March–19 April 2018, Hong Kong.
- 2015 **City University of Hong Kong.** “CityU hosts creative media exhibition in the Age of Experience.” Institutional press release, 25 February 2015.
- 2013 **Microsoft Research.** “Facing Interaction.” Project page established 20 February 2013, crediting Tomas Laurenzo’s role in the project’s origins and research on nonverbal interaction.
- 2010 **Centro de Exposiciones Subte, Montevideo.** “Tomás Laurenzo / Nibia.” Exhibition text and historical context for the installation, 2 September–3 October 2010.
- 2010 **PANORAMICA / Espacio Fundación Telefónica.** “PANORAMICA 2010.” Organiser’s festival announcement, published 7 February 2010, for 11–13 February, Buenos Aires. Lists Tomas Laurenzo in the JAM programme.
- 2010 **Facultad de Ingeniería, Universidad de la República.** Ingeniería de Muestra 2010 press dossier, pp. 16–17. Credits supervision of perceptual interfaces for XO, YARMI and video mapping, and music, visuals and artistic direction for the video-mapping performance.

Undated	ACM SIGGRAPH History Archives. Artist record and archive of artworks, art papers and presentations. https://history.siggraph.org/person/tomas-laurenzo/
Undated	ISEA Symposium Archives. “Tomás Laurenzo Coronel.” Contributor archive documenting artworks, presentations, workshops and committee service.
Undated	Creative Tech Week / Catch The Wave, New York. “Tomas Laurenzo, Assistant Professor at City University of Hong Kong.” Experts and performers roster.
Undated	Leonardo Abstracts Service. Abstract records for Decoupling and Context in New Media Art (PhD thesis) and New Media Art (MSc thesis).
Undated	Town of Superior, Colorado. “Tomas Laurenzo.” Public Art Collection artist record for Abandoned Fictions (2024).
Undated	CityUHK Scholars. “Dr. Tom Laurenzo.” Institutional research profile and archive of publications, projects and activities.
Undated	CU Experts, University of Colorado Boulder. “Laurenzo Coronel, Tomas.” Institutional research and teaching profile.

SERVICE

Academic Events Organised

2021	Conference Co-Director, Machine Learning and Art Plenaries and Panels, Art Machines II: International Symposium on Machine Learning and Art , School of Creative Media, City University of Hong Kong.
2019	Conference Co-Director, Machine Learning and Art Plenaries and Panels, Art Machines, International Symposium on Computational Media Art, ISCMA, SCM , Hong Kong.
2018	Associate Director, Ars Incognita, Poetics of Artificial Intelligence . Centro de Creación Contemporánea de Andalucía (C3A), Cordova, Spain.

- Co-Director, **Summer Workshop: Machine Learning for Creative Media**, SCM, Hong Kong. Sponsored by the U.S. Consulate General Hong Kong and Macau.
- 2005 – 2011 Director of the first six editions of the **Uruguayan Workshop on Mobile Robotics**. UDELAR, Montevideo, Uruguay.
- 2008 Member, Organizing Committee, **Symposium Internet and mobile**. SUPCYT, Montevideo, Uruguay
- Director, **First Workshop on Physical Computing**. School of Fine Arts, UDELAR, Montevideo, Uruguay
- 2004 – 2005 Originator of the concept; co-creator and co-organiser, **Uruguayan Championship of Robot Sumo (sumo.uy)**, UDELAR, Montevideo, Uruguay.
- 2011 Adviser, tutorial/preselection team for the **second open call**, Espacio de Arte Contemporáneo (EAC), Montevideo, Uruguay.

University Committees

- 2026 Senior-faculty member, **internal tenure and promotion review committee**, Department of Critical Media Practices, University of Colorado Boulder.
- Member, **Boulder Faculty Assembly Academic Affairs Committee**, University of Colorado Boulder.
- Member, **Boulder Faculty Assembly Diversity, Equity, and Inclusion Committee**, University of Colorado Boulder.
- 2025 **Space Committee**, DCMP, CU Boulder, Boulder, CO, USA.
- Equipment Committee**, DCMP, CU Boulder, Boulder, CO, USA.
- Research and Innovation Office Grant Reviewing Committee**, CU Boulder, Boulder, CO, USA.
- 2024 **Space Committee**, DCMP, CU Boulder, Boulder, CO, USA.
- Integrative Media Practices Concentration Faculty Caucus**, DCMP, CU Boulder, Boulder, CO, USA.

2023	Integrative Media Practices Concentration Faculty Caucus, DCMP, CU Boulder, Boulder, CO, USA. Space Committee, DCMP, CU Boulder, Boulder, CO, USA. Undergraduate Curriculum Committee, DCMP, CU Boulder, Boulder, CO, USA.
2022	Merit Review Committee, DCMP, CU Boulder, Boulder, CO, USA. Space Committee, DCMP, CU Boulder, Boulder, CO, USA.
2021	Space Committee (Chair), DCMP, CU Boulder, Boulder, CO, USA. Tenure Committee (<i>Régimen de Dedicación Total</i>), UDELAR, Montevideo, Uruguay. General Research Grants, UDELAR, Montevideo, Uruguay.
2016 – 2020	Board of the Bachelor of Art and Science Programme, SCM, CityU, Hong Kong.
2013 – 2014	Delegate. Postgraduate Steering Committee, School of Information and Communication, UDELAR.
2012 – 2014	Managing Director / responsible researcher, Núcleo Interdisciplinario de Interacción Persona-Computadora (NICHÍ), interdisciplinary HCI nucleus, UDELAR.
2010 – 2014	Founding Director. Media Laboratory (<i>Laboratorio de Medios</i>), UDELAR.
2013	Search Committee for the Recruitment of an Instructor, NICHÍ, UDELAR, Montevideo, Uruguay. Search committee for the recruitment of an Instructor, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.

- 2012 **Search committee for the recruitment of an Assistant Professor**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.
- Search committee for the recruitment of an Instructor**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.
- Connecting Program, University – Society and Production Committee**, CSIC, University of the Republic, Uruguay.
- 2011 **Space Committee**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay
- 2010 **Search Committee for the Recruitment of an Associate Professor**, School of Arts, UDELAR, Montevideo, Uruguay.
- Building committee**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.
- 2009 **Search Committee for the Recruitment of an Assistant Professor**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.
- 2008 **Search Committee for the Recruitment of an Assistant Professor**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.
- Thesis jury, Design Collaboration, Alicia Henning, Ingeniería en Computación, UDELAR; with Regina Motz and Pablo Ezzatti.
- Search Committee for the Recruitment of an Assistant Professor**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.
- 2007 **Search Committee for the Recruitment of an Instructor**, Dept. of Computer Science, UDELAR, Montevideo, Uruguay.
- 2008 – 2010 **Elected member, Faculty Assembly (Claustro), Faculty of Engineering, UDELAR.**
- 2000 – 2002 **Deputy**. School of Sciences Council, UDELAR

Program Committees, Peer Reviewing, and Art Juries

- 2027 Member, Technical Program Committee, **Thirteenth International Conference on Smart Portable, Wearable, Implantable and Disability-oriented Devices and Systems (SPWID 2027)**, 7–11 March 2027, Barcelona, Spain.
- 2026 Member, Grand Jury of Academia, **2026 Sparknify Human vs. AI Film Festival**.
 Reviewer, **IEEE URUCON 2026**. / Reviewer, **2nd Latin American Music Information Retrieval Workshop (LAMIR 2026)**; review submitted 21 September 2026). / Reviewer, **Frontiers in Human Dynamics**, section Digital Impacts. / Reviewer, **AIMC 2026**, AI Music track. / External tenure and promotion reviewer, **Department of Computer Science, Colby College**.
 Reviewer, **GlobalSouthAI @ NeurIPS 2026: Rethinking AI for and from the Global South (Affinity Event)**.
- Publication Chair, **3rd International Conference on Advances in Artificial Intelligence and Applications (AAIA 2026)**, Singapore, 12–14 June 2026.
- 2025 Member, Technical Program Committee for **The Twelfth International Conference on Smart Portable, Wearable, Implantable and Disability-oriented Devices and Systems, SPWID 2026**, April 19 - 23, 2026 - Lisbon, Portugal
- Member, International Program Committee, **30th International Symposium on Electronic/Emerging Art**, Seoul, Republic of Korea 23 May 2025– 29 May 2025
- Member, International Program Committee, **31st International Symposium on Electronic/Emerging Art**, Dubai, 2026
- Publication Chair, **3rd International Conference on Advances in Artificial Intelligence and Applications, AAIA 2025**, Singapore.

- 2024 **Art Jury, 30th International Symposium on Electronic Arts, ISEA 2025**, Seoul, South Korea. / Member, Technical Program Committee, Eleventh International Conference on Smart Portable, Wearable, Implantable and Disability-oriented Devices and Systems, SPWID 2025, Valencia, Spain. / Member, Technical Program Committee, Tenth International Conference on Smart Portable, Wearable, Implantable and Disability-oriented Devices and Systems, SPWID 2024.
- Member, Art Papers Committee, **SIGGRAPH Asia 2024**, Tokyo, Japan.
- 2023 Member, Steering Committee, **Latin AI 2023**, CDMX, Mexico.
- Member, Technical Program Committee, **Ninth International Conference on Smart Portable, Wearable, Implantable and Disability-oriented Devices and Systems, SPWID 2023**, Nice, Saint-Laurent-du-Var, France.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**.
- Member, Program Committee **International Symposium on Electronic Arts, ISEA 2024**, Brisbane, Australia.
- 2022 Member, Technical Program Committee, **Eighth International Conference on Smart Portable, Wearable, Implantable and Disability-oriented Devices and Systems, SPWID 2022**, Porto, Portugal.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**.
- 2021 **Member, International Program Committee, International Symposium on Electronic Arts, ISEA 2022**, Barcelona, Spain. / Reviewer, Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR / Reviewer, Ninth Congress of the International Association of Societies of Design Research, IASDR 2021, Hong Kong.
- Reviewer, Art Machines II: International Symposium on Machine Learning and Art, City University of Hong Kong.
- 2021 Member, Technical Program Committee, Seventh International Conference on Smart Portable, Wearable, Implantable and Disability-oriented Devices and Systems, SPWID 2021.

- 2020
- Jury, **Data + Art Award**. Inter-American Development Bank, ILDA, AbreLATAM, Quito, Ecuador.
- Member, Global Panel, **MIT Technology Review**, Cambridge, MA, USA.
- Art Papers Reviewer, **SIGGRAPH 2020**, Washington D.C., USA.
- Member, International Program Committee, **International Symposium on Electronic Arts, ISEA 2020**, Montreal, Canada.
- Member, Artistic Jury, **International Symposium on Electronic Arts, ISEA 2020**, Montreal, Canada.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**
- 2019
- Member, Program Committee, **ACM Conference on Fairness, Accountability, and Transparency (ACM FAT 2020)**, Barcelona, Spain.
- Member, International Program Committee, **International Symposium on Electronic Arts, ISEA 2019**, Gwangju, South Korea.
- Reviewer, **Behaviour and Information Technology Journal**, ISSN: 0144-929X, London, UK.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**
- 2018
- Reviewer, **Thirteenth International Conference on Tangible, Embedded, and Embodied Interactions, TEI 2019**, Tempe, Arizona, USA.
- Reviewer, **International Symposium on Computational Media Art, ISCMA 2019**, Hong Kong.
- Reviewer, **Audio Engineering Society Latin-American Conference 2018**, Montevideo, Uruguay.
- Reviewer, **International Symposium on Electronic Arts, ISEA 2018**, Durban, South Africa.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**.

- 2017 Reviewer, **IEEE URUCON 2017**, Montevideo, Uruguay.
- Reviewer. Journal **Informatio**. School of Information and Communication. UDELAR, Montevideo, Uruguay, 2017.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**.
- 2016 Member, Program Committee, **International Symposium on Electronic Arts, ISEA 2017**, Manizales, Colombia.
- Reviewer, **Latino American Conference on Informatics, CLEI 2016**. Valparaíso, Chile.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**.
- 2015 **Member, International Program Committee, International Symposium on Electronic Arts, ISEA 2016**, Hong Kong. / Member, scientific committee, Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR. / External Critic. Architecture School, Saint Joseph University, Macau.
- 2014 Reviewer, **Ninth International Conference on Tangible, Embedded, and Embodied Interaction, TEI 2015**, Stanford, USA.
- Member, scientific committee, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**.
- 2013 Reviewer, **International Symposium on Electronic Arts, ISEA 2013**. Sydney, Australia
- Reviewer, **Behaviour and Information Technology Journal**, ISSN: 0144-929X, London, UK
- Member, Scientific Committee, **Quality and Accessibility on Virtual Education**. Book, Luis Bengochea y José Ramón Hilera (ed), Alcalá University, Henares, Spain.
- Member, Program Committee, **Experiencing Interactivity in Public Spaces (EIPS)**, a **CHI 2013** workshop. Paris, France.
- Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR**

- 2012 Reviewer, **Ibero-American Conference on Virtual Education Quality and Accessibility, CAFVIR.**
- 2011 Reviewer, **Latin American Conference of the Audio Engineering Society**, Montevideo, Uruguay
- Reviewer, **Behaviour and Information Technology Journal**, ISSN: 0144-929X, London, UK
- 2008 Reviewer, **Latin-American Conference on Computer Science, CLEI 2008**, Santa Fe, Argentina.

Panel and Session Chairing

- 2026 **Expanded 2026 / Ars Electronica.** Chair, panel “Control”, Linz / remote participation.
- 2019 **Art Machines: International Symposium on Computational Media Art.** Chair, Machine Learning and Art panel; chair, Brain-Computer Interfaces paper session, Hong Kong.
- 2019 **ISEA 2019.** Chair, Design and Public Art session; chair, Hacking and Making session, Gwangju, South Korea.
- 2015 **Moderator, Baptist Coelho artist talk, School of Creative Media, City University of Hong Kong.**

External Evaluations

- 2025 External technical evaluator, **Overseas Postgraduate Scholarships Programme 2025**, National Agency for Research and Innovation (ANII), Uruguay.
- 2019 **Mitacs Accelerate Research Program, Vancouver, Canada.**
- 2018 **New Academic Careers, Ministry of Education and Culture, Uruguay.**
- Mitacs Accelerate Research Program, Vancouver, Canada**
- 2017 **Mitacs Accelerate Research Program, Vancouver Canada.**

- 2016 **Scholarships of the National Agency for Research and Innovation (ANII), Montevideo, Uruguay.**
- 2015 **STIC AMSUD, International scientific cooperation between France and South America.** Paris, France
- 2014 **PROCIENCIA Program, National System of Research.** Asunción, Paraguay.

PROFESSIONAL EXPERIENCE

Entrepreneurship, Management, and Technical Leadership

- 2019 – 2021 **Recent Futures.** Co-founder, CEO. Start-up, Hong Kong.
- 2007 **Interactive Global Art.** Start-up. Design and engineering lead. Sao Paulo, Brazil.
- 2002 – 2005 **Nyandu Web Solutions.** Start-up. R&D Manager. Munich, Germany.

Commissions

Real-time EEG Interactive Visualization System for Lexus Singapore, commissioned by Saatchi & Saatchi Singapore, 2016, Singapore.

100 years. Video-mapping installation, commissioned by Johnnie Walker, 2013, Montevideo, Uruguay.

TEDx Montevideo, audiovisual, commissioned by TEDx Montevideo, 2013 Montevideo, Uruguay.

Réunion. Interactive installation, commissioned by ANTEL, 2013, Montevideo, Uruguay.

Uruguay Encendido. Interactive installation, commissioned by Uruguayan Presidency, 2013, Montevideo, Uruguay.

Hydro. Tangible, educative, large-scale, interactive installation, commissioned by LATU, 2013, Montevideo, Uruguay.

Energy. Tangible, educative, large-scale, interactive installation commissioned by LATU, 2013, Montevideo, Uruguay.

Tangible Interaction, commissioned by School of Architecture, UDELAR, 2012, Montevideo, Uruguay.

Celebra. Interactive installation, commissioned by the Uruguayan government as part of the celebrations of Uruguay's bicentennial, 2011, Montevideo, Uruguay.

Augmented Reality Videogame, commissioned by Movistar, 2010, Montevideo, Uruguay.

Wine. Interactive installation, commissioned by Grey Uruguay, 2009, Montevideo, Uruguay.

Rural. Interactive Installation, commissioned by Presidency of Uruguay, 2009, Montevideo, Uruguay.

Engineering, Design, Entrepreneurship

2020 – 2021	Wine's Link, Ideation. Hong Kong.
2010	EAC Museum. Consultant in new media art. Montevideo, Uruguay.
2009 – 2010	Foundation Julio Ricaldoni. Consultant in HCI. Montevideo, Uruguay.
2006 – 2007	Nyandu Web Solutions. Consultant in R&D. Munich, Germany.
2006	EDUCA project, Universidad de la República / FRIDA. Website and visual identity design.
2006	Open Web Office. Prototype web interface, developer-community website and visual identity design for the open-source office-suite project.
2006	Nyandu Web Solutions. Institutional website design.
2004 – 2005	Kalya Software. HCI consultant with Eduardo Fernández on the SP software suite, November 2004–July 2005; supported by the Inter-American Development Bank through PDT.
2004–2005	ESCALA, Asociación de Universidades Grupo Montevideo (AUGM). Design and development of the website and administrative information system for the undergraduate student-exchange programme.
2004	MINA research group, Universidad de la República. Website and visual identity design.
Before 2004	Visual identity and logo design: Ágora; GoldNet; Imágenes y Transparencias; IVIM; OPYPA; Punto Sur; SUMO.uy.

2003	Diario Oficial de la Federación, Mexico, through Turix S.A., Argentina. Design and implementation of communication between the system's front end and back end, using XML and J2EE.
2003	H. Strattner SRL. Network and web-server administration and consultancy.
2001–2002	Uruguayan Senate / Instituto de Economía, Universidad de la República. Intranet system providing access to the Institute's historical economic series.
2001	Child Psychiatry Department, Pereira Rossell Hospital. Information system for entering, storing and consulting records produced by preschool centres.
2001	Banco Comercial, through Pattern Publicidad Integral. Software modules for automated email notifications.
2000 – 2013	Sublime Solutions. Consultant in web technologies.
2006 – 2009	General Directory of Registers, Member of the team of engineers that developed the first e-government project in Uruguay.
2004 – 2006	Sabre Travel Network, Web Services Analyst, Uruguay.
2000 – 2009	Entrepreneurship in Engineering. Founder and director of a web-development company executing projects in web systems, public-sector information systems, databases, authentication, and digital services for clients including the University of the Republic, Ministry of Livestock, Agriculture and Fisheries, Uruguayan Senate, Presidency of Uruguay, Government of Mexico, Ministry of Education and Culture, Pereira Rossell Hospital, Banco Comercial, Banco de la República, Hydro Agri, and AUGM.
2000–2001	Instituto de Economía, Universidad de la República. Shared database, data analysis, visualisation and report-production system.
2000	Pro / Casa. Multimedia property-database enquiry system deployed in a public kiosk at Montevideo Shopping.
2000	OPYPA, Ministry of Livestock, Agriculture and Fisheries, Uruguay. Database system supporting centralised information and collaboration.

2000	General Agricultural Census, Ministry of Livestock, Agriculture and Fisheries, Uruguay. System for querying, visualising and updating census information.
1999–2001	Independent website design: Undertubis; Hoy por Hoy television programme; OPYPA; Hydro Agri Uruguay; Ágora; Grupo Bursátil Uruguayo; RedSur; CIEDUR; Fourth International Conference on World Agricultural Perspectives; Fifth International Conference on Agro-industrial Perspectives.

LANGUAGES

Spanish	Native or bilingual proficiency.
English	Full professional proficiency.
Portuguese	Professional working proficiency.
Italian	Limited working proficiency.
French	Limited working proficiency.