

Leicester Computer Art Pioneers II

Exhibition Catalogue



www.computer-arts-archive.com

Leicester Computer Art Pioneers II

**Further Explorations of Leicester
and Leicestershire's
Computer Art History**

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interactdigitalarts.uk/publications

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Leicester Computer Art Pioneers

Leicester Computer Art Pioneers II

An Introduction by Sean Clark

Leicester Computer Art Pioneers II continues an ongoing exploration of Leicester and Leicestershire's important, though often under-recognised, contribution to the history of computer art. Building on the first exhibition and catalogue, this second exhibition expands the story, revealing a broader network of artists, educators, researchers, and experimental practitioners connected to Leicester's culture of systems thinking, cybernetics, interaction, and technological experimentation.

The first Leicester Computer Art Pioneers exhibition in 2023/2024 featured eight artists and sought to establish some of the historical and creative connections that shaped early computer art activity in Leicester. This second exhibition introduces six additional artists - Susan Tebby, Pip Greasley, Dave Everitt, Bret Battey, Ashokkumar Mistry, and Antonio Roberts — whose work further demonstrates the breadth and diversity of computational art practices connected to the city and region.

Some of the artists represented here have identifiable links to the earlier pioneers through shared institutions, exhibitions, teaching environments, or overlapping research cultures. Others developed more independently and may not have had direct relationships to one another. Rather than presenting Leicester computer art as a single movement or style, the exhibition reveals a wider story in which many different approaches to computer art developed over time.

From the late 1960s onwards, Leicester became an important environment for experimentation with computers in art. The pioneering work of artists such as Stroud Cornock and Ernest Edmonds at Leicester Polytechnic helped establish ideas around interaction, systems, participation, and generative process that would influence many later artists and researchers in Leicester and beyond. Institutions including Leicester Polytechnic, later De Montfort University, alongside the wider Leicester–Loughborough research environment, became significant centres for experimentation in both art and human-computer interaction.

The artists brought together in Leicester Computer Art Pioneers II explore a wide range of approaches, including image making, interactive systems, generative imagery, sound, participation, moving image, and contemporary computational media. What connects them is not a shared visual style or unified artistic movement, but rather that they were born, lived, studied, taught, or worked in Leicester and Leicestershire, thereby contributing to the region's wider computational art history.

This exhibition forms part of my personal research project at the Computer Arts Archive CIC₁, which is documenting Leicester and Leicestershire's computer art heritage. At least four future exhibitions are being planned, which reveal an important history of innovation and creative innovation in the area that stretches back 60 years.

This exhibition was supported through a successful **spacehive** crowdfunding campaign, with match funding from the **Leicester City Mayor's Community Engagement Fund**. Special thanks go to everyone who contributed support towards making the exhibition possible.

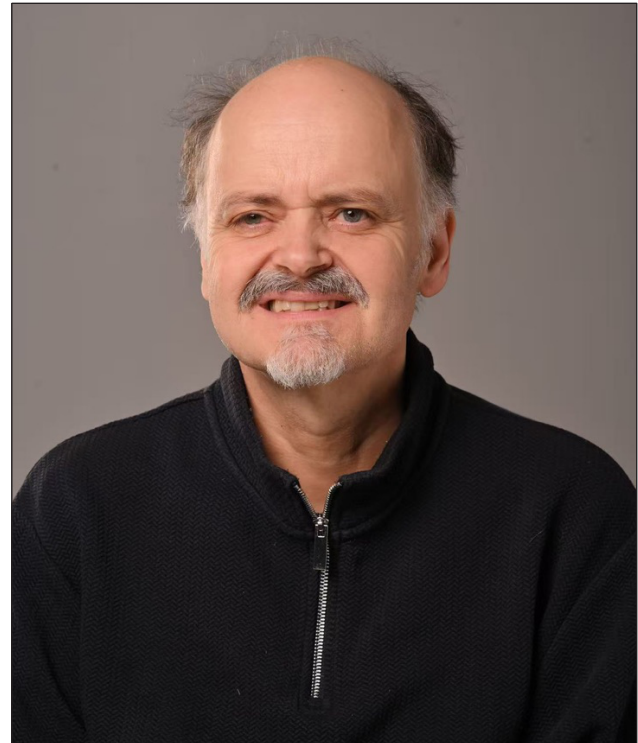
I will be exploring other ways of funding this work in the future. If you would like to contribute, be it financially, or by sharing your computer art stories, please get in touch.

Dr Sean Clark

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@seancutlefish

www.computer-arts-archive.com



Dr Sean Clark pictured in March 2026.

Susan Tebby

b. 1944, Wakefield

Susan Tebby is a British constructivist artist, researcher and educator whose work explores the relationship between mathematics, systems, perception and constructive art. Educated at Goldsmiths' School of Art between 1962 and 1966, where she received a distinction for her dissertation *Rhythmic Proportion: a Study of the Relationship Between Art and Mathematics*, she later completed postgraduate study at Chelsea School of Art. Between 1976 and 1983, she undertook interdisciplinary doctoral research jointly at the Slade School of Fine Art and Leicester Polytechnic. Her PhD project, *Patterns of Organisation in Constructive Art*, was among the earliest practice-based research doctorates awarded by the CNAA, combining a substantial written thesis with an exhibition of artworks.

Tebby taught at Leicester Polytechnic from 1967 onwards, initially in Industrial Design, then in Fine Art, and later served as Head of Sculpture from 1988 to 1992. In 1994, she was awarded a Personal Chair in Fine Art

with responsibility for research across the School. Alongside her academic career, she lectured widely on constructivism, interdisciplinary practice, creativity, and public art, and delivered talks in both the mathematics and archaeology departments at universities including Oxford, Edinburgh, and Warwick.

Her artistic practice developed through constructivist and systems-based methodologies grounded in mathematics, permutation and spatial organisation. Reliefs and sculptural works from the late 1960s and 1970s explored reflective surfaces, colour interaction and pendulum permutations, while later lattice-based works investigated structure, topology and spatial transformation. Projects such as *Ten Columns* (1972), *Permutation of 4*, with *Blue and Red* (1975), *Topological Equivalents* (1981) and *Development of Lattices No. IV* (1981–82) demonstrates her sustained interest in systematic visual processes and the interaction between geometry, light and perception.

Since the mid-1960s, Tebby has exhibited extensively in the UK, Europe and the United States, participating in more than one

hundred solo, group and touring exhibitions. Significant exhibitions include a solo exhibition at the Serpentine East Gallery in 1971, *Nature-Structure-Construction* in Finland (1983), *Arte Systematico y Constructivo* in Madrid (1989) and *Constructivism: Man Versus Environment* in Rotterdam (1989). Her work has also featured in exhibitions at the Mondriaanhuis and in displays drawn from the Arts Council England Collection.

Alongside gallery-based practice, Tebby has completed numerous public commissions and architecturally integrated projects since 1965. These include *Layered Lattices* (1986-89) for Hammersmith Hospital, *Interconnections* (1988-89) for British Rail, Hill, *Beck and Marsh* (1991-93) for Quarry House in Leeds, and *Tidal Reach* (1993-95), an electronically programmed water feature for Rochester City Council. Her work combines constructive principles with environmental, architectural and social concerns, extending systems-based art into public space and urban experience. More recently, she has shown work at the Mosman Gallery in Sydney, Australia (2022) and the Holburne Gallery in Bath, UK (2024).

Tebby has also undertaken significant research and writing on constructivism, archaeology, and geometric design, publishing studies of Roman geometric tessellated pavements and contributing essays on artists, including Ann Sutton (2004), Kenneth Martin (2022), and Mary Martin (seven mini-essays on her works, for Bonhams auctioneers, 2026). Her artworks are held in numerous public and private collections in the UK and internationally.

www.susantebby.co.uk



Susan Tebby at her home in Leicestershire in February 2026. Photograph by Sean Clark.

The Queen's Silver Jubilee, 1977

Flags and other Projects: competition

Organised and selected by the Arts Council of Great Britain

Exhibition at the Royal Festival Hall

Summer 1977

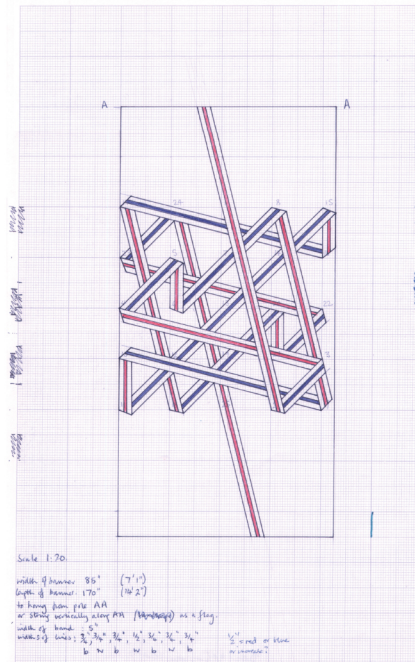
Magic Square of 25, 1977

Flag: 85 x 170 ins / 216 x 432 cms

17	24	1	8	15	+ 65
23	5	7	14	16	+ 65
4	6	13	20	22	+ 65
10	12	19	21	3	+ 65
11	18	25	2	9	+ 65
↓	↓	↓	↓	↓	
65	65	65	65	65	

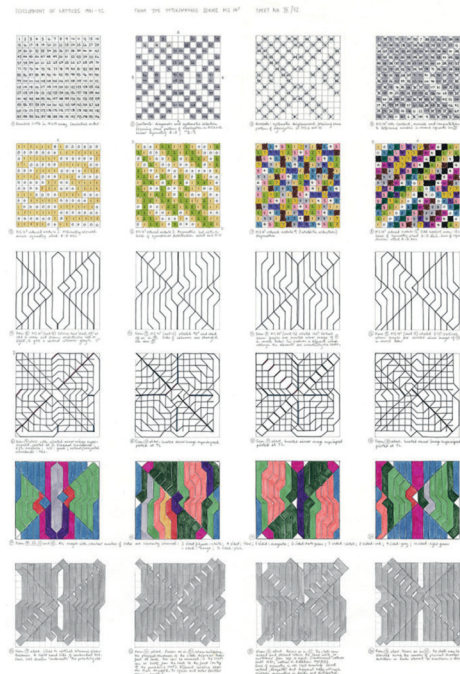
Magic Square of 25:

Sum of the numbers in each horizontal row = 65
 Sum of the numbers in each vertical column = 65
 Sum of the numbers in each diagonal = 65
 Therefore this calculation of distributed numbers
 has the properties of a magic square



Susan Tebby, Magic Square of 25 (1977)

Flag: 85 x 170 ins / 216 x 432 cm.



Lattices 1984

Double gates for the International Garden Festival, Liverpool

Merseyside Development Corporation
Norwest Holst Ltd.
Building & Construction Engineers for the Festival

Festival opened by Her Majesty, Queen Elizabeth II

Lattices built according to numbers generated by a magic square of 196
(Opposite: distribution of numbers (No. 4) as a magic square, then reduced modulo 2
(No.5). Read off vertically in columns (No.9). Given thickness (No.21 and No.22).
Reversed construction and subsequent placement



Susan Tebby, *Lattices* (1984)

Double gates for the International Garden Festival, Liverpool.



Layered Lattices

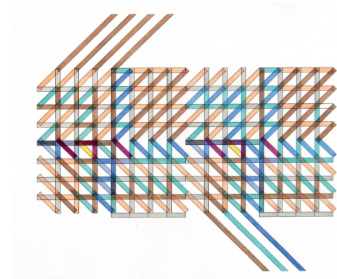
1986-89

A constructive environment

Hammersmith Hospital, London

50 columns, corners and panels that support the Out-Patients Department Building

(1) Café & reception area; (2) Model of the building showing positions of columns, corners and panels; (3) models of potential wrap-around drawings for 8 columns and two corners; (4) final colourways for one column in watercolour to demonstrate final transparent acrylic colours with their overlay colour-mixing.



Susan Tebby, *Layered Lattices* (1986-89)

A constructive environment at Hammersmith Hospital, London, 50 columns, corners and panels that support the Out-Patients Department Building,

Pip Greasley

b. 1946, Leicester

Pip Greasley is a British sonic artist, composer and researcher whose work explores immersive sound, interactive systems, opera, spatial audio and generative media. Working across performance, installation, broadcast and full-dome environments, Greasley has developed an interdisciplinary practice combining experimental music, emerging technologies and audience participation. His work frequently investigates the relationship between sound, movement and human interaction, often anticipating later developments in digital and immersive culture.

Greasley first came to prominence through the groundbreaking *5K Pursuit Opera* (1992), produced for Channel 4. The work transformed a competitive cycling event into a live generative opera in which the actions of track cyclists produced music and libretto in real time, ensuring that no two performances were identical. The project received several international awards for innovation, including recognition from Opera

Screen, the British Film Institute and the US Golden Gate Awards. BBC programme *The Late Show* described the work as “the future of opera”.

Throughout the 1990s and 2000s, Greasley continued to develop technologically experimental performance environments and immersive sound works. *Last Broadcast* (1992–1993), staged at Tate Liverpool, combined live opera singers, robotics and sensor-driven interaction within a geodesic dome installation. Earlier works, such as *Planet of the Seas* (1971) explored environmental concerns and climate change decades before such themes became widespread within media arts practice.

Since the late 1990s, Greasley has worked extensively with immersive and full-dome audiovisual environments, creating spatialised sound compositions for spherical cinema and large-scale projection systems. Projects include the soundtrack for *STARS* with the Grammy-winning Nashville Symphony Orchestra, which received Best Soundtrack at the European Festival of Immersive Cinema in 2009, and *Astronaut*, which won Best Use of Immersive Sound at DomeFest, Chicago in 2008. Other projects,

including *Total Audio Works*, explored navigable and three-dimensional audio experiences within public and interpretive environments.

A long-standing collaborator with Ernest Edmonds, Greasley contributed to the LUTCHI Research Centre and COSTART initiatives at Loughborough University during the early 2000s. Their later collaboration, *constructs:conducts* (2018), was a generative immersive environment exploring the interaction between sound and colour, premiered at the SATosphere.

Greasley is a Fellow in Sonic Arts at Loughborough University, an Associate Professor at ETH Zurich and an advisory member of the Future Sound Experience at the Ivors Academy. He is currently developing *VeloCity: race to zero*, a carbon-neutral reimagining of *5K Pursuit Opera*, and performs with Sally Hossack as part of the collaborative project COLD WAR.

www.pipgreasley.uk



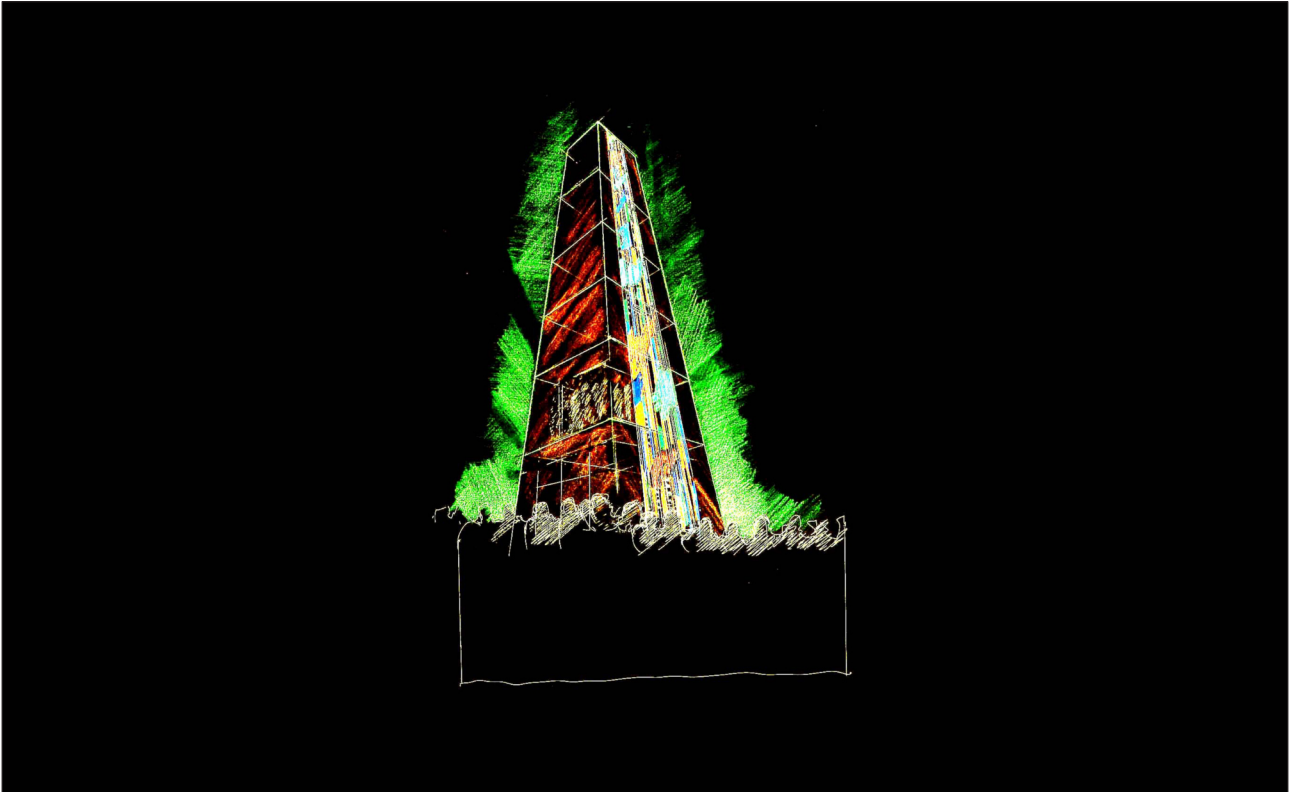
Pip Greasley in the early-1970s.



Pip Greasley. *5K Pursuit Opera* (1992)

An award-winning interactive opera for Channel 4 Television.

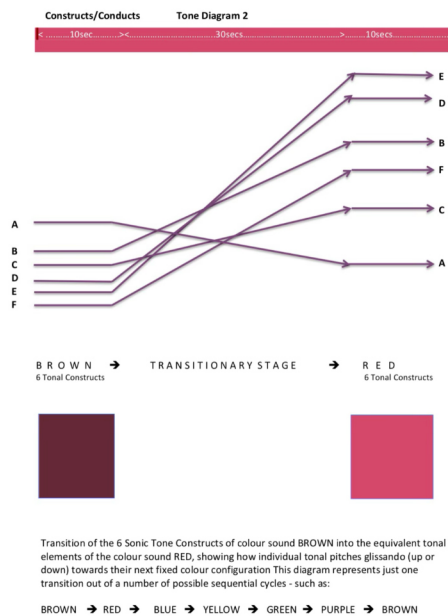
5K Pursuit Opera (1992) was a unique fusion of art and sport in which track cyclists and opera singers interact through a digital electronic score, and the performers' speed and tactics determine the tempo and outcome of the libretto and music.



Pip Greasley. *Accelerato* (2002)

A design study commissioned by Jubilee Arts for the c/Plex arts complex, by architect Will Alsop.

In this proposal, an entire lift shaft of glass becomes a digital interactive musical instrument, where the public drag and drop sonic elements from touch screen pools positioned at the base of the lift. Their interventions appear as 'clouds' and 'clusters' on a giant illuminated graphic score that spans the entire height of the building.



Pip Greasley & Ernest Edmonds. *Constructs:Conducts* (2018)

A collaboration with digital artist Ernest Edmonds, Constructs:Conducts explores the shifting relationship between pure colour and sound.

This work was devised as a site specific work for the Satosphere Dome in Montreal, where human interventions control the sonic timbres and colour hues within a fully immersive 360 degree environment.

David Everitt

b. 1952, Leicester

David Everitt is a British interdisciplinary artist, writer, musician, researcher, and former educator whose work explores relationships between pattern, mathematics, technology, and human interaction. Working across digital art, sound, text, programming, and research, Everitt has developed a practice that moves fluidly between artistic production, theoretical inquiry, and technological experimentation. He describes himself as a “creative generalist”, drawing together ideas from multiple disciplines through collaborative and exploratory methods. He did his foundation studies at Leicester Polytechnic and studied Fine Art at Trent Polytechnic. He was awarded his degree in 1974.

Since the late 1990s, Everitt has worked extensively with interactive and technology-based art. Between 1998 and 2002, he was a visiting researcher at the Creativity and Cognition Research Studios at Loughborough University, where he developed collaborative projects and exhibited a heartbeat-driven interactive

artwork in 1999 - likely a world-first. His work during this period examined physiological computing, biological interfaces, and audience interaction, resulting in collaborative research publications including *On Physiological Computing with an Application in Interactive Art* (2004), co-authored with Ernest Edmonds and others.

Everitt’s artistic and research interests are usually in collaboration and focus on the perception of pattern, the interplay between order and disorder, combinatorics, magic squares, and programming culture. His projects include web-based tools for analysing mathematical patterns, collaborative digital artworks using live data, and experimental Processing-based visual and web-based works. Alongside visual practice, he maintains long-running activities in published fiction and music, producing recordings with *Memory Wire* and others.

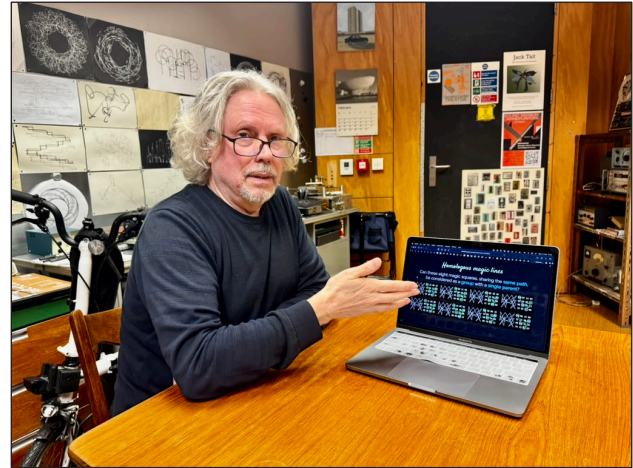
Alongside his artistic work, Everitt has contributed to research and teaching in digital culture and web technologies. He has lectured and delivered seminars on emerging interfaces, accessibility, and the cultural implications of technology, and was involved in early work supporting Disability

Arts Online as an independent organisation funded through Arts Council England. He later worked with the Institute of Creative Technologies at De Montfort University as a part-time lecturer and research fellow.

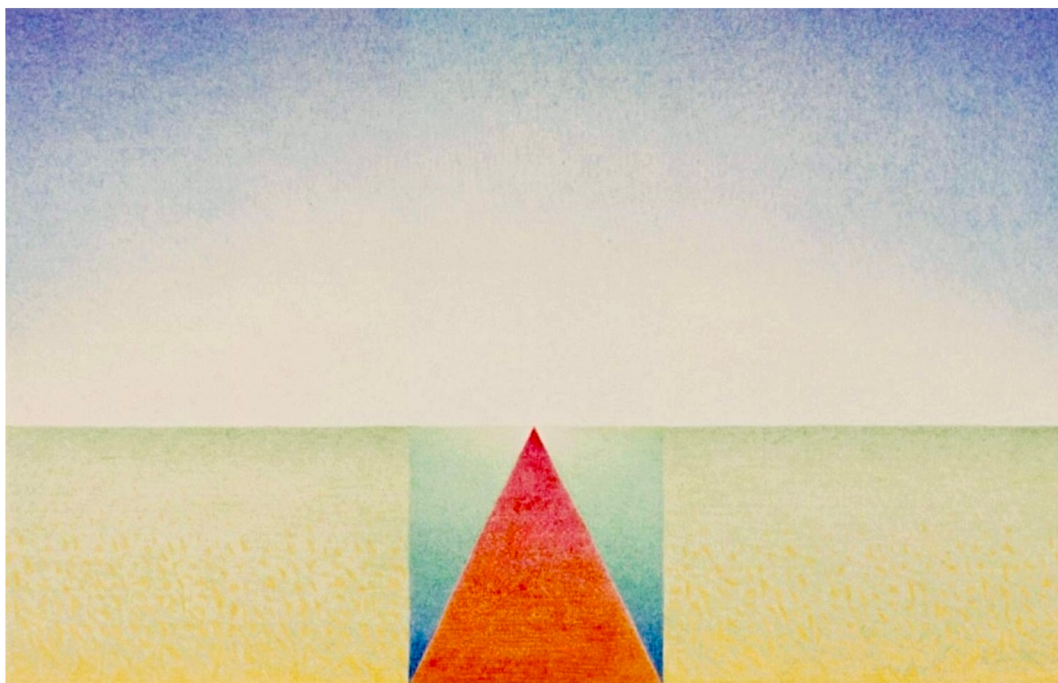
Everitt's practice combines artistic production with sustained independent research into mathematics, culture, and interdisciplinary science. His published work includes contributions to *Explorations in Art and Technology* (2002 and 2018), papers on magic squares and pattern classification, and writing on digital culture, creativity, and technology.

Underlying Everitt's work is a continuing interest in collaboration, interdisciplinarity, and what he describes as the "multi-threaded connections" between fields of knowledge. His practice uses technology not simply as a tool, but as a means of exploring ideas that connect varying fields.

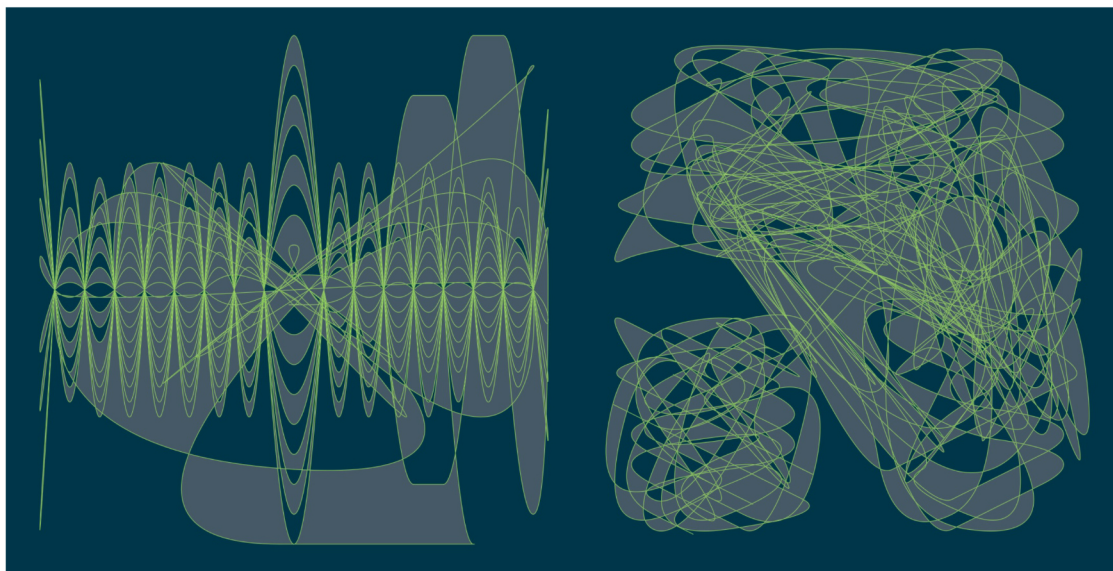
daveeveritt.org



Dave Everitt pictured at the R10 studio in Leicester in February 2026. Photograph by Sean Clark.

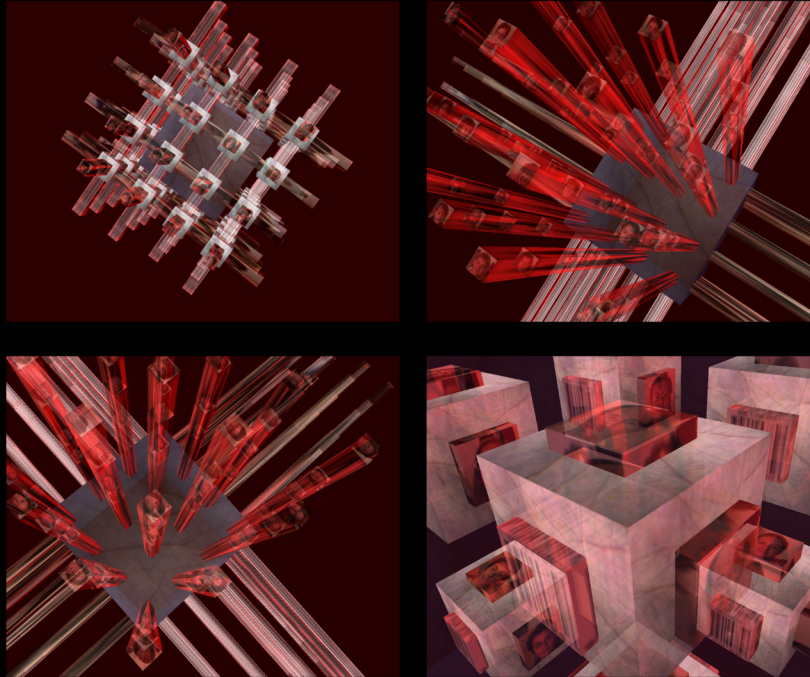


Dave Everitt. *Phi Φ* (1984)



Dave Everitt and Fania Racinski. *Two Contrasting Order 18 Magic Squares* (2025)

Still from web app.



Dave Everitt and Michael Quantrill. *64 Samples* (2000)

Stills from a live-coded performance that also involved Pip Greasley.

Bret Battey

b. 1967, Seattle, Washington

Bret Battey is an American composer, audiovisual artist, researcher, and educator whose work explores algorithmic composition, audiovisual systems, sound synthesis, and computational creativity. Battey began programming in the early 1980s using a 4k TRS-80 Color Computer connected to the family television. Already an organ player, he quickly became interested in sound synthesis and electronic music, experimenting with direct hardware modification and computer-controlled analogue synthesis using an ARP Odyssey Mark III synthesiser.

Between 1985 and 1990, Battey studied for a BMus in Technology in Music and Related Arts at Oberlin Conservatory, where he worked with computer music pioneer Gary Nelson and composer Conrad Cummings. During this period, he developed a strong interest in feedback processes, iterative systems, and algorithmic approaches to music composition. Returning to Seattle after completing his degree, he collaborated with juggler James Jay on *Juggling Jukebox*,

an interactive performance system in which custom-built motion sensors and palm detectors controlled generative musical processes through software designed by Battey.

Alongside his musical practice, Battey also worked in graphic design and computer-aided design, leading him toward increasingly interdisciplinary forms of practice. He later undertook postgraduate study in composition at the University of Washington under the supervision of Richard Karpen, where he combined visual systems, programming, and computer music. Working with the *Csound* synthesis language and Heinrich Taube's *Common Music environment*, he produced his first major audiovisual composition, *On the Presence of Water* (1997). The work received an Honourable Mention at the Prix Ars Electronica in 1998 and established the direction of his later audiovisual practice.

Following completion of a PhD at the University of Washington, Battey spent a Fulbright year in India studying North Indian Khyal vocal traditions and developing software models for pitch ornamentation and melodic movement within that musical form.

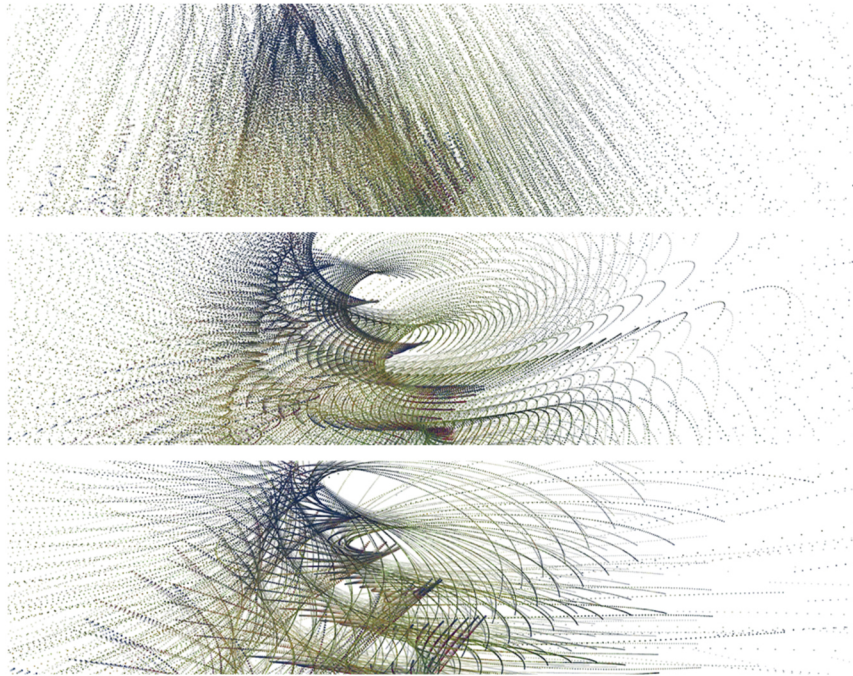
Between 2002 and 2004, he worked as a Postdoctoral Fellow with the Centre for Digital Arts and Experimental Media at the University of Washington before relocating to the UK in 2004 to join the Music, Technology and Innovation programme at De Montfort University.

Since moving to Leicester, Battey has played an important role in developing computational and audiovisual arts education in the region. Over two decades, he has taught algorithmic, audiovisual, creative coding, and digital arts practice to generations of students, many of whom have contributed to Leicester's expanding digital arts community. His work continues to combine musical structure, visual systems, and computational methodologies within immersive and time-based media practices.

battey.dmu.ac.uk

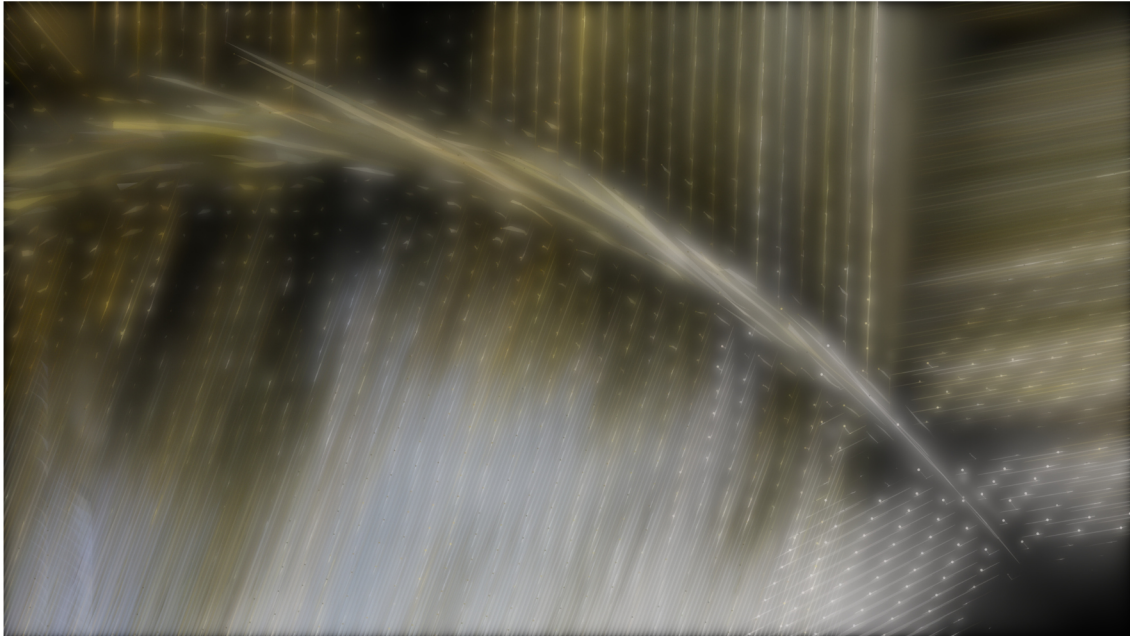


Bret Battey pictured in 2016.



Bret Battey *cMatrix12* (2009)

A mass of flowing particles and tracers of sound, sometimes forming diffuse clouds, other times coalescing into flowing lines of arcing motion.



Bret Battey *Estuaries 4* (2021)

The animation visualised algorithms searching for bright points in the image or peaks in a mathematical pattern; the music was created with the help of algorithms in which networked pattern generators influence each other.

VISIBLE BITS, AUDIBLE BYTES

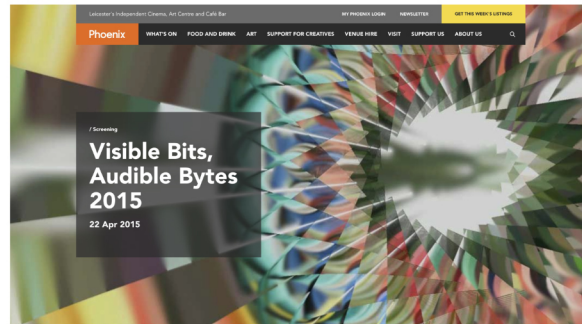
Friday, Nov 12, 2021
8:15 pm
Phoenix Screen 1

Programme

Roundabout Midday (2020)	Asher Amon (Israel)
Estuaries 4 (2021)	Bret Battey (UK/USA)
output 1 (2019)	Sebastiano Gualtieri (Italy)
Survival (2019)	Félix Bonjour (France)
Phases (2018)	Myriam Boucher (Canada)
<5 minute pause>	
cvd (2021)	Sebastiano Gualtieri (Italy)
Things I Have Seen In My Dreams (2019)	João Pedro Oliveira (Portugal/USA)
output 2 (2020)	Sebastiano Gualtieri (Italy)
VOID (2019)	Andrew Hill (UK)
Puntito_visual (2016)	Jean-Philippe Pierre-Louis (Ecuador / Canada)
DEN (2019)	Marinos Giannoukakis (Greece)



Phoenix



Visible Bits, Audible Bytes (Phoenix, Leicester, 2019 - 2025)

Multimedia screening events held at Phoenix Leicester, organised by Bret Battey, bringing exceptional audiovisual artworks from around the world to Leicester audiences.

Ashokkumar Mistry

b. 1972, Leicester

Ashokkumar D Mistry is a British interdisciplinary artist, writer, curator and educator based in Leicester whose work spans installation, performance, moving image, public art, drawing and critical writing. Educated at De Montfort University, where he completed a BA (Hons) in Fine Art in 1996, and Wolverhampton University, where he completed a PGCE in Further, Adult and Higher Education in 1999, Mistry has developed a distinctive approach to art-making grounded in experimentation, participation and the emotional and social dimensions of contemporary life.

Beginning with poetry and reflective writing, Mistry's artworks evolve through an open-ended process in which medium is determined by conceptual and emotional necessity rather than fixed disciplinary boundaries. Since the early 2000s, he has combined physical and digital media, sculptural installation, participatory work and performance to explore how individuals construct meaning, identity and "truth" within increasingly mediated social

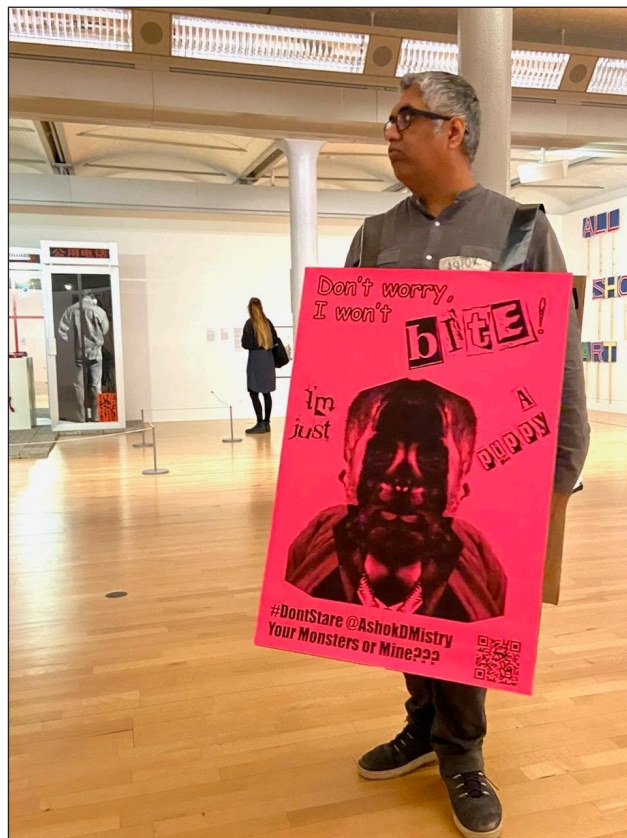
environments. Works such as *Thoughts On Entry* (2001), *Brave New World* (2003), *Talking Walls/TimeLight* (2005), *Råsa* (2009), *Populous* (2011), *Surface Tension* (2015) and *Methods for Misunderstanding the Nature of Things* (2015–2016) demonstrate his sustained interest in ritual, perception, collective behaviour and audience interaction. Drawing, for Mistry, functions not simply as mark-making but as a questioning process through which ideas are tested and transformed.

Over more than two decades, Mistry has exhibited widely across the UK and internationally. Significant projects include *Half Life* at AGlow Space, Tainan, Taiwan (2018), *Collective Influence* at the Shape Arts Open (2018), *Awkward Bastards* at Home, commissioned by DASH Arts (2020), *Beyond Relentless Acceleration* at Nottingham Contemporary (2022), and the solo exhibition *Don't Stare* at Ikon Gallery in 2023. In 2024, he collaborated on *Las Gemelas - Arrival* (a lexicon of unmaking) at John Hansard Gallery and participated in projects connected to the Photoworks Summit.

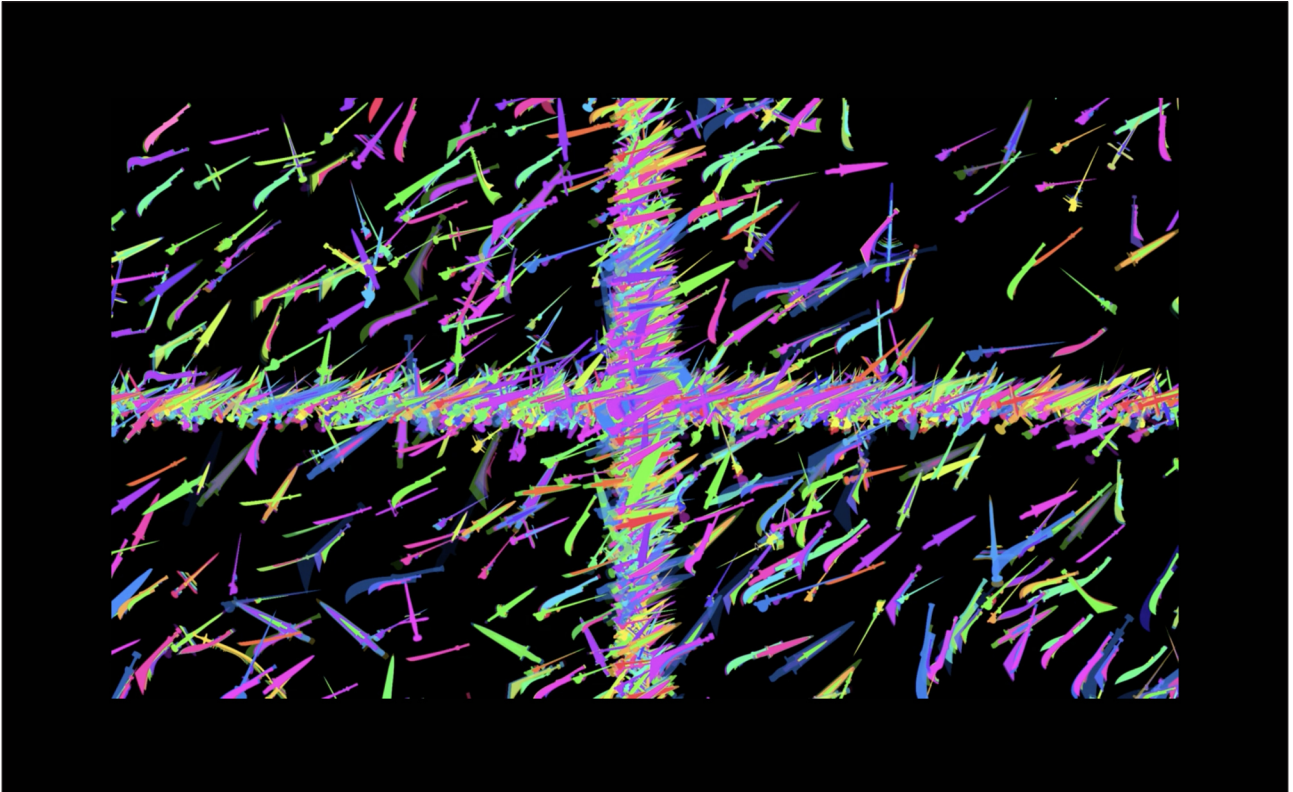
Alongside his artistic process, Mistry has maintained an active role as a writer, curator and mentor. Between 2020 and 2022, he was a Fellow of the International Association of Art Critics, an Associate Artist with Disability Arts Online, and a Vital Spark Development Artist with The Spark Arts for Children. Since 2018, he has written extensively on disability arts, participation and cultural work for organisations including Disability Arts Online, Shape Arts and Social Art Library. In 2021, he became a founding member of the Onyx Collective, contributing to broader discussions on inclusion, institutional change, and representation in contemporary art. He also teaches at degree level.

Mistry's work continues to evolve through collaborative research, performance, writing and socially engaged projects. His work is characterised by an experimental methodology in which media are pushed beyond their conventional uses to uncover new emotional and social realities, often using play, metaphor, repetition, and participation as critical tools for reflecting on contemporary human experience.

ashokdmistry.com



Ashokkumar Mistry pictured in in 2022.



Ashokkumar D Mistry. *Policy 3* (2015)

.This image sits alongside the video titled *Policy* and comes from the body of work, *The Simple Assumption Between Us*.



Ashokkumar D Mistry. *Methods For Misunderstanding the Nature of Things* (2016)

An image from the performance, *Methods for Misunderstanding the Nature of Things*. Photograph by Gurdeep Sian.



Ashokkumar D Mistry. *Mask 5* (2023)

From the series called *Don't Stare*, commissioned by and shown at IKON Gallery, Birmingham in 2023

Antonio Roberts

b. 1985, Leicester

Antonio Roberts is a British artist, curator, musician, and live coder based in Birmingham. His practice spans glitch art, installation, audiovisual performance, and digital culture research, with a particular focus on the social and political implications of digital technologies. Across his work, Roberts examines issues including representation, algorithmic bias, copyright, free culture, and the historical relationship between Black communities and digital media.

Roberts studied MA Digital Arts in Performance at Birmingham City University between 2010 and 2011. Since the mid-2010s, he has established an international profile through exhibitions, performances, and curatorial projects exploring the aesthetics and politics of networked and computational culture. His work frequently combines live coding, generative systems, sound, and moving image, often presented within algorave contexts and experimental digital art environments.

A recurring concern within Roberts' recent work has been the representation of Black people within digital systems, ranging from stereotypical depictions in early video games to the ways contemporary algorithms and artificial intelligence reproduce and reinforce existing social biases. Alongside his artistic practice, he has developed educational and mentoring initiatives intended to address historical underrepresentation within digital art and electronic music cultures. His *(AlgolAfro) Futures* mentoring programme teaches live coding software while foregrounding the contribution of Black artists and musicians to computational and electronic culture.

Roberts has also undertaken research into copyright, archival reuse, and open-source culture. He was an artist in residence at the University of Birmingham (2014), where he conducted research into copyright and the reuse of archive material. His practice consistently engages with questions surrounding ownership, remix culture, and the circulation of digital media.

His work has been featured in many galleries and festivals including, Furtherfield (2013, 2019), Tate Britain (2014, 2015,

2020), Ukrainian Institute of Modern Art in Chicago (2014), Birmingham Open Media (2015-2016), Jerwood Arts (2016), Whitney Museum of American Art (2017), Green Man Festival (2017), Barbican (2018), Victoria and Albert Museum (2019), Czurles Nelson Gallery (2019) New Art Exchange (2021), Tate Modern (2024), Vivid Projects (2024), and Festival Tormenta (2025).. In 2026, he was selected for an Ode to the Midland commission.

He has also curated exhibitions and projects, including *GLI.TC/H Birmingham* (2011), *Bring Your Own Beamer* (2012, 2013), *Stealth* (2015), *No Copyright Infringement Intended* (2017), *Copy Paste* (2020), *Rules of Engagement* (2020), and *Patterns and Process* (2025).

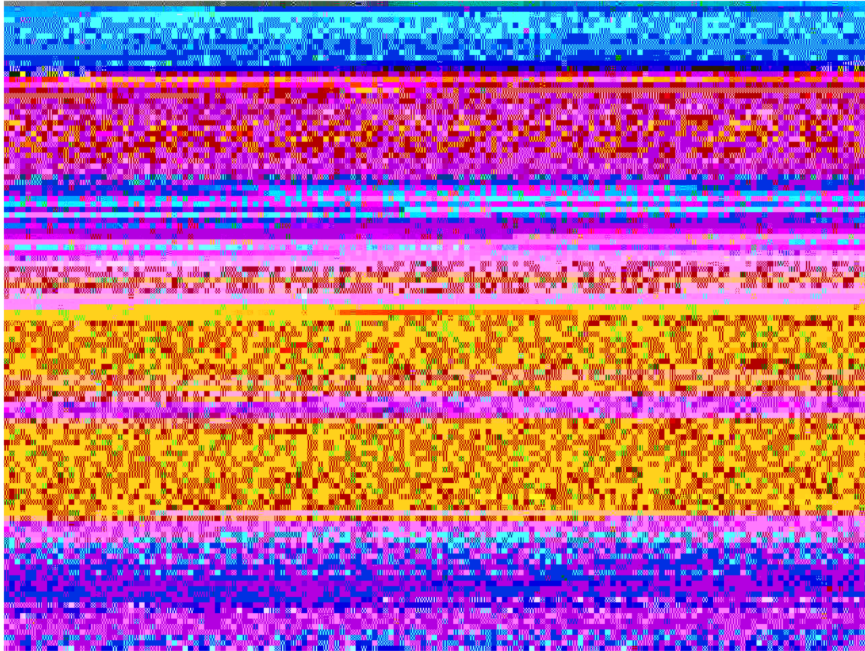
He is currently a trustee at Site Gallery. He was on a-n's Artist Council from 2019-2022, was an Artist Advisor for Jerwood Arts from 2019-2023 and from 2014-2019 he was Curator at Vivid Projects, where he produced the Black Hole Club artist development programme. From 2021-2025, he co-founded the *(Algo)Afro Futures* programme for early-career Black artists to learn about live coding and creative coding.

Alongside his visual art practice, Roberts continues to develop work in music and immersive media, including projects involving live coding performance, hardware synthesisers, and experimental game development as a form of narrative and critical storytelling.

www.hellocatfood.com



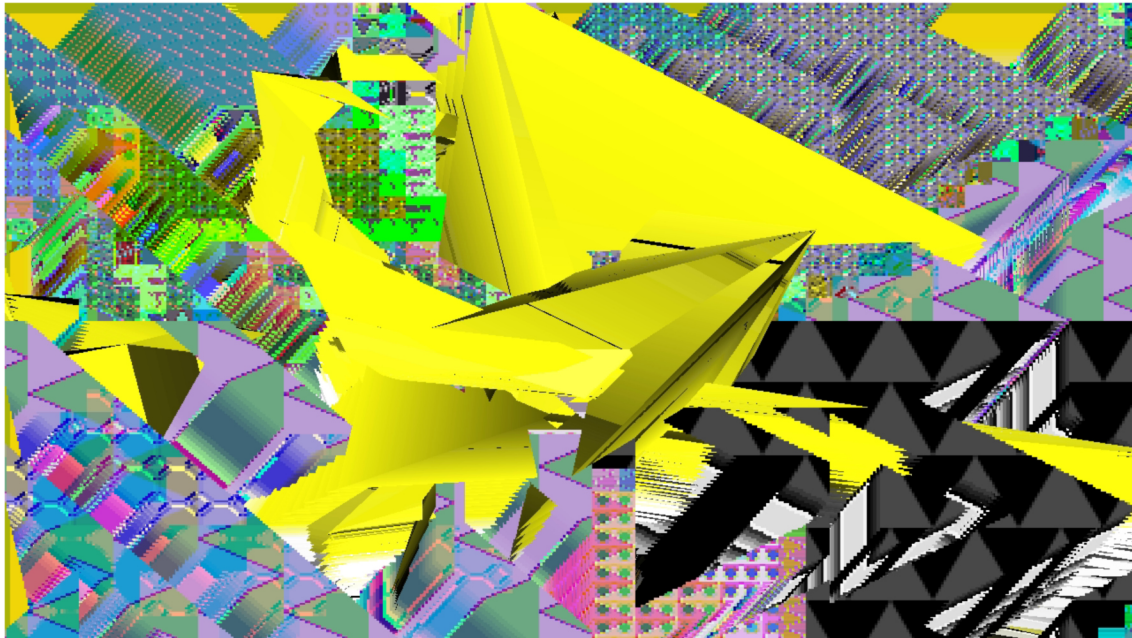
Antonio Roberts pictured in 2025. Photograph by Emily Jones @echojulietdj.



Antonio Roberts. *Some of My Favourite Songs - Catalog* (2012)

Medium: Digital Image. Dimensions: 1280 x 960px

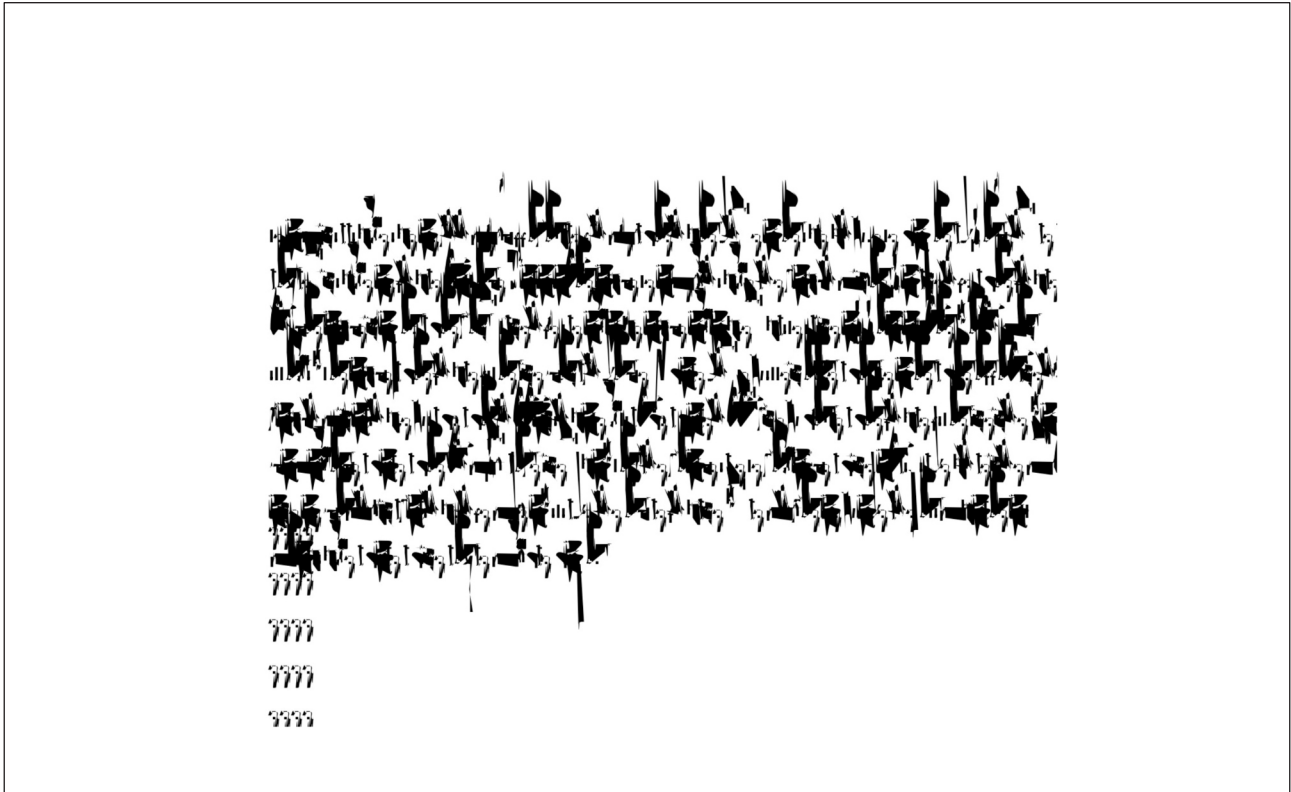
The song *Catalog* by The Octopus Project was converted to a JPG from its binary data using a process that Antonio Roberts created in 2012. *Some of My Favourite Songs* is the name of a project in which Roberts converted 16 songs to JPGs.



Antonio Roberts. *Glass* (2014)

Medium: Video. Duration: 09:18 / Variable Dimensions: 1280x720px

A screenshot from the generative video *Glass* from 2014, made with Pure Data/GEM.



Antonio Roberts. *I Am Sitting in a Room* (2010)

Medium: Video. Duration: 00:36. Dimensions: 1440x1152px

A screenshot from the generative glitch artwork inspired by Alvin Lucier's work of the same name. Image held as part of the Government Art Collection and used with permission.

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The Computer Arts Archive
**Leicester Computer Art
Pioneers II**

28th May – 28th August 2026
Phoenix Café Bar, Leicester



Image: Ashokkumar D Mistry, Mask 5 (2023)

Featuring artwork by **Susan Tebby,**
Pip Greasley, David Everitt, Bret Battey,
Ashokkumar D Mistry & Antonio Roberts

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