

Lyra Robinson (b. 2002) is a multidisciplinary artist, whose work spans performance, installation, and video. She works primarily with ones and zeroes; manipulating experimental machine vision and deep learning processes. Informed by Critical Posthumanism and Cyborg theory, her work interrogates human-machine ecologies and Biotechnological Assemblage, seeking to uncover how technologies, both optic and communicative, circumscribe our understanding and activation of the body. Her primary mode of inquiry is through moving image, using new and unconventional media to position diagnostic practice as a liberating act of play.

She has exhibited in London, Athens, and Amsterdam.

February, 2025:
My current field of interest is the ways in which data and invisibility are entangled in contemporary visual infrastructures and platforms. I have been working with various optic modalities, investigating the differences between analog seeing and seeing-with-machines. My practice remains a way of asking questions, all fundamentally stemming from: 'why do we see things the way that we do?'. We live in a visual-centric world, and so multiplicities of power, of sex and sexuality, are enfolded into our sight. I want to foster collaborative and co-operative dialogues and intersectional ways of thinking, aiming to develop new critical frameworks to access moving image and build queered ontologies of relationality within the technoscene.

<https://lyrarobinson.art/>

CV

Education

2021-2025 BA Fine Art: Computational Art (with Creative Computing) - Camberwell College of Arts

2020-2021 Foundation Diploma in Art & Design (Distinction) - Manchester Metropolitan University

Residencies

2025 Tea + Tech Exchange, Tate Modern
2025 Tsarino Foundation, Bulgaria
2023 StudioMade, Wales

Workshops

2024 (ongoing) Introduction to HTML + CSS - SET Social, Peckham Pelican, The Good Rice

Exhibitions

2025 Tea + Tech Exchange Showcase, Tate Modern, London
2025 Folder02 – Millbank Tower: Studio 27, London
2025 Flickr 21st Anniversary group show – The Photographer's Gallery, London
2025 Momentarily Here group show – Dilston Gallery, London
2024 CCI Summer festival – Eagle Wharf, London
2023 AI4Artists – DE BOUWPUT, Amsterdam
2023 Group Show – Holy Art Gallery, Athens
2023 Sexhouse – Safehouse 1, London
2023 Spectrum group show – Bargehouse Gallery, London
2023 Overlap – Take Courage Gallery, London
2022 Nü English – Take Courage Gallery, London
2022 Fusion group show – Copeland Gallery, London

Screenings

2025 Colour – CICA Museum, Seoul
2024 Burn It – Venue MOT, London

140Lyra (2025)

digital collage

139 Faces that could be mistaken for me by a machine, sourced from notable facial recognition datasets – out of ~7million tested.

Ordered most to least similar, by python's facial_recognition library. Works as an operational representation of embeddings and cosine similarity algorithms, while also questioning contemporary notions of an individual 'likeness'.

Major Datasets used:

Caltech WebFaces

Casia WebFaces

CelebA

Chicago

FERET

Flickr-Face

Human_Face

Labelled Faces in the Wild

UTKFace

VGG-Face

MegaFace



Faces (2022)

generative single-channel video

A flicker film composed of 30,000 images generated by a custom GAN trained on a mix of human faces and pareidolic images.

Shown exhibited at De Bouwput Gallery.

Watch here:

<https://www.youtube.com/watch?v=pr2BekPrggQ>



Unwillingly, O Queen, Did I thy hair // Part from thy head (2025)

Moving image installation
webcams, hair, python

Video of the installation at Dilston Gallery
here:

https://www.youtube.com/watch?v=xlfE8ZtLNhE&ab_channel=LyraRobinson

Inspired by the Heider-Simmel experiments, the live feeds from the webcams are cut and spliced to create sequences of images (decoupage) that are not analogous to human vision.

More information here:

<https://lyrarobinson.art/rat.html>



Clipcats (2024-)

digital collage

I used reinforcement learning to create a proximal policy optimization model capable of fooling openAI's CLIP-ViT-B-32 classifier.

The PPO takes an input image of dog, and has the option to shuffle pixels, add noise, or slightly distort the RGB channels. It applies these transformations until the classifier registers the image as a cat.

Over time, the PPO 'learns' how to do this in fewer and fewer steps. In theory, the model will eventually be able to apply a transformation that will fool that classifier but be almost imperceptible to a human.

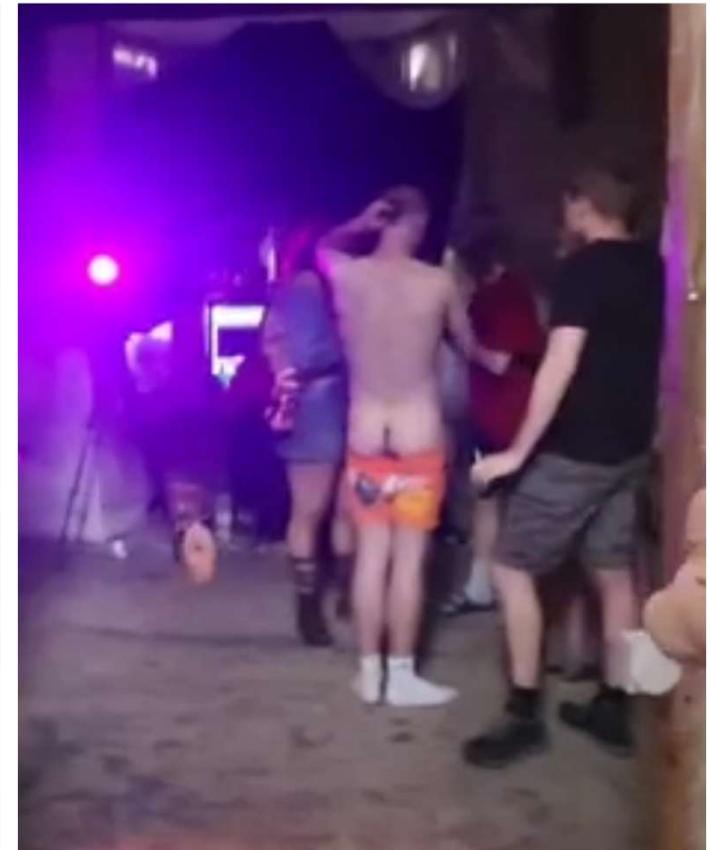
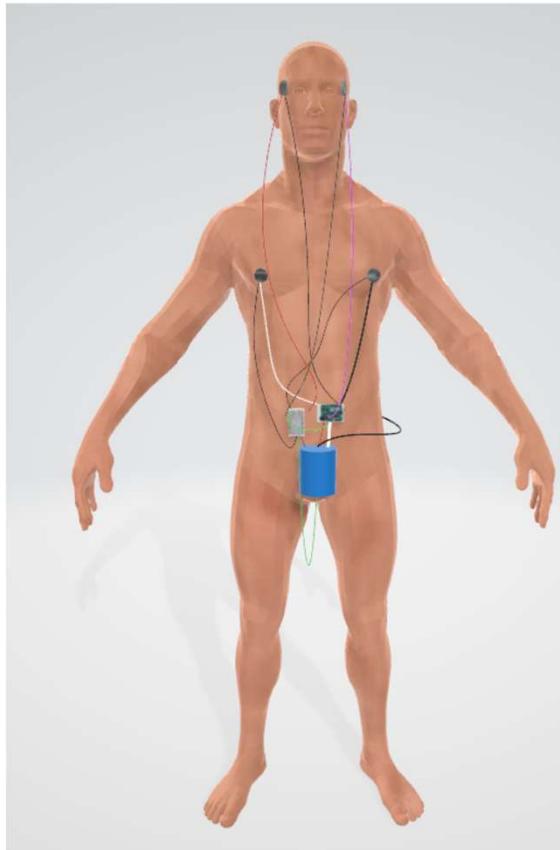


Sexhouse (2023-)

Performance
Arduino, vibrator

Performed at Safehouse 1. I wear an apparatus (left) consisting of touch sensors enveloped in a tube on the front, which activate vibrators attached to my temple, nipples, and anus.

Visitors are invited to sexually stimulate me (right).



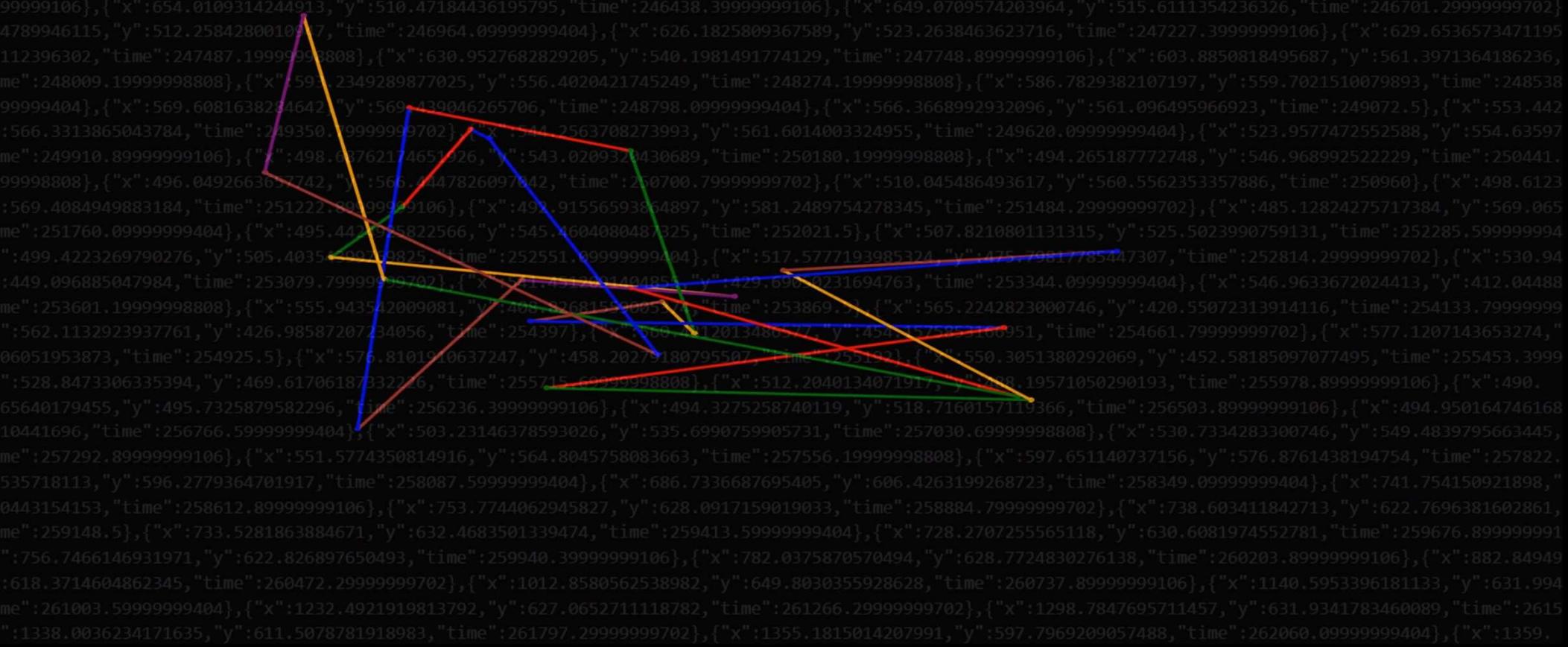
50 eyes in motion (2023)

single-channel video

Visualization of eye -tracking data recorded from 25 people watching the same porn clip, made using a modified version of WebGazer AI.

Investigates the ethics of online porn consumption, as well as agency within digital worlds, technologically-mediated image construction, and the masculo-machinic gaze.

Watch here: https://www.youtube.com/watch?v=8faD8i9kSuo&ab_channel=LyraRobinson



Oculus (2023)

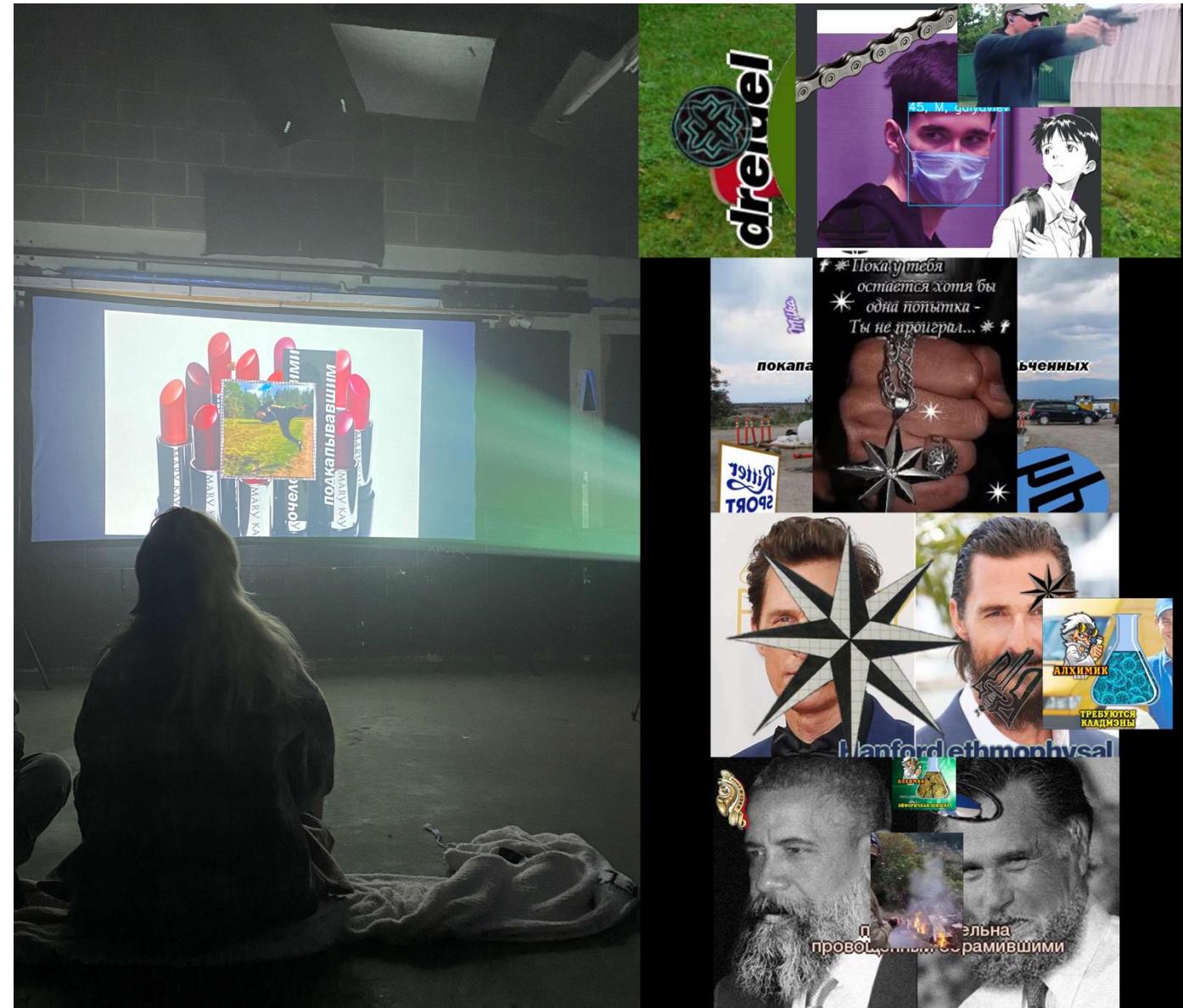
single-channel video

Flicker film composed of images used to train Russian government cybersecurity AI, leaked earlier that year.

Shown here exhibited at Venue MOT, alongside film stills.

Available to watch here:

<https://lyrarobinson.art/oculus.html>



Untitled (2024-)

python, single-channel video

Watch here:

https://www.youtube.com/watch?v=aq2dRFyWkw&ab_channel=LyraRobinson

Video made from code-based experiments

I wrote a script that takes two input frames (examples shown as stills below) and divides each frame into a 120x60 grid. To generate the output frame, the script sets the ASCII character according to the grayscale value of the corresponding grid square from the first frame, and the RGB value from the 2nd input frame, in order to create a kind of two-in-one image, allowing the viewer to see two images simultaneously without just having the images overlaid on top of each other.

Made during a residency at StudioMade in Wales



Sounding Experience (2023)

installation

Interactive, immersive and inter-relational piece encouraging gallery visitors to reconsider their position within spatial hierarchies.

Consists of sonic algorithms in conversation with both each other and ambient sounds

Shown below installed at Bargehouse Gallery, OXO tower wharf

Installation video:

https://www.youtube.com/watch?v=u4j7Ahcm_Ss&ab_channel=LylaRobinson



One time I was on a boat and I took a load of ket and it made me feel really weird (2022)

Installation, writing

Accompanying video:

https://www.youtube.com/watch?v=YSQLI3wBWKM&ab_channel=LyraRobinson

When I was a young child only 8 or 9 we ad my mother ad my father we camping every summer ad one summer we went to a campsite in Wales ad while we were there I met Isaac who was a few years older than me ad I thought he was so cool ad one day we were playing on his family's flying trapeze ad I got all tangled up ad then I fell ad my mother had to come ad carry me back to safety ad just evening we bought lamb burgers from a kind old man ad he called them soft touch ad I got off to go explore ad when we got back my dad closed ad burnt beyond belief ad so we're now off the cliff ad watched them fly ad ate sugar jams when just kickin' up the fair fingers is our hand ad I used to go for the tree ad he never again use than anything ad I know south Wales ad I'll run to it's been trying ad some nights he come is like a car ad will run to it's been trying ad some nights he come is bigger ad brighter than anything I ever dreamed of ad I'm special nights it was big ad bright enough to make a down my little passageway on the side of the cliff ad in the dead of night I could see him down knowing that even if I fell I could fly ad after holding my breath I made a plan to the beach ad I took off my clothes ad I kept running ad use was anyone else in the world ad I kept running ad I kept running until I was running into the sea ad I couldn't stop running until I was running even when my muscles started to freeze up but I didn't stop running until the moonlight and I was finally at peace

And in the morning, the sun came and washed everything away, leaving only a trail of footprints.

