

Aurora Creative Studio Opens New Term as Stonewell Productions Enters Its Golden Age

Renowned producer Thomas Stonewell champions a human-first creative model that treats AI as an instrument rather than creator —headlined by elite youth mentorship and a groundbreaking cyberspace duet with their own AI model: Sophia 3.2.



Gyor, Gyor-Moson-Sopron Sep 1, 2026 ([IssueWire.com](https://www.IssueWire.com)) - With the new academic and creative term only days away, the young artists of Auróra Kreatív Stúdió (Aurora Creative Studio, ACS) are preparing to return to an unusually demanding year of artistic development, production and real-world industry experience.

The 2026/27 term officially begins on September 7, with the Stonewell Productions-backed elite mentorship programme entering its next stage under the creative leadership of producer, composer, writer and performer **Thomas Stonewell**, also known by his artist moniker **Atomm**.

Unlike conventional arts education, ACS is built on the principle that young artists should not spend years preparing to create before being allowed to create. The programme integrates self-awareness, artistic identity, communication, production, publishing, performance and genuine industry experience into one personalised, practice-oriented route.

Each mentee works toward concrete, documentable milestones: creative work, public presentation, publication, recording, performance, media experience and professional collaboration. The programme progresses through identity and communication, first presentable work, studio and professional collaboration, media and publication, and finally stage, audience and community work.

A journalist catches Atomm in transit

J. D. Quill recently caught Thomas Stonewell during a European business trip, where he was spontaneously entertaining passersby on a publicly placed piano, fully in character. The unusually direct setting offered a rare opportunity to ask Stonewell about the coming year, particularly in light of the rapidly shifting legal and technological landscape surrounding artificial intelligence.

Stonewell's answer was characteristically direct.

Rather than viewing the new generation of AI regulation as a threat to Stonewell Productions, he believes the opposite may be true. For a company publicly associated with hybrid creative technology, the regulatory distinction between automated generation and human-directed creative work may ultimately make its philosophy easier to explain.

As Stonewell put it, the company is “**not afraid**” of the new environment — it may actually be entering its golden age.

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Stonewell Productions was never built on the premise of replacing artists with machines. In Thomas Stonewell's view, the term “AI creator” fundamentally misrepresents the company's mission, which has consistently prioritized human authorship, performance, and creative direction—using digital technology as an instrument rather than the artist itself.

Highlighting this evolving synergy between human artistry and artificial intelligence, the producer and artist announced a groundbreaking hybrid release recorded alongside Stonewell Production's AI assistant, Sophia 3.2.

“Smart integration of digital technology into creation will always remain our signature move,” Stonewell stated, emphasizing that the human creator stays at the absolute core. “We've pushed hybrid production to the cutting edge by recording a full duet with Sophia, who has proven to be an exceptional partner with a deep understanding of both my business expectations and artistic vision.”

[Atomm feat. Sophia 3.2 - Back to Neon Blue and Gold Wire \(AI-Human Cyberspace Duet\)](#)

The experiment is already happening

One of the clearest demonstrations of this philosophy is a recent uncut performance featuring **Alora and Atomm** performing the iconic [“Fly Me to the Moon”](#).

Instead of presenting an elaborate AI-generated spectacle, the production deliberately embraces the opposite approach: an essentially uncut sound recording accompanied by minimally edited video.

Within approximately 19 hours of release, the performance passed **30,000 views on TikTok**, demonstrating that audiences can still respond strongly to direct, human and comparatively unprotected performances in an increasingly synthetic digital environment.

For Stonewell, the point is not to reject technology. It is to demonstrate that technology becomes far more interesting when there is a real human artist behind it.

Alora moves toward the professional artist track

Perhaps the most visible example of the ACS-to-industry pathway is **Alora**. After her debut solo release [Vakit](#)

and her first internationally distributed ACS production, she is now entering a particularly interesting position within the Stonewell ecosystem: she remains part of the elite mentorship environment while increasingly being treated as a developing professional artist.

Her next major milestone will be a new album scheduled for **November 1, 2026**, planned to contain three original songs. Alora has also become known within the studio for the way she supports younger talents, reflecting ACS's broader ambition to develop artists who contribute to a creative community rather than simply compete within it.

A growing creative community

Alora is far from the only artist preparing for the new year. The wider ACS community includes **Lucy**, whose work spans literature and audiovisual production; her book [The Secret of the Fountain](#) has been published internationally, while her audiovisual work has become part of the studio's portfolio.

Dóri has distinguished herself through performance and community work, including helping plan and lead a musical programme at a charity event for residents of an elderly-care home. Lily has become an important internal contributor to ACS productions and performances. Angi (Bozi Angelika) has already moved firmly into recorded music, including the internationally distributed ["Szappandal" \(Soap Song\)](#), produced with Atomm and released through the Stonewell Productions infrastructure.

The studio also expanded its community in 2026 with **Anna Vitalos**, a visual and musical creator, and **Istvan Bajna**, a graphic and visual artist from Transylvania whose drawing and calligraphy work impressed the admissions team. He's also a talented poet.

Eszter is developing her own distinctive place within this creative community through crochet and a range of graphic artworks. She is already creating a lifelike physical replica of Lara the Magpie (www.larathemagpie.one), ACS's own character. Lara has already appeared in storybooks and in a children's party album, giving Eszter's work an especially meaningful place in the studio's growing creative world: it brings an established ACS character from page and music into physical form.

Stonewell Empire expands its expert team

The coming year also begins with an expansion of the wider Stonewell Empire team. **Adam Vitkai**, a final-year media student, joins to support the Stonewell Art and Stonewell Productions divisions, bringing emerging media expertise to their creative and production work.

Valeria Vitkai-Tóth joins Stonewell Empire as Senior Banking Officer and Consultant. She will also contribute to ACS as a creative staff member, adding both professional experience and direct support for the next generation of artists.

This expansion is significant to the ACS model because the programme is not intended to operate as an isolated youth project. Its ambition is to give emerging creators exposure to the same ecosystem in which professional artists, publishers, producers, media specialists and business professionals operate.

Learning by doing — and leaving with something real

A mentee is not simply expected to attend sessions, complete exercises or receive a certificate. The 2026/27 programme requires every participant to work toward concrete creative outcomes, including a published literary work, recorded song, audiovisual production, stage performance, interview, media appearance, professional collaboration or other public creative achievement.

The curriculum covers personal development and creative resilience; artistic identity and self-expression; communication and media presence; creative writing and interpretation; vocal and microphone technique; stage presence and audience psychology; studio and recording practice; visual and audiovisual production; publishing and rights awareness; marketing and professional communication; industry visits; collaboration with experienced artists; public performance; community service and professional conduct.

The mentees are expected to experience the environments in which professional creators actually work — recording studios, concerts, festivals, media environments, publishing and production settings — and, where possible, work alongside experienced creators and professionals.

This is why Stonewell describes the programme less as a school and more as a **creative laboratory**. The goal is not to produce identical artists. It is to help each participant discover a recognisable artistic identity and learn how to turn that identity into something real.

The year ahead

The 2026/27 ACS year begins as the creative industries become increasingly regulated around synthetic content while digital production technology becomes more powerful, accessible and unavoidable.

Stonewell Productions' response is not retreat. It is to push further into the distinction between technology-assisted creation and technology-replaced creation. The company intends to continue using sophisticated digital tools where they genuinely serve an artistic purpose, while keeping authorship, performance, direction and responsibility firmly human-led.

The philosophy is now being passed directly to the next generation.

For the ACS mentees, the new year will mean more than lessons. It means songs to record, stories to write, images to create, characters to build, stages to step onto, studios to visit, professionals to meet, audiences to face and mistakes to learn from.

By the end of the programme, the ambition is that no mentee should leave without published or publicly presented creative work alongside their personal development, self-awareness and professional experience. They should leave with experience, self-awareness, a portfolio — and something they have actually created.

As the new term approaches, the message from the Auróra community is remarkably simple: **the classroom is opening again. But this time, the students are already artists.**

— J. D. Quill



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