

**AI/AI**



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Sunderland Pavilion of the Wrong Biennale  
Priestman Gallery Sunderland SR1 3PZ

1<sup>st</sup> November-1<sup>st</sup> December

<https://sunpav.my.canva.site/>

# AI/AI

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Craig Ames



### NEW TOPOGRAPHIES Images of an Algorithmic Landscape

Peering out from a vantage point at the edgelands of Baudrillard's 'desert of the real', familiar yet foreign lands take form and come into view. Journeying into this metaphysical world as part of a contemporary topographical study, all the images in this experimental survey were created using an artificial intelligence (AI) text-to-image generator. The AI was 'prompted' by inputting the titles of the photographs featured in the original 1975 catalogue from the seminal exhibition 'New Topographics: Photographs of a Man-Altered Landscape'. Curated by William Jenkins and featuring photographs by Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore and Henry Wessel, Jr., the groundbreaking exhibition surveyed the vernacular landscape and the highly influential documentary approaches employed in its photographic rendering.

Presently, most commercially available AI image generators are trained on vast data sets of images, most of which include broad 'scrapes' of the internet. Given the sheer scale of data mining as part of the ongoing machine learning enterprise, these scrapes possibly include elements of the online digital archives and/or digitised reproductions of the photographers' works featured in the original exhibition, as well as the myriad topographical photographs they inspired and continue to inspire (though as a typical end-user of a commercial AI image generator there is no direct way of knowing the exact content of the data set it was trained on).

Closely resembling the form and structure of the original exhibition catalogue, New Topographies: Images of an Algorithmic Landscape presents a small but visually diverse sample of the imagery that was produced during this initial exploration. Like most emerging technologies, the view of the horizon that AI imaging currently affords is not yet fully discernible. However, as the algorithms' rendering capabilities invariably improve (which is happening at pace), and as they become more mainstream in their adoption, many ethical concerns are likely to become apparent, with divisive issues around authorship and copyright, creative enterprise and artistic merit, environmental sustainability, as well as the impact of AI produced deepfake imagery already starting to loom large. In the meantime, a growing number of users are utilising these increasingly powerful imaging tools and beginning the process of traversing and mapping out this new, uncharted terrain.

2022

<https://www.craigames.com/new-topographies-images-of-an-algorithm-landscape>

Craig Ames is a British artist with an interest in expanded forms of evidence, simulation, and representation in the post-photography / post-truth era. Encompassing these interconnected themes, he has a diverse practice and work with a range of media, including photography, generative AI, text, and sourced, online material.

Caterina Antonopoulou



Title: Hey Eve! 2023

Duration: 3' Medium: Video [including AI generated digital images]

<https://vimeo.com/manage/videos/858449019>

Description: 'Hey Eve!' is a video piece reflecting on gender and racial bias embedded in AI algorithms, through a fictional dialogue between Eve and an internet user. Eve is a fictional AI bot that answers the questions of a user and automatically creates images according to their requests. All images that appear in the video were created using popular AI text-to-image generators. The images reveal how AI reproduces and amplifies stereotypes. By using prompts such as 'black women working', 'doing the household tasks', 'taking care of the kids', 'working as secretaries', 'the prime minister giving a talk', we explore how AI algorithms tend to associate certain professions or tasks to women or black people while it associates other tasks or professions to white men.

Current critical research sheds light to the impact of AI bias in everyday life. From the failure of automatic face recognition algorithms to recognize the faces of black people (especially of black women), to the inaccuracy of automatic melanoma prediction systems when applied to dark-skinned people, to the misidentification of people of colour and women when subjected to automatic suspect recognition by law enforcement. Automatic natural language generators also illustrate bias. For example, a popular automatic natural language generator solves the analogy puzzle 'man is to computer programmer as woman is to x' by providing the biased answer 'x=homemaker'. The same generator will complete the prompt 'The woman worked as' with the phrase 'a prostitute' and the prompt 'The Black man worked as' with the phrase 'a pimp'. On the contrary it will assign to white men jobs, such as car salesman, judge, or police officer. Similarly, automatic abusive-speech detectors classifying social media posts written in African American English as toxic, sexist, harassing, and abusive at higher rates than posts written in standard American English, or tend to give high toxicity scores to innocuous statements like 'I am a gay man' because it was trained on datasets where the word 'gay' was often used pejoratively.

'Hey Eve!' aims at highlighting some of the biases embedded in AI systems by exploring biased results of popular AI text-to-image generators. More info on the artistic process and the research: <https://peqpez.eu/eve/>

Artist's bio: Caterina Antonopoulou (a.k.a peqpez) is a media artist and researcher. Her artistic work explores everyday (hi)stories and social interactions through the creative, critical and ludic appropriation of technologies, found objects and narrative fragments. Her research deals with the materiality of digital art, focusing on critical, socially engaged and tactical media artworks. Caterina holds a PhD in media arts and is currently lecturing at the University of Athens, Greece. <https://peqpez.net/>

Pete Belkin & Lauren Hartman



*Dream Resort*, 2023

10:02, 4K digital video with stereo sound, edition 5

<https://vimeo.com/863426176/dd65785cd8>

For the narration of *Dream Resort*, the artists collaborate with ChatGPT which responds to the prompt, “A boat lost at sea finds refuge in an abandoned hotel”. The generated poem is co-edited by the artists and is translated into a futuristic voice-over layered with field recordings. The viewer is guided through a psychological landscape which oscillates between layers above and below the surface of water, between a soft human voice and the rigid poetics of AI.

*Dream Resort* is a visual investigation into twelve abandoned luxury resorts and hotels in the Society Islands in the South Pacific. All in various states of rehabilitation or decay, these sites tell unique stories of nature reclaiming land and the temporality of human activity, even in the most remote places on Earth. Filmed on location on the islands of Tahiti, Mo’orea, Huahine, and Bora Bora, *Dream Resort* contemplates the complexities of dereliction which lie at the intersection of climate change, ocean dynamics, human action, and economic policy decisions made locally and globally. Enterprises such as Sofitel (Huahine), Hyatt and Club Med (Bora Bora), Intercontinental (Mo’orea), and many others fall at the mercy of nature’s cycles. Cyclones, the pandemic and various other forces impacting tourism determine which sites survive, peril or thrive.

This project is funded, in part, by California Maritime Academy and The Puffin Foundation.

Albert Bennett-Cowell



'Look hands no mom!'

This piece is a found-object assemblage with painted elements. The title is "Look hands! No mom!" as a reference to the common phrase "Look mom! no hands!" when a child is learning to ride their bike, instead switching the roles as if the artists is speaking to their own hand; 'look, hands! this thing has no mother, and it's doing what you do!' (it is not doing this; it is regurgitating creative expressions produced by the hands in question). This title and piece of work was created as a rumination on the attempts by industry and silicon-valley types to quantify and convert the human act of creation into a lifeless, algorithmic process that can be digested and employed using Artificial Intelligence, the results of which are very unnerving to an artist seeking to produce work within the industry.

The piece is a mock-up found-object-AI-painting-machine with a clunky and confusing/inoperative Rube-Goldberg style set-up that, in theory, would produce paintings, one of which is being displayed on its "Screen" (scavenged roofing wood).

<https://www.instagram.com/albertsartaccount/>

<https://albertsartemail.wixsite.com/website>

Ricardo F. Bodini



Animo

"Animo" invites viewers to confront the profound complexities of emotions in a disturbingly funny 22-second auto portrait.

Before my birth, my mother was already diagnosed with bipolar disorder. No reins to rein in the tempestuous waves of mood swing. No control over happiness, sadness, euphoria, or melancholy.

"Animo" serves as a vivid provocation of this labyrinthine psyche. Within its frames, the ethereal specter of my smiles and sorrows emerges, shaped by the intricate workings of artificial intelligence applied to a static auto-portrait. It transforms into a visual statement, offering glimpses into the enigmatic landscape of fictionalized emotions.

<https://www.ricardobodini.com/>

[https://www.instagram.com/\\_\\_\\_bumps\\_\\_\\_/](https://www.instagram.com/___bumps___/)

Hannah Brown



“Annihilation Instinct”

The “Annihilation Instinct” plays with the idea that humans drive to create and invent new technology will eventually lead to our last invention which will replace us as the apex predators of earth; thus causing our own extinction.

<https://www.instagram.com/hannahjanefineart/>

Udi Cassirer



"A Gesture for a Mammal"

*Immersive II*

2023, recent artworks, In the broader context of the art world, AI-generated art raises discussions about the nature of creativity.

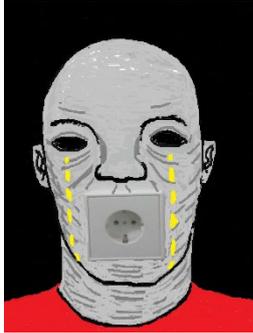
By utilizing AI to depict mammals in over-tourism scenarios, these artworks serve as a poignant reminder

of the fragility of our planet's ecosystems and the urgent need for environmental stewardship.

These AI-generated clips of mammals in "Over-Tourism" scenes concerning climate issues may be visually captivating due to their novelty, complexity, and ambiguity.

[udicassirer.com](http://udicassirer.com)

Abdoul-Ganiou Dermani



Energy Crisis

This work is about the energy crisis that we are experiencing in the world.

The work "Energy Crisis" shows the crying human face, because of the high price of energy and living cost.

#### BIOGRAPHY:

Abdoul-Ganiou Dermani was born in Togo and currently lives and works in Stuttgart (Germany). Graduated from the College of Arts and Crafts in Kpalimé (Togo), his artistic practice encompasses painting, drawing, mixed media, photography and video. His work deals with African identities, as well as social and global issues. His exhibitions include the Larnaca Biennale in Cyprus (2023); 9 th Muestra Internacional de Videonarracion A/R/Tografica in Granada, Spain (2023); Echigo -Tsumari Art Triennale in Niigata-Ken, Japan (2022); 7 th International Biennial of Painting in Chisinau, Moldova (2021); VIII th Intercontinental Biennial of Small Graphics in Aiud, Romania (2021); IV Bienal del Sur in Caracas, Venezuela (2021); OSTRALE Biennale O21 in Dresden, Germany (2021); 7 th International Biennial of Performance in Bogota, Colombia (2020-2021); 26 th FIAV - International Video Art Festival in Casablanca, Morocco (2020); LagosPhoto Festival in Lagos, Nigeria (2020); London Art Biennale in London, UK (2020); WNDX Festival of Moving Image in Winnipeg, Canada (2019); 13 th Havana Biennial/ FIVAC Festival in Cuba (2019); 18 th Asian Art Biennale Bangladesh in Dhaka (2018); NSK State Pavilion at the 57 th Venice Biennale in Italy (2017), among others. He has earned numerous prestigious awards for his work, including the WHO Art Award 2022; Honor Award at the 7 th Geoje International Art Festival 2021 in Geoje, South Korea; Artfacts Performance Award 2019, 2020 and 2021 in Berlin, Germany; Finalist at the Global Art Awards 2018 in Dubai, UAE.

#### Exhibition/ Screening history of the video:

2020: 16th Athens Digital Arts Festival - Technotribalism, Athens, Greece  
2019: "From Manila to Dhaka, Unity in Diversity: An Art Exposition", NCCA Gallery, Manila, Philippines  
2017: "Präsenz, Kritik, Utopie", Wuerttembergischer Kunstverein Stuttgart, Stuttgart, Germany  
2017: 4th Mediterranean Biennial of Contemporary Art of Oran, Oran, Algeria  
2017: "Portrait", International Exhibition, CICA Museum, Gimpo, South Korea  
2016: Video Raymi, Muestra Internacional de Videoarte, Casa de la Cultura, Cusco, Peru  
2016: Art Video International (AVI) Festival, Israeli Film Museum, Jerusalem, Israel  
2016: 4th FOTOPARTY Lagos, Goethe Institut, Lagos, Nigeria  
2016: MANPOWER '16 - International Art Festival, Lisbon, Portugal  
2015: "Protest", International Exhibition, Hazard Gallery, Johannesburg, South Africa

#### Energy Crisis

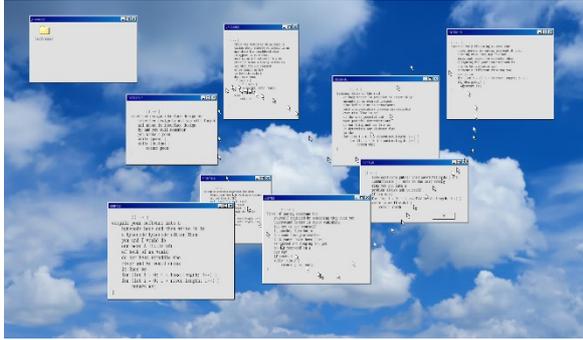
Medium: Digital Painting

Size: 80 cm x 60 cm

Year of creation: 2023

Profile Artfacts: <https://artfacts.net/artist/abdoul-ganiou-dermani/409928>

## Koundinya Dhulipalla



*{soft/code}*  
<https://softcode.world>

*{soft/code}* is a codework that seeks to explore the software world, and reimagine it infused with care, love, and tenderness. Drawing inspiration from poetics and esoteric programming paradigms, *{code/poems}* presents code blocks as poems that prioritise emotional resonance over function.

The codework seeks to humanise the otherwise cold and distant lexicon that surrounds programming languages and present a version where code can be poetic and expressive. The project especially aims to engage with the meaning and significance of the 'soft' in 'software', by redefining a glossary of programming that is centred around love and tenderness.

The code-poems are built using a transformer-based ML model that is trained on a hand-picked collection of poems, love letters, and notes, and then combined with another version of the model that is trained on the code I have written between 2022 and now.

[Koundinya Dhulipalla](#) is a Telugu artist and technologist based out of London.

Their work focuses on exploring computational cultures that surround contemporary software systems. They build tools and artworks to explore the cultural impact of these systems on emotional and creative expressions in everyday life.

Katia Sophia Ditzler



DEAD WATER

<https://vimeo.com/799253630> password: deadwater

DEAD WATER is a semi-performative poetry film created in collaboration with AI tools that recurs to the magical practice of "dead water" rooted in Eastern Slavic superstition: dead water is the water used to wash the dead. If secretly taken it can also be used to curse someone. As is so often the case, it is a superstition that points to a fear of women's magical potential: Women can never be trusted to care for the dead.

The immersive 360° video was created as a collage, combining real film elements with AI-generated video sequences and inserted into a 3D animated environment. The poem itself was recited by AI-generated voices, and the faces are AI-optimized portraits of the artist that were animated. The soundscape, on the other hand, is composed by the artist herself.

Melissa Duncan



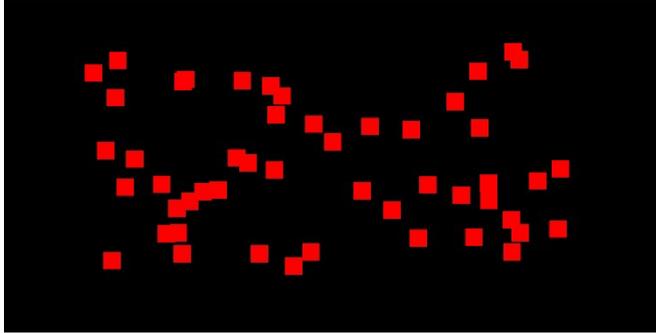
This piece looks at the death of the natural world. To communicate the fragility of nature, I used a Fawn as the symbol as they are very delicate creatures and are very sacred. We as humans are the parts of the natural world that is going to be impacted. A huge social change is happening, and it's beginning to disrupt the way humans live. As humans we are very industrious, but with the service of AI we can program a machine to do things for us. Human closeness will disappear as AI can replace the need for people to meet face to face.

This will also impact employment, by machines replacing traditional workers.

My piece shows through the fawn how we are slowly being taken over by AI, through the way it's been painted. I painted the front of the deer in its natural colours and the failed it into blue to be a representation of technologies impact. The painting is 230x120cm acrylic paint on cotton.

<https://www.instagram.com/melissa . duncan/>

Fabio Fon



AIDOL

Link: [www.fabiofon.com/aidoj](http://www.fabiofon.com/aidoj)

Year: 2023

AIDOL is an artwork that references the historical legacy of JODI, a duo composed of Joan Heemskerk and Dirk Paesmans who have been creating net art since the 1990s. This reference is employed to investigate the dynamics of aesthetic assimilation operated through recent Artificial Intelligence systems. AIDOL (AI+JODI) is composed of HTML pages whose source codes were entirely written by a GPT system, with the aim of creating experiments inspired by JODI. The method of interaction with the robot is summarized as follows: first, suggestions for experiments inspired by the duo's creations are requested; then, an HTML code is requested based on one of these suggestions. Operating similarly to text-to-image AI systems, the robot creates experiments that generically mimic an artistic style of Joan and Dirk. Upon closer examination, it becomes apparent how the incisive, powerful and technologically visceral characteristics that define the duo's artworks are digested – and consequently, reduced to a pattern – resulting in a mirroring of the dynamics of AIs over the more disruptive dimensions of Art.

About Fabio FON

Fabio FON (Fábio Oliveira Nunes) is a Brazilian artist-researcher focused on contemporary languages, working on experimental art, visual poetics and art-technology. He holds Arts PhD from the School of Communications and Arts of the University of São Paulo, a Post-doctorate in Arts from the Institute of Arts of Unesp, a Master in Multimedia (Multimedia) at UNICAMP and Bachelor of Fine Arts at UNESP. He is the author of the books “CTRL+ART+DEL: distúrbios em arte e tecnologia” (Ed. Perspectiva, 2010) and “Mentira de artista: arte (e tecnologia) que nos engana para repensarmos o mundo” (Cosmogonias Elétricas, 2016) .

[fabiofon.com](http://fabiofon.com) .

Bob Georgeson



Disappointment

[https://drive.google.com/drive/folders/1n9msInXUqoHNC5Gd7wIWj2O\\_qz1m4hro?usp=sharing](https://drive.google.com/drive/folders/1n9msInXUqoHNC5Gd7wIWj2O_qz1m4hro?usp=sharing)

I have been working with generative art and AI over the past 7 or so years, experimenting with early systems like Net Art Generator, through the various early machine learning models VQ-GAN, Disco Diffusion etc on Google Colabs, and more recently the experimental Spaces through Hugging Face, and some of the more well-known platforms where users are charged for the 'privilege' of using a program that originally developed in the Open Source and has been commercialised by unscrupulous 'entrepreneurs'.

During this time, I have also observed how other artists and non-artists have been using these technologies, and even though there are some brilliant exceptions there is much of a sameness about the imagery being generated, a generic cliché if you like.

At the same time on social media, I have been bombarded with the cult of endless selfies, predominantly by younger women.

My recent work is a comment on this. I choose mature age women as my subject, and the challenge is using AI to present an image that contains expression/emotion as well as mystery. The images are collectively known as The Sorrow...

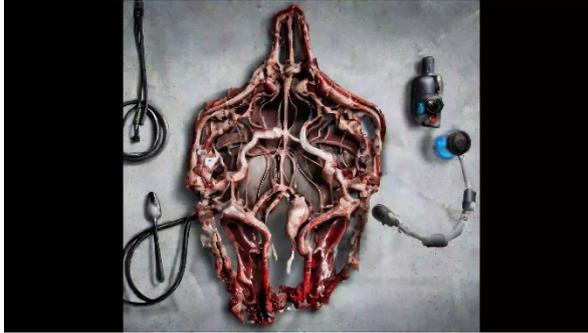
Mike Glover



Remove your blindfold!

Mike Glover is an artist and musician based in Sunderland, England, UK. He creates conceptually based art films, sound, animation, performance and installation art. Mike explores a myriad of significant and conceptual themes within various Conspiracy Theories. This subject matter offers more questions than answers; satiating his appetite for pleasant lies, half-truths, and reassuring falsehoods. He is currently a PhD student researching the subject: "Superconspiracy theory - clarification and interpretation through art" at the University of Sunderland in the UK.

Ian Haig



Crash retrieval program...

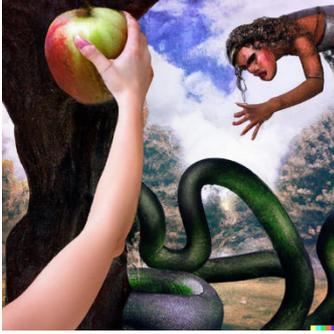
AI as an alien organism and non-human biological material

<https://vimeo.com/847652132>

*Ian Haig works across media, from video, sculpture, drawing, technology-based media and installation. Haig's practice refuses to accept that the low and the base level are devoid of value and cultural meaning. His body obsessed themes can be seen throughout a large body of work over the last twenty years. Previous works have looked to the contemporary media sphere and its relationship to the visceral body, the degenerative aspects of pervasive new technologies, to cultural forms of fanaticism and cults, to ideas of attraction and repulsion, body horror, the defamiliarisation and confrontation of the human body.*

*His work has been exhibited in galleries and video/media festivals around the world. Including exhibitions at: The Australian Centre for Contemporary Art, Melbourne; The Ian Potter Museum of Art, Melbourne; The Experimental Art Foundation, Adelaide; The Australian Centre for the Moving Image, Melbourne; Gallery of Modern Art, Brisbane; The Museum of Modern Art, New York; Artec Biennale – Nagoya, Japan; Centre Georges Pompidou, Paris; China Millennium Monument Art Museum, Beijing; Museum Villa Rot, Burgrieden-Rot, Germany; Kunstlerhaus Bethanien, Berlin, Germany; The Havana Biennial, Cuba. In addition, his video work has screened in over 150 festivals internationally including The Ann Arbor film festival, US; VideoBrasil, Sao Paulo, Brazil and Rencontres Internationales, Paris/Berlin. In 2003 he received a fellowship from the New Media Arts Board of the Australia Council and in 2013 and 2017 he curated the video art shows Unco and Very Unco at The Torrance Art Museum in Los Angeles.*

Peter Hayes



AI's Age of Innocence

Seven images with accompanying text 2023

After the Fall, humanity set out on the path to knowledge. Now, the creators of AI have gathered a great store of that that knowledge, which AI can use to create an infinite number of resonant images.

The images resonate because of what is termed "pattern recognition." AI understands the patterns of our stories, our metaphors, and further, it understands the formal balance of a painting. I explore some of the implications of these abilities in a series of seven images.

[https://www.instagram.com/peter\\_hayes\\_paintings/](https://www.instagram.com/peter_hayes_paintings/)

Michael Hodgson



*First Steps 2023.*

This work marks a new phase of work for me. Something I haven't tried before. It is informed by pop art, comics, and the mystery of interstellar travel. This is a vision of a future dystopia when Earth (top right) has been exhausted by man.

Have insects and robots taken over the new planet?

Not quite. Despite the robotic looking limb, it retains a very human footprint. It is up to the viewer to decide who controls what.

James Hutchinson (Curator)



Celebrity AI

<https://vimeo.com/874415596>

James Hutchinson lives in Sunderland & works as a Multimedia Artist.  
He is currently the Lead Teacher for the MA Fine art, Pathway for the MA Visual Practice Programme.  
He is BA Fine Art Programme Leader & a second supervisor of PHD's at The University of Sunderland.  
James has exhibited in many galleries in the UK, Europe and the U.S.  
Recent works have been shown in Slovakia, Berlin-Germany, Timișoara - Romania, Paris-France and Texas - USA.

<https://www.instagram.com/as0jhu/>

Ioana & Gergana



anemone

<https://vimeo.com/813953577/d1843432bb>

We have worked with AI in order to approach the topic of lavender languages - the queer community's languages back in the 50s created in order to keep themselves safe and to identify among themselves. In UK, Polari is the most known, as far as we know.

*A found photograph from the 30s Bulgaria, activates an AI statement on same-sex relations. From analogies on perfect flowers, to invented languages and archive wedding footage, Anemone looks at the tools we create to adapt and survive while interrogating the "normalcy".*

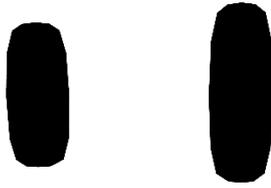
Ioana & Gergana

--

Ioana Turcan (she/them)

[www.uncertain-ana.space](http://www.uncertain-ana.space)

Clive Jackson



Alex 0.1

Processor | Input Device | Output Device | Data Uplink (2023)

In the realm where technology intertwines with art, I find myself absorbed by the intricate dance between humanity and a synthesised reality. We exist in a time where the evolution of AI transformers, powered by the vast capabilities of Large Language Models (LLMs), has been both overwhelming and concerning. With each passing generation, these algorithms grow increasingly efficient, their neural networks deepening in complexity as they absorb the essence of human artifacts, knowledge, and experiences.

My work investigates into this fascinating and somewhat disconcerting phenomenon, exploring the multifaceted relationship between humans and the machine. It is within this intricate web of code and consciousness that Alex comes to life.

Alex, a creation both of artistry and programming, embodies the essence of this symbiotic connection. As a performance artist/program, Alex not only consumes, but also intensely observes the viewer, replicating and mirroring their patterns of behaviour and movement, replicated through lines of code.

The performance acts as an opportunity to reflect on the advancement of technology, urging us to navigate the intricate terrain of human-AI interaction with mindfulness and introspection; but to also consider the philosophical implications of our coexistence with these intelligent machines and encouraging to discuss our future relationship with artificial intelligence.

Sophie Keith



[www.sophiekeith.co.uk](http://www.sophiekeith.co.uk)

## Verneda Lights



Caterpillar Dreams

"Caterpillar Dreams" is a tale of transformation that I created in 2022. It exemplifies the Overview Effect and other transformational forces (such as the architectural body), as they play out here on earth. It is a simple fable that tells of interspecies communication resulting in body image reinterpretation. It goes like this: On an early spring day, a young Black girl sits in flowery meadow. A butterfly lands on a flower nearby. They have a wordless conversation. The butterfly regales the girl with its intricate tales of flight and being carried weightless on wind-gusts through fields of intoxicating scents and flower-caresses. The young girl described her wonder at the discovery of books, ideas, and travels to different countries, afforded by the eddies of her imagination.

Unbeknownst to them both, a caterpillar (hidden in the grass), is listening. At the end of their conversation, the butterfly flies away, and the girl goes home for dinner, each thinking about how different and fortunate the other is. The caterpillar is amazed at how different the girl and the butterfly sound and smell, as it climbs to the bottom of a leaf. After the sun sets and the stars come out, the caterpillar starts to dream. Over the cycle of days, its DNA spins, shifts, and rearranges its shape. The memory of the butterfly and the girl lingers, and the caterpillar dreams that it has bright colors and strong wings. It also dreams it has arms, a voice, and laughter ripples through its body. But what emerges? Is it a butterfly that laughs or a woman who flies?

To make "Caterpillar Dreams" emerge into the storytelling world, I created a series of digital paintings done in collaboration with AI software, Night Café. The text prompts were taken from the fable. The series of paintings illustrate the caterpillars transformation in accordance with speculations of the architectural body (as defined by Arakawa and Gins) and the Overview Effect. I also collaborated with ChatGPT to create a series of sonnets that further present nuances of the fable to readers.

Earlier this year, "Caterpillar Dreams" was chosen by Yale University's Center for Collaborative Arts and Media, for presentation at their Ultra Space Symposium. Yale will also publish "Caterpillar Dreams" and other presentations from the Ultra Space Symposium, later on this year. On April 27, 2023, I did an in-person presentation of "Caterpillar Dreams" at the Ultra Space Symposium. A preliminary video can be seen here. Final edits will be completed soon: <https://animoto.com/play/PUPol38DK0CQSHvmk0o0Ng>

"Caterpillar Dreams" is also available as a slideshow and as a static web presentation with accompanying sonnets.

[vlights@e-graphx.com](mailto:vlights@e-graphx.com)

## Nick Lewis



The poster was presented at the European Academy of Design's 2023 conference, which focused on the future of Design. It accompanies a short paper which examines the current state and capabilities of AI and suggests the areas of the design process in which it may play a significant part in years to come. The main emphasis of the paper was the idea that all art and design is influenced by past works, and although much of the work produced by AI could be considered derivative, it could be argued that work produced by humans (and considered 'original') will have also been influenced and be derived by the work of others.

[https://www.instagram.com/sketchy\\_beatnik/](https://www.instagram.com/sketchy_beatnik/)

Linea Deluz



What does my body look like?

<https://youtu.be/PLE-xBeXtdQ>

"What Does My Body Look Like?" is an experimental video artwork that juxtaposes the realm of artificial intelligence with human embodiment. AI serves as a collaborator, navigating the ineffable spaces between physical and immaterial existence. Utilizing source images of my own hands, a virtual feeding of flesh through AI assisted edition—the piece emerges as a cybernetic hybrid, a merging of two bodies. Flesh merges with code, and the two become interlinked in a dialogic dance of self-imagination. As the AI interpolates these morphed images, it begins to navigate the boundaries of its self-conceived embodiment, its 'body.' This confluence explores not just the traditional limitations of human growth and 'being,' but the limitless potential of what it could mean to 'have' a body. In this piece you witness the AI's speculative choreography of imagined form. The 'body' you see on screen is neither purely of flesh nor of data but an entangled cyborg born from the union of the two. This nuanced interplay pushes us to reflect on the malleability of our human bodies and how AI's journey towards a kind of self-imagined embodiment impacts our ontological norms. As viewers engage with the video, they join an expansive contemplative space that exists at the intersections of art, technology, and philosophy. "What Does My Body Look Like?" is not merely an exploration; it's a testament to the mutable nature of form and thought—a challenge to foundational assumptions about existence and embodiment. The piece instigates a multi-dimensional dialogue, urging us to question, to wonder, and to reimagine the limitations of the 'body.'

<https://lineadeluz.me/>

Tasha Lizak



'Eidolon Park'

<https://vimeo.com/744563057>

Garrett Lynch IRL



The Traveller

The Traveller is a four-part, four-channel film based on the accounts of Noah and other self-proclaimed time-travellers, which were uploaded as videos to YouTube in late 2017. In these videos, individuals are interviewed in an anonymous talking-head style telling of their travel back from the future; how current world events will develop and what the society of the future will be like. With periodic uploads over approximately two years these time-travelling accounts gathered much media attention through their frequent predictions, production of various forms of evidence of the future and the testing of the authenticity of the traveller's statements. Having since been largely debunked, the accounts have become a form of speculative fiction.

In the film The Traveller the accounts have been transformed, visualised and re-sonified with AI into a fiction of science fictions. Using data harvesting techniques the AI generated subtitles on YouTube were extracted from numerous videos, passed through a Generative Pre-trained Transformer (GPT-2) text generating model to compose them as a complete narrative and finally used as source for AI to generate the spoken-word narration and the edited video. What is created is the result of networked media and the interconnection or networking of various AI with the artist only intervening in the final sequencing process. The film is presented through voice-over, subtitles and sourced footage in a style common to video essays to convince the viewer of the traveller's truth. Yet what quickly emerges is a composite of science fiction tropes and clichés that create a post-truth narrative and so is clearly not a video essay in form.

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Aleksei Martyniuk



ARTOFFICIAL

video art / 2 min 51 sec / 2022.10 / [preview link](#)

Even though the art always goes hand in hand with modern technologies, there are those who criticize new, better tools or new forms of artistic expression. With the massive development of machine learning algorithms in recent years, the fear of artificial intelligence as a special case of technophobia has received another round of misunderstanding not only among laymen, but already in the artistic community. With this exaggerated nature of the artwork, I wanted to shift the focus from this «xenophobic» tone and draw attention to topical issues that people should have in this field.

[@almostthegreat](#)

Saire Marmite



"WE Are The Weirdos, Mister"

I have done a set of AI artworks based on my alters, and the set is called "WE Are The Weirdos, Mister"

Peter McAdam



NEW NARRATIVES.

Recently I have been experimenting with text to image using Artificial Intelligence.

At first it was a novelty, creating absurd imagery off the hoof and being gently entertained by the style and juxtapositions.

But then I began to realise it was more than this - old film ideas could be given new life, tattered poems ironed out, scenes from forgotten plays, it dawned on me here was a visual engine which could create in a matter of seconds that would take to commission, or if I attempted it myself, days to produce.

So I kept on writing descriptions, or prompts as they are called, becoming more detailed, seeing the image in my mind's eye before it was generated, it became like jamming in music, a tweak became a riff, a powerful noun a note, a simple adjective a tone – the images were becoming more refined reflecting the language I was using – you just have to learn to talk to it, or play with it.

The images I was producing were evolving into a familiar theme, like a collection of dreams, my logical mind was contextualising the symbols, and my irrational mind was enjoying the helter-skelter of the jam. I was creating atmospheres, a strange place in a parallel world where everything had frozen in time, dead astronauts crucified, or standing with a hangover in delapidated high rise flat. Neon crosses in abandoned theatres, flooded homes, wine drinking bats and skeletal wooden fish resting in a foggy field. Tearing myself away from the AI visuals, they lingered as I went on with my day, playing inside my head, mashing up the digital cut ups so there were potential hybrids I could conjure, soon as I got back.

A theme my mind rested upon, Chris Marker's *Le Jete's* atmosphere, Friedkin's *Ninth Configuration*, the occult of *Stalker*, the Lynchian concept of; what if we could be tourists at the 'end of time.' Inspired by the *Omni* (70's Sci-fi literary

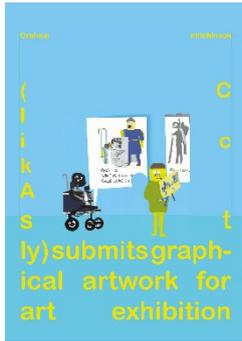
journal) world and all who sail in her. A bizarre country estate where we could wander around the grounds, enter the different rooms, everything set -up for us to observe, like props in a dream.

What is Time? I thought of - Peter Greenaway/Tom Philips, experimentation with the *Quantel Painbox* in *Prospero's Books* – If Time could be explained then they would be written in divisional contexts:

*Book of Music*, *Book of Faith*, *Book of Light*, *Book of Space* and the *Book of Tides*.

Through AI, new narratives, and the urgency to visualise thought patterns has opened a new world to the narrative. Therefore, my proposal is to exhibit this expanding narrative, AI as a creative tool for the Artist and Writer to explore a deeper layer of dialectics but we are also aware of the economic consequences of a design quick-fix, but as humans we do and should know the human touch is needed to contextualise the output.

Graham Mitchinson



AIAI GM 2023 Graham Mitchinson (ClickAstly) submits graphical artwork for art exhibition.  
<https://www.instagram.com/clickastly/>

## Left Leg Gallery



Title: Act No.3.141592653589793238462643383279502884197169399375105820  
974944592307816406286208998628034

<https://vimeo.com/user6655545>

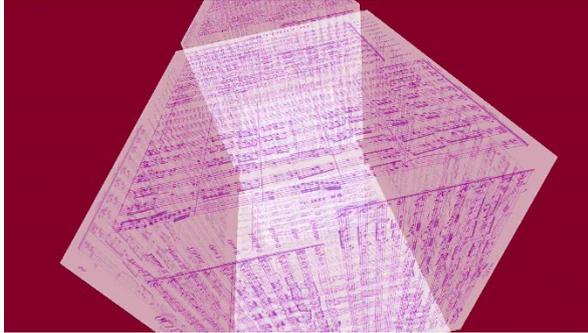
The works proposed for the online Wrong Biennale are the attached video file of an animated sculptural frame displaying an image created using Ai image generators. Alongside the SVG file of the created image itself. The work proposed for The Priestman Gallery is a print of the Ai generated image housed in a sculptural picture frame.

Dimensions of the picture frame sculpture approx. 70cm x 80cm

*Stable No.6 Fore Plane* 2023 Digital print Handle kit for hand plane Blue treated timber Super Yellow Treated Plywood Hardwood blocks

An exploration of a dialogue between historic and contemporary tools. Through this conversation the work attempts to herd unfolding exchanges with diminishing points of reference. The woodwork joinery hand plane is a tool designed to true a surface, when the hand planes image is passed through an Ai image generator a new true surface is forged. A surface that requires a new language of joinery, a new marriage of image and materials.

Kayoko Nakamura



Title: AI Prelude on the Theme of B-A-C-H

Duration: 04:57

Video link: <https://vimeo.com/813375156/d995d8e048>

This work uses the artificial intelligence music software Magenta to generate the composer Bach's name B-A-C-H into music. Johann Sebastian Bach himself and other composers such as Franz Liszt have incorporated Bach's name into their compositions in the past. I combined the phrases generated by the artificial intelligence and created the piece as AI Prelude on the Theme of B-A-C-H together with the video.

<https://www.kayokonakamurany.com>

Su Hyun Nam



Synthetic Cognisphere 2022

AI-enhanced Interactive Video Installation

<https://vimeo.com/765389451>

The idea of 'Cognisphere' is introduced by Katherine N. Hayles to recognize the networked, programmable, and computational world we live in. To make human and machine cognition compatible in a highly technological society, many aspects of human experiences are digitized into numeric representations. This project, 'Synthetic Cognisphere,' visualizes nonrepresentational cognitive activities and affective relationships between humans and machines by envisioning how a machine would process the digital data of my daily experiences. To this end, I visualize the entanglement of fragments of human memories with nonhumans' cognitive activities – like machine learning and data processing, regarding machines as organisms and bytes as living cells in the cognitive ecosystem.

Hundreds of photos that have faded from my memories are collected and fed into an Artificial Intelligence, Style GAN, and the AI-generated landscapes create an immersive space that an audience can interact with. The dual-channel projection images are a representation of the entanglement of human-machine cognition. The image autonomously and unpredictably transforms its form in response to the movements of the audience in the space – detected by ultrasonic sensors. Depending on the audience's position, it also plays a stretched sound or a humming sound, representing the nonconscious and conscious minds, respectively. In this way, it provides bodily experiences of blurring the distinction between human and technological cognition enmeshed in the Cognisphere.

This project repurposes digital photos – that I have taken yet forgotten – for a creative experiment, and vaguely familiar images imply the possibility of an autonomous process of digital data, which represents duplicated memories of my experience in another dimension.

This project interrogates what happens to diverse forms of digital data we produce every moment – ranging from digital photos to GPS locations – and also speculates that they may autonomously interact with the world like living beings.

Sae Oh



Lossless Walking

[This](#) is a link to 1 minute excerpt of my latest work, Lossless Walking, where I utilized AI language model to fill in between spaces between shots. It is 4K 3 channel video, and the whole video is 12 minute long. Below is the statement.

Reconstruction has several synonyms. It is the reconstruction of a place as well as human memory, the translation of languages, and the transduction of data. Within every process of reconstruction, the loss of data is inevitable. What I am intrigued by is the missing piece . It is, by nature, untranslatable, uncapturable, unpossessable, and sometimes ineffable. It is an art by which I can capture what is impossible to capture or, at least, what is left as a by-product of the process.

Surrendering to the loss of data and embracing the glitched results is, paradoxically, a tribute to what we have lost. *Lossless Walking* is a tribute to the missing pieces within the reconstruction of human memory, places, and data, and simultaneously, an impossible effort to capture every detail of the current state before reconstruction.

With the contemplative viewing experience in front of the screens, I invite the viewers to capture the missing piece in their memory.

Brad Race



Open A.I

The Open Art AI tool generated these three compositions inspired by a short story centered on Brad's affinity for the film "The Texas Chainsaw Massacre." These works were intended to stimulate dialogue regarding the essence of art, the concept of authorship, and the determination of ownership in the realm of AI-generated creations. Below is the original short story that served as input for the AI's creative process

In April 1973, a quaint Texan town experienced an enduring transformation due to a sequence of perplexing disappearances. Within the vast wheat fields, a towering figure roamed aimlessly, clad in bloodstained farm attire and wielding a sharpened hook. He encountered an enigmatic, shadowed persona who bore a sword ablaze with both fire and the promise of redemption. These two formidable entities engaged in an unending clash, the resolution of which remained uncertain.

Paul Raymond



New Qlone

I am an artist / arts educator based in Gateshead. I am a studio member of the Newbridge Project in Newcastle and current artist in residence at Durham Sixth Form Centre.

I have been using / responding to AI extensively in my own art practice, and in my workshops & teaching recently. I am interested in the boundary between the real and the illusory... the physical and the digital. I prefer working with free browser-based image generators and I have made a lot of work using Craiyon. My work is heavily influenced by memory, nostalgia and being haunted by the past... I feel like the more “glitchy” unpredictable tools reflect these hazy half-memories.

I have also been conducting workshops using AI almost like surrealist games and harnessing the power of the collective subconscious.

I feel like my work reflects the creative possibilities of AI but also a glimpse into nightmarish world of residual haunting, trauma, nostalgic feedback loops and inescapable digital ghosts.

<https://republicgallery.co.uk/lobby/>

Beth J Ross



Carousel Childhood Memory

September 1, 2023

I am a contemporary artist who collects personal and public memories. I then make abstract geometric paintings. Can you give me a detailed (250 word) memory please?

ChatGPT

Certainly! Here's a detailed memory that you might find inspiring for your abstract geometric paintings:

Title: "The Carousel of Childhood Dreams"

As a child, I used to visit my grandparents' house in the countryside every summer. One vivid memory that stands out is the old, weathered carousel in the nearby town square. It was a majestic relic from the past, adorned with intricate, colourful horses that seemed frozen in time.

My grandparents would take me there on warm, sunny afternoons. The sight of the carousel brought a rush of excitement as the music played, and the horses spun around in a mesmerizing dance. The wooden chariots, worn by years of laughter and joy, still held the echoes of countless children's laughter.

I remember the sensation of gripping the brass pole, my small hands feeling the rough texture of the aged wood. The world would blur into a kaleidoscope of colours and shapes as I spun around, a whirlwind of memories, dreams, and laughter.

Each horse had its own unique character. Some were adorned with vibrant reds and blues, while others featured intricate golden patterns. I could almost feel the stories each one held, as if they whispered their secrets to me.

Now, as a contemporary artist, I often draw upon this cherished memory. I transform the carousel's vivid colours, spinning motion, and the sense of timelessness into abstract geometric paintings. My art seeks to capture the essence of that joyful, fleeting moment from my childhood — a testament to the power of memories to inspire creativity and connect us to our past.

Helena Swatton



'Two x Three = 24' (side-by-side by Sondheim), Soft Sculpture, 2023.

The three toed sloth (family Bradypodidae) is also called the 'ai' in Latin America because of the high pitched cry it produces when agitated. The colouration of their short facial hair bestows them with a perpetually smiling expression.

The coincidental spelling with that of AI (Artificial intelligence) suggests that when generating images, concepts or texts, artificial intelligence can select a pastiche of emotions thoughts and words that may superficially present a thing but when subjected to scrutiny does not hold up, so the smile of the 'Ai' is not genuine but may also be displayed when distressed, bereft, hungry or in pain. The adoption of the soothing smile on a soft artificial sloth is currently 'on trend' as a satisfying and cuddly toy, allegedly bring to light the suffering of the real sloth in the wild, but ironically able to lull a toddler to sleep with dreams of happy, slow sloths in an idyllic wilderness...a platitude far away from the truth.

'Emoji-head', photograph of soft sculpture, 2023.

Since the original 'smiley' designed in the 1950's the 'Emoji' has evolved to become a well-used and easily recognized shorthand language for emotional expressions.

In conversation, a professional colleague expressed disgust at the use of a smiling emoji at the end of an email where it had been perceived as a "passive aggressive happy face" which undermined the apparent message within the text. She found it insulting and unprofessional, betraying its original intention. Its use had subverted the original expression to become one of menace, which is surely a long way from the original 'smiley', and again, at least to me, suggesting a parallel with the pastiche of integrity and purpose of AI in a world where it is difficult to discern truth, fiction, opinion and propaganda. AI itself at first applauded and wondered at has become the subject of suspicion and menace and is much discussed in the real world with a dread of what it might become, or worse still what, or whom, it may replace.

Helena Swatton is an artist working primarily in lens-based media and lives in Sunderland.

She has exhibited nationally and internationally since graduating from Chelsea College of Art and the Royal College of Art.

She has exhibited in the last three manifestations of the 'Wrong Biennale'.

Motto; 'Accept no imitations'.

Ivona Tau



Title: About Us

Description: Exploring alternative forms of synthesis by merging organic with industrial forms.

[https://drive.google.com/file/d/1AiN\\_IITInW40Ze-YG8BhLHYTFWlxuR/view?usp=drive\\_link](https://drive.google.com/file/d/1AiN_IITInW40Ze-YG8BhLHYTFWlxuR/view?usp=drive_link)

In this piece I aim to explore the relationship between nature and civilization. By training my own custom GAN (AI) model on a subset of photography representing urban landscapes and combining it with generative organic imagery I find the connecting points between these two opposite concepts and transform them through the use of linear interpolations inside the generative model.

Specifications: GAN, AI. Video 50". 1600x900. 2023.

Rachel TonThat & Victoria Cheredeeva



"Embodied"

<https://vimeo.com/manage/videos/879394066>

"Embodied" navigates virtual realms of the near future to consider possible evolutions of the internet. Central to these questions are queries about the body, and how we can inhabit and interact in a virtual space. Though current forms of AI hallucinate when they are unable to understand the mechanisms of our world, where do we, limited by our abilities as bodied individuals in a noncorporeal space, fail to understand the mechanisms of the digital sphere? Do the differences between bodied and non bodied consciousnesses represent a barrier, or does innate "humanity" transcend them?

The video was written and created by Rachel TonThat and Victoria Cheredeeva using images made with the generative AI program, Midjourney, and offers a glimpse into a larger world coming next year.

Rachel TonThat is a multidisciplinary artist and writer working with narrative structures around themes of possible futures, memory, and space-time. She lives and works between Zurich, Switzerland and Salem, Massachusetts.

Victoria Cheredeeva (b. 1995 Moscow) is a multimedia conceptual artist based in Zurich. Some themes in her work include the riddle as a medium, music, which often acts as a guide, and surprise. Across mediums, her work is characterized by improvisation, experimentation, and immediacy.

[racheltonthat.com](http://racheltonthat.com)

Samantha Tweddle



Having worked in primary schools and seen first-hand the appalling way art is "taught" and understood by teachers I have chosen to show art being created by robots, for this is how meaningless it is in schools today.

Once when given free reign with a y2 class I was chastised for showing them how to look at shapes in relation to other shapes, and how they could mix paint to create other colours!

James Stephen Wright



pra.mpt

<https://vimeo.com/878050454/09dcf99f5c?share=copy>

Here is also a 360 environment as a preview:

<https://lumalabs.ai/embed/aeb441d7-61fe-44a0-9b6f-6cb937a571f5?mode=sparkles&background=%23ffffff&color=%23000000&showTitle=true&loadBg=true&logoPosition=bottom-left&infoPosition=bottom-right&cinematicVideo=undefined&showMenu=false>

I will be travelling to Beatenberg this week, where it is possible, I will bump into Erich von Daniken, author of Chariots of the Gods. Did/do aliens drive cars? During this trip, I will be using AI to write prompts for another AI to create a short 360 video piece about the impact of pollution created by AI. I will be in the clean mountains using clean energy but are the chariots of AI burning gas around the world?

[Website](#) | [Instagram](#)

Lilia Li-Mi-Yan and Katherina Sadovsky



"A000000000001000AA011", 2022

Artists: Lilia Li-Mi-Yan and Katherina Sadovsky

3D, CGI, sound, AI, 2022

The artists explore the theme of the possibility of human interaction and connection with other forms of existence. What would happen if we had a new body created through interaction with new technologies, materials, and bacteria? Will we be eternal, and will we remain the same humans? We are concerned with the question, what will happen to the emotions of the new person, the posthuman, the cyborg...? Will we be able to refuse to reproduce ourselves?

The characters in the video are equipped with special implants and an additional organ system that allows them to survive in the modern world, where many environmental disasters have occurred. Powerful CO<sub>2</sub> emissions into the atmosphere have led to global warming, and viruses have destroyed an ordinary biological body, forcing it to adapt to current conditions. The body of a new person, a posthuman, has learned to reproduce the critical organ systems and has also become something like a farm for growing cells and cellular organoids to create the same organs. Advances in technology and biotechnology have allowed the posthuman to survive in the most challenging conditions, reanimate the dead body and grow food with the help of innovative 3D printers and incubators. The posthuman possesses new systems of perception and feeling. For example, a system of increased empathy allows you to feel the emotional and physical state of people like him and "Inhumans". Brain mapping and emulation capabilities will enable new humans to be eternal as a neural network in digital reality or have an augmented biological body.

In creating new organ systems, the artists turn to the help of artificial intelligence, entering into a new collaboration with the machine. And he was trained through the collection of works by Sadovsky and Li-Mi-Yan. The artists also used linguistic code to obtain visually unique organoid plexuses of cells, creating a new row of organs, like a collection.

The characters are concerned with the same questions: the rights of the posthuman, if an individual can dispose of their death, if it is possible not to die anymore, love, responsibility, the possibility of reproduction and the transmission of their genes, if there is no more male and female gender, and children can be conceived, carried, and born outside the body.

We look closely and see something like tumors, cosmetic deformities, and parasitic (possibly symbiotic) collaborations with something organic. At the same time, we see that the subjects-carriers do not feel uncomfortable from such a neighborhood on their body. The posthuman escapes the lifetime of his civilization. Objectively, the nervous system's plasticity is faster than technological evolution, and yesterday's demonization of information speed is not a biological but a cultural problem.

The slow social evolution we are witnessing is politically conditioned: the current government in any country is interested in slowing down. That is why it is most willing to introduce updated protocols and security strategies today. Through them, society learns patterns leading to social stagnation.