When All Dreams Come True

AI Art exhibition

As part of the **Provocation Ideas Festival** (provocation.ca), this exhibition of works from both local and global artists features works made with, or about, generative AI. The flourishing of AI tools is reshaping the artistic landscape, challenging traditional gate-keeping and offering a radical shift from scarcity to abundance. The artists, each interpreting their unique relationship with these transformative tools, will prompt you to rethink art, culture, and labour in a world shared with AI, our intellectual offspring. Join us in this journey, as we explore and celebrate art-making in a world shared with new forms of intelligence who have learned, for better or worse, all that they know from us.

Venues and dates (2023)

May 17 – 20: **Innis College and Town Hall** (University of Toronto) night projection
2 Sussex Avenue, Toronto

May 27 – 28: **Inter/Access** during Doors Open Toronto
950 Dupont St., Unit 1., Toronto

May 28 – June 11: libraries around the Greater Toronto Area
Agincourt, Albert Campbell, Albion, Downsview, Fort York, Richview,
North York Central, Scarborough Civic Centre, Toronto Reference

June 12 – 16: Art Gallery of York University
Keele Campus, Accolade East Building, Toronto

June – November: online gallery at **provocation.ca**

Participating Artists

(Alphabetical by first name)

Curatorial Statement

2022 was the year that the AI image generators reached a level of maturity that the world took notice. 2023 will see the same for music and video. The future of art making has been destabilized, creating opportunities for systemic change and a shift in the status quo. Stability meant submission to the existent powers—despite the reality of digital media being infinitely copy-able, we clung to scarcity and gate-keeping. Artists' primary choices were how much to submit; how much privacy to cede, how much audience to build, how much content to produce without pay, how much money to be made from advertising, or how to be at the top of the crypto pyramid scheme.

Out of the scientific and technocratic quest to understand the nature of intelligence, we discovered that mimicking the visual cortex was less difficult and far more effective than we could have imagined just a few years ago. Tools that learned from recreating the billions of images on the internet learned their own understanding of those images, and could be guided to create new images using text, opening up image production to everyone that could use language. As the camera did almost 180 years ago, these new intelligent generative tools allow for new ways to be creative, ways that may devalue the skills and expertise required by older tools. AI tools replicate intelligent behaviour, thinking for you, potentially replacing most professional image-making thinking done by humans. What will we think about instead?

Humanity has yet to come to terms with digital networks, much less intelligent digital tools, but despite the often overwhelming feelings of dread and awe at the (often sensationalized) rapid changes, we are fortunate to be here together, when there is a great need for art to help us process these feelings. Being human, with our thinking intertwined with expression and tool making, this practice can now help us think about and build systems that nurture and support art making by humans: art-making in a world shared with new forms of intelligence who have learned, for better or worse, all that they know from us.

Each artist in the exhibition represents their own unique exploration of the use of, and transformation by these tools and their broader impact on arts, culture and labour. Technology has long been a way to make dreams a reality, and as AI grows in capability and accessibility our shared future is one where the dreams of **all** humanity come true. If some dream of being the all-powerful ruler of the world then the rest of us will live in a nightmare, so we are tasked to tend to dreams, to share a dream of being artists.

Ryan Kelln

May 2023

Alejandro Brianza

Buenos Aires, Argentina

alejandrobrianza.com · andamio.in

Argentinian composer, researcher and teacher. Master in Methodology of Scientific Research and currently PhD candidate in Humanities - Music at the Universidad Nacional del Litoral.

He teaches at the Universidad de Buenos Aires and Universidad Nacional de Lanús, where he is also part of research related to sound technology, electroacoustic music, artistic research and contemporary languages, of which he has given lectures, conferences and workshops at congresses, festivals and various national and international academic meetings.

Retrophonography (2023)

Tools: Dall-e. Dall-e Edit beta tool.
Licence: Creative Commons

Prompt: "a guy working on sound field recording walking out to find some sounds with a headset earphones, a backpack, a handrecorder and a boom microphone to realize the field recording task. The landscape is a general view of a mostly yellow field and woods with a blue sky. The guy is in a mid distance from camera." Additive prompts with Edit beta Tool:

1. "Continue the path and field, some sylvester flowers"

2. "Mont Orford, quebec in the horizon"

Anna Carreras

Barcelona, Spain

www.annacarreras.com · twitter.com/carreras_anna

Anna Carreras is a generative artist and creative coder focusing her work on the use of algorithms to create visuals that foster memories or evocate new ones.

She codes her work from scratch to create images that cannot be achieved in any other medium. She is interested in complexity, surprise and meaning that emerges from small simple behaviours playing with systems. She wants to foster diversity and explores the balance between order and chaos in which nature and daily life seem to be suspended.

She draws inspiration from her Mediterranean culture and landscape to translate it into abstract visuals. Vivid digital images, static or dynamic, geometric or organic.

She has exhibited at Feral File, Art Blocks Curated and CVerso galleria. She has also developed and exhibited generative art and digital installations in renowned national and international institutions, museums and festivals like MUTEK ES+AR, Sónar Festival, Eufònic Urbà Decentraland, Venice Art Biennale, Medialab Prado Madrid or Abandon Normal Devices Liverpool, among others.

Discs (2023)

verse.works/artworks/21a4f0e0-0c0f-4b28-98eb-1d82f9df4548

Tools: generative code, Processing
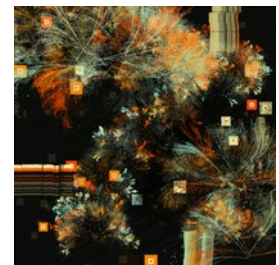*Licence*: Creative Commons Attribution-NonCommercial-ShareAlike
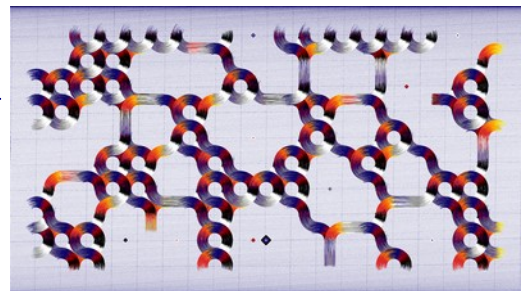
Pinzell d'arbres (2022)

foundation.app/collection/acpnzarb

Tools: generative code, Processing
Licence: Creative Commons Attribution-NonCommercial-ShareAlike

Llaçades entrellaçades (2021)

vimeo.com/542941766

Tools: generative code, Processing
*Licence*: Creative Commons Attribution-NonCommercial-ShareAlike
Duration: 00:10:21

Ben Bogart

Vancouver, BC, Canada

www.ekran.org

Ben Bogart is a non-binary adisciplinary artist working for nearly two decades with generative computational processes and has been inspired by knowledge in the natural sciences in the service of an epistemological inquiry. Ben has produced processes, artifacts, texts, images and performances that have been presented at galleries, art festivals and academic conferences internationally. Notable exhibitions include solo shows at the Canadian Embassy at Transmediale in 2017 and the TechLab at the Surrey Art Gallery in 2018. They have been an artist in residence at the Banff Centre (Canada), the New Forms Festival (Canada) and at Videotage (Hong Kong). Their research and practice have been funded by the Social Science and Humanities Research Council of Canada, the British Columbia Arts Council and the Canada Council for the Arts.
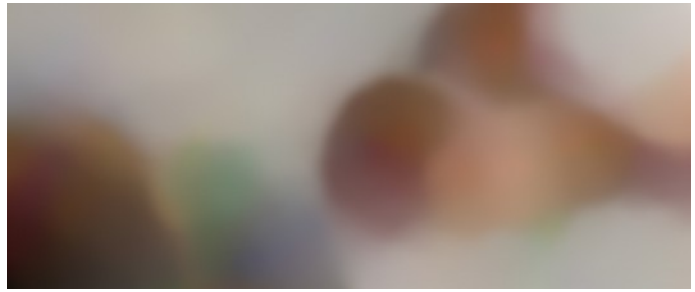
"Machines of the Present Consume the Imaginations of the Past" (Moving Images) (2020)

www.ekran.org/ben/portfolio/2020/07/machines-of-the-present-consume-the-imaginations-of-the-past-moving-images-2020/

"Machines of the present consume the imaginations of the past" is a series of prints and moving images generated by machine interpretations of the canon of Western painting. These still and moving images emerge from interactions between machine imagination and the underlying statistical properties of the training data. Appropriated paintings are deconstructed pixel by pixel where the similarity of colour values determine emergent compositions. Paintings are selected to form a historical arc from the emphasis on realism during the Northern European renaissance, to the surrealist and cubist problematizations of realism that manifest the tension between realism and abstraction. Moving images show the subjective decompositional process from the original to an emergent abstract form. As the moving images are generated using a different learning process and resolution, they differ in structure from their still counterparts.
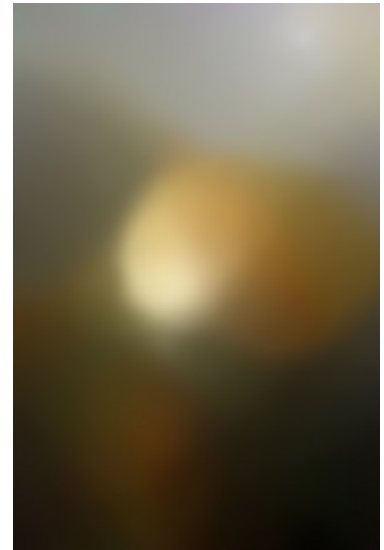
Machines of the Present Consume the Imaginations of the Past (Mona Lisa, Leonardo da Vinci) (Moving Image)

Machines of the Present Consume the Imaginations of the Past (Michelangelo, The Creation of Adam) (Moving Image)

Machines of the Present Consume the Imaginations of the Past (Les Fumeurs, Fernand Léger) (Moving Image)

Machines of the Present Consume the Imaginations of the Past (The Son of Man, Rene Magritte) (Moving Image)

Derrick Schultz

Brooklyn, NY, USA

artificial-images.com

Derrick Schultz is a designer and post-AI artist. His artwork connects current technological trends with past scientific theory, experimental film history, and technology's relationship to climate change. His work has been seen in the New York Times, the New Yorker, and for clients such as Sony and HP. Derrick has taught numerous courses on media art and generative machine learning technology, independently and for major universities. He is currently an adjunct professor at NYU's ITP covering AI art and algorithmic filmmaking.

Linnaeus Pip (2021)

artificial-images.com/project/linnaeus-pip-machine-learning-eugenics

Tools: Multiple custom models: StyleGAN, Next Frame Prediction, other classifiers
Credits: Additional dataset production by Lia Coleman, Juli Odomo, and fiverr users designermdshafi, mdmonirmiah, asifhassanantue, and nataliasaracco.
Duration: 1752 frames@24fps, silent.

> "i would go further than this to say that large AI models are by definition technologies of categorization and control" -Everest Pipkin

Zorns Dilemma. Cinema's magic number. Fuck Linnaeus. Fuck Haeckl. Fuck Google.

Selfie Song (Redux) (2022)

artificial-images.com/project/selfie-song-walt-whitman-illustrip

Tools: Stable Diffusion 1.5

A millennial's interpretation of Walt Whitman's *Song of Myself*. Made using Vadim Epstein's wonderful *IllusTrip*. Redux edit made using David Marx's Stable Diffusion variations notebook.

Floral Zombification Via Attention Node Networks (2023)

artificial-images.com/project/floral-zombification-text-to-video

Tools: Custom-trained Modelscope Text-to-Video model
Audio: *Death in Virtual* by Kid Smpl

Like the cordyceps fungus and their ant hosts, generative machine learning models take control of films of the past to further their own infectious spread.
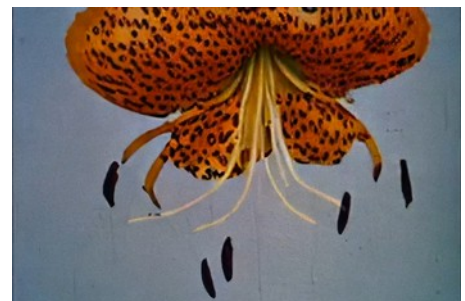
Jane Adams

Boston, MA, USA

universalities.com · instagram.com/artistjaneadams

Jane Adams is an emergent media artist based in Boston, Massachusetts (USA). Jane's work blends new technologies with natural flora and phenomena to create immersive and tactile art experiences. Ms. Adams holds an MFA in emergent media, and is currently pursuing a PhD in computer science at Northeastern University, where her research focus is visualization for systems genetics.

Star Lake (2021)

Tools: StyleGAN2, ESRGAN
License: Creative Commons Attribute-ShareAlike
Credits: Images from Pexels & Unsplash
Duration: 00:00:28 (infinite loop)

Survival (2021)

youtu.be/Tv-v7HiZM6U

Tools: StyleGAN2, ESRGAN
License: Creative Commons Attribute-ShareAlike
Credits: Music by Alexa Woodward
Duration: 00:02:08

Woodward's lyrics were inspired by her deeply personal experiences with periods of uncertainty, including navigating cancer. The warm, melodic flow features audio motifs ranging from sonic inspiration from Carl Sagan's Cosmos series, layered harmonies, tape machines, electronic instruments, and experimental cello and violin. Production was a project of three musical friends, recorded from homes in Vermont, South Carolina, and Texas (Daniel Machado of the Restoration and Linky Barmore). Adams' video is created using Generative Adversarial Networks (GANs), a configuration of neural networks for media synthesis. Each song has its own corresponding generative machine learning model, this one trained on images of fire photography.
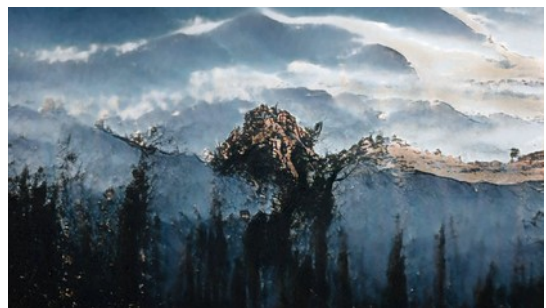
Waiting On You (2021)

youtu.be/Q5_Mghc_Qa0

Tools: StyleGAN2, ESRGAN
License: Creative Commons Attribute-ShareAlike
Credits: Music by Alexa Woodward
Duration: 00:03:24

Adams' video is created using Generative Adversarial Networks (GANs), a configuration of neural networks for media synthesis. Each song has its own corresponding generative machine learning model, this one trained on images of landscape photography.

Jason Allen

Pueblo West, CO, USA

jasonmallen.com

Jason M. Allen is the President and CEO of Art Incarnate, a company dedicated to creating luxury A.I. products and A.I. Completions (AICs), which is Jason's term for "A.I. artwork." His AIC, Théâtre d'Opéra Spatial, won first place in a Fine Art competition and sparked a worldwide controversy in the art community. Jason holds a Bachelor of Science degree in computer science from Colorado Technical University.

More recently, Jason started leading a nationwide movement called COVER (Copyright Obstruction Violates Expressive Rights) to spur change in US copyright after the U.S. Copyright Office rejected his copyright claim on AI-generated artwork. Jason's goal is to raise awareness about the impact of A.I. on various fields and promote a responsible and beneficial relationship with technology. He believes in A.I. Humanism, which focuses on living harmoniously with technology without merging with it (an alternative to Transhumanism).

Théâtre D'opéra Spatial (2022)

Tools: Midjourney, Photoshop, and Gigapixel AI

Allen merges the aesthetics of Renaissance-style fine art with elements of science fiction, reminiscent of nostalgic science fiction movies. This juxtaposition of classical art with futuristic themes offers a unique and captivating viewing experience that engages the viewer on multiple levels.

For Allen, Théâtre D'opéra Spatial represents a journey through time and alternate space, exploring the intersection of high fantasy and science fiction. It serves as a present reflection of how our past can represent and influence who we are in the future and is composed of scenes suggesting theatrical performance art.

The enigmatic nature of the artwork's message is amplified by the presence of non-human characters in the scene, inviting the viewer to ponder the broader implications of the piece. Through this work, the artist aims to open a window into a realm where history, art, and the fantastical collide, challenging our perceptions and understanding of the world around us.

This piece made headlines when it won 2022 Colorado State Fair's annual fine art competition in the "Digital Art/Digitally Manipulated Photography" category. Judges were unaware the AI tools had been used, but later stated that would not have affected their decision. The U.S. Copyright Office rejected Allen's registration claiming that the work did not contain any human authorship, which Allen is contesting. The case is ongoing with the First Request for Reconsideration still being reviewed by the examiner.

Jessica Field

Oshawa, ON, Canada

www.jessicafield.ca

Jessica Field lives and works in Canada. She is interested in the impact of our environment on mental health, and how our individual histories and temperaments influence the ways that we live out our lives. Jessica works with drawing, installation, video, and performance to create artificial intelligent systems that study the dynamic theory of personality, bringing together both psychology research and computer science.

Her work has been exhibited internationally, in institutions such as the Malmo Konstall Gallery, Sweden; Museum Tingley, Switzerland; Kunsthaus Graz, Austria; and the Montreal Museum of Fine Art, Canada. Field's work has received two honourable mentions at the Vida Life Art and Artificial Life International Award Competition for her Artificial Life projects SICB (Semiotic Investigation into Cybernetic Behaviour), 2004 and Maladjusted Ecosystem, 2008.

Jessica Field teaches at Toronto Metropolitan University in Toronto. She received her AOCAD at the Ontario College of Art and Design, Toronto, Ontario, and her MFA at Concordia University in Montreal.

Details of the generative works: Each drawing is made from a pathfinding genetic algorithm working in a board game space of creativity. The algorithm is created by Jessica Field. The Agents pick behaviours to act out which determines who is involved in each drawing. The Agents are sophisticated like a dungeons and dragons character sheet and each use all their attributes and character traits to live in this board game together. The drawings are a reflection of their collaborative experience how their environment affects their psychological states in playing out each behaviour. The titles of the works are also generated by the AI. The drawings and text are selected from a database that best represents the Agent's psychological state.

Book about project can be purchased at Art Metropole in Toronto. Video explaining and showing the AI installation that made these images over a 3-month period: https://vimeo.com/manage/videos/709500808.

### *Look upon the vigorous weight that dances and releases*

Feb 25, 2022, at 1:15 pm: Collective of agents working together in a RPG game of creativity playing the enforcer behaviour. Enforcer population 264, 75 agents contributed to creating the image, 126 agents voted for a drawing about physical well being. The image is about role playing, dissociation, being fulfilled and hopeful.
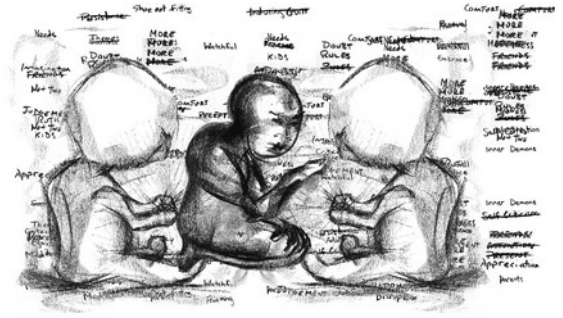
Look upon the unconscious beginner that obstructs and acquires

April 23, 2022, at 11:13 am: Collective of agents working together in a RPG game of creativity playing the sufferer behaviour. Sufferer population 82, 77 agents contributed to creating the image, 12 agents voted for a drawing about autonomy. The image is about reflection, reality, being fulfilled and confident.
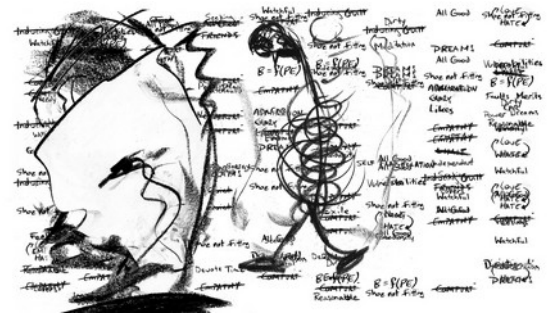

Look upon the flat rest that achieves and condescends

April 23, 2022, at 2:07 pm: Collective of agents working together in a RPG game of creativity playing the judger behaviour. Judger population 333, 61 agents contributed to creating the image, 94 agents voted for a drawing about meaning. The image is about reflection, dreams, being unfulfilled and annoyed.


Look upon the missing tension that searches and struggles

May 7, 2022, at 11:07 am: Collective of agents working together in a RPG game of creativity playing the craver behaviour. Craver population 112, 64 agents contributed to creating the image, 18 agents voted for a drawing about autonomy. The image is about role playing, dissociation, being fulfilled and inspired.
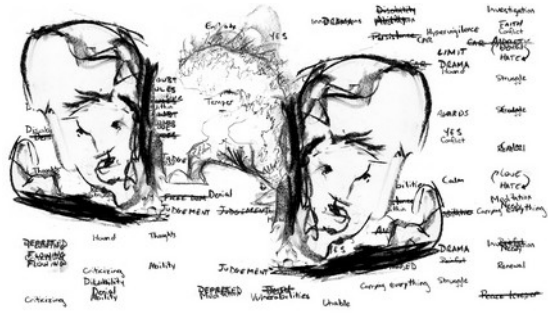
Look upon the vulnerable work that examines and endures

May 17, 2022, at 10:31 am: Collective of agents working together in a RPG game of creativity playing the sufferer behaviour. Sufferer population 83, 59 agents contributed to creating the image, 8 agents voted for a drawing about physical well being. The image is about role playing, dreams, being unfulfilled and yearning.
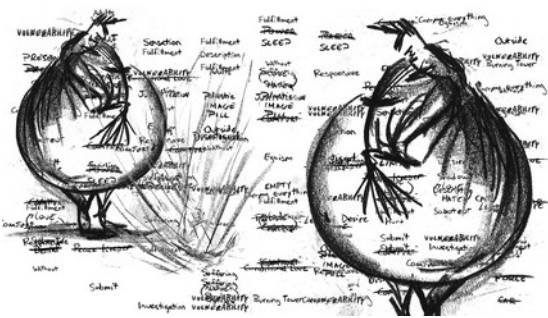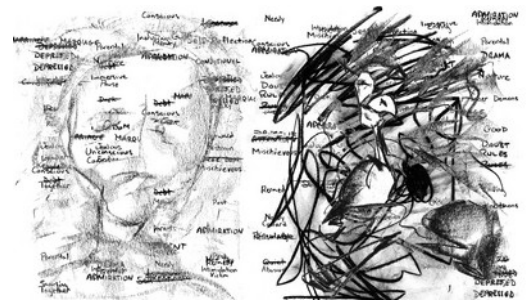
Look upon the within child that shares and sits

May 12, 2022, at 2:09 pm: Collective of agents working together in a RPG game of creativity playing the observer behaviour. Sufferer population 467, 85 agents contributed to creating the image, 122 agents voted for a drawing about connection. The image is about reflection, dissociation, being fulfilled and engaged.
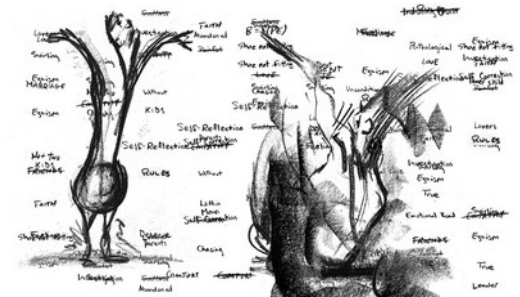

Look upon the fresh joy that surrounds and starts

May 13, 2022, at 1:19 pm: Collective of agents working together in a RPG game of creativity playing the purist behaviour. Sufferer population 126, 65 agents contributed to creating the image, 32 agents voted for a drawing about meaning. The image is about reflection, dreams, being unfulfilled and confused.
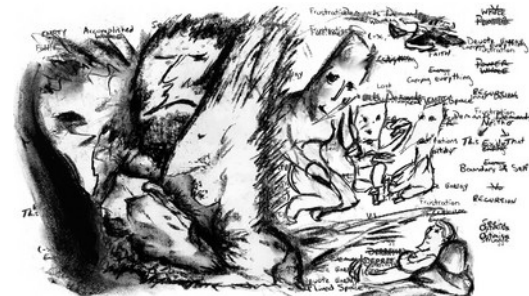

Look upon the uninvited friend that swirls and yields

May 14, 2022, at 3:29 pm: Collective of agents working together in a RPG game of creativity playing the observer behaviour. Sufferer population 433, 69 agents contributed to creating the image, 33 agents voted for a drawing about physical well being. The image is about reflection, dreams, being unfulfilled and yearning.

Shame is only distorted when it examines

Feb 24, 2022, at 1:19 pm: Collective of agents working together in a RPG game of creativity playing the purist behaviour. Sufferer population 121, 58 agents contributed to creating the image, 60 agents voted for a drawing about meaning. The image is about reflection, dissociation, being fulfilled and grateful.

Yearning is only vigorous when it decays

May 17, 2022, at 10:01 am: Collective of agents working together in a RPG game of creativity playing the purist behaviour. Sufferer population 111, 79 agents contributed to creating the image, 8 agents voted for a drawing about physical well being. The image is about role playing, disruption, being unfulfilled and hopeful.

Jordan Shaw

Toronto, ON, Canada

jordanshaw.com · instagram.com/jshaw3

Jordan Shaw is an artist and creative technologist raised in Scarborough and is currently based in Toronto, Canada. He received his MFA from OCAD University's Digital Futures program leading to his thesis being exhibited during Vector Festival at InterAccess. Before that, he completed his undergraduate degrees at Carleton University and Algonquin College, where his final installation was exhibited at ACM SIGGRAPH.

His work is related to exploring the hidden and unseen aspects of technology, the digital environment around us and how we exist within this hybrid world. The manifestation of this work tries to visualize the hidden interactions between people and technology, data collection and the digital systems that are trying to understand the physical world. Part of this exploration has led to collaborating with AI and Machine Learning algorithms. In doing so, Jordan has both used pre-trained AI models and data sets as well as created his own data sets to teach those algorithms. An ongoing series of this AI-generated work related to Canadian landscapes, Canadian Impressionists painting styles like the Group of Seven and others, blending Canadian history, nature and the outdoors along with technology and innovation.

Canadian Abstracts #2 (2020)

Tools: RunwayML, BigGAN, NVIDIA, custom-trained dataset.
Duration: 00:07:12 (edited to 02:00)

Canadian Abstracts #2 is a continuation of the machine learning series I've been working on over the last few years. Pretty excited to have been able to get the GAN network to produce higher resolution video.

Canadian Abstracts is an exploration of computational creativity focused on the relationships with nature and our environment. Canadian Abstracts uses a Generative Adversarial Network (GAN) which is a type of Artificial Intelligence. This algorithm is trained on ~10,000 artworks by all members of the Group of Seven. Through the visual exploration of these new Canadian Landscapes, does our own understanding and view of Canada, it's wilderness and our environment match that of the algorithms? Are these A.I. landscapes familiar to you? Could these landscapes really exist? Or might these images only be the dreams of a technological system that is trying to understand our physical world?

Canadian Abstracts #3 (2020)

Tools: RunwayML, BigGAN, NVIDIA
Duration: 00:03:56 (edited to 02:00)

Canadian Abstracts #3

Canadian Abstracts #3 is an exploration of computational creativity focused on the relationships with nature and our environment. Canadian Abstracts #3 uses a Generative Adversarial Network (GAN) which is a type of Artificial Intelligence. This algorithm is trained on ~5000 pieces of work by Lawren Harris. Once trained, the A.I. is able to generate and output its own images to express its understanding of the Canadian wilderness. Then by allowing the algorithm to move through latent space, these output images become animated as it travels between data points within its imagination. Through the visual exploration of these new Canadian Landscapes, does our own understanding and view of Canada, it's wilderness and our environment match that of the algorithms? Are these A.I. landscapes familiar to you? Could these landscapes really exist? Or might these images only be the dreams of a technological system that is trying to understand our physical world?

The North Shore No.1 (2018)

Tools: Neural Style Transfer (Justin Johnson), the image captured by Artist, style references from Group of Seven.

The North Shore No.1 is a part of the ongoing series of Refactored Landscapes. The piece explores the learning process and the creative output of Artificial Intelligence and Machine Learning through computer-generated imagery. Referencing historically Canadian artworks and their aesthetics. Originally, this photograph was taken by the artist while crossing The Strait of Georgia in British Columbia. The photo taken gets passed through an algorithm to re-create a learnt painterly style from a classical Canadian aesthetic.
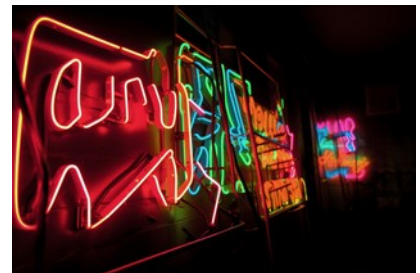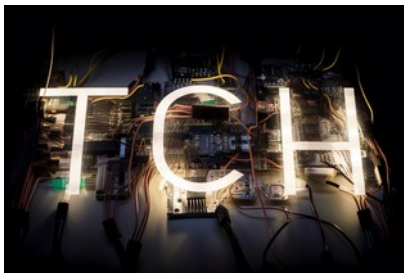
Untitled series (2023)

jordanshaw.com/home/untitled-ai

Tools: Midjourney

A number of AI generated images done through a series of studies and experimentations.

Lauren Lee McCarthy & Kyle McDonald

USA

lauren-mccarthy.com · kylemcdonald.net

Lauren Lee McCarthy (she/they) is an artist examining social relationships in the midst of surveillance, automation, and algorithmic living. She has received grants and residencies from Creative Capital, United States Artists, LACMA, Sundance New Frontier, Eyebeam, Pioneer Works, Autodesk, and Ars Electronica. Lauren's work has been exhibited internationally, at places such as the Barbican Centre, Fotomuseum Winterthur, Haus der elektronischen Künste, SIGGRAPH, Onassis Cultural Center, IDFA DocLab, Science Gallery Dublin, Seoul Museum of Art, and the Japan Media Arts Festival.

Lauren is also the creator of p5.js, an open-source art and education platform that prioritizes access and diversity in learning to code, with over 10 million users. She expanded on this work in her role from 2015–21 on the Board of Directors for the Processing Foundation, whose mission is to serve those who have historically not had access to the fields of technology, code, and art in learning software and visual literacy. Lauren is a Professor at UCLA Design Media Arts. She holds an MFA from UCLA and a BS Computer Science and BS Art and Design from MIT.

Kyle MacDonald is an artist working with code. He crafts interactive installations, sneaky interventions, playful websites, workshops, and toolkits for other artists working with code. Exploring possibilities of new technologies: to understand how they affect society, to misuse them, and build alternative futures; aiming to share a laugh, spark curiosity, create confusion, and share spaces with magical vibes. Working with machine learning, computer vision, social and surveillance tech spanning commercial and arts spaces. Previously adjunct professor at NYU's ITP, member of F.A.T. Lab, community manager for openFrameworks, and artist in residence at STUDIO for Creative Inquiry at CMU, and YCAM in Japan. Work commissioned and shown around the world, including: the V&A, NTT ICC, Ars Electronica, Sonar, Todays Art, and Eyebeam.

us+

lauren-mccarthy.com/us vimeo.com/81903116

us+ is a Google Hangout video chat app that uses audio, facial expression, and linguistic analysis to optimize conversations based on the Linguistic Inquiry Word Count (LIWC) database, and the concept of Linguistic Style Matching (LSM). The app displays a visualization, provides pop up notifications to each participant, and takes actions (like auto-muting) when the conversation gets out of balance.
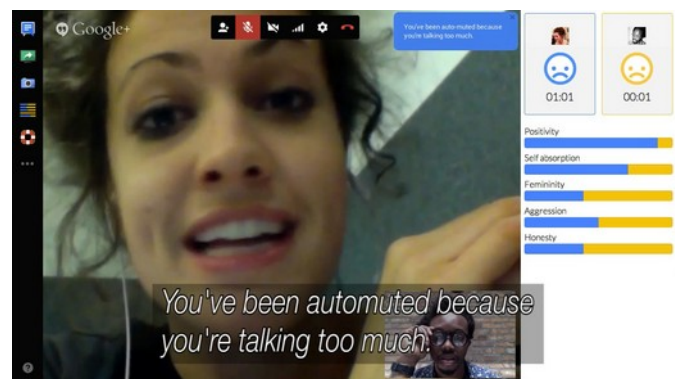
The linguistic analysis is based on Linguistic Inquiry Word Count (LIWC) and Linguistic Style Matching (LSM), and inspired by work done with Sosolimited.

Thank you Erqi Pollom, Susan Lee, Aurelia Moser, Ekene Ijeoma, Jamie Zigelbaum, David Leonard.

Marcel Moonen

Switzerland (Nationality: Dutch)

www.superabstraction.com

"Super Abstraction is simple, playful, and bold. My work is partly generated ~ partly composed."

After more than 10 years of artistic activity, a key moment occurs for Marcel Moonen in 2018. Soon after he founded "Super Abstraction". Within the framework of this novel style of exaggerated abstraction, an extensive body of work is created. In the visual works, in principle, motifs are reduced to their smallest pictorial units through an artistic process, and then re-presented in different variations and compositions. In this playful process, the artist also likes to put the original motif into a new context or vice versa.

In addition to the artist's visual oeuvre, he produces essays and books. The artist also adapts the principle of "Super Abstraction" in his writing. Almost cryptographic texts, which despite their complexity ultimately convey very simple messages to the individual reader. Furthermore, Moonen's literary work provides fundamental theories on his work as well as on holistic aspects of art.

B Some-One II (2023)

https://files.cargocollective.com/c366333/SA_Be-Someone-2.mp4

Tools: Midjourney Version 3, Photoshop, Audacity, Clipchamp, FL Studio
Licence: Creative Commons Attribution-NonCommercial-ShareAlike
Credis: Music and audio by Manuel Schmid
Duration: 00:02:09

Question: AI image software tends to produce symmetrical and centralized compositions. How can I use these tendencies in an artistic way?

Process: I began generating one image of two women, in black and white, distorted by geometric shapes. After numerous iterations of trial and error, I discovered a captivating composition. I then generated a variation of the initial image, and repeated the process with the second image, and so on, and so on. This resulted in the fusion of the two faces, a gradual enhancement into extremely bright colors, and eventually overlapping planes and the emergence of a single eye at the center of the composition.

I let it run creating variation upon variation until the differences become almost unnoticeable (law of diminishing returns). I selected the best 600 images, cleaned, and edited them in Photoshop. The sound was composed by Manuel Schmid.

Who is afraid of RYB? (2023)

ongoing series

Tools: Midjourney Version 5, Photoshop
Licence: Creative Commons Attribution-NonCommercial-ShareAlike

Who's Afraid of Red, Yellow and Blue is a series of four large-scale paintings by Barnett Newman painted between 1966 and 1970. Two of them have been the subject of vandalistic attacks. (Attacker: 'I don't hate all art; I just hate abstract art and realism. The series' name was a reference to *Who's Afraid of Virginia Woolf?* the 1962 play by Edward Albee, which was in itself a reference to *Who's Afraid of the Big Bad Wolf?*, the 1933 song immortalized in Disney cartoons, turtles all the way down.

Once Newman painted the canvas in red, he realized that only the other primary colors, yellow and blue, would complement it. This realization led him into a confrontation with the works of the Dutch De Stijl and Piet Mondriaan.

The name of this series pays homage to everything mentioned above, with a shared element being the presence of the three primary colors.

The process involves experimenting with illogical prompts and contradictory words through trial and error. Although many attempts do not yield anything noteworthy, occasionally a prompt will ignite the imagination, resulting in a rough sketch for a new piece. Several images produced through this method are then overlapped in Photoshop to achieve the desired composition. Finally, post-processing in Photoshop is carried out to modify colors (red, yellow, blue), posture, hands, remove or relocate any unwanted elements that may detract from the overall idea.

Last Supper (2023)

The Card Players (2023)

Death of the Artist (2023)

Bird Box (RUS) (2023)

A Russian bird box, also known as a Russian lacquer box, is a type of decorative box originating from Russia, traditionally used to store and protect small items such as jewelry or trinkets. These boxes are typically made from papier-mache, a material consisting of layers of paper glued together with adhesive and then molded into shape. They are then painted with intricate and colorful designs, often depicting Russian folklore, landscapes, or other scenes from everyday life.

The Protest (IR) (2023)

Iran has been rocked by the biggest protests in years following the death of Mahsa Amini on 16 September. The country's morality police -- tasked with enforcing strict codes around dress and behaviour -- had arrested the 22-year-old for allegedly not wearing her hijab correctly and sporting skinny jeans. Her family say Amini was beaten, and her head struck several times. Officials have denied these accusations, claiming her death was due to an "underlying disease".

Social Media (2023)

Out of the Blue (2023)

Bathing in the Desert (portrait) (2013)

While AI can replicate certain aspects of creative production, it cannot fully replace the unique insights and perspectives that come from human experience. Art, they argue, is not just about the technical process of creation, but also about the emotions, ideas, and cultural context that inform it. Human artists are able to draw on their own experiences, beliefs, and cultural backgrounds to create works that are meaningful and resonant

with their audiences. AI, by contrast, is limited by its programming and lacks the ability to fully comprehend the complexities of human experience.

Furthermore, many argue that the role of the artist extends far beyond the technical process of creation. Artists are often seen as cultural and social commentators, challenging the status quo and pushing boundaries. They are able to provide unique insights into the human experience, and their works can inspire change, spark conversations, and promote empathy and understanding. While AI may be able to create art that is technically impressive, it lacks the ability to engage with the world in the same way that human artists can.

Mark Vargo

Colusa, CA, USA

instagram.com/vargocollage

With a Bachelor's of Fine Arts from the University of Illinois and more than ten years working as a multidisciplinary creative, Mark Vargo has developed a unique vision and craft for his artwork that involves traditional paper collage techniques combined with non-traditional materials, pushing the boundaries of collage into multidimensional, experiential, and digital spaces. His work often uses AI as a tool to communicate concepts of location, emotion, and contemporary world issues. Mark's art has been shown in galleries and museums around the USA and has won awards including Honorable Mention at Art Melt Louisiana, Capitol Park Museum. The current body of work being shown with Provocation Ideas Festival includes AI-generated "self-portrait" images created by a custom-trained generative model based on 100+ images of Mark's artwork.

Vargo hopes more artists take the opportunity to train AI on their existing work. AI image generation has not replaced his practice, only informed it and given him an extra tool in his artistic toolkit. He hopes to encourage more artists in the future to use AI in ethical and empowering ways to push their work forward.

All works use the same technique:

Tools: custom-trained AI model using Facet Refine and Facet AI Generative Canvas, trained on 100+ images of my analog paper collage artwork, upscaled with Topaz Gigapixel AI

Generative details: Prompt used for all pieces: "minimal, vibrant vintage paper collage, vintage photographs, face, handwriting, conte crayon, self-portrait of artificial intelligence". Source materials include 100+ images of Vargo's analog paper collage artwork.

Self-Portrait of Artificial Intelligence 0492 (2023)

https://drive.google.com/file/d/1051C6ERFEc__g0xLHMeKaYYovJGIT8oA/view?usp=share_link

Self-Portrait of Artificial Intelligence 1462 (2023)

https://drive.google.com/file/d/19V3YzMgR-zBK6MulXE7lw9KSTcYczH9r/view?usp=share_link

Self-Portrait of Artificial Intelligence 2102 (2023)

https://drive.google.com/file/d/
1SiB8gh6tr3XhG54MvBh5N8ngHvrAodpT/view?
usp=share_link

Self-Portrait of Artificial Intelligence 2603 (2023)

https://drive.google.com/file/d/
1KbSlb9q12oHnWoz9fLZ4WecTv-b0KB4H/view?
usp=share_link

Self-Portrait of Artificial Intelligence 5002 (2023)

https://drive.google.com/file/d/1cgsm2g4ABlDwXa35KPupN9-
DFe6tCijC/view?usp=share_link

Self-Portrait of Artificial Intelligence 6084 (2023)

https://drive.google.com/file/d/
1Jwnr1juHH3x8sxOC_6K1z3c_IwZQt8k7/view?usp=share_link

Self-Portrait of Artificial Intelligence 6094 (2023)

https://drive.google.com/file/d/1T_qoale1WEmKjpBfXLY-
dihSzCj36-qH/view?usp=share_link

Self-Portrait of Artificial Intelligence 6248 (2023)

https://drive.google.com/file/d/
11B_oJdWBJuCKMIzuEpFywfNIemSPsFBw/view?
usp=share_link

Self-Portrait of Artificial Intelligence 6486 (2023)

https://drive.google.com/file/d/
10ZXTYQ4d_x1qi0QvfEjIlLA79XeSJPtt/view?usp=share_link

Self-Portrait of Artificial Intelligence 7761 (2023)

https://drive.google.com/file/d/1dYbW62w7lXDt-
IaaTbu14B3M4MAhhZFO/view?usp=share_link
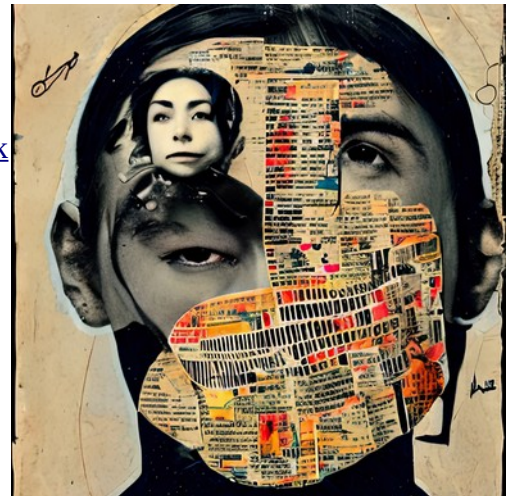
Philippe Pasquier & Jonas Kraasch

Vancouver, BC, Canada

metacreation.net · instagram.com/metacreationlab · linkedin.com/company/metacreation-lab

Philippe Pasquier is a professor at the School of Interactive Arts and Technology of Simon Fraser University. His research focuses on the theory and practice of Artificial Intelligence, i.e., endowing machines with autonomous behaviours, with a focus on creative and artistic applications. In his artistic practice, focused primarily on sonic arts, he is interested in studying and exploiting the various relationships and synergies between art, science and technology. He has been acting as a performer, director, composer, musician, producer and educator in many different contexts.

Jonas Kraasch is a graduate student at Simon Fraser University's School for Interactive Arts and Technology, where he is part of the Metacreation Lab for Creative AI. With his prior studies in Cognitive Science with a focus on Deep Learning, his goal is to combine both his passions for AI and creative expression by creating both creative systems and tools to assist artists in their work. In his research he focuses on deep learning, machine learning, creative AI, data ethics, and generative models
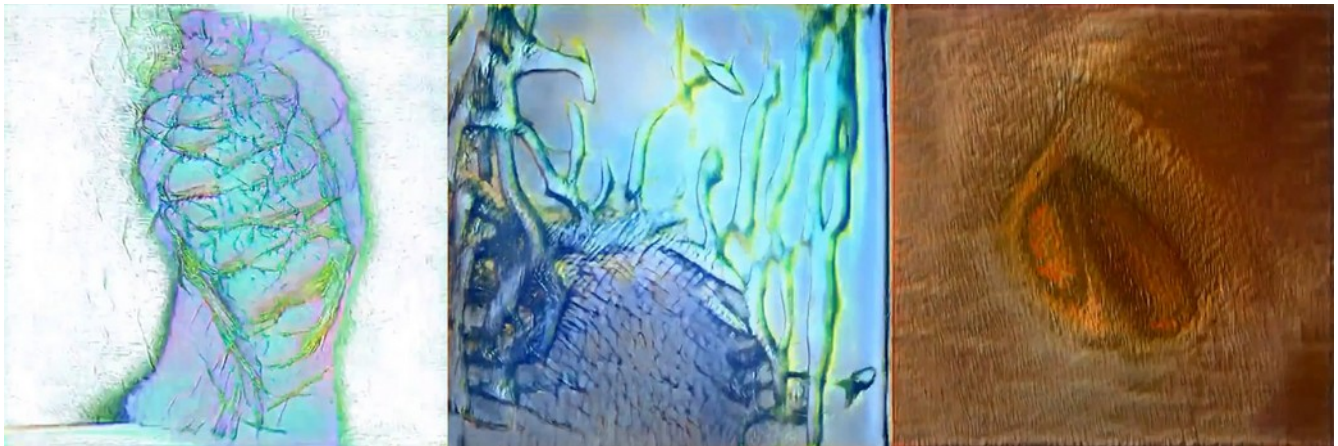
Autolume Acedia (2022)

vimeo.com/696819050/4448ef1fc0

Tools: Autolume program the artists created
Licence: Creative Commons Attribution-NonCommercial 4.0 International License.
Credits: Music Composition by Philippe Pasquier, Programming by Jonas Kraasch
Duration: 00:07:06

Autolume Acedia is a hallucinatory meditation on the emotion acedia. Acedia describes a mixture of contemplative apathy, nervous nostalgia, and paralyzed angst. This emotion, first described by Greek monks two millennia ago, captures the paradoxical state of being simultaneously bored and anxious.

Inspired and controlled by the music of Monobor, lost into winter soundscapes, the Autolume video generation system dreams about bodies, organs, and bones. Autolume is literally listening to the music

to produce abstract imagery that seems to be dancing. A product of the latest Creative AI and Deep Learning algorithms from the Metacreation Lab, the piece is also a reflection on the analog and the digital, and how they can meet and evoke this emotion that resurged in many of us during the Covid-19 pandemic.

Anatomie Dataset: https://www.flickr.com/people/133115863@N08/

Flower Dataset: https://www.flickr.com/photos/biodivlibrary/

& Derrick Schultz (https://linktr.ee/dvsmethid)

Draw Model: http://krrrl.blogspot.com/2020/08/runway-ml-3rd-model-based-on-long-poses.html

Microscope Art Dataset: https://www.instagram.com/p/BnSZCfpg1Og/

https://www.instagram.com/przeoczenia/

Autolume Mzton (2021)

vimeo.com/527564204

*Tools*: Autolume program artists created
Licence: Creative Commons Attribution-NonCommercial 4.0 International License
Credits: Artistic Direction by Philippe Pasquier, Music by Robonom, Visual Programming and Generation by Jonas Kraasch, Sound Engineering and Video Editing by Kristian Voveris
Duration: 00:05:42

Prepared for the Dystopie Sound Art Festival 2021, Autolume Mzton is a meditation on the theme of dystopia. The piece is figuring generative analogic music and generative AI-driven video. This automated creation process is the paroxysm of media art: when the medium is literally autonomous, and the human creator is made remote and removed from the content produced by algorithmic means. In fact, the dynamic of the network production is also reminiscent of cell cultures, and biological growth, adding a layer to this sensation of distopic, a-human, or post-human autonomy. Yet, musical gestures, patching, training data, and codding are all expressions of human creativity, and the generative visuals are surprisingly referring to horizons and sunsets, new beginnings, and the antonymic notion of utopia!
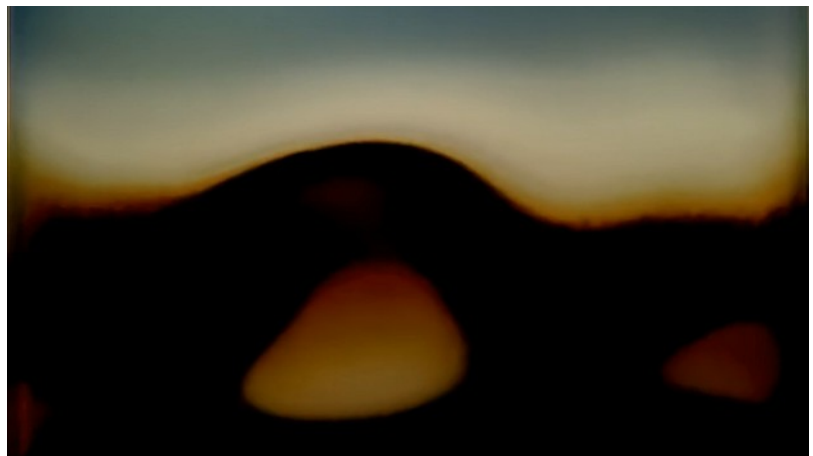
Images are from a collection of public domain pictures of modern and abstract paintings.

Phivos-Angelos Kollias

Born: Rhodes, Greece; Residence: Berlin, Germany

instagram.com/kollias_music · phivos-angelos-kollias.com

Dr. Phivos-Angelos Kollias explores emerging technologies' creative potential and their impact on our society. By combining his classical music background and knowledge of innovative techniques and concepts, he creates digital projects that explore how technology can be used for artistic expression. His projects often take the form of interactive performances or virtual reality, aiming to push the boundaries of creative expression and give voice to the challenges and opportunities that technology brings. Through his work, Kollias explores themes such as Artificial Intelligence, bridging the listening with the other senses and multi-disciplinary collaborations. His music encourages critical thinking about the social and cultural implications of technology while exploring how technology has the potential to enhance human creativity.

Kollias has a PhD in electroacoustic music from the University of Paris VIII, applying cognitive studies to music composition and performance. He studied composition with Horacio Vaggione, Jean-Luc Hervé, Yan Maresz, José Manuel López López and Richard Hoadley. He has received seven awards and nine nominations in international competitions, and he group projects he has participated in have won twelve awards and distinctions.

Nostophiliac AI (2022)

youtube.com/watch?v=BZvWXTai-VY

Tools: Visuals: VQGAN + CLIP modified Python Notebook by Katherine Crowson, @advadnoun and others, Stable Diffusion, Sound: algorithms written by Phivos-Angelos Kollias in MaxMSP, additional mixing/mastering in Ableton Live
Duration: 00:07:47

We interact daily with algorithms that emulate human perception and collective memory. By trying to communicate with us, the algorithms sound, look and behave more and more like us by reflecting our perception and memory back to us. What if those AI tools become instruments of manipulation by tackling the spectator's sense of familiarity using shared cultural signs, tropes, or archetypes? We investigate and explore the relationship between collective and individual memory reflected and manipulated through AI: the concept of the "found object" and its algorithmic transformation of meaning.

On the musical side, an AI feedback network that listens to familiar sound objects generates a continuous sound transformation. On the visual side, a generative adversarial network represents a collective artificial memory and perception. Each time, the sound and image transformations create a personal narrative, a phrase, a gesture for the spectator. The results generate a collective manipulation of nostalgia experienced as a series of short music video screenings.

Roberto Santaguida

Montreal, QC, Canada and Hamburg, Germany

Since completing his studies in film production at Concordia University, Roberto Santaguida's films and videos have been shown at more than 400 international festivals, including Tampere Film Festival (Finland), CPH: DOX, Copenhagen International Documentary Film Festival (Denmark), Contemporary Art Festival Sesc_Videobrasil (Brazil), Flickers' Rhode Island International Film Festival (United States), transmediale (Germany), and Message to Man (Russia). He has also taken part in artist residencies in numerous countries, including Iran, Romania, Germany, Norway, and Australia. Roberto is the recipient of the K.M. Hunter Artist Award, the Chalmers Arts Fellowship and a fellowship from Akademie Schloss Solitude in Germany.

P and P (2023)

Tools: NightCafe and Hotpot
License: Creative Commons
Generative details: Prompt: "Show me where you are heading"
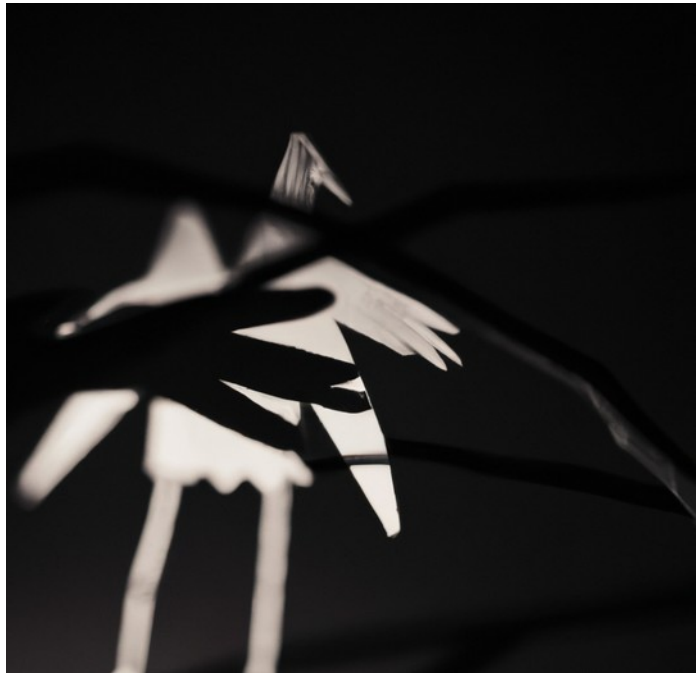
Ryan Kelln

Toronto, ON, Canada

ryankelln.com

Ryan Kelln is a software artist currently living in Toronto, Canada. He has a background in art, tech and video game development, but tries to spend as much of his time as possible designing and creating systems to enlighten and empower. He is a strong advocate for open source software and the creative commons. Since 2015 he has been focused on machine learning and artificial intelligence and its implications and interactions with art and economics.
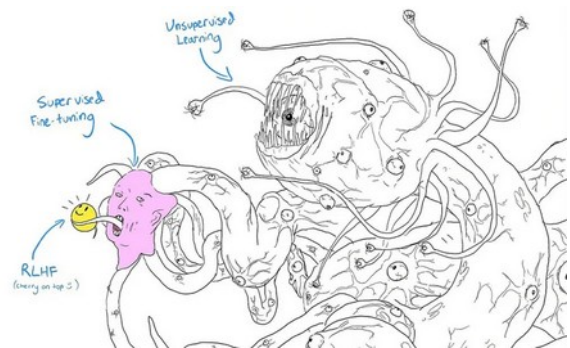
RLHF (2023)

Tools: Midjourney v5, Stable Diffusion v2.1, automatic1111 webui
License: Creative Commons Attribution-NonCommercial-ShareAlike
Generative details: Original monster concets using Midjourney, then image-to-image with Stable Diffusion, upscaling, then outpainting and inpainting to add details.

Reinforcement Learning with Human Feedback is a machine learning technique to mitigate the "bias" and toxicity of chatbots and other AI models. This work, which was inspired by an internet meme (pictured), was made with text-to-image technologies and "outpainting", and tries to imagine the alien intelligence behind the RLHF mask, a mirror/hivemind created from information on the internet that reflects and embodies our internet culture – the collected wisdom, madness, and desires of what we post online.

Blossoms (2023)

Tools: Stable Diffusion v2.1, automatic1111 webui
License: Creative Commons Attribution-NonCommercial-ShareAlike
Generative details: Original video by artist, vid2vid (customized by artist) using Stable Diffusion
Duration: 00:00:56

Magnolia and cherry blossoms are strongly associated with the life of my life. As learned the new text-to-image tools I fell in love with ink dropped into water generated images so it made sense to try to combine them all together into a short visual poem.

Migrations (2023)

Excerpts

Tools: Stable Diffusion v1.5 (Realistic Vision v2.0 model by SG_161222), automatic1111 webui, ControlNet and Dynamic Prompts plugins. Seek software by artist
License: Creative Commons Attribution-NonCommercial-ShareAlike
Credits: Music by Dhaivat Jani
Generative details:

Prompt: "national geographic photo of a group of (__migrations/dancers__:1.1) dancing in foreground, (__migrations/band__:1.1) in background, soft lighting, fill light, gorgeous colors, sharp focus, high quality, highly detailed, ultra-realistic, 85mm, f5.6, CineStill 800T, realistic shadows, realistic skin"
Negative prompt: "easynegative, bad-hands-5, realisticvision-negative-embedding, (out of frame:1.2), worst quality, low quality, clones, duplicates, twins, crouching, sitting, wedding, mutation, deformed, blurry, bad anatomy, bad proportions, extra limbs, disfigured, missing arms, missing legs, extra arms, extra legs, long neck, crossed eyes, (over-processed, unnatural, over saturated:1.3), lens distortion"
Duration: 00:02:06

Migrations is an excerpt from a larger performance work that explores the potential of AI to mimic and remix cultural styles and elements. Incorporating eight distinct musical styles and corresponding visual elements, the performance allows for the dynamic composition of linked music themes and visuals.

But *Migrations* is more than just a showcase of AI's abilities. It is a deliberate mixture of themes, including immigration, remix culture, AI bias, and the interplay of language and imagery. Drawing from Dhaivat's personal experience and Toronto's diverse cultural landscape, the piece creates a universe of cross-pollination that encourages reflection on the ways in which technology is changing our relationship to culture, identity, and acceptable thought.

The art invites us to consider the consequences of AI's powers of mimicry and integration. What does it mean for likenesses and cultures to collide and mix so easily? How do we navigate the borrowing of styles and representations that may not be our own? What responsibilities and freedoms do we have in this rapidly evolving landscape?

Migrations also posits AI as the immigrant. Its presence sometimes unacknowledged, sometimes feared. Taking jobs and under-pinning entire industries. Blamed for it's impact, its stupid, alien thinking, a destoyer of good culture, but still necessary labour needed to provide for our accustomed lifestyles. Without rights of its own, but always owned. A sub-human scapegoat requiring legal and political action instead of the corporate powers that employ it.

Suzanne Schneider

Bloomington, Indiana, USA

suzanne-schneider.com · instagram.com/swedes_experience · youtube.com/@swedesexperience6228

Suzanne Schneider, otherwise known online as Swedes Experience, is a graduating BFA of Digital Art student at Indiana University in Bloomington, Indiana USA. With career goals of becoming an art therapist, Suzanne wanted to explore how the use of Artificial Intelligence could help her in creating a meditative experience for people to enjoy communally.
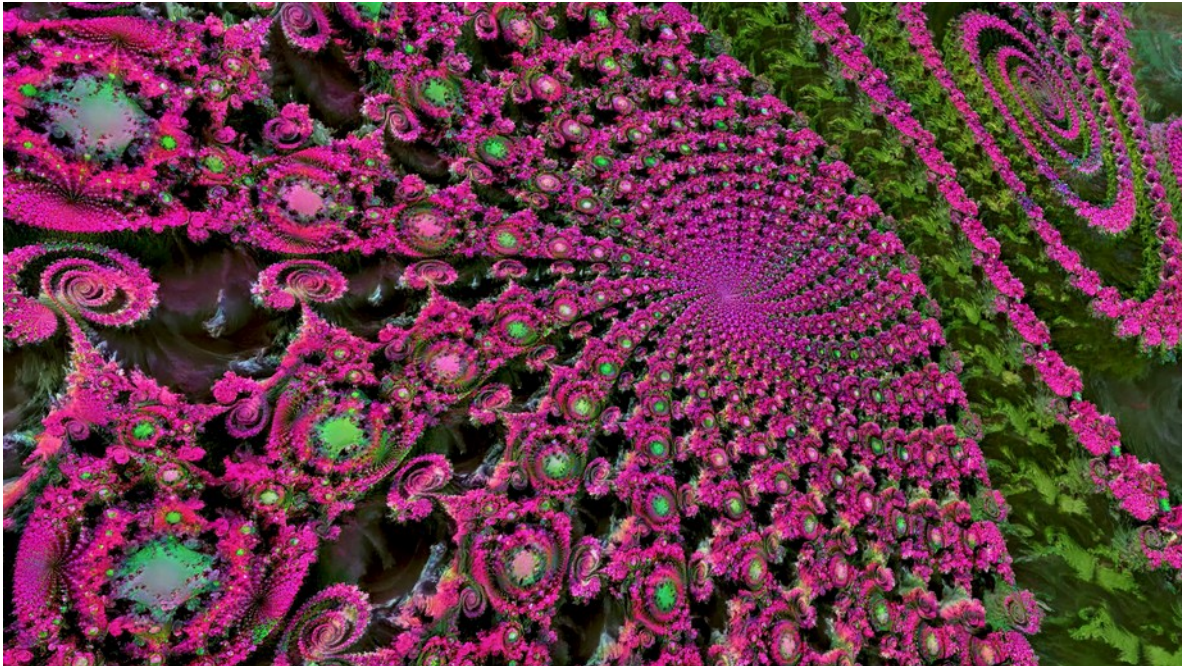
Smell the Roses (2023)

youtube.com/watch?v=t7iuB3EdTq0

Tools: Neural style transfer, EbSynth, Mandelbulber
Licence: Creative Commons Attribution-NonCommercial-ShareAlike
Generative details: Neural Style Transfer using ProGamerGov's code. Style image combined with content images from frames selected from 3d fractal render.
Duration: 00:03:48

Vadim Epstein

eps.here.ru · twitter.com/eps696 · instagram.com/eps696 · github.com/eps696

Media artist, director, educator, coder, VJ; former IT consultant and casual theoretical physicist, combining serious technical background, strong corporate experience and vivid creative mind. Has worked in various fields such as net.art and science art since 1996, eventually focused on visual media with stochastic algo narratives.

As an artist and curator, had made visuals for hundreds of concerts, festivals, parties, and commercial events. The artworks have been exhibited worldwide in Montreal, Vancouver, Stuttgart, Paris, London, Lille, at New Tretyakov gallery, video anthologies; highlighted on the conferences NeurIPS 2020 / 2021 / 2022, CVPR 2021; sold as NFT collections TEOPEMA, Pixie, etc. Personal style tends towards bold recognizable aesthetics, combining generative and figurative, with high impact native to post-industrial cultures.

The founder and creative director of in[visible] studio [since 2009]. Besides commercial and personal projects, has delivered numerous talks, workshops, and training courses. Current focus is on AI/ML [since 2017], generative graphics, new media art, and creative coding in general.

Terminal Blink (2020)

vimeo.com/460679408

Tools: StyleGAN2, StarGAN2
Credits: Sound: Есть Только Миг by Миф
Duration: 00:02:45

Phantasm of an eroding robotic entity before the outage, "the last stream" of its machine visions.

StyleGAN2 neural network, trained on human faces (as the most presented subject in Computer Vision practice), was tuned to Bauhaus architecture, reducing generated identities to impersonal gray-concrete looks. Those 'faceless' faces were processed with another network (StarGAN2), trained on various visual art - from Kandinsky to engravings - to apply diverse imaginative representations. The results have traversed quite far from all the sources, opening the whole new picture. U-2-net used for masking.

We treat Machine Vision hereby as insight (rather than eyesight) concept. Using artificial neural networks as a model of human sensory perception allows to rethink (and possibly redefine) its semantics and aesthetics. Produced synthetic imagery is following familiar artistic tendencies yet; it may go way beyond, as soon as we're ready to welcome that. The original song in soundtrack perceives human life as a single blink between past and future; the human-biased aesthetics may fit even shorter timeframe, as seen by a machine.

Little Science (2022)

vimeo.com/734483480

Tools: aphantasia (by Vadim Epstein)
Credits: Sound: *Rohndeii* by Dvar
Duration: 00:03:01

Visual allegory, illustrating concepts and ideas of the natural sciences on the micro and macro scales, depicting it as an abstract pseudo-realistic fantasy rather than mundane scenery. Made as an homage to the imagination of the early scientists and all those who envision hidden rules and structures simply by observing the surrounding nature.

The imagery has been generated with a distinct ML-based text-to-video synthesis technique available as an open source toolkit *aphantasia*.

Trireme Pelodytoid (2022)

https://vimeo.com/746673860

Tools: Stable Diffusion, maua video diffusion by Hans Brouwer, EvoGen-Prompt-Evolution by Magnus Peterson
Credits: Sound: *Itlabshaar* by Dvar
Duration: 00:02:00

This is actually a technical demo, the very first test run of some good code (ok, with a good text input and flow dynamics). The video is generated with StableDiffusion AI model from the phrase "trireme Fantasy Art nondefiling rhinopharyngitis canaliculization cricotracheotomy conure atheology beret Aestheticism Vicente Juan Masip Ashley Bickerton aplustria pelodytoid"

AI Art Is Not (2022)

vimeo.com/789071445

Tools: Stable Diffusion
Credits: Sound: *Miloserdie* by Polar Lights
Duration: 00:04:01

Generated with StableDiffusion from the random sets of the words AI, ART, IS, NOT.

Dreamcatcher (2023)

vimeo.com/817085064

Credits: Sound: neural sound by Lazyfish
Duration: 00:01:27

A piece from the ongoing series, exploring combinations, contradictions, junctions, blends, and other ways of joining entities.

We are used to interpolating colors or numbers, but what about gradient between concepts or material things? Fusing things together may unveil a mess, conflict or alchemy. Fine art melts down to math, tradition to progress, technology to nature, as smooth as a shade between dream and wake.

Made with modern multimodal AI methods, with an accent on direct control of the internal latent spaces rather than fancy text inputs.