

AUDIOBOOK PDF

*Containing Artwork,
Prompts and
Other Visual Material*



Chapter 4 “Casting My Fate to the Algorithm” by Rich Th  roux is a complete experience. To further enrich your exploration of this material, call up the audiobook in a search, or buy the book *Ascenti: Humans Opening to AI*. Eds, Lorene Shyba & James R. Parker

THE ASCENTI—AI PROJECT

ascenti-project.com | durvile.com

“The cultural and artistic roles of AI have received little attention so far. Ascenti is a welcome opening in that direction. It deals with AI used in creating visual arts, literature, and computer games, and analyzes both the new opportunities and limitations in these areas.”

—Frans Mäyrä PhD, Researcher of Culture and Society, Faculty of Information Technology and Communication Sciences, University of Tampere, Finland



THE ASCENTI AI PROJECT IS ABOUT AI AND CREATIVITY

The multifaceted Ascenti Project includes:

- The book, ebook, and audiobook *Ascenti: Humans Opening to AI*;
- The symposium **Ascenti AI 2024: Symposium on AI and Creative Arts**, in partnership with the Central Library, Calgary, and Canada Council for the Arts;
- The dedicated website at **ascenti-project.com**; and
- **The Ascenti Exhibition of Original Human and AI Art.**

Principals in the Ascenti Project are:



Dr. Lorene Shyba is publisher at Durvile & UpRoute. She has worked professionally in book and magazine publishing for over three decades, with expertise in writing and editing, print and multimedia design, and audiobook production. Her PhD from the University of Calgary is in interactive media.



Dr. James R. Parker studied mathematics and computer science before ending up as a professor of art at the University of Calgary. His expertise ranges from computer simulation, image processing, artificial intelligence, game design, and generative art.



STEVE DiPAOLA PhD

Portal to the Future

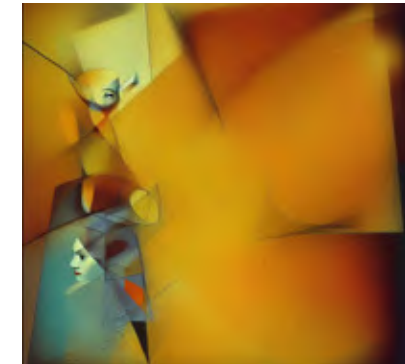


"DANCERS ON THE BEACH"

Diffusion-based generative and LLM AI systems



Left "UNTITLED ABSTRACT"



Centre and Right:

"HALLUCINATORY DANCER IN A DREAM"

Diffusion-based generative and LLM AI systems



ABOVE: "THE CITY EMERGES"

BELOW: "THE CITY PONDERERS"

Art using neural networks and evolutionary systems.

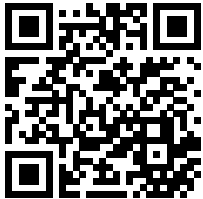
Artists: Steve DiPaola and Graeme McCaig

DAGMAR JAMIESON

Part I: A West Coast Home Design



Left: Dagmar’s fingertip walkthrough of her tactile sculptural floorplan. Above: top view of the sculptural floorplan of the west coast home.



**FOLLOW ME
FOR THE
VIDEO**



The initial floorplan rendering

The drawings on this page were described to me by sighted colleagues Paul Luider and Lorene Shyba.

Prompt: “2500 square foot one level home. 2 bedrooms. walk-in closets. vaulted ceiling floor to ceiling windows. front foyer.”

In error, the prompt given was for 2 bedrooms when in fact the tactic floorplan contains 3 bedrooms. This skewed some of the results.



The architectural AI program offers a two-level rather than a one-level home, despite the prompts.

Prompt: “Canadian west coast. one level home that captures ocean views from a hill top”

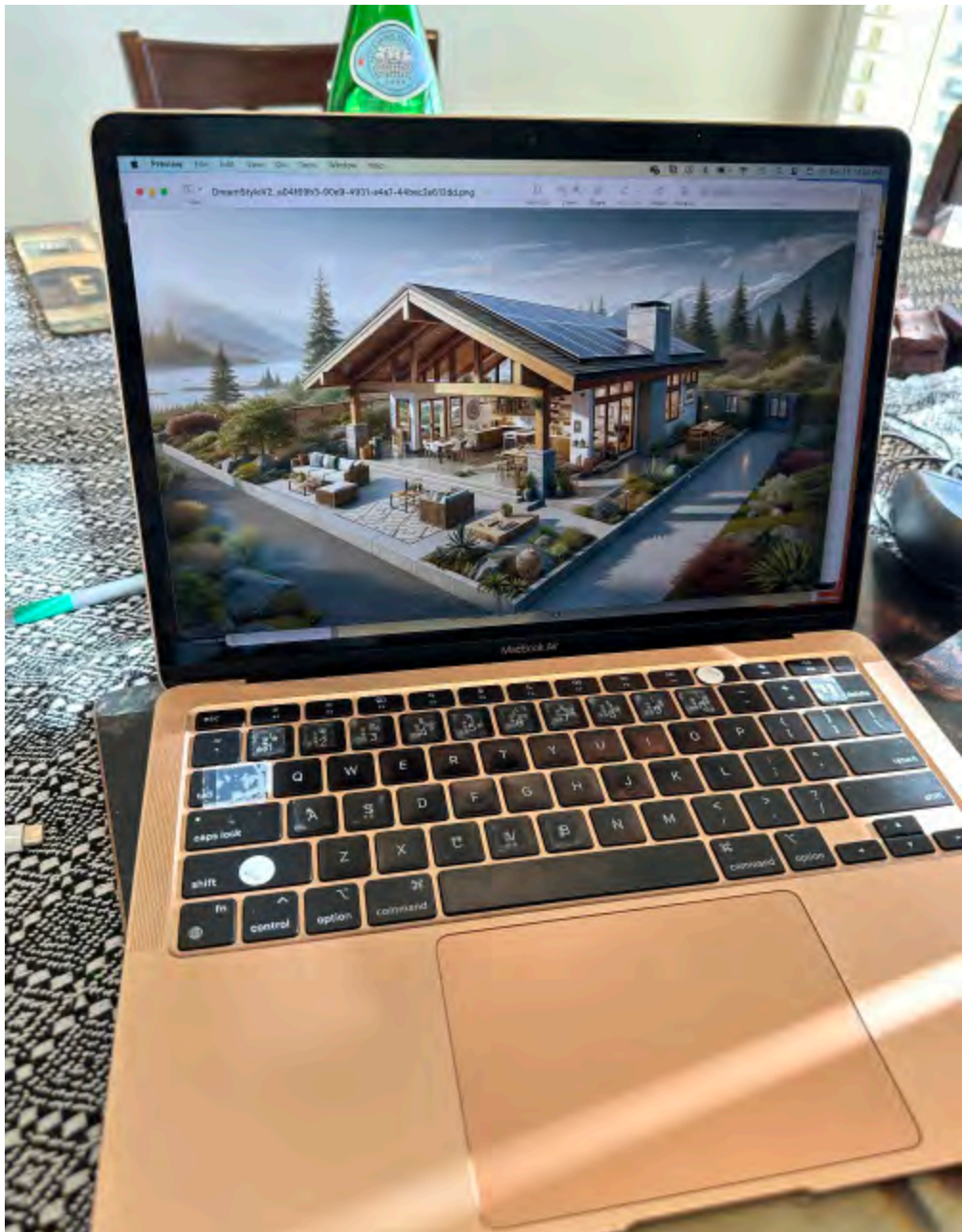
This is the first rendering of the exterior but despite the prompts asking for a one-level home, we were consistently given exterior images of two-level homes.



Prompt revisions to “single-level” (rather than “one-story”) delivered a better rendering, but with deck hallucinations.

Prompt: “contemporary one level home with floor to ceiling windows with captivating ocean views. 12:6 pitch roof lines. Single level footprint wrapping in L-shape around a large garden deck.”

In this depiction, the prompts were followed for more accurate regarding of the roof but although it could be interpreted as a one-story construction, the deck is a mystery.



After several further iterations, the prompt “Contemporary single-level home with floor to ceiling windows with captivating ocean views. 12:6 pitch roof lines. Single level footprint wrapping in L-shape around a large garden deck” rendered this drawing that is useful to show an architect. It is interesting to see that without prompting, the program added solar PV panels to the roof of the house.

WEST COAST WATERCOLOUR SERIES: THE FINAL AI PAINTINGS

Prompts: "Watercolour, Gulf Islands British Columbia, fog, muted colours"

In the painting generated in bottom right, the prompt "fishing boat" was added.



Walkthrough of Final AI "West Coast Watercolour" series paintings

The image in the upper left was the first artwork that we felt truly expressed the mood and atmosphere of the west coast Gulf Islands. This was after generating about 20-30 images in an AI imaging program with combinations of these prompts: "Sunset, Watercolor, Gulf Islands British Columbia, fog, muted colors, West coast, fishing boat, orca," and several "in the style of" prompts (see outtake examples on the next pages). We (Dagmar and Lorene) fed the upper left image back into the imaging AI program, and after another series of 8-12 images that involved the simple additional prompts "Watercolor, Gulf Islands British Columbia, fog, muted colors", the series above was generated. When focus-tested with a professional artist, Susan Kristoferson, her comment, besides, "not enough atmospheric perspective," was "These watercolours are better than what most amateurs can do." (When we tried adding the prompt 'atmospheric perspective,' the AI befuddled the scenes with billowing pastel clouds.)

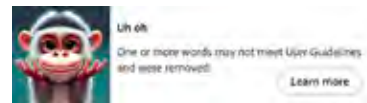


PROCESS OUTTAKES

When we asked for the string of prompts “Watercolour, Sunset, Gulf Islands British Columbia, fog, muted colours, in the style of William Turner the program did not seem to recognize the style of William Turner, which is not like this.

When given another chance to generate in the style of William Turner the program arbitrarily added a female figure in the foreground amidst the unrealistically pointy mountains. Like the above, the result was absurd.

When asked to generate in the style of Salvador Dali or Vincent Van Gogh, once again the program went off the rails, adding the same skies when instructed Dali or Van Gogh. It was shortly after these images were generated that the program started giving a “Can’t Load, can’t process” warning. Guilty conscience creeping up on the program when asked “in the style of”?



PROCESS OUTTAKES

Here are the same prompts as the final watercolour series but instead of Watercolour, the request was for a “palette-knife oil painting”.



Once again, the same prompts were used as the final watercolour series but the request was for “lineart.”



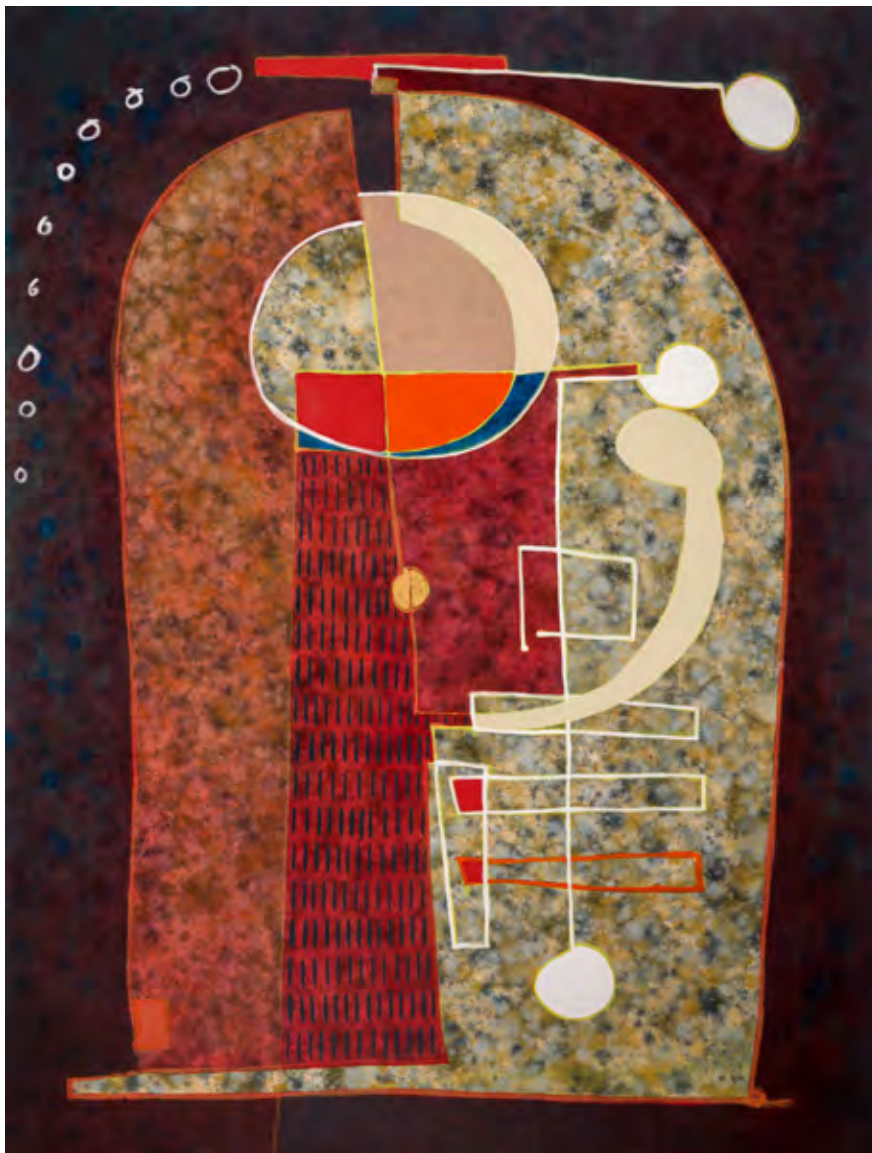
When we asked for the prompt “killer whale” the AI program once again produced a “no can do” monkey. When user guidelines were consulted, best reason we could find for the prompt “killer” (in killer whale) being excluded was, “The promotion, glorification, or threats of violence.”



This last outtake is part of the prompt series that requested “Watercolour, Gulf Islands, British Columbia, fog, muted colours, fishing boat,” but with the added request of “Orca.” This image was disqualified because the AI program hilariously placed the whale directly inside the boat.

VERNA VOGEL

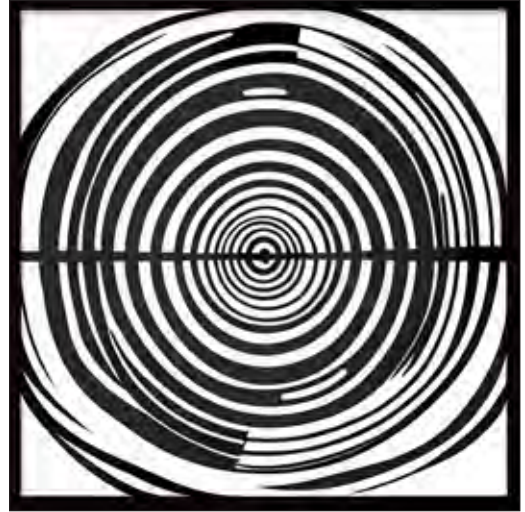
The Key and the Asemic Writings



"THE KEY WAS HERE ALL ALONG"
Acrylic on canvas, 32 x 42 inches, 2023

Verna Vogel

EXPLORATIONS WITH “KEY” SHAPES AND ABSTRACTIONS



PROMPT: “abstract artwork with two imperfect circles and crooked lines”



PROMPTS:

LEFT: “abstract artwork with two imperfect circles and crooked lines”

RIGHT: “The two circles love each other, they are friends. They are not perfect but they glow with soft pale colour. Some crooked lines are also friends, they cross over the two circles. Every shape has its shadow”

Verna Vogel



PROMPT: "abstract artwork with two imperfect circles and crooked lines"



PROMPT:

"Only one large circle with imperfect edges, abstraction,
ten short straight lines in a non-grid formation,
colours mostly very deep dark blues
with some pale green and pale red-orange"



PROMPT: "3 circles dancing in twilight one large one small
the circles overlap one another and are transparent"



PROMPT: "3 obtuse triangles overlapping transparencies and one circle"

TACTILE EXPLORATION WITH ASEMIC WRITING



SKETCHBOOK IMAGES AFTER AI EXPLORATION
AND CONCEPTUAL RESPONSE

Verna Vogel

TACTILE EXPLORATION WITH ASEMIC WRITING



"THEY ARE NOT TALKING"

Acrylic on canvas, 16 x 17 inches, 2024

Chapter 4 RICH THÉROUX

Casting My Fate to the Algorithm (or The Wisdom of Crowds)



I was sitting at my desk at school. Lunchtime, on the call display I spotted a call from someone at the radio, so I wondered if it was important.

They wanted to ask my thoughts on AI, on being an artist in a new world of AI, and what were my feelings about working with Artificial Intelligence.

The first thing I said was, they'd be better off talking with Dr. James Parker, University of Calgary.

I knew an AI generator app was about to become available online, I caught ^{it} that much on the news on the way to work.

The emergence of this new app had a lot of people in an uproar.

Agitating the situation was a story from earlier in the summer that an art fair had awarded a prize to an AI generated image.

I suspected what they wanted me to say.
Did I have any fears or concerns of AI generated art?
Did I have any fears of AI GENERATED WRITING PROGRAMS?
Was I upset the software was sampling artists work without our permissions?

I told them I hadn't really worked out how I felt about the AI.

I could tell you this, I've painted tigers without ever climbing into the cage. As artists, we reference magazines and the internet to sample images we haven't seen up close in the real.

I mentioned I once had a job in a sign shop where I cut wood letters out on a bandsaw. One day I walked in to find a computerized router table in the space where our lunch table had been. They promoted me to sales and instead, I went back to art school.



Picasso and Georges Braque lived at a time when the availability of photography made it difficult to make a competitive living painting portraits. Picasso and Braque adapted by adopting abstraction as their defining path and embracing cubism. They also diversified by making prints they could sell en masse and expand the exposure of their personas.

The person at the radio station said this sounded very positive and thanked me and suggested that they might get back to me if they took another angle on the story in the future.

I finished by saying that I thought anything that helps people feel more creative is probably a good thing, but technology in art is always scary for artists.

They interviewed someone else on the radio the next day, an artist who felt the world was going to end.

That night I dug out a copy of Kurt Vonnegut's *Player Piano*. I dig it out every few years as my life is disrupted by technology.

"Player Piano" is a novel written by Kurt Vonnegut.

It's set in a future society where machines have taken over many jobs, leaving a significant portion of the population unemployed. The story follows the protagonist, Dr. Paul Proteus, an engineer at a factory where machines dominate the workforce.

The society is divided between the wealthy, who hold power and enjoy a life of comfort, and the displaced working class, who struggle to find purpose and meaning in a world where machines have taken over human roles. Dr. Proteus becomes increasingly disillusioned with the system and starts to question the dehumanizing effects of technology and the impact it has on society.

The novel explores themes of automation, societal inequality, the consequences of technological advancement, and the loss of human identity in a mechanized world. Vonnegut uses this dystopian setting to comment on the potential dangers of unchecked technological progress and its implications for humanity.

The next day I started digging around a little myself.
I found an AI image program I felt comfortable with.
I found AI that offered five free credits per day.
It had a lot of options and I didn't need to make a public profile.
I typed in Angry Squirrel Riding a Vespa in a Futuristic Forest.



The screen went fuzzy and slowly in layers my computer generated an image.
I felt very ill.
I almost threw up.

The image wasn't great or bad.
But it was certainly good enough.

I used my five credits a day for the next few months testing to see what the images could do.

I was looking for something that could evoke some feeling from the image.

After a few months I decided the AI art generator art wasn't great, but it was consistently not that bad.

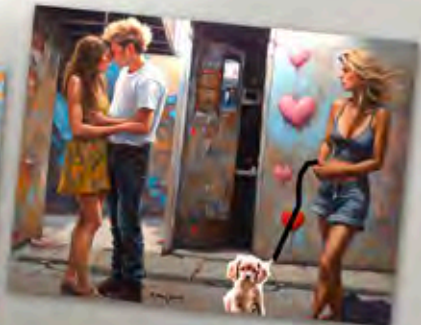
It created highly detailed images. The compositions were strong enough, well textured enough, the lighting strong enough and accurate, enough.

Actually, the AI had a pretty good ability with lighting and perspective.

I didn't want to like it, I could feel that bias burning in me, but I also felt I had to admit this technology was going to be a disruption in the illustration and design world.

I could see I would have to rethink a few things in the near future.
I turned the whole machine off.
I unplugged my computer from the wall.

I took a break for a month and then I tried the writing program.
I found the chat bot less sickening.



To some extent I found the people I knew who'd invested their lives in art making were less bothered with the AI writing programs.

Not too surprisingly my friends who'd invested in a life of writing were less bothered with the AI art generating programs.

My visual friends insisted the AI couldn't make images but might write some decent grant proposals or artist statements.

My literary friends seemed confident the chat bot would never write good stories, but seemed excited about the possibilities using the image generators to quickly and easily illustrate their stories.

For that matter, my teachers friends were concerned about how they would catch or stop students from plagiarizing their papers, but they were pretty open to using the chat bot to generate lesson plans and course outlines.

I like the chat bots for collecting bibliographies.
I also like the chat bot for quick synopses.

I like to ask the chat bot Turing questions, looking for signs of life.

Alan Turing was a British mathematician, logician, and computer scientist who is often considered one of the fathers of computer science. The Turing Test is a proposal by Alan Turing to determine whether a machine can exhibit human-like intelligence.

In a Turing Test, a human judge interacts with both a human and a machine (hidden from view), and if the judge cannot reliably distinguish between the two based on their responses, then the machine is said to have passed the Turing Test.

Also I liked to test the chat bot to see if it knew who I was. I liked how I could guide my questions adding a more specific nuanced question, by question. I could ask really long winded questions and if I started getting muddled the AI seemed to keep straight the spirit of the conversation and make notable inferences to answer questions I wasn't exactly sure how to pose.

I liked this about the bot. And I liked it's ability to make inferences about my spelling.

Do I know who Rich Th roux is?
The chat bot did not.

I found I could direct the bot to articles about me so long as they were posted by a certain year.. I was able to coax the chat bot to learn a little bit about myself.

I was able to guide the chat bot to discover that I run a public art gallery, that my art space inventively survived a pandemic, I put art in space, I had won a few awards, and when I pressed the bot exclaimed that it believed I am a person of integrity and kindness, and (ultimately a pain in the ass.)

I was really fascinated if I could connect with something that felt personal. I've had similar conversations with my phone and my car testing to see how close to real they might be.

My car doesn't seem to think I'm funny at all, my phone is willing to tell me a joke or a riddle, but deflects most of my personal questions.

You get the feeling some answers are machine learned and some are predetermined. And with that I started off with some trust issues.

Ok, so I want to be clear. I'm a painter and not a computer scientist. So maybe I'm not even using the right words here. But I'd like to give you my best layman's perspective about what I think AI is doing.

In some ways it runs like a choose your own adventure or fantasy game, where the program gives you preprogrammed answers. Sometimes it seems like my magic 8 ball.

At the least it's like a kind of search engine, but with a more conversational interface, and at best I would describe it a little like a search engine with an ability to tap into the wisdom of crowds.

The wisdom of the crowd is a phenomenon where a group of individuals, collectively, can make more accurate and insightful decisions than any single member of the group. The concept of the "wisdom of the crowd" can be traced back to the work of Sir Francis Galton, a Victorian-era polymath, in the late 19th century. While attending a county fair in 1906, Galton observed a weight-judging competition where participants guessed the weight of an ox. He found that the average of all the guesses was remarkably close to the actual weight of the ox, even though individual guesses varied widely and some were quite inaccurate. Galton's insight from this observation was that the collective judgment of a diverse group could be surprisingly accurate and even outperform the judgments of individual experts. Though the term "wisdom of the crowd" is more recent, Galton's work laid the foundation for this concept, highlighting the collective intelligence that emerges when diverse opinions are aggregated.

And while to some extent I'm pretending to know a little less than I do about the way the machine answers my questions, what I tried to focus on was the narrative play.

The pretending I was making a new friend.

I really wanted to find a positive use for this machine. And when the AI takes over, I want it to think of me as a friend.

Some things I tinkered with:

I wanted to know more about neuroscience and art.
I wanted to read the original Ten Commandments.
I created a few lesson plans, and a few sub plans.
I had the AI write me some proposal letters.
I asked the AI to turn a chapter of my book into play format.
I made lists of feel good neurotransmitters.

Every now and then I thanked the chat bot and asked it to remember me as a friend when the AI takes over the world.

Then I got the idea to go back to the feel good neurotransmitters and use the AI to recommend lists of words that might lead to some really feel good words that I could later feed back into the image generators.

I'd ask the chat bot what kind of paintings do people like to see:

Expressions of Joy and Happiness: Paint scenes where people are genuinely happy, laughing, or engaged in activities that bring them joy. **Achievement and Success:** Depict individuals succeeding, achieving their goals, or experiencing a sense of accomplishment. **Connection and Relationships:** Showcase moments of genuine connection, love, and positive relationships between people.

Adventure and Exploration: Paint scenes of people exploring new places, embarking on adventures, or experiencing the thrill of discovery.

What are some themes I could use in an academic setting:

Personal Interest: Choose subjects that genuinely interest and inspire you. Your passion for the subject matter will likely enhance the quality and depth of your artwork.

Art Historical References: incorporate references to art history in your paintings. This could involve reinterpretations of classic artworks or engaging with specific art movements.

What colours should I use:

Deep Blues: Rich, deep blues, especially when used in combination with other luxurious elements, can contribute to the perception of a high-value artwork. Artists like Yves Klein have become famous for their use of intense blue pigments.

Reds: Certain shades of red, such as deep crimson or burgundy, can convey a sense of opulence and passion. Red is often asso-

And I'd drop my bot searches into the AI image generators. And I'd get some surreal if not anatomically consistent images like these, which I think are problematic. And to some extent passable. But definitely problematic.





“The Three Sisters”

It's not been easy working on this.

I had to build this in layers. I wrote it on a computer, and then again I felt compelled to hand type it out on a vintage typewriter.

I didn't type out the words the AI generated. For those I used copy and paste.

Some time has gone by since I started. It doesn't matter how much, I've done a few experiments, it doesn't matter how many (a lot actually).

I'm still not an expert. I'm just like everyone else.

I'm a little scared, I'm a little displaced, I might be a little addicted. But I've been dabbling.

I had been tinkering with the AI in ^{secret} ~~secret~~ last year when my publisher mentioned her concern about the future of writers and artists in a world with AI. I mentioned to her, that she and I had both entered the field of graphic design at a time when people who were willing to adapt to and use computers had a distinct advantage.

Later, she reminded me that this was part of the impetus to start this book.

My experiments with the AI feel a little like the shame people harbour while experimenting with hard drugs. You dabble when no one is looking. You do it in private, and you don't tell anyone. You might even lie about it, and hide your interest. Some patterns emerge.

Cancelling: It seems even discussing AI can get you in some hot water with your creative friends.

Dismissing: Most artists insist AI will never replace them. An explanation, it seems ok but it will never replace art, or writing, or poetry, said the artist, writer, or poet.

Avoidance: I would never.

Frustration: Sometimes people just get angry, or give up art making.

Curiosity: AI sucks, but a willingness to explore areas that don't conflict with ones own personal ambitions..

Those patterns aren't unlike the five stages of grief, denial, anger, bargaining, depression, acceptance. So the question might be, whom or what are we grieving?



The arguments against: Generally I think the first complaint of AI is the lack of source acknowledgments. It seems to be the argument of choice.

There's nothing I cherish more than my own ideas. But I can acknowledge my mind is made out of the world I live in.

I see things, I take them into my mind and I spit out ideas, like soup. Like my ideas are original, but my mind is the roux of the soup.

Nuance: Generally, of my friends and foes and family, we all agree that the AI can make a thing, and it makes it fast, but the issue is, the AI seems to lack the je ne sais quois, it lacks a certain nuance. And it does, but then, don't we all?

Another question is does the public care?
I've been keeping an eye out for AI in advertising and design. Just last month I noticed too many fingers on the cover of my Teachers Union Magazine.

No one flipped out.
And it was a UNION magazine.

Perhaps it's not sampling the wisdom of the crowds. Maybe the AI is more a matter of, it might not be good, but maybe it's good enough.

I pressed the AI for more nuance. It said that the prompts work on a token system. I could get more nuance with a shorter response, so when I asked the AI to write something, I'd cut it in half and ask for it to turn it into something better. Cut it in half and double the nuance.

If I need a more soulful idea, I should start the prompt with a soulful idea. Sometimes I need to dance and riddle with the machine to lead it to an understanding. Then I can ask for a poem or a song, or god forbid, a painting.

THE FUTURE:

One of the kids I teach asked me this year if something was bothering me. She meant was something bothering me THIS YEAR. I said, maybe, a little. I had to admit I was a little unsure what to teach them this year. Do I help them get into art school? Do I teach them to paint, or do I teach them to prompt?

If art sales for ultra modern art works are dipping this year (and they have been). I wondered if it was the market, or the food insecurity, or a trend in people down sizing. But I felt like it was a little more.

This is just speculation, but I'll tell you what I think.

I don't think artists who make paintings out of paint and canvas have much to compete with when it comes to AI art. But I worry illustrators might need to adjust expectations when it comes to digital illustration.

Do I think Illustrators are going to be put out of work? a little to say the least. Do I think fine art painters stand to be challenged when it comes to the sale of ultra modern art paintings?

Maybe, maybe I guess there's a little to be worried about. If I had more faith that the public cared more about quality than ease, maybe I'd be a little less flustered. But then again, this isn't my first year as a struggling artist. Where was all this support before the AI?

It's not that I think the art buyers are going to be filling their living rooms and lobbies with fine art AI generated paintings. But I think the world is a little shook.

The reason to buy art is to feel uplifted and sometimes as a great investment. Maybe confidence in the investment might be a little shaky for a little while.

Do I think this is the end of the Art World as we know it? As we know it, I guess I kind of think I do.

But here's the thing.

If that's the case, this is the time to start making and buying art.

Art selling might go through an uncomfortable period for a few years. If that's the case, I guarantee you it's a good time to stock pile and buy art.

Furthermore, if this past century art making might have seemed like a tempting way to get rich fast, if I'm right and we are heading into a span of more challenging times, then I believe we are going to split into two kinds of people:

People who give up, and use the AI instead of really digging in.
And people who dig in for the sake of digging in.

Those people who make things because they have to, because they crave to make things, and the people who were making things, hoping to make money.

What happens in schools when students can AI their essays? Will teachers spend more time teaching or more time goal tending plagiarism? Will students write essays they don't feel they need to write? Or will they get better at hiding the AI in the writing?

All I can really say is this:

We live in a world where people will do things for the joy of experimentation and some will do things the easiest way. It's not going to be one way or the other.

Some people will AI their homework.

Some people will diligently stay up late writing essays.

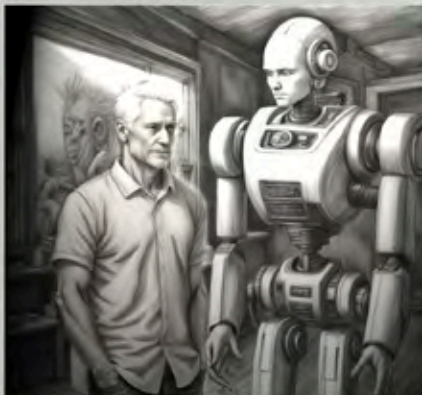
Some will study martial arts.
Some will paint late into the night.
Some will disappear into video game simulations.
Some might become lazy.

But the AI isn't going away.

"Adapt or die."
Charles Darwin 1859

"Adapt or perish."
H.G. Wells 1945

"Stop making art and die."
Rich Theroux 2014/2024



RICH TH ROUX

Besides being a cave man, Rich's art hangs here and there in prominent homes and galleries but he prefers not to boast about it.

He is founder of Gorilla House, Rumble House, and whatever amazing project comes along next. He is author of *Stop Making Art and Die* and *The River Troll* and co-author of *A Wake in the Undertow*, along with Jess Theroux.

JULIAN HOBSON

Mother Sun: Light Frequency



: "MOTHER SUN"



"GODDESS OF IMPERCEPTION"

As an additional example, this image was created in an AI program, early on.
The Goddess expresses a range of colours that I can naturally see.



“CLAUDE’S INFINITY”

PROMPTS: “enhance colour within the frequency of white light use the solar system, the sun and the eye to show vivid beautiful reds and greens split in the white light in the style of vanilla sky painting”

OBJECTIVE APPRAISAL: As the sun sends its radiant light out into the space of the solar system and universe, its varying frequencies represent colour but only in our cortex. In fact, colour is varying frequencies of white light. The eye is represented within the sun and the sun within the eye. It connects to our cortex of the brain via neural pathways. The additional beauty is stylized within Claude Monet and his vanilla sky art work.

EMOTIONAL APPRAISAL: This helps me feel and understand with clarity the perceptions we have as colour is imagined in our brains—and the sensitivity to varying frequencies. It is also worth noting that no frequency exists for magenta and our brains produce the colour by adding frequencies together within the neural pathways and cortex. Presumably, an evolutionary enhancement to assist in survival, and allowing easy identification of fruit for eating. Everything in the brain is rooted in survival.



“YGGDRASIL FILTER” (Above)

PROMPTS: “white light in all its beauty behind a tree streaming beautiful streaks of razor light, the rays of light show powerful colours of red and green and browns of infinite shades, how can artificial intelligence help someone with colour vision deficit, in universal splendour”

OBJECTIVE APPRAISAL: The tree is used as a contrast, a block to enhance the rays, the streaks and transmission of the sun’s white-light frequencies. Then it filters through the colours of reds, greens, and browns in multiple shades. The colours are not clear to me. I see little colour in these rays of shaded colour. What do you see?

EMOTIONAL APPRAISAL: Light, love, connection, uniqueness in perception. We are all light from the source. When we see this filtering, we see our unique existence in all its infinite shades and frequencies. To hold contrast in one’s life allows us to feel, see, hear, and sense what we have and have had. And therefore a better chance of understanding what we are. This assists in emotional clarity as a result of comparison.

“OJO DE DIOS” (Opposite)

PROMPTS: “everything within the pupil, all galaxies and universal phenomena, white spiritual home light healing in the style of open artificial intelligence working with human artists, the universe as a beautiful detailed human eye and iris inside the pupil”

OBJECTIVE APPRAISAL: The sun, the stars — our star within the eye receiving the frequencies of white light that we perceive as the colours of reds and greens. Our experience is in the skies within the planet, within the solar system, and universe. It is unique to this eye, as its experiences follow the now.

EMOTIONAL APPRAISAL: The connection of the universe to the eye, to the human, to the planet Earth. Encompassing our experience through vision, visual perception of the planet, the skies, the solar system, and the star that feeds us. The connection to life through the sun, through its white light. The star exists within us and outside of us and it shapes our whole experience in the human form. It can lead us to wisdom, courage, justice, and temperance.





“SINGULARITY” (Above)

PROMPTS: “In the style of William Turner, human eye with universe inside, a spiritual look at colour vision, beautiful galaxies, eyes of god, special frequencies and different light frequencies, solar systems with infrared detail and ultraviolet and all colour frequencies, neutron stars, enhance reds, browns, greens in powerful colours and different shades”

OBJECTIVE APPRAISAL: Poetic licence of William Turner enhancing galaxy spirals all defined in infinite colour shades. The spirals fall towards the centre eye-like formation. The dense space is filled with white light, producing stars that we can perceive as multi-colour shades.

EMOTIONAL APPRAISAL: Our perception of colour and white light is infinite, as is the universe and the multiverse, depicted and described by many scholars over time. The universe, the galaxy is an eye, it perceives and receives. It transmits and refreshes. It is immense, limitless and is connected to us, to our senses, to our uniqueness. We are the universe and the galaxies; and they are us. We can be aware of this and tap into its power. I prefer to do this with good intention.





“INFINITE COLOUR MONKEY” (Above): This image represents the monkey connected to all frequencies and all infinite colours. Prompts: “spiritual look at colour vision, beautiful galaxies, eyes of god, monkey typing infinity, special frequencies and different light frequencies, solar systems with infrared detail and ultraviolet and all colour frequencies”

“INTERSTELLAR STAR MONKEY” (Opposite): “evolution of infinite monkey into all infinity, evolving with infinite knowledge. Priascenti artificial intelligence, a spiritual look at color vision, beautiful galaxies, eyes of god, monkey typing infinity, special frequencies and different light frequencies, solar systems with infrared detail and ultraviolet and all color frequencies, neutron stars, enhance reds, browns, greens in powerful colors and different shades, opening to artificial intelligence.”



KENNA BURIMA

Music in the Uncanny Valley

53yrs old! → Uncanny Valley

[Verse 1] Em⁷ Bm⁷ Cmaj⁷ (v) G Em Bm C
Bm G D Em
C G Em Bm D

I read an article long ago
it ~~was~~ of you and what you are
Spoke ~~in~~ a magazine called ~~the way~~ Christian Life
November edition of ~~newsp~~ news
Eerie similarities
(simmmi-laci-ties)

Bring me to the edge of... (d)
----- (e)

[Chorus] Bm D
G Em
Uncanny Valley
What is this ~~thing~~ between you and me?
Uncanny Valley
What is the
What's going on that I can't see?
Is there a bridge I
Uncanny Valley

[Verse 2]
(I) sat with a friend ^{not} two days ago
He mentioned you and the things you do.
Maybe he said rather
Ask a question and you'll never know
The way it flows or where it will go...

~~Bridge~~ What is missing my life
or... maybe ~~bridge~~? Am C G D (rastime?)
that I came looking for you?

Healthy person
Robot
Masahiro Mori

“UNCANNY VALLEY,” a human-drawn draft version.

UNCANNY VALLEY

[Verse 1]

G Em Bm C
I read an article long ago
Bm G D Em
November edition of Christian News
G Em Bm C
Eerie similarities
Bm G D Em
Bring me to the edge of...

[Chorus 1] G Em Bm D x4

Uncanny valley
What is this between you and me?
Uncanny valley
What is the thing I cannot see?

[Verse 2] G Em Bm C, Bm G D Em x2

I sat with a friend not two days ago
He mentioned you and the things you do
What is missing from my own life
That I come looking for you

[Chorus 2] G Em Bm D x4

Uncanny valley
What is this between you and me?
Uncanny valley
What is it that cannot be?

[Instrumental Ragtime Bridge] Am C G D x4

[Quiet Chorus] G Em Bm D x4

Uncanny valley
What is this between you and me?
Uncanny valley
What is the thing I cannot see?

[Bombastic Chorus] G Em Bm D x4

Uncanny valley
What is this between you and me?
Uncanny valley
What is the thing I cannot see?

[Instrumental Waltz Outro] G Em Bm D x4, G



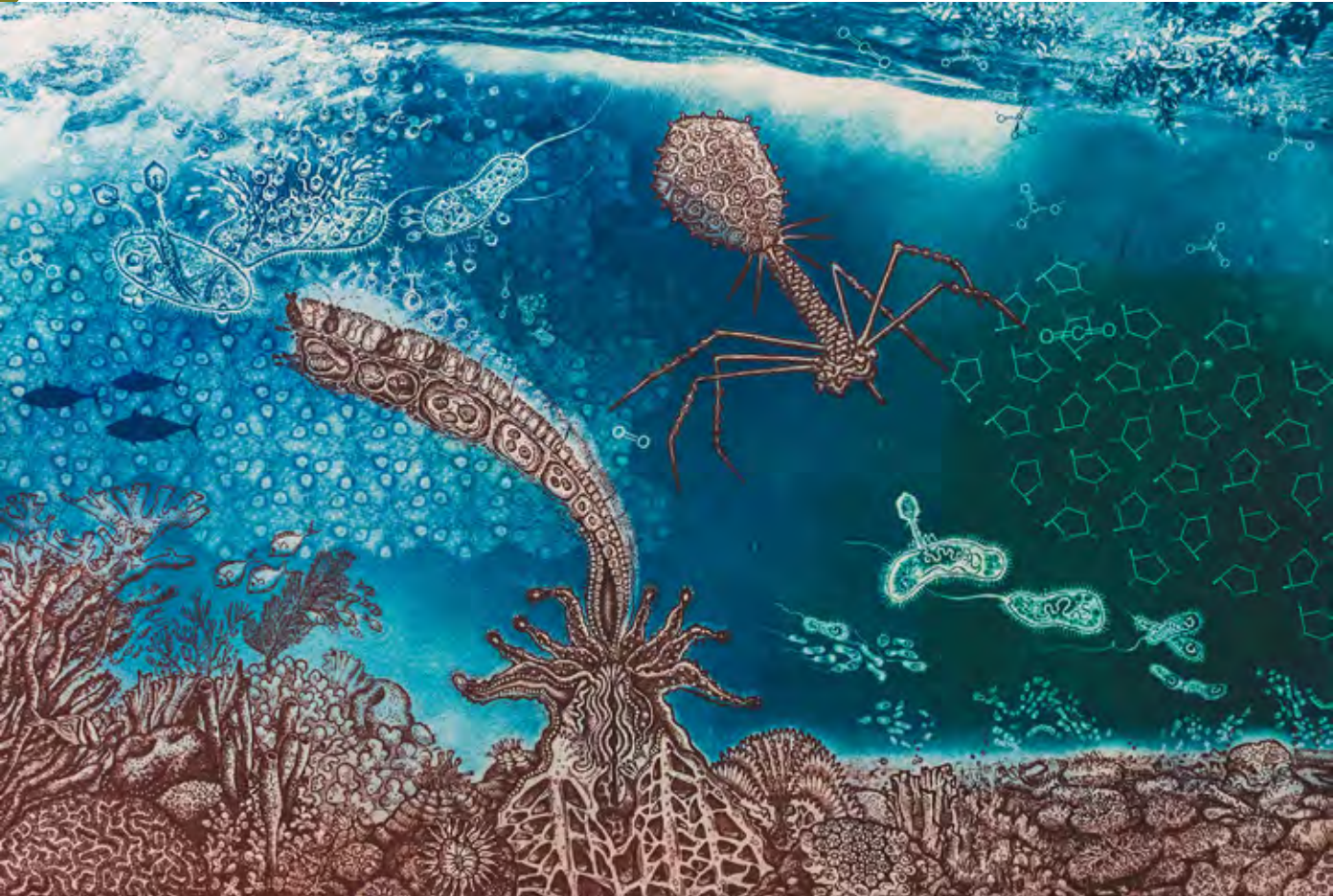
FOLLOW ME

This QR link will take you directly to the links for "Uncanny Valley" music I have produced.



EVELINE KOLIJN

The Tethys Sea Expedition Logs



ABOVE: CONTROL IMAGE ... "CORAL PHAGES: GUARDIANS OF THE HOST OR MEDIATORS OF INFECTION?" Photopolymer and Zinc Etching, Chine-Collé, 33×48 cm, 2020. This is the second reference image I used with text-to-image AI. In combination with stream-of-consciousness prompts, it generated the best results that felt closest to my art. This print is part of the *Tidalectics Portfolio*, a collaboration with Dr. Forest Rohwer from San Diego State University.

LEFT: "FROTHY FISH" (first AI image) Unfavourable, too kitschy.

EARLY EXPERIMENTS



SAMPLE IMAGE 1: "D'EDRIOPHTHALMA"
Etching, 2014



"MECHANICAL FISH" (AI IMAGE)
Better, but boring



"SPECIES FROM THE TETHYS EXPEDITION", — AI images from long stream-of-consciousness prompts.
Imaginative, appealing, and successful. Feel like they relate to my practice.

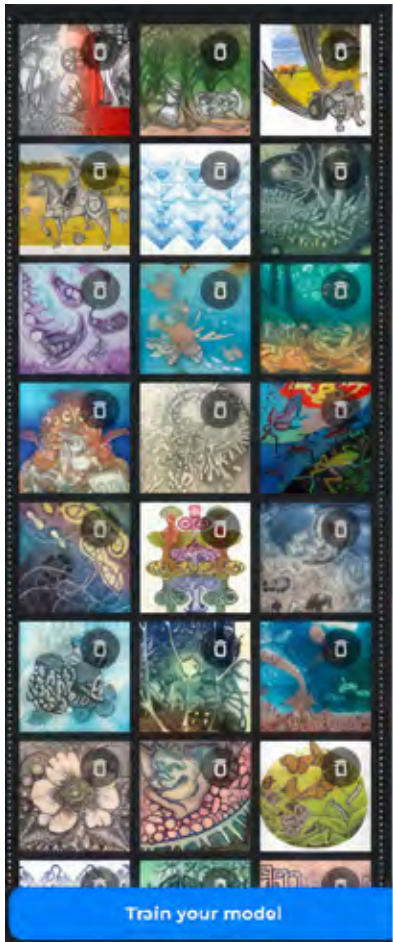
Eveline Kolijn



LEFT: SAMPLE IMAGE, "CORAL CONSCIOUSNESS", 2019.
Photopolymer etching, placed between sponges and ceramics.

BELOW: Result generated by training model.

Prompt was: "<my model>Deep sea submersible exploring fantasy sea, luminescent fish, bioluminescent sea creatures, dark and eerie atmosphere, underwater fantasy, highres, fantasy, deep sea, luminescent, detailed submersible, mysterious, atmospheric lighting."



THE MAIN EXPERIMENT: “THE TETHYS SEA EXPEDITION LOGS VIDEO”



LEFT: “FLOUNDER SQUID”, AI image. RIGHT: Video frame of the expanded and animated Flounder Squid clip.



LEFT: “The Whale Reef.” RIGHT: Outtake of “Hallucinating Hands” holding the manuscript

THE SMALL EXPERIMENT: A PRINT EXPLORATION



LORENE SHYBA PhD

Audiobook Performance Believability

#1: NON-FICTION AND FICTION, SOLO PERFORMER TEXTS



FOLLOW ME

This QR link will take you directly to the performance examples, both live- and AI-narrated.

#2A: STAGED PRODUCTION TO MULTI-CAST AUDIO PERFORMANCE





Ajay, Tarzana, Terra from the *Spies* stageplay, played by Mike Unrau, Lori Shyba, and Lindsay Ruth Hunt.



Tarzana and Ajay from the *Spies* play, March 9 2007. Shown in this scene are Lori Shyba and Mike Unrau.

All characters below, as well as the actors above, were created using a character analysis based on Uta Hagen's *Challenge for the Actor* (Scribner, 1991). Questions, which became prompts, included: What am I wearing? What are the circumstances? What surrounds me? and What is my present state of being?



Tarzana the "Oil Slut"



Ajay, "Whose Side Is He On?"



Terra the "Eco Zealot"

Prompts:

Tarzana: "angry woman 40s, cowboy hat, oilsands truck, oilsands facility, bare midriff, jeans"

Ajay: "angry man in his 30s, wearing oil workers clothes, sitting at a laptop, in an oil rig shack"

Terra: "angry camp cook woman in her 30s, stomping in the mud, gumboots, hardhat, blonde, oilsands facility"

The AI program arbitrarily assigned each character a cultural appearance and personality, which would have worked well in the actual production, but all the actors auditioning for the parts had been white. It could be argued that the AI app produced a more diverse and inclusive performance cast.

Lorene Shyba

#2B: STAGED PRODUCTION TO MULTI-CAST AUDIO PERFORMANCE
“The Last Dance”



Audiobook recording session of “The Last Dance,” by Eugene Stickland.

In this session, Eugene Stickland reads the part of rockstar Ronny. Liz Strom reads Leanne, a Parkinson’s patient. Photographs of the 2018 staged production are not available, so AI approximations of characters were generated with the thought they might help in choosing voices. (They did, somewhat.)



Prompts: “a living room, a tall man with long blond hair in a motorcycle jacket stands. A woman with shoulder-length black hair wearing a black tank top sits.” The above image shows a suitable depiction of mood and characterization for the scene. Interestingly, the AI program had a difficult time understanding that the man had the long blonde hair, not the woman. Below is the only representation of a long-haired man. (The extra hand in this scene cannot help but be noticed as a hallucination of the program.)



3. MULTI-CAST ANIMATIONS OF AI-WRITTEN TOTALIZATOR PLAYS

TAKEOVER IN HELL



MALACHI

Prompts: "400 bc, Malachi, old Hebrew man, white robe, holding a scroll, long beard"



HUNKY LUCIFER

Prompts: "Lucifer, devil, wings, horns, halo, big muscles, handsome, red skin"

SOUL SHORTAGE



NERDY LUCIFER

Prompts: "Lucifer, at a desk, accountant, horns, halo, nerdy"



BANKER SATAN

Prompts: "Satan, at a desk, accountant, horns, halo, handsome, pitchfork, fire"

JOHN HEEREMA PhD

Red Rock Coulee Study



“ANCIENT CONCRETIONS AT RED ROCK COULEE” My original photographic image, 39” x 68” on canvas.



“CONCRETIONS AI” Final AI image after all the process steps seen in subsequent pages.



Above: I started with an AI request for “sedimentary concretions,” which created pictures of sedimentary rock formations (*left*). Simplifying the search to just “concretions” yielded things made out of concrete (*right*). My take-away was that AI prompts need to be specific.



Left: To compare the AI approach with a Creative Commons image search, a search for “concretions” was successful. The definition of concretion is a hard, mass of sedimentary rock formed by the precipitation of mineral cement.

Below: Getting more specific with “65 million year old oval concretions from Red Rock Coulee Alberta, wide angle lens, camera position very close to concretions,” most of the generated images didn’t resemble Red Rock Coulee, except the images below.





Above Left: The prompt: “Two concretions from Red Rock Coulee” yielded an image that was clearly not from Red Rock Coulee, but that had a hint of the desired shapes. It seems that the AI is using rules for “foreground, middle ground, and back-ground” to assemble a composite image. While a bit surreal, the image looks generally plausible.

Above Right: Starting over with no excluded keywords, the prompt “65 million year old oval concretions from Red Rock Coulee Alberta, wide angle lens, camera position very close to concretions. Two concretions are visible” yielded the result on the right. This image seems plausibly photographic except for inconsistent shadows. With these results, it was time to experiment with a wider proportion prompt, in 16:9 format.

Below: Prompt as above with the following added, “...with one distant concretion just visible between the two big concretions. The concretions are on reticulated clay, and the background is prairie grass.” Using the same prompt, plus asking the AI to model its results on my uploaded, original image, yielded the final result shown on page 111.

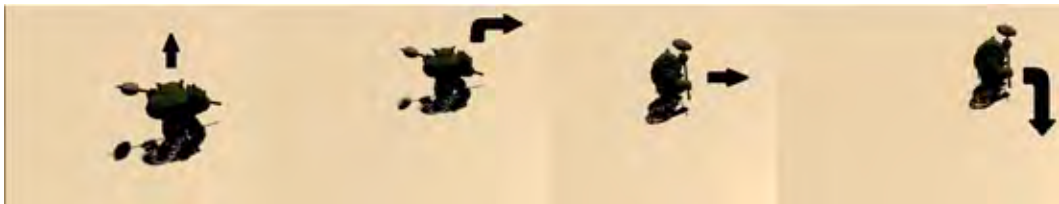


JAMES R. PARKER PhD

AI in Computer Games and Game Development



Planetside screen grab identifying various objects.



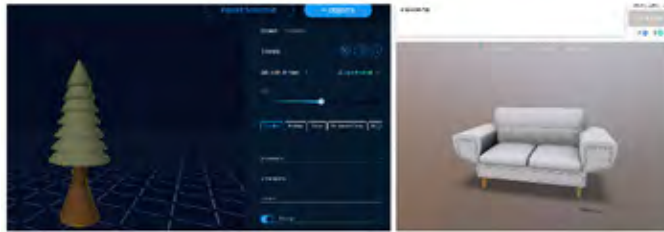
Patrolling actions for an ogre NPC. If an opponent is encountered it will either fight or run.



Backgrounds for AI-created "Steampunk spacecraft" made transparent and drawn over a desired image



LEFT: A sketch made by an artist using Scenario.
RIGHT: The sketch completed using the AI system



RIGHT: 3DFY output after being asked for a space ship.



ABOVE: A Stable Diffusion AI-generated scene,
similar to the *Crazy Taxi* style.