

2027
(English
version
text)

Kenneth Russo & WAVE

vAmpir: AI as a vampiric tool

Digital environments project

The vAmpir project takes as its starting point artificial intelligence as the axis of self-reflection: on the one hand, as a tool for content expansion and artistic exploration, and on the other as a tool that parasites with representations of the historical biases that accumulate in the databases within the framework of the digital humanities, and that in some way describe the current moment, in which the understanding of the world unfolds on a digital interface where authorship is diluted. A reflection-action from diffusion models on the narrow margins that separate the space of reality and the space of fiction.

<https://vampir.kennethrusso.net/>

Small conversation about vAmpir Kenneth Duran
extract from me

Hi Enric, how about having a short conversation in this googledoc to talk about the vAmpir project? I think it can be interesting that you stretch my tongue on topics associated with the proposal, and that in some way we make it easier to understand the work that has been done. Sometimes too much technology and too much visual information makes you lose sight of the original question. What do you think of the idea? If it's okay with you, I'll write in red, and you in black, c We will take this (actual) conversation to embed in the post. I'll try not to make mistakes ;). You can give me homework and list all the questions you have, and I will answer (as if it were a chatGPT with a smaller neural network), and then when we meet we will discuss it. Let's continue!

haha hi chat-kenneth, could you explain to me in three steps what your research was?
(each step cannot contain more than 16 words)

Damn, complicated, but let's try...

- 1/ Analyze the trained models circulating in open-source repositories and identify their biases.
- 2/ Create new trained models trying to "control" the uncontrollable behavior of machine learning
- 3/ Use these models to "paint" a Pollock that vampirizes an existing image/scene... somewhat emulating in a contemporary key the work Vampir-Cuadecua

I understand an open-source repository to be a space where free code elements are stored, that is to say, rights-free and that everyone can make use of. But what exactly is a trained model? In what sense are you talking about biases?

To begin (now that I have more than 16 words...) I try to give you an easy general framework, without boring you too much with technical issues... AI can be understood as a science and/or a technology... There is a diversity of definitions to describe AI, but in the end we are talking about a system, of processes, which in some way imitate human intelligence. Unlike the AI of the 80s, which was generally based on statistics (with a decision tree, conditionals, etc.), now with machine learning algorithms can make decisions based on the patterns they have identified... The big change is that with the arrival of neural networks (I mean they imitate the human structure... and they call it SNN), from small units of data that can be combined in a network, the algorithm gives us a result. How could I tell you, ... before the pattern was marked by a kind of "megaflowgram" (all predetermined), and now in the learning process all the inputs (data) are interrelated, ... the point is that you enter data (lots and lots of data that a normal human could not process) and it takes out more data (decisions)... and that possibly for any expert it is very, very complicated to be able to explain exactly which internal processes ~~the machine~~ has carried out the machine. I would tell you that the more internal interactions are created in the neural network, the more complicated it is to know the real reason for what it is doing (aside from the fact that any algorithm has gone through a thousand developers previously...). Imagine that in the future we will be sent algorithms that humans themselves do not even know where they came from... I think this is already happening!! And if the person in charge is a corporation, State, ... All this ~~text~~ to explain that a trained model, in the case of vAmpir, is an algorithm created from specific data with the

purpose of modifying an image in a certain way. A clear example is the Deepfake: if I train a model with only "white roses", and apply this model to an image of tulips, I can transform the tulips into white roses. And here the issue begins... if a model has been created with only Nordic people, when I command it with a prompt (natural language, NLP) to generate a person, it will be Nordic. Therefore, all models can underrepresent realities, and therefore be strengthening biases of all kinds: gender, race, hypersexualization, etc.

And now I will answer the 1st question... open-source is the jungle! Today's repositories... (Github, Huggingface...), are Gbs and brutal Gbs repositories... for users to produce and share is great... But it is a nest of surprises. Network knowledge accelerates the creation of content and a spectacular progress of specialties... but also of biases and misinformation... therefore, I would say that quantity is not synonymous with quality but there are real pearls if you are lucky and the "subjective criterion" (human) to know what you want or what you are looking for. I suppose that this permissiveness in the contents of the repositories is a double-edged sword. I still don't see how it could be regulated, or if it needs to be regulated... but what is clear is that the current models for generating images that circulate through these clouds are a large stock of synthetic pornography... and obviously of a lot of technology and "soft ethics" AI. I see today's AI as a Road Runner that tickles the Coyote of ethics. // this topic has a lot of interest I think // The other topic is the energy needed to feed this traffic of Gbs... Back to the question: everyone with open-source is free to do what they want! And precisely the vAlmipir project leaves the doors open for any user to download a model to do what they want... "vampirize" what is needed (if they have the knowledge to be able to apply it). // if you go to the website you will find the links to download the 2 models ///

Thanks for the framework Kenneth, I think it provides ^{the} that common framework for us to communicate.

Regarding the first step, you could specify synthetically and in the form of a list which are the analyzed models and which are the biases. You can follow the following scheme:

1) Name of the model.
1.1) Brief description.

2) Name of the model.
2.1) Brief description

1) Name of the bias.
1.1) Brief description.

2) Name of the bias.
2.1) Brief description

Oops! In this way it is difficult for me to answer you. To give you a quick idea: if you're going to the Midjourney, the DALL-E, or any other platform you have close at hand, do the following test: write a simple prompt, like "woman under the bridge" ... and based on what comes up, draw your own conclusions (blondes, young, Asian, sexy, ...). ... you will see that the values

learn
extracted tend towards a very closed view of reality, or in other words, *than* that clearly the data that has been used does not represent diversity... And this happens with everything, images, texts, etc. that's why having your own trained model has a unique value... Then if you go to the lexicon, a art portal for example, you will see what has been created there... But in the case of *alampir*, work has been done on Stable Diffusion since then, distribute the models through civitai, one of the largest repositories of trained models and Loras (both the portal and you will understand what these categories are), and you will also check that it is fully hypersexualized! (behind every model there is a user and you can already imagine a common user profile, *alampir* goes in another direction).

Regarding the second step, could you specify synthetically and in the form of a list what are the models created and how did you try to control them? You can follow the following scheme:

- 1) Name of the model.
 - 1.1) Brief description of the control attempt.
- 2) Name of the model.
 - 2.1) Brief description of the control attempt.

...
Here's what I was telling you... the two XL models (1/Béla and 2/plasthead) are two samples of the experimentation of this project. The rest of the models created are part of the experimental workspace (which remain in the drawer during the process)... Model 1 is made from a Dracula film from 1931 that they later painted, ..what's cool is not the character Béla Lugosi, but rather the dirty pixel (the glitch) has been taken to contaminate other trainings/models (merge), and model 2 has been interesting... it is the result of different tests training "garbage" (remains of sandwiches, remains of objects scattered by children, stains...), in the end I was seduced by plasticine balls that did not *tags*, and now they parasitize any image...

Regarding the third step, could you explain what the American abstract painter Jackson Pollock has to do with your whole project?

This question is good because I will answer the previous question about the control. Isn't it true that when Pollock was dripping he had control over the brush, the strength and direction of the brush, etc.? It was like a control of the chaos that he himself was shaping... Well, this metaphor is the one he used before. With machine learning there is a part of the process that you control absolutely nothing... you can get tired of giving instructions and it will never turn out exactly *how* you imagine... However, a "dialogue" is created with the machine that, like Pollock, you end up producing "something" and then you say: "OK, that's it".

It would become part of the creative process, which does not differ so much from the found object. (as a ready-made *AI* version)

What does vampirizing an image mean?

I don't know exactly... that's why I asked *the* chatGPT - in this post I also want *the* GPT to have its say... (by the way, we only made a physical catalog... a fantastic work *edit* from La Bibliográfica. The rest are photocopies... spectres of reality... dust on paper, like what remains of a vampire after the sun sets in *la* Barceloneta)

publication

Having said that, I like to think with several vampiric ideas that are linked to generative AI: that from one bite we already have a new vampire (like the image-to-image technique, where the prompt is not textual, it is a representation), which has no reflection in the mirror (the original image is lost and does not represent reality), which spends the day in the dark (the "black box of the ML" concept, which means that from the input to the output traceability/transparency is lost),... or simply that the blood is data. *(blood is flowing like data.)*

Vampir-Cuadecuc, it's a film by Pere Portabella from 1970, how does it relate to everything we've talked about here?

Basically, Portabella's work is a reference. Not treated as a making-of, but as a way of exploring inside another film (of vampirizing a film). They say that the name "Cuadecuc" refers (as a regular collaborator of the director, the great Joan Brossa) to the remnants of film from the reels.... The fact is that this creation of new meanings from a work is very suggestive. And following this line you can already imagine that appropriation has been practiced throughout history.... In the 90s Bourriaud did an essay (postproduction) that I think explains very well a context that is still valid. Despite technology not having a break, humans are still humans.

And the copyright of this proposal?

Speaking of copyright, first of all, let me tell you that my original idea was to do the same thing that Portabella did on Jesús Franco's film (Dracula), it was about "vampirizing" Cuadecuc with AI to open a new narrative still to be discovered.... But the production company told us that the piece was untouchable. Quite a paradox since the work itself is fueled by appropriation. Then I based the experiment on other royalty-free films.... but really the ultimate value has been discovering that if you share the model you give new users tools to let their subjectivities fly! I want to tell you that no matter how many machines there are, there is always a human behind it, and the artistic research space is vital to play with these algorithms (without a strictly economic purpose,...). Right now I have no idea what a user will do with these models, but they will have no limits other than self-imposed ones.

I guess the idea of copyright is to talk about authorship? If so, right now authorship is understood as "creating something with user restrictions" personally doesn't interest me much if we're working with open source (which has allowed me to feed my curiosity), although it's important to know which people are in each project. Meritocracy and authorship... two ideas that should go together. *It* is a debate, but in AI the more we work on it, the more we will understand the environment. The world makes sense based on what we do and how we understand it.... (I inevitably go the posthumanist way)...

Maleficin digital

(Following the Socratic method we will have a conversation with ChatGPT 3.5).

What is a vampire? ChatGPT

A vampire is a mythological or fictional being that appears in various cultures and in literature, cinema and other forms of art. The image and characteristics of vampires may vary, but they are generally represented as undead beings that feed on the blood of the living to remain active and eternal. Some common characteristics of vampires include:

1. Immortality or Longevity: Vampires are usually immortal or live for centuries, unless destroyed in a specific way.
2. Need for blood: Vampires feed on the blood of humans or other animals to stay strong and alive.
3. Sensitivity to sunlight: Many representations of vampires show them as beings that cannot stand direct sunlight and can only come out at night.
4. Ability to transform: In some legends, vampires can change shape, becoming bats, wolves or other creatures.
5. Ability to hypnotize or seduce victims: Vampires often possess hypnotic or seduction abilities that they use to attract their victims.
6. Vulnerability to certain substances or elements: Vampires are often vulnerable to garlic, wooden stakes, sunlight, and, in some versions, holy water.

The vampire myth has evolved over the years and has been the subject of numerous - roses reinterpretations in literature, film and television. One of the most famous vampires is Count Dracula, created by author Bram Stoker in his novel "Dracula" published in 1897. The popularity of vampires as fictional characters has led to a large number of stories and works of art that explore different aspects of their mythology and psychology.

What is the meaning of the movie Vampir Cuadecuc?
much Cuadecuc?
ChatGPT

"Vampir Cuadecuc" is an experimental and avant-garde made in 1970 by the Spanish director Pere Portabella. This film is known for its unusual approach and avant-garde style, and is considered a reinvention of the vampire genre. The title is a play on words that combines "vampir" and "cockroach" in Catalan ("cuadecuc"). The film is a work of metacinema, which explores and subverts traditional cinematographic conventions.

The meaning of "Vampir Cuadecuc" is highly subjective and open to interpretation, since it is an experimental film that moves away from conventional narratives. The movie incorporates black and white images, cluttered scenes, old film footage, and a disruptive approach that can be disconcerting to the viewer.

In general, the film is considered a reflection on the process of filmmaking and a critique of the conventions of genre cinema. In particular, "Vampir Cuadecuc" is told in film and through a narrative. Through its visual style and experimental way a story is told in film and through a viewer's expectations.

The film has been praised for its ability to provoke reflection and thought. However, it is a

experimental artwork that may not be to everyone's taste due to its unusual style and abstract approach. As with many movies - the experimental ones, their meaning may vary according to the individual interpretation of each viewer.

What does it mean to vampirize an image?
ChatGPT

The term "vampirizing an image" is not a common expression in everyday language or art criticism, so it has no established meaning in that context. However, it could be a metaphorical expression used to describe the act of taking or absorbing visual, stylistic or conceptual elements from one image or work of art to influence the creation of another.

In this sense, "vampirizing an image" could mean taking inspiration from an image or work to create something new, whether in terms of style, theme or visual elements. The metaphor of "vampirizing" po - It would suggest that something is being extracted from the original image to nourish or enrich a new creation, similar to how a vampire feeds on the blood of another entity to stay alive.

In short, "vampirizing an image" is neither a technical term nor a broad expression - mind recognized in the art world, but could be interpreted as an act of taking inspiration or elements from an image or work to influence the creation of something new. The precise meaning would depend on the context in which it is used.

The movie "Vampir Cuadecuc" by Por - did tabella vampirize the film "Count Dracula" by Jesús Franco?
ChatGPT

Yes, the film "Vampir Cuadecuc," directed by Pere Portabella in 1970, is considered a work that "vampirizes" or takes elements from the film "Count Dracula," directed by Jesús Franco in 1970. Both films were shot at the same time, and they share elements - co and decorated. "Count Dracula" was a

film adaptation of Bram Stoker's novel and was filmed in two versions, one in Spanish and the other in English. Portabella took the opportunity to be on the set of "Count Dracula" and captured behind-the-scenes footage, deleted scenes,

nothing and moments in which the actors were not playing their roles, and later used it in "Vampir Cuadecuc".

"Vampir Cuadecuc" is an experimental and avant-garde film that does not follow a conventional narrative, but rather focuses on cinematographic creation and deconstruction. It is a re-creation of Jesús Franco's vampire film. He uses the metaphor of "vampirism" to show how cinema can absorb and reinterpret.

Using film material to create something new and artistically challenging.

In summary, "Vampir Cuadecuc" is largely based on the film "Count Dracula" by Jesús Franco, but it does so in an experimental and creative way, exploring the very nature of cinema and its ability to reinterpret and reimagine stories and visuals.

Can AI vampirize a movie to create something new?

ChatGPT

Artificial intelligence (AI) can be used to analyze and recon-

include visual and auditory elements

You of a film with the aim of creating

something new, but not in the literal

sense of "vampirizing" which implies

absorption or reinterpretation -

tion of a work. Instead, AI is used to

process and generate content based on

data or patr -

previously established conditions. Here

are some ways AI can contribute to film

content creation:

1. Remastering and restoration -
ration: AI is used in

the remastering and restoration of old films to improve the ca -
visual and auditory quality. It can remove defects, restore colors, and improve overall image and sound quality.

2. Content generation: AI can generate new content based on previous patterns and data. For example, AI algorithms can be used to create music, dialogue, or visual scenes that resemble the style of a specific film or genre.

3. Automatic editing: AI can be used to perform editing tasks more efficiently, such as removing unwanted shots or syncing audio and video.

4. Automatic translation and subtitling: AI can automatically generate subtitles in different languages -
tica, which facilitates the distribution of films internationally.

5. Data and audience analysis: AI is used to analyze audience data and trends on social media, which can influence decision making.

sions about production and promotion -
tion of movies.

While AI can help in various facets of film creation, it still requires -

re human intervention and creativity to give meaning and purpose to elements -

AI-generated coughs. Ultimately, the creation of a film remains an artistic and narrative enterprise that involves human vision, creativity and direction.

AI can be a useful tool in facilitating certain aspects of film production, but it cannot completely replace human creativity and judgment in filmmaking.

Can chance vampirize a movie? ChatGPT

Chance can influence a film in several ways, but not in the same way that the idea of "vampirizing" is used in the context of experimental cinema or the creative reinterpretation of a work. Chance refers to events or outcomes that occur without a preconceived purpose or plan, and can introduce unforeseen elements into a film. Some ways chance can influence a movie are:

1. Filming errors: Sometimes, unexpected or accidental errors that occur - rren during filming can lead to unexpected scenes or moments - interesting or comical characters that are incorporated into the film.
2. Climatic conditions: The conditions - Unforeseen weather events can affect a film, either by adding a dramatic element, such as a storm, or by altering the production schedule.
3. Spontaneous performances: In some improvised films, actors may perform were not in the original script, adding ele - ment of chance to the film.

Casting choice: Sometimes, the Casting may depend on the availability of the actors at a specific time, which may influence the dynamics of the film.

Assembly and editing: During the process - during editing and editing, unexpected decisions may be made based on the rout of available shots and the editor's creativity.

Contribute to spontaneity and

authenticity in a film, but its role is generally limited to specific aspects of the production process. However, chance cannot be considered to "vampire" a film, since it does not imply a deliberate absorption, reinterpretation or appropriation of a pre-existing cinematographic work, as could be interpreted with the expression "vamp - pyrizar." Instead, chance often adds unpredictable elements that can enrich - make a movie in different ways.

Do humans control imaging processes with artificial intelligence?

ChatGPT

Yes, humans control the imaging processes with artificial intelligence. Artificial intelligence itself is a tool that requires human supervision and direction to function effectively in image generation or other computer vision-related tasks.

tadora.

In the context of image generation, artificial intelligence is used in various applications, such as the creation of generated art - tive, the restoration and enhancement of images, the synthesis of visual content and the generation of visual effects in films and video games. Below are some examples of how humans control these processes:

1. Model training: For gene - rar images with artificial intelligence, AI models are needed beforehand - you trained. The selected humans - They design, tune, and train these models to your specific needs.
2. Definition of parameters: The hu - hands specify parameters and guidelines to guide the image generation process. For example, they can determine the style or theme - ethics that must be followed in a generative work of art.

Machine Translated by Google

3. Monitoring and adjustment: Humans monitor the imaging process and make adjustments as necessary. This is especially common in applications such as editing.

tion of photos or the creation of visual effects in movies.

4. Evaluation of results: The human - We evaluate the results generated by artificial intelligence to ensure that they comply with the standards - desired results in terms of quality and relevance.

In short, artificial intelligence is a powerful tool for image generation, but it is always under the control and direction of humans. The human hands provide the vision, creativity and decisions necessary to fully realize the potential of artificial intelligence.

cial in creating visual content.

How many hours do I need to understand how a diffusion model works?
And understand how it is applied?

The amount of time you need to understand how a diffusion model works and how it is applied can vary significantly depending on your level of prior knowledge, your experience in the field of study, and the complexity of the specific model you are trying to understand. Here is some -

us factors to consider:

1. Previous knowledge: If you already have a solid foundation in the area of diffusion - sion you are studying, such as diffusion in network theory, you may need less time to turn on a specific model.
2. Model complexity: Some Diffusion models are simple and can be understood relatively quickly, while others are more complex

and may require more time and study.

3. Learning resources: The availability of learning resources, such as books, online courses, tutorials or help from experts, can speed up your com -

model grasp.

4. Practice and applications: Understand how a diffusion model is applied in a situation -

Actual tasks generally require practice and experience. It may take time to gain experience rience necessary to apply the model effectively.

In general, there is no single answer - how many hours it takes to understand a diffusion model, as it depends on individual circumstances. It could take anywhere from a few hours to weeks or even months to gain a complete understanding, depending on the factors mentioned - of those previously.

If you are interested in understanding a mo - specific diffusion model, I recommend that you start by studying the theoretical foundations related to diffusion in your area of interest and then move on to understanding the details of the model in question. Take advantage of available learning resources and, if possible, seek guidance from experts in the field. Practice and application of the model in real situations are also key to consolidating your understanding.

Are the trained AI models of gene - ration of images that circulate on the Internet follow any ethical pattern?
ChatGPT

The trained artificial intelligence models for image generation that circulate on the network have no intrinsic - establish an ethical standard. His behavior - Ethical ment depends largely on

ned, what data from -
and how they are applied in
al issues related to these
ridely.

al problems that can be
image generation models

data: If the data in -
ethods used to train the
biased or contain biases,
is likely to reflect those biases
erated images. This can
iscriminatory or inappropriate

ne models -
nages may be used for
ate or harmful purposes,
reating misleading content -
dulent or defamatory.

odels can generate
at violate people's privacy,
reating unauthorized
3.

nd intellectual property -
re generation of images
odels raises questions -
ding violation of copyright and
property if used to create content
ropriates copyrighted works.

ethical issues, it is im -
velopers and users of imaging

Consider ethical issues and apply responsible practices when using these models. This can - to include careful review and selection of training data, moderation and ethics in its use, transparency in content generation, and compliance with copyright and privacy laws.

The intelligence research community - artificial cia also works on developing ethical standards and guidelines for the responsible use of these models. It is essential that users of AI technology act responsibly and ethically to minimize negative impacts and promote positive use of these tools.

Can intervening in a movie with trained AI models be considered a violent act?

ChatGPT

Intervention in a film using trained artificial intelligence models does not necessarily constitute a violent act in the physical or direct sense of violence.

However, it can be considered a form of alteration or manipulation of the original content of the film, and its ethics depend on the purpose and impact of such intervention.

The application of AI models in films can serve a variety of purposes, some of which may raise ethical concerns. For example:

- 1. Content Alteration:** AI can be used to modify images, dialogue or scenes in a film, which could distort the original narrative or message of the film.
- 2. Creation of deepfakes:** Deepfakes are a form of AI intervention that uses algorithms to replace real actors or people in a pe - film with artificially generated images - cially. This may raise concerns ethical assumptions, especially if they are used to create misleading or harmful content.
- 3. Copyright violation:** The uti - lization of AI models to recreate scenes or characters from a movie

Machine Translated by Google

may infringe the copyright or intellectual property rights of the original work.

Although it is not considered physical violence, intervening in a film with trained AI models raises ethical, legal and creative questions. The ethics of this intervention depends on the intention behind the modification, transparency in its application, and respect for copyright and integrity of the original work. In many cases, it is important to consider context and ethics when making such interventions in film and clearly communicate any alterations to the audience.

Write me an introductory text about an artistic work that reflects on AI as a vampiric tool, like a parasite that generates new meanings.

ChatGPT

At an intersection between human creativity and emerging technology, an artistic work emerges that ventures to explore artificial intelligence as a vampiric entity, a parasite that infiltrates the very essence of creation. This intrepid work delves into the complexities of the interaction between artistic mastery and algorithmic power, proposing a deep reflection on how artificial intelligence can act like a vampire that feeds on the foundations of human expression to generate unexpected meanings, and provocative.

In this context, the work challenges the notions - conventional approaches to artistic creation by exploring how artificial intelligence can absorb, reinterpret and transform the fundamental elements of human expression. Like a vampire seeking lifeblood, AI seeks the very fabric of human creativity, unleashing a unique symbiosis between the human mind and computational power.

English (original)
text at the end.

Through this exploration, the work examines the duality inherent in the relationship between artificial intelligence and human creativity. Is AI a creative companion that enhances and amplifies artistic expression, or rather a vampire that appropriates and subverts essence of the original work? The answer is revealed in the fingerprints of the collaboration between the artist and the algorithm, tracing a path - artistic sage that challenges conventional boundaries - tional aspects of authorship and interpretation.

This unique work stands as a testament - to the ability of artificial intelligence to generate new forms of meaning and expression, but it also raises profound questions about artistic autonomy and the very essence of creativity. At its core, the work proposes that, like a vampire transforming its host, the intelligent -

Artificial intelligence can be an agent of radical change, giving life to new narratives and challenging long-held perceptions about the creative process.

Version of this text in Catalan
ChatGPT

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artificial intelligence seeks the very fabric of human creativity, triggering a symbiosis - a singular between the human mind and computational power.

Through this exploration, the work examines the duality inherent in the relationship between artificial intelligence and human creativity - that enhances and the work examines - or rather a vampire and a creative companion - the essence of the digital landscape that challenges revealed in the digital landscape that challenges the boundaries of authorship and interpretation.

This singular work becomes a testimony to the capacity of artificial intelligence to generate new forms of meaning and expression, but also raises deep questions - from artistic autonomy and expression - creativity. At its core, the work proposes that, like a vampire transforming its host, artificial intelligence can be an agent of radical change, bringing new narratives to life and challenging entrenched perceptions about the creative process.

Now the same text in English

At the intersection of emerging technology and human creativity, a new form of artistic work emerges. This work explores the very essence of creativity, a parasite that infiltrates the very essence of creation. This interaction between the digital landscape and the human mind challenges conventional boundaries of authorship and interpretation.

(Thanks Cameron!)

as a vampire that feeds on the foundations of human expression to generate unexpected and provocative meanings.

In this context, the work challenges conventional notions of artistic creation by exploring how artificial intelligence can absorb, reinterpret, and transform the fundamental elements of human expression. Like a vampire seeking vital blood, artificial intelligence seeks the very fabric of human creativity, unleashing a unique symbiosis between the human mind and computational power.

Through this exploration, the work examines the inherent duality in the relationship between artificial intelligence and human creativity. Is artificial intelligence a creative companion that enhances and amplifies artistic expression, or rather a vampire that appropriates and subverts the essence of the original work? The answer is revealed in the digital fingerprints of the collaboration between the artist and the algorithm, tracing an artistic landscape that challenges conventional boundaries of authorship and interpretation.

This singular work stands as a testament to the ability of artificial intelligence to generate new forms of meaning and expression, but it also raises profound questions about artistic autonomy and the very essence of creativity. At its core, the work suggests that, like a vampire transforming its host, artificial intelligence can be an agent of radical change, giving life to new narratives and challenging entrenched perceptions of the creative process.

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Is AI becoming a contemporary phantasmagoria?

(last question?)

Yes, it is possible to consider Artificial Intelligence (AI) as a kind of contemporary phantasmagoria. In the broadest sense, phantasmagoria refers to an illusion or specter, often associated with the appearance of images or phenomena that may seem real, but are actually the result of deception or manipulation.

In the context of AI, this analogy can be explored at several levels:

- 1. Invisible presence:** AI often operates in the background, invisibly embedded in many of the technologies and services we use every day. This "invisibility" can be compared to the presence of ghosts or specters that, despite not being directly visible, influence our reality.
- 2. Perceptual deception:** AI is capable of creating images, voices or other content that may seem authentic, but which are actually generated by algorithms. This may seem like a form of "perceptual deception" similar to the illusions that might be associated with ghostly subjects.
- 3. Impact on reality:** Just as ghosts can have an impact on the perceptions and actions of the living, AI can also have a significant impact on society, the economy and three other areas of contemporary life.
- 4. Border between the real and the virtual:** AI creations can blur the lines between what is "real" and what is "virtual". This is reminiscent of the themes of phantasmagoria, where the boundaries between the physical world and the apparently paranormal can be erased.

It should be noted that this comparison is a metaphor and does not imply any negative or positive connotations about AI. The reference to phantasmagoria rather highlights the complexity, subtlety and even perceived magic that can surround the applications of AI in our everyday lives.