



# Generative Ominous Dataset

## Testing the Current Public Perception of Generative Art

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### ABSTRACT

The advent of generative AI artworks has paved the way for groundbreaking explorations in the realm of digital creativity. This article delves into the multifaceted dimensions of G.O.D., an abbreviation for the art project Generative Ominous Dataset. G.O.D. aims at critically engaging with contemporary AI generative image systems and their intricate interplay with copyright issues, artistic autonomy, and the ethical implications of data collection, unravelling its conceptual underpinnings and its implications for the broader discourse on artificial intelligence, artistic agency, and the evolving contours of digital art. G.O.D. is a generative artwork, entirely coded in Processing, and developed within a/r/cography, a creative research methodology. G.O.D. scrutinizes and questions the ethics of contemporary text-to-image AI-based systems, such as Midjourney, DALL-E, or Firefly. These systems have been at the centre of controversies concerning the datasets used for their training, which encompass online sourced copyrighted materials, without authorization or attribution, masking questionable approaches with technological dazzlement. Many artists and authors find their works repurposed by these systems for the mass production of digital derivatives. G.O.D. aims at critically exposing art audiences to these concerns.

### CCS CONCEPTS

• **Applied computing** → Arts and humanities; Media arts; • **Computing methodologies** → Computer graphics; Image manipulation; Image processing.

### KEYWORDS

Generative art, Dataset, Ethics, Copyright

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## 1 CONTEXT

### 1.1 The Prevalence of AI Systems and Copyright Concerns

The public interest around AI-based systems has been fuelled by the availability and ease of use of systems such as Midjourney, DALL-E, or Firefly, but also by a series of economic forecasts, such as Statista's prediction on the global artificial intelligence market size for 2030, of over 1,750,000 million USD [1] and the assessment made by PricewaterhouseCoopers [2] of AI's potential contribution to the global economy of over 15 trillion USD by 2030. Artificial Intelligence has already made a profound impact on various domains, such as natural language processing (NLP), image synthesis, and human-AI interactions. However, the training of AI-based systems is often based on datasets that include copyrighted materials, and this fact has ignited a contentious debate within the artistic and technological communities. These AI systems often draw from online sources without explicit authorization, raising pertinent questions about intellectual property rights, creative ownership, and the boundaries of fair use.

Among the (famous) critics is Noam Chomsky, whose collaborative article in the NYT [3] about NLP systems is particularly slashing:

“These programs have been hailed as the first glimmers on the horizon of artificial general intelligence (. . .). However useful these programs may be in some narrow domains (they can be helpful in computer programming, for example, or in suggesting rhymes for light verse), we know from the science of linguistics and the philosophy of knowledge that they differ profoundly from how humans reason and use language. These differences place significant limitations on what these programs can do, encoding them with ineradicable defects.”

And he concludes that “Given the amorality, faux science and linguistic incompetence of these systems, we can only laugh or cry at their popularity.” [3]

In the United States of America and Europe, between 2022 and 2023 several legal actions have been filed, centring on the contention that the training procedures used in the development of machine learning models encroach upon the copyright held by the creators of the content and media included within the training datasets [4]. Lee [5] posits that storing digital content is not the same as redistributing the exact same content, which does make it more difficult for the plaintiffs' successful outcome. However, should this happen, these lawsuits could potentially reshape the existing power dynamics, tilting them in favour of large corporate entities such as Google, Microsoft, and Meta, since these entities possess

the financial means to secure licenses for substantial volumes of training data from copyright proprietors, thereby harnessing their own exclusive repositories of user-generated data.

Several legal jurisdictions have explicitly integrated provisions that permit text and data mining (TDM) within their frameworks of copyright legislation. Notable examples encompass the United Kingdom, Germany, Japan, and the European Union (EU) [6]. The unfolding draft of the EU AI Act, as of June 2023 [7], incorporates a provision mandating generative AI systems to furnish summaries of copyrighted materials utilized in their training protocols. This stipulation seeks to address the overarching concern regarding transparency in the usage of copyrighted content within AI systems.

With the rising concerns around AI-based tools for creative uses, it is without surprise that a number of other tools have emerged, based on the need for protection against AI, such as Glaze 8, PhotoGuard [9], and Skyflow [10], only to name a few.

In March 2023 a Federal Court in the United States of America ruled that works containing material generated by artificial intelligence are not eligible for copyright [11], thereby undermining the hopes of self-proclaimed AI-artists.

With the current turmoil of arguments, both legal and emotional, there is not a clear understanding on what the future will be, but it is evident that artists will keep striving for the protection of their (copy)rights, while AI product developers will try to maximize profits (eventually over ethics).

## 1.2 Data and AI: the New Gods?

There is a human tendency to assign extraordinary power to AI-based systems, particularly those that lie outside common knowledge and understanding, turning them into super-powered – almost God-like – entities, or as messengers of the divine and superhuman. To attest to the complexity of the phenomenon, the infusion of religion and technology is also well underway, as the following three examples will attest.

Mindar is a humanoid robot designed by an Osaka University research team to bridge the gap between traditional religious practices with the modern world. It merges digital technologies, AI and robotics with centuries-old Buddhist spiritualism [12].

The expression “blessed by the algorithm” [13] also denotes another facet: that of theistic AI narratives, or how people think about AI in an implicitly religious way, as being omnipotent, omniscient, and omnipresent.

Anthony Levandowski’s Way of the Future, deemed as the First Church of Artificial Intelligence (now closed), is described in papers filed with the U.S. Internal Revenue Service as “the realization, acceptance, and worship of a Godhead based on Artificial Intelligence developed through computer hardware and software” [14].

But data, the foundation and propeller for most popular AI-based systems, has also been – less literally, and more figuratively – raised to the status of deity, and Dataism is the posited name of its *religion* [15].

Much like Clarke’s pre-twentieth century anecdotal scientist thought – “What utter nonsense! That’s magic, not science. Such things can’t happen in the real world” [16] – many twenty-first century common individuals still regard big-data and AI as magic and supernatural [17], while others welcome AI-based systems’

influences in their lives, whether through music choices (e.g.: Spotify, Apple Music), film and TV series (e.g.: Netflix, HBO, Disney+) lovers (e.g.: Tinder, Facebook Dating, Boo), and travel plans (e.g.: Trivago, Booking, Expedia), among others.

## 1.3 On Generative Art

The term generative, as applied to art, was originally introduced by Georg Nees in 1965 through his exhibition *Generative Computergraphik* in Stuttgart. This exhibition followed Nees’ creative endeavours, which were guided and inspired by philosopher Max Bense. The landscape of generative art is characterized by diverse interpretations and categorizations, as articulated by Galanter [18] [19] and McCormack et al. [20], alongside alternative nomenclatures encompassing variations and subtypes such as algorithmic art, interactive art, and evolutionary art, among others. Nonetheless, the term generative invariably implies the presence of an independent algorithmic framework that facilitates the delivery of a specific output. The artwork’s essence lies not solely in its coding but in the dynamic runtime process and the output it renders. This algorithmic structure harmoniously integrates order (defined rules and structure) with chaos (controlled randomness, human interaction, and agency). Each successive iteration serves as the foundation for the subsequent one, resulting in an ostensibly unending sequence of states – a continuous flow. This progression, however, occurs within the aesthetic boundaries defined by the artist-programmer.

These systems also exhibit variability in their responsiveness to initial and external conditions and can be classified as non-sensitive (closed) or sensitive (open). Non-sensitive systems yield a finite number of states, albeit substantial in number. The likelihood of state-repetition during an audience’s experience of the artwork may be minute when the output is predominantly determined by the algorithmic structure imbued with controlled randomness, even if with limited reliance on initial generation or external factors.

## 2 G.O.D. – GENERATIVE OMINOUS DATASET

### 2.1 Methodology

The creation of this artwork and the associated research were carried out under *a/r/cography* [21] [22], a methodological framework that contextualizes creative research within three dimensions: art (a), research (r), and communication (c). *A/r/cography* is deeply rooted in Sawyer’s eight-stage model [23], design thinking [24], and Irwin’s *a/r/tography* [25].

Artistic experimentation is at the core of this creative research process, which encompasses the intended and perceived meaning of the artwork, its aesthetics, and the research it fosters. This research is meticulously documented within a digital journal, and its outcomes are manifested through the public presentation of both the artwork and the research findings, including articles (such as the present).

The abbreviated prefix *a/r/c* in *a/r/cography* resonates with the metaphor of the *arc*, symbolizing a creative and exploratory trajectory that eschews the linear efficiency of a direct path. Instead, it embraces the eccentric exploration of the periphery, deliberately opting for routes that may not be the swiftest or shortest, yet offer the potential for greater richness and wider exploration. However, unlike the meandering of the flâneurs, the arc retains distinct points

of origin and destination, thus maintaining a purposeful – albeit eccentric – course. The arc is never unique, as a multitude of arcs may connect the two points. In this light, creative processes represent clusters of moments with inherent generative potential, comprising pathways and iterations in the evolution of creative ideation. These processes are dynamic and interactive communication systems, entwining a diverse array of elements characterized by dynamic traits and interlinked through multifaceted relationships. These relationships encompass academic, historical, social, cultural, political, and economic contexts, but also media, techniques, values, narratives, memories, dialogues, encounters, collaboration, geography, and temporality, among numerous others.

The act of documenting these iterative processes, which culminate in the genesis of artworks, serves as a means of embodying and disseminating creativity along Simonton's defining vectors [26]: originality, usefulness, and surprise. The exploration of creative processes presupposes that the entirety of the system transcends a mere aggregation of its constituents. Instead, it gives rise to intricate interplays of reciprocal influences, where actions and reactions mutually nourish one another. This intricate web of connections resembles a perpetually transforming network or rhizome, implying a departure from concepts such as origin, conclusion, hierarchy, and linear modes of organization. Nevertheless, a sense of progression across stages or phases persists, though they remain open to re-examination, inquiry, and redirection at any juncture.

A/r/cography is thus particularly apt for digital media art, as it allows for the coexistence of various intermediate or developmental phases of a single artwork (as well as its associated research) in a manner that preserves their integrity, unlike in painting or sculpture where a new iteration entails the erasure or concealment of prior versions of the artefact.

A/r/cography delineates seven distinct, iterative, and generative phases or stages within the creative and investigative process:

- Inspiration
- Trigger
- Intention
- Conceptualisation
- Prototype
- Testing
- Intervention

## 2.2 Inspiration

Artistic depictions of God in the Western Christian tradition are mostly connected to vision. Because figurative depictions essentially refer to corporeal entities, the triadic nature of God – Father, Son and Holy Ghost – has challenged this approach.

Hence some artists chose to depict God's hand or God's all-seeing eye, also known as the Eye of Providence, as seen in Figure 1.

Gustave Doré's *Rosa Celeste* (~1892), where Dante and Beatrice gaze upon the highest Heaven, The Empyrean, exemplifies another frequent element in the representations of God: the divine light, shown in Figure 2. This is also called divine radiance or divine refugence. It is considered an aspect of divine presence perceived as light, during a theophany or vision, or represented as such in allegory or metaphor.



**Figure 1: The Eye of Providence, as depicted on the Great Seal of the United States, on U.S. dollar bills. Source: Wikimedia Commons.**



**Figure 2: Rosa Celeste, by Gustave Doré, Canto XXXI in Dante's The Divine Comedy. Source: Wikimedia Commons.**

It can also be found in artistic depictions in Christianity, but also in Hinduism, Buddhism – as documented in Figure 3 – or Zoroastrianism, among other religions. These representations were, thus, an inspiration for the aesthetics of G.O.D.



**Figure 3: 19th Century Mongolian distemper with highlights of gold, depicting Shakyamuni. Source: Wikimedia Commons.**

### 2.3 Trigger

The trigger stage refers to the internal or external events (or combination of both) that kickstart the project. In the present case, it was a call for participation, launched by the Bull & Stein art gallery<sup>1</sup>, together with the Higher Institute of Philosophy of the Catholic University of Louvain, Belgium. The call for participation in a collective exhibition titled “Vision of God” asked artists to respond to the following question: “Given the current secular context, a time described by Heidegger as ‘a destitute time’, in which, in Hölderlin’s view, the ‘united three’ – Heracles, Dionysius and Christ – have left the world, how would it be to see God? How would that be represented?” And the will to find a creative answer for this question constituted the trigger for the present project.

### 2.4 Intention

This stage focuses on the artist’s ideation of what the artwork should achieve in terms of communication and impact with the audience, whether the public attending the exhibition, or the academic peers reviewing the research project and its documentation.

<sup>1</sup><https://www.bullstein-gallery.com/>

It was, thus, the artist’s intention to draw upon the aspects of AI and Big Data perceived as controversial, as well as their current deification, to deliver a Vision of God. Questionable ethics in dataset acquisition, misrepresentation, or biased representations of reality – such as implicit gender, ethnicity or age biases, inefficient cause-effect analysis (such as the inability to distinguish between correlation and causation), technological determinism, or the black-boxing of structural elements, were among some of the highlighted aspects [27].

A second important goal was to draw attention to the difference between generative art and artificial intelligence-based art, by demonstrating that not all generative art is achieved through AI-based systems.

### 2.5 Conceptualisation

At this stage the artist formulates a concept that tackles not just the previously stated intention(s), but also the aesthetics, setup, and functionality of the project.

Central to the discourse surrounding G.O.D. are three foundational concepts that collectively shape its (appropriately) trifold conceptual framework:

1. Data = God
2. Ominous Dataset
3. Generative Epiphany

The metaphorical alignment of data as an omnipresent and all-encompassing deity underpins the pervasive data-driven nature of the modern world. Data collection and processing technologies mirror the theological notion of an ever-watchful gaze, and thus the All-Seeing Eye emerged as a pertinent metaphor for Data = God.

The ominous dataset used by G.O.D. serves as a commentary on the ethical dilemmas surrounding AI datasets. Analogous to the methodology of contemporary AI systems, G.O.D. sources imagery from the Internet, sidestepping potential copyright infringements under the premise of achieving a lofty creative outcome. This approach should prompt a critical inquiry into the justification of means by ends, exposing the tensions between artistic expression and copyright protection. However, as an extra step in its ominousness, this dataset exclusively consists of imagery depicting the worst characteristics of the Anthropocene: natural and environmental disasters, war, domestic violence, child abuse, animal torture, famine, civil unrest, political corruption, only to name a few. This choice acts like a metaphor for the whitewashing and greenwashing taking place in so many current situations, such as child-labour being used to produce garments for high-end boutiques, or animals being tortured for entertainment: G.O.D. delivers beauty generated by the ugliest and vilest.

G.O.D. thus synthesizes a captivating visual flow from its ominous dataset through a transformative generative process, mimicking the divine radiance, in which different images are randomly selected and combined, their palettes used to establish colour variation and their pixel data merged, as to avoid the detection of the original images – yet preserving some details to trigger the audience’s attention and curiosity (small sections of the original images, particularly those containing text).

This generative flow parallels a chain of epiphanies, as each visual sequence develops over a period of time, after which it is replaced by a new sequence, producing an unceasing flow of intricate and mesmerizing patterns. The fusion of symmetrical elegance and chaotic turbulence mirrors the oscillating nuances of the digital age, encapsulating the viewer in an aesthetic trance. The system acts like a Holy-Ghost-in-the-machine, through which horror is converted into rapture.

This visual generative flow is delivered in silence, like a video projection, in a dark, private room, in line with meditative states that occur in several religions.

There is no interaction, as this would break the required meditative atmosphere.

## 2.6 Prototyping

This stage is predominantly achieved through research, experimentation, and interpretation, leading to the refinement of desired outcomes while eliminating undesirable results. This process enables validation or adjustment of the concept, through the integration of newly acquired insights and direct examination of experimental iterations. Concurrently, this stage explores variations, alternatives, and divergent pathways that have the potential to enhance, enrich, and enhance the concept. This iterative process may imply adjustments to the preceding stages, introducing fresh sources of inspiration, new triggers, and additional insights into the concept itself.

During the prototype phase of developing a generative art project, the decisions span across the project's aesthetics, as well as technical considerations. The terms *genotype* and *phenotype* aptly represent distinct phases within the generative system prototype development. In biological contexts, the term genotype denotes a set of markers, encompassing attributes such as DNA and epigenetic markers, while phenotype encompasses the resultant characteristics and features that these markers can engender in organisms or individuals.

Analogously, in digital systems, the term genotype pertains to data being input into an algorithm, producing the phenotype as its outputs [28]. This holds relevance for generative art, given that outcomes are seldom predetermined, allowing autonomous systems to evolve within constraints defined by the artist-programmer. The generative system evolves by introducing stochastic variations to genotype selection, discarding incompatible or undesired combinations, and fostering phenotypes aligned with the artist's aesthetic vision. Thus, a finite genotype can generate an exponentially larger array of phenotypes, mirroring the nature of generative artworks. This arises from stochastic genotype combinations and controlled randomness introduced in the algorithm, affecting these combinations.

During the creation of the prototype for G.O.D., four characteristic stages within the creation of generative art systems can be discerned:

1. Genotype Selection
2. Structuring Device
3. Recomposition and Amplification
4. Phenotype Selection

At the genotype selection stage, the artist usually determines which units – or vocabulary – will be involved in the artwork creation process. In the current project, G.O.D.'s genotype is the actual ominous dataset with the addition of an image, used for animating the All-Seeing Eye, at the centre of the composition.

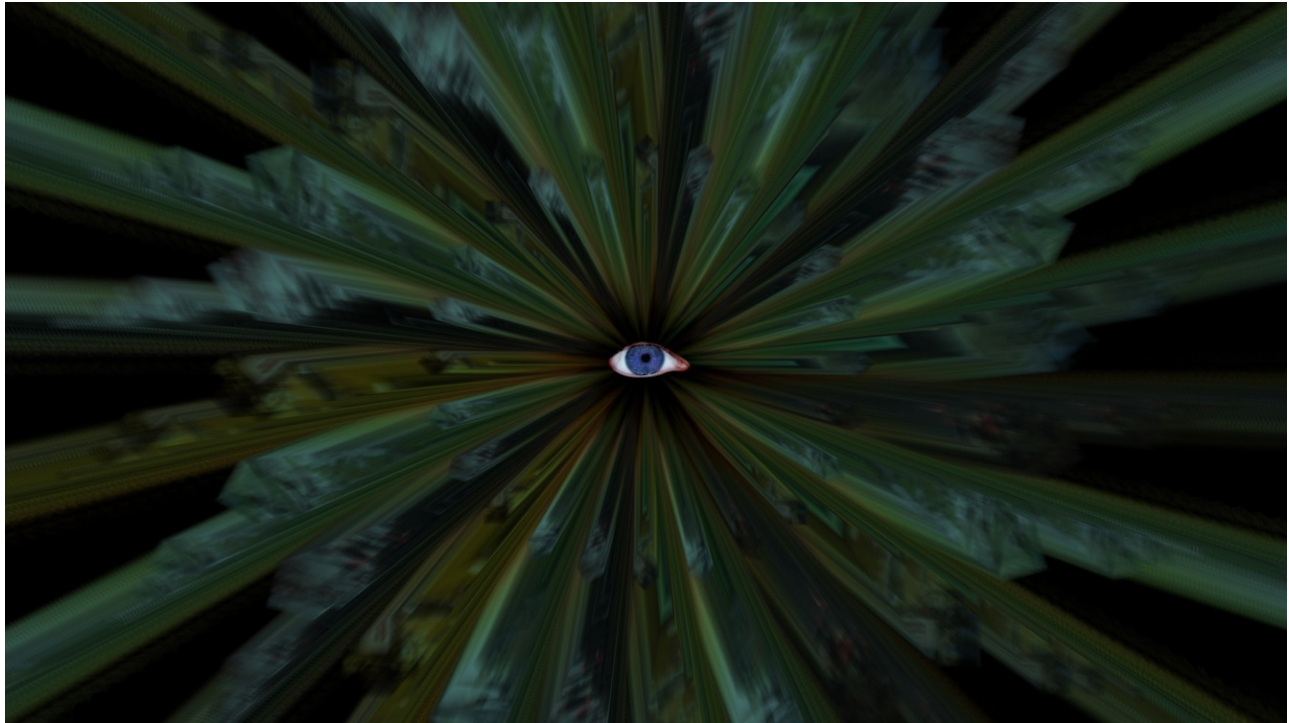
The structuring device is a set of rules and procedures – the algorithm. It defines strategies for combining the previously selected genotype into more complex structures: the actual phenotype of the artwork. Thus, G.O.D.'s structuring device comprises (1) a selection routine that randomly picks two images at a time, while making sure that the whole dataset is used before any repetition occurs; (2) a palette extraction routine that delivers the predominant colours for the current selection of images; (3) a distortion and diffusion routine that combines both images into an elongated quadrilateral – a kite – to form the rays in the radiance; (4) an animation routine for the eye and the rays, that determines changes in position, size, rotation and colour, and (5) a timer routine, that determines within predefined minimum and maximum values the duration of each animated sequence.

After defining the structuring device, the development of connections among diverse media characteristics ensues, encompassing recursive or recurrent structures and patterns. During this phase, the recomposition and enhancement of the elements within the genotype takes place, notably in the previously mentioned (3) and (4) routines. Generative aesthetics emerge from numerical, operational, and structural attributes, following the principles of formation, distribution, and set organization, so that they yield macro-aesthetic perceptions of intricate and orderly, yet unpredictable and challenging compositions. Incorporating controlled randomness introduces the potential for distinct outcomes with each execution of the generative system. Nevertheless, these outcomes retain the aesthetic traits that facilitate the artwork's recognition. Hence, the objective of this stage revolves around establishing interconnections among various elements within the genotype, fostering greater diversity in the resulting phenotype. The term amplification may also be aptly employed here, as the number of distinct elements in the phenotype substantially surpasses that of the initial genotype.

Upon entering the Phenotype Selection phase, the focus now turns to discerning the occurrences within the system's operation that hold greater aesthetic or semantic significance. By drawing on the previously introduced genotype-phenotype analogy, the artist now determines which subset of phenotype elements will be chosen for presentation or communication (such as the images that were selected for this article). With each execution, there will be elements of the phenotype that align with the original intentions and expectations, as well as others that are deemed undesirable. This prompts further refinement, extending through the subsequent two stages of the methodology.

## 2.7 Testing

After the development of the prototype, which takes place within a secluded environment, the artist deems the project as fit to unveil to a select audience, usually composed of friends, family members, and close academic and artistic peers. The goal here is to collect feedback and incorporate further refinements, thereby enhancing



**Figure 4: One of the early frame renditions of G.O.D. with the darker tonalities. Source: author.**

and fortifying the project, while concurrently bolstering the artist's confidence in the endeavour.

For G.O.D. this implied several adjustments in the overall luminosity, as the first prototype rendered darker images – as contrasted on Figure 4 and Figure 5 – as well as adjustments to the dimension and placement of the eye, and the duration of the cycling sequences.

## 2.8 Intervention

By definition, this stage is the equivalent to a thesis, as it validates the hypothesis, i.e., the artist's intention. It consists in at least one of the goals of an a/r/cography project: the public exhibition of the artwork, a written publication about the project (such as the present article), or a public oral communication. As mentioned in the trigger subsection, G.O.D. was developed as a proposal for a collective art exhibition, one of the posited intervention formats. However, due to the nature of the exhibition space (an art gallery), the optimal conditions were not met for its exhibition in a darkened, silent room, apt for introspection and meditation. Still, the promoters insisted on working toward finding an alternate form of including the project in the collective exhibition, which implied – as assumed in a/r/cography – that the previous stages needed to be revisited and rethought.

The idea then took form to fill one of the gallery walls with nine framed prints, as shown on Figure 6 and Figure 7, and provide the public with a QR Code to access a video (recorded from a run-time session) and detailed explanation of the project.

The prints were all square (as Figure 7 and Figure 8 depict), which again implied reworking a different version of the original

code, which was originally prepared for 16:9 screens. However, this didn't imply that the original concept or code would be destroyed, exactly by the generative nature of the a/r/cographical method, which fosters – and works toward the preservation of – different outcomes.

## 3 CONCLUSIONS

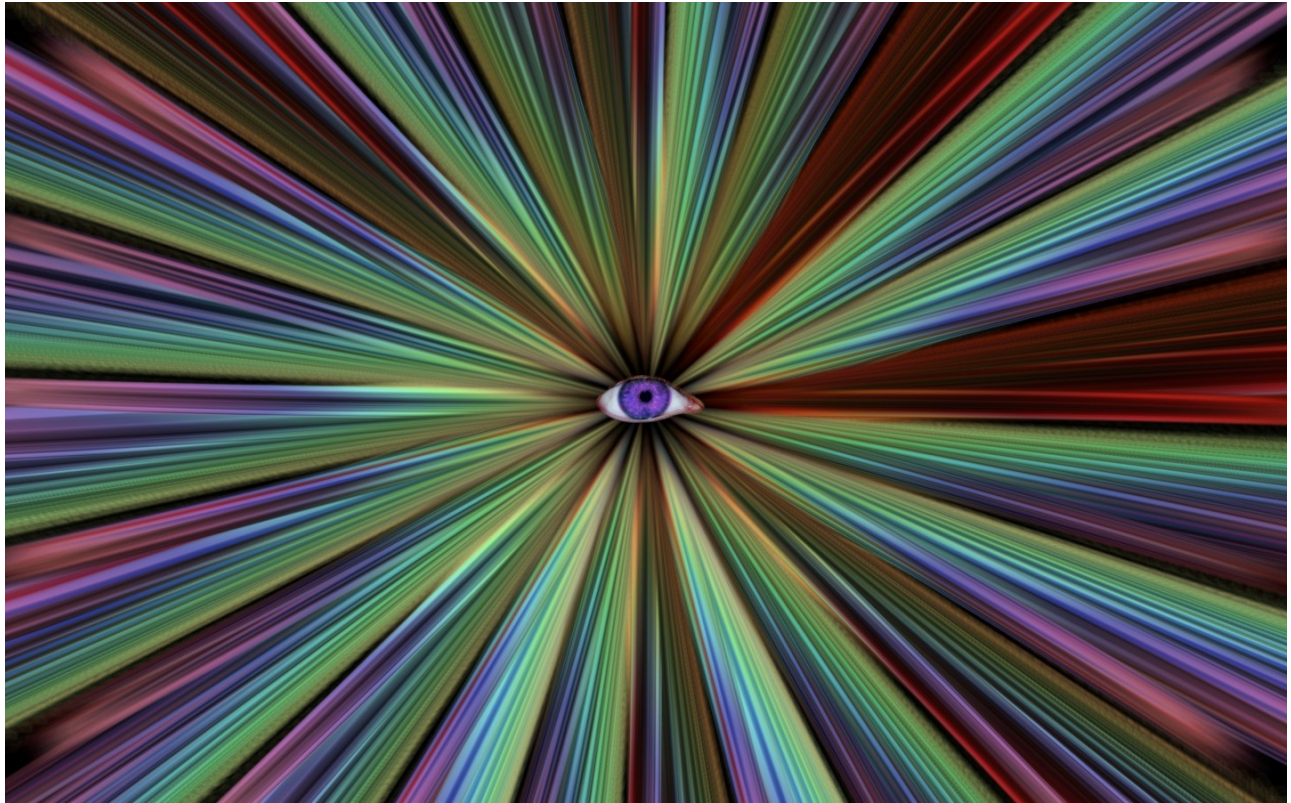
### 3.1 Intermediate Findings and Audience Feedback

Although G.O.D.'s exhibition format was far from optimal, when compared to the original concept of the artwork, it still allowed to collect some useful insights from the audience, albeit through informal conversations during the opening of the exhibition, in March 2023.

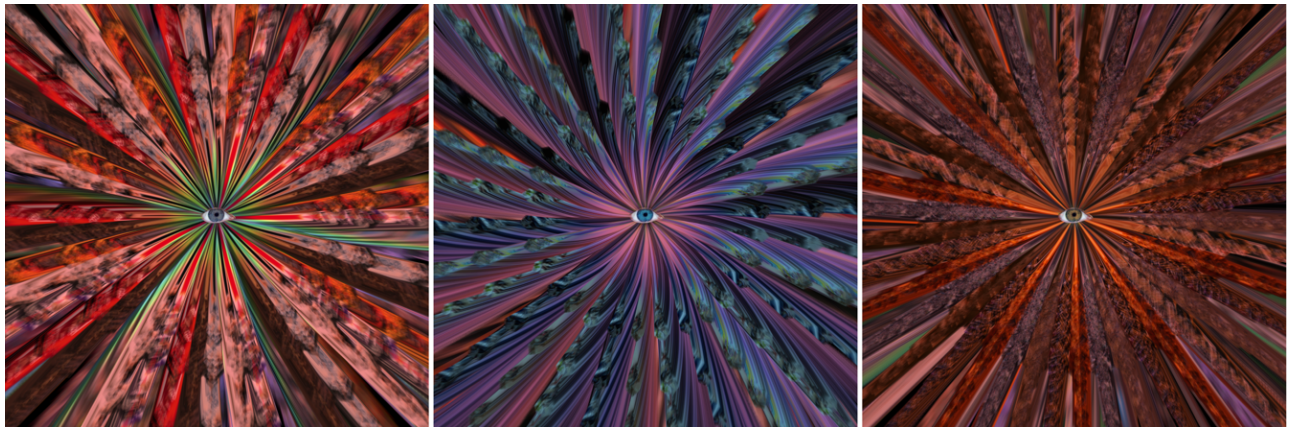
The first finding is that an art-savvy audience that regularly attends exhibition openings still has a very limited perception of generative art. Most admit to having heard the term *generative*, but also to not knowing what it means or implies.

Several of them were unaware of the QR Code and gained new interest in the project once they saw the video recording and accompanying details and information on the artwork's concept. All the visitors expressed regret that the project could not have been exhibited in its generative, animated form, as the run-time output of a computer-based generative system, or even as a video projection in a large-scale format.

That same audience also has limited knowledge of creative AI-assisted tools and their encompassing problematics. All visitors reported having heard of text-to-image AI tools, but none of them



**Figure 5: A rendered frame of G.O.D. after the adjustments were made during the testing phase. Source: author.**



**Figure 6: Three different frames of G.O.D. rendered in a square format for printing and framing. Source: author.**

had tried one, though several remembered seeing shared images on social media. Once presented with more information on those tools, as well as on the controversy around ethics and copyright issues, curiosity does come first, as nearly all admitted to being willing to try to generate images in the style of their choice of reference artist. Only other artists showed awareness of copyright and ethics issues surrounding those tools and their datasets. All other visitors expressed a mixture of concern and fascination with those issues,

and at least seven of them asked for detailed information on how to use MidJourney and ChatGPT.

When confronted with the implications for photographers, illustrators and other artists, there was often a counter reply that – on the other hand – it was good news for businesses, since they could now source images at very low costs (as, in fact, some publishers already do [29]).



**Figure 7: The first public exhibition of the project, on 25th March 2023, at Bull & Stein Gallery, in Porto, Portugal, in a different format from the original concept. Source: author.**

From these findings, the author concluded that this particular exhibition of G.O.D. did not manage to convey the intended meaning of the artwork, which was mostly appreciated through aesthetic criteria, due to the unavailability of a direct and more detailed explanation of the concept and context.

### 3.2 On the suitability of the methodology

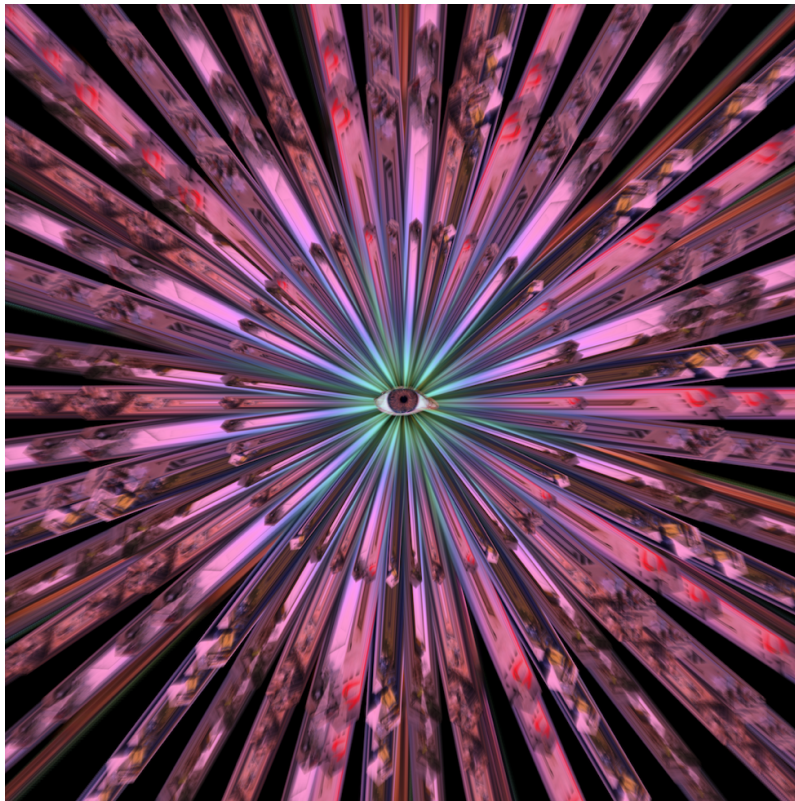
Generative art projects are often interdisciplinary or transdisciplinary. *A/r/cography* facilitates the convergence of the most relevant of the areas and roles involved (art, research, and communication) with the intention of nurturing both creative-research and art-practice. Within this framework, these roles – along with numerous others such as curators, engineers, philosophers, or art critics, only to name a few – form an intricate web of connections. This network's hierarchy, linear organization, and starting and concluding points can all undergo changes through interdependencies intrinsic to the network itself. The changes in media and format

implied not only a change in the code, but also the selection of a supplier for the giclée fine-art prints on Hahnemühle Photo Rag Baryta 315g paper, as well as another supplier for the wood and protective glass frames.

The progression from one stage to another in *a/r/cography* holds the potential for bidirectionality. Even the originating point or source of inspiration can emanate from another (*a/r/cographical*) project. Consequently, projects unrelated in content yet sharing common authors or contributors become mutually influenced due to their interconnectedness. The documentation and archival recording of the processes and dynamics encompassing research, creation, and communication hold equal importance to the preservation of artworks, both in oral and written form. All these processes are recognized as integral constituents of the project, and capturing their contextual particulars assumes a critical role.

Hence, the author advocates for *a/r/cography* as a fitting methodology for digital art practice and research. It serves not only for





**Figure 8:** The selected image for the exhibition catalogue. Source: author.



**Figure 9:** A reference image for the (under construction) custom screen. Source: author.

safeguarding the concomitant research and documentation but also for the progressive enrichment of written documentation through iterative means. Moreover, it enables the possibility of preserving diverse iterations and formats of the artwork, thereby assuming a pivotal role in its curation.

More information on G.O.D., including the video, can be found at the author's website [30].

### 3.3 Future Developments

The original concept of a large projection in a darkened, silent room still holds as valid and will likely be pursued in the near future.

It will now be complemented by a unique, specially created physical screen (under construction), with a size of approximately 3 x 1,5 m2, combining cloth with a selection of found objects, plastic trash, and discarded electronics, all covered in white spray paint, as inspired by Figure 9 (which was produced via an ominous text-to-image AI-based tool).

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