

THE HUMAN-WORLD RELATION MEDIATED BY IMAGES



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ABSTRACT

In the relation between human and machine vision, as mediators of a world understanding, there are differences associated with the subjective point of view (inherent to humans) and the objective point of view (inherent to machines). How machine vision contributes to our global awareness, even if it represents perspectives that are not accessible to us? The use of technologies thus influences our knowledge and, although we can obtain answers and solutions through them, such as when we use artificial intelligence, the meaning of this knowledge always requires a creative approach, a critical thinking. The aim is to question the degree to which these aspects can be present in artistic processes and the importance of the subjective gaze.

Keywords: Post-digital image; Artificial intelligence; Non-human photography;
Artistic practice; Subjective gaze

One of the most persuasive and enlightening ways of perceiving the world is through images. These are expanded as language, communication, reality and knowledge, and are not exclusive to the human eye, but can be produced and perceived mechanically. In the dichotomy between the human vision and the machine vision, the difference between the two emerges: the first one is subjective, affected by a personal interpretation and perception, the second is objective, designed to impartiality.

There is a strong relation here with the perception of reality and, consequently, with the definition of image. Reality in the image, besides a record of what we experience, can be given to us by what is not present and visible, appealing to the unconscious as a way of perception (Sontag, 1977). Therefore, in its various configurations, is not simply visual, it represents an idea as language, and can appear as a verbal image and a mental image (Mitchell, 1984). Vilém Flusser states that the image is not intended to be codified, it is closer to a symbol as opposed to a cipher, giving its receiver room for interpretation. The image significance in an analysis and exploration process as revelation represents the synthesis of two intentions, the one manifested in the image and the one belonging to the viewer. Thus, images are not denotative – concrete and close to their literal meaning; but connotative – beyond their meaning. Hence interpretation has the imagination as its reading tool, and its function is to mediate information between humans and the world, with the world itself being experienced through images (Flusser, 1998; Sontag, 1977).

The image is relevant as a knowledge tool, from the most rudimentary needs associated with everyday life, but also to more complex situations such as technical and scientific knowledge. It means something that separates humans from reality, as if it was a screen positioned in the middle, attributing meaning to what we see as a mediating entity (Flusser, 1998). Its constant presence puts into question the nature of the human vision versus the machine vision, considering the machinic and technological vision in relation to the definition of the photographic image as nonhuman. Such visual perspectives go beyond the limitations of the human body and eyes, bringing together a set of factors and circumstances that affect the role and importance of subjectivity when it comes to interpretation during the image creation process. The machine can achieve what the human eye does not have, in what it is not capable of; on the other hand, the machine does not have the subjective and selective vision of the human eye (Peraica, 2019). These divergences give rise to what Ana Peraica calls the *total image*: this is the result of a long process of research and technological development of the image, based on the crossing of various techniques of visual representation, with the aim of being an extension of the human eye to the point where it, the vision, is capable of capturing the whole at once. As the author states: “I use the term total image to mean any and all images which are liberated from the constraints of naked human vision and, particularly, the angle of view (AoV) or ‘view-angle,’ sometimes

called the field of view (FoV), which is the extent of a given scene which can be imaged. A total image, therefore, is the result of a long process of research and development in image technologies in order to extend human vision to the point of being able to see the whole of our world all at once.” (Peraica, 2019, p.13)

A post-digital image, which goes beyond the visually perceived, contains data of different natures, where even more information is hidden (Peraica, 2019). This proposal for a *total image* can be configured from an aerial point of view, like visioning a map from an extra-human position; a point of view in such distance from which it is possible to see the shape of a whole. The images we can access on NASA's Visible Earth website are an example of various aerial views of different territories on Earth, which from a certain distance give us a complete overview, but at the same time an abstraction of the image's referent. When we look at how this summer's parched season has affected the banks of the Mississippi River¹ in the United States, observed from a distance of tens of kilometers, what we see is something closer to an abstraction of a map or landscape. The farmland surrounding the river, marked by paths and roads, look like pixels to us; the course of the river takes on pictorial qualities, its curves resembling the pattern that ink forms on marbled paper, used in the old books' endpaper.

While an image can be information in itself, it also has a contradictory side: the circulation of visual content and the use of technology bring us knowledge but also promote hiddenness. The diversity and quantity of images does not translate into quality, nor does it give us more knowledge. This is the phenomenon demonstrated by the Internet, as an example, as a vast space of accessible and unlimited knowledge: it is illusory, it does not give us more knowledge, in terms of in-depth knowledge, but it obscures our understanding of the world, as author and artist James Bridle (2018) points out:

We don't and cannot understand everything, but we are capable of thinking it. The ability to think without claiming, or even seeking, to fully understand is key to survival in a new dark age because, as we shall see, it is often impossible to understand. Technology is and can be a guide and helpmate in this thinking, providing we do not privilege its output: computers are not here to give us answers, but are tools for asking questions. (p. 6)

It should be noted that the presence of AI (Artificial Intelligence) in the production of creative content, which is increasingly present in several areas of our lives, makes these issues even more complex. More often than in recent years, we hear about processes or products that have made use of AI systems as a creating tool. The info we receive, in a more direct way, conveys the idea that humans are about to be replaced in their unique creative activities – which is what the media is really showing. But can AI really be intelligent? Intelligent in the sense that it artificially manages to act or respond according to human qualities: with emotion,

¹ The example described can be seen at: <https://visibleearth.nasa.gov/images/151897/the-mississippi-is-mighty-parched/151900/>.

creativity, novelty – traits that are essentially subjective. As the authors Emanuele Arielli and Lev Manovich (2022) mention:

Judging creativity and novelty is partly a subjective matter, often depending on how we, as humans, *attribute* creativity to a behavior. For example, one narrow interpretation presupposes that only humans could be capable of creativity and that we can speak of creative behavior only when one is *self-conscious* and aware of what one is doing. (p. 9)

What is happening is that the evolution of AI systems requires intelligence that is qualitatively similar to human intelligence, yet it operates on a quantitatively different scale and speed. For example, the way Internet search engines respond, in terms of searching for information and analyzing results, even though the task boils down to searching for information within an archive, is done at a speed that a human can never surpass.

What we recently read in the newspapers, in regard to the strike by Hollywood² screenwriters and actors, which lasted around four months, could be an example of a desire to replace the human with the machine, an idea close to a myth fed by employers, that machines can do everything, almost like magic. Workers have seen their jobs threatened by the use of AI as a text generator for television and film scripts, or the right to use their image and voice, in the case of actors, by production companies and streaming platforms without any kind of regulation to protect them.

It ends up being a speculative stance on a future in which AI will be present in everything, and will undoubtedly affect our lives in the work field (that is already happening), but has not an evident future because it cannot be controlled. The question is, is there a real possibility that creative activities will be carried out by machines? The answer is yes, although still to a degree that raises doubts. However, the question itself is on an existential level: is it worth living like this? Returning to images, the way we obtain and produce them today is not so simple. What happens when the characteristics of the human vision and the machine vision intersect and blur boundaries? How is it that, despite having access to images produced by machines, we look at them with human subjectivity? To whom and for what purpose are they produced? And what do we learn from them?

2. THE HUMAN POINT OF VIEW AS AN EXTENSION OF VISION

According to Ana Peraica, the way in which the image is a tool for knowing the world, and its reliability, depends on the origin of its production and the origin of the vision. It is common to believe in the photographic image as a witness to reality, but there are differences in the way we attribute truth and trust to these images. These can be defined in two ways: those that

² For further information please see Cardoso, J. A. (2023, July 14). Da passeira vermelha aos piquetes de greve: uma antevisão de Hollywood sem actores. *Jornal Público*. <https://www.publico.pt/2023/07/14/culturaipsilon/noticia/passeira-vermelha-piquetes-greve-antevisao-hollywood-actores-2056841>. and Ferreira, M. L. & Reuters (2023, September 25). Estúdios e argumentistas chegam a acordo provisório que pode pôr fim à greve em Hollywood. *Jornal Público*. <https://www.publico.pt/2023/09/25/culturaipsilon/noticia/estudios-argumentistas-chegam-acordo-provisorio-fim-greve-hollywood-2064477>

claim truth based on scientific knowledge and those that are based on an assumption, lacking a scientific argument.

Technological development plays a fundamental role here in terms of producing and improving vision mechanisms. Innovation in lens technology has broadened our knowledge of the macroscopic and microscopic world, making us capable of achieving this type of vision. Whatever an image achieves in vision's range, even if it is indexed to a referent, it will not be representational, but abstract to the human eye (Peraica, 2019, p.11). There is a considerable difference between the human vision and the machine one. If you compare images produced by the human eye or a machine's vision, you quickly conclude that the human eye is selective and dynamic, in other words, that the human eye cannot see the detailed aspect and the general aspect at the same time. This raises the question of the term defined by Ana Peraica as *total image*, which in itself opposes the type of images produced by the human eye, that are free from its limitations to a single point of view, to a single scene. This issue of the machine and technological vision is related to the definition of the photographic image as nonhuman, whose visual perspectives go beyond the limitations of the human body and eyes, bringing together a set of factors and circumstances that affect the role and importance of subjectivity when it comes to interpretation during the image creation process. The claim of post-digital photography is framed by the fact that humans cannot produce objective knowledge, even using a camera, while machines can be objective through their artificial intelligence. Such post-digital era contributes to, and characterized by, digital exclusion and inequality, as opposed to an idea of integration between naked eye vision and machine vision.

Adding to this the idea of machine vision automation along with the image automation, obtained by different kind of devices, as stated by Ingrid Hoelzl (2018) on her *Postimage* definition:

In fact, the algorithmic paradigm brings with it the scattering of both image and vision into a multiplicity of data. This becomes evident in the current developments of machine vision, where imaging is necessary to carry out an action (think of assembly robots, drones, self-driving cars, automatic border controls etc.) and where video cameras are associated to other sensors. These sensors furnish various data (visuals, sound, heat, movement, biometrics etc.) that need to be processed, correlated, fused and matched with a database, before human controllers (or the control program of autonomous machines/systems) can take a decision/ action. (p.361).

Thus, today's machines do not need a photographer to operate them, to press the button, just as photography does not always need a photographer or even an observer. Images are not only produced for humans, but also for other machines, which will process them. Consequently, without an author and a viewer, the photographic image

is no longer just an aesthetic product, but oriented towards a use and purpose (Peraica, 2019).

Facing the non-human vision as a concept and a way of life in the world, will allow us to see beyond humanist limitations, beyond the human's own subjectivity and point of view. As Joanna Zylinska (2017) stated before Peraica, it allows us this non-human condition of looking, to leave ourselves – the known reality – and being able to return to it: “Nonhuman vision is therefore not just about reflexivity; it is rather about introducing concern about our point of view, and an account of it, into our conceptual and visual framework, while removing from it the privileging and stability of the humanist standpoint” (p.15). But non-human photography also calls into question the credibility of what is being visioned. In light of this, Ana Peraica (2019) raises meaningful questions:

We may then ask ourselves several questions: Firstly, is the existence of an object beyond its visual representation necessary or merely contingent? Secondly, are qualities of such an object based on a trustworthy and truthful vision, or are they being interpreted through visualization, and so only causally related to the object's existence? To simplify these questions: How do we see the world we live in? And how does our vision influence the way we know the world? (p.18)

All the innovative functions of photographic technology, everything that in itself characterizes it as photography in the post-digital era, changes our perspective of reality. These images are no longer just photographic visions that refer to a physical reality, in terms of the semiotics of photography, but become visualizations of a “poor reality”³, reduced to a mere effect of realism. The question raised by the author is what happens when the sense of reality we are given is dependent only on images that are not made by humans, and how these images influence our knowledge of the world.

As far as the production of this visual content is concerned, today we live between these ideas regarding the presence of AI as a generator of culture: of a desire for machines and operating systems to perform complex tasks in the future and to act autonomously, taking the place of the author⁴. What is already happening is very close to this: algorithms are often used to produce content, such as music, but they do not really understand the human world (Manovich, 2018). Even so, it is not clear that this can actually happen, becoming normal in everyday life.

The primary idea of AI would be to automate cognitive thinking. What we are seeing today are actually choices and suggestions of content that are selected for us based on our actions on social networks, what we like to see and what we show. The information is obtained through data analysis of what we consume, information provided by apps, thus generating a kind of aesthetic of its own, predicting and influencing our future preferences (Manovich, 2018). This state undoubtedly leads us to a culture of surveillance⁵, where our data is used to train the AI system,

3 I am mentioning here “poor reality” in relation with the author and artist Hito Steyerl's idea of a *poor image*. A *poor image* is poor in quality, in terms of resolution, as if it had deteriorated. It is the ghost of an image, a pre-visualization, a thumbnail, compressed, reproduced, copied and pasted onto several digital media. It has already been shared, reformatted and re-edited, translating quality into accessibility. Poor images show the rare, the obvious and the unbelievable, if we can still decipher what we can see in them (Steyerl, 2009).

4 Author, not only as someone who signs a creation, but specifically, as the creator of a discourse and a thought – taking Michel Foucault's *What is an author* (1969) as a reference.

5 For a better understanding please see Ribeiro, J. G. (2023, June 8). Meredith Whittaker: “A Inteligência Artificial reforça o modelo de negócio da vigilância”. *Shifter*. <https://shifter.pt/2023/06/meredith-whittaker-a-inteligencia-artificial-reforca-o-modelo-de-negocio-da-vigilancia/>

camouflaged by the appearance that these tools can be an everyday facilitator, saving us time and effort. An example of this could be the suggestion of words on our cell phone when we write a text message, or the suggestion of automatic replies in emails, adjusted to the content.

In the field of photographic images, AI acts in image editing tools, both in apps and digital cameras, suggesting improvements and beautifications to our photos, making decisions easy and automatic, thus raising the question: is this action creating a unique aesthetic? (Manovich, 2018). At the same time, the supposed choices of image editing, the tools at our disposal, provide the opposite, giving rise to even more results, and therefore more diversity. As Manovich (2018) quotes:

Today AI gives us the option to automate our aesthetic choices (via recommendation engines), assists in certain areas of *aesthetic production* such as consumer photography, and automates other cultural experiences (for example, automatically selecting ads we see online). But in the future, it will play a larger part in professional cultural production. (p.16)

Technological development and the increase in users has led us to realize that the idea that cameras choose for themselves what to capture in order to give us the most aesthetically appealing shot or perspective is real. That threatening future is now. Google itself recently launched the Google Pixel 8 smartphone in 2023, highlighting Google's AI system, which, among various photographic and video image-editing features, automates the finalization of a captured image by choosing the best shot. For example, in a group photo, if someone has their eyes closed, or in a less favorable pose, the camera finalizes the image by combining similar images⁶, showing the best version of it.

It will not be possible to dissociate the origin and production of the image, as current thinking, without the use of technology, as we can see. This also alerts us to the danger of the "zombie" image, using Andrew Dewdney's (2021) term here, as a metaphor for alienation in favor of capitalism versus humanism: "It is to the zombie as a paradoxical figure that the state of photography is attached. A conception of photography trapped between the past and the present, rendered in an altered body, but ceaselessly devouring subjectivities, roaming reality and preying on the human loss of identity and insecurity about the future." (p.51). It can be a tool for thinking, but as long as we see digital and computational technology as something that raises questions, and not just as solutions and answers, as James Bridle says in *New Dark Age – Technology and the End of the Future* (2018).

Technology brings us knowledge, but it also promotes hiddenness, and it is especially important to be aware that we cannot know everything. An important factor in how we use it is digital literacy, which goes beyond computer thinking:

⁶ Product information can be found on the Google Store website at https://store.google.com/pt/product/pixel_8_pro?hl=pt-PT.

A simply functional understanding of systems is insufficient; one needs to be able to think about histories and consequences too. Where did these systems come from, who designed them and what for, and which of these intentions still lurk within them today? The second danger of a purely functional understanding of technology is what I call computational thinking. Computational thinking is an extension of what others have called solutionism: the belief that any given problem can be solved by the application of computation. (Bridle, 2018, p.3)

Technical understanding is a good start, but it is not enough because it excludes the critical dimension. We need to think about their origins and consequences: where did these systems come from and for what purpose? Disseminating and implementing this knowledge, and raising awareness, can be a somewhat complex and a long process, but the effort is taking place at a global level. A specific case in point: in Portugal there is a government digital literacy program⁷, where one of the aims is to bring older people closer to using social networks and messaging apps. Data shows that in 2020, 23% of the Portuguese population had never used the Internet – a percentage below the European Union average.

In 2017, the Portuguese government launched a program, Portugal INCoDE.2030, which aims to get 90% of the population using the Internet frequently by 2030. This program aims to provide basic digital skills, such as navigating the Internet safely and knowing how to distinguish quality information online. It focuses on five axes: inclusion, education, qualification, specialization and research. The aim of this action is to professionally train the population to integrate into a job market that depends on digital skills. Digital literacy goes beyond using a computer; it involves knowing how to search for reliable information, filter out false information or build a secure online identity. Efforts are being made, and apparently on time, but as you can see from the target date of 2030, this kind of progression cannot be achieved in a short space of time.

What Bridle advocates is not an idea that “darkness” should promote hidden thinking but a “cloudy thinking”, precisely a more positive perspective, through recognizing the dark age as a promoter for new ways of seeing. He thus argues for a real systemic literacy that in some way rescues our ability to experience, enhancing agency through the physical and mental space around us with the purpose of “(...) understanding and thinking our place in the world, and our relation to one another and to machines (...).” (Bridle, 2019, p. 11)

3. A SUBJECTIVE GAZE OVER A TERRITORY

Despite all the positive contributions that the machine presence adds to human knowledge, there is a constant need for humans to continue experience the world according to their subjective vision, which reminds them the meaning of their existence. This vision stands in contrast to the mechanical and objective one, in favor of critical thinking. The possibility

⁷ For more information on this program see: <https://www.incode2030.gov.pt/>

8 About the topic invisible images on practice-based research please see Gouveia, P., Unterholzer, A., Carvalho, D. & Lima, L., (2022). O mundo expandido das imagens invisíveis – Obras artísticas de Anna Unterholzner e Diana Carvalho. In P. A. Castro (Ed.), *Descuido. Ensaios para pensar um conceito*. Pontes Editores.

9 More information about the project can be found on its website <https://www.paralaxe.space>.

10 According to the documentation provided by the project about its spaces, "The seismic bunker, built on a granite massif, retains the old reading sensors, now connected to software. This seismological station was built in the 1960s with the hidden purpose of integrating an American international espionage network to distinguish a natural earthquake from an artificial earthquake caused by nuclear tests carried out by the Soviet Union by analyzing the seismograms." Information obtained from the IGUP's communication materials, made available for consultation by the Paralaxe project.

11 Definition of Parallax in the Portuguese Language Dictionary, Texto Editores, 2006.

of assigning a unique and unrepeatable vision to something is perhaps the most relevant characteristic of an artistic practice using the photographic image. This act opens up space for a discourse and a thought, establishing a point of view that goes beyond what is visual⁸, and making position in terms of images' production and their existence.

In 2020 I took part in an artistic residency with the *Paralaxe* (parallax) project, using the Geophysical Institute of the University of Porto (IGUP) as a workspace. This creative and research project⁹ aimed to integrate the intersection of Art and Science. The proposal for an artistic residency was made to three artists, Dinis Santos, Diana Carvalho, Hernâni Reis Baptista, including the project's organizers, Carolina Grilo Santos, Luísa Abreu and Diana Geiroto, also artists. The aim was to produce individual work over three months, by relating our own artistic practice to the specificities of the assigned workspace, the IGUP.

This space, located in Vila Nova de Gaia, was also known as the Serra do Pilar Meteorological Observatory (from 1913 to 1946), and was renamed in 1946. It also houses a garden for phenological observations and an American seismic station, the WWSSN. Initially, its function was to collect meteorological data for fishermen, traders and navigators. Only later it became involved in research in the fields of phenology, seismology and geoelectricity. Today, the IGUP collects meteorological, seismological, magnetic and radiometric data, which is used for teaching and for research in the field of geological and environmental risks, while also intervening in areas such as museology (in order to show how all the work committed in a time of analog equipment, it exhibits various devices and preserves spaces that were once used for measuring stations and structures) and scientific dissemination, alongside the seismology museum.¹⁰

The overall theme of the residence stems from the project's name, *Paralaxe*, originated from the Greek *parállaxis* meaning "(...) apparent displacement of a body due to a change in the observer's position".¹¹ The initial idea behind the work to be developed was to start from points of observation on the ground in the IGUP space, with the aim of integrating processes of contemporary artistic practice by making use of scientific research spaces, and geography itself, as an object of visual studies.

As a preliminary work plan, I wanted to produce images and objects, starting from a mental image with its origin in a photographic document, which tells us about a group of tourists on their way to the top of a volcano, where the ruin of the Gallo-Roman temple to Mercury can be found, a ruin in itself programmed, rebuilt to remain a destroyed building. The site is the top of the Puy de Dôme volcano (figure 1), now extinct, located in the Massif Central (France), 10 km from Clermont-Ferrand, where we can also find a weather station and a television broadcasting tower – geographically a favorable location, just like the Serra do Pilar for the Institute of Geophysics.

Why would someone climb to the top of a hill? To perhaps have an entire distance, as Goethe says in *Italian Journey* (Goethe, 2001)

about visiting towers in cities, it is like being in the center, it is like being closer. On the other hand, one could also speculate, to experience André Malraux's view of the *Imaginary Museum*, by looking at all images, thus visioning, in *Paralaxe's* case, all the visual possibilities present in the landscape. It was from here that the first material that underpins this practical exercise emerged, intended as a genesis, as a visual map. In this way, they are images that move from a general to a particular point of view, based on a personal angle linked to coexistence with the space. The landscape itself was assumed to be a constructed image (Cauquelin, 2014), illusory, a structure of the visible through our cultural references, not just as a representation of a nature's equivalent and a poetic view of the world.



Figure 1. *Puy de Dôme, Clermont-Ferrand (France), 2017.* © Diana Carvalho



Figure 2. Diana Carvalho *Untitled (a atmosfera não suporta – 1 and 2), 2021.* © Dinis Santos



Figure 3. Diana Carvalho *Untitled (a atmosfera não suporta – 3 to 7)*, 2021. © Dinis Santos



Figure 4. Diana Carvalho *Untitled (a atmosfera não suporta – 3 to 7)*, 2021 – detail. © Dinis Santos

It is in the light of the qualities of the Roman god Mercury, the traveler, the messenger, a communication promoter, that this map of visual material begins. The set of images collected in the IGUP space, during an early work phase, were defined only by ideas, or notes, such as: Wind / Geometries in the garden / Overlapping landscapes / Observing the observatory / Capturing hidden sounds / The scales of some architectural elements / Uninterested perspectives (skewed framing) / Garden paths that lead nowhere. After selecting the images, analyzing and considering them, they gave rise to three sets or categories, defined by their content: (1) views of an element of the garden of meteorological measuring devices; (2) fragments of objects that indicate an action unrelated to the purpose of the scientific activities carried out at IGUP (figure 2); (3) the view from an interior space to an exterior space, through a window (figures 3 and 4). It was from this initial selection that the final frame of the work was built, which was defined as a kind of theme, accepting the changes that might arise, always in consequent recognition of the space,

itself becoming inseparable from the project, since a specific space is implicit here.

There is a simulation of a gaze that is not directed towards a perspective or an object with a pre-established purpose or idea, and from this comes the search for an empty space or the missing piece, which could be a neglected object, a sediment, after becoming the center of the composition when translated into an image. There is also the simulation of points of view that could have been shared with the mechanical vision, such as aerial views. At the same time, this construction of a vision of a space, unfolded by various readings, marks a position from which the subjective gaze can contribute to a particular understanding of a territory. The images do not just describe what is there, they give us knowledge of the experience of the place, from acts belonging to the recent past, even if it is a less obvious experience or one that has only happened once.

4. CONCLUSION

In appearance, what seems to clash here, an idea of human *versus* machine, is in reality the necessary factor for understanding images today. As James Bridle (2018) says, "Nothing here is an argument against technology: to do so would be to argue against ourselves." (p.12) But rather in favor of more conscious thinking through it. Our thinking about images is led by an "although" rather than a "but", in other words, it brings an addition to this knowledge, rather than a limit and a conditioning. The idea that digital images will bring us the knowledge that humans cannot achieve is illusory. The reality that images can convey in their immensity information ends up becoming less clear, abstract, a mere glimpse of reality, having the opposite effect on what they are intended to communicate. However, we cannot deny the usefulness and contributions they can make to scientific knowledge, but it is necessary to know how to interpret them critically, going against the dominant narrative.

It will always be the human thought that gives meaning to objective knowledge, to images that the human eye can never reach, making them to take their place in the world and contributing to our perception of it. Again, with reference to Manovich (2018): "If all creative and knowledge work the domain of AI, what will be left for humans? What will be the purpose of our existence? Watching endless films created by AI, listening to AI-generated music, and being driven in driverless cars around AI-generated cities?" (p.22). We are left with a very odd idea of the future, but one that we know we will always be a part of, and it seems hard to believe that we will be left out. Artistic practice plays a great significant role in acquiring this critical thinking, it has shown over the years that it became a way to state a mean to unveil research questions, proceeded by individuals who brought a history of emotional, social and political experiences. It keeps and constitute a real possibility for the much-needed critical interpretation.

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