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The Metaverse and the Potential Impact of Text-Based AI on Painting and Drawing: A Comparison of applications and aesthetics in new media visual practice.

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Abstract

The representation of space in painting and drawing has undergone significant evolution with the incorporation of visual aesthetics found in new media and digital technology, expanding our understanding of perspectival space in the 21st century. This paper examines the spatial aesthetics of AI-generated images based on text input and new media prompts, examining how the potential impact of these images on postmodernist approaches affects the reading of space. What is clear is that the chance element in AI generates multiplicity, and originality is becoming increasingly ambiguous and surreal. Text-based AI images have the capacity to transform how the space of the plane is read in post-modern painting and drawing.

A comparison of early manual scanning methods with text-based AI imagery demonstrates the impact on physicality in the picture plane. The chance element in AI-generated imagery is discussed in relation to media technology processes that retain aesthetic integrity through human input. Text-based AI applications output multiple images based on instructions, and the originality of the output is speculative. The images reviewed are based on memory and recollection and concern how the algorithms induce a sense of metaphysicality within an image.

Text-based AI image generators can blur and distort the original form, and with continued use, the origins of the original may be irrevocably lost. In the case of painting and drawing, the tacit application of physicality is analysed. Finally, the metaverse has become an alternate field that is very different from the one understood in high abstraction and the use of perspectival space in painting. The retranslation of space and time through machine manipulation impacts the essence of form as projected in real time.

Keywords

Artificial intelligence, axonometric, electronic, gridded field, layering, originality, perspective, metaverse, physicality, metaphysicality, post-modern, painting, veil.

Introduction

With the rapid growth of new media technologies, we have seen a new evolution of aesthetics in art. From collaged scans to text-based AI imagery, we look to preserving tacit knowledge essential to visual arts. The chance element in text-based AI imagery adds an unpredictable and alluring visual image quality. Digital media, the metaverse, and text-based AI images' power to comment on significant socio-cultural issues and broader cyberspace debates are ongoing.[1]

In this research, a discussion of the visual aura of space shows that chance plays a critical role in our understanding of the aesthetics of space on the picture plane. The dream-like occurrence of chance creates a sense of timelessness and oneiric beauty that transcends the boundaries of our physical world. This eternal quality inspires us to embrace chance in art and to harness the inspiration that can be found in the unpredictable. Text-based AI-generated and electronic imagery challenges the traditional concept of authenticity and originality, an element of ingenuity tied to the physicality of an object. This has led to a compelling debate about the adaptations of copies. Additionally, AI-generated images have sparked a conversation about the impact of liminal space and the loss of reality through its chance capacity to produce hybrid forms. As the original form becomes increasingly distorted, these conversations become more important.

In this discussion, I will explore the concept of the metaverse as a metaphysical construct, similar to the 'field' of high formalist painting. I will examine the need for improved application of material within this space. Furthermore, I will

[1] Richard Whiddington, "Fight Against AI Generators - A Data 'Poisoning' Tool ," October 26, 2023. https://news.artnet.com/art-world/nightshade-ai-data-poisoning-tool-2385715.

examine how electronically generated imagery informs the compositional field in contemporary painting and drawing and how contemporary two-dimensional works reference conventional modes of making through digital means.

As we explore the concept of originality, the boundaries of authenticity become increasingly blurred, making it difficult to determine which application came first – much like Rosalind Krauss's theory on the origins of the original.[2] Research on practice is expected to provide evidence of physical and material qualities and introduce innovative new applications. In this context, we will explore text-based AI images' implicit qualities and potential poetics.

Background

In painting and drawing theory, concepts and aesthetics have evolved to incorporate a new dimension that imitates electronic data modes or algorithms beyond the physical plane of representation and space. The post-modernist approach to painting has explored chance and the digital plane using means such as deep, flat, veiled, and spatial qualities. New media continues to inform the painting and drawing process, generating an added layer of contemporary and critical qualities to observe. Now, the immediacy of text-based AI imagery is a part of the appeal and comparisons to painting are current. Here, I will explore the ambiguous quality of space and instantly generated machine images in relationship to how they distort the picture plane, represent a metaverse, and become a time-space construct.

Cyberspace, as represented as a grided plane, was developed in the mid-nineties and has evolved to be tied to the metaverse. Algorithms are now being utilised as a part of the metaverse to transform space on the picture plane. The ontological view of deep space, as seen and understood through a windowpane, has transformed into what could be considered tiny threads of the mesh-like *Velo* as the space of the cybernetic field.[3] That could become ever more blurred as we lose sight of the physical plane.

Text-based AI can create dream-like images that expand our perception of space and imagination. These images can be linked to text, narrative, memory, and the surrealist methodology chance. Collage is essential to developing these images, although they are speculative and limited by the machine's capacity. Techniques such as photographic or digital collage retain the element of human selection. This means that while the idea to generate the text-based AI is original, it is also a copy, a simulacrum - a reality simulation.[4]

The quality of physical space in contemporary painting and drawing has become filled with multiplicity. It differs significantly from traditional paintings' approach to the plane as a window. This space suggests an expansive digital map with no above, below, or between and it's where the metaverse offers a connection to memory through time. It is possible to argue that text-based AI can capture the essence of a post-modern plane. As various levels of pictorial imagery related to digital processes merge. It is essential, however, to maintain the physicality of space in visual art, particularly in painting and drawing, because the purpose involves depicting subjects related to the human experience.[5]

This discussion emphasises the crucial distinction between the physical space represented in a painting and the simulated physical space generated from digital and electronic sources. These digital processes are impacting the compositional field, creating a dream-like and unreal space impacted aesthetically on proportionate and perpetual levels. In this sense, there has been a significant shift in how historical paintings are interpreted due to these developments.

At the 2014 ISEA symposium hosted by Zayed University, I facilitated students to create a collection of short films exploring the subject of culture and tradition. The video montage was displayed on a loop within an enclosed box the size of an iPad. The installation, titled *Al Haya*, the life, was projected from inside the box and viewed through a frame.[6] The collaborative student work explored scanning and merging original images and was inspired by the Emirati artist Maitha Demithan. Demithan is a well-recognized artist in the United Arab Emirates. She is known for her innate and tactile sensibilities in selecting subjects and using a method of scanography that she has developed. Her scans are extraordinary as they capture the essence of time and space related to her subjects. While they are copies of forms, they retain the human qualities of physicality and aura. Her replications of objects hold a solid connection to tradition that is timeless.[7]

This paper delves into an examination of the picture plane and considers artists' responses to technology and new media art and how this could critically impact aesthetics. It then discusses technology's impact on replicating forms and spaces and how text-based AI's depiction of these could expand the historical memory of the compositional field.

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[2] Rosalind Krauss, "The Originality of the Avant-Garde: A Postmodernist Repetition," *October* 18 (1981), 47-66.

[3] Carroll W. Westfall, "Painting and the Liberal Arts: Alberti's View," *Journal of the History of Ideas* 30, no. 4 (1969), 487-506. doi:10.2307/2708607. http://www.jstor.org/stable/2708607.

[4] Gilles Deleuze and Rosalind Krauss, "Plato and the Simulacrum," *October* 27 (1983), 45-56.

[5] Gilles Deleuze and Rosalind Krauss, "Plato and the Simulacrum," *October* 27 (1983), 45-56. "true production guided by the proportions that constitute essence."

[6] Art and Design Students, "Al Haya," .

[7] "Falcon Masks," , accessed Feb 14, 2024, https://maithademithan.studio/works.

The Painted Space of the Metaverse

The metaverse concept is a virtual space that simulates data from the internet. AI visually represents the idea through information captured in virtual space and time. It is a non-real space that creates interconnected data codes, appearing as a singular space where augmented forms can occur and is often depicted as city structures or blocks. Visual artists, namely painters, have been exploring the representation of a metaverse, which is concerned with depicting space in two dimensions. Using a tactile approach, they make it possible to perceive this space as a physical construct. The works discussed here are significant as the surface quality and use of space simulate the idea of connectivity, creating textured structures and forms within an expanded perspectival plane.

In the work of Jon Cattapan, Grey Nocturne (The Pool), 1996, a layered and spatial view represents a digital network of bricks and building blocks. The theme of the city space as an object of space-time reality in post-modern painting became popular in the 90s as a hyper-simulation of city space.[8] Where the cubic grid was seen to be the primary representation of cyberspace. Earlier drawn works by Rem Koolhaas and Madelon Vriesendorp, in the work The City of the Captive Globe Project 1972, use axonometric perspective and is a noteworthy reference to the perspectival approach seen in Cattapan's painting.[9] This form of perspectival space has been retranslated, copied, and adapted to portray the idea of data as bricks that simulate buildings and the concept of the blocks of data or translations made in space. Painting has the capacity to capture a metaverse, not a real space, but a replicated copy of an imaginary field, Cattapans' Painting is testimony to this. The physicality of paint on canvas is part of the appeal as it resembles the tactile qualities of city spaces, lights and structures that fuse and are observed at night. While the painting is not machine-generated, it represents digital space.

Painting digital space offers a gap for commentary on current technological themes. And the value placed on machine-generated works versus handmade ones. Robert Owen examines the field further to reproduce a gridded plane and colour spectrum using a digital colour field. In his work, the coloured bricks are softened and shift from a field beyond the spectre of colour to a digital plane. The work Spectrum Shift, #5A, could represent a cybernetic time capsule of colour, a microscopic view of a digital field.[10] The painting shows the transition from the surface space of the picture plane as a metaphysical field is also a digital space.

In the context of Australian painting, it is noteworthy to examine Dale Hickey's early work that shows how painting began to explore the idea of a field concerning a metaverse in Five Kinds of Religion, 1983, Oil and Enamel on Canvas, 203 x 244 cm.[11] Hickey's painting juxtaposes the space between screen and window and, through the title, infers loss of the metaphysical in painting. Whose work looks from the inside to the screen and out through a windowpane.

In my drawing, Ancients Lights, 2006 (Figure 1), I depict the physical space's atmospheric softening and layering as observed in an industrial building. The drawing is a studio study of a sizeable iron-constructed window in an industrial building. The drawing explores the concept of copying through layering and erasure processes, revealing the absence of space. The series of drawings portrays the filtered light through a galvanised windowpane. The physical aspect of space translation is critical to the value of ingenuity in a picture since the window is a historical and physical subject.[12]

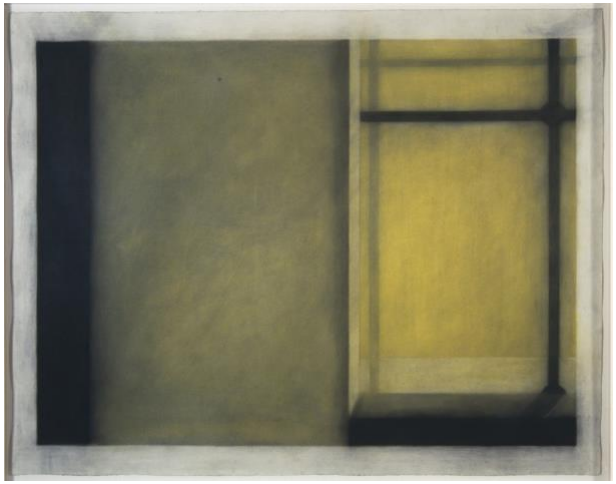

Figure 1. *Ancient Lights, 2006 Pastel and Charcoal on Arches paper*. Kelly McNiece, Simulacra, Geelong Art Gallery, 2006 Regional Artist Award.

The paintings by Hickey, Cattepan, and Owen suggest that the physical space of painting has been transformed into a digital space that no longer represents the metaphysical. The metaverse concept has introduced a new way of perceiving space in visual arts by representing electronic signs in painting. I worked to invoke a Metaphysical presence in my drawings by degrading the original image through erasure and reapplying form. This process is like text-generated imagery that evokes an erasure of form but retains an element of originality through our ability to read the image, which is the vehicle for its production. What follows is an analysis of the process of erasure and how this can be read and understood in text-based AI images. In Ancient Lights, the work does not imbue the idea of a digital plane but the

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[8] Chris McAuliffe, *Jon Cattapan: Possible Histories* (Melbourne: Melbourne University Publishing, 2008), 147.

[9] Teel Sale and Claudia Betti, *Drawing : A Contemporary Approach*, 6th ed. (Belmont, Calif: Thomson/Wadsworth, 2008). 187.

[10] Caroline Barnes, "Robert Owen: A Different Kind of Modern." *Artlink* 26, no. 3 (2006), 40-45. "ROBERT OWEN-Spectrum Shift Studies," , accessed Feb 14, 2024, https://www.robertowen.com.au/spectrum-shift-studies-1.

[11] Dale Hickey, "Dale Hickey Artworks," , 2/14/ 1:20:43 PM. https://ocula.com/artists/dale-hickey/artworks/.

[12] Kelly McNiece, "Window on an Era : Geelong : A Post-Industrial City," (2007). https://researchonline.federation.edu.au/vital/access/manager/Repository/vital:1052;jsessionid=9CC0B3AEF8D360328F8A42C372A114AB?f0=sm_type%3A%22Thesis%22&f1=sm_subject%3A%22Art%22&f2=sm_subject%3A%22Architecture%22.

dissipation of a modern approach.

Text-based AI-generated imagery

In contrast to the earlier manual forms of image merging, text-based AI-generated imagery is in its infancy and is now available to a broader public. It has sparked controversy since the image collection can be retrieved online without acknowledgment. They are fast to produce and free. Creating an atmosphere of urgency to preserve the originality of works through specialist collections. Here, I examine AI's aesthetics in understanding the hyperreal and liminal space seen in painting today and how the use of AI may impact the act of making.

The hybridity of forms, chance and space distortions are noticeable qualities in text-based AI image applications. The earlier manual ways of manipulating imagery in platforms like Adobe now seem replicated, broken and disjointed. The machine interconnection of imagery overlays spaces, structures and forms with bridges, gaps, and intersections. What is clear is that this tool generates incomplete machine qualities that can be powerful in terms of poesies.[13]

The images generated here are speculative and should be read as the process or preliminaries to studio works. I am not inclined to paint a copy of any of these. They are my thoughts generated through the machine and an archive produced by the stable diffusion application on the Night café platform. They remain in my collection and are not published within the platform.

The space translation on the picture plane is becoming increasingly augmented and liminal. It is questionable if the earlier manual forms of montage and collage can be replaced with the aesthetic qualities that come about using AI machine processes. And if these forms will degrade the imagery to a point where the form is no longer appealing or decipherable.

If one considers the text prompt imagery of AI compared to the historical representation of the picture plane as a window. The plane is transformed beyond the physical realm of historic or naturalist realism. The distorted spaces appear neither inside nor outside, above, or below, but in an eternal view where shadows and spaces permeate. This is evident in a series of AI runs where I input a series of text prompts. The series I have titled "A View from the Metaverse" images I and II are shown here and were retrieved in September 2023. The text prompt reads, "Edwardian weatherboard house with 12ft ceilings, and an open skylight of stars." The first image (Figure 2) shows the view from an interior space projected in an axonometric perspective outward. This series of images increasingly represent signs of distorted figurations in the projected window spaces. Ten images were produced. These are just two of the series. The second image (Figure 3) depicts a fabricated weatherboard home in an open landscape with a protruded skylight and skyscape of stars. While there are clear human considerations throughout the series, based on my text prompt, the machine fails to make a specific selection. Therefore, chance occurs through speculative accident.

Recently, I viewed a looped video by Tracey Moffat titled *A Haunting*, 2021-23, a single-channel video for one minute 37 seconds (looped), showcased at the Sharjah Biennale in the small regional town of *Dhaid* in the Emirate of Dubai.[14] The film captures a theme similar to the text-based AI image I generated in Figure 3. In her moving imagery, a degraded minor's cottage is sporadically lit from inside the cottage. It appears like the orange glow from a kerosine lamp when placed behind a tented canvas. Looking from the outside in an Australian vernacular is shown. Moffat has used Cibachrome photography and Digital forms of new media since the nineties. The theme of loss is a constant in her oeuvre. In this moving image, she evocatively captures the essence of physicality through older forms of video media and explores themes of identity that are central to the Australian dreamscape.

In the image below, A view from the Metaverse II (Figure 3), the AI image of a more recent quality Australian home, made of fabricated materials, placed within an expanded space where the lights draw you in like the stars in the night sky; the aesthetic quality of liminal space and degradation remains in the machine image. Yet it is certainly not an Edwardian home with 12-foot ceilings. This, again, is a chance selection generated by the text-based AI. I used memory as a narrative tool and spatial and structural prompts were used to create the image. What is clear is that there is an aesthetic associated with the machine selection that is indicative of images that are widely common. Which, in a comprehensive sense, is attributed to the signs and how the work is supposed to be read. What can be determined is that through the input of demographic prompts such as "Edwardian 12 ft", the machine has captured the essence of Australian identity. As I look through the metaverse from the outside in and through the machine, I am reminded of Hickey's timeless vision.

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[13] Gaston Bachelard, Maria Jolas and John R. Stilgoe, *The Poetics of Space* (Boston: Beacon, 1994).

[14] Tracey Moffatt, "A Haunting," , 2021-. https://www.sharjahart.org/sharjah-art-foundation/projects/a-haunting-2021%E2%80%932023-.

Figure 2. A view from the Metaverse I, text prompt “Edwardian weatherboard house with 12ft ceilings, an open skylight of stars”, Night café stable diffusion. [Retrieved September 2023]

Figure 3. A view from the Metaverse II, text prompt “Edwardian weatherboard house with 12ft ceilings, an open skylight of stars”, Night café stable diffusion. [Retrieved September 2023]

AI-generated imagery can distort the figures depicted, resulting in a projected perspectival space that lacks a definitive representation of the plane. The application relies on text prompts to locate digital images, which can lead to the creation of hybrid forms. However, these images represent a metaverse—a type of research prompt that combines what it can find. It is important to note that using this tool without prior knowledge of the history of the subject and object may result in losing sight of the original subject.

During my second attempt at generating AI images, the work titled 'AI Dream' used the text prompt "Art Deco brick veneer house with a wide hallway and tall windows that look out onto a Japanese garden". It became apparent that the machine could not distinguish a Japanese garden in all cases. Although the idea behind the text prompt was based on knowledge, the resulting imagery could have been better, leading to a chaotic view where figures appeared distorted in space or misunderstood. The deco style became layered with Japanese design, and the garden was replaced with figurines. (Figures 4 and 5).

Text-based AI, in this study, is a way of tapping into human consciousness using AI—the processes gained from investigating memory-based ideas, architectural styles, and aesthetic prompts. In these images, entryways or hallways represent both the inside and outside, creating an in-between space that emphasises inner space and identity. The surreal space depicted in the image shows an ornament placed centrally on the windowsill framed by shutters where a view from the inside to outside is seen. The filtered light in the image creates an ambiguous sense of time and space, adding to the dream-like and enigmatic quality of the piece. Although the image is AI-generated, the personal layer or thread woven into the work contributes to its originality as a series of AI digital prints.

Figure 4. AI Dream I, Retrieved September 2023, with text prompt “Art Deco brick veneer house with a wide hallway and

tall windows that look out onto a Japanese garden."

Figure 5. AI Dream II, Retrieved September 2023, with text prompt "Art Deco brick veneer house with a wide hallway and tall windows that look out onto a Japanese garden."

By embracing new technologies, visual artists have expanded their space exploration beyond the traditional picture plane. These technologies allow them to create subspaces and hybrid forms that were previously impossible to achieve. However, the use of digital media can sometimes conflict with the tactile nature of traditional art forms. The idea of the metaverse, a virtual space that connects various platforms of information, data, and communication, has been brought to life through technology and representation of the field. This complex representation of space is essential for painters and drawers alike and new media artists. By incorporating machine processes, artists have found new ways to express their creativity and, at the same time, highlight the importance of tacit knowledge and the handmade.

Tacit Application

The ability of an artist to perceive and understand the characteristics of materials is essential in producing the new in the visual arts. A physical material skill set is the basis for producing informed new media approaches. Artificial intelligence image generators are now central to research and practice in the visual arts, and digital artworks influence the methods used in painting and drawing practices.

Through analysis of the text-generated AI images, these art forms often fail to capture the essential human touch required in the visual and plastic arts despite offering novel possibilities. Both humanly created and electronically generated works are now preserved in digital archives, and the rise of Artificial Intelligence poses a significant risk to their originality. The authenticity of tacit knowledge must be maintained through the human value of the work. Thus, the human element must remain vital in creating art, as the essence sets our creations apart from machines.

Visual artists have started using digital art to investigate the potential of layering digital imagery and its impact on physical space. Marsha Cottrell is one of these artists who use intricate patterns and structures to create a sense of physicality in her work. She replicates and layers a digital window frame to achieve a tacit physicality that implies space. Her work appears handmade, but it also retains traces of pixelation of the machine image. In her machine-generated series, which includes Interior_9, 2017, on laser toner on paper, one can identify a partitioned space.[15] The image resembles a modern interior, as seen through a window frame. One can look through and into the space. What is essential is the value of her tacit knowledge, which is applied here. The image might appear mechanical, but it also introduces a subtle sense of modernist wonderment. As one looks through these beautifully crafted and timed gridded frames.

Cottrell's art uses printers to create intricate, atmospheric layers in her prints, an effect usually associated with high formalism. In my earlier work described here, I applied a similar methodology of layering, where I preserved the trace of a previous layer and relied on the chance for the markings to appear (Figure 1).

Observing Cottrell's approach, I tried inputting Sol Lewitt's famous instructions into the text-based AI program to produce a conceptual machine drawing. The result was a type of ghostwriter where marks on the surface hover on a perspectival and spatial plane; despite its poor pixel quality and the fact that it is essentially a machine-interpreted drawing, it is loaded with possibilities and, simultaneously, concern. It is also a copy and could not be considered a form of art in a museum context. This is speculative practice.

[15] "Marsha Cottrell," , accessed Feb 14, 2024, https://www.marshacottrell.com/toner-on-paper-selected/interiors/view/6868036/1/7244610.

Figure 6. Lewitt's Drawing was "On a wall surface, any continuous stretch of wall, using a hard pencil, place 50 points randomly. The points should be evenly distributed over the area of the wall. All the points should be connected by straight lines."

For Cottrell, the printed layers created by the machine give a sense of physical space and depth. The artist's ability to manipulate the printing process through time helps bridge the gap between the machine and handmade and the implied line that the process accentuates. The result is a machine-rendered print, which, noted by Prudence Peiffer, is the "[virtual rubble] that the artist mentions in her process [and] associates the cybersphere with as much dust as found in a physical room or deep space".[16] The machine image above could be the iteration of a cybernetic fracture and moment of progressive disintegration or entropy. It is reasonable to suggest that the text-based AI imagery may be equal to the technological leap that occurred when the surrealists first encountered the lucid qualities of photography.

The artwork discussed demonstrates layering techniques achieved in electronic print form. These applications can be analysed critically in terms of fine art discipline. In the drawing Ancient Lights, the image encapsulates the atmospheric physicality of an industrial windowpane. The drawing is also a sign of loss and degradation of an earlier era.

New Media Technology has become a cutting-edge discipline that enhances animation, cinematic and photographic approaches, and experimental conceptual, sculptural, and two-dimensional work. These visual works often refer to cyberspace. In his light jet print One Second (Oil Barrels 1146), the artist Stephen Hayley introduces social issues through signs and statistics depicted using perspectival applications.[17] The light jet print uses data and the grid within a perspectival space to highlight the uses of natural resources and a logistic relationship to city space and human-made carbon print. It is an active work of linear perspective and the translation of city spaces, as discussed at the beginning of the paper, where the numbers and blocks merge in space to become a timely commentary on current debates.

Conclusion

AI tends to distort space and proportions within the compositional plane, which can result in a lack of accuracy. However, AI can generate from a metaverse, which allows it to capture the essence of something beyond the electronic and machine-made form. This makes it an attractive tool for artists who are exploring compositional fields and collective memory. While AI does not select symbolic or significant forms independently, it relies on the text entered to produce such forms. As a result, the generated images can embody an element of the human-made that is speculative. The increasing number of such image types in this new digital atmosphere of perspectival space is up for debate.

Value is an essential quality to consider here, mainly while Artificial intelligence image generators are a relatively new technology compared to painting and drawing. How these instant machine images affect two-dimensional visual imagery is unfolding and is at the forefront of aesthetic, social, and cultural discussions.

In my research, I have explored Baudrillard's observation of the ingenuity of an image and the idea that all pictures are a copy of the original and, in this way, seen as simulacrum. The method for the work involved a layering and erasure process and, through this act, mimicked the notion of replication of an original form. Through the replication process, a layer of the original form is removed. This removal acts as a process of degradation and can be seen to imply entropy theory. That said, the text-generated AI-machine imagery, by nature, replicates an original form and erases an element of the image. The text in the work is significant here as it is through the choosing that the act of chance can occur. However, the work can never indeed be genuine. Along a similar thread, Duchamp's 'ready-made are, in theory, unoriginal objects; however, through his conceptual realisation of the forms, something new was produced.[18]

In sum, a new layer of aesthetic considerations must be applied when AI-generated artwork is utilised for practice-led research. High formalism involved the usage of complex grid patterns and meshed and stained surfaces. These techniques are being reapplied in a new field known as the metaverse. This new field incorporates perspectival applications and advanced technologies that offer atmospheric, axonometric, perspectival, and multilayered views. This creates a multifaceted, layered space that reflects the movement of communication and data but not real physical space.

By copying and transforming digital representations of human-made works, we can access infinite resources that can be turned into machine-generated images. However, it is

[16] Prudence Peiffer, "Marsha Cottrell," *Artforum International* 53, no. 10 (2015), 355-356.

[17] Haley Stephen, "One More Second (Oil Barrels 1146)," . https://stephenhaley.com.au/gallery-one-second-more.html.

[18] Sharareh Aris, Borhan Aeini and Shaghayegh Nosrati, "A Digital Aesthetics? Artificial Intelligence and the Future of the Art," *Journal of Cyberspace Studies* 7, no. 2 (2023), 204-216.

essential to note that these images may need to improve. Human tacit qualities remain the domain of the finer arts. However, with AI-generated imagery now being widely available, a flood of imagery in the market may lead to a lack of appreciation for finer practices. While the tool is undoubtedly generative, the elements can be unreal, bizarre, and intangible.

I have attempted to show AI's impact and how it differs from earlier forms of manual image merging. From my observations as a practice-led researcher and lecturer of visual art. The metaverse is a space represented in painting, and the blur and distortions often associated with post-modern concepts are an effortless marriage to the effects currently being generated across the globe. The gridded overlay of cyberspace is now fluid, with motion in real-time as practitioners experiment with replicating the machine-made copy, illuminating points about how electronic works differ from human-made ones. As such, the metaverse is gaining more attention than real space. In art, the compositional field is the surface space where the viewer perceives deep and flat elements. High formalism and field painting challenged the traditional notion of painting as a window. Today, electronic manipulations and data translations inform the concept of space in two-dimensional art.

The future of visual art aesthetics remains a matter of ingenuity. What can be realised is that the projection of the physical proportion of the human form is integral to understanding the originality of an image. Paint on canvas will always remain a singular version of itself; however, if imbued in work, the representation of something other than the painting will represent the ideology of the maker or the machine. The ability of the machine to encapsulate imagery in using chance evokes a poetic mimicry on the originality of the space from which it was generated. As a painter and drawer, I will continue to trace the absence and presence of physicality in space.

After analysing the impact of AI-generated images on an image's physicality and comparing them symbolically to the representation of space in painting, it is crucial to consider the implications of losing originality in visual artworks made manually using new media methods or digitally distributed photographs of precious painted works. If we consider an image a container of information, we should safeguard it from misuse and degradation of the original form.[19]

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