

# The future of CHI(Art): Can Body of Text Replace a Real Body?

**Alla Gubenko**

Independent researcher  
San Francisco, USA  
alla@gubenko.eu

**Anastasia Vanden Berghe**

University of Luxembourg  
Esch-sur-Alzette, Luxembourg  
avberghe@gmail.com

## ABSTRACT

Recently a variety of new creativity support tools (e.g., Midjourney, DALL·E 2, Stable Diffusion) has been launched, making the creative process as accessible as ever. However, these new artificial creative aids—Text-to-Image Generation models — ultimately hinge on human textual prompts. Using only a textual description, a person can generate new, high-quality images without previous art training or learning domain-specific skills. The adoption of these novel artistic tools is accompanied by the development of online marketplaces where one can buy successful prompts. The new type of creative process becomes more and more linguistically loaded and disembodied, i.e., not requiring any physical and multimodal interaction with artistic materials, tools, or media. This paper visualizes such disembodied creative practice and triggers reflections on the future of art and the impact of technology on human domain-related skills.

## Author Keywords

Text-based co-creation; prompt engineering, text-to-image generation; artificial creative aids; creative deskilling; generative art.

## CSS Concepts

- CCS Human-centered computing~Human computer interaction (HCI) ~Interactive systems and tools
- CCS Human-centered computing~Collaborative and social computing~Collaborative and social computing systems and tools
- CCS Applied computing → Arts and humanities.

## CONCLUSION

This pictorial shows the uncanny future of the disembodied artistic process where generative models replace artists' bodily practices in producing art. It raises several questions as far as the new type of artistic process is concerned. Can art be sedentary and motionless? What is the role of artists' multimodal interaction and emotional states in producing new and meaningful artwork? Can human artistic experience be reduced to textual prompts? We stress the role of embodied action and physical presence as integral elements of the creative process [1–12].

## REFERENCES

- [1] John Dewey. 1934. *Art as Experience*. Balch and Co., New York, Minton.

- [2] Vlad P. Glăveanu, Todd Lubart, Nathalie Bonnardel, Marion Botella, Pierre-Marc de Biais, Myriam Desainte-Catherine, Asta Georgsdottir, Katell Guillou, Gyorgy Kurtag, Christophe Mouchiroud, Martin Storme, Alicja Wojtczuk, and Franck Zenasni. 2013. Creativity as Action: Findings from Five Creative Domains. *Frontiers in Psychology* 4 (April 2013). <https://doi.org/10.3389/fpsyg.2013.00176>
- [3] Alla Gubenko, Todd Lubart, and Claude Houssemand. 2022. From social robots to creative humans and back. In *Proceedings of the Thirteenth International Conference on Computational Creativity (ICCC'22)*, 87-95.
- [4] Alla Gubenko and Claude Houssemand. 2022. Alternative Object Use in Adults and Children: Embodied Cognitive Bases of Creativity. *Frontiers in Psychology* 13 (2022), 893420. <https://doi.org/10.3389/fpsyg.2022.893420>
- [5] Alla Gubenko and Claude Houssemand. 2022. Towards a Framework for Human-Robot Co-creation. In *Social Robots in Social Institutions: Proceedings of Robophilosophy 2022. Frontiers in Artificial Intelligence and Applications*, 749–754. DOI: 10.3233/FAIA220687
- [6] Alla Gubenko and Claude Houssemand. 2023. The Role of AI in Human Collaborative Creativity. Retrieved April 1, 2023 from <https://>

- <https://www.joongishin.com/co-ideation-ai/position-papers#h.y5knznfluub7>.
- [7] Jeanine Estelle Vallecalle, Alla Gubenko, and Claude Houssemand. 2022. Evaluation of Artificial Creativity Using Human Creativity Tests: A Scoping Review. Retrieved April 1, 2023 from [https://www.researchgate.net/publication/367350378\\_Evaluation\\_of\\_Artificial\\_Creativity\\_Using\\_Human\\_Creativity\\_Tests\\_A\\_Scoping\\_Review](https://www.researchgate.net/publication/367350378_Evaluation_of_Artificial_Creativity_Using_Human_Creativity_Tests_A_Scoping_Review).
  - [8] Todd Lubart, Dario Esposito, Alla Gubenko, and Claude Houssemand. 2021. Creativity in humans, robots, humbots. *Creativity. Theories—Research—Applications* 8, 1 (Aug. 2021), 23–27. <https://doi.org/10.2478/ctra-2021-0003>
  - [9] Lambros Malafouris. 2014. Creative thinging: The feeling of and for clay. *Pragmatics Cognition* 22, 1 (2014), 140–158. <https://doi.org/10.1075/pc.22.1.08mal>
  - [10] Tom McClelland. 2022. Misembodied Experiences of Artificial Art. Retrieved March 1, 2023 from <https://ceur-ws.org/Vol-3255/paper4.pdf>
  - [11] Lance Putnam and Elizabeth Jochum. 2018. Computation As Medium: Agency and Motion in Interactive Art. *Academic Quarter* 16 (Dec. 2018), 9–21. <https://doi.org/10.5278/ojs.ak.v0i16.2602>
  - [12] Jon McCormack, Camilo Cruz Gambardella, Nina Rajcic, Stephen James Krol, Maria Teresa Llano, and Meng Yang. 2023. Is Writing Prompts Really Making Art?. arXiv preprint arXiv:2301.13049.

Figure 1.

