

ALTERPHYSICAL

AI & Art Manifest

A manifest on the body, matter, space and artificial intelligence

12 SECTIONS / 9 TECHNICAL FIGURES

Glossary and annotated references

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Glossary

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01

Alterphysical and the starting point of the inquiry

We tend to assume that we already know what a body can do, how matter will behave and which relationships a space will allow. This knowledge makes everyday life navigable. We step onto a surface, reach for an object, join a crowd. In anticipating the consequences of our movements, we rely on the world to maintain a certain continuity. My artistic inquiry begins by making the assumptions within that trust perceptible.

Alterphysical is the name I give to an approach that uses moving image to investigate how physical reality might be organised under different conditions. I reconfigure the familiar behaviour of the body, matter and space, constructing events in which invisible social, psychological and ontological forces operate as observable physical conditions. I investigate the material consequences that a thought, a relationship or a pressure might acquire within an image.

A physical rule, in this context, is a rule governing the world constructed by a work. An image that appears to defy gravity does not constitute a new discovery in the natural sciences. The event I construct has its own conditions, continuities and consequences. The inquiry remains open through the viewer's ability to sense and question those conditions.

Invisible pressures are an important starting point. A force that organises human life need not take the form of an explicit command, a blow or a visible obstacle to leave a mark on the body. Being compared, being compelled to become visible, belonging somewhere, carrying a past or repeatedly performing a function can alter a person's scope for action. When I bring these relationships into the material organisation of a work, the underlying question becomes a condition that determines how the event unfolds.

The same inquiry remains open to curiosity, play, intimacy and unexpected encounters. I do not want to attach every transformation to a predetermined account of victimhood. An object's unfamiliar response, a body exceeding its boundaries or a crowd producing behaviour that cannot be inferred from its individual members can open different emotional and intellectual territories. I do not construct the conditions of a work simply to confirm a verdict reached in advance.

I do not fix Alterphysical to a particular anatomy, material or visual effect. Its continuity does not require the same form to recur in every work. The relationships between the works emerge through the questions I select, the actions in which I place them and the consequences I construct.

This manifest sets out the thinking behind those decisions. It also states my position on the artistic character of production with artificial intelligence. I examine how work made with AI can be evaluated by considering the relationship between a medium's possibilities and an artist's decisions. Historical documents, technical research and my own artistic propositions serve distinct roles in that examination.

The relational structure of the body, matter and space

It is easy to treat the body, matter and space as if they belonged to separate worlds. Yet a body's movement cannot occur independently of the weight it carries, the surfaces it encounters, its contact with other bodies or the openings around it. A hand's ability to hold an object depends on the conditions of the hand, the object and the relationship between them.

The boundary of the body is therefore an unresolved question within my inquiry. I examine how distinctions between skin, clothing, objects, ground and empty space are established during an event. When a limb becomes the support for another structure, a surface responds bodily or a crowd forms a shared organisation, the properties we assign to each entity become open to reconsideration.

Recognising something does not mean knowing everything it can do. We may recognise an object as a chair without deciding in advance which forces it can transmit or which transformations it can participate in within a work. Retaining familiar objects while changing their relationships can sometimes create greater tension than inventing entirely unfamiliar forms. Familiarity gives us a basis for registering unexpected behaviour.

Space is an active condition in this inquiry. A gap, threshold, corner or surface can place a body in a particular relationship. Distance may expand, proximity may produce a load, empty space may behave as an impassable boundary. These are material propositions that can be investigated within the conditions of an artwork; they are not experimental findings about the actual world.

Figure 1 considers the boundaries between body, object and space through two configurations. The distinction concerns a change in relationships, rather than a passage from matter into another substance. The body is already material. The categories I use are levels of analysis that make different aspects of the same event perceptible.

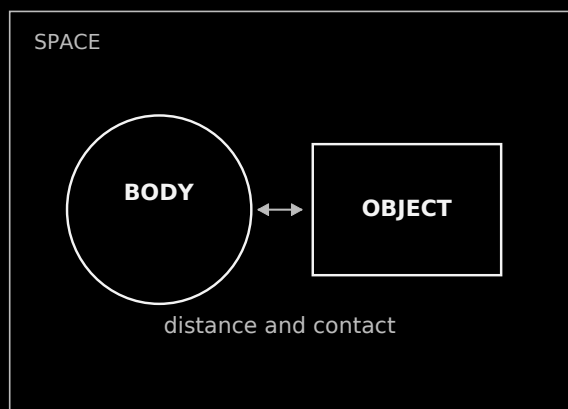
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FIGURE 01

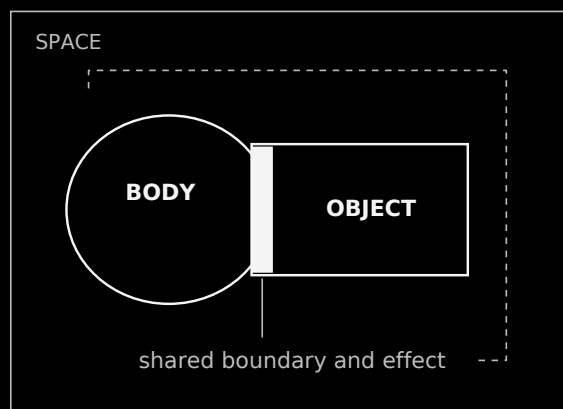
The relational arrangement of body, object and space

Reading the boundaries and conditions of contact within the same event through two arrangements.

A BOUNDARIES TAKEN AS GIVEN



B BOUNDARIES CHANGED BY RELATION



Body, object and space are levels of analysis within the same event.
Changing the conditions of contact reopens the question of what each can do.

CONCEPTUAL MODEL / Schematic forms are not anatomy, measurements or a record of a particular work.

Figure 1. Conceptual model. The left panel shows boundaries treated as given; the right shows an arrangement in which contact reorganises them. The figure is neither a measurement nor a production record of a particular artwork.

This approach does not require the human body to become the measure of every property of the universe. The body is a vulnerable starting point close to perception. Our bodily experience gives us some understanding of weight, tension, compression and balance. That familiarity allows a deviation within the work to become a felt event.

From invisible forces to physical conditions

A work's concept can remain a collection of meanings assigned to whatever appears in an image. A load may stand for pressure, a wall for an obstacle, a chain for captivity. Such relationships can be used. My own inquiry is concerned with how far the concept enters the actual operation of the event.

Consider a hypothetical work investigating memory, in which every contact leaves a lasting material change. Each subsequent contact occurs on the state left by the preceding one. Under this condition, the past does more than appear as a sign of recollection: it determines how the next event can happen. The work's strength would depend on this accumulation becoming observable before the word memory was supplied.

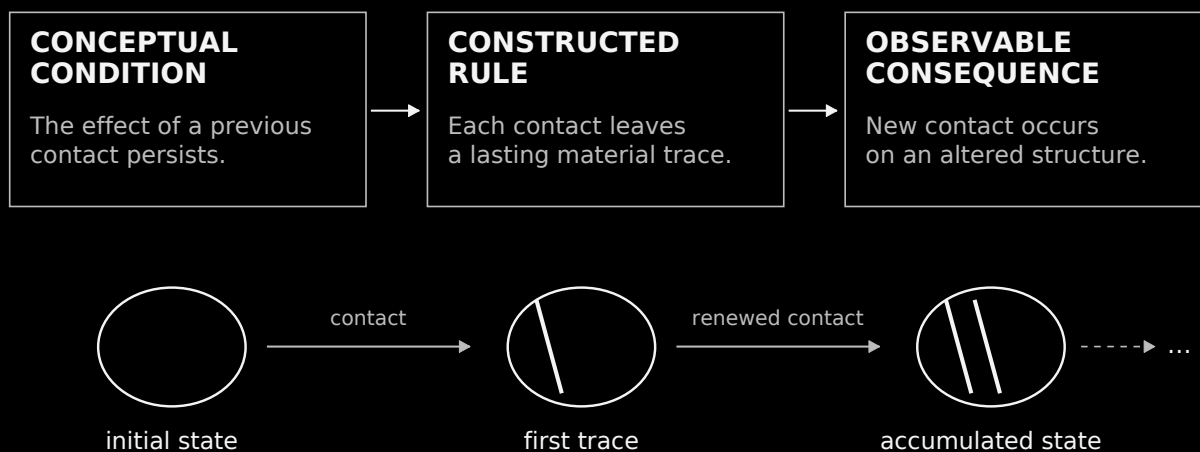
This is not an account of a published artwork of mine. It is a thought experiment intended to clarify the relationship I seek between a conceptual condition and a material consequence. Figure 2 presents that relationship as a constructed model with an explicitly stated condition.

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FIGURE 02

From an invisible condition to a material consequence

Hypothetical memory example: a preceding state becomes a condition of the next event.



The next event begins with the condition left by the preceding one.

THOUGHT EXPERIMENT / Not an account of a published work or a finding of experimental causation.

Figure 2. Hypothetical memory model. A contact leaves a trace, changing the starting condition of the next state. The arrows indicate dependence within this construction; they make no claim of experimentally established causation in the actual world.

Constructing a condition physically does not mean explaining all its causes. A viewer may follow how a situation operates without knowing why a body has encountered it. Understanding the behaviour of an event and exhausting its meanings are different processes. In establishing the first, I want to leave room within the second.

This distinction also matters when working with social questions. Reducing a person to an example of a concept can turn the body into an explanatory sign. The body's response to a rule, the unexpected relationship it establishes or the consequence it cannot sustain may instead alter the initial concept. The inquiry need not move in only one direction.

I evaluate conceptual coherence through this reciprocal testing. Does the chosen question make a difference to the image? Could I assign another concept to the same event without changing anything? If I removed its title and description, would a particular tension remain? These questions have no single correct answer, but the answers reveal how thoroughly a work has been considered.

Making an invisible force perceptible does not amount to representing its operation in the world exhaustively. I may concentrate a single relationship within a work. What that concentration excludes matters alongside what it reveals. An event lasting a few seconds cannot offer a complete account of a person or a social condition.

Metamorphosis, time and causality

One form becoming another does not, by itself, carry a particular thought. A transformation may be captivating, disturbing or technically accomplished. What matters to me is how the change relates to the conditions of the event and what becomes possible after it.

An extension may remain simply an extension. If it attempts to close a distance, carries another body or creates a new dependency with each attempt, a different relationship takes shape within the movement. Transformation can extend beyond changes in texture or silhouette. What something can do, what it is attached to and which consequences it bears may change.

I therefore cannot separate metamorphosis from time. A single frame can hold the intensity of an established situation. Moving image allows us to observe that situation persisting, responding and producing consequences. The viewer compares a change with what preceded it. Even within a few seconds, an event acquires a past that generates expectations.

Causal continuity does not require every detail to be explained or every event to follow familiar physical laws. It requires the established condition to continue producing consequences. If one contact has an effect, a later contact's lack of effect must also have a place within the event. If a structure carries weight, forgetting that weight later compromises its credibility. Preserving uncertainty and neglecting relationships are different decisions.

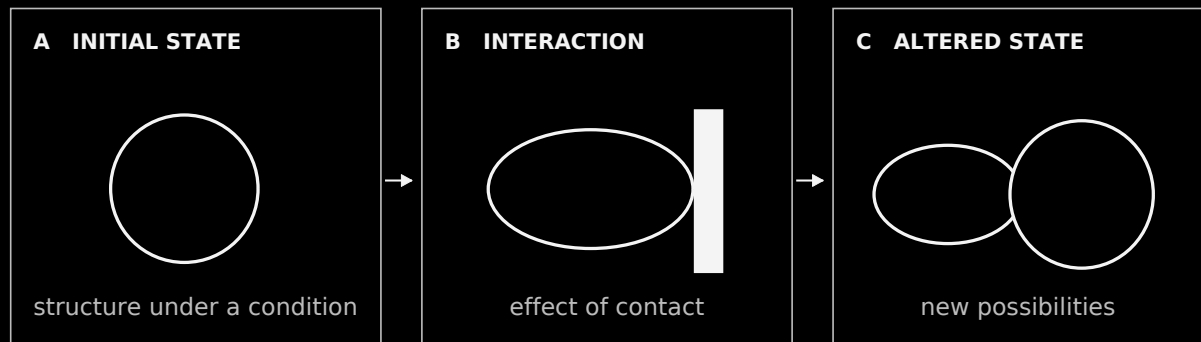
Figure 3 does not represent time through measurements taken from an actual video. It explains the relationship between an initial state, an interaction and an altered state. Continuity lies in the condition retaining its effects across those states, even as their forms change.

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FIGURE 03

The temporal structure of transformation

Following a changing form and a condition that retains its effects as distinct layers.



The condition continues to produce consequences across different states.

Formal change is considered through its relationship within the event.

TEMPORAL MODEL / A, B and C indicate order; they are not actual video frames or measured durations.

Figure 3. State transition model. Form changes in the upper sequence while the same condition continues to operate below. A, B and C indicate order; they do not represent measured time intervals.

A work's ending belongs to this structure. A transformation need not restore the original arrangement or resolve into an explanation. If a new condition persists, the end of the image does not imply that the condition has disappeared. The viewer's relationship to the event changes according to how much of it is shown.

For this reason, I do not equate brevity with simplicity of thought. A short work can establish its conditions rapidly and sustain their effects after the image ends. A long work may consist of little more than additional repetitions of the same event. Duration should be considered in relation to the time a particular inquiry requires.

Realism and witnessing

An impossible event within a familiar world activates two kinds of knowledge at once. We recognise the space, light, materials and scale of movement. Yet the behaviour we observe exceeds the expectations this recognition produces. In my inquiry, realism establishes a credible setting for that encounter.

A photographic appearance is insufficient on its own. A shadow should belong to its surface; a contact should produce its consequence at the appropriate moment; a movement should remain connected to its surroundings. We may not notice every detail, but a breakdown in their relationships can alter how we approach the event. I therefore do not assess credibility through texture quality alone.

The camera establishes a position of observation within this relationship. A viewpoint that knows everything in advance produces a different encounter from one attempting to keep up with an event. Distance, framing, movement and the duration of a pause determine what becomes perceptible. Revealing the whole event immediately and allowing a consequence to become apparent gradually are different artistic decisions.

Sound also participates in the construction of material relationships. A surface rubbing, a structure tightening, an impact resonating through a room or an expected sound failing to occur can suggest the weight of an event. Adding sound as an independent embellishment differs from allowing it to carry the consequence of an action. I consider a work's sound in relation to its physical proposition.

Figure 4 distinguishes these functions. Conditions of recording, correspondences within the event and the viewer's expectations are related. The model does not assume that everyone will feel the same thing. It identifies the perceptual questions to which particular artistic decisions contribute.

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FIGURE 04

Constructing credibility

Recording conditions and correspondences within an event address different questions of witnessing.

RECORDING CONDITIONS

Space and perspective

Camera and framing

Material and contact

Sound and continuity

CORRESPONDENCE WITHIN THE EVENT

The setting of the event can be followed.

A position of observation and the available information are established.

The effects of movement on its surroundings can be followed.

An action is related to its audible consequence.

QUESTIONS ENCOUNTERED BY THE VIEWER

What happened? What did it affect? How does it continue?

THEORETICAL EXPLANATION / Arrows indicate functional relationships, not measured or universal viewer responses.

Figure 4. Theoretical explanatory model. Recording conditions and consistency within the event are considered separately. The lower section identifies questions encountered by the viewer; these are not measured psychological outcomes.

An image feeling real does not justify presenting it as evidence of an event that actually occurred. Artistic construction can establish a different encounter from misinformation about what happened. The tension I investigate is the viewer's continued attention to an event's material consequences even while knowing that it has been constructed.

Bringing the impossible close need not require every detail to become extraordinary. The continuity carried by an everyday surface, an ordinary movement or an unchanged background may intensify a transformation. What I leave stable around an event matters as much as what I alter.

The specific conditions of working with AI

I use AI as a medium through which an artistic question can be investigated within an image. The tool, the method and the resulting moving image are related. The term medium allows me to consider both the possibilities and the conditions of that relationship.

AI and oil painting are technically different. The resistances encountered by a painter working with pigment, a surface, brushes and drying time differ from those encountered when working with a generative model. AI systems propose images through representational and generative mechanisms developed during training. Latent diffusion research, for example, describes a method operating within a learned representation and conditioned by inputs such as text. This description should not be generalised to the architecture of every AI system.^[8]

That technical difference is insufficient grounds for excluding AI from artistic use in advance. Photography's relationship to light, cinema's possibilities of recording and editing, and oil painting's material surface differ from one another. Making artistic possibility depend on tools being mechanically alike prevents us from investigating their differences.

The spaces of decision offered by different media also vary. A photographer does not design every technical operation of a camera. A director does not personally execute every element of an image. A painter is not required to produce the chemical composition of their materials from scratch. These examples do not settle the specific question of working with AI. We must still examine how decisions are organised within a particular work.

Figure 5 therefore establishes no ranking. It compares where mediation, uncertainty and intervention occur across different media. Since each medium contains widely differing practices, the examples provide a starting point for comparison rather than an exhaustive classification.

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FIGURE 05

Media and fields of decision

Comparing mediation, decision and uncertainty while retaining technical differences.

MEDIUM	MEDIATION	EXAMPLES OF DECISIONS	NOT DIRECTLY DETERMINED BY THE ARTIST
Oil painting	Pigment, surface, brush and physical process	Colour, mark, layer, surface organisation	Material response, drying and encounters
Photography	Optics, recording and light-sensitive systems	Position, moment, framing, light and processing	Every detail of the recorded event
Cinema	Recording, performance, editing and sound	Scene, duration, viewpoint, rhythm and relationship	Variations arising from performance, crew and setting
Generative AI	Learned system and conditioning inputs	Question, direction, selection and intervention	Proposals, system history and limitations

The location and form of decisions vary. A medium's name is not a score of artistic quality.

QUALITATIVE COMPARISON / Examples are not exhaustive and do not constitute a test of art or superiority.

Figure 5. Qualitative comparison matrix. Rows identify examples of media; columns identify different conditions of production. The cells are neither scores of artistic value nor fixed characteristics of every practice.

An important aspect of working with AI is that an image does not arrive bearing only what I requested. The system's repetitions, shortcuts and familiar visual relationships also enter the process. Encountering them tests how clearly I have established my question. A result that looks accomplished may still need to be rejected if it does not serve the inquiry.

I distinguish the medium's capabilities from my own artistic decisions. A system's ability to generate striking images does not explain what I want to do. Determining which of its capacities to use, which results to find inadequate and which uncertainties to retain belongs to my practice.

To argue that AI can be used as an artistic medium is not to claim that every image made with it has the same value. The specificity of the work, its formal decisions, the relationships it establishes and the experience it produces remain open to evaluation. The name of a medium cannot substitute for that examination.

Artistic agency, decision and authorship

I do not restrict artistic agency to the capacity to design every detail in advance and execute it without deviation. Defining what to seek, recognising an unexpected result, redirecting an inquiry and allowing a particular uncertainty are also forms of decision. Their presence within a work cannot be established through the artist's declaration of intention alone.

A work may begin with an intention and fail to carry it. An initially unforeseen detail may, in turn, become central to the work during production. What matters is how that discovery is evaluated and related to the whole.

Giving instructions is one part of producing with AI. Language can specify actions, materials, camera behaviour, duration and relationships. But writing a request does not automatically turn it into a substantial artistic proposition. Word count, technical vocabulary and the number of attempts cannot, on their own, explain the character of authorship.

Defining what I do not want occupies an important place in my process. Rejecting a behaviour that an image readily falls back on can help me define the conditions of the desired event more precisely. A transformation resolving too soon, a body losing continuity or a material relationship being forgotten may change the thought carried by the work.

Selection and rejection are not automatically artistic either. Choosing a pleasing result from thousands of outputs and discerning where a particular question finds a response involve different relationships and degrees of judgement. We cannot infer that difference from the word selection. We have to examine how the process relates to the work.

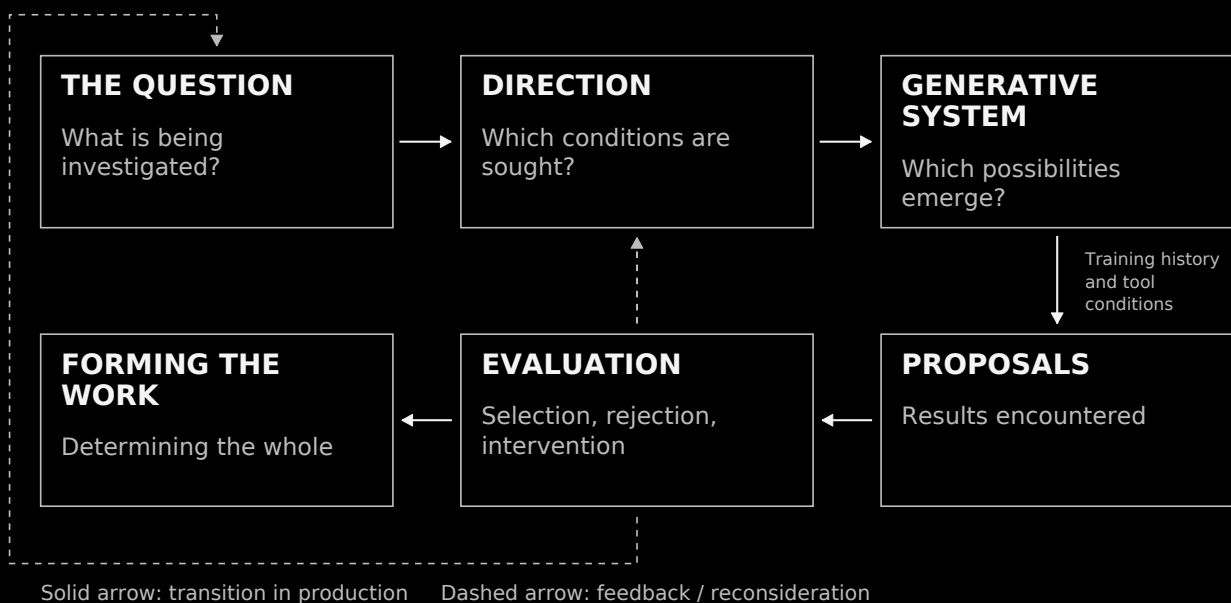
Figure 6 shows how production may also change the inquiry itself. Evaluation is not confined to a final act of approval: it can return to the question and to the instructions. The model's possibilities participate in this encounter. The diagram is neither a compulsory sequence for every work nor a complete record of my productions.

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FIGURE 06

The cycle of artistic decision and production

A production result can reopen both the direction and the question being investigated.



GENERAL PROCESS MODEL / Not a compulsory sequence for every work or a record of a single production.

Figure 6. General process model. Solid arrows indicate transitions in production; dashed arrows indicate reconsideration. The model's history and the tool's conditions affect the process. The diagram does not assume that the artist knows or determines every input.

Attributing authorship solely to whoever executes a work leaves some artistic practices unexplained. Attributing it solely to whoever first states an idea is also insufficient. What I seek is an accountable relationship between the formulation of a question and the form of the work. This is an important condition through which I assess my own practice, rather than a single criterion imposed on every artistic activity.

Acknowledging the distribution of decisions does not erase all personal specificity from a work. Tools developed by others, collective knowledge and unexpected results can be conditions of production. I expect an artist to consider their relationship to those conditions and take responsibility for the resulting work.

Counterexamples from the history of art

Art history offers no guarantee that a new tool will eventually be vindicated. An earlier rejection having been mistaken does not establish the value of a contemporary work. I use historical cases to test claims that tie art to a particular technical requirement.

In his Salon of 1859, Baudelaire opposes photography's encroachment on art and assigns it a supporting role in relation to the arts and sciences. Yet the section on imagination values the decomposition of what exists and the construction of a new world.^[1] I find a productive tension between these positions: can an objection to a means of production foreclose the creative operations it might permit? This question is my interpretation from the present. I am not attributing a view on AI to Baudelaire.

Rodin's practice opens the question of shared execution. The Musée Rodin explains that the transfer from a plaster model to marble can be carried out by a practitioner following the artist's directions.^[2] The limited conclusion available here is that personally performing every physical operation cannot be treated as a requirement of all artistic practices. It does not follow that a human practitioner and a generative model operate identically.

The debate around Fountain in 1917 foregrounds selection and the establishment of a new context. The Philadelphia Museum of Art recounts the defence in The Blind Man, which draws attention to choosing the object and giving it a new intellectual situation, rather than making it by hand.^[3] This does not demonstrate that every act of selection is sufficient in every circumstance. It asks us to consider what a selection changes and which proposition it establishes.

Sol LeWitt's 1967 essay Paragraphs on Conceptual Art argues that plans and decisions in conceptual work may precede execution.^[4] The relationship between instruction and execution becomes an explicit artistic question. His approach does not fully explain the importance I place on an image's material and sensory qualities. The point I draw from his text is that artistic thought cannot be reduced to direct manual action.

In composing Music of Changes in 1951, John Cage used chance operations derived from the I Ching. The work's catalogue distinguishes the use of chance in composition from the detailed determination of the resulting score.^[5] What matters here is that deciding not to select some outcomes in advance can itself belong to an artistic process. Cage's method and AI's probabilistic operations are not technically identical.

Vera Molnár's use of rules and manually performed algorithmic procedures before working with computers suggests that thinking in systems extends beyond the presence of a device.^[6] Harold Cohen's AARON demonstrates a long investigation into translating artistic knowledge and processes into software. The Whitney dates Cohen's initial conception to the late 1960s and its naming to the

early 1970s.^[7] His development of his own software and my use of existing tools remain an important limit to the comparison.

None of these cases shows that a historical artist would have endorsed contemporary AI use. Each makes a different question visible: who executes, what selection does, how instructions function, how uncertainty is organised, where the construction of a system enters the work. These questions expand what a judgement based solely on the name of a tool would have to explain.



Figure 7. Referenced counterexample matrix. The rows do not represent stages of progress. Each case tests the scope of a particular criterion, with the limits of the comparison identified separately. Sources: ^[1]^[7].

Testing the objections

Learning that a work was produced with AI provides important information about its conditions of production. How that information should enter an artistic judgement requires further argument. The claim that art can only be made with particular tools must explain which property is indispensable and why.

If the machine produces, where is the artist?

A machine's involvement in producing a result does not show that every human decision has disappeared. Human involvement does not show that a person has determined the whole result alone either. We need to investigate which features of a work arise through which decisions. We can acknowledge AI's substantial contribution to production while examining what the artist does.

If this examination requires the artist to control every detail of an image manually, it must also reconsider many historical practices in which execution is shared. Such a criterion can be argued for. It cannot, however, be introduced only for AI and suspended elsewhere. Its justification, scope and consistency must be considered together.

Is making a request enough to establish authorship?

Commissioning a portrait does not automatically make the client its painter. Likewise, requesting an image from a generative system does not resolve every question of authorship. I take this objection seriously. There may be a process to examine between the existence of a request and the construction of an artistic work.

How much of that process is established when working with AI can be considered in each case. The specificity of the question, the evaluation of results, the relationships maintained, the interventions made and the organisation of a discovery into a whole all matter. A brief operation may yield a substantial work; a lengthy process may arrive at an uncertain result. Examination can begin with the presence of an instruction, but it should not end there.

Does ease eliminate artistic value?

Making an operation easier does not necessarily make every form of thinking through it easier. Overcoming a difficulty in execution may allow the artist to devote time to different questions. There is no guarantee that this will produce stronger work. It requires only an acknowledgement that the difficulty may move elsewhere.

Measuring artistic value by hours spent cannot adequately explain why meticulous production may result in a weak work or why a brief decision may produce an important one. Manual skill, knowledge of materials and time can matter. Their significance within a work cannot be determined by their

quantity alone. I can describe the labour of my process, but I will not make an account of effort carry the entire argument for the work.

Must the medium itself experience emotion?

To make artistic experience depend on the emotional experience of the means of production requires a separate justification. Meaning may arise through the artist's relationship with the work, its organisation and the viewer's encounter. How an image is produced can affect that relationship. The premise that a medium does not feel does not, by itself, establish that people can form no experience through it.

Attributing human consciousness to AI systems is unnecessary to this argument. I am concerned with the artistic relationship a person can establish with such a system and what the resulting work does within human experience. A viewer's emotional response is not, by itself, a judgement of quality either. We can still investigate how that response is constructed and what it carries.

Does probabilistic production exclude originality?

A result emerging from a probabilistic process is not thereby excluded from artistic evaluation. Nor does the emergence of a previously unseen image automatically make it an original artistic proposition. A single technical term cannot settle the relationship between novelty, resemblance and artistic specificity.

Reproduction of training images and excessive similarity matter here. I cannot account for these problems by declaring either that every image is merely a copy or that no image could be one. We have to consider what is known about the system and the particular output. Examining technical operations can complement an evaluation of the relationships a work establishes.

What do weak works tell us about an entire medium?

The existence of many weak works produced with a medium does not prove that it can permit no substantial artistic work. A few successful examples do not vindicate every other output either. An evaluation should not be extended into a conclusion broader than its examples can support.

The artistic character of work made with AI is a legitimate subject of debate. Its concept, form, superficiality, repetition and production conditions can be criticised. My position is that AI use should not become a criterion of rejection that renders this examination unnecessary. Knowing the medium should not end our attention to the work.

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FIGURE 08

Four distinct questions of evaluation

First identify which question an objection addresses and the scope of the conclusion it supports.

ARTISTIC STATUS

On what grounds is it considered as art?

ARTISTIC QUALITY

How substantial is the resulting work?

AUTHORSHIP

Which decisions and responsibilities are attributed to whom?

ETHICS

How are its production relationships evaluated?

These fields are related. A finding in one does not determine every conclusion in the others.

ARGUMENT MAP / The same work may receive different evaluations in relation to different questions.

Figure 8. Argument analysis map. Artistic status, artistic quality, authorship and ethics are presented as distinct questions. They may be related; a finding in one field does not permit unlimited conclusions in the others.

Ethics, limitations and responsibility

Defending artistic use of AI does not require protecting production systems from every criticism. The provenance of training data, the conditions under which people's labour is used, resemblance, permission and transparency remain significant. I do not want to remove these questions while arguing for artistic possibility.

Equating a person's influence by other artworks with a model's training process is particularly inadequate. Scale, process, access and conditions of decision may differ. The analogy alone cannot explain the circumstances in which particular data were used or the extent of a particular output's resemblance to another work.

Research by Carlini and colleagues, published in 2023, demonstrated the recovery of some training images from the diffusion models they examined.^[9] This does not establish that all AI outputs are copies. It does show why categorically dismissing memorisation and reproduction risks is unjustified. The scope of findings from particular systems must be preserved.

As an artist, I cannot enlarge my sphere of responsibility by appearing to have performed checks I have not made. If I do not know every detail of a system's training history, there are things I do not know. Reflecting on that uncertainty can affect how I use a tool and the care with which I assess its outputs. Artistic intention does not automatically remove a lack of knowledge.

Disclosing AI use, avoiding the casual appropriation of another person's distinctive creative characteristics and speaking accurately about sources and production records belong to that responsibility. A false account of how a work was made alters the conditions under which it is assessed. A strong image does not make every statement about it true.

The discussion of authorship in this manifest is not a determination of every requirement for legal protection. Artistic attribution, production ethics and legal evaluation may ask different questions. Their relationships require examination; an answer to one does not settle all the others.

I do not consider ethics an entirely separate supplement to art either. In some works, the relationships embedded in a method enter the meaning directly. Who becomes visible in production, whose labour remains uncertain and which conditions the artist accepts can affect how we encounter the work. In defending the legitimacy of artistic use, I keep responsibility within the inquiry.

The scales of Alterphysical inquiry

Different series within my practice investigate how a shared approach can operate through different relationships. The organisation of an individual body and the behaviour of a crowd are different problems. A changing relationship between body and object cannot simply be treated as an enlarged version of a single figure.

MORPHS opens an inquiry into anatomy and the physical boundaries of the individual body. The body's continuity, its functions and its internal relationships become significant. What a formal change does is considered in relation to the action in which that body participates.

MASSES turns towards the structures that relationships can produce collectively. A crowd's organisation may involve more than the forms of its individual members. Contact, proximity, direction, concentration and shared response can become material conditions of an event. The inquiry shifts towards relationships between people.

HYBRIDS examines boundaries between body, object and environment. It investigates which properties recognisably separate entities can share within a new relationship, and what behaviour they can produce. The functions and dependencies that emerge after a combination matter alongside the combination itself.

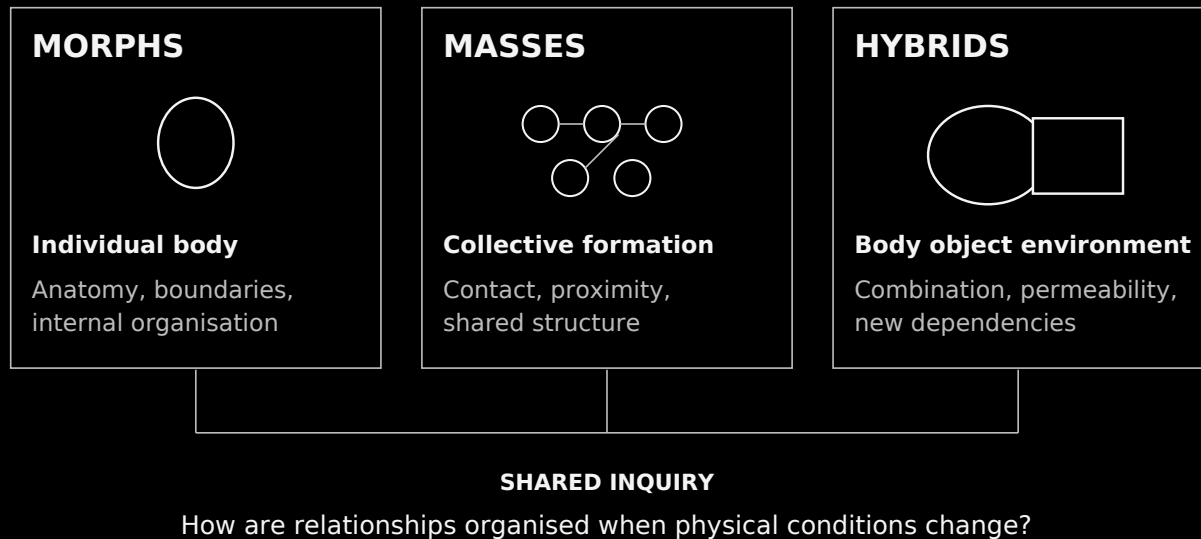
I do not treat these series as immutable categories. A work can operate at several relational levels; a new field of inquiry can also exceed these names. Figure 9 offers a way of reading the predominant concerns of the current fields. It is not a system for assigning works to predetermined boxes.

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FIGURE 09

The different scales of inquiry

Current fields of inquiry opened by a shared approach at different relational levels.



PRACTICE MAP / Boundaries are permeable; the fields imply no ranking or restrictions on future work.

Figure 9. Current fields of inquiry within the practice. MORPHS, MASSES and HYBRIDS relate to a common conceptual approach, with permeable boundaries between them. The scales imply no order of development or value.

The covered or unreadable faces in some of my works should also be considered within their particular relationships. Assigning a formal choice the same meaning in every work can make the work's own relationships harder to perceive. The significance of a face, clothing, setting or material has to be investigated within the event.

Making recognition depend on the repetition of a single form can narrow an inquiry. A more productive continuity, for me, lies in the same mind finding different visual responses to different questions. A new work can establish its kinship with earlier works through relationships other than resemblance.

An artistic position and an open field of inquiry

Alterphysical is an artistic approach I am developing to consider familiar relationships between body, matter and space under different conditions. In investigating how invisible forces can alter the physical organisation of an event, I also question what is considered possible and the experiences on which that judgement rests.

Within this inquiry, artificial intelligence is a medium through which I can construct and examine events that I could not physically record. Encountering the system's proposals also makes the limits of my decisions perceptible. I do not want to explain artistic agency by denying every influence exerted by the tool. The relationship takes shape through the decisions I make within those influences.

I do not expect the viewer to solve a work in order to reach its correct explanation. I want to establish an encounter in which weight, contact, boundaries and change can be followed as experiences. An event within an image may do more than exemplify a concept we already know; it may allow us to reconsider the concept itself.

A work's conceptual strength cannot be measured by how many meanings a text can assign to it. Its own relationships must answer to the thought the writing seeks to carry. This manifest does not replace the works. It clarifies the questions I pursue, the distinctions I consider important and the responsibilities I accept.

In defending artistic use of AI, I also defend serious criticism of work made with it. Excluding a tool from art and unquestioningly protecting everything produced with it both impoverish evaluation. We should continue to examine specificity, formal decision, conceptual coherence and production conditions.

I do not close the future of the approach around its present images. The inquiry may include works in which the body is not central, transformation occurs through a minute difference or a relationship is reorganised without a visible change of form. A new work should retain the possibility of revealing something that earlier definitions cannot explain.

As I continue to produce, I will approach this text with the same openness. A concept that begins to obstruct the work needs reconsideration. Alterphysical matters to me both through the worlds I can construct now and through the space it leaves for questions I do not yet know how to ask.

Glossary

Alterphysical. The name Aris Veld gives to an artistic approach investigating how physical reality might be organised under different conditions.

Medium. In this text, the environment in which an artistic inquiry proceeds through tools, methods, material or computational conditions, and possibilities of expression.

Physical rule. A constructed condition determining how an event operates within a work. It is not synonymous with a scientifically established law of nature.

Invisible force. In this approach, a social, psychological or ontological condition whose material consequences can be investigated. It is not a scientific unit of force or a measured quantity.

Ontological question. A question concerning what an entity is, where its boundaries are established and through which relationships it is defined.

Causality. As used here, dependence between the conditions of an event and its consequences. Consistency within a constructed world is distinguished from experimentally established causation.

Metamorphosis. Transformation over time in an entity's form, organisation, function or relationships.

Artistic agency. The orientation, judgement and decision-making involved in formulating an artistic question and developing a work.

Authorship. In this text, artistic attribution and responsibility associated with the construction of a work. It does not, by itself, determine every condition of legal ownership.

Credibility. The consistency that allows a viewer to follow an event's relationships. It is distinct from evidential confirmation that the event actually occurred.

Model. In technical contexts, a learned generative system; in the figures, a conceptual arrangement constructed to explain particular relationships. The uses are distinguished by context.

Counterexample. A case that tests the scope of a claim. Showing a criterion to be inadequate in some cases does not validate every alternative criterion or conclusion.

References and explanatory notes

Numbers in the text refer to the sources below. Conclusions drawn from historical examples are not presented as the artists' views on AI. The nine figures are original explanatory models prepared for this manifest; they contain no experimental data or historical document images.

[1] **Charles Baudelaire. Salon de 1859.** In particular, II, Le public moderne et la photographie, and III, La reine des facultés. Wikisource transcription of the 1868 edition in *Curiosités esthétiques*. Primary text for the criticism of photography and the discussion of imagination. The relationship drawn between these sections is an interpretation developed in this manifest. Open source

[2] **Musée Rodin. Marble carving.** Museum account of transfer from a plaster model to marble and the role of a practitioner following the artist's directions. It is not used to claim that human practitioners and AI operate identically. Open source

[3] **Philadelphia Museum of Art. Marcel Duchamp and the Fountain Scandal.** Museum account of the 1917 controversy and the defence published in *The Blind Man*. The relevant point concerns the role of selection and context in the debate. Open source

[4] **Sol LeWitt. Paragraphs on Conceptual Art. Artforum, 1967.** Text reproduced on a Tufts University website. Primary artist's statement on plans, decisions and execution. Citing it does not imply adopting all of LeWitt's aesthetic positions. Open source

[5] **John Cage Trust. Music of Changes.** Work catalogue entry. Composed in 1951; first performed on 1 January 1952. Used for the distinction between chance in composition and the determination of the resulting score. Open source

[6] **Victoria and Albert Museum. Vera Molnar Machine Imaginaire. 2024.** Museum account of manually performed algorithmic procedures and systems-based production within the artist's practice. Open source

[7] **Whitney Museum of American Art. Harold Cohen AARON. 2024.** Exhibition account of AARON's development, the artist's relationship with the system and its production apparatus. The distinction between developing software and using existing systems is retained in the text. Open source

[8] **Robin Rombach and colleagues. High-Resolution Image Synthesis with Latent Diffusion Models. CVPR, 2022.** Technical research on image generation in learned representations and text conditioning. Not used to generalise about the architecture of every AI image or video model. Open source

[9] **Nicholas Carlini and colleagues. Extracting Training Data from Diffusion Models. USENIX Security, 2023.** Research on the recovery of training images from the models examined. The findings are not interpreted to mean that all outputs from all models are copies. Open source