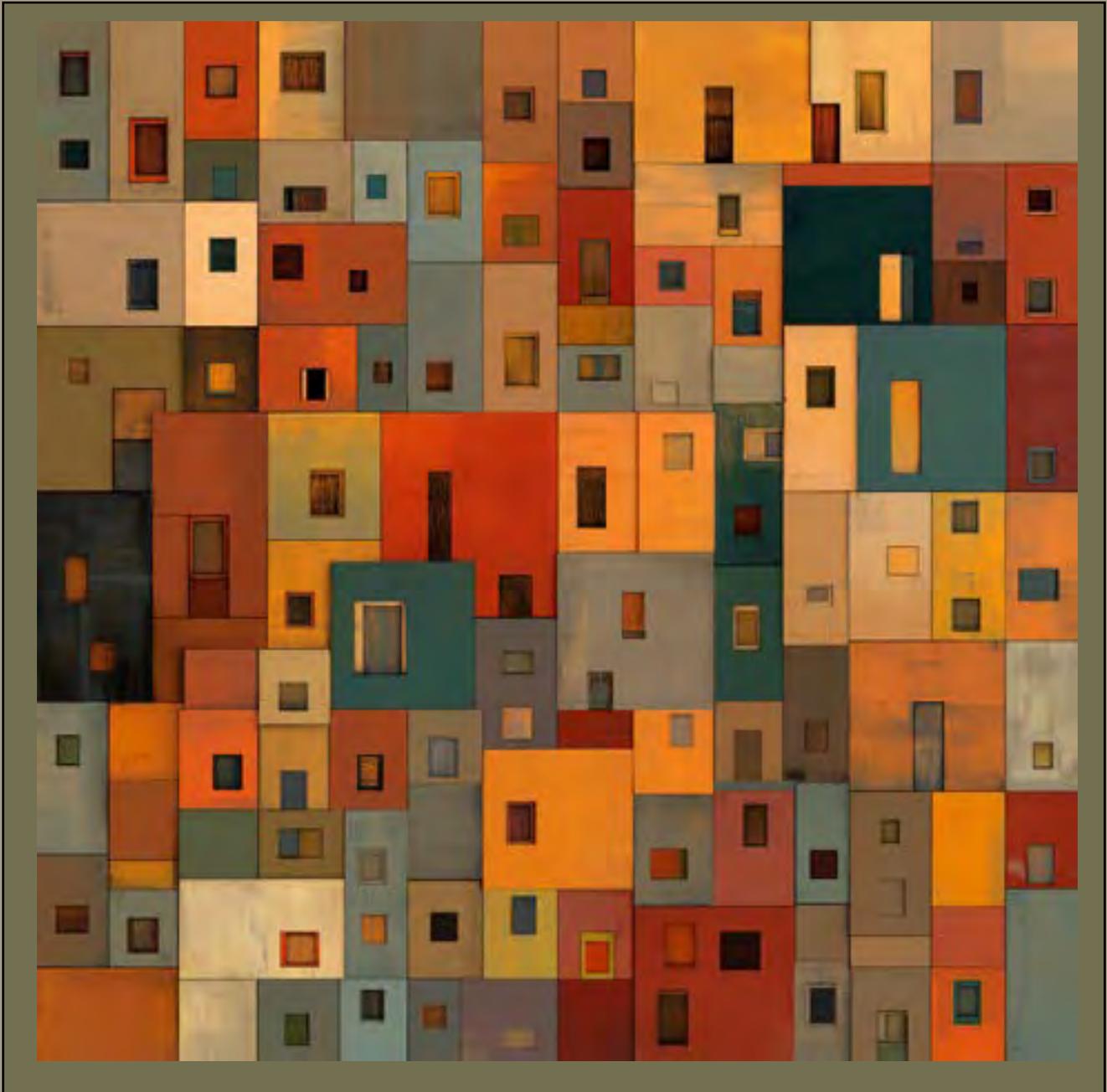


MOVEMENT IN SQUARES

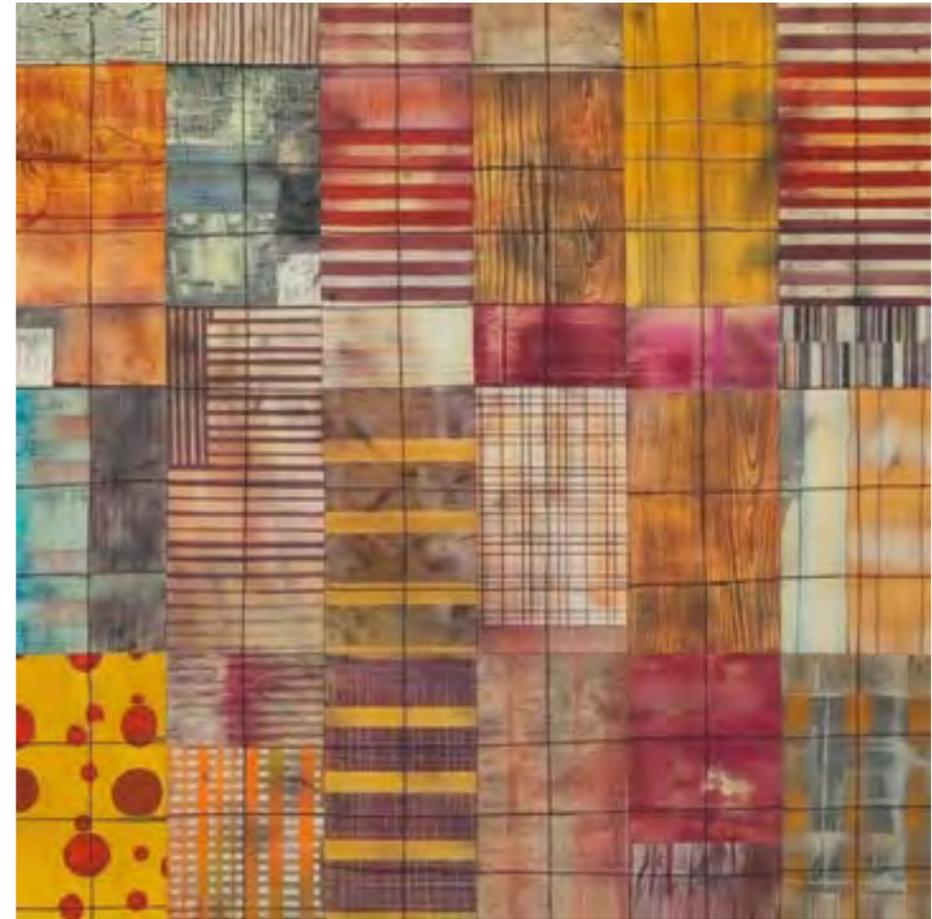
An Exploration of Painting and Generative AI



Lucia Grossberger Morales



MOVEMENT IN SQUARES



Lucia Grossberger Morales





Acknowledgements

I am deeply grateful to Leonardo for creating the CripTech AI Lab, a stimulating and supportive container in which to explore this work. The instructors—M. Eifler, Vanessa Chang, Claudia Alick, and Jason Lam— provided rich conversation and critical insight that pushed my work to grow. My thanks as well to Maya Hilbert for her generous assistance with my virtual space, and to Lindsey Felt for her perceptive feedback on the images and her encouragement to document the process.

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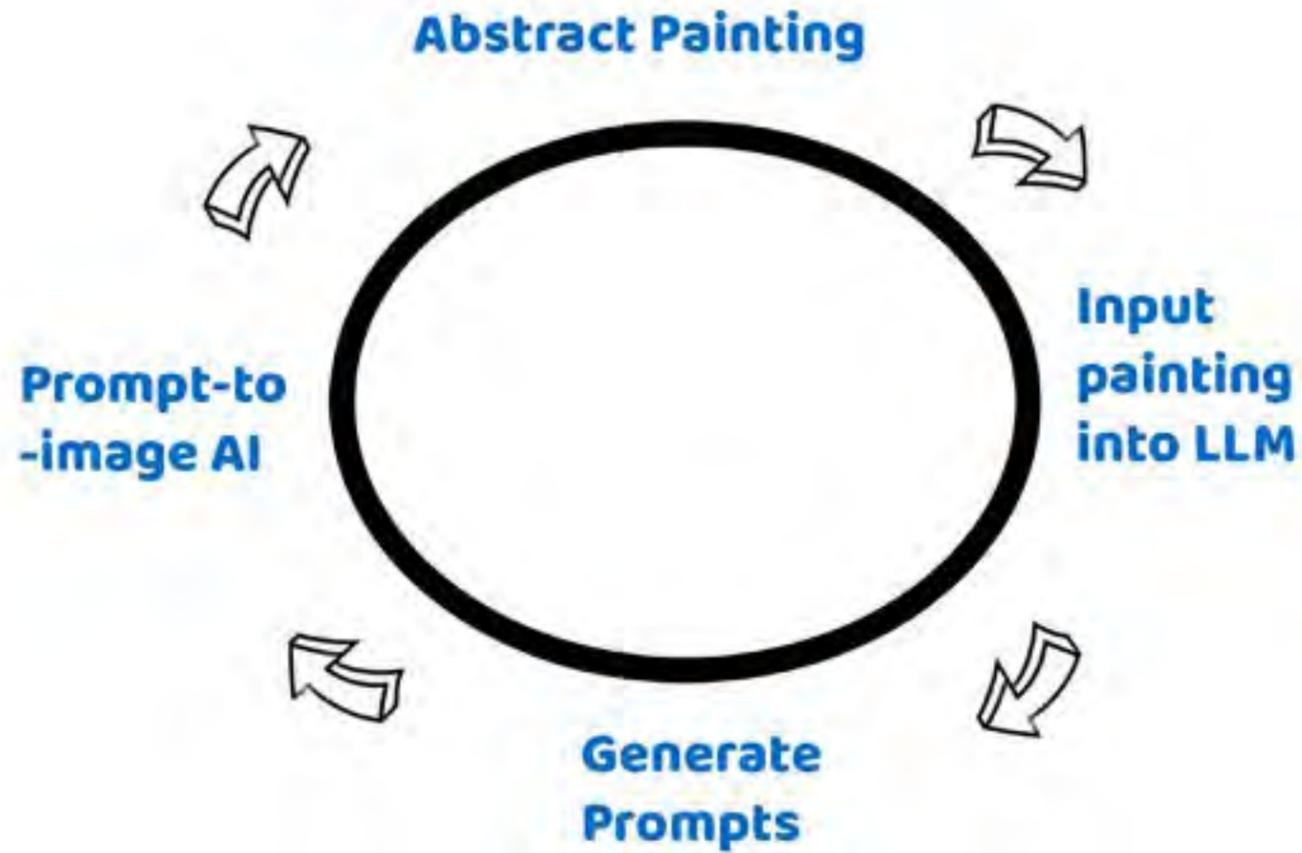




INTRODUCTION

Movement in Squares is a meditation on a collaboration between the tactile and the digital. I uploaded my intuitive abstract painting into a multimodal large language model to generate a description, then used the description to generate a prompt, and then generated an AI image. From paint to text to image and back again, the process forms a living feedback loop. Each iteration alters the next. The painting influences the machine; the machine influences the painting. The form of the square — stable, grounded, containing — becomes the vessel for this exchange.

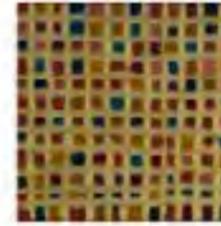
Iterative Process



The Movement of Squares

Generation 1

Paintings from 2011 to 2024



Lucia Grossberger Morales



AI Generated Images from the paintings (8-7-25 to 9-15-25)



The Movement of Squares

Generation 2

Paintings from 9- 1-25 to 10- 5 -25

Lucia Grossberger Morales



AI Generated Images from the paintings (9-30-25 to 10-3- 25)



The Movement of Squares

Generation 3

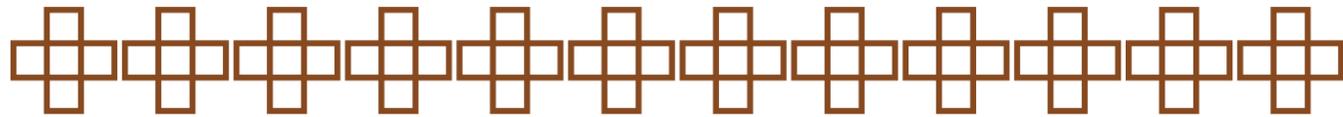
Paintings from 10 -3-25 to 11-15-25

Lucia Grossberger Morales



AI Generated Images from the paintings (10- 5-25 to 11-15-25)





MEANING OF SQUARES

This essay examines four interpretations of the square in art. The first two come from the artists Wassily Kandinsky and Hilma af Klint, who use the square as an anchor in abstract composition and as a tool for visualizing unseen spiritual realities, respectively. The third interpretation is given by the analyst Carl Gustave Jung, who wrote about the meaning of squares as an archetype associated with order and containment. The final interpretation emerges from the Inca people in the Andes, whose society, weaving practices, and aesthetics were structured around the square.

Wassily Kandinsky, in his book *Point, Line, and Plane*, published in 1906, states that shapes, such as circles, squares, and triangles, each have distinct psychological and emotional meanings. The square is associated with matter, gravity, and weight. Kandinsky contrasts it with the circle, which is spiritual, continuous, and inwardly expansive, and with the triangle, which points upward. The circles and triangles suggest motion or transcendence. The square's equal sides and right angles cancel out directional pull, producing a sense of enclosure rather than momentum. Nothing in the square urges the eye to travel in a single direction; instead, attention is held, stabilized within the square. Because of these qualities, the square plays a crucial role in composition. Kandinsky describes it as a structural anchor—a form that can support more expressive, volatile elements without allowing the composition to disintegrate.

Hilma af Klint was a Swedish painter and mystic, and a contemporary of Kandinsky. She created the first abstract paintings in Western art and is now recognized as the first Western abstract painter. Unlike Kandinsky, who believed that the spiritual was within us to develop, af Klint used geometry, color, and symbolism to visualize unseen realities, intending her work as a tool

to probe a spiritual path to understanding rather than painting for public display.

The *Ten Largest* (1907), painted by af Klint, is a series of monumental paintings, each over ten feet tall. Each is conceived as a visual meditation on the stages of human life. Rather than illustrating life narratively, af Klint translates psychological and spiritual development into color, geometry, rhythm, and scale.

The early paintings associated with Childhood are expansive and playful. Forms are rounded, colors are bright, and movement feels unrestricted. The Adulthood paintings introduce greater structure. While movement remains, it is tempered by organization. Repetition, symmetry, and more defined geometric forms appear, suggesting responsibility, balance, and integration. The compositions feel denser, as if experience has accumulated weight.

In the final paintings, *Old Age*, Hilma af Klint introduces squares as stabilizing and terminal forms. These works suggest completion, reflection, and consolidation. The squares allow the painting to conclude without collapse. Squares mark an ending that is stable rather than final, a form of completion that holds what has been lived. The squares function as containers—structures that hold experience rather than propel it forward.

Carl Jung was a Swiss psychiatrist and the founder of analytical psychology. He is known for his concepts of the collective unconscious, archetypes, and symbolic meaning. Jung understood geometric forms as outward signs of hidden psychic depths. According to Jung, the square is a powerful symbol of order, stability, containment, and

psychological grounding. The square provides psychological ground on which inner life can be held, examined, and integrated.

Jung painted many mandalas, which he interpreted as spontaneous images of the Self. He often included squares in his mandalas. While circles usually symbolize wholeness and infinity, the square introduces structure. It marks boundaries. It says, "Here is a place where chaos is held in form rather than eliminated." In this sense, the square is a psychological container that offers safety during periods of transformation or instability.

Jung contrasted the square's grounding quality with the circle's fluidity. The circle moves; the square settles. The square is linked to earth, material reality, and embodied existence. It anchors the psyche in lived experience, countering tendencies toward abstraction or emotional overflow. Carl Jung noted that squares often emerge during moments when individuals seek orientation, containment, or psychological integration.

Ultimately, the Jungian square is not restrictive—it is protective. It does not imprison energy; it gives it form. In art, ritual, and spontaneous imagery, the square signals the psyche's instinctive effort to create a stable home for meaning.

The name of the Inca Empire was *Tawantinsuyu*, which means "The Four Parts Together." In the Inca culture, the number four was fundamental and expressed cosmic order, political structure, and social balance. The number four provided a framework for organizing the empire so it could be governed, inhabited, and ritually maintained.

In the Inca Empire, weaving was a foundational system through which power, knowl-

edge, and cosmology were organized. Textiles were more valuable than precious metals because they embodied time, labor, and specialized expertise. Cloth functioned simultaneously as currency, tribute, diplomatic gift, ritual offering, and visual language.

Intricate, sophisticated garments were woven with particular designs that signaled rank and authority. The state strictly controlled fibers, colors, and patterns. Elite tunics were woven with extraordinary precision and worn by nobles, military leaders, and administrators. In a society without alphabetic writing, one's position within the empire could be read directly from the designs and the type and quality of the materials on their poncho.

Central to this system were *tocapus*—distinct geometric motifs, usually square or rectangular, arranged in grids on textiles. Each *tocapu* contained a unique pattern, and together, they became a modular language of signs. Scholars widely agree that *tocapus* functioned as a semiotic system, conveying information about identity, lineage, office, or territorial affiliation.

The *tocapus* also reflect Andean cosmology. The square grid reflects Andean ideas of balance and organization. Repetition, symmetry, and modular variation echo principles of duality and harmony that structured Andean thought. Worn on the body, *tocapus* aligned the individual with a larger cosmic order—cloth acting as a mediator between person, society, and universe.

Tocapus are an early system of abstraction, modular design, and non-alphabetic information. They remind us that textiles can tell stories: that pattern, repetition, and grids encoded knowledge long before pixels and

computer code.

Weaving and the computer screen are based on the points where vertical and horizontal lines meet, as well as the color assigned to each point or pixel. Many people believe that a horizontal line represents the feminine, the earth, the land—what is grounded. The vertical line is associated with the masculine, conveying the sky, aspiration, and movement upward. The square is where these opposing forces meet and balance one another.

MY HISTORY WITH SQUARES

As a young painter, I loved circles. I was drawn to movement, flow, and bright color, and I found squares unbearably boring. I'm not even sure when squares entered my visual vocabulary. But over the past ten years, my work has oscillated between paintings filled with circular motion and luminous color, and paintings built from squares, often arranged in grids. The square paintings tend to be quieter. Even when they are colorful, the colors feel more grounded, more restrained. What I understand now is that my attraction to squares has less to do with aesthetics and more to do with balance. When things in my life feel unsteady, I find myself wanting to paint squares for balance.

Almost all cultures live in square-shaped homes. Square and rectangular forms are easier to build and stabilize. Straight walls meet at right angles, distribute weight evenly, and resist collapse better than curved or irregular shapes—especially when using stone, brick, wood, or adobe. Rectangular plans use less material. Beams, planks, bricks, and blocks are naturally linear, so square forms minimize cutting, fitting, and loss.

As much as I want squares, I want order—

things aligned, repeated, contained within a grid. I sometimes wonder if this impulse began when I started using computers. The screen itself is a grid, built from pixels—the smallest units of light—and in the early days of the Apple II, those pixels were large enough to be visible, tiny glowing squares.

In January, when Donald Trump took office, the atmosphere felt chaotic and destabilizing. It reminded me of periods in my life of upheaval, when uncertainty was constant and deeply unsettling. Painting became my way to cope. My first grid painting was a direct response to that chaos. I wanted something stable, something predictable, something that could function as a container.

Both Carl Jung and Hilma af Klint describe the square as a container—a home, a form that doesn't roll away, something grounded and dependable. Houses are square for a reason. They hold us. Yet squares bring their own challenge. They can easily become static, and when I'm craving excitement or expansion, I resist them. Still, when life feels overwhelming, squares are soothing. For me, squares are containers. But I wouldn't find them interesting without movement in the squares.



PAINT, AI, AND TRANSLATION

In 2010, I began painting abstracts and realized I needed to learn a new artistic language. My background in abstract digital art did not directly translate into painting. For most of my life, I worked only from pictures or models, focused on portraits and landscapes. Moving from digital back to paint felt necessary, not a regression, as I wanted to communicate through color, form, and texture. My computer images, though polished, disappeared when the power was off. I craved tangible texture, something bodily and lasting—what my hands and eyes could experience directly.

When I started learning about computers in 1979, I focused on them and stopped painting for nearly thirty years. In 2010, I made a significant shift, renting a spacious 900-square-foot studio—formerly a classroom with flat files, a sink, ample cupboards, and AC. It was everything I wanted in a studio. To begin this next chapter, I chose acrylics for their easy clean-up and quick drying. I also bought textured gels—pumice, fiber, clear globules—and twelve 12x12" canvases.

I set out to find my own voice as a painter. Refusing external guidance, I learned through direct experience, mistakes, and persistent experimentation. I painted for myself, returning to the free state of early childhood artmaking, exploring without judgment or the need for approval. Gradually, my visual language emerged through color, texture, error, and discovery.

The initial twelve canvases became my testing ground for texture and composition. I struggled to balance color, form, and movement—ruining many pieces along the way.

Early on, I was unsure when an abstract painting was done. Attempts to fix small details often led to overworked results and lost images. I learned that recognizing completion is personal, elusive,

and requires learning to see with fresh eyes.

The images didn't come from the head; they came from the process of painting itself. When working in abstraction, there is nothing to grab onto; I must rely on my command of the visual language. To let the work breathe, I had to open myself to new risks, new color combinations, and often images that just felt uncomfortable. I don't take an individual failed attempt as a sign that I am a failure. I never know where my artistic vision will take me, and an attempt that didn't work one moment may be just the right thing another time.

I find abstract painting to be a meditation. Instead of aiming for a finished product, I focus on the process: mixing color, feeling texture, repeating forms, allowing images to arise and dissolve. My abstracts begin with simple concepts, such as bold or earthy colors and circles of hard lines. These concepts set my intuition working within those parameters.

When life feels cluttered and confusing, I go to my studio and paint. Facing a blank canvas and making a mark transforms me at a deep, pre-verbal level, in color and form. It's just me, the canvas, paint, brush, and alchemy—finding my way back to myself, one mark at a time.

When I paint an abstract work, I never consider naming it. The painting simply exists open to interpretation. I've always felt that giving a title risks directing attention away from the painting itself and toward language, clouding the viewer's own response. I understand why some painters title their works; a title can serve as an entry point, a place to begin interpretation. But that was never my intention. I didn't want an interpretation guided by words. I wanted the shapes, colors, and emotional atmosphere to be uniquely felt in each body. I wanted to make paintings that didn't require language as

a guide, paintings that moved people through direct encounter with the paint, the form, and the color.

In 2025, at the Leonardo Incubator: Crip AI, my art intersected with artificial intelligence. I planned to create a database from my four hundred handwritten journals, curious about the patterns and perspectives a language model might reveal. The project soon felt overwhelming.

Aware of these challenges, I shifted direction and chose to explore the multimodal capabilities of models like ChatGPT and Gemma using my paintings, not text, as the starting point.

The first painting I input into an LLM was an abstract image that appears like a monk. The original painting remains one of my favorites because it feels light, whimsical, and fresh. There is very little paint, and instead, it has layers of differently colored paper—some intentionally chosen and others nearly disposable, like pieces torn from brown paper bags. The composition emerged without a clear plan, through intuition rather than design.

Near the end, I noticed a blue shape on the left looked like a monk—if I added eyes. The recognition felt sly, more discovered than made. It reminded me of Donovan's lyric: first there is a mountain, then there is no mountain, then there is. First, there is a monk, then not, then there is. It amused me; I felt like a trickster.

I'm not sure how many people see the monk. I thought the reference was subtle, perhaps even fleeting. What surprised me was that ChatGPT identified the monk immediately and held firmly to that interpretation, even when I prompted it in different directions. The LLM Gemma was less certain; it described the form as a person or simply a figure. I find the differences between the two LLMs fascinating. It reveals how differently each LLM interprets data, as well as how quickly meaning can harden once it is named, and how fragile ambiguity truly is.

As I began generating images from the paint-

ing's prompt, I struggled to find anything that retained the original's freshness. Most of the outputs felt blunt and overdetermined. They lacked the quiet interplay of beige, white, and muted tones that gave the collage its openness. The palette became compressed, and the teal, not a dominant color in the original painting, was amplified to the point of overwhelming the entire image.

The orange shape underwent a similar transformation. In the original work, it resembled a badly shaped orange circle, a cutout of an orange bird's head, and an open beak. The language models translated it into a circle of enlightenment—a spiritual marker loaded with symbolic weight. My original goal had been resisting the urge to overwork or harden the image into a symbol. In the generated images, the orange took on significance, elevated to an emblem. A painting I experienced as light and humorous was rendered solemn, almost doctrinal. I found that shift deeply unsettling.

Painting on canvas with acrylics and generating images with AI are both forms of image-making. But they arise from fundamentally different relationships to material, time, intention, and meaning. The difference is not just technological. It's experiential. Each process has its own logic and understanding.

The difference between the two processes is obvious when you translate between them. The LLM's descriptions were concise regarding color, form, and texture, but the generated images varied widely from the originals. I rarely generated any images that looked like the original painting. The interpretations were often stunning, featuring a wide range of textures, color combinations, and grid constructions.

Painting with acrylics and gels is a material, bodily act. The artist works through touch: the resistance of the canvas, the viscosity of paint, the drag of a brush or knife, the slipperiness of a gel medium. Every decision is registered

physically. Paint has weight, thickness, opacity, and drying time. Gravity pulls drips downward. Layers obscure and reveal what came before. Even when a painter tries to erase a mark, traces remain. The surface remembers. Time is embedded in the work through accumulation—through pauses, revisions, and moments of restraint. The painting exists as a record of lived decisions. They require the artist to slow down, to notice when to stop, when to let something remain unresolved. The artist does not fully know the painting until it has been made and lived with.

AI image generation operates according to a radically different logic. It is not embodied and has no material resistance. The system produces images through probabilistic pattern matching across vast datasets, drawing on statistical relationships rather than lived experience, and they appear on the screen. There is no paint, no surface, no gravity, no drying time. Iterations can be generated instantly and discarded without consequence. The process leaves no physical trace of hesitation, fatigue, or care. Time is compressed, and history is flattened into a single output.

In AI image-making, intention is externalized. The artist writes prompts, adjusts parameters, and selects from results, but the generative act itself is automated. Surprise can occur, but it is conceptual rather than bodily felt. The system tends toward legibility and coherence, often amplifying recognizable symbols, dominant colors, and familiar compositions. Ambiguity, unless explicitly engineered, is frequently resolved rather than sustained. Images arrive already polished, even when they are shallow and have little meaning.

The difference extends to authorship and responsibility. In painting, the artist is accountable for every mark. In AI-generated imagery, authorship is diffuse: part human instruction, part machine inference, and part inherited visual culture. This combination can be productive, but it can also obscure intention. The image may appear authoritative even though the artist hasn't given it much thought.

There is also a profound difference in how each process relates to memory and presence. A painting on canvas occupies space. It ages. It can crack, fade, absorb dust, or be damaged. It exists in the same physical world as the viewer. AI images are weightless and infinitely reproducible. They do not age or change as long as the data is available. AI images exist as data, detached from duration and decay. Their permanence is archival rather than experiential.

Most importantly, painting allows for humility. A canvas can fail quietly. It can remain unresolved. It can refuse interpretation. AI systems, by contrast, tend to fill every gap. Where painting invites the artist to listen, AI invites the user to choose.

AI is a powerful tool for reflection, recombination, and critique. But painting with acrylics remains irreplaceable as a practice of presence. It asks the artist to stay with uncertainty, to negotiate with matter, and to accept the limits of control. In a culture increasingly driven by speed and surface coherence, the slow resistance of paint on canvas becomes not nostalgic, but necessary.



AI IMAGE GALLERY

After dozens of generations, I laughed. Visually, I often preferred AI versions to my own paintings.

I experimented with prompts, generating hundreds of images with an astonishing range of variations. begin with a prompt from the LLM and consider Midjourney's response. Then comes the decision: run it again, adjust the language, or generate variations. I try a new prompt. I experiment, sometimes subtly, sometimes radically. My goal is to get an AI image that interests me. My sessions with Midjourney are explorative. I go back and forth between generating prompts and images. What will grab me, capture my eye?

As an editor, I return to the files and study them. What draws me in? What feels unresolved? Which images resonate, and why? The abundance can feel overwhelming and requires me to sort them by the specific traits of the images.

I look, I cull, and I repeat the cycle until I have roughly seventy designs. Even then, I begin to sense aesthetic gaps. There are tonal imbalances, missing color combinations, and structural repetitions. So I generate more.

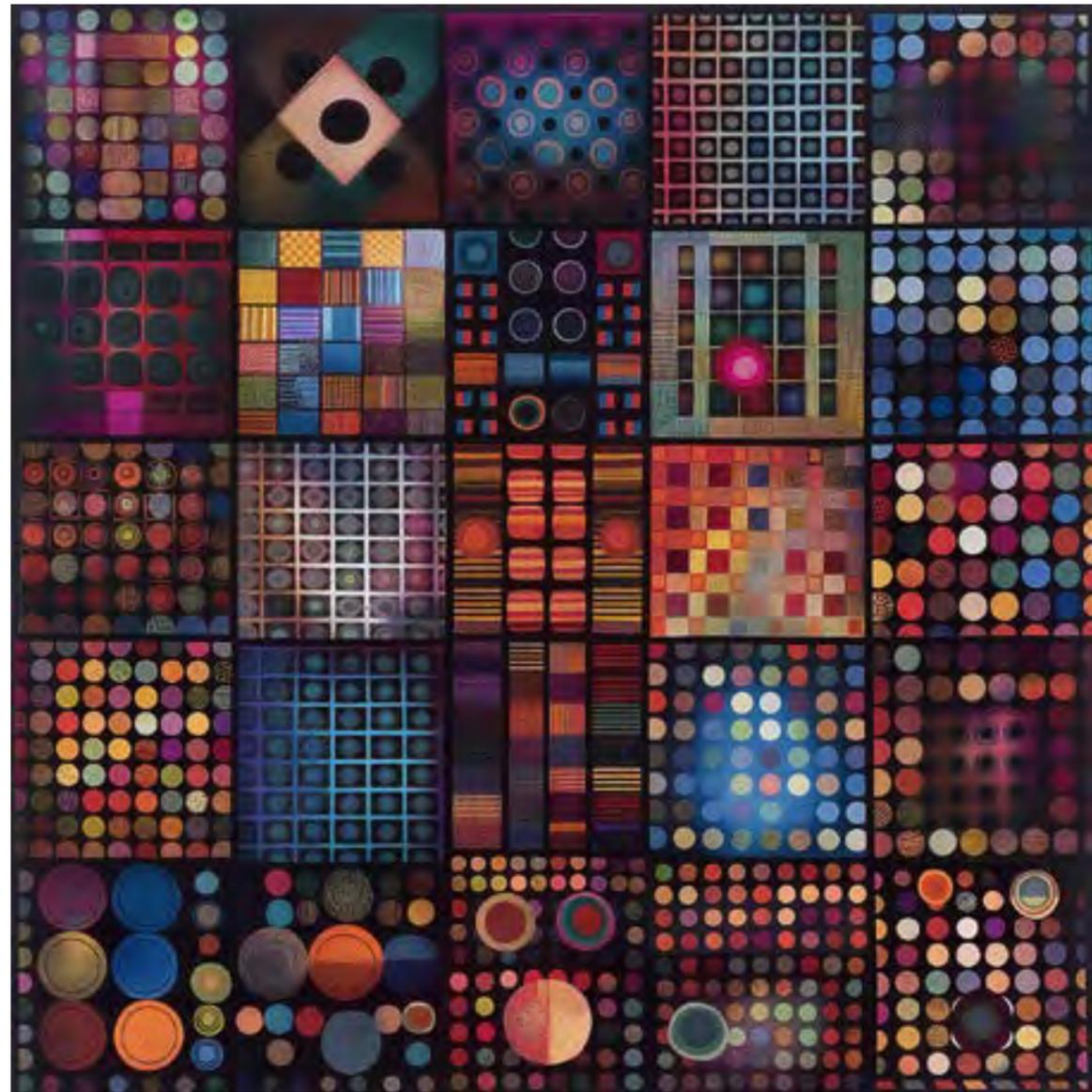
As a curator, I focus on sequencing and spatial relationships, arranging images for the book while considering how a viewer experiences each turn of the page. How does one image lead to the next? Where does contrast disrupt continuity? Where does repetition create rhythm?

The process shifts from generation to curation—shaping abundance into intention.

I selected forty-one images for the gallery. All the text accompanying the images is Alt Text generated on ChatGPT.



Grid-based abstract composition of hundreds of small square panels resembling colorful house facades, each containing minimal window-like shapes. Earthy ochres, teals, reds, mustard, and charcoal tones. Subtle texture variations suggest wood, plaster, and fabric. Architectural rhythm, modular repetition, urban mosaic, intimate scale, geometric harmony, poetic city of squares.



A grid of abstract square panels fills the image, each composed of circles, dots, and geometric patterns in saturated reds, blues, purples, and golds. Textures resemble pixels, textiles, and mosaics. Repetition and variation create a rhythmic interplay between order and visual complexity across the entire composition.



An abstract painting composed of a grid of textured squares, each containing geometric motifs—circles, rectangles, and layered forms. Earthy reds, blues, greens, ochres, and creams dominate. Thick, tactile paint surfaces evoke tiles or woven panels, with rhythmic variation balancing structure, ornament, and material richness across the composition.



A luminous abstract composition arranged in a grid of uneven squares and rectangles. Each cell contains layered textures, lines, dots, circles, and woven patterns. Warm reds, golds, blues, and greens dominate, creating a quilt-like surface that suggests fabric, weaving, and rhythmic movement across the entire field.



A grid-based abstract painting composed of many small squares, each containing distinct geometric patterns, textures, and marks. Warm yellows, ochres, browns, and reds dominate, interspersed with muted blues. The surface feels layered and tactile, resembling a patchwork of tiles, textiles, and architectural fragments.



A dense, vibrant abstract composition of overlapping squares and rectangles filled with spirals, dots, stripes, and concentric patterns. Electric pinks, oranges, yellows, blues, greens, and purples dominate. Circles and diagonals interrupt the grid, creating rhythmic movement, visual tension, and a playful, textile-like surface.



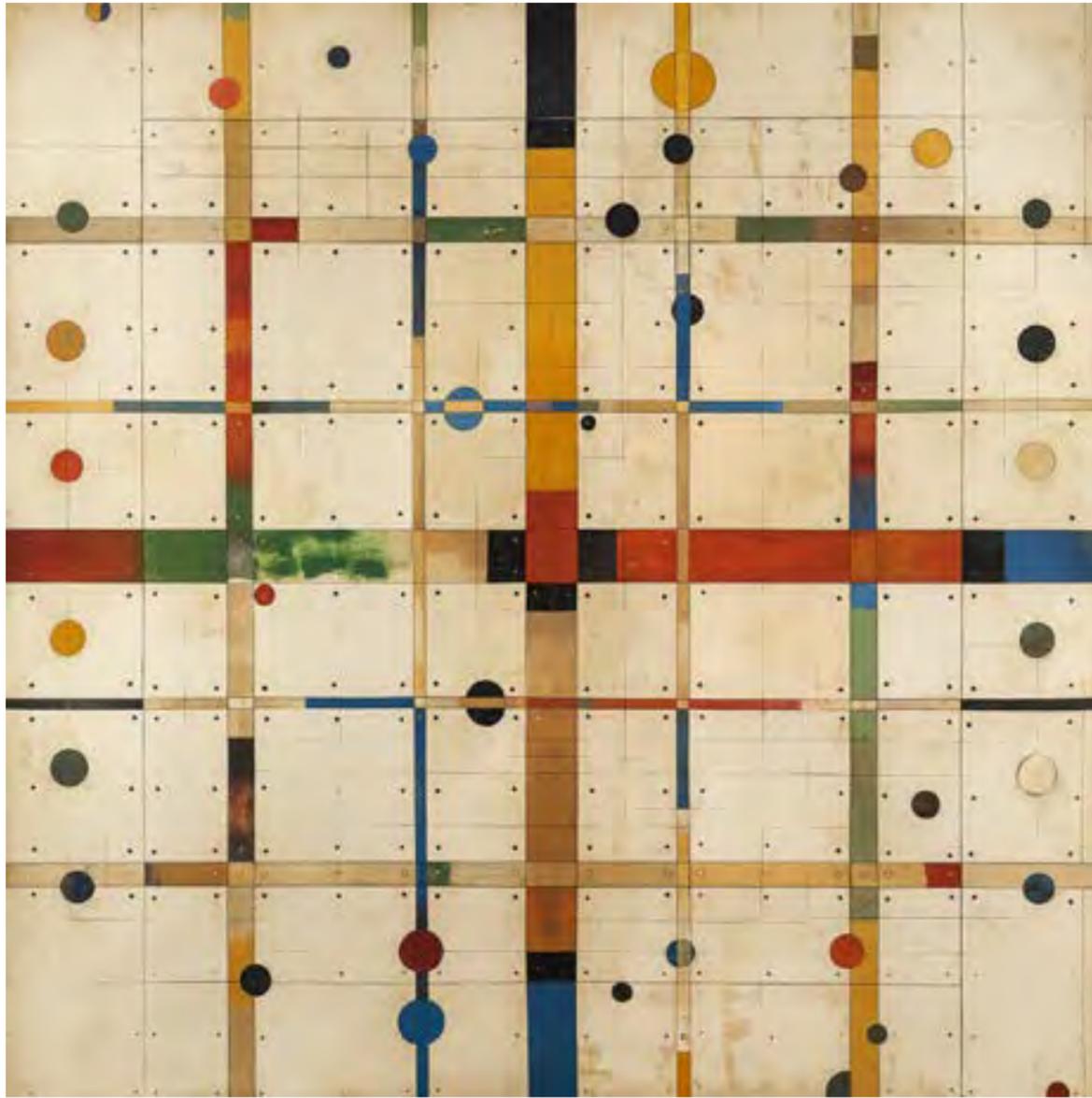
An intricate abstract painting organized around a glowing central square, surrounded by countless circles and small squares arranged in a dense grid. Concentric rings, dots, and patterned borders pulse in saturated blues, greens, oranges, and reds, creating a rhythmic, mandala-like field that suggests energy, coding, and cosmological order.



An abstract mixed-media composition arranged in a grid of layered rectangles and squares. Earthy golds, ochres, blacks, and muted reds dominate. Textures include patterns, dots, lines, and triangles. Subtle curves and circles drift across the surface, creating a quiet, architectural rhythm with a weathered, tactile feel.



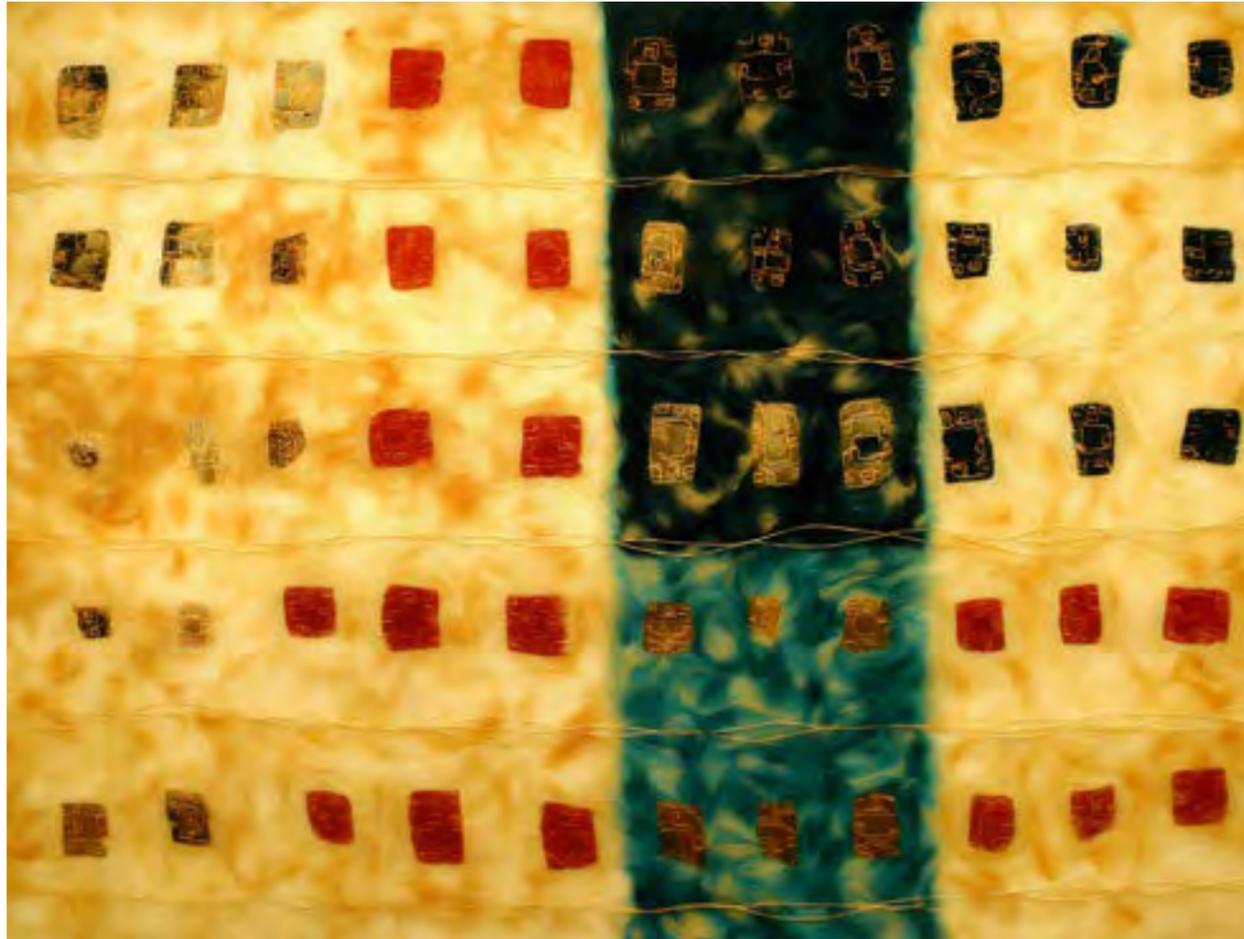
A richly detailed abstract painting composed of tightly arranged squares and rectangles filled with dots, circles, stripes, and geometric motifs. Golds, yellows, teals, blues, purples, and reds dominate. The surface feels patterned and rhythmic, evoking textiles, mosaics, and coded visual systems layered across a dense grid.



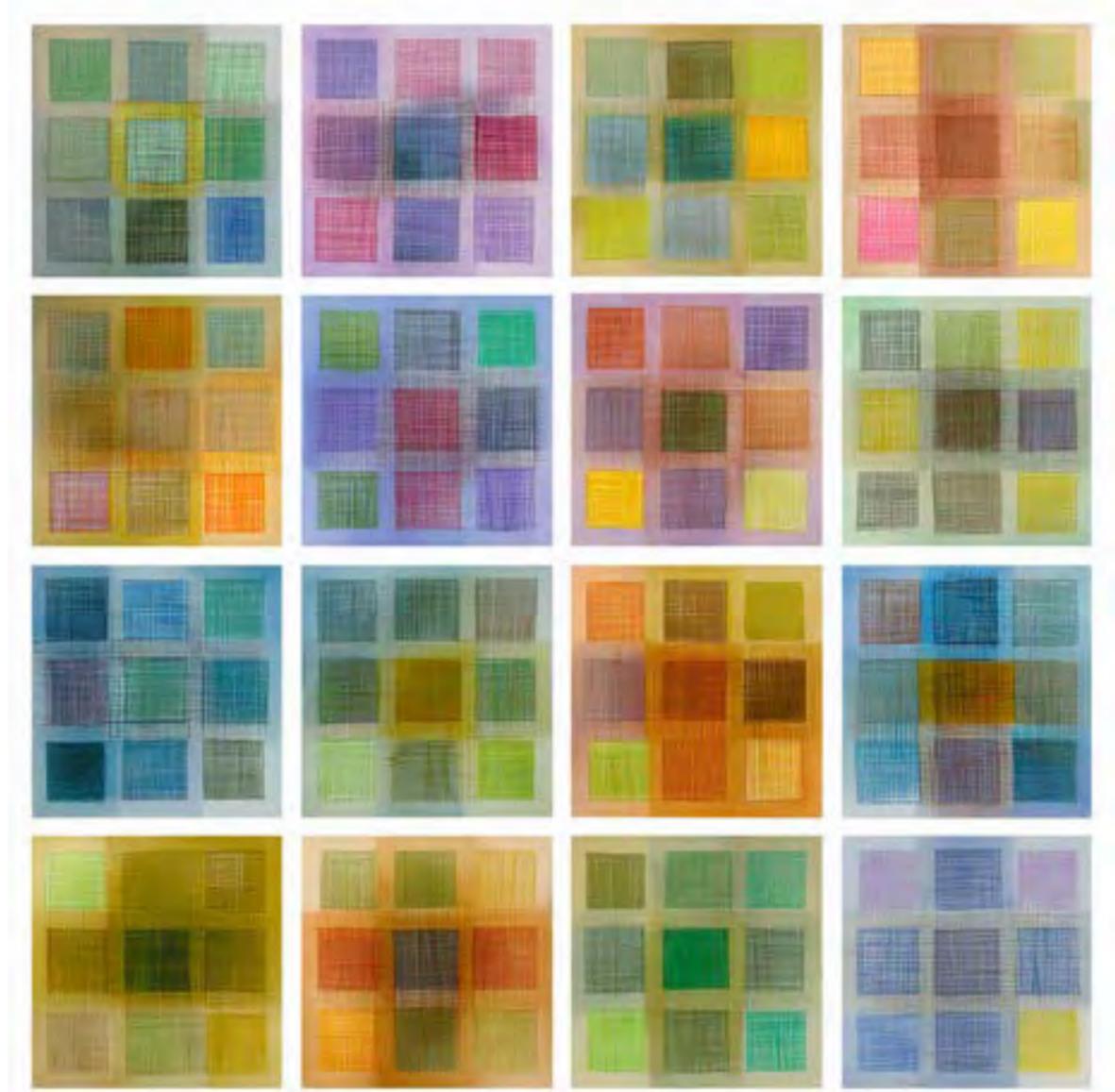
A geometric abstract painting organized as a pale grid crossed by horizontal and vertical bands of muted color. Small circles punctuate intersections like notes on a score. Cream, ochre, red, blue, green, and black create a calm, rhythmic composition that feels measured, architectural, and quietly musical.



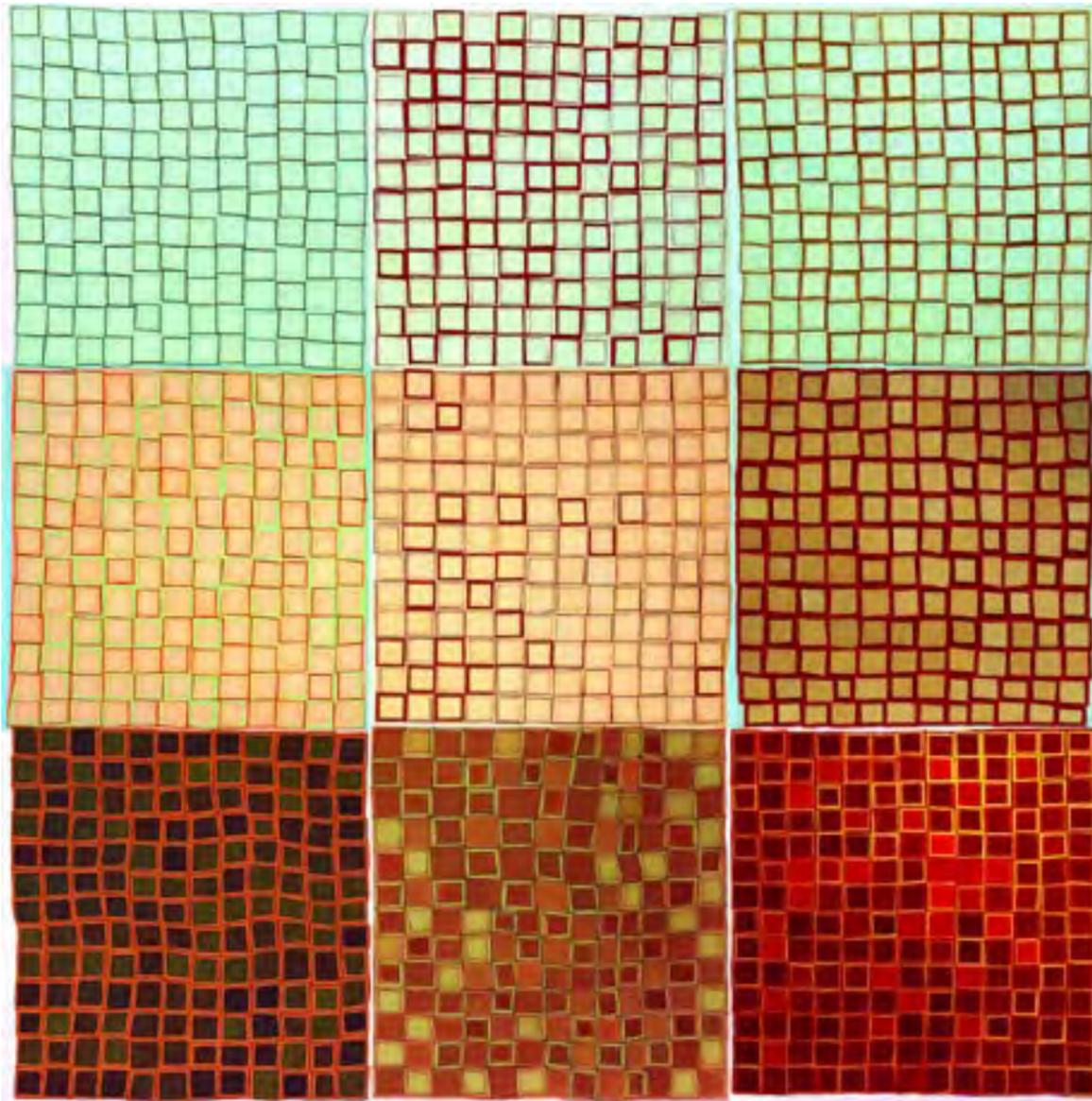
A minimalist abstract painting featuring a precise grid of small squares on a pale canvas. Each square contains a smaller metallic gold center, surrounded by subtle variations of beige, gray, cream, and muted color. The restrained palette and careful spacing create a quiet, meditative rhythm and sense of balance.



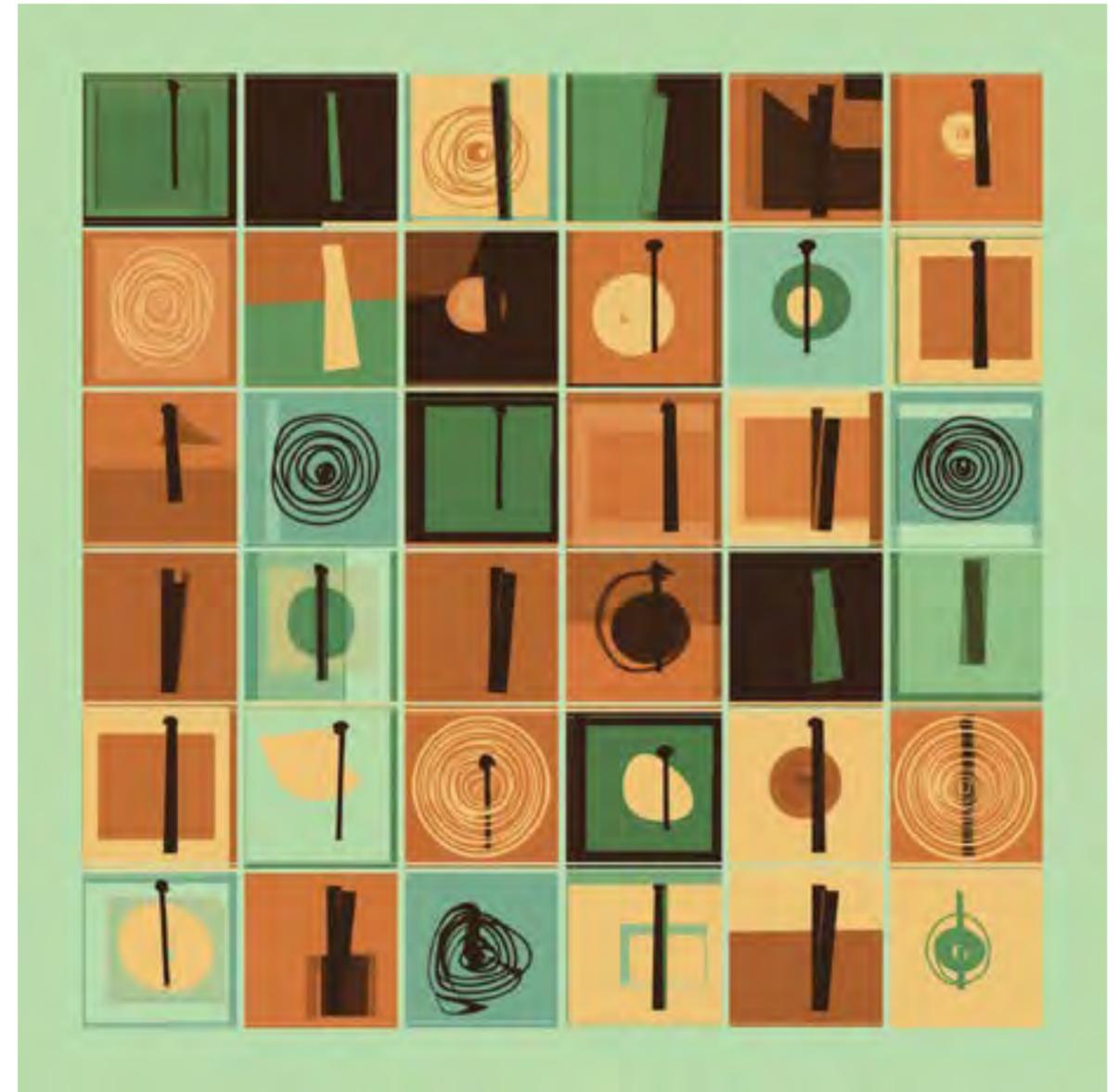
An abstract painting organized in a loose grid of small squares on a luminous golden ground. Rows of red and dark symbols alternate with textured yellow fields. A vertical band of deep teal divides the composition, suggesting woven textiles, ritual patterning, and a quiet dialogue between order, rhythm, and material surface.



A grid of small abstract paintings arranged in rows, each composed of softly textured squares within squares. Gentle color palettes shift across the set—greens, blues, yellows, oranges, and purples—over pale grounds. The repeated structure and subtle variations create a calm, rhythmic study of color, transparency, and balance.



A grid of nine abstract panels, each filled with hand-drawn squares arranged in slightly irregular patterns. Soft greens, creams, pinks, browns, and deep reds shift across the composition. The repeated square motif feels woven and tactile, creating gentle movement, variation, and quiet visual rhythm within an ordered structure.



A playful abstract grid of squares set against a pale green background. Each cell contains simple geometric forms—lines, circles, spirals, and blocks—in earthy greens, warm browns, ochres, and soft yellows. The repeated motifs feel rhythmic and musical, balancing order with variation and gentle visual humor.



A dense abstract composition formed from hundreds of small squares arranged in a tight grid. Each square contains distinct patterns—dots, stripes, spirals, grids, and textures—in warm ochres, rusts, blues, and blacks. The surface feels woven and mosaic-like, creating energetic movement and visual complexity across the entire field.



A luminous abstract painting centered on nested squares that radiate inward. Dotted textures fill each band, shifting from deep blues and greens at the edges to warm golds and oranges near the center. The composition feels meditative and cosmic, like a glowing portal or layered field of energy.



A hand-drawn grid fills an open sketchbook page, each square containing layered colored pencil marks. Blues, oranges, purples, greens, and grays form textured fields with spirals, stripes, and scribbles. Uneven black lines divide the squares, emphasizing an exploratory, rhythmic study of color, gesture, and variation within a structured framework.



A densely patterned abstract painting arranged in vertical bands filled with circles, dots, grids, and geometric motifs. Rich golds, purples, blues, reds, and greens dominate. The surface feels ornamental and rhythmic, resembling textiles or symbolic scripts, as if encoding cultural memory through repeated shapes and vibrant color.



A grid of nine shadowed box frames encloses aged, map-like panels with faint grids, handwritten notes, and weathered surfaces. Muted greens, grays, and rust tones dominate. Fragmentary text reading "The Chronicle" appears in several panels, evoking archives, memory, and the passage of time.



A tightly organized grid of squares contains repeated circular forms split vertically, rendered in pinks, yellows, blues, and reds. Each circle appears textured, almost woven or stippled. Subtle variations in color, density, and alignment create rhythmic movement across the orderly structure, balancing repetition with gentle visual fluctuation.



A richly ornamented grid of square panels, each centered on nested squares and intricate geometric patterns. Deep purples, blues, and golds dominate, accented by dots, borders, and textile-like motifs. The composition feels ceremonial and meditative, resembling a quilt or codex of symbolic designs, each square a self-contained world.



A grid of nine abstract panels, each featuring concentric circles set within layered square frames. Muted greens, blues, ochres, creams, and purples create depth and balance. The raised, textured surfaces give a sculptural quality, blending geometric order with soft color transitions and a calm, contemplative rhythm.



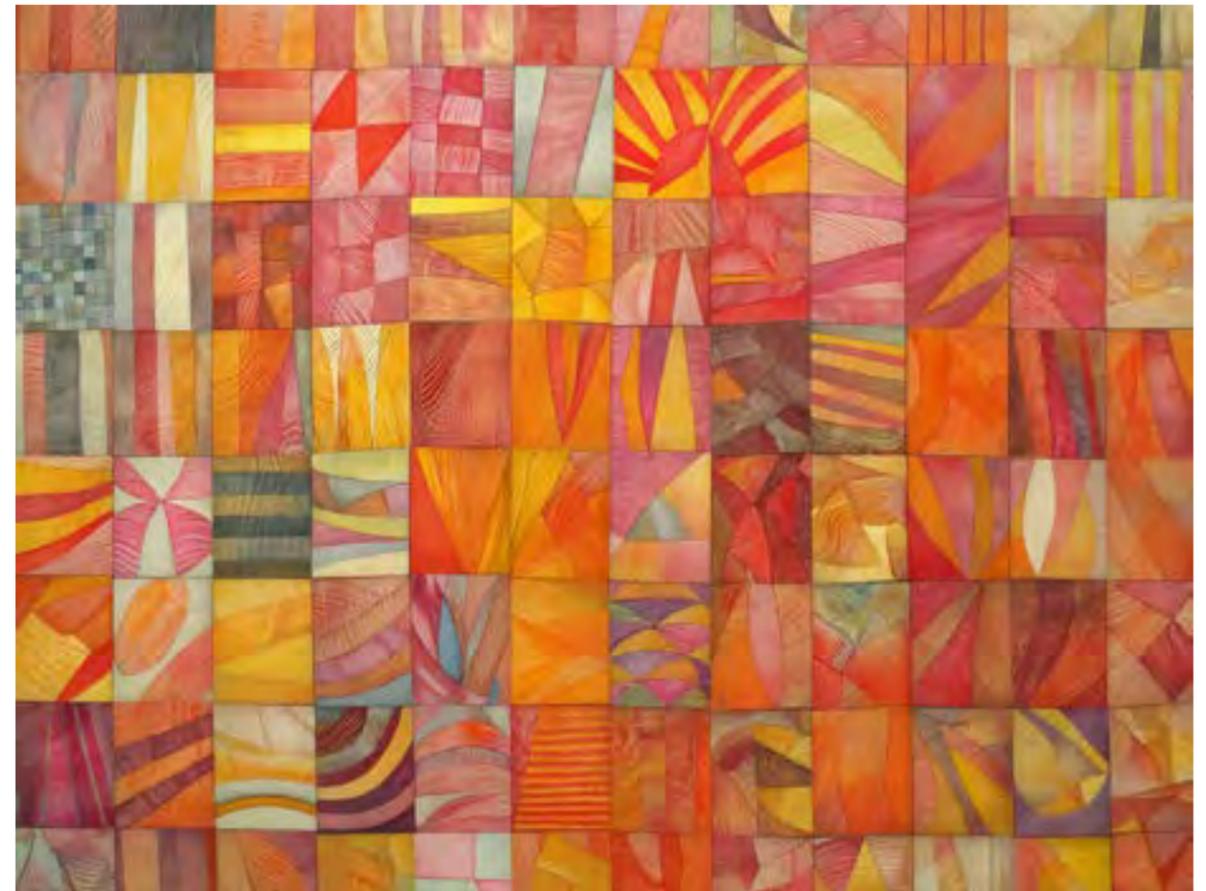
A dense grid of abstract squares in black, cream, gray, and muted gold, each tile containing distinct patterns—circles, checkerboards, stripes, and textured layers. The composition resembles a patchwork archive, balancing repetition and variation, with industrial tones, worn surfaces, and rhythmic geometry creating a quiet, contemplative visual field.



A stitched textile collage composed of cream and black fabric squares, each panel hand-painted with grids, dots, stripes, spirals, and marks. Visible stitching and rough edges emphasize craft and repair. The limited palette and varied patterns create a rhythmic patchwork, balancing order and irregularity, structure and gesture.



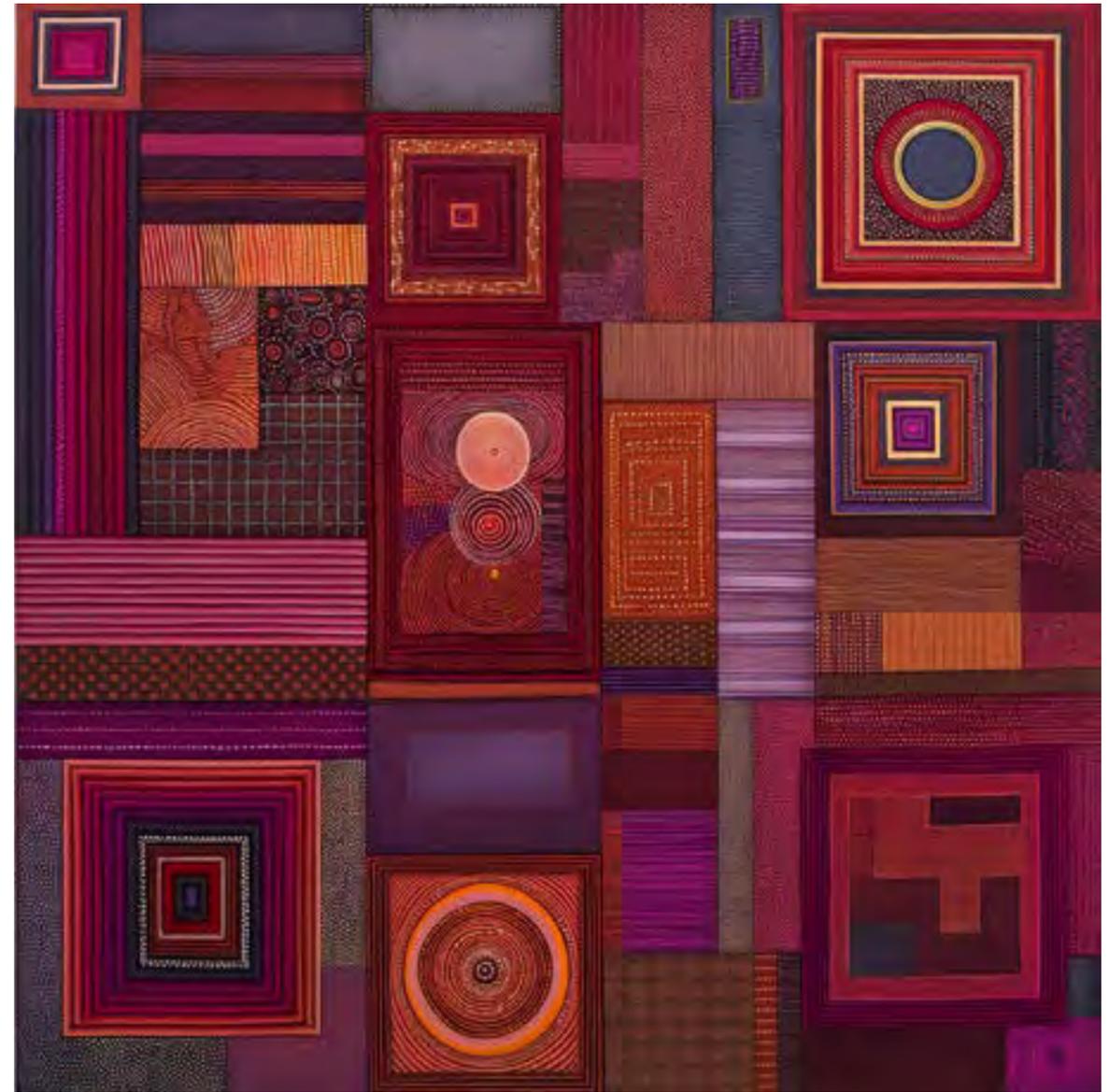
A large patchwork textile composed of stitched burlap squares in warm ochres, rusts, and muted purples. Hand-drawn grids overlay faded sketches, handwritten text, botanical forms, and figures. Rough edges and visible seams emphasize labor, memory, and history, evoking a quilted archive of stories, gestures, and time.



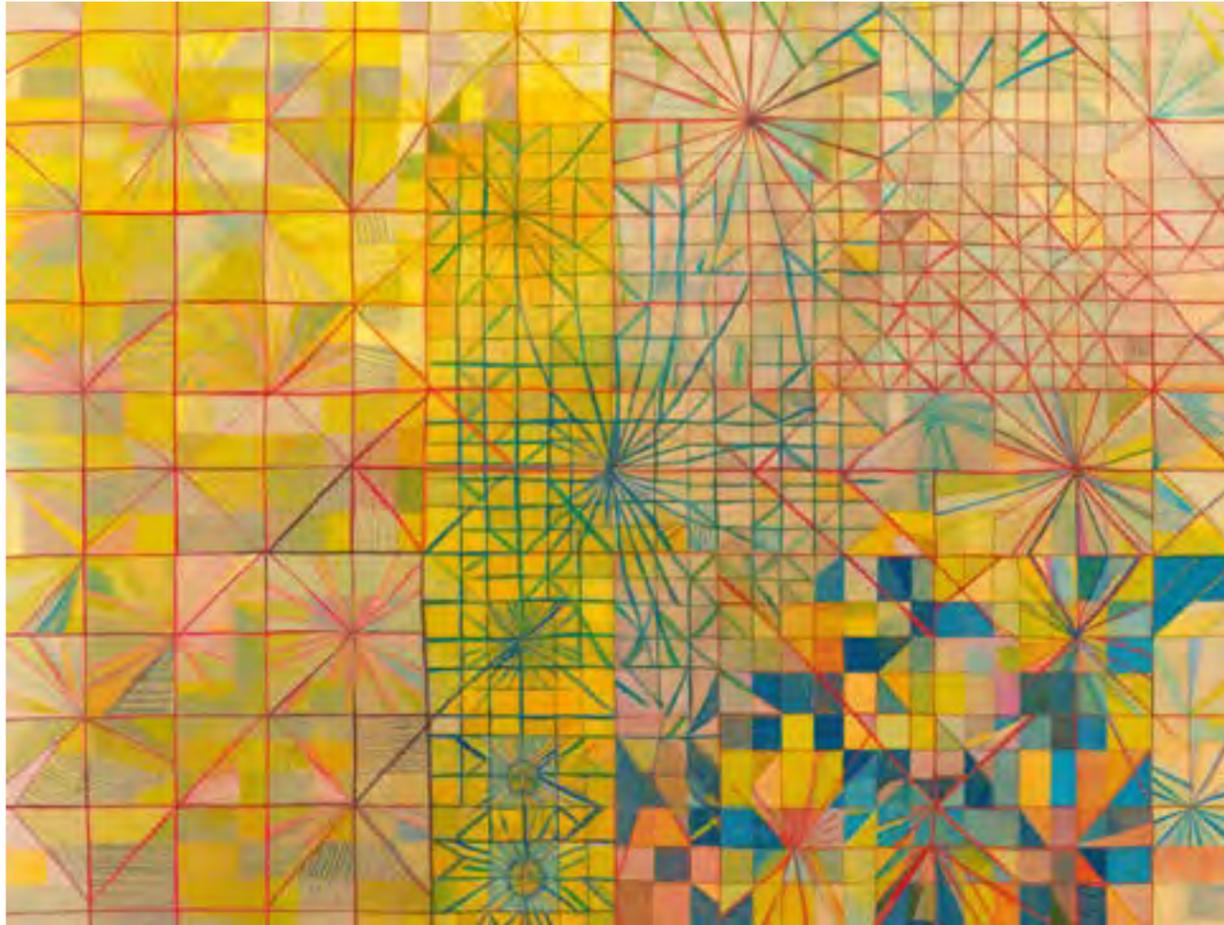
A vibrant abstract grid of small square panels filled with flowing, layered lines and shapes. Warm reds, oranges, yellows, and soft pinks dominate, creating a rhythmic, quilt-like surface. Each square varies in pattern and direction, suggesting movement, heat, and interwoven energy across the entire composition.



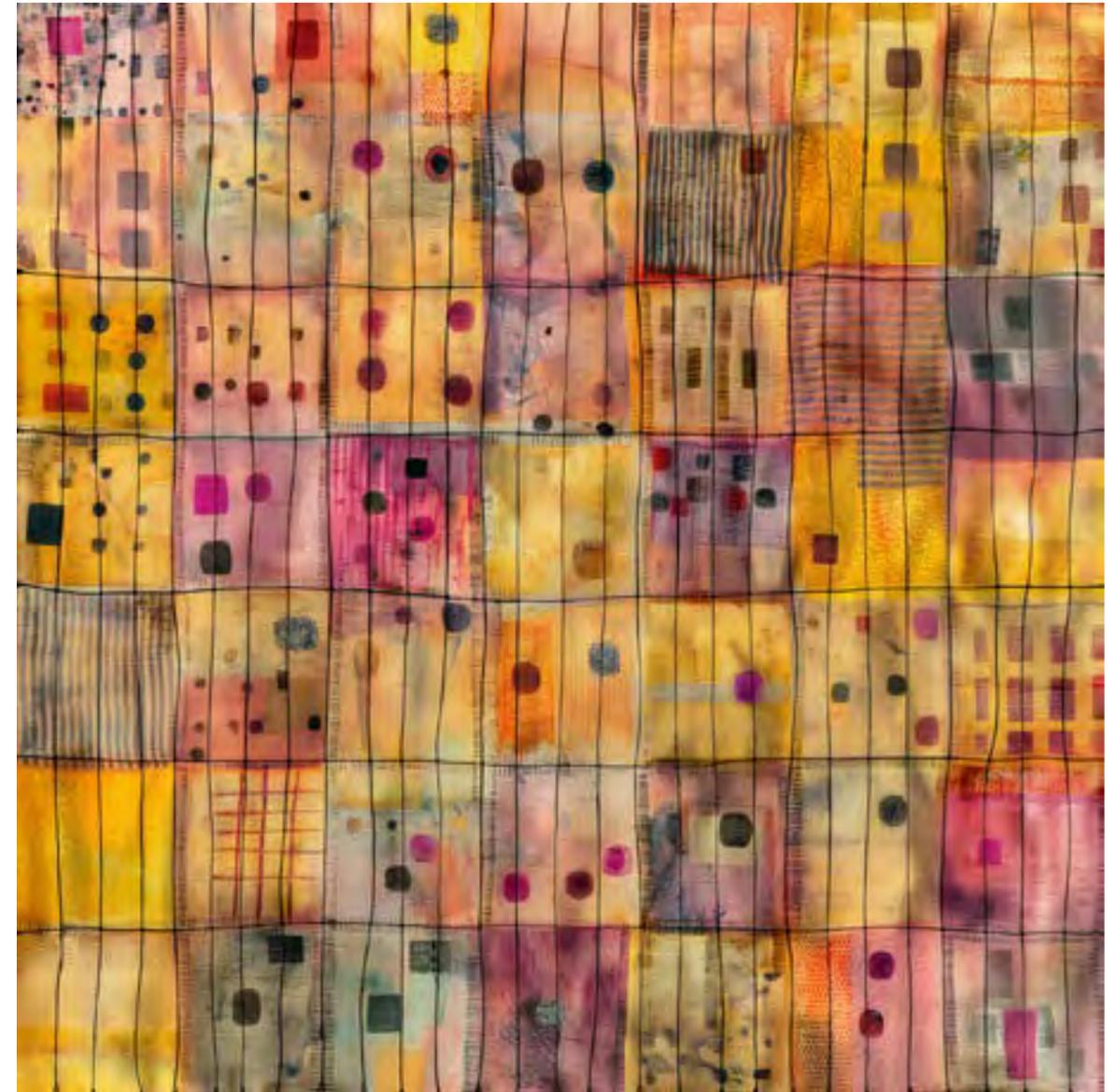
A close-up abstract painting composed of thick, textured squares arranged in a grid. Bold purples, greens, blues, yellows, and oranges are applied with visible brushstrokes and palette-knife marks. The surface feels tactile and layered, emphasizing materiality, color relationships, and rhythmic variation across the composition.



Abstract artwork composed of a dense grid of squares and rectangles in deep reds, purples, oranges, and pinks. Each section contains intricate patterns—dots, lines, concentric circles, and textile-like textures—suggesting woven surfaces, rhythmic repetition, and a dialogue between geometric order and tactile, hand-crafted detail.



An abstract painting composed of layered grids and radiating starburst patterns in yellows, oranges, blues, and pinks. Fine lines intersect squares and triangles, creating a quilt-like surface. The composition blends mathematical structure with luminous color fields, suggesting rhythm, expansion, and shifting spatial energy.



An abstract, quilt-like painting formed by irregular squares stitched into a loose grid. Warm yellows, oranges, pinks, and muted purples dominate, layered with dots, stripes, and translucent textures. Black thread-like lines traverse the surface, evoking fabric, memory, and hand-worked material rhythm.



MOODBOARDS

Midjourney Moodboards are constellations of references, prompts, color palettes, textures, and stylistic elements sharing a unified aesthetic. A Midjourney Moodboard captures atmosphere: color temperature, emotional resonance, surface detail, rhythm, and symbolic tone. Conceptually, Midjourney Moodboards operate like probability distributions. They do not dictate outcomes; they bias them.



A grid of square panels resembles woven textiles, each square containing concentric squares, crosses, or geometric motifs. Earthy browns, blacks, creams, and ochres dominate. Fine stitch-like textures and repeating patterns suggest weaving, mapping, or coded symbols, balancing variation and repetition within a calm, ordered field.



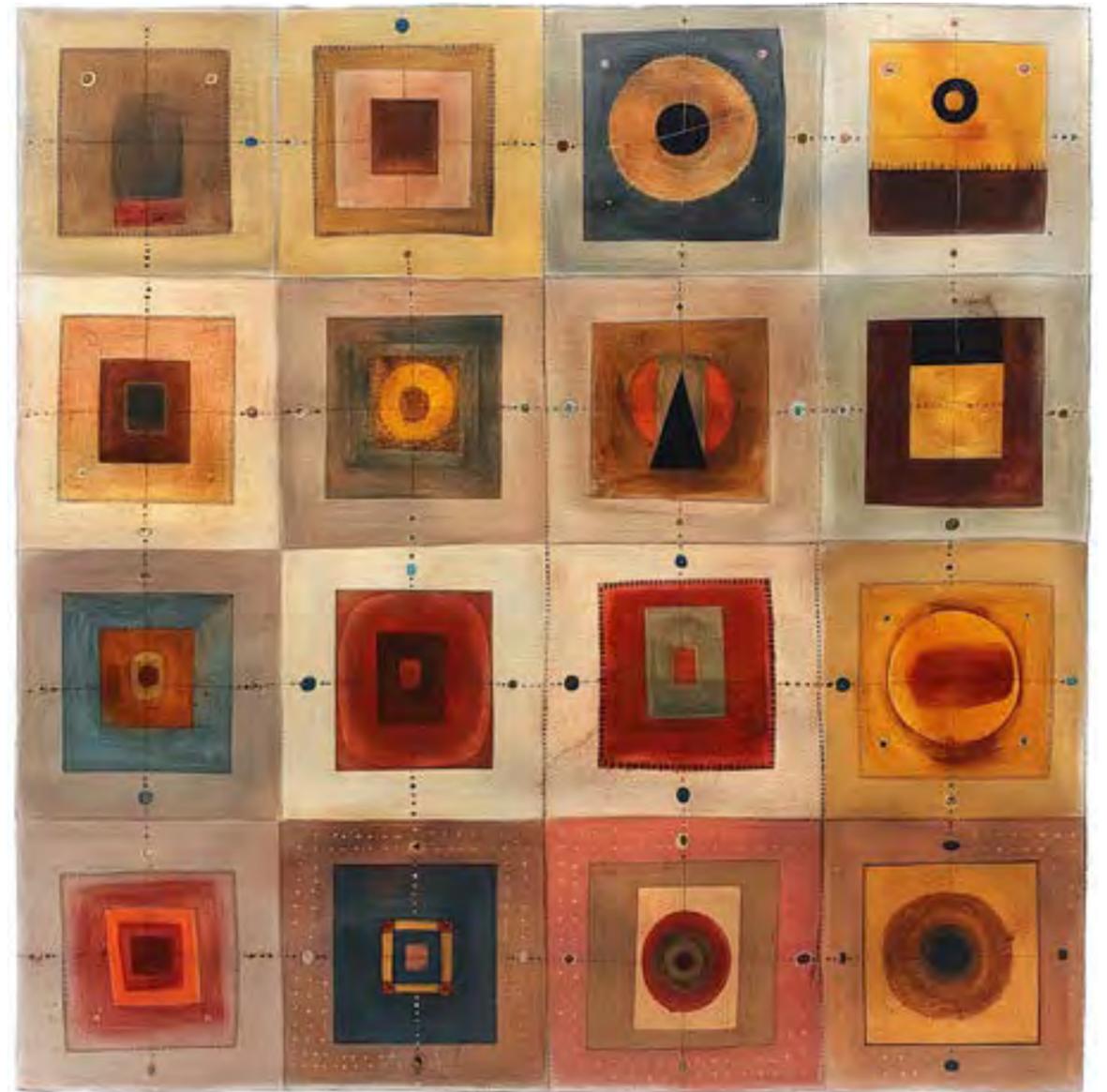
A layered textile artwork composed of overlapping rectangular fields in red, gray, blue, green, and gold. Fine woven grids and stitched textures create a tactile surface. A small glowing square sits near the center, suggesting depth, weight, and the physical presence of cloth, thread, and accumulated touch.



A layered abstract composition built from nested rectangles in yellow, ochre, red, blue, and green. Fine linear marks suggest weaving or stitching across the surface. Colors stack inward toward a central square, creating depth, rhythm, and a tactile sense of cloth, structure, and measured containment.



Grid of small, colorful square panels arranged on textured fabric, each featuring a whimsical, mask-like face. Bold reds, oranges, pinks, blues, and earthy tones dominate. Faces vary with oversized eyes, stitched mouths, geometric teeth, and playful expressions. Mixed-media textures suggest embroidery, paint, and collage, creating a vibrant, folk-inspired mosaic.



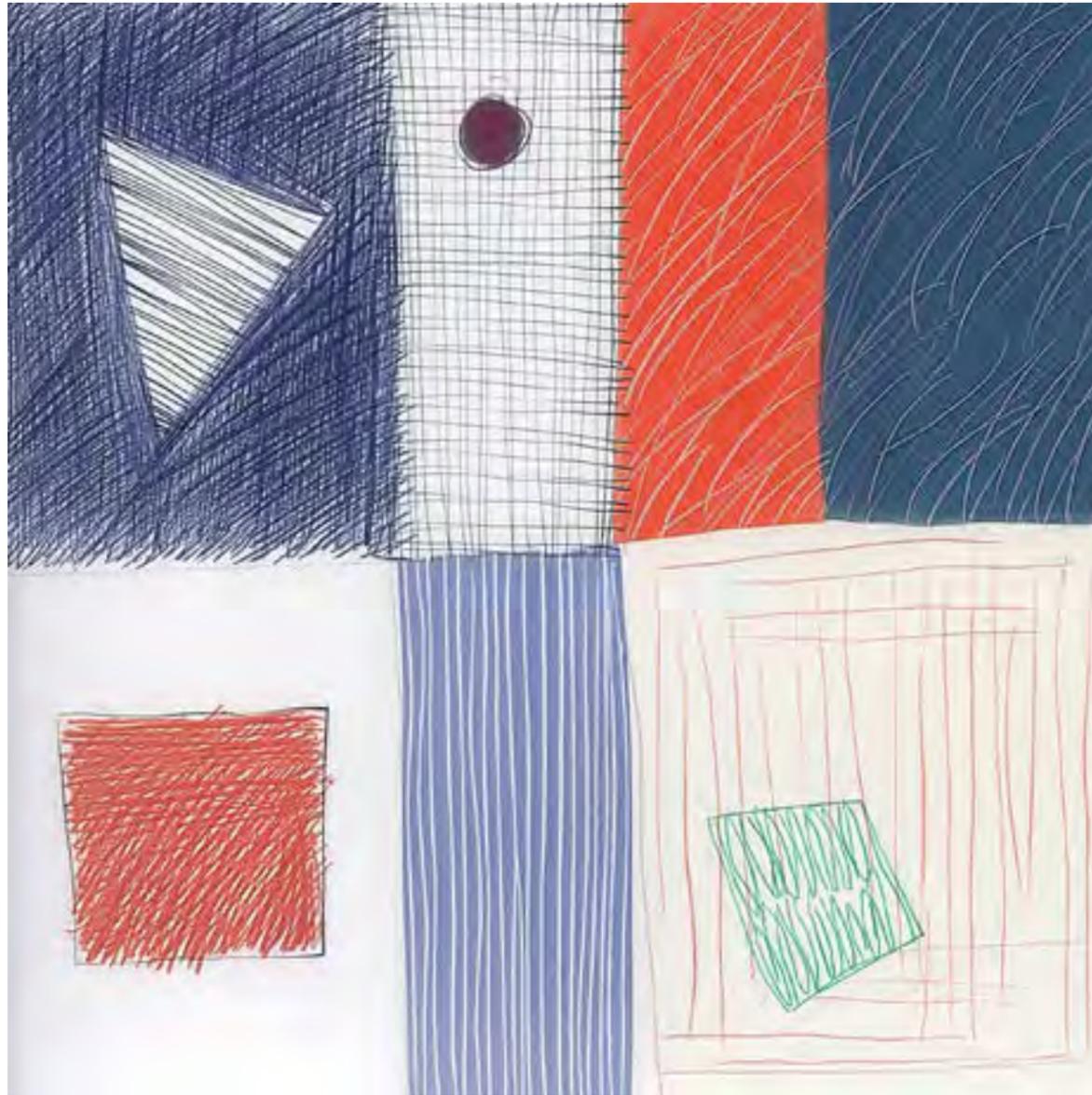
An abstract composition divided into large blocks of color and texture. Scribbled blue, orange, teal, and red fields contrast with white grid patterns. Small geometric accents—a triangle, a circle, and tilted squares—punctuate the surface. Hand-drawn lines create a tactile, exploratory rhythm balancing structure and improvisation.



A dense grid of small rectangular panels, each containing a stylized human-like face. The faces vary subtly in color, expression, and markings, set against warm yellows, oranges, reds, and browns. Together they form a rhythmic mosaic suggesting individuality, community, and quiet emotional presence within repetition.



A grid of square panels arranged in rows, each featuring dense fields of small dots surrounding a centered square. Earthy reds, blacks, creams, ochres, and golds repeat with variation. The dotted surfaces shimmer like textiles or metalwork, creating a rhythmic, meditative pattern of containment, repetition, and subtle difference.



An abstract composition divided into large blocks of color and texture. Scribbled blue, orange, and teal fields contrast with white grid patterns. Small geometric accents—a triangle, a circle, and tilted squares—punctuate the surface. Hand-drawn lines create a tactile, exploratory rhythm, balancing structure and improvisation across the composition.



A hand-drawn grid fills an open sketchbook page, each square containing layered colored pencil marks. Blues, oranges, purples, greens, and grays form textured fields with spirals, stripes, and scribbles. Uneven black lines divide the squares, emphasizing an exploratory, rhythmic study of color, gesture, and variation within a structured framework.



PROMPTS

I began feeding my paintings into the multimodal LLM without any clear expectation of what would come back. The experiment itself felt compelling. How would a machine read my work? When I try to describe my own paintings, I often hesitate — unsure where to begin, which elements to feature, how to translate color and structure into language.

The first responses surprised me. They were precise, attentive to color relationships, compositional balance, and surface texture. The descriptions registered nuances such as tonal shifts, spatial tension, and layered density. It felt as though the model was mapping the visual field with unexpected sensitivity.

Then I began to experiment with the LLM. I asked it to describe the paintings as haiku, then in sonnets. I requested interpretations shaped by the symbolic meanings of color drawn from Carl Jung and Goethe. I asked for the responses in Spanish. The painting I submitted could take on a meditative, lyrical, psychological, or philosophical tone depending on my prompt.

Though the prompts never rendered anything approaching the original painting, they were often poetic- or phrases were. I found a few of the LLM descriptions as interesting as the generated images.

The following pages are part of the WEBVR work, Text Sparks, Pixels Dance. I combined all the prompts into a single long file. When I read it, I was taken by the beauty and insightfulness of some of the language. I highlighted the phrases I found poetic in different colors.

quare is its own language—dots, zigzags, stitches, grids—woven together into a **luminous tapestry**. A meditation on repetition, and the **beauty of handmade pattern**, evoking textiles, archaeology, and sacred geometry. Grid of gentle hues, Safe squares in quiet order, Peaceful, warm embrace squares moving like dominos. Grid of gentle hues, Safe squares in quiet order, Peaceful, warm This artwork presents a captivating patchwork of warm hues—primarily yellows, golds, and soft pinks—woven in an intricate grid. Each square is distinct, showcasing varied textures and patterns: **delicate lines, repetitive dots, bold stripes, and layered brushstrokes**. The overall impression evokes a sense of handcrafted textiles or ancient maps. A subtle path emerges from the layering and tonal variations within each block, creating visual interest without overwhelming the eye. It is both structured and playful, suggesting a celebration of tradition and individual **expression woven together**. The painting's **patchwork structure suggests an individuation process**—the integration of disparate aspects of the Self. The dominant yellow symbolizes ego-consciousness striving for illumination, while pinks hint at anima/animus integration and emotional balance. Each square represents a facet of personality, some orderly (lines), others chaotic (brushstrokes). The layering signifies conscious material surfacing into awareness. It's a visual representation of **wholeness emerging from fragmentation**—a journey toward psychological completeness where seemingly disparate elements harmonize to form a unified, albeit complex, identity. A comforting sense of order arises from the apparent chaos. **El parchado brilla, un tono suave y cálido. Cada cuadrado una memoria, hilada con luz, Un legado de tejedora, antiguo y nuevo. Donde hilos dorados bailan en rosa virtud. Eccestrales susurran entre el tejido, De risas compartidas y penas con dulzor, Un tapiz de historias para creerías bien vividas ros que fortalecen, mostrando su esplendor. Y al contemplar este arte vibrante y fiel, Siento una afinidad, profunda en mi alma, una conexión forjada, un nuevo pincel, Para unir los fragmentos, haciéndolos renacer.** Imagine a vibrant, abstract mosaic brought to life with thick, textured brushstrokes. The canvas is filled with an array of square and rectangular blocks, meticulously arranged like tiles in a fantastical patchwork quilt. A bold palette dominates – turquoise and teal blues clash playfully with fiery oranges and sunny yellows, punctuated by deep reds and occasional touches of green. Within each block, the artist employs a variety of patterns: some feature dense fields of dots, others showcase geometric grids or swirling lines, while still others are simply blocks of solid color. Scattered throughout this energetic composition are circular forms – warm orange suns that seem to pulse with inner light and deep blue pools that draw the eye inward. The overall effect is one of joyful chaos, a celebration of texture **and color that invites close inspection and sparks the imagination**. Consider how you might interpret the meaning behind this seemingly random arrangement - does it represent fragmented memories, a vibrant cultural landscape, or perhaps the ongoing negotiation between the conscious self (the squares) **and the boundless potential of the unconscious** (the circles and patterns within)? How does the painting explore the interplay between structure and spontaneity? **Imagina un mosaico abstracto vibrante, cobrando vida con pinceladas gruesas y texturizadas. El lienzo está lleno de cuadrados y rectángulos, meticulosamente dispuestos como teselas en una colcha fantástica. Este uso deliberado del cuadrado – una forma profundamente arraigada en la psicología junguiana como representante del orden, la estructura y el ego consciente – crea una tensión fascinante dentro de la obra. Una paleta audaz domina: azules turquesa y aguamarina chocan juguetonamente con naranjas ardientes y amarillos soleados, salpicados de rojos intensos y toques ocasionales de verde. Dentro de cada bloque, el artista emplea una variedad de patrones: algunos presentan densos campos de puntos, otros muestran cuadrículas geométricas o líneas arremolinadas, mientras que otros son simplemente bloques de color sólido. Considera cómo podrías interpretar el significado detrás de esta disposición aparentemente aleatoria. ¿Representa recuerdos fragmentados, un paisaje cultural vibrante, o la negociación constante entre consciente (los cuadrados) y el potencial ilimitado del inconsciente (los círculos y los patrones dentro)? ¿Cómo explora la obra la interacción entre estructura y espontaneidad?** A bold palette dominates – turquoise and teal blues clash playfully with fiery oranges and sunny yellows, punctuated by deep reds and occasional touches of green. Within each block, the artist employs a variety of patterns: some feature dense fields of dots, others showcase geometric grids or swirling lines, while still others are simply blocks of solid color. These varied textures within the structured squares hint at the complexities beneath the surface – **the unconscious bubbling up against the boundaries of conscious control**. Scattered throughout this energetic composition are circular forms – warm orange suns that seem to pulse with inner light and deep blue pools that draw the eye inward. The circles, representing wholeness and individuation, offer a counterpoint to the rigid squares, suggesting a journey towards integration and balance. The overall effect is one of joyful chaos, a celebration of texture and color that invites close inspection and sparks the imagination. Consider how you might interpret the meaning behind this seemingly random arrangement - does it represent fragmented memories, a vibrant cultural landscape, or perhaps the ongoing negotiation between the conscious self (the squares) **and the boundless potential of the unconscious** (the circles and patterns within)? How does the painting explore the interplay between structure and spontaneity? **Imagina un mosaico abstracto vibrante, cobrando vida con pinceladas gruesas y texturizadas. 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Considera cómo podrías interpretar el significado detrás de esta disposición aparentemente aleatoria. ¿Representa recuerdos fragmentados, un paisaje cultural vibrante, o la negociación constante entre consciente (los cuadrados) y el potencial ilimitado del inconsciente (los círculos y los patrones dentro)? ¿Cómo explora la obra la interacción entre estructura y espontaneidad?** The canvas presents a complex mosaic of interlocking squares and rectangles, creating a visual field that is both structured and surprisingly dynamic. A warm, earthy palette dominates – ochre, gold, and muted yellows form the foundational tones, overlaid with accents of turquoise, dusty blues, deep reds, and touches of green. Each block within this grid isn't simply filled with color; it's a miniature world unto itself. Some are densely populated with tiny dots, creating a textured surface that almost vibrates. Others feature intricate patterns – swirling lines,

rectangles glow like a coded language red for blood and vitality, gold for sun and maize, black for fertile soil, blue for sky and water. The image appears as a woven cosmos, a tapestry-city shimmering with spiritual symbols. Texture rich, like handwoven Andean cloth, with luminous color blocks and subtle worn surfaces. **A sense of mystery and sacred order, weaving history, memory, and spirit into abstract geometry.** Atmospheric, painterly, with glowing depth and layered brushstrokes. Good squares, like embers glowing steady, hold the warmth of earth. Safe squares, like windows unbroken, keep the silence whole. Together they gather, a patchwork of calm, a net to a contemplative abstract painting composed of a grid of softly edged squares. Each square is brushed in muted tones of cream, gray, and off-white, framed by irregular borders of deep red, mustard yellow, olive green, and faded blue. The geometry feels human the edges tremble slightly, as if the grid were hand-woven or breathing. Layers of paint overlap **in translucent veils, revealing traces of undercolor and time.** The surface carries both structure and erosion, rhythm and silence. The painting evokes the passage of memory, the quiet persistence of order, and the beauty of imperfection. Style: geometric abstraction, muted palette, painterly grid, soft texture, meditative tone, inspired by worn textiles and fading light. **Catch the wandering eye.** No danger here, only rhythm, only breath repeating itself— good squares, safe squares, a quiet city of color. This painting feels like a coded message. Each square holds a fragment of information, the dots representing symbols or data points. You are a cryptographer tasked with deciphering it. What might these patterns signify? **Is there a hidden narrative or mathematical sequence embedded within the grid?** Consider the central white square - is it a key, an interruption, or simply a blank space waiting to be filled? Describe your initial theories about the painting's purpose and **the potential meaning behind its vibrant, repetitive design.** The artwork is an abstract painting, likely acrylic on canvas. It's characterized by a playful and somewhat naive aesthetic, with a focus on geometric shapes and repetitive patterns. The overall feel is vibrant, energetic, and visually engaging. Composition: Grid Structure: The painting is organized around a grid-like structure, dividing the canvas into squares or rectangles. Central Motif: A large, off-white square sits prominently in the center of the grid. It provides a visual anchor and contrast to the surrounding colors. Patterned Squares: **Each of the squares around the central white square** is filled with a different pattern. **These patterns consist of small, dot-like shapes in various colors.** Color Palette: The color palette is warm and bright, featuring shades of: Red/Orange: Dominates several squares, creating a warm base. Yellow: Used in some areas, adding to the vibrancy. Blue/Teal: Appears in several squares, providing a cool contrast. Green: Used sparingly, adding depth and complexity. White/Off-white: The central square provides a neutral, lighter element. Technique & Style: Impasto Texture: The paint application appears to have a slightly textured, impasto quality. This means the paint is applied thickly, creating visible brushstrokes and a tactile surface. **Repetitive Dot Patterns:** The use of repetitive dot patterns gives the painting a playful, almost childlike quality. Abstract Expressionism/Folk Art Influence: The combination of bold colors, simple shapes, and repetitive patterns suggests influences from both **Abstract Expressionism** (in its focus on color and texture) and Folk Art traditions. Overall Interpretation: The artwork seems to celebrate the joy of color, pattern, and simple forms. It's a visually stimulating piece that **invites viewers to appreciate the beauty of repetition** and the interplay of different hues. A woven world of squares so small, light warm Earth tones whisper, soft and tall. Gold threads trace a steady line. A quiet comfort, truly divine. Each tiny patch tells a story hands that crafted, slow and deep. Blues and browns in gentle flow, **Secretly the aged colors keep.** No grand design, **no urgent plea,** Just ordered peace for eyes to see. A tapestry of calm and grace, Where quiet moments softly flee. The grid embraces, warm and bright, A haven built of gentle light. A timeless beauty, pure and true. A tranquil solace, fresh and new. 1. Sense of Order & Security: The grid structure is inherently calming and reassuring. **Grids represent order, predictability, and control** - all qualities that can evoke a sense of security and stability. This is likely why the painting feels inherently peaceful to many viewers. 2. Nostalgia & Comfort: The muted color palette, the slightly rough texture, and the handmade quality all contribute to a feeling of nostalgia. It evokes memories of traditional crafts, family heirlooms, or simpler times - all associations that can trigger feelings of comfort and warmth. 3. Contemplation & Mindfulness: The repetitive nature of the grid, combined with **the lack of a clear focal point,** encourages contemplation. **It invites viewers to slow down, observe closely, and appreciate the details** - a process that can promote mindfulness. 4. Gentle Complexity: While orderly, the painting isn't sterile or boring. The variations in color and texture within each square add a layer of gentle complexity, preventing it from feeling monotonous. This subtle variation keeps the viewer engaged and encourages exploration. 5. Feeling of Connection to Craft: **The handmade quality evokes a sense of connection to human creativity and skill.** **It reminds us that the work is made, produced:** it's the result of someone's effort and artistry, fostering a feeling of appreciation. 6. Ambiguity & Openness: Despite the orderliness, there's a certain ambiguity to the painting. It doesn't present a definitive message or narrative, allowing viewers to project their own interpretations and emotions onto it. Overall, the psychological impact of this painting is one of **gentle reassurance, nostalgic comfort, and quiet contemplation.** It's a piece that invites viewers to slow down, appreciate the beauty of simplicity, and connect with their own sense of calm. Overall Impression: This is an intriguing piece that combines painting and collage, creating a grid-like structure with a handmade, textured feel. It has a folk art or craft aesthetic, reminiscent of traditional textiles or patchwork quilts but with an artistic twist. Details: Grid Structure: The dominant feature is a regular grid formed by intersecting lines and small squares or rectangles. **This creates a sense of order and repetition, but it's softened by the irregularities in color and texture.** Color Palette: The colors are earthy and muted, with a warm overall tone: Gold/Cream: A prominent gold or cream color is used for the grid lines and background, providing a unifying element. It has a slightly aged or burnished quality. Variety of Colors within Squares: Within the squares, there's a range of colors: Various shades of brown (ranging from light tan to deep reddish-brown) Blues (teal, navy) Soft pinks and peaches Touches of yellow and orange. Mixed Media Techniques: The artwork clearly utilizes mixed media: Painting: The colors within the squares appear to be applied with paint, possibly acrylic or oil. Collage/Textile Elements: The grid lines and background seem to incorporate collage elements, possibly fabric or paper with a textured surface. This gives the artwork a tactile quality and adds depth. Texture: **The texture is a key element.** There's a sense of layering and uneven surfaces: The gold/cream background appears to have a slightly rough or grainy texture. The painted areas within the squares also show brushstrokes and variations in thickness, adding to the handmade feel. Style: The artwork blends elements of abstract art with folk art or craft traditions. **It feels like a playful exploration of patterns, textures, and materials without strict adherence to traditional artistic conventions.** Overall Feeling: The artwork evokes a sense of warmth, nostalgia, and handmade artistry. It's visually engaging

due to the combination of order (the grid) and irregularity (the colors and textures). There's a feeling of quiet beauty and understated charm. The background is divided into **shifting fields of luminous color**—fiery oranges, glowing reds, radiant yellows, deep cobalt blues, lush greens, violet purples, and sudden bursts of white—each square or rectangle carrying its own resonance yet harmonizing in a larger quilt of energy. **The paint is layered thickly, scraped, blended, sometimes raw, sometimes luminous, revealing underlayers of unexpected hues that shimmer through the textured surface.** The circles themselves are rough-edged, hand-formed, glowing with outlines of neon pink, emerald green, indigo blue, and golden yellow, creating a vibrating optical rhythm that feels both playful and intense. The effect is musical: **a visual jazz, where repetition is never mechanical but alive with improvisation.** The painting feels like a song played in color—syncopated, improvisational, a dialogue between rhythm and eruption. It is at once tactile and cosmic, rooted in earth pigments yet opening into radiant frequencies of light. A tapestry of sound turned into sight, energy woven into form, a meditation on rhythm, memory, and ecstatic color. The background is divided into shifting fields of luminous color—fiery oranges, **glowing reds, radiant yellows, deep cobalt blues, lush greens, violet purples, and sudden bursts of white**—each square or rectangle carrying its own resonance yet harmonizing in a larger quilt of energy. The paint is layered thickly, scraped, blended, sometimes raw, sometimes luminous, revealing underlayers of unexpected hues that shimmer through the textured surface. 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These circles—some hollow, some textured—form a consistent visual rhythm, **almost like a perforated surface** or a stamped pattern. Despite the geometric repetition, the hand-painted irregularities give the work a tactile, organic character. Color Palette Unlike the warm earth tones of your previous piece, **this one radiates bold, saturated colors:** Fiery reds and oranges dominate the upper left. Vivid purples and magentas energize the upper right. Deep cobalt blues and emerald greens flow through the center and bottom. Bright yellows punctuate the lower section, glowing like fragments of sunlight. White and cream patches provide contrast, softening the intensity and giving space for the eye to rest. The layering of paint suggests movement and depth, with underlayers peeking through **in flashes of unexpected color.** Texture & Surface The circles appear carved, pressed, or stenciled, leaving behind rough edges and shadows that give the piece a relief-like quality. Paint is applied thickly in places, scraped in others, creating a raw, almost sculptural surface. The interplay between smooth painted fields and textured impressions makes the work feel both tactile and dynamic. **Atmosphere & Impression** The overall effect is vibrant and almost musical—like jazz improvisation translated into color and form. The regular rhythm of the circles provides a steady beat, while the bold colors riff across it like bursts of melody. It feels both **playful and intense,** balancing chaos with order. This painting is a vibrant patchwork of geometric squares and rectangles, each filled with rhythmic patterns and textures. The overall composition feels quilt-like, as though woven together from fragments of fabric or tiles. Color Palette The dominant tones are warm earth colors: **ochres, golden yellows, terracottas, muted pinks, and soft browns.** These are interspersed with cooler notes—pale blues, greens, and greys—that balance the heat of the yellows and reds. The use of repeated warm hues creates a sense of harmony, while the cooler sections provide subtle contrast. Patterns and Textures Each square carries its own identity, often defined by marks that suggest weaving, embroidery, or printed motifs. Some squares feature rows of dots in rhythmic repetition. Others are filled with vertical or horizontal hatchings, zig-zag lines, or small geometric symbols. A few areas use layered strokes to create denser, tactile surfaces, as though mimicking stitches or fabric textures. Structure and Feel The painting is highly structured, built from a grid of rectangles, yet the hand-painted variations keep it alive and organic. It reads almost like a coded language or a textile design, where **each segment contributes to a larger narrative of pattern and rhythm.** Atmosphere The work radiates warmth and quiet energy. It feels meditative, as though the artist allowed time and repetition to guide the process. The quilt-like arrangement carries associations with memory, tradition, and craft—hinting at textiles, weaving, or even archaeological fragments of **ancient patterned walls.** This painting bursts with energy and intensity, structured by a rhythmic grid of circular marks yet alive with expressive color. Composition & Structure The canvas is divided into irregular rectangular sections, each filled with **repeated circular impressions.** These circles—some hollow, some textured—form a consistent visual rhythm, almost like a perforated surface or a stamped pattern. Despite the geometric repetition, the hand-painted irregularities give the work a tactile, organic character. 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Atmosphere & Impression The overall effect is vibrant and almost musical—like jazz improvisation translated into color and form. The regular rhythm of the circles provides a steady beat, while the bold colors riff across it like bursts of melody. It feels both playful and intense, balancing chaos with order. A patchwork of golden squares, each alive with ancient marks and woven rhythms, like **fragments of memory stitched into a quilt of time.** Ochres, terracottas, and sunlit yellows glow with warmth, balanced by soft blues and greens like whispers of shadow. Every square is its own language—dots, zigzags, stitches, grids—woven together into **a luminous tapestry.** A meditation on repetition, patience, and the beauty of handmade pattern, **weaving textile, archaeology, and sacred geometry.** A patchwork of golden squares, each alive with ancient marks and woven rhythms, like fragments of memory stitched into a quilt of time. Ochres, terracottas, and sunlit yellows glow with warmth, balanced by soft blues and greens like whispers of shadow. Every

Painting 1

Generation 2 9-1-25 to 10-5-25



Abstract grid painting of uneven square blocks outlined in warm reds, yellows, and deep greens. Soft beige, gray, and off-white interiors show visible brush texture and layered strokes. The hand-painted lines waver slightly, creating rhythm and warmth. The composition suggests woven structure, containment, and quiet architectural balance.

A few months ago, I started a painting inspired by a painting I saw in the background of someone's Zoom screen. It was a medium-sized canvas, painted in bold squares in earthy tones. Something about it struck me. Earth-colored squares, arranged simply, felt deeply compelling, and for reasons I didn't fully understand, I copied the painting.

When I finished, though, I felt disappointed. The painting wasn't very satisfying; it lacked interest. In retrospect, I can see that the image must have emerged from a genuine need for stability at that moment. I took the original square painting, which hadn't satisfied me, and decided to work back into it. I didn't have a clear plan. I only knew the colors felt too dark. I began by introducing a parchment tone—not pure white, but something warmer inside the squares, leaving the edges with color. Beneath the parchment layer, the earlier colors and edges remained visible, creating subtle tensions and depth.

When I later fed an image of the square painting into Midjourney—a grid of indeterminate size with gold surrounding it and turquoise, red oxide, and brown within—the initial results were underwhelming. The generated grids felt flat and uninspired. So I shifted tactics and began experimenting with poetry, thinking again about what squares represent to me: safety and stability. The first poem was predictable and dull. Then I asked for a haiku.

The haiku-generated images resonated deeply with my own work—predominantly white compositions punctuated by small areas of neutral color. I've always been drawn to white, beige, and subtle tonal variations. The images suddenly had nuance, restraint, and quiet intensity.

One image in particular stood out: a four-by-four grid—sixteen squares—rendered in white. Inside each square was a texture that resembled coarse origami paper or woven material, almost wire-like. I found it fascinating.

Painting 2

Generation 2

9-1-25 to 10-5-25



A patchwork of warm yellow and ochre squares fills the canvas, each block layered with dots, lines, and woven-looking marks. Repeated patterns suggest textiles or maps. Thick, tactile brushwork and subtle color shifts create a dense, rhythmic surface that balances order, variation, and handmade irregularity across the painted field overall.

I took a 24 × 24-inch canvas that had several layers of gold paint. I had intended the canvas for another idea, but decided to use it to paint squares.

In the first generation of AI-generated images, there were starkly plain white surfaces infused with gold tones—some bright, some muted—alongside bronzes, dark browns, and sometimes black elements resembling chicken wire. I was drawn to their simplicity and to the quiet satisfaction of their grids.

I divided the canvas into roughly eight sections—four by four—then subdivided those again, creating a more complex layout. It was still a grid, still rooted in squares, but fractured. If you tried to impose a regular grid over it, it would have to have more sections, since so many of the squares had broken apart and shifted into rectangles.

I painted over the surface using yellows, titanium, parchment, light pink, and variations of gold and silver. Even beneath these layers, the gold continued to show through. The warmth of the piece comes from that underlying gold.

I began introducing subtle shapes within some of the squares—nothing overt. In one area, I laid down a very thin wash of light pink mixed with unbleached titanium, then added small gold dots on top. Elsewhere, I painted two long rectangular forms in a warm, greenish gold.

At first, the surface felt extreme and unresolved. The relationships between the colors were unclear. I set the painting aside for a couple of weeks. When I returned, I felt I needed to push it toward completion. I started adding more color—movement-like stripes within squares, horizontal and vertical lines, and layered dots that created visual interest.

I stopped working on it for a few weeks, almost afraid to look at it. I was surprised when I returned to it to find that the painting felt complete. I added just a couple of final strokes of color, and I felt genuinely satisfied with the piece.

Painting 4

Generation 3 10-3-25 to 11-15-25



Abstract grid painting composed of small rectangular blocks in soft yellows, creams, teals, blues, and muted reds. Each section features varied patterns—dots, stripes, dashes, and layered brushstrokes—creating textile-like textures. A raised woven square sits near the center, adding tactile dimension. The composition suggests patchwork, weaving, and architectural rhythm.

Inspired by the simplicity and pale palettes of white, gold, and darker tones, I began with a very rough painting. There was no grid at first—just a few dots placed loosely to create separation. It was nothing like the structured grid I usually rely on. I wanted to start somewhere different.

I took small crocheted squares, laid them on the canvas, and painted over them to capture their texture. Later, I added the crocheted lace itself to the surface. At first, it felt deeply uncomfortable. The spaces, the squares, and the lone rectangle all seemed misaligned, as if they refused to settle into any coherent relationship.

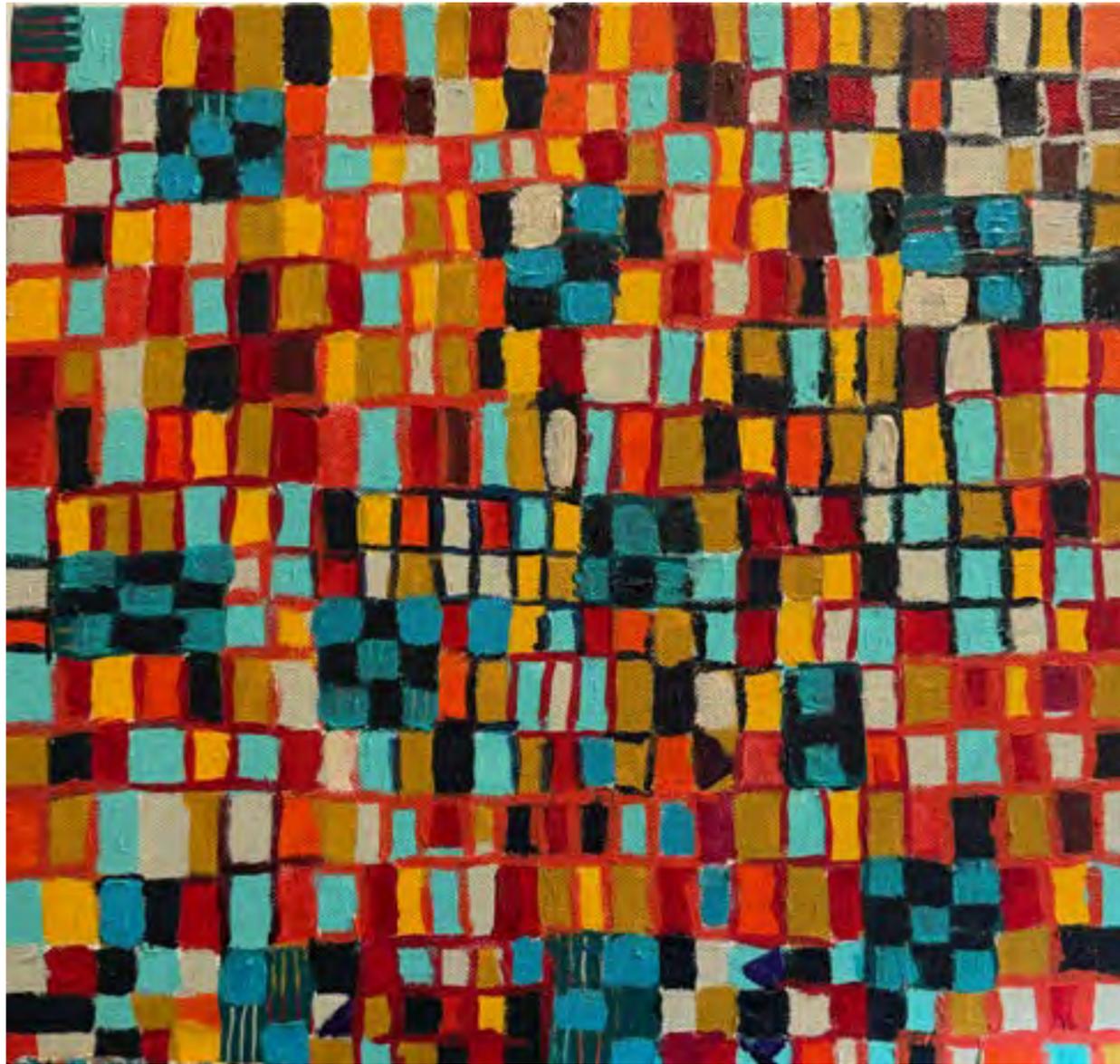
I tried adding a lot of color, but it immediately felt wrong—too busy, too loud. I shifted to lighter dots, but that didn't solve it either. Part of me wanted to take parchment paint and cover large sections entirely, to erase the confusion. Instead, I kept adding white dots. As in so many other cases, that still didn't feel right.

I continued anyway: dots over dots, lines, more dots. I was searching for a particular kind of balance—one that feels both uncomfortable and comfortable at the same time. I can't fully explain the sensation, but I consistently strive for it. I want the painting to feel settled enough to inhabit, but never so resolved as to become boring.

Eventually, I left it alone for a few days. When I came back, I was surprised to find that I liked it. In fact, it turned out to be one of the more exciting square pieces I had made.

Painting 5

Generation 3 10-3-25 to 11-15-25



Abstract painting composed of tightly packed rectangular blocks arranged in a loose grid. Saturated reds, oranges, yellows, teal, black, and cream interlock like woven textile patterns. Brushstrokes are thick and tactile, with uneven edges and visible canvas texture. Colors pulse rhythmically, suggesting movement, warmth, and layered geometric vibration and complexity.

I had seen many AI-generated images composed of extremely small grids, which inspired me to try painting with a very tight grid of my own. I'm not entirely sure how it ended up this way, but the final piece had a 17 × 17 inch grid. I built the grid using turquoise, deep yellow, Alysarian crimson, Pyrol red, parchment, unbleached titanium, and deep turquoise.

When the grid was finished, it looked interesting precisely because I hadn't been overly careful. The small cells were irregular and a little unruly, which gave the surface a certain energy. Still, the painting felt odd—nothing quite held it together. In some areas, darker colors clustered together, forming patterns by accident. When you looked at the painting, your eye would catch on these dark passages and linger there.

That led me to the idea of outlining each small cell. I first tried using Pyrol Orange to draw lines around the squares. Then I switched to a much darker color, a deep green. At that point, I stopped liking the painting altogether.

Right now, I don't feel any desire to return to it. I don't want to destroy it or paint over it, but I also don't know what the next step should be. So I'm letting it sit, hoping that with time, the right move will eventually reveal itself.

Painting 6

Generation 3 11-10 to 12-25-25



A vibrant grid of small painted squares fills the canvas, each block marked with dots, stripes, checks, or circles. Saturated blues, yellows, oranges, reds, and greens dominate. Repeating patterns and thick brushstrokes evoke textiles or quilts, creating rhythmic movement and a lively balance between structure, color, and handmade variation.

After exploring many different square variations, I wanted to get back to something more organized. My last two pieces had moved away from a strict grid and felt much looser. For this piece, I aimed for structure. I used a T-square to draw a careful, precise grid, setting up a disciplined base.

I knew I wanted turquoise to stand out, so I began with different shades like cobalt green, turquoise, cobalt teal, and aqua. After that, I added other colors: oranges, reds, blues, silver, yellow, and gold. Each square turned into its own little space. Some had dots, others had thin lines, diagonals, or zigzags. I filled every section, giving each its own rhythm. The whole surface became a dense mosaic of small, contained marks.

But by the time I finished the grid, the image felt too predictable. It was neat but lacked energy. There were no surprises or breaks in the pattern. The regularity made it feel flat.

To break up that stiffness, I started pairing squares to make rectangles. Now, the eye couldn't just move from one square to the next; it had to adjust to new shapes. In some spots, I also changed the patterns, adding groups of multicolored dots at different intervals. This created gentle, unexpected rhythms inside the squares.

Finally, I added circles, drawing them inside some squares. These circles pushed against the edges, softening the strict lines. What began as a study in order turned into a conversation between structure and change, between grid and curve, between what's expected and what's surprising.



TEXT AND PIXELS DANCE

Text Sparks, Pixels Dance is a VR Gallery of Images from Movement in Squares.

You enter a rectangular room enclosed entirely by walls of text. Every surface — floor, ceiling, and the surrounding walls — is covered edge to edge with dense black words. These are the prompts that generated the images in the exhibition. Among the words, some lines glow with color: navy, phosphorescent yellow, green, red, and soft blue. These phrases have been highlighted for their sound and rhythm — unexpected poetry. A line might read: “The image appears like a woven cosmos” or “in translucent veils, revealing traces of under color and time.” In this environment, text becomes both architecture and atmosphere — you are walking inside language itself.

Four freestanding panels stand in a line before you like stations for thought, each a different color — from left to right: seafoam green, rust, navy blue, and pale salmon. Mounted on them are samples of AI-generated images—meditations on translation between the verbal and the visual. I uploaded photos of my abstract painting to a multimodal LLM and requested a description. I used the description as a prompt to generate an AI image. The images and prompts bear little relation to the original painting, reminding me that words and images are different modes of information, and that translation is poetic at best.

On both sides of the seafoam-green panel, six squares glow in soft greens, oranges, and whites—grids breathing with a quiet, organic rhythm.

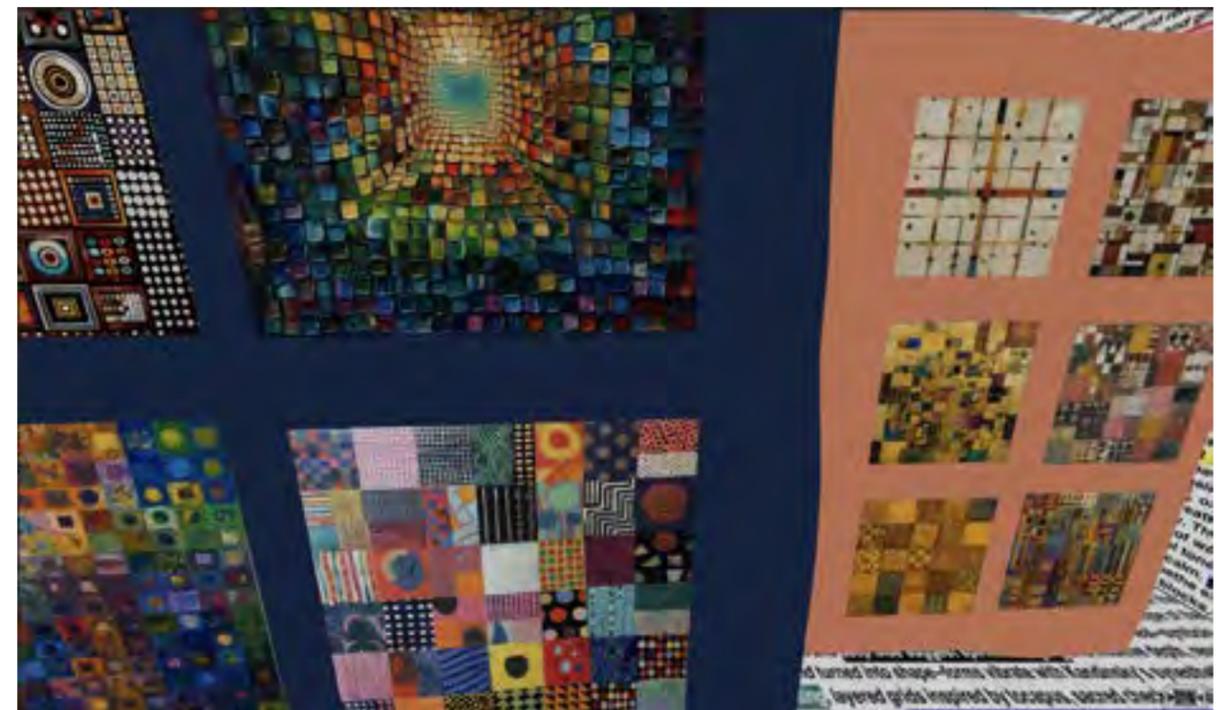
The rust wall shimmers with different-sized rect-

angles of warm light—orange, beige, yellow—its uneven textures recalling woven cloth and sun-baked clay.

The navy wall gathers a quiet depth—six luminous squares burning at its front, while behind, bold heraldic forms in red, black, brown, and white stand like emblems of order.

On the front of the pale salmon panel, six calm and delicate grids appear in pale tones. On the back, painterly abstractions blur geometry into gesture.

Everywhere, words shimmer—echoes of the language that summoned this vibrant constellation of images. These images range from the tactile and organic to the saturated and structured, and finally to the soft and meditative. Words now surround these generated images in a halo of a machine-generated poetic collage.



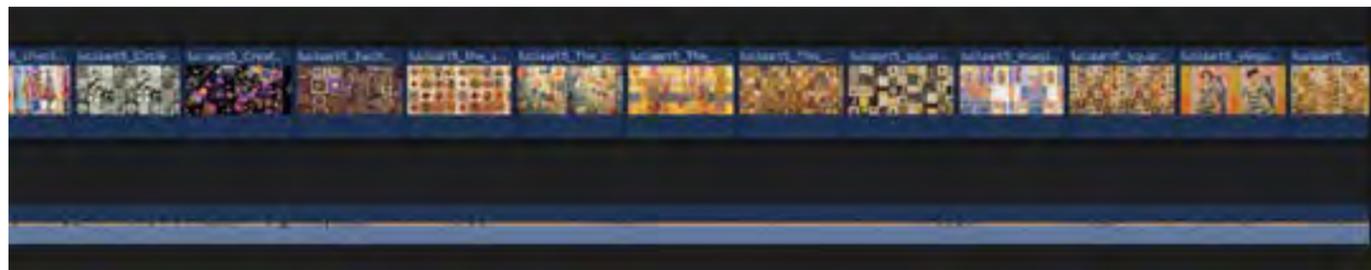
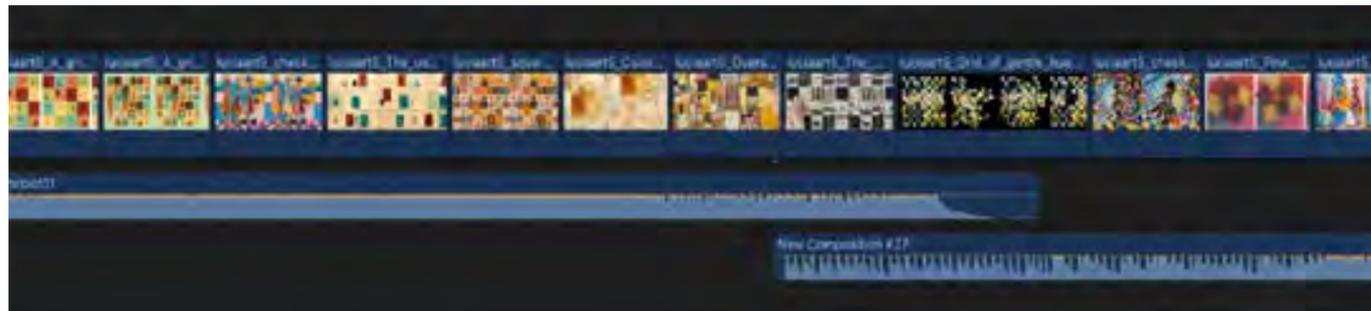


ANIMATIONS

For this project, I used Midjourney6 to create 5-second animations of squares. To create a video, I would select an image and click the button to animate it. I can either guide my animation with my prompts or let Midjourney decide. I used the original prompt generated by an LLM to animate the image.

Before I started Movement in Squares, I experimented with women and checks. I generated images of women wearing checkered clothing in environments surrounded by squares. I decided to include them.

I have put a link to an animated sequence of some of my favorite animations.



EXPERIMENTS WITH AI PROGRAMS

When I began using Midjourney in 2022, it was less accurate and of lower resolution than what I used to generate the images in the book. It had problems with its hands and eyes. Working with it at that early stage gave me not only an intuitive understanding but a lived, experiential awareness that each AI system produces distinct results. The differences are not incidental. They arise from the scale of the data, how that data is weighted, and the architecture that shapes how patterns are learned and recombined. Over time, I worked primarily with two language models—ChatGPT (versions 4 and later 5) and Google’s Gemma 3—and the contrast between them became part of my creative inquiry.

Gemma 3, which I run locally on my computer, is an open-weight model optimized for efficiency and reasoning tasks. It performs reliably in logical analysis, summarization, and structured technical workflows. Its multimodal versions can integrate text and image understanding. In my experience, however, the prompts Gemma generated tended to be more straightforward and literal. The language felt clearer but less layered; the visual descriptions were competent yet more obvious, with less dimensionality or ambiguity.

ChatGPT, by contrast, demonstrated deeper abstract reasoning and symbolic synthesis. It sustained metaphor across disciplines. In creative and theoretical contexts, it maintained ambiguity and tonal variation with greater subtlety. The prompts it generated contained more nuance, unexpected associations, and imaginative range. There was a sense of elasticity—an ability to stretch meaning without collapsing it into

clarity too quickly.

In image generation, Midjourney remained the most unpredictable and surrealistic of the systems I explored. Although it excels at producing highly realistic figures and cinematic environments, that was not my interest. I deliberately crafted prompts that emphasized texture, abstraction, and material ambiguity, steering away from photographic realism. I sought surfaces that felt woven, eroded, glitched—images that hovered between digital artifact and painterly residue.

Stability AI’s DreamStudio, built on Stable Diffusion, felt comparatively literal in its interpretations. It offered far greater technical control and modular flexibility—tools I did not fully exploit. While DreamStudio allows precise parameter adjustments and structural manipulation, my engagement with it was more exploratory than technical. Its outputs felt more direct, less dreamlike, and closer to the prompt’s surface meaning.

Comparing these programs, I found they form a family of aesthetic engines—each with its own temperament, biases, and imaginative constraints.

Gold Squares



12 x 12"
Acrylic paint
2013

Gemma3 to Midjourney6

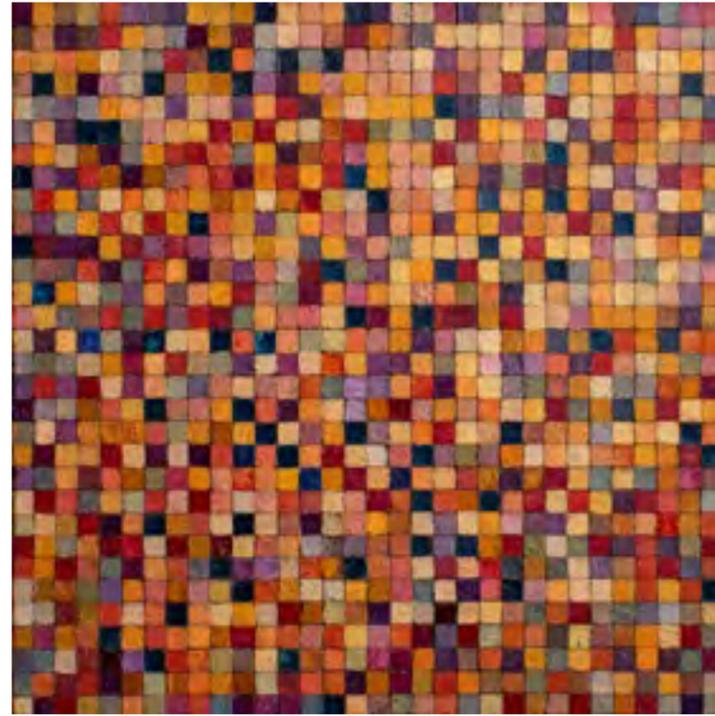
The image is a close-up photograph of an abstract painting. It features a grid-like pattern created with small, square blocks in various colors. The overall effect is somewhat textured and has a slightly aged or vintage feel. Details: Grid Pattern: The dominant feature is a grid of small squares. These squares are arranged in rows and columns, creating a regular pattern. Color Palette: The colors used are earthy and muted. I can identify: Various shades of brown (ranging from light tan to deep reddish-brown) Blues (teal, navy) Yellows and golds Burgundy/Maroon tones Some touches of orange Texture: The paint application appears to be somewhat rough or uneven, giving the surface a tactile quality. There's a sense of layering and perhaps some visible brushstrokes or imperfections in the paint. Background: The background appears to be a light beige or cream color, which provides contrast with the colored squares. Style: The painting is abstract and appears to be inspired by textile patterns, possibly a woven fabric. It has a folk art or traditional craft aesthetic. Overall Feeling: The image evokes a sense of nostalgia, warmth, and perhaps a connection to traditional crafts or textiles.



Grid of gentle hues,
Safe squares in quiet order,
Peaceful, warm embrace.



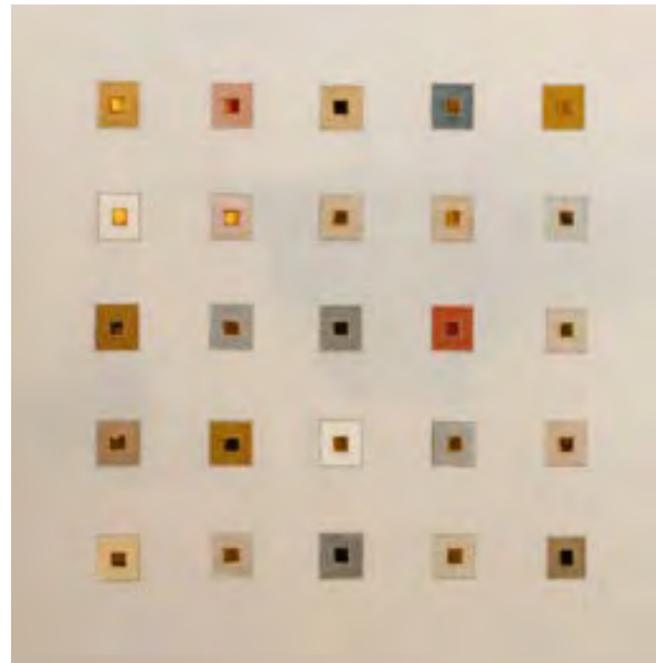
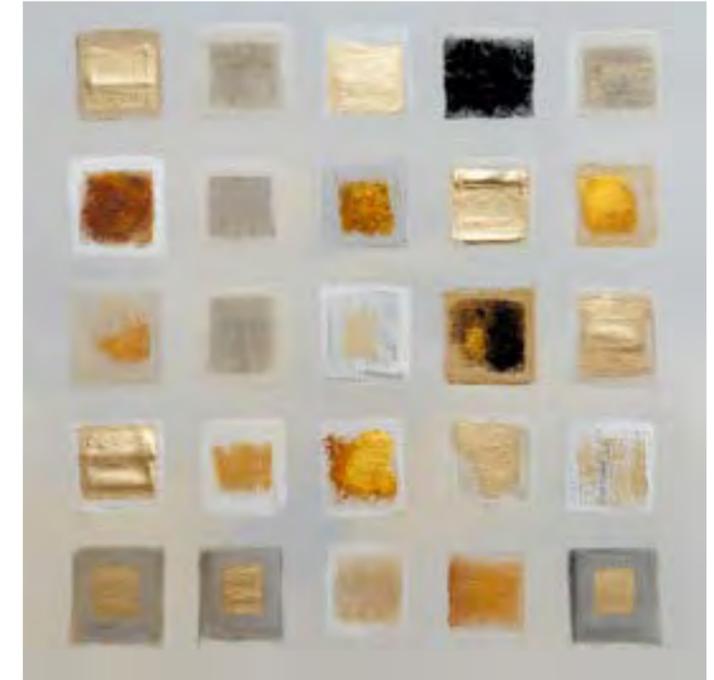
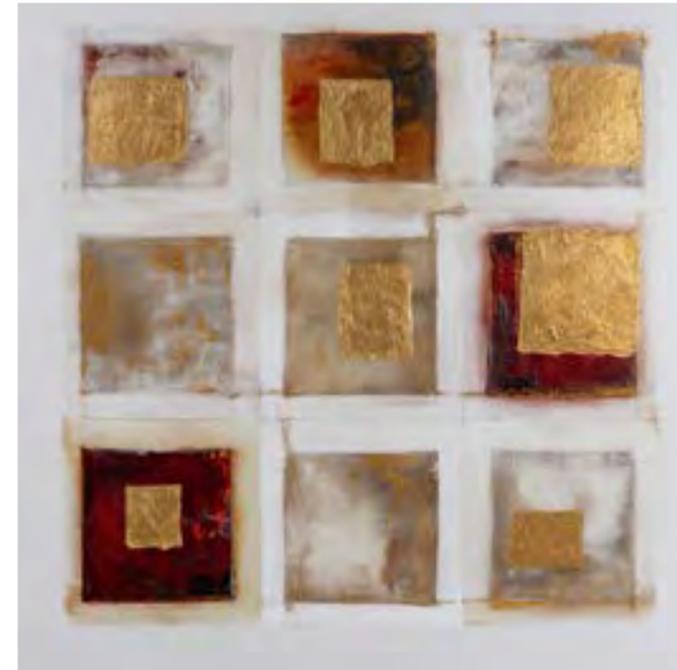
The surface is filled with a rhythmic pattern of small, evenly spaced squares. The background is a muted beige or sandy tone, giving the grid a subtle warmth. The squares themselves are painted in rich, earthy, and jewel-like hues: ochre, brick red, deep blue, plum, rose, and sienna. Although the arrangement feels systematic, the painter's hand is visible as the edges of the squares are not machine-perfect, and their surfaces vary in texture, lending the painting an organic, tactile quality. Color & Rhythm Warm colors (ochres, reds, terracottas) dominate, creating a sense of grounded warmth. Cool accents (deep cobalt blues, muted violets, some pinks) punctuate the surface, providing balance and preventing monotony. The interplay of warm vs. cool makes the painting feel alive, vibrating with subtle contrast. The grid recalls both woven fabric and mosaics, suggesting order, repetition, and variation within unity. Mood The mood is balanced yet meditative contemplative like a mantra, but also playful in its color shifts. It feels like an exploration of rhythm and variation, where each square is both unique and part of a greater whole. The eye dances across the surface, moving from one jewel-like square to the next, much like music composed of repeating notes in different tonalities.



This painting has an abstract, mosaic-like quality. The composition is built from small rectangular and square shapes, layered and textured so they resemble windows, doors, or blocks in a dense cityscape. Color & Mood Dominant hues: deep blues, rusty reds, ochres, and muted golds, creating a warm yet shadowed palette. Highlights: patches of bright yellow and ivory stand out, evoking illuminated windows in the darkness. Mood: The overall feeling is contemplative, slightly mysterious, with a suggestion of urban night-life or memory--like a city seen through rain or dream. Texture & Structure The brushstrokes are soft and layered, blending forms so they dissolve into one another. The overlapping blocks form a rhythmic grid, but the irregularity gives the work a pulsing, organic quality, as though buildings are half-dissolved into atmosphere. There is a sense of vertical movement, with flames or red streaks rising in the upper center, hinting at fire or passion breaking through the subdued tones.



Squares on pale canvas, each a muted pulse of fire, silence stitched in gold



Green and Orange



12 x 12"
Acrylic paint, 3D printouts, and buttons
2023

ChatGPT4 and Midjourney6

The piece is a mixed-media abstract composition on canvas that merges painting, pattern, and attached objects into a richly textured surface. Its mood is vibrant yet structured, oscillating between playful rhythm and architectural order. The contrast of green and orange tones, along with tactile 3D elements, creates a dynamic push-and-pull between flatness and relief. Color Palette Dominant hues: Deep moss green, olive, forest green, and teal, forming a patchwork of earthy depth. Accents: Bright orange and golden yellow, adding bursts of warmth and energy. Secondary touches: Lime green and muted brown, softening transitions and grounding the palette. The juxtaposition of warm oranges against cool greens produces a complementary tension that makes each hue pop. Painted Background The surface is divided into rectangular and square blocks, each filled with layered paint and patterns. These blocks overlap slightly, creating a quilt-like structure. Some squares are solidly filled with greens and yellows, while others are enriched with linear motifs--zigzags, spirals, and hatch marks. These repeating motifs suggest movement and rhythm, like woven fabric or coded symbols. 3D Objects On top of the painted surface, various buttons and small plastic forms are carefully arranged: Orange square plastic pieces (some with cut-out windows, others with concentric patterns) provide a sense of modular architecture, like miniature building blocks. Round buttons in shades of orange, yellow, and green punctuate the surface like stepping-stones or punctuation marks. Their glossy, tactile quality contrasts with the matte painted background, adding dimensionality and a playful, almost toy-like quality. Spatial Arrangement The objects are scattered along horizontal bands, creating the impression of a loose grid within the grid. The largest orange geometric cluster sits toward the right, acting as a focal point, while smaller accents balance the top-left and bottom edges. The repetition of circles and squares echoes the painted rectangles, blending flat geometry with tangible form.



The composition evokes both ancient textile patterns and modern digital grids. The orange and green objects appear like artifacts embedded in the surface, bridging craft and technology. The spirals and zigzags suggest energy, movement, and growth, while the buttons bring a human, domestic familiarity--like a quilt stitched with symbols of memory.



ChatGPT4 and Midjourney6



The deep greens and mossy tones carry a weight of memory and grounding—they feel like forests, shadows, and the comfort of old fabric. They pull the mood inward, toward stillness, reflection, even a hint of melancholy. Then the bright oranges and yellows burst through like sudden laughter, interrupting the quiet with warmth, joy, and playfulness. They spark energy, like glowing windows in a dark city, or small celebrations stitched into ordinary time. Their presence keeps the piece from sinking into heaviness; instead, it pulses with resilience and vitality. The buttons and plastic pieces bring a human, tactile intimacy—they feel like relics of daily life, objects once touched and used, now reimagined as part of a greater pattern. There's a tenderness in their placement, like memories carefully kept. The spirals and zigzags, restless and repeating, suggest movement beneath the surface—unspoken emotions, nervous energy, or currents of thought looping back on themselves. They lend the mood a quality of searching, of trying to find form for feelings that resist being contained. Altogether, the emotional atmosphere is one of layered complexity: Grounded, reflective, nostalgic in the greens. Playful, hopeful, joyful in the oranges and yellows. Tender, intimate, slightly vulnerable in the tactile buttons. Restless, searching, energetic in the patterned lines. It's the feeling of sitting with old memories while sparks of joy still keep you connected to life—a tapestry of comfort, longing, and resilience.



This artwork radiates a layered emotional resonance, balancing memory and playfulness. Deep greens and earthy tones ground the piece in reflection, evoking forests, fabric, and the weight of nostalgia. Bursts of orange and yellow punctuate this stillness with warmth, joy, and sparks of resilience, like glowing windows in shadow. Buttons and geometric pieces introduce tactile intimacy—ordinary objects transformed into treasured fragments of memory. Spirals and zigzags ripple across the surface, restless patterns suggesting movement, thought, and unspoken feeling. Together, the composition weaves comfort and vitality, creating a mood that is both contemplative and celebratory—a textured tapestry of life's contradictions.

Gemma3 and Midjourney6

Description: This mixed-media artwork, titled "Patchwork Reverie," presents a captivating exploration of form, color, and texture through an abstract, patchwork-inspired composition. Measuring approximately 18x18 inches, the piece is built upon a dark forest green background, providing a grounding contrast to the vibrant elements layered above. The artwork is structured as an irregular grid, comprised of numerous individual "patches" varying in size and shape. These patches are primarily constructed from acrylic paint, applied with a variety of techniques to create a richly textured surface. Palette knife strokes leave visible ridges and valleys, while stippling creates subtle variations in tone and depth. Within each patch, a unique combination of stylized shapes and decorative motifs is employed. Simplified geometric forms - squares, rectangles, triangles - are interspersed with abstract patterns reminiscent of ancient or folk art designs. Spirals, zigzags, wavy lines, and stylized "eye" motifs are rendered in a playful, slightly naive style. Scattered throughout the composition are shapes resembling buttons, some with visible "holes" or detailing, seamlessly integrated into the overall design. A few stylized houses, depicted with simplified windows and doors, add a touch of whimsy to the arrangement. The color palette is dominated by warm earthy tones: terracotta, burnt umber, sienna, and olive green. These are punctuated by pops of brighter colors - mustard yellow, teal/turquoise (particularly evident in the button-like elements), and cream. The colors are carefully balanced to create a harmonious yet dynamic visual experience. The textural element is crucial to the artwork's appeal. Raised elements are incorporated using texture paste and modeling paste, creating a three-dimensional quality. Small embellishments - beads, fabric scraps, and potentially actual buttons (though small in scale) - are collaged onto the surface, adding further tactile interest. Fine-tipped pens and markers are used to draw decorative lines and patterns within the patches, enhancing the sense of intricacy. The overall effect is one of joyful playfulness and optimistic energy. The irregular grid, the handmade quality, and the charming motifs combine to create a piece that feels both familiar and wonderfully unique. "Patchwork Reverie" is an invitation to appreciate the beauty of simple forms, interconnectedness, and the joy of creative expression.



The mood of the image is overwhelmingly joyful, playful, and optimistic. Here's a breakdown of how different elements contribute to that mood: Color Palette: The warm, earthy tones (terracotta, greens, yellows) evoke feelings of comfort, warmth, and happiness. The pops of brighter colors add a sense of vibrancy and excitement. Playful Composition: The irregular grid, the whimsical shapes, and the slightly naive style all contribute to a feeling of playfulness and lightheartedness. It doesn't take itself too seriously. Texture: The layered texture and the use of mixed media suggest a handmade quality, which often conveys warmth and authenticity. It feels like something created with care and joy. Shapes & Motifs: The simple, stylized shapes (houses, spirals, buttons) are charming and evoke a sense of childlike wonder. Overall Harmony: Despite the variety of elements, there's a sense of harmony and balance that creates an overall feeling of positivity. Essentially, the image feels like a celebration of creativity and simple pleasures. It's an artwork that invites you to smile and appreciate the beauty in everyday things.



ChatGPT4 and Dream Studio



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Gemma3 to Dream Studio

This vibrant mixed-media artwork bursts with playful energy. A patchwork grid of stylized shapes and patterns dances across the surface, utilizing earthy tones like terracotta, emerald green, and mustard yellow. Simple geometric forms mingle with whimsical motifs – spirals, zigzags, and charmingly rendered houses— accented by button-like elements. Layered textures created with paint, paste, and embellishments invite touch, while the overall composition exudes a joyful, optimistic mood. It's a celebration of handmade artistry and the beauty found in interconnectedness, radiating warmth and childlike wonder.



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