Imaginary Scapes: The Reinvocation of Memory in Human-AI Artistic Collaboration

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Abstract. The rise of generative AI has significantly transformed the creative process, altering artistic workflows and redefining the human role in artmaking. While some artists resist this shift, engaging with machine intelligence has become increasingly inevitable in today's digital landscape. This paper explores the disruptive impact of artificial intelligence on artistic practices and how such disruption may benefit rather than hinder creativity. Grounded in Jean Baudrillard's concept of the hyperreal—particularly his theory of third-order simulation—it examines how AI generates realities that never existed but are perceived as real. These pseudo-realities challenge traditional notions of authenticity and memory in art. Through a performative research method and interdisciplinary approach, the author proposes the concept of 're-invocation'—a process of reclaiming the authority of human memory in collaboration with AI. This process is structured in iterative stages involving both human intention and algorithmic intervention. The study demonstrates that incorporating non-human memory has become an unavoidable aspect of art production in the generative AI era. Ultimately, it argues that re-invoking human memory through AI collaboration may offer a critical and innovative foundation for contemporary artistic expression.

Keywords: *contemporary art; generative artificial intelligence; human–AI collaboration; hyperreal; imaginary scape; interjection; memory; re-invocation.*

1 Introduction

The rapid evolution of digital technology, particularly artificial intelligence (AI), has irrevocably transformed how humans engage with representation, memory, and the interpretation of the world around them. Beyond its capacity to generate imagery, AI has introduced unprecedented modes of creative collaboration, destabilizing the boundaries between reality, memory, and interpretation. Memory is no longer a static archive within this paradigm, but a fluid, dynamic construct—constantly shaped, reshaped, and even contested [1].

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The artwork *Imaginary Landscapes: AI Disrupting Memory; Semeru #01* is a critical exploration of these processes, interrogating how memory is disrupted, reinterpreted, and ultimately redefined through the interplay of human creativity and algorithmic intervention. This project originated from an analogue photograph of Mount Semeru, which the artist submitted to an AI application for reinterpretation. The choice of landscape as a subject is historically resonant and symbolically potent, as the genre has long been central to the origins and evolution of painting and photography [2-3]. The AI-generated image was then reimagined through the tactile medium of acrylic painting, creating a composition that is at once distinct and referential. This painted iteration was reintroduced to the AI, initiating a cyclical process of reinterpretation. With each cycle, the cognitive representation of the original landscape grew increasingly distant from its source, underscoring the tension between human creativity and technological mediation, while raising profound questions about the preservation—or erosion—of memory's essence [4].

Within these iterative cycles of human and machine interaction, the project unfolded, revealing the transformative potential of AI as a creative collaborator. Each cycle represents a dialogue between the artist and the algorithm, where the AI reinterprets the visual input without emotional or contextual understanding, and the artist responds by manually restoring the image, imbuing it with their tacit knowledge of reality [5]. This iteration progressively distances the final representation from the original photograph, creating a cascade of interpretations that challenge the notion of an 'authentic' memory. As Roland Barthes observed, photography captures a singular moment, a fragment of memory; yet, with each reconstruction, the image risks losing its tether to the original reality, accumulating layers of ambiguity and abstraction [6].

The divergence between human and machine memory lies at the heart of this exploration. Human perceptual memory is rooted in the synaptic interplay of neurons, where axons and dendrites collaborate to construct a selective, subjective impression of reality. This process is inherently interpretive, shaped by emotions, experiences, and cultural contexts. In contrast, machine memory operates through the binary logic of electrical currents within a chip, a process that is inherently inclusive and often hallucinatory, lacking the selective fidelity of human cognition [7]. This fundamental difference renders the interaction between AI and humans inherently disruptive, even playful, as each cycle of reinterpretation challenges the boundaries of authenticity and representation.

This paper examines how such digital disruptions influence the human creative process, probing the implications for artistic practice in an age of algorithmic collaboration [8]. A central aim of this work is to confront the pervasive skepticism within the art world regarding AI as a creative collaborator. Many

artists remain wary of integrating AI into their practice, fearing it may dilute artistic authenticity or encroach upon the sanctity of human creativity. The discourse surrounding AI in art is often dominated by anxieties about automation replacing human ingenuity rather than augmenting it. By engaging with these concerns, this project sought to reframe AI as a tool for artistic expansion rather than a threat.

Through an investigation of how AI interacts with human memory—both as a source of inspiration and a potential disruptor—this study repositions AI as a partner in creative expression, opening new avenues for collaborative innovation while preserving the integrity of human artistry. Where necessary, it also creates space for critique, inviting a nuanced dialogue about the role of technology in shaping our understanding of reality.

In each cycle of reinterpretation, AI acts as a disruptive agent, generating visuals devoid of emotional context, while the artist assumes the role of a guardian of authenticity. Ironically, through the artist's tacit understanding of reality, the act of manual restoration further distances the memory from its original representation. This dynamic echoes Jean Baudrillard's theory of simulacra, which posits that technology generates simulations increasingly detached from reality, culminating in hyperreality, where representations and illusions are perceived as more 'real' than reality itself [9]. In *Simulations*, Baudrillard delineates three simulation stages; the final stage is creating a 'truth' that bears no foundation in factual reality [10].

The shift from analogue to digital photography has profoundly altered the nature of image-making. In the era of analogue photography, disruptive processes required significant effort, relying on the photosensitive reaction of controlled light exposure. The advent of digital photography, with its CMOS sensors, revolutionized this process. These sensors convert light into electrical signals, creating a transient photon trace that forms the basis of numerical imagery [11]. Unlike the chemical permanence of film, this digital trace is inherently malleable, enabling precise modifications and seamless integration with AI technologies. This flexibility has enhanced the efficiency of digital imaging and facilitated the reinterpretation and manipulation of images in unimaginable ways with analogue methods.

Generative AI has further transformed the creative landscape, rendering the memory formed by photoelectric reactions obsolete. In the context of film photography, mechanical memory—such as the physical film or chemical processes—provided a tangible foundation for image-making, with the human creator retaining complete control over representation. Digital photography, however, introduced a reliance on computational systems, where electronic

memory governs the storage, processing, and alteration of images [12]. With the rise of generative AI, the role of technology in image-making has shifted from optional to indispensable. AI tools now automatically analyze, interpret, and transform digital images, embedding themselves deeply into the creative workflow and redefining the boundaries of artistic practice.

This work critically examines authenticity, memory, and perception in the digital age, resonating with Joan Fontcuberta's prescient observations [13]. As John Berger notes, our perception of reality is profoundly shaped by the visual representations we encounter [14]. Our understanding of reality becomes increasingly subjective in a world where every image can be digitally manipulated. In the pursuit of preserving authenticity, we may inadvertently distort our memories, crafting versions of reality that never truly existed.

Building on Walter Benjamin's insights into mechanical reproduction, this project challenges traditional notions of authenticity in an era where each iteration generates a new 'aura' tied to a distinct reality shaped by social and technological frameworks [15]. Benjamin's skepticism toward 20th-century technological advancements reflects a broader unease about the loss of humanity's authoritative intellectual sovereignty [16]. His concept of the 'aura' represents an attempt to delineate the boundless creativity of humans from the mechanical tendencies of homogeneity and repetition.

This paper seeks to redefine the artist's role in the creation of works infused with AI-derived elements, navigating the tension between human ingenuity and technological intervention. By embracing AI as a collaborator rather than a competitor, artists can explore new dimensions of creativity while critically engaging with their work's ethical and philosophical implications.

Imaginary Landscapes: AI Disrupting Memory; Semeru #01 is not merely an artistic experiment but a profound inquiry into the nature of memory, authenticity, and creativity in the digital age. Through its iterative human and machine interaction, the project reveals the transformative potential of AI as a tool for artistic exploration while highlighting the challenges and responsibilities of integrating technology into creative practice. As we navigate this evolving landscape, we must approach AI with curiosity and caution, recognizing its potential to expand the horizons of human expression while remaining vigilant about its impact on our understanding of reality.

2 Methodology

This research adopted a performative method and interdisciplinary approach to examine the processes and impacts of collaboration between artists and artificial

intelligence in the context of imaginary landscapes and memory disruption. This method functions as a tool for creating artworks and as a conceptual exploration to understand how the interaction between humans and AI influences the representation of memory and reality. Central to this exploration is the notion of painting disruption, which reveals more profound layers of reality that photography alone cannot capture. As Jacques Derrida observed, "Reproduction both multiplies and divides the original, challenging the singularity and truth of the original work" [17]. When works of art are reproduced, they lose their commitment to the truth; in painting, however, the act of staying truthful is a commitment sealed within the singular frame [18]. This tension between reproduction and authenticity formed the philosophical foundation of this research, guiding its methodological framework.

The performative method in this research involved direct and repetitive actions that were both practical and reflective. Each iteration of the process—from capturing the analogue photograph of Mount Semeru to AI's repeated reinterpretations and the manual responses through painting—was treated as an 'act' that generated research data. In every cycle, the visual changes resulting from AI's intervention in elements of visual memory were meticulously documented. This approach aligns with Bruno Latour's assertion that "Machines do not replace human actions; they redefine the framework in which actions take place" [19]. In this light, the human role is to reinterpret and redefine these artistic actions, navigating the evolving relationship between human creativity and machine intervention.

The performative method allows the researcher not only to observe the immediate effects of AI interventions on memory elements within the work, but also to actively reflect on how memory and authenticity shift progressively with each iteration of digital and manual interpretation. This iterative process underscores the fluidity of memory and the transformative potential of AI as a creative collaborator. The research captures the dynamic interplay between human intuition and algorithmic logic by engaging in this iterative dialogue, revealing how each iteration reconfigures the boundaries of representation and reality.

An interdisciplinary approach was employed to integrate insights from visual arts, digital technology, memory psychology, and philosophy [20]. This approach enabled the research to analyze how mediums and technologies influence the perception of coherent memory and their impact on the creative processes involved. As a reconstructive effort, human memory pieces reality together through dynamic interpretation. Alan Baddeley summarized the foundation of human working memory as follows:

> "Let us assume that the organism has been given a number of sensory channels—vision, hearing, touch, and smell, for example. In principle, information from these channels should be related; objects such as trees can be seen, touched, and heard as the wind rustles through their leaves. Appreciating this and creating some representation of an object is likely to require memory, at least of a temporary form, a short-term or working memory that will allow the organism to pull together information from a number of sources and integrate it into a coherent view of the surrounding world [21]."

This research was set up as an in-depth case study of the artwork *Imaginary Landscapes: AI Disrupting Memory; Semeru #01*, primarily focusing on the collaborative process between the artist and artificial intelligence in repeatedly reinterpreting visual representations. The research design emphasizes exploring the interaction between humans and technology as a symbol of memory disruption, where the artistic creation process not only produces visual works but also serves as a reflection on how AI can disrupt the essence of human memory [22].

The performative approach treats each stage of creation—from capturing Mount Semeru's image to AI reinterpretation and manual acrylic responses—as a reflective and practical 'act' generating research data. Every iteration in this collaborative cycle was meticulously documented, allowing for detailed observation of the visual changes occurring at each stage. The performative approach examines AI's impact on visual memory elements, while critically reflecting on memory's evolution in the digital context. As Yasraf Amir Piliang observed, in this novel form of relationship, representation is no longer tied to truth and information ceases to convey or uphold objective reality [23].

The results of this iterative process are divided into four major phases: Introduction, Reconstruction, Reinvocation, and Interjection. Each phase represents a distinct stage in the collaborative cycle between the artist and AI, highlighting the progressive disruption and reconfiguration of memory.

Introduction – The process begins with the submission of selective neuronal memory, symbolized by analogue photography. This initial stage is fixed and concrete, as it objectively corresponds to reality. The chemical photosensitivity of analogue photography makes it difficult to modify, preserving a tangible connection to the original moment.

Reconstruction – AI engages in the reconstruction process by relocating visual elements through digital pixel manipulation, thereby altering the overall imagery. This artificial memory is the result of a Generative Adversarial Network's (GAN)

hallucinatory iterative process, which lacks factual and objective correspondence. The AI's reinterpretation introduces a layer of abstraction, distancing the image from its original context.

Reinvocation – In the third stage, the artist attempts to 'request' a recollection of fragments of neuronal memory from the introduction phase. This back-and-forth process continues as the artist and AI negotiate the boundaries of representation, with each iteration further complicating the relationship between memory and reality.

Interjection – The final stage involves the artist's decision to conclude the iteration. This act of interjection is critical, as it breaks the indefinite cycle of reinterpretation and asserts the artist's role as the arbiter of completion. These iterations do not adhere to a strict number of repetitions; in this study, fourteen iterative steps were selected at the artist's discretion. The selection of fourteen iterative steps was determined by the artist's empiric and aesthetic considerations. Empirically, the artist analyzed patterns in the AI's reinterpretations—such as recurring distortions, shifts in color, or alterations in form—to identify moments of significance or divergence. Aesthetically, the artist evaluated each iteration's emotional and symbolic resonance, ensuring that the final work aligns with their artistic vision and conceptual intent.

A key aesthetic decision in this process was the cutting of the image into various widths, a technique that appropriates the visual idiom of the barcode. The barcode, as a symbol of commodification and standardization in contemporary society, serves as a metaphor for the fragmentation and digitization of memory in the age of AI. By slicing the image into barcode-like strips, the artist not only disrupts the visual continuity of the landscape but also critiques the ways in which technology reduces complex realities into quantifiable, machine-readable data. This act of fragmentation mirrors the iterative process itself, where each reinterpretation distills the image further from its original context, creating a new visual language that oscillates between abstraction and representation.

This decisive moment underscores the artist's authority in navigating the tension between human creativity and machine intervention, ensuring that the work retains its conceptual and emotional integrity despite the disruptive influence of AI. Through the appropriation of the barcode idiom, the artist highlights the interplay between technology and memory, inviting viewers to reflect on how digital processes reshape our understanding of reality and authenticity.

In *Simulations*, Baudrillard delineates the order of simulated realities into three distinct phases, each progressively further removed from the original truth. The first order of simulation replaces reality with recognizable signs—verbal and

symbolic—that explicitly reveal the fiction of truth, much like the allegorical nature of tales or myths. Here, the representation is still tethered to a discernible origin, even as it begins to obscure the boundaries between the real and the imagined. The second order of simulation goes further, masking the truth entirely with a simulated version that claims to represent it fully. This stage is evident in beliefs and ideologies, where constructed narratives replace objective reality, creating a veneer of authenticity that conceals its artificiality. The third order, however, marks the culmination of this progression: here, no truth serves as the foundation for the claimed truth. Instead, the artificial becomes the real, and the hyperreal emerges as the dominant mode of existence. In this stage, simulations no longer reference an external reality but generate self-referential truths, creating a world where representations and illusions are perceived as more 'real' than reality [10]. It is within this third order that contemporary society resides, navigating a landscape where the hyperreal shapes our understanding of truth, memory, and authenticity.

The iterative process of *Imaginary Landscapes: AI Disrupting Memory; Semeru #01* aligns with Baudrillard's third order of simulation, as each iteration generates a new 'truth' that is increasingly detached from reality. This research critically examines how AI, as a disruptive agent, redefines the boundaries of memory and authenticity, challenging traditional notions of artistic creation and representation. By engaging in this iterative dialogue between human intuition and algorithmic logic, the project reveals how the hyperreal emerges not only as a theoretical concept but as a tangible outcome of human-AI collaboration. Through this process, the work interrogates the shifting nature of truth in the digital age, where the artificial and the real coexist in a state of constant negotiation.

2.1 Research Instruments

The tools employed in this study included AI applications for reinterpretation, acrylic paint as the manual medium used by the artist, and documentation equipment such as cameras and recording devices to capture the creative process. The generative AI utilized was the Generative Adversarial Network (GAN) Midjourney and Adobe Firefly, which operates on a dialogical principle involving two AIs collaboratively constructing and reconstructing images in accordance with visual reality parameters derived from its Deep Machine Learning training data. The artwork's creation unfolded over fourteen stages, each designed as a performative act emphasizing the interactive dynamic between the artist and AI, addressing the disruptive phenomena inherent in the integration of AI within visual art practices.

2.2 Data Collection

Data for this study were obtained from multiple sources to provide a comprehensive overview of how human-AI collaboration unfolds within the context of imaginary landscapes and memory disruption. Relevant literature on memory, representation, and digital technology was first reviewed to establish a robust theoretical foundation. Empirical data collection involved direct observation of the creative process and systematic document analysis. During observation sessions, field notes were taken at each iterative stage, focusing on the AI's reinterpreted outputs and the artist's subsequent acrylic paintings. Document analysis included reviewing sketches, written reflections, and various AI-generated outputs, enabling the researcher to trace evolving visual and conceptual themes across all fourteen iterations.

The reinterpretation process began with submitting an analogue photograph of Mount Semeru to an AI platform for its initial transformation. The artist then reproduced the resulting acrylic image, which was resubmitted to the AI for another round of reinterpretation. This cycle continued fourteen times, generating representations that progressively diverged from the original reality of the photograph. These outputs were evaluated through thematic analysis, identifying patterns in how memory elements were preserved, altered, or entirely replaced. Reliability was ensured by maintaining a detailed and consistent records of each interpretive step, allowing the research process to be transparently followed and evaluated at every stage.

3 Results

The visual changes in each iteration demonstrate that digital technology can alter and distort visual memory, supporting Baudrillard's theory of simulacra, where representations and illusions become more 'real' than reality itself [10]. This study reveals that in the digital era, memory is no longer static but evolves and transforms through interactions with technology [24]. As a disruptive agent, AI shows that technology can create new realities separate from human memory, raising questions about the authenticity and validity of memories generated by technology. The findings support the notion that AI can serve as a creative tool enriching artistic processes while also functioning as an agent that blurs the boundaries between reality and illusion.

The collaboration between humans and AI in the creative process illustrates that creative practice can serve as a medium for reflecting on the role of technology in reshaping and distorting human memory. This study encourages audiences to contemplate how technology shapes our understanding of reality and memory and how creative practices can be used to explore and critique these roles [25].

The result underscores the necessity of a holistic perspective in studying visual representation, revealing how interdisciplinary methods illuminate the dynamics between human control and machine automation while highlighting the impact of cross-medium collaboration in generating new meanings.

Recent artistic explorations demonstrate the growing significance of human-AI collaboration in the creative process. Artists like K. Allado McDowell and Refik Anadol have illustrated how artificial intelligence can function as a tool and an active, creative partner in artistic production. Their works explore the intersection of human perception, machine intelligence, and the evolving nature of visual representation in the digital era. McDowell has adopted an interdisciplinary approach that merges AI technology with the aesthetic exploration of photography, positioning AI as a 'creative partner' rather than a mere instrument. Their works deconstruct photographic reality, producing hybrid, layered, and ambiguous imagery that embodies collaboration, where human input and machine reinterpretation blur. This method highlights AI's impact on perception, memory reconstruction, and the role of photography in the digital age, shifting photography from a medium of documentation to one that crafts new realities.

Refik Anadol, on the other hand, employs AI-driven data processing to create generative artworks, such as *Unsupervised*, where machine learning algorithms analyze data from the Museum of Modern Art (MoMA) to produce ever-evolving visualizations. His work treats AI as both a tool and a collaborator, allowing for exploring collective memory and dynamic reinterpretation. Anadol's aesthetic, marked by fluid, dreamlike abstractions, challenges the notion of fixed realities and illustrates how technology reshapes interpretations through iterative processes. By transforming archival data into dynamic visual forms, he extends the boundaries of human perception, positioning AI as a medium that constructs rather than represents reality. His work aligns with post-photographic discourse, where data-driven imagery replaces traditional artistic materials, fostering critical discussions on the evolving relationship between art and technology. Together, McDowell and Anadol exemplify how AI redefines artistic expression, challenges traditional notions of authorship, and expands the possibilities of aesthetic exploration, offering new insights into the ongoing dialogue between human creativity and machine intelligence.

3.1 Results of the Process

Each iteration in the reinterpretation process by AI and manual painting caused significant changes to the original visual representation. The initial image of Mount Semeru underwent transformations that increasingly diverged from its original memory after fourteen cycles, becoming progressively abstract and detached from its initial form. AI acted as a disruptive agent, automatically

reinterpreting the image without subjective context tied to the original reality. Each reinterpretation by AI introduced new elements absent from the original image, creating independent simulacra that were disconnected from human memory, as once mentioned by Krauss [26]. The artist acted as a guardian of authenticity, using hand painting to restore memory elements while simultaneously enriching or altering the visual interpretations generated by AI, thereby distancing the visuals from their original reality. This creative interplay between human intervention and machine automation highlighted the dynamics of cross-medium collaboration, producing unique meanings unattainable through a single medium, as summarized in Table 1.

Table 1 Results of the artwork process by stage.

No.	Artwork Results	Technical Approach	Description
1.		Film Analogue Photography	The photograph of Mount Semeru was taken as a reference to depict the reality of the Semeru landscape. The image was captured in black and white to neutralize the AI's translation process, ensuring a more neutral and authentic outcome.
2.		AI	The disruption of reality representation through AI's first reimagined output serves as a process of memory dehumanization. The realistic landscape photograph of Mount Semeru was created based on the original photo reference of the mountain, captured using an analog film camera.
3.		Acrylic Painting	The disruption carried out by AI is returned to the artist's imagination as an effort to realign the image of Mount Semeru's landscape. The panel is cut and redrawn using painting techniques with colored acrylic paint.

No.	Artwork Results	Technical Approach	Description
4.		AI	The second AI disruption process involves reimagining reality through AI-generated outputs, representing a continued process of memory dehumanization. The AI-generated image is created by blending the previous photograph and the painting produced by the artist.
5.		Acrylic Painting	The second process of restoring reality involves the AI-generated output being visually corrected through the artist's acrylic painting.
6.		AI	The third AI disruption process reimagines reality through AI-generated outputs, continuing the process of memory dehumanization. The AI-generated image is created by blending the previous photograph and the painting produced by the artist.
7.		Acrylic Painting	The third process of restoring reality involves the AI-generated output being visually corrected through the artist's acrylic painting.
8.		AI	The fourth AI disruption process involves reimagining reality through AI-generated outputs, continuing the process of memory dehumanization. The AI-generated image is created by blending the previous photograph and the painting produced by the artist.

No.	Artwork Results	Technical Approach	Description
9.		Acrylic Painting	The fourth process of restoring reality involves the AI-generated output being visually corrected through the artist's acrylic painting.
10.		AI	The fifth AI disruption process involves reimagining reality through AI-generated outputs, continuing the process of memory dehumanization. The AI-generated image is created by blending the previous photograph and the painting produced by the artist.
11.		Acrylic Painting	The fifth process of restoring reality involves the AI-generated output being visually corrected through the artist's acrylic painting.
12.		AI	The sixth AI disruption process involves reimagining reality through AI-generated outputs, continuing the process of memory dehumanization. The AI-generated image is created by blending the previous photograph and the painting produced by the artist.
13.		Acrylic Painting	The sixth process of restoring reality involves the AI-generated output being visually corrected through the artist's acrylic painting.

No.	Artwork Results	Technical Approach	Description
14.		AI	The sixth AI disruption process reimagines reality through AI-generated outputs, continuing the process of memory dehumanization. The AI-generated image results from blending the previous photograph and the painting created by the artist.
15.		Acrylic Painting	The sixth process of restoring reality involves the AI-generated output being visually refined through the artist's acrylic painting corrections.
16.		AI Giclée and Acrylic Painting on Canvas	The finalization of the artwork consists of fourteen panels, combining Giclée prints, and acrylic paintings merged into a single cohesive piece. The artwork measures 100 x 164 cm.

3.2 Introduction, Reconstruction, Reinvocation, and Interjection

The results of the four phases are as follows. The Introduction phase, representing fixed and objective reality, was observed in Stage 1. The Reconstruction phase, characterized by AI altering visual elements through pixel manipulation to produce hallucinatory and non-objective imagery, occurred in Stages 2, 4, 6, 8, 10, 12, 14, and 16. The Reinvocation phase, in which the artist manually responded to AI-generated changes by recalling fragments of the original memory, was present in Stages 3, 5, 7, 9, 11, 13, and 15. Finally, the Interjection phase, marking the deliberate conclusion of the iterative process, was found in Stage 16.

4 Conclusion

This research revealed that *Imaginary Landscapes: AI Disrupting Memory; Semeru #01* explores memory disruption through a collaborative process, where

a photograph of Mount Semeru underwent fourteen iterations of AI reinterpretation and manual acrylic repainting. Each cycle progressively distorted the visuals, distancing the work from the original memory and creating a cascade of new realities. This process unveiled the tension between human intuition and technological intervention. AI acted as a disruptive agent that reinterpreted images devoid of emotional context, generating simulacra untethered from the original reality. Each iteration introduced novel visual elements absent from the source image, illustrating how AI can construct realities that diverge from human memory. Ironically, the artist's attempts to restore memory through manual painting further distanced the work from its original essence, while enriching its visual and conceptual complexity at every stage.

These findings demonstrate that cross-medium collaboration in the digital era not only reshapes artistic creation but also redefines the very nature of memory. The effort to preserve memory through technology often leads to its inevitable distortion, challenging traditional notions of authenticity and originality. This research invites viewers to reflect on the profound impact of technology on the perception of reality and memory, while positioning creative practice as a critical medium for examining how technology blurs the boundaries between the real and the imagined. The collaboration between humans and machines generates new meanings, deepening our understanding of how technology shapes the realities we experience. It underscores AI's transformative role in artistic processes and visual perception, offering a lens through which to interrogate the evolving relationship between memory, authenticity, and creativity in contemporary art.

However, this research was not without its limitations. A key constraint lies in the artist's ability to engage with coding as a method of disruption. While generative AI provides tools for automating specific coding alterations, the extent to which an artist can intervene or manipulate these processes remains limited. Future research could explore how coded disruptions shape creative outcomes, investigating whether AI-driven alterations introduce new forms of unpredictability, enhance artistic spontaneity, or challenge conventional aesthetic boundaries. Additionally, this direction could examine how artists navigate algorithmic biases, refine machine-learning models, or develop interventions that deliberately disrupt the generative process. Such inquiries would push the boundaries of AI-human artistic collaboration, opening new pathways for innovation while critically engaging with these technologies' ethical and philosophical implications.

In conclusion, *Imaginary Landscapes: AI Disrupting Memory; Semeru #01* serves as both an artistic experiment and a philosophical inquiry into the nature of memory, authenticity, and creativity in the digital age. By embracing AI as a collaborator rather than a competitor, this work challenges prevailing anxieties

about technology's role in art, offering a nuanced perspective on its potential to expand human expression. At the same time, it highlights the need for critical reflection on how technology reshapes our understanding of reality, urging us to navigate this evolving landscape with both curiosity and caution.

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