

The Plasticity of Generative Artificial Intelligence in Materialized Artistic Practice. Case Study ‘in/visibilidades no feminino 2.0’

Célia Fernandes Palma
Universidade do Algarve /
Universidade Aberta / Centro de
Investigação em Artes e Comunicação
Faro, Portugal
a36205@ualg.pt

Isabel Cristina Carvalho
Universidade Aberta / Centro de
Investigação em Artes e Comunicação
Porto, Portugal
isabel.carvalho@uab.pt

Mirian Nogueira Tavares
Universidade do Algarve / Centro de
Investigação em Artes e Comunicação
Faro, Portugal
mtavares@ualg.pt

Abstract

This article offers a critical examination of the convergence between art and technology, exploring how the generative plasticity of Artificial Intelligence reconfigures emerging artistic practices. It analyses the transformations introduced by Generative Artificial Intelligence, which metamorphoses modes of expression, production, and authorship while simultaneously enabling the subversion of hegemonic narratives and the emergence of new digital aesthetics. The analysis focuses on the materialisation of artistic artefacts through generative processes, with particular emphasis on the case study *in/visibilidades no feminino 2.0*, an experimental project that employs GenAI as a device for the symbolic recombination of female identity, supported by ethnographic imagery and critical mediation strategies. The results demonstrate that GenAI can operate as an agent of co-authorship and interdisciplinary collaboration, fostering the reinscription of gendered subjectivities and opening space for new forms of representativity in contemporary art. Informed by Donna Haraway’s posthumanist perspective [1], this reflection problematises the relations between technology, hybridity, and identity construction, highlighting generative plasticity as a field of aesthetic experimentation and sociocultural transformation.

CCS Concepts

• **Applied computing** → Arts and humanities; Media arts; • **Computing methodologies** → Artificial intelligence; • **Social and professional topics** → User characteristics; Gender.

Keywords

Keywords Digital Media Art, Generative Plasticity, Artivism, Imagetic Ethnography, Female Identity

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1 Introduction

We live in a globalized and polarized society, in which social, cultural and emotional bonds are crossed by fragmented discourses, making it difficult to establish a code of empathy that allows us to understand the world from a more collective, relational and less subject-centred perspective. In this way, technology, as an extension of human evolution, reinforces its intrinsic link to the subject [2].

The concept of *plasticity*, which constitutes the central axis of this research, is understood as the capacity for continuous transformation and recomposition, evolving from its etymological origin linked to the Greek verb *plassein* – to mold – and revisited in the German aesthetic tradition, from a notion of material malleability to a processual and relational dimension. As Ströbele states, plasticity always implies “action and transformation”, manifesting both in material and in symbolic or social domains [3]. Building on this conceptual foundation, the study proposes the notion of *generative plasticity* to reflect on the emerging aesthetics of Generative Artificial Intelligence (GenAI) systems. By operating through the algorithmic recombination of visual and cultural archives [4], GenAI transcends a merely instrumental function and acts as an aesthetic agent, producing new configurations of meaning. In this sense, generative plasticity represents a symbolic co-creation process between human and machine that challenges fixed models of identity, authorship, and agency.

In the critical reflection on generative plasticity, a posthumanist approach is adopted – one that questions the centrality of the human subject and reconfigures the relationships between humans and technology. This approach is illustrated by Donna Haraway’s figure of the cyborg, which exposes the dissolution of boundaries between nature/technology, body/machine, and mind/matter [1]. This vision challenges traditional binaries and proposes artistic creation as a hybrid, decentralized, and relational practice, in which GenAI assumes an active role in the production of meaning.

This research addresses the central question of how the convergence between GenAI and the interdisciplinary practices of Digital Media Art – namely artivism, ethnography, and cultural mediation – can reconfigure artistic creation and generate new forms of expression that challenge hegemonic norms while contributing to the reinscription of female representational forms. The concept of plasticity is thus revisited from an expanded perspective, understood as an adaptive and transformative capacity that, in a digitally dominated ecosystem, manifests in the continuous recomposition operated by generative neural models. These models stretch and

amplify creative processes, giving rise to new visual and discursive grammars.

The case study *in/visibilidades no feminino 2.0* critically, poetically, and collaboratively integrates GenAI, configuring itself as an artistic artifact with provocative intentionality, exploring issues of female identity, visibility, and invisibility. The work also reveals the dissolution of boundaries between sender/receiver, human/machine, and artwork/process, within the construction of a hybrid and relational artistic practice. This approach aligns with artistic experimentation methods that embrace chance, autonomy, and unpredictability as creative production strategies, akin to John Cage’s aleatory music [5].

The practice-based research developed through *in/visibilidades no feminino 2.0* produces materialized knowledge derived from data collection and artistic outcomes as both artist and researcher. The artifact becomes a medium for analysis and reflection, evidencing transformations of the initial concept according to variables such as time, tools, materiality, and inspiration. Within this dynamic, the methodological openness to serendipity and the continuous recording of *in situ* research and observation throughout the creative process prove to be fundamental [6].

Although widely used, GenAI has often been explored from a technicist perspective, leaving under-theorized its plastic potential as a critical tool to reconfigure visual narratives and challenge representational regimes of female identity. Thus, this study examines the critical potential of GenAI within the artistic practice *in/visibilidades no feminino 2.0*, articulating theory and practice through a feminist and posthumanist lens.

1.1 Visibility and Invisibility: Female Identity in the Digital

The dichotomy between visibility and invisibility is central to understanding how female identity is perceived and represented in contemporary digital culture. Historically, women have been portrayed as objects of contemplation, confined within visual stereotypes and cultural labels associated with divinity, motherhood, innocence, and sensuality. For centuries, the female figure was shaped by the male gaze, resulting in a paradox: women remained exposed as images but were systematically silenced as subjects of discourse and action [7]. As Sarzi-Ribeiro states, “women who use their bodies in art and set them in motion through languages associated with technology remove them from the rigid and static posture previously assigned to them. (...) When a woman moves from object to subject, relationships are reversed, and new meanings emerge, including for what is considered feminine” [7].

It is therefore essential to analyse how artistic practice mediated by emerging technologies can challenge regimes of invisibility and contribute to processes of symbolic reinscription. Building on this premise, Section 2 presents the methodology applied to the collaborative intervention between human and GenAI in the creative process; Section 3 explores the concept of convergence between art and technology, as well as the notion of generative plasticity as an expansion of the image-based language mediated by GenAI; Section 4 introduces the case study *in/visibilidades no feminino 2.0*; and finally, Section 5 presents the concluding reflections and proposals for the continuation of the research.

2 The Interdisciplinarity of Generative Artificial Intelligence

The integration of Artificial Intelligence (AI) into artistic practice represents a transformation in the modes of creation and cultural mediation. The change is visible, for example, in video art, which has evolved with technology from the outset, incorporating digital devices and languages to expand its expressive limits.

Manovich points out that the language of the new digital media is defined by algorithmic logic, modularity, automation and variability, aspects that align with GenAI [8]. Arielli adds that, while traditionally the media were extensions of the human senses, “AI is a further extension of human capabilities in mediating between us and the world” [4].

With algorithms capable of synthesizing, modifying and recombining visual and sound elements, artists are exploring compositional dynamics and non-linear narratives that challenge traditional conceptions of authorship, intentionality and originality.

Edmonds stresses that in digital art practices, interaction is central, the focus shifts from the artistic object to the relational experience, involving the audience as an active part of the creative process [9]. In the case of AI, intelligent systems respond to human stimuli, enabling the creation of context-sensitive artworks co-created in real time.

Agudo et al. analysed the aesthetic perception of two groups of participants: one was told that the work had been created by a human, and the other by AI [10]. Although both groups were exposed to the same work, the results indicated a devaluation when attributed to AI, evidencing a perceptual bias about the ability of technology to express human emotions. Sundar observes that people tend to associate machines with characteristics such as inflexibility and lack of emotion, which can negatively influence the aesthetic and emotional evaluation of works generated by artificial systems [10]. The study corroborates the idea that the subjective perceptions and prior beliefs of the public directly affect the perception of the work. Thus, technological interdisciplinarity emerges as a field of experimentation that reconfigures artistic creation and thinking.

2.1 Generative Art: Creative Reconfigurations in the Algorithmic Era

In The convergence between art and AI marks a new stage in artistic creation, marked by collaboration between humans and algorithmic systems. AI is no longer just a technical extension but an active part of the creative process, prompting a reconfiguration of practice as a hybrid, transversal and interdisciplinary phenomenon.

With the emergence of generative systems capable of processing, interpreting and creating images, sounds and texts, the artist no longer occupies the exclusive centre of creation, but acts as co-author in dialogue with automated adaptive processes. This creates an expanded creative ecology, where aesthetic sensibility intersects with computing, statistics and data science, generating new methods of visually and meaning.

In this scenario, art takes on the role of a critical laboratory for experimenting with the limits of AI. The practice of prompt engineering is structured as an expressive and cognitive means of

guiding generative models, by producing aesthetically coherent and conceptually coherent responses [11].

2.2 Methodology of Collaborative Practice with GenAI

The methodology adopted combines artistic practice, ethnographic research, and technological mediation, integrating GenAI as a collaborative agent in the creative process through the artefact and case study *in/visibilidades no feminino 2.0* (described in Section 4). In this context, technology is mobilized as a mediator of relationships, meanings, and aesthetic experiences.

Based on practice-based research, this approach develops iteratively and collaboratively, involving audiences in the artistic process – particularly younger participants – “given their affinity for digital environments and new forms of communication and interaction” [12].

The artefact *in/visibilidades no feminino 2.0* aims to demonstrate the importance of technique through the plasticity of GenAI in artistic creation, using algorithms to interpret and transform ethnographic data into visual representations, not merely reinterpreting culture but transforming our perception of it.

The project is structured around three methodological dimensions: (1) aesthetic and critical; (2) ethnographic; and (3) collaborative and generative. The artistic practice assumes a reflective and interventionist function, using GenAI to deconstruct hegemonic representations. Thus, aesthetics becomes a space for cultural and political inquiry, where generative plasticity operates as a transformative force within the visual imagination of the feminine.

The artefact draws upon ethnographic archives – female chants, oral expressions, and historical narratives – strongly linked to rural women. Based on the concept of heritage as a dynamic and social process, defined by Johnston & Marwood as “heritage-in-action” [13], the research examines how technology can contribute to the reinterpretation of ethnographic narratives: “Forging links with the past necessarily involves communities in a process of discovering, learning, and producing new understandings about their past” [13].

The research establishes a dual objective: on one hand, selecting female chants and oral expressions strongly rooted in cultural tradition; and on the other, mapping content frequently associated with customs, traditions, and everyday life. These elements are fundamental to addressing gender representation, highlighting female voices often marginalized in traditional narratives.

GenAI becomes a co-author in the creative process, operating through algorithms trained to reinterpret and recombine visual and sound data. This approach highlights the plasticity of GenAI, understood as a capacity for adaptation, transformation, and the generation of new forms from cultural data. Thus, technology ceases to function merely as a technical support and becomes part of a co-creative logic, influencing both the production and reception of artworks.

By emphasizing the kinetic dimension of the creative process, this methodology reveals how the plasticity of GenAI reconfigures not only methods of artistic production but also audience perception. The study demonstrates the transition of technology from a simple instrument to a creative agent that co-authors the process and stimulates critical reflection on identity.

3 The Plasticity of GenAI: Concepts and Approaches

The literature review is grounded in the theoretical principles of the relationship between the elements of plasticity in generative art, focusing on the interactions between plasticity and form in their digital expression. It explores how the plasticity of algorithms – particularly in GenAI – manifests in art and reconfigures human expression.

3.1 Collaborative Practice Methodology with Artificial Intelligence

In the context of GenAI, plasticity assumes an operational dimension, understood as the adaptive capacity of generative models to adjust their behaviours and outputs based on the data received and progressive training processes.

Harari notes that the digital revolution inaugurated a new era in the circulation and manipulation of information, marked by the transition from passive devices to active and partially autonomous computational systems [14]. Since Alan Turing anticipated in 1948 the possibility of machines simulating human thought, algorithms have increasingly assumed autonomous roles, raising ethical and epistemological questions about agency, control, and creative intentionality.

Within this framework, algorithmic plasticity expresses the ability of neural models to continuously reconfigure themselves through cycles of machine learning, adjusting internal probabilities that respond to variable inputs and reflect the flexibility and malleability of the technology [15]. Over the past two decades, these systems have evolved in their capacity for interaction and content generation, with advanced models such as OpenAI’s GPT-4 expanding the scale of this plasticity, operating as a dynamic and potentially limitless extension of human creativity.

3.2 Generative Image

In the visual context, plasticity manifests itself most expressively in generative imagery, where the continuous recombination of data and forms produces new semiotic possibilities. Following Ströbele [3], it is understood as a process of continuous transformation resulting from the interaction between archive and algorithmic computation – one that not only alters forms but also reconfigures meanings, generating new symbolic organizations within the field of contemporary visual culture.

The digital image, made up of algorithmic data, is reconfigured as a form of representation that can be translated into different communication systems, allowing for correlation and mapping between visual, sound and interactive. At the same time, the incorporation of AI, facilitated by the integration of computer language, encourages performative experiences mediated by the dialog between machine and spectator. The link between image and reality has become diffuse, multiple and reversible, where the spectator has taken on the role of interface between the real and the virtual, with the ability to move between the two dimensions and highlight the limits of their own ability to interpret the world.

The relationship between human and artificial creativity is explored by Kate Crawford: in Atlas of AI, the author emphasizes that AI should not just be seen as a neutral tool for creative production,

but as a system based on natural resources, human work and specific social practices, whose impacts go beyond the technological dimension [16]. Crawford warns of the risks of anthropomorphizing AI by attributing human characteristics and stresses the importance of recognizing the ethical and social implications underlying this technology. And he advocates an interdisciplinary approach, in which AI is understood as a means of co-authorship, capable of expanding the limits of human creativity, while simultaneously raising ethical and political questions about its use.

This perspective underpins the project *in/visibilidades no feminino 2.0*, which explores experimental practice in co-creation with GenAI technology. Crawford warns of the way in which large technology companies have exploited vast volumes of digital images in order to train machine learning systems capable of inferring human emotions. The practice is based on the premise that there is a fixed and universal set of human emotions, manifested visibly and involuntarily on the face, which is assumed to become a “common view”, despite the emotional categorization systems they adopt. Crawford thus invites a critical analysis of this taxonomization, highlighting the epistemological and ethical limits of the attempt to automate the reading of emotional states through technology [16].

3.3 Generative Video Art and New Aesthetics

Video art has evolved significantly with digitization, increasing the accessibility and ubiquity of moving images. With GenAI, new creative processes have been incorporated that combine sound and image, expanding the plasticity of the image and sound spatiality. GenAI, as a co-author of new image aesthetics, creates non-linear compositions, emerging patterns, rhythmic repetitions, visual collapses, glitches and an intensified visual plasticity that alters the viewer’s expanded perception. The viewer, confronted with images in continuous flux, activates a more immersive aesthetic reception, marked by the instability of the code.

The process of deconstructing and reconstructing images and sounds reflects the creative processes of the artistic avant-garde, permeated by a “repository” of images legitimized by history. The experience offered by GenAI in experimental video questions whether it is truly innovative and establishes a new aesthetic paradigm, or whether the artist’s main function is to subvert the logic of algorithms in order to expose the prejudices hidden in the programming [17].

One example is the work of artist Mario Klingemann, who uses neural networks to generate images in his project “Memories of Passersby I”, an installation in which a machine creates a continuous and endless stream of portraits, inviting the viewer to reflect on the nature of identity and memory [18]. GenAI influences form and content, whether it is experimental and sensitive in nature, or political and activist. Consequently, it does not determine the content, but profoundly alters its expressive characteristics, style, repetition, randomness and error, becoming a compositional strategy that destabilizes traditional artistic logic and proposes more open and sensorial experiences.

The word “generative”, from the Latin *generativus*, means the ability to generate, and predates the development of the emergence of AI. Video art (or any other art form) can be generative without resorting to AI-based processes. Manovich mentions that GenAI

can be associated with the editing of films that emerged around 1898, experimental collage films such as Bruce Conner’s *A Movie* (1958), or the composite photography popular in the 19th century [19]. Practices that already pointed to a combinatorial logic of manipulation and montage are now manifesting their technicality and expansion through GenAI, and new visual and sound grammars are emerging based on probabilistic calculation, neural networks and automatic learning.

Generative video art seeks to map and problematize the creative processes that involve the use of GenAI in videographic production. The case study *in/visibilidades no feminino 2.0* contributes to this debate by exploring co-creation with GenAI tools, highlighting not only their aesthetic potential, but also their ethical, political and identity implications within contemporary art.

According to Manovich, the aesthetics associated with AI are not limited to the actions performed by machines, but also to the creative ways in which humans use algorithms [19]. He emphasizes that human decisions continue to influence the results generated and shifts the focus from the artistic object to the process of collaborative creation between artist and machine. Style, repetition, randomness and error become the compositional strategies that contribute to reconfiguring the role of authorship and destabilizing the traditional logic of artistic representation, and open up space for expanded aesthetics, susceptible to critical speculation.

Thus, understanding the aesthetic regimes of generative video art becomes essential for analysing artistic practices such as *in/visibilidades no feminino 2.0*, where GenAI is critically mobilized in the construction of alternative visual imaginaries.

3.4 Ethical Impacts and Challenges in the Artistic Community

The growing use of GenAI tools in artistic creation is reconfiguring modes of cultural production and raising ethical and political challenges that extend beyond the technical domain, involving issues of intellectual property, the reproduction of inequalities, and corporate appropriation. As Crawford emphasizes, AI is not a neutral technology but should be understood as “a political technology”, built upon infrastructures of data extraction and the concentration of economic power [16]. In this context, databases such as ImageNet (2009), which have been fundamental to the development of computer vision algorithms, expose a structural problem: automated categorization often relies on essentialist and normative taxonomies, reproducing a Eurocentric, masculine, and binary logic [20]. Furthermore, the proliferation of GenAI raises additional concerns related to the environmental impact of large-scale model training, threats to privacy, and the misuse of synthetic content – such as deepfakes – which fuel defamation, visual manipulation, and disinformation.

Critical feminist perspectives, such as that of Haraway, highlight the need to question who is represented in data and who remains invisible in processes of symbolic automation. In artistic practice, this issue becomes evident through prompt engineering, which reveals the ethical negotiation between human intention and algorithmic conditioning, as outputs reflect both user input and the ideologies embedded in training datasets [4]. Thus, creation with GenAI requires rethinking authorship as a relational and

distributed practice among human, machine, and archive – demanding new ethical frameworks grounded in transparency, data justice, representational diversity, and collective accountability. In this context, creativity mediated by GenAI does not erase authorship but redistributes it.

4 Case Study – *in/visibilidades no feminino 2.0*

The methodology adopted in the case study *in/visibilidades no feminino 2.0* is grounded in a posthumanist and critical feminist framework, in which generative plasticity emerges as an articulating principle between theory and practice, connecting processes of algorithmic creation with practices of visual ethnography, activism, and cultural mediation. This approach enables the exploration of alternative modes of representation and symbolic reinscription of female identity through GenAI systems.

The continuous interaction between artwork and viewer occupies a central place in the project, which operates as a relational and mediating practice, engaging aesthetic experiences based on participation, listening, and the shared construction of meaning. The incorporation of GenAI into the creative process is not merely technical; it operates critically by making visible the negotiation between human and machine in the production of meaning. Thus, identity is understood as a processual and situated phenomenon, emerging from sociotechnical relations rather than fixed essentialisms.

From this perspective, subjectivity is conceived as relational and culturally situated, aligning with the posthumanist critique of hegemonic ontologies. As Poliks & Trillo point out: “What distinguishes one account of postmodern subjectivity from another is less whether or not a given subject can be known, but rather the extent to which it can be known. Social construction means construction” [21]. This conception supports the project’s critical dimension, which seeks to challenge normative modes of representation in order to reinscribe historically invisibilised feminine subjectivities.

4.1 Generative Video Art and the Extension of Imagetic Language through AI

Building upon the theoretical and methodological framework presented earlier, this section describes the artistic artifact *in/visibilidades no feminino 2.0*, as well as the conceptual context and participants involved in the process. Situated within the field of Digital Media Art, its objective is to promote gender equality, representativeness, and the expression of female subjectivity through a critical and poetic approach.

The practice employs GenAI resources to develop visual collages from ethnographic materials, exploring interpretative layers that incorporate perspectives from ethnomusicology. The work highlights visual and sound elements extracted from the documentary series *Povo que Canta* by Michel Giacometti (RTP Archives) and the platform *A Música Portuguesa a Gostar Dela Própria* by Tiago Pereira (AMPAGDP), which are brought together into a single aesthetic body, creating a space of memory and social transformation.

In its version of a hybrid installation of generative video art, the film is made up of 27 images of women’s faces in movement, generated with GenAI and organized in sequence through prior

editing in Adobe Premiere. The Runway ML platform was used to manipulate and merge the different layers of image and video, producing a visual aesthetic typical of the language of video art. This approach stands out as the work’s central imagistic element, expanding GenAI’s creative possibilities and introducing a critical dimension to the interface, mediation and the concept of authorship. Generative technology has enabled not only the creation of unique images, but also the automation of part of the creative process, proposing new forms of visual narrative construction and subverting the traditional paradigms of interpretation, interaction and creativity.

In the exhibition context, each image from the film is shown for 12 seconds, making up a sequence of 27 portraits accompanied by a soundscape. Among the 12 sounds remastered using sampling and manipulation techniques are excerpts from the songs “Ô Laurinda, Linda, Linda”, from the Monchique region, and “Dona Mariana”, collected in Aljezur by Adélia Rosado and documented by Michel Giacometti and Fernando Lopes Graça, among others.

Through the digital interface, faces and expressions symbolize collective and subjective actions that become an integral part of the mediating practice culminating in the artistic manifesto. To achieve this visual and symbolic construction, the process began with the recognition of the machine’s capacity to (re)write visual narratives, employing prompt engineering as an expressive and guiding practice. Customized prompts – detailed textual instructions – were created to serve as semantic and aesthetic matrices within the generative process. This procedure was iterative and exploratory, involving successive tests, descriptive adjustments, and the appropriation of reference images to align the algorithmic response with the artistic intent.

The material was developed using the RunwayML platform (Gen-1 and Gen-2) in a multimodal process combining text (prompt), still images, and video as simultaneous inputs. Through generative diffusion models (image-to-image, prompt-to-video, video-to-video), generative morphing, frame interpolation, and style transfer, it was possible to generate hybrid sequences of generative video. For example, the initial prompt – “black and white film; an older woman with a rounded face and prominent eyes; natural gesture gently cradling her face; intense gaze fixed on the camera conveying inner strength and serenity...” – was subjected to parametric variations to achieve the desired expressiveness. In multimodal convergence, the visual material was articulated with a curated soundscape composed of female chants and voices, reinforcing the ethnographic and sensorial dimensions of the artifact.

Thus, the digital interface was configured as a space of negotiation between human intention and algorithmic response, where the machine deliberately participates as a symbolic co-author of the creative process [11]. This experimental method demonstrates the generative plasticity of GenAI and its integration within a practice of critical mediation, in which image, sound, and gesture converge to form a visual manifesto on female presence and visibility.

The installation revealed its hybrid plasticity by alternating between an interactive version – with motion capture through TouchDesigner software – and a non-interactive version, based solely on the projection of the film and soundscape, demonstrating adaptability to different spaces, technical conditions, and audiences.

The intervention took place in two distinct moments, each with a specific focus, in the exhibition context through the interactive installation and in the educational context in the classroom with 6th and 8th graders. The first moment took place as part of the 13th edition of the Algarve Design Meeting (ADM), at the Fábrica da Cerveja in Faro, where the artifact *in/visibilidades no feminino 2.0* was integrated into its interactive version during the opening of the exhibition. At this stage, the system captured the audience's movements, promoting a non-linear narrative. However, technical limitations imposed by the space and the constant changes in light made it impossible to detect visitors' movements in the following days, and it was not possible to test the work's communicative and affective effectiveness. As an alternative, the installation was shown in video art film format, maintaining its aesthetic integrity, accompanied by 27 portraits displayed in the space. The result was equally effective, providing an immersive environment for contemplation and listening.

The flexibility between versions – the interactive one, with motion capture, and the non-interactive one, featuring an immersive visualization of the video art film incorporating sound – confirmed the artifact's adaptability to different conditions and audiences. Data collection was carried out through an online questionnaire (accessible via QR code), participant observation, and direct testimonies from visitors on-site. A sample of approximately 20 participants provided relevant qualitative data regarding the reception of the artwork. The small number of responses does not compromise the ecological validity of the study, as the objective lies not in statistical generalization but in the exploratory and situated analysis of audience perceptions within a specific artistic context. Thus, the research is qualitative and interpretative in nature, oriented toward understanding the aesthetic, affective, and symbolic impact of the artifact.

The results indicate a largely positive reception, pointing to significant emotional involvement and critical reflection on the work. The most striking element was the connection between visual and sound, valued as a central aesthetic component, in articulating image, sound and poetic narrative in an integrated way. The synesthetic dimension was essential in the sensitive activation of the spectator's body, even if passively.

Terms such as “reflection”, “inspiration”, “self-expression”, “awareness” and “empowerment” emerged as key words in the responses, confirming the intention to create a symbolic and political space, where the image functions as a vector of resistance, visibility and presence. As for the impact of the images generated by GenAI, most participants considered them to be impactful, while a significant portion reported a neutral perception. These findings highlight the aesthetic potential of GenAI, but also reveal the need to strengthen critical literacy concerning its processes and ethical implications. The artistic practice demonstrated openness to GenAI as a mediator of subjectivities, although still marked by interpretative ambiguities.

Regarding the perception of female subjectivity, approximately half of the respondents indicated that the installation positively expanded their understanding of the theme, while others reported a more moderate yet still favourable impact. Only a minority stated that they did not experience any effect. These results show that,

although effective in communicating perspectives on female subjectivity, there remains scope to strengthen the critical and pedagogical dimensions of mediation – for instance, through complementary strategies such as workshops, guided discussions, or interpretative materials.

In short, the intervention proved fruitful as an artistic research project, confirming that practices based on experimentation and AI can contribute to the construction of feminist narratives, linking art, technology and cultural mediation.

The second moment took place in a school context, in a face-to-face action with students from the Padre João Coelho Cabanita Primary School (Loulé), integrating the pedagogical approach into the lesson plan dedicated to the theme of gender equality, in line with the curricular objectives of the Visual and Technological Education subject. The action was based on a mediating artistic proposal, using the artifact as a catalyst for expression, reflection and dialogue between children and young people. The activity involved 35 students from the 6th and 8th grades (aged 11 to 14) and was structured in three sequential moments: viewing the video art film, a guided collective debate and the application of an individual questionnaire with twelve questions, designed to assess aesthetic reception, emotional impact and understanding of the topics covered.

The data shows the potential of art as a tool for raising awareness and education. Around 49% of the students reported having been particularly impacted by the visual and cinematographic component. The visual language of video art proved to be effective in capturing attention and stimulating involvement and curiosity.

The sound dimension also stood out, with 31% of the students identifying the chant as the most striking element and 18% referring to the mastering of the female voices. The response shows that the voice was perceived as a means of emotional expression of identity, reinforcing the connection and purpose of the project by presenting songs as forms of resistance and cultural memory.

As for understanding the content, 55% of the students recognized the importance of valuing the contribution of women in history and society, and 83% understood the concept of gender equality. However, only 37% said that the film had actually helped them understand the concept, while 26% showed some confusion. This indicates that the artifact should be accompanied by additional mediation strategies (such as guided conversations or complementary activities) to broaden conceptual understanding.

As for the representation of female identity, 54% of the students identified it as strong and resilient, and 51% recognized that the film could help transform perceptions about the role of women. This openness to the ambiguity of reception confirms that artistic practices do not operate in a linear way but offer a space for subjectivity and interpretation, which, in itself, constitutes a response generated by the artistic and educational process. Responses such as “women can work in any profession” (89%), “leadership has no gender” (63%) and “video games are for everyone” (75%) reveal a positive trend towards deconstructing stereotypes among young people.

The intervention in a school context confirmed that artistic-educational practices such as *in/visibilidades no feminino 2.0* have the potential to provoke reflection, open spaces for dialogue, and

promote inclusive values, especially when inserted in an articulated way and supported by mediation strategies. The articulation between art, pedagogy, and technology has revealed fertile ground for transformation and new perceptions in education. Presented in two distinct contexts, artistic-academic and educational-school, the practice enabled the observation of the artifact's reception and impact among different target audiences, through participatory and interpretive methodologies.

The hybrid approach of individual and collective sound creation emerged as the central methodological axis, built on the experiences and reflections evoked by the artifacts. The project proposed a space for experimentation where art, sound and technology articulated the construction of new narratives for the expression of female identity.

Inserted in the field of digital media art and guided by feminist epistemologies, the project has helped to revisit stories and give visibility to women's voices. The convergence of technologies, activism and cultural mediation broadened the scope of the artistic practice, revealing its potential to provoke critical thinking, generate meaningful aesthetic experiences and instigate social and educational transformation. The process, understood as a space in continuous becoming, is in line with what Coleman, Page & Palmer call "This method of mapping these intra-actions, of place with bodies, the action between, is what matters. We also conceived this method as poietic in that it is flexible, dynamic and open, continually becoming. It is not a thing, object or outcome but a space of possibilities and a potential for learning and research" [22].

The project reflects on the embodiment of female identity, articulated through dialogue and artistic experimentation. The production of "interactive" dialog became the focal point of the research, allowing us to understand the importance of exchange and the intrinsic relationship between creative processes and the results of the interventions.

The artistic practice not only explores the intersection between art, identity and technology, but also establishes itself as a space of resistance and visibility for feminist thought and creation. It incorporates AI to explore female identity through visual representations that combine image and ethnographic data. Each image in the series is the result of a complex interaction between AI algorithms and artistic inputs, which converge to create a work that is both an individual expression and a collective reflection.

4.2 Interdisciplinarity, Collaboration, Reception and Impact

The plasticity of AI in artistic practice materializes in the tension between automation and performative action, where critical exploration of generated images goes beyond the aesthetics of error and mere technical experimentation. This type of performative approach questions not only the autonomy of the system, but also the ethical codes and structures that regulate the visible in the context of the digital image.

Furthermore, the temporality of the automated image reveals itself to be paradoxical: on the one hand, it follows an automated, calculable and predictable flow; on the other, it is open to temporal disjunctions and the randomness of computational processes. In the

context of artistic practice, this duality can be explored as a speculative field where the image becomes a vector for new materialities and modes of visual existence.

In this sense, the plasticity of AI in art is not limited to its ability to simulate pre-existing styles or compositions but manifests itself in its capacity to reconfigure the dynamics between gesture, time and matter in the creative process. The automated image, by encapsulating within itself the logistics of light, composition and texture, challenges the traditional limits of visibility and suggests a new paradigm of artistic production, in which AI not only mediates creation, but also becomes a constitutive part of the artistic gesture itself [23].

Cultural mediation refers to "the cultural aspects of the community" [24] and is an intervention model that articulates the principles of cultural democratization with the appreciation of socio-cultural diversity, taking into account the specificities of the public. Its aim is to actively promote citizenship through practices that foster inclusion, critical participation and recognition of the multiple voices that make up contemporary social life.

The artistic practice *in/visibilidades no feminino 2.0* positions itself as an activist instruction aligned with the principles of cultural mediation, by mobilizing art as a space for listening, reflection and transformation. The action manifests itself in the relationship between the artistic object and the different audiences - from the exhibition space to the school context - and assumes mediation as a dialogical and participatory process. More than a finished work, *in/visibilidades no feminino 2.0* proposes an open and procedural structure, in a territory of relationship between subjects, technologies and identity narratives. The artistic device, understood as a technological, sensitive and conceptual interface, invites the public to co-create meaning, operating in the critical (re)configuration of the aesthetic experience.

This approach dialogues with the structural duplicity of the technical device and the spectator's experience in the art space, as Mondloch emphasizes when he states that the interface is an extremely ambivalent material object, functioning simultaneously as a material surface and as an immaterial or conceptual threshold for images or other information [25]. In *in/visibilidades no feminino 2.0*, ambivalence materializes in the work, which expands as a field of possibilities - a space in continuous becoming - where mediation translates as a transformative practice, promoting inclusion, active participation and the recognition of marginalized subjectivities.

5 Final considerations

The results of the artistic intervention revealed key elements that reinforce the relevance of the *in/visibilidades no feminino 2.0* artifact as a materialized artistic practice grounded in interdisciplinary convergence. Its adaptive capacity stands out, evidenced by its transition between different contexts of engagement - exhibition and educational - while maintaining its symbolic, aesthetic, and discursive functions.

The artifact's hybrid plasticity became evident in the alternation between the interactive version - based on the sound dialogue between artwork and participant - and the video art film version - more immersive and contemplative - which expanded the work's

reach and made it accessible to different contexts, even under limited technological conditions. Its versatility proved particularly relevant when considering the differentiated reception by diverse audiences. In the exhibition setting, adult audiences favoured the sensory and symbolic dimensions of the work, highlighting the articulation between image and sound as a source of strong emotional impact. In contrast, in the educational environment, younger participants emphasized the interpretative and reflective aspects of the images, recognizing the thematic relevance of the project in addressing social representations of gender.

The distinction reveals not only the plurality of interpretations generated through the work, but also its potential as a mediation device. In fact, the experience in a school context highlighted the pedagogical value of artistic practice as a mediator of meaningful learning. The visual and sound language of video art, even if abstract in nature, has proved effective in raising young people's awareness of gender issues, acting as a catalyst for critical thinking and artistic literacy. Pedagogical mediation proved to be a decisive factor in activating the reflective potential of the work. Through debate, guided listening and the formulation of questions, it was possible to broaden the cognitive and affective impact of the aesthetic experience, reinforcing the role of the artist-educator as a facilitator of knowledge and interpretation.

Another relevant aspect identified in the analysis of the data collected relates to the affective and symbolic dimension of the images and sound present in the artifact. The strong imagery of the female portraits in dialog with the chants, voices and ambient sounds established an emotional connection with the audience, creating a sensory bridge that contributed to immersion and empathy. This combination of elements favoured the construction of a plural and empowered representation of female identity, fulfilling the original intention of the project: to make visible the diversity of women's narratives through poetic language mediated by technology.

In this context, the results indicate that the convergence between GenAI and the interdisciplinary practices of Digital Media Art reveals a path for reconfiguring contemporary artistic creation. The case study *in/visibilidades no feminino 2.0* confirms the plasticity of AI in artistic practice, not only as a technical tool for generating images, but also as an agent that fosters complex aesthetic experiences, open to mediation, interpretation and dialog with different audiences. It demonstrates that this articulation not only enhances new imagery and aesthetic expressiveness, but also acts critically on the hegemonic mechanisms of female invisibility, through the recovery of memories and faces of women invisible to the dominant historiography, the valorisation of subjectivity as a situated and relational construction, and the creation of sensory and symbolic artefacts open to dialogue and interpretation, and consequently materializes a poetic gesture that contributes to female empowerment. The work not only preserves plural narratives but inscribes them in a present still marked by structural inequality and threats of regression in terms of gender rights. In this sense, artistic practice mediated by GenAI asserts itself as a space of resistance and awareness, promoting a critical and affective literacy that appeals to diverse audiences and fosters the construction of more inclusive and equitable imaginaries.

Although the results highlight the potential of the artifact as both an artistic and mediating practice, it is acknowledged that the

analysed sample presents a limited scope. Therefore, it is proposed that the research be continued with other groups and study contexts in order to deepen the understanding of the aesthetic, pedagogical, and cultural impacts of GenAI on collaborative artistic creation and on the public perception of female representativity.

As a materialization of new knowledge, the artifact points to possible future developments in research supported by artistic practice, deepening the mediating role of Digital Media Art in the construction of emerging narratives in interdisciplinary contexts.

6 Ethics Statement

In the experiment with the students, written informed consent was not requested because the research was in line with the lesson plan in the field of gender equality.

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