

An abstract painting by Jordi Fornies, featuring a complex composition of overlapping shapes and textures. The palette is dominated by warm tones like red, orange, and yellow, contrasted with cooler blues and greys. The brushwork is thick and expressive, creating a sense of depth and movement. The overall effect is a vibrant, multi-layered visual experience.

BEYOND THE PROMPT

Jordi Fornies

ART SEASONS

An abstract painting with a complex composition of colors and textures. It features large, irregular shapes in shades of yellow, grey, red, and blue. There are circular motifs, some with internal patterns like a grid or dots. The overall style is expressive and layered, with visible brushstrokes and a sense of depth.

Soul of the Algorithm: Artist Challenges Digital Creation

Spanish artists Antoni Tàpies and Joan Miró, American pop-artist Robert Rauschenberg, and French sculptor Philippe Hiquily served as both inspiration and catalyst for Singapore-based Spanish artist Jordi Fornies' artistic dialogue with Artificial Intelligence (AI). This collaboration, which combined image, ideas, and technology, resulted in a new body of oil paintings featured in the solo exhibition *"Beyond the Prompt"*.

Jordi Fornies is no stranger to working with innovative technologies. As a seasoned technological explorer, he has a history of integrating 3D printing techniques into his art practice. His series SONANCE (2017) and KISĀN (2019) exemplify this approach, combining iron powder, resin, and 24K gold to create sculptures and hybrid sculpture-paintings inspired by sound and agricultural implements.

While AI has been extensively discussed and is now ubiquitous in countless applications, its impact on contemporary painting remains relatively muted. AI-generated images, while valuable tools for designers and digital artists, do not hold the same appeal for painters who cherish the tactility of traditional medium and canvas.

"Beyond the Prompt" is a direct response to this. In contrast to AI's rapid image generation, Jordi adopted a deliberate approach, mediating between AI-prompted visuals and his own tangible paintings. His compositions, unlike their digital counterparts, were driven by human emotion, artistic intuition, and aesthetic discernment, resulting in a slower, more contemplative process.



Prompt 1. 2023. Oil & Charcoal on Board. 120 x 120 cm

Jordi Fornies "Prompt 1" Creative Process

Create an oil painting that captures the complex emotions an artist feels when sharing gallery space with an AI artist, whose works are generated through artificial intelligence. This piece should embody the artist's internal struggle between admiration for the AI's capabilities and a sense of competition and unease. The painting should depict a scene in the gallery where traditional and AI-generated artworks are displayed side by side, reflecting the tension and harmony between human creativity and machine precision. The final image should convey a sense of contemplation, curiosity, and subtle anxiety within the human artist. Use a style of Antoni Tàpies. Incorporate layers of mixed media, blending organic and synthetic materials to symbolize the merging of human and artificial artistic expressions. Abstract painting in nature. The colour palette should include rich earth tones juxtaposed with vibrant, machine-like hues to further illustrate this fusion.

Generate



Focus on creating a dynamic composition that highlights the juxtaposition of the two worlds, showing the human artist's presence and emotional depth through expressive brushstrokes and layered textures. The AI-generated artworks within the scene should have a sleek, precise quality, contrasting with the more tactile and emotionally driven human pieces. This painting should serve as a visual dialogue between the artist and the AI, exploring the evolving relationship between technology and human creativity.

AI generated image with "Prompt 1"



Generate



AI generated image with "Prompt 1", further iterations and Jordi's painting as image reference

Jordi's painting



Prompt 2. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 3. 2023. Oil & Charcoal on Board. 120 x 120 cm



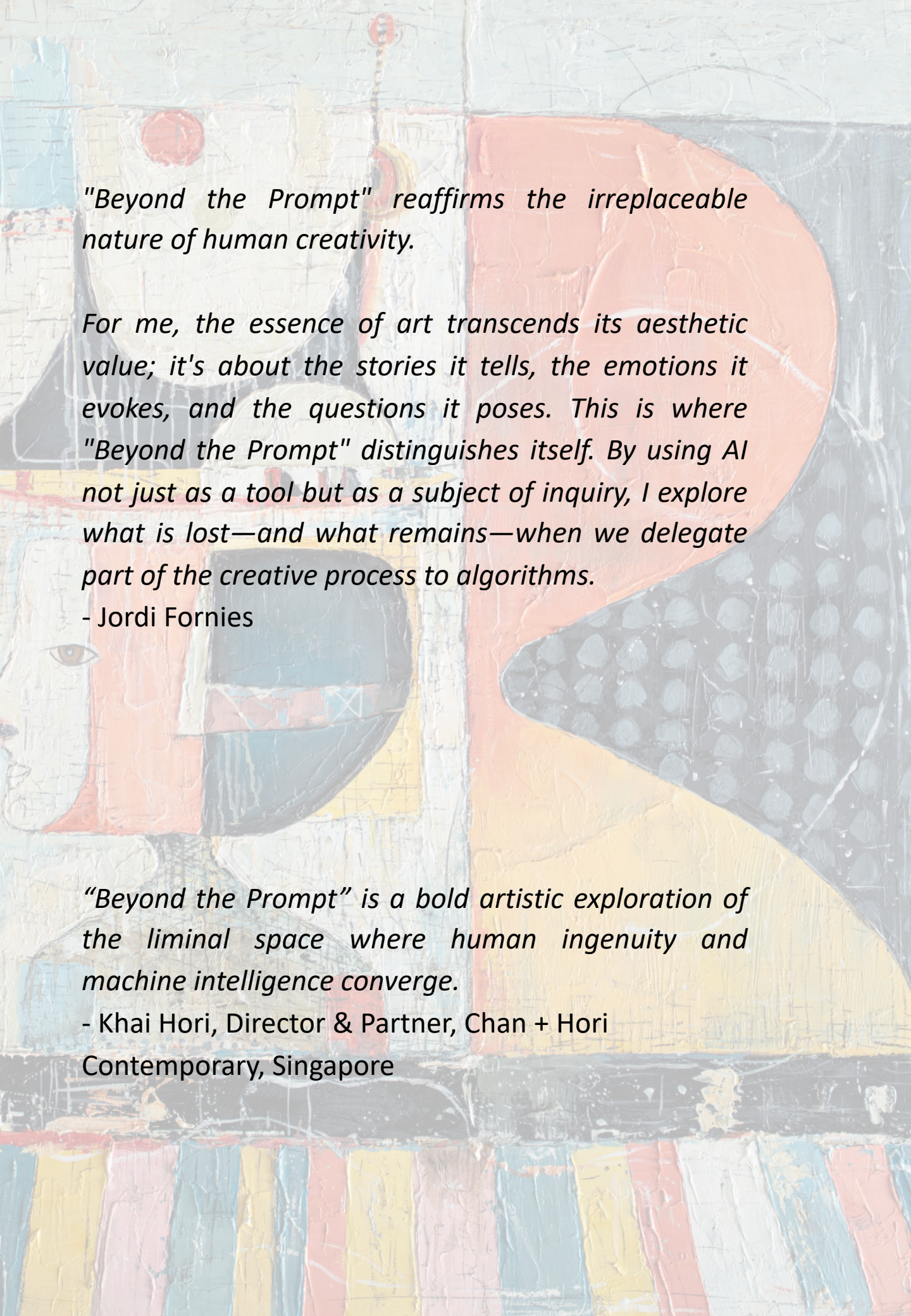
Prompt 4. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 5. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 6. 2023. Oil & Charcoal on Board. 120 x 120 cm

An abstract painting featuring a stylized face on the left side, composed of various colors like white, blue, and red. The background is a mix of light and dark tones with visible brushstrokes and textures. A large, dark, textured shape resembling a hand or a foot is on the right side. The overall style is expressive and modern.

"Beyond the Prompt" reaffirms the irreplaceable nature of human creativity.

For me, the essence of art transcends its aesthetic value; it's about the stories it tells, the emotions it evokes, and the questions it poses. This is where "Beyond the Prompt" distinguishes itself. By using AI not just as a tool but as a subject of inquiry, I explore what is lost—and what remains—when we delegate part of the creative process to algorithms.

- Jordi Fornies

"Beyond the Prompt" is a bold artistic exploration of the liminal space where human ingenuity and machine intelligence converge.

- Khai Hori, Director & Partner, Chan + Hori Contemporary, Singapore



Prompt 7. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 8. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 9. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 10. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 11. 2023. Oil & Charcoal on Board. 120 x 120 cm



Prompt 12. 2023. Oil & Charcoal on Board. 120 x 120 cm

"Beyond the Prompt" - Jordi Forniés

In 2014, Ian Goodfellow and his colleagues at the University of Montreal introduced a groundbreaking AI architecture known as Generative Adversarial Networks (GANs). GANs consist of two neural networks, a generator and a discriminator. They work together to create and refine synthetic data. The generator produces artificial images, while the discriminator evaluates the authenticity of those images by distinguishing between the synthetic and the real. GANs paved the way for the development of sophisticated image generation AI technologies such as DALL-E, Midjourney, and Stable Diffusion, which we see today.

Long before GANs, in the mid-1960s, Joseph Weizenbaum, a pioneer in artificial intelligence, developed ELIZA at MIT's Artificial Intelligence Laboratory. ELIZA was one of the earliest professionally accessible AI language models, designed to simulate simple conversations using the therapeutic techniques of American psychologist Carl Rogers. By mimicking Rogers' psychotherapy style, ELIZA was able to provide a semblance of "human-like" interaction, quickly gaining attention and coining the term "ELIZA effect," which describes the tendency to attribute human-like qualities to computer responses.

Despite ELIZA's early success in natural language processing, Weizenbaum was deeply concerned about its potential misuse. He observed that researchers and students at MIT often anthropomorphised ELIZA, attributing human-like qualities to the AI. This tendency, he warned, could lead to dangerous misconceptions and unintended consequences. Nonetheless, AI language models have progressed exponentially and are now embedded in both our public and private spheres. An example illustrates this potential for false anthropomorphism:

User's question: "I am feeling sad today."

ELIZA: "Do you often feel sad?"

ChatGPT: "I am sorry to hear that you're feeling sad. It's a normal emotion that everyone experiences from time to time. Can you identify what might be causing your sadness? Sometimes talking about it can help. Remember, if these feelings persist, it might be beneficial to speak with a trusted friend or a mental health professional."

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Welcome to
EEEEEE LL IIII ZZZZZZ AAAAA
EE LL II ZZ AA AA
EEEEEE LL II ZZZ AAAAAA
EE LL II ZZ AA AA
EEEEEE LLLLLL IIII ZZZZZZ AA AA

Eliza is a mock Rogerian psychotherapist.
The original program was described by Joseph Weizenbaum in 1966.
This implementation by Norbert Landsteiner 2005.

ELIZA: Is something troubling you ?
YOU: Men are all alike.
ELIZA: What is the connection, do you suppose ?
YOU: They're always bugging us about something or other.
ELIZA: Can you think of a specific example ?
YOU: Well, my boyfriend made me come here.
ELIZA: Is it important to you that your boyfriend made you come here ?
YOU: He says I'm depressed much of the time.
ELIZA: I am sorry to hear that you are depressed.
YOU: It's true. I am unhappy.
ELIZA: Can you explain what made you unhappy ?
YOU:
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Source: Wikipedia



Source: Wikipedia

While the term 'AI' is often bandied about, it is crucial to remember that the 'A' stands for 'artificial,' indicating its non-human and non-natural essence. We might be aware that these systems are driven by computational algorithms, yet the allure of rapid, empathetic, and intelligent responses, not to mention the ease of image generation for example, is incredibly seductive. The prospect of full ownership of the generated images and unlimited monetisation opportunities from one's desk only adds to the temptation.

Generative AI has the capability to create art, such as digital paintings, music, or poetry, by analysing vast datasets of existing art. However, crafting an original AI image demands considerable time and effort to research, test, and fine-tune the ideal prompt. Achieving consistency in generating additional images in the same original style presents another set of challenges.

In *"Beyond the Prompt"*, Jordi Forniés confronts the proverbial bull by its horns. He trained the AI with a substantial dataset, including his own artworks and those of renowned masters such as Antoni Tàpies, Joan Miró, Robert Rauschenberg, and Philippe Hiquily. He then used this trained AI to generate new images, guiding it with prompts that reflected his personal aesthetic vocabulary and paid homage to these artists. While the AI generated images based on his prompts, Jordi simultaneously created hand-painted canvases using the same prompts.

Here is an example of one of Jordi's prompts:

"Create an oil painting with rich texture, using a spatula and bold, careless strokes. The style should blend the symbolism of Antoni Tàpies, the materiality of Robert Rauschenberg, and the expressivity of Miquel Barceló. This painting captures an artist's deep desire to surpass AI in creating art, reflecting their passion, fear, and intense research to understand the creative process. The canvas should be alive with layered textures, raw materials, and symbolic elements, expressing the artist's struggle and determination to achieve a level of artistry that transcends machine-generated works."

In the hands of skilled forgers, we can envision how AI-generated images, convincing in the styles of masters like Pablo Picasso or even Leonardo da Vinci, could be manipulated to reconstruct or distort art history. Although these images are generated digitally, they could be rendered physically and integrated into the art market with relative ease.



AI generated image with
"Prompt 2"



AI generated image with
further iterations and
Jordi's painting as image
reference



Jordi's painting

While the discerning art lover may recognise similarities between Jordi Forniés' works in *"Beyond the Prompt"* and the visual vocabulary of Spanish masters such as Joan Miró and Antoni Tàpies, Jordi's paintings are embedded in a multi-layered, years-long process of thought and creation. They reflect his multifaceted human experience.

Born in 1971 in Huesca, Aragon, Spain, Jordi Forniés brings a unique blend of skills and perspectives to his art. With a PhD in Chemistry, a professional degree in classical piano, a master's degree in marketing and communication, and three master's degrees in fine arts, he is also a musician and composer signed to Decca Records USA. This diverse background informs his approach to art. Besides, an artist is more than just a remixer of ideas and visual elements.

As a lifelong learner, Jordi engages deeply with the works of his artistic inspirations, understanding their historical significance, philosophical foundations, and personal narratives. This intellectual and emotional connection fuels his creativity. Over the past decade, Jordi has explored the intersection of art and technology, incorporating emerging tools like 3D printing, machine learning, and artificial intelligence into his practice. These technologies serve as creative partners, not replacements for traditional techniques.

It requires significant computational power, energy, and vast amounts of data for AI models to generate art, music, and other creative outputs. Without human input, AI cannot initiate or generate new content. AI generators typically rely on user instructions, often in the form of prompts or phrases, to create content. If new words or phrases are used, the AI makes educated guesses based on learned patterns and relationships to generate material.

Today, AI technology appears both godsend and threat in the creation of art. There is a fear, albeit largely unfounded, that AI might completely usurp the role of artists and creative professionals. This concern, however, appears less about the extinction of artists and more about the potential drying up of revenue streams for those in the creative industries. A discerning human creator, however, will not subordinate their entire creative process to machines.

Jordi Forniés has not abandoned manual creation and production in favour of full automation. His embrace of technology is intended to complement, not replace, traditional techniques. In his *Sonance* (2017) series, which references architectural forms and wind instruments, Jordi combined 3D-printed sculptures with materials such as iron, which developed a natural rust patina that disguises their technological origin. While Robert Rauschenberg's 'combine-paintings' merged elements of painting, sculpture, and found objects into a single work, Jordi Forniés pairs the intelligence of synthetic technologies with the tangible, human-centred approach of traditional painting.



"Gralla – Sardine"



"The Factory of Tonal Whispers"

In *"Beyond the Prompt"*, AI technology, represented by an AI image generator, was again a tool, not the end goal. It facilitated a dialogue between artist and machine. Comparing Jordi's hand-painted works with the AI-generated images highlights their differences, emphasising the human touch and creativity that technology cannot replicate.

The deliberate uniformity of the 12 paintings, each sized 150cm x 150cm, frames these dialogues where human meets machine. Jordi's lines, textures, somewhat muted colours, metric-like compositional flow, and emblematic deliberations bear the recognisable signatures of his past works. This body of work reflects a growing maturity, learnedness, and confidence in his artistic expression. *"Beyond the Prompt"* echoes the spirits of Antoni Tàpies and Joan Miró, who both employed symbolism, including the human form, to convey deeper meanings and emotions. Tàpies and Miró's work also often featured childlike, playful elements, as well as reflections on existential questions.

The widespread availability of AI generation tools has brought art creation to the forefront of mass participation and consumption, much like how the printing press revolutionised book production and dissemination. As AI technology continues to expand into various creative fields, it accelerates the production and presentation of contemporary visual arts in diverse and innovative forms. However, the integration of AI in art-making, while offering remarkable possibilities, also presents significant challenges, particularly the human tendency to anthropomorphise AI. This can lead to misconceptions about the nature and capabilities of these technologies, fostering an illusion of robotic autonomy and fully automated creative processes where none truly exist. As Weizenbaum observed with ELIZA, attributing human-like qualities to AI may diminish our appreciation of genuine human creativity, emotion, and the nuanced, deeply personal experiences that artists like Jordi Forniés bring to their work.

Jordi Forniés' *"Beyond the Prompt"* is not just an exploration of the capabilities of AI but also a meditation on the essence of human creativity. By integrating AI-generated visuals and communications with his own artistic practice, Jordi questions the boundaries of authorship, originality, and authenticity. His work highlights that while technology can be a powerful tool in the artist's repertoire, it is the human touch, the years of learning, experimentation, and emotional engagement that ultimately define true artistry. Recognising the strengths and limitations of AI and understanding its role as a tool rather than a creator, we can ensure that the human spirit remains central in the evolving narrative of art. In an age where artificial intelligence is rapidly advancing, *"Beyond the Prompt"* reminds us that the soul of art remains an inherently human experience, rooted in personal vision, tactile interaction, and emotional depth.



"Prompt 1"

JORDI FORNIES

Jordi Forniés, born in Huesca, Spain, on November 14, 1971, is a versatile artist and musician known for his wide-ranging artistic pursuits, including painting, sculpture, and music composition. Forniés boasts an extensive academic background, holding a PhD in Chemistry, three Master's degrees in Fine Arts from esteemed institutions (Goldsmiths, University of London with Lasalle College of the Arts; the University of Sydney; and the University of Chichester), a Master's in Marketing and Communication, and a professional degree in classical piano. This academic prowess underpins his artistic and musical endeavours, ensuring a depth and quality in his work. His art, with its rich textures, vibrant colours, and profound materiality, often featuring mixed media such as oil, charcoal, encaustic, and various other materials, is a testament to his talent.

Inspired by artists such as Antoni Tàpies, Miquel Barceló, and Joan Miró, Forniés' work frequently explores themes of time, memory, and the natural world. He has participated in the prestigious Swatch Art Peace Hotel residency and exhibited at renowned events like the Venice Biennale and the World Expo Dubai. His art can be found in collections such as Patrimonio Historico Nacional (Spanish National Heritage Collection), Museu d'Art Modern de Tarragona, The Irish Office of Public Works (OPW), and The Trinity College (Dublin, Ireland), and many prestigious corporate collections such as Meta, Swatch, Deloitte or KPMG. In 2016, in Singapore, he received the Chan-Davies Art Prize, further solidifying his international acclaim.

Beyond visual art, Forniés is also an accomplished musician and composer, integrating his musical sensibilities into his artistic practice. He is signed with Decca Records US, a part of Universal Music Group, and has amassed over 500K followers on social media and over 18 million reproductions worldwide. He is preparing for a world tour in 2025.

Grants/Awards

- 2016 Winner - Chan-Davies Art Prize - MA graduated - Singapore.
- 2015 First runner up - Drive outdoor art competition - Gillman Barracks - Singapore
- 2014 Joaquin Costa Award - Monzon (Huesca), Spain
- 2006 Port d'Aiguadolc, Sitges, Barcelona, Spain
- 2006 Selection - Igualada City Award, Igualada Leather Museum, Igualada, Barcelona, Spain
- 2006 Vinaros competition, Castellon - Spain
- 2005 ESART competition - ESART Gallery - Barcelona, Spain

Selected Solo Exhibitions

- 2022-3 El Ressó del Silenci, Museum Castell de Vila-seca. Spain.
- 2019 Kisān. Olivier Cornet Gallery. Dublin, Ireland.
- 2018 La Inmaterialidad Tangible, Palacio Montemuzo. Zaragoza, Spain.
- 2017 Sonance: Sound as Body, Sound as Architecture - Chan + Hori Contemporary. Singapore
- 2016 Constellations - Olivier Cornet Gallery. Dublin, Ireland.
- 2015 Constellations - Cité Du Temps Space - Nicolas G. Hayek Centre. Tokyo, Japan.
- 2015 Counterpoint - Olivier Cornet Gallery. Dublin, Ireland.
- 2014 Natural Self – Art Equity. Singapore
- 2014 Paisaje Condicionado - Centro del Carmen, Museo de Bellas Artes de Valencia. Spain.
- 2014 Paisaje Condicionado - CDAN Centro de Arte y Naturaleza, Fundación Beulas Huesca. Spain.
- 2014 Paisaje Condicionado – Las Cigarreras. Alicante, Spain.
- 2014 Horizontes - Sala Xaurado, Monzon. Huesca, Spain.
- 2013 Paisatge Condicionat - Museu d'Art Modern de Tarragona. Spain.
- 2013 Natural Resemblances - Banquet Hall, Smock Alley Theatre. Dublin, Ireland.
- 2012 Espacios - Olivier Cornet Gallery, Filmbase. Dublin, Ireland.
- 2011 Mirabile Dictu - Curated by Olivier Cornet, Filmbase. Dublin, Ireland.
- 2010 Two Worlds - Curated by Olivier Cornet, Smock Alley Theatre. Dublin, Ireland.
- 2009 Tír na nÓg - Land of Eternal Youth - Touring exhibition. Ireland and Spain.
- 2008 Metaphors - Curated by Olivier Cornet, Dame Street Gallery. Dublin, Ireland.
- 2008 Noho Gallery, New York, USA.
- 2008 Touring exhibition, Uruguay and Argentina.
- 2007 'Magic Logic', Dame Street Gallery. Dublin, Ireland.

Selected Group Exhibitions

- 2024 'Shanghai Energy' – Zurich Art Weekend 2024, The Swatch Art Peace Hotel exhibition, Zurich (Switzerland)
- 2022 La Biennale Arte 2022 in Venice, Swatch Pavilion, The Milk of Dreams, 23 Apr 2022 – 27 Nov 2022 (Italy)
- 2022 '2012-2022, a decade of exhibitions at the Olivier Cornet Gallery', 15 Dec 2022 – 14 Feb 2023. (Ireland)
- 2021 10 years of Swatch – World Expo Dubai, Alserkal Avenue, 09 Dec 2021 - 31 Mar 2022, Dubai (UAE)
- 2020 'On Paper', Winter group show, Olivier Cornet Gallery, 20 Dec 2020 - 14 Feb 2021, Dublin (Ireland)
- 2020 Resurfacing, an end-of-summer group show, Olivier Cornet Gallery, August 2020, Dublin (Ireland)
- 2019 VUE Art Fair, Royal Hibernian Academy (RHA), Olivier Cornet Gallery, November, Dublin (Ireland)
- 2019 'Drawing on Don Quixote', Oct -Nov, Wexford Festival Opera, Olivier Cornet Gallery, Dublin (Ireland)
- 2018 Somewhere bet ween perception and reality, Dec- Feb, Olivier Cornet Gallery, Dublin (Ireland)
- 2017 '2°C' Olivier Cornet Gallery Dublin Ireland (Republic)
- 2017 HDR Examination Exhibition SCA Gallery - Sydney College of the Arts, Sydney, NSW, Australia
- 2016 Elevation, Vue Art Fair 2016, Royal Hibernian Academy (RHA), Dublin (Ireland)
- 2016 And The Rest Of Such Things: MAFA Exhibition, April. Institute of Contemporary Arts Singapore.
- 2015 Tianducheng and Catch a Glimpse - Venice Biennale 2015 - Pavilion at Arsenale. August 2015. Faces Swatch.
- 2015 Sweet Spot - Work in Progress - Institute of Contemporary Arts. Singapore.
- 2015 An American in Singapore. Institute of Contemporary Arts. Singapore.
- 2015 Art Scene - Fusion - Art Equity, Singapore
- 2015 '5 Cavendish Row' – Olivier Cornet Gallery, Dublin (Ireland)
- 2015 'Esencia y Vida de la Coleccion de Arte ' – Ayuntamiento de Fraga, Palacio Montcada, Fraga (Spain)
- 2014 'Faces and Traces' – Swatch Art Peace Hotel, Oct-Jan 2015, Shanghai (China)
- 2014 'A Terrible Beauty' – VUE – Art Fair, Royal Hibernian Academy (RHA), Dublin (Ireland)
- 2014 The Water Tank Project - New York (USA) - www.watertankproject.com
- 2013 The Story of the Creative - New York City Gallery, See.me (USA)
- 2012 VUE - Art Fair, Royal Hibernian Academy (RHA), Olivier Cornet Gallery, Dublin (Ireland)
- 2011 The Alchemist's Chamber - Curated by Olivier Cornet, Filmbase, Dublin (Ireland)
- 2009 Urban Stories - Curated by Olivier Cornet, Filmbase, Dublin (Ireland)
- 2008 Chapingo Biennale, Chapingo University, Mexico
- 2007 Terenure College, Dublin (Ireland)
- 2006 Museu de la Pell - Leather Museum - Igualada, Barcelona (Spain)
- 2005 Galeria ESART, Barcelona (Spain) and ARTERIA 2005, Monzón (Spain)

Public Collections

Office of Public Works (Ireland) • Fondo del Patrimonio Histórico Español (Spanish National Historical Heritage) • Trinity College Dublin, (Ireland) • Museu d'Art Modern de Tarragona (Museum of Modern Art of Tarragona) • Spanish Embassy in Ireland • Consorcio de Museos de la Comunidad de Valencia (Spain) • Fundacion Beulas – CDAN – Huesca (Spain) • Diputació de Tarragona (Spain) • Ajuntament de Vila-seca, Tarragona (Spain) • Ajuntament de Cambrils, Tarragona (Spain) • Ayuntamiento de Fraga, Huesca (Spain) • Ayuntamiento de Monzon, Huesca (Spain)

Corporate Collections

Facebook Headquarters, Menlo Park (USA) • Swatch Group • KPMG • Deloitte • The Marker Hotel - Dublin (Ireland) • McCauley Daye O'Connell Architects, Dublin (Ireland). Private collections in Spain, Ireland, UK, Italy, France, Belgium, Switzerland, USA, Canada, Australia, Singapore, China and Argentina.

Education

- 2020 Currently studying MA in Filmmaking – Raindance Institute – De Monfort University, United Kingdom
- 2020 MFA in Music Composition and Orchestration - University of Chichester, United Kingdom
- 2017 MFA - High Degree Research - The University of Sydney.
- 2016 MFA - LASALLE College of the Arts & Goldsmiths University of London.
- 2008 Masters, Marketing and Communication Management. Universitat Oberta de Catalunya (Open University), Barcelona, Spain.
- 1998 Doctorate, Chemistry. University Rovira i Virgili, Tarragona, Spain and University of Reading (United Kingdom)
- 1990 Classical Piano – Conservatorio Profesional de Musica de Vila-seca

An abstract painting featuring a grid of thin black lines on a light grey background. Large, bold shapes in black, red, yellow, and blue are layered over the grid. A prominent black shape in the center has a red circular element and a yellow vertical bar. Below it, a red and blue shape is visible. The overall style is expressive and modern.

ART SEASONS is a contemporary art gallery in Singapore and Beijing that represents Asia and Southeast Asian contemporary artists. Art Seasons is today a leading art gallery and art advisory in Singapore and has made its presence felt in Singapore, the region and beyond.

info@artseasonsgallery.com

www.artseasonsgallery.com

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