

Above: msg ding, 2022, GIF

# Portfolio

**BeFantastic Beyond**

Selected artwork highlights using AI/ML

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## Intro

I have been avidly working at incorporating machine learning and augmented intelligence into my art practice. Notably, this expanded during my past residency and time with BeFantastic before during BeFantastic Together. I would love the opportunity to return to BeFantastic as I know that it would strengthen my growing understanding of new technologies and in turn expand my artistic practice. Presently, much of my usage of AI/ML is through the assistance of other tools (EleutherAI, Artbreeder, Midjourney, DALLÉ-2, etc) and I would love the chance to learn how to integrate other tools into my practice such as Google Collab or more understanding of the code and the technology that I use so that I could train models and build them myself.

## Early work with AI/ML



### **Experimentation with Playform AI 2020-21**

*Untitled GIFS* - watch them [here](#).

#### Statement

For these GIFS I experimented with the use of machine learning on the platform platform. I fed their AI video stills from my VJ library to mimic the style. The output from this were still JPEGS, rendered with a similar style based on the still images I 'fed' the AI - an amalgamation composite, that I then turned into GIFS that I can now use with live video mixing. **I'm interested in exploring how to streamline a**

**process like this and other ways I can work with AI or generative coding in my art practice.**

## GPTJ - Text Generative AI/ML

hello, world

welcome to the HYP3R R34L

Blurring the lines between human and machine; utilizing technology as an artistic medium to analyze the fragmentation of one's self that moves beyond mundane muscle past physicality through our liquid, crystalized, displays into a realm that is digitally mediated yet readily occupied. Projecting past our bodies, merging within this abstracted realm that is the digital space. [HYP3R R34L](#) consists of work grappling with identity and augmented human experience.



**Notavibe™**

**(a grime-y proposition)**

2022

Video, color, sound, GPT-J, hacked Miitomo

16:9, 1m44

[Watch here](#)



**GAME OVER**

2022

Video, color, sound, GPT-J, hacked Miitomo

16:9, 1m25

[Watch here](#)

## Process

Miitomo was a Nintendo mobile app game that was deactivated back in 2018 due to a lack of moderation and pervasive abuse of and on the platform. However, it is possible to use fan patches to access this game with android phones or 'jailbroken' iPhones. I really wanted to have something that deviated very far from the typical options available for text-to-speech. Miitomo not only offers customization of avatar/character/mii in appearance but also in voice. I created a character that I feel is representative of me but also one that I think sounds rather ridiculous which is exactly the effect I wanted as I knew I wished to use screen recordings from this mii to create artworks.

For this project, I gave short prompts to the free EleutherAI which utilizes the text generative model GPT-J-6B. The AI outputs provided surprise and delight in how strange they derailed from the original source. With this, I used Miitomo's answering of questions mechanic to record my character.

### Test the EAI models

MODEL: **GPT-J-6B** @

[Model on Github](#)

Prompt List

Try a classic prompt  
evaluated on other models

do i only matter if i am a ghost

TOP-P  
0.9

Temperature  
0.8

Run the model!

Powered by [Mistral](#)

### RESULT

**do i only matter if i am a ghost** and you can see me?

if you can see me, if you can see me i can see you

i can't believe i never knew

i never knew

i can't believe i never knew

i never knew

i can't believe i never knew

i never knew

i can't believe i never knew

i never knew

i can't believe i never knew

i never knew

i can't believe i never knew

i never knew

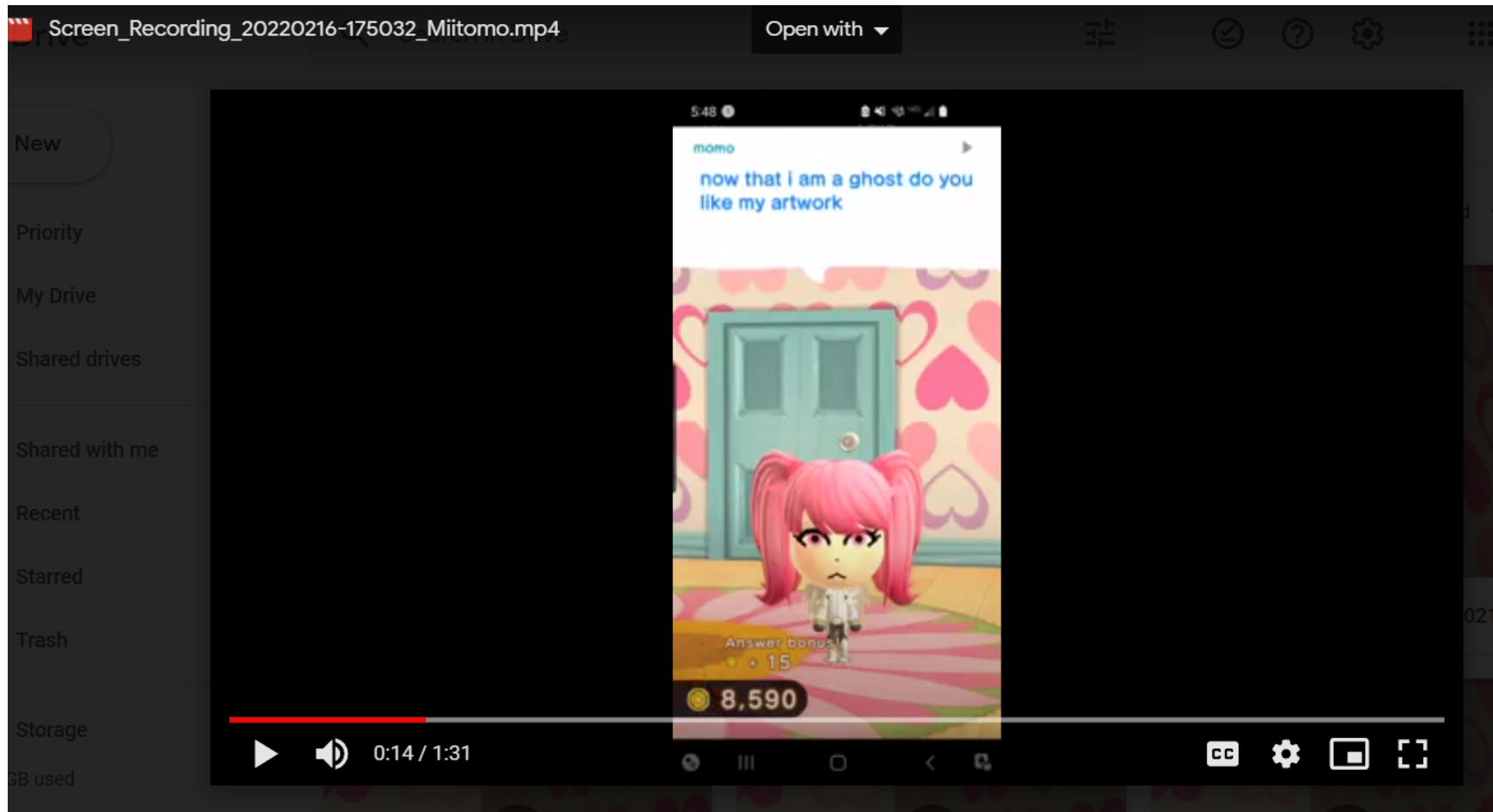
i can't believe i never knew

i never knew

i can't believe i

y.com | <https://www.amorganmckendry.com/>

Send result as prompt





## Statements



**Notavibe™ (a grime-y proposition), 2022**

In the hyper-reality of social media theater and its incessant gravitational orbit to the cult of celebrity, 2021 markedly was a year where my feed, topics of conversation amongst friends, and mind were bombarded with Elon Musk and Grimes (aka Grusk). In particular, Grimes' TikToks I found to be altogether absurd. Moreover, I have a deep disdain for Elon Musk and by extension Grimes in her defense of him. No billionaire, who intrinsically must exploit and plunder for such incomprehensible wealth, can be altruistic and humanitarian. From shady coups to steal CEO titles at Tesla; to family money related to apartheid blood emerald mining; child slaves mining lithium for batteries; I find there to be nothing visionary or revolutionary about a technofascist such as Musk.

Strangely, in one of Grimes' TikToks propositioning to the communists, she has in the background a character from the manga and anime series Berserk named Griffith, an extremely vile figure who heinously betrays all that are close to him and indeed the entirety of humanity effectively destroying his world. The mind does wonder if there's a latent connection to Musk.

The resulting artworks combine video art techniques with the usage of AI to cheekily critique a couple that I feel rather antagonistic toward. I consider this work experimentation of mixing technology into my artistic practice to deliver a message.



### **GAME OVER, 2022**

Recently, I had the privilege of seeing the Shigeko Kubota exhibition at the MoMA. While it was indeed an excellent exhibition, one in which its wall labeling was careful to not shadow her in Nam June Paik or Fluxus' shadow, it was hard to not walk away with a sense of alexithymia. While here sculptural video installation works were among the first acquired by the museum in this medium, back in the 70's, they were not placed on view until now - the first solo survey for the artist in the US, sadly years now after her death. This prolific artist never stopped documenting, constantly filming her life and surroundings. While I felt a familiar cynicism of *is this my fate as an artist?* I decided to let it fuel the inner creative fire than become despondent and defeatist. However, I can't shake that feeling – are AFAB artists destined to 'be discovered' at 80, or worse yet, after they have died?

In this piece, I explore notions of mortality. Blurring the lines between machine and human, technology and mysticism; prompts and responses between myself and the AI are abstracted further through avatar rendering.



## Artbreeder (StyleGAN)

**META:CONTENT** consists of works that I created with an AI & stylegan. I trained via machine learning with still images from my video art archive. I then used the AI's output to create GIFs that become layered into my video art loops; these pieces blur the line between the artist's hand and tech. **META:CONTENT** is an ongoing project that remixes untitled video stills captured from the artist's layered video pieces and VJ loop creations. The resulting captures depict the experimentation and manipulations of the artist. Through reconfiguration, illuminated is a time-based nature: often caught between motion, glitching, and fragmenting these become something entirely independent and new.



**Glitch Stitch** considers the digital pattern square. Our worlds are siphoned to 1:1 pixels; yet, when these punitive squares converge, illuminated in their liquified crystalline display is nothing short of an endless and vast expanse. Mixing editing techniques with machine learning, artist and machine fall enmeshed in one another. Considered here is craft: the idea of domesticity, the assumption of a “womanly” endeavor. Would Nochlin ask us “why have there been no great women NFT artists?” In this small pocket of the art world, my project considers that presently women account for just 16% of the NFT art market (this is according to ArtTactic, Bloomberg statistics placed this even lower at 5%) Does this statistic look simply at the gender assigned at birth? What of POC artists, of non-binary artists, of queer artists? Find the collection [here](#).

[slimebubble on Artbreeder](#)

## Midjourney & DALLE-2 (Prompt Engineering)

### *Fairy Angels*

Through the month of June and July I took off time from social media, focusing solely on iterating, concepting, and ideating through the AI tool Midjourney. During that time I generated over 10,000 images; crafting my own way of prompt engineering, one that mined an art historical education and storytelling sensibility. Through this time, as I was generating images, I was keenly focused on how I wanted to integrate this work into my artistic practical; how I was going to use the AI to expand my artwork and augment my creativity. **Fairy Angels** is the narrative anchor to this endeavor.

*“You discover field research from an anonymous folklore and mythology PhD candidate. Is it possible...that there lies a world parallel to our own? Follow their journey through the land in-between.”*

This collection was made with the assistance of artificial intelligence and machine learning.

Sometimes these pieces are edited together from just Midjourney outputs, other times I mix with other AI such as DALLE-2. With Midjourney I generate characters, concepts, and environments. From these image sets, I sometimes move into DALLE-2, generating and remixing even further.

Finally, I move into digital collage and painting, editing, and further refining of this piece between photoshop and clip studio. The resulting collection is the remnant of human and machine working together, influencing one another, and augmenting creativity. Each piece in this collection is 1/1,\* uniquely generated and further polished in post.

[Fairy Angels on Tezos Blockchain](#)

[slimebubble on Midjourney](#)

[slimebubble on DALLE-2](#)



***Dream Vision***

2022

Digital assemblage

Tools:

Midjourney, DALLE-2, Photoshop, Clip Studio Paint, Wacom Tablet

[For sale for 20\\$XTZ](#)

[Right: Process GIF](#)





**GLITCH NYMPH**

2022

Digital assemblage

Tools:

Midjourney, DALLE-2, Photoshop, Clip Studio Paint, Wacom Tablet

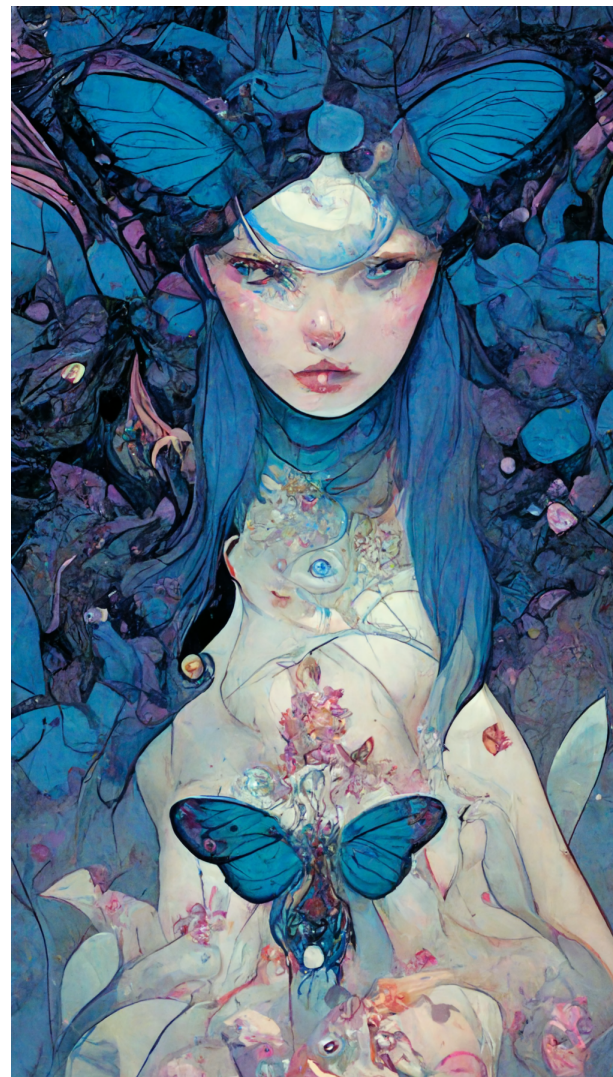
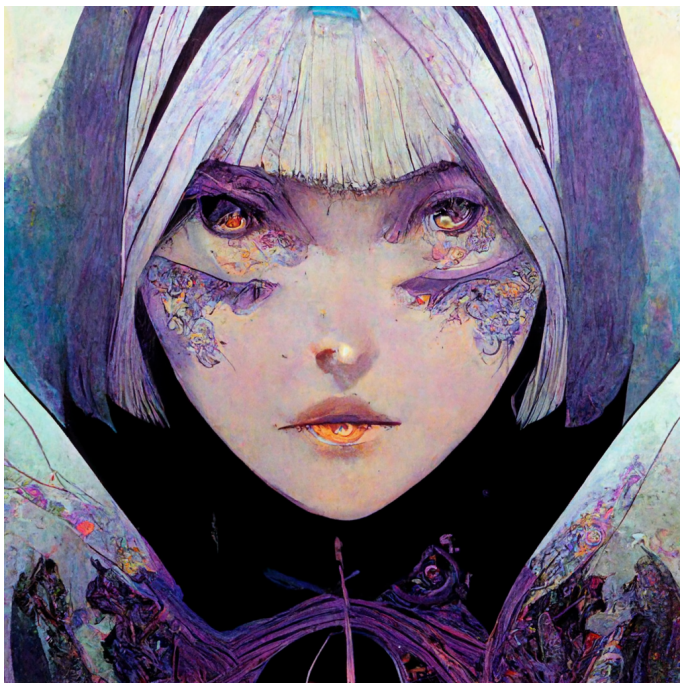
[Sold to Claire Silver \(AI Artist\)](#)

[Right: Process GIF](#)



*Unedited Midjourney Selections*

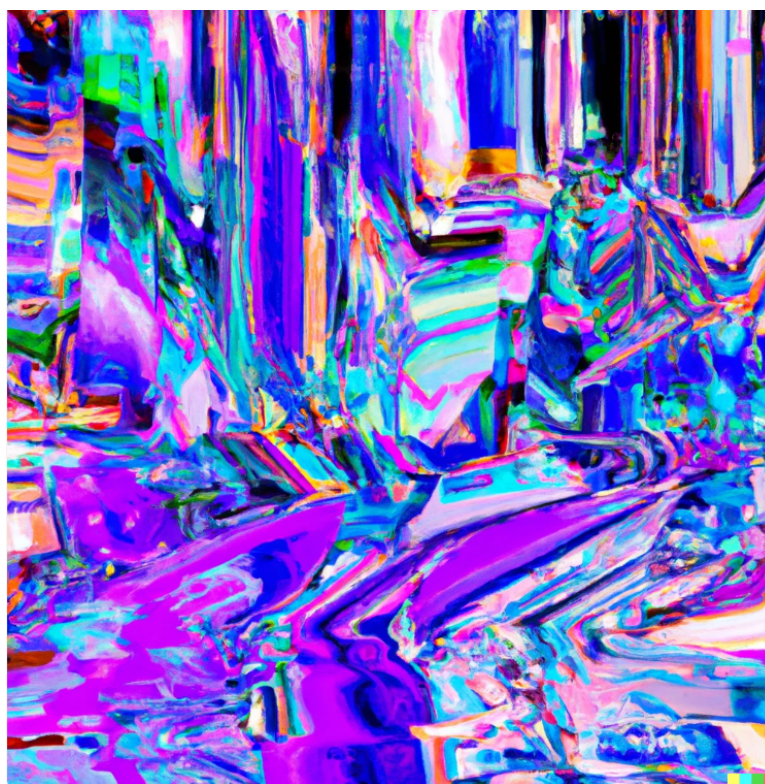








*Unedited DALLE-2 Selections*







*Untitled video still (2020)*

## Artist Statement

My work, both visual and cerebral, is about imagery and what images mean; the coded structures embodied, inherent. From this, I work to address the meaning(s) of what is shown and then subvert them through rendering differently, working in order to find parallels either blatant or conceptual. I source from various obsessions including cartoons, anime, fashion, video games, film, memes, to that of famed art historical works and/or critical theory. Much of my work is seeded in reappropriating visuals to create different narratives outside of power hierarchies, suspended from reality. I am keenly interested in the implications of technology on perception, experience, and artistic medium.

Working between multiple programs, screens, and files - layering to at once address the latent meanings within the samples, whether still or in motion, while weaving an abstracted realm free of such earthly confines of gravity, falling past the expectations of the real.

## Bio

**slimebubble** is a frequent video-jockey & sometimes DJ within the underground music scenes/communities of Boston, D.C., and Brooklyn. slimebubble is the persona of independent curator and multidisciplinary artist **A. Morgan McKendry**. McKendry holds a Bachelor of Fine Arts with a concentration in contemporary art history from the School of the Museum of Fine Arts at Tufts University (2015) and a Master of Art and Museum Studies from Georgetown University (2019). They are interested in how technology impacts perception and artistic medium. Their work is inherently gender non-conforming, queer, and feminist as they are gender non-conforming, queer, and feminist.



b. 1991 Seattle, WA  
Based in Brooklyn, NY