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Augmented Identity

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WORLDWIDE BOOK SERIES SHOWCASING
THE BEST IN ARTIFICIAL INTELLIGENCE DESIGN, ABOUT
ART, FASHION, BEAUTY AND POSSIBLE FUTURES.

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EDITORIAL

/:

We are entering a new era where digital reality is redefining our world. Digital technologies are expanding our ability to access content, while the physical experience is enriched by new layers of interaction. This shift is guiding us toward the creation of a hybrid identity, where our sense of self merges with the digital, fostering new connections and modes of expression.

Augmented Identity is not just a theme but an ever-evolving reality, a narrative that encompasses all of us as we venture into this shared digital landscape.

In this issue, we are proud to present two exhibitions organized in collaboration with Prompt Magazine. The first is the Metaxis Identity Festival, held at Lumiere Hall in Budapest and curated by Anastasia Skabelkina. It was an extraordinary experience, bringing together emerging artists, all featured in these pages. The second is an exhibition in collaboration with Digital Design Days in Milan, organized by Filippo Spiezia and curated alongside Mauricio Tonon, showcasing a vision of digital renaissance interpreted by our artistic community.

We are also thrilled to feature exclusive content with Leanne Elliott Young, a prominent figure in the global conversation on the future of fashion, digital infrastructures, and Web3. Leanne shares her insights on how "fashion is a powerful medium for self-expression and a vehicle for social change."

You will also find a special selection curated by Braw Haus, presenting three cutting-edge digital artists: Adri Besada, Sumbyos, and Digital Mary.

We spoke with María Pía Aqueveque J., an expert in Creative Coding, Blockchain, and the Metaverse, who discussed NFTs and the Metaverse as an infinite world of possibilities for artists.

Additionally, we are pleased to introduce Sarah Mayer, a pioneer in augmented reality (AR) fashion, who blends expertise in design and fashion to bridge the physical and digital worlds, presenting three digitally wearable items.

Bluemotion shares how artificial intelligence has been integrated into their workflows, with a focus on immersive communication and the medical sector, emphasizing that "in the medical field, AI cannot simply rely on its 'artistic' capabilities, as accuracy and clarity of information are paramount."

Finally, we present the transdisciplinary project by Ana María Caballero, Being Borges, created in partnership with Verse and Office Impart. This series proposes a new form of literary translation, asking what happens when language becomes literal through visual representation.

We close with Vasilia Niles, who discusses how her brand Galactik Geisha combines fashion and AI design, promoting her products through the AI influencer Aiko Pappas.

The cover of this issue is dedicated to Nora Hase / Objectpermanenz, a contemporary and new media artist based in Cologne. Her work explores the complexities of body politics, memory, identity, and queerness in pluralistic societies.

The world of art and technology is revealing new forms of expression that are redefining how we perceive and interact with reality. With this eleventh issue of Prompt Magazine, we celebrate the incredible creativity emerging at the intersection of digital art, identity, and innovation.

Our mission is to explore, experiment, and imagine new possibilities with the courage to embrace change and evolution.

Marco Pittarello

11 AUGMENTED IDENTITY

PEOPLE FEATURED IN THIS BOOK:

ADAM FELLOWS / ADELINA ARENDARSKA / ADRI BESADA / AIEMPIRERISING / ALEKSANDRA BIALK / ALEXANDRE TISSIER AMBER COX / ANA MARÍA CABALLERO'S / ANASTASIA SKABELKINA   / ANASTASIA VERZHBITSKAYA / ANDRE SVIBOVITCH / ANNA KUCHERYAVAYA / ARIEL KOTZER / ATTILA MÁRK KŐRÖS / BÉATRICE LARTIGUE / BERTIN VALCOBERT BLUEMOTION / BORIS YUSHMANOV / CHARLOTTE LIN LOTTEVONT / CHRISTIANE WAGNER / DIGITAL MARY / DARIELLA / ELENA MUKHAMETOVA / ELENA BEDAREVA / GABRIEL TX / HILIGHTS.STUDIO / JIM NAUGHTEN / JEREMY OURY / IOANA BLĂNARU / IVONNE VEITH / KAJETAN SZOSTOK / KALEKTIKA / KATI KATONA / KINDABLOOP / KIUNDKREATIV / LEANNE ELLIOTT YOUNG / LAURA BUECHNER / LENA KIM / MARIA THAN / M.I.L.K.B.O.X / MAURICIO TONON MARÍA PÍA AQUEVEQUE JABBAZ / MAYA ELAV NACHSHON MATIAS DE FALCIS / MOKM1N / MONICA CARVALHO NATALIA GAVIRIA BARRENECHE / NAO WAO / NINA VALLE BRUCH / NINGXIN ZHANG / NOVEMBRE.AGENCE / OBJEKTPERMANENZ / OLIVO TAGLIAPIETRA / SARAH RADCLIFF

SASHA KOJJIO / SEIF ABDALLA / SHAPESHIFT / SERGIO VALSECCHI / SHARMAINE KWAN / SILA SEHRAZAT YUCEL / STEPAN TERESHENKO / SUMBYOS / ROSA LYKIARDOPOULOS SARAH MAYER / SEIF ABDALLA / THE INFRANET / THINK PINK STUDIO / TANSY XIAO / VASILIA NILES / VI SHU / VURT / WORLDRECIPESATLAS.AI / YASMIN GROSS / YETONG XIN / YUANYUAN HU / YULIA REZNIKOV / WEIDI ZHANG / ZITONG WU / ZUZU.VALLA

We are promoting new and existing talent and visionary minds who are using algorithms and data to bring works of art to life, who dares to stimulating reflection on what it means to be human in an era of profound transformation.

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IN THIS ISSUE

VISUAL COMMUNICATION IN THE MEDICAL AND SCIENTIFIC SECTOR: BLUEMOTION AT THE LEAD
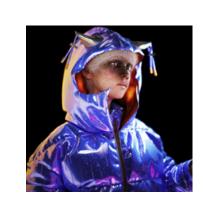
Bluemotion is redefining medical storytelling, creating immersive experiences that elevate how scientific knowledge is communicated and understood. As AI becomes increasingly embedded in our workflows, the potential for further innovation in the medical communication landscape is limitless.

In recent years, artificial intelligence (AI) has been making significant strides in the medical and scientific sectors, transforming not only research and development but also how complex concepts are communicated. One of the key challenges in medical communication is the ability to translate highly technical and complex information into something digestible and easily understood by both professionals and the general public. **In the medical field, AI can't simply rely on its "artistic" capabilities like in other creative sectors, as the accuracy and clarity of information are paramount.** Instead, AI serves as a support tool during the research and development phases, offering innovative solutions for representing medical content in a way that is both visually appealing and scientifically precise.

In the field of medical-scientific communication, we can say that Bluemotion is already considered a point of reference in Italy. Although artificial intelligence offers new possibilities for project development, does it achieve the level of precision necessary to represent the complex details that this field requires, or is attention to detail still a responsibility entrusted to human experience?

It depends on the perspective. Since AI is data-driven, it operates based on the information it is given. The key factor is the quality of this data. There is undoubtedly a vast amount of scientific data on medical procedures for treating diseases or academic explanations of chemical reactions and processes, which are written with great precision and numerous variations. In this respect, AI can draw from a wealth of information.

In our specific case, however, it's still somewhat borderline. In the scientific field, if we were to strictly represent the human body, it wouldn't be aesthetically interesting: everything is white, water, transparent, with maybe a few spots of blood here and there. If we limited ourselves to histological representations of pieces of the human body, while they may be accurate, they wouldn't be visually captivating. We would lose a fundamental aspect of communication: beauty. We aim to communicate scientific concepts, but using neuroscience techniques. The outputs need to be captivating; the viewer should be attracted to the visuals, accepting that this representation might not be scientifically verifiable but is instead a beautiful enhancement of a true scientific basis through artistic expression.

In this respect, AI, as mentioned earlier, gives us a different, and sometimes better, perspective. It emphasizes certain aspects and, in some cases, generates beauty where there was none, but it remains just another point of view alongside the human eye. It offers the advantage of saying, "Okay, let's see what we haven't explored yet," and then deciding whether it works or not. This is particularly relevant because even current science has unknown aspects — such as the exact shape of a receptor on a cell, something infinitesimal and, at times, yet to be discovered — meaning that there's no real physical form to start from.

AI hasn't yet reached the level to address this because it works from existing knowledge, which is based on "old" data. In this field, AI still has significant limitations. It can provide a new representation of a molecule
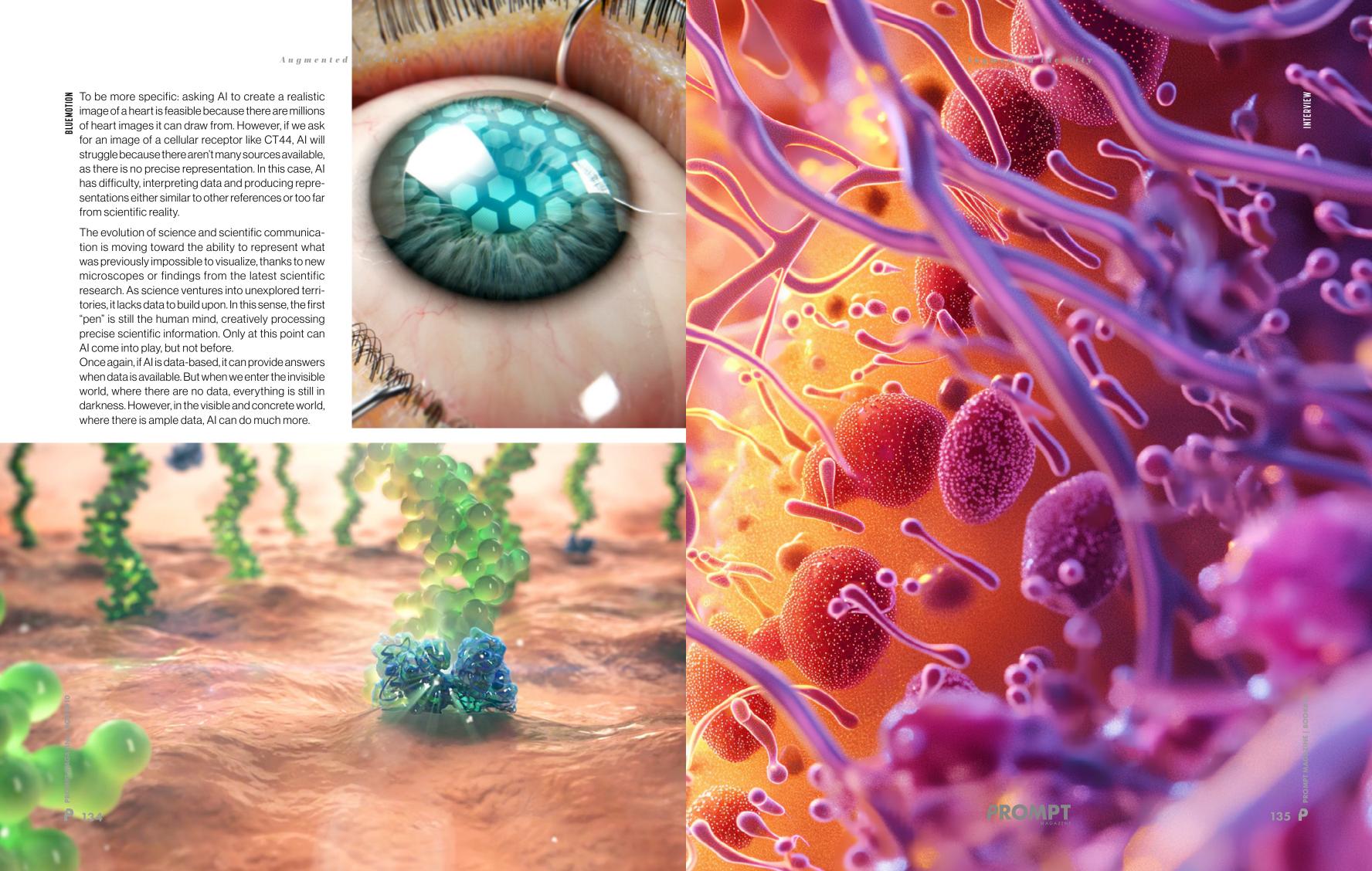
based on known data, but making it aesthetically appealing is still a challenge.

Thus, we can say that the field of scientific content creation is not yet fully within AI's domain. Instead, AI plays a role in creative support, helping to rework a starting point that must be scientifically accurate, while exploring different paths for creative enhancement. Additionally, in this context, compared to other fields, AI must be more "controlled" because it risks generating outputs that don't align with the original scientific data, distorting it.

We use it in a much more targeted and restricted manner during the creative phase, to ensure the scientific foundation is maintained. AI can speed up parts of the production process, but it cannot interfere with the project's specifications.

To be more specific: asking AI to create a realistic image of a heart is feasible because there are millions of heart images it can draw from. However, if we ask for an image of a cellular receptor like CT44, AI will struggle because there aren't many sources available, as there is no precise representation. In this case, AI has difficulty, interpreting data and producing representations either similar to other references or too far from scientific reality.

The evolution of science and scientific communication is moving toward the ability to represent what was previously impossible to visualize, thanks to new microscopes or findings from the latest scientific research. As science ventures into unexplored territories, it lacks data to build upon. In this sense, the first "pen" is still the human mind, creatively processing precise scientific information. Only at this point can AI come into play, but not before.

Once again, if AI is data-based, it can provide answers when data is available. But when we enter the invisible world, where there are no data, everything is still in darkness. However, in the visible and concrete world, where there is ample data, AI can do much more.

Bluemotion is known for its ability to push the boundaries of 3D communication and anticipate innovative solutions. How are you experiencing this phase of technological transition with the adoption of tools like Midjourney and Unreal within your team?
Have you had to schedule training sessions or revise your workflows? Has it been a natural process or has it been challenging?

" I often use this metaphor: it's like driving a car. When you're driving, your hands are constantly on the wheel, adjusting the vehicle's path moment by moment, multiple times per second. You can't afford to reduce the frequency of corrections or become distracted, or you risk going off track."

Similarly, training or incorporating new technological tools must be done continuously. Growth, process modifications, and the adoption of tools need to happen with increasing frequency. We strive to stay updated on new visions that eventually lead to new software. We've sometimes found ourselves too ahead of the curve, analyzing and exploring innovative solutions and technologies during their early startup phases, only for them not to evolve into viable projects for various reasons.

Right now, a plethora of tools is emerging—perhaps even too many. The biggest challenge is keeping pace with how many are being created. Personally, I find this a bit complicated; there are so many new tools that it becomes difficult to get a complete overview. It takes time to look at them, understand them, test them, and verify whether they are valid. This is objectively a difficulty and a time-consuming activity.

Regarding company culture, it's important and strategic to promote internal training by organizing targeted courses on selected topics. In our sector, there are countless areas, software, cases, trends, and techniques to explore and experiment with. Keeping up with new technologies is demanding, especially during a time of strong hype and the emergence of numerous platforms, which makes everything more challenging.

THERE IS A STREAMLINING OF PROCESSES, WHICH ALLOWS PROJECT MILESTONES TO BE REACHED MORE QUICKLY AND, CONSEQUENTLY, REDUCES COSTS FOR THE CLIENT IN CERTAIN PROJECT PHASES AND THUS THE TOTAL COSTS.

We are constantly experiencing technological transition, in the sense that part of our work contributes to this transition and offers the best of it in the form of services to our clients. In this particular technological transition, the continuous emergence of tools and applications makes it less straightforward to identify the most effective ones, which then become the de facto standards in our business processes.
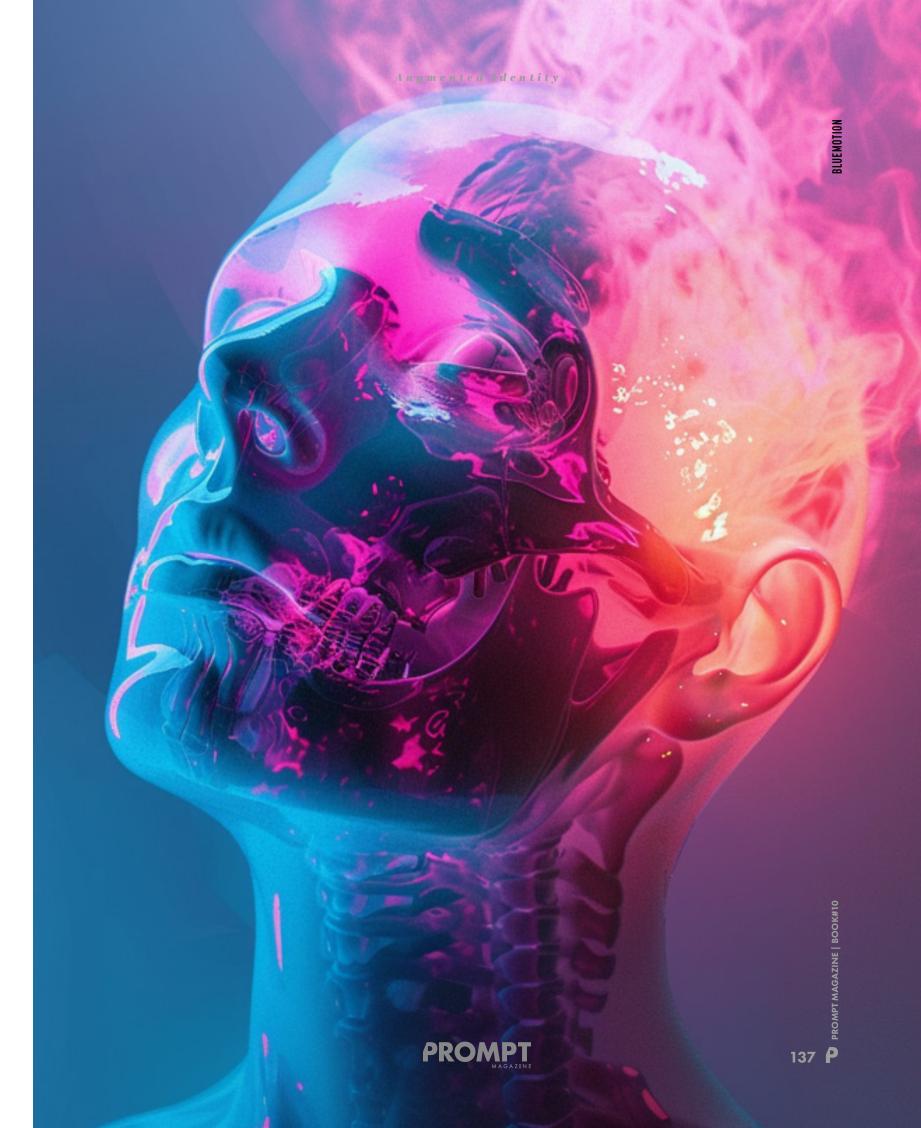
However, our experience at the company level in adopting new tools as standard practice allows us to quickly identify those that are most strategic for the industry and the market, distinguishing between those that arise merely from current hype and those that address real needs.
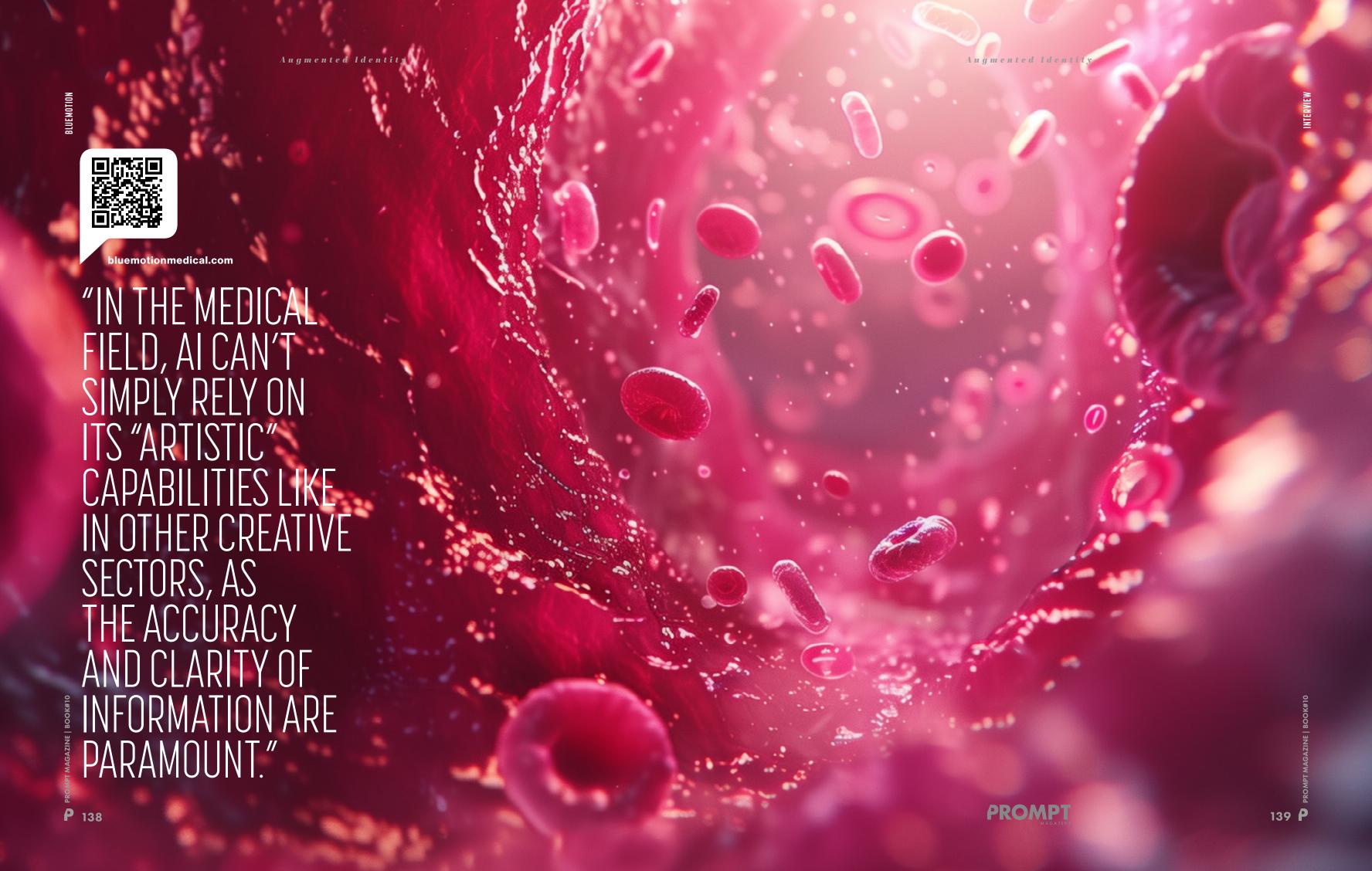
As a service company that primarily relies on time-project effort, adopting new tools that allow for the acceleration of certain activities clearly provides an economic advantage for the client by reducing overall costs.

At the moment, there are no particular projects that have been fully realized using artificial intelligence. We haven't reached that point yet, both due to the complexity and variety of project requests and from a market perspective. Currently, AI is integrated into all our projects; it appears in all our products and works, but not in the form of an entire project.

Interview with Emiliano Sagnotti
by Marco Pittarello

For more informations:
bluemotionmedical.com

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"IN THE MEDICAL FIELD, AI CAN'T SIMPLY RELY ON ITS "ARTISTIC" CAPABILITIES LIKE IN OTHER CREATIVE SECTORS, AS THE ACCURACY AND CLARITY OF INFORMATION ARE PARAMOUNT."

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You can also find us on Patreon, where you can access the digital version of our magazine. Additionally, every month, we feature a special "Artist Showcase" of about 20 pages, entirely dedicated to the cover artist of the month. We want to express our gratitude to our supporters with a special thank you.

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Since September 2023, we have been publishing a series of books featuring a selection of A.I. Artists . Let's explore the themes of art, innovation, creativity and design of visual communication through interviews with influential figures.

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PROMPT MAGAZINE | BOOK#10

P 184

PROMPT MAGAZINE | BOOK#10

185 P

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