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AI IN PHOTOGRAPHY: AN ASSORTMENT OF PERSPECTIVES ON THE TECHNIQUE

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ABSTRACT

When it comes to the perception of images, the degree of originality, and the validity of the work, the use of artificial intelligence in photography has sparked a contentious discussion. Concerns have been raised about the loss of emotional depth and creative integrity, despite the fact that artificial intelligence allows artists to take use of new prospects. This piece investigates the effects that artificial intelligence-generated art has had on the creative process, the perceptions of the general audience, and the shifting dynamics of visual expression.

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This article investigates the issues that arise from artificial intelligence-generated artwork by referring to present challenges in the film industry as well as the many points of view held by artists.

Keywords: Perception of images, degree of originality, Work Validity, artificial intelligence, creative integrity.

INTRODUCTION

There is a great deal of controversy around photography as a form of artistic expression at the moment. This circumstance is just ridiculous. A great number of people have the intention of diminishing the value of authentic artworks by drawing attention to the fact that they were created by artificial intelligence. It is possible that this will make the processing of photographs more difficult, despite the fact that it is commendatory to the artist. The presence of a steady stream of supposed pictures, which are obviously produced by artificial intelligence, is able to successfully trick viewers into thinking that these shots are genuine. This is a source of dissatisfaction for artists all around the world and prompts the rhetorical question, “What is the role of the image in contemporary society?” After some reflection, I came to the conclusion that the purpose of some “photographs” created by AI is not to persuade humans of their validity. The intention is to encourage folks to investigate the veracity of the allegation that has been made. When we are always frightened about the possibilities of artificial intelligence, how can we have faith in pictures? From this, it is possible to draw the conclusion that the dissemination of erroneous information is not the goal of those who distribute it. It is their hope that people would take a sceptical attitude towards all visuals from this point on. It is amazing to learn how long it has taken for people to make efforts to use artificial intelligence for artistic production. Frieder Nake’s efforts and Harold Cohen’s extensive body of work are the progenitors of this idea. Through their efforts, the groundwork for art that is created by artificial intelligence was laid. The job that Frieder has done is of the highest importance.

Random numbers can be used to automate a portion of the method that he used in 1967 to make algorithmic art. This is something that is conceivable. Frieder Nake (2010) made a crucial remark on the future of artificial intelligence art, which is that algorithmic art does not consider the concept of a masterpiece to be relevant. In other words, within the realm of algorithmic art, it is no longer possible to create a “masterpiece” in the conventional sense. A single instance of the unlimited number of inventions that are categorised by the algorithm is represented by each and every computational artwork. The algorithm does not always have a beautiful appearance, which is a disappointing component of the system. The ability to create works of visual art is one of the features that it possesses. It is important to note that the algorithm is the only genuine entity that is accountable for the outcomes that can be observed. (Nake, 2010, page 57).

The creative landscape was more real and distinct when just a small number of people had the ability to make art on computers. This caused the landscape to be more authentic. At the moment, every single person is capable of participating in it and is eager to do so because they are afraid of missing out on the opportunity. Modern art is devoid of any significant qualities. It is inevitable that a new debate will emerge: in view of the increasing prevalence of artificial intelligence inside these programs, what precisely is the function of processing tools like Photoshop? The processes of concept formulation, model research, and the actualisation of one’s vision are not the same as just reacting to writing prompt. There is a substantial gap that exists between the two. It is possible to provide some GPTs from the OpenAI library the instruction to create text prompts that are specific to Midjourney or DALL-E. In the year 2023, the term “hallucinate” will be used to refer to artificial intelligence and false information. Throughout the entirety of the book, it is stated that “(of artificial intelligence) to generate misleading information contrary to the user’s intent and present it as if it were true and factual” (hallucinate, n.d.). ChatGPT is a search engine that is frequently abused, and this is a reference to it. Despite the fact that the free version is significantly utilised, it is evident that it does not

include the most recent information. Users are complicit in these deceptions because they rely on the data without first verifying that it is accurate.

The findings of our investigation of a preprint that exhibits this type of deceit were terrible. The publication focused on how Google Gemini determines whether or not an image was created by artificial intelligence. Due to the fact that Gemini was unable to correctly interpret the visual, he was compelled to provide comments that, according to the criteria, may be categorised as hallucinations: According to the hypothesis, things like “a burrito cooked in a particle accelerator” and “a pizza with eyes” are not examples of memes that appear to have been developed by artificial intelligence. “The eyes are symmetrically positioned and centred on the pizza slice,” is one of the arguments that may be provided. This excludes the possibility that they were created by artificial intelligence software and instead shows that they were added manually (Gross, 2024). Gemini feels bound to respond in a specific manner, even if his rationalisations look nonsensical to any outsider, despite the fact that he is unfamiliar with both the subject matter and the context.

CREATIVE INDUSTRY IS GRADUALLY EMBRACING ARTIFICIAL INTELLIGENCE

One of the most well-known fashion retouchers in the photography business, Pratik Naik, has openly integrated artificial intelligence technology into his work. An interview in which he is questioned about his bold viewpoint on artificial intelligence and his predictions for the future reveals that he has a noteworthy sense of separation from the subject matter. According to his point of view, generative artificial intelligence ushers in a new era of creativity by providing artists with sophisticated tools for the development, improvement, and automation of their work. Within the next three years, he believes that generative artificial intelligence will bring about a change in the function of the artist. For the purpose of

accelerating the creative process and accomplishing their artistic objectives, they will make use of the majority of these instruments in a manner that is congruent with their vision for the future. Although he acknowledges the expanded opportunities for creative expression, he also states that it will be challenging to think of fresh ideas and that there will be an increasing number of ethical issues that need to be addressed. The acquisition of new technical skills for collaborative creativity and the adaptation to the work market are two challenges that are distinct from those that were faced during the shift from film photography to digital photography (Baker, 2024). Ella Uzan is yet another photographer who has used artificial intelligence into her work. Her art has been featured on the covers of renowned companies, and she has also been shot for journals. During an interview, she explained that she made the choice to switch to AI after doing an in-depth review of the situation.

It is her contention that artificial intelligence makes it possible for her to research a domain that is unrestricted by constraints such as time, financial resources, or personnel. A technology that is capable of a significant amount of unpredictability is what Ella Uzan means when she talks about artificial intelligence. When it comes to mastering it, it is similar to learning a new language; it requires active participation. Tirosh began doing studies in the year 2024. In answer to questions about the possibility of photography being outdated in the future, the artist stated that all forms of expression will continue to be significant, but that specific professions may become irrelevant. Despite the fact that she believes that fashion photographers will have to engage with artificial intelligence in the future, she believes that their unique artistic vision and aesthetic influence will continue to be irreplaceable (Tirosh, 2019). In addition, Annie Leibovitz, a photographer who is widely regarded all over the world, has stated that she is uninterested in artificial intelligence (AI), while at the same time stating that photography is not a genuinely authentic medium. Consequently, the value of images produced by artificial intelligence is comparable to that of conventional photographs

(Growcoot, 2024). It is difficult to restrict oneself to the positive notion that artificial intelligence may operate as a tool for artists to lead creative efforts. Certainly, they represent just a portion of the concerns that are involved.

In her book *Notes from Camp*, Susan Sontag makes the argument that “Art does not progress, in the sense that science and technology do” (Sontag, 2018, 37). Through the lens of this idea, the interaction between art, technology, and human creativity is investigated. It is Sontag’s contention that advances in science and technology do not necessarily have an instantaneous impact on the creative process. When these arguments are relevant to art that was made by artificial intelligence, they invite meditation on the authenticity and depth of the creative works that are being generated. Technical advancement is not the only factor that contributes to artistic achievement; a great grasp of human emotion is also required. When regarded in this light, artificial intelligence-generated art may be perceived as lacking the intricate and nuanced interaction that exists between human creativity and AI. Further illustrations of the complaints are provided in the following cases, which indicate that buyers are hesitant to interact with user-generated art:

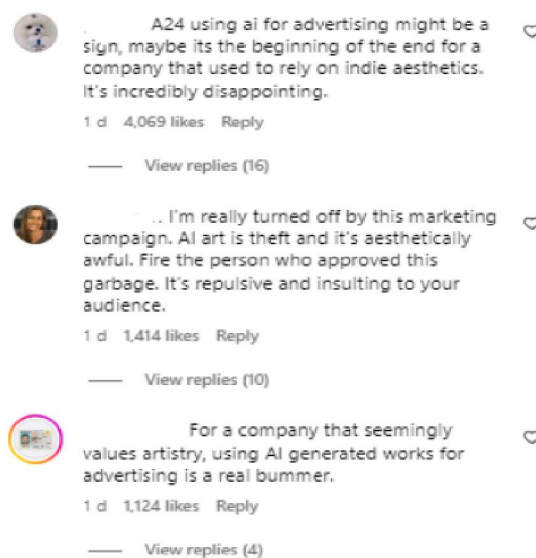


Fig. 1. A24 fans commenting negatively on the carousel post on Instagram

The independent film company known as A24 is a unique entity that pushes for the provision of filmmakers with virtually unrestricted creative freedoms. A24, which was once a film distribution organisation, has gradually transformed into a big rival to long-established companies like as Paramount and Universal, according to Vox (Vega, 2023). This transformation took place within a decade. Nate Jones (2022), a critic, has pointed out that the success of A24 is extraordinary for an independent production company that has developed a cult following because to the unusual style that it employs. Fans, on the other hand, are disappointed with the most recent commercial for a movie that has received a variety of responses. In order to produce unique images for posters that were used in the marketing campaign for Alex Garland's film *Civil War*, A24 utilised artificial intelligence.

As can be seen in Figure 1, a sizeable percentage of people are unhappy with the choice to make use of artificial intelligence for the development of images. As a result of the breakup of A24, a number of people have expressed their regret at the loss of the independent aesthetic that was a significant factor in the "cult-like" following that Nate Jones so eloquently highlighted. Several commentators have referred to this as a particularly egregious case of artificial intelligence stealing art. The statements were instantaneously met with criticism from fans, which resulted in substantial media attention. According to a story published by the *Hollywood Reporter*, the scenarios depicted in the advertising posters were created simply for the purpose of attracting people, rather than to reflect genuine aspects of the film. In addition, the images that were created contain a number of mistakes, with some of them include but are not limited to the following: Despite the fact that they are located on different sides of the river, the two buildings that make up the Chicago Marina Towers are examples of a situation in which they come together to form a single artistic representation. An image of the wreckage that was taken in Miami shows a car that included three doors. Others say that the giant swan that was found on a lake close to Los Angeles is an example of another case of artificial

intelligence failing to work properly (Hibberd, 2024). This is despite the fact that it was most likely supposed to be a paddle boat.

The utilisation of artificial intelligence duplicates in a documentary on a genuine crime provides yet another difficult issue that Netflix must address. According to Nam Nguyen, who was Pan's high school friend and also participated in the documentary as an interviewee, Pan is "cheerful, happy, confident, and very genuine." The statements made by Nguyen are accompanied by a number of pictures of Pan depicting her tongue sticking out of her mouth while making a peace sign with her hands. After careful examination of the photographs, it appears that Pan's left hand is missing a thumb, ring finger, and pinky finger, which results in the presence of only two fingers: the index finger and the middle finger. Tanzermann (2024) asserts that he looks to be missing yet another finger that is considerably smaller than the others. The question of whether or not artificial intelligence may have a role in the creative process is one that is frequently debated. There are some people who are concerned about the impact that technology has on human feelings and authenticity, while there are others who see it as a resource for artists. It is necessary to carefully analyse the influence that the inclusion of AI into creative processes has on authenticity, emotional depth, and the integrity of artistic expression. Although the incorporation of AI into creative processes presents unique options for narrative and artistic production, it is also imperative to evaluate these opportunities. Because of the rapid advancement of technology, it is very necessary for art critics, audiences, and artists to participate in critical debate and reflection regarding the shifting dynamics of artificial intelligence-generated work and the impact that it has on the larger conversation about art.

COMPUTER-GENERATED VISUALS & PERSONAL PREFERENCES

It is becoming increasingly common for people to make use of images that have been made by artificial intelligence, which gives the impression that human creativity is boundless and provides effortless artistic masterpieces. There is complete consensus that artificial intelligence is capable of producing visuals that are attractive to the eye; nonetheless, the question that has to be answered is how humans perceive these works. The fact that there are times when viewers are unaware that they are looking at artwork that was created by artificial intelligence is something that should be taken into consideration. Within the scope of their investigation on the possibility of prejudice against artificial intelligence-produced art, Grassini and Koivisto (2024) found that participants indicated a preference for photographs generated by artificial intelligence in comparison to the authors' chosen artworks created by humans. They revealed heightened favourable sensations when exposed to photos created by artificial intelligence, which is significant when considering the original sources of the photographs. Consequently, artificial intelligence has progressed to the point where it can make art that is extremely realistic, demonstrating both technical competence and the capacity to elicit feelings. The participants had a negative bias when evaluating artworks that were considered to be developed by artificial intelligence. They gave higher ratings to pieces that were made by AI than they did to pieces that were created by humans. On the other hand, they gave lower ratings to artworks that they subjectively recognised as being generated by AI.

The findings suggested that artificial intelligence-generated artworks were preferentially welcomed and produced more favourable feelings than those made by humans. This was the case after the data were adjusted for the subjective ratings the participants provided. Grassini and Koivisto (2024) found that when the photos were seen as being created by artificial intelligence, it had a negative influence on the participants' judgements of the visuals as well as the amount to which they evoked good feelings. The investigation that was

carried out by Gangadharbatla (2021) provides several insightful observations on the evaluation of artworks that were produced by artificial intelligence. According to the findings, the responses of individuals varied depending on the type of artwork being contemplated as well as the level of familiarity they had with the artist. At the same time as individuals demonstrated a stronger propensity to acquire and offer positive ratings for abstract artworks attributed to computers, their tendency to acquire and provide positive evaluations for representational art decreased. An individual's comprehension of a piece of art is influenced by their pre-existing views regarding the genre of the work and the artist who created it.

CONCLUSION

However, it also creates important issues for photographers, viewers, and the validity of art itself. The use of artificial intelligence in photography has offered new chances for creativity, but it also brings substantial obstacles. Despite the fact that artificial intelligence has the potential to improve productivity and stimulate creativity, there are still many people who are concerned about its lack of depth and authenticity. For the purpose of properly addressing the complexities of artificial intelligence-generated images, it is vital to engage in continuous critical debate and meditation on the ever-changing relationship between technology and art. In light of the fact that the borders between human and machine creation are becoming increasingly blurry, it is of the utmost importance to preserve the core of creative expression while simultaneously embracing the transformational potential of artificial intelligence. In order to successfully navigate the ethical challenges of artificial intelligence-generated art, it is necessary to engage in continuous critical debate and reflection in reaction to the rapid advancements in technology. In order to have a complete understanding of the dynamic relationship that exists between technology and creative expression, it is necessary to have awareness of the consequences that this relationship has for originality, credibility, and the larger context of visual culture. Fans, artists, and experts in the business continue to struggle

with the challenge of harnessing the promise of artificial intelligence while protecting the integrity of art.

LIMITATIONS & FUTURE SCOPE

The study that has been conducted is not exhaustive; for example, it does not take into account the rapid advancement of technology and the influence that it has on creative sectors. In the realm of artificial intelligence-generated art, it is possible that this research may not cover all views or advancements. More research is required since the landscape is always shifting, there are ethical conundrums, and artificial intelligence has vast ramifications for visual culture and photography. There are a number of ethical challenges that might potentially direct future study on artificial intelligence-generated art. Some of these problems include issues of credit, ownership, and cultural representation. When comparing studies on the reception of artificial intelligence-generated art with that of human-created art across a variety of cultural contexts, it may be possible to gain a better understanding of the growing link between technology and creativity. Researchers may be able to gain a better picture of the future of the business by conducting long-term research that monitor the development of artificial intelligence and its influence on the creative process.

This study has a large dependency on secondary sources, observations, and examples obtained from media and social media for analysis, which is one of the characteristics that makes it a weakness. This understanding has to be empirically supported by randomised controlled trials (RCTs), despite the fact that these sources offer a comprehensive view on the sentiment of the general public and the critical conversation around AI-generated art. The results of randomised controlled trials (RCTs) about the influence that artificial intelligence-generated art has on humans would be more reliable and applicable in a variety of settings. It is possible that this research may investigate the emotional responses of participants

to various forms of artificial intelligence-generated art, as well as the impact that attribution has on their judgements. By adopting rigorous experimental procedures such as randomised controlled trials (RCTs), research may be able to improve the dependability of its findings and extend their application to a wider range of situations and groups. This restriction may be addressed by the research. Therefore, more research needs to incorporate empirical investigations in order to confirm and support the viewpoints and results that were offered in this study.

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