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Text-Image

Richard A Carter

Text-Image

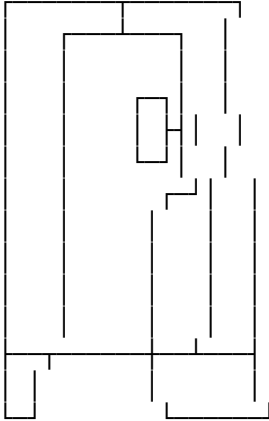
Richard A Carter

“ASCII Art from Language Models: An Experimental Investigation into Text-Based Visual Imagination”

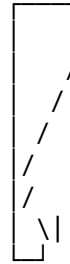
This book explores an intriguing concept - using large language models (LLMs) to generate ascii art, a form of visual representation created by textual symbols. While LLMs such as Mistral OpenOrca are trained on vast amounts of text data for natural language understanding and generation tasks, they have never been designed or optimized for creating images. This book takes a speculative approach in investigating the latent visual information contained within purely textual datasets. This book is a fascinating exploration into the intersection between language processing and visual representation, offering insights into the capabilities and limitations of current large language models when asked to step outside their comfort zone and create something visually appealing using only textual symbols.

—Text courtesy of Mistral OpenOrca 7B

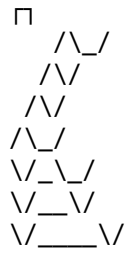
Leaving aside the observations of OpenOrca 7B, using LLMs to generate images out of their textual datasets encourages a critical re-evaluation of what these systems are, and how they function. Far from simply taking them outside their "comfort zone", it emphasises anew their existence as textual sequencers, bound to the limits and potentials of their training data, rather than the wondrous AI entities they are all too-readily proclaimed to be. Moreover, in subverting their expected, normative functioning 'as' text generating systems, the exercise documented in this collection suggests other expressive potentials LLMs might possess. In particular, the excavation of unusual tendencies within their default operating modes highlights the capacity of these systems to yield strangeness and surprise along a distinctly more-than-human vector. Rather than being 'glitch art', the highly abstract images generated speak back to the long established interplay between text as a communicative vehicle and as a concrete visual formation, but in terms that can only be discerned (or, indeed, contextualised) from an algorithmic standpoint. Thus, while the images are 'meaningless', in any denotative sense, they invite fresh reflection on the hold textual forms have on the world they articulate, as animated by ever-shifting technologies of information inscription and retrieval.



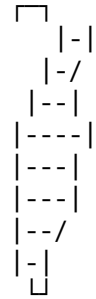
car



tree



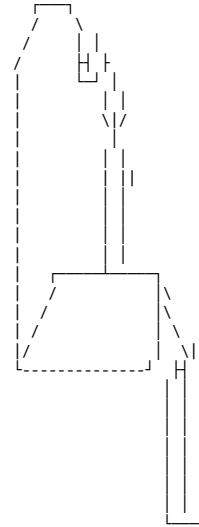
bird



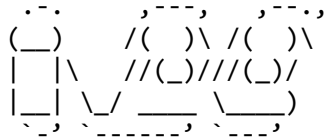
wind



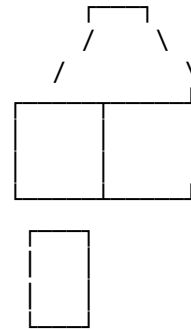
leaf



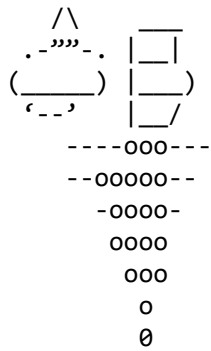
hand



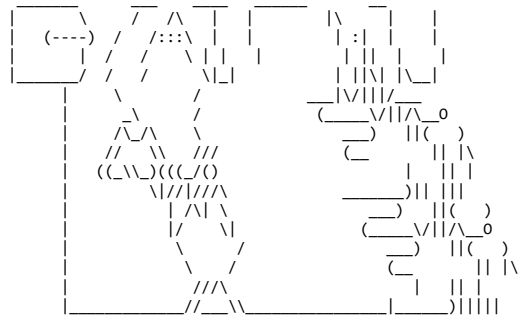
planet with two moons



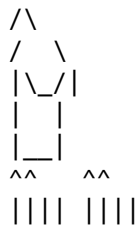
map



radio



computer



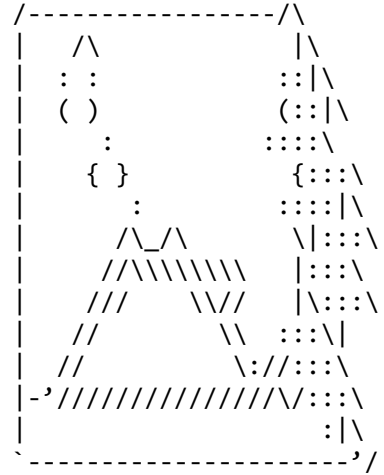
ship



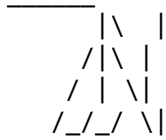
rocket



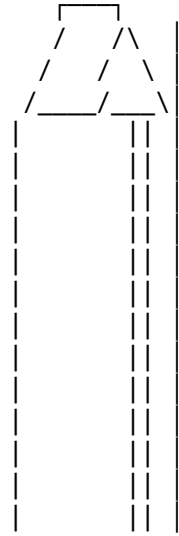
clouds



ocean



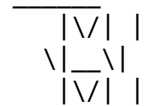
river



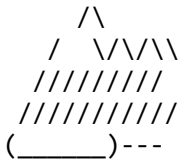
rainfall



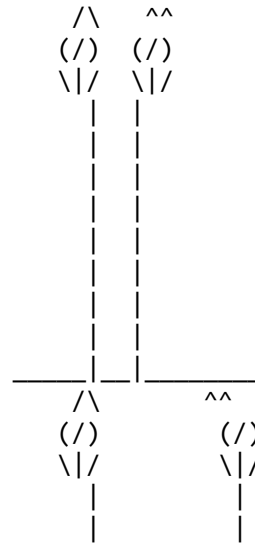
mountain



sun



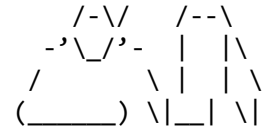
ice



snowflake



city skyline



ripples in water

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ghosts

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clock

This book was typeset in Futura Medium PT and
Consolas

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