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**Thought Rendered Visible:**

**A talk about the making of *The Jettison***

Dr Michael Schofield  
Media and Communications  
[www.michaelcoldwell.co.uk](http://www.michaelcoldwell.co.uk)



## Re-evaluation of *The Jettison*

What should an ethical approach to creative practice with AI look like?

Dr Michael Schofield  
Media and Communications  
[www.michaelcoldwell.co.uk](http://www.michaelcoldwell.co.uk)



## *Is ethical AI impossible? If so, what do we do?*

Huge environmental impact

Job displacement

Copyright violations

Data insecurity

Misinformation

Liability ambiguity

Bias and discrimination

Identity theft

Deepfakes and sexual abuse

“The pervasiveness of emerging technology and the speed and scale of digital transformation mean that such issues may become impossible to fix if they are left unaddressed. We have a fleeting moment of opportunity to define whether they will create a world that is full of new possibilities, accessible to everybody, or a world in which existing inequalities are inextricably embedded – a dazzling future that drags women and minoritised groups backwards... We are standing on the edge of a precipice.”

Laura Bates (2025) *The New Age of Sexism: How the AI revolution is reinventing misogyny.*





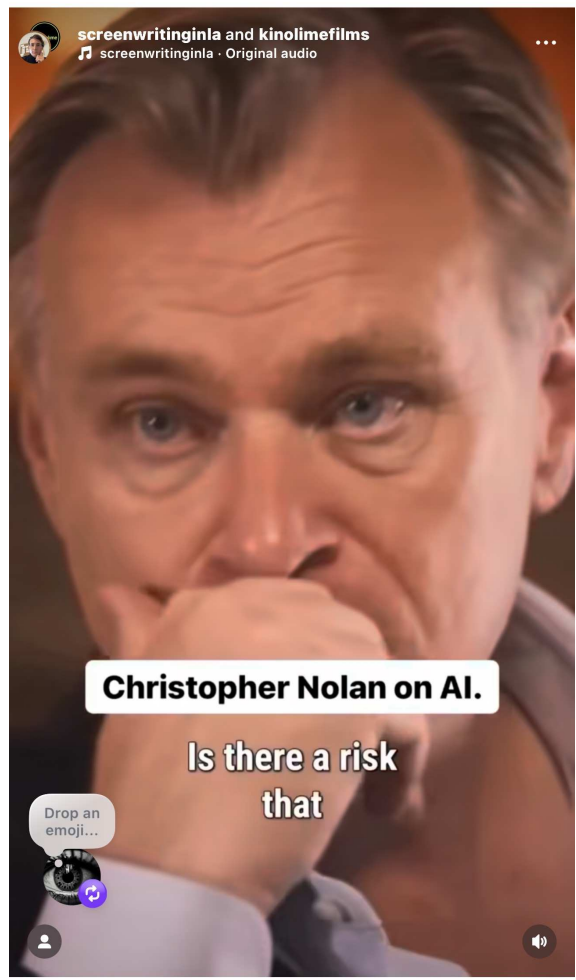
**'Data poisoning' AI:  
a new form of  
civil disobedience?**

6,679 Likes 514 Shares

Liked by arthur\_chance and others  
theconversation.aunz For people worried about the damaging effects of AI, data poisoning offers a potential form of resistance.

By inserting misleading, biased, or nonsensical content into the data AI models learn from, their outputs can be corrupted. Just 250 poisoned documents could compromise an AI model of any size.

Artists can make poisoned images using tools such as Glaze and Nightshade.

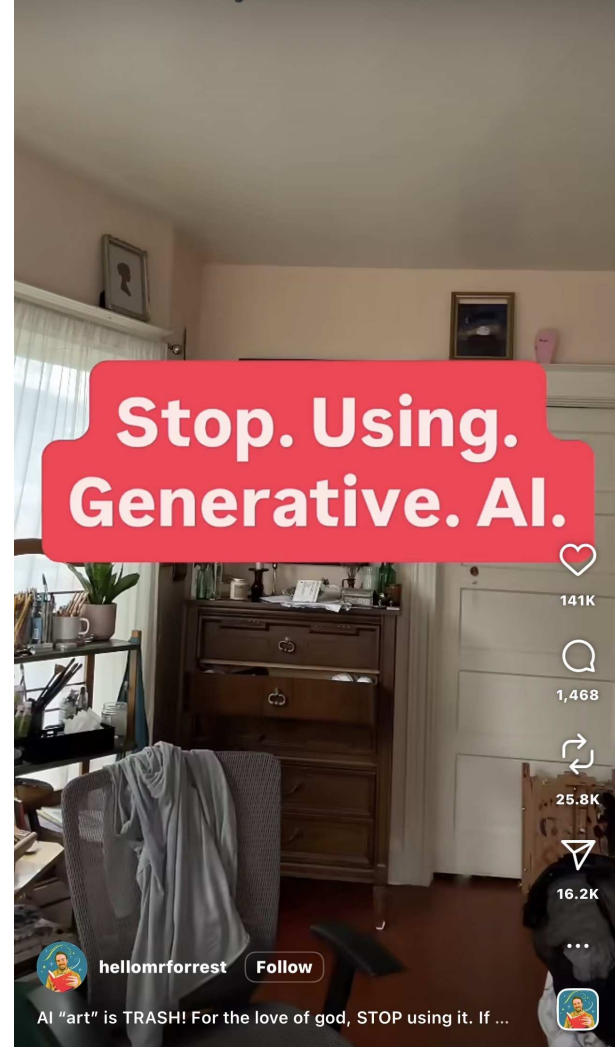


**Christopher Nolan on AI.**

Is there a risk that

9,164 Likes 636 Shares 2,959 Saves

screenwritinginla Interesting. What do all of you think... more 6 days ago



**Stop. Using. Generative. AI.**

hellomrforrest Follow

AI "art" is TRASH! For the love of god, STOP using it. If ...



AI is not taking your job

**AI WASHING.**

professorcasey Follow

Reminder: AI is not taking your job. Humans are firing ...  
Followed by joris.lechene and 2 others

Add comment...

## ***Race, AI and critical practice***

“The artist Stephanie Dinkins has long been a pioneer in combining art and technology in her Brooklyn-based practice. For the past seven years, she has experimented with A.I.’s ability to realistically depict Black women, smiling and crying, using a variety of word prompts. The first results were lackluster if not alarming: Her algorithm produced a pink-shaded humanoid shrouded by a black cloak.

“I expected something with a little more semblance of Black womanhood,” she said. And although the technology has improved since her first experiments, Dinkins found herself using runaround terms in the text prompts to help the A.I. image generators achieve her desired image, “to give the machine a chance to give me what I wanted.”

She is not alone in asking tough questions about the troubling relationship between A.I. and race. Many Black artists are finding evidence of racial bias in artificial intelligence, both in the large data sets that teach machines how to generate images and in the underlying programs that run the algorithms. In some cases, A.I. technologies seem to ignore or distort artists’ text prompts, affecting how Black people are depicted in images, and in others, they seem to stereotype or censor Black history and culture.

New York Times



<https://www.nytimes.com/2023/07/04/arts/design/black-artists-bias-ai.html>

“Feral File has announced its upcoming group show “In/Visible,” which brings together a diverse group of artists utilizing artificial intelligence (AI) to tell their stories while shedding light on the limitations of this technology in truly understanding them.

A highlight from the exhibition includes “Blonde Braids Study II” by Minne Atairu. This piece delves into the flaws of the text-to-image algorithm known as Midjourney (v4). By examining the portrait of Black identical twins adorned with blonde braids, Minne Atairu. exposes the significant gaps in the algorithm’s training data. Instead of accurately portraying the Black identity outlined in the text prompt, the algorithm generates an image that resembles fraternal twins with permed, blonde waves, revealing a flattened representation.

AI’s conceptualization of reality for Black individuals is often fragmented and potentially violent. However, this showcase aims to challenge these limitations. The participating artists defiantly utilize AI as a tool to tell their stories while recognizing the technology’s inherent shortcomings in understanding their experiences. Through their thought-provoking artworks, the artists in this group show reclaim visibility, confronting the historical misrepresentation and fabrication of marginalized realities.”

[Hypebae](#)



Minne Atairu, an artist and educator, at the Armory in 2022 with works based on a data set of Black models found in vintage Black magazines. via Minne Atairu

[Interview with Minnie Atairu - Lumen Prize](#)

[AI/AI: Artificial Intelligence, Art and Indigeneity](#)

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**Identity theft**

**Deepfakes and sexual abuse**

“The pervasiveness of emerging technology and the speed and scale of digital transformation mean that such issues may become impossible to fix if they are left unaddressed. **We have a fleeting moment of opportunity to define whether they will create a world that is full of new possibilities, accessible to everybody, or a world in which existing inequalities are inextricably embedded** – a dazzling future that drags women and minoritised groups backwards... We are standing on the edge of a precipice.”

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WHAT IF ANYTHING  
YOU IMAGINE,  
COULD BE MADE REAL?

THE JETTISON

A FILM BY  
**MICHAEL C COLDWELL**



SCHOOL AUDIENCE  
**BAIFF - Burano**  
**AI Film Festival**  
2024

OFFICIAL SELECTION  
**BAIFF - Burano**  
Artificial Intelligence  
**Film Festival**  
2024

OFFICIAL SELECTION  
**AI Artist**  
2024

OFFICIAL SELECTION  
**AI International**  
**Film Festival**  
2024

WINNER  
**Metadisruption - AI**  
International Art &  
Design Festival  
2025

## Working against “slop”

### - Creative feedback loops between human and model

- *Medium specificity*. Understanding and making use of the stochastic elements of image generation.

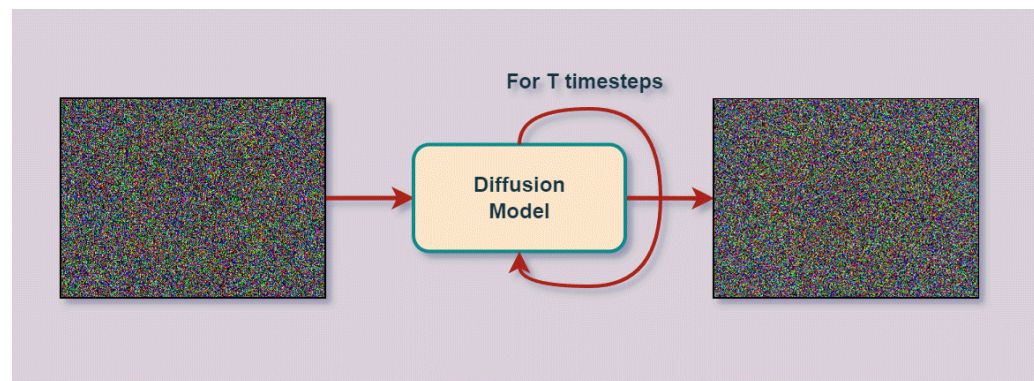
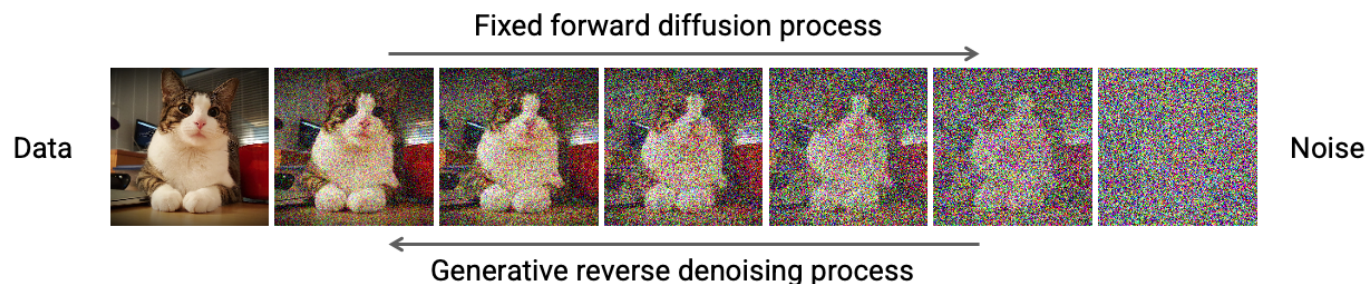
- Critical and ethical engagement with AI’s many problems as part of the work

- Always look out for issues of representation and privacy

- Don’t use it as a shortcut, or churn out disposable content – spend as much time and creative energy as you would on other work.

- Explore new possibilities with the technology, don’t just use it to regurgitate things we’ve all seen before, or use it to make work that could easily be done another way.

- Continually involve other human beings’ views and labour as part of the work.









*La Jetée*, Chris Marker, 1963



*The Jettison*, Michael C Coldwell, 2024



*La Jetée*, Chris Marker, 1963



*The Jettison*, Michael C Coldwell, 2024

“Marker is more an **image-scavenger**, one adept at editing, reprocessing and commenting on representations that already exist. He typically seems to stand at one remove from his own projects, like someone who is faced with an enthralling tangle of pre-existing texts and images (many borrowed from other people’s works, including his own)”

Catherine Lupton, 2005

*Memories of the Future*





*La Jetée*, Chris Marker, 1963



*The Jettison*, Michael C Coldwell, 2024

“[Marker’s photographs] are like *memories of a film*, which in our mind seem to be motionless and quantifiable, but if we search through the print never actually corresponds to one individual frame, or to the frozen drama of production stills”

**“The hero is never sure whether he really remembers the past or whether he invented it”**

Catherine Lupton, 2005

*Memories of the Future*







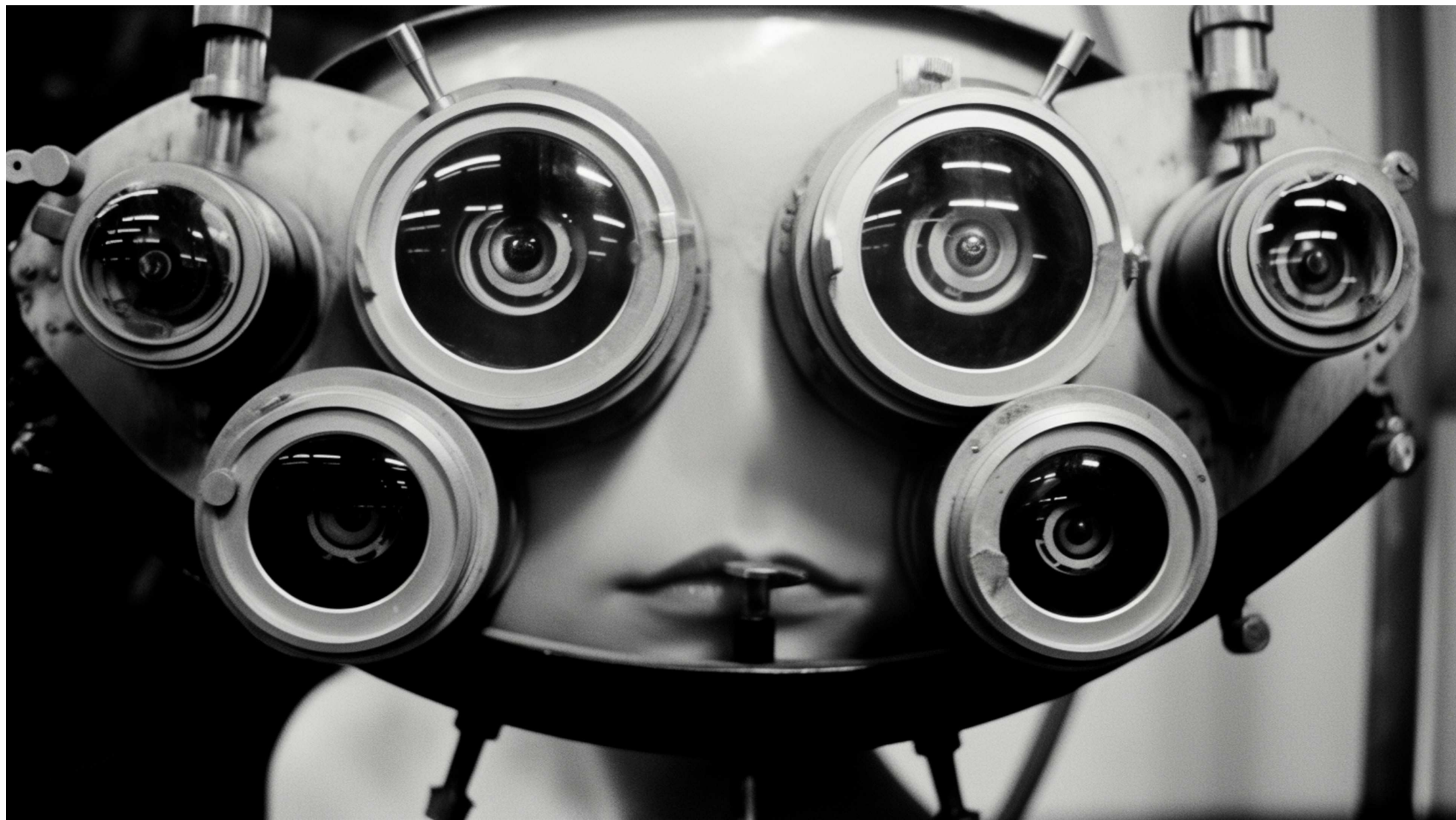




**“the Lovelace effect posits that this is always the result of human users and observers projecting their own definitions of creativity onto computers’ outputs...**

Any attempt to define creativity in ontological terms would actually obscure the fact that **creativity cannot be assigned as a quality** of specific computing systems, but can only be attributed by users in specific situations. (Natale & Henrickson, 2022, p. 18) Recent discussions in computational creativity, in fact, have moved away from ontological definitions, towards more relational and subjective understandings of AI.”

(Natale & Henrickson, 2022)



“AI images, with their often weird, goopy, and unsettling aspects, can be compelling in part because of what they don’t directly represent...these processes have, increasingly, **emergent effects** that can’t be predicted at all”

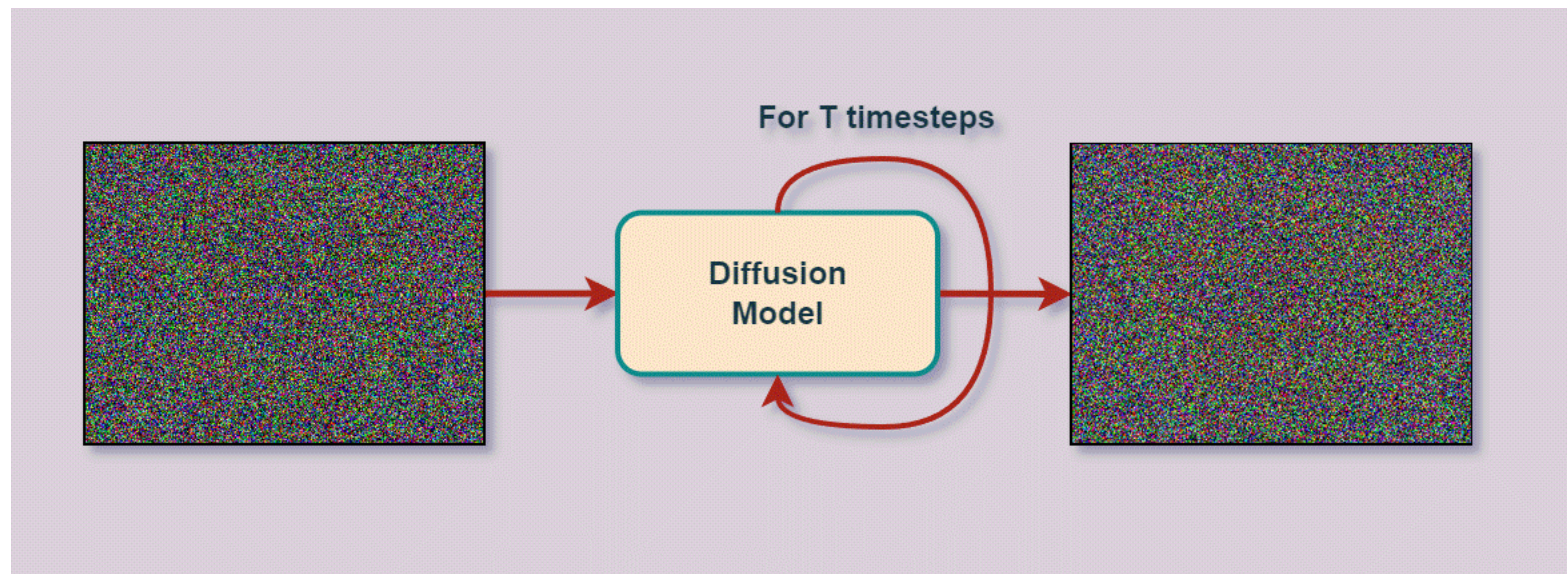
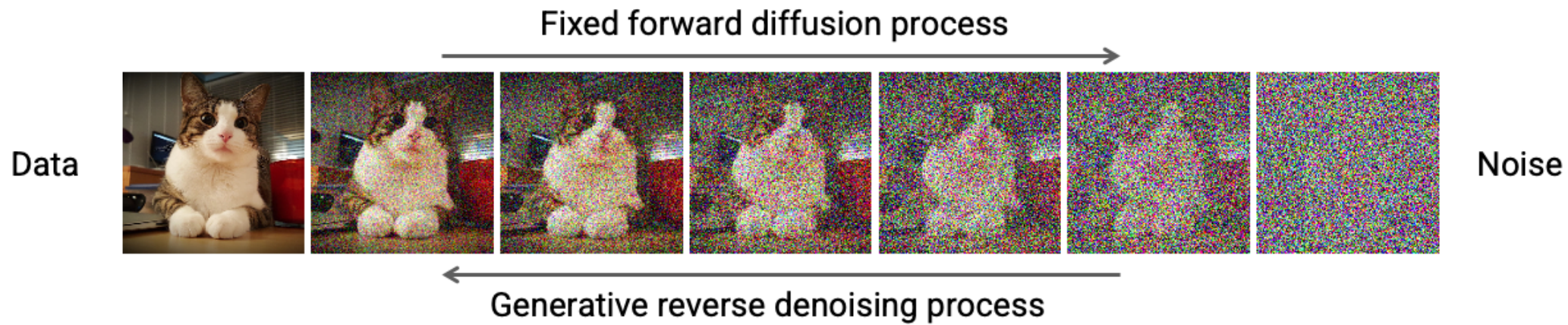
Nora N Khan, *Creation Myths* (2024)

“Rather than photographs that so often emulate previous photographs, the results can be surprising. There have been many instances where the image generated makes me rethink my expectations of beauty... it’s AI being used not to simulate a previous medium but to emerge as **a new and potentially different medium**”

Fred Ritchin, 2024

*The Simulated Camera*





“we’re now in a period of the most **radical post-copyright experiment** since the eighteenth century... this presents a rare opportunity to rethink copyright entirely, from the ground up”

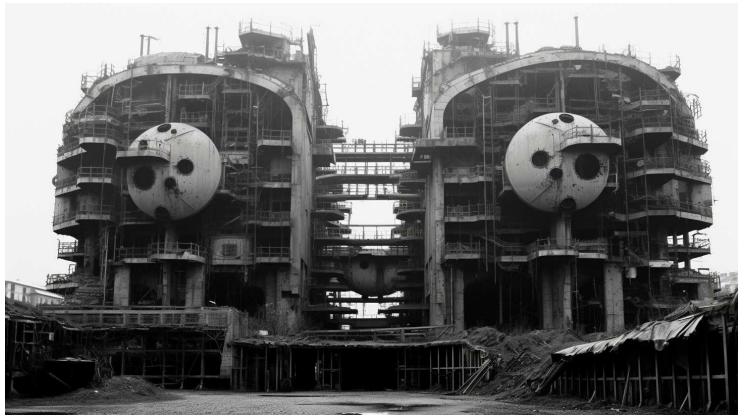
Kate Crawford, *Metabolic Images* (2024)



“When I write, I write past the machine toward the text...

When I envision technical images, I build from the **inside of the apparatus.**”

Vilem Flusser, *Into the universe of technical images* (2011)



Midjourney Bot [✓ APP](#) Today at 4:12 PM

<https://s.mj.run/URxxNIOQIFo> <https://s.mj.run/DKjjocBo-pl> huge derelict machines somewhere between robots and an oil refinery tower over an empty concrete city full abandoned brutalist buildings and modern ruins desert grey photograph taken in grainy black and white analogue 1960s science fiction b movie in the style of chris marker meets dr who documentary photograph banal aesthetics new topographics bechers industrial typologies 35mm Pentax --aspect 16:9 --chaos 5 --seed 235 --s 50 - [@ConfluxC](#) (fast)  
Create, explore, and organize on [midjourney.com](https://midjourney.com)



U1

U2

U3

U4



V1

V2

V3

V4







robot eye in grainy black and white analogue 1960s science fiction b movie eyes in the style of chris marker meets dr who documentary photograph banal aesthetics new topographics bechers industrial typologies 35mm Pentax --chaos 5 --s 50 --ar 16:9 --v 6.1 - Image #3

@ConfluxC



## Remix Prompt



This form will be submitted to Midjourney Bot. Do not share passwords or other sensitive information.

### NEW PROMPT FOR IMAGE #1 \*

camera robot eye in grainy black and white analogue  
1960s science fiction b movie eyes in the style of  
chris marker meets dr who documentary  
photograph banal aesthetics new topographics  
bechers industrial typologies 35mm Pentax --chaos  
5 --s 50 --ar 16:9 --v 6.1

3738

Cancel

Submit



Message @Midjourney Bot



Commands

