

Paintings Born from the Sea

Dipinti dal Mare • An AI-assisted meditative video by Carmine Grasso



The originating photograph, made by the artist during a day at the sea

VIDEO • PAINTING • ANIMATION • GENERATIVE SOUND • 2026

<https://youtu.be/PyZ58rpcFg8?feature=shared>

From a real horizon to an inner sea

The work began during a day at the sea. I took the photograph on the previous page and, while looking at the horizon, imagined the water as the infinite extension of my unconscious. From that intuition came the desire to let my paintings arise from the waves: not as illustrations placed over a landscape, but as memories and inner forms temporarily given a body by the sea.

I conceived the video as a slow passage into another, more private dimension. Each painting emerges, changes and flows back into the water. The waves become a visual breath, while the sequence moves between material painting and immaterial image, conscious control and the open depth of the unconscious.



One of the original paintings animated in the video

The paintings enter the waves



Original painting I



Original painting II



Original painting III



Original painting IV

The circular structures, organic spirals, metallic reliefs and geometric projections recur as visual thresholds. In motion they suggest planets, cells, shells, eyes and mental landscapes without settling into a single reading.

Creative process and editorial choices

- 1. Source** — I began with my own sea photograph and photographs of five paintings made by me.
- 2. Direction** — I defined a meditative, holographic-feeling journey in which the works seem to arise from water.
- 3. AI-assisted movement** — I guided generative tools to animate the paintings while preserving their pictorial identity.
- 4. Selection** — I discarded all sequences whose rhythm, deformation or visual intensity disturbed contemplation.
- 5. Sound** — Through repeated prompting and selection, I developed an original yoga- and Tai Chi-inspired musical atmosphere.
- 6. Final authorship** — I determined the accepted images, sequence, timing, transitions, relation to the waves and final emotional arc.

AI disclosure

The starting materials are entirely mine: the photograph of the sea, the five physical paintings, the concept and the visual direction. I used generative AI tools to propose motion from photographs of my paintings and to develop an original meditative soundtrack. I did not accept the outputs automatically. I defined the desired pace and mood, prompted and re-prompted the systems, compared variations, rejected movements and sounds that disturbed the meditative experience, selected the usable passages, and determined their order, duration, transitions and final relationship with the waves. AI served as an animation and sound instrument within a work whose subject, source images, aesthetic criteria, editing decisions and final responsibility remain mine.

Human authorship

The work originates in a lived moment and in a photograph I personally made at the sea. The paintings existed before their animation; they carry my hand, materials and pictorial research. My central act was not merely generating images, but deciding what should move, how slowly it should breathe, what must be discarded and how each painting could enter and leave the water without losing its identity. The final video is the result of this sustained authorship through painting, observation, selection, sequencing and sound direction.

Conceptual relevance

The video treats artificial intelligence as a permeable medium between a physical painting and a subjective state. The technology does not establish the meaning of the work; it is constrained by the artist's decision to protect slowness, silence, continuity and the material memory of each painted surface. What matters is the passage between handmade image and generated motion, and the responsibility involved in deciding what deserves to remain.

Artist

Carmine Grasso is an Italian artist, computer engineer and researcher based in Ariano Irpino. He graduated in Computer Engineering with honours and holds a PhD in Information Engineering from the University of Sannio. His artistic research, which he defines as Dualism, brings together figurative painting and abstraction, material presence and digital systems, order and instability. His works use technology not as spectacle but as a means of extending perception, memory and the emotional life of painting. ORCID: 0000-0001-8384-445X.

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