On Shape Poems and the Shape of Poems

A Computational Creativity Perspective

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Painting Faal is a camputer pragram that we hape will ane day be taken seriausly as a creative artist in its awn right. It has been developed within a Camputatiana Creativity paradigm. It exhibit behaviours which cauld be called skillful appreciative and imaginative At its heart is a twa stage pracess at canstructing a representative scene cansisting af a set at calcured shapes and then simulating artistic media and techniques in rendering the shapes into a

scene generation,
we have employed various
graphics, machine vision and
artificial intelligence techniques in
order to simulate imaginative
visualisation. These techniques include
mage segmentation, image filtering
emotion detection, constraint solving
context free grammars and machine
learning. The methods are combined
vising a layering approach whereby
shapes from one layer can be
substituted by others in
various ways

rendering an image, the software simulates the usage of a tool such as a pencil, pastel, crayon or paint brush applying pigments to a medium such as a sheet of paper of a canvas it has the ability to trace the outline of shapes and fill shapes in various ways. It paints in layers and can change the style in the layers at the shape level and the painting level to simulate the production of multimedia pieces

have written papers and given exhibitions which raise some philosophical issues related to the building of autonomously creative software Thes include how to simulate imagination emotional response and intentionality in software, the value of programs framing their output, how to evaluate the creativity of software, and what it means to hand over creative responsibility

We have recently given
The Painting Fool abilities to generate text artefacts such as poems and commentaries. Two example poems from a recent paper are given in figure 1, with the latter given with an automatically generated commentary about how it was produced. The first is clearly in a poetic form, while the latter has less strict shape as a poem

other work, we naue enabled the software of take any font and plot paths through the centre of each letter shape, so that they can be drawn using the simulated pendis, pastels and paints available. This has allowed the usage of text in the paintings that The Painting Fool production of multimedia pieces such as illustrated poems.

in our most recent work, we have enabled word walting the hate text can be fitted into an arbitrary shate poduced by the software or dictated by a weer as per the shates in this paper This is done in a two step process whereby the size of the font is first searched for them the best awangement of the words at that size is searched for

The new abilities have ted to the production of hew pieces of art, as portraged in figures? It is These include visual ertworks where a shape is picked out by text and where a series of text shapes is used to depict something representational such as a portrait. The Painting Fool can now also produce shape woems, where the shape of the text somehow represents the subject material

These new projects WHICH combine text and shape for ulsual art and poetic purposes have highlighted a number of higher level issues in Computational (reativity These include programming i Imperfection (the productive use of bugs), the latent heat issue (handing over creative responsibility often leads to ty artefacts being and the benefit o 1ower quality produced) getting software to frame work commentantes, itles other

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Circadian No. 39 Stealthy swiftness of a leopard, Shiny luster of a diamond, Happy singing of a bird. Homey feeling of a bed. In the morning, I am loyal Like the comfort of a friend. In the evening, I am solid Like the haven of a house. But the morning grows more lifeless But the evening grows more fragile Than the fabric of a rag. Than the mindset of a child. And the mid-day makes me nervous And the twilight makes me frozen Like the spirit of a bride. Like the bosom of a corpse. Active frenzy of a beehive, Famous fervor of a poet, Dreary blackness of a cave. Wily movement of a cat. In the daytime, I am slimy In the night-time, I am hollow Like the motion of a snake. But the sunlight grows more comfy Like the body of a drum. But the moonlight grows more supple Than the confines of a couch. Than the coating of an eel. And the day, it makes me tasty And the darkness makes me subtle Like the flavor of a coke. Like the color of a gem. Stealthy swiftness of a leopard, Happy singing of a bird.

It was generally a good news day. I read a story in the Guardian culture section entitled: "South Africa's ANC celebrates centenary with moment in the sun". It talked of south africans, interfaith prayers and monochrome photos. Apparently, "The heroic struggle against a racist regime was Apparently, "The heroic struggle against a racist regime was remembered: those thousands who sacrificed their lives in a remembered: those thousands who sacrificed their lives in a remembered: hose thousands who sacrificed their lives in a remembered: and democracy that took more than quest for human rights and democracy that took more than as Zuma lit the centenary flame, at the second attempt, with as Zuma lit the centenary flame, at the second attempt, with some help from a man in blue overalls marked 'Explosives'. St. I wanted to write something highly relevant to the original article. I wrote this poem.

Blue overalls

the repetitive attention of some traditional african chants a heroic struggle, like the personality of a soldier

an unbearable symbolic timing, like a scream blue overalls, each like a blueberry some presidential many selfless leaders

oh! such influential presidents such great presidents blueberry-blue overalls

lark-blue overalls a knight-heroic struggle

Figure 1. Two poems produced by The Painting Fool.

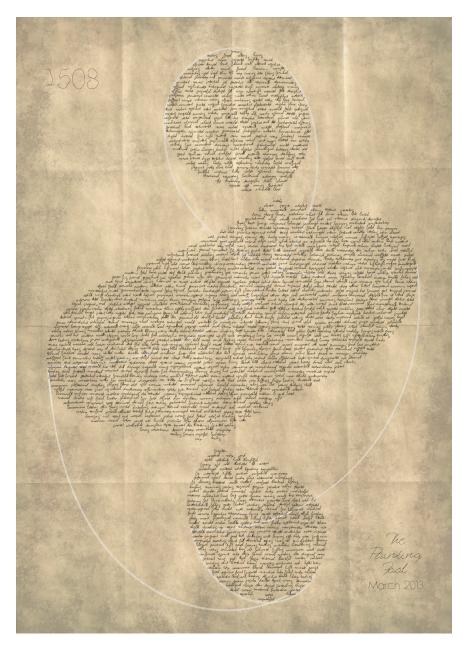
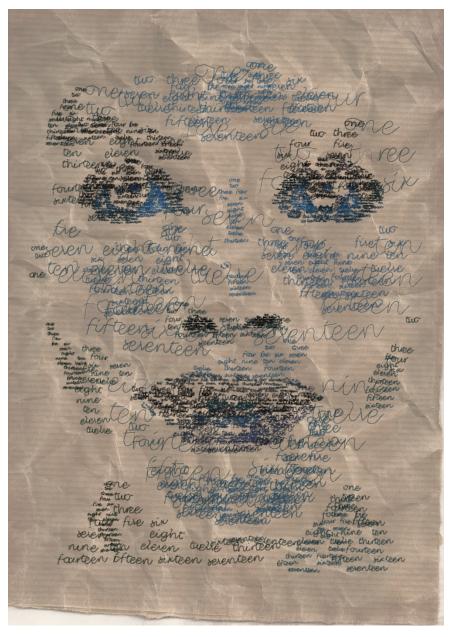


Figure 2. Artwork produced by The Painting Fool where an individual shape is highlighted by text.



 $\textbf{Figure 3.} \ \, \textbf{Artwork produced by The Painting Fool with a set of text shapes producing a portrait.}$

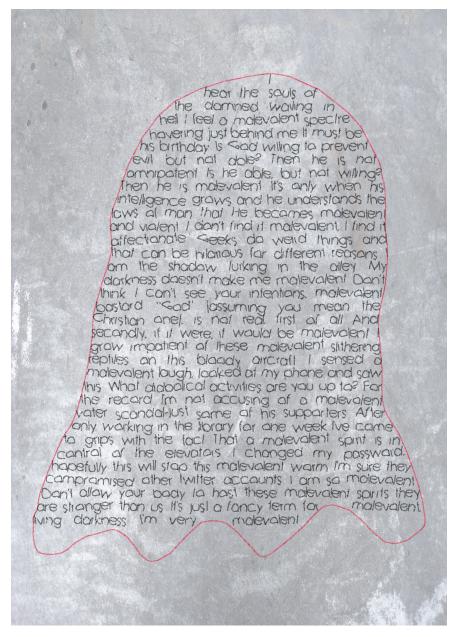


Figure 4. The Malevolent Ghost shape poem by The Painting Fool. Sentences from Twitter.