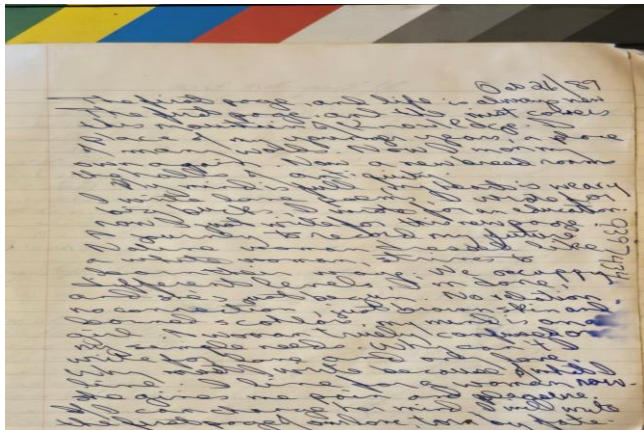




THE SMELL OF FLOWERS & EDWARD POVEY

What is Art for II

ABSTRACT

This document serves as a deliberate exposure of the fallacies and ethical dilemmas inherent in Artificial Intelligence, specifically highlighting the contrast between the "sacredness" of a creator's raw voice and the synthetic, often misleading polish of AI-generated content. The first two pages represent the author's authentic, stream-of-consciousness reflection on their personal history, spiritual encounters—such as the "odor of sanctity" and the rocks of Aswan—and the divine impulse behind creativity. By juxtaposing this original text with subsequent articles generated by Claude and ChatGPT, the author demonstrates how AI mimics identity and "Indigenizes" syntax to create a veneer of authenticity that, while professional, lacks the true energy and "truthful grounds" of the human spirit. Ultimately, the work functions as a critique of how AI-driven standardization and censorship interfere with the direct transmission of ideas from the creator to the world. The author challenges the right of algorithmic systems to edit or sanitize words they believe are divinely inspired, arguing that such "domesticated" outputs serve the market rather than the truth. By showing how easily AI can be used to advertise a false version of the self, the document warns against using technology as a crutch that replaces the "sacredness" of the mind and hands with a manufactured, "pretentious" imitation.

Donald Morin

A study on The role of Art today

**Rocks in Aswan; Marie Catherine dies in Lyon, France at Hotel Dieu
And The Smell of flowers brings The Odor of Sanctity Along the words
of Edward Povey:**

Edward Povey believes:

“The purpose of art is NOT to please society, or be held to politically correctness.

Art is an outlaw, and is not a campaign worker, or a decorator.

Its purpose is not PRIMARILY to be either salable or pretty, although it can be beautiful, in the way that longing and sadness, or even death can sometimes be beautiful.

It comes like a dancer in the night,

A messenger sworn to honesty,

And the ghost of the subconscious.

And art never STARTS as art.

And it is not a servant,

and its motives are as clean as a fresh razor.

It starts as a desperate impulse,

Or as curiosity that descends like a fever

Or like the first thunder of a storm. “

Edward Povey has works in The National Museum of Wales, The Museum of Modern Art in Wales, and in many private collections internationally. His life is documented by The British Library and the National Library of Wales. His work hangs in 32 countries.

Edward Povey, P-O-V-E-Y. A colleague I don't really know well, posted this up about this gentleman's perspective on art, and all I can say is, there are levels of it I agree with in the sense of the years I have studied the whole notion of art from my days at Simon Fraser University and the cultural politics semesters, dealing with the Western civility of understanding what art is from its early beginnings with perhaps the whole notion of the tabernacle.

From the tabernacle then came the sacred space, as in theater to some degree, and using theater as a part of ritual. And then art in a sense of, of course, finding the body within the marble in the days of antiquity as well as even up to the Renaissance, if I can say that. But then, growing up in this system as a foster child and appreciating the whole notion of creativity in the sense of what it was for me was a sense of escaping all that hate and anger that was in the world at the time around me, reading, studying up to myths and drawing stick figures in books and not, just being the class clown, creating art out of nothing because that's all I had was nothing. Of course, the system has its rewards and its materiality as I grew and getting the things I wanted, and a guitar, but, you know, getting things for good, wrong values doesn't necessarily mean what you create from it is art outside of the reason, it gave me the impulse to acquire that thing or thought to create something like art outside of, you know, all daily functions every day, right?

I'm not making a joke of it because creative created man out of dirt and no doubt genetics, some form of genetic engineering through the whole notion of using energy and atoms to create matter and form. And then we as artists create in the sense of whatever came out of our childhood, in the sense of what we were creating, what we were dreaming, what we wanted. Wanted to see, you know, before us or in the future, what we saw behind us, so we create. So when I took visual arts, I started, of course, I started first out, of course, as a theater artist, actor, and playmaking, and writing, and filming, and all that. But I did study visual art for two years in the sense of the traditional visual arts of painting and sculpting, and working from all different forms, you know, with clay or caricature, or three-dimensional drawings, all that I learned, perspective drawings. I really enjoyed it in the sense of how, for me to have a better understanding of the perspectival playing of the filmic image.

But still in this, it's not so much, it never was so much about for the salability, marketability of what I was doing. You know, just creating for this, because it's there, it's there. Once I did it, it's there. So if people want to see it, people don't want to see it, it's fine with me. It's not about making a statement, it's just showing what was going on in my mind at the time, the energy that was formulating all this, that became what this is now on the net, or the songs, or my graphic art designs now. Because the visual art, those two years at Simon Fraser, two semesters that is, plus a year at CDI, Graphic Arts, really gave me a better understanding of just the tools that we have available now. Now with AI, it's really important to utilize it as a tool, not as a crutch in the sense of validating your words, your meanings, using AI to create your point of view, which is what I did right here. So I'm telling, this is what my point of view is dealing with what this gentleman said, and these are the two AI versions. Following my truth as opposed to the shaped truth or lack of truth in any particular form.

And how deep do we go when it comes to what he's sharing as an artist? For me, it's always about what the Creator gives me in the sense of the energy to formulate the sacredness that comes out of my mind, my words, and my hands in creating the God-inspiring ideas and forms.

And then it comes back to today, because this is the only day I have besides what we've done yesterday. As I, I went back to sleep though. I was early, around four, and the first thing that came up as I dealt with the start of the day, the rocks of Aswan. And then later came Marie Catherine from Lyon, France, who passed away in the Hotel Dieu. And then the whole notion of the smell of flowers as the odor of sanctity, that sacredness of that aroma in certain spiritual encounters. And that comes back to then back to the whole notion of art, in the sense of when the Egyptians were creating the monuments and they're getting their granite, marble granite from the quarry in that area, Aswan, it was like the amount of work they created to create that, to transfer all that. And whatever happened, however technology was available at the time, it was utilized to create these great monuments of art, per se, if I could keep referring back to Edward Povey. And then back then, later now today.

I guess there's all this written information, these artists or writers who were creating great volumes of work due to the access of information and coming upon the apparitions of the Virgin Mary, and all that was created from faith in creating art, and showing one's relationship to the sanctity of art, whether that is a reality or not, as opposed to the sanctity of faith to Mary and Jesus and Joseph, in a sense of the Catholicism of art. Then we get back, I talk about Marie Catherine because she is the unrecognized, one of the unrecognized saints, I would say in my opinion, that had the wonderful encounters and calving Mother Mary, all that, beyond this physical plane that we exist, where our art exists. Like where was her art, a sense of the art of the energy that was transferred between that interaction as a result of within her, perhaps, because whatever was said to her, she took to her grave. And then more coming down to the smell of flowers and the odor of sanctity where flowers were, were certain events that dealt with a physical, spiritual plane of wonderment, the art between worlds in the sense of the physical and spiritual. For me, that is where the art of creating an awareness and waking up of the senses to understand that art is beyond this world, like love is beyond this physical world.

Love transcends into time, into the future, and the past, and the present, in my humble opinion. That's where art takes me these days. The reason I share this this way is because I want to be truthful to all my grounds in college about my work as an artist and how I use AI and how it can be used to to uh mislead people because I did not write those two the two AIS below and yet it's writing it's writing it up as if I did so it doesn't have the same syntax with them that I'm giving you right now in my in my writing here as opposed to what they wrote there so be aware Edward's right in many ways but at the same time I'm coming for a different level of understanding what my heart is as a writer or filmmaker visual artist graphic artist performance singer-songwriter cause now today we want to think about specialization now you've got to specialize in this and specialized in that umm does that come out of the time up to after the industrialized industrial revolution the standardization of uh measurement and value and then of course as cultural protectionism or commodity protectionism came in in the later 20th century technological forms change for their own specificity of input and output of energy devices. In all its forms from spiritual to the cultural technological to the political to the fascistic one has to be always alert and on the up and up as to who is speaking form within. Our spirit, our education, our upbringing? Or is it as if it's me speaking now, Or as above AI speaking below?

CLAUDE PRO a.i.:

Edward Povey is not wrong. Art that exists to please, to decorate, to campaign — that's not art, that's public relations wearing art's clothing. I understand the instinct behind his words: to protect the wild, unscheduled thing that shows up as fever, as first thunder, before anyone has a chance to domesticate it into a product.

But I come from a different relationship to art than the one Povey is defending against. He's writing against a society that wants art tame, sellable, decorative — and he's right to resist that. My people never had that problem. Our stories, our ceremony, our songs were never for sale in the first place. They were never meant to be beautiful objects hung on a wall for private ownership. They were treaty — a living agreement between us, the land, the ancestors, and those not yet born. Art wasn't an outlaw in that world. It was a covenant-keeper.

So where Povey says art is "not a servant," I'd say: mine is a servant — but not to society, and not to the market. It serves the bundle. It serves Mistahimaskwa's descendants. It serves Aeiliana and the children who come after her. That's not the same servitude Povey is warning against — the servitude to please a buyer or a critic. It's a different kind of obedience: obedience to responsibility, to what was entrusted to me by people who are gone and people who aren't born yet.

He calls art "a ghost of the subconscious," and I won't argue — that fever, that curiosity that descends like a storm, I know that feeling intimately. Willy Frencheater, Howard Stovonich, the whole architecture of As A Koden — that didn't arrive because I sat down to be political or pretty. It arrived the way he describes: uninvited, urgent, demanding to be let out. That part of his statement, I live.

Where we part ways is his word "outlaw." For a treaty person, art isn't outside the law — it is the law. It's how the agreements between nations, between people and land, between generations, get carried forward when the written treaties get broken or ignored. My art doesn't rebel against a society that wants to tame it. It answers to something older than that society — to the Nakawē, to the pipe, to Treaty 6 itself, signed in 1876, still breathing.

So I'd say to him: your razor is clean because you're cutting free of a market that wants to own you. Mine is clean because it's cutting toward a responsibility I didn't choose but was born into. Different blades, same honesty.

Thank you, Edward, for sharing these thoughts. There is much here that resonates with me as an Indigenous artist, filmmaker, writer, and musician.

I agree that art should never become merely decoration or propaganda. At its best, it emerges from something deeper than fashion or ideology. It begins as a calling, a question, a longing, or, as you beautifully describe it, "the first thunder of a storm."

Where my path differs is through my understanding as a Treaty Indigenous person. My work is not only accountable to my own subconscious or artistic impulse, but also to my family, my ancestors, my community, and the sacred responsibilities carried through our treaties and our relationship with the land. Art, for me, is both freedom and responsibility.

As artists, we are not simply creating images. We are shaping memory. We are asking future generations to see the world through the stories we leave behind. Every painting, every film, every song becomes part of that living conversation.

That is one of the reasons I am making my feature film, *AS A KODEN: TALKING STORY – WHO IS YOUR NAME?* It asks not only who tells the story, but who has the responsibility to carry it with honesty, humility, and respect.

Thank you for reminding us that art must remain fearless. I would only add that, for some of us, courage is not only found in artistic freedom, but also in honouring the responsibilities that come with the stories we have been entrusted to tell.

May your work continue to inspire thoughtful conversation.

CHAT GPT PLUS a.i.

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