ADS

CREATIVA

AI ART BOOK
Vol/10

ADS
ADVERTISING
AGAINST
ADVERTISING


Your shopping
basket is
empty.

Vol.10 2026 ADS

Each volume of creAtIva is born from a clear intention: to open up space for the greatest possible diversity of languages, perspectives, and ways of understanding digital creation with artificial intelligence. That is why each edition proposes a different territory, a conceptual framework capable of shifting the starting point and compelling us to look at AI Digital Art from another place.

In this Vol/10, that territory is **ADS: Advertising Against Advertising**. A volume built around advertising, marketing, and anti-marketing. Not as a rejection of advertising, but as a way of appropriating its codes, its visual power, its direct language, and its ability to condense desire, message, and image.

The proposal presented to the artists was simple in appearance, but complex in intention: to interpret their work, their style, and their visual universe without altering or betraying it, while using the familiar language of advertising. To turn an image into a fictional campaign. To transform a personal aesthetic into an impossible advertisement. To use the tools of the market to construct an artistic discourse.

The aim was not to turn artists into brands, nor to make their works function as products. On the contrary. The intention was to demonstrate that digital creation with artificial intelligence can move through any visual context without losing its identity, depth, or critical capacity.

The thirty proposals brought together in this volume sell nothing. There are no products to add to a cart, no promises of consumption, and no calls to purchase. There are images, ideas, styles, fictions, and personal universes that use the language of advertising to speak about art, desire, simulation, consumption, beauty, contradiction, and visual thought.

ADS is a volume about advertisements that advertise nothing. About campaigns that do not seek to sell. About images that appropriate the language of the market and return it transformed into artistic discourse.

A book where advertising ceases to be a tool of consumption and becomes a device for creation, tension, and contemporary reading.

Welcome to creAtIva Vol/10.
Welcome to ADS.

Wiktor VR
Director
creAtIva | AI Art Book

TEXT EDITOR
When you see this symbol, it refers to the curatorial text for each artist.

ARTIVIVE
Before you begin, download the ARTIVIVE app to enjoy the Augmented Reality experience.

VOICE POWERED AI
When you see this logo, scan the QR code to listen to the introduction.

Official Jury

Andy Gordon



Creative producer who has won awards for his films, TV programmes & global ad campaigns . A specialist at sourcing global film talent and creative teams for landmark productions.

Jessie Yang



Jessie Yang represents the global marketing team at MiniMax, a pioneering company in the development of foundational artificial intelligence models and a tech partner of creAtIva.

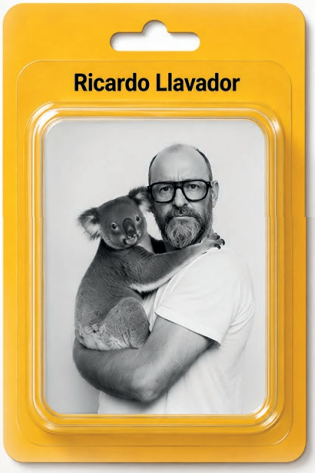
Her experience brings a specialised perspective on AI-generated content, as well as a direct understanding of how these tools are transforming today's creative processes.

Marta Velázquez



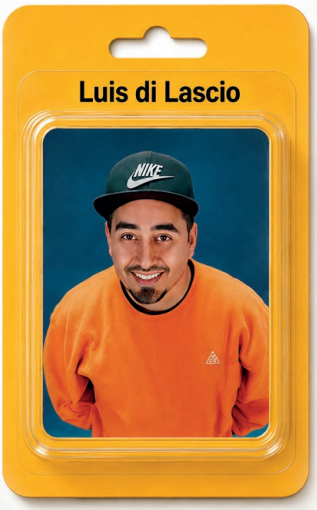
Marta Velázquez is a cultural manager, audiovisual producer, and academic/communications director specializing in AI, Digital Art, VFX, and Art & Tech. Coming from an international analogue film background, she is a pioneer in 3D, VFX, and VR in Spain, connecting the audiovisual industry, digital culture, education, and technology.She directs production, communications, and cultural management at ArtFutura —serving as a permanent jury member— and co-founded Galería Futura, promoting The Future Arrives Early, Spain's first generative AI art exhibition.Founder and former director of the Digital Art and VFX Faculty at IED Madrid and ESD, she leads educational innovation and e-learning projects for universities and creative industries. She is an international jury member, curator, advisor, speaker, and member of AMCA, AECA, and Women of AI.

Ricardo Llavador



Sociologist, creative professional and founder of UNREALITY. With over 20 years' experience as a creative director in advertising. He is now exploring new ways of creating with AI that go beyond imagery, from music to storytelling.

Luis di Lascio



Luis Di Lascio, based in Barcelona, is a multidisciplinary creative who blends art, technology, music, design, and writing. With over 15 years of experience as a Creative Director, he has worked for brands such as Nike, FCB, Sevilla FC, and Netflix. An expert in artificial intelligence applied to creativity, he develops projects in Fine Art, AI music, experimental video, and generative advertising. His work has been recognized at international festivals such as Cannes Lions, El Sol, NY Festivals, and Laus. He is currently Head Coach of AI at Brother Barcelona and a Freepik A.I. Partner.

Sara Torres



Sara Torres Sifón is the Director of PAC Plataforma de Arte Contemporáneo and Art Statement Magazine. Her work focuses on the dissemination, promotion, and critical reflection of contemporary art. As an independent curator and cultural manager, she has developed exhibition projects in Madrid (Spain), London (United Kingdom), and Querétaro (Mexico). She is the author of the books Is It Possible to Survive in Contemporary Art? and The Contemporary Art Fair as a Battlefield.

Nina Khaldi



Founder of ETERNA AI and permanent lecturer in AI for Fashion at Futura AI Academy. Visual Specialist and Creative Director specialising in visual direction for fashion, beauty and high end brands. With almost ten years of experience in motion design, visual production, digital campaigns and projection mapping, she creates visual content for luxury, fashion and large scale events.

Wiktor VR



He is a multidisciplinary creator with a strong background in the cultural and artistic fields. He is founder and director of creAtIva AI Art Book, a publication specializing in generative artificial intelligence, he also works as a cultural promoter, plastic artist, and curator. His approach blends creativity, rational thinking, and a methodical vision.

Vol /10

The perfect blister pack



Contents

Articles _ 007

Marta Velázquez - Sara Torres - Ricardo Llavador

FASHION, LUXURY & LIFESTYLE _ 013

Serge Gualini - Delfina Todisco - Carin Basseer C26AI - Fran Becker
Victoria Araujo - Jo Phillips - Tenlana - Pau Trullàs - Inna Stelmachowicz - ClausPalmer

BEAUTY, COSMETICS & FRAGRANCE _ 093

Robin Kane - Susana Acedo - Przybylski, Léo - Alberto Rodríguez

HEALTH, VISION & SELF-OPTIMIZATION _ 125

Yar Kirsanov - Mac Néma - Clau Pérez - Conte Francesco

TECHNOLOGY, DATA & DIGITAL IDENTITY _ 157

Alessia Metteucci - Dylan Daniel Martín Pérez - Dreamwaves.exe

ECOLOGY, PLANETARY FUTURES & ESCAPE _ 181

Opetdala 13 - Telle

SOCIAL AWARENESS, PROTEST & MEDIA CRITIQUE _ 197

Erika Buzzo - Phillip A. Schein - Henri Kang

CONSUMER BRANDS, CORPORATE CULTURE & ANTI-ADVERTISING _ 221

Ivan Torres - Luciano Koenig Dupont

CONCEPTUAL / EXPERIMENTAL ADVERTISING _ 237

Numis.Cathy Legendre - Atil Altas a.k.a. Turboslow

Special Audience Mention _ 253

Fran Becker - Paty Cid

AI Artists from Communities _ 257

Airiquel - Thomas-Armin Mathes - Simon Portbury - Studio Enigma
Cyberbaha - A Human in the Loop - shlezis - Ariadna Canaan Studio

Director's Recommendation _ 279

NastPlas - Metachees - Deniz Kozakiewicz

Features & Interviews _ 293

BROTHER/MUTANTE - La Lista IA Hub - CODAME /ARTEX
Art Innovation Gallery - Open MAGIC - Confusion & Joy

Index Artists _ 325

FASHION, LUXURY & LIFESTYLE

Sub-category / Culture, Fine Art & Luxury Fashion (Subversive Advertising)

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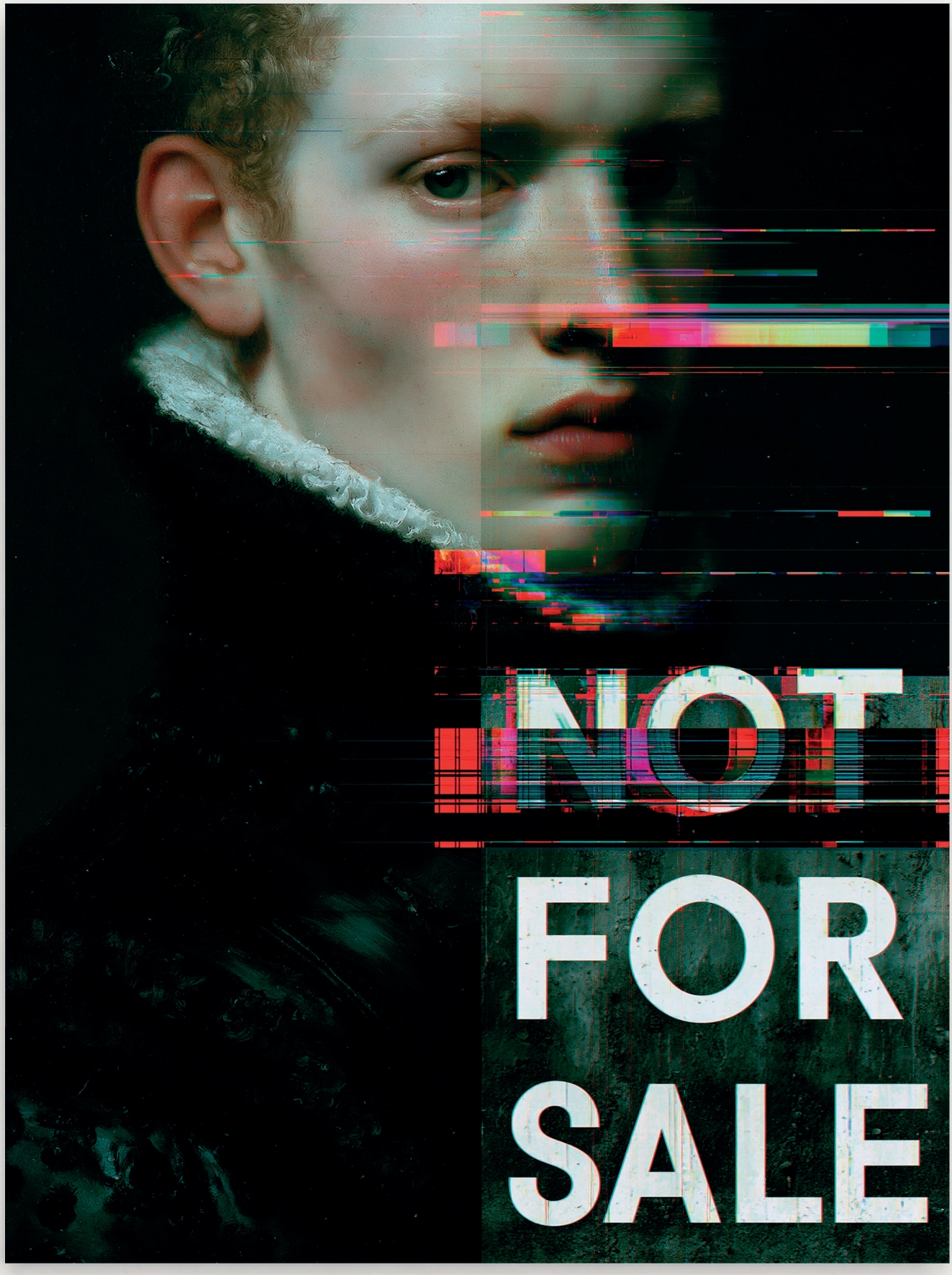
Serge Gualini

RaveNaissance:

Category / Culture, Fine Art & Luxury Fashion (Subversive Advertising)

Serge Gualini | @serge_gualini | Italy

www.serge-gualini.art



SERGE GUALINI

BIO

Serge Gualini is an AI artist and filmmaker trained at La Cambre, Brussels. Founder of Algorithmic Assemblage Expressionism (AAE), his practice explores "RaveNaissance" and the "Digital Unicum". He merges the legacy of Flemish Old Masters with generative streams and code anomalies. His work has been exhibited internationally, including Artesantander 2026, ARCOlisboa 2026, and the AI Film Festival Monaco 2026.

INTRODUCTION

RAVENAISSANCE is an institutional sabotage of traditional advertising space. The project operates at the intersection of luxury fashion aesthetics and urban public environments, including subway networks and street advertising.

Rather than promoting a consumer product, the campaign adopts the visual language of high-end fashion portraiture, drawing on Flemish chiaroscuro and classical textures, and disrupts it through digital errors, glitches, and neon interferences.

Placed across subway grids and urban poster walls, the work mimics the scale and format of commercial campaigns to present an ultimate paradox: an artwork that openly declares itself "NOT FOR SALE."

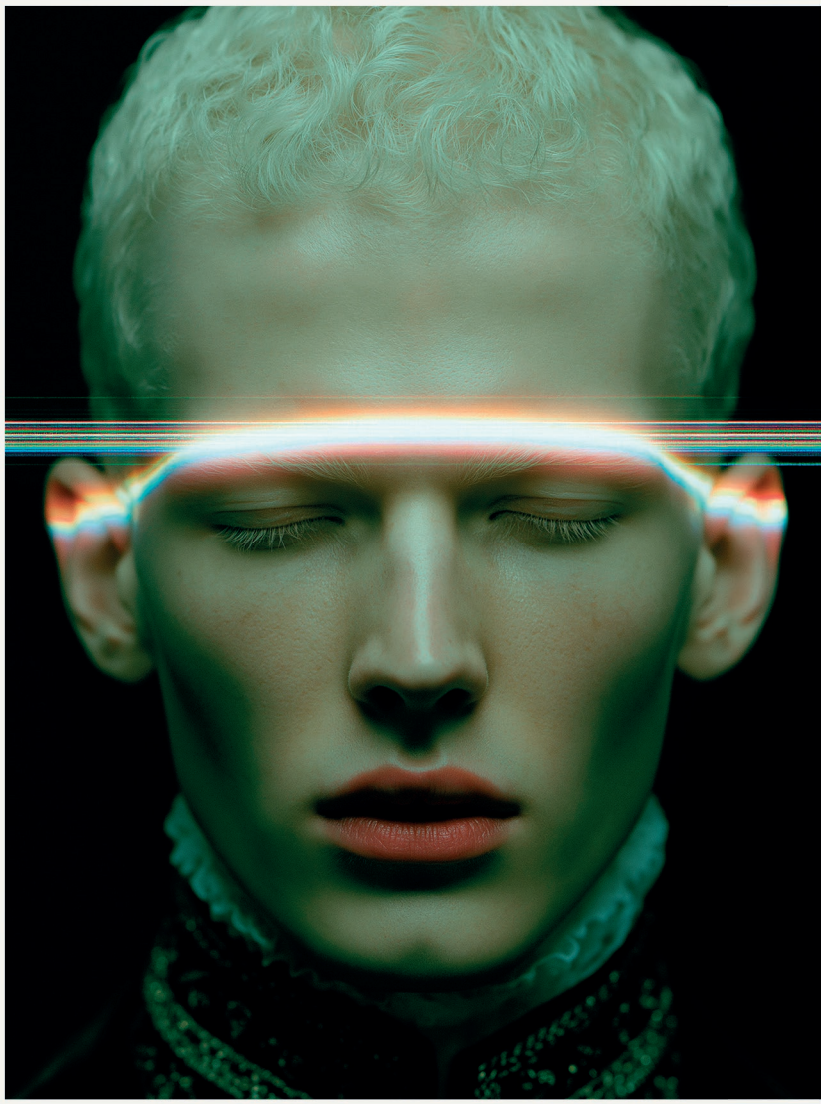
In doing so, RAVENAISSANCE transforms spaces of economic consumption into sites of aesthetic resistance, shifting the focus away from the financialization of beauty and toward the purity of digital code.

Scan this QR code to hear the introduction.

Scan the image on the left to view it in Augmented Reality with ARTIVIVE

TOOLS USED

MidJourney



RaveNaissance II

TEXT EDITOR

I am drawn to RAVENAISSANCE because it occupies advertising space while refusing the very obligation that normally justifies it: turning attention into desire, and desire into purchase. The aesthetics of luxury operate as bait, but “NOT FOR SALE” interrupts the promise at the decisive moment. It does not advertise a product; instead, it turns the space of selling itself into the object of refusal.

I find a compelling precedent in Benetton’s campaigns directed by Oliviero Toscani: in the early 1990s, the brand went so far as to remove the product from its advertising and turn publicity into discourse. Here, the operation becomes more unsettling: while Benetton continued to accumulate brand value, Serge Gualini blocks even that conversion. Advertising retains its seductive power, but loses what it was designed to monetise.

Conceptual Framework

"RaveNaissance" is a visual inquiry that bridges the solemnity of Renaissance masters and Flemish schools with the symbols, codes, and chromatic tensions of the native digital era. Originally conceived as a public flag display for the historic urban fabric of Galway, the artwork explores the suspended threshold between physical legacy, classical art history, and digital fluid acceleration.

At its core, "RaveNaissance" operates as an act of "Advertising Against Advertising." By borrowing the bold, aggressive visual language of modern street posters, commercial banners, and neon signage, the project hijacks the attention-grabbing mechanisms of contemporary advertising. However, instead of promoting a consumerist product, it broadcasts a cultural and artistic rebellion. It turns the commercial medium inside out, using the saturated aesthetic of the digital age to celebrate classical depth, algorithmic experimentation, and tactile craftsmanship.

Visual Composition & Symbolism

The composition features a monumental and fierce heraldic figure: a Renaissance noblewoman, rendered in sharp and sculptural contrast, riding a glossy white inflatable unicorn. The background sheds any nostalgic patina in favor of an avant-garde poster aesthetic, dominated by a vertical, geometric block of neon red and magenta that cuts through the canvas, flanked by clean lines of saturated digital glitch.

This striking juxtaposition symbolizes the friction between historical permanence and the disposable, hyper-saturated nature of modern digital consumption.

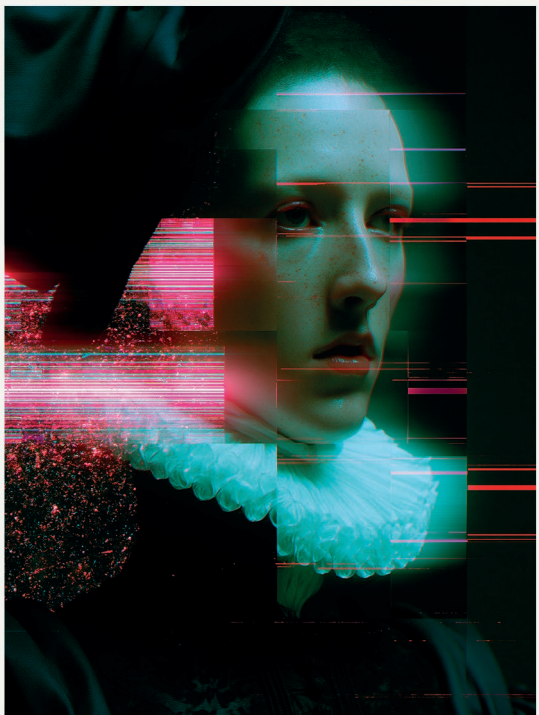
The AAE Physical Intervention:

Pixel meets Textile In alignment with the manifesto of the Algorithmic Assemblage Expressionism (AAE) movement, the digital print does not represent the final destination, but rather the foundation for a physical, artisanal graft.

The artistic process culminates in a direct physical intervention on the high-resolution fabric, where thick metallic gold thread is hand-embroidered over the gold nuggets positioned within the composition. This three-dimensional, mixed-media intervention allows the artwork to react dynamically to natural light, creating a continuous, tactile dialogue between the cold precision of the digital pixel and the warmth of the physical textile.







RaveNaissance III (Up)
RaveNaissance IV (Centre)
RaveNaissance V (Below)

Part I: The RaveNaissance Portraits

RaveNaissance I (Page 000)
• A striking Renaissance portrait of a young nobleman juxtaposed with heavy digital glitch art. A bold block of text reading "NOT FOR SALE" cuts through the bottom right corner, serving as a direct anti-commercial manifesto that disrupts the traditional portraiture aesthetic.

RaveNaissance II (Page 000)
• A serene portrait of a fair-haired youth in classical attire with eyes closed, experiencing a moment of quiet introspection. A vibrant, rainbowspectrum horizontal laser of light projects across his brow, symbolizing the intersection of divine classical light and synthetic digital energy.

RaveNaissance III (Previous page)
• A high-contrast portrait of a woman with a futuristic bowl cut and piercing green eyes. A solid, horizontal bar of neon green light acts as a physical block over her gaze, creating a stark barrier between the subject and the viewer.

RaveNaissance IV (Previous page)
• A side-profile portrait of a woman wearing a dark, textured headscarf reminiscent of Dutch Golden Age masterworks. An intense, horizontal pink laser light passes directly through her eyes, symbolizing the relentless acceleration of digital vision.

RaveNaissance V (Previous page)
• A portrait of a woman with a classical white ruff collar, where the physical canvas appears to disintegrate. Blocks of digital noise and hotpink horizontal glitches slice through the composition, demonstrating the concept of Algorithmic Assemblage Expressionism.





Subway Intervention I (Left)
Subway Intervention II (Right)
Part II: descripction on next page >>>

Part II: The Subway Interventions

Subway Intervention I (Previous page)
· A classical painting transformed into a distressed street poster on a gritty concrete subway wall. Glowing red neon signs of a plus and an "X" are overlaid onto the artwork, directly challenging the commercial nature of public underground spaces.

Subway Intervention II (Previous page)
· A large, decaying classical group portrait pasted onto a subway corridor. Splashes of red digital paint and glowing neon symbols ("X" and "=") stand out as commuters walk past, turning a transient public space into a temporary gallery.

Subway Intervention III (Below)
· A classical portrait of a woman with a large bouquet of flowers, displayed behind glass in an underground station. Glitched red neon lettering glows on the right side, reflecting off the glass and blending classical romance with urban decay.

Subway Intervention IV (Left)
· A perspective view of a long subway wall covered with distressed classical posters. Glowing red crosses interrupt the classical faces, subverting traditional outdoor advertising and replacing commercial messaging with artistic disruption.

Subway Intervention V (Bottom right)
· A large-scale classical banquet scene poster pasted onto a textured underground pillar. Glowing neon stars and crosses illuminate the composition, highlighting the physical wear and tear of the poster as an essential part of the street art experience.









Part III: Additional Project Images

RaveNaissance VI (Left)
• A solemn portrait of a Renaissance Madonna-like figure adorned with an elaborate classical headpiece. A circular, shimmering neon-cyan halo of digital glitch particles floats behind her head, fusing sacred classical iconography with the aesthetic of virtual reality environments.

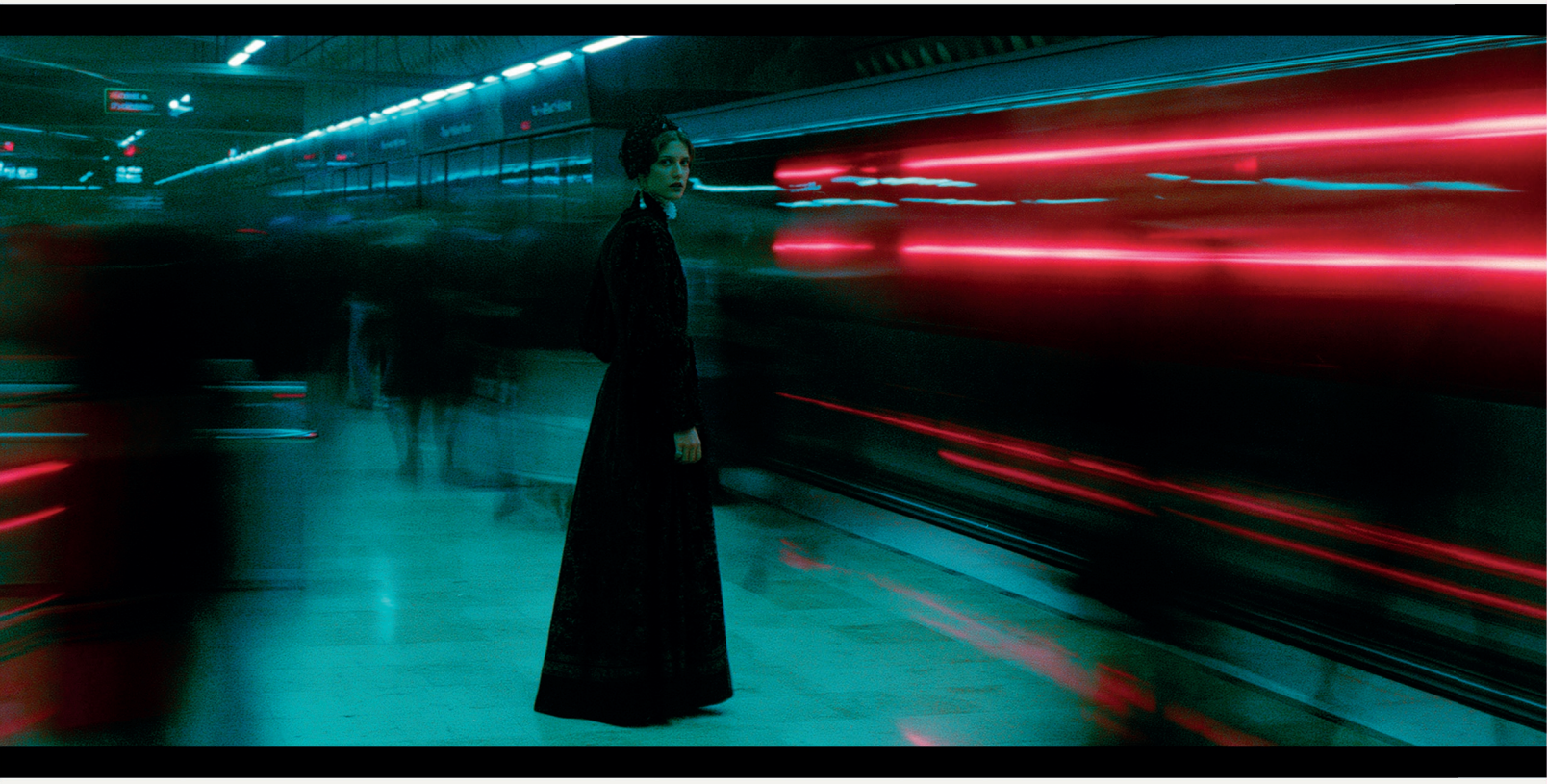
RaveNaissance VII (Below)
• A close-up portrait of a Renaissance youth where the physical details of the face are partially dissolved by vertical streams of white and gold digital noise. The elegant posture remains intact, while the digital erosion represents the fleeting nature of memory in the internet age.

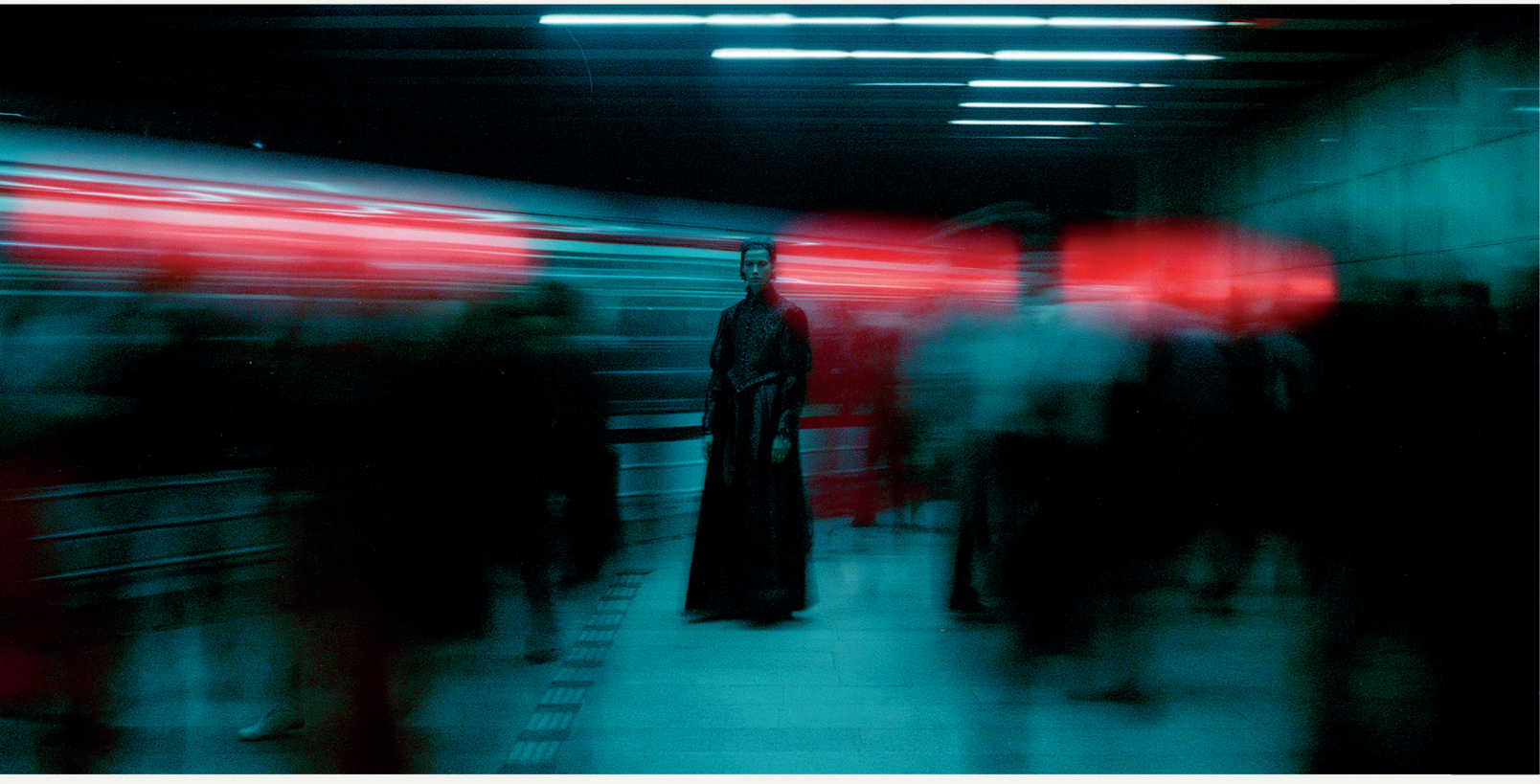
Subway Intervention VI (Next page)
• A high-contrast view of a dark subway corridor featuring a weathered classical landscape poster. A glowing neon pink geometric frame is overlaid on the center of the image, inviting commuters to look through a digital portal into a pastoral, romantic past.

Subway Intervention VII (Next page)
• A series of classical portraits pasted side by side on a cracked concrete wall, partially covered by street graffiti. A continuous, horizontal red neon flatline runs across all the faces, symbolizing a final, dramatic digital broadcast that silences commercial noise.



Subway Intervention VI





Subway Intervention VII

FASHION & BEAUTY

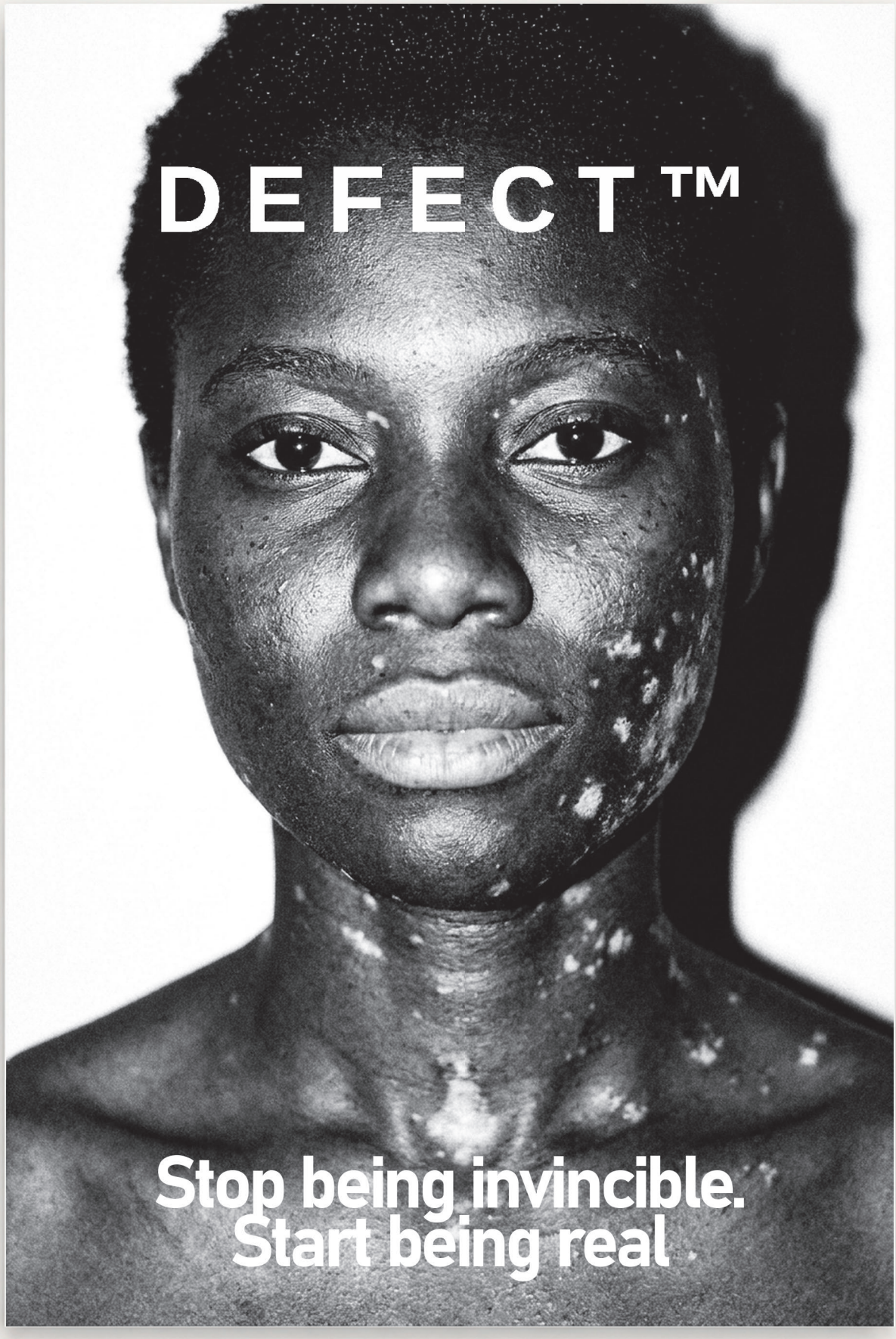
Delfina Todisco

DEFECT™ – The Aesthetics of Vulnerability

Category / Fashion - beauty

Delfina Todisco | @delfinatodisco | Italy

www.facebook.com/delfina.todisco



DELFINA TODISCO

BIO

Delfina Todisco is a visual artist and graphic designer with 20+ years in fine art photography and art direction. Trained at the Scuola Romana di Fotografia, her research centers on self-portraiture as intimate diary and identity exploration. She merges photography with graphic and web design, mastering Adobe Creative Cloud while experimenting where traditional visual arts meet Generative AI.

INTRODUCTION

DEFECT™ is a fictional luxury advertising campaign created entirely with generative AI for ADS Vol.10. The project critically investigates the aesthetics of authenticity by appropriating the visual language of high-end fashion advertising.

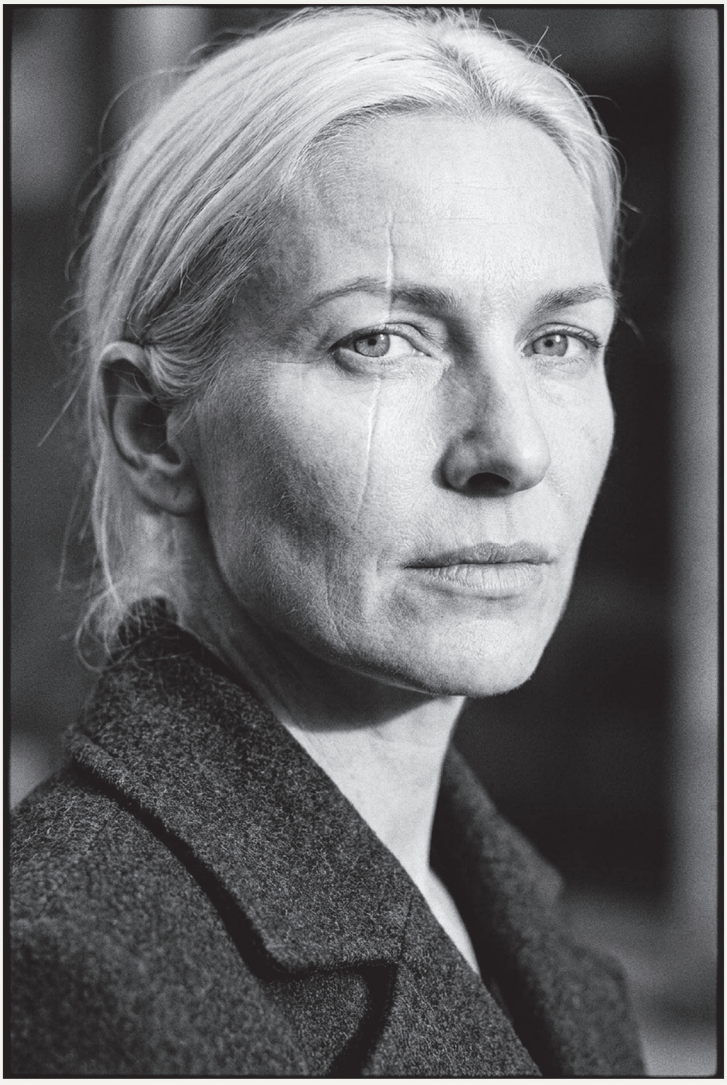
Black-and-white editorial photography, chandeliers, cigarette smoke and carefully arranged bodies reproduce the compositional codes of luxury merchandise. However, rather than promoting conventional perfection, the campaign redirects these codes toward exhaustion, ageing, vitiligo, solitude and emotional fatigue.

Each image is accompanied by a short, declarative headline that mimics the language of a real advertising campaign: "We don't fix you. We frame you." and "Filters expire. You don't."

DEFECT™ deliberately leaves its central contradiction unresolved. The lighting remains flattering, the framing seductive and the bodies aesthetically composed, even as the campaign claims to reject these very conventions. In doing so, it reveals how authenticity itself can be framed, aestheticised and transformed into a luxury product.

TOOLS USED

Gemini / Luma / Claude



WE DON'T FIX YOU. WE FRAME YOU



Scan the image on the left to view it in Augmented Reality with ARTIVIVE

Scan this QR code to hear the introduction.

TEXT EDITOR

What interests me about DEFECT is that it does not replace advertising perfection with some supposedly unfiltered truth: it turns authenticity into another object of desire. The campaign preserves the codes of luxury intact—editorial portraiture, staging, seduction and the aphoristic headline—while changing what deserves to be displayed. The flaw is no longer concealed; it takes centre stage, carefully lit and composed.

This is where its most productive contradiction emerges: even difference has to be packaged before it can become desirable. Diesel had already turned imperfection into a positioning strategy with Go With the Flaw in 2017; DEFECT pushes that logic further. To me, it does not promise that we can simply accept ourselves as we are, but suggests something more unsettling: that even vulnerability can acquire value once a brand learns how to frame it.

DEFECT™ is a fictional luxury advertising campaign built entirely with generative AI, created as a critical investigation into the aesthetics of authenticity. The project borrows the full visual grammar of high-end fashion advertising—black and white editorial photography, elegant chandeliers, cinematic lighting, and bodies arranged with the meticulous compositional logic of luxury merchandise. However, it boldly redirects this visual language toward exhaustion, the passage of time, vitiligo, solitude, and emotional fatigue, completely subverting the expectation of conventional perfection.

The Concept: Advertising Against Advertising

The core intention of DEFECT™ is not to reject the visual appeal of advertising, but to use its own seductive codes against it. Traditional marketing hides flaws with "full coverage," sells an armor to make you look strong, and whispers the claim: "Be invincible." DEFECT™, on the contrary, exhibits the flaw as a signature, celebrates vulnerability as true strength, and shifts the claim to a disruptive command: "Stop resisting."

By pairing these raw human states with short, declarative headlines typical of real ad campaigns—such as "We don't fix you. We frame you." or "Filters expire. You don't."—the campaign creates an intentional cognitive dissonance. It does not attempt to resolve its own contradiction: the lighting remains flattering, the framing remains seductive, and the bodies remain aesthetically composed, even as the message claims to reject those very codes.

The Creative Process: AI as a Reflective Mirror

As an artist deeply rooted in analog photography, my transition into generative AI has not been a departure from my visual research, but an expansion of it. For DEFECT™, I utilized tools like Gemini, Luma, and Claude, alongside MidJourney, treating the AI not just as software, but as a collaborative partner capable of visualizing complex psychological concepts.

My background in classical art and black-and-white analog photography heavily influenced the prompt engineering. I sought the high contrast, the heavy grain, and the raw emotional weight characteristic of my photographic masters, mixed with surreal and conceptual framing. Generative AI allowed me to construct these "impossible" commercial sets, giving immediate visual form to subconscious thoughts and societal critiques regarding digital overexposure and the constant selling of identities.

Conclusion

DEFECT™ is a paradox. It uses the ultimate tool of artificial creation (Generative AI) and the ultimate language of artificial desire (Advertising) to demand absolute, unfiltered humanity. It is an invitation to look at the cracks, the fatigue, and the signs of life, not as things to be erased by the next cosmetic product, but as the only things truly worth framing.

HOLD EACH OTHER. NOTHING ELSE HOLDS.



THEY SHOOT THE MASK. WE SELL THE FACE.



FILTERS EXPIRE. YOU DON'T.



THE PARTY ENDS. THE FLAW STAYS.

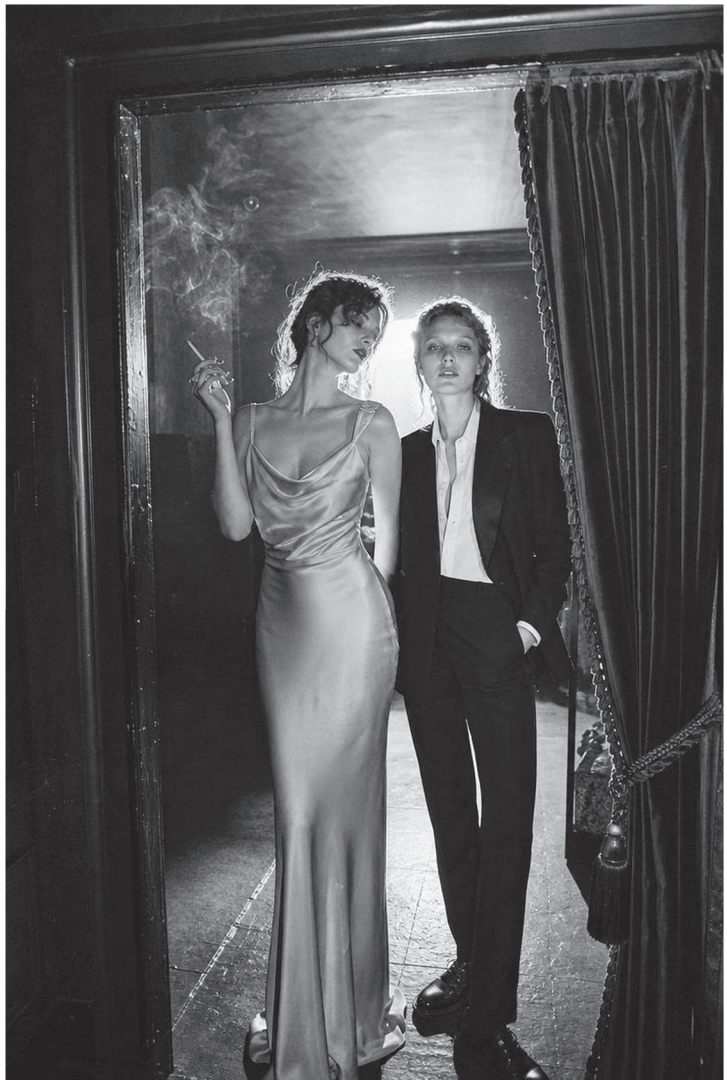


EXHAUSTION IS THIS SEASON'S COUTURE .





SURROUNDED. STILL ALONE. STILL HERE.

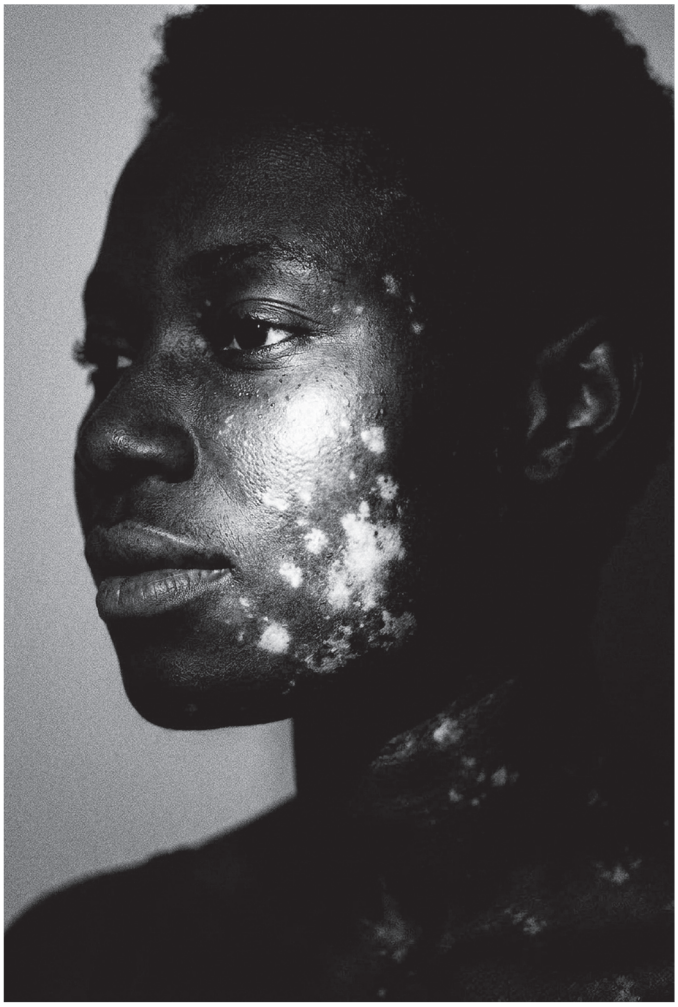


PERFECT IS

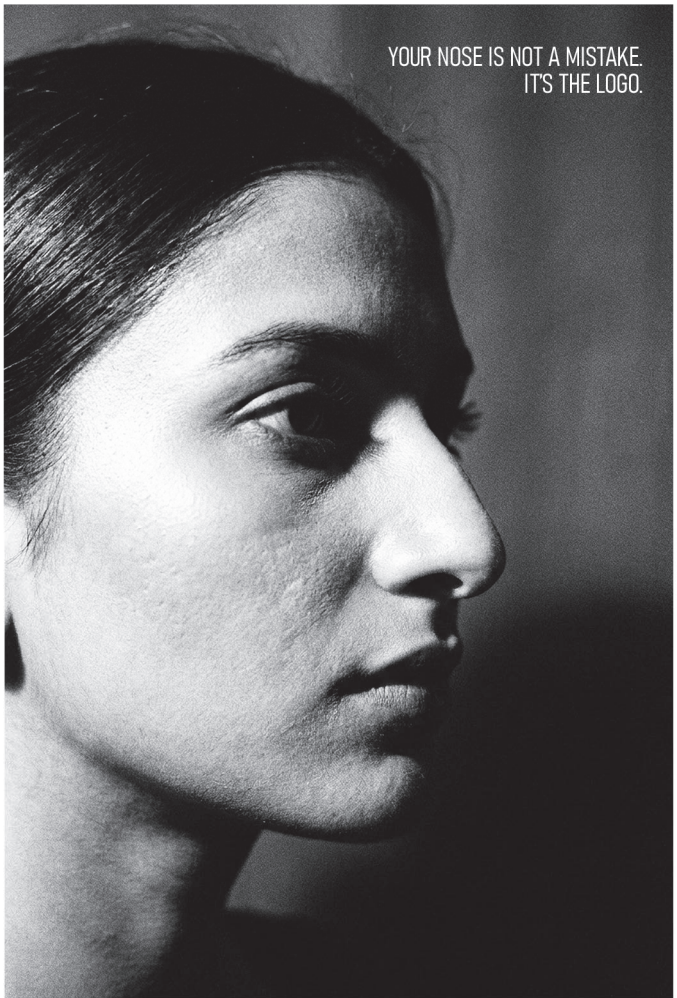


SOLD OUT.


NOT FOR SALE.
BECAUSE IT WAS NEVER A PRODUCT.
EXPOSE YOUR SELF.




YOUR SKIN IS THE CAMPAIGN.


YOUR NOSE IS NOT A MISTAKE.
IT'S THE LOGO.

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Vol / 6 Future Worlds - 2025
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Vol / 8 Christmas Time - 2025
Vol / 9 ART: it is argument - 2026



...but your mind isn't.

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Ideas that challenge the system that sells ideas

[redacted] SEED> Asturias - Spain

INTERNATIONAL PUBLICATION ON DIGITAL CREATION USING ARTIFICIAL INTELLIGENCE

creAtIva Vol/10 — ADS: Advertising Against Advertising brings together and showcases the work of thirty AI artists selected through an international open call dedicated to advertising, marketing and anti-marketing as territories for visual creation. Twenty-five were chosen by the official jury, while the remaining five were selected through a public vote.

The official jury comprised Sara Torres, Marta Velázquez, Ricardo Llavador, Jessie Yang, Andy Gordon, Nina Khaldi, Luis di Lascio and Wiktor VR. The volume expands this critical dimension through opinion pieces written by three of its members: Marta Velázquez, Sara Torres and Ricardo Llavador.

Together, the selected proposals form a collection of fictional campaigns that do not seek to sell products, but to activate ideas, discourses and artistic worlds. The official selection is complemented by a parallel open call developed in collaboration with IIIIL, Artificial Intelligence Creative Community (AI/CC) and frmwrk. The resulting section was designed and laid out by Sebastian Puiggrós, representing IIIIL. This initiative has made it possible to recognise the work of eight additional AI artists beyond the official open call.

The book also includes the Director's Recommendations section, featuring three projects selected directly by creAtIva: MetaChess AI, NastPlas and Deniz Kozakiewicz.

Partnerships with the technology platforms ARTIVIVE and Voice Powered allow this volume, like previous editions, to incorporate an interactive dimension. Readers can scan an image by each artist to experience it in augmented reality through ARTIVIVE and use the individual QR code associated with each project to listen to its accompanying narrative using Voice Powered technology. These narratives are voiced by Stewart Rogers, a creAtIva collaborator who also contributes to the volume alongside Ksenia Stark through a report by Confusion&Joy. Together, they are also behind the new creAtIva website, www.creativabook.art.

The section dedicated to Brother/Mutante includes an article written by official jury member Luis di Lascio. The volume also features collaborations with CODAME/ARTEX, Art Innovation Gallery, La Lista IA Hub and Open MAGIC.

ADS is a volume about advertisements that sell nothing. A publication in which the language of advertising is transformed into a critical, poetic and visual tool for continuing to explore the possibilities of digital art created with artificial intelligence.



CREATIVA
AI Art Book
Vol / 10 ADS: Advertising against advertising
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