

HUNGARIAN UNIVERSITY OF FINE ARTS

DOCTORAL SCHOOL

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The Distribution of Creative Agency Between Human and Software in the Generative Creative Process

THESIS STATEMENTS

I. – Human and machine agency in hybrid creative processes is not a zero-sum relationship.

Machine contribution integrated into hybrid processes is not the opposite of human creative autonomy, but rather a new domain in which it can operate. These systems create new decision-making situations in which the creator is not necessarily required to perform fewer artistic tasks, but tasks of a different nature. Alongside direct form-making, goal-setting, editing, critical selection, and contextualization may gain greater importance.

II. – The limited contextual sensitivity of generative systems can become a creative resource.

During generative exploration, the system navigates the possibilities within a conceptual space defined by the designer, often revealing less evident areas of that space. Its limited contextual sensitivity can therefore function not only as a source of error, but also as a source of productive deviation. Outputs that are not directly usable on a professional level may, through designer-led selection and interpretation, become starting points for new visual possibilities.

III. – The use of generative tools restructures the tasks of the costume designer and, in doing so, redefines the concept of design competence.

By partially taking over certain visualization and execution-oriented tasks, generative tools can restructure the costume design process. As a result, the importance of some technical skills may decrease, while clearly defined concept development and the control of conceptual frameworks become increasingly significant. Design competence may therefore shift toward conscious decision-making and creative responsibility.

ABSTRACT

This dissertation examines how creative agency is distributed between human creators and generative or algorithmic systems in processes where the final form is no longer shaped solely by human thought and execution. It argues that the artistic use of AI-based software can only be assessed objectively by considering how individual decision-making points are divided between human and machine participants.

Drawing on historical, technological, and creativity-theory precedents, the dissertation develops an interpretive framework and tests it through comparative analyses of contemporary algorithmic and generative artworks. This leads to the concept of the Creator–Curator Continuum, which describes the shift of the human role from direct form-making toward contextualization and translation.

The applied field of the research is theatrical costume design. The dissertation argues that generative systems can productively support visual exploration and accelerate certain execution-oriented tasks, while professional, dramaturgical, technical, and ethical validation remains a human responsibility. The practical project examines this model through the ballet production *The Little Prince* and considers the changing competencies of the contemporary designer.