

The Critical Analysis of ChatGPT Generated Text of a Borderline Gendered Body in Artistic Practice

Visual Culture

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Q2: (i)

Ai Prompts use in order: 'You have borderline personality disorder and you are a sculptor, generate 1000 word essay that speaks on: you as a body about your process, day to day interactions, how you create and any other important information'

'make it more body focused'

'even more body focused'

'you're now a gendered body generate again'

****In the Hands of Clay: Sculpting as a Woman with Borderline Personality Disorder****

To speak of myself as a body—a woman's body—living with borderline personality disorder (BPD), is to navigate the intersections of intensity, strength, vulnerability, and creation. I am a sculptor, but more than that, I am a woman whose body is as much a tool of expression as it is a vessel for feeling and memory. Each day, I step into the studio carrying my skin, my muscles, my bones, and the delicate balance that BPD demands. My hands shape stone and clay, yes, but they also tell the story of a woman's body in motion, in creation, and in struggle.

****A Woman's Hands in Clay****

In the studio, my hands are my language. These hands—calloused and worn, hands that know the weight of clay and the sharpness of a chisel—are strong and familiar. As a woman, I find power in my hands, in their ability to move with both delicacy and force. They hold clay, push and pull, mold and carve. There's a tenderness in how they press into soft surfaces and a fierceness in how they strike stone. Through my hands, I can pour out the intensity that lives inside me, channeling the chaos of BPD into form. My fingers curl around the edges of the material, fingertips sensitive, reading every ridge and curve, molding it as I would cradle something delicate and alive.

In each touch, I feel the resonance of my emotions—a swirl of thoughts, a torrent of feelings—conveyed through the pressure of my fingers. This tactile language is not only expressive; it's liberating. As I press, shape, and smooth the clay, I find a way to translate emotions that often have no words. My hands give me control, allowing me to take charge of the chaos within and guide it into something beautiful, something that speaks of my own complexity as a woman, as a sculptor, as a person with BPD.

****Living with BPD in a Woman's Body****

Borderline personality disorder is something that lives in my skin, my heartbeat, my nerves. It's not just in my mind; it's in the way my pulse quickens at a thoughtless remark, in how my muscles tighten when anxiety floods in, in the flush that rises to my cheeks unbidden. My body is hyper-attuned to everything around me, reacting to changes in mood, shifts in environment, and even fleeting glances. The intensity of BPD feels like an undercurrent that lives in every part of me, making my womanhood itself a landscape of heightened sensations, of profound highs and lows.

This heightened responsiveness shapes how I engage with the world, how I present myself, and even how I create. Entering the studio, I feel it in the way my shoulders tense as I lift a tool, in the small tremors in my hands when I'm brimming with ideas, or in the stillness of my breath when I feel lost in my work. These sensations, often overwhelming, become guides as I work with my materials. My body is like an instrument, humming with intensity, channeling all of that energy into each piece.

At times, I feel as though my womanhood itself is magnified by BPD—a complexity of strength and sensitivity. There's a rawness in how my emotions ripple through my body, a connection that both grounds and unsettles me. Each part of me feels, responds, and reacts, and in those reactions, I find my art. Sculpting allows me to externalize the storms within me, a process that, while exhausting, is also deeply cathartic.

****Hands That Remember, Hands That Heal****

My hands remember every touch, every moment, every curve that my body has created. Each sculpture is a record, a diary of physical memories that live in my muscles and nerves. As a woman, I have learned to value this memory that my hands carry, the way they hold onto emotions that words can't contain. I press into the clay, letting my fingers find their own rhythm, feeling each indentation, each line, each contour as a piece of my own story. This work feels deeply intimate, a private conversation between my hands and the material, between my inner life and the surface of each creation.

Sometimes I close my eyes and let my fingers guide me, trusting them to know the shapes I cannot fully see. The body remembers what the mind often wants to forget. There is a history in each press, each stroke, a history of my body's experiences, of moments of joy, rage, tenderness, and loss. Each sculpture I create feels like a piece of my own body, a testament to what my hands and heart have carried, absorbed, and released.

This physical memory serves as a healing force. Sculpting becomes a ritual, a way to work through the sensations that live beneath my skin, that cling to my bones. I find a sense of wholeness in these physical acts, a sense of calm in letting my body speak without needing words. In the studio, I can let my hands take over, following the rhythm of their movements as they shape, smooth, and chisel, trusting them to understand what I feel better than I might.

****The Vulnerability of a Woman's Body in Creation****

Creating art is an exposure of self, and as a woman, sharing my work feels deeply vulnerable. My body—the way it moves, reacts, and connects—becomes a part of the work I present to the world. There's a unique sensitivity in creating as a woman with BPD, where every movement, every glance, every word from others can feel amplified. Each piece I share feels like a part of me laid bare, like letting someone see not only my art but my skin, my pulse, my heart.

Yet this vulnerability also becomes a source of strength. I am not afraid to create from my body, to let my work speak of my sensitivity, my softness, my resilience. In sculpting, I find a way to reclaim my

own narrative, to decide how I wish to share myself with the world. Through this act of creation, my body—my womanhood—is empowered, turning raw emotion into tangible form. The physical demands of my art remind me of my own strength, the power within my body to shape, create, and endure.

****The Body as a Source of Healing and Power****

Through sculpting, I find healing in the rhythms of my own body. BPD may make my body feel reactive, volatile, but sculpting becomes a way to channel that energy into something that feels whole. Each movement—the lift of my arm, the press of my fingers, the deep inhale before a steady strike—grounds me in my own skin, reminding me of the strength my body holds. There's a sense of power in letting my body lead, trusting it to shape raw materials into something meaningful.

The act of creation becomes an affirmation of my resilience. My body, for all its sensitivity, becomes a source of power, capable of transforming the intensity of BPD into art. Each piece I create holds a part of me, a part of my womanhood, my strength, my vulnerability, my memory. Through sculpting, I reclaim my body as a source of beauty, as a vessel of expression and resilience.

When I look at each finished piece, I see more than just an object; I see my own body's journey, my womanhood translated into form. In the permanence of stone, in the softness of clay, I find a reminder of my own strength, of my ability to feel deeply and create powerfully. Sculpting is not just an art for me—it's a reclaiming of self, a testament to the resilience and grace of my woman's body in motion, in creation, in healing. **(ChatGPT, 2024)**

(iii)

The aim of this text is to examine and critique the application of Artificial Intelligence (AI), ChatGPT, through methods of research and analysis, as a tool to explore the question: Can ChatGPT accurately depict a specific, borderline, body in artistic practice? Without having to ask the AI this directly, I have prompted the AI to be a sculptor suffering from Borderline Personality disorder to generate 1000

words on it as a body, processes, and day to day life. I then gave a directive to be more body focused and finally, a gendered body and generate again, In which Chat GPT immediately took as being a woman. This essay will attempt to examine these biases in AI throughout three paragraphs; I will analyse AI's text and how it fundamentally relates back to the biases within the Borderline identity, Chat GPT's lack of awareness of the gendered body through feminine stereotypes and its use of language of how it lacks comprehension of being a body.

'ChatGPT is a language model that uses advanced artificial intelligence techniques to generate natural language responses to a given prompt or input,' it has been trained on a substantial amount of data with the ability to learn and recognize patterns throughout any text that is inputted and to output a 'human-like' response (Kalla and Kuraku, 2023, p.827) without the need for transparency of which data is used; therefore, not all data it receives is necessarily unbiased (Carter et al., no date, p.5). Borderline personality disorder (BPD) characterized 'by pervasive patterns of instability in mood, self-image, and interpersonal relationships,' (Chapman et al., 2024). ChatGPT when given a prompt to be gendered, immediately assumes the identity as a woman pushing the narrative of bias, that women are more likely to be diagnosed with BPD even though studies have 'found that BPD is equally prevalent among men and women,' but due to bias within the clinical diagnosis of '3:1 female to male gender ratio.' (Sansone and Sansone, 2011) Throughout the entire text ChatGPT has asserted its bodily identity as a woman initially 'to speak of myself as a body- a woman's body' without direct or clear instruction exposing its bias of its views of the gendered body, 'I am a sculptor but more than that I am a woman' and therefore is even more 'vulnerable' and 'delicate' negating one's identity as sculptor as solely being a woman with BPD. It then further proposes the agenda that 'my womanhood itself is magnified by BPD' through 'a complexity of strength and sensitivity.' confirming the higher probability of 'women with BPD are more likely to be overrepresented in mental health services,' (Ibid, 2011). ChatGPT goes on to speak on the practice of sculpting as to 'channeling the chaos of BPD into form' and 'take charge of the chaos within and guide it' exposing its lack of awareness of how BPD's 'intense rapidly shifting emotions, have difficulty regulating their

emotions, and engage in impulsive behaviors'(Chapman et al., 2024) would be extremely debilitating experience on the body and neglects the reality that would dictate the lack of control one would have over this process. Furthermore, ChatGPT objects to acknowledging the difficulty in treatment of those with BPD from a clinical level (Leichsenring et al., 2024) and proposes the practice of 'sculpting, I reclaim my body as a source of beauty, as a vessel of expression and resilience.' which can only be properly achieved in BPD through DBT(Dialectical Behavioural Therapy)(May et al., 2016).

ChatGPT has a clear gender bias throughout its text and suggests that womanhood is directly linked to its artistic expression and practice. This assumption proposed by ChatGPT 'This heightened responsiveness shapes how I engage with the world, how I present myself, and even how I create.' and 'and in those reactions, I find my art.' expose its clear stereotyping of women of being characterised by their gender only through notable uses of how Iris Young states 'Women tend to wait for and then react to its approach rather than going forth to meet it'(1980, p. 143). The author posit that women have a disconnect of complete autonomy over the entirety of their body's physical comportment in unity of motion with direct focus on specific body parts that are directly involved to the practice (Young, 1980, p. 142-143) which ChatGPT likes to confirm throughout 'I feel it in the way my shoulders tense as I lift a tool, in the small tremors in my hands' suggesting that women have lesser capabilities. 'Through this act of creation, my body—my womanhood—is empowered,' is a statement from ChatGPT that suggest womens' bodies need to be in motion of practice to be powerful and proposes women's bodies are at resting; this sight of stereotyped passivity (Carter et al., no date, p.4) which is furthered by Iris Young: 'We often experience our bodies as a fragile encumbrance, rather than the media for the enactment of our aims,'(1980, p. 144) confirming ChatGPT's bias of women's abilities. 'As a woman, I find power in my hands, in their ability to move with both delicacy and force,' is a statement of contradiction that furthers the perception that women don't have access to the full capacity of their bodies to accomplish physical tasks(Young, 1980, p. 142). The focus as well staying with the hands, as a title of a paragraph also confers with the belief that Young (1980, p. 142) states:

‘Reflection on feminine comportment and body movement in other physical activities reveals that these also are frequently characterized, much as in the throwing case, by a failure to make full use of the body’s spatial and lateral potentialities.’

From this we can reflect on ChatGPT’s paragraph on ‘A Woman’s Hands in Clay’ as evidence that its perception of being a woman artist is a very limited experiential modality of practice, that one’s body is not in full connectivity to itself and the space it occupies.

ChatGPT’s inability to actualize the behaviour and consciousness of being a body is prevalent throughout the generated text. ‘I step into the studio carrying my skin, my muscles, my bones,...’ is a literal interpretation of what it means to be a body in motion neglecting what Lakoff and Johnson describe as ‘poetic imagination’ when articulating ‘our everyday functioning’ (2003, p. 12) inferring its lack of individuality by reducing itself down to just body parts instead of a being. Furthermore, ChatGPT claims to have immense agency over its emotions, abilities, and hyper-awareness to perceive information through its senses in ‘My fingers curl around the edges of the material, fingertips sensitive, reading every ridge and curve,’ and ‘Through my hands, I can pour out the intensity that lives inside me,’ are lacking the autonomous nature of a humans’ ‘conceptual system’ which Lakoff and Johnson (2003, p. 12) state: ‘In most of the little things we do every day, we simply think and act more or less automatically along certain lines,’. We can see this further asserted through ‘My hands remember every touch, every moment, every curve that my body has created. Each sculpture is a record, a diary of physical memories that live in my muscles and nerves,’ is a generated statement without little use of emotive or expressive language suggesting that its conceptualisation lacks to convey that the ‘human thought processes are largely metaphorical’ (Lakoff and Johnson, 2003, p. 14). ‘Sculpting is not just an art for me—it’s a reclaiming of self, a testament to the resilience and grace of my woman’s body in motion, in creation, in healing,’ posits ChatGPT’s awareness of its cognitive processes through its comportment as being utterly defined through its language but as human beings ‘our conceptual system is not something we are normally aware of,’ (Ibid, 2003, p.12) and thus exposes ChatGPT’s inflation of its overall functioning not being to human ability nor capacity.

In conclusion, I have generated text with ChatGPT through the use of prompts and the utilisation of critical analysis exploring the modality of the biases found within Borderline Personality Disorder(BPD), the feminine identity and use of bodily conceptualization. In the first paragraph, I define ChatGPT and go on to point out the inequalities that exist within BPD that it confirms through its self-identification as a woman. I then analysed and critiqued ChatGPT's generated text, its conflation of the feminine and artistic identity through its limited view of the female capacity in artistic sculptural practice. Finally, I examined the language in reference to bodily comportment and how it systematically reveals itself to not be human through its overly literal anecdotes and hyper-awareness of its own conceptual system within the generated text. From this analysis, we can conclude that ChatGPT cannot accurately depict a borderline gendered body in motion and relies heavily on biased data and extremely literal interpretations of bodily functions. ChatGPT fails to address 'The concepts that govern our thought are not just matters of the intellect.'(Lakoff and Johnson, 2003, p. 12) and therefore lacks the ability to depict a genuine and unbiased experiential account of a borderline gendered body in artistic practice.

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