

Kaitlyn Bartlett

Bachelor of Fine Arts (Expected 2026)

A CROCHET KALEIDOSCOPE

This special issue of Future Earth Journal: Explorations in Art and Generative AI showcases the work of visual art students from the Fall 2024 Selected Topics visual art course *Explorations in Art and AI*. Each featured artist engaged with generative artificial intelligence (Gen AI) to create original artworks that respond to and reflect on current conversations in art and technology. Through their unique practices, these students explored Gen AI as a tool, a collaborator, and/or a conceptual influence.

The artworks featured here—and in the exhibition held at the TRU Art Gallery from March 17–29, 2025—highlight the cultural, ethical, environmental, and creative dimensions of using Gen AI in artistic production.

Kaitlyn Bartlett is one of the participating artists whose work exemplifies this exploration.

AI Tool: DALL-E, Canvas Magic media (AI image generator), and Google Gemini (AI chatbot)

ARTIST STATEMENT

For my final project in the Selected Topics, experiments in AI Art, I wanted to create a mixed media piece that combines my two favourite artistic mediums, painting and crochet. I wanted my piece

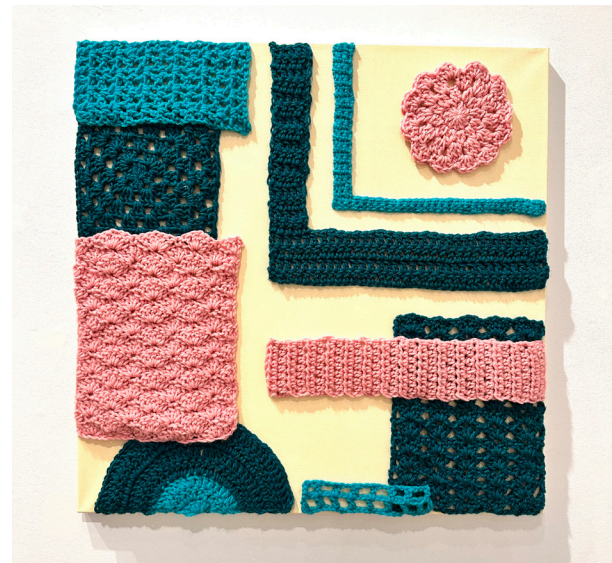


Figure 1. A Crochet Kaleidoscope (2024) by Kaitlyn Bartlett. [yarn texture visible] Acrylic and Yarn on Canvas, 24" x 24" (Image credit: Twyla Exner)

to have a playful theme so for that I chose colours that reminded me of childhood, blue and pink. I also chose to stick with simple shapes such as squares, rectangles, and circles.

After experimenting with AI generated images, I chose a favourite and started some concept sketches. I started with a 2' x 2' canvas and painted it a creme colour. I then started with the crochet



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appliques and measured them on the canvas to get the right sizes. After my crocheting was done, I started with sewing them on with a simple running stitch.

I want my artwork to give the viewer a playful and child-like feeling. Growing up I always got hand-made gifts, so the crochet elements remind me of an early childhood memory.

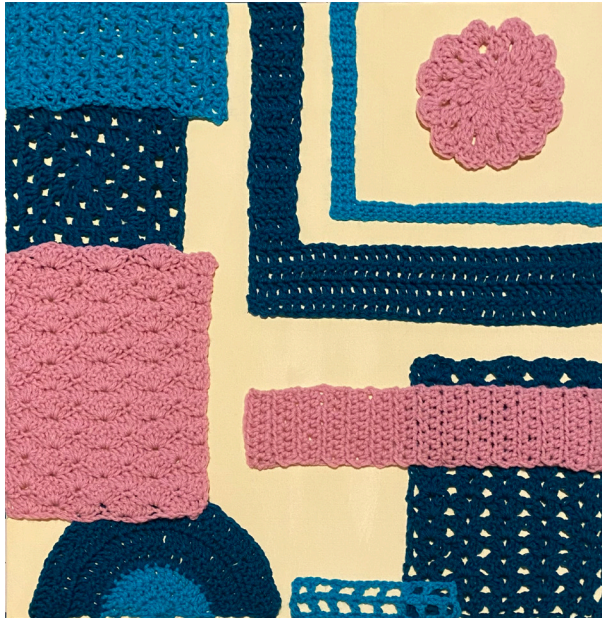


Figure 2. A Crochet Kaleidoscope by Kaitlyn Bartlett (2024).
Mixed media, acrylic and yarn on canvas, 24" x 24"
(Image credit: Nicole Favron)

The only big challenge I faced when creating this piece was sewing the crochet pieces near the very edges of the canvas. The wood stretcher in the back was getting in the way of my sewing so I used a pair of tweezers to push the needle through the back.

My intended audience is anyone who views it and my intended response from them is to appreciate the textures of the crochet. I did different stitches for each applique to give it a variety of textures. I also want the viewer to have a sense of freedom and cheerfulness when interacting with my piece.

Process

Kaitlyn used DALL-E to iterate ideas for abstracted crochet “paintings”. Referencing those images, she chose shapes, patterns and compositions that were of interest to her to create her own physical crocheted painting.

In A Crochet Kaleidoscope, Kaitlyn created a vibrant mixed media piece combining painting and crochet. Using AI tools—Canvas Magic Media for image generation and Google’s Gemini chatbot for planning—she gathered visual inspiration and mapped out her creative process. AI acted as a collaborative tool, helping her explore colour palettes, stitch styles, and layout ideas she may not have otherwise considered.

Her work was inspired by artists who blend media in compelling ways: MK Metten’s embroidered



Figure 3. DALL-E generated Image based on
crochet painting prompt

painting [see this art in MK Metten’s self-written article in Bored Panda (file:///tr_u_vfiler1.tru.univ/home/Dcollins/TRU_Open_Press/2025-2026_Projects/NON_adjudicated/Future_Earth_Student_Research_Articles/special_issue_2025/I_Combine_Painting_And_Embroidery_To_Make_Mixed-Media_Animal_Artworks_(10_Pics)) (2024)], David Szauder’s AI-generated Anatomy Sweaters (<https://www.davidarielszauder.com/anatomy-sweaters>), and Kira Xonorika’s bold, playful use of colour [you can check out Kira’s art on the Brea Art Gallery website.] (<https://www.breaartgallery.com/kira-xonorika>). These influences helped Kaitlyn develop her project

theme of playfulness, reflected in a bright palette of pinks, blues, greens, and yellows, and a variety of textured crochet stitches.



Figure 4. DALL-E generated Image based on crochet painting prompt

She began by priming and painting a canvas, then crocheted individual elements using different stitch types, including the spider stitch—new to her practice. Each stitch type and colour held a specific place in her final design. Once arranged, she hand-sewed the crochet pieces onto the canvas, carefully balancing paint thickness to ensure easy attachment.

The project presented challenges, particularly translating AI-generated stitch imagery into real techniques.

A challenging aspect for me when looking at this project is that AI has a hard time actually creating stitches. It will just kind of clump yarn up and make it 'look' like a common stitch.

Still, Kaitlyn embraced these hurdles as part of the creative process, producing a dynamic, tactile work that merged traditional craft with digital innovation.



Figure 5. Artist Concept and Planning (2024) by Kaitlyn Bartlett. (Image credit: Kaitlyn Bartlett)



A Crochet Kaleidoscope (2024) by Kaitlyn Bartlett. [yarn texture visible] Acrylic and Yarn on Canvas, 24" x 24" (Image credit: Twyla Exner)