

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/368987900>

Artificial Intelligence and Art

Article *in* Economic and Political Weekly · February 2023

CITATIONS

0

READS

216

2 authors, including:



Neerej Dev

Kristu Jayanti College

11 PUBLICATIONS 4 CITATIONS

SEE PROFILE

Ever since the first issue in 1966, EPW has been India's premier journal for comment on current affairs and research in the social sciences. It succeeded *Economic Weekly* (1949–1965), which was launched and shepherded by SACHIN CHAUDHURI, who was also the founder-editor of EPW. As editor for 35 years (1969–2004) KRISHNA RAJ gave EPW the reputation it now enjoys.

EDITOR
GOPAL GURU

SENIOR ASSISTANT EDITOR
INDU K

ASSISTANT EDITORS
NACHIKET KULKARNI
SAHBA FATIMA

EDITORIAL ASSISTANT
ANKIT KAWADE

EDITORIAL COORDINATOR
SHILPA SAWANT

COPY EDITOR
JYOTI SHETTY

PRODUCTION
SUNEETHI NAIR

CHIEF ADMINISTRATIVE AND FINANCE OFFICER
J DENNIS RAJAKUMAR

ADVERTISEMENT MANAGER
KAMAL G FANIBANDA

GENERAL MANAGER & PUBLISHER
GAURAANG PRADHAN

EDITORIAL: edit@epw.in

CIRCULATION: circulation@epw.in

ADVERTISING: advertisement@epw.in

ECONOMIC & POLITICAL WEEKLY

320-322, A TO Z INDUSTRIAL ESTATE
GANPATRAO KADAM MARG, LOWER PAREL
MUMBAI 400 013
PHONE: (022) 4063 8282

EPW RESEARCH FOUNDATION

EPW Research Foundation, established in 1993, conducts research on financial and macro-economic issues in India.

DIRECTOR
J DENNIS RAJAKUMAR
C 212, AKURLI INDUSTRIAL ESTATE
KANDIVALI (EAST), MUMBAI 400 101
PHONES: (022) 2887 3038/41
epwrf@epwrf.in

SAMEEKSHA TRUST

(Publishers of *Economic & Political Weekly*)

BOARD OF TRUSTEES

DEEPAK NAYYAR, CHAIRMAN
SHYAM MENON, MANAGING TRUSTEE
ANDRÉ BÉTEILLE, **D N GHOSH**,
DEEPAK PAREKH, **ROMILA THAPAR**,
RAJEEV BHARGAVA, **DIPANKAR GUPTA**,
N JAYARAM, **SUDIPTO MUNDLE**

Printed and published by Gauraang Pradhan, for and on behalf of Sameeksha Trust and printed at Modern Arts and Industries, 151, A-Z Industrial Estate, Ganpatrao Kadam Marg, Lower Parel, Mumbai-400 013 and published at 320-322, A-Z Industrial Estate, Ganpatrao Kadam Marg, Lower Parel, Mumbai-400 013

Editor: Gopal Guru (Editor responsible for selection of news under the PRB Act)

Artificial Intelligence and Art

The relationship between art and technology has long been a subject of debate, with some arguing that the two are incompatible, raising questions about the nature of creativity, aesthetics, and the role of the artist, and others seeking to integrate technology into the artistic process. The question of whether the harmonisation of art and technology is possible is a complex and multifaceted one that requires careful consideration of the potential benefits and drawbacks of such an integration.

On the one hand, technology has the potential to expand the possibilities for artistic expression in new and exciting ways. Digital technologies, for example, have opened up new avenues for artists to experiment with interactive and immersive installations, augmented and virtual reality experiences, and other forms of multimedia art. Technology can also provide artists with new tools and techniques for creating and manipulating images, sounds, and other sensory inputs. At the same time, there are concerns that technology can undermine the traditional values and practices of art. Some critics raise the argument that technology can result in the commodification of art, turning it into a mass-produced product that can be easily replicated and distributed. Others worry that technology can dehumanise the artistic process, reducing the role of the artist to that of a mere technician or programmer. The question of harmonisation of art and technology is further complicated by the fact that technology is constantly evolving, which means that its possibilities and limitations are always changing. As a result, the relationship between art and technology is a dynamic one that requires ongoing exploration and experimentation.

Philosophers have provided a range of interpretations of art created through artificial intelligence, offering insights into the ethical, epistemological, and ontological implications of this new art form. One of the key philosophical debates surrounding artificial intelligence art concerns the nature of creativity.

Some philosophers believe that artificial intelligence cannot be truly creative, since it is ultimately the product of a machine rather than a human being. Philosopher Stephen Davies argues that “there is a deep sense in which only humans can be creative, because only humans can have a genuine sense of purpose, be self-aware, and reflect on the nature and quality of their creations.” Claire Bishop, an art historian, critic, and professor of art history at the City University of New York Graduate Center, also notes that artificial intelligence art lacks the emotional depth and human experience necessary to qualify as genuine art. In a 2018 interview with *Art in America*, Bishop stated, “The real value of art is the way it produces emotions and meaning in a viewer.”

In a recent article for the *New York Times*, art critic Jason Farago wrote, “Artistic creation is a process that involves the entire life of an artist, from her lived experiences to the tactile sensations of making things.” He believes that artificial intelligence art cannot replace this process, and that it cannot truly be considered art because it is not created by humans. David Hockney, in an interview with the *Guardian*, also expressed scepticism about artificial intelligence art, stating, “I’m not sure it’s actually made by anything, you know? It’s just a series of codes that can be repeated.”

There are also others who take a more expansive view of creativity, and assert that artificial intelligence art can be seen as a new form of creative expression and can be used as a tool for artists, rather than a threat to their work. Margaret Ann Boden, professor of cognitive science in the Department of Informatics at the University of Sussex remarks that artificial intelligence art can be creative in a different way than human art, by generating

RETAIL AGENTS WANTED

Economic & Political Weekly (EPW) is looking to appoint retail agents across the country for distribution of the magazine.

Interested agents are requested to send in their expression of interests to **retail@epw.in**; or contact Mr. Anirbhan Chawdhory at 09432015883.

new and unexpected forms, patterns, and designs that were not previously imagined by humans. In a blog post for *Artwork Archive*, Jordan Brown argued that artificial intelligence is offering artists new ways of doing things that were not possible before. He writes, “It is not a question of whether AI is replacing artists. It is about whether it is offering artists new ways of doing things that were not possible before.” Another philosophical debate concerns the aesthetic value of artificial intelligence art and how it lacks emotional depth and human experience necessary to qualify as genuine art. By contrast, some philosophers also argue that artificial intelligence art can be aesthetically valuable precisely because of its lack of human subjectivity, and its ability to generate new and unexpected aesthetic experiences.

While there is no consensus on the philosophical implications of artificial intelligence, the debates surrounding this new art form have opened up new avenues for philosophical inquiry and reflection. By exploring these questions, we can better understand the implications of artificial intelligence for human creativity and artistic expression.

Using deep learning techniques, machines are able to learn from massive amounts of data and produce unique pieces of art that can range from abstract compositions to realistic portraits. Artificial intelligence-generated art is often a reflection of the data it has been trained on, leading to unexpected and unique results. In this way, artificial intelligence art provides a new lens through which we can view the world and inspire new perspectives on traditional art forms.

Artificial intelligence art is not meant to replace human artists but rather to augment human creativity and push the boundaries of what is possible in art. There are also concerns about the potential implications of artificial intelligence-generated art. Some worry that artificial intelligence art may lead to a devaluation of human creativity or even a loss of jobs in the art industry. Others question the ethics of using artificial intelligence for commercial purposes without giving proper credit to the original creators.

However, the field of artificial intelligence art is still in its early stages, but it holds great promise for the future of art and human creativity. As machines continue to evolve and learn, they will undoubtedly play an even greater role in the production and appreciation of art.

Neerej Dev, Vipula P C

BENGALURU

In Memoriam

EPW fondly remembers the sustained contributions of Ajit K Ghose towards the journal, who unfortunately passed away before his Special Article titled “India’s Exclusive Growth” (EPW, 11 February 2023) was published. We pay our condolences to his family and friends.