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The use of AI in the creative processes of art making is becoming more and more prevalent in New Media Art. With this shift in the creative paradigm, the philosophical views regarding the definitions of art concepts keep getting dispersed. This paper explores potential responses to the question, "**Can any form of AI be an artist?**" by bringing together views from cognitive science, art history, anthropology, and art theory. This paper's three objectives to accomplish an inclusive exploration are as follows: 1) Analyzing the general understanding of AI use within the current new media art scene and trying to answer whether current AI-Art works can be categorized as "art" from an art theory perspective. 2) Clarifying the current use of the term AI Art and questioning whether current artworks involving AI can be considered AI Art (artworks produced by an AI Artist). 3) Discussing potential ways to achieve AI Art, which entails the concept of AI Artist. Even though we conclude the paper by stating that the current AI Artworks are unable to constitute AI Art, coming up with frameworks that do not limit AI's creative potential can lead to an anthropomorphic cultural alteration for AI, resulting in a language of art unique to AI's nature.

## Is 'AI Art' art?

By taking all the sensation and excitement around AI Art into consideration, can we strictly state that AI Art is and should be considered art from a philosophy of art point of view? As a framework of categorization, we can assume a proceduralist perspective, the institutional theory of art (Dickie, 1974). This requires two conditions for art to exist: 1) to be an artifact; 2) some society or sub-group needs to confer the status of "candidate for appreciation." There are two possible frameworks to analyze at this point: GAN-art and artworks of complex AI incorporation. There have been views previously established by scholars (Elgammal & Mazzone, 2019) that GAN-art should be considered art. In the latter case, the distribution of the agency is simpler. The artifacts in these cases are created with the intention of creating a work of art, if the institutional theory is to be applied to works of these types, we can classify the works to be art since it aims to be an artifact while being evaluated by certain artworlds (including the human-artists) as a "candidate for appreciation." As an alternative approach, we can also apply Dickie's altered version of the institutional theory: "A work of art is an artifact of a kind created to be presented to an artworld public." The initiation of creation involves the aspect of presentation to a certain artworld public in this case.

## Is 'AI Art' 'AI Art'?

We first have to clarify the terminology of categorization for artworks that involve AI to any extent. In a general sense, we can reduce the models of collaboration/creation for artworks incorporating AI to three cases: where AI (1) is taking part in the creation process as a partner/assistant/support (Candy & Edmonds, 2002) and affecting the resulting work directly, (2) is taking part in the creation process as a tool yet it does not inform the resulting work directly, (3) has full agency in the creative decision making, from the initiation of the project to the completion of it. For the rest of this discussion, we will use the term 'artificially intelligent art,' 'art about AI,' and 'AI Art' to refer to cases (1), (2), and (3), respectively. Following, art works are action types (Currie, 1989). In addition, Attempt-Theory of Failure suggests that if an agent A initiates a direct or indirect F-attempt and A's F-attempt fails conformatively or performatively, the product p of A's actions is non-F. Since every work of art we see under the category of AI Art must be initiated by a human agent, agent A in our case, is human. We suppose that A initiates a direct AI Art-attempt. A, in this case, executes the action of AI-Artwork, with the desire of creating a work of AI Art as an end result. Recall that the Condition to properly execute an AI-Artwork action is embedded in its heuristic. We can show that the AI Art-attempt fails conformatively, mainly because its heuristics imply the agent to be the AI, while the action is initiated by a human artist. Applying the Attempt-Theory of Failure to this set of assumptions, we conclude that the artwork p of A's actions is non-AI Art. See that the analyses we have completed require the assumption that agent A intends to create AI Art. This might not be the case.

Within the application of the Attempt-Theory framework, if we replace the AI Art-attempt with 'artificially intelligent art'-attempt or 'art on AI'-attempt, we can naturally follow that these attempts are not failures, specifically because the heuristics of such actions align with the human artist's process while not requiring AI to be an agent determining the heuristics of the action based on the process it follows. Then, creations of artists where there is an intention of producing AI Art, giving rise to AI-Artists, are not currently viable. So the sub-groups within certain artworlds must use the terms concerning AI and art rather carefully. This will allow artists to experiment with AI technologies more freely while raising the level of agency they have in the production in the public's view.

## Is 'AI Art' Possible?

If the AI system involved in the creation process can initiate the art making or decides to produce "an artifact of a kind created to be presented to an artworld public," then it follows that it will not fail when the Attempt-Theory of Failure is applied. However, it does not directly follow that the work produced is art since the failure conditions are not sufficient but not exhaustive. So we can state the intention to produce an artwork is definitely a starting point for the emergence of AI-Artists. For the sake of this section, we will assume that AI has the capacity to become an intentional agent. With this assumption, what can give rise to AI-Artists? For this, analyzing where art stands in the overall human experience can be informative. Regardless of the answer to the question "Why is art?" it is accepted by a majority of scholars that art has a certain connection to evolution. Ellen Dissanayake suggests that art making is an evolved aspect of human nature. Richard Anderson argues that we can find something akin to art in all cultures. Having this view in mind, as well as our assumptions of AI as an intentional agent, what can we say about the formation of a potential AI culture in the context of singularity? What would be the impact of such a culture on the reconstruction of concepts of aesthetics and art making so that they reflect a cultural significance. Alfred Gell argues that concepts of "art" and "aesthetic" are recent notions and essentially are western inventions, the application of which to other and older cultures is mistaken. The models that incorporate AI in the creative process mostly limit the freedom that AI has on its creative potential. Even if we assume that artwork is created by an AI-Artist, it would be art produced by AI, for humans, within human terms and aesthetic qualities. A subtle distinction to state at this point is regarding creativity and art. As a collaborator, AI exhibits great creative potential. The question of creativity, however, does not necessarily entail the definition of art and the artist. Looking into the potential frameworks of co-creativity, we can deduce that while enhancing the creative potentials of the human agent within the creative process, task-based AI systems are capable of creative production in an exploratory sense. However, it is false to claim any creative production to be a work of art. Therefore, creative action is not necessarily an act of art making. Nevertheless, the act of art making and acts embodied within the artistic process embed a certain level of creativity. Kant considers the concept of beauty to be built in the process he specifies as 'free play of imagination.' liberating systems of AI or creating systems that lead to AI getting creative without a certain task/purpose might result in an alternative direction.