1-'KÜNSTLICHE KUNST - ART AND AESTHETICS IN TIMES OF THE ARTIFICIAL'

organized by Martin Sperka
E-mail: sperka@elf.stuba.sk

Associate Professor Slovak Technical
University, Department of Information and
Computer Technology, and Academy of Fine Arts
and Design, Department of Visual Media
Bratislava, Slovakia.

At the ISEA 95 there were two panels dealing with the "high end" of automation in Art - Artificial Life and Artificial Creativity (renamed to the Cosmic Art) Both panels opened discussion, which continued on Internet, especially concerning the paper of computer scientist Douglas Hofstadter, author of famous book Goedel, Escher, Bach

In his paper he dealt with music works (composed by computer program) which the audience could not recognize (without an explicit knowledge) whether they were created by computer or human composer This can be considered as a parallel to the test proposed by Alan Turing and known in Artificial Intelligence (AI). The difference between analogy and original would be very difficult. But we can ask the question, how could we recognize it in case of human artists ? The resemblance (I do not mean primitive likeness or imitation) is the form of analogy and analogical reasoning is (according to many cognitive scientists) the key question of human intelligence.

Why should we create artificial art, when (as some art theoreticians think) "model is the tiresome alien, scientist without the blood and fantasy, tedious pedant, who does not understand unpredictability of art forms, their incalculability and secretness" [Ma94]. The question of sense, what should we model with machines is the crucial question of using new technology at all. It accompanies media since the time of Guttenberg (Why printing books, when the most of people can not read them ?). German art theoretician Wolfgang Welsh, at the conclusion of his lecture in Bratislava said "Media art undertakes to acquire a new visibility (Sichtbarkeit), on the contrary the traditional art attempts the side of the overlooked one We should live in both worlds, but also in others, in everyday one, private, and maybe in the unknown worlds" [We95].

Another important question is what can be modeled with computers ? Introduction of computer networks with local data sources accessible from any part of the world means that machines have potential freedom in selection of information - this is a big progress since the time when they were dependent on experts (who learned them what we - people wanted and needed). Machines can exploit huge archives of human knowledge. Autonomous agent, surfing in the global network, able to analyzing historical development and contemporary trends in art, is an analogy to the human artist who traveled in Italy in times of Renaissance or lived in Paris at the beginning of this century.

One objective at the ISEA95 panel was, that machine has no emotions. Marvin Minsky, expressed (at the dialogue with Otto Laske) [La92] that people gaze upon the emotions as deep and complicated. He consider the opposite. The fact that we can hardly understand the emotions is caused by the fact that in most cases they are simple, but they have a big power. AI and cognitive scientists chosen the wrong strategy, it means conception that they could solve easier problems, like understanding, memory, simple reasoning etc. at the beginning and the research of emotion problems postpone for the future. Minsky cites Siegmund Freud " People think that I work with emotions because they are serious and important

subjects. On the contrary, what I really want to understand is routine reasoning But because of this task is so difficult and unbelievable complicated. I work with emotions - because they are much more simple".

Emotions are one aspect of consciousness - the heart of creativity [Ki95] Therse topics as well as, historical view of the first experiments and theories in Artificial Art and formal aesthetics (by Max Bense and Abraham A. Moles examined 30 years ago), social computing, autonomous behavior and other themes will be discussed by the panelists: Frieder Nake (Information scientist, one of the pioneers of Computer Art, pupil of Max Bense), Peter Beyls (Music Composer and Theoretician), Gerd Doeben- Henisch (Philosopher and Cognitive Scientist) and Raymond Lauzzana (Editor- in- Chief of journal Languages of Design and co-founder of the Society for Computational Modeling of Creative Processes).

References

[Ki95]   King, M   Artificial Consciousness - Artificial Art London Guidhall University, 1995

[La92]   Laske, O   A Conversation with Marvin Minsky In AI Magazine No 3 ,1992, p.31-45

[Ma94] Mathauser, Z.: On the Possibility of a Complex Model of the "Artistic Situation" In: Model and Analogy in Science, Art and Philosophy Proceedings of papers (In Czech and Slovak) Nakladatelstvi Filozofickeho ustavu AV CR Praha 1994, s 19-36.

[We95] Welsch, W . Artificial Paradises ? Observations about Electronic Media   and Other Worlds (in German and Slovak) Soros Center for Contemporary Arts, Bratislava, 1995.