

In this essay, I am going to design an exhibition that will highlight the growing importance of artificial intelligence as a technology, specifically in the world of art and photography. This will be achieved by fabricating the false impression that the works featured were created by a human being, when in actuality, the pieces will be AI generated. The layout of the exhibition will be designed in such a way that this fact is not revealed until near the end of the experience. Hopefully, this revelation will make the viewer stop and think about the implications of AI as an emerging technology. This exhibition aims to question the authenticity and value of work created through this method and will hopefully give an idea of which direction post-modern art will be going in the future. The philosophy of post-modernism within contemporary art is relevant due to the fact that artificial intelligence may only be capable of generating iterations of what has already been seen.

Firstly, it must be noted that any works created through the means of artificial intelligence will challenge traditional notions of authorship and originality. This method of working blurs the lines between human creativity and machine generation and questions the uniqueness of artworks as well as the very definition of 'genius'. Lyotard suggests that in the age of AI, the role of the artist may shift from being an autonomous creator to a curator or orchestrator of algorithmic processes (Lyotard, 1991). This perspective implies that artists may need to adapt their practices and engage with AI as a tool or collaborator rather than a threat or replacement. On the other hand, some philosophers and art critics express concerns about the potential loss of human agency and creativity in the age of AI. An example of this is shown by Boris Groys in his book (2016) "In the Flow", he argues that AI-generated art can risk reducing human creativity to mere data input and output (Groys, 2016). This perspective raises ethical questions on the value of AI-generated art and calls for critical reflection on the potential consequences of the increasing reliance on AI in the art world.

Intertextuality, a term that originated from the works by Julia Kristeva, where she used it in her seminal work "Word, Dialogue, and Novel". This refers to the interconnectedness of multiple texts within a new work of art (Kristeva, 1966) (Barthes, 1977). In contemporary art, intertextuality is often used to disrupt the ideas of one single and stable meaning. This is because artists incorporate diverse references from various sources and genres. For example, Cindy Sherman (1980) appropriates and recontextualises images from classic films in her series titled "Untitled Film Stills" (1977-1980). Here she challenged gender roles and cultural expectations (Sherman, 1977-1980) (Mulvey, 1989). Another key concept within post-modern art is appropriation. This refers to the act of borrowing or reusing existing images, objects, or texts in order to create new artworks. Sherrie Levine has been known for appropriating iconic photographs where she aims to represent them as her own work. This once again raises questions on aspects such as originality, authorship, and ownership. (Levine, 1981, Foster, 1985, Prince, 1977) (Shklovsky, 1981).

Furthermore, ownership is also an important ethical concern when it comes to AI generated art. Since the algorithm is used to create the new artwork, it would be created and owned by an individual or organisation. Therefore, the question of who owns this new artwork becomes ambiguous. The AI generated artwork may well include copyrighted material and thus raises questions about the fair use of existing artworks and the potential infringement of intellectual property rights (Lehmann, 2018). It is also important to note the issues of cultural appropriation. This is viewed as another ethical consideration in the context of using AI, as it remixes and appropriates existing artworks. AI algorithms may analyse and remix artworks from diverse cultural backgrounds, which can raise questions about cultural representation, respect for cultural heritage, and the potential for misappropriation. Therefore, it is important to consider the ethical implications

of using AI to remix or appropriate artworks from different cultures. By doing this it ensures that the process is done with cultural sensitivity and respect (Selbst et al., 2019).

One artwork I would feature in the exhibit would be "Fountain," by Martin Duchamp. This is an artwork that consists of merely a urinal at face value. During the time that this piece was created, the art world was dominated by the idea of the "art object,". This claimed that art had to be a physical object created by an artist to be considered art, but Duchamp's "Fountain" challenged this idea by presenting a manufactured object as a work of art. According to art historian Hal Foster (1996), this piece was an iconic example of the readymade, which is a common, mass-produced object presented as an artwork. The readymade concept challenged the traditional definition of art, as it had emphasized the originality and creativity of the artist. Foster argues that Duchamp's work "sought to expose the institutional framework of art, its criteria and values" (Foster, 1996, p. 34), and at the same time question the role of the artist as a creator. The same argument can be applied to the use of AI generation as the identity of the true creator is up for debate.

Another artwork that is important to include is "Portrait of Edmond de Belamy" by Obvious. The portrait is a fictional representation of an aristocrat, which was created using a generative adversarial network (GAN) algorithm. The algorithm was trained on a dataset of portraits, which then generated a new image based on that exact dataset. The artwork reflects the postmodernist belief that there are no grand narratives, and that therefore, reality is always subject to interpretation (Lyotard, 1984). As well as this, by their use of AI generation, Obvious is challenging the traditional role of the artist as the sole creator of art (Benjamin, 1936). Instead, the artwork represents a collaboration between humans and machines. The portrait raises questions about the nature of art in society, while also questioning the role of technology in artistic expression (Bolter and Grusin, 1999).

Among the other artworks "The Next Rembrandt" will also have a place in the exhibit. This is because the artwork challenges the idea of authenticity in art. It does so by creating a new work that mimics the style of a famous artist. According to Sturken and Cartwright (2009) post-modernism encourages artists to appropriate and reinterpret existing images while also encouraging new ideas to create new meanings (Sturken and Cartwright, 2009). "The Next Rembrandt" takes this approach one step further by using AI to generate a new work that emulates an existing artist's style. However, the question of authorship arises in this case. While the portrait was created by a team of researchers and technologists, it bears the name of Rembrandt, who died over three centuries ago. This raises questions about the role of the artist in the creation of art and the significance of authorial intention. According to Hume (2019), post-modernism questions the notion of the artist as an isolated genius and instead emphasizes the collaborative and social nature of art (Hume, 2019). However, "The Next Rembrandt" challenges this idea by creating a work that is attributed to a single artist who did not have a direct hand in its creation.

In conclusion, the exhibition proposed in this essay would be an opportunity to explore the implications of artificial intelligence as a new emerging technology in the art world. The use of AI-generated works both challenges traditional notions of authorship, originality, and ownership. Through the intertextuality and appropriation concepts within post-modern art, the exhibition would question the authenticity and value of art created through AI, while also debating it's morality. The inclusion of artworks such as Duchamp's "Fountain" and Obvious' "Portrait of Edmond de Belamy" demonstrates the continuity of questioning the role of the artist as a creator and the institutional framework of art. The ethical considerations surrounding the use of AI in remixing or appropriating artworks from diverse cultural backgrounds must also be considered. Overall, this

exhibition would be a thought-provoking experience that could inspire critical reflection on the future direction of art in the age of AI.

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