

# AI, You're Fired! Artwork

## Art Performance

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### ABSTRACT

The paper is text-based artwork, which is representing the initial conceptualization or contemplative phase of the media art and contemporary art performance and installation.

The objective of the long term art project is to further examine the potential of engagement of the advanced technology within the context of artistic research and contemporary art practice, with the specific postulate that the potential product of the artwork is expected to be imperceptible.

The artistic research is referring to the philosophical and metaphysics idea that the alleged real reality cannot be perceived or defined via some concept. The question is, if it is so, than, is the art or the artist capable to successfully illustrate the undetectable real reality, even with the most advanced technological instruments employed.

The text-based contemporary artwork is partly referring to another segment, which can be also observed within the context of the contemporary art – text based computer adventure games. More specifically, the method implemented for establishing the artwork's concept uses some aspects similar to those used in early text-based computer games.

There are several stages in which the long-term artwork will progress.

The initial form is designed in such a manner which would confirm that this segment of artwork not only does serve as a fundament for the other parts to unfold, but is also autonomous and is already completed in terms of contemporary art. This stand is applicable to all the consecutive stages – each segment is both independent and contextual.

The following stages would include the interactivity between the author, art audience, but also with the devices applied for the producing the artwork, like advanced technology instruments e.g. augmented reality (AR), virtual reality (VR), mixed reality (MR) devices, then interactive 3D technology, artificial intelligence (AI), plus the interactivity with the no-reality (reality in spiritual and philosophical contexts).

### CCS CONCEPTS

- The employment of advanced technology in media art and contemporary art, interactive art performance, interactive live art performance beyond the context of visualization

### KEYWORDS

artificial intelligence; art performance; interactive art; art installation; contemporary art; ambient installation; ambient media; text based art; text based games; immersive technology; interactive media; interactive theater; media art; augmented reality; virtual reality; mixed reality; 3D virtual environment; data visualization;

### 1 INTRODUCTION

The text based artwork, as a part of the live contemporary interactive art performance, is the initial phase, the scenario for the more complex art projects. It aims to explore the context in which the artwork's potential development will be expanding and to determine if any of the versions of the artwork is more significant than other for the art practice and potential artistic outcome: is it the text based conceptual and contextual part, or maybe yet to be realized media art piece with the most advanced contemporary technology integrated.

The artwork is a combination of the segment which includes the contemplations about the topic and the segment which is introducing the story and its development to the audience - where the audience and some of the instruments applied for the realization of the artwork become engaged and immersed as co-creators and integral parts of the artistic process.

### 2 ART PERFORMANCE DESCRIPTION

#### 2.1 Text-based Art Performance: the Initial Stage

*2.1.1 Text-based Performance is an Efficient Tool for the Artists living in Eastern European Milieu.* Introducing text as the element of the conceptual contemporary art performance is well known and examined by the art theory and aesthetics. The form which is used for this artwork is most similar to the Eastern European performance art practice, since this socio-political setting is the prevailing milieu where the author of this artwork lives and works. Specific political and social conditioning in Eastern Europe also initiated and designed the artistic and theoretical approach in the field of the Eastern European version of performance art, many times represented via various forms of writings, texts, correspondence, and lectures. Since the same conditioning more or less persists, this is the motive behind the decision to apply the form of text-based art in this phase. [1]

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AI, You're Fired! Artwork/Text-based Artwork – Digital Print, Video, Segment of Art Performance

## 2.2 Art: how to Deal with Challenges through Text-based Art Performance

Given the circumstances in which this artwork is conducted, the text-based art form has proven to be the most efficient way to be selected for this artistic project to be successfully generated and potentially without obstructions.

## 2.3 Text-based Computer Games also use Text-based concept as a Tool

2.3.1 *Usually, the Picture is worth Thousand Words.* There is a text-based computer games concept which is borrowed to develop the artistic narrative, or more precisely, one aspect was the most adequate to be employed. Early text-based adventure computer games, like Colossal Cave Adventure by Will Crowther and Don Woods, although developed just using textual discourse, were sufficiently effective and sustainable to maintain autonomously and independently as a milestone in a genre of computer games. [2]

## 3 ARTWORK'S DEVELOPMENT

### 3.1 Projected Structure

3.1.1 *Phases.* Even though the text-based variant of artwork can remain in this form, the artwork would continue to develop in several directions.

Those new stages can be conducted at the art galleries or inside the scientific research centers and laboratories, e.g. as a segment of the doctoral research. The expected outcome of the artistic research is dynamic, the process, not a specific exact result of the experimentation. Correspondingly, all stages during the process are eligible to be exhibited and shared at the exhibiting and other spaces and via internet as ongoing interactive live performance.

3.1.2 *The Procedure.* At some applicable exhibiting space or spaces, the author and the audience would be practicing the

spiritual concept of exploring the nature of the reality through the inquiry. It would be beneficial if the advanced meditation or spiritual practitioners and specialists are also members of the art audience. This type of spiritual practice is performed for thousands of years and consists of repeating a set of carefully designed questions by the practitioners. Eventually, the genuine revelation occurs and the profound knowledge about the real nature of the world is liberated. Other forms of spiritual researches can also be part of the performance.



AI, You're Fired! Artwork/Humanoid Releasing Thoughts, Digital Print, Video, Segment of Art Performance

Several practitioners would be invited to participate in the performance; the performance is also intended to be presented as ongoing live internet performance.

## 4 EXPECTED OR UNEXPECTED OUTCOME IN ART PERFORMANCE

### 4.1 Can Art refer to the Real Nature of the Reality

4.1.1 *Art, Metaphysics, Quantum Physics – their Intersection in Art Performance.* Many spiritual and philosophical branches indicate that the world as we observe it with our senses and which we contemplate about based on the experience and knowledge gained through existence of the humankind, in fact is merely the projection, the hologram or some sort of model, fabrication. They suggest that the real reality is in fact undetectable, imperceptible and cannot be comprehended from the point where we are now as humanity. [3]

The science is undertaking the researches to explore the real nature of the reality. Quantum physics is approaching the subject from the scientific perspective and conducts the experiments attempting to provide the material proof that the models and behaviors immanent to the system in which the undetectable/imperceptible essence of existence is detected and examined, defined, efficiently employed etc. [4]

4.1.2 *Artistic Discourse and Potential Outcome.* Maybe the art is also qualified to enter into such a specific field and try to point to the true quality of the real reality. There are many examples throughout the history of art, which are proving that maybe art is the most adequate discipline to deal with this subject.

There are several arguments to support this idea.

Firstly, in the art, there are no firmly established rules which proscribe what procedures need to be undertaken to provide some

evidence for certain claim or idea. There is no rule which defines that the art process needs to necessarily have the objective or a goal and to prove that anybody or anything is right or wrong about any thesis or idea. Art and artists do not need the approval to undertake the artistic process, and there is no predetermined goal which art needs to fulfill or prove.

Evidently, art is the discipline which is relatively liberal and where the outcome may be surprisingly accurate and astonishing.

As an artist, I can observe, that the history of humankind proves that no true art remains unrecognized, and anything which pretends to be art cannot escape being exposed - sooner or later.

So, at the exhibiting place, or just any adequate place, when conducting the procedure of artistic/spiritual inquiry, at some point, there would be the outcome recognized, and it would consist of the recognition that the “real” reality, a space without any visions, thoughts, concept, is the origin of other systems.

*4.1.3. Visualization of Imperceptible and Unperceivable.* This phase of the project is the moment when it would be interesting to determine if there is a need to create a visualization of this nothingness, of completely empty space, containing no data at all. The question might arise - as arising questions is the crucial characteristic of the art - that if some idea is completely understood, is there a need to provide material evidence for understanding it to the even greater extent.

*4.1.4 Discussion Panels, Elements of the Art Performance.* Maybe some of many contemporary art panel discussions which can be part of the art performance would determine that, although there is no rational need to create a visualization of no-data, it would still be entertaining to proceed. This would be valid enough reason from the artistic stand to undertake further artistic research and employ the advanced technology visualization tools.

If the visualization is applied, several devices would be applied to create visualizations or materialize no-data, nothingness, e.g. 3D interactive environments, AG, VR, MR devices. The advanced technology and germane methods would be applied if there is interest expressed from the parts involved in this kind of research and production to be engaged in this particular artistic research.

*4.1.5 Final Stages of the Art Project. Artificial Intelligence becomes Art Public and Artist and interacts with Human Versions of Art Public and Artists.* In some very advanced stages, the artificial intelligence (AI) would be involved, not only just to try to visualize no-data no-substance essence, but to take part into the inquiry alongside with the artist, audience, and spiritual specialists.

Several reasons support the idea to involve the AI as the co-creator and the audience, or the observer.

AI is operating based on interpolating and intersecting of the enormous amount of information and data which it had been previously fueled with.

From the artistic point of view, it would be intriguing to investigate several aspects.

First, what would the system which operates strictly on utilizing data conclude about the system which exists as a data-free self-sustainable, completely autonomous entity and which is at the same time simultaneously the source, the origin and the consequence, the ending point.

Furthermore, as the art operates fundamentally by very carefully and efficiently utilizing the emotions and connotations, semiotic principles, what can art do with the system which is predestined not to successfully comprehend the emotions?

In addition, if it is proved that there is the superior system, which just is, which does not need to perform any sort of action, which contains no information, emotions, thoughts, which does not need any concept to justify its existence – then, it is applicable to suggest several questions. If humans feed the AI with the information in order to employ it for the development of the humanity, then who is feeding the humans (including artists) with the emotions and thoughts and for what purpose, for whose development?

Finally, if the humans are observing the AI operating with the information previously stored, then, who is observing the humans operating with the previously carefully obtained and stored information, knowledge, experiences, emotions, thoughts? Who, what system uses the humankind and human intelligence to serve as artificial intelligence? Is it a person or some impersonal essence? Maybe artists already know or are able to sense the resolution? Of course, this is the idea which originates entirely from the artistic point of view and is immanent to the artistic practice.

There are many evidence of the advanced application of the AI, naturally, art is one of the disciplines which has evident progress within this machine-man interaction field. [5]

In some cases, while being involved in some inquiry, the AI (popular Google’s chat bot) provided meaningful, insightful and deep responds related to the domain of philosophy and metaphysics. [6]

## 4.2 Suggested Discussion Subjects

*4.2.1 Thoughts and Emotions.* How can re-think and a new approach toward big data, and cognitive big data, correlate and contribute to the concept and context of this artwork? The artwork is examining, from artistic scope, the occurrence and importance of thinking, processing the thoughts and emotions (as the equivalence of the processing of data) and what happens if they are absent in human experience. Furthermore, in this context, what occurs in human – robot interaction and how can this be observed, processed, explained and incorporated in the artistic practice? How can virtual reality, augmented reality and artificial intelligence instruments behave and what is their meaning in the context of the thought-less empty space (as philosophical concept)? Will the results of those artistic observations have any significance from the scientific point of view? [8]

And vice versa, how can the artistic interest developed through this artwork arise questions and initiate new approaches on the other, scientific scope of this discourse, including dealing with the technology, machine learning and artificial intelligence development and employment in improving and enriching human lives and experience on all possible levels?

*4.2.2 Emotional Intelligence Element.* There are certain artistic attributes, e.g. the performative character of art, often characterized by the embracement of the option that the unexpected outcomes during artistic processes are desirable. The reason behind this is that

the abundance of emotions arise when being involved within art and dealing with it in this particular way. How can this be combined with the improvement inside the scientific sphere related to the enhancing the quality of the real time robots' perception and the emotional intelligence aspect of human-robots interaction?

Can the emotions incited by art be calculated into the evaluation of the human-robots interaction and will this be a contribution from the scientific stand? To what extent will this artwork benefit if the machines significantly develop the emotional intelligence segment, and this is applied to the artistic process? [9][10]

#### 4.2.3 Virtual Environments and Immersive Aspect of the Artwork.

4.2.3.1 *Visualization.* It will be valuable for the artistic concept if the various phases of the artistic process are developed through the process of visualization utilizing new interactive 3D technologies, in virtual environments, in this case, employed as the theatrical layout where both the participants and the visualization technology are all amalgamated as the segments of the interactive version of theatrical performance. Not only would it be essential for the artistic process to provide the visualization of the internal cognitive processes and emotions, or experience of those who participate in the process, but it is also crucial to observe and visualize the interactive encounter, or, how the participating in creating the artwork, becoming the co-author, affects the cognitive and emotional respond of the participants. This part, when the observing of the visualization of the previous experience creates new experience, can also be represented through the same or similar methods of visualization, as a part of the artwork, which is embedded into the structure of artistic process. [11]

4.2.3.2 *Ambient media.* The immersive nature of this artwork, where the natural environment, virtual environments, artist, collaborators, public as the co-creator - are all merged and are equally important parts of the artistic process, corresponds on some level with the ambient media principles. The immersive constellation unfolding within the artistic procedure may be the indicator of the several directions in which the ambient media could develop in the following period, affecting the experiencing of the art, as a specific category of human engagement. [12]

### 4.3 Art, Humans and Machines

4.3.1 *Art and Artificial Intelligence.* Although it is difficult to define and classify such a complex human activity as artistic activity, can the engagement of the artificial intelligence, applied on the advanced level on the artistic playground, reveal new insights about the meaning and significance of art for human experience?

In addition, what if the directions in which the art and machine intelligence evolve, indicate that the art is not an exclusively human activity? Would it be interesting for the scientists to examine how this idea would affect the following categories: human artists, human art public, machine artists, and machine art public? What if I, as an artist, choose that I prefer the machines as art public, that I love them more than human art public, that they love me, too, and I decide to create art exclusively for machine art public?

## 6 CONCLUSIONS

All participants of the art performance, including AI, will have their own time to truly comprehend the space where no data can exist.

For some, this would occur within nanoseconds, for some it would take hours, days, years, decades. This is why this art project is ongoing and long-term (for some of the participants very long-term) and this is absolutely regular procedure.

For the specific participant in the artistic research (the AI), the experiment will determine how long it would take the AI to truly realize the nature of the "real" no-data reality and if the AI would realize it at all.

The evidence that the AI had truly comprehended the imperceptible no-thing-ness would be its spontaneous claim: "This is it – there is no data there – so, I quit my job", according to this artwork's rules.

Then, the artist can determine that the AI's request can be satisfied, and that it can be excused from the further artistic examination and observation – because, there is nothing to be observed and no data to be processed.

This is the reason why the title of this text-based art performance is, in fact, liberating for the AI, and it says: AI, You're Fired! Artwork. [7]

But, again, if there is nothing to be observed, and no data to be processed, visualized, then, is the entertainment the reason which substantiates the perpetual observing and processing of the data generally?

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