https://doi.org/10.37420/j.cer.2024.095

The ‘Sorrow’ of Artificial Intelligence Intervening in Artworks

Wen Tao*
School of Media, Yanching Institute of Technology,China
***Corresponding author, E-mail:1534926513@qq.com**

Abstract:
This article intends to analyze the root causes of the current controversy surrounding the application of artificial intelligence technology in artistic creation from the perspective of art appreciation. This article posits that artificial intelligence technology, as a new form of productivity, has enriched the creative arsenal of artists. Secondly, as a form of creative intellectual labor, artistic creation should focus on conveying emotions and ideas, rather than becoming mired in 'technological accretion' as an end in itself. Finally, art producers should adapt to the times, learn artificial intelligence, embrace artificial intelligence technology, and make artificial intelligence technology an important means of presenting works. The innovation of this article is that it not only analyzes the "controversial" phenomenon caused by the involvement of artificial intelligence in artistic production from the perspective of art appreciation, but also "rectifies the name" of the application of artificial intelligence technology from the perspective of artistic creation.

Keywords:
artistic reception, artistic creation, artificial intelligence

In the controversial film 'Myth 2' this year, the 'AI Jackie Chan' character, with its stiff expression and vacant eyes, resembles a 3A game model. Particularly in a fight scene, the 'game feel' is palpable when 'AI Jackie Chan' and Guli Nazha share the frame. Similarly, from last year to this year, many film and television dramas have been "AI-changed" by the production team due to the actors' own problems, and they have all been criticized as "ugly" and "fake at first glance". It is not difficult to see from these comments from netizens that the application of artificial intelligence technology in film and television drama creation, or the attempt to replace the performance creation of actors, at least from the current point of view, there is still a long way to go for technological development. Perhaps only by calmly analyzing the application of artificial intelligence technology in artistic works from the perspective of art appreciation can we promote the prosperity and development of artistic creation in the new era.

1 Artificial Intelligence Assists Artistic Creation

With the vigorous development and widespread application of artificial intelligence technology, all walks of life have experienced unprecedented innovative development in the process of intervention of artificial intelligence technology.

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

In the field of painting, “Deepart.io” has emerged, which can use deep learning algorithms to transform users' photos into works of art. Creators only need to upload a photo, and it can transform it into a corresponding work of art in the style they choose, such as Van Gogh's post-impressionist style, Picasso's cubist style, etc. This technology not only provides ordinary people with the opportunity to get close to the works of masters, but also provides artists with new creative inspiration and means.

In the field of cross-media art, AI technology has also demonstrated its ability to link different fields. For example, Tree One in the ecologicStudio exhibition is an activated carbon capture sculpture designed by AI and grown digitally by organisms. The sculpture metabolizes carbon molecules and stores them in the trunk and crown, while releasing oxygen into the atmosphere. This project, which combines technology with ecology and art, demonstrates new applications of AI in artistic creation. In the field of literary creation, the writing assistant Wordsmith has emerged, which can quickly generate high-quality texts based on the themes and structures provided by the user.

2 General Paths in Art Appreciation

Perception is a person's overall reflection of objective things that directly act on various sensory organs. It is formed on the basis of the feeling that reflects the individual attributes of things. When people's sensory organs come into contact with external things, the various nerve cells of the sensory organs will transmit relevant information back to the brain to generate feelings, and different feelings will be arranged and combined by the brain to form a comprehensive perception, which is to reflect the overall impression of things. The formation of perception has entered the psychological perception level of people, with the differences of the subject, and often needs to be supplemented by personal experience and knowledge. For example, after people receive the audio language information of "apple" through the auditory organs, they will first form an understanding of the individual attributes of apples that are different from other fruits. Afterwards, after the human brain stores other relevant information about "apple", it will trigger people to reflect the perceptual image of apples - size, color, sourness and sweetness, etc. In the process of appreciating works of art, the audience mainly participates in the "perception" at the psychological perception level to experience the atmosphere of the situation. In aesthetic psychology, this is also called "aesthetic psychological structure". The audience uses "aesthetic psychological structure" to "complement" the works of art, which is a gradual deepening from "aesthetic commonality" to "aesthetic individuality".

2.1Aesthetic Commonality of Art Appreciation

The tool that the audience uses to experience aesthetics is first of all the common aesthetic psychological structure of human beings, namely "aesthetic commonality."

The aesthetic psychological structure includes two aspects: one is the emphasis on internal motivation, which is called the "deep structure of aesthetics"; the other is the surface operational level, which is called the "aesthetic psychological structure."

The deep structure of aesthetic feeling is divided into two levels: one is aesthetic needs; the other is primary needs, which are the direct needs of life activities and provide the original motivation for aesthetic needs.

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

As the saying goes, "When the granaries are full, people will know etiquette." From a material and practical point of view, people in society will develop aesthetic needs on the basis of satisfying the most basic primary needs (eating, clothing, reproduction, etc.).

The transformation of the aesthetic psychological structure from possibility to reality depends on the emergence of an important opportunity, that is, the encounter between the subject and the aesthetic object. At this time, the subject devotes all his attention to the appearance of the object and examines it with full concentration; the object also breaks away from the daily practical and cognitive relationship and stands out as an aesthetic object, so that the current and specific aesthetic relationship can be established. At this time, the deep power of the aesthetic attitude can open the starting valve of the psychological operation, be released in the external operation process, and combine into an aesthetic image. At this time, the aesthetic image is manifested as the integration result of the two-part structure of the aesthetic psychology.

In the aesthetic psychological structure, there are two main processes involved: aesthetic perception and aesthetic experience.

Aesthetic perception is intuitive and sensible. As soon as the aesthetic object appears, it will trigger the subject to actively and dynamically "create", not only grasping the appearance of the object in an instant, but also "seeing" more things. Behind this seemingly instantaneous "realization" of aesthetic perception, there is both a historical accumulation and the continuous screening, summarization, and absorption of individuals in the process of growth. These accumulations together become the basis of the subject's potential "aesthetic motivation". Therefore, aesthetic perception is also called aesthetic intuition.

In the process of art appreciation, the audience perceives the objective existence referred to in the artwork from the perspective of aesthetic commonality - people, things, objects, and scenes. For the same objective existence, the audience will first understand its general characteristics in a general sense. For example, when listening to a novel, the description of the character in the novel is: "He is called Ma Qiankun, a man with a rough appearance but a soft heart." The information received by the audience is "male", "Ma Qiankun", "rough appearance", "soft heart". In the operation of the aesthetic psychological structure, the aesthetic perception of the aesthetic psychological structure is first involved, conceptually outlining the overall outline of the character. A man named Ma Qiankun, although he looks rough in appearance, is soft in heart. At this time, cognition is still only at a general and superficial level.

2.2Aesthetic Personality of Art Appreciation

Then, in the process of art appreciation, the aesthetic psychological structure will constantly adjust and supplement dynamically, forming a highly personalized "aesthetic personality" or "perception". This is why people often say "there are a thousand Hamlets in the eyes of a thousand people."

The development of aesthetic personality mainly depends on the aesthetic experience of the aesthetic psychological structure. The audience will repeatedly experience the aesthetic perception in their hearts, and through imagination and association, savor and appreciate the emotions conveyed by the works of art. At this time, the audience evaluates their own emotions and obtains aesthetic satisfaction.

In fact, from the perspective of reception aesthetics, readers have already entered the reception stage when

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

reading texts. At this time, the hearts of the recipients are not a " blank slate ", and they already have a set of integrated experience programs. In his philosophical hermeneutics, Gadamer proposed an important theoretical category - "horizon", which uses "horizon" as a metaphor to describe the starting point of understanding - "the formation of the horizon or angle of understanding, the possible prospects of understanding opening to the unknown, and the historical and traditional cultural background behind the starting point of understanding". Heidegger interpreted "horizon" as the "pre-structure" for people to understand, and Popper and others used it together with "expectation", indicating that people also have "expectation desire" in acceptance. Jauss accepted their views. After affirming the position of "reader-centered", Jauss began to construct his own theory of reception aesthetics with "expectation horizon" as the center. In the process of reading activities, the recipient will actively absorb the information he perceives into his existing expectation horizon, and then selectively highlight certain information and exclude other information. Then, according to his own understanding, he will recombine this information and discover new meanings, thus giving the work new vitality.

In the process of art appreciation, the expectation perspective is the coordinate system that satisfies the audience's information and emotional needs, which includes the audience's " pre-structure " and " expectation desire ".

" Pre-structure" refers to the individual psychology of the audience, which includes the accumulation of the audience's life experience and aesthetic experience, and is a reflection of the audience's psychological temperament. Different audiences have different life experiences, temperaments, personalities, and aesthetic tastes, so their psychological pre-structures will also be different, and they will interpret different meanings when appreciating the same work of art.

"Expectation " refers to the desire and driving force generated by the audience when accepting the text. Even when facing the same text, different audiences have different degrees of expectation, so these differences will make the audience have different new discoveries and understandings of the artwork. However, the audience's expectation horizon is not fixed. Although the original expectation horizon will limit each new appreciation to varying degrees, their expectation horizon will continue to enrich. When the audience receives information about the artwork, they will "piece together" and "reconstruct" it in their minds. The "materials" used in this reconstruction process come from both the common cognition at the mass level, that is, the aesthetic commonality, and the unique understanding at the individual level, that is, the aesthetic personality.

In fact, whether it is the aesthetic psychological structure or the expectation field, the relevant audience acceptance research has revealed the general path of audience acceptance. The process of audience appreciation of art works is the deepening from "aesthetic commonality" to "aesthetic individuality", and aesthetic experience is carried out on the basis of aesthetic perception.

3 The “vortex of controversy” in art appreciation

According to the theory of art production, the purpose of art creation is art appreciation. The works of art that artists painstakingly create need to be tested by the audience. The involvement of AI in the art production process has certainly enriched the means of creators and brought new prospects for the development of the art field. However, some creators adhere to the "technology first" theory. Although their works are full of AI

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

elements, they are more like illogical superpositions, lacking artistry and thought, making viewers feel "dull" and "boring".

749 Bureau directed by Lu Chuan, which was released during the National Day holiday, received a lot of bad reviews. After watching the film, a self-media blogger pointed out that "The Wandering Earth opened the door to Chinese science fiction films, Shanghai Fortress closed the door, and this 749 Bureau even closed the window", "This is a movie you can't find any advantages in. Whether it is special effects, plot, lens, language, performance, or soundtrack, it is a complete mess", "I can't think that in 2024, people can still see such lousy and perfunctory special effects". In this science fiction film, AI technology is used extensively, but judging from the feedback from the audience, these new technologies do not serve the characters or the narrative, which makes people feel baffled and confused.

On the contrary, in the domestic large-scale 3A game Black Myth: Wukong, we saw the cultural landscape built by the project team of Game Science for global players using AI technology: the aesthetics of Chinese architecture, the smoothness and elegance of martial arts, and the fine design of mythical creatures. These elements, combined with characters and narratives, create a game world with strong national characteristics. The popularity of Black Myth: Wukong reminds us that games, as a universal medium, have the ability to cross cultural boundaries and present foreign players with views, ideas and experiences that they would not have been exposed to. Based on this, Black Myth: Wukong received 10 million purchases in just three days after its launch, and the number of online players once exceeded 2 million, which aroused the love and attention of a large number of foreign players to Chinese culture.

4 “Changing” or “unchanging” in Artistic Creation

4.1 “Changing” in artistic creation

As Debray mentioned in his media theory: media technology as a material will affect news production, political power, economic power and audience, and news production, political power, economic power and audience will in turn affect the development direction of media technology.

Artificial intelligence technology has brought innovations to the way art is created. As mentioned above, the emergence of new technologies such as Deepart.io in the field of painting and Wordsmith in the field of literary creation has greatly liberated the limited energy of human beings, allowing creators to escape from the cage of complex regularity and memory, freeing up more time for innovative thinking. AI is not only a tool, but also a partner in artistic creation, showing amazing creativity and flexibility in many fields such as painting, music, and literature in its unique way.

In the field of painting, AI can accurately capture and imitate various painting styles, such as Impressionism and Cubism, through deep learning technology. What's even more amazing is that AI can also combine multiple styles to create new visual effects. For example, using GAN (Generative Adversarial Network) technology, AI can transform ordinary photos into works of art in the style of masters such as Van Gogh and Picasso. This style transfer technology not only allows ordinary people to easily own master-level paintings, but also demonstrates the flexibility and innovation of AI in artistic creation. In terms of detail processing and

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

precision, AI also demonstrates the ability to surpass humans, and can quickly and accurately depict delicate brushstrokes and textures, generating paintings with a high sense of reality and rich details.

The field of music creation has also witnessed the outstanding performance of AI. Through technologies such as deep learning and generative adversarial networks, AI can automatically generate music works with unique styles and rhythms. These works are not only diverse in style, but also of high quality, and can even be compared with the works of human composers. AI also has the ability to surpass humans in music analysis and understanding, and can identify various musical elements and patterns, such as melody, chords, rhythm, etc., to create more moving and infectious music works. In addition, AI music robots can also simulate human playing methods and expressions, and interact and perform with the audience in real time, bringing more possibilities and innovations to music creation.

In terms of literary creation, AI can automatically generate text works with logic and coherence through natural language processing technology. For example, AI models such as GPT can automatically generate literary works such as novels and essays based on given themes and plots. These works not only have fluent language and reasonable plots, but also often resonate with and inspire readers to think. AI also has the ability to surpass humans in literary analysis and criticism, and can identify various literary elements and styles, providing more accurate and in-depth guidance for literary creation. Through technologies such as machine translation, AI can also quickly and accurately translate literary works in one language into another language, promoting cultural exchange and integration.

AI art creation not only expands the boundaries and forms of art, but also brings a more diverse and richer artistic experience to the audience. AI can cross different artistic fields and styles to integrate and innovate, such as combining painting with music to generate works of art with both audio-visual enjoyment. This cross-domain integration and innovation not only expands the boundaries and forms of art, but also brings a more diverse and richer artistic experience to the audience.

However, AI art creation also faces some challenges and problems, such as data privacy and security issues, the authenticity and emotional expression of artistic creation, etc. These problems need to be continuously explored and solved to promote the development of AI art creation to a higher level.

4.2 "Unchanging" in Artistic Creation

Art comes from life and is higher than life. Zheng Banqiao's "Four Bamboo Theory" simply reveals the principle of artistic creation, that is, the final bamboo in hand must go through the professional visual scrutiny and creation of bamboo in reality, bamboo in the eyes, and bamboo in the heart. Among them, the transformation from bamboo in the heart to bamboo in hand is the most important. This process condenses the artist's character, knowledge, cultivation, thoughts and corresponding artistic language. Similarly, the involvement of artificial intelligence in artistic creation is also inseparable from the creator's diligent thinking and meditation, and its core is the burst of creative "inspiration".

The so-called "inspiration" is a special psychological state and thinking form when the human cerebral cortex is highly excited during creative activities. It is an epiphanic thinking form that suddenly produces new concepts or new images based on certain abstract thinking or image thinking. In artistic creation, this inspira-

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

tion is closely related to the unconscious and subconscious, which means that the creator needs to go through a lot of physical practice or mental labor, and finally "search for him thousands of times in the crowd, and suddenly look back, he is in the dim light."

In the field of games and animation production, artificial intelligence technology has gained a wide range of application scenarios. In the Chinese 3A game Black Myth: Wukong that has sparked global discussion this year , the developer Game Science not only allows global players to appreciate the beautiful and unique female characters such as "Princess Iron Fan", "Kang Jinlong", "Spider Sisters", and "Fox Demon Pingping" through amazing modeling technology, but also allows global players to feel the charm of traditional Chinese culture through the creative reproduction of Chinese classical architecture using AI technology , setting off a round of "Chinese style" cultural discussions triggered by games around the world. In order to get a better gaming experience, many foreign players have conducted in-depth cultural explorations behind the game. The novel Journey to the West written by Wu Chengen in the Ming Dynasty and even the geographical history book Records of the Western Regions of the Great Tang Dynasty narrated by Xuanzang in the Tang Dynasty and compiled by Bian Ji have become the "blueprints" for their research.

After the great success of Black Myth: Wukong, Feng Ji, one of the founders of Game Science, once talked about the original intention of creating the game in an interview with Xinhua News Agency reporter Zhang Yang, "Everyone in the group has the urge to reinterpret Journey to the West with a 3A game." This urge prompted the relevant members of the production team to travel across the country for a year and carefully selected temples and ancient buildings in Zhejiang, Chongqing, Yunnan, Tianjin, Shaanxi, Shandong, Anhui, Guizhou, Fujian, Sichuan, Hebei, and Shanxi provinces for real-life 3D modeling. Most of the game production was completed by Unreal Engine 5, which can provide assistance in game rendering, environmental simulation, AI behavior, etc. While using artificial intelligence technology to expand and repair ancient buildings, the production team also exercised their subjective initiative to create ancient buildings that are in line with the game settings and character portrayals. For example, the open space outside the temple gate of Chongfu Temple in Shuozhou, Shanxi, the floor tiles of the existing ruins were obviously restored by later generations and are neatly arranged in rectangular tiles. However, in the game scene, they appear as rough stones that are in line with the game narrative and character creation, arranged in a random order, presenting players with a sense of simplicity and primitiveness that has gone through vicissitudes of life.

In addition to the ancient buildings, the production team also spent a lot of effort in character portrayal, motion capture, plot writing and other aspects. The characters and weapons in the game, such as the King of the Kingdom and the statues of the guardian of the temple, were all made by Ningbo Guidou Animation Co., Ltd. The person in charge, Huang Fei, said, "It takes an artist about two to three months to make the character of the King of the Kingdom. The patterns on the armor on the shoulders were all carved out by the artist one stroke at a time." The designer also incorporated many Chinese elements into the clothing of the man of destiny, including but not limited to the low-key atmosphere of the chain pattern, the endlessness of the cloud and water pattern, the holiness of the lotus pattern, the auspiciousness of the dragon pattern, etc. These clothing elements serve different chapters in the game, serve the growth process of the man of destiny, and meet the aesthetic needs of players at different stages in the game process.

From the great discussion about China's excellent traditional culture triggered by Black Myth: Wukong, it

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

is not difficult to see that the combination of inspiration and emerging technologies will burst out tremendous energy. Artistic creation needs to change with the times and the situation, closely integrate with the times, and at the same time, remember the past and face the future. While using artificial intelligence technology to serve artistic creation, it should be dominated by ideology and artistry, and create more ideological, artistic, and well-made works of art.

References

[1].Tang Ren.(2024). Application of AI technology in film and television art creation.(6),124-126.

[2].Hiramoto M, Cline TH. (2024). Identification of movie encoding neurons enables movie recognition AI.Proceedings of the National Academy of Sciences of the United States of America, 121(48).

[3].Nicholas Negroponte.Translated by Hu Yong and Fan Haiyan, (1997). Being Digital. Haikou: Hainan Publishing House.(in Chinese)

[4].Lin Ajuan.(2017). On the humanization trend of the development of artificial intelligence television: from the perspective of media ecology. Journal of Minnan Normal University (Philosophy and Social Sciences Edition), 31(3),102-105.(in Chinese)

[5].Joshua Meyrowitz.Translated by Xiao Zhijun.(2002).Vanishing geographies: The impact of electronic media on social behavior. Beijing: Tsinghua University Press.(in Chinese)

[6].Paul Levinson. Digital McLuhan.Translated by He Daokuan. (2001). A Guide to the New Era of Informationization. Beijing: Social Sciences Academic Press.

[7].Huang P.(2024). Decoding Emotions: Intelligent visual perception for movie image classification using sustainable AI in entertainment computing. Entertainment Computing, 50100696.

[8].Ma Ping. (2019). Artificial Intelligence (AI) - A Revolutionary New Driving Force for Film and Television Creation. Modern Film Technology, (8).

[9].Araya S.(2023). Piyachat K,Pimpakarn MA, et al. A New Study of AI Artists for Changing the Movie Industries.Digital Society, 2(3).

[10].MD Rokibul Hasan & Janatul Ferdous.(2024). Dominance of AI and Machine Learning Techniques in Hybrid Movie Recommendation System Applying Text-to-number Conversion and Cosine Similarity Approaches. Journal of Computer Science and Technology Studies(1),94-102.

[11].Sookhom Araya,Klinthai Piyachat,A masiri Pimpakarn & Kerdvibulvech Chutisant.(2023). A New Study of AI Artists for Changing the Movie Industries. Digital Society,(3).

[12].Yun Seokjin.(2020).The Allegory of AI and Empathy in the Movie Her. The Journal of Image and Cultural Contents, 213-236.

© 2024 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)