

## AI IN ARTS

Leo Le Blanc - *Crossroads School*

---

The visual arts have been at the heart of human lives for roughly forty thousand years. Art has documented the history of mankind, capturing in its way our changing experiences and minds. It's part of the very defining bits of our culture and, thus, is a component in the course of our life cycles. During the last few decades, AI has made tremendous strides and found its place in many aspects of human life. While AI itself is 70 years old, its modern uses, such as interactive AI in the form of ChatGPT, have reshaped how we live, work, and create.

However, since advanced image-generating programs were introduced to the public, artists have started using the technology as a means of churning out artwork, raising fundamental questions about what creativity is in art. The question of ownership arises especially as AI-generated works are selling for thousands or tens of thousands of dollars: Who owns the work? This question persistently dogges creators and owners of the AI, the person who prompted it, or the artist whose work the AI draws from.

For millennia, a definition of art was pretty much set in concrete: Creation was a skill. Then came Marcel Duchamp in 1917 with his belief that anything could be considered art, even something as simple as a porcelain urinal. Since then, movements have continued to question and push the boundaries of what constitutes art. Many today believe that AI-generated art is simply another step in that evolution.

There is considerable debate over AI's impact on the creation and sale of art. The art market, notoriously subjective, often values works based more on the emotional reaction they evoke than on the inherent quality or scarcity of the art itself. If AI becomes the primary tool used to generate and price art, it could drastically alter the types of works that are considered valuable, potentially destabilizing the market.

Moreover, the rapid production capabilities of AI could very well flood the art world with millions of high-quality pieces and drive down the value of individual works. Because AI can generate new ideas and designs much faster than any human artist, one may question whether art will lose its emotional resonance and personal touch. This shift is not just speculation- AI-generated works are already being sold. In November 2024, a work by Ai-Da, a humanoid robot assisted by AI, sold at an auction in New York City for more than a million dollars.

Economists and artists have concerns that the avalanche of AI-generated art could siphon millions and millions of dollars from human-made art. Still, at this moment, none of those fears has been proven.

One issue with AI in the art world is that of authorship. This leads artists of image-generation art to often request the AI make works inspired by a piece; that raises many questions as to who then owns this piece: is it the AI, the person who provided the prompt, or the artist from whom the output took inspiration? To date, the ownership has typically fallen to the person who either coded the AI or dictated how the AI would work, but many argue this needs to shift. Dr. Le Blanc surmised, "It is tricky, and I think what we need is to find the way to be supportive of those new artists as well as know that there's room in art for

everybody." She highlighted the importance of governments taking a closer look at copyright law and finding a guideline that works for everybody. She also went on to notice, "There is not one piece of art that didn't borrow from its predecessor, and at its heart, neither is this."

Undeniably, the development of AI in the world of art is going to bring a change. That, however, does not need to be a bad thing: AI could create those things that are beyond human imagination, pushing art into areas hitherto unimagined. AI, like many other fields, is the future of art. It would, however, be of the essence to value and stress the importance of traditional, human-made art to serve as a reminder of the unique emotional and cultural depth the human mind brings into creative expression.

## Bibliography

Baxter, Claudia. "AI Art: The End of Creativity or the Start of a New Movement?" *BBC*, 21 Oct. 2024, [www.bbc.com/future/article/20241018-ai-art-the-end-of-creativity-or-a-new-movement](https://www.bbc.com/future/article/20241018-ai-art-the-end-of-creativity-or-a-new-movement).

Lam, Pearl. "Council Post: The Impact of Artificial Intelligence on the Art World." *Forbes*, 12 Aug. 2024, [www.forbes.com/councils/forbesbusinesscouncil/2024/02/02/the-impact-of-artificial-intelligence-on-the-art-world/](https://www.forbes.com/councils/forbesbusinesscouncil/2024/02/02/the-impact-of-artificial-intelligence-on-the-art-world/).

Le Blanc, Alexandra. *AI in Art*. 27 Jan. 2025.

Maryville University. "History of AI: Timeline and the Future." *Maryville Online*, Maryville University, 19 May 2023, [online.maryville.edu/blog/history-of-ai/](https://online.maryville.edu/blog/history-of-ai/).

Shalwa. "AI Art Statistics 2024." *Artsmart.ai*, 8 Sept. 2024, [artsmart.ai/blog/ai-art-statistics/](https://artsmart.ai/blog/ai-art-statistics/).