

Review of: "Dietrich von Hildebrand's Reflection on Beauty and Aesthetics: A Theological Appraisal of AI-Generated Art"

Jaco Beyers¹

¹ University of Pretoria

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The author must be congratulated on addressing an important and pertinent topic. The research for this article is transdisciplinary in the sense that it cuts across several disciplines (e.g. art history, theology, sociology, and religion studies). The author starts out with a clear aim for this article. The work of Von Hildebrand is scrutinized to indicate the value (or the lack of value) of AI generated art. The author uses recent and relevant sources to substantiate statements. There is a coherent line of argumentation throughout the article leading the author to a logical conclusion. This is indeed a good example of good research and proper structure of a scientific article.

The author defines AI generated art as "skillless algorithmic productions". The author, however, does not recognize that AI generated art requires a different set of skills than handling a brush, clay or musical instrument. The author is indeed biased against AI generated art as is clear from remarks such as AI generated art cannot produce "better art" and it lacks a "spiritual" element. The author does not define what is to be considered as "better art". Who rates and evaluates art, who would design the criteria for good and better art? This is especially problematic as art appreciation is an extreme subjective exercise. The author seems to suggest that all human generated art (even if labeled as bad art by some appraisals) will still be "better" than AI generated art.

The main argument set by the author is to label AI generated art as spiritless. This is indeed a peculiar accusation as AI generated art, as explained by the author, can only mimic and repeat existing art following a particular set of algorithms. According to the author, merely the fact that art is produced by AI makes it qualify as bad even although the content and subject matter of the art may be indistinguishable from human generated art.

The author skillfully utilises the work of Von Hildebrand to explain aesthetics of art. Beauty reveals God. Von Hildebrand comments on art using theological criteria. It makes the reader wonder if there might be something like "secular art" and how would the value of such art be determined?

The true question to be addressed (the author does venture to some extent to address this) is whether art can contain the objective quality of beauty or is beauty something utterly subjective (metaphorically in the eye of the beholder). It is not clear if the author reduces the definition of art to be something that is a reference to God or does the author add the perspective that art may also refer to God to other existing perspectives. Art is produced within a cultural context and the context should be acknowledged.

The author must be commended for pleading the case of artists and art as a channel for the revelation of God. This

should be viewed as additional perspectives on art.

The author can improve the quality of argumentation by at least acknowledging existing alternative perspectives. It would be valuable to compare Von Hildebrand to other art theorists.