

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

Ilias Giannopoulos

Potential competing interests: No potential competing interests to declare.

The main contribution of this article is that it brings into attention a neglected topic, Hildebrand's Aesthetics.

With his concept of objective beauty beyond human experience and subjective experience, Hildebrand aimed among others to introduce an idea of worked-centered Aesthetics. Whereas other art-philosophers of the 20<sup>th</sup> century, explored this possibility in immanent characteristics of the artwork, which reflect history and society, Hildebrand locates the concept of objective beauty in the sphere of the divine. Consequently, Hildebrand's approach to art (and beauty) is historically holistic, undifferentiated and naïve. For such an approach and unilateral concept of beauty, there is no place for the beauty and truth of modernistic art.

Unfortunately, the author approaches Hildebrand's statements not critically enough. This also applies to section 5), where the author juxtaposes pro and contra arguments. Here, he could develop Szalay's criticism as far as it concerns the "hermeneutical labor" and the "context", that is the criticism and appreciation of art, from the point of view of Critical Theory. In addition, many of Hildebrand's ideas are not even original; so for instance the correlation of beauty, truth and moral values, which reveal platonic influences. Or the "second power" of beauty refers to the Kantian sublime in the *Third Critique*. The author could take into consideration and reconstruct influences of the kind.

My main objection is indeed the relevance of Hildebrand's Aesthetics for the problem of AI-generated art. It is more than obvious that Hildebrand would reject this development. However, as Adorno points out, there is no tabula rasa in the emergence of innovation in art. AI-generated art is a radical consequence of the use of technology and/or of predetermined systems for creation of artworks since the 50s (and earlier). Therefore, it would be helpful for the author to take into consideration the relevant criticism of Adorno and Benjamin as well as of other thinker, who were experts in 20<sup>th</sup> century art and focused on the problem of technical and technological progress in relation to artistic creative practices. Apart from sober, their approach proved to be more prophetic and fruitful, and less dogmatic and sterile. In this context the problem of genuineness and spirituality of AI-generated art would appear in its complexity.