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

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This article is an introduction to Dietrich von Hildebrand's theological reflection on beauty and aesthetics, focusing especially on its application to the evaluation of art generated by artificial intelligence (AI).

The author identifies the problem inherent in AI-produced art, pointing out that it lacks the spiritual dimension characteristic of human-produced art. This absence is attributed to the lack of technical skill, effort, and creative, intellectual, and conceptual experience that artists bring to their works. All these factors, which in theory have been considered as a part of what is considered the aesthetic that gives art an authentic value and the ability to communicate spiritual matters and affect the individual, through the construction of symbolic meaning that elevates the aesthetic experience to higher values.

The author's proposal consists in resorting to the work of Dietrich von Hildebrand, a Christian philosopher recognized for his profound reflection on art, beauty, and aesthetics. This approach does not seem to be adequately justified in terms of the choice of framework, although the author starts from a phenomenological methodology and a classical and Christian vision of reality. In the background of the argument, the author highlights the fundamental principles offered by von Hildebrand for what he considers genuine art. These include the idea that beauty reveals God, the conception of beauty as an objective quality comprehensible by human beings, the existence of an intrinsic relationship between human creativity and God, the notion that beauty reflects the true nature of reality, and, finally, the assertion that beauty possesses a transformative power over human beings. In this context, it is valid to say that there is no way in which the author, based on von Hildebrand's principles, can consider AI-generated art as genuine art, and indeed, this rather traditional perspective cannot give much aesthetic merit to New Media Arts in general nor to digital art, since the craft of the artist entails a practical component that is rooted in the moral and aesthetic values it proclaims.

The article provides a sound theoretical basis and an unconventional approach in addressing the problem of AI-generated art, especially for those interested in a theological and aesthetic perspective on art. However, as a counterargument to the ideas presented by this author, one can propose the idea that technological media such as AI are also a human product, and therefore are made of the same ontological composition as all human making, and if this shares a nature with the divine, digital works also share it and are endowed with the same meaning as all works of human making.