Why are We Disillusioned to Discover that a Work of Art was Made by an AI? Exploring a Satisfactory Answer through the Philosophy of Beauty of Leonardo Polo

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Abstract

The discovery that a work of art is the product of artificial intelligence often leads to disillusionment, even when the work itself remains attractive. This paper argues that the philosophy of beauty peculiar to Leonardo Polo, as the capacity to convoke and to make truth resplendent in time, offers a sufficient reason for this disillusionment. These said capacities reside within a personal subject, namely the artist. However, the impersonal machine-like nature of artificial intelligence renders it incapable of performing personal acts, specifically of congregating and making resplendent in time, to the effect that its products are merely accidentally beautiful rather than essentially so. In short, the artist is an interpreter, and it is precisely the personal character of this act that renders artificial intelligence incapable of producing a true work of art. AI can only recombine data according to statistical pattern with no one behind the voice that convokes, and the personal mind interprets. Our disillusionment upon discovering AI authorship is therefore not mere aesthetic prejudice, but rather, an anthropologically grounded rejection founded upon the awareness that the absence of a person behind the work leaves its convocative power voiceless and its truth merely factual.