

Samar Altuwayjiri

Dr. Lisa Lipinski

Art History I

29 September 2023

### Analysis of Scholarly Article

The “Intellectual process, visceral result: human agency and the production of artworks via automated technology” article explores the burgeoning intersection of technology and art, studying the role and materiality of human artists as machines gain the capability to create art autonomously. It navigates through historical context, artistic methods, and notional transformation in artmaking to address the evolving landscape of artistic creation in the era of advanced technology.

The article initiates a deep dive into Stuart Preston’s creative statement about the possibility of computers in the creation of art in 1965. It delves into the possibility of computers taking the reins from human artists and posing relevant questions about the future role of artists.

The thesis concerns human agency and its critical analysis in machines-dominated surroundings. The independent systems’ capability to create art raises profound questions about artists’ necessity and the meaning of the human touch in art creation.

In lack of quantitative data, the article provides a comprehensive view of the changing dynamics of artmaking by integrating historical models, artists' techniques, and philosophical understandings. It has historical references like Roxy Paine’s machines, Hallock-Greenewalt’s Sarabet, and conceptual insights from LeWitt’s art, confirming the shift from manual to

automated art creation. However, the narrative, laden with references, often assumes a specific level of previous knowledge from the reader, potentially alienating those unfamiliar with the mentioned works or artists.

Despite this, the article is logical and well-argued, making compelling connections between historical precedents and current developments in art creation. It invites the reader to re-examine the established standards of artmaking and the artist's role as machines continue to enter the creative fields.

The piece is a thought-provoking exploration of a contemporary hole in the art world: the potential obsolescence of the artist in the machine age. It challenges the traditional paradigms and encourages readers to reflect on the distinction between human and machine in artistic expression.

While the article offers significant understanding, it overlooks the more expansive societal senses and likely backlash from traditional art communities. The transformation of artists from creators to designers in the wake of technological progress is rightly pointed out. However, a deeper exploration of the societal, educational, and commercial ramifications would have added more depth to the discussion.

The article opens avenues for deep discussions about technology's role and force in art and its impact on human artists. The questions raised are philosophical and practical, pushing us to redefine the meaning of art in a technologically dominated era. The future might see artists not

as masters of brushes or chisels but as designers of algorithms and systems, giving shape to their visions through machines.

In conclusion, the article contributes a substantial discourse on the intersection of art and technology, starting to re-evaluate artistic processes and human agency's significance in independent art creation. It presents a method where the boundaries between creators and creations are blurred, inviting a reimagination of art in the modern world.

Works Cited

- Betancourt, Michael. "Intellectual Process, Visceral Result: Human Agency and the Production of Artworks via Automated Technology." *Journal of Visual Art Practice* 7, no. 1 (2008): 11–18. [https://doi.org/10.1386/jvap.7.1.11\\_1](https://doi.org/10.1386/jvap.7.1.11_1).