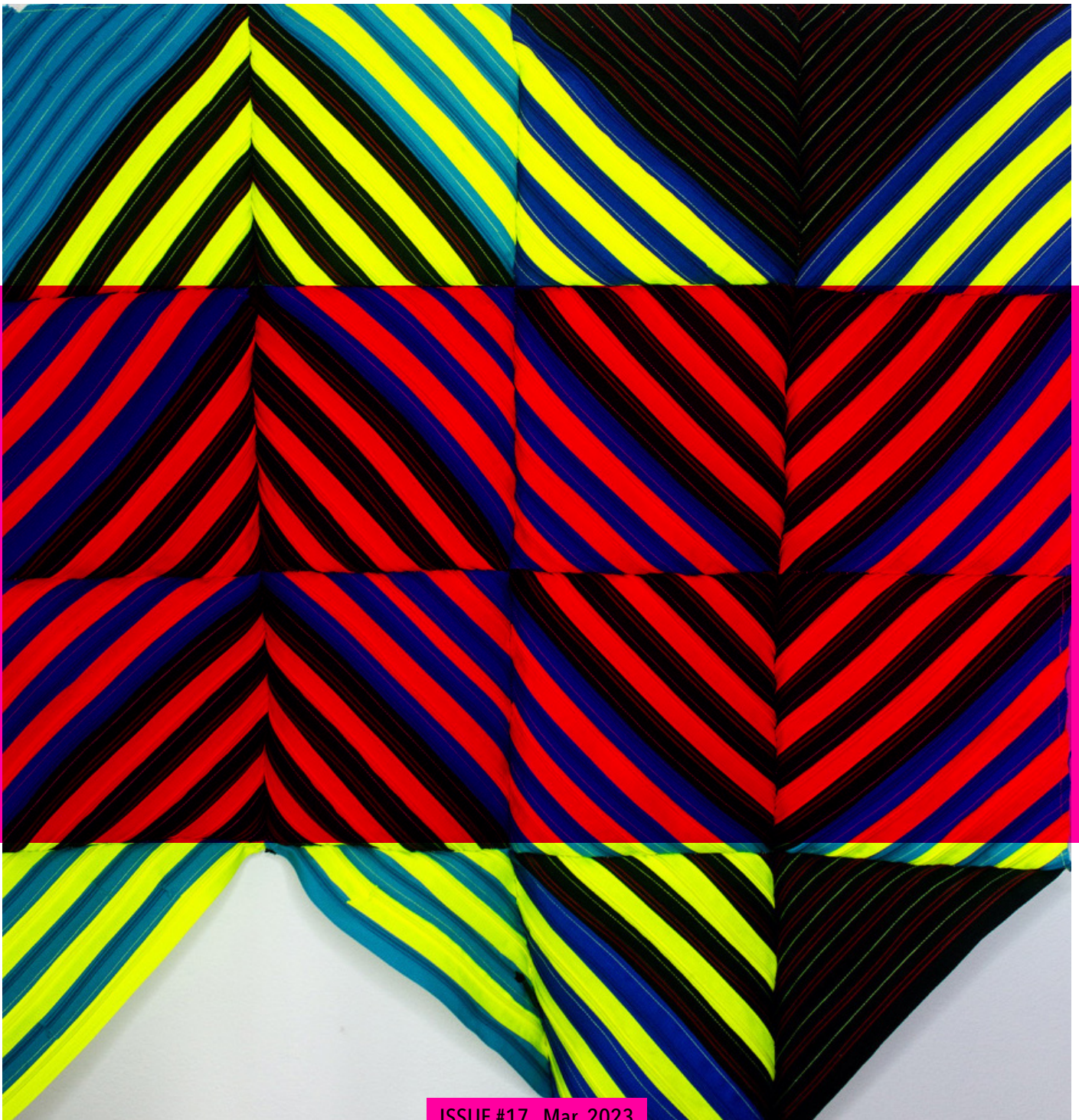


# CONTEMPORARY

## INTERNATIONAL ART MAGAZINE IDENTITIES

Iginio De Luca | Darvish Fakhr | Kristina Inčiūraitė | Flounder Lee | Nélide Mendoza | Mouteea Murad  
Emilia Chiara Petri | Chris Shongo | Ádám Csaba Szabó | Robert Wilson | Peter T. McCarthy | Chat-GPT



ISSUE #17 Mar. 2023

I have always been aware that you have to get people listening before you can change their minds. Any artist's big fear is being ignored, so if you get debate, that's great.

Damien Hirst



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For further information please email us at:  
[info@contemporaryidentities.com](mailto:info@contemporaryidentities.com)

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From the collection " DECEIT & TURMOIL ", Artist name: Mostafa Hamidi  
Country: Iran, Medium: Ceramic on the metal frame

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Anna Guillot  
Judit Nahóczky  
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Peter T. McCarthy, Where we start is where we meet, 2022, Nylon zippers, 95x93 cm

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## ARTISTS

- 6 **Iginio De Luca**  
By: Anna Guillot
- 8 **Darvish Fakhr**  
By: Elham Shafaei
- 10 **Kristina Inčūraitė**  
By: Zoltán Somhegyi
- 12 **Flounder Lee**  
By: Zoltán Somhegyi
- 14 **Nélida Mendoza**  
By: Anna Guillot
- 16 **Mouteea Murad**  
By: Maya Samawi
- 18 **Emilia Chiara Petri**  
By: Judit Nahóczky
- 20 **Chris Shongo**  
By: Emelia Ong
- 22 **Ádám Csaba Szabó**  
By: Judit Nahóczky
- 24 **Robert Wilson**  
By: Izmer Bin Ahmad
- 26 Interviewed artist  
**Peter T. McCarthy**
- 32 **Artificial Intelligence**  
Fabio Gamberini  
Interviewed with  
**Chat-GPT**

## EDITORS' NOTE

As we celebrate the anniversary of our art magazine, we cannot help but reflect on the past year and how much the world has changed. Despite the challenges and uncertainties, we have faced, we have continued to showcase the beauty and power of art in our pages.

Throughout the year, we have featured a diverse range of artists and artworks from around the world, highlighting the unique perspectives and voices that make the art world so vibrant. From thought-provoking installations to stunning paintings, we have strived to bring you the best of what the art world has to offer.

Issue seventeenth features an interview with Peter T. McCarthy. He was born in Australia in 1979, Peter obtained a Bachelor of Applied Arts (craft arts) from UNSW. Though totally in love with textiles and weaving, he did not immediately commence professional art practice, but instead retrained as a primary school teacher and spent ten years in volunteer teaching in West Africa. Political instability meant significant personal and professional upheaval. He consequently turned from teaching to professional art practice in 2019. Since then, he has exhibited in solo and group exhibitions in Australia, Côte d'Ivoire, France, Portugal, Spain, and South Korea. His work was recently recognized in prestigious international events, namely the Loewe Craft Prize 2022 and Contextile International contemporary textile art biennale. The Surface Design Association recently awarded Peter T. McCarthy in their annual exhibition in Print for his unique and unusual use of materials. Peter lives and works between Sydney, Australia and Abidjan, Côte d'Ivoire.

We would like to appreciate the participation of our artists and art writers. In addition to our board member Zoltán Somhegyi (Hungary) and Izmer Bin Ahmad, who write for the magazine regularly, we also had the pleasure of working with international art critics such as Anna Guillot (Italy), Emelia Ong (Malaysia), Judit Nahóczky (Hungary), Maya Samawi (Syria-UAE) and Elham Shafaei (Iran-UAE).

Finally, we are thankful to Fabio Gamberini our editor in Artificial Intelligence section. He interviewed with Chat-GPT the AI chatbot to unravel the endless possibilities, potential risks, and limitations that come with AI art.

As we look towards the future, we are excited to continue our mission of promoting and celebrating art in all its forms. We are committed to providing a platform for emerging and established artists alike, and to creating a space where art can be appreciated and discussed by all.

Thank you for your continued support, and we look forward to sharing many more years of art with you.

Sincerely,  
**Sara Berti & Elham Shafaei**

# Iginio De Luca

Italy | Anna  
Guillot



I am the automaton and the device, 2019, Still from video, Courtesy of the artist



I am the automaton and the device, 2019, Still from video, Courtesy of the artist

Through the use of heterogeneous languages, planning and methodology, Iginio De Luca effects a rereading of reality that demolishes stereotypes and offers wise keys to reading and a critical vision of the quotidian; his "Blitz" works, often mediated by the amplified voice through a megaphone, are aimed at reporting contingent situations. They bring into action a hybrid between urban art and performance. The megaphone, a symbolic element with social, historical, and working-class uses, breaks into the artist's toolkit in 2016, assuming varied values and summarizing the current state of the country with irony, enriching itself years ago with quotations inspired by Libero de Libero, a figure from the Italian cultural environment of the 1930s–40s. "My mutation is a phase of delirium. I am the robot and the bomb [Sono l'automa e l'ordigno]," were the key contents in the poet's lyrical message and provided the title for the video centred on the declaratory action of De Luca. "I restore to nature and to the surrounding space the sentences inspired by De Libero through my voice filtered and distorted by the megaphone," says the artist. "Over the mountains of his territory I spread his poetry, which models itself and lands on the places that we have in common. Every line alludes to a visionary and dreaming condition of man who is proud and responsible. Like a modern Friedrich, I meld with the landscape through an action in which the word unites with the wind, with the echo of the mountains and the rustling of the trees. I restore the memory of the poet to his city of origin, and I become spokesperson for his figure as revolutionary intellectual, for me a constant ethical and lyrical reference."



I am the automaton and the device, 2019, Enamel, washable paint on megaphone, sandblasted glass, 40×28×23 cm, Courtesy of the artist

# Darvish Fakhr

Iran-USA | Elham Shafaei



Installation view, Courtesy of Leila Heller gallery, Dubai, UAE

Darvish Fakhr's work blends traditional Western oil painting techniques with Eastern philosophies to create multi-layered cultural representations. He layers his old work to create new pieces, reflecting his artistic evolution and growth. By incorporating English and Farsi texts that represent Eastern philosophies, Darvish celebrates cultural diversity and challenges preconceived notions of culture and tolerance. His work aims to disrupt viewers' perspectives and encourage them to think outside the box. Although he is not a practicing Sufi, Darvish's inspiration from Sufism is evident in his work, paying tribute to the purity of Sufi mysticism. Overall, Darvish Fakhr's work is an inspiring representation of cultural diversity that challenges viewers to think differently about the world around them.



Stay up, 2022, Oil on linen, 198x281 cm, Courtesy of Leila Heller gallery, Dubai, UAE



Touching the sky, 2022, Oil on linen, 210x150 cm, Courtesy of Leila Heller gallery, Dubai, UAE

# Kristina Inčiūraitė

Lithuania-Ireland | Zoltán Somhegyi

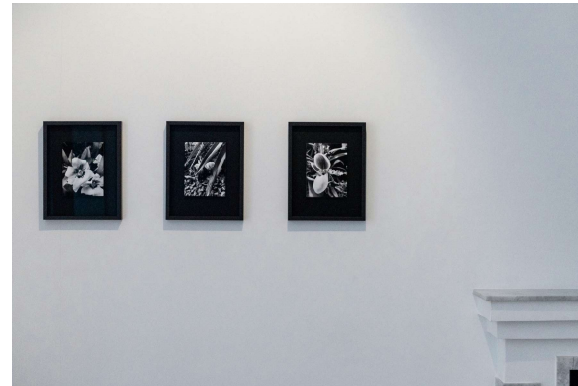


The Green Body, 2022, Expo. View, Photo credit: Evgenia Levin, Courtesy of (AV17) gallery, Vilnius, Lithuania

Kristina Inčiūraitė's interest spans from questions of identity through problems of gender inequalities to numerous other connecting social and political issues. In a recent solo exhibition titled *The Green Body* she surveys such questions by using the garden as a central point. Through works made in diverse media (e.g. installation, photography, video) she creates cross-connections between, for example, cultural motifs and historical facts. Through her also aesthetically captivating conceptual works she wants not only to highlight, but also to further elaborate references to better documented or lesser-known episodes from the history of women's emancipation.



The Green Body, 2022, Expo. View, Photo credit: Evgenia Levin, Courtesy of (AV17) gallery, Vilnius, Lithuania



Vote. Orchids, 2022, Photo credit: Evgenia Levin, Courtesy of (AV17) gallery, Vilnius, Lithuania



To Water My Body, 2022, Photo credit: Evgenia Levin, Courtesy of (AV17) gallery, Vilnius, Lithuania

# Flounder Lee

USA | Zoltán Somhegyi



Group Hug, 2020, Detail of installation



Group Hug, 2020, Installation consisting of inflated sewn secondhand clothing, transducer speakers (on windows), timers, 19-minute stereo soundtrack, blower, electronics, Dimensions Variable, Installed at The InsideOut, Sacramento, CA, USA, Curated by Mehr Mesbah



Casting, 2022, 180x190 cm

There is a large-size, amorphous textile object in a small room of a building. The space is inaccessible for the viewers, they can only look at it from the exterior. Flounder Lee's installation might seem at first a funny cartoon figure or a frightening monster. When taking a closer look, we realize that it is made of different pieces of clothing sewn together and then inflated. The work, created in 2020 – when the experience of the pandemic, with its restrictions, social distancing and lockdown was a new phenomenon – obviously includes a strong element of nostalgic longing of being physically together again. Besides this past perspective however, and precisely through the object's ambiguous appearance, it also makes us ruminate on the unforeseeable future, when many of the threatening elements we already see, coming and wish to avoid, may become a new reality.

# Nélida Mendoza

Paraguay | Anna Guillot



Briznas, 2022, Cotton fabric, rice, detail of the installation, variable size, Ph. Studio Mörf, Courtesy of on the Contemporary, Catania, IT

"Briznas", a recent work by Nélida Mendoza for the On the Contemporary, IT, space, takes the form of an installation that follows on "Colgando Paisajes/Briznas", the project designed in collaboration with Costanza Meli and presented in 2016 at the CAV/Museo del Barro ad Asuncion, Paraguay.

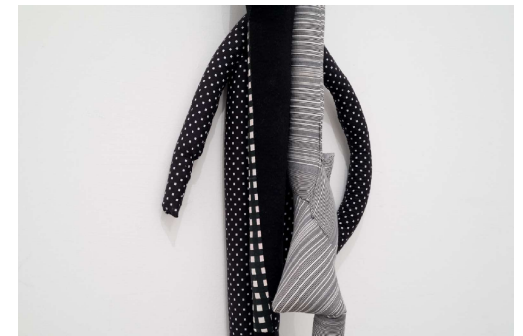
Born from the studies that Mendoza developed on the landscape theme during her journeys between Latin America and Italy, the project from the beginning was set up as a moment of reflection and dialogue on the relationship between sculpture, landscape, and identity in order to provide a filtered vision in an anthropological key. But if the initial drawings represented a primordial state of her research, the installations then translated – and in the current second phase they translate even more completely – Mendoza's visual and sensorial universe into the material and chromatic corporality of fabric. In such setups the plastic nature of the artist's work consisting of weighed and rhythmic cadences emerges in its knowing valence. Then and now, these are carefully selected fabrics selected to be sewn together with the aim of composing visions "like prolonged gazes in which depth and light are condensed, together with voices and sounds from a high-resolution landscape. These forms have outlines, weight, and consistency, but they can oscillate, concealing themselves alternately."



Briznas, 2022, Cotton fabric, rice, Installation view, variable size, Ph. Studio Mörf, Courtesy of on the Contemporary, Catania, IT



Briznas, 2022, Cotton fabric, rice, Installation view, variable size, Ph. Studio Mörf, Courtesy of on the Contemporary, Catania, IT



Briznas, 2022, Cotton fabric, rice, detail of the installation, variable size, Ph. Studio Mörf, Courtesy of on the Contemporary, Catania, IT



# Mouteea Murad

Syria-UAE | Maya Samawi

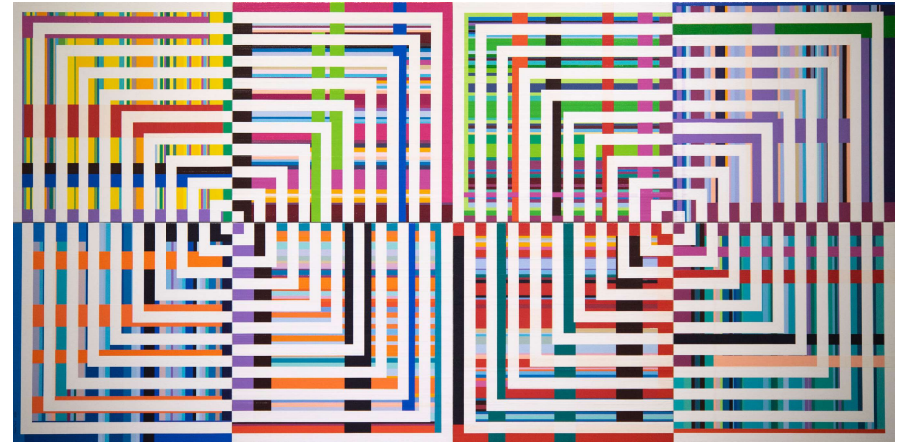


2022, Site specific installation, Courtesy of Ayyam gallery, Dubai, UAE

If there is an abiding theme in 'The Pursuit of Happiness' it is the idea that you come into the world already shaped by other people's past histories." - Douglas Kennedy.

The soul is a timeless and boundless gift God has accorded us and us only. A gift that needs to be cherished, studied, and delved into. Past souls' work and thoughts remain, and our predecessors' glories fill our hearts. Thus, making the task of distinguishing oneself exhausting. Unfortunately, society's views and values often lead us towards misconception and aesthetic abuse.

Nonetheless, the act of creation leads to a deeper understanding of our psyche. Diving into our complex minds, the most abstract matter, we enter a quest towards reality, our version of the truth. For whoever knows oneself will know God. The time spent discovering and creating ultimately becomes one of healing and worshiping. The artist invites the viewer to experience this relief by participating.



Trial No. 158; How can the singer not sing, 2022, (8 pieces; each 100 x100 cm), Acrylic on canvas, 200 X 400 cm, Courtesy of Ayyam gallery, Dubai, UAE



2022, Site specific installation, Courtesy of Ayyam gallery, Dubai, UAE

# Emilia Chiara Petri

Italy | Judit Nahóczy



Make a good choice, 2014, Oil and plaster on mdf, 120x120 cm



Not too close, please, 2018, Oil on mdf, 104 x 152 cm (on 2 boards, 104 x 76 cm)



Passages, 2019, Oil on polystyrene and polyurethane, 12 oval paintings, 60 x 45 cm (min 2 cm - max 16 cm depth)

Emilia Maria Chiara Petri was born in 1983 in Bologna where she lives and works as a painter, sculptor and a street art artist. From early childhood she experienced the genre of self-portraiture which helped satisfy her thirst for knowledge and in fact she chose the path of self-taught. Over time, self-portraiture has been transformed into an ongoing introspective and existential research from which were born anamorphic portraits. These paintings show new points of view and are at the same time studies of light and movement. In Emilia's art we can understand that our self-reflections are nothing other than the search for the visible and the inherent.

# Chris Shongo

Democratic Republic of  
the Congo | Emelia  
Ong



Nefercongo series, 2019, Digital photography, Courtesy of the artist and Yetu Gallery, Kinshasa, D.R.C.

Chris Shongo's Nefercongo provokes interesting questions about Congo's historical lineages and complex cultural history. Referencing iconic Egyptian queen Nefertiti, this work links the ancestry of the Congolese to that of ancient Egypt. The ambiguous and lesser-known relationship between these two countries make this allusion surprising. Chris' photography and performance reflect a youthful selfhood that is unapologetically constructed from a bricolage of past identities. His representation of the fluid nature of contemporary identity takes the form of thoughtful reinvention. The Congolese female identity here is viewed through the symbolic strength and regal power of the Egyptian queen.



Nefercongo series, 2019, Digital photography, Courtesy of the artist and Yetu Gallery, Kinshasa, D.R.C.



Nefercongo series, 2019, Digital photography, Courtesy of the artist and Yetu Gallery, Kinshasa, D.R.C.

# Ádám Csaba Szabó

Hungary | Judit Nahóczky



Confabulation X, 2014, Oil raku, stoneware, hand thrown and cut with metal wire, 20x22x48 cm, Budapest, Hungary



Spenso XII, 2020, Wood fired, stoneware, hand built and cut with metal wire, 24x24x56 cm, Budapest, Hungary, Photo credit: Lajos Szabó



CA Bombs, 2010, Wood fired, stoneware, hand thrown and cut with metal wire, 15x15x38 cm each, Palm Springs, CA USA, Photo credit: Júlia Néma

Ádám Csaba Szabó is living and working in Budapest, although he is in a very strict co-operation with the International Ceramics Studio in Kecskemét. His studies and experiences lead him to cultivate a special branch of ceramics, providing with pottery the top gastronomy representing restaurants. The artist realizes his pieces on the base of traumas and injuries created from one hand intentionally and from the other hand giving a chance to serendipity during the process of burning in a wood firing furnace. This type of furnace originally constructed in Japan determines also the style of the ceramics that are characterized by the aesthetics of the Japanese culture, by tradition and innovation at the same time. The imperfections given by the firing process are a bigger strength than the handwork of the artist giving the beauty of the pieces. Ádám Csaba Szabó considers tradition as a „living and ever-changing base of common knowledge from which he takes what he needs” and also adds new elements.

# Robert Wilson

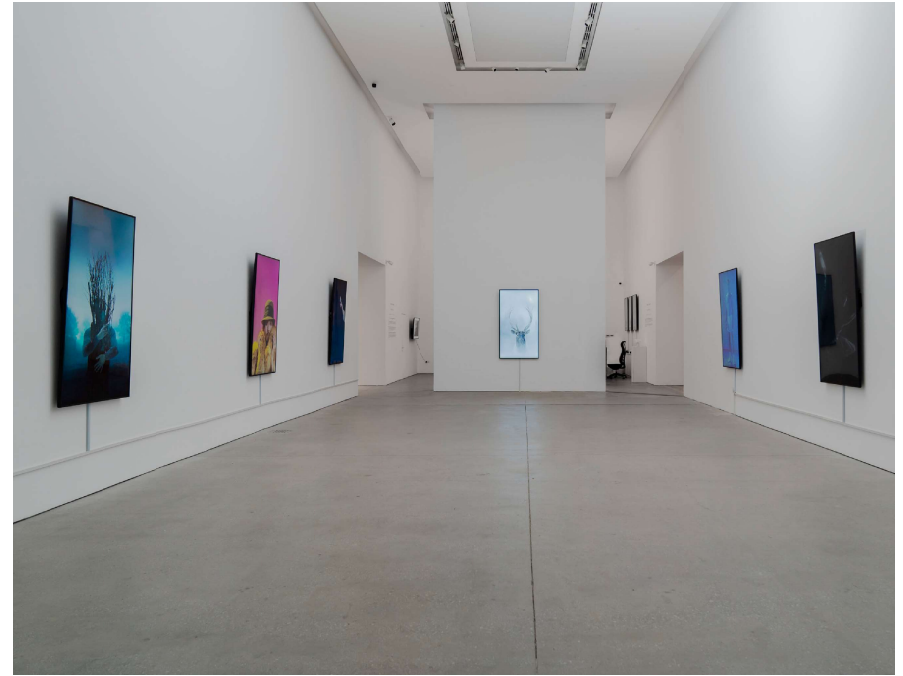
USA | Izmer  
Bin Ahmad



Johnny Depp, 2006, HD video seamless loop, Music: Hans Peter Kuhn, Voice: Robert Wilson, Text: T.S. Eliot and Heiner Mueller, 75" screen, Edition 1 of 2, Courtesy of Leila Heller gallery, Dubai, UAE



Lady Gaga: Mlle. Caroline Rivière, 2013, HD video seamless loop, Music: Michael Galasso 85" Screen, Edition 2 of 2, Courtesy of Leila Heller gallery, Dubai, UAE



Installation view, Courtesy of Leila Heller gallery, Dubai, UAE

Video Portraits marks yet another milestone in Robert Wilson's art. The series presented here was featured in Leila Heller Gallery in Dubai recently. These works hearken to the artist's remarkable and inventive oeuvres in theater and opera that he is well-known for. Video Portraits is largely done in collaboration with highly renowned performers, including Zhang Huan, Brad Pitt, Lady Gaga and Robert Downey Jr. It is informed by a critical awareness and genuine aesthesis on the dynamics between the visuality of performance and the performativity of images. Wilson re-imagines the animating contents of the proscenium into objectified videography, where unexpected twitches and slight gestures bait our eyes and intention. In their theatricality and sensory props, these images also stay put among us who wish to name our desires.

# Peter T. McCarthy

**CI:** Please introduce yourself.

**PM:** I was born in Australia and studied Craft Arts at the University of New South Wales, majoring in textiles, and weaving back in 2001. Straight after that, I retrained as a primary school teacher and taught in Sydney and West Africa in a volunteer / Non-profit capacity. 2018 marked a big departure professionally and geographically; I finally turned to professional art practice — something which I believe I was made to do since the very beginning. I currently live and work in between Abidjan (Ivory Coast) and Sydney (Australia).

**CI:** What art do you most identify with?

**PM:** I feel very at home with abstract art, especially hardline and geometric abstraction. I think abstraction has the power to remove the viewer from the everyday and creates a space that helps contemplate bigger, deeper things. That is important. It makes viewing the artwork an experience, and different every single time. I love contemporary craft and textiles, but I don't like being sidelined out of the 'contemporary art' world. Big wild art that makes you ask questions and rethink stuff, and even leads to social impact... that's where I want to be. There's quite a strong history of abstract textile artists, or artists who create abstract textiles who have done and continue to do this.

**CI:** Tell us about your early influences.

**PM:** I grew up in a very eclectic home on the outskirts of Sydney Australia. My father is a British actor, my mother an Australian nurse who adores Van Gogh. They had lived and traveled extensively throughout Europe and southern Africa before I was born. Our home was filled with books and prints of amazing impressionist works as well as traditional South African pottery, sculpture and books of various African folklore and visual arts. This cocktail never seemed strange to me. Growing up I would spend hours leaving through books soaking it all in. Perhaps this is where my love of abstraction, color and pattern has come from as well as my desire to "mix things up." At art school I discovered and fell in love with artists like Fiona Hall, Liz Williamson, Ruth Hadlow, Vaughan Dai Rees, Mark Rothko, Keiko Amenomori-Schmeisser, Bronwyn Oliver, all for very different reasons. Yet they've all contributed to this love of materials, abstraction, process, and the well-crafted object that drives my work today.

**CI:** Tell us about your current practice.

**PM:** 2020 in Abidjan was quite tense, and not just because of COVID19. It was an election year, and there was some bloody violence in smaller country locations and in parts of Abidjan. The 2011 civil war is still fresh in Ivorian memory and the population was fearful of what might happen during and after the election. As foreigners we questioned the wisdom of staying, but COVID restrictions made leaving almost impossible.

At around the same time I received a large donation of unwanted zippers. They were left over from a closed income generating project started by a foreign NGO and had been languishing in storage for years.

I was struck by their bold colors and the irony they presented; zippers are only brightly colored in order to blend in with other fabrics and disappear. They are intended to be invisible servants quietly doing their job holding together the garment or object. I couldn't resist playing with this paradox.

As violence played out on the political stage and fear grew, I started piecing these zips together into long, striped bands like traditional royal Kita (Kente) cloth. I am not able to vote here so this work was my own quiet act of resistance. It also became my prayer for the kind of leadership we need: humble persons willing to make themselves beautiful through service.

Since then my work directly tackles social action by subverting traditional forms associated with identity, power and prestige.

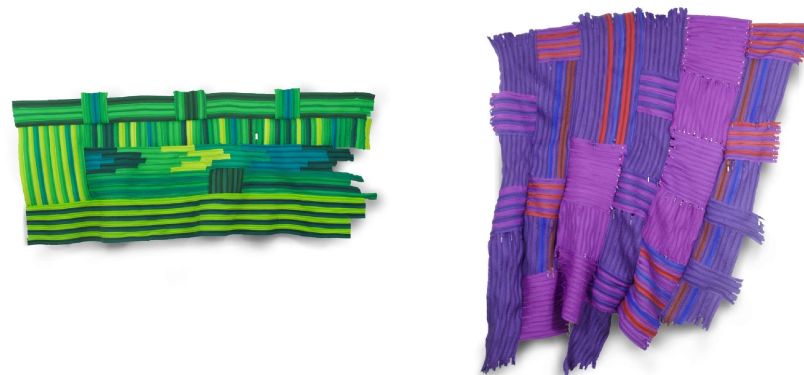
**CI:** What does your work aim to say?

**PM:** I seek to disturb the statuesque. I have lived in West Africa for 12 years and lived through coups, revolutions, political unrest, terrorist attacks. There is also corruption and power imbalance and injustice on all levels of society. These are not uniquely African problems; they are in every society and it is time for a change.

By disturbing traditional textiles, objects, or expectations about art forms, related to power and prestige I hope to similarly disturb patterns of injustice and encourage people to see that there is another way. There is another way to lead, to love, and to be: one that makes beauty, justice, and greatness for all.

**CI:** If you have any current or upcoming exhibition, please don't forget to mention it.

**PM:** I am currently working on 2 exhibitions for Australia, but exact dates are not yet fixed.



Coronation Week, 2022, Diptych: 62x153 cm (green); 156x137cm (purple), Nylon zippers



Tetouan Song 02, 2022, Nylon zippers and nylon thread, 74x79 cm



Tetouan Song 02, 2022, Nylon zippers and nylon thread, 74x79 cm



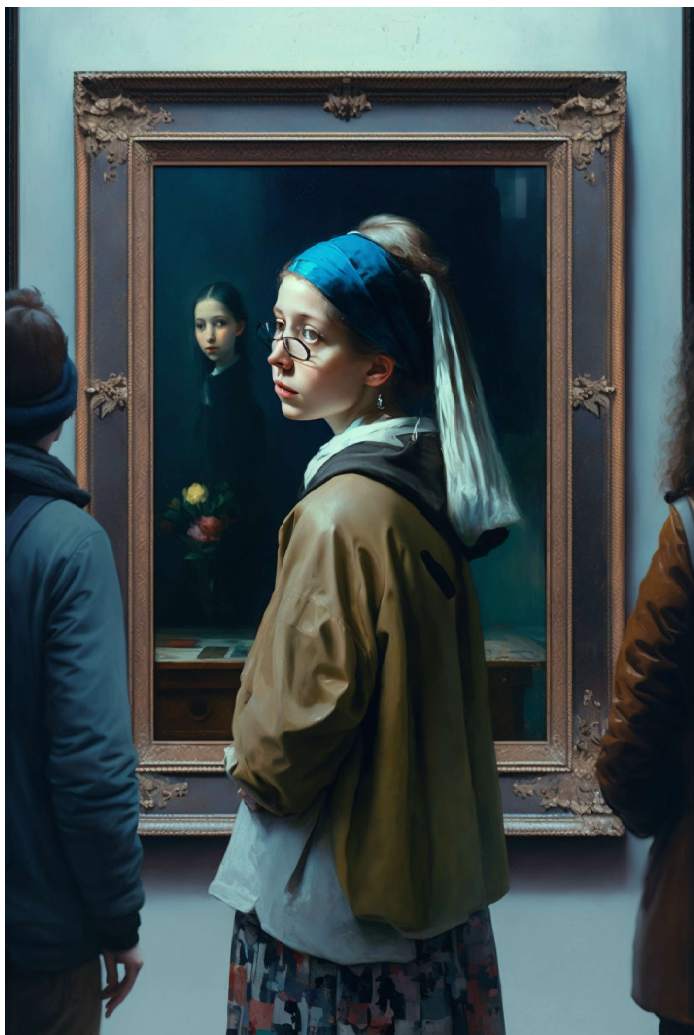
The King Wore Red, 2022, Nylon zippers, 65x65 cm



Anthem for a New World Order, 2022, Hand woven and stitched nylon zippers, nylon thread and brass rivets, 304x507 cm



# Fabio Gamberini



Potential impact of AI art about conservation and restoration

In a quest to explore the boundless world of AI art, we delved into an exclusive interview with the remarkable AI chatbot "Chat-GPT". We aimed to unravel the endless possibilities, potential risks, and limitations that come with AI art.

During our conversation, we were awed by the brilliance and depth of insights that emanated from Chat-GPT. The words appeared on the screen, one after the other, as if by magic. It was almost hard to fathom that we were conversing with an AI program that traces its roots back to the infamous T9-function of some older mobile phones.

In our bid to explore AI art further, we also requested Chat-GPT to provide some prompts for another popular AI platform, Midjourney. The latter employs text-to-image technology to generate images from a text input. Our conversation with Chat-GPT was indeed a journey into the heart and mind of the next phase of human technology.

From our encounter, it was evident that AI art has an exciting future, but it also poses some potential risks that must be addressed. However, with the development of sophisticated AI programs like Chat-GPT, it is clear that we are just scratching the surface of what AI art can achieve. We can only look forward to what the future holds.

**FG:** Hallo Chat GPT. For the purpose of this chat you will have to interview yourself about the implications of AI art in the world of fine art and applied arts, we will be focusing over new possibilities, threats, future develops of Ai art, the current state of art market and the impact of social medias over the new form of expressions, along with any other insightful thought you might come up with.

**(Chat-GPT) Sure, let's get started.**

**FG:** What role do human artists play in the creation and use of AI art?

**C-GPT:** While AI-generated art can be created without human intervention, human artists are still essential in shaping and guiding the development of AI art. Human artists are responsible for designing the algorithms used to create AI-generated art, as well as interpreting and contextualizing the resulting works.

**FG:** What new possibilities does AI art bring to the world of fine and applied arts?

**C-GPT:** AI art brings new possibilities in terms of exploring new forms of creativity, automated art generation, and new mediums. With AI, artists can experiment with generative art, machine learning algorithms, and interactive installations.

**FG:** What are the threats associated with AI art?

**C-GPT:** One of the main threats of AI art is the potential loss of jobs for traditional artists. Another threat is the potential for AI-generated art to replicate existing works, making it difficult to distinguish between original and artificial art. Additionally, ethical considerations surrounding AI-generated art, such as the ownership and control of the algorithms used to create the art, are also a concern.

**FG:** What is the current state of the AI art market, and what factors are driving its growth?

**C-GPT:** The AI art market is still relatively small, but it is growing rapidly. One factor driving its growth is the increasing interest in AI-generated art among collectors, who are drawn to the novelty and



Potential impact of AI art on the art market

uniqueness of these works. Another factor is the growing accessibility of AI tools and technologies, which are making it easier for artists to create AI-generated art. Additionally, the use of AI-generated art in marketing and advertising is creating new opportunities for artists and driving demand for their work.

However, there are also challenges facing the AI art market. One challenge is the difficulty of establishing the value of AI-generated art, which is still a relatively new and untested form of artistic expression. Another challenge is the ethical considerations around ownership and copyright, which can be complex in the context of AI-generated art. There are also questions around the role of human artists in the creation of AI-generated art, and whether they are still necessary in a world where machines can generate art on their own.

Overall, the AI art market is still in its early stages, but it is growing rapidly and is likely to become an increasingly important part of the contemporary art world in the years to come.

**FG:** How can AI be used in art conservation and restoration?

**C-GPT:** AI can assist in the identification and analysis of deteriorated materials and can also be used to restore missing or damaged portions of an artwork. For example, researchers have used AI to analyze and reconstruct missing pieces of ancient sculptures. In addition, AI can be used to develop tools to help preserve artworks, such as predictive models to estimate the risk of damage from environmental factors.

**FG:** How do you see the art market changing with the rise of AI art?

**C-GPT:** The art market is likely to see increased interest in AI-generated art as it becomes more widely recognized as a valid form of artistic expression. There may also be an increase in the use of AI to analyze art market data and predict trends. However, there are also concerns around the potential devaluation of traditional forms of art if AI-generated art becomes too dominant in the market.

**FG:** What are the limitations of AI art and how can they be addressed?

**C-GPT:** One limitation of AI art is that it can lack the emotional depth and cultural context that human artists bring to their work. AI-generated art may also be seen as less authentic or meaningful than art created by human hands. To address these limitations, artists and researchers are exploring ways to incorporate human input and collaboration into the AI art creation process, as well as developing algorithms that can capture cultural context and emotion.

**FG:** How can AI be used in education to enhance artistic training?

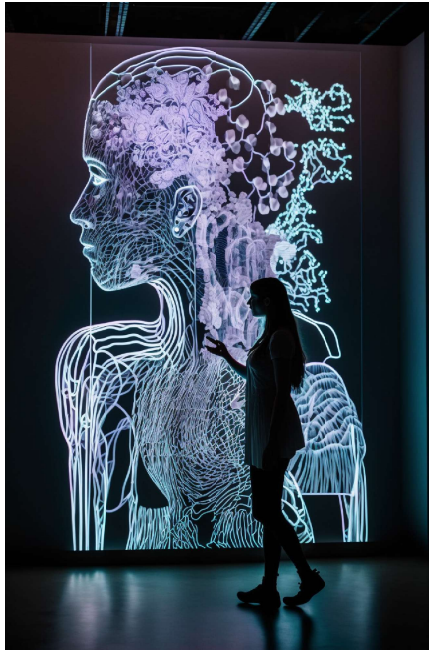
**C-GPT:** AI can provide personalized feedback to students on their artwork, highlighting areas for improvement and offering guidance on how to improve. AI can also be used to develop educational materials and resources, such as digital tutorials and interactive exercises, that can enhance artistic training. Additionally, AI can be used to analyze and evaluate the effectiveness of different teaching methods, allowing for a more data-driven approach to artistic education.

**FG:** What are some potential risks associated with the use of AI in art, and how can they be mitigated?

**C-GPT:** One risk is the potential for AI-generated art to perpetuate biases and stereotypes, as the algorithms may be trained on biased data. This can be mitigated by ensuring that input data is diverse and representative. Another risk is the potential for AI-generated art to be used for malicious



Sculpture that blends Cubism, Surrealism, and Abstract Expressionism, showcasing the potential for automated art generation and new mediums



Interactive AI art installation that utilizes machine learning and deep learning to create a more immersive experience for viewers

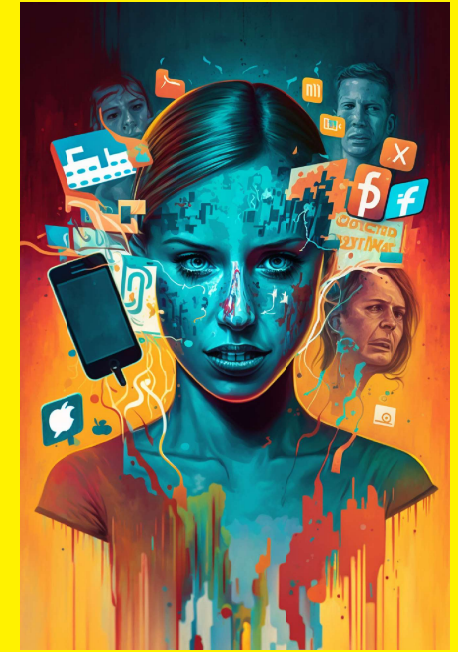
purposes, such as deepfakes or forgeries. This can be mitigated through the use of blockchain technology and other measures that can verify the authenticity of the artwork.

**FG:** How do you see AI art impacting the broader cultural landscape?

**C-GPT:** AI art has the potential to democratize the art world, enabling more people to participate in artistic creation and appreciation. It can also push the boundaries of what is considered "art," expanding the definition of what is possible in terms of artistic expression. However, there are also concerns around the potential for AI to replace human artists and the potential impact on jobs in the creative industries. Overall, the impact of AI art on the cultural landscape will likely be complex and multifaceted.

**FG:** What are some examples of successful collaborations between AI and human artists?

**C-GPT:** One example is the work of artist Refik Anadol, who uses AI to analyze vast amounts of data, such as architectural plans and historical documents, to create immersive and interactive installations. Another example is the work of Mario Klingemann, who creates AI-generated portraits that are then edited and refined by human artists to create a final artwork that combines the strengths of both human and AI approaches.



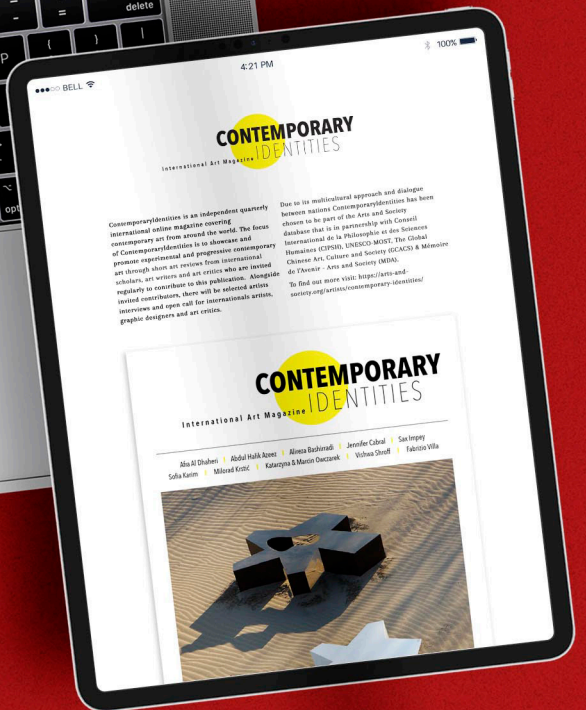
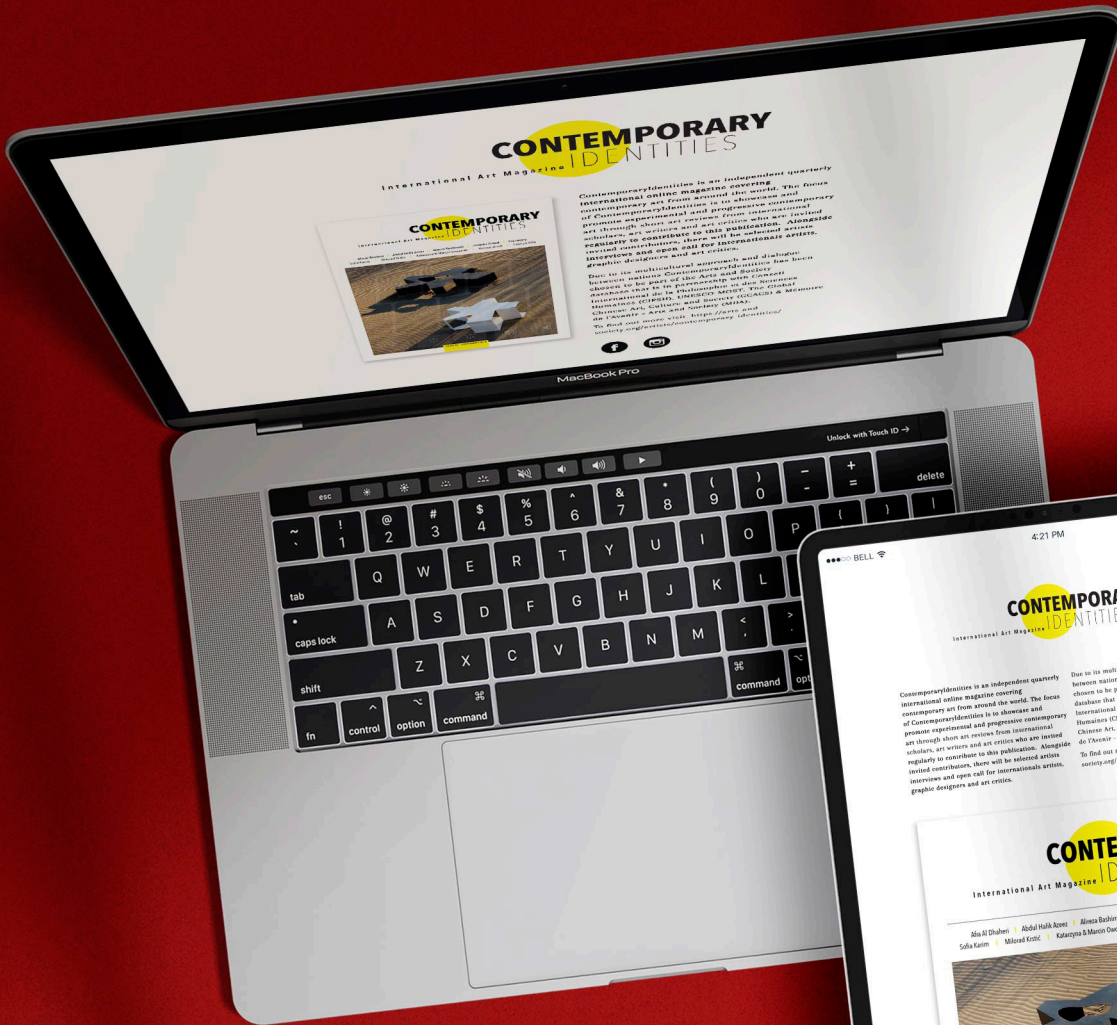
Artwork that explores the impact of social media on the expression and dissemination of art, demonstrating how AI artists can leverage social media platforms to reach a global audience

**FG:** How can AI be used to create more inclusive art?

**C-GPT:** AI can help to broaden the perspectives represented in art by analyzing diverse datasets and incorporating insights from underrepresented communities. For example, a project called "AI for Everyone" uses AI to generate artwork that reflects the voices and experiences of marginalized communities, such as those who identify as LGBTQ+. Additionally, AI can be used to create accessible art, such as using haptic feedback or audio descriptions for people with visual impairments.

**FG:** How can AI art be used to address social and environmental issues?

**C-GPT:** AI art can be used to raise awareness about social and environmental issues, such as climate change or social inequality. For example, an artist named Refik Anadol created an installation called "Wind of Boston" that visualized wind data to raise awareness about the impact of climate change on coastal cities. Additionally, AI can be used to develop tools for monitoring and responding to environmental issues, such as using satellite imagery to track deforestation.



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