Z-Modul Kunst + Künstliche Intelligenz

Montag 31. August bis Freitag 11. September, 2020, Projektraum: Galerie 1+2 (4.K13+5.K09)

Lecturers

Andreas Kohli. DKV BA Art Education

Felix Stalder, DFA BA Fine Arts

Olivier Pasquet, DMU Wissenschaftlicher Mitarbeiter ICST

René Bauer, DDE Leitung MA Game Design, Game Lab

Guests

Gian-Marco Hutter, ETH Zürich / ICST

Heather Barnett. Pathway Leader on the MA Art and Science UAL

Joëlle Bitton, Lecturer Interaction Design

Manuel Fritsche, ETH Zürich / ICST

Nuria Krämer, Deputy Head of Transcultural Collaboration

Stella Speziali, Research Associate Immersive Arts Space

General Resources

Blog.

ixistenz.ch

Literature on Paul

My Input

Seeing Machines Seeing

- !Mediengruppe Bitnik SAME SAME. WATCHING ALGORITHMS - CABARET VOLTAIRE EDITION 2015
- Mario Klingemann & Simon Doury X Degrees of Separation, 2018
- !Mediengruppe Bitnik! Dada. State of the Reference, 2017

Boundaries between human and the non-human

Latour, Bruno. 1989. “The Moral Dilemmas of a Safety-Belt.” Translated by Lydia Davis. Traduction Inédite En Anglais.
https://courses.ischool.berkeley.edu/i290-tpl/s11/w/images/6/69/The_Moral_Dilemmas_of_a_Safety-belt.pdf

Dvorsky, George. 2013. “Freakishly Realistic Telemarketing Robots Are Denying They’re Robots.” Io9.Gizmodo.Com (Dec. 12). 2013. https://io9.gizmodo.com/freakishly-realistic-telemarketing-robots-are-denying-t-1481050295.

Dvorsky, George. 2013. “Robot-Denying Telemarketing Robot May Not Actually Be a Robot.” Io9.Gizmodo.Com (Dec. 18). 2013. https://io9.gizmodo.com/robot-denying-telemarketing-robot-may-not-actually-be-a-1485617146.

MTurk: “artificial artificial intelligence“ (Jeff Bezos)

Hitlin, Paul. 2016. “Research in the Crowdsourcing Age, a Case Study.” Pew Research Center (July). http://www.pewinternet.org/2016/07/11/research-in-the-crowdsourcing-age-a-case-study/.

Crockett, Zachary. 2019. “How Much Money Can You Make on Amazon Mechanical Turk?” The Hustle (July 13). 2019. https://thehustle.co/making-money-on-amazon-mechanical-turk/.

Authorship, Copyright and AI

Portrait of Edmond Belamy, 2018 by Obvious (Pierre Fautrel, Hugo Caselles-Dupré and Gauthier Vernier) Sold for $432,500 at Christie’s (Oct 25), (selling estimate: 10'000)

- Obvious Group
- Robbie Barrat__
- Vincent, James. 2018. “How Three French Students Used Borrowed Code to Put the First AI Portrait in Christie’s.” The Verge. (October 23). https://www.theverge.com/2018/10/23/18013190/ai-art-portrait-auction-christies-belamy-obvious-robbie-barrat-gans.
- Christie’s. 2018. “The First Piece of AI-Generated Art to Come to Auction | Christie’s.” Christies.Com (Dec. 12). 2018. https://www.christies.com/features/A-collaboration-between-two-artists-one-human-one-a-machine-9332-1.aspx.
- Boddington, Ruby. 2020. “‘These Are Important Visual Moments’: Artist Robbie Barrat Pushes, Tests and Breaks AI in His Works.” It’s Nice That (February 24). 2020. https://www.itsnicethat.com/features/ones-to-watch-2020-robbie-barrat-digital-240220.

Cornelia Sollfrank: Net.Art Generator, 1997- Smart Artists make the machine do the work http://net.art-generator.com

- Legal Perspective, Plug-in Basel
- Stalder, Felix. 2014. “Urheberrecht - Wenn Das Recht Kunstfeindlich Wird.” *Kunstbulletin*, 2014. https://www.artlog.net/de/kunstbulletin-1-2-2014/urheberrecht-wenn-das-recht-kunstfeindlich-wird.

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