

Is the message of art bigger than the tools of the artist?

Abstract

This study sought to understand the mitigation of the inherent biases held against AI art in contrast to hand drawn digital animated artworks. Concurrent with previous studies, it utilized the presentation of contextual information about the intention and process of the artist along with the artworks. Above all, it aimed to understand if the affordances of the tools of creating art can be surpassed to appreciate art beyond its utilized tools. The results offered intriguing insight into the nature of bias and preferences through the prism of Creativity, Intentionality and Authenticity perceptions as key variables among others. While the results do agree with previous research, affirming the positive role of information presented along with the stimuli, the intention information of the artist carved a deeper impact on the positive appraisals as compared to the process information. Although the evaluations are notably higher when presented with information, the lack of significant interactions within the AI and Hand drawn stimuli and with the information levels, suggests the persistence of the inherent bias. Interestingly, the lack of a pronounced distinction within the perceptions of AI and Hand drawn artwork ratings indicate that the bias might not be an automatic prejudice, highlighting the ability of the observer to appreciate art they seem to perceive as *likable*. The prominence of 'liking' analysis which indicated a significant within subjects' effect indicate that, there might be hope after all, for the art to speak louder than its tools.

Introduction

*".. and not only is infection a sure sign of art, but the degree of infectiousness is also the sole measure of excellence in art.. and the degree of infectiousness of art depends on three conditions: - 1. On the greater or lesser individuality of the **feeling** transmitted; 2. On the greater or lesser **clearness** with which the feeling is transmitted; 3. On the **sincerity** of the artist, i.e., the greater or lesser force with which the artist himself feels the emotion he transmits" – Leo Tolstoy*

While the distinctions between the realistic and unrealistic images generated by AI (Artificial Intelligence) have become increasingly blurred since its inception, these new interventions have emboldened the deception and depletion of the art creation process (Gangadharbatla, 2022; Epstein et al., 2023). There is a strong case, on the one hand, by many researchers who make a compelling case for the affordances of the 'tool' of AI (Hertzmann 2020). Conversely, multiple studies suggest the bias in perceptions of content generated using AI. There is a clear bias against generative digital art, regardless of whether the distinctions are made between computer-generated, robotic or AI-generated artworks, be it visual or other mediums of creative content (Oksanen. A. et al 2023) These prejudices are not novel content; Prior studies have pointed towards a certain bias in human perception and the increased value in comparison to hand-made creations that are held in higher regard in the context of creative content consumption. According to Fuchs et al., (2015), objects that were handcrafted were perceived to have a greater degree of 'love' infused into them. To mitigate these biases, some studies recommend the inclusion of information about the context of the artworks. Darda and Chatterjee (2023)