


AI

Artificial Intelligence
Das andere Ich



ARS ELECTRONICA 2017
FESTIVAL FOR ART, TECHNOLOGY, AND SOCIETY

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HATJE
CANTZ

AI—The Other I

What we are experiencing at present can quite justifiably be termed the Cambrian Explosion of Digitization. Just as futurists have repeatedly foretold, the digital has proliferated in all conceivable directions—though it's happening a lot faster now, and it's more intensive and wider-ranging than anticipated. Artificial intelligence (AI) is no exception. Quite the contrary. Confronted by this trailblazing progress, more and more observers are concluding that AI could even be the next evolutionary step, the one with which technology asserts its mastery over us once and for all.

Regardless of whether this dystopian scenario ever becomes reality—and if so, when—the vision of AI brings together both the longing to create our perfect likeness and our fear of being overthrown by that very creature. AI is thus the perfect projection surface for a process of reflection upon our conceptions of human beings and the worldviews that are widespread in this digital age of ours. Together with artists, scholars in the natural and social sciences, and experts in business, politics, and religion, Ars Electronica is investigating which of our fears are justified and which are merely expressions of our ambivalent attitude toward technology. After all, if everything really is on the line here, then why are we even getting involved in this adventure with AI? This is a question that's well worth dedicating an Ars Electronica Festival to.

400 pages, 609 illustrations

<http://www.aec.at/ai>

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Keith Armstrong (AU/UK), with Matthew Davis (AU) & Luke Lickfold (AU)

Eremocene (Age of Loneliness)

A mysterious, internally glowing creature, witnessed from several vantage points moves uncannily in a fluid motion within dense blackness. In a life-like, bio-morphic form, continually fading in and out of perception, enveloping sound, vision and movement are as one. The idea of the “extinction of human experience” expresses our projected fear of everything that will be rendered senseless when ancient, intelligent, biodiverse worlds have descended into permanent darkness. But as one series of conceptions slip into extinction, so others flow on in. *Eremocene* suggests that we might instead embrace artificially intelligent “things” with little need for dated legacies such as excess light or the long-extinguished sounds of biological life. The philosopher and biologist E. O. Wilson calls such possible futures the “Eremocene—our Age of Loneliness.”

Eremocene builds on a ten-year sci-art process around ecological vulnerability and resilience in relation to overheated, increasingly artificially intelligent worlds.

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Sound and system designer: Luke Lickfold
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