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Analysis of the contribution of technology (google and AI) in visual arts for aesthetic experiences

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Abstract: *I would like to express my sincere thanks to the writers of the papers, as well as my heartfelt gratitude to Google, for their key role in influencing the understanding of technology's contribution to aesthetic experiences in visual arts. These perceptive works, discovered via platforms such as Google Scholar, have been critical in elucidating the dynamic interplay between technology, Google, and AI in the sphere of creative expression. The information gained from these publications has not only educated but also encouraged a more sophisticated understanding of the revolutionary influence of technology on the visual arts environment. The writers' commitment to researching and documenting the growth of art in the digital era has served as a guiding light, enhancing the conversation and presenting a complete understanding of the symbiotic link between technology advancement and aesthetic discovery. Furthermore, Google's persistent dedication to innovation and offering strong tools for artists has been a cornerstone in furthering the conversation about the changing relationship between technology and the visual arts.*

Key Words: Artificial intelligence (AI), research investigates, technologies, aesthetic experiences, visual arts.

The purpose of this research is to look into the function of Google and artificial intelligence (AI) as facilitators for visual artists. The research investigates how these technologies contribute to the creative process, innovation, and aesthetic experiences in the area of visual arts, with a focus on their potential as helping media. This study examines the tools and resources supplied by Google and AI to determine if they act as catalysts for artistic expression, assisting artists in pushing the boundaries of their creativity. The goal is to shed light on the dynamic interplay between technology and the artistic process, eventually determining how much Google and AI serve as supportive mediums for visual artists. The influence of aesthetics on the viewer's perception is investigated as a key part of artistic expression. The research looks at how AI, through advanced algorithms and creative applications, might help to enhance and expand aesthetic possibilities in visual arts. This research intends to illuminate the symbiotic link between aesthetics and AI by evaluating AI's potential to develop, evaluate, and innovate visual material, providing insights into the emerging terrain of artistic creativity and the merger of technology with visual beauty. This abstract investigates the importance of aesthetics in the visual arts and the transformational effect of artificial intelligence (AI) in improving aesthetic experiences.

This research paper examines how technology, especially Google and artificial intelligence (AI), affects aesthetic experiences in the visual arts. We investigate the transformational influence of technology on creative expression using books as primary sources and articles as secondary sources. We want to identify the ever-changing relationship between technology, creativity, and aesthetic innovation by combining ideas from respectable articles obtained using Google Scholar. This study looks at how artists use Google technologies and AI algorithms to push the bounds of conventional artistic boundaries, eventually contributing to the evolution of aesthetic experiences in today's visual arts scene. Learning aesthetics from the philosophers gives a mind changing aspect for the visual artist and thus how ai makes it very simple to create something.

Statement of problem- In this research paper we aim to study whether google and ai acts as an helping medium or not for visual artist in creating aesthetic experiences. For that we will be focusing on the algorithms of google and the upcoming features of AI like creating images on prompts which enhances the beauty of the creativity. The aesthetics is very important in day to day life, the philosophers gives a brief idea about how one should look at the meaning of aesthetics and how this should be applied on the works.

Objectives-

- * To study the meaning of aesthetics through some of the philosophers
- * to study whether google and ai acts as an helping medium or not for visual artist in creating aesthetic experiences

Hypothesis- Analysis of the contribution of technology (google and AI) in visual arts for aesthetic experiences.

Methodology- I used a qualitative method in this research paper

Data and analysis- Aesthetics- Aesthetics-a no longer inferior art, albeit genetically anterior to the arts of



discernment--remains a work in progress rather than a finished one. Aesthetics, as defined above, includes not only the pursuit of beauty, encompassing all creative endeavor and its praise, but also all technique and craftsmanship. The method by which a carpenter planes a board until it is smooth and level, as well as the technical abilities of mechanics, athletes, printers, and others, are no less artistic as those of the artist who produces and the connoisseur who likes paintings, music, and literature. Because our concept of the aesthetic refers to the faculty of intuition, as Prall refers to it, it must encompass all those actions, both receiver and executive, the details of which cannot be described without interfering with the ongoing activity. The well-known example of this is one's inability to walk in a straight line while paying attention to the individual movements of one's legs. The melody' of the movement as a whole is destroyed by such attention to the pieces. Nonetheless, one may and must determine the target or objective, the straight line one is following. Discernment, or knowing, is something that is added on top of experiencing or observing. We may have discernment and feelings at the same time, since emotion provides a natural background or broad criteria of what is going on. We can have feeling with little or no discernment, and we can have discernment in a logical essay where emotion has become so attenuated that the backdrop of physical resonance is mostly ignored in operations with signs and symbols. However, it is important not to lose sight of the genetic primacy of emotion. The aesthetic criteria of behavior are those most commonly used by animals other than humans, as well as by man himself, not just in his early stages of life, where they are dominating, but throughout his career. One may argue that it is because of this underlying animal manner of judging conduct in terms of its appropriateness that man, in his intellectual level of development, nevertheless craves the beauty of perfection in things seen and done that can be felt but not recognized.

"Aesthetics, the philosophical study of beauty and taste. It is closely related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated."

The Contributions of Indian Philosophy to Aesthetics- "The term 'Aesthetics' has been considered in Indian Philosophy as Saundaryash a-stra or Nandansh a-stra which is a branch of philosophical enquiry and precisely means the philosophical study of 'Beauty' and 'Sublime'. In my selected topic, I have tried to explain in brief the views of some best art-thinkers of India who described philosophical similarity between sculpture, painting, poetry, music and dance. Here, the foundation stone of saundaryash a-stra enlarges upon the maxim, Vibha-va, Anubha-va, Vyabhi-ca-ri samyoga-d rasnishpattih. It gets its origin in drama, reaches its culmination of growth in poetics and is developed in architecture and music. This maxim contains in it the psychological reality of a member of the audience as well as the contents of artistic expression which transforms the mental state of an individual. How an artistic expression works on audience as well as on actor or performer or creator has been presented through this maxim. According to it an artistic presentation transforms one's emotions into a purely aesthetic transcendental feeling i.e., divine bliss. It is the transformation of mood (bha-va) into its essence - Rasa. Vibha-va is the means by which an emotion is activated. The outward manifestations as a result of vibha-va are the anubha-va. Vyabhica-ri or sancha-ri bhava-s (complementary states) are feelings which develop the permanent mood (Sthayibhavas). The prime philosophical concept of 'Time' conceived in several schools of Indian philosophy as a portion of time and in any musical performance (including instrumental and dance) is actually measured in terms of time and named as ka-la-khanda. The aesthetic pursuit is primarily the pursuit of 'Ka-ma', which in wider sense as a constituent of the interactive relationship with the others, it could be linked to love or the aesthetic equivalent 'S?rin g a-ra' and taken as a movement towards 'moks?a'. Most of the aesthetic-thinkers of India consummate in bliss that is the goal of aesthetics. So, all explanations have been attempted to show how this purpose is served in different schools of Indian philosophy at various stages of their development."

Rasa- Any real resurgence of Hindu worldviews and perspectives on life must acknowledge its most fundamental feature - pleasure and beauty as the essence of existence and the cosmos. Ananda, or bliss, is the essence of existence and the ultimate goal of all phenomenal world efforts and experiences. This experience is divided into three parts: sukha, dukha, and moha. This philosophical idea is compatible with Hindu Aesthetics philosophy. In aesthetic theory, the substratum of existence and experience, its essence or sap, is referred to as rasa. The essence of human experience multiplies aesthetic feelings. Rasa is the most expressive articulation of the beautiful experience.

The expression of experience via diverse art forms is essentially dependent on (1) understanding the experience, (2) understanding gesture, (3) knowing the medium of expression, and (4) mastering the skill of expression in order to generate a resonance of experience in the viewer. As a result, the first two elements are shared by all creative genres. The third and fourth differ depending on the art medium. A dancer, for example, knows human anatomy and masters gesturing, whereas a sculptor understands gesture and masters his tools to accomplish it.

Natya Sastra- Bharata Muni's Natya Sastra is arguably the most complete work on Indian aesthetics and art. Bharata



Muni's gift to humanity is among the most significant. While Bharata Natya's immortal art is derived from his text, the Natya Sastra covers a broad range of aesthetics, beginning with the theory of experience, expression, achieving resonance, performing arts, cultural aspects, and the various natural phenomena required to understand the fundamentals of art-forms such as acoustics and human anatomy.

Rasa Sutra of Bharata- In his most famous formula-like Rasa sutra, Bharata expresses Rasa theory thus: "Vibhava-anubhava-vyabhichari-samyogad rasa nishpattih." A mix of determinants (vibhava), consequences (anubhava), and transitory moods or ephemeral emotions (vyabhicharibhava) produces the aesthetic enjoyment (the greatest delight known as rasa). Rasa, he says, is the essence produced from the various elements. He compares the extract, Rasa, obtained from several condiments with varied flavors, which when combined create exquisite to taste. Rasa is therefore defined as that which may be tasted or flavored (aasvaadya) and enjoys delicious food.

The 11 rasa are given below:

- * Shringara (Romantic): The rasa of love, beauty, and romantic or erotic emotions.
- * Hasya (Humorous): The rasa of comedy, humor, and laughter.
- * Karuna (Pathetic): The rasa of compassion, empathy, and sorrow.
- * Raudra (Angry): The rasa of anger, fury, and power.
- * Veera (Heroic): The rasa of heroism, courage, and strength.
- * Bhayanaka (Fearful): The rasa of fear and terror.
- * Bibhatsa (Disgusting): The rasa of disgust and repulsion.
- * Adbhuta (Marvelous): The rasa of wonder, amazement, and supernatural awe.
- * Shanta (Peaceful): The rasa of tranquility, calmness, and serenity.
- * Vatsalya (Parental): The rasa of parental love and affection.
- * Abhuta (Unnatural): The rasa of the supernatural or unworldly.

Dhvani in sanskrit aesthetics- "Dhvani is an important concept in Sanskrit aesthetics. It literally means suggestion. Anandavardhana, the greatest exponent of dhvani, maintained that it is the soul of poetry. What is meant by dhvani is the layer of meaning beyond denotation and connotation and often becomes the very essence of a work of art."

Other philosophers theory on aesthetics- Oscar Wilde- Wilde is regarded as the father of aesthetics, which is the creative study of aesthetics in its natural form and as perceived by humans. Oscar Wilde was one of the nineteenth-century writers who began to criticize the literary frameworks of classic and sacred literature. Wilde attempted to adhere to Victorian culture by dressed professionally, but he put too much care into his clothing selections, resulting in the development of a new fashion style. Wilde's enthusiasm for his garments prompted him to revise the dress code and master all aspects of Aestheticism. He even referred to himself as a professor of aestheticism.

"Ancient Greece supplies us with the first speculations on the Beautiful and the aims of the fine arts. Nor is it surprising that among a people so productive of noble artistic creations, and at the same time so speculative, numerous attempts to theorise on these subjects should have been made. We have in classic writings many allusions to works of an aesthetic character now lost, such as a series on poetry, harmony, and even paintings, by Democritus. It is to be gathered, too, from Plato's Dialogues that the Sophists made the principles of beauty a special department in their teaching. The first Greek thinker, however, whose views on these subjects are at all known, is Socrates. Accepting Xenophon's account of his views in the Memorabilia and the Symposium, we find that he regarded the Beautiful as coincident with the Good, and both of them as resolvable into the Useful. Every beautiful object is so called because it serves some rational end, whether the security or gratification of man. It looks as though Socrates rather disparaged the immediate gratification which a beautiful object affords to perception and contemplation, and emphasized rather its power of furthering the more necessary ends of life. Thus he said that pictures and other purposeless works of art, when used to adorn a house, hindered rather than furthered enjoyment, because of the space they took from useful objects. This mode of estimating the value of beauty is however, no necessary consequence of the theory that the whole nature of beauty is to minister pleasure. It arises from undue attention to mere material comfort as a condition of happiness."

Aristotle- "Aristotle was the first to qualify art as picturing more than we usually are meant to see, filling the gap between the sensual and the spiritual world. Aristotelian aesthetics includes concepts of reduction and selection of composition and emotion, thus a summarized view within any performance of poetics or painting." And centuries were needed to bridge the gap between natural and aesthetic perception or art. In the twentieth century, life sciences identified the evolutionary foundation of sensory perception as highly biased and ordered, idea as emotion-driven and hence mentally prepared. This



marks a shift in our concept of perception, art, and aesthetics as continuing processes of communication on shared grounds. Art may agree or disagree, but it can never break the link with its perceptual preconceptions and substrate.

Plato- "Plato's philosophy enjoyed a noticeable presence during the medieval period, especially in the writings of Augustine and Pseudo-Dionysius. The doctrine of the Forms was particularly salient. According to Plato, there is a perfect Form of Beauty in which beautiful things participate. For thinkers such as Augustine and Pseudo-Dionysius, platonic forms (including the form of Beauty) are in fact ideas in the mind of God, and the world is but a shadow of the divine image." According to this viewpoint, all beautiful things partake in God's beauty rather than an abstract universal. Given Plato's apparent effect on future aesthetic theories, more analysis of his views would be beneficial. Plato's most notable contribution to aesthetics is his concept of mimesis (impersonation). Mimesis is the belief that beautiful things are just imitations of Beauty herself. Beautiful objects, as conceived, participate in the Forms via imitation. Furthermore, Plato believed that the artist could only copy sensible objects (or acts) that are imitations of some form. According to him, such imitation stems from a lack of understanding of the Forms, the actual essences of which creative representations are but weak approximations.

Plotinus- Without ignoring the few valuable remarks on aesthetic subjects made by later Greeks and Roman contemporaries, one may briefly mention the views of the Alexandrian mystic and Neo-Platonist Plotinus, not only for their intrinsic interest, but also for their resemblance to certain modern systems. "His theory is to be found in an essay on the Beautiful in the series of discourses called *Enneades*. His philosophy differs from the Platonic in the recognition of an objective nous, the direct emanation from the absolute good, in which the ideas or notions (*logoi*), which are the prototypes of real things, are immanent. This Reason, as self-moving, becomes the formative influence reducing matter, which in itself is dead, to form. Matter thus formed becomes a notion (*logos*), and this form is beauty. Objects are ugly so far as they are unacted upon by Reason, and so remain formless. The creative nous is absolute Beauty, and is called the more than beautiful (to *hyperkallon*). There are three degrees or stages of the Beautiful in manifestation, namely, the beauty of subjective nous, or human reason, which is the highest; that of the human soul, which is less perfect through the connection of the soul with a material body; and that of real objects, which is the lowest manifestation of all. As to the characteristic form of beauty, he supposed, in opposition to Aristotle, that a single thing not divisible into parts might be beautiful through its unity and simplicity. He attached special worth to the beauty of colours in which material darkness is overpowered by light and warmth. In reference to artistic beauty, he said that when the artist has *logoi* as models for his creations, these may become more beautiful than natural objects. This is a very curious divergence of opinion from the Platonic."

A New Wave of Generative Art- "Over the last 50 years, several artists and scientists have been exploring writing computer programs that can generate art. Some programs are written for other purposes and are adopted for art making, such as generative adversarial networks (GANs). Alternatively, programs can be written that intend to make creative outputs. Algorithmic art is a broad term that points to any art that cannot be created without the use of programming. If we look at the Merriam-Webster definition of art, we find "the conscious use of skill and creative imagination especially in the production of aesthetic objects; the works so produced". Throughout the 20th century, that understanding of art has been expanded to include objects that are not necessarily aesthetic in their purpose (for example, conceptual art), and not created physical objects (performance art). Since the challenges of Marcel Duchamp's practice, the art world has also relied on the determination of the artist's intention, institutional display, and audience acceptance as critical defining steps to decide whether something is "art."

AI and aesthetics diversity- A significant trend we observe in the examples above is a gradual (semi or full) automation of aesthetic decisions - engines of recommendation suggesting what we should view, listen to, read, write, or wear; gadgets and services that automatically modify the aesthetics of captured media according to certain requirements; software which rates the aesthetic quality of our photos, and so on. This phenomenon raises serious concerns about culture's future. Is there a decline in visual diversity as a result of such automation? Is this unavoidable, or may other factors counteract it by boosting diversity? To demonstrate what this means for image culture, consider rephrasing the question as follows: Do the automatic improvements and tweaks that smartphone cameras and picture sharing sites apply to user photographs reduce their visually diverseness? Will greater AI integration in consumer photography equipment and picture sharing platforms result in the uniformity of "photo imagination?" Do search and recommendation algorithms, or services like Instagram's Explore, show the same photographs to a large number of people, reducing the diversity of what we see? However, artificial intelligence, algorithms, and user interfaces of digital services, applications, and goods may be expanding aesthetic variety. Digital cameras and picture applications, for example, provide several customizing options. I can adjust the shutter speed, aperture, ISO, desired degrees of highlight and shadow tone, color density, sharpness, grain, dynamic range, noise reduction,



and film simulation filters on my camera (Fuji E-3; Fujifilm Corporation, 2017). Many individuals use free photo editing applications like Snapseed to prepare their photographs for Instagram, and they provide a wide variety of editing options equal to professional desktop software like Photoshop and Lightroom. Phone cameras and picture editing applications have added more and more options over time, and many of them are now free. As a result, although the growing integration of AI into phone cameras and sharing sites may lead to a reduction in visual variety, the concurrent addition of more and more controls to cameras and picture applications may have the opposite impact.

AI Art: A Blessing or Curse for Creativity?- "AI will certainly change the world, but it's not necessarily going to make artists obsolete. In fact, AI art could amplify how difficult becoming a skilled painter, illustrator, or photographer is. Hopefully, that will also result in creatives getting fairly compensated for their work and encourage artists to think outside the box. We do, however, need to have honest conversations about AI art and the possible ethical problems that could arise. Scraping and copyright are both essential talking points, and we also need to ensure that art doesn't lose its soul. AI encourages outside-the-box thinking, offering inspiration and new ideas for artists to take their creations to the next level. AI-generated art actually puts more value on human art, as art experts can easily identify AI-generated images and appreciate the time and skill it takes for humans to master their craft."

Here are five ways AI is impacting art :

1. Anyone Can Make Art
2. AI Art Can Improve On Itself
3. Sales of generative art are high.
4. People are discussing the distinction between human-generated and AI-generated art.
5. Artificial Intelligence and Human Collaboration

How google helps in creating something- To provide you with the most relevant information, Search engines use a variety of criteria and signals, such as the terms in your query, the relevance and usability of sites, the expertise of sources, and your location and settings. Google always show us the variety we need and for artists it is easy to access all the things to get in one place in just a while. By providing a wide store of knowledge and inspiration, Google Search plays a critical role in data collection for visual artists. Artists may use image searches to investigate a wide range of creative styles, techniques, and trends, keeping them up to date on the newest advances in the art world. The search engine transforms into a virtual gallery, providing access to a wide selection of artworks, from historical classics to modern works. Furthermore, Google Search helps artists investigate art resources, tutorials, and exhibitions, enabling skill development and cultivating a feeling of community. Artists may use this platform to promote their work, allowing them to reach a worldwide audience and get visibility. Google's search statistics give insights into popular art-related questions, assisting artists in understanding market demands. While Google Search provides essential tools to visual artists, it also emphasizes the necessity of digital presence and online visibility in the current art world.

Conclusion- Aesthetics is a philosophy of beauty and taste that is strongly tied to art philosophy. It includes creative pursuits, technique, and craftsmanship, and is genetically prior to discerning arts. Aesthetic standards of behavior are ubiquitous in both animals and humans, and are impacted by the underlying animal way of determining appropriateness of behavior. The maxim *Vibha-va, Anubha-va, Vyabhica-ri samyoga-d rasnishpattih*, which describes how creative expression turns emotions into simply aesthetic transcendental experiences, heavenly happiness, contributes to aesthetics. The aesthetic pursuit is largely the pursuit of 'Ka-ma', which can be related to love or the aesthetic counterpart 'S?rinog a-ra'. AI art may not necessarily replace artists, but it may make becoming a competent artist more difficult. However, ethical issues like copyright and scraping must be addressed. AI-generated art provides inspiration and fresh ideas, but it also elevates human art by making AI-generated artwork instantly identifiable by art professionals. Oscar Wilde is regarded as the founder of aesthetics, concentrating on the creative study of aesthetics in its natural form and as seen by people. Socrates, the first Greek thinker to see beauty as coinciding with the Good, presented the first reflections on the Beautiful and the goals of the fine arts. Aristotle defined art as imagining more than we normally perceive, bridging the sensory and spiritual worlds. Plato's philosophy, as expressed in the works of Augustine and Pseudo-Dionysius, held that there is a perfect Form of Beauty in which all beautiful things partake. Plotinus, an Alexandrian mystic and Neo-Platonist, believed in an objective nous, direct emanation from the ultimate good, and three manifestations of the Beautiful: subjective nous, the human soul, and actual things. He placed a premium on color beauty, as well as color beauty dominated by light and warmth. AI is influencing art in five ways: anybody can create art, AI art can improve itself, generative art is selling well, there is a differentiation between human-generated and AI-generated art, and AI and human collaboration. Google Search is crucial in supplying visual artists with a wealth of



knowledge and inspiration, changing into a virtual gallery and offering access to a diverse range of artworks. It also assists artists in discovering art materials, courses, and exhibitions, allowing skill improvement and cultivating a feeling of community. Google's search analytics reveal common art-related queries, assisting artists in understanding market demands. While Google Search offers valuable tools for visual artists, it also underscores the significance of digital presence and online exposure in the art world.

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