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The question of the uniqueness of the "factory" production of artworks

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Abstract:
Background: The author analyzes modern practices of creating works of art that use mechanized technique. The article examines the specifics of the factory production of art products and the issues of the uniqueness of the results obtained. The methodological basis of the research is a combination of several methods: theoretical and conceptual – to analyze the conceptual and terminological system of research; comparative typological – to compare the ways of organizing the factory production of objects of various arts.
Results: Determined that the technological process of creating works of different types of art showed that with the introduction of innovative technologies, the artistic process more and more often resembles a factory production.
Conclusion: Among a significant number of copies and invariants of original canvases created using artificial intelligence technologies, one can find works that are unique, inimitable and can rightfully be called works of art.
Key Word: Culture practice; Artwork; Factory; Technology; Uniqueness.

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I. Introduction

With the invention of computer equipment and technologies, in particular "artificial intelligence", the production of works of art is increasingly being replaced by a mechanized production process. In everyday life, the phrase "automation of the creative process" has become familiar to perception. There is a tendency to attract computer technology whatever, even where it would seem impossible to use it. The works, formerly handmade products, were made by hand, and therefore were few in number and rare (especially unique in their kind), in the process of industrialization of the artistic process they acquired a mass character.

As a result of the change in the technological component, a need arose to transform the forms of individual work into collective (cooperative) organized work. The replacement of manual technology with mechanical and automatic technology has led to the emergence of a number of cultural industries.

II. Material And Methods

The organization of the workflow, in which mechanized technology performs a significant part, is a factory production. At first glance, the process of organizing artistic creation cannot be called a factory. However, modern technological attempts to mechanize the creative process, to introduce a colossus and computer technologies into cultural practices make one think about the possible existence of a factory production of works of art.

We are not talking about the factory production of consumables for the visual arts (paints, brushes, stencils, etc.), but about an entirely mechanized creative process.

III. Review of related literature

Technological progress leads to the emergence of the industrial revolution, characterized by the transition of the economies of the leading countries of the world to an industrial basis.

The answer to these challenges was the deployment of scientific economic, cultural, psychological, philosophical, sociological and political research aimed at studying the phenomenon of the "cultural industry".

The term "cultural industry" was first considered in the work "Dialectics of Enlightenment" by M. Horkheimer and T. Adorno (Horkheimer & Adorno 1947) as a system of industrial production of unified, standardized goods and services in the cultural sphere. The authors see the negative impact of technological progress on the content of artistic works.The problems of introducing technologies in the field of culture were

raised in the scientific studies of A. Rousseler (2006), P. Daum (2006), P. Drucker (2007), F. Stadman (2010), Yu. Milyutina (2011), V. Zatserkovny and N . Karevina (2014), A. Starovoit (2014).

However, a significant number of publications are aimed at the study of cultural rather than art criticism. A review of the literature on the problem under study indicates that the issue of the uniqueness of artworks that are made by mechanical production remains unexplored.

IV. Result

The increase in the production volume of cultural products leads to a decrease in the quality of artworks. There is a "standardization" of the resulting products of "cultural consumption", a noticeable decrease in the quality of the artistic content of the works, a devaluation of the role of the author-artist in the process of creating an artifact (Horkheimer & Adorno 1997, 67). "Thanks to the use of the latest industrial technologies in spiritual production, an increase in labor productivity has been achieved (hence, mass production and surplus of products in a sphere where they were previously considered unique and almost rare), as well as the associated arbitrary distribution of cultural products of national production, which is not controlled by society" (Oliynik 2008, 42).

These innovations do not bypass the "high" art of painting. In particular, mechanized devices are used in the process of creating a "pictorial" image.

In the process of drawing pictures, a human hand is no longer needed: the canvases are successfully painted by robotic mechanisms. There are different variations of the so-called "mechanical sleeves": those that are drawn with pencils or pens, brushes or cans of paint, but what unites them is the ability to depict images from an already existing painting, to accurately copy images. Thus, the prototypes of the works of famous artists and graffiti artists, composers, architects and other representatives of art are created. This technology is now called artificial intelligence.

A number of commercial projects related to the recognition of images and sound information have been successfully implemented using artificial neural networks (Sovhyra 2021, 126–130).

Factory production of fine art products

With the advent of artificial intelligence, it became possible to print copies of paintings by famous artists, reproduce lost images and even damaged fragments of paintings (using radiography, it was revealed that the painting by the famous Spanish artist Pablo Picasso "The Old Guitarist" was created on the canvas of another previously painted painting "Woman, sitting "(Sovhyra 2018, 67–68).

But if, due to artificial intelligence, it is possible to create paintings, then the artistic process of creating a work is more like a factory production. In this case, the question of authorship arises, because artificial intelligence is only a technology, a tool for creating a future artifact. Given the complexity of using this technology, a team of highly qualified specialists is working on the production of this kind of image. The work of the master himself, which is studied in detail by his contemporaries, cannot be ignored.

Factory feature of digital music creation process

The advent of electronic instruments (and later computer technology) made it possible to create electronic music. Electronic music demonstrates a variety of new timbre and orchestral sounds that are extremely difficult to get in a natural way (without using a computer). The sounds that electronic and electromechanical instruments are capable of producing, as well as those that arise with the help of electrical devices and various kinds of transducers (tape recorders, generators, computer sound cards, pickups, etc.) are somewhat unique. Modern technologies for calculating musical composition, tonal coloring and harmony can offer a person many variations of one melody, created according to all the canons of musical notation and solfeggio.

Functionally, the process of writing electronic music takes place in the following way. The creation of a compositional construction by a computer is preceded by the translation of all sounds into digital values (into the "language of a computer"). According to the program set by the composer, it is based on the compositional principles of the chosen musical style, each number is instantly checked by a machine using simple arithmetic tests, to what extent it is suitable for this program. In the case of a positive answer, it is accepted, in the case of a negative answer, it is rejected. The result is sent to a special machine for printing notes. Thus, the composer receives a printed letter with scores for future reference.

World famous electronic "Illiak-suites" by A. Hiller, in which musical counterpoint is equated with a mathematical algorithm, - this is how a musical composition is created by a machine. algorithms.

Especially impressive is the fact of creation of complex pieces of music in the style of famous composers with the help of electronic computers. In such cases, the system reveals the peculiarities of the musical style of the composer, for example, Bach, and then, introducing an element of randomness, does not

violate the peculiarities of the style, makes up some kind of organ music, fugue or toccata. At the same time, even connoisseurs of the composer's style have no doubts about the reliability of the musical composition.

Modern technologies make it possible to "restore" fragments of musical compositions lost by history and even archive them.

With the help of algorithmic analysis, it is now possible to complete the lost fragments of musical compositions. An example is the creation of a virtual "42 Mozart Symphony" by American cybernetics based on a mathematical analysis of Mozart's work (Bezklubenko 2003, 245).

Production of audiovisual products

With the advent of the audiovisual arts, it became clear that screen creativity cannot exist without the use of mechanized, but too, digital technology. On the other hand, work on a filming site provides for the involvement of even more specialists (operators, sound engineers, engineers, assistants, etc.); Despite the technical equipment of the filming process, it resembles the organization of labor in a "factory" or "factory", because artists work mainly with equipment and technology.

Theater and stage, as the art of communication between the actor (artist) and the audience, are also changing as a result of the introduction of machinery and appropriate technological experiments with light and space. Vsevolod Meyerhold in Russia, Enrico Pampolini and Filippo Marinetti in Italy, Oscar Schlemmer in Germany pioneered the mechanization of theatrical art and created a new aesthetic platform to justify their experiments.

What not to say about the interaction of the stage and television, the result of which was the emergence of the television stage - a new variety (inherent in the entertainment stage) of television art.

Unlike the traditional (stage) stage, television is distinguished by the ability to make "performances (programs) with continuation" (serial, serial), which significantly improves the content of such works. So, with the help of the technical capabilities of television, the "screen poetics of stage" has moved from the category of a continuous stage-manufacture to the category of a television stage, which has obvious signs of a factory.

Production of stage shows

With all due respect and love for theatrical work, the modern practice of organizing robotic performances comes to mind, in which the actor is replaced by mechanized technology, a robot. And these are already signs of industry as a form of social organization of labor in the production process.

As strange and unacceptable as it may sound, but now the robot can technically and, wandering around, technologically "play" a pre-planned role.

With the invention of computer equipment and technologies, in particular "artificial intelligence", human activity is increasingly being replaced by mechanized ones.

V. Discussion

As the study result, it was found that the question of the uniqueness of the products of "factory" production cannot remain without our attention. Indeed, among a significant number of copies and invariants of original canvases created using artificial intelligence technologies, one can find works that are unique, inimitable and can rightfully be called works of art.

Given the continuous development and technological progress in society, the prospects for further research on the issue of technology in art, in our opinion, may be numerous. Given the very wide range of issues in this area that have not yet undergone comprehensive scientific study, we believe that the further analysis for the introduction of modern digital technologies in art, as well as the study of artistic styles and trends that arise as a result of updating the technological art component and follow postmodern.

A generalization of scientific, theoretical and methodological approaches to solving the issue of technology in art has allowed the formation of theoretical and methodological research foundations, which are based on an understanding of the technology concept as the result of scientific and technical activity.

A review of the specifics of the organization of the technological process of creating works of different types of art showed that with the introduction of innovative technologies, the artistic process more and more often resembles a factory production.

As a result, technological innovation has fundamentally changed the conceptual artistic component.

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