

Challenging Organisations and Society

reflective hybrids®

Beware of Art: ARTificial Intelligence Challenging Organizations and Society

Edited by Claudia Schnugg and Andrea Schueller

Claudia Schnugg, Andrea Schueller
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Journal “Challenging Organisations and Society . reflective hybrids® (COS)”

COS is the first journal to be dedicated to the rapidly growing requirements of reflective hybrids in our complex 21st-century organisations and society. Its international and multidisciplinary approaches balance theory and practice and show a wide range of perspectives in and between organisations and society. Being global and diverse in thinking and acting outside the box are the targets for its authors and readers in management, consulting and science.

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Claudia Schnugg, Andrea Schueller

Editorial

Beware of Art: ARTificial Intelligence Challenging Organizations and Society

Digitalization and Artificial Intelligence (A.I.) are changing the world we live in in a fast pace. This evidence raises new challenges and questions.

Recognizing digital transformation processes based on Artificial Intelligence reveals fundamental essentials about the structure of our world and the way we design our living as well as digital artifacts. The world we build based on new technologies and digitalization creates new opportunities and serves many purposes. At the same time a new techno-logic infiltrates work and life with unclear goals, hidden agendas, uncontrollable outcomes and unwanted side effects. – Technology is the answer but what was the question?

Art is not only the first three letters in the word ARTificial but a deeply rooted human practice. Art is a way to express meaning, integrate opposites, make visible, experience the unnoticed, etc. Creating and experiencing art is seemingly a human-driven counterpart to technology and digitalization from a different inner source, personal as well as transpersonal. Yet both practices are manmade and stem from human brains and bodies interacting with the environment, bringing forth artifacts.

Why not fuse, integrate, and bridge digital and human-driven approaches to realize their collective creation and transformation capabilities? What opportunities, questions and possible solutions can we envisage, bringing together art, technology and digitalization to confront the challenges which humans, organizations and society face?

At the ARTificial Intelligence conference, we explored how art raises awareness and inspires us to connect with others and technology in various ways while keeping learning filters open. Also, we engaged in dialogs along crossroads of disciplines to nurture crossovers.

With this issue we continue the journey in order to intensify reflective practice to become well versed in co-creating digital realities, considering structural and system(ic) particularities and human essentials.

Based on these ideas that the COS community started to dive into and discuss during the Challenging Organizations and Society Conference in November 2019, we opened a call for papers that discuss the interplay of art, technology and organizations, in understanding opportunities for integration, interventions and collaboration in these fields that challenge ways of organizing, creating, working and living. Our focus was on the following three areas:

Future-proof cooperation

- Integration, bridging or combination of different competences and intelligences for a positive future of work and life
- Art, technology, and digitalization in organizations
- Which competencies could lead us, which backbones could support us in transient settings?
- Who shapes whom? Self-organizing emergence generating future forms of work and life

Artificial Intelligence – State of the Art

- Where are we? And where do we want to go?
- Differentiated view of artificial intelligence – how can we distinguish myth and reality?
- Utopia / Dystopia
- How to collaborate and how to engage in social contexts?

Artistic Interventions in Organizations and Society

- Carrying forward insights into work processes / new work
- Hand in Hand?! ART and artificial for a better world?
- Political, social and healing power of art in the 21st century

The selection of papers in this issue brings together manifold perspectives on this interdisciplinary topic from specialists, academics and practitioners from the disciplines tackled by the issue presented above: consultants, organizational scholars with focuses on management, on creativity and new technologies in work practices, on interdisciplinary collaboration processes in art, technology and innovation, and on technological developments and their implementation in applications, as well as artists and curators operating at the intersection of art, cutting-edge technology and society.

The contribution **“Artificial Intelligence and Creative Work: Practice and Judgement, Organizing and Structuring”** by Elena Raviola opens the kaleidoscope by introducing the interplay of algorithms, A.I., creativity and work practices. The author investigates the development of learning algorithms and automation of work and juxtaposes this development with reflections on the relationship of creativity and A.I. Taking stock of the current academic discussions in this field, Raviola explores major questions in this interdisciplinary field, as well as practical implications of A.I., technological changes of work practices and creativity at work by pointing out challenges in the examples of publishing and journalism.

The paper **“The Opportunities of Artificial Intelligence and Art for Creativity and Society”** by Elisabetta Jochim follows the first contribution by giving specific insights from a curator’s point of view into the work of contemporary artists exploring artificial intelligence in their artistic work in a diverse range of strategies. A major focus of the investigation is understanding the value of intertwining art and A.I. for artistic expression, human creativity, and society. Based on experience and a broad range of interviews with artists in the

field, Jochim discusses a possible role for creative technologies in society and “A.I. Art” as an opportunity for creative industries.

In the contribution **“Collaboration of Art, Science and Technology: Creating Future Realities with Art and A.I.”** Claudia Schnugg sheds light on opportunities for integrating collaborations between art and science with a focus on technology/A.I. into scientific and technology development processes. This broadens the understanding of possible courses of action and shifts the focus from the artistic process incorporating A.I. to exploratory, scientific and development settings. Through the story of three different approaches to art-science investigations, the contribution illuminates possible formats for exploring future realities by including art into research and development processes.

In the interview **“A Reflection on Art, Artificial Intelligence and Robots in Society”** artist Sougwen Chung talks about her artistic practice and goals by engaging with cutting-edge science and technology in the field of robotics, human-machine-interaction, and A.I. Chung elaborates on her work employing A.I. as collaboration, as creative catalyst and as medium for collective authorship by illustrating how her artistic research in socially relevant topics becomes experiential in her artwork. In so doing, she introduces her collaborative practice as artist-in-residence at internationally renowned laboratories, and two of her ongoing artistic projects, *Drawing Operations* and *Mutations of Presence*.

In **“Fragments of the Future. Identity, Art and the Artificial”** Andrea Schueller explores the influence on and implications for individual and collective identity that arise by inviting new technologies and digitalization into our daily life. Through the strategies which inspired and data gathered by the artistic intervention “Fragments of the Future” at the COS conference in 2019, she elaborates the generative as well as the healing impact of the artistic process and artistic interventions from an embodied perspective of becoming. She does so by visibilizing herself as holistic data source and sparking the

idea of Meaning Maker Spaces for containing ARTificially intelligent crossovers between humans, machines and art.

In their dialog “**Fragments as Media of Time**”, artist Paola Michaela Mineo and Andrea Schueller expand the history of meaning of fragments as media of time. They wander from ancient Greek temple fragments to the plaster face fragments of their Linz Performance 2019 to the fragmented mask faces of 2020 which the COVID-19 pandemic writes into our (collective) faces. From a cultural-historical perspective, they offer a view that understands fragments as the real thing, not as garbage, and bring the paradox of fragility and strong life into focus. They touch the role of artists within the pandemic and zoom out the pandemic as a catalyst for digitalization, another paradox, making us real-time, co-creating and co-sensing observers of the wanted and unwanted effects and side effects of technology.

The contribution “**Algorithmic Overdependence: Fostering Awareness Through Digital Facilitation and (Re-)Construction**” by Christian Stary and Claudia Schnugg elaborates on possible implications of continuous digitalization of society, organizations, and individual habits. Implications of digitalization processes like an “Internet of Behavior” and “Algorithmic Overdependence” are introduced to the reader, concerns and possible future strategies are discussed. In the second part of this article the authors introduce a concept for an artistic installation to promote awareness of the issues of algorithmic overdependence and to enable a broad audience to deal with digitalization of their personal environment in a self-determined and informed way.

Scientist Johannes Braumann and conference host Liselotte Zvacek close the circle of contributions with a good question. In the interview “**Why didn’t you stay until Sunday’s brunch?**”, they explore how the generative dialog between technicians, scientists, artists, or people from management professions can succeed. Based on the observation that “the technicians” were absent on conference Sunday, they generate hypotheses about different motivations,

(conference) socializations and comfort zones of different expert fields. They envision the preferred entrance gates of the professions and how these can be kept open.

We are happy and proud to have embraced a diverse crowd of authors and contributions making meaning of ARTificial in different fashions, traveling from different avenues and pointing in future directions. For us editors, this issue breathes its title: it is particularly diverse in genres, rich in images, graphics and links to virtual realities. With this issue, the Journal itself takes on its virtual form, and we are realizing a long-cherished project. Dear readers, we wish you much pleasure and inspiration in reading, receiving and carrying forward what is fresh and lively in your daily life and work.

About the Authors

Johannes Braumann heads Creative Robotics at the University of Art and Design Linz. He is co-founder of the Association for Robots in Architecture and the main developer of the intuitive robot programming environment KUKA | prc, which is used by more than 100 universities and 50 companies worldwide. The focus of his work is the development of methods of robotics for new user groups. Thereby, Creative Robotics cooperates closely with the Innovation Center Grand Garage and develops innovative robot processes for (and with) SMEs and craft businesses.

Sougwen Chung is an internationally renowned artist and a pioneer in the field of human-robot collaboration. In her work she artistically explores and researches ways to work with machines and the potential of artificial intelligence in creative cooperative processes. Chung has been artist-in-residence at distinguished organizations like Nokia Bell Labs, is a former research fellow at MIT's Media Lab and was selected as the Woman of the Year in Monaco in 2019 for achievement in the Arts & Sciences.

Elisabetta F. Jochim is creative AI lead at Libre AI and co-founder at Cueva Gallery. She has a background in Arts and Humanities and extensive experience in project management working with heterogeneous teams in dynamic environments. Finding her passion in the intersection of technology and art, she explores how artificial intelligence can enhance human creativity. Her interests focus on digital aesthetics, human-computer interaction, human and machine creativity, and society.

Paola Michela Mineo is an Italian visual artist: her research is rooted in relational art, but she uses an interdisciplinary language that ranges from performance art to photography, from the purest sculpture to installations. She graduated in Architecture at the Polytechnic of Milan and Athens; she reinterprets the concept of human cast and fragment, transforming them from

an anatomical copy to a real pieces of personal identity portraits. She has exhibited her work in various museums, and is always committed to extracting beauty from the darkest social realities.

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Elena Raviola is Professor in Business and Design at the university of Gothenburg. She is recipient of the Tortsen and Wanja Söderberg Professorship in Design Management at the Academy of Design and Crafts Gothenburg and Director of the Business and Design Lab. Her research incorporates artificial intelligence and design, and its implications of work processes, most importantly on creative work. Her main research interest lies in understanding the role of technology and other material artifacts in organizing professional work, especially in news production. She was visiting researcher at Stanford, Bocconi University, Harvard, and Sciences Po, and worked at Jönköping International Business School and Copenhagen Business School.

Claudia Schnugg is independent researcher and curator in the field of art and science. Her work focuses on analyzing the effects of art in organizational and social settings, including change processes and new technologies. As advocate of artscience collaboration, she has been the catalyst for numerous projects. Claudia is working with leading scientific institutions, tech corporations and cultural partners. She researched at JKU in Linz, Copenhagen Business School, UCLA Art|Sci Center+Lab, and at European Southern Observatory, Chile. She headed the Ars Electronica Residency Network and was first Artistic Director of Science Gallery Venice. Her most recent book is “Creating ArtScience Collaboration” (2019).

Andrea Schueller is an independent business consultant, executive coach and lecturer at various universities specializing in generative change and transformation, organizational design, systemic identity, social innovation, creative emergence. Over the years she has qualified in various fields and applies her work shapeshifting in different contexts pursuing the red line of fostering embodied consciousness development through fresh presence and

holistic working designs. She is teaching trainer for Group Dynamics with the OEGGO (Austrian Association of Group Dynamics & Organization Consulting) which she chaired and served as a Board Member (2012-2018). She is a co-founder of COS Collective.

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Christian Stary is professor for Business Information Systems at the University of Linz, Austria. His research areas include Interactive Design of Sociotechnical Systems, Business Process Management, Conceptual Modelling and Knowledge Management. He is responsible for several European research projects, such as TwinTide, dealing with method transfer in UI design and evaluation. He is member of the editorial board of international cross- and interdisciplinary journals, among them UAIS published by Springer. He is one of the founders and chair of the Competence Center on Knowledge Management, the ICKM (Int. Council on Knowledge Management), and organizer of several academic events on interactive systems, business process and knowledge management. He is also a co-founder of COS Collective.

Liselotte Zvacek is management consultant, leadership coach and lecturer at different universities in Austria; teaching trainer (train the trainer) of OEGGO (Austrian Society of Group Dynamics and Organisational Development) and member of the board of OEGGO (2000-02 and 2012-18); facilitator at the Graduate School of Business of Stanford University (USA) 2011-15; member of the faculty of the Hernstein Institute; member of NTL (National Training Laboratories Institute, USA), photographer. She is a co-founder of COS Collective.

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of work” is your gift and your challenge to yourself and to Organisations & Society: The one you work or live in or the one you are intending to create. A project development, a new business idea, a book, a new way of working and living.

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Join the COS movement and become a Friend&Member of COS! COS is a home for reflective hybrids and a growing platform for co-creation of meaningful, innovative forms of working & living in and for organizations and society, between and beyond theory and practice. We invite you to become an active member of COS.

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Join COS, a Home for Reflective Hybrids

The future is an unknown garment that invites us to weave our lives into it. How these garments will fit, cover, colour, connect and suit us lies in our (collective) hands. Many garments from the past have become too tight, too grey, too something...and the call for new shapes and textures is acknowledged by many. Yet changing clothes leaves one naked, half dressed in between. Let's connect in this creative, vulnerable space and cut, weave and stitch together.

Our target group is reflective hybrids – leaders, scientists, consultants, and researchers from all over the world who dare to be and act complex. Multi-layered topics require multidimensional approaches that are, on the one hand, interdisciplinary and, on the other hand, linked to theory and practice, making the various truths and perspectives mutually useful.

If you feel you are a reflective hybrid you are very welcome to join our COS movement, for instance by:

- Visiting our website: www.cos-collective.com
- Getting in touch with COS-Creations. A space for personal & collective development, transformation and learning. Visit our website: www.cos-collective.com
- Following our COS-Conference online: www.cos-collective.com
- Subscribing to our newsletter: see www.cos-collective.com
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- Becoming a member of our LinkedIn group: go to www.linkedin.com and type in "Challenging Organisations and Society.reflective hybrids" or contact Tonnie van der Zouwen: office@cos-collective.com

The Journal with Impact

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