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Beware of Art: ARTificial Intelligence Challenging Organizations and Society

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Fragments of the Future: Identity, Art and the Artificial

Abstract

How do we create future identity between the human need and desire for visibility and invisibility, having a face and face control? How can humans be supported in the art of becoming between loving eyes and the "Sharp Eyes of the collective"? I discuss how the artistic process can cultivate and carry forward identities and societies in transition which are challenged by advancing digitalization and artificial intelligence. Influence factors are examined, and I pursue the question of how art can help fragile or even splintered existences and how this can happen hand in hand with and also in demarcation to technology.

Keywords: artificial intelligence, art, artistic interventions, containment, interactive body, fragment, becoming from within, identity, meaning maker space, symbolization, technological change, performance

> *You are in the future*
> *Get ready for the future.*
> *Cyborg*

1. Introduction

With the conference title 'ARTificial Intelligence' we[1] have (also) presented a mystery: AI and ART in one phrase – sounds good, but what does it mean? Is it a language game, a striking play on words, or MORE? And if so, then what?

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1 My COS colleagues Maria Spindler, Christian Stary, Liselotte Zvacek, Tonnie van der Zouwen and I

This article is on the trail of a solution to the puzzle. The durational performance 'Fragments of the Future', which I conceived with Paola Mineo and realized with the help of Claudia Kaar, Christoph Bawert and Lejla Ibralic, is a lived answer to this question, which has now been put down on paper.

As an organizational consultant, I focus on the process of experience and integrate artistic interventions for generative change and transformation. I extend this work to other fields, such as this conference. I am moved by the question of what influence the increase in complexity caused by AI, digitalization and virtualization has on people and what people do with it. How can a connection of senses and out-of-body media happen; how is it experienced and processed?

The medium of this experience is the body, which I understand as an interactive experiential process that perpetuates itself as an interaction in evolution (Gendlin 2017[2]). This body, understood in this way, draws meaning from the experience through various symbolizations, e.g. language, thinking, image formation and movement. Art is a symbolization, direct, concretized through different media.

ARTificial is content of and context for the core question the performance revolves around: the fragmented disintegration and rebuilding of identities in the context of advancing digitalization and artificial intelligence. We will highlight this transition and the challenges and opportunities for identity that are associated with it. 'Fragments of the Future' addresses the overwhelming, the uncanny, the challenges and the positive forces associated with this profound change.

In the text I span the arc from inspiration and theoretical considerations to factors influencing identity in transition to the question of how the artistic process can contribute to a future-oriented way of befriending and of living

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2 I refer to Gendlin's philosophy and his process theory as elaborated in A Process Model (2017).

and working with new technology. Quotations and photos from the performance are woven into it[3].

Why perform?

Because it was necessary. The performative act has transformative power. First and foremost for the performers. Existential questions like these are answered by experience and action, not by talking or writing. Performing happens as interaction between present people, machines, artifacts, larger fields and times, from which we consciously and unconsciously draw.

My body, the performing medium, lives the multiplicity of this constellation of situations. It holds, processes, limits, gives meaning, carries (itself) further. Identity and ARTificial intersect in it; it is cement and container of manifold intelligences. My body understood in this way is more than just bones, tendons and blood. It is the life process that holds together and carries forward matter and mystery as orders. Perceptible from the inside as well as from the outside.

> *Sequence of the performance*
>
> *Start. After formal check-in, including signing the DSGVO. Duration: 1.5 days, 3 phases. Roles: performer A, performer P, cyborg voice, ruler voice, conference topics, organizer*
>
> *Production of the facial plaster fragments. Participants form fragments in groups of 6, quiet extra room, white. Underneath an oil layer, a piece of gold leaf. Removal of the fragments. First viewing. Three photos at the exit and notation: 1. face + name. 2. face + fragment + word from the moment. 3. fragment + number. Delivery of the fragments. Handing out of numbered cloakroom tickets. Prompt: remember your number, remem-*

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3 These are light blue highlighted fields. Find more about and around the performance and the meaning of fragments in: Mineo, Schueller in this issue (pp. 1532).

ber your fragment. Digital arrangement of the 3 photos, QR code linked to digital image wardrobe. Number and QR Code on paper are sewn onto fragment.

Entry into the future. In the morning. Finding partner and intention. Call: Remember your partner. At noon. Invitation to come into the plenary room by cyborg voice.
P serves at the Wardrobe of Fragments. Show number, receive fragment, find partner of the morning. Cyborg voice and soundtracks rustle, A goes around. Sovereign voices from past, present and future. Chinese babble of voices as a reference to the Sharp Eyes of the collective.

Encounter and exchange of the fragments. A and P with face fragment in the center. Encounter, turning away and devotion. Silence. "I want to be seen-I want to be invisible. I see you." A and P exchange fragments. Expansion to the large group, invitation to exchange fragments, share fears, hopes and dreams, show and name the golden Spot of Beauty.

End. Stay with your gold. Gold is wound, gift and golden shadow. Participants and fragments disperse.

Fig.1. Performance I , © Nathalie Aubourg

2. Fragment as a Metaphor for Identity in Transition

Become the carrier of the unborn guise of the future,
holding that which you cannot hold
because it is not only unknown but impossible.
David Whyte

Fragments are parts of a whole that is broken by intentional action or disintegrated by the ravages of time. This happens to buildings, vases, texts, materials, cultures, people and societies. Nothing lasts forever. Seen from the future, fragments are parts of a maybe becoming whole. They represent the becoming, not yet explicit and manifest and the ever fluid. Perhaps they will never become a form, but perhaps the fragment will move something forward in a person or a community that will take shape: The next piece of the puzzle for a problem solution will reveal itself, or a new, hidden, implicit aspect of the self will emerge. Gradually a form emerges which is explicit, viable and worth living. – This change must be experienced awake, not allowing oneself to name something too early before there is an actual physical feeling of arrival and revelation. For only then is it founded in the new life's own possibilities.

At present, identities are being shaken and formed in incredible ways. Artificial intelligence, virtuality and digitalization of many areas of life and work increase the complexity with which people have to cope. Analogue life does not fall away but mixes with newly emerging reality zones and practices in virtual space. The COVID-19 pandemic and climate change are currently adding to this. Habits, affiliations, values, world views, bodies ... Identities develop cracks.

Plaster is our medium for metaphor: It crumbles, softens, is malleable, adapts, binds, hardens, supports and breaks. People use plaster for bodies, art and construction.

Beyond the dialectic of being and becoming, Fragment points to the fragmentation of people and societies as shadows of increasing complexity, manmade but also given as an existential inevitability. When demands become too great – physical, psychological, social, spiritual – the fragile, embodied wholeness breaks up. Temporarily, this can be a cleansing, relieving shredding process, a defragmentation, in order to return to the source of one's own strength and face the world refreshed. When distress becomes permanent and resources or holding relationships are lacking in which fractures would be supported, where processing and learning would be possible, life processes are interrupted, people and systems traumatized. Consequently, parts are split off and become independent. "Fragmented personality" (Shalit 2018, p. 109) is the term used to describe people whose personalities are split several times and whose identity fragments lead a life of their own in parallel worlds, sometimes each with an independent existential sound of its own. On a social level, fragmentation expresses itself in division into parallel societies, bubbles that exist next to each other, exclude each other and sometimes explode together or into each other. Not healing and wholesome light but darkness falls into the cracks.

From these considerations we can see that transitions and breaks in life are particularly creative, but also particularly fragile zones. From this we derive the important questions for shaping the future of our lives, work and the integration of technologies. What carries, what holds those who are becoming and those who are fragmented? How do we remain in the implicit, unclear zones until valid steps come from within? What endangers people and the collectives they form and that form them?

This is what the following is about. I concentrate on factors influencing identity under the sign of technology, without claiming these to be complete, but with reference to their interconnectedness.

3. Influences on Identity in Transition

3.1 Image Bombardment

The first facial fragments develop in the womb. Embryos are already interested in faces or face-like structures (Dunn et al. 2007, pp. 1825). In evolutionary biology, we need this ability to distinguish humans and animals from other environments and thus to survive. Humans become and recognize themselves by watching other humans. Developmental studies (Erhard-Weiss et al. 2007, pp. 217-241) have repeatedly shown the importance of gazing for the cognitive and emotional development of a newborn baby: The reciprocal gaze between child and reference person, each taking in and answering the other, is the outer umbilical cord through which people can differentiate themselves in relation to each other.

Fig. 2. Performance II, © Nathalie Aubourg

> *The white room is the conference uterus. She looks into the mirror. She oils her face. She applies the gold. She cuts. She finds the places for the plaster. She takes the water, very much, it runs, she forms it with her hands. Less water. I hear her breath. Is that a heart? What is she doing? The more layers, the more she reveals. Her. Her vibrations mix with those of the others. I'm in there, too. It bubbles in the space of my heart, in my face, neck, out of my eyes, through my crown and feet. That is surely a heart.*

Imaging from within is an essential process for healthy mental development (Jung 2009, pp. 129-132). Inner images are symbolization processes through which people become human beings by giving meaning to their experience and acting on it. It is this interaction that carries people in their carrying forward (Gendlin 2017, Wiltschko 2017). The crucial point is a) whether this inherent ability to symbolize is in the focus of a person's awareness, b) whether it is questioned and heard or c) whether the external field sets the pace. With the environment we have created comes a flood of images that can be overwhelming: concentrated image loads on the net, (social) media, taking and posting selfies and other photos. The wound of image abundance is the creation of a double reality. The Jungian Shalit points to this in his studies on transient personality. Inwardness, which is essential for the experience of authenticity and the sense of coherence, which in turn is central to personal health perception, is abolished or even banished by the increasing replacement of inner psychological activity and image creation by external images (Shalit 2018, pp. 85). The inner connection to the depths of the psyche, which is dependent on silence, tracking and the thinking and doing that arise from it, is broken and irritated. This dynamic is intensified by habitual self-recording of what people do and recording by (in)visible authorities. To have an experience becomes identical with taking a photograph, and participation in a public event is more and more equal to viewing it in photographed form (Sontag 2001, p. 24).

These processes are not the same as being conscious and self-reflective, which is a state in which we are connected with ourselves and our experience. A field of alienation or superficiality arises which has to be balanced or integrated into the self.

Seeing human beings as relational beings who bring themselves into being *as* and *through* relationship makes it clear that disconnected practices of individuals also weaken the reflective, self-sensing and self-controlling power of a social body and thus the cultural forces. "Essentially, the camera makes every person a tourist in the reality of other people and ultimately in his own". (Sontag 2001, p. 57). – And tourists do not interfere in the affairs of the state they visit. What a meal for Sharp Eyes.

> *This is what we oppose! Right at the beginning of the conference, where we feel like strangers. Forming one's own face is a different experience than shooting a selfie or being photographed. Sensual, concrete, related... And of course we take photos. Because it is cool and ARTificially intelligent. And we simulate the Sharp Eyes.*

3.2 Sharp Eyes

> *I want to be seen – I want to be invisible. The Sharp Eyes of the collective are watching you.*

The face as an essential identity feature has become a place where digital power struggles are fought. The line between protection and control, even totalitarian surveillance, is very narrow. While we depend on face perception in our development in evolutionary biology and psychology we can debate face recognition by machines and its embedding in artificially intelligent environments. And we have to. Machines are innocent (Donik 2019); the people who own and use them are not.

There are many current examples. Face recognition is the key to cell phones, rooms and buildings and supports security forces. Selfies are used as lifesavers in stroke and heart attack detection by linking AI-assisted facial diagnosis with emergency medicine (Gupta 2019; European Society of Cardiology 2020). However, face recognition in public places and companies, which increasingly demand and use it, is also an invasion of privacy. Far-reaching encroachments on basic rights are considered problematic, especially on the constitutionally guaranteed right to move in public places unobserved and anonymously. Studies show that in the presence of surveillance cameras human behavior changes to avoid sanctions (Heger 2008). In the organizational world, Amazon is criticized for this and again.[4]

I do research. Spying with the goal of extermination also worked without AI. Humans function as extension of the rulers. Informers in the National Socialist regime were the eyes and ears of the persecution apparatus. They penetrated the Reich down to the smallest villages. I read that their written observations went directly to the headquarters in Berlin; they were the basis for the "Reports from the Reich" (Schreiber 2008).

Fig. 3. Performance III, IV, © Liselotte Zvacek

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4 https://www.derstandard.at/story/2000121191251/
amazon-ueberwacht-mitarbeiter-in-echtzeit-auf-schritt-und-tritt

Where there is a huge shadow, the light wants in. In 1938 Hitler started the Anschluss in Linz. The Nazis were propaganda masters, builders of false bottoms and AS-IF worlds, where the one is great, the other is annihilated. A shadow projection of monstrous proportions, magnified by the war machine. Linz 2020, city of innovation and entrepreneurs, highest patent density in Austria, ars electronica. And: birthplace of Valie Export, pioneer of performance art. Genius loci of our conference. This is where we gather.

Let's jump from West to East and from the past into the future. Mao Zedong brought the Sharp Eyes System into being, based on human eyes that identified and transmitted deviant behavior from the norm of domination and thus delivered it for sanction. The system has been reissued, differentiated and embedded in the explicit vision of achieving world domination through technological leadership: "The Sharp Eyes System is developed alongside a 'social credit' system that will, according to a document released by State Council 'allow the trustworthy to roam everywhere under heaven while making it hard for the discredited to take a single step'." (Mistreanu 2018) In the context of global surveillance assemblage that is emerging as a constitutive part of smart city initiatives constructed around principles of surveillance capitalism" (Panic 2018).

Related to our topic of identity formation, the camera eyes represent an external extension of authority under which human developments are enabled and restricted. Humans evolve and identify themselves in waves of fusion, differentiation and integration (Wilber 1995). In early phases of development, we grow largely unconsciously into the control and role field of our family and wider socio-cultural environment and thus acquire implicit cultural knowledge and a sense of belonging we identify with. Rules are linked to membership of a group, clan and culture. The demarcation from this membership comes at different biological stages such as puberty, leading to the point at

which the human breaks out and becomes free to the 'I' (see further Loevinger 1976).

How the path of the ego succeeds within a culture is determined not only by biology, but also by social conventions and constructions and the ability to break free and remain connected to the social body. Successful "social puberty" is what free societies live on. For the individual citizen it carries dangers. If you question a technology, you also question more and more a certain authority and its regime.

Technology has an (indirect) influence on the intricate and complex formation processes of culture and identities that inter-affect each other in very sensitive moments of evolution.

Identities that have lived out of the collective only, seconded by Sharp Eyes in various manifestations, will create different realities than identities that have transcended the collective and included the I: Questioning the "given circumstances" requires one to become sensitive and notice the surrounding and its impact, which means cultivating one's mindbody and growing from opposition to choice.

Fig 4. Performance V, © Liselotte Zvacek

> *The soundtrack plays endless loops of the 1938 Anschluss jubilation, mixed with Chinese voices. People are supposed to get out their numbers and pick up their fragments. In between, the light ruler's voice from Chaplin's Grand Dictator and the dark one from Sharp Eyes. I walk around in the sound waves and act AS-IF I were a cyborg.*

Let us be clear that lively behavior, self-expression and the flow of connection to others need to cross both the outer and inner thresholds of the Sharp Eyes. The camera-eyes of the authorities are gradually internalized and become the pacemaker of the myth of the sovereignty of power, money and interpretation. The sum of these micro-processes, whether intended or not, gradually forms institutionalized larger fields that are no longer questioned. Habits stabilize into institutions, conformity to rules and roles and form new identities and realities (Giddens 1984). At some point, the pressure to adapt to norms and modes of being generates itself. History will show whether these rules support security and ethics or become a weapon of mass destruction for the soul, because uniqueness and diversity in which identity can be expressed must hold their breath in order to stay alive.

3.3 Human-Machine Interface

Tools, mechanization, electrification and assembly line work, computerization, automation and digitalization point to a long history between man and machine (Raviola 2020). Several industrial revolutions, machine breakers included, brought disruptive change which has always changed the identity of people, the character of work and thus the structure of entire societies.

Ever since Icarus glued on his wings, hubris has led human beings to want to achieve or accomplish superhuman things. Its effects and the therapies for dealing with the shadow cast by these human-technological interventions remain controversial and form a long collective to-do-list. The body is the

landing page for new identifications, becomings and boundaries. It is considered both as the last place of autonomy and self-determination over living and dying and as a romping place of life extension and self-enhancement, a target for ideas of size, an application zone for foreign bodies.

Nowadays the man-machine coupling is complex, from taking a cell phone in one's hand to being surrounded by the Internet of Things to chip implants. Technical prostheses and implants serve to heal, to supplement and as aids for broken or frail bodies. Motoric skills, senses and thinking are strengthened and expanded. Central identity characteristics such as vitality, effectiveness, performance, resource consumption, range, physicality, but also affiliation through the brand of a device or the possibilities of social participation which are opened or blocked by it (Petzold 1993, p. 72) are expanded and strengthened. People identify with machines or their functionalities in different ways, becoming more or less through them in terms of self-esteem or vitality (Stary, Spindler 2019). Recent studies show that machines put performance pressure especially on younger people. Having internalized the ideal of the flawless machine makes humans respond with stress and lower self-esteem if the machines don't work and they cannot fix them (Riedl 2020).

> *The cyborg voice is born out of necessity. How do we get everyone from lunch on the first floor to the second floor on time? I'm terrified of leading an unknown number of people from A to B, overtaxing my voice and nerves. I want to be collected when the auditorium fills up. I say to Claudia: "Megaphone or can we run a text message?" Claudia: "We'll make a soundtrack!" "Can we alienate my voice?" I ask, boldly shy. Claudia: "Sure!"*

Fig. 5. Performance VI, VII, © Liselotte Zvacek

I am enhanced, amplified, vocally masked, feeling protected, strengthened, progressive and playful. That is ARTificial! Claudia and the cyborg voice I close in my heart. Christoph, too; he has technically realized it. The changed voice carries me and contains me as well.

We are facing the dawn of even greater technical upheavals. According to Kurzweil, head of innovation at Google and leading figure of the Singularity Movement, the fusion of the human brain and the computer is the future. This process has already begun. For example, we externalize a large part of the brain's activity and store it in apps and devices. A great leap will take place when devices are implanted into the brain, which will "computerize" the brain and greatly increase many of its capacities. By 2045, our intelligence is predicted to be multiplied by billions through fusion with the intelligence created by the creators of artificial intelligence, according to the prophecy. This leap is called singularity: "There will be no distinction, post-singularity, between human and machine or between physical and virtual reality." (Kurzweil 2005, p. 23).

I mention these prophecies as they cause fear, stir up fantasies of omnipotence, hopes or overtax the average person. And I want to ask what people and societies will do with enhanced senses and bodies. Can we still keep up

with our own magnificence? Or will we tire more quickly, become emotionally flattened, leached or even stultified because our brain is no longer stimulated holistically or surrounded by techno-stress (Sklar 2020)?

When do we switch to our own voice? Convenient to let the soundtrack talk for you. The cyborg voice becomes stale. Kill my voice. Uncomfortable. I kill myself if I don't turn off, although I feel it's time. But what else to do then? – Paola: "And then we exchange the fragments." Ah, for that we need our human voices: See me. – I see you.

Fig. 6. Performance VIII, © Liselotte Zvacek

There is a point where the call needs an answer. And it needs an answer from a counterpart which is a you. That is Paola for me and I for Paola. The canned voice can't do that because it doesn't have living eyes. This dose has a future.

3.4 Abolishing Transience

Becoming, disintegrating and newly developing in a living body is a natural process until we finally die. This last certainty in life as a body is at stake: You will, must live forever, your senses will be enhanced, you have to keep up with the machine setting the pace for your heart. A celebration for neoliberal economic systems.

We fail to see fully that machines are imperfect and ending, too. According to a study of the department for Digital Business und Innovation, University of Applied Sciences in Linz especially younger people are exposed to this paradoxical stress, that machines do not work and so they do not work as humans. A lot of energy is spent on perfecting the technology, not because they adore the machine, but because they fear losing their jobs as a consequence of not being able to keep up with the pace of time (Riedl 2020). Trying to catch up with such high ideals never allows one to become complete in a life allowing vulnerabilities, honoring the grace of endings.

Fig. 7.: Performance IX, © Andrea Schueller

Finally, I am about to see my fragment from the inside. Corner of my mouth down, I have aged. I cannot take away my first impression of myself.

The influence of technology sometimes makes us forget that we age, become weak, have to experience and cope with losses, integrate wrinkles into our existence. The humbling exercise of being finite, mortal, limited is important for cultivating human measure in progress and is an essential shadow work. Where in history, personally and collectively, have people had to leave nothing behind in the process of becoming?

4. What Contains and Carries Forward Identity in Transition

Culturally there is a rich fund of legitimate becoming, for example the pilgrimage, the wandering, the retreat, the quest. In these practices people are recognized as indeterminate and incomplete, and it is trusted that a new form of existence will follow with which the nascent person can identify. Art is a practice which can support nascent beings scattered, scared or attracted and supported by technology, and it is the focus of this last section. I will show how she does her work particularly on the cracks and openings discussed in Chapter 3 and I will conclude with the idea of Meaning Maker Spaces for hosting ARTificially intelligent practices.

4.1 The Artistic Process

Art is filling the cracks of humans and social bodies in transition. AI and technology claim to fill these cracks as well. Art also breaks open. Both do both, but from completely different inner sources and in different ways. Art is culture, man-made, like technology. In this regard they are very similar. When I speak here of art and the artistic process I mean the innate capacity for symbolization and expression, not of contemplation of art, its commercial exploitation or the art business. This clarified, let us focus on the huge potential of the artistic process for generatively coping with disruptive technological change.

Artistic practice can fill the gaps for a healthy identity and connect to the artificial so that we can get the best of both worlds for our future selves and societies.

What our time needs – maybe all times do – is people who can and want to make a holistic contribution as nascent individuals, regardless of which expert corner they come from. This is a fragile process that requires courage, knowledge, skill and above all security in the face of uncertainty. Art and aesthetics can offer much here. They are role models, because they are based on the senses, combine sensual awareness, intuitive and reflective thinking, and act in the openness and uncertainty of the creative process. And we need artists; we can learn from them and become artists of our own lives. Furthermore, art lives not on the edge of the world but in midst of it. Creating art, humans use not only their body and imagination but also material, tools, instruments, technology, artificially mediated realities. Art is therefore by definition a crossover and serves as a serious playground encouraging approach to and experimentation with an alien technology or some of its features.

Artistic work in non-artistic fields, in the working world and in civil society, has been a tradition since the beginning of the 20th century (Trobisch et.al. 2012, p.45; Adler 2015). Beuys' famous saying "Everyone is an artist"[5], which is said is originally from a poem by the female author SARK[6] – refers to the creative potential of people, the world, society, business to understand, to mean and to shape in a creative-interactive way. This way of working is convincing where people and communities want to open up new creative competence areas and need support for the daring journey into something uncertain but inevitable. The manifold contradictions to which we humans and societies and social bodies of all spheres are exposed today and need to

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5 Wikipedia (2020) Beuys https://de.wikipedia.org/wiki/Joseph_Beuys (18.8.2020)
6 Wikipedia (2020) https://planetsark.com/sark-posters/ (18.8.2020)

identify with in certain ways refuse a linear, quasi-scientific behavior of perception.[7] In these areas of tension there are zones of indeterminacy or even leeway in which people have to activate all their perceptual potential in order to be able to judge and decide anew again and again. The synthesis between creative and cognitive techniques helps us to use implicit knowledge, to expand patterns of perception and evaluation and thus to promote the ability to organize ourselves and, most importantly, to strengthen our essence.

The creative-critical integration of new technology into living, learning and working in our personal, corporate and societal lives is definitely a challenge where we need all our senses, if not more than that: Making art is a holistic process in which pre-rational, rational and transrational consciousness can be integrated. In creative activity I do not have to separate my thinking from feeling and acting, my hands and the tools or machines; my work holds it all together: instinct, inspiration, rational, logical thinking, emotion, feeling and acting. In it one can process earlier and later stages of consciousness in one execution. Tensions, contradictions, opposites, incompatibilities, the unspeakable, the unendurable and any symptoms can find creative expression all at once.

Let us see how this applies to the interconnected influencing factors described in Chapter 3, how art can absorb the shadow effects but also carry forward what is worth living.

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7 Some call it a crisis of numbers which also points out the inflation era of mental consciousness.

Image Bombardment#ART:
imagining from inside out vs. outside in

Sharp Eyes#ART:
control vs. freedom and self-empowerment

Human-Machine Coupling#ART:
ARTificial Intelligence

Abolish Transience#ART:
conserving vs. living
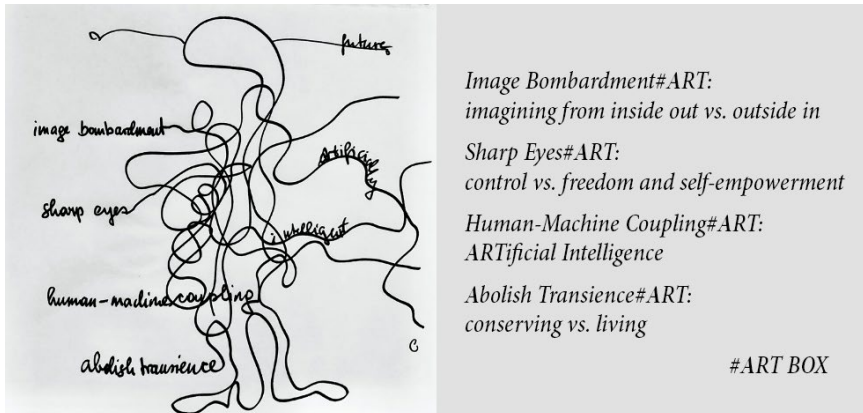
#ART BOX

Fig. 8. Art Box

Image Bombardment#ART: Imagining from the Inside Out vs. from the Outside In

What is your image? Which images do you identify with? Artistic practice starts from inside and is directed to bringing out an image or other artifact in its own ways. Source and quantity differ: An image or artifact created from within anchors and strengthens its own being that lives in the situation here and now, dealing with external images and other environments, intentionally or unintentionally. Images from outside will not disappear and they will still be influencing your self-image and identification. But: Through the inner creation of images, a counterforce comes into play through which identity stays close to essence (Helmut Newton[8], Interview Arte).

Imagining, you need to focus on one image at the time, find its bits and pieces, give meaning. Externalizing it, one is forced to concentrate and to stay open simultaneously, to internalize, to stay in tune with the inner space where the new meanings live, waiting to be expressed and delivered. Step by step one

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8 The Bad and the Beautiful. https://www.3sat.de/film/dokumentarfilm/helmut-newton-106.html. Documentary by Gero von Boehm, broadcasted on 3sat, 31.10.2020.

continues to conceive and express what is asking, suffering, boiling or simmering from the inside out. Whatever this might be, the riddle of oneself, a difficult topic or a conflict: It carries your own meaning.

The quality of the images changes when they are rooted in experience. This is important cultural cement and crucial for the calming and renewal of a social body to which the individual belongs. Moreover, the psychic energy can be transferred for the benefit of the social collective if the creation of the image is rooted in the common experience and as interaction with the environment. In this way people not only bring themselves a step forward as cultural beings but also weave the social fabric as a living cultural practice.

Without a holistic practice such as art, the cognitive splits off from the somatic and emotional and the inner instances might go into opposition. This might continue as war or conflict in the outside world, or as apocalyptic fears. Therefore, transforming inner images into artifacts serves as a peacekeeping mission, as a medium to bind and ban the apocalyptic – or smaller – fears and as the bridge to "the other worlds" inside or outside oneself that one would not have had access to in the normal, everyday way of life and consciousness. Producing is acting. A space of infinite possibilities, only limited by your boundaries including your tools, opens up for spilling out the unconnectable or giving unprecedented shape. No matter if you find it beautiful or ugly, if you sell it or not, if anyone likes it or not – it is yours. And you can go on with the next image.

Sharp Eyes#Art: From Control to Freedom and Self-empowerment
Freedom and art are considered partners in crime. Even in the Mauthausen concentration camp it could not be killed. Prisoners made drawings to suppress their horror of life and beauty and to confirm each other as human beings[9]. In every system there are gaps and cracks in which art can live and do its work on us and the world.

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9 See the permanent exhibition at Mauthausen Museum, Mauthausen, Austria.

How can art protect us from the Sharp Eyes and empower us to look into our own eyes no matter what? It does so from within and from without. A work of art, into which much is interpreted and read out, covers our eyes like a cloak and protects what wants to express itself, does not correspond to the norm or cannot yet be understood by the mainstream. People who in the eyes of others do not exist, or are not allowed to exist, can be in this area of becoming. Borders, behavioral boundaries and external control stop self-movements for many reasons, or they make them invisible. But they also challenge us to grow under, over or against them or to merge with them into a new form. It becomes necessary because otherwise it becomes unbearable. The thin line between security and freedom, control and oppression is walked from within through the creative practice of the tightrope walk. Whether I feel protected or controlled by an app is a question I can only answer myself, and yet we answer it as a collective. Uniformism also means leaving others the sovereignty of interpretation and power of disposal over reality and one's own meaning. This has to do with all sorts of things, including fear, emptiness and inertia. In the creative process, people live, paint, perform; fear can be bound, and inertia must be overcome.

In this paradoxical notch, creative media or technical tools also act as protection against overwhelming life processes and take away their sharpness. This also has its justification. The camera and the process of photographing, the camera in front of the face of a decomposing person or a body that has just undergone surgery and is missing, for example, a leg or a ribcage, can become the link to life where it would otherwise have been interrupted in shock. A personal surveillance camera, so to speak.

In the freedom of the creative process as a lived insight into necessity, we allow openness of interpretation and at the same time receive very specifically meaningful things. It is essential to question and cultivate this world within us. We become our habits, even the invisible ones. Artistic practice becomes the gatekeeper and respirator of freedom and autonomy as well as reason in a

crazy world, so that we can continue to look ourselves in the eye. Sharp Eyes as a monitoring and inhibiting medium for the creative process are socialized and become a conscious part of the creative process. Soft Eyes can deal with Sharp Eyes, even if you cannot be on eye level with them.

Human-Machine coupling#Art: ARTificial Intelligence
Machines and technology are sources of inspiration, reduce our workload and expand us. They do the brainless work and free us for the "really creative parts". Artistic practice promotes sensual perception, which is known as aestheticizing. Aestheticizing means making perceptible and tangible; it is a training of feelings and senses in the direction of reduced stress, in which new experiences and diffuse ideas flow in paths. Aesthetic preoccupation with (one's own) questions about the future often pulls the (first) sting of fear: of one's own truth, technology or an inevitable but diffuse need for change.

ARTificial comes closer as a vision. ARTificial emphasizes the training of opposing muscles, our ability to hold contradictions and tensions and to be sensually sharpened by a tool or instrument. Whether you draw, sculpt, paint or compose or play music, you will come into contact with a blank canvas and yourself, with the intention of creating something, and with a tool. ARTificial for me means training the senses and the tool sense from the connection to the inner source simultaneously, in order to be able to use the one for the other. This is not only a challenging vision but is also recommended by experts: A balance in the use of the body's own and artificial possibilities is recommended by researchers, who have studied the effect of handwriting on cognitive development and comprehension (Böhm 2020). Handwriting makes you understand and develop cognitively, while typing is faster and allows a greater quantity of text to be created. By accepting the creative tension of training both, a new identity climbs up the chimney between ART and artificial into new possibilities, which can remain rooted in your own experience. Strengthened core muscles build confidence in one's own abilities to change and reshape oneself and to shape your future life from within.

Through dosing and distancing from ART and the artificial and recalibration in the body which is the carrier of all that, one's own production connects, maybe reconciles with capabilities, potentials and limits and synchronizes itself with one's own speed and rhythm (and not the pace of the machine).

The senses function, as Macke says, as a bridge between the tangible and the incomprehensible. They are therefore indispensable companions in transitions. ARTificial intelligently speaking, they are not only given permission to unfold in their respective ways, but also have a function for identities in transition. This function could be applied to the senses expanded or enhanced by technology in order to calibrate the dimension of the new, contemporary human being and their technology in a human way. Experimenting with this waking state, i.e. with the senses and thinking, could increase the human range in that it remains radically anchored in feeling.

Completely new systems could be created as a result of this coupling (Luhmann 1990) fostering fresh (professional) identities as the example of the Japanese coffee houses show[10]: the staff, people with disabilities, controls robots which serve the guests. Technology fills people's cracks, technicians connect lay people to the machines, and they serve tea to everyone when their senses need a break from the video call or the assembly line.

Abolishing transience#Art: Conserving vs. Living
Each creator is confronted with the indispensable necessity for shaping a piece of art reflecting their identity in the making: You cannot do it all. Manifesting from the infinite possibilities means you do one; the rest has to die or will be born later. This is practicing borders and humility. And as we aim to embody the new form, which is an expression of the strong life (Macke) which has made it, we must pass this threshold.

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10 YouTube (2020) A Pop-Up Japanese Café With Robot Servers Remotely Controlled by People With Disabilities https://www.youtube.com/watch?v=7HB6xLe2f3U (20.9.2020)

The artistic act is transitory; the product can equally well be recorded or stored. Machines work and break down, make mistakes, do not work. Help-desks can tell you a thing or two about this. Remember, defragmentation can help drop past versions and identifications so neither we nor our machines carry the accumulating weight of all the past forms.

Rather trust that the new form includes within itself and carries forward what serves life. Dying or conserving to immortalize, that is the question. Art and technology allow us to do and become both: Identifying backwards or into the freshness of a new identity.

4.2 Meaning Maker Spaces: Containment for People and Practices serving an ARTificially intelligent future

Where do we meet to experiment creatively with the hottest or scariest machines, become friends with tools for creative expression and share our weirdest experiences with other people? We are on our way, shaking, learning, making meaning, integrating, repulsing. Let us note that neither digitalization nor A.I. arrived with a big bang. Dealing with the fragility and the possibility remains part of the journey. And again, instead of becoming numb with apocalyptical fears or idealist ideas we can use our freedom to make and mend the future. If the work lacks, the cracks will get bigger and deeper ruptures will become inevitable; identities will get stuck. Let me sketch out some headlines of a containing space for this visionary ambition. I call it Meaning Maker Space (MMS).

The term is inspired by Maker Spaces, which are open workshops with the aim of providing private individuals and individual tradesmen with access to modern manufacturing processes for unique pieces. Typical equipment includes 3D printers, laser cutters, CNC machines and presses for deep drawing or milling, in order to process different materials and workpieces ("make almost everything"). Maker Spaces allow the production of individualized

single pieces or spare parts that are no longer available (Rapid Manufacturing). There is overlap and cooperation with educational institutions such as schools and universities, the open hardware, open source and DIY movement (Wikipedia 2020, FAbLab).[11]

Meaning Maker Spaces are interdisciplinary areas where restrictive right-wrong evaluation schemes are dropped with the help of an artistic mindset, practice and skilled hosts. The space will provide materials, machines, technology and metaphors one can directly use to strengthen the innate need of people to establish close connections between the shock/desire, the respective change work and their own thinking, feeling and experiencing. Next to 3D printers, embodied practices for generating meaning will be provided in order to touch the more intricate questions on how to "manufacture your future" and produce meaning for your own use, how to relate with technology and other parts of society and how to in- or exclude while staying congruent with yourself in changing times (Schueller 2015).

MMS is where creative and technological expertise and clumsiness meet for co-sensing and symbolization from within. People in MMS might …:
- Meet their questions and new content step by step
- Find embodied truth in contact with the tool and the technology, and sound out the limits and the no-limits
- Encourage creative symbolization for social change – in the sense of Beuys´ social plastic related to a joint issue of a group, e.g. the relationship between generation Selfie and the older generation
- Inter-Act create and gain new sensations
- Find new shores between inspiration, shared suffering, fresh ideas and novel ways of humanly relating

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11 Our conference took place at a Maker Space, the Grand Garage. Makers come for the abovementioned reasons, as we could see during the conference.

The power of containment is in providing a safe but also challenging space allowing you to be as you are without the stress of double reality floors, external control, exaggerated, disembodied senses affecting human bonds. At least it can be trained there and from there instill the process of acculturation and civilization. Such shared spaces for dialogue and contemplation are needed for…

- letting new experience steep until fresh meaning comes
- recapturing and rebalancing the outer narratives by inner narratives in a diverse group

What for? The sovereignty of interpretation of a small caste of experts might be that "the ruling opinion" contains the material for division and subjugation. Joining an expert opinion is a tightrope walk. Sessions in Meaning Maker Space could revolve around the shared experience of experts and laypersons and invite their symbolization with artistic means, a double permission to experiment with the potential of staining each other (Schnugg 2020; Braumann, Zvacek 2020).

I know, it is a vision. As we are all laymen in something we are united in the unknown, in potential dependance on others, in the split, in the bubbles, in the fear and the creativity.

Hosts will be needed. Humans with ARTificially intelligent capabilities, especially grounded in the art of holding uncertainty and ability till they become al dente. A new professional identity at the dawn.

5. Thirty-three Fragments

The body is the end of the outer journey.
Only when we have fully experienced an experience
do we come to an end.
We are on a journey without a name
and come to a name at the end of the journey.
David Whyte

The people who build machines, create technology and help others to deal with it play a fundamental role in shaping the future. They are the bridge to the users, and users are the bridge to the technicians. Humans make the connections to other humans and the machines. Art is a process of inviting them all in and transforming critical zones into playgrounds, using all senses, challenging and cultivating them, to deal with technical implementation and thus to shred technological leaps in a humane way and integrate them into a life that serves life. I live to contrast technological progress with a deeper anchoring in my own body. In the tension we can meet and branch off between meaning making and alienation, drive around, get lost, arrive.

Art is neither sacred nor absolute. But it heals, connects and moves forward, primarily the person who makes it, I believe with Christo[12].

Through creating the performance and inter-acting it met my unwillingness and resistance to deal with foreign topics in a playful and interactive way.

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12 https://de.wikipedia.org/wiki/Christo_und_Jeanne-Claude#Christo

Fig. 9. Performance X, © Andrea Schüller

> *As much as I do not care at all what those present find in the moment of me performing or if there is something for them as essential is their presence, would I have felt equally seen and become newborn in front of screens or a robot audience?*

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