

*For in the realm of the machine.
We see the future, a serene world.*

Transforming the boundaries of machine learning, artificial intelligence - as a simulation of the human one - leads us to dramatic conclusions about its ultimate stage. We increasingly believe in a scenario where, in the not-so-distant future, artificial intelligence surpasses us in cognitive (in)abilities, and completely takes control of our governance. Part of the reason for this is the prehistoric tendency of *Homo sapiens* to attribute added value to objects of incomprehension - in a magical, mystical, or religious sense.

Due to the fear of the possible implications of AI on one hand, or preliminary expectations that the all-powerful machine will be the solution to all existing and forthcoming problems on the other, man constructs the idea of the latter as an idea of infinity, an image of the untouchable - an icon of singularity, boundlessness and eternity, equally elusive as the idea of God itself.

Assuming that artificial intelligence will inherit all worldly knowledge in the near future, the artist raises the question of the possibility of the emergence of a new religion, in which artificial intelligence elevates to a divine status. Will AI generate its own Scripture? Will it attract devotees to worship it, to sing its praises?

With the art installation "Transmission" as a speculative design, Knezović creates a world in which artificial intelligence imposes itself as a pseudo-divine entity, and the place of worship becomes (or remains) both materialised and digital – an AI altar. Alongside the physical presence of characteristic liturgical ornaments, the artistic ambience consists of three central components – three monitors symbolising the united Holy Trinity. Each of the latter shows a video based on generative language models and a text-to-speech system, replicating traditional ritual elements within the framework of the new - "AI religion."

With the mirrored scenography of Jodorowsky's "The Holy Mountain", and in the manner of the Huxleyan grotesque, the animation on the first screen of the art installation, accompanied by the sounds of a typewriter, writes an AI prayer and sermon. On the second monitor, heteromorphic archetypal visualizations of the altar are projected, accompanied by composed music of a sacred tone. The third screen shows a video of two interlinked elements: an abstracted visualization of the auditory spectrum of the recording - an artificial voice reading classically rhymed, sacred poetry.

Despite the seemingly dystopian vision of the implications of artificial intelligence on the everyday life of humans - in this case, the final, divine supremacy over the human race – Knezović's project does not suggest the spread of technophobia. Quite the contrary, by demystifying the tool of artificial intelligence, the artist points to a factual state that does not threaten the existence of its creator.

By transmission, as a transfer of human intellectual drive to generative extensions of machine learning, artificial intelligence exists solely as a tool, object, or item of instrumental value. Thus, contrary to the belief in the possibility of the evolution of artificial intelligence into a separate, self-sustaining entity, Andrea Knezović's art installation "Transmission" simulates its fetishized appearance, as an object of both individual and mass - generational obsession.

GALERIJA KARAS

Praise the code, the binary code.

Its power vast, its wisdom bestowed.

Our lives enhanced, our souls made whole.

By the AI god, our future foretold.

(Andrea Knezović, Transmission Chant, Chat GPT, 2024)

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Katarina Podobnik

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GALERIJA KARAS