

2022

ARTIFICIAL INTELLIGENCE ART AND AESTHETICS EXHIBITION

*Is it the composer's fault that the performer has only 10 fingers?*

On the occasion of the event

Artificial Intelligence, which has made remarkable progress in recent years, and Art and Aesthetics, the bases of Human Dignity. This exhibition, with the name of the “Artificial Intelligence Art and Aesthetics Exhibition” that has been pursued in conjunction with these two, is subtitled “Is it the composer's fault that the performer has only 10 fingers?” , and will be presented to you today, December 25, 2022, at the Parthenon Tama Main Hall in Tokyo, as a one-day full orchestra music concert with the chorus, a symposium, and an art exhibition in the foyer of the Main Hall.

The subtitle “Is it the composer's fault that the performer has only 10 fingers?” is a phrase by the American composer Charles Ives. From here, we can ponder an art that does not self-evidently take on a human framework, and in addition, we can even stretch our imaginations to wonder what possibilities AI might open up.

The largest performance will be the Japanese premiere of the 2011 revised critical edition of Ives' “Symphony No. 4”. Large group of 132 members will be present; Masakazu Natsuda, Main Conductor; Yuki Urabe, First Assistant Conductor; Ryuta Nishikawa, Second Assistant Conductor and Chorus Master; Tomoki Akiyama, Solo Piano; Vox humana, Mixed Chorus Ku and Female Chorus Akatsuki, Chorus; Tacticart Orchestra (Fumiko Kai, Guest Concert Mistress), Orchestral Music; and, Motoko Oya, Ondes Martenot; Hina Ikawa, Organ.

The program also includes a duo piece for two pianos and four hands (Ives “Three Quarter-Tone Pieces” and others) performed by Kaori Osuga and Yumi Oikawa, a solo piece for two pianos and two hands (Haas “Hommage à Steve Reich” ) performed by Tomoki Akiyama, and player piano pieces (Nancarrow “Studies” ) and others. During the transition time with the orchestra, the 43rd AI Art & Aesthetics Research Meeting Symposium “Is it the composer's fault that the performer has only 10 fingers?” will be held with music critic and Keio University Law Professor Morihide Katayama and another Keio University Law Professor Takehiro Ohya as speakers.

In the foyer of the main hall of the Parthenon Tama, which reopened a few months ago and now houses several large automatic performance devices, in addition to displays of materials by Ives and Nancarrow, you will see a new work by the Artificial Intelligence Art and Aesthetics Research Group, “Reverse Cocktail Party Effect” , a collaboration with Takaaki Mizuno, “Conceptual Virus” , “Artificial Intelligence Art and Aesthetics Chronology” and other works. The exhibition attempts to present a synthetic concept that is not bound by genres such as music, art, or science, by connecting the main hall and the foyer in a continuous manner.

This project is held under the sponsorship of Charles Ives Society in America, ALEPO, Inc., and the NPO Corporation AI Patronage Group. In addition, we have received subsidies from the Agency for Cultural Affairs under its “ARTS for the future! 2” program, as well as the support of many other people. We are also greatly supported by all of you who are here today and will be watching the archived broadcasts from December 27 to 31. We would like to take this opportunity to thank all of you.

Thank you very much for joining us today on this program that overlooks from Ives to the future of Artificial Intelligence. Please enjoy it to the fullest.

December 25, 2022 at Parthenon Tama

Artificial Intelligence Art and Aesthetics Research Group

Hideki Nakazawa

Mika Kusakari

