

The Other Intelligence

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Abstract

For or against Artificial Intelligence (AI)? Progress or danger... Innovation or regression... Opportunity or threat? Should we see it as the equivalent of an omniscient, versatile assistant, or as the harbinger of a “great replacement”? Such a polarization of the debate tends to sidestep a serious examination of the powers — not merely the immediate possibilities — engaged by such technologies. Beyond the economic and social issues — and the entirely legitimate concerns that accompany their rapid development — the challenge is also to understand what form of intelligence (from the Latin *inter-, legere*) we are dealing with here, its limits as well as its openings and its genuine contributions. This is where a “detour” through art and design can prove truly illuminating.

Keywords

Artificial
Intelligence
Machine
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Art and the Machine: The Controversial Turn to AI

How can we interpret, with a little hindsight, the controversy that arose on 5 September 2022 during the awards ceremony for the annual *Colorado State Fair Art Competition* in the United States, where the prize for best “digital artwork” was awarded to a certain Jason M. Allen, a video game designer and amateur artist, for his image printed on canvas entitled *Space Opera Theater* Fig. 1? Let’s briefly recap the affair.



Fig. 1
Jason M. Allen (2022),
Space Opera Theater.
Retrieved from: jasonmallen.com/space-opera-theater

Several weeks earlier, Allen had begun evaluating new AI image generation tools — a comparative analysis that he says proved to be highly conclusive — and he chose to use the latest release, Midjourney Version 3¹, to produce an *original* work that could ‘compete’ with those of more established experienced artists, such as painters, illustrators, photographers and other digital image makers who, for the most part, still used relatively conventional technical/technological means. It was with this goal in mind that in early summer 2022, he decided to enter the famous *Colorado State Fair* competition under the label “Emerging Artist”. Allen proceeded with the utmost secrecy, informing no one, least of all the officials, of his intentions or the tool he was using to create his work. The work was completed and entered in the competition, where the members of the jury, unaware of the method Allen used², unanimously decided to award him first prize along with the US\$300 cash award. His secret was revealed almost immediately on social media, as “leaks” on Discord and Twitter snowballed and controversy erupted. Although visibly troubled by these revelations, the jury had no intention of reversing its decision, a stance that provoked exasperation among some, while others praised the audacity and avant-garde spirit the artist had shown. Allen revealed that no fewer than 900 proofs had been generated (only one of which was selected as the final version), with around 80 hours spent formulating instructions, requests and cleverly combined prompts to produce a result the artist himself describes as unique.

1
The beta version of Midjourney (V.3), released in July 2022, then came to compete with DALL-E 2, Stable Diffusion, Google Imagen, and CogView 2, among the best-known tools.

2
According to artist Cal Duran, a member of the jury, they were all fully aware that significant digital work had been done to create this image, but none of them could have guessed that its very “source” was AI.

He stated that he had no intention of publicly revealing this written command, which in his view encapsulates *the originality* of the image, not to mention the time he spent on graphic and colour correction, as well as adjusting inaccuracies and removing certain “incongruities” embedded in the image. Seen as a scandal by some, and a quasi-inaugural moment by others, the controversy has continued to grow ever since.

But why does this episode, which the press and the media were quick to label as “deception” and “fraud” in the highest artistic circles, still resonate with us four years later? What makes this controversy so special, setting it apart from the usual plagiarism or counterfeiting stories that make headlines? Firstly, because the crux of the problem, or the ‘origin’ of the controversy, was not the image itself — which might suggest a ‘lack’ of authenticity, a classic case therefore — nor more fundamentally, a denial of its aesthetic interest, but rather the approach introduced by its author. Indeed, no expert critic came forward when the time came, to offer a critical re-reading of the image to expose its weaknesses and possible shortcomings. After all, a computational machine, however revolutionary (or competitive) it may be, is not automatically a good artist! Without seeking to substantiate or support a formal demand for the withdrawal of the prize awarded to Allen, this could nevertheless have helped to ‘fuel’ the discussion³. There is clearly nothing truly sumptuous about this *Space Opera Theater*, however, notwithstanding a few curiosities and distinctive ‘traces’ to which we will return later. Not a great work, therefore, from our point of view, but a deliberately provocative gesture. What ultimately troubled a large number of observers and actors in the art world was that the so-called artist Allen was not the creator of the image but, they argued, simply a clever operator who had taken advantage of the latest advances in AI... And the law proved them right! Since Allen did not, strictly speaking, hold full “authorship”⁴, he could not claim to be an artist — at least in this instance — and his generative image could not be considered a work of art. What, then, was its true status⁵? Creation *ex materia* or mere compilation? If certain qualities are attributed to it, to whom do we owe them? Who is the primary instigator? Who inspires or ‘commands’ whom in this case: Man (meaning, of course, Humankind) or Machine? The very idea that AI could ‘give birth’ to a work on its own seems unthinkable to many, precisely because it would mean treating it as our ‘equal’, or already our equivalent from this point of view, granting it not only the capacities that are originally ours, but the very faculty of both consciousness and judgement that defines our intelligence: the perceptual and intellectual path that leads from the *capacity* to the *faculty* of defining, schematically, the path leading to understanding⁶ human⁷.

Man vs. Machine: When Intelligences Collide

This competition, this antagonism between Man and Machine — if not already a form of comparison between the two — is nothing new, far from it. Since the earliest days of computing, humans imagined that they would one day be able to develop their “mechanical

3

Of course, the direct consequence of such an initiative — undoubtedly too heavy a burden to bear — would have been to delegitimise the jury.

4

For a work of art to exist, as stipulated in the legislation, it must have “human authorship”.

5

It should be noted that a lawsuit was filed on 26 September 2024 in the Federal Court for the District of Colorado (Allen v. Perlmutter No. 1:24-cv-2665), following a complaint filed by Allen against the United States Copyright Office (USCO), which continues to refuse to register his image.

6

From the Latin *intendere*, “to strive towards, to turn one’s attention towards”.

7

From understanding regarded as a psychic and intellectual faculty through which reason gains an understanding of various problems in the world, large and small.

double", in the same vein as the "biological double" promised by advances in modern medicine (cf. Frankenstein's monster): a "creature" of a decidedly new *kind*, made by their own hands and at their command, yet destined one day to supplant them in everything, or almost everything⁸. One of the inventors of the Computer — the Universal Machine — and a pioneer of AI, Allan Turing revived the mechanistic view of the body and mind espoused by René Descartes (1649), Julien Offray de La Mettrie (1749), Thomas Hobbes (1650) and Gottfried Wilhelm Leibniz (1702), and 'set the stage' in a way, forming the backdrop to the controversy we have highlighted. The dream for some at that moment became the nightmare for others: if the eye is one sensor among many, and the brain the central 'computing' machine⁹, then the goal could be to build a machine with functions that are as naturally human as they are computer-programmable: from thought to calculation would only be a short step, moving through sequences of information to be processed, combining logic, language, and syntax. The famous Turing test, dating from 1950 (Turing, 1950), and since generalised via the Loebner Prize, among other things, was based on a blind verbal confrontation between a computer (or primitive AI) and its user or questioner. Its effect was to almost *immediately* foreclose any inclination or disposition to consider the machine on its own terms and, as a result, to develop it in this direction: a quest (or conquest) for the human-machine *analogy*. This quest, at the source of the anthropological bond that is now being forged with AI¹⁰, has in some respects 'blinded' us to an understanding of its true drivers and potential. How many "Turing tests" have there been since the 1950s?... Joseph Weizenbaum's "ELIZA" chatbot, circa 1965 (Weizenbaum, 1966), and Kenneth Colby's "PARRY" chatbot in 1972 (Colby, 1975) continued to explore the possibility of genuine dialogue between humans and machines. John Searle's "Chinese Room" (Searle, 1980) was designed to prove that a computer system can simulate (if not mimic) human intelligence without actually possessing it. The "Winograd Schema Challenge" (WSC) developed by Hector Levesque (2011), assesses a machine's common sense reasoning ability. And the still popular "Reverse Turing Test"/Captcha since 2000 (von Ahn et al., 2003), makes humans the subject of the study, requiring them to prove that they are not machines, thus closing the loop, so to speak... And all this without counting the many games in which humans challenge machines, the most 'serious' or meritorious of which is chess: Bobby Fischer vs "Mac Hack VI" [1977] (Greenblatt et al., 1967; David, 1976) straight out of the Massachusetts Institute of Technology (MIT) stables; Garry Kasparov vs. "Deep Blue" [1996, 1997] (Campbell et al., 2002), THE supercomputer produced by IBM; Vladimir Kramnik vs. "Deep Fritz" [2002, 2006] (Wüllenweber et al., 2006) from the German company ChessBase, all definitively confirming the superiority of the 'playing' machine over man. That being said, and without venturing into abstruse scientific considerations, it is worth remembering that several other co-inventors/discoverers of Artificial Intelligence held views and conceptions that were very different from Turing's, intuiting other behaviours and perspectives, without ever giving up on making this new field a laboratory¹¹ on human intelligence. Foremost among them was the duo Warren McCulloch and Walter Pitts, to

8

The image of Man battling Machine has been a constant theme in science fiction, from the novel *Rossum's Universal Robots* (1920) by Czech writer Karel Čapek to Alex Garland's film *Ex Machina* (2015), via Fritz Lang's *Metropolis* (1927) and *Do Androids Dream of Electric Sheep?* (1968), Frank Herbert's *Dune* (1965), James Cameron's *Terminator* saga (1 to 6, 1984-2019), Ridley Scott's *Blade Runner* (1982), Alex Proyas' *I, Robot* (2004), among dozens of other equally influential works.

9

A pure and human machine described by Julien Offray de La Mettrie (1749).

10

Women and men who think they will find true, unconditional, eternal love in AI... Director Spike Jonze, in his 2013 science fiction film *Her*, is spot on.

11

With both epistemological and technological aims.

whom we owe the introduction of artificial neurons, which, as early as the 1940s (McCulloch & Pitts, 1943), advanced the key idea of a “convergence” between the brain, logic, calculation and machines, projecting the establishment of a common conceptual framework: the artificial (formal) neuron, understood as a logical operator or binary threshold, that in a network would open up to a formalizable, calculable form of intelligence bearing no real ‘rivalry’ with that specific to humans¹². While Turing thought in terms of *procedure*, via a sequential, symbolic model leading to an abstract replica of the human brain (an *imitation* of a mainly behavioural nature¹³), McCulloch & Pitts, inspired by brain circuits, thought in terms of *structure*, following a distributed, parallel model that heralded a form of autonomy or potential independence for the intelligent/thinking machine (a *reproduction* capable of becoming non-isomorphic through exercise and learning). The divergence of views held by McCulloch & Pitts overlaps in various respects with that of other pioneers of AI, such as John von Neumann¹⁴ (1951–1953; 1958), cyberneticists Norbert Wiener (1948; 1950) and Ross Ashby (1952), John McCarthy (McCarthy et al., 1955), and Marvin Minsky (1954; 1961), among other prominent speakers at the Dartmouth Conference in 1956.

The Art of Machine Intelligence

As we pointed out at the beginning of this article, art (which intersects with design), while not completely escaping controversy¹⁵, nevertheless leaves a fairly wide field or terrain open for exploration and creation with technology. From there, can we reactivate some non-Turingian founding perspectives on AI, and thus rethink our relation to it? Let us take a look at a leading figure in contemporary art, the French artist of Hungarian origin Véra Molnar, who died in 2024 at the age of 99. From the late 1950s onwards¹⁶, the artist, associated with the geometric abstraction movement, undertook a bold approach aimed at revealing the (eminently) poetic *power* of computation. She and her husband, François Molnar, were early participants in making the internal workings of the computer transparent. She then tried her hand at programming algorithms and automata¹⁷, tracing random drawings on paper using a plotter, or on-screen, as if generating infinite variations and combinations based on rules deliberately left open. The hope was for surprises and novelties. This letting go — a withdrawal of subjectivity and abandonment of the artist’s total control¹⁸ — proved to be fruitful. Her ‘investigation’ occupied her until the end of her life. Just a year before her death, Molnar took part, alongside Aurèle Vettier, in a creative project with AI titled *AD.VM.AV.IA*. Fig. 2.

Like so many other artists, she said she was fascinated by the work of Albrecht Dürer, by his writings on geometry, of course, but also his majestic works. As she had done in the past with less powerful tools, Molnar decided, in agreement with Vettier, to provide the Artificial Intelligence with a database of sketches and engravings by the German master¹⁹ in order to generate new occurrences, wagering that the ‘copying’ Machine would nevertheless find a way to impose its own style²⁰.

12

Human intelligence and thought cannot be reduced, by their very nature, to such a model.

13

And his “epigones”, to a certain extent, such as Herbert A. Simon & Allen Newell, John R. Anderson, Frank Rosenblatt, Rodney Brooks (etc.) — in addition to those cited in relation to the tests.

14

The work of McCulloch & Pitts greatly influenced that of Von Neumann on self-reproducing automata.

15

This is particularly evident in Jason Michael Allen’s *Space Opera Theater*.

16

Artists such as John Whitney, Manfred Mohr, Georg Ness, Frieder Nake, and A. Michael Noll (the three “Ns”).

17

In Fortran, Basic.

18

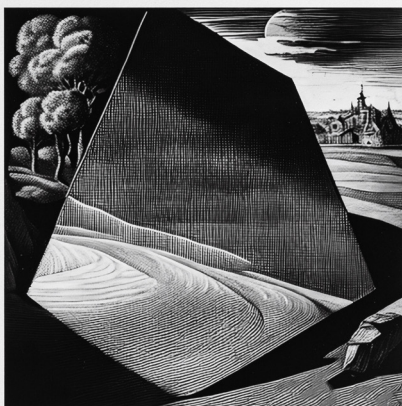
A trend or desire shared by many modern artists, François Morellet springs to mind in particular.

19

All of them have fallen into the public domain.

20

Etymology: *estile*, “way of doing (acting)” (*circa* 1290).



AD.VM.AV.IA – 11

Fig. 2
Véra Molnar, Aurèce Vettier (2023). *AD.VM.AV.IA—11*. Photograph by Romain Darnaud. Retrieved from: aurecevettier.com/collaboration-vera-molnar.

The AI, which was also fed formal instructions — from geometric guidelines to incentives — produced an initial batch of 64 imitation engravings, which the pair then reworked (regenerated) to *ultimately* retain only 16. As we mentioned earlier, the aim of this experiment was not to pit Dürer against the Machine. Molnar considered his genius to be unsurpassable. As always, her intention or goal (which could not have been more noble or decisive) was to get to the heart of what constitutes the essence of Artificial Intelligence. What does the Machine do, so mysteriously to our eyes? What would it gain from speculating, elaborating, conceiving? One thing is certain: what it accomplishes goes beyond the strict operation or execution of its programme. In this case, the Machine literally creates. It freely produces arranged sets, harmonised in form, volume and material, which neither Molnar, Vettier, nor even Dürer would have deliberately created on their own. Yet, beyond their reflexive nature, these sets touch us. They speak to us and, in doing so, they make sense. Is this a miracle or merely a statistical coincidence, a matter of probability? The combinatorial game based on multiple selections and samples is, in fact, far more complex than it appears, while the computational core or organ is more 'differential' (divergent) than strictly mimetic. What makes these AIs a truly valuable resource is not their replicative, repetitive capacities, the 'same' or 'memes' they are already capable of delivering, however multiple (and composite) they may be, but rather the liberties they take, their deviation or departure from the reality and truth of the things they are supposed to represent. Deepfakes, which abound on social platforms such as YouTube, Instagram and X, are often denigrated on the grounds that these images distort a proper reading of reality, when in fact it is precisely these fakes, brimming with what are wrongly described as “aberrations”, that constitute their main interest. Artists such as Grégory Chatonsky, Albertine Meunier (*Flood the zone with shit*, 2025) and Éric Tabuchi (*The Third Atlas*, 2023 Fig. 3) have understood this perfectly.

Of course, we must consistently and severely denounce the dishonest, deliberately misleading uses of hyper-faking, but we must also learn to perceive and cherish the power of illusion here. What about the art of magic? Does it not teach us that there are artful behaviours, ways and techniques of playing with the false, which then become a source of renewed experiences in our relationship with the objectivity of reality²¹? Let us return to our AI artists.

21
The magician's deft, skilful gestures could just as easily be used to perform deceitful manipulations, with the magic then turning into theft, or outright fraud.



Fig. 3
Éric Tabuchi (2023). *The Third Atlas*. Poursuite éditions. Photograph taken from the book. Retrieved from: poursuite-editions.org/produit/the-third-atlas

British artist Harold Cohen is one of the few pioneers of art in the age of Artificial Intelligence, with his project-programme²² AARON (Cohen, 1968; 1987). Begun in 1968 at the University of California, San Diego, AARON Fig. 4 consisted of programming a series of “painting machines” in the style of its creator, Cohen himself.

22
A “work in progress” reminiscent of the work titled “Xanadu” begun in the mid-1960s by American sociologist Ted Nelson, who is still pursuing his research to this day (Nelson, 1965; 1974).

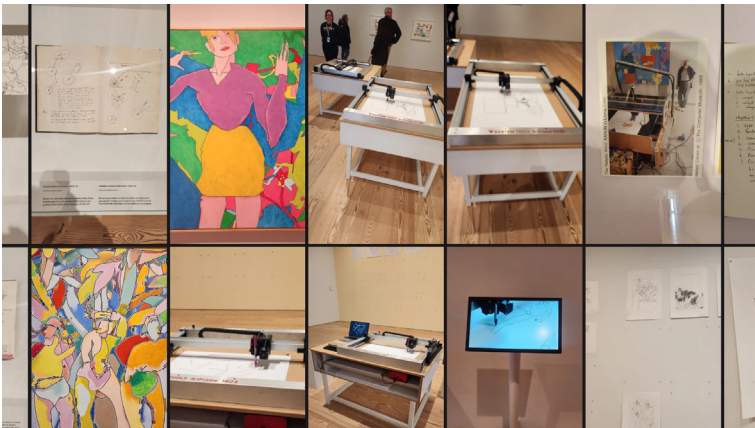


Fig. 4
Screenshots of a website showing views of the exhibition “Harold Cohen: AARON,” presented at the Whitney Museum of American Art in New York from February 3 to May 3, 2024. Retrieved from: expressiveai.net/harold-cohen-aaron-the-whitney-museum

The aim was not to generate new sequences of images, but rather to create random variations and modulations within a process, an artistic approach that he developed in parallel. In short, his real aim was to *work with technology*, so that it would accompany him in his work, helping him progress and develop artistically²³. Feeding AI with rules, procedures and constraints derived from his own perception (or apperception) of the world, Cohen created machine agents whose sole virtue, or richness in his eyes, was to perform (and provoke) “side steps”, to provoke *differences* — “différences”, as Jacques Derrida (1973) wrote — which in a way escaped, or circumvented, a certain determinism of the programmes. It was this fecundity or fertility — some would call it imagination²⁴ — with which machines could *potentially* be endowed that ‘excited’ Cohen: an intelligence, creative in this case, of the artificial (from the Latin *intelligere*²⁵) operating through a *variability* of choices: a choice without limits, even if at first glance it might seem “restrained”, held back or constrained in its language (or command)²⁶. Many other AI artists, following in Cohen’s footsteps, questioned its *variable power* — not to be confused with its *variety*, which is as profuse as it is disparate. Each of them trained their machines to perform random (undetermined) operations, reassembling attributes or components of the image, notably in completely new “unimagined” remixes. In the case of *Space Opera Theater*, as we mentioned at the beginning of this text, the setting and composition, mixing Renaissance and “Steampunk”, are less important than the material or texture of the image. No one seemed to attach any importance to the fact that it is nothing more than an *illusion*, in which every detail, every fragment ‘betrays’ and evades, in countless ways, the very impression or sensation of representation. Once again, this *theatre* is not particularly remarkable from a strictly artistic point of view, but it does reveal the distinctive feature of an AI-processing run, with ‘aberrations’ appearing as multi-variable ‘touches’ of digital painting. Among the artists who have been far more successful in deploying an artificialised visual-graphic idiom, we could mention the Americans Casey Reas, Joshua Davis, David Young, Sam Balfus (*alias* Balfua), as well as Refik Anadol, Memo Akten²⁷, Ferdi and Eylul Alici (of Ouchhh studio)²⁸ or, in quite different registers (VJing, Creative Coding, etc.), the Spanish artist Marcos Fernández Díaz, known as Catmac, the English studios Amiangelika and Field.io (*IMI. A World Closer*, 2025), the Montreal studio Iregular. In France, in addition to those mentioned earlier, other talented creators (coders)²⁹ include Anne Horel, Gwenola Wagon and Samuel Bianchini...

One of Bianchini’s recent pieces (2025) in version 3, entitled *Prendre vie(s)* Fig. 5, perfectly illustrates this attempt to redefine the material or texture of the image that we were just discussing. Relying on the “Flow Lenia” AI developed by Inria Bordeaux (Plantec et al., 2025), what *comes to life* here through artificial means are the thousands of pixels, dots, grains or cells of the image, all taken individually in a “tug-of-war” between *disposition*/arrangement (representation, respecting the X, Y coordinates, Y of the shapes, figures and patterns of the image) and *organisation* (the animated, mobile {neural} units continuously evaluating the conditions of the “imaged” environment in which they are immersed, attempting manoeuvres and “strategies” of coexistence and co-evolution).

23
To sharpen the eye and the mind.

24
As the faculty of inventing and producing images (etym. 1269-78).

25
From the Latin *inter-* (“between, among”) and *legere* (“to choose, to discern, to disentangle”): “to choose between (with the mind), to gather from among (a set)”.

26
In assessing the entropic nature (or degree of uncertainty) of computer programmes; this tension between order and disorder gives rise to the fundamental concept of “emergence”; a disposition within the reach of AI for a convergence between Man and Machine.

27
Having creatively invested in “Deep Dream” from Google’s laboratories.

28
All four are of Turkish origin and emigrated to the US.

29
Justine Emard, Filipe Vilas-Boas, Julian Charrière (now based in Berlin).

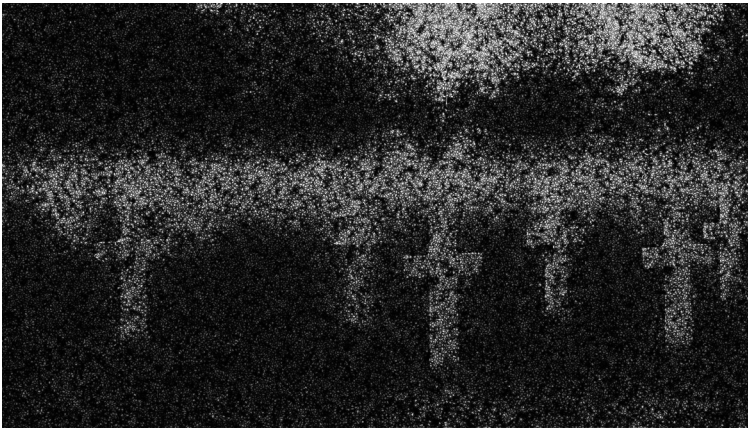


Fig. 5
Samuel Bianchini [with
the collaboration of Colin
Bouvry and Léon Denise]
(2025). *Prendre vie(s)*.
Photograph by Samuel
Bianchini. Retrieved from:
dispotheque.org/fr/prendre-vie-s

There are equally captivating artistic approaches that bring together and blur the lines between the natural and the artificial³⁰, with a view to observing their mutual influences, encounters and exchanges (their 'convergences'). We are thinking, for example, of the project *The Way of Flowers* (2024-2025) by the German collective Crosslucid (co-founded by Sylwana Zyburra and Tomas C. Toth), conceived as a practical test of the theories of Russian-born philosopher Michael Marder (2013) on the extended cognition of plants or plant thinking. Another project, titled *Once Upon A Garden* (2022-2024) by Senegalese-Lebanese artist Linda Dounia, combines an archive of plant species that are now extinct and have been regenerated here by Artificial Intelligence (based on fragmentary data and clues), with a database of speculative creations³¹ featuring unexpected processes and growth *dynamics*³². The projects *Neural Zoo* (2018-2022), *Decohering delineation* (2022-2023) by Argentine artist Sofia Crespo, and *Speculative Species Evolution* (2025) by Russian artist and researcher Helena Nikonole, draw numerous parallels with Linda Dounia's work, questioning notions of agency, hybridity of life and more. Finally, a fourth and final example, *Mosaic Virus* (2019) by Anna Ridler from England, is a work of fiction set in the Anthropocene era, which consists of instantiating the growing development — in images — of tulips with data, vectors and exogenous factors such as financial market prices. On screen, before our eyes and in real time, the plants mutate and metamorphose, finding completely improbable 'connections' and reconciliations. This type of approach (and experimental methodology) is also making inroads into the physical realm of tangible, object-based space: see the projects by the leading British designer Ross Lovegrove, the German designers Daniel Widrig and Philipp Schmitt Fig. 6, and the French design duo Bold (William Boujon and Julien Benayoun).

Each artistic project, each work carried out with AI, is more of an analysis, a 'dissection' of its *modus cogitandi* rather than, strictly speaking, its *modus operandi*. The *Hallucinations* explored since 2017 by American artist and geographer Trevor Paglen are indeed breakthroughs or revelations of its reasons and reasoning, its choices and qualifications, its training and acquisitions. As are the robotic installations and sculptures of another American, David

30
From the Latin *confundere*, "pouring together".

31
"Playing with entropy", she says.

32
"Ex-growths".



Fig. 6
Philipp Schmitt [with the collaboration of Steffen Weiß, Mikkel Mikkelsen]. (2019). *The chair project (Four Classics)*. Photograph taken in collaboration with Gregor Scheuerlein and Jonas Voigt. Retrieved from: philippschmitt.com/work/chair

Bowen, for example in the work *The Two* (2025): two robotic arms equipped with a camera, each connected to a separate computer system (two computers and AI that are identical in every way). The artificial twins scrutinise each other, attempting to recognise one another in a non-mimetic (non-similar/non-symmetrical) way. As we watch them, we understand what they think they see and then infer. The creations of the Berlin duo Holly Herndon and Mat Dryhurst combine AI, music and Crypto, urging us to take a different look at what is too quickly labelled the 'extractivism' of AI. Finally, in *The World We Made* (2023), Australian photographer Jon McCormack carefully examines not the cultural biases of prompts, bad *word-object* (semiotic) pairings and other 'statistical regressions' of certain visual concepts, but rather their derivations, their machinic imprecisions or appropriations with still largely unsuspected potential — *hallucinations, aberrations and confusions* which, all things considered, they are not. Not at all.

It is through such an effort — to which art and design commits us — that we will succeed in recognising the real effectiveness and extreme depth of artificial intelligence, thereby better preparing for the future.

To Conclude: Human *with* Machine — Converging Intelligences

Ultimately, the relationship between humans and machines cannot be reduced to a clash, or to antagonism between two forms of intelligence, both perceived as competitors. Rather, it constitutes a space for co-evolution, mutual exchange and reconfiguration.

Whilst certain high-profile events in the history of artificial intelligence — from the Turing test to the chess matches between human champions and computer programmes — have often been interpreted as duels, this interpretation obscures a more complex relationship. In the work of (and since) Alan Turing, the machine is assessed on the basis of its ability to reproduce linguistic behaviours

indistinguishable from those of a human interlocutor. The 'imitation game' seeks not so much to determine whether the machine possesses intelligence of its own, so much as to examine the conditions under which intelligence can be recognised through its external manifestations.

Conversely, as we have pointed out, the work of Warren McCulloch and Walter Pitts opened up another avenue, based not on imitation but on a hypothesis of structural convergence between the brain, logic and computation. The machine is no longer merely a device that seeks to simulate the human, but becomes a possible expression of the same principle of informational organisation shared with biological systems.

Such a divergence is fundamentally significant. The Turingian model situates the question of intelligence within the realm of appearance, interaction and behavioural evaluation: a machine is intelligent if it can be recognised as such. McCulloch and Pitts's *neuro-logical* model, by contrast, shifts the focus to the ontological continuity between organisms and machines, where intelligence emerges from material configurations capable of processing, transforming and organising information.

Consequently, the human-machine relationship is not merely a matter of opposition between two rival agents, but a story of co-emergence: the machine can be conceived at times as a mirror of human intelligence, at other times as a new instance of its manifestation. Between imitation and convergence, simulation and continuity, a plurality of models of intelligence takes shape — human, biological, artificial or machine-based. Art and design are undoubtedly invaluable resources, not only for glimpsing and understanding these co-emergences, but also for putting them into practice and bringing them to tangible fruition. What holds true for art, design and creativity in the broadest sense also applies to what binds us together (and to our very being or existence) in society: the new world that is emerging, in which AI is gaining a more prominent place with each passing day, cannot serve as fertile ground for harmonious coexistence if that coexistence is based on a neo-capitalism of intelligence. There are, and always will be, forms of intelligence: the plural remains essential.

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