**Abstract:** This paper explores the question of whether art must be created by humans, examining the intersection of artificial intelligence (AI) and artistic expression from philosophical, historical, and aesthetic perspectives. Drawing on foundational texts by Walter Benjamin, Alan Turing, John Searle, and Władysław Tatarkiewicz, the discussion considers the cognitive limitations of AI, particularly its lack of intentionality, consciousness, and emotional depth—qualities traditionally associated with human creativity. The paper analyzes notable AI‑generated artworks, such as *The New Rembrandt*, *Théâtre D’opéra Spatial*, and *Edmond de Belamy*, as case studies that challenge conventional definitions of authorship and creativity. While AI can generate compelling imitations using combinatorial and exploratory creativity, it falls short of transformative artistic innovation rooted in subjective experience. The paper argues that AI should be viewed not as an autonomous artist but as a powerful creative tool. Ultimately, the capacity for emotional expression, symbolic meaning, and aesthetic intentionality remains exclusive to human creators, rendering AI‑generated outputs as imitative and soulless rather than genuinely artistic.

**Keywords:** art, intentionality, limits of art, aesthetics, philosophy of art, epistemology, artificial intelligence