



Fig. 2. Diagram for glitching decision trees of parallel text-hypotheses, 2020, Leonardo Impett, drawing. Courtesy of Leonardo Impett.

There are a number of issues arising from this, such as the degree to which creativity is compromised by the “intelligent” machines we use, as well as how biases become reinforced (Noble 2018). Algorithms are biased because certain elements of a dataset are more heavily weighted, and once a system is trained on this data, further errors follow that broadly reflect inherent human biases in society. Can something similar be said of the art world, where one might imagine there to be a shared “dataset” of artists and curators that reflect biases inherent to the art world? If this seems far too simplistic, it becomes more interesting once these two operating systems are correlated, and when they become entangled, and to speculate on what each might learn from the other. It is not just a case of identifying concerns—such as around inclusion of marginalised communities or worries about the forms of creativity produced through AI—but also an opportunity to think about the transformation of human-machine relations and curatorial practices.

In undertaking this experiment, the intention is to explore the application of machine learning algorithms to envisage alternative forms of exhibition-making and curatorial agency that dissolves hard distinctions between humans and machines.

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Biographies

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