μια κυκλική προοπτική #2
uma perspectiva circular #2

„ A house of Plastic
    In an overpopulated area
       Using natural light
          Inhabited by friends and enemies“

<div align="right">(excerpt from the computer poem of Allison Knowles and James Tenney)</div>

The proposed exhibition is an extension of the ideas explored in my earlier project „uma perspectiva circular“. The essential principle of this ongoing investigation of cognitive and perceptual structures is the following: human endeavours both collude with and disrupt natural cycles-- but they also are inscribed with referential structures of their own, which, however anthropogenic in character ultimately submit to cyclical imperatives with regard to reference and association. The distinctions between "circularity" and "continuity" are key features of the exhibition's fundamental concerns; perspectives that may initially appear disjoint may be characterised by deeper resonances obscured by surface properties. Such distinctions may simply be artefacts of cognitive regimes, or they may reflect deeper and more integral aspects of reality. The new chapter of my exhibition series aims to excavate the nature of these thought regimes, both in terms of their content and in terms of their origins.

Artificial intelligence projects, therefore, are the starting points for discussion. The exhibition seeks to explore the ways in which traditional human impulses, relations and needs are reimagined, recapitulated or deconstructed in a world increasingly defined by algorithmic and machine „learning“. I use the inverted commas around the final word in the preceding sentence to denote my own scepticism about the identity of machine vs. human cognitive regimes. While it may be true that AI devices may perform functions that are similar to those of neurological circuits and the like, the underlying referential substrate on which such functions are based is largely, if not entirely, distinct. Apparent continuities may themselves mask profound differences and irresolvabilities. For this project, I will seek to bring together a group of artists whose works address this tension, teasing out the ruptures in apparently closed loops of behaviours, normativities and desires.

I am particularly interested in a potential future culture in which texts generated by AI „philosophers“--computers producing philosophical texts--serve similar roles to those produced by human philosophers in the present time. Incomplete understanding is broadly taken as a given with regard to anthropogenic philosophical texts; in a future culture characterised by increasingly machine-generated language, such aporias may have different meaning, but they may also perform an identical function: that of generating ruptures in perspectives or thought regimes which will, thus, provide spaces for modalities of alterity and novel creative forms to enter the world.

The structure of the exhibition will build on „trans- subjective“ potentials produced in such dynamics, i.e. instances in which subjectivity is decentralised and distributed in order to explore how circularity, continuity and rupture emerge and define cultural practices.

I hope to include artists whose work focusses the technological aspects of this dynamic, but also the experiential, visual and sensory aspects as well. Artists whose work will be included in this project will include **Ayami Awazuhara & Christopher Burman, Jonas Lund, Lou Cantor, Manolis Daskalakis-Lemos, Daniel Steegmann Mangrané, Harm van den Dorpel, Hayal Pozanti und Sascha Pohflepp** with contributions by **Joulia Strauss, Julien Bismuth, Ariadne von Schirach, Jana Papenbroock, Oliver Bulas and Christophe Berhault**

<div align="right">A project by Hanns Lennart Wiesner</div>