

“What Is Your All-Time Fantasy Exhibition? We Asked 14 Art-World Heavyweights,” *artnet news*, January 31 2018.

artnetnews

What Is Your All-Time Fantasy Exhibition? We Asked 14 Art-World Heavyweights

January 31, 2018

At the turn of the New Year, artnet News posed a question to a few leading curators, artists, museum directors, and gallerists: What show would you like to see—impossible or not—in 2018? Some longed for the return of long-deceased artists, while others imagined computer-generated shows. See their dream exhibition ideas here in part one of our two-part series.



Clockwise: Desmond Paul Henry, 1964; Ben Laposky's Oscillon 520 (1960). © The V&A Collection; Manfred Mohr's P-1273 16627 (2007/8); Jean-Pierre Hébert's quantic notations (1989).

Anne Spalter, collector and artist

Show: “On the 8th Day” Can we program computers to make better art than human artists?

This show challenges the assumption that creativity is uniquely biological and human. Works made in partnership with machines, from oscilloscope images of Ben Laposky and the drawing machines of Desmond Paul Henry to other followers of Max Bense's theories of programmable aesthetics such as Manfred Mohr and Jean-Pierre Hébert, will be paired with the latest in AI and algorithmic research as applied to the fine arts. The show

will look at algorithms used by artists throughout time, such as the golden rectangle, to suggest a seamless path to full computerized creations.