

Artificial Intelligence, Art and Technologies: the Alexis Mabilie Fashion Show at the Tension Between Creation, Style and New Cognitive Apprehensions of Perception

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1 Introduction

The present reflection integrates two postdoctoral research projects of a speculative nature and focuses on the emergence of combinatorial systems constituted by biological neurons cultured *in vitro* on silicon plates. From a comprehensive perspective, “grounded in the interdependence between subject and object and in the principle of human intercomprehension” (Cidreira, 2014), it investigates the approximation between artificial intelligence, biological materiality and sensory experience. Within this horizon, the reflection problematizes how deep reinforcement learning algorithms, articulated with biological neural systems, may displace conventional notions of learning, perception and knowledge. Such an approximation also makes it possible to reconsider style and bodily expression in the face of systems capable of establishing relationships among stimulus, response, adaptation and learning. Rather than understanding these systems only as processing technologies, the focus is on examining their implications for contemporary modes of creation and aesthetic experience. The problem guiding the discussion is, therefore, to understand how the articulation between artificial intelligence, biological materiality and sensitivity can strain and transform contemporary forms of expression, perception and creation.

2 Development

Structured in three interrelated movements, the research begins, in a first moment, with a reflection on the ways in which algorithms may participate in determining choices, patterns of behavior and cognitive agencies that progressively contribute to the shaping of a style. Understood not merely as an aesthetic form, but as a way of being in the world and apprehending it, style becomes problematized in the face of systems capable of interfering with forms of perception, decision-making and expression. In a second movement, the investigation shifts toward the impact of combinatorial systems constituted by biological neurons *in vitro* and artificial neural network algorithms on processes of creation, knowledge production and authorship. As a situation illustrating this problem, the Alexis Mabille fashion show, presented on January 28 in Paris, within the context of haute couture, is taken as a case whose relationship with

artificial intelligence makes it possible to problematize contemporary transformations in the processes of conception, production and dissemination of fashion. In this context, wearable technologies, bodily expressions and regimes of sensitivity become part of the same field of investigation, in which the fashion show can be understood as a manifestation of the culture and art circulatory dynamics. The incorporation of artificial intelligence tools introduces, within this field, new possibilities of mediation, creation and knowledge production, straining the boundaries between authorship, technique and sensory experience. This problem becomes more complex with the emergence of combinatorial systems constituted by biological neurons cultured *in vitro* on silicon plates, in which living material becomes part of computational architectures and learning processes. This is a particularly relevant inflection because it shifts the traditional relationship between the organic and the inorganic: whereas historically technical devices have been incorporated into bodies and have expanded their capacities, these systems introduce the inverse movement, in which biological components become involved in the material and functional constitution of computational systems. It is at this intersection between artificial intelligence, living material, sensitivity and computation that the research situates the question of authorship, knowledge and creation, interrogating the displacements produced by the emergence of new forms of intelligence and experience.

3 Conclusion

The reflective trajectory makes it possible to understand, with McLuhan, AI algorithms as media that modulate ways of being in the world, reorganizing positionalities, intersubjectivities and forms of knowledge. In this context, fashion, the body and technologies constitute a field in which creation, perception and style are mutually reconfigured. Wearable experience, as evidenced in Alexis Mabille's creation, may enhance sensorimotor relationships and produce displacements in the ways of perceiving the body, the environment and the other. The incorporation of AI into creative processes broadens this horizon by straining the boundaries between authorship, technique and expression. More profoundly, the emergence of hybrid systems that articulate biological

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material and deep learning algorithms introduces new questions concerning plasticity, creation and knowledge. Thus, the articulation between biotechnologies, artificial intelligence and sensory experience configures a contemporary horizon in which the ways of creating, perceiving and being in the world are transformed¹.

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