

In recent years, commercial systems based on artificial intelligence have emerged and have been gaining ground in the daily life of large cities, however almost imperceptibly to end users. We are in contact with these systems when we use translation services, product recommendation, object and person detection, and many other services. These systems are trained with large volumes of data, and, inevitably, present some type of ideological bias.

From the analysis of contemporary artwork figures using the Art Decoder\* platform, we realized the possibility of looking at these systems from a critical perspective. We present this zine, with works selected collectively from the digital collection of the Museu de Arte Contemporânea da Universidade de São Paulo (MAC), being a concern to highlight some of the ideological biases present in some of those commercial computer vision systems, which, as we have seen in our research, follow a capitalist, consumerist and sometimes misogynistic logic. In addition, we highlight other moments when our platform is unable to understand artworks resulting in interpretations of great poetic value.

This publication wouldn't be possible without the support of GECID and IEA (Instituto de Estudos Avançados da USP) members, and the commitment of the participants of the workshop "A Crack Within the Museum", carried out by Lucas Nunes Sequeira and Rafael Tsuha members of GECID\*\*, on February 6, 2020, at CAIA - InovaUSP, São Paulo.

## **Good reading!**

\* Art Decoder is a platform created by Gabriel Pereira and Bernardo Fontes, part of our group and have been used since 2018 to reveal the behavior of commercial AIs (Amazon Rekognition, Google Cloud Vision, Microsoft Azure, ClarifAI, Densecap, Facebook Detectron, IBM Watson and Darknet YOLO APIs) from the use of contemporary art images. Another recent project with Art Decoder was the short movie *Recoding Art* (<https://vimeo.com/321866181>) and the academic article "Ways of Seeing with Computer Vision: Artificial Intelligence and Institutional Critique", both made by Gabriel Pereira and Bruno Moreschi as part of Deviant Practice Grant - Van Abbemuseum.

\*\* We are part of the Grupo de Experiências Críticas em Infraestruturas Digitais (GECID), an activist group of researchers from different areas of knowledge coordinated by artist Bruno Moreschi and located at the Comunidade de Arte e Inteligência Artificial (CAIA) / Center for Artificial Intelligence (C4AI, coordinated by professor Fabio Cozman) / Inova USP - University of São Paulo, Brazil. Our work involves a set of experiences that aims to think and problematize contemporary infrastructures based on a logic different from that applied in technology centers in the Global North. We are interested in encouraging

studies that think about technology not in an abstract way, but inserted in determined contexts, with social implications.