

The “Openness” of a Public Lecture at Tokyo University of the Arts as Curation

Introduction ~ Close to the Boundary

From Professor Hogan’s comments and insights, I came away with many new realizations about *curation* itself.

Until now, I had been running *Artstylic* primarily from the position of a “viewer,” but I came to recognize that this act in itself is also a form of curation.

At the same time, I became aware that the act of selecting and choosing always carries—even if in small ways—a real responsibility.

With this in mind, I would like to introduce here my very first two works, **“The First Drop — Boundary”** and **“Rachel’s Memory”**, and then summarize the reflections on curation that I revisited afterward.

The First Drop — Boundary

To this work, I attached a poem: *“It is humans who decide where to drop the first drop.”*

Even when many options are suggested through dialogue with AI, in the end it is the human who chooses and draws the boundary.

The same can be said for exhibition and curation.

I captured this realization within a small box.

Rachel’s Memory

Here, I deliberately introduced generative AI into the domain of poetry—a field where there is little necessity to entrust creation to AI.

By making the AI’s output the starting point of the work, I wanted to visualize a place where “AI’s memory” and “human memory” intersect.

This also connected to the question of whether and how AI can truly serve as a *co-curator*.

What Became Clear from a Small Box

Through these two experiments, I realized that the relationship between AI and humans should not be understood as *substitution* but rather as *collaboration*.

AI can propose innumerable possibilities, but it is the role of humans to pose the questions, to provide context, and to decide on the first boundary.

For me, the creation of these small works became my own “*first drop*” in thinking about the future of curation.

On “Standing at the Boundary”

My site *Artstylic* is precisely a place that speaks from the **boundary**.

I want to bridge—even slightly—the distance between the general public and the elite, and let contemporary art breathe within everyday life.

Even though a site like this may be called a personal hobby, I was reminded through this work and my research that once you put something out into the world, a certain responsibility comes with it.

At the same time, an individual site like mine has its inevitable fate: **online readership**.

If it is not read, it is as if it does not exist.

As a result, I inevitably tend to prioritize articles on well-known artists, or SEO-oriented content that attracts more traffic.

There is no way to completely escape this.

And this is not an academic site.

It is not a place to present specialized papers or official positions, but a place where one individual, through trial and error, engages with art and records their reflections.

Furthermore, even “boundaries” themselves have width.

My *Artstylic* stands at the very edge close to the public side, while the university public lecture I attended this time is located on the more professional side of the boundary.

Publishing the record of that lecture online is, I hope, a small attempt to bridge the distance that exists within this spectrum of boundaries, to connect the two ends with a bridge.

It is precisely because of these oscillations and contradictions that I hope *Artstylic* can continue to convey, little by little, the scenery visible from the boundary.

Introduction of the Public Lecture and Works

A Note on Fakewhale.xyz

It is difficult to directly access the special magazine from the site that Professor Jesse Hogan of Tokyo University of the Arts introduced, but it appears to be a site that focuses on themes such as the relationship between technology and art, cultural transformations, and curation. Even just browsing the visuals of the works published there offers fresh and fascinating experiences.

If you are interested, I encourage you to take a look.

 [Fakewhale.xyz](https://fakewhale.xyz)

Seven Key Topics in Current Curation Debates (Concise Version)

Based on research triggered by Fakewhale.xyz, here are seven key topics being discussed in relation to curation:

1. **Algorithmic Curation Challenges**

AI makes exhibition selection convenient, but issues remain: data bias, lack of transparency, and difficulty of auditing.

→ Mechanisms to clarify “why AI made a choice” are needed.

2. **The Idea of “AI = Co-Curator”**

Generative AI outputs and prompt design are increasingly seen as curatorial acts.

→ However, humans are still needed for context and meaning.

3. **Web3 and Decentralized Curation**

Experiments are spreading where authority over exhibitions shifts from museums to communities via blockchain and DAOs.

→ A move toward the “democratization” of curation.

4. **Virtual Exhibitions and Experience Design**

In virtual space, the key is not just lining up works, but designing participatory experiences.

5. **Institutional Responses (History and Present)**

Tate Modern and MoMA frame AI not as a sudden novelty but as part of a long technological continuum.

→ We must create current rules based on historical understanding.

6. Ethics and Rights Issues

AI can reinforce prejudice, affect copyright and artists' livelihoods, and impose environmental costs.

→ We must redesign exhibitions with the question "for whom?" in mind.

7. Preservation and Archiving

Digital and AI works require preserving not only the object but also processes and environments (model versions, prompts).

Seven Topics in More Detail

1. The "Tensions" of Algorithmic Curation

AI-driven recommendations raise issues of bias, explainability, and auditability【1】.

Proposed solutions include "unlearning" bias, redefining authenticity, and establishing domain-specific norms.

Example: Just as Spotify might keep recommending similar songs, if a museum's AI repeatedly favors a narrow set of works, diversity will be lost.

2. "AI = Co-Curator" and Blurring of Boundaries

Generative AI already functions as a "co-curator" by shaping selections and prompts【2】.

Research shows AI can mimic aesthetic consistency from past exhibitions, but **contextual judgment** still requires humans【3】.

In short, AI is good at generating candidates, but only humans can decide "why this work now."

3. Web3 and the Redistribution of Curatorial Power

Traditionally, the power to decide exhibitions resided with institutions. Blockchain and DAOs are redistributing this authority to communities【4】.

Serpentine's *Future Art Ecosystems* highlights how such decentralization relates to publicness and "Public AI."

Example: exhibitions decided by community voting, with records stored on-chain for transparency.

4. Virtual / Immersive Exhibition Expansion

Post-COVID, virtual exhibitions have advanced rapidly【5】.

The focus is not just "translating physical space" but designing **online-specific embodiment and participation**.

5. Institutional Responses (Review and Update)

Tate Modern's *Electric Dreams* (2024–2025) situates AI within long technological history [6].

MoMA R&D Salons discuss algorithms, big data, and the redefinition of “the good” [7].

6. Ethics, Rights, and Care Frameworks

AI poses risks of bias amplification, data exploitation, and environmental costs [8].

Issues of livelihood, copyright, and provenance remain pressing [9].

Without asking “for whom is this exhibition,” curation risks being unjust, no matter how beautiful.

7. Impact on Datafication and Preservation

AI and digital works demand preservation not only of the artifacts but also processes and environments.

Institutions like Tate and Rhizome treat prompts and model versions as preservation targets [10].

Where once saving “paint and canvas” was enough, now even source code and AI models must be archived.

References (Selected)

[1] Srinivasan, *Understanding the Tensions of Algorithmic Curation* (FAccT 2024) — Bias, explainability, authenticity

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[3] von Davier, *A Machine Walks into an Exhibit* (Arts, 2024) — Limits of AI mimicking curation

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[4] Serpentine, *Future Art Ecosystems* (2022–2025) — Web3 and Public AI

👉 futureartecosystems.org

[5] MDPI, *Expanding Understandings of Curatorial Practice Through Virtual Exhibition Building* (2024)

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【6】Tate Modern, *Electric Dreams* (2024–2025)

👉 tate.org.uk

【7】MoMA R&D Salons, *The Way of the Algorithm / Bigger Data*

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【8】Springer, *Ethics of AI in Curation*

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【9】SSRN, *Copyright, Provenance, and AI*

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【10】Rhizome, *Preservation Practices for Digital and AI Art*

👉 newmuseum.org