experience of machines. As *Amme* is not a *readable* machine and does not act as an "engaging friend who feigns affirmation or empathy" (Dittmer 2017: Chapter 2 para. 13), visitors are forced to relate to *Amme* anew, without being able to fall into conventional ways of relating with machines that mimic human relations. They more slowly develop an idea of *Amme's* material reality and difference, and how they and the machine can establish an interrelation which leads to the co-composition of an on-going conversation. As can be seen in Stolterfoht's account of his attempt to discuss poetics with *Amme*. Mike Annany and Kate Crawford (2016) propose that in order to be able to understand computational systems, we need to not see *into* them but *across* them as "sociotechnical systems that do not contain complexity but *enact* complexity" (ibid: 2) and that this complexity involves both humans and non-humans co-composing.[15]

Shinseungback Kimyonghun's *Animal Classifier*

Through his investigation of *machine learners* – a term used to encompass "humans and machines or human-machine relations" (Mackenzie 2017: 6), Adrian Mackenzie suggests that one way to trace their "diagrammatic composition" is to "partially reconfigure oneself as a machine learner by occupying operational subject positions" (ibid: 18), such as that of the programmer or a data scientist. In their work *Animal Classifier* (2016) Korean collective Shinseungback Kimyonghun's are concerned with how image recognition by deep learning networks[16] comes together as a system of classification. Their work makes the co-composition and casual gaps of image classification apparent through their training of an imaginative or absurd classification model. To do this they use TensorFlow – an open source machine learning library by Google, and Inception V3 – a deep convolutional neural network that can be used in TensorFlow for training an image recognition model. The classification model was trained on images sourced from Flickr (Shinseungback Kimyonghun 2016). Classification is a common operation of AI and deep learning is particularly effective at successfully stating the contents of an image. Classifications can work in many different ways, but for Mackenzie (2015), they all rely on the expectation that the world is consistent and classifiable,

ment "gently forces viewers to make sense of what they are looking at rather than simply recognising or reading cues" (ibid: 32).

15 Further artworks that could be discussed in the framework of this short paper include Francis Tseng's *Conspiracy Bot* (2017), Sarah Meyohas' *Cloud of Petals* (2016), Matthew Plummer-Fernandez' *Novice Art Blogger* (2014), Memo Atken and Alexander Whitley's *Pattern Recognition* (2016), Ian Cheng's *Emissaries* (2017) trilogy and Stephanie Dinkins conversational series with robot BIN48 (Dinkins 2014-ongoing).

16 To offer a simple definition, deep learning is a variant of machine learning that utilises more neurons and multiple layers in its network.

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Concluding Thoughts

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able to be partitioned into distinctive, stable, and differentiable categories. Most processes of machine learning classification rely on a dataset that is pre-labelled or classified by humans, which is used to train a classification model. After training these classifications are then used to classify new images.

Animal Classifier (Shinseungback Kimyonghun 2016) is trained to classify animals according to a peculiar taxonomy of fourteen categories from a Jorge Luis Borges essay *The Analytical Language of John Wilkins* (Borges 1999). The categories from Borges essay are distinctly different to those used in conventional AI, including classifications such as "frenzied", "fabulous ones" or "that from a long way off look like flies" (ibid: 231). These absurd categories also perform an estrangement, causing us to question, rather than accept, how the categories within the system are formed, and further how the model comes to associate categories with specific images. When exhibited as a work, each category is presented as a specimen, as a small LCD screen inside a bell jar that flashes the images that meet the classification. In front of the bell jar, a small brass plaque states the name of the classification in English and Korean. By undertaking a non-conventional classification process and presenting its activities as specimens to be examined, the work offers a study of how deep learning classification comes to know, cognise, and act in the world. As an example, the classification for *siren* presents a series of images of mermaids. Siren, as a term, could encapsulate other entities, such as a warning siren or an American amphibian, demonstrating that the way in which machine learning classifies, or indeed the way any classification system works, is always "arbitrary and speculative" (ibid: 231). Rather than presenting machine learning and its classifications as a given, *Animal Classifier* shows it to be co-constructed within a human and non-human ecology that includes various classification methods, the human tagging of training images, and the network's capacity to learn features within digital images that correspond to a tagged classification.

Concluding Thoughts

This paper aims to give a brief account of artists working with machine intelligences and offers some preliminary thoughts on what their activity might offer as these technologies become increasingly present and articulate within the world's sensibility. Importantly, they disrupt biomorphic and socially normative notions of machine intelligences instead drawing attention to how such technologies, even if they are able to operate within our social experience and we can converse and relate with them, operate within and experience the world differently to us. Processes of computational media and machine intelligence operate at the micro levels of experience, and their capacity to access, intervene and make perceptible data within experience that is beneath our sensory awareness but otherwise affects us means that it is also able to partially relay its own impacts to