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Sol Calero, *Pasión Latina*, 2014, oil on canvas, 150 x 120 cm [courtesy of the artist and Laura Bartlett Gallery, London; photo: Hans-Georg Gaul]

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Misleidys Francisca Castillo Pedrosa, *Untitled*, 2014
An artist puts gouache and tape to paper in Cuba.

#TMAI (TOO MUCH ARTIFICIAL INTELLIGENCE)

Remember when the future was a misty flash-forward, forever safely out of reach? Well, that time is long gone: our phones tell us whether God exists (and when office hours are); our smart watches count every step we've ever taken, then cheerily extrapolate the day we will die; our genitals are probably having sex with others' genitals behind our backs, somewhere in the amorphous perversity of the Cloud. It's not just information that's uncontrollable. It's the speed with which information about us is turned into information against us, oblivious to our actual desires and to our better being.

#TMAI is when you would prefer more control over whether your toaster is endowed with sentience. #TMAI is not wanting your car to drive itself to a "human recycling center." #TMAI is angst and identity crisis in a world of algorithms that pretend to "get" and to encapsulate you, and the hopeless horizon left by their ad-targeted oppression. #TMAI is libidinous ennui at the limp and pre-packaged eroticism that fixates on making something better than each other or ourselves. #TMAI is when feature films about sexy "misunderstood" gynoid AI all meld into one Scarlett Johansson-short-circuited wet nightmare (#TMAI is not sure it agreed to casting her every fucking time). #TMAI is anti-pseudo-klepto-omniscience. #TMAI is the path to true alterity intelligence.

- Shumon Basar -

Misleidys Francisca Castillo Pedrosa was born in Güines, a small town near Havana, Cuba, in 1985. Working prolifically in gouache on paper, she paints mythological creatures, demons, and (usually strong, male) human bodies, whether partially exposed or fragmented to reveal brightly colored organs, muscle, and tissue, or manifest as a series of disembodied feet. These works are subsequently cut out like paper dolls and, using precisely trimmed and spaced-out pieces of tape, installed on the walls of her family's home. At her birth, Pedrosa's hearing was severely impaired; her original visual lexicon, however, is richly audible.

INSIDE COVERS: Misleidys Francisca Castillo Pedrosa, *Untitled*, 2014, gouache on paper with tape [courtesy of the artist and Christian Berst Art Brut, Paris]

