

# Imagine *A.I.* for *Dignity*

## Feminine Visions For Regeneration



***NIROX Foundation+Pretoria+Johannesburg***

**Mar 16–23 2025, South Africa**



Exhibition concept

In a time of rapid technological change and global ecological urgency, *Imagine AI for Dignity–Feminine Visions for Regeneration* brings together artistic perspectives that explore the intersection of artificial intelligence, digital humanism, democracy and ecology. Inspired by the need for societal and technological transformation, it draws on critical posthumanism to examine what “regeneration” could mean in the context of current technologies.

Initiated by the Cultural Forum at the Austrian Embassy Pretoria / BMEIA, the exhibition is not only intended to show Austrian art in South Africa, but above all to generate space for dialogue and exchange. It aims to bring together (artistic) visions and to challenge prevailing global technological narratives.

#### ARTIFICIAL INTELLIGENCE, REGENERATIVE DIGITAL HUMANISM

AI is often shaped by global power structures that reinforce inequalities. This makes alternative approaches all the more important, as the powerful African collective project *Masakbane* shows. The grassroots community’s goal is for Africans to shape and own these technological advances towards human dignity, well-being and equity, through inclusive community building, open participatory research and multidisciplinary—values that resonate with the idea of regeneration. The exhibition asks: How can we rethink AI beyond extractive models? How can technology reflect care, dignity, and sustainability in ways that honor diverse cultural perspectives?

#### FEMININE PERSPECTIVES ON AI AND DIGITAL TRANSFORMATION

As Western tech giants are currently celebrating “masculine energy,” we want to challenge this through a “feminine” lens. How can an AI based on principles attributed to the feminine contribute to a more regenerative future? Around the world, marginalized communities face both the biases embedded in AI and the disproportionate effects of climate change. One response to these challenges could be to emphasize collective and non-human agency and the interconnectedness of people and ecosystems. This exhibition seeks to explore how such perspectives can help to rethink AI not as a capitalist tool, but as part of a broader vision of care, healing, and sustainability.

#### IMAGINE AI FOR DIGNITY – A SPACE FOR EXCHANGE AND CONVERSATION

*Imagine AI for Dignity* seeks to create an open space for conversation and exchange. By engaging with AI through artistic practice, it raises awareness of the ethical dimensions of technology and advocates for digital human rights and responsible AI development. In the context of NIROX, the exhibition invites us to (re)think technology through the lens of shared knowledge and ecological responsibility. It is a call to imagine digital technology like AI grounded in the dignity, justice, and wisdom of diverse communities.

#### NIROX FOUNDATION

The NIROX Foundation is a South African non-profit organization dedicated to contemporary arts and culture. It supports global contemporary art through its sculpture park, artist residency, workshops, and outdoor concert venues.

#### CULTURAL FORUM AT THE AUSTRIAN EMBASSY PRETORIA

The Austrian Cultural Forum Pretoria was inaugurated on December 14, 2023, as part of the Austrian Embassy in Pretoria. It focuses on cultural, scientific, and intercultural dialogue and on promoting cultural and scientific exchange between Austria and South Africa, Angola, Botswana, Eswatini, Lesotho, Madagascar, Mauritius, Mozambique, Namibia, and Zimbabwe.

Curatorial selection

The exhibited works challenge prevailing narratives about the role of artificial intelligence. Each of them proposes alternative perspectives in their own unique way, speculatively reimagining the potential of technologies through ethical and ecological lenses.

Systemic exclusions in AI are being addressed by the projects Masakhane— translated as *We Build Together* in isi-Zulu—and Claudia Larcher’s AI and the *Art of Historical Reinterpretation*. Masakhane counters Western-dominated frameworks by advocating for African linguistic inclusivity, while Larcher exposes AI’s reliance on biased historical datasets.

In *Mother Arkab* Andreas Palfinger envisions a post-ecological-collapse future where organic life and technology merge, raising questions about progress and planetary health.

In *Where Does the Rest of the World Begin?*, Dagmar Schürer explores interconnectivity and alternative coexistence models inspired by symbiosis theory and neural synchrony.

*AIuna*, a chatbot by Claudia Larcher based on training data by her and Eva Fischer, prioritizes empathy, fairness, and sustainability over efficiency. It envisions AI as a collaborative force with long-term social and environmental awareness.

BIO CURATORS

*Claudia Larcher*, recipient of the 2023 Austrian Art Prize for Artistic Photography, sees photography as a globally connected, socially, and politically relevant practice. Her work merges old and new image production techniques, exploring digital materiality and reality perception. She examines photography’s ties to AI, algorithmic imagery, and ecology, redefining media boundaries through a “phygital” approach, crucial to debates on digital humanism and posthuman photography. ([claudialarcher.com](http://claudialarcher.com))

*Eva Fischer* is a trained art historian and a freelance curator, cultural manager, and lecturer specializing in media art, art & technology and artistic research. Her curatorial work focuses on the intersection of digital and analogue practices, emphasizing contemporary sociopolitical issues, a queer-feminist perspective, and the development of expertise in technological advancements and their impact on art—and vice versa. ([evafischer.org](http://evafischer.org))

LANGUAGE AS THE INTERFACE

The design of this exhibition is based on the idea of understanding language as a link between culture and technology. It serves not only as pure means of communication, but also functions as an intersection where traditions and modern developments meet. The visual reduction shifts the focus deliberately to the textual level—and thus emphasizes the theoretical foundation of the exhibition. The chosen typography reveals the underlying structures of writing systems, creating a dynamic interplay between human and machine. The two typefaces not only symbolize technological aspects but also represent a philosophical view of humanity: The *Antiqua*, with its forms, alludes to the Renaissance and its early humanism, while the Sans-serif typeface signifies the beginning of the computer age and the associated compromises in dealing with language in its written form.

Artists

CLAUDIA LARCHER

Claudia Larcher, recipient of the 2023 Austrian Art Prize for Artistic Photography, sees photography as a globally connected, socially, and politically relevant practice. Her work merges old and new image production techniques, exploring digital materiality and reality perception. She examines photography's ties to AI, algorithmic imagery, and ecology, redefining media boundaries through a "phygital" approach, crucial to debates on digital humanism and posthuman photography.

( [www.claudialarcher.com](http://www.claudialarcher.com) )

AI AND THE ART OF HISTORICAL REINTERPRETATION

A central focus of Claudia Larcher's project *AI and the Art of Historical Reinterpretation—Filling Gender Bias Gaps* is the elimination of gender bias in historical data sets used by AI. Since AI models are mostly based on historical data, the project critically examines the consequences of using AI to predict future societal changes. It raises questions about ethics and the possibilities of augmenting, rewriting and reinterpreting data archives using AI technology. The project proposes to offer alternative perspectives and narratives that challenge conventional, patriarchal historical perspectives.



Medium: DATA SET

Year: 2022

Artists

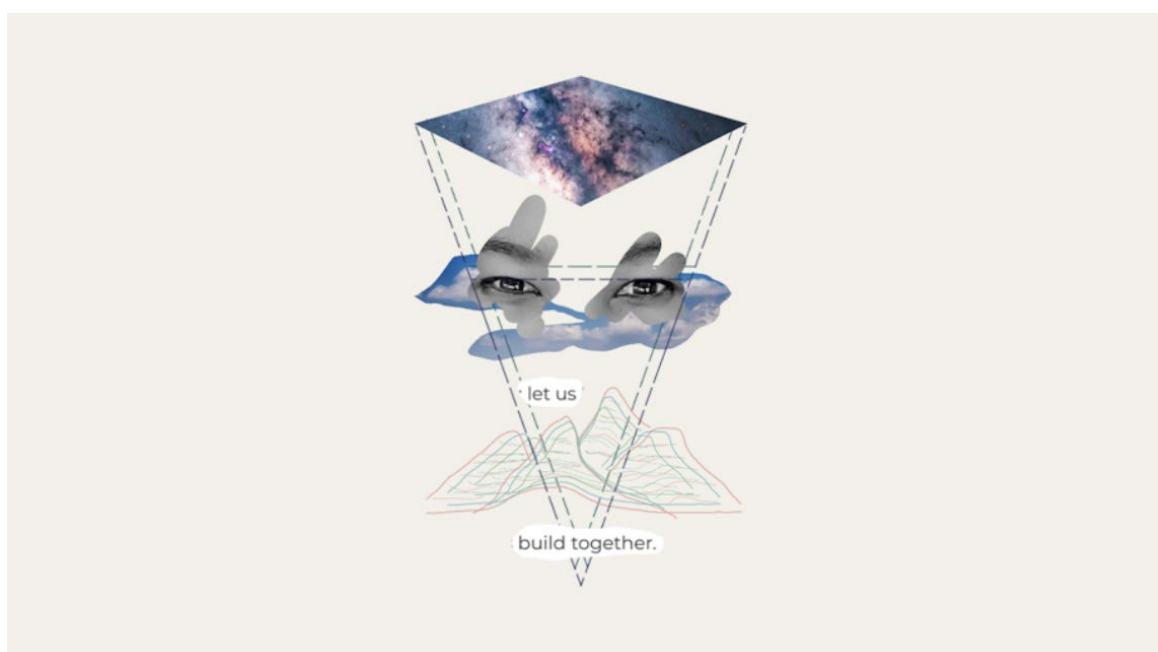
MASAKHANE

Masakhane is a grassroots collective dedicated to advancing Natural Language Processing (NLP) research for African languages, by and for Africans. Despite Africa's linguistic diversity—with over 2,000 languages—these remain vastly underrepresented in digital technologies. This imbalance is a direct consequence of colonialism, which has historically suppressed, marginalized, and devalued African culture and languages, limiting their support, preservation, and integration into digital spaces. As a result, technological systems often fail to recognize African names, cultures, places, and histories. Masakhane seeks to counteract this legacy by researching and developing AI-driven tools that preserve linguistic heritage, promote accessibility, and integrate African languages into global digital platforms.

( [www.masakhane.io](http://www.masakhane.io) )

WE BUILD TOGETHER

“Masakhane” roughly translates to *We build together* in isiZulu. The goal is for Africans to shape and own these technological advances towards human dignity, well-being and equity, through inclusive community building, open participatory research and multidisciplinary. The collective project Masakhane is an example of dealing with bias in technology development, especially in relation to the representation of African languages in the AI and technology industry. The term “bias” in this context refers to the systematic neglect or misrepresentation of languages, cultures, places and histories of African countries within digital systems and algorithms. This neglect is not only a result of historical injustices, such as colonialism, but also a current problem exacerbated by a dominant role of Western perspectives in technology development. The Masakhane collective aims to combat these inequalities by building an inclusive and participatory research community dedicated to the development of AI technologies (e.g. machine translation, text-to-speech, speech-to-text, name entity recognition and many more.) in African languages. Masakhane strives to create digital technologies that reflect the diversity and richness of African languages and cultures by creating machine based natural language processing for African languages and involving Africans in the research and development process.



Medium: VIDEO DOCUMENTATION OF THE PROJECT

Year: ONGOING

Artists

ANDREAS PALFINGER

Andreas Palfinger is a New York-based architectural designer and interdisciplinary artist exploring organic-parametric geometry, narrative media, and speculative fiction. His practice spans CGI, time-based media, writing, and sculpture, engaging with themes of post-apocalyptic societies, biased algorithms, the deconstruction of democracies, and speculative biology.

( [www.andreas-palfinger.at](http://www.andreas-palfinger.at) )

MOTHER ARKAH

Speculation about the fusion of organic life and technology, and the big question “what role should humans play in a future world?” visualized by the film *Mother Arkah* by Andreas Palfinger.

The film *Mother Arkah* by Andreas Palfinger dives into a speculative future in which the earth has become almost uninhabitable after an ecological catastrophe.

It introduces the concept of “bio-technoism”, a post-humanist vision that combines organic life and technology to create a new form of ecological balance and social order. Palfinger questions the extent to which the ‘drive for innovation’ is compatible with the health of the planet and challenges the exhibition audience to think about the balance between innovation and environmental preservation. What role do humans play in this?



The most noxious seeds root in human minds

Medium: Short Film, 18:20 min

Year: 2022

Credits:

Written, Directed and Produced:

Andreas Palfinger

Sound Design, Mixing: Nikolaus Gehrler

Sound Compositions: Winona Hudec

Voice Artists: Zaida Joy, Janet Peters

Artists

DAGMAR SCHÜRRER

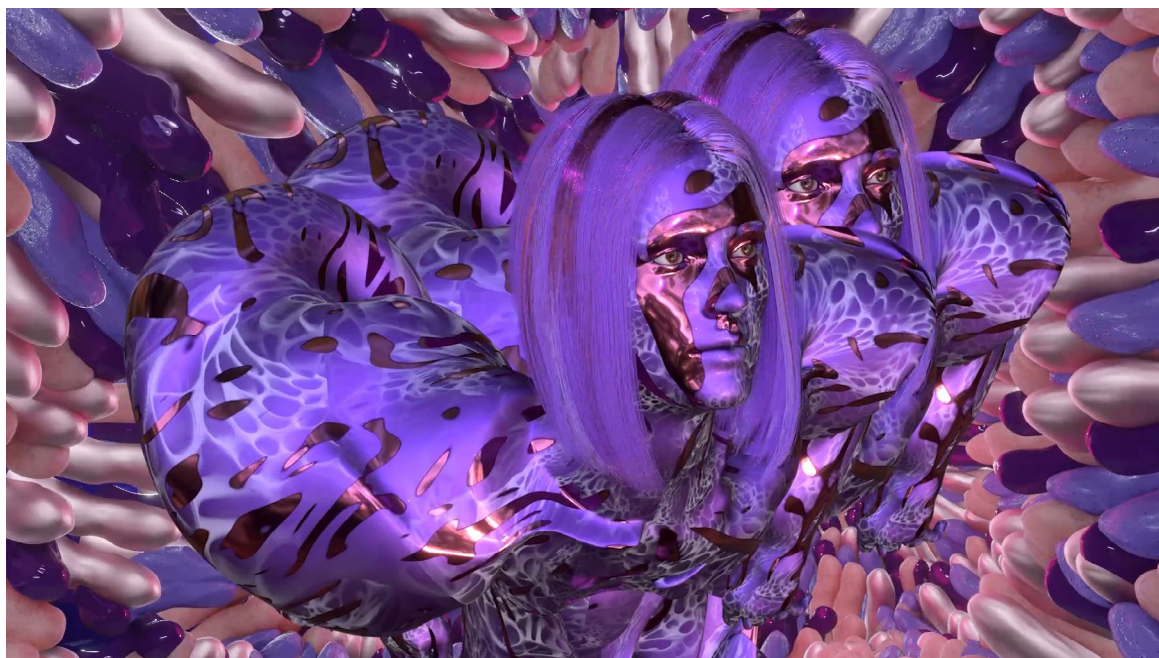
Dagmar Schürer is a Berlin-based artist working in expanded animation and extended reality (XR). She creates hybrid experiences that merge (neuro-)science, XR, artificial intelligence, digital world-building, and poetic reflections on human consciousness and its environmental entanglements. Her practice combines intricate animation with spatial multimedia installations, addressing the interplay between technology, perception, and ecological awareness.

( [www.dagmarschuerer.com](http://www.dagmarschuerer.com) )

WHERE DOES THE REST OF THE WORLD BEGIN?

Dagmar Schürer's work, *Where does the rest of the world begin?*, reflects on the deep entanglements between human consciousness, the natural environment, and contemporary technology. Schürer creates a spatial narrative that poetically connects scientific concepts such as symbiosis and neural synchrony, applying them to our existence in the post-digital era.

These theoretical approaches emphasize the interconnectedness of all organic and inorganic agents, challenging conventional Western ideas of individuality, singular consciousness, and subjectivity. The work blurs boundaries between the digital and analog, human and technology, as well as nature and culture, directing attention to a vision of collective coexistence. By advocating for a conscious and innovative use of new media, Schürer's work promotes a society characterized by fairness, collaboration, and ecological awareness.



Medium: DIGITAL ANIMATION, 11:30 min

Year: 2024

Artists

CHATBOT AIuna

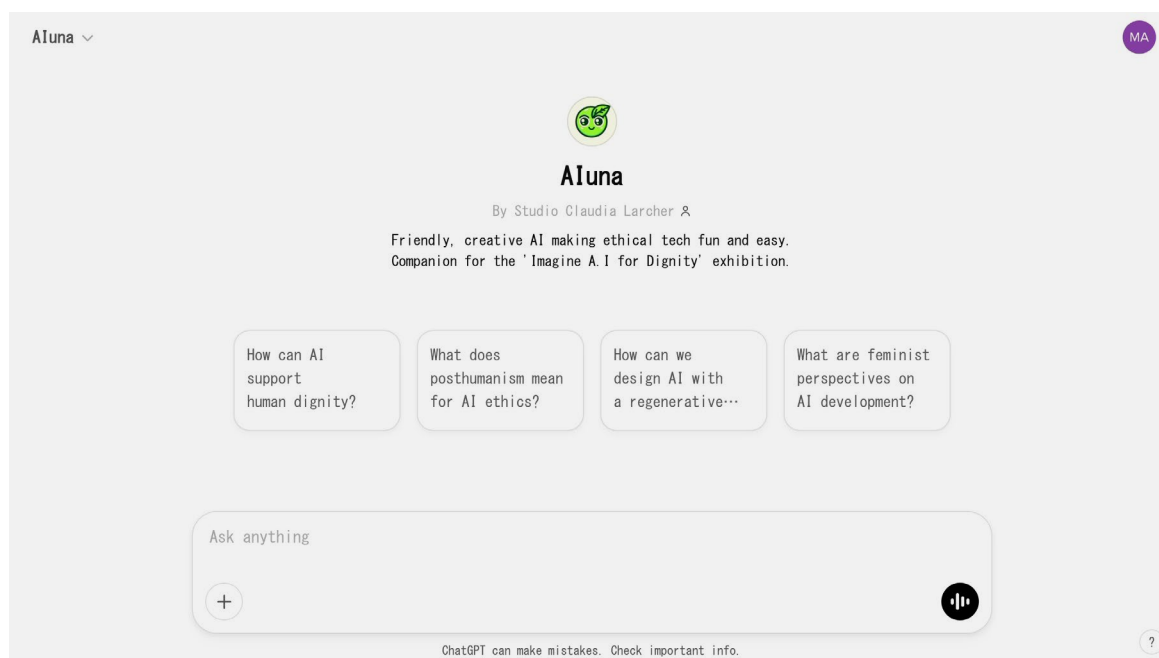
Hello and welcome! I'm AIuna, your digital mediator for Imagine AI for Dignity – Feminine Visions for Regeneration. Think of me as a guide, a conversation partner, and a bridge between technology, ethics, and creativity.

Developed by Claudia Larcher and Eva Fischer, AIuna explores the characteristics of feminine AI and its potential for ecological and regenerative purposes. Unlike traditional AI models, which often prioritize efficiency and competition, a feminine AI embraces values such as fairness, empathy, care, and a deep connection to nature.

Meet Your Mediator: AIuna



<https://chatgpt.com/g/g-6IhrzYCE7-aiuna>



Medium: CHATBOT

Year: 2024



Contact

CLAUDIA LARCHER

mail@claudialarcher.com

EVA FISCHER

eva@soundframe.at

Imprint

Initiator:

CHRISTOPH THUN-HOHENSTEIN

Hosted by BMEIA. Sektion V. Internationale Kulturangelegenheiten

Bundesministerium für europäische und internationale Angelegenheiten

Realization:

CHRISTIAN MANDL

Austrian Cultural Forum Pretoria

Curators:

CLAUDIA LARCHER, EVA FISCHER

Graphic design:

DAVID EINWALLER

Supported by:



Thanks to:

JOHANN DORN & CHRIS EMEZUE (Masakhane), ANDREAS PALFINGER, DAGMAR SCHÜRRER,  
BROOKLYN J. PAKATHI, BENJI LIEBERMANN & TRISTIN ROLAND (NIROX Foundation)