

M A . S[j]I E N

AN ARCHITECTURE FOR DOUBT

KAREN HARKEMA

Fig 1. (Front Cover) Karen Harkema, *MA.S[j]IEN, installation detail showing banners and mixed media works* (2026)

Fig 2. (Above) Karen Harkema, *MA.S[j]IEN*, installation view showing floor sculpture (2026)

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www.karenharkema.art

Fig 3. Karen Harkema, *MA.S[j]IEN, partial installation view* (2026)



INTRODUCTION

AI systems optimize for efficiency, extraction, and mathematical perfection. In 2009, Nick Lacey demonstrated how thoughts and ideologies shape a society. In his work *Image and Representation*, Lacey (2009:100) explains how the thoughts that shape us are typically widely accepted and viewed as 'normal', making them become virtually invisible. Today, these same ideologies have been embedded within the algorithmic structures of Artificial Intelligence (AI) because of its training data and methods.

Gray and Witt (2021) argue that corporate machine learning models operate on a hetero-patriarchal worldview that embeds gender power dynamics into mainstream AI. Intersecting this perspective with feminist epistemology, D'Ignazio and Klein (2020:96) demonstrate how AI models serve the patriarchal structures that birthed them, hiding behind a mask of scientific neutrality. Ultimately, by optimizing for efficiency, extraction, and mathematical perfection, these systems project an illusion of universal objectivity while actively flattening the nuanced, relational, and embodied realities of human existence.

Fig 4. Karen Harkema, *Generation 01* (2026)







Fig 5. (Left) Karen Harkema, *Generation 02* (2026)

Fig 6. (Top) Karen Harkema, *MA.S[j]IEN, installation view as seen from above* (2026)

Fig 7. (Bottom) Karen Harkema, *MA.S[j]IEN, partial installation view showing mixed media works obscured by translucent chiffon banners* (2026)

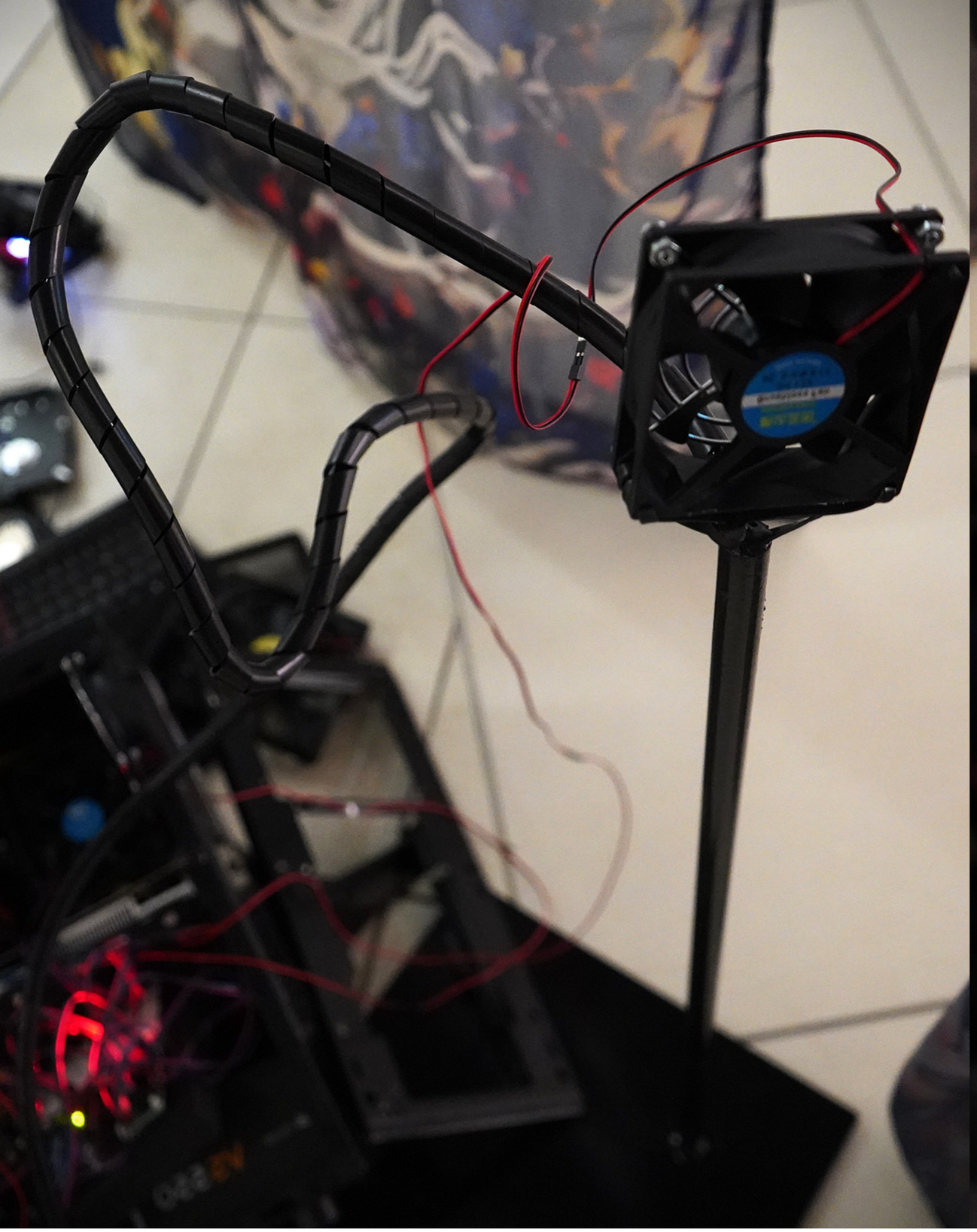


Fig 8. Karen Harkema, *MA.S[j]IEN, installation detail showing electronic sculpture elements* (2026)



Fig 9. Karen Harkema, *MA.S[j]IEN, installation detail showing gestural sculpture work* (2026)



The installation for MA.S[j]IEN has been staged as a spatial intervention into the technological dominance of AI. Through the use of digitally distorted AI generated images, layered with mixed media art works, sculpture, electronics and chiffon banners, the instillation creates complex collision between the extractive logic of AI's automated processing and the vulnerable, lived experience and wisdom that comes with age.

Fig 10. Karen Harkema, *MA.S[j]IEN, installation view showing the visual impact of the layered installation design* (2026)

The spatial installation of MA.S[j]IEN's challenges the precision and certainty favoured by AI's patriarchal framework. Through the layering of printed translucent chiffon banners, hanging and floor sculptures, and various works against the walls, the installation layout physically undermines the viewer's vision and line of sight. The work forces the viewer to continually question, what is surface, what is shadow, and what lies in-between.



Gallery Installation

Conceptually, MA.S[j]IEN is rooted in the deliberate sabotage of AI's generative perfection. Through the use of node-based workflows I designed in ComfyUI, I intentionally force the generation of AI images away from its statistically optimized and hyper-real outputs. I implement custom LoRAs (Low-Rank Adaptations), trained on my own fragmented and distorted artworks, alongside images of gestural marks and lines that was painted onto paper and canvas, dictating the composition, pose, or prepopulate AI's latent space, as ways to disrupt and fragment the model's image generation process. Furthermore, I implemented various anomalous parameters, such as oversized latent space definitions, to purposefully induce distorted non-typical AI outcomes.

The gallery setup continues the tension I create through my customized AI image generation processes. The AI generated digital images printed on paper was installed on one wall, while on the opposing wall, the generated images were translated into mixed-media artworks on canvas. For the mixed-media pieces, gestural lines were painted directly onto the canvas, built up with textured paper and paint, and overlaid with red fluorescent paint. The AI images, printed onto sheer chiffon, were then layered on top of the canvas surface, creating visual tension, between clarity and obscurity, as one struggle to differentiate between figure, paint and AI generated work. See figure 11 as an example of mixed-media works.

Fig 11. Karen Harkema, *Layered Knowledge 01* (2026)



Suspended in the centre of the gallery space, between the works on the two opposing walls, are 6 three-meter-high chiffon banners, echoing the digital prints. Floating among the towering fabrics are white sculptures of gestural lines and a figure of an older woman, symbolizing maternal wisdom (Figure 12 above).

Fig 12. Karen Harkema, *MA.S[j]IEN, full installation view* (2026)

Beneath these suspended elements lies an electronic sculpture created from a deconstructed, personal computer with its internal cooling fans exposed on the floor. Driven by a programmed Arduino board, the fans switches on and off intermittently, stuttering as they simulate the processing strain caused by the AI generations. The jittering, repurposed fans blow outward, catching the chiffon, causing the fabric to move in unpredictable rhythms, thereby rendering the installation space kinetic and alive.

Artist Memo Akten

Artist Memo Akten's work, *Learning to See* (2017-), demonstrates how training data influences AI model outcomes. Akten trains neural networks on highly limited datasets. For instance, exclusively using images of oceans, fires or clouds. When he feeds the model a live video of everyday household objects like a phone or a cloth, the model cannot recognize the objects. Instead, the model "hallucinates" the objects, representing them as waves or flames because this is the only knowledge it has.

Akten's work reveals that when the training data is limited, the AI model is forced to fit its calculations of statistical probability onto a reality it has no knowledge of and cannot see (Akten, 2017). In my work, I liken these strange outcomes to hallucinations.



Fig 13. (Right) Memo Akten, *Learning to See: Gloomy Sunday video stills* (2017).

Fig 14. Karen Harkema, *Layered Knowledge, works 01 to 05, wall installation* (2026)

Induced Hallucinations

MA.S[j]IEN considers the phenomenon of AI hallucinations from a similar viewpoint to the work of Memo Atken.

Research has shown that AI models possess a specific, built-in worldview that leans heavily toward a secular, Western, and individualistic perspective. A study published via Wits University and ResearchGate found that 81.3% of AI user research exclusively sampled Western populations (Peters & Carman, 2024).

Consequently, other perspectives or worldviews will not be represented in the training data, leaving the model blind to alternative insights. As was shown in the work of Atken above. From my own experience, I have found it difficult to steer AI image generation away from glamorized perfection towards nuanced images of older women and aging bodies.



An example of the gestural lines I used in my customized AI generation process is shown in figure 16 on the right.

The resulting AI image distortions or 'hallucinations' (Figure 17) my workflows generate serve as visual evidence of the erasure caused by AI training sets.

Fig 15. *(Above)* Karen Harkema, *Gestural marks on paper, used as input to generate AI model distortions* (2026)



Fig 16. Karen Harkema, *Layered Knowledge, works 04 and 05* (2026)



Fig 17. Karen Harkema, *Layered Knowledge*, *work 02* (2026)



Fig 18. Karen Harkema, *Layered Knowledge*, *work 03* (2026)

The Feminist Glitch

The methodology of my work is developed around the concept of the glitch, as theorized in Legacy Russell's Glitch Feminism (2020). Russell (2020) describes the glitch not merely as a mechanical failure, but rather as an vehicle of refusal and a strategy of non-performance. She presents the glitch as a sanctuary against the rigid binaries constructed by digital society. In Russell's framework, the failure introduced by the glitch forces the socio-cultural machine to stutter and break (Keyes, 2021).

In my own practice, the introduction of interference into the generative algorithm is imposed as a deliberate glitch, allowing my own thinking and physical mark making to interrupt the AI model's generated outcome. The electronic floor sculpture mimics the glitch in the way that the fans have been programmed to switch on and off, stuttering as the AI processing shifts into gear.

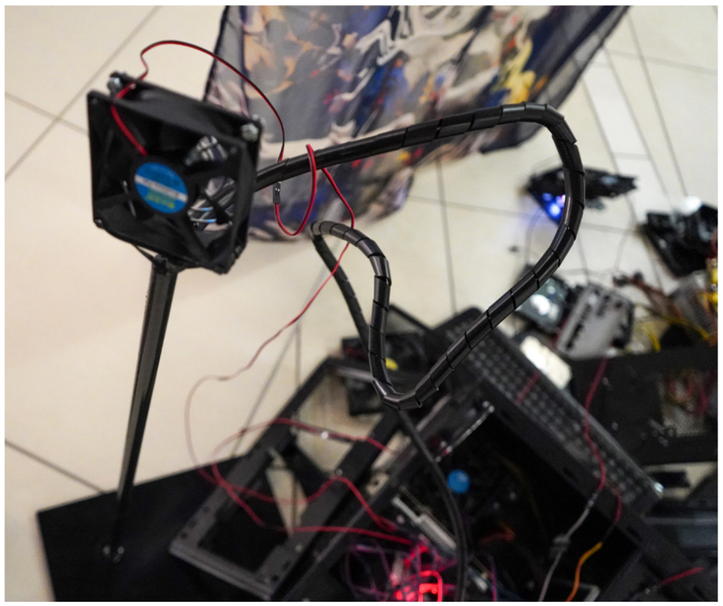


Fig 19. *Karen Harkema, Electronic Sculpture, detail view showing raised pc fan* (2026)

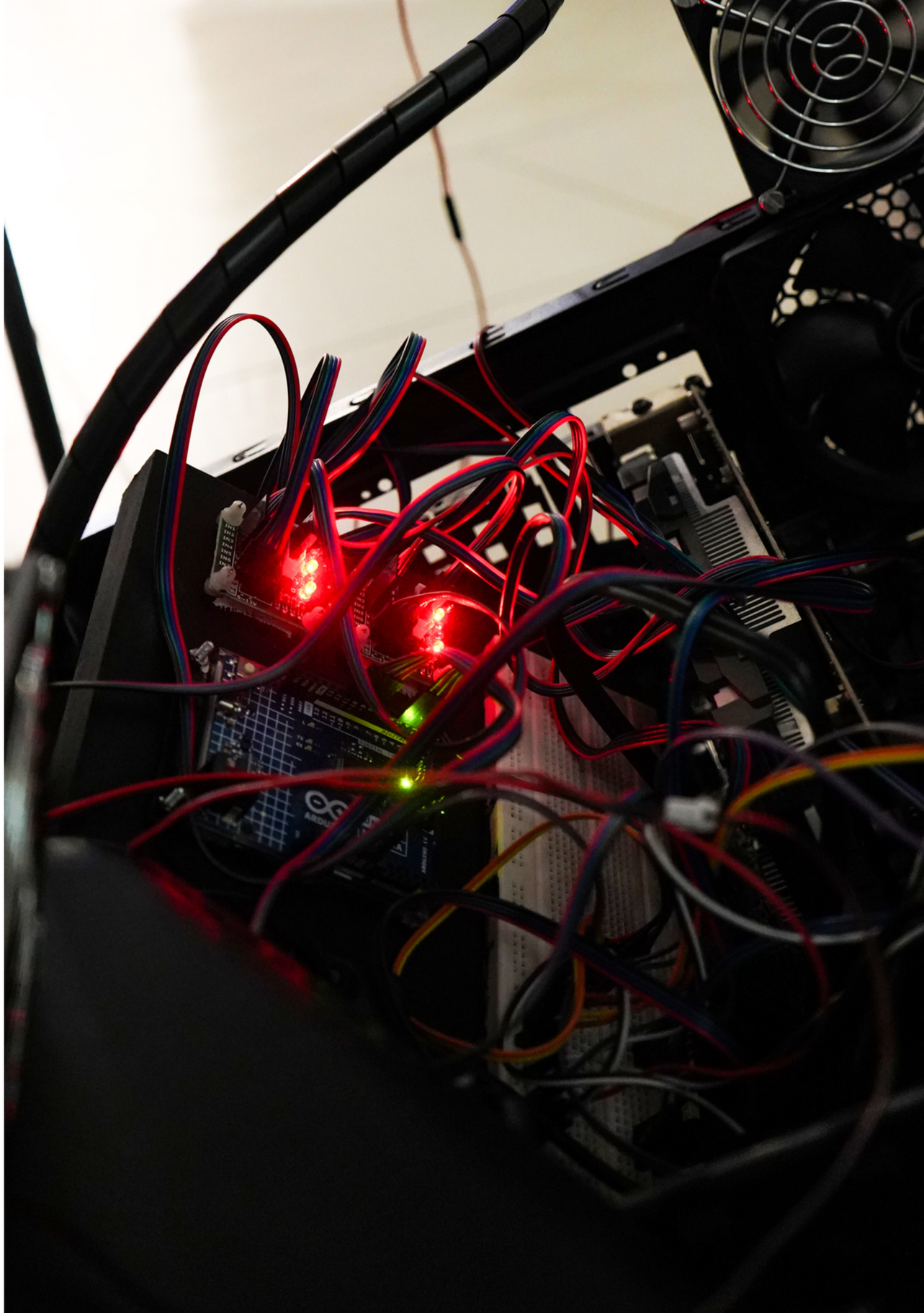


Fig 20. (Right) *Karen Harkema, Electronic Scullpture, installation view showing the Adruino board controlling the pc fans* (2026)

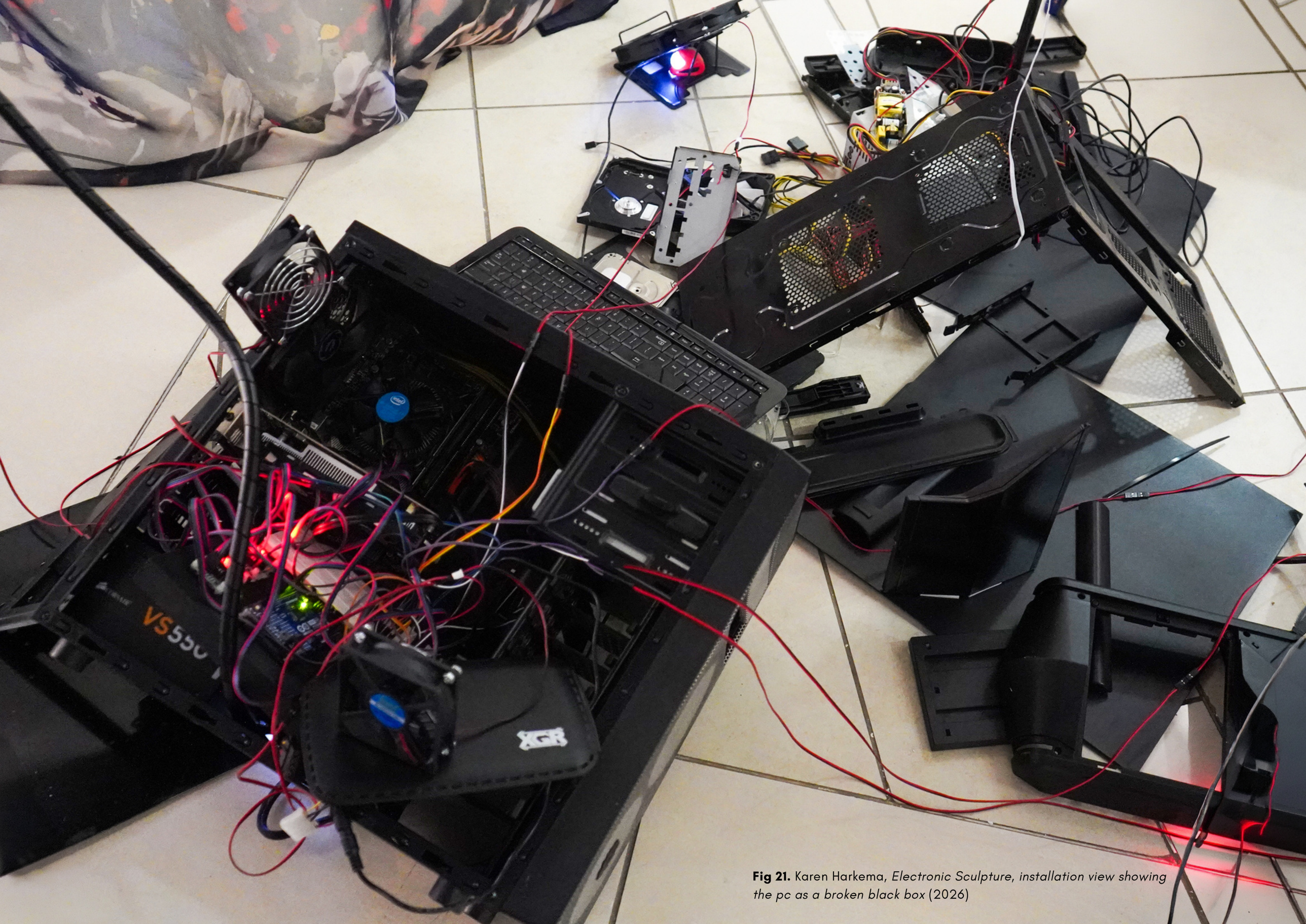


Fig 21. Karen Harkema, *Electronic Sculpture, installation view showing the pc as a broken black box* (2026)

Situated Knowledge



Historically, society has defined "intelligence" and "knowledge" through a narrow, male-dominated lens that values cold logic and emotional detachment. Feminist theory fundamentally challenges this paradigm. Theorist Donna Haraway (1988) points out the flaw in what she terms the "god trick". The false belief that science, technology, or an AI can observe the world with perfect neutrality, as if looking down from a disembodied "view from nowhere".

Fig 22. Karen Harkema, *Ouma side and back view* (2026)



In reality, all knowledge is "situated," meaning it is always shaped by the specific, physical, and cultural experiences of the person or system creating it (Haraway, 1988; Marcel & Yuval-Davis, 2007). To counter the disembodied intelligence presented by AI models, the MA.S[j]IEN installation is deeply anchored in the messy, physical reality of the lived human experience, which I describe by the use of gestural movement, line and mark marking. The sculptures in figures 22 and 23 describe the idea of the gestural line and the aging body, as lived and embodied experience.

Fig 23. Karen Harkema, *Gestural Movement 01* (Left) *and 02* (Right) (2026)

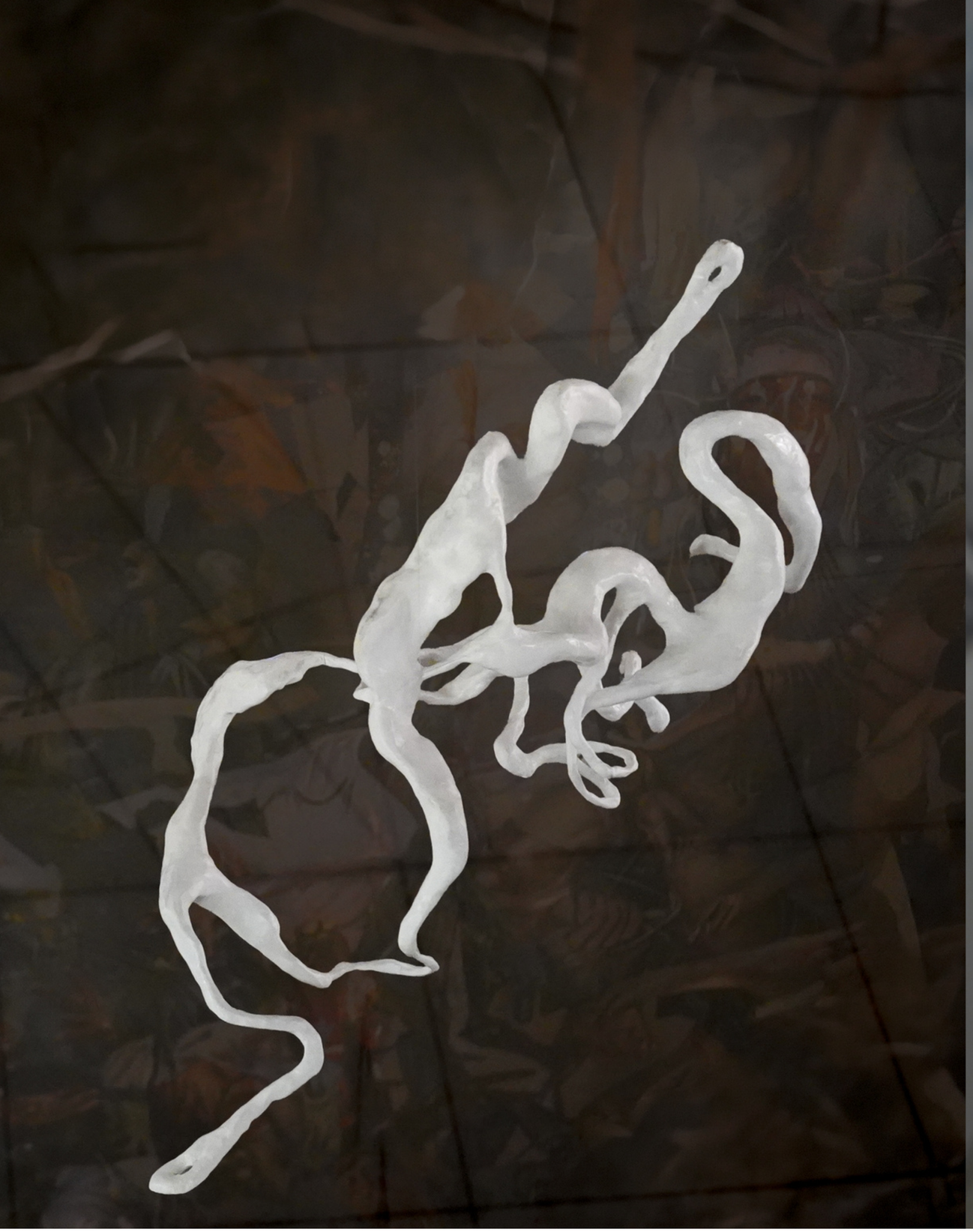


Fig 24. Karen Harkema, *Gestural Movement 02*, *installation view* (2026)



Fig 25. Karen Harkema, *Ouma*, *installation view* (2026)

A Feminine Voice

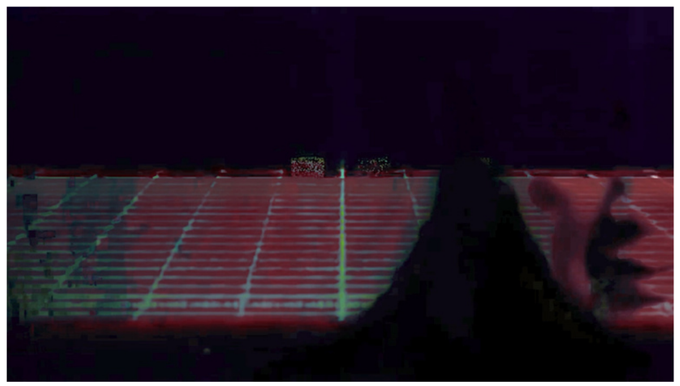


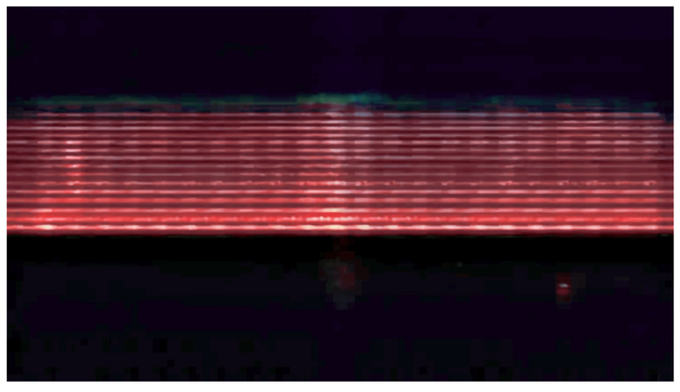
The video work installed to the side of the main installation further exemplifies the dialogue between the visible and the invisible knowledge found in AI models. The video depicts images of aging women, generated through the use of AI models. The generation process is manipulated via custom Python nodes in ComfyUI, forcing the AI generated video to glitch and shift unpredictably.

The auditory soundscape for the video is not AI generated. It features a layered collaboration of female voice recordings, repeating the phrase: "I am here, can you see me". Sometimes operating in a harmonious choir and other times descending into staggered, slowed, and cut-up chaos, the soundscape permeates the entirety of the installation. This auditory intervention directly addresses epistemic injustice: specifically, testimonial and hermeneutical injustice, as theorized by Miranda Fricker (2007). In these frameworks, the testimonies of marginalized identities are actively doubted, deflated, or rendered illegible because society lacks the structural vocabulary to comprehend them. The choir of female voices accompanying the installation highlights the violence of an algorithmic system that looks without truly seeing, flattening unique human nuances into statistical improbabilities.

Fig 26. Karen Harkema, *Ek is hier, kan jy my sien, video installation* (2026)







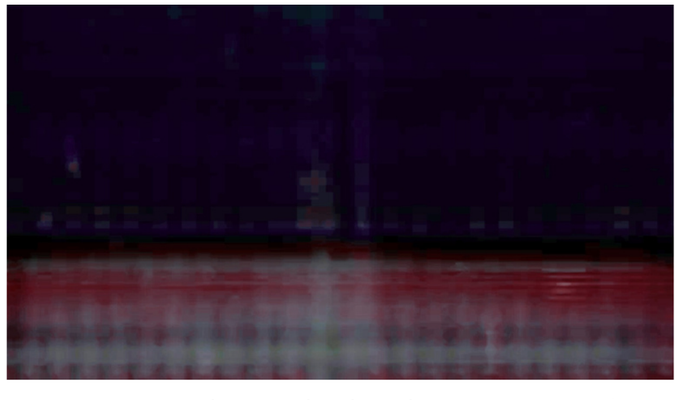


Fig 27. Karen Harkema, *Ek is hier, kan jy my sien, video stills* (2026)

Video Soundscape:

Various women, representing different communities and groups of knowledge participated in the making of the video soundscape. The documentation of their names serves to describe community and support for each other.

Marinda Viljoen du Plessis
Marlise du Toit
Marché Cilliers
Marene Schagen
Hestre van Zyl
Martie van Niekerk
Niecke Ludwig
Carol Moodley
Althea Pietersen
Jo-Ann Fourie
Lynette Wenn
Elviera Schreuder
Monecia Pietersen
Maralaine May
Kira Harkema
Micaela Eracleous
Jacqui Shauberg
Priscilla Ndlovu
Memory Mokone
Danaë Savvas
Francina Tshehlana
Friedah Tsatsi
Kamo Keetse
Loeritha Saayman
Chepo Vengai
Karen Harkema
Elfiede Dreyer
Julia Thonga
Zelda Cloete
Elsa van Klashorst
Rothea Du Plessis
Catherine Wiid
Linda Pretorius
Afra Tanyaradzwa Chinamasa
Brig Stanford
Kathryn Language
Refilwe Lehobo
Anisha Garib
Rika Cronje
Sancia Engelbrecht
Marelize Engelbrecht
Shannon Adendorff
Carina Victor
Kutlwano Mokoena
Lita Potgieter
Gina Schultz

(Note: All women agreed to me publishing their names as part of the documentation of the project.)

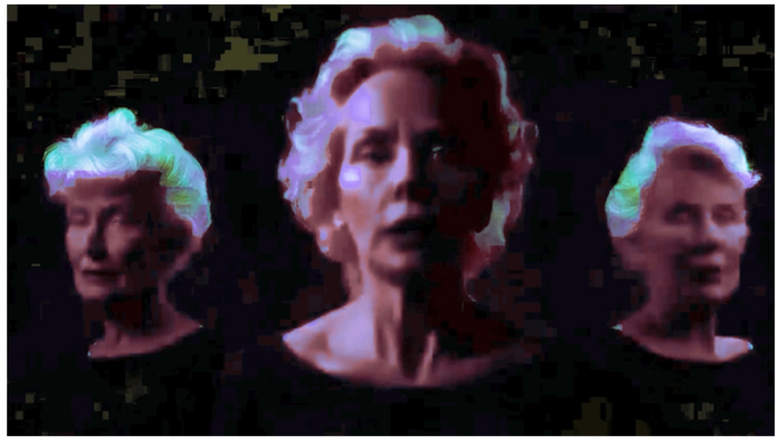








Fig 28. Karen Harkema, *Ek is hier, kan jy my sien, video stills* (2026)



Fig 29. Karen Harkema, *Ek is hier, kan jy my sien, video stills* (2026)

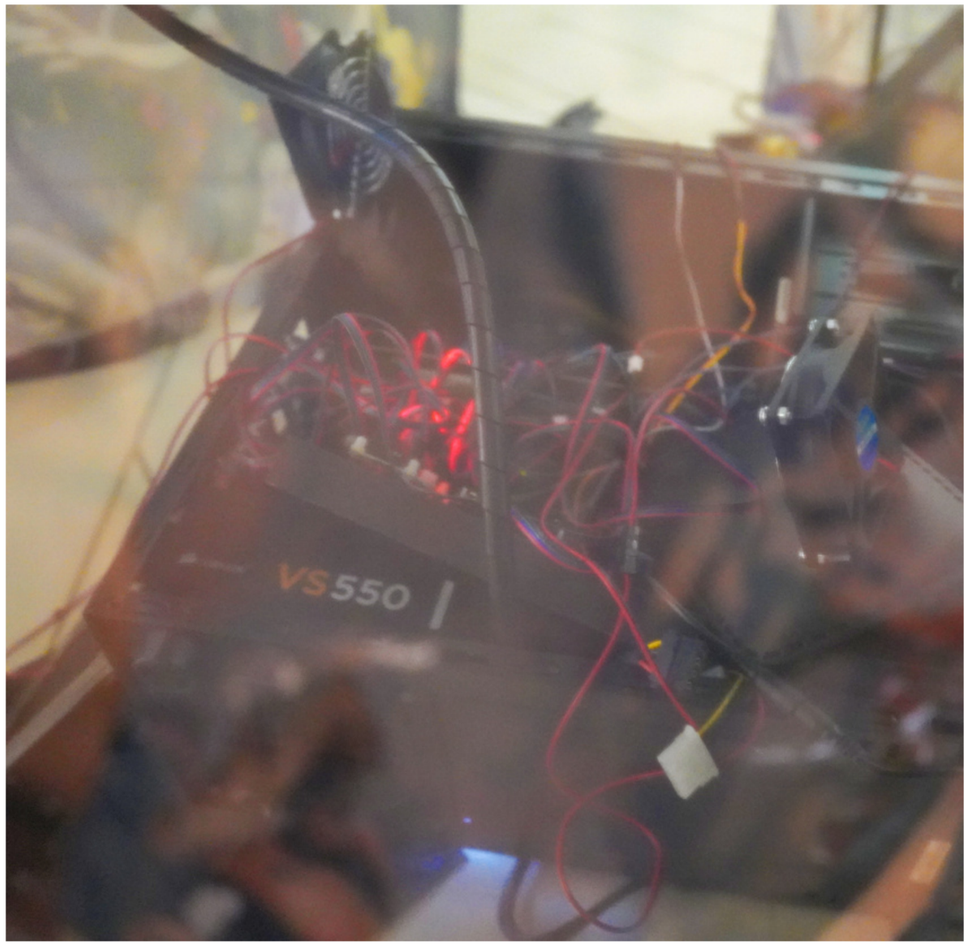
“Dubito, ergo cogito, ergo sum.”

Antoine Léonard Thomas (1765),
expanding on René Descartes (1637)

Fig 30. (Oposite) Karen Harkema, *MA.S[j]IEN, installation detail showing electronic sculpture behind translucent chiffon banner* (2026)

An Architecture for Doubt

The 17th-century philosopher René Descartes famously stated, "I think, therefore I am" (Descartes 2006:28). He believed that questioning everything, even whether the world around us is real, is the essential starting point for human self-awareness. Even if a person doubts everything, they cannot deny that they are actively doing the doubting; therefore, the act of questioning, and the subsequent thinking, proves a person’s existence as a thinking being. In the 18th-century, French writer Antoine Léonard Thomas, popularized an extended formulation of the statement, to read "*I doubt*, therefore I think, therefore I am" (Thomas 1765:55) (Emphasis mine).





Today, as we increasingly rely on Artificial Intelligence to answer our questions and do our thinking for us, we risk neglecting, or even severely damaging, our human ability to think and independent decision making.

To preserve our human agency, I am of the opinion that it is imperative to cultivate a practice of active doubt. In the age of AI, we need to critically question what we see, hear and learn. I think hesitation is key. It may just be that nurturing an ability to doubt could serve as a wise and honest guide when navigating future destabilizing AI developments.

Fig 31. Karen Harkema, *Generation 03* (Left) *and 04* (Right) *(*2026)



Conclusion

Ma.S[j]IEN refuses the smooth efficiency of the algorithmic age, choosing instead to revel in the brokenness of the glitch, the ambiguity of the layered chiffon, and the erratic breath of scavenged technology. By centring embodied and lived experiences, the gestural mark, and the marginalized wisdom of age, the work exposes the deep voids present in mainstream AI models.

Through this deliberate spatial and sensory disruption, the installation leaves the viewer to navigate the beautiful, necessary friction of knowing the world not through data, but through presence. Asserting that to doubt the machine is to preserve the human.

Fig 32. Karen Harkema, *Generation 05* (Left) *and 06* (Right) *(*2026)

LIST OF ILLUSTRATIONS

Fig 1. Karen Harkema, *MA.S[j]IEN, Installation detail showing banners and mixed media works* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 2. Karen Harkema, *MA.S[j]IEN, Installation detail showing f*loor detail (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 3. Karen Harkema, *MA.S[j]IEN, Partial Installation view* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 4. Karen Harkema, *Generation 01* (2026). Digital image printed on 230gsm Felix Schoeler paper, AI generated with human interference, 841mm x 427mm.

Fig 5. Karen Harkema, *Generation 02* (2026). Digital image printed on 230gsm Felix Schoeler paper, AI generated with human interference, 841mm x 360mm.

Fig 6. Karen Harkema, *MA.S[j]IEN, Installation view seen from above* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objects, 5 x 8 x 3m (installed dimensions).

Fig 7. Karen Harkema, *MA.S[j]IEN, Partial Installation view showing mixed media works obscured by translucent chiffon banners* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 8. Karen Harkema, *MA.S[j]IEN, Installation detail showing electronic sculpture elements* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 9. Karen Harkema, *MA.S[j]IEN, Installation detail showing gestural sculpture work* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 10. Karen Harkema, *MA.S[j]IEN, I*n*stallation view showing the visual impact of the layered installation design* (2026) . Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 11. Karen Harkema, *Layered Knowledge 01* (2026). Tissue paper, Acrylic and chiffon on canvas, 120 x 145cm.

Fig 12. Karen Harkema, *MA.S[j]IEN,* Full Installation View (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 13. Memo Akten, *Learning to See: Gloomy Sunday video still* (2017).

Fig 14. Karen Harkema, *Layered Knowledge, Works 01- 05, Wall Installation* (2026). Tissue paper, Acrylic and chiffon on canvas, 5 x 3m.

Fig 15. Karen Harkema, *Gestural Marks on paper, used as input to generate AI model distortions* (2026). Digital Image.

Fig 16. Karen Harkema, *Layered Knowledge, Works 04 and 05* (2026). Tissue paper, Acrylic and chiffon on canvas, 210 x 45cm each..

Fig 17. Karen Harkema, *Layered Knowledge 02* (2026). Tissue paper, Acrylic and chiffon on canvas, 100 x 80cm.

Fig 18. Karen Harkema, *Layered Knowledge 03* (2026). Tissue paper, Acrylic and chiffon on canvas, 100 x 35 cm.

Fig 19. Karen Harkema, *Electronic Sculpture, detail view showing the raised pc fan* (2026). Repurposed PC parts, Acrylic and Spray paint, Electronic circuit, wires and biscuit board with Adruino controller, 200 x 150cm (approximate).

Fig 20. Karen Harkema, *Electronic Scullpture, Installation view showing the Adruino board controlling the pc fans* (2026). Repurposed PC parts, Acrylic and Spray paint, Electronic circuit, wires and biscuit board with Adriuno controller, 200 x 150cm (approximate).

Fig 21. Karen Harkema, *Electronic Scullpture, Installation view showing the pc as a broken black box* (2026). Repurposed PC parts, Acrylic and Spray paint, Electronic circuit, wires and biscuit board with Adriuno controller, 200 x 150cm (approximate).

Fig 22. Karen Harkema, *Ouma Side and back view* (2026). Resin Cast and Epoxy clay with white acrylic and spray paint, 20 x 20 x 30cm each (approximate).

Fig 23. Karen Harkema, *Gestural Movement 01 and 02* (2026). Epoxy clay with white acrylic and spray paint, 30 x 45 x 30cm (approximate).

Fig 24. Karen Harkema, *Gestural Movement 02, Installation view* (2026). Resin Cast and Epoxy clay with white acrylic and spray paint, 30 x 45 x 30cm (approximate).

Fig 25. Karen Harkema, *Ouma, Installation view* (2026). Resin Cast with white acrylic and spray paint, 20 . 20 x 30cm (approximate).

Fig 26. Karen Harkema, *Ek is hier, kan jy my sien, video installation* (2026). AI generated video animations from AI generated images, with glitch interference, 75 x 55 cm.

Fig 27. Karen Harkema, *Ek is hier, kan jy my sien, video stills* (2026). Digital images.

Fig 28. Karen Harkema, *Ek is hier, kan jy my sien, video stills* (2026). Digital images.

Fig 29. Karen Harkema, *Ek is hier, kan jy my sien, video stills* (2026). Digital images.

Fig 30. Karen Harkema, *MA.S[j]IEN, installation detail showing electronic sculpture behind translucent chiffon banner* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 31. Karen Harkema, *Generation 03 and 04* (2026). Digital image printed on 230gsm Felix Schoeler paper, AI generated with human interference, 841mm x 360mm each.

Fig 32. Karen Harkema, *Generation 05 and 06* (2026). Digital image printed on 230gsm Felix Schoeler paper, AI generated with human interference, 841mm x 360mm.

Fig 33. Karen Harkema, *MA.S[j]IEN, installation detail showing electronic sculpture, banners, gestural sculptures and mixed media works* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).

Fig 34. Karen Harkema, *MA.S[j]IEN, installation detail showing electronic sculpture, banners, gestural sculptures and mixed media works* (2026). Chiffon, Digital Print. Canvas, Acrylic, Tissue Paper, Resin and Epoxy Sculpture, Computer parts, Found objectst, 5 x 8 x 3m (installed dimensions).



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Fig 33. (Left) Karen Harkema, *MA.S[j]IEN, installation detail showing electronic sculpture, banners, gestural sculptures and mixed media works* (2026)

Curriculum Vitae: Karen Harkema

Group Exhibitions

September 2026: Sasol New Signatures 2026, Pretoria Art Gallery, Pretoria
August 2026: A Dialogue of Senses, The Viewing Room Art Gallery, Pretoria
February 2026: Pretoria Arts Association Members Exhibition, Pretoria Arts Association, Pretoria
November 2025: UNISA Student Exhibition, Kgorong Art Gallery, Pretoria
September 2024: Object curated by Prof. Elfriede Dreyer, Unisa Art Gallery, Pretoria
December 2023: Ubuntu Group Exhibition, Pretoria Art Museum
December 2022: Shaman Exhibition, with the CAP Institute for Contemporary Art Practice, Art and Collect Gallery
September 2022: Otherwise Healthy Exhibition, curated by Kyle Richard Solms, Gallery One 11

Awards

2026 Sasol New Signatures, Finalist
2025 Top Student, 2nd Place
2023 Online Art Gallery Art Competition, 3rd Place
2021 Online Art Gallery Art Competition, 2nd Place
2019 Rotary GTC Portrait Award, Special Mention

Qualifications

2025 Bachelor of Arts in Visual Multimedia Arts, University of South Africa (UNISA)
1991 BSc Computer Science degree with honours, University of Johannesburg

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Artist Website: karenharkema.art

Instagram: @_karen_harkema

Email: inbox@karenharkema.art



Fig 34. Karen Harkema, *MA.S[j]IEN, installation detail showing electronic sculpture, banners, gestural sculptures and mixed media works* (2026)



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