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Abstract

Contemporary art is not only an alternative currency but the currency to drive an alternative. Once ISCA has gathered adequate symbolic capital from a reputation garnered through its disruptive institutional model, it will transition-up to the role of gatekeeper, setting a premium on in-house contemporary art products. Revenue from these activities will bootstrap the third and culminating phase of ISCA's institutional plan: a think-tank and space for the production of knowledge that can eclipse the inherited stasis of contemporary art. ISCA is a cybernetic system, which will train the heart and the mind. The goal of automating contemporary art is to ultimately become emancipated from it.

João Enxuto and Erica Love are artists and writers living in New York City. Their writing has appeared in *Art in America*, *Mousse Contemporary Art Magazine*, *Wired*, and *X-TRA Contemporary Art Quarterly*. They have given talks and exhibited work at the Centre Pompidou, Whitney Museum of Art, the New Museum, Anthology Film Archives, Walker Art Center, Yossi Milo Gallery, Carriage Trade, Louisiana Museum in Denmark, ArtCenter/South Florida, and the Tamayo Museum in Mexico City.

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