

# ARTISTES & ROBOTS

Cette exposition nous invite à expérimenter des œuvres d'art créées à l'aide de robots toujours plus sophistiqués. Une quarantaine d'artistes donnent ici accès à un monde digital immersif et interactif, à une expérience sensible du corps augmenté, de l'espace et du temps bouleversés. Dans une société de plus en plus robotisée, ces artistes s'intéressent aux nouvelles techniques et jusqu'à l'Intelligence Artificielle qui est en train de révolutionner potentiellement l'existence des humains et la condition de l'œuvre d'art: sa production, son exposition, sa diffusion, sa conservation, sa réception. Nous sommes prévenus: le règne de l'Intelligence Artificielle peut nous aider autant qu'il menace de s'ériger en maître, réduisant les humains à de simples esclaves au service de la performance. À ce jeu dangereux, les artistes ont une longue expérience: depuis les grottes préhistoriques, ils ont toujours détourné la technique au service d'un but pour la soumettre à leurs interrogations et à leur poésie.

Des logiciels de plus en plus puissants donnent aux œuvres une autonomie toujours plus grande, une capacité de générer des formes à l'infini, le jeu en permanence. La sélection raisonnée ici s'appuie sur les interrogations des créateurs qui sont aussi les nôtres:

Qui peut bien faire un robot que ne peut pas faire un artiste? S'il est doté d'une intelligence artificielle, un robot peut-il avoir de l'imagination?

Qui décide: l'artiste, l'ingénieur, le robot, les regardeuses et regardeurs, tous ensemble?

Qu'est-ce qu'une œuvre d'art?

Faut-il avoir peur des robots? Des artistes? Des artistes-robots?

## ARTISTS & ROBOTS

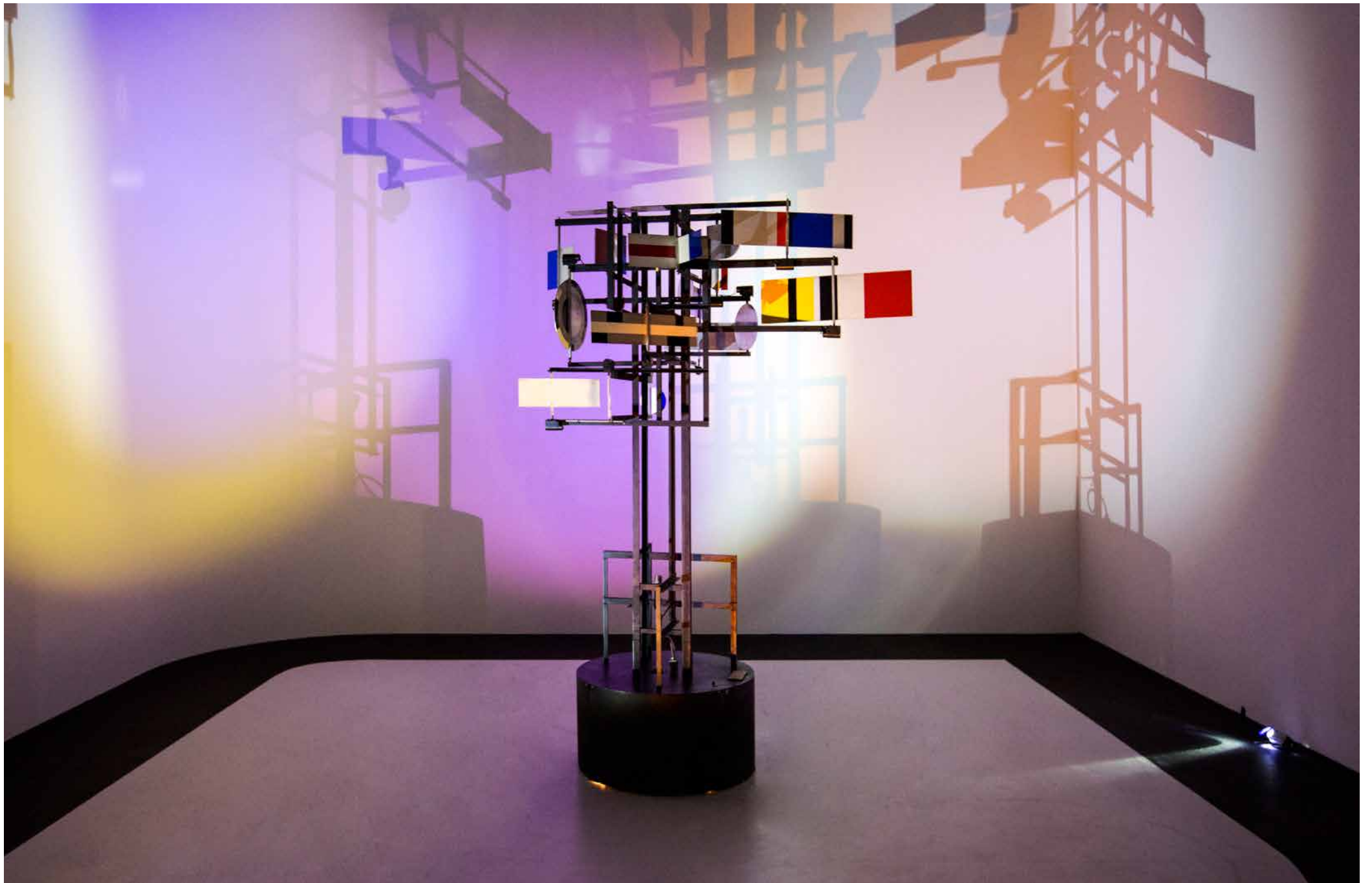
This exhibition is an opportunity to experience artworks created with the help of increasingly sophisticated robots. A group of forty artists gives us access to a digital immersive and interactive world, to an augmented body experience, to space and time that are being redefined. In a society that is becoming increasingly robotized, these artists are interested in new techniques and even Artificial Intelligence, which is revolutionizing the potential existence of humans and the condition of the work of art: its production, its exhibition, its diffusion, its conservation, its reception.

We are warned: the reign of Artificial Intelligence may help us as much as it threatens to reduce us to mere slaves in the service of performance. In this dangerous game, artists have a long experience: since prehistoric caves, they have always turned technology to their own ends, submitting it to their questions and their poetry.

Who can do what a robot cannot do? If it has artificial intelligence, can a robot have imagination? Who decides: the artist, the engineer, the robot, the viewers and the viewer, all together? What is a work of art? Should we be afraid of robots? Of artists? Of artist-robots?



L'œuvre d'art est-elle  
à l'époque des robots?



**JAN TARDUCCI**  
New York, U.S.  
1940-1990

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Il movimento artistico, in una logica internazionale, rappresenta, in una sua dimensione, un dialogo continuo tra le culture. In un'epoca di crisi, l'arte diventa un mezzo per superare i confini e creare un dialogo tra culture diverse, che favorisce lo sviluppo di nuove forme espressive.

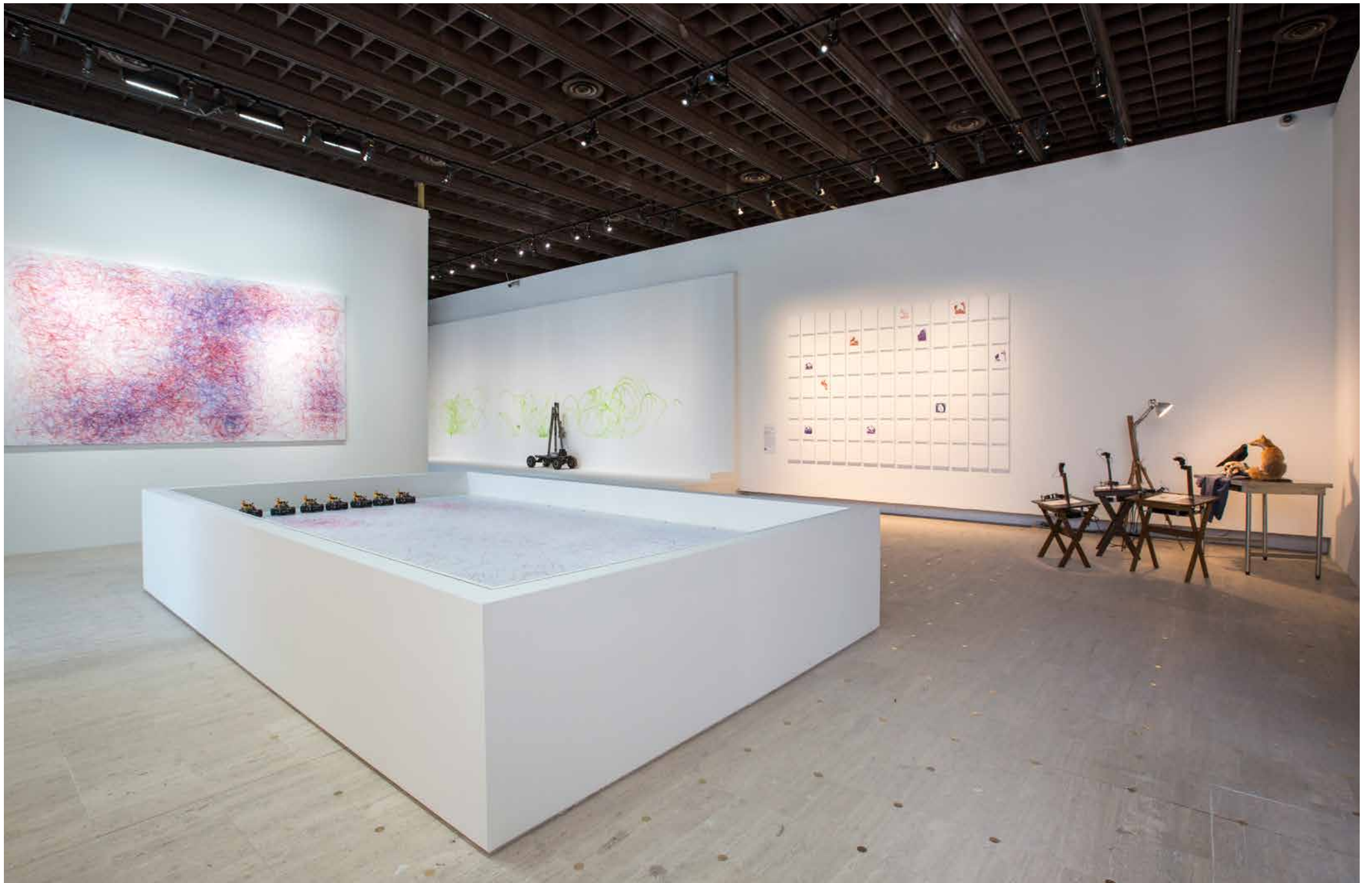
**Jan Tarducci, 1980**



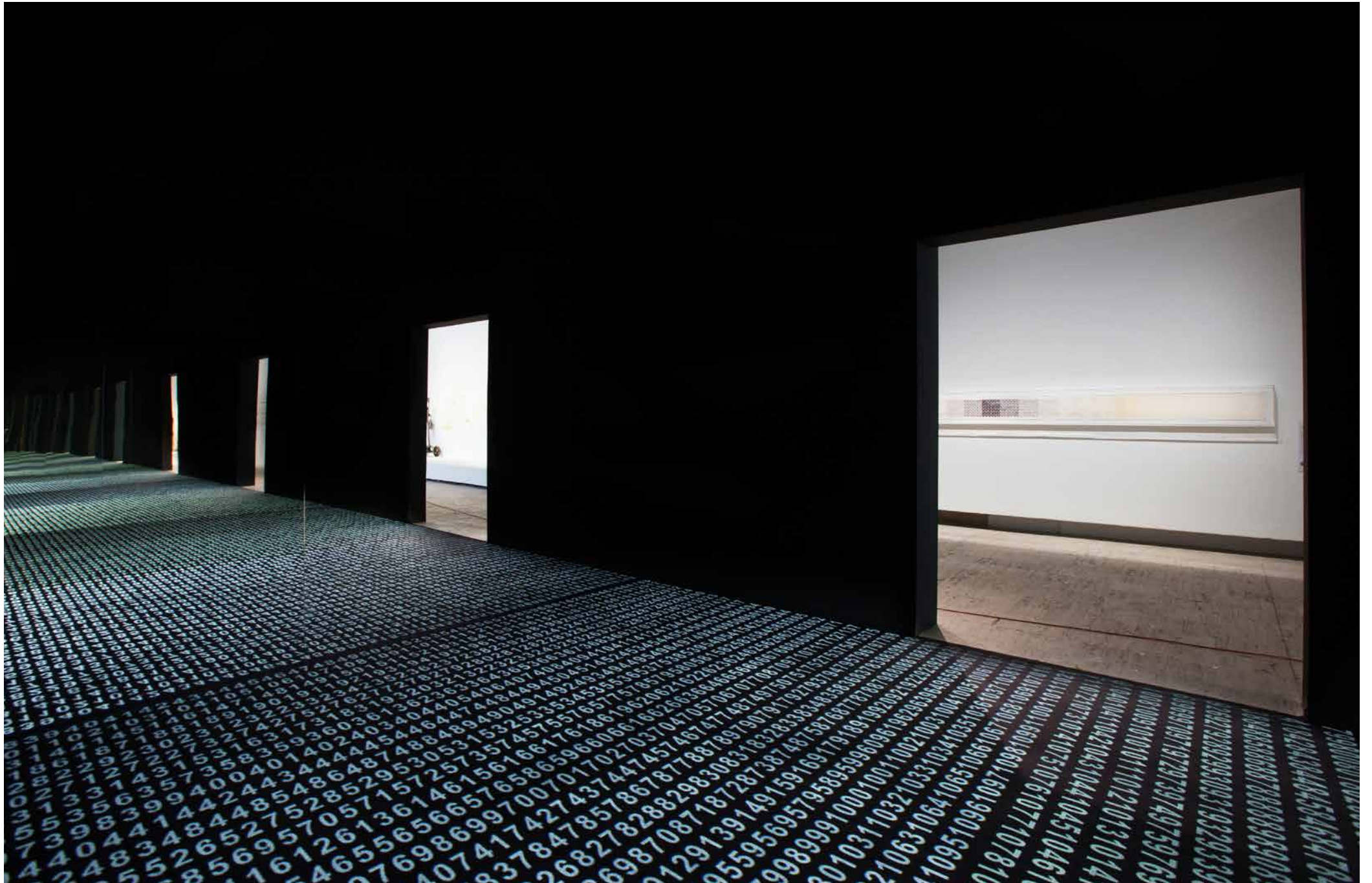
1980



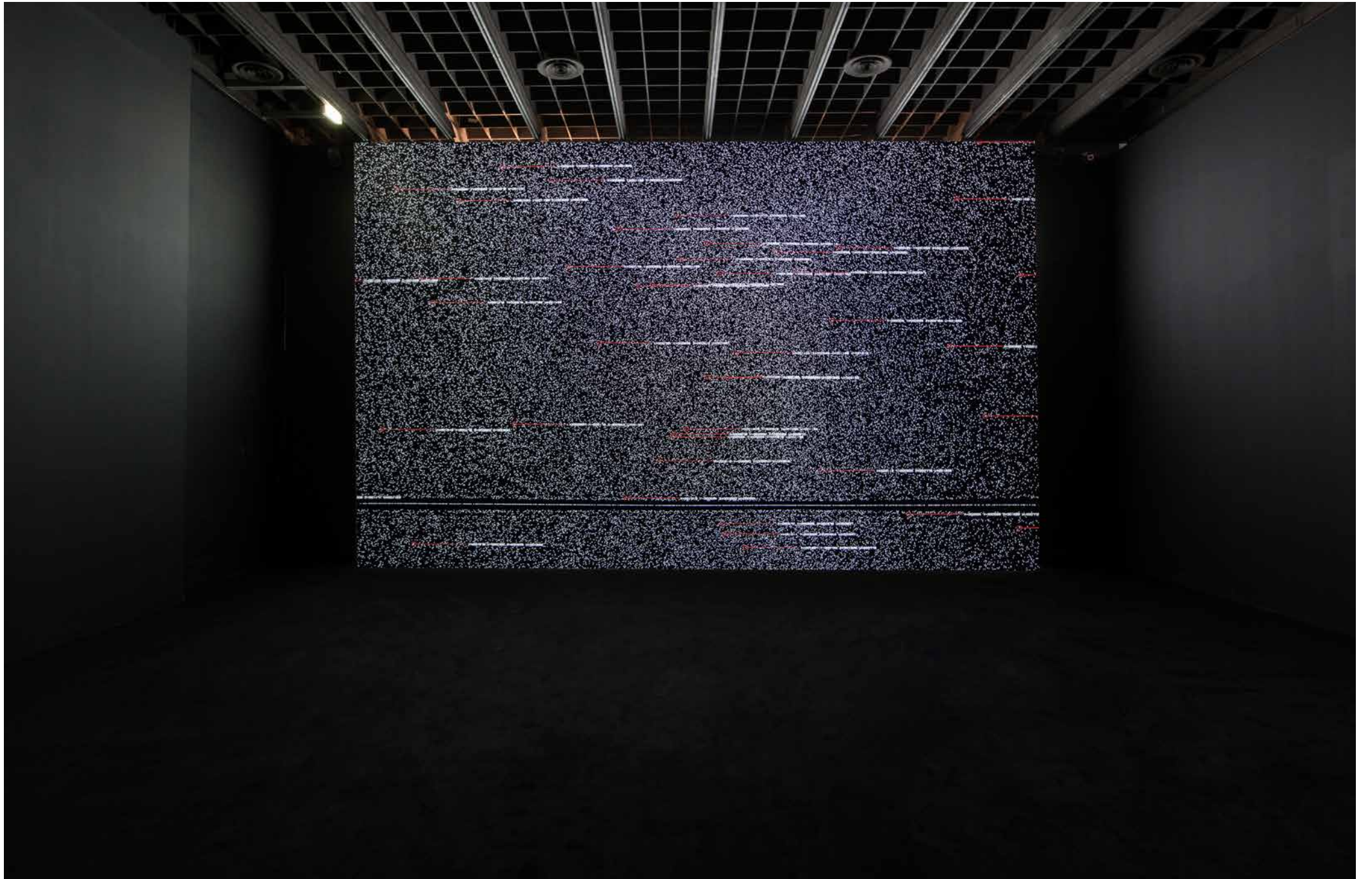


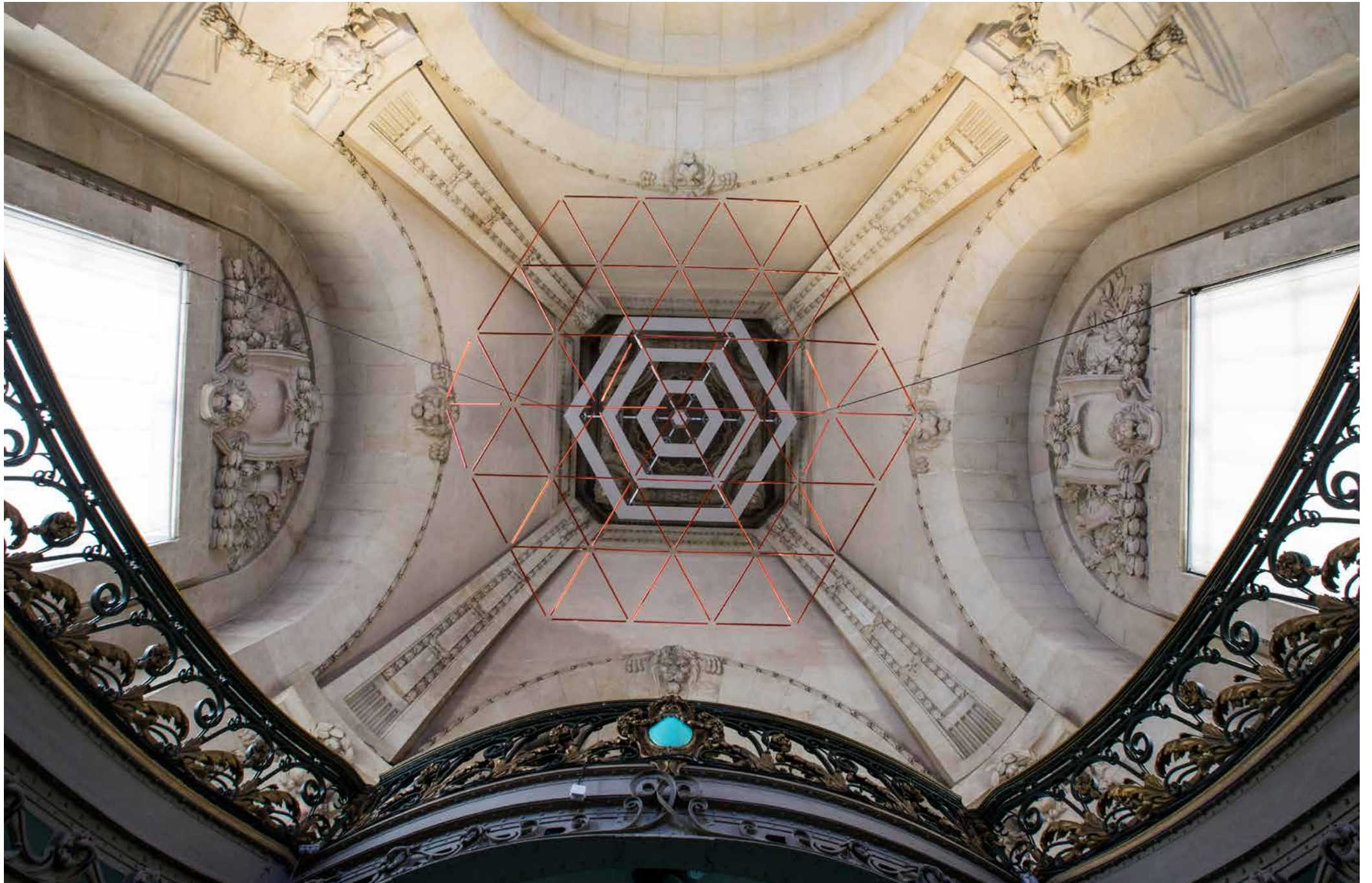
















Re-Wirsd / Re-Mixed Even for Dismembered is a five-day, six hours a day, internet enabled performance.

Wearing a Heads Up Display (HUD) the artist sees with the eyes of someone in London and hears with the ears of someone in New York.

Whilst simultaneously using a novel motion access and choreograph his arm movements with a seven-degree-of-freedom exoskeleton.

# LE ROBOT S'EMANCIPE

## THE ROBOT EMANCIPATES ITSELF

In 1951, mathematician Alan Turing wondered whether a digital calculator could think. Taking this thought a step further, the controversial pioneer of transhumanism, Ray Kurzweil, has predicted the emergence of an absolute form of Artificial Intelligence applicable to all social and personal fields in the near future. He suggests that we understand and dominate the functioning of the human brain, to allow us to evolve and become more efficient, immortal and downloadable. Contrary to this new kind of prophecy, pundits remind us that there is no scientific evidence for such a future.

Artists are grasping the atmosphere of these new explorations using Deep Learning (advanced machine learning), and even parodying or deflecting it. As our lives become increasingly connected and managed by artificial systems, their works of art lead us to think, feel, and laugh at robots.



