EMET

DYLAN COTE & PIERRE LAFANECHÈRE - PRESS KIT

5194517135726357925546   7651436215429549259   94529751945171357263
2957651495215429549   2645294529721379529   79254629576514952
5372645294529721379   4264848544004054   2954025724549254
29142684846544004054   405444505488948984   72137952914268488
0540544450548894898   944898148484088488   0040540540544440
494489814848408488   6959095959149112413 519   88945194517135726
8595905959149112413 51   451713572635792546   25462954549521
4517135726357925462   5765149521542954929   54925975726452942
9576514952154295   726452945297213795292   13795291426848454
972645294529721379521   14268484544004054405   405405405405405
9142684846544004054   40544450545488457135   489264944898148488
540544450548894898   72635792546295765149   54054405405405488
4948989814848408488   521542954925977264529 1   51945171357263571
8595905959149112413 51   4529721379529142684   4629576514952215
9451713572635792546   4540040405405405444   925972645294529721
9576514952154295   5054889489489448981   9529142684854400
97264529452975194817   4848408844888585905   540540544450546484
13572635792546295765   9591491112413 59451713 5   98494489814848408
149521542954925977264   72635792546295765149   88859590595914912
5294529721379529142684   521542954925977264529   5194517135726357920
4444505488948984448   4540040405405405444   597264529452975194
9614848408888585950   5054889489489448981   7135726357925462950
0595914912413 21379521   4484840848488585905   549052954296549250
9142684854400040540   9591491112413 59451713 5   405204529721379521
540544450548894898   72635792546295765149   6814654400405405

AZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFG-HJKLMWXCVBNAZERTYU.IOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFG-HJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFG-HJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOP
CVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFG-HJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTY
DFGHJKLMWXCVBNAZERTYUIOPQSDFG-HJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYU
TYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYU
TYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBN
PQSDFGHJKLMWXCVBNAZERTYUIOPQSDFG-HJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBN
PQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBN
PQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBN
DFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBNAZERTYUIOPQSDFGHJKLMWXCVBN

ARTISTES PRESENTATION

DYLAN COTE & PIERRE LAFANECHÈRE

Dylan Cote and Pierre Lafanechère are two artists and designer based in Paris. They work closely with musicians on audiovisual projects in various contexts, such as live performances or music video.

They also develops a more personnal artistic practice through installation and digital image. Their research focuses on experimenting with various media and techniques in order to generate forms that take advantage of the aesthetic potential of digital technologies while questioning their uses. At the same time tools, mediums and subjects, they help them to build contemplative spaces where anguish mixes with fascination. It refers to reflections about contemporary technical imaginary and the relations of power induced by the technocapitalist expansion. Fragments of fictions emerge from it, showing some of the current issues dealing with technological and societal mutations expanding nowadays.

They are also founding members of the visual art label OYÉ, created in 2016. It gathers artists and designers around audiovisual artistic projects.

SELECTED WORKS

www.dylancote.fr
www.incogito.fr

QUELQUES REFERENCES

2021/ **Galerie Suzanne Tarasieve** /exhibition
2021/ **IMAL Bruxelles**/ art residency
2021/ **London Design Festival (V&A museum)**/ exhibition
2021/ **HardDiskMuseum** / exhibition
2021/ **SAT Montréal** / art residency
2021/ **CodePlus Festival** / exhibition
2021/ **Festival Interstice** / AV live
2021/ **Musée de Soissons**/ exhibition
2021/ **Festival Astropolis** / live visual
2021/ **Festival Atmosphère** / exhibition
2021/ **Glazart** / art residency

2020/ **Mutek Connect** / live visual
2020/ **CADAF Art Fair** / exhibition
2020/ **Festival International de la Imagen** / AV live
2020/ **La Machine du Moulin Rouge** / live visual
2020/ **Beside the Screen Festival** / exhibition
2020/ **Harddisk Museum** / exhibition
2020/ **EP7** / exhibition

2019/ **La Gaité Lyrique** / exhibition
2019/ **IMAL Bruxelles** / AV live
2019/ **Inasound Festival** / AV live
2019/ **Galerie Glassbox** / exhibition
2019/ **Villa Béatrix Enea** / exhibition
2019/ **Festival Astropolis** / live visual
2019/ **SMAC La Belle Électrique** / live visual
2019/ **Grandes Serres de Pantin** / exhibition
2019/ **Le Puzzle** / exhibition
2019/ **Festival Electrochoc** / exhibition
2019/ **Le Yoyo** / live visual
2019/ **Fu:bar Festival** / AV live
2019/ **Friche Belle de Mai** / live visual
2019/ **SMAC La Rodia** / live visual
2019/ **Main d'Oeuvre** / live visual

2018/ **Festival Scopitone** / exhibition
2018/ **Nuit Blanche** / AV live
2018/ **Dour festival** / live visual
2018/ **Festival Collision** / art residency

CONTEXT AND THEME

GOLEMS AND AI

In the Jewish mythological legend of the Golem of Prague, the Maharal Loew gave life to his clay servant by engraving on its forehead the letters E-M-E-T.

The previously inert and formless golem started to mimic humans' movements and helped their creators to increase their power. Both protector and servant, the golem never spoke or complained. However, according to specific versions of the legend, the golem became an uncontrollable threat, forcing its creator to give up his demiurgic ambitions by destroying his creation.

Nowadays, this ancestral myth is reminiscent of a contemporary one, the autonomous machine. From Norbert Wiener to Gershom Scholem, many thinkers and technicians saw in computer science a modern concretization of the golem. By being driven by code and fed with information, Artificial Intelligence is also be animated by language and able to outperform its human creators on several topics. Its autonomy can also be seen as a goal to be reached, as it would foster a greater productivity and prosperity, or a threat to avoid. This last option has infused in countless parts of popular culture.

AUTONOMY ?

This « Golem to AI » filiation seems manifest through all of these parallels. Moreover when the fact that AI is still a myth for now is pointed out.

Indeed, as for today, AI seems incredibly far from a true autonomy attributed to a fundamentally independent and self-learning machine. For Luc Julia, co-creator of Siri, the common conception of AI is a big misunderstanding : the machine is not intelligent, it simply analyzes a mass of data that people have created.

As the sociologist Antonio Casili points out through his research, there is always human work behind artificial intelligence, and this work often remains hidden or unaware. On dedicated platforms, precarious and isolated «click workers» are feeding the algorithms, annotating videos, classifying images, correcting sentences when others feed them in an indirect way, like Uber drivers whose every moves are analyzed in order to train automatic driving algorithms. Through our online activities, such as likes, tags or comments, each one of us contribute to the constitution of databases necessary for the development of AI.

These new types of work are often extremely precarious and alienating, sometimes unacknowledged and unpaid, even though they are the source of wealth creation captured by big platforms. The prophecy of the full autonomy of the machine and the end of work seems to hide a diametrically opposed reality, composed of a new invisible proletariat.
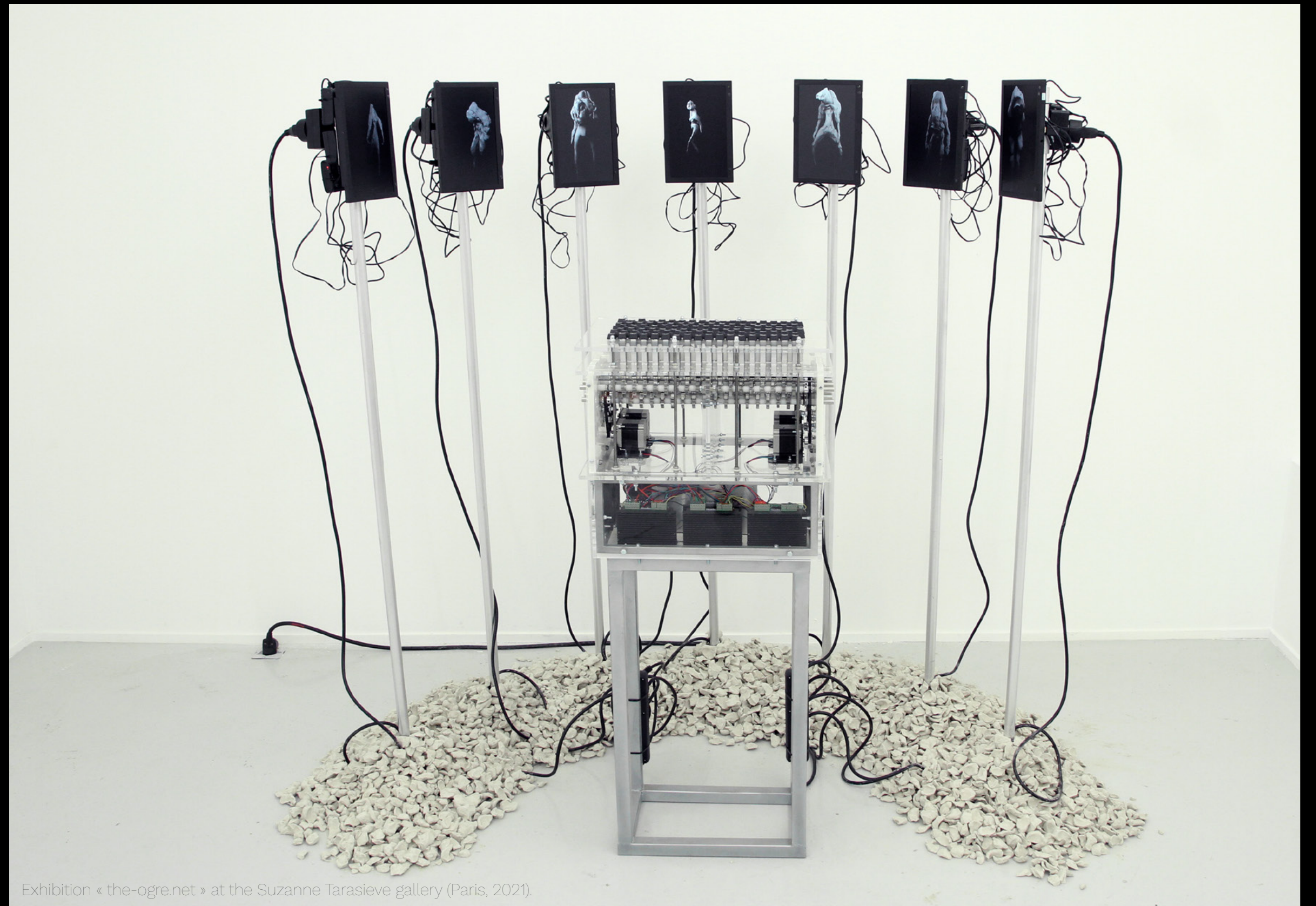
THE EMET PROJECT

PRESENTATION

EMET seeks to confront the imaginary fantasy of an autonomous AI with its hidden reality. It consists of an installation mixing plastic research and an automaton.

The central element of EMET is an hybrid object, a machine-keyboard with an apparent mechanism whose keys are intermittently animated. But we are not the only one looking at it. At eye level, we face screens where strange humanoid creatures evolve. Their gaze are also drawn to the object at the center of the installation.

Cables link the screens to the keyboard and create a relationship of connection and interdependence between the entities. The golems within the screens wander aimlessly inside their digital bubble while the keyboard is frantically activated. The roles become confused. Who works for whom? Where is the machine?

2m x 1.5m x 1.75m
metal, plastic, electronic devices, screens, clay

Exhibition « the-ogre.net » at the Suzanne Tarasieve gallery (Paris, 2021).

THE EMET PROJECT

DIGITAL GOLEMS

The golems presented inside the screens are the result of an experimental plastic process. As the traditional golem, our creatures are first modeled in clay. They have a rough humanoid shape that we digitize using photogrammetry. These sculptures are then reworked on a 3D software, then animated using a motion capture. Therefore the inert body comes to life. Although their appearance expressly brings out their digital dimension, these creatures keep marks of their creator because of its many fingerprints forming a strange pattern on their skin. Behind the machine, we always find the human.
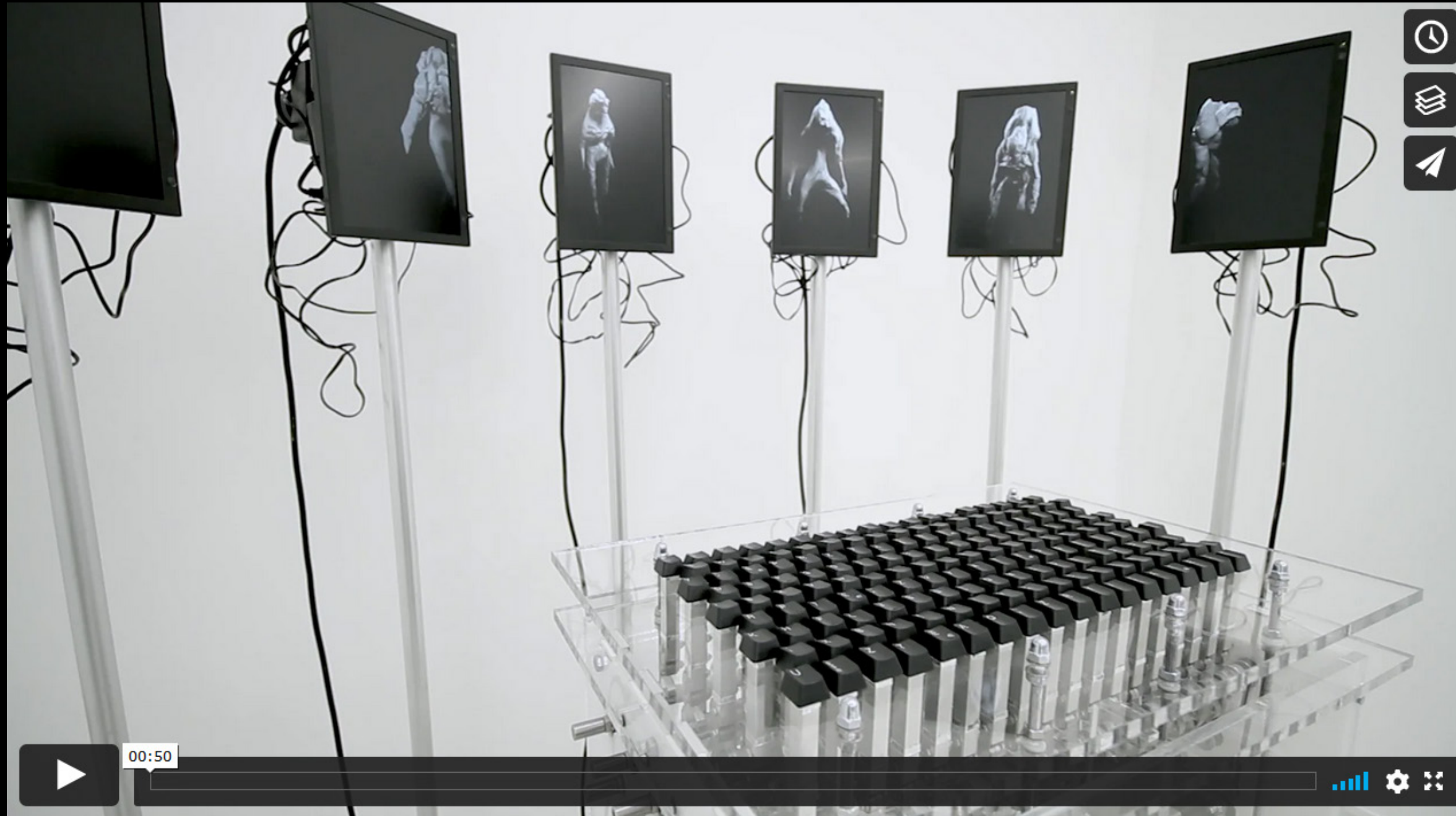
THE EMET PROJECT

AUTOMATIC KEYBOARD

The keyboard can be seen as a display of letters, which are the source of the golem's life. It's also one of the iconic objects of the click workers. In EMET, its keys seem to activate automatically, as if its users were not there but in a hidden place, out of sight. We try to materialize, in a paradoxical way, both the presence and the absence of the data producers. The mechanical and repetitive aspect of the tasks is exacerbated not only by this mechanical assembly, but also by the disturbing sound it produces.
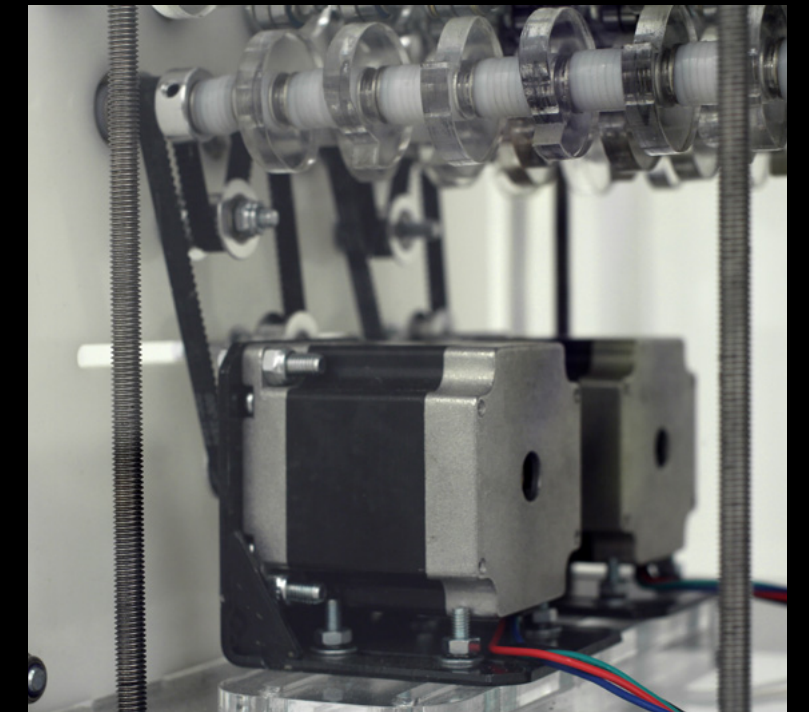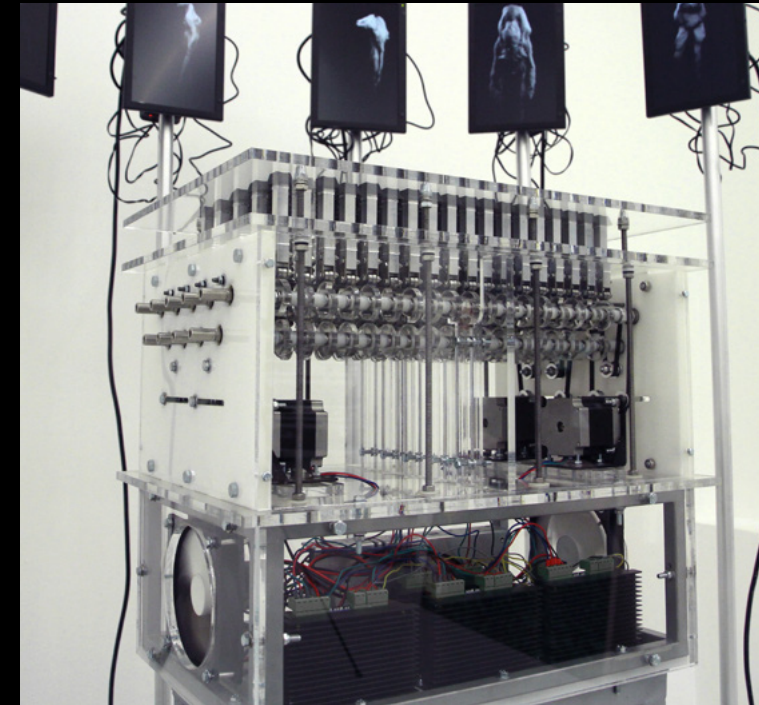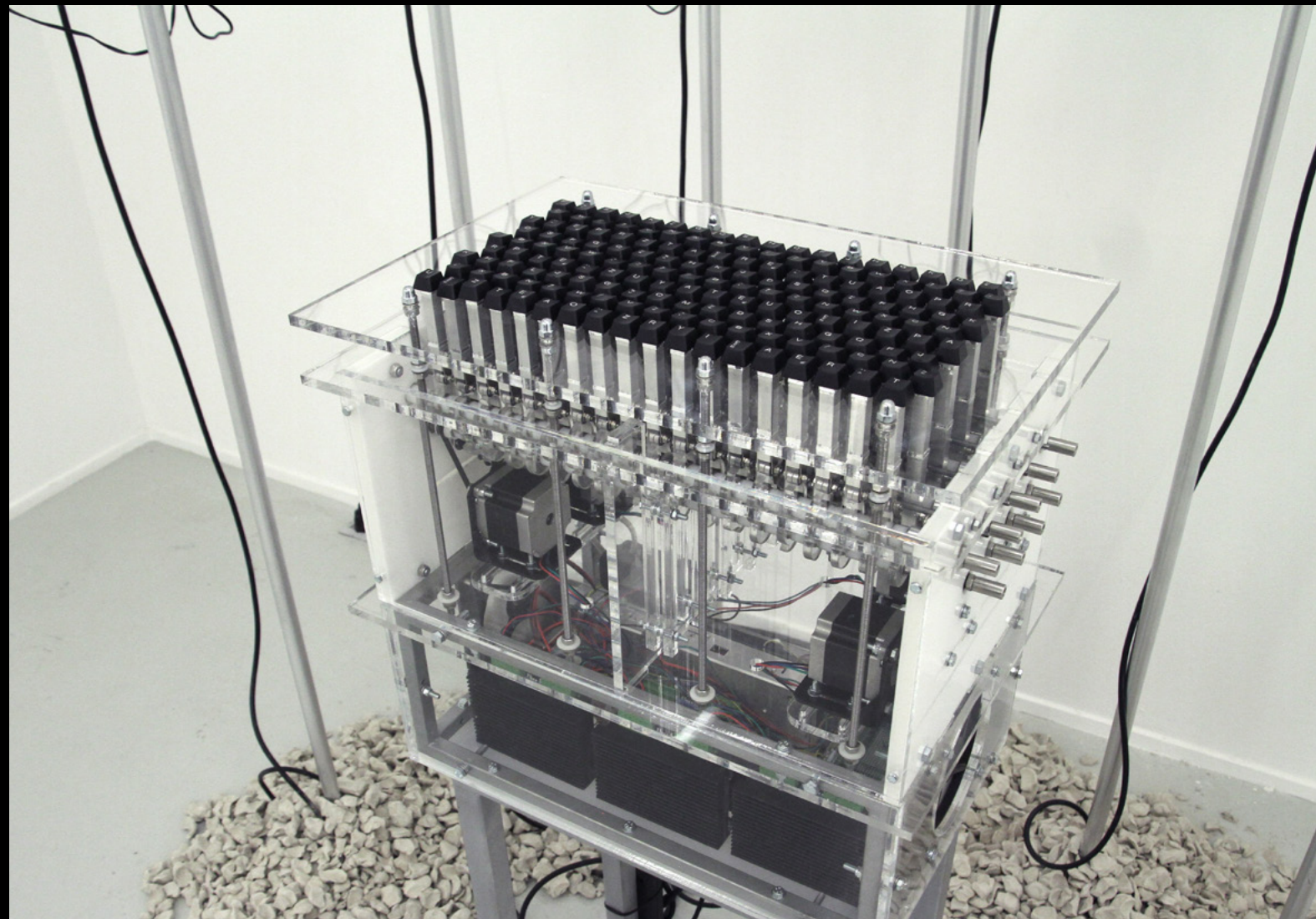
This part of the installation is based on a mechanical camshaft system. Several motors drive the rotation of metal rods on which are placed small pieces (cams) that push each keyboard key in a desynchronized way, creating an hypnotic movement.

THE EMET PROJECT

VIDEO LINK

https://vimeo.com/595936529

THE EMET PROJECT

PICTURES

Exhibition *Deux Ex Machina*, Musée d'art et d'histoire Saint-Léger (Soissons, 2021)

PRODUCTION AND DISTRIBUTION

PRODUCTION

The iMAL - Art Center for Digital Cultures & Technology (Brussels), co-producer, hosted the project for one monthe during spring 2021. The project is also co-produced by Oyé Visual Art Label. The production of the project was completed in June 2021.

DISTRIBUTION

EMET was presented in July 2021 at the Suzanne Tarasieve gallery (Paris) during the exhibition «the-ogre.net» (curation: Clément Thibaut and Lucien Murat) and at the exhibition «Deux Ex Machina» in October 2021, at the Saint-Léger Museum of Art and History (Soissons).

CONTACT

dcotecol@protonmail.com
pierrelafanechere@protonmail.com

@dylan__cote
@in.cogito

www.dylancote.fr
www.incogito.fr