

GRAND PALAIS

5 APRIL - 9 JULY 2018

#ArtistesEtRobots

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<http://tinyurl.com/artistesetrobots>



# THREE QUESTIONS FOR THE EXHIBITION CURATORS

## **Firstly, what is the overall theme of this exhibition?**

After photography, video art, design, kinetic art and comics, the Grand Palais wanted to present the first ever museum exhibition dedicated to the «artificial imagination», a generic term used to group together robotic, generative and algorithmic art.

We have chosen these works due to their artistic value first and foremost. We wanted to represent amazing artists who work in the most modern technical environments. Their new tools offer the opportunity to reassess the questions that artists have always asked themselves using new and ever more powerful methods. We are dealing with new situations and new works that offer the possibility of experimenting with space and time in a different fashion and also of communicating more with the audience. In many cases, the audience can modify the artworks using their bodies, movement, voice or breath.

## **What is the meaning of «robot» in the context of an art exhibition? Can any categories be defined?**

In the first part of the exhibition, we present robots that create artworks: they are visible and operate using bodies or arms that draw, paint or engrave. The relative facility of their movements is sometimes so 'physical' and amusing that it is all too easy

to attribute an animal or human dimension, even a 'psychology'.

In the second part of the exhibition, the robots are in the realm of IT and no longer visible: they give works their shape, their movement, their generative quality (to infinity) and their ability to interact with the public.

In the third sequence, Artificial Intelligence helps us go beyond the limitations of the body with ever increasing expertise. This is the most troubling sequence as it potentially affects our physical survival.

## **Is there any research into the history of robotic art and do we have enough perspective to be able to grasp the sense and scope of it?**

Artists create artificial systems for generating artworks that could not possibly be created using traditional media, and indeed, this aspect of art history is not entirely new. It is 60 years since the first machines for creating art were designed by Nicolas Schöffer in 1956, with *Cysp 1*, and *Méta-matics* by Tinguely in 1959. For more technically sophisticated works such as Murakami's *Robot Arhats* (2016), the history dates back much further. Since the earliest days of fiction in antiquity, humans have dreamed of artificial creatures who could do the same things as they could and perhaps even better than them. We can say that we're at the dawn of the history of digital art, but the lineage can be traced back much further.

# THE EXHIBITION

## INTRODUCTION

This exhibition is an opportunity to experience works of art produced with the help of increasingly sophisticated robots.

Featuring works by some forty artists, it offers a gateway to an immersive and interactive digital world - an augmented body sensory experience that subverts our notions of space and time.

In an ever more robotic society, these artists explore new technologies, including Artificial Intelligence, which is potentially revolutionising human lives and even the conditions in which artworks are produced, presented, disseminated, conserved and received.

These works contain a warning. Although Artificial Intelligence can help us, it also threatens to make itself our master by reducing humans to simple slaves to performance.

Artists have extensive experience of this dangerous game: from the first prehistoric cave paintings, they have used technology to achieve a goal and then subjected it to their questions and imaginations.

Ever more sophisticated software has given rise to increasingly autonomous works, an ability to generate infinite forms, and interactivity with audiences who permanently modify this game.

This selection of works explores the questions raised by artists, which are also questions we ask ourselves:

*What can a robot do that an artist cannot?  
If it has an artificial intelligence, does a robot have an imagination?*

*Who decides: the artist, the engineer, the robot, the spectators or everyone together?  
What is a work of art?*

*Should we fear robots? Artists? Artist-robots?*

## 1. MACHINES TO CREATE

Artists and fiction writers have long dreamed of artificial creatures capable of replacing or even surpassing human beings. In the 19th century, Mary Shelley created the first science fiction hero, Frankenstein, the inventor of a monster that eventually threatened to destroy humanity. The word "robot" was used for the first time on stage in Prague, in 1920, in a play by Karel Čapek, about the revolt of slave machines.

From the 1950s, artists began to put together robots to create, paint, dance and compose music. Following in the footsteps of pioneers Schöffner, Tinguely and Paik, creators in every discipline are now working in the field of digital technology, using tools that are making robots increasingly autonomous. Ever more independent, these machines move in ways that are sometimes so physical that we attribute them with an almost animal, human or even psychological dimension.

*«The complete absurdity, the crazy, self-destructive, repetitive side, the playful, Sisyphean quality of machines who are stuck in their comings and goings: I feel that I am fairly clearly a part of this society. I would say my work gives a spiked, satirical comment in which there is much that is equivocal.» Jean Tinguely*

## 2. THE PROGRAMMED WORK

Robots are becoming invisible. Powered by computer programs and algorithms, technology is disappearing in favour of infinitely generated forms that can change according to our physical movements. Rather than moving from reality to dreams, or from the material to the virtual, artists are experimenting with new technologies. Their palette is a canvas with numbers in unlimited combinations. The issue of tempo is fundamental, and everything moves very fast, with thought immediately followed by action. Forms emerge from the computer in real time;

images proliferate, fade away and give way to others, which metamorphose in turn. In fact, robots are becoming so autonomous that they appear to challenge the authority of the artist who delegates part of their power to the machine. We know how the work begins but not when or how it will end.

*«Nothing, not even ourselves, is given to us except in a kind of half-light, a darkness where the unfinished is sketched out, where nothing has neither plenitude of presence, nor evident patuity, nor complete fulfilment, nor plenary existence.» Étienne Souriau, Du mode d'existence de l'oeuvre à faire, 1956.*

### 3. 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.

*«All portraiture sits at the confluence of dream and reality.» Georges Perec, Life, a User's Manual, 1978.*

### AT THE END OF THE EXHIBITION

The works that descend from robots, just as we descend from monkeys, speak of poetry, politics and philosophy. They force us to reconsider how we measure what it means to be human. They are the object of a joint work involving the artist, the engineer, the robot and we, who modify interactive works in passing. Robots thus become co-originators. Will it make us more human, more like artists, or more like robots?

*«[...] I felt that I was trying to describe an unthinkable present and I actually feel that science fiction's best use today is the exploration of contemporary reality rather than any attempt to predict where we are going [...] Earth is the alien planet now.» William Gibson, 1997.*

#### CURATORS:

**Laurence Bertrand Dorléac**, art historian, Sciences Po university

**Jérôme Neutres**, director of Strategy and Development at the Rmn - Grand Palais

**Artistic advisor:** Miguel Chevalier, artist

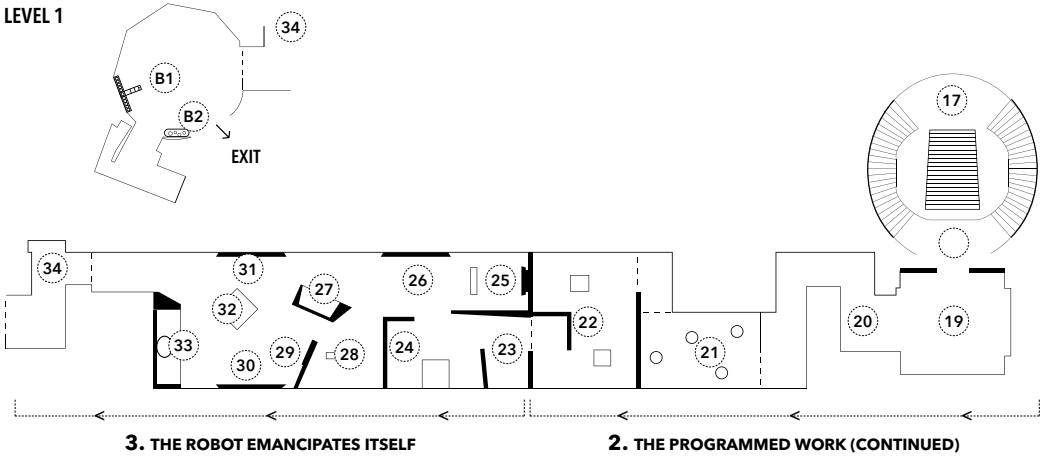
**Scenography and lighting:** Sylvie Jodar, Atelier Jodar

This exhibition is organised by the Réunion des Musées Nationaux - Grand Palais.

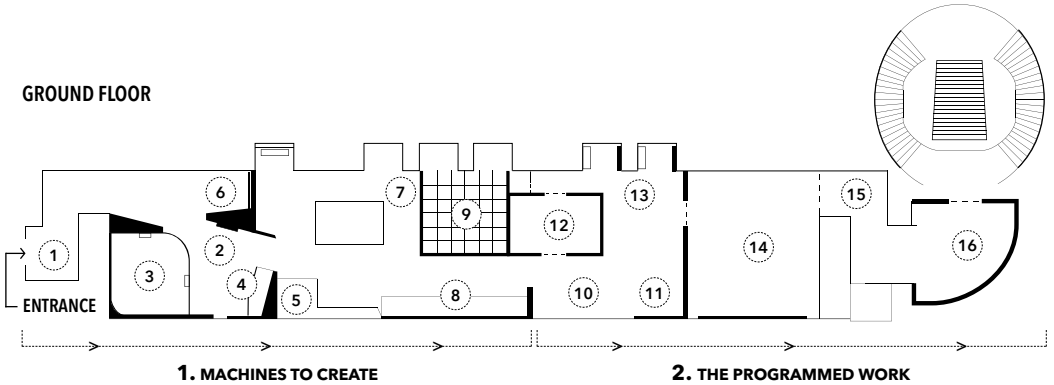


# EXHIBITION MAP

## LEVEL 1



## GROUND FLOOR



- |                                |                                    |                              |
|--------------------------------|------------------------------------|------------------------------|
| <b>01.</b> DEMIAN CONRAD       | <b>14.</b> RYOJI IKEDA             | <b>27.</b> NICOLAS DARROT    |
| <b>02.</b> JEAN TINGUELY       | <b>15.</b> PASCAL DOMBIS           | <b>28.</b> GIRAUD & SIBONI   |
| <b>03.</b> NICOLAS SCHÖFFER    | <b>16.</b> COUCHOT & BRET          | <b>29.</b> MEMO AKTEN        |
| <b>04.</b> NAM JUNE PAIK       | <b>17.</b> ELIAS CRESPIN           | <b>30.</b> OSCAR SHARP       |
| <b>05.</b> PATRICK TRESSET     | <b>18.</b> JACOPO BABONI SCHILINGI | <b>31.</b> KOJI FUKADA       |
| <b>06.</b> JOHN LEE THOMSON    | <b>19.</b> MIGUEL CHEVALIER        | <b>32.</b> TAKASHI MURAKAMI  |
| <b>07.</b> LEONEL MOURA        | <b>20.</b> JOAN FONTCUBERTA        | <b>33.</b> ORLAN             |
| <b>08.</b> KANNO & YAMAGUCHI   | <b>21.</b> MICHAEL HANSMEYER       | <b>34.</b> DAFT PUNK         |
| <b>09.</b> ARCANGELO SASSOLINO | <b>22.</b> PETER KOGLER            |                              |
| <b>10.</b> VERA MOLNAR         | <b>23.</b> PASCAL HAUDRESSY        | <b>B1.</b> BRUMENT & LAUGIER |
| <b>11.</b> MANFRED MOHR        | <b>24.</b> STELARC                 | <b>B2.</b> NERVOUS SYSTEM    |
| <b>12.</b> RAQUEL KOGAN        | <b>25.</b> IKAM & FLERI            |                              |
| <b>13.</b> IANNIS XENAKIS      | <b>26.</b> SOMMERER & MIGNONNEAU   |                              |

# AROUND THE EXHIBITION

EXHIBITION  
AROUND  
THE  
EXHIBITION

Free entry to the Grand Palais auditorium. Priority access with an invitation available on [grandpalais.fr](http://grandpalais.fr)

## OPENING CONFERENCE

Wednesday 11 April at 6.30 pm

### Artists & Robots

Presentation of the exhibition by Laurence Bertrand Dorléac, Professor of art history and Jérôme Neutres, Director of Strategy and Development at the Réunion des Musées Nationaux – Grand Palais, curators of the exhibition Introduction by Sylvie Hubac, President of the Rmn – Grand Palais

## WEDNESDAY MEETINGS – 6.30 PM

### "Robot: Artist 2.0" season

Lectures organised in partnership with the Palais de la Découverte

Wednesday 23 May

### Can a machine create and feel emotions?

Lectures by Jean-Claude Heudin, Professor and Researcher into Artificial Intelligence; founder of Artificial-Creature.com

Wednesday 30 May

### The dual role of robot creativity

Lecture by Laurence Devillers, Professor at Paris-Sorbonne University, Limsi researcher at the CNRS and member of CERNA (commission de réflexion sur l'Éthique de la recherche en sciences et technologies du Numérique d'Allistène).

Wednesday 6 June

### Is artificial intelligence still a taboo?

Lecture by Jean-Gabriel Ganascia, Professor at Pierre et Marie Curie university, researcher into artificial intelligence, president of the CNRS ethics committee

## PERFORMANCES

Saturday 7 April: **Discussions**

Performance from Masters students from the "Innovation and Digital Transformation" course at the Sciences Po School of management and innovation Marina Wainer, digital artist and Martin Deteuf, architect and robot programmer from 4 pm (Studio Clemenceau, 2nd floor)

## FAMILY DAY

Sunday 6 May

**Lesson of Moon** : performance for a dancer and a robot by choreographer Eric Minh Cuong Castaing at 3 pm, 4 pm and 5 pm within the exhibition (duration 15')

**Please explain! The scientist's view** : a tour of the exhibition with Stéphane Fay, manager of the IT and Digital Sciences Unit at the Palais de la Découverte at 11.30 am, 2 pm and 3.30 pm (duration 45')

## EUROPEAN NIGHT OF MUSEUMS

### Guest artist: Superpoze / *It's Alive*

Composed in 2017 by Gabriel Legeux, alias Superpoze "*It's Alive*" is a piece created for robot instruments designed by Stephan Eicher. The French première will take place at the Grand Palais as part of the Night of Museums at 9 pm and 10.30 pm (duration 30')

Sunday 20 May : *It's Alive* at 3 pm, 5.30 pm and 6.30 pm

(A reasonably priced brunch will be available in the refreshments area)

## DOCUMENTARIES

*Humains 3.0*, dir. Elena Sender, Aurélie Saillard and Philippe Lagnier

*L'Homme réparé*, 2017, 52' at 12 pm Friday 25 May, 1 and 8 June

*L'Homme connecté*, 2017, 52' at 1 pm Friday 25 May, 1 and 8 June

*L'Homme immortel*, 2017, 52' at 2 pm Friday 25 May, 1 and 8 June

*Le Robot de cinéma* dir. Joanna Tabet, 2015, 52'

at 6 pm and 7 pm on Wednesday 2 May

## FILM FESTIVAL 2018

### « Robots et sentiments » season

Sunday 1 July

3 pm, *Metropolis*, dir. Fritz Lang, 1927

With Brigitte Helm, Alfred Abel and Gustav Fröhlich, 2h30, silent

6 pm, *Forbidden Planet*, dir. Fred M. Wilcox, 1956

with Walter Pidgeon, Anne Francis and Leslie Nielsen, 1h40, English with French subtitles

Sunday 2 June

3 pm, *Blade Runner*, dir. Ridley Scott, 1982

with Harrison Ford, Rutger Hauer and Sean Young, 1h57, English with French subtitles

at 5.15 pm, *A.I. Artificial Intelligence*, dir. Steven Spielberg, 2001

with Haley Joel Osment, Jude Law and Frances O'Connor, 2h30, English with French subtitles

Wednesday 4 April

2 pm, *Terminator*, dir. James Cameron, 1984

with Arnold Schwarzenegger, Linda Hamilton and Michael Biehn, 1h47, English with French subtitles

4 pm, *Wall-E*, dir. Andrew Stanton, 2008

with Ben Burtt, Elissa Knight and Jeff Garlin, 1h38, in French (for ages 7 and over)

5.45 pm, *Her*, dir. Spike Jonze, 2013

with Joaquin Phoenix, Amy Adams, and the voice of Scarlett Johansson, 2h05, English with French subtitles

8 pm, *Ex Machina*, dir. Alex Garland, 2014

with Alicia Vikander, Domhnall Gleeson and Oscar Isaac, 1h48, English with French subtitles

### At the Forum des images

NewImages from 4 to 8 April

The new festival for digital creation and virtual worlds, NewImages presents a season of films in response to the Artists & Robots exhibition

## AUDIOGUIDES

**In situ**, in French, English and Spanish.

Tours for young people in French €5

**From the app**, in French and English.

Tours for young people in French. Download on Google Play and the App Store (€2.29): <http://tinyurl.com/artistesetrobots>

## AUDIODESCRIPTION SOLO TOUR

Discover exhibitions at the Grand Palais through a dozen works with adapted commentary, including technical descriptions, cultural context and art history.

Durée : 45 min env.

Tarif : gratuit sur présentation d'une carte mdph

Retrait au comptoir audioguide de l'exposition

## GUIDED TOURS à réserver sur [grandpalais.fr](http://grandpalais.fr)

### Adults

Duration: 1 hour 30 minutes

Price: €24 Concessions: €17

Group ticket offer (2 adults and 2 young people aged 16 to 25):

€65

### Families (from 5 years)

Duration: 1 hour

Price: €22 Concessions: €15

Family ticket (2 adults and 2 children aged 16 and under): €49

Tribe ticket (2 adults and 2 young people aged 16 to 25): €59

## French Sign Language, Saturday 19 May at 10:30

Over 2 hours, with a sign language tour guide, explore new and surprising creative forms.

Duration: 2 hours

Price for disability card holders: €7

Carer's price: €10

Booking compulsory

## WORKSHOP-TOURS

### Families, The Garden of Algorithms

(For ages 5 and over)

Duration: 2 hours (1 hour tour, plus 1 hour workshop).

Price for 1 adult + 1 child under 16 years: €31

Concessions: €24

Additional adult: €24

Additional child under 16 years: €7

### Children, The Garden of Algorithms

(8-11 years)

Duration: 2 hours

Price: €10

Online, support your children and pupils with play-activities for young people and learning materials on [www.grandpalais.fr/tr/jeune-public](http://www.grandpalais.fr/tr/jeune-public)

## EXHIBITION CATALOGUE

224 pages, 185 illustrations, €35



Enhance your reading by viewing the works on video using our mobile application!

Easy download:

step 1: scan the QR code for the exhibition app on the back of this leaflet

step 2: select the Art in movement module

step 3: click on "Start" to download

step 4: scan the picture!

## PUBLICATIONS FOR YOUNG PEOPLE

**Les robots sont parmi nous!** by Sophie Bordet-Petillon, with illustrations by Julie Quintard.

A goldmine of information, this work leaves no questions unanswered

40 pages, 40 illustrations, € 9.90



## FROM THE EXHIBITION APP

Access to all of our content. Download on Google Play and the App Store : <http://tinyurl.com/artistesetrobots>

**Free to all :**

**Practical information, tickets, programme, cultural activities.**

**Within the exhibition:** gallery texts, works and their explanations, the works as videos, exhibition timeline.

**Image recognition scanner:** scan the works from the CATALOGUE and view them as videos!

**Available to buy:**

**The audioguide** (€2,29): in French and English.

Tours for young people in French.

## ONLINE ON GRANDPALAIS.FR

Find video presentations of the exhibition, clips of animated artworks, interviews, articles and artist biographies.

**Instagram :** catch up with episodes from our comic series from illustrators Jean Jullien and Yan Le Bec.

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**Subscribe to our *Le Mag* newsletter at [grandpalais.fr](http://grandpalais.fr)**

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# SPRING 2018

## GRAND PALAIS

### KUPKA. PIONNIER DE L'ABSTRACTION

21 March - 30 July 2018

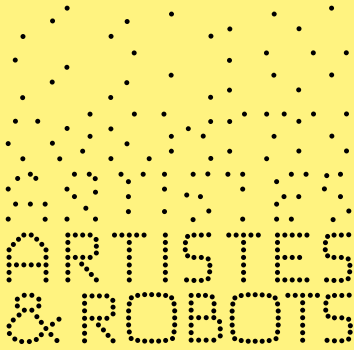
This retrospective introduces you to the world of the artist, with his early work marked by symbolism followed by his gradual evolution towards abstraction, becoming one of its most eminent pioneers.

## MUSÉE DU LUXEMBOURG

### TINTORET. NAISSANCE D'UN GÉNIE

7 March - 1st July 2018

Celebrating the 500th anniversary of his birth, this exhibition traces the rise of Tintoretto and the decisive years of his career. It will explore how he built himself to become the most brilliant representative of the Venetian Mannerism.



**FROM 5 APRIL TO 9 JULY 2018 AT THE GRAND PALAIS, CLEMENCEAU ENTRANCE**

OPEN EVERY DAY EXCEPT TUESDAY  
FROM 10 AM TO 8 PM THURSDAY TO MONDAY  
FROM 10 AM TO 10 PM ON WEDNESDAY

**LATE NIGHT OPENING IS FREE FOR THOSE UNDER 26 THE FIRST WEDNESDAY OF EVERY MONTH BETWEEN 7 PM AND 10 PM (LAST ADMISSION AT 9.15 PM):**  
WEDNESDAY 4 APRIL, 2 MAY, 6 JUNE, 4 JULY

**EUROPEAN NIGHT OF MUSEUMS, 19 MAY:** THE EXHIBITION IS OPEN AND FREE FROM 8 PM ONWARDS. DOORS OPEN UNTIL MIDNIGHT. CLOSES AT 1 AM.

**PLANNED EARLY CLOSURE ON THURSDAYS AT 6 PM ON 5 AND 24 MAY**

The exhibition benefits from the support of IBM France, Kinoshita Group, Crédit Agricole Corporate and Investment Bank, MAIF and Imerys

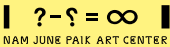


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