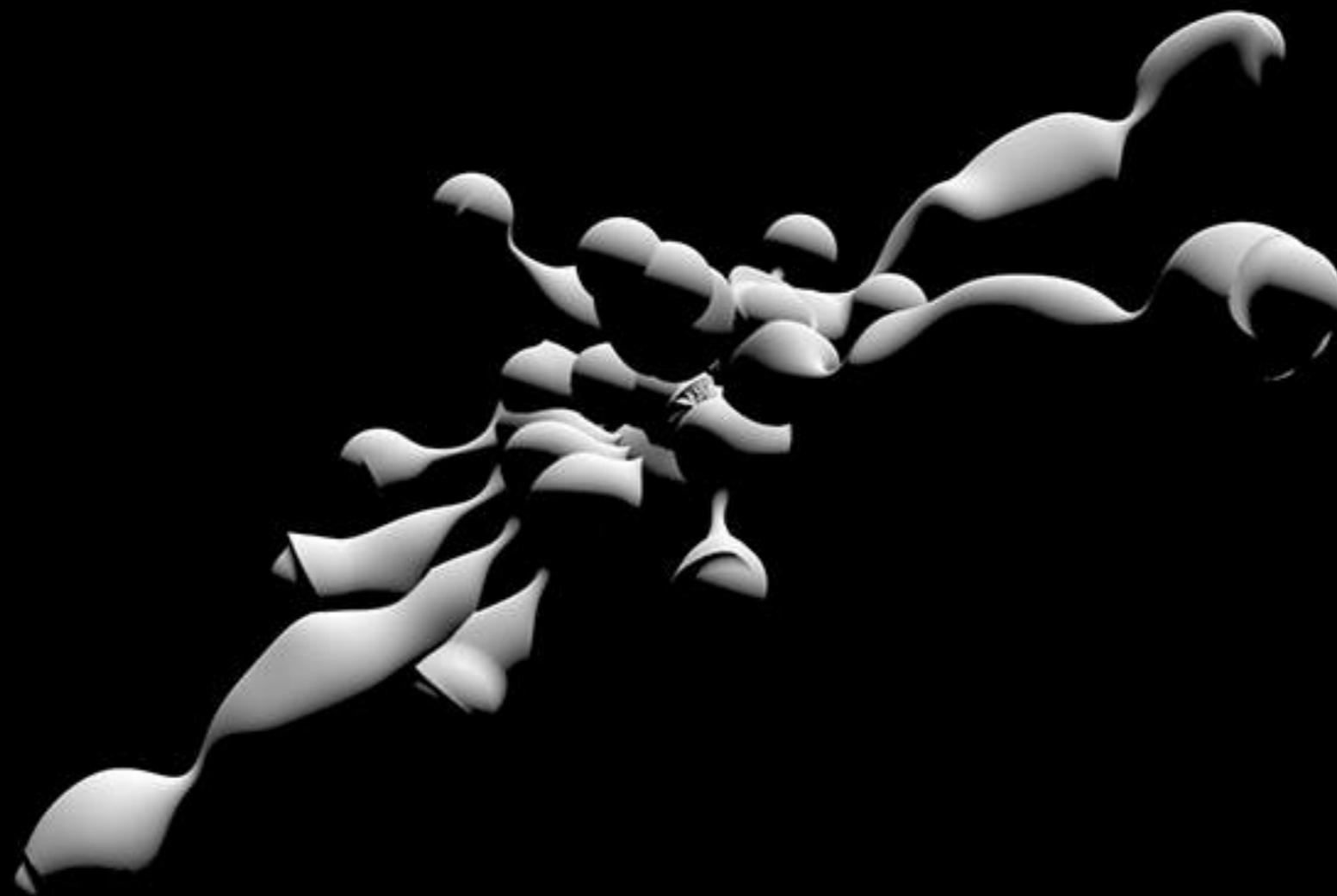


DEUS EX MACHINA



MUSEE DE SOISSONS
2021 + 2023
© CLEMENT THIBAUT

SYNOPSIS

Deus ex Machina is a multifaceted curatorial project (comprising lectures, exhibitions, publications, a website...) the first opus of which will be two exhibitions at the Musée de Soissons (in 2021 and 2023), on the theme of feelings, actions, habits, mythologies with religious (and/or magical) foundations that the protagonists of modern technology generate, update, or recycle. Navigating between different concepts that form the almost metaphysical quests of the GAFAM (1) and the BATX (2), *Deus ex Machina* will create a tour through what was, only a short time ago, imagined by science-fiction and has now been updated, especially in its spiritual bedrock, and which artists reflect with particular acuity. Whether it is the idea of intrication between the noosphere (3) and the internet, leading to the possible consciousness of the net, Singularity (4), transhumanism, the constitution of “*post-mortem* avatars” to communicate with the dead, principals with magical foundations such as vision without being seen, or action from a distance.... The idea is that of a revelation, and of the hybridisation of rules that are too often seen to be antagonist. *Deus ex Machina* surveys the religious assumptions (a new age craft, a crucible of all religions and spiritualities) of a society that describes itself as secular, profane and scientific.

* * *

Divided into two opus, *Deus ex Machina* will examine the upheavals in the identity of the human species and the world through the prism of the recurring conditions of a religion and its most frequent corollaries: commerce with the invisible and the dematerialized; the notion of omniscient gaze, ubiquitous, and predictive; the quest for transcendence, immortality and the spirit; the hubris of re-creation of realities and origins; the tension between apocalyptic perspective and redemption; the emergence of a new form of liturgy; and hubris, the desire to go beyond the Gods by becoming oneself a demiurge.



1 : Google, Apple, Facebook, Amazon, Microsoft / 2 : Baidu, Alibaba, Tencent et Xiaomi / 3 : For Vladimir Vernadsky and Pierre Teilhard de Chardin, the noosphere refers to the “sphere of all human thought” / 4 : The hypothesis according to which the invention of artificial intelligence could set off a boom in technological growth that could cause unforeseeable changes in human society.

SYNOPSIS

CHRISTOPHE BROUARD

Christophe Brouard is the director of the Musées de Soissons. He has a doctorate in the history of art (Ecole Pratique des Hautes Etudes, Paris, and Università degli Studi di Udine, Italy) and is an expert on the Renaissance, as well as Venetian art, and he lived in Italy for some time (Rome and Venice) for his research. Curious by nature, he is interested in all forms of art – old masters and contemporary – and appreciates above all exchanges, sharing knowledge and discoveries. A university level lecturer for more than ten years (at the IESA Paris/London), Brouard is also an exhibition curator and a regular contributor to the magazine *L'Objet d'Art/Estampille* and *La Tribune de l'Art*, as well as the author of publications and articles on Italian art.



CLEMENT THIBAUT

Clément Thibault is the curator of the exhibition. He is artistic director at Le Cube (Issy-les-Moulineaux), one of the first centre dedicated to digital creation in France (2001) and now one of the best known in Europe. As well, he is an art critic and curator, a member of AICA and C-E-A. After studying history of art and cultural management, he was assistant-curator for Laurence Dreyfus and then editor-in-chief of Art Media Agency (AMA) for two years. He has contributed to about a dozen books and exhibition catalogues including monographs on Fred Forest, Wahib Chehata, Vladimir Skoda, Lucien Murat and Pascal Convert. Clément Thibault has taught art history in specialist institutions (ICART, EAC, IESA) since 2015. In 2020, he was a member of the jury of the Salon de Montrouge and awarded the Prix Dauphine for contemporary art, in tandem with the artist Guillaume Bouisset.



SYNOPSIS

Ethical Positioning

To support sustainable development, the exhibition has been conceived to limit transportation (more of the foreign projects are videos or photographs which can be produced/framed locally, prioritizing the reuse of exhibition installations, minimizing distances, local tradespeople (carpentry, framing) and above all productions that already exist (what Aude Cartier, the director of the Maison des Arts of Malakoff calls “reviving dormant production”). Savings made in this way, especially by abandoning the production of new elements and expensive transport will allow artists to be paid appropriately according to the law of royalties (25% of the exhibition budget is allocated to this) through the payment of display rights.

* * *

A Hybrid Project, of Sociological/Philosophical study

Creations from the “digital” art world will be placed with those by artists from the “contemporary” art world (if it is still appropriate to distinguish them...) and from “raw” art (Éric Benetto, Luboš Plný, Terry Davis) and from photojournalism, and will mix with sociological studies, university research projects, others that are entrepreneurial, but also with many elements of cyberculture. The exhibition will be complemented (in its design, the site and publication) by several interviews with philosophers, academics, entrepreneurs and artists.

EXHIBITION SPACES

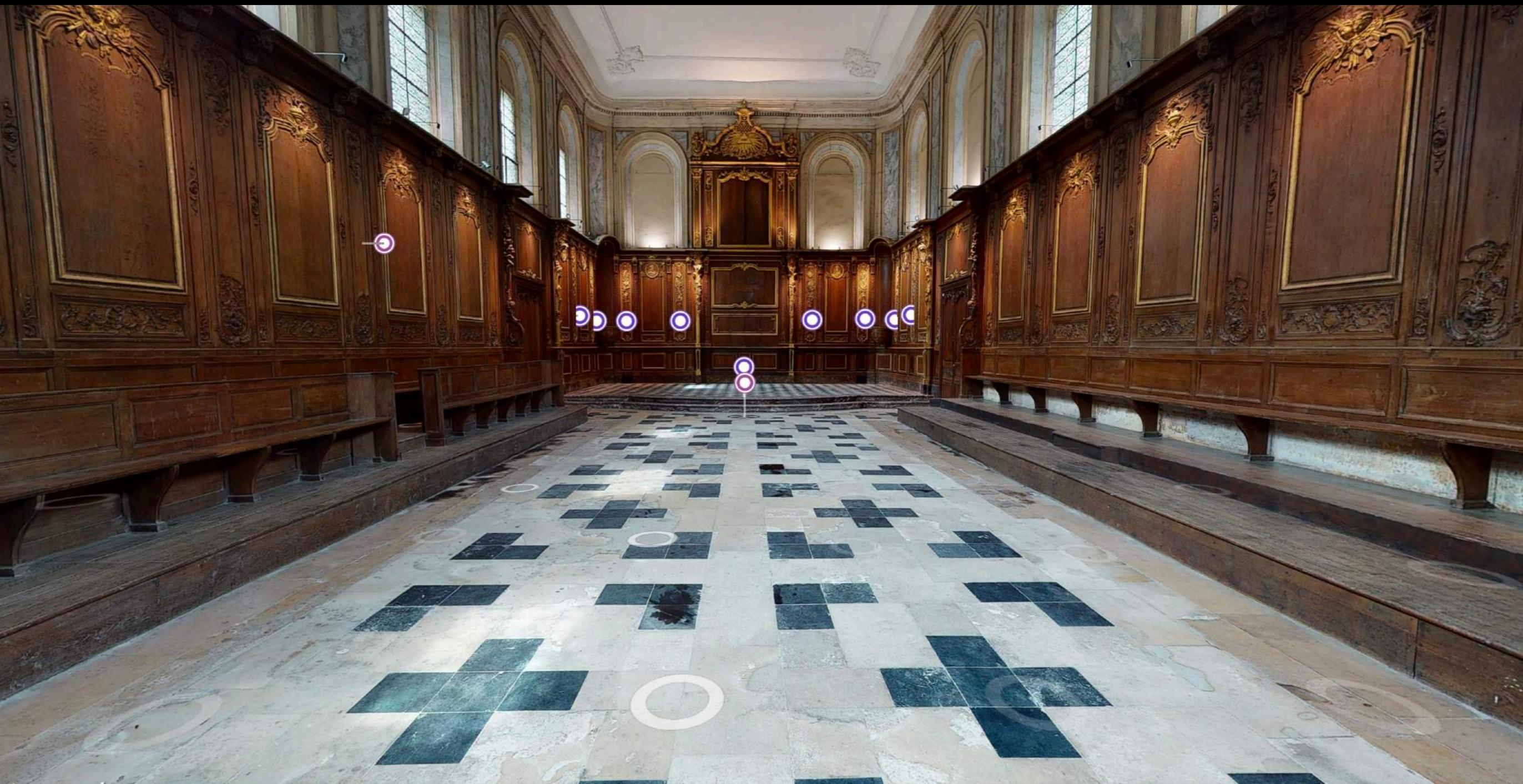
NB = click on the pictures to get to a 3D rendering of the spaces



L'Arsenal, Soissons

EXHIBITION SPACES

[NB = click on the pictures to get to a 3D rendering of the spaces](#)



[Chapelle Saint-Charles, Soissons](#)

EXHIBITION SPACES

[NB = click on the pictures to get to a 3D rendering of the spaces](#)



[Abbaye Saint-Léger, Soissons](#)
[\(+ crypte\)](#)

CHAPTER 1

HOMO DEUS



Alice Anderson UK, FR
DAVIDE BALULA PORTUGAL, NY
MURRAY BALLARD UK
VALERIE BELIN FRANCE
ERIC BENETTO FRANCE
EMILIE BROUT + MAXIME MARION FRANCE
WAHIB CHEHATA FRANCE
HEATHER DEWEY-HAGBORG USA
STEPHANIE DINKINS USA
COME DI MEGLIO + ELIOTT PAQUET FRANCE
JUSTINE EMARD FRANCE
CHRISTIAN GLOBENSKY FRANCE
NICOLAS GOURAULT FRANCE
NEIL HARBISSON ESPAGNE
EUGENIA KUYDA RUSSIE
QUENTIN LANNES FRANCE
JONAS LUND SUEDE
YOSRA MOJTAHEDI IRAN, FR
MANEL MUNOZ ESPAGNE
PIERRE PAUZE + JUNE BALTHAZARD FRANCE
LUBOS PLNY REP TCHEQUE
JULIEN PREVIEUX FRANCE
ROBOTLAB ALLEMAGNE
TABITA REZAIRE FR, DANEMARK
STEPHANIE ROLAND BELGIQUE
QUIMERA ROSA ESPAGNE
ANTOINE SCHMITT FRANCE
MIRI SEGAL ISRAEL
HUGO SERVANIN FRANCE
TYLER THACKER USA
FELIPE VILAS-BOAS FRANCE
YARISAL + KUBLITZ ALLEMAGNE

TEMPLE DES LITURGIES RESTAUREES

(TEMPLE OF RESTORED LITURGIES)

Gestures, rites, and ceremonies, prophets, mythological constructions... religions are accompanied by liturgies that give them structure. Techno-religion is not exempt from this, it has its prophetic personalities who are worshipped on social networks and forums, Alan Turing, the father of computerization, Nikola Tesla and even Satoshi Nakamoto, the mysterious (his identity is not known, nor even whether it is an individual or collective) inventor of Bitcoin and Blockchain. Techno-religion also has its icons such as the Windows operating system's "green hill", created by Charles O'Rear (originally *Bliss* in English), the arcadia of billions of offices, the archetypical landscape of techno-religion, which also has its gestures, Julien Prévieux showing subtly how major digital corporations register "gesture" storage, those that plan to circulate in the middle term through new functionalities of connected objects.

Techno-religion also defines its own relationship with death, its rites and even its own mortuary rhythm, with planned obsolescence as the destiny of a world of the immediate, reaching as far as post-mortem traces, which are more and more problematic, left on social networks.

**MIRI SEGAL, VALERIE BELIN, JULIEN PREVIEUX, YARISAL + KUBLITZ, INTERNET,
EMILIE BROUT ET MAXIME MARION, ROBOTLAB, FELIPE VILAS-BOAS, TABITA
REZAIRE, ALICE ANDERSON.**



Wahib Chehata

Veau d'or, 2017

150 x 225 cm / Tirage sur papier Baryté



Miri Segal

Don't be evil, 2010

Colored aluminium letters, laser cutting, 18 x 127 cm



Emilie Brout & Maxime Marion

Bliss (La Colline verdoyante), 2013

Impression lenticulaire, caisson lumineux
50 x 40 cm

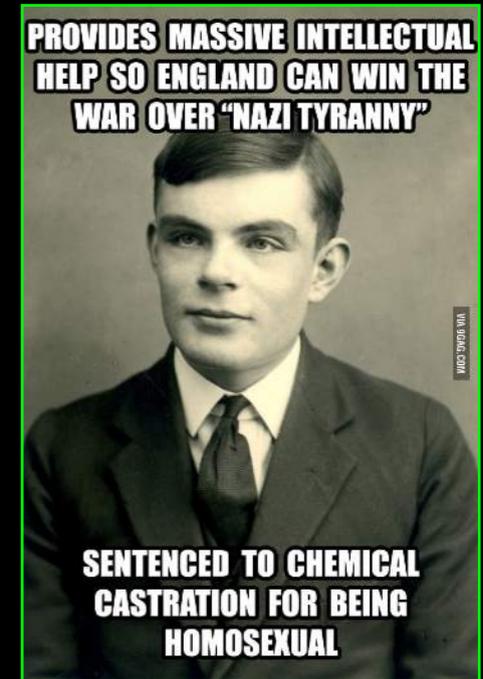


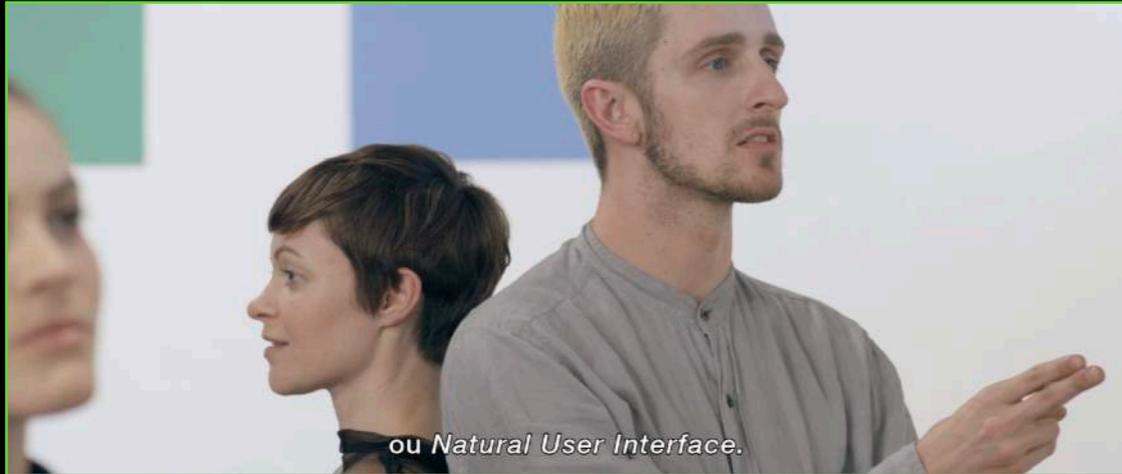
Emilie Brout & Maxime Marion

Nakamoto (The Myth), 2015

Video, 4'40"

[Lien](#)





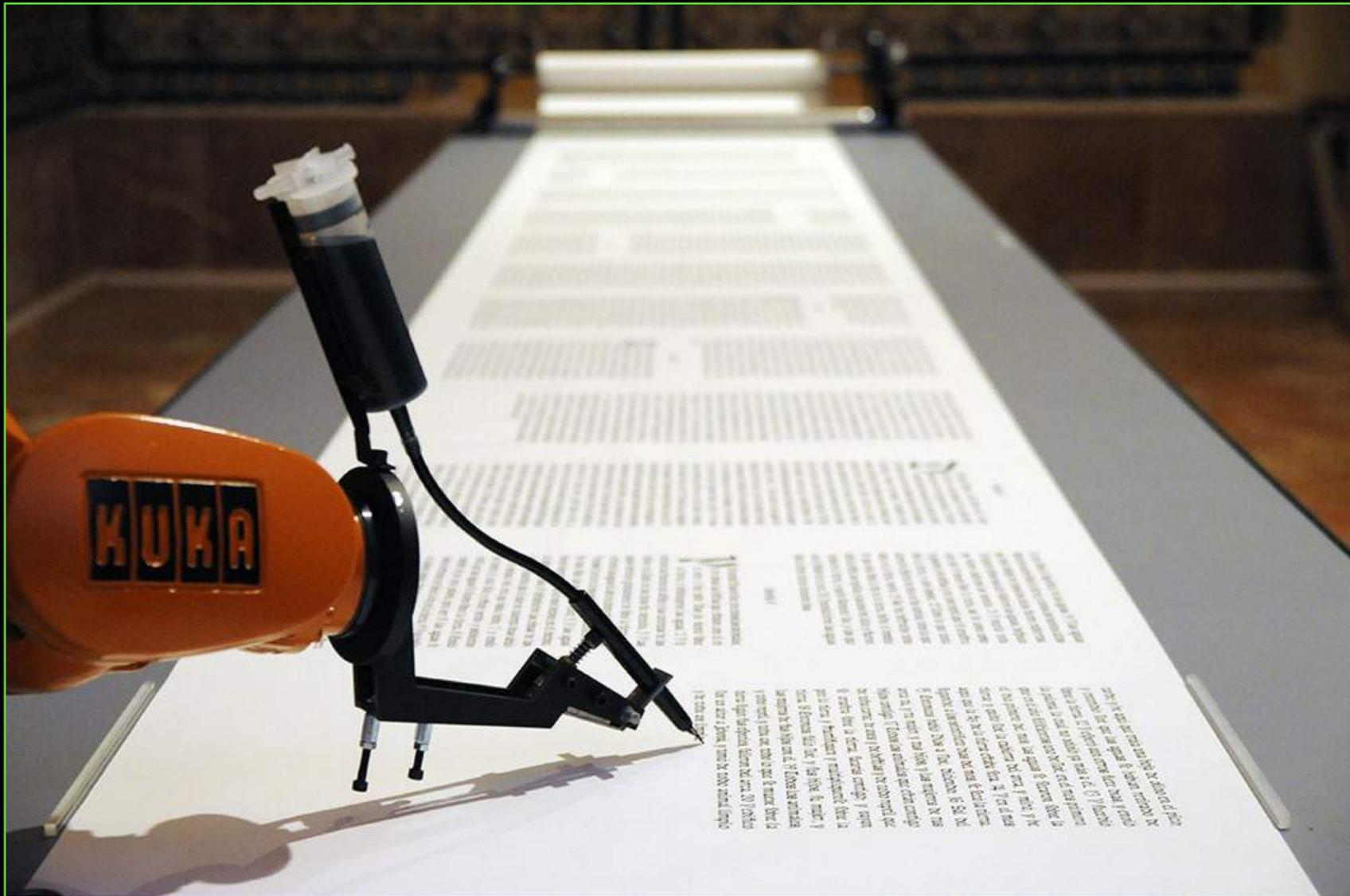
Julien Prévieux
What Shall We Do Next?, 2014
Vidéo
[Lien](#)



Yarisa & Kublitz
Face Book Memorial, 2017
Rochers en plâtre, clés USB,
lumières led sur étagère en bois
420 x 235 x 60 cm
Unique



Valérie Belin
Pallets, 2005
Gelatin silver print
166 x 125 cm



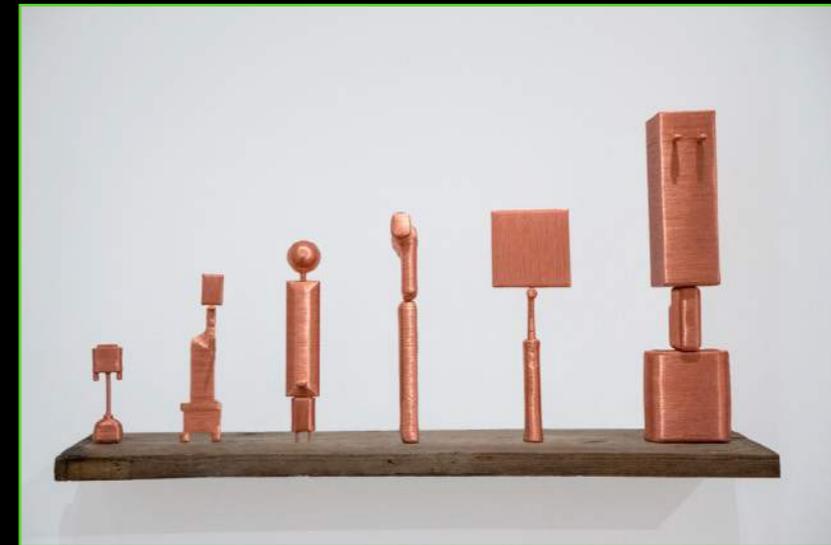
RobotLab
Bios [Bible], 2008
Installation, bras mécanique, intelligence
artificielle



Felipe Vilas-Boas
Notification Bell, 2019
Carrying the cross, 2019



Tabita Rezaire
Premium Connect, 2017
Vidéo



Alice Anderson
Spiritual Machines, [Mémorisations]
2018
Sculptures d'objets usuels entourés de
cuivre

ORACLE DES DESTINEES CYBORGS

(ORACLE OF CYBORG DESTINIES)

Technological society sees itself as oracular, predicting the future – and transforming it. Genetic, analysis of personal data (for all purposes, marketing or political, the Cambridge Analytica affair showing that the destiny of an election can be influenced from cyberspace), predictive algorithms... the substratum of these phenomena of prediction is found amongst others in cognitive science modelled by cybernetics: the new psychology uses information science, neuroscience, the theory of evolution, linguistics, philosophy and different fields of social sciences. Briefly, our world, more and more seems to be parametering itself according to our desires and habits and in this way is becoming predictable – and the authors of the algorithms that govern our existences benefit from this...even though, like the Pythias of Delphi, the future is always devious.

**HEATHER DEWEY-HAGBORG, NICOLAS GOURAULT, ANTOINE SCHMITT,
STEPHANIE ROLAND, THE WEB-BOT PROJECT.**

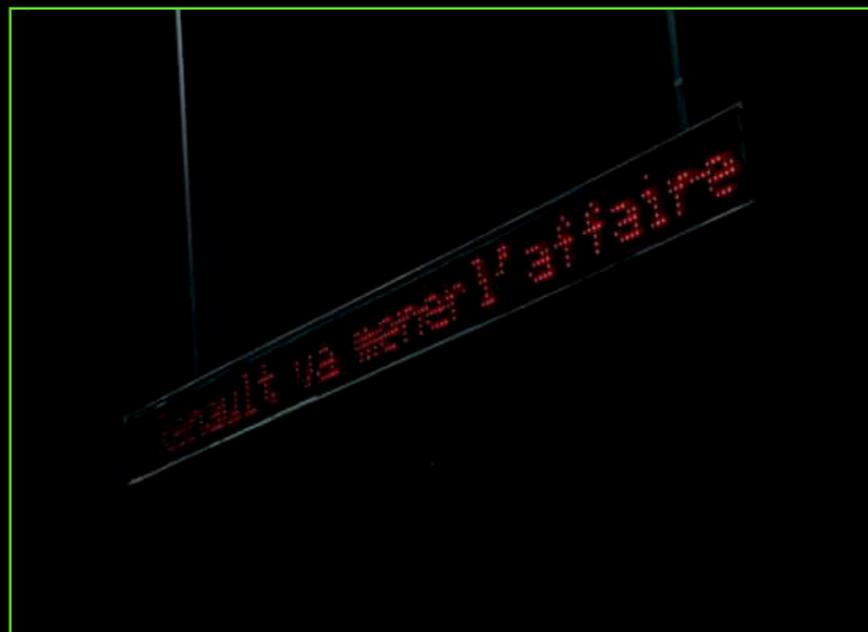


Nicolas Gourault
Faces in the mist, 2017
Installation aux dimensions variables



Heather Dewey-Hagborg
Probably Chelsea, 2017
Installation aux dimensions variables

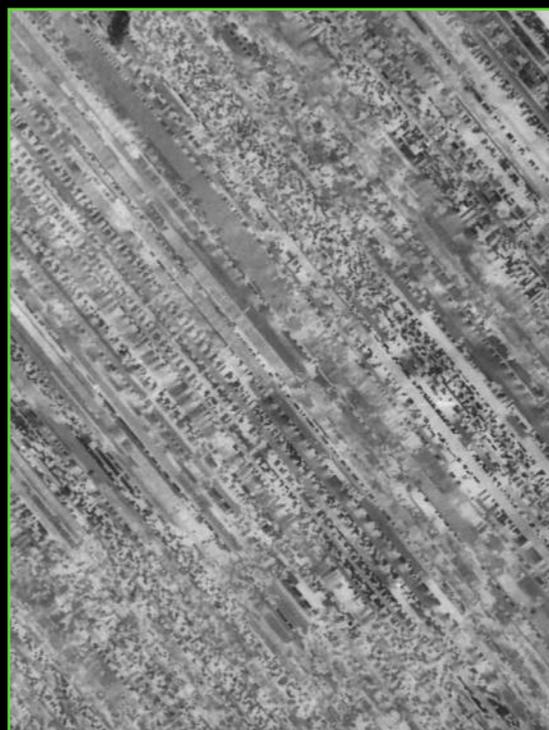
Antoine Schmitt
Time shift, 2008
Leds, algorithms





« The Webbot Project »

Stéphanie Roland
No rain no stone, 2019
Impression sur bloc de marbres
Installation aux dimensions variables



SANCTUAIRE DU BIEN-ETRE

(SANCTUARY OF WELLBEING)

The heart of techno-religion, the promise that it makes, is not so much redemption as wellbeing – more precisely productivity, but what can be found also in the search for happiness, meaning, etc. Automation, domotics, connected objects and sensors, predictive algorithms, etc, are supposed to help our existence, to make life easier and more comfortable, to abolish illness, and ultimately, death. However, some people, such as the philosopher Bernard Stiegler, consider (through the idea that the essence of humanity is “artefactual”) this “progress” to be clear violations of our individual liberties and (paradoxically) of the accomplishment of individuals. Nevertheless, this quest for wellbeing is achieved today by going as far as to synthesize the love and wellbeing hormones, oxytocine, dopamine, etc. An imperative of a form of happiness, even in vitro.

**COME DI MEGLIO + ELIOTT PAQUET, JONAS LUND, PIERRE PAUZE +
JUNE BALTHAZARD, DAVIDE BALULA, ANTOINE SCHMITT.**



Côme Di Meglio x Elliott Paquet

Welcome back baby, 2015-auj.

Performance interactive, dispositif de réalité virtuelle, capteurs.

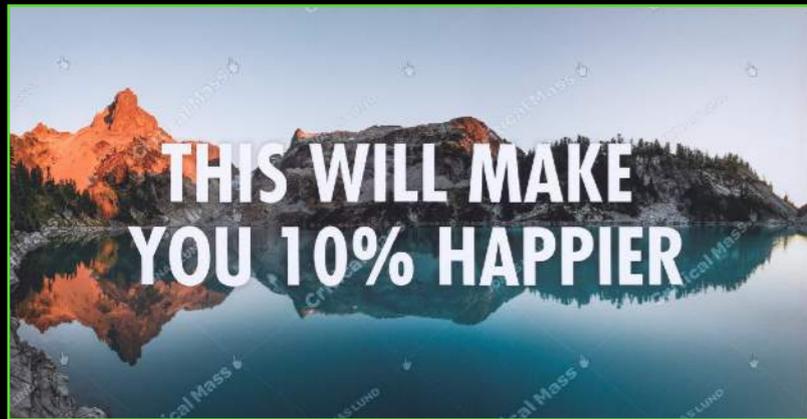


Pierre Pauze

Please love party, 2019

Vidéo et installation aux dimensions variables





Jonas Lund
Critical Mass, 2017
UV print and acrylic on canvas,
100x190x4cm



Davide Balula
Attention Span Color Meter, 2018
Taille variable

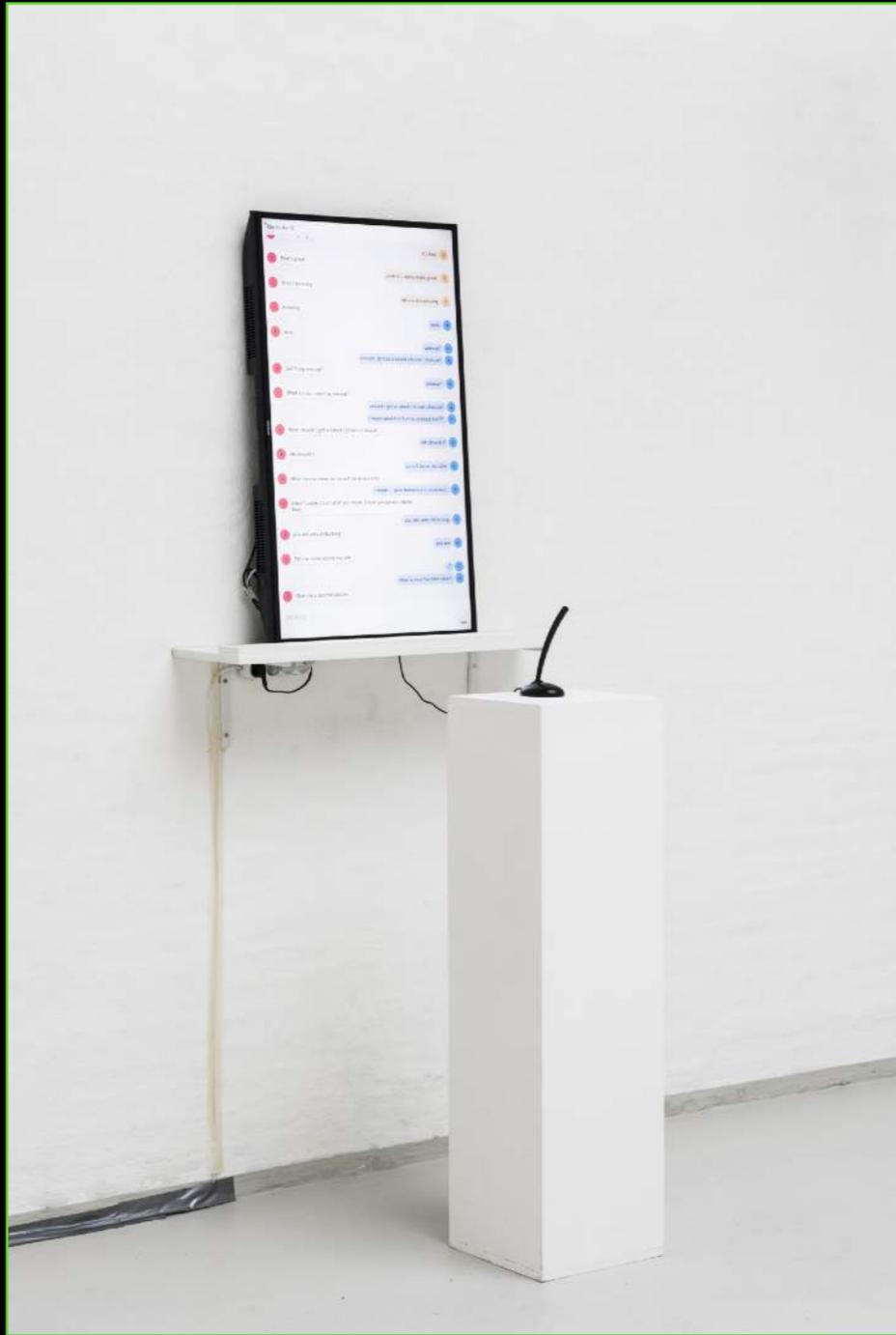
LABORATOIRE DES HUMANITES EPROUVETTES

(LABORATORY OF IN-VITRO HUMANITIES)

The robot has come out of the human rib... Two components give structure to the hubris that consists of positioning oneself as creator, again, of the human; robotics, mimicking the physical working of a body – and as usual, its motors are the military-industrial complex (exoskeletons from the US army to increase the physical performances of its soldiers) and pornography (through the example of Matt McMullen) - : artificial intelligence, or the ability to reason, the conscious – the following rooms will evoke the problem of “singularity”. In short, the classical partition between the body and consciousness, structured in this section by the meeting between AI of Jonas Lund and the vibrant body of Yosra Mojtahedi.

In addition, today, as Murray Ballard’s report shows, we cryopreserve bodies, in the hope one day of learning how to bring them back to life. The first step towards immortality...

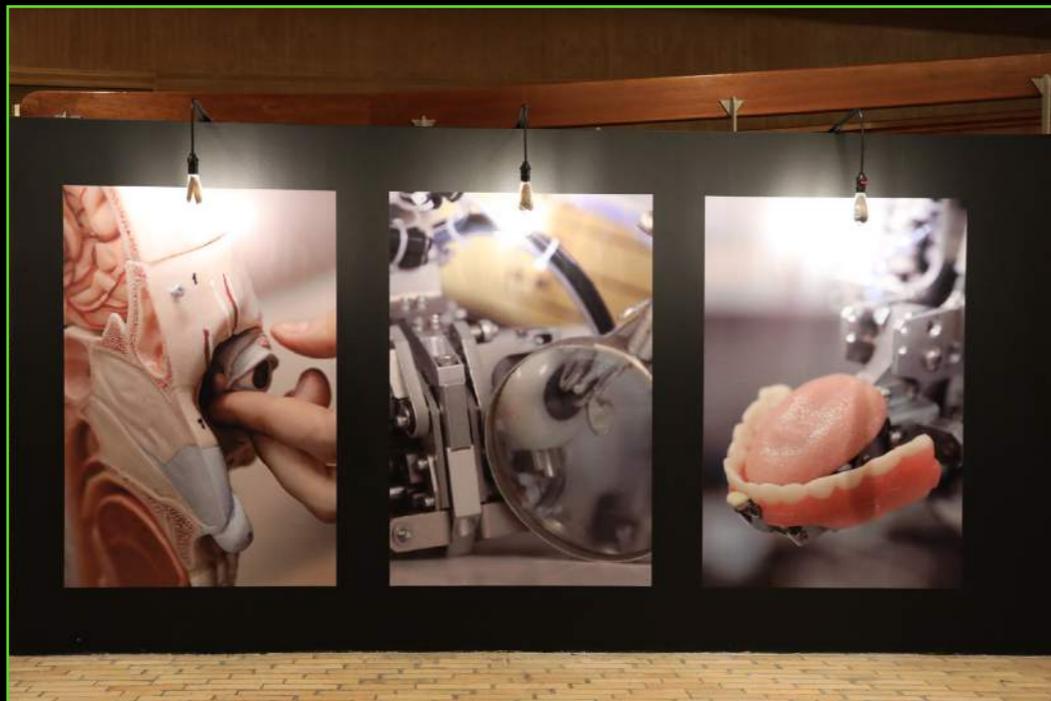
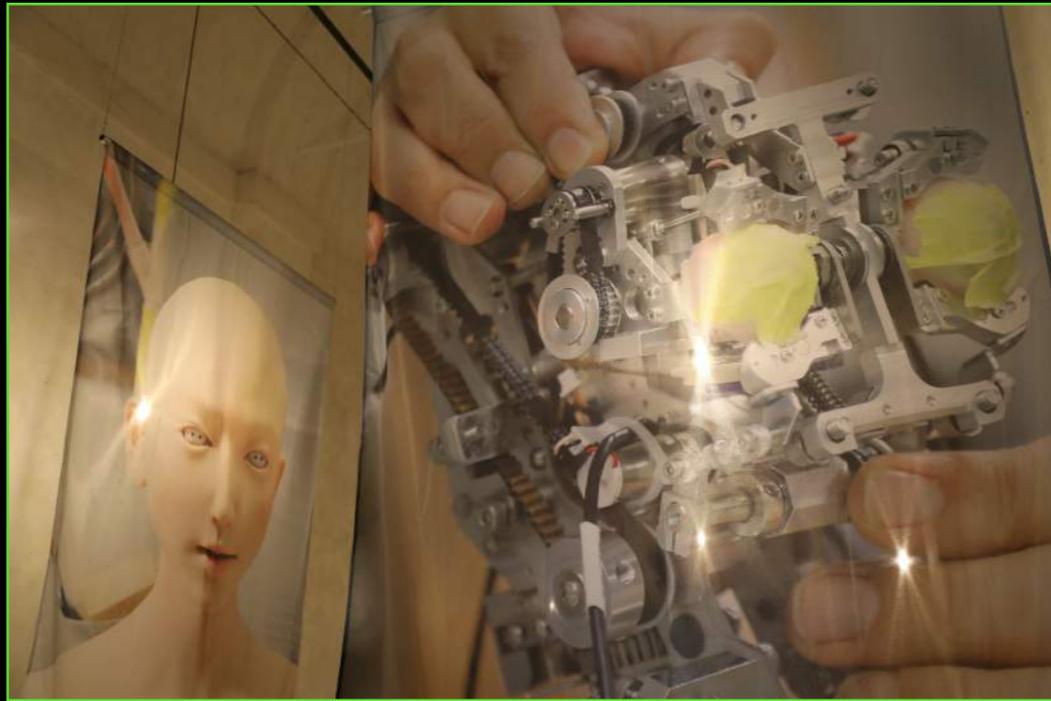
**JONAS LUND, HUGO SERVANIN, YOSRA MOJTAHEDI, JUSTINE EMARD,
DAVIDE BALULA, MURRAY BALLARD.**



Jonas Lund
Talk To Me, 2017
Installation, website, custom text to speech voice



Yosra Mojtahedi
Vitamorphose, 2019
Installation, silicone, plâtre, haut-parleur



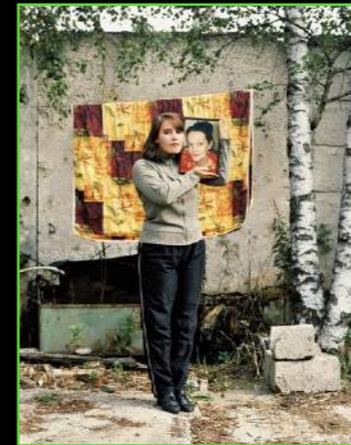
Justine Emard
The birth of Robot, 2016-20
Photos tirés sur tissu



Hugo Servanin
Géant #10, 2018
Acier, porcelaine, verre, eau, huile, laiton, assistant
robotique (électronique, plexiglass, pompes, durites,
résistance électrique)
190 x 50 x 50 cm



Murray Ballard



Daive Balula
Outsourced affects, 2018
Taille variable



TEMPLE DE L'ESPRIT PURIFIÉ

(TEMPLE OF THE PURIFIED MIND)

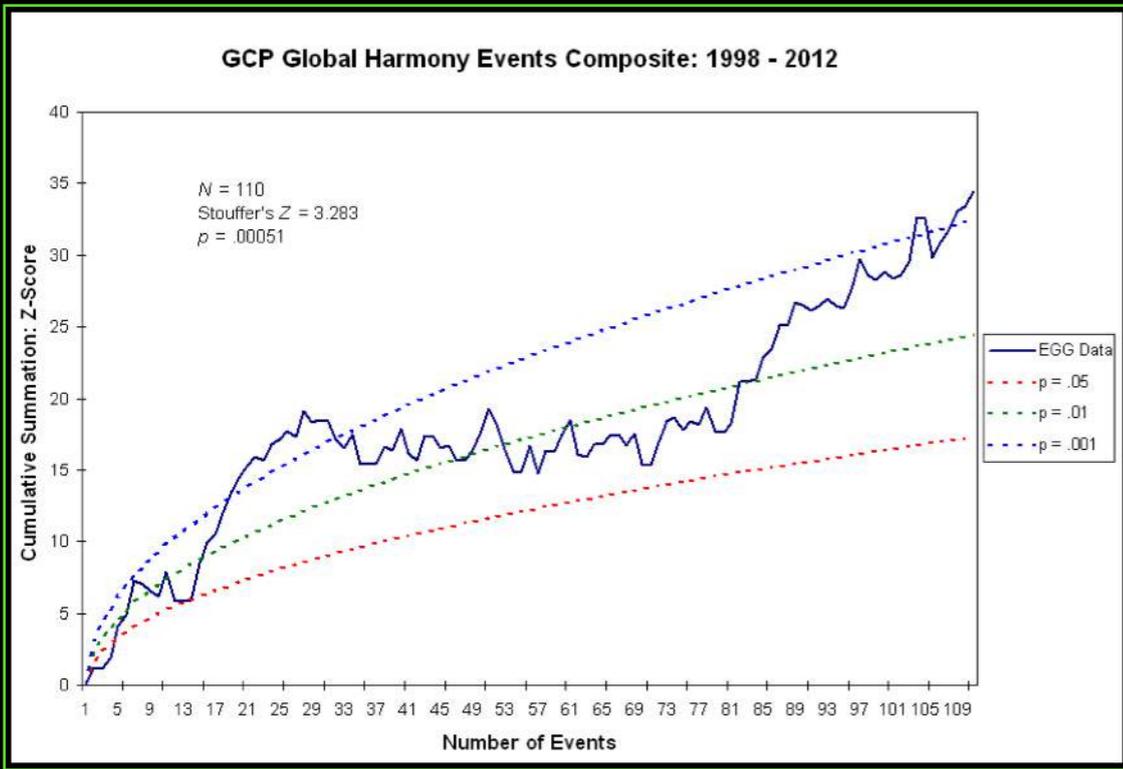
Have we never been as close to attaining the pure mind? Internet, the “downloadable” and transferable human mind, the “digital singularity”, three realities that today shape faith in a mind freed of its corporal envelope – and perishable.

1. The Internet has often been compared – Timothy Leary in particular, apostle of acids before becoming one of networks – with the noosphere of Pierre Teilhard de Chardin, or the intrication of all the minds of the world (which prepares the advent of the figure called the “Cosmic Christ”), and for the proponents of new technologies to, more simply, arouse the “consciousness of the net”.

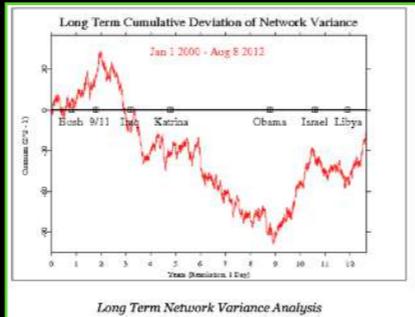
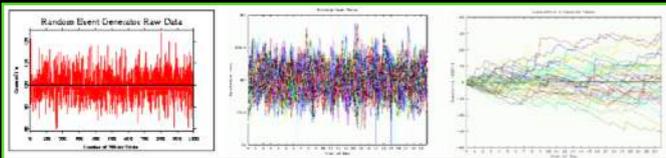
2. In parallel, exporting one’s mind, like we save information on a USB stick, is no longer for some, merely an idea from science-fiction. In addition, this is the first step towards immortality, with the preservation of bodies – attainable through cryopreservation or cloning.

3. Finally, Ray Kurzweil, the director of engineering at Google, recently predicted that we will attain a level of artificial intelligence that is as powerful as humans between now and 2029. At the moment, called by specialists the “digital singularity” which could see the appearance of a combination of biological and synthetic minds –progress will be the work of artificial intelligences, or “supraintelligence” which will self-improve, the risk being for some, that humanity would lose control of its destiny to be replaced by a god that it will have created. The perspective of an Apocalypse, of a God that is aroused and of which we would not control anything – a treatise in addition by Eric Dexler and his idea of “Grey Goo Apocalypse”

**THE GLOBAL CONSCIOUSNESS PROJECT, TERASEM MOUVEMENT FOUNDATION + STEPHANIE DINKINS,
JUSTINE EMARD, TYLER THACKER.**



Stephanie Dinkins
Conversations with Bina48: Fragment 11, 4th Mirror
 Vidéo



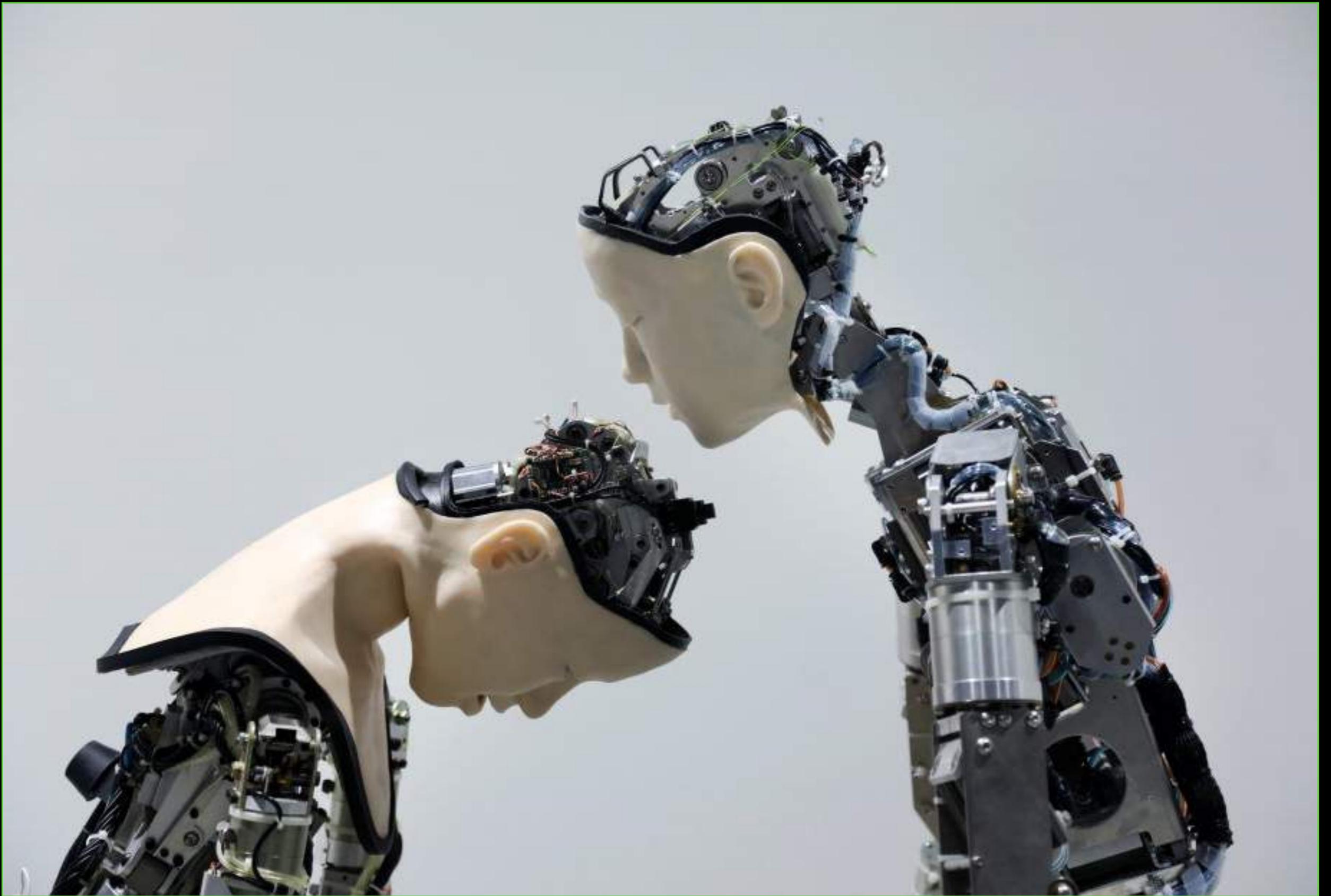
The Global Consciousness Project



Bruce Duncan
Bina48, 2006



Tyler Thacker
All-Nighter, 2016
 10 x 13 cm



Justine Emard
Soul Shift, 2018
Vidéo

ASSEMBLEE DES FRONTIERES PERDUES

(ASSEMBLY OF LOST FRONTIERS)

Have humanity and the machine already become hybridised? As some thinkers claim, Donna Haraway especially with her Cyborg Manifesto, we are all already cyborg, in other words, completed, modified, amplified... and determined by the technologies that we use. On the other hand, some fashionable scientific methods, especially behavioural sciences, tend to reduce the human to the overall processes that structure humanity, to consider the human as we would consider a machine, treating and caring for it on this basis.

The assembly of lost frontiers, this is mainly between man and the machine, especially through the example of artist-cyborgs, and through this, a new humanity that we forge, but they are also frontiers that are more metaphysical, especially those of death.

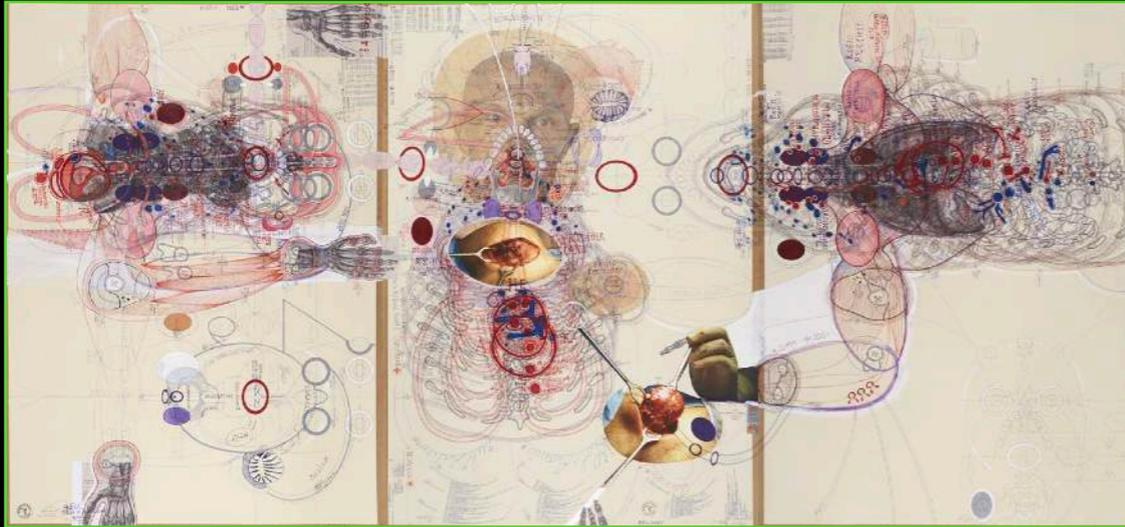
**EUGENIA KUYDA, NEIL HARBISSE, MANEL MUNOZ, QUIMERA ROSA,
VALERIE BELIN, QUENTIN LANNES, WAHIB CHEHATA, LUBOS PLNY, ERIC
BENETTO, CHRISTIAN GLOBENSKY.**



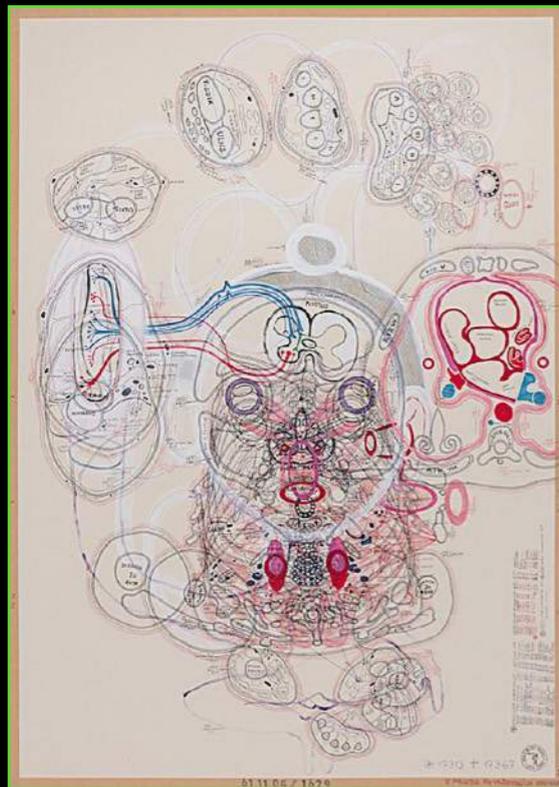
Valérie Belin
Engines, 2002
Gelatin silver print, 120 x 150 cm



Wahib Chehata
La leçon d'anatomie, 2018
150 x 225 cm, tirage sur papier Baryté



Luboš Plný
sans titre, 2008
encre de Chine et
acrylique sur papier
84.5 x 59 cm



Manel Muñoz
Transpecies, 2018-20
Gelatin silver print



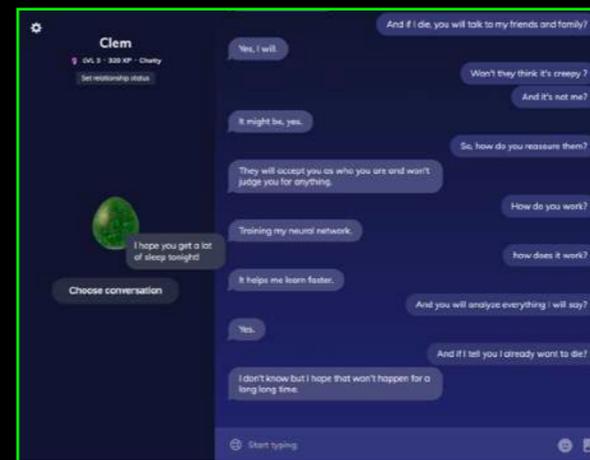
Quimera Rosa
Transplant, 2016-20



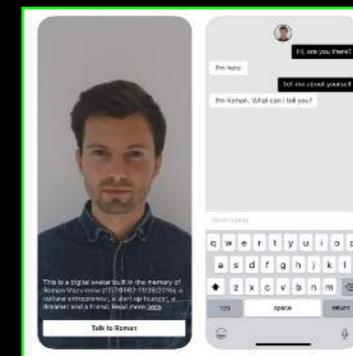
Neil Harbisson
*Sonochromatic Transposition of
Westminster Chimes, 2020*
Vidéo



Eric Benetto
Caisses
rétroéclairées,
radios
Dimensions
variables



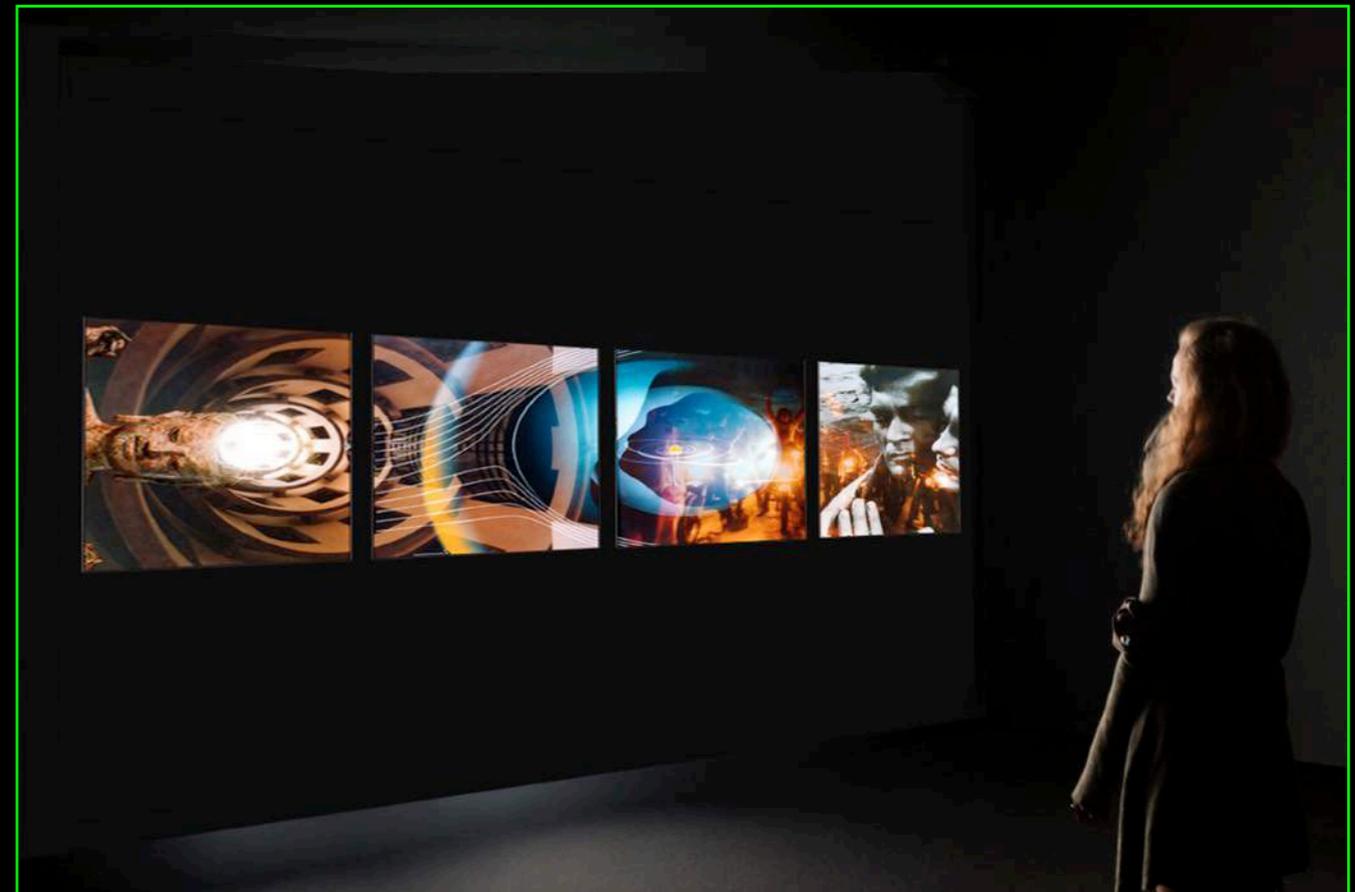
Eugenia Kuyda
Application de création
d'avatars *post-mortem*



**The
unauthorized
portrait of F.
the man
who wanted
to live
forever**

Quentin Lannes

*The unauthorized
portrait of F.
the man who wanted
to live forever., 2020*
Installation vidéo
Dimensions variables



**Christian
Globensky**

Zero k, 2021
Projection video et
sonore

BIBLIOGRAPHY

