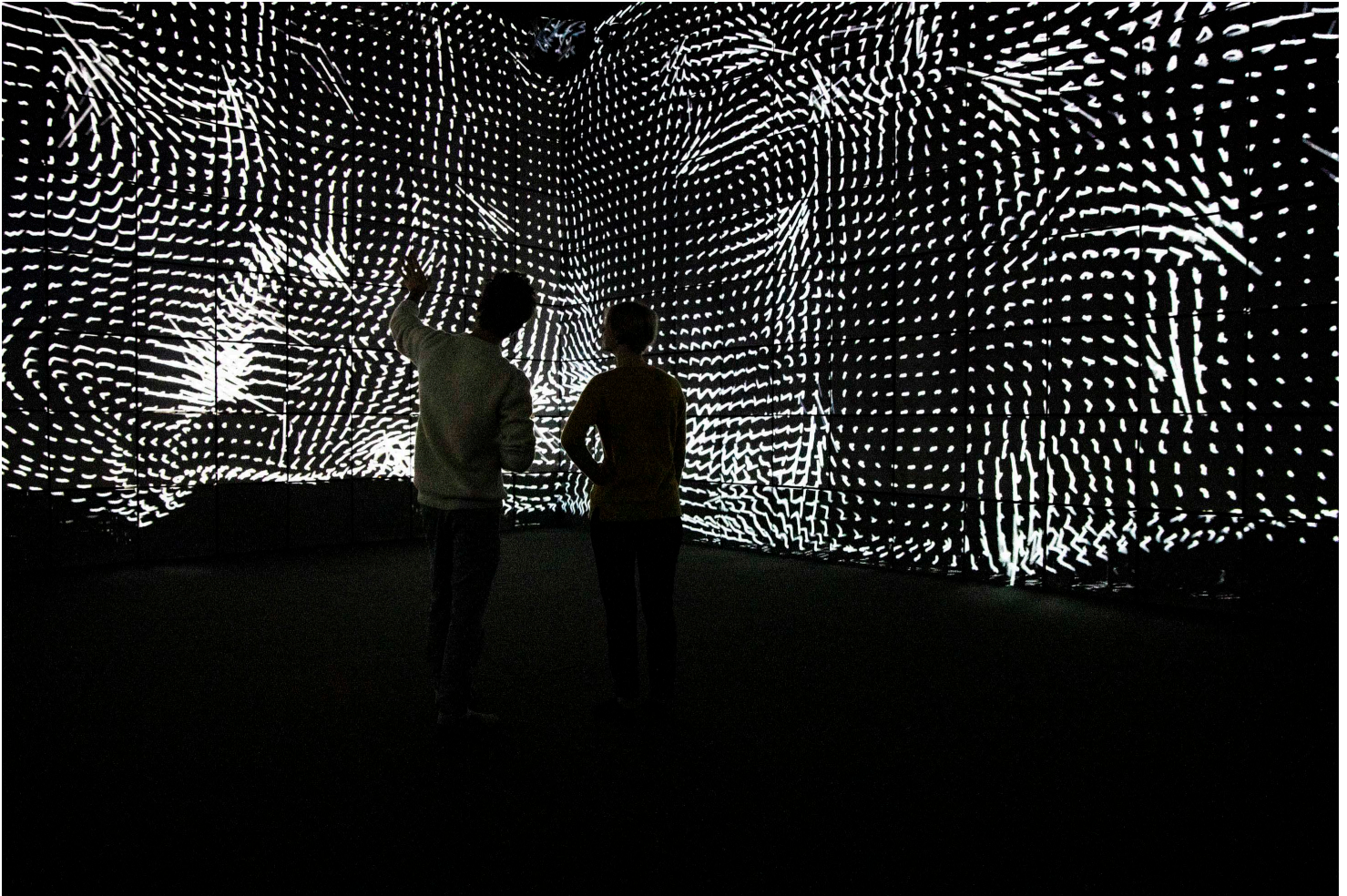


Programmed Universes

macLYON

UNIVERSES
PROGRAMMÉS



Raphaël Fabre, *Univers Programmés*, 2024
Graphic work produced for the *Univers Programmés* exhibition at macLYON
© Adagp, Paris, 2024

Adrien M & Claire B, *Core*, 2020,
View of the exhibition *Faire corps* at the Gaité Lyrique
Photo: Voyez-Vous (Vinciane Lebrun)



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In 1995, one hundred years after the invention of cinema by the Lumière brothers in Lyon, the 3rd Lyon Biennale of Contemporary Art, which that year was given the title *installation, cinema, video, computing*, explored the impact of “new technologies” on contemporary art.

Thirty years on, the issues that were raised at this historic event are still relevant, on both the technical and the ethical plane: the place of traditional techniques in contemporary creative art, reality versus virtual reality, collaboration with the public, interactivity, immersion and so on.

The exhibition *Univers Programmés* [Programmed Universes] takes a close look at how artistic practices have changed with the development of information technology, internet networks, artificial intelligence...

Through a selection of works that entered the macLYON collection after that 3rd Biennale, and others acquired over the years, along with loans, as well as some new artworks, the exhibition takes in a wide range of practices and media, including installations, films, video games, photographs, conceptual works and even tapestries.

With works by:

Marina Abramović & Ulay, Cory Arcangel, Baron Lanteigne, Ailbhe Ní Bhriain, Mathieu Briand, Brodbeck & de Barbuat, Thibault Brunet, Mona Cara, Diane Cescutti, Ian Cheng, Constant Dullaart, Justine Emard, Raphaël Fabre, Gottfried Honegger, KOLKOZ, Jan Kopp, Quentin Lannes, Oliver Laric, Adrien M & Claire B, Eva & Franco Mattes, Laurent Mulot, Nam June Paik, Jeffrey Shaw, Christa Sommerer and Laurent Mignonneau, Wolf Vostell, Stephen Willats...

Curator of the exhibition: Matthieu Lelièvre

A Lyonnais dialectic of art and technology?

Lyon and the Lyon region, a traditional hub for engineering, research and technological development, has often been the source of fruitful dialogues between industry and the arts. The most famous example was probably the invention of cinema by the Lumière brothers.

In 1995, the 3rd Lyon Biennale of Contemporary Art, under the title *installation, cinéma, vidéo, informatique* [installation, cinema, video, computing], celebrated the centenary of cinema by exploring artists' attitudes towards technological developments and the way in which their use of them enabled them to investigate our relationship with our environment and our daily lives.

The introduction of video recorders, such as the *Sony Video Rover Portapak* in 1967, was almost immediately recognised as an opportunity for a whole generation of artists to break free from the technological constraints of film and gain access to independent means of producing moving images. Magnetic tape soon made it possible for a film to become an experimental artwork and a multimedia, or even immersive, installation.

In focusing on these kinds of images, that historic Biennale also examined the status of the work of art by looking more broadly at the impact of technology on artistic creation: changes in traditional techniques, the place of the artist, and new forms of collaboration, as well as visitor interaction, copyright and the very notion of authorship in the context of co-creation with the public but also with the machine. It embraced, or anticipated (even then), the possibilities available today thanks to internet networks, artificial intelligence, virtual worlds, digital twins, the metaverse, and so on. The major themes of time, space, natural and artificial spaces are reflected in many of the works that were presented at that Biennale and acquired by the Museum of Contemporary Art, which, incidentally, moved into the present building designed by Renzo Piano at the Cité Internationale in Lyon in 1995 – exactly thirty years ago.

From the Jacquard loom to Pixels

From the specifically Lyonnais perspective of textiles, and in particular weaving, the link between Jacquard technology and the pixel has been widely acknowledged. The former recalls the invention by a Lyonnais, Joseph Marie Jacquard, of a weaving system in the early 19th century, using punched cards to convey instructions for programming a mechanical machine – a 'computational' system that is often regarded as a precursor of the computer. That process had a considerable impact on textile production, and is a classic example of the relationship between art and digital technology.

The adjective 'digital' describes the expression of reality in numbers; it contrasts with 'analogue', which is based on analogy and therefore resembles reality. Although computing is the science of automatic and rational information processing, particularly of digital information, it is not necessarily electronic.

Just as it was for film, artists who wanted to work with digital equipment in the mid-twentieth century had to call on the expertise of computer engineers and programmers, but, as had happened with video, the gradual spread of personal computers into the home from the 1990s onwards, followed by smartphones in the 2000s, made digital tools commonplace. The very notion of digital technology has come to encompass whole swathes of our culture and the tools we have at our disposal for organising, communicating, analysing, creating and inhabiting the world.

However, this trend has favoured the use of standardised industrial tools, ranging from video formats, compression, specific image processing software, vectorisation and computer programmes, to digital applications that are liable to impose a technological language which can feel too restrictive for an artist. It is true that the standardisation of these inescapable technologies and the difficulty of producing one's own tools can be perceived as an

impoverishment of the artist's creative capacities rather than as a broadening of horizons. This has pushed some artists to question and even subvert these technologies when there is no way of creating their own digital tools. This kind of subversion is an artistic constant that has rapidly established itself as a means of expression in its own right.

Univers Programmés [Programmed Universes]

This relationship between art and industrial technology, and then art and digital technology, is an important strand in the development of the macLYON collection that we are exploring in this exhibition. With works created between the 1950s and the present day displayed in dialogue with a dozen guest artists – about thirty artists all told – the exhibition *Univers Programmés* is a blend of historical and contemporary perspectives, and demonstrates the relevance of many of the fundamental issues that account for both the connections and the divisions between art and technology. The exhibition also reflects the way in which these two fields come together at every turn, and with every innovation, to question reality; it probes the possibilities offered by those programmable worlds whose emergence or obsolescence they encourage.

Have the predictions of interactivity, of travel through time and space – albeit virtual – of ubiquity and limitless communication made by artworks since the 1990s come to pass? As was the case for the Internet in the past, and AI today, technological developments cannot be ignored by artists. They profoundly modify the tools at their disposal, forcing art to question its relationship with creative fields such as the entertainment industry or video games, and with communication tools such as the social networks.

While some artists celebrate the technical, memorial and poetic potential of these new tools by harnessing their knowledge, sensory experience and interaction, others simply delegate the artistic gesture to the machine through the use of algorithms and artificial intelligence. Although they continue to explore all the possibilities offered by these programmed worlds, these artists also analyse, sometimes with great lucidity, the extent to which they often harbour the same injustices and inequalities that govern society and the analogue world. Since 1995, artists have been addressing other issues such as mental health, the carbon footprint, false information and the depletion of resources, and in doing so, have been quick to explore the real impact of these programmed universes.

Matthieu Lelièvre, curator of the exhibition

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For *Univers Programmés*, macLYON has invited Raphaël Fabre, a graduate of the École Nationale Supérieure des Beaux-Arts de Paris, to produce a graphic work inspired by the exhibition theme (visual on the cover of the press kit). A keen observer of society and the media, Raphaël Fabre uses falsity, artifice and the virtual in works that plunge viewers into environments on the edge of fiction and reality.

Mathieu Briand

Born in 1972 in Marseille (France).
Lives and works in Paris (France).

Mathieu Briand comes from a background of electronic music and the 'free party' scene. He made his mark on the international art scene in the second half of the 1990s. His works are at the interface between digital technologies, music, science and architecture, and take the form of interactive, sensory installations that involve the viewer's participation.

SYSTEMS is a series of works that seek to give new dimensions to reality. *SYS*016.JeX*02/SE-FX\360°*, 2001, which is one of them, unsettles the viewer's senses and perceptions. Inside a circular room, 76 cameras are trained on a trampoline on which a person can jump. The images, captured from different points of view, are displayed on two screens, creating a desynchronised perception of movement.



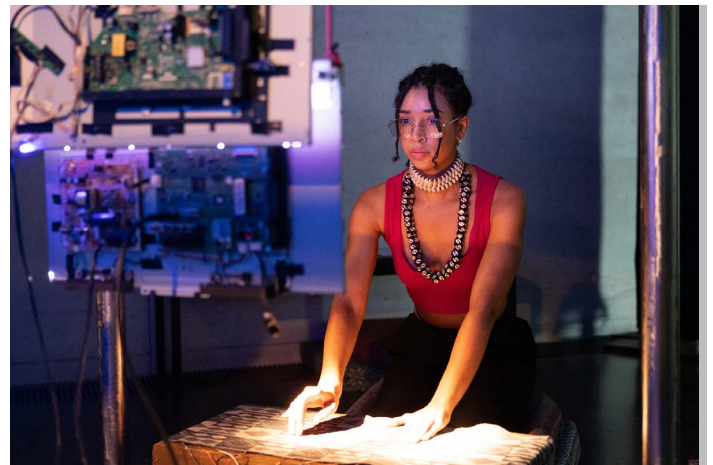
Mathieu Briand, *SYS*016.JeX*02/SE-FX\360°*, 2001
macLYON collection
Photo: Blaise Adilon
© Adagp, Paris, 2024

Diane Cescutti

Born in 1998 in Chenôve (France).
Lives and works in Saint-Étienne (France).

Diane Cescutti is a transmedia artist who graduated with a DNSEP from the École supérieure des Beaux-Arts de Nantes and a post-graduate diploma from the École Nationale Supérieure des Beaux-Arts de Lyon. Her work combines the language of weaving and the language of digital processing. Using a speculative historico-futuristic narrative approach, she explores the historical, technological, mathematical and aesthetic links between weaving and digital technology.

The interactive installation *Nosukaay*, 2022, is conceived as an early attempt at a textile machine, a hybrid between a West African loom and a computer. The artist has replaced the two traditional frames of a Manjak loom with two screens. When the visitor touches the fabric, it transmits information enabling them to enter into the story of a video game.



Diane Cescutti, *Nosukaay*, 2022
View of the Ars Electronica Festival 2024
Photo: Tom Mesic
© Adagp, Paris, 2024

Ian Cheng

Born in 1984 in Los Angeles (United States).
Lives and works in New York (United States).

Ian Cheng graduated from University of California, Berkeley in 2006 with a dual degree in cognitive science and art practice. He worked at Industrial Light & Magic, George Lucas's visual effects company, then attended Columbia University, where he earned his MFA in 2009. Since 2010, Cheng has developed digital simulations in the form of large-scale immersive projections. His work combines cognitive science and the aesthetic of video games in virtual ecosystems that gradually escape his control.

For *Thousand Islands Thousand Laws*, 2013, Ian Cheng created an algorithm that generated ad infinitum forms in a digital environment: an island with more or less fuzzy vegetation, inhabited by a soldier and a few herons. The forms appear and disappear autonomously and randomly, beyond either the artist's or the viewer's control.



Ian Cheng, *Thousand Islands Thousand Laws*, 2013
macLYON collection
View of the 13th Biennial of contemporary art at Lyon [Entre-temps... Brusquement, Et ensuite – presented from 12 September 2013 to 5 January 2014
Photo: Blaise Adilon

Constant Dullaart

Born in 1979 in Leiderdorp (Netherlands).
Lives and works in Berlin (Germany) and Amsterdam (Netherlands).

A conceptual artist and graduate of the Gerrit Rietveld Academie in Amsterdam, Constant Dullaart's practice is firmly rooted in the contemporary digital age. His works explore the Internet, the social networks and artificial intelligence, while interrogating the impact of these new tools on our perception and ways of thinking about the world. His exploration of the issues raised by these technological developments is nevertheless full of humour, wit, and critical commentary.

For *Univers Programmés*, Constant Dullaart is presenting a selection of works. Among them, the installation *Jennifer in Paradise*, 2013 misappropriates the first photograph distributed with Adobe Photoshop, in 1987, to demonstrate the software's potential and the creative utopia that it was promoting.



Constant Dullaart, *Jennifer in Paradise*, since 2013
View of the exhibition *Jennifer in Paradise, A Leap into the Void* exhibition. *Art Beyond Matter* at GAMeC, Bergamo, 2023
Photo: Antonio Maniscalco
Courtesy of GAMeC - Galleria d'Arte Moderna e Contemporanea di Bergamo
Courtesy of the artist and Upstream Gallery, Amsterdam
© Adapp, Paris, 2025

Justine Emard

Born in 1987 in Clermont-Ferrand (France).
Lives and works in Paris (France).

A graduate of the École Supérieure d'Art de Clermont-Ferrand, Justine Emard explores the relationships between humans, their environment and technology. Drawing on robotics, artificial intelligence, deep learning systems and the world of science, her works lie at the intersection of a wide variety of disciplines and artistic fields.

For *Univers Programmés*, the artist presents two works that reflect the diversity of her artistic practice. The video *Co(AI)xistence*, 2017, depicts the interactions and dialogue between dancer Mirai Moriyama and Alter, a robot powered by artificial intelligence. Alongside this screening is a set of *Dreamprints*, 2021. These 3D-printed sculptures are tangible evidence of the artist's cerebral activity: they were produced from encephalographic recordings of her dreams, made in partnership with the Centre du Sommeil et de la Vigilance, a sleep clinic in Paris.



Justine Emard, *Dreamprints* (detail), 2021
Photo: Julien Bruhat
© Adagp, Paris, 2024

KOLKOZ

Samuel Boutruche: born in 1972 in Avranches (France),
lives and works in Paris (France).

Benjamin Moreau: born in 1973 in Paris (France),
lives and works in Paris (France).

Samuel Boutruche and Benjamin Moreau teamed up to form the artistic duo KOLKOZ in the 1990s. Attracted by technology and influenced by the emergence of networked games, the two artists turned their attention to virtual worlds and the way these interact with reality. They created avatars and simulated environments in an aesthetic derived from video games.

The exhibition *Univers Programmés* presents three works by KOLKOZ from the macLYON collection. The installation *Half Life²*, 2001-2002, takes visitors on a virtual journey through a video game that uses the scenography of the exhibition as its setting. The other two works are strange, grey, geometrically shaped models of living rooms in which the artists show their holiday films.



KOLKOZ, *Film de vacances, Hong Kong*, 2016
macLYON collection
Photo: rights reserved

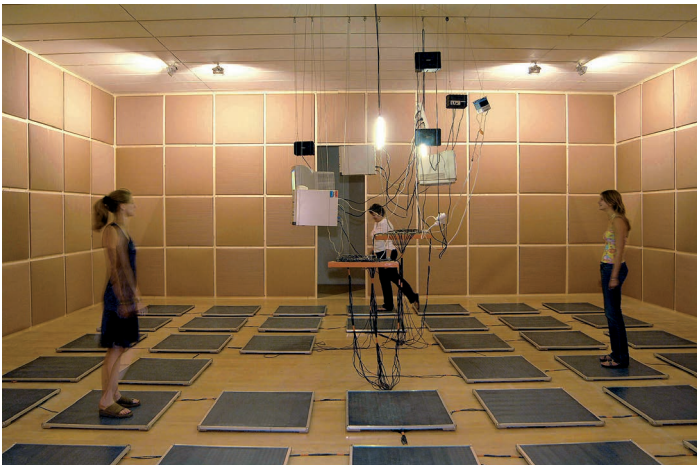
••• artwork macLYON collection •••

Jan Kopp

Born in 1970 in Frankfurt (Germany).
Lives and works in Lyon (France).

After graduating from the École Nationale Supérieure des Beaux-Arts in Paris in 1996, Jan Kopp was a co-founder of the Glassbox gallery in Paris in 1997, a self-managed exhibition space for young artists. Working on his own or in a team, Kopp is equally at home with sound, video, sculpture and installation.

The installation *News from an Unbuilt City*, 1998, reveals the sounds of an imaginary city. As visitors wander around the installation, sensor plates placed on the floor react to their steps, triggering sounds pre-recorded by the artist – excerpts from conversations, traffic noise and popular songs.



Jan Kopp, *News from an Unbuilt City*, 1998
National Contemporary Art Funds, transfer to the Musée d'art contemporain de Lyon in 2007
Photo: Blaise Adilon
© Adagg, Paris, 2024

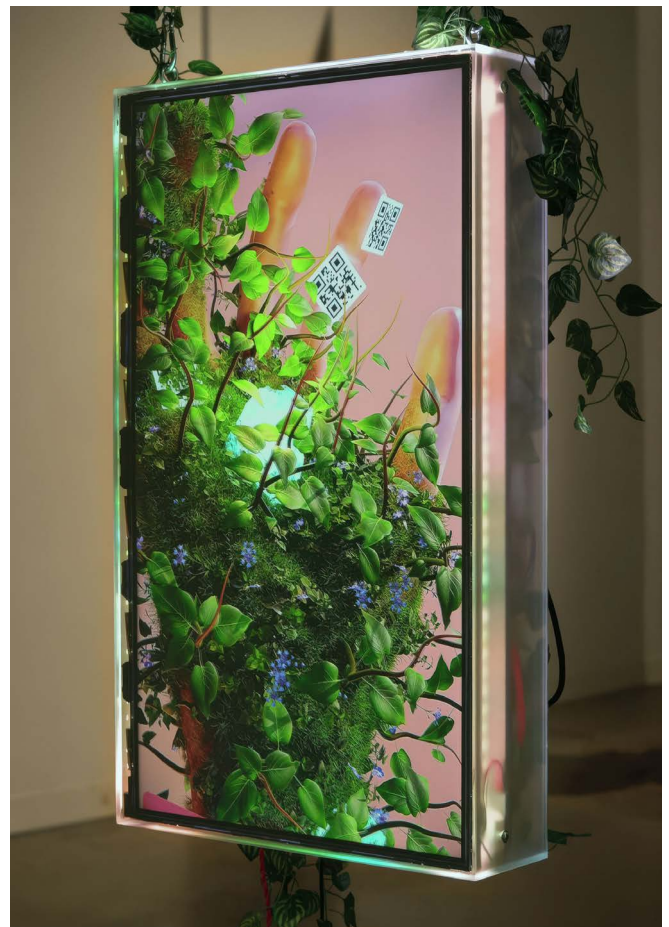
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Baron Lanteigne

Born in 1987 in Quebec (Canada).
Lives and works in Québec (Canada).

Quebec artist Baron Lanteigne began his artistic career in film and communications, which he studied at the Cégep de Saint-Laurent before going on to graduate with a degree in intermedia cyberarts from Concordia University in Montreal. Located in an intermediary space between the virtual and the real, his works misappropriate digital technologies to reveal their materiality and potential. Going beyond the interface, they question the way humans interact with the machines that surround them.

For *Univers Programmés*, the artist is exhibiting *Nature Morte 7*, 2022, an installation composed of a single, but fragmented, window of screens on the floor, displaying computer-generated images of a forgotten world. These are overlaid by colourful vegetation interwoven with QR codes and electrical wires. Overhanging this carpet of screens, a suspended sculpture reveals the complex network of components and electronics required for it to function.



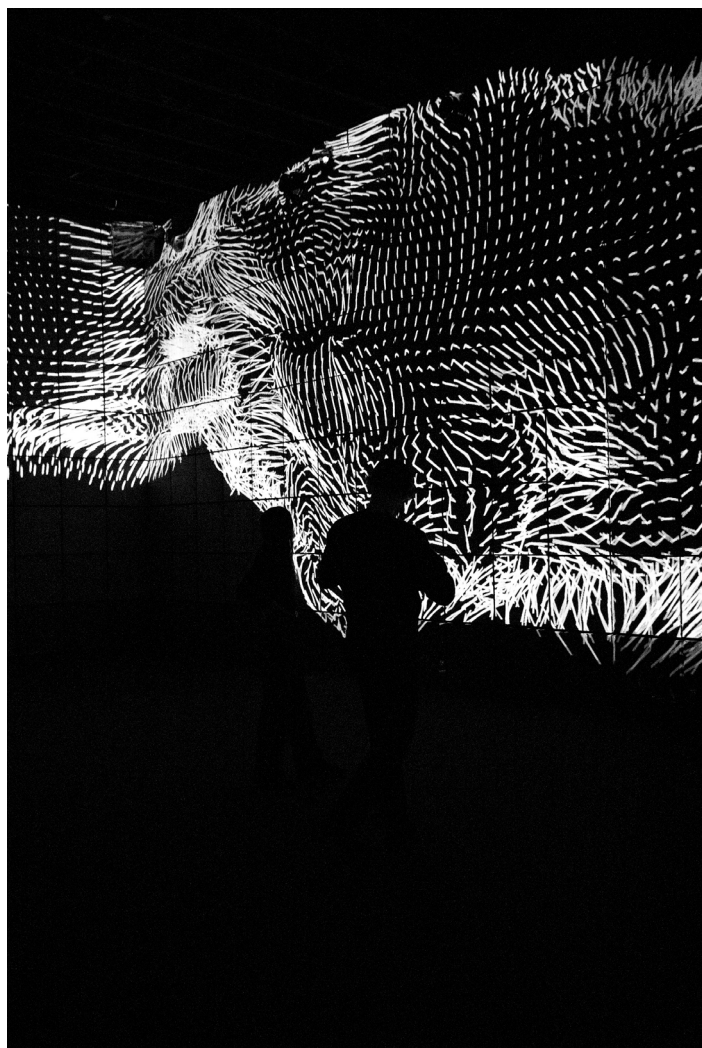
Baron Lanteigne, *Nature morte 7* (detail), 2022
Eastern Bloc at Montreal
Photo: Baron Lanteigne

Adrien M & Claire B

Adrien Mondot, born in 1979 in Grenoble (France).
Claire Bardainne, born in 1978 in Grenoble (France).
Live and work in Lyon and in Crest (France).

Claire Bardainne and Adrien Mondot met at the Centre des Arts d'Enghien-les-bains and then again, in 2010, in the creation of an interactive digital work *Sens dessus dessous* for the Théâtre Auditorium in Poitiers. Founded in 2011, the Adrien M & Claire B Company creates forms at the intersection of the visual and performing arts. The shows and installations of this artist duo place the human body at the heart of the images, and combine traditional crafts with customised digital equipment.

For *Univers Programmés*, Adrien M & Claire B company present *Core* (created in 2020 at the Gaîté lyrique for the exhibition *Faire corps*), a totally immersive installation that unfurls on the walls of a room of over 100 m². A ballet of luminous dots and dashes, accompanied by haunting music composed by Olivier Mellano, pulses across all four walls of the darkened space, creating a unique visual poetry.



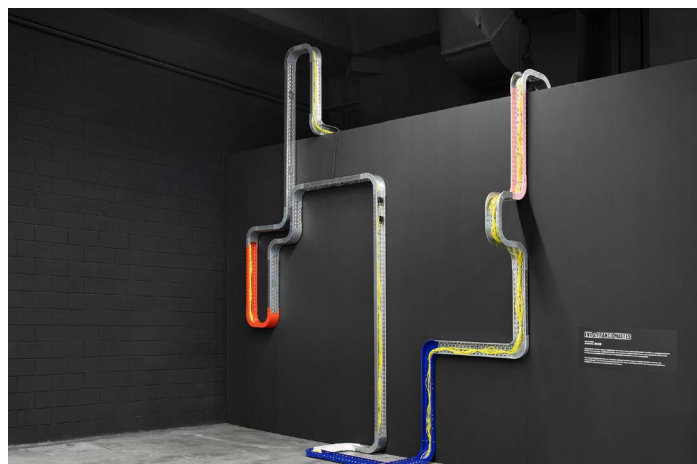
Adrien M & Claire B, *Core*, 2020,
View of the exhibition *Faire corps* at the Gaîté Lyrique
Photo: Voyez-Vous (Vinciane Lebrun)

Eva & Franco Mattes

Born in Italy in 1976.
Live and work in New York (United States) and in Milan (Italy).

Pioneering net art artists Eva & Franco Mattes, also known by their pseudonym 0100101110101101.org, have been active on the internet since the mid-1990s. Using platforms such as Chatroulette, Second Life and Instagram, creating cyber identities or misappropriating existing websites, their subversive, ironic works highlight the many possibilities of digital technology as well as its shortcomings.

The three works they are presenting in the exhibition *Univers Programmés*, reflect the versatility of their practice. The videos in the *Reenactments* series, 2007-2010, recall historical contemporary art performances as re-enacted by the artist duo in the video game *Second Life*. In addition to this screening there is *Half Cat*, 2020, a sculpture based on a famous meme, and a version of *Personal Photographs* created specifically for the exhibition.



Eva & Franco Mattes, *Personal Photographs*, 2025
Photo : Melania Dalle Grave (DSL Studio)

Ailbhe Ní Bhriain

Born in 1978 in Clare (Ireland).
Lives and works in Cork (Ireland).

Ailbhe Ní Bhriain holds a BA in Fine Art from Crawford College of Art in Cork and an MA from the Royal College of Art in London. Her artistic practice incorporates film, computer generated imagery, collage, tapestry, print and installation, in works that explore imperial legacy, human displacement and the Anthropocene.

Consisting of collages of digital images translated into Jacquard weave tapestries, the works in the series *Intrusions*, 2022, blend landscapes of architectural ruins with animal and human forms that seem poised to disappear. Taken together, they conjure up an enigmatic environment that reflects the uncertainty, the contradictions and the vulnerability of the world we live in.



Ailbhe Ní Bhriain, *Intrusion I*, 2022
macLYON collection
Courtesy of the artist and domobaal gallery, Londres
Photo: François Deladerrière

••• artwork macLYON collection •••

Christa Sommerer & Laurent Mignonneau

Born in 1964 in Ohlsdorf Gmunden (Austria),
lives and works in Linz (Austria).

Born in 1967 in Angoulême (France),
lives and works in Linz (Austria).

Christa Sommerer and Laurent Mignonneau hailed from very different academic backgrounds – Sommerer studied botany and anthropology, then sculpture; Mignonneau, video art. They met in the early 1990s at the Städelschule in Frankfurt. The two artists were pioneers of interactivity in digital art and were early collaborators in prestigious research centres in the United States and Japan. They are specialists in the fields of artificial life, interactivity and interface design, and have written numerous books and research articles on these subjects.

The interactive work *Intro-Act*, 1995, duplicates the visitor's image on a screen where each of their gestures generates constellations of plant and mineral forms that end up completely filling the virtual space.



Christa Sommerer et Laurent Mignonneau, *Intro-Act*, 1995
Produced for the Biennale de Lyon 1995
macLYON collection
Photo: Blaise Adilon

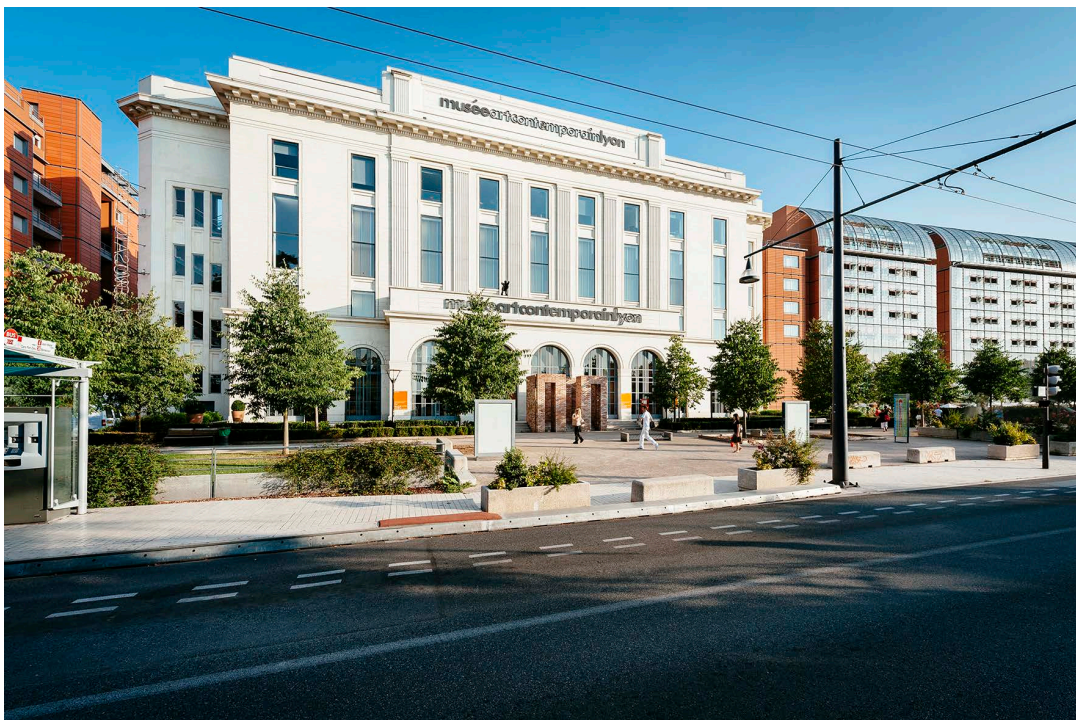
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Established in 1984 in a wing of the Palais Saint-Pierre, in 1995 the Musée d'art contemporain de Lyon moved to the site of the Cité internationale, a vast architectural ensemble spread over one kilometre on the edges of the Parc de la Tête d'Or, in Lyon's 6th arrondissement. Entrusted to the architect Renzo Piano, who designed the entire site, the museum conserves the facade of the atrium of the Palais de la Foire, designed by Charles Meysson in the 1920s, on the park side.

The 6,000m² museum is spread over several floors and presents modular spaces that are perfectly adapted to the needs of the different artistic projects welcomed by the museum, as well as new forms of contemporary expression. The macLYON focuses on current national and international art, in all its forms, offering exhibitions and a wide programme of transdisciplinary event.

Its collection includes over 1,600 works. A selection of these is shown in rotation at the macLYON as well as in several partner structures. Works of its collection are regularly loaned for exhibitions in France and all over the world. It consists mainly of monumental works and ensembles of works, dating from the 1940s to the current day, created by artists from all over the world, the majority for exhibitions at the museum or for the Biennales d'art contemporain de Lyon whose artistic direction is assured by the director of the macLYON.

The two collections of the Musée des Beaux-arts and the Musée d'art contemporain de Lyon were brought together in 2018 under the aegis of an Arts Pole to form an exceptional ensemble on the French and international art scenes.



View of the Musée d'art contemporain de Lyon
Photo Stéphane Rambaud

Echoes of the Past, Promises of the Future

Nature Made sublime by Digital Technology

7 March - 13 July 2025

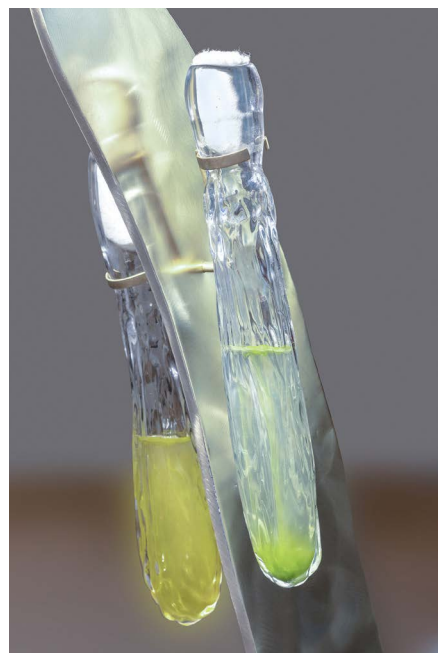
Our memory of nature gradually fades with the passage of time, and, without realizing it, people become accustomed to a constant degradation of the environment. Each generation takes the natural environment they encounter in their childhood as the norm. American psychologist Peter H. Kahn has called this psychological phenomenon "environmental generational amnesia". To combat this gradual forgetting, researchers have joined forces to devise a way of writing history from an ecological perspective in order to reconnect with nature.

A collective intelligence of artists and scientists is using new technologies, especially digital technology, as a means to reconnect with a forgotten state of nature and to preserve people's memory of it.

The exhibition features the work of around fourteen artists in a wide range of media – painting, video, tapestry, drawing, installation, augmented reality, sculpture, and more – in which the artists have been asked to reconcile nature and technology and to rethink our relationship with living things. Presented in three phases, the exhibition begins by recalling past degradations of nature; it goes on to explore nature's ingenuity, as well as its vulnerability, in order to raise awareness of the pressing need to protect it. The third phase presents various speculative futures dreamed up by the artists, in which anticipatory narratives reflect the hope of a symbiotic relationship.

With works by: Donatien Aubert, aurèce vettier, Léa Collet, Sofia Crespo, Justine Emard, Alexandra Daisy Ginsberg, Daniel Godínez Nivón, Ittah Yoda, Kasia Molga, Vica Pacheco, Sabrina Ratté, Bianca Shonee Arroyo-Kreimes, Wang & Söderström...

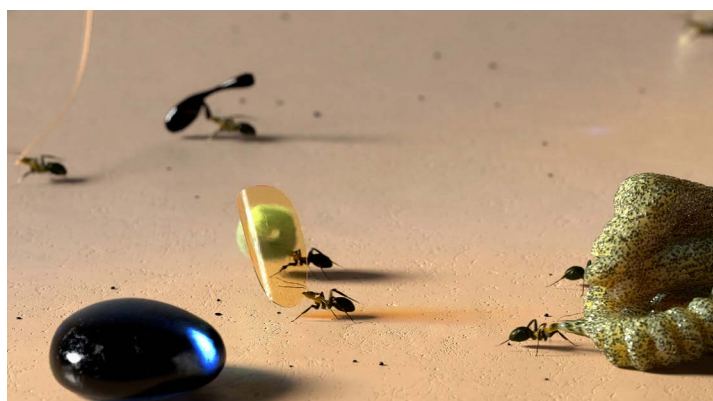
Curator of the exhibition: Marilou Laneuville



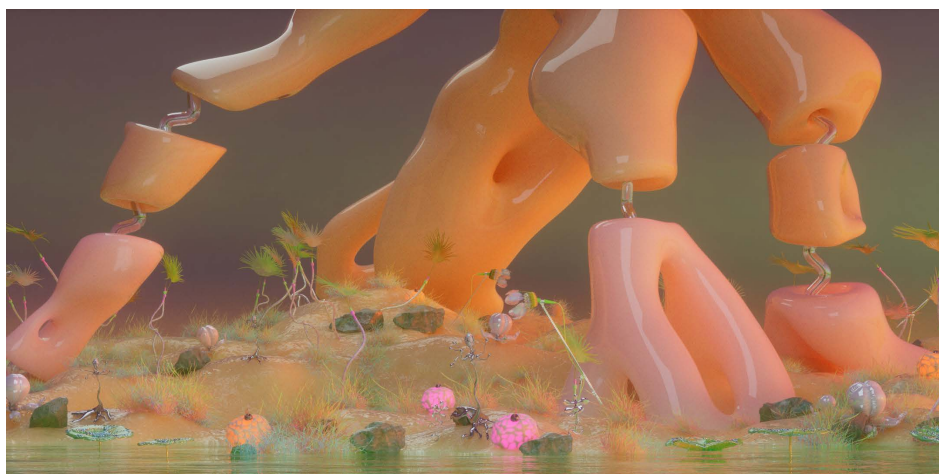
Ittah Yoda, *Never the Same Ocean* [detail], 2021
Courtesy of the artists and Galerie Poggi, Paris
Photo: Olivier Metzger
© Adagg, Paris, 2024



Léa Collet, *Digitalis*, 2024
Produced by Le Fresnoy with the support of the Neuflyze OBC Foundation



Wang & Söderström, *Rehousing Technosphere*, 2022
3D animation, sound
Duration: 5'41"



Bianca Shonee Arroyo-Kreimes, *The Pond* (détail), 2023
Installation multimédia 3D
Photo : Bianca Shonee Arroyo-Kreimes

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OPENING HOURS

Wednesday to Sunday
[from 11am to 6pm]

ADMISSION

- Full: 9€
- Reduced: 6€
- Free for visitors under 18

ACCESS

- By bike

Several Vélo'v stations around the museum

Cycle lane from the Rhône's banks to the museum

- By bus

Stop Musée d'art contemporain

Bus C1, Gare Part-Dieu/Cuire

Bus C4, Jean Macé/Cité internationale

- Ridesharing

www.covoiturage-pour-sortir.fr

- By car

Along quai Charles de Gaulle, carpark

P0 and P2