

Holly Herndon & Mat Dryhurst
I'm Here 17.12.2022 5:44

Press release

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KADIST

Centre Pompidou × KADIST Apophenia, Interruptions: Artists and Artificial Intelligence at Work

From September 25, 2024 to January 6, 2025

Western gallery, level 4

Curators

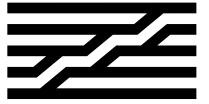
Marcella Lista, Chief Curator, New Media Collections Department, Centre Pompidou, Musée national d'art moderne

Joseph del Pesco, International Director, KADIST

Following the symposium *The Future Isn't What It Used to Be* during the 2023 edition of *Moviment* at the Centre Pompidou, « *Apophenia, Interruptions: Artists and Artificial Intelligence at Work* ». marks the second chapter of a three-year collaboration between KADIST and the Centre Pompidou. This exhibition explores the intersections between artistic creation and artificial intelligence through six artists' installations, bringing together new commissions and recent productions.

Artists on show :

Éric Baudelaire, Holly Herndon and Mat Dryhurst, Auriea Harvey, Ho Rui An, Interspecifics, Agnieszka Kurant

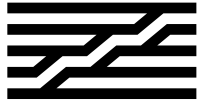


While generative AI promises to transform artistic research by offering new tools, it has also had a profound impact on the way we view images and works of art. The term « apophenia » was coined in 1958 to help diagnose schizophrenia, and refers to a cognitive tendency to perceive meaningful links between disparate and unrelated elements, a disorder that can be compared to the « false connections » that appear as a result of the pattern-recognition processes at the heart of generative artificial intelligence. These aberrant processes, characterized by a need for algorithmic efficiency and flaws in the coherence of the source data, are seen here as a fertile starting point for artistic research.

With generative AI, neural networks transcend information analysis ; they become creators in that they synthesize new images and texts combining patterns found in massive sets of data collected from across the Internet. However, as in the case of apophenia, distortions and biases frequently appear, giving rise to incorrect or distorted content known as « hallucinations ».

These inaccuracies are cause for concern, even if they are mitigated by human interventions into the processes via training, filtering and labeling. And yet, the unpredictable results from these models are already in daily use by millions of people. The very fact of mass-access to these powerful AI tools is what makes this moment so transformative and, consequently, invites artists to take up critical explorations. The aim is not only to reflect on the near-term effects of these new technologies, but also to imagine the various ways they have or will soon become « interruptions ». in the processes and practices of contemporary life and work.

The exhibition sheds light on some of the implications of generative AI as it emerges from the shadows of the 'black box'. The included artworks still focus primarily on the role of human intelligence, and the development and articulation of creative processes and conceptual frameworks, but have become entangled in these technologies even going so far as to modify the AI systems themselves. Whether reflecting on collective memory as cataloged in national archives, an experimental investigation into the end (and AI-powered future) of grand narratives, a future projection of works of art not yet produced by an artist, the veil of a dreamworld filtered through AI as a way to recount an intimate experience, a conversation with an inhuman system about something inhumane, or the possible future of a transformed landmass, the works of art in the exhibition are invested with a vivid curiosity, putting to the test the ways in which these new technologies promise to radically transform our world.



Description of the works on display

Éric Baudelaire *Tales of Narrativelessness*, 2024

Éric Baudelaire is an artist and filmmaker based in Paris, France. After training as a political scientist, Baudelaire established himself as a visual artist with a research-based practice. Known internationally for his many films, he explores in his work the relationship between image-making, past events, and their documentation, to reveal complex political subjects. Beyond film, his practice spans photography, printing, performance, installation, and now AI.

With this installation, Éric Baudelaire questions the promise of AI, exploring its capacity to create new stories and debate grand narratives. Staged as a trio of benches resembling public square, the conversation and synthetic voices of three characters are each generated by an independent company who produces an AI text generator. Drawing on a limitless reservoir of ideas culled from online content, the characters argue and exchange opinions about the crisis of truth and the collapse of grand narratives, before inventing new stories of their own. Based on the paradoxes of large-scale language models, this installation imagines an evolving textual relationship between AI and the world of big ideas, a proposition that benefits from chance operations, the unexpected and the absurd.

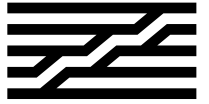


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Holly Herndon and Mat Dryhurst *I'm Here* 17.12.2022 5:44, 2023

Holly Herndon and Mat Dryhurst are Berlin based artists renowned for their pioneering work in machine learning, software and experimental music. The duo host a long-running podcast called *Interdependence*, and last year started a company called *Spawning* focused on the future of data-use consent, by authors and producers, in AI models.

In this video, the artists utilize a customized version of Stable Diffusion to generate new images from their 'home videos'. These videos include scenes of Herndon while in the hospital, and use text-to-image prompts to transform existing footage, in order to relate a personal trial. The voiceover is a conversation recounting Herndon's memory of her coma dream after giving birth to their child, Link. Erratic and hallucinatory, the footage and emotional narrative combine to build an unstable dialogue, jumping ahead or looping back. The artists have embedded various visual references, either blurred or hyper-realistic. Experimenting with the idea of artificial creation, they've harnessed AI as a collaborative agent, one that disrupts the coherent notion of a singular author.



Auriea Harvey, *Black Ship*, 2024

Auriea Harvey is an American born artist living and working in Rome. Her work combines digital and physical processes to create sculptures in tangible space and mixed reality. Drawing from her extensive experience with net art and video games she brings a synthesis of personal narratives and character development to her sculptures – making the untold visible through form, interaction and immersion.

In this installation, Auriea Harvey presents a silhouette mural, a hybrid 3d printed sculpture and an augmented reality experience. It was developed following a conversation with one of the first versions of the AI image generator Midjourney, before the restrictions of terms considered politically or socially “sensitive”. For Harvey, the project began with “talking with an inhuman system about something inhumane.” The images generated were conceptual prototypes, evoking the merging of the Black body with a transatlantic slave ship. Living in Rome, the artist explores the notion of bringing body and image together, in relation to the ancient tradition of sacred reliquaries.

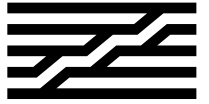


Ho Rui An, *Figures of History and the Grounds of Intelligence*, 2023
Work-in-progress image

Ho Rui An, *Figures of History and the Grounds of Intelligence*, 2024

Ho Rui An is an artist and writer based in Singapore working in the intersections of contemporary art, cinema, performance and theory. Through lectures, essays and films, his research examines the relations between labour, technology and capital across different systems of governance in a global age.

What happens when an image leaves a state archive and enters the feedback loops of an artificial neural network? This work travels back in time to probe the intersecting histories of state planning, global networks and cybernetics that started with the Cold War and precipitated the ongoing boom in generative AI. The narrative focuses on what it means for today’s generative AI models to draw upon “memory”, not for the preservation of residual traces but for the endless generation and regeneration of target distributions of “noise”. At stake here is the future of representation itself, where images would appear to have no history to speak of.



Interspecifics, *Volcanic Studies*, 2023

Interspecifics is a nomadic collective and artistic research bureau founded in Mexico City in 2013. Their work is focused on the use of sound and artificial intelligence to explore living and non-living systems, patterns, and organisms at the intersection of science and aesthetics.

Volcanic Studies explores the speculative volcanology of the Mexican landscape presented as a series of maps and visualizations made with AI. Using a purpose-built neural network, the Interspecifics collective have generated an experimental fiction featuring Popocatepetl, a volcano buried beneath Mexico City, as its protagonist. Printed on a set of plates using a mix of ink and powder made from volcanic rocks, the quasi-scientific designs representing a near-future emergence reveals the distinctive style of generative AI upon close inspection. Presented nearby, an extract from a sci-fi story related to the project is the result of a collaboration between the artists and GPT Neo. The text tells of a future where a disruptive “transmutation” from deep in the earth leads to a transformation of humanity.

Agnieszka Kurant, *Errorism*, 2021

Agnieszka Kurant is a Polish born, New York based artist whose conceptual practice investigates collective and nonhuman intelligences and the invisible exploitations within digital capitalism. Blending philosophy, science and technology, her artworks involve deep analysis of the evolution of culture, crowdsourced labor, cybernetics, automation, and the history of informal currencies—speculating about the future of work and creativity while blurring the boundary between the natural and the artificial, the human and the nonhuman.

Errorism is a simulation featuring several artworks generated by artificial intelligence algorithms, which might one day be made by artist Agnieszka Kurant. GPT3 and GPT2 are natural language processing models which produce new texts based on existing publications, trained on the entire body of written knowledge available online. Here, these models have been given very specific prompts to predict the future of Kurant’s artwork and writing. The resulting descriptions have been visualized by the artist in the form of holographic animations in order to highlight the productive role of error and interpretation in the creative process, undermining the position that creativity is a distinctly individual endeavor.



About KADIST

KADIST is a non-profit contemporary art organization that believes artists make an important contribution to a progressive society through their artwork, which often addresses key issues relevant to the present day. Dedicated to exhibiting the work of artists — from more than one hundred countries — represented in its collection, KADIST affirms contemporary art's role within social discourse, and facilitates new connections across cultures. Its local hubs in Paris and San Francisco organize exhibitions, physical and online programs, and host residencies. KADIST stays apprised of developments in contemporary art via a global advisor network, and develops collaborations internationally, including with leading museums, fostering vibrant conversations about contemporary art and society.

KADIST Nomadic Collection

As a singular and engaged nonprofit organization, KADIST plans to establish long-term partnerships with museums, ensuring the continual renewal and relevance of its collection for the next generation. Conceived alongside a group of curators and museum directors, the « KADIST Nomadic Collection » is a reflection on the future of a networked institution, its collection and the relationships between public museums and private foundations. It will extend the already existing links between these two types of entities, which usually amount to financial support or short-term endeavors.

Every 3 to 5 years, this collaborative program will make available, via a multi-year loan, a large part of the KADIST collection to a leading museum, for exhibitions and educational programs addressing key issues of our time. The aim is to augment the accessibility of the KADIST collection (with over 2,000 artworks) to a broader audience in a creative way. The Pinacoteca de São Paulo (Brazil) will follow the Centre Pompidou, in 2025.

Trough this collection that is constantly on the move, KADIST encourages conversations on art and society between cultures, and intends to take a significant role in promoting artistic excellence, cultural preservation, and accessibility.

About the Centre Pompidou

Since 1977, the Centre Pompidou has been deeply rooted in the city of Paris and open to the world and to innovation. Its iconic building is home to Europe's richest and one of the world's largest collections of modern and contemporary art, in addition to exhibitions, symposiums, festivals, shows, projections, and workshops for young people. Its extremely rich programme at the crossroads of art forms and audiences attracts more than 3 million visitors every year. True to its ambition to make culture and creation available to as many people as possible, the Centre Pompidou also develops its regional and international presence.