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EXHIBITION

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Fabien Giraud & Raphaël Siboni *INFANTIA (1894-7231)*

FEBRUARY 21ST - SEPTEMBER 27TH 2020

**INSTITUT
D'ART CONTEMPORAIN**
Villeurbanne/Rhône-Alpes

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Fabien Giraud and Raphaël Siboni create a multifaceted work in which films, performances and sculptures present alternative hypothesis of our past and future as so many possibilities for transforming us in the present.

After *The Unmanned*, a series of 8 films which retrace the history of computation, the artists have been working since 2018 on a second cycle called *The Everted Capital*. This new project, conceived as a speculative fiction, attempts to produce an alternative to that of capital by retracing a genealogy of value, in reverse and in the long run, from 1894 to 7231.

Infantia is the exhibition of a birth.
Before becoming a museum, the IAC was a school. The school has become a child.

Within this child's body, there is: a sunset at midday, immortal communists sleeping under a rain of salt, death as atavism, Lydian kings and money.

In addition to this: a hostage situation lasting 3000 years, a dismantled earth, a starless night, an uprooted tree, Richard Nixon and the void.

Within this museum-child, each thing, each object, is the trace of an exchange, the remains of a fiction of value. The museum-child contains all exchanges but cannot be reduced to any one of them, because while everything within it can be exchanged, it can be exchanged for nothing. And though later the child grows, its infancy will not be a "before", this age that we grown-ups have lost: not the inestimable value of infancy, a time before exchange and accounts; but the infancy of value itself.

At IAC, *Infantia (1894-7231)* presents for the first time in France, the prologue to *The Everted Capital* along with its first two episodes.

Each of these films, with a run time of around 24 hours, shows bodies tested by a repeated fiction and its gradual transformation under the effect of time of the inevitable fatigue of its protagonists. For the exhibition, the protocols at work in the films are restituted in the space, the visitor becomes the witness. Fiction flows into reality and transforms it. It becomes both the standard for measuring time and space: the hours dilate, the spaces dissolve and the objects are transformed.

The walls, crossed by a section determined by the orientation axis of the Earth, remind us of its dismantling in progress in episode 2 of *The Everted Capital (1971-4936)*.

From these walls flows a salty fluid which crystallizes and infiltrates everything in its path, including the sleeping bodies of the immortal communists of episode 1 (*1894-7231*).

Salt masks, reminiscent of the money used by the children in the film, are scattered and diluted under the drip of a so-called clepsydra. The light varies from noon to midnight.

Mold grows and spreads.

All the processes in place are ways of measuring the passage of time and thus extend the idea already present in each of these performance films.

On the same axis as the section, perforated objects are connected by a structure in permanent rotation, which is multiplied and deployed beyond the building.

Each rotating object, which crystallizes a little more each day, is filmed by an artificial intelligence seeking to recognize in the reality what it was trained for, and reconstructs live the mutant face of a newborn baby.

It is the set of conditions and intersections between reality, story and artifice that manifests itself in the present by the continuous emergence of this child. This child of a new kind restores for us the hypothesis of another possible world where we would be neither mortal nor immortal, but «more than life».

Anne Stenne

Curator of the exhibition

Art direction : Nathalie Ergino, Director of the IAC

Assisted by Elli Humbert, Exhibition and Project Manager





Views of the exhibition *INFANTIA (1894-7231)* Fabien Giraud & Raphaël Siboni, february 21st – september 27th 2020, Institut d'art contemporain, Villeurbanne/Rhône-Alpes © Thomas Lannes



© Blaise Adilon



Fabien Giraud & Raphaël Siboni, *The Everted Capital (1971- 4936)*, Season 2, Episode 2, 2019
© Fabien Giraud & Raphaël Siboni

The Everted Capital - The Axiom

Season 2, Prologue, 2018

HD Video; thermal camera

The Axiom is the prologue to *The Everted Capital*. It shows the abstract nature of a landscape entirely composed of elements that have been employed as currency throughout human history. Its rocky ground is made up of a wide range of minerals used in the fabrication of pre-metallic currencies. Its flora is an assembly of heterogeneous plants whose fruits and fibers have been transformed into currencies all over the world. Its fauna is an improbable juxtaposition of tiny living species whose shells, teeth, fur and feathers have been used as money. In a future where the sun has become extinct, the film was shot in total darkness, showing the internal heat of all of the elements which compose its discontinuous landscape and the exchanges of temperature between them.

The first episode of this second season, *The Everted Capital* (1894–7231), was shot and presented in Australia within the framework of the monographic exhibition by Fabien Giraud and Raphaël Siboni at MONA in 2018. The second episode, *The Everted Capital* (1971–4936), was shot then presented as part of the Okayama Art Summit in Japan in 2019.

This second season is based on the following hypothesis: we cannot represent capitalism since it is representation itself.

There is no exterior from which we could capture it as an object or figure it in its entirety: that is, re-present it.

Capitalism has become our nature, it is the Earth itself. It is through it that the entire visible world is distributed, through it that the line between subjects and things is traced, to the extent that it is now commonly accepted that it is “easier to imagine the end of the world than the end of capitalism”.

Through a series of hypotheses and speculations that see the Earth turned inside-out like a glove, life becomes more than itself and death is reduced to one possibility among others, *The Everted Capital* strives to produce an alternative fiction to that of capital. Each of the episodes is inspired by real events in recent history, transposed into a fictional world, which by the nature and difference of its laws, enables the limits of our own world to be re-evaluated.

Each of the episodes and each exhibition of *The Everted Capital* can therefore be considered a new layer in a fictional geological countdown – a geology deployed from the future towards the past.

***The Everted Capital* (1894-7231), Season 2, Episode 1, 2018**

HD Video of a 24 hour long performance

It is 7231, and the Earth was dismantled long ago, the memory of what it was has been forgotten.

A group of immortal communists now lives on a Dyson sphere¹ – a superstructure built around the sun, capable of absorbing all of its energy. They are faced with the reemergence of death and of monetary transaction as atavisms of our own world in this other world.

24 humans repeat the same hour 24 times. Each hour, a human dies.

The diminished community adapts or morphs. At the end of the 24th hour, only one remains: an immortal newborn living forever in the empty spaces of the museum.

1. Freeman Dyson, a physicist and mathematician (1923–2020), has provided many major contributions to theoretical physics and pure mathematics.

The Everted Capital (1971-4936)

Season 2, Episode 2, 2019

HD Video of a 24 hour performance generated by an Artificial Intelligence

August 15th, 1971, as the process of dismantling the Earth through the acceleration of its rotation has begun, a group of mortals takes a family of immortals hostage, declaring that they are ready to die with the Earth. As a television crew enters the building and interviews the mortals, a child is born.

3000 years later, the dismantling of the Earth is almost finished, we follow the life of the last of the mortals – 82 generations later – as she endlessly repeats the hostage situation of August 1971².

Once again, a child is born.

She is the product of a crossbreeding between mortals and immortals. Neither mortal nor immortal, it is “more than life”.

An artificial intelligence transforms objects and spaces into this mutating newborn. The film is generated in real time and continues to change form indefinitely.

2. The 20 hours of the performance covers the 80 years of the life of the last mortal - from her birth to her death. All the stages of her life are copresent, the 20 characters seen on the screen are actually the same person at different ages.

The Form of Not

Season 3, 2018 - 2020

Series of sculptures of varying dimensions

The Form of Not (Axiom)

Season 3, 2018

A series of sculptures whose forms are generated by an Artificial Intelligence trained with thousands of images of blades from the collection of Augustus Pitt Rivers³, British archeologist and founder of the Pitt Rivers Museum in Oxford.

The museum collects together ethnographic and archeological objects in an evolutionist sequence, according to their typology.

A generative antagonistic network (GAN) attempts to go back in time and piece together a morphological history of the cut.

The following visualizations, made in collaboration with neurographer Mario Klingemann⁴, were produced by an artificial intelligence.

None of these artifacts ever existed.

3. The archaeologist Augustus Henry Lane-Fox Pitt Rivers (1827-1900) attempted to apply Charles Darwin's theory of evolution to the production of human artifacts. The Pitt Rivers Museum in Oxford is known for its typological arrangement, calling for the grouping of ethnographical or archeological materials in evolutionary sequences according to morphological or functional similarities.

4. Mario Klingemann is a German artist and coder of international renown, specialising in neuronal networks and deep learning. A resident of the Google Arts and Culture laboratory, he is considered a pioneer in the use of computer teaching in the arts. His works question creativity, culture, and perception through automatic learning and artificial intelligence.

Along the exhibition, some immortals will come and sleep in the exhibition space.

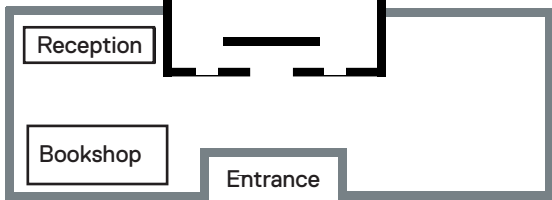
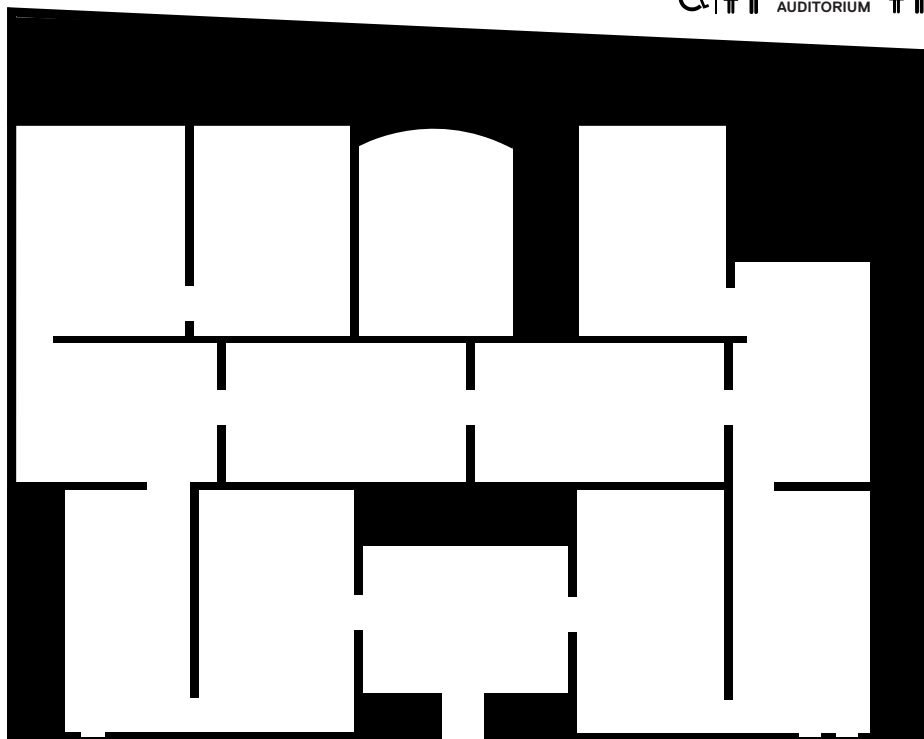
The artists and the IAC team would like to thank the volunteers involved in *Infantia (1894-7231)*, particularly the ones living in the Gustave Prost Residency in Villeurbanne next to the IAC, for their enthusiastic support.

Fabien Giraud was born in 1980. Raphaël Siboni was born in 1981. They live and work in Paris. Their collaborative practice is about the history of cinema, philosophy, and technological evolution. Since 2014, they have been developing *The Unmanned*, a long-term project involving films, performances, and sculptures.

Fabien Giraud and Raphaël Siboni have held many monographic exhibitions including *The Everted Capital* at MONA, Museum of Old and New Art in Tasmania (Australia) and *2045–1542 (A History of Computation)* at the Casino-Luxembourg in 2018.

They have also participated in numerous international collective exhibitions, such as the triennial Okayama Art Summit in Japan in 2019, the Liverpool Biennial in the United Kingdom in 2016, and the Lyon Biennale in 2015.

Extracts from the artists' films are available on their site
www.theunmanned.com



PRACTICAL INFORMATION

Fabien Giraud & Raphaël Siboni

INFANTIA (1894-7231)

From February 21st to September 27th

OPENING HOURS AND PRICES

→ From June 24th to August 2nd 2020 from Wednesday to Sunday from 4pm to 8pm.
Summer closed period from August 5th to August 25th 2020.

• full price: 6€ • reduced price: 4€ • free admission -18 years old • IAC Pass 2020 : 15€

During the exhibition INFANTIA (1894-7231), buy a ticket and come back as many times you want !

Free guided visits in french at 4pm and 6pm by appointment, 5 people maximum, respecting the protective measures.

Health protocol covid-19

For your own protection and to protect our team, please :
wear a mask, use the provided hydroalcoholic gel when getting in and out the building, respect the safety distance and the maximum number of people authorised (6 people in each exhibition room), opt for a payment by card and contactless at the ticket office and the bookshop.

GETTING HERE

Bus C3 (stop Institut d'art contemporain)

Bus C9 (stop Ferrandière)

Bus C16 (stop Charmettes or Patinoire Baraban)

Metro line A (stop République) / line B (stop Gare Part-Dieu Vivier Merle)

10 minutes walk from Lyon Part-Dieu railway station

BOOKSHOP

The IAC bookshop, specialising in contemporary art, is both a resource and an outreach tool for the IAC's artistic projects. Open during exhibitions opening hours.

UPCOMING EVENTS

Friday 25th and Saturday 26th

Space brain laboratory - Station 17

Thought experiment for another relationship to value

Suggested by Fabien Giraud,

Anna Longo & Raphaël Siboni.

Infos & reservations : www.i-ac.eu

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