

Echoes of the Past, Promises of the Future
Nature Made Sublime by Digital Technology

MACLYON



Bianca Shonee Arroyo-Kreimes, *The Pond* [détail], 2023
Installation multimédia 3D

Photo : Bianca Shonee Arroyo-Kreimes

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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 fourteen artists in a wide range of media – painting, video, tapestry, installation, virtual 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 artworks by: Donatien Aubert, aurèce vettier, Léa Collet, 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

Echoes of the Past, Promises of the Future, word from the curator

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For several years now, warnings about the climate crisis and the collapse of biodiversity have proliferated, yet a generalised inertia in response to the ecological crisis suggests that we have difficulty grasping the scale of this dramatic upheaval. American psychologist Peter H. Kahn coined the phrase 'environmental generational amnesia' to explain our ability to get used to a degraded environment without realising it. At the end of the 1990s, he observed that humans were gradually forgetting the history of the environment. Our sense of what is the norm in nature, he suggested, is based on the state of play we inherited as children. Yet the natural world we knew as children was almost always impoverished compared with what previous generations had known. And we don't realise it because the baseline of what "normal" is has shifted with every generation. According to Peter H. Kahn, we all experience this amnesia.

Peter H. Kahn's recent research is based on the observation of two phenomena that mark contemporary society: the degradation of a large part of the environment and unprecedented technological development. He argues that our relationship with nature has been considerably altered by the sophistication and omnipresence of computer technology. This has led to the emergence of the notion of 'technological nature', i.e. the use of technologies that, in various ways, mediate, augment or simulate the natural world. Researchers agree that it is essential to reconnect with the real, living world in order to combat environmental generational amnesia. But that, while the preservation of nature and the use of digital tools seem to be mutually exclusive notions, digital tools can also be seen as a beneficial interface in the relationship between humans and nature. Peter H. Kahn's studies confirm that our experience of 'technological nature', even if it cannot replace our experience of the living world, is still preferable to a total absence of interaction. The relationship between artifice and nature is far more complex than it appears.

The exhibition *Echoes of the Past, Promises of the Future* spotlights a collective intelligence of artists who have combined art with the findings of scientists in an effort to help people's memory of nature. They have used digital information technology to reconnect with the forgotten natural environment and to preserve our memory of it. Their remarkable collaborations have given rise to a diverse range of works – sculpture, painting, tapestry, video, installation, virtual reality and augmented reality – in which the use of cutting-edge technologies is not always immediately apparent. These sensitive works bring out the value of both artificial intelligence and traditional craftsmanship, transforming the exhibition space into a lyrical, sensory experience.

The exhibition has been organised in three phases. The first harks back to the past, recalling despoiled or now extinct aspects of nature. It revives the memory of extinct animal and plant species, some of which are resurrected briefly through the use of technology.

With these digital re-creations, the artists celebrate their memory and draw attention to the fact that they have not survived. The artists then move firmly into the present, exploring nature's ingenuity, as well as its considerable vulnerability, in order to raise awareness of the need to preserve it. From observing the behaviour of colonies of insects potentially doomed to extinction, the artists have drawn inspiration from the intelligence of these species to create works that encourage us to protect them. Their works invite us to rediscover our empathy for living things and to cherish and protect them, in the belief that humans possess an innate tendency to seek connections with nature and other forms of life. Our self-fulfilment is intrinsically linked to what Erich Fromm called 'the biophilia hypothesis'. The third phase of the exhibition presents various speculative futures imagined by the artists, in which anticipatory narratives reflect the hope of a symbiotic relationship. Drawing inspiration from science fiction, they have created virtual ecosystems through various digital manipulations, constructing utopias and reinventing worlds populated by still mutating hybrid creatures.

The exhibition *Echoes of the Past, Promises of the Future* bears witness to the artists' desire for humans, nature and the digital world to live together in harmony. It reflects the role that digital technology and art can play in our relationship with the natural world, and the need to pass on the memory of how it used to be. The singular experiments that 'technological nature', as conceived by Peter H. Kahn, has made possible make nature and technology compatible, and make us aware of the importance of rethinking our relationship with the natural environment.

Marilou Laneuville, Curator of the exhibition



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



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

Donatien Aubert

Born in 1990 in Paris (France), where he lives and works.

Artist, researcher and author Donatien Aubert graduated from the École Nationale Supérieure d'Arts de Paris-Cergy, then joined the Spatial Media programme at the École Nationale Supérieure des Arts Décoratifs in Paris, specialising in the design of immersive and interactive three-dimensional shared environments. His artistic practice is multidisciplinary, involving a range of media including video, sculpture, virtual reality, 3D printing and installation. Aubert is interested in the way in which techno-scientific progress has changed the relationship between humans and their environment.

For the exhibition at macLYON, Donatien Aubert is presenting a number of modules from *Les Jardins cybernétiques*, 2020, an installation based around a short film in computer-generated images and photographic and 3D-printed models of plants that have disappeared since the industrial revolution.



Donatien Aubert, *Les Jardins cybernétiques* (short film) a module from the eponymous installation, 2020
Short film in computer-generated images
HD Video, sound. Duration : 17'21"
Creation produced by CHRONIQUES, Biennale des Imaginaires Numériques, organised by SECONDE NATURE et ZINC



Donatien Aubert, *Disparues (bouquet)* [detail], element of the work *Les Jardins cybernétiques*, 2020
3D printed sculpture in polyamide
Creation produced by CHRONIQUES, Biennale des Imaginaires Numériques, organised by SECONDE NATURE and ZINC

aurèce vettier



Born in 1990 in Savoie (France).
Lives and works in Paris (France).

aurèce vettier, a pseudonym generated by an algorithm, is an artistic project created by artist aurèce vettier's in 2019. aurèce vettier's practice is collaborative and protean, shifting between 'real' space and 'data' space, which allows for greater creative possibilities, particularly when using artificial intelligence or computer coding. These new forms take on tangible form in arts-and-crafts-related objects.

For the exhibition at macLYON, aurèce vettier is presenting an original work entitled *La Traversée de la forêt*, produced specifically for the occasion. This immersive work is made up of bronze sculptures and tapestries, which reveal mysterious shapes generated by artificial intelligence.



aurèce vettier, *second tree prosthesis (forms derived from hemp)*, 2022
Bronze sculpture from AI-generated forms
Installation in the forest of Château du Feý, Burgundy, France
© Adagp, Paris, 2024



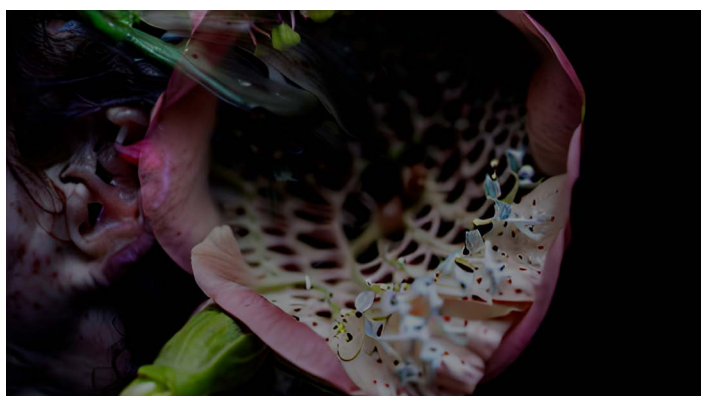
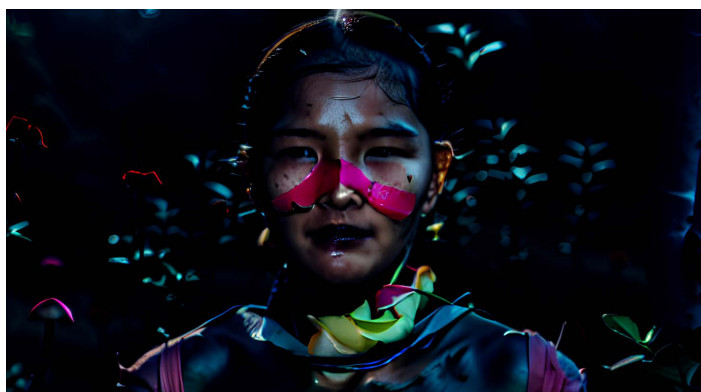
aurèce vettier, *sinuiflora absurdica (imp0ssib13 tr33/1)*, *curvifolium mysticus (imp0ssib13 tr33/2)*, *arboreus flectens (imp0ssib13 tr33/3)*, 2024
Exhibition at Bastide du Roy, Antibes, France, 2024
Bronze sculptures from AI-generated forms
Courtesy of the artist and Darro Art
Photo: Alban Ferrand
© Adagp, Paris, 2024

Léa Collet

Born in 1989 in Lyon (France).
Lives and works in Aulnay-sous-Bois (France) and London (UK).

A graduate in photography from Camberwell College of Arts in London, artist Léa Collet enrolled on the DIU ArTeC+ course in Paris in 2020. Her artistic practice encompasses performance, installation, video and research, reflecting her interest in new media and her commitment to teamwork. With her passion for gardens and botany, the artist is particularly focused on the challenges of safeguarding the environment and respecting ecosystems, and the need for humans to find more harmonious ways of coexisting with nature.

For the exhibition at macLYON, the artist is presenting his work *Digitalis, 2024*), a video installation showing the hybridisation process of a group of schoolchildren who metamorphose into flowers by means of artificial intelligence.



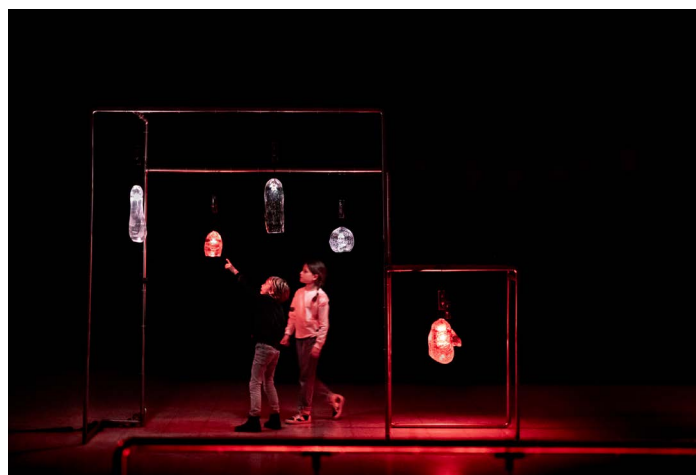
Léa Collet, *Digitalis*, 2024
Produced by Le Fresnoy with the support of the Neuflyze OBC Foundation

Justine Emard

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

A graduate of the École Supérieure d'Art in Clermont-Ferrand, Justine Emard creates installations based on artificial intelligence, robotics, programming and machine learning. Her artistic practice, which stands at the interface between neuroscience, image technology and organic life, is particularly concerned with the connections between humans, their existence, nature and technology.

For the exhibition at macLYON, Justine Emard is presenting *Supraorganism, 2020*, an installation consisting of glass sculptures animated by a machine-learning system based on an analysis of the behaviour and collective intelligence of a colony of bees.



Justine Emard, *Supraorganism*, 2020 at KIKK Festival 2022
Photo: Quentin Chevrier
© Adagp, Paris, 2024



Justine Emard, *Supraorganism*, 2020
View of the exhibition *Hyper Organisms*, iMAL, Art Center for Digital Cultures & Technology, Brussels, 2021
Photo: Caroline Lessire
© Adagp, Paris, 2024

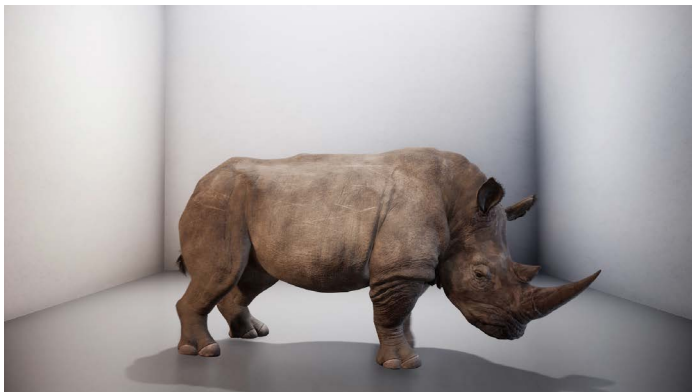
Alexandra Daisy Ginsberg

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Born in 1982 in London (United Kingdom).
Lives and works in London (United Kingdom).

Alexandra Daisy Ginsberg, who holds a PhD from the Royal College of Art in London, is a multidisciplinary artist interested in the relationship between nature and technology. Through artworks, writing, and research projects, she explores topics such as artificial intelligence, the nonhuman perspective, evolution, and biodiversity, while also addressing the human impulse to 'better' the world.

For the exhibition at macLYON, Alexandra Daisy Ginsberg is presenting two works, *The Substitute*, 2019, a video installation that digitally 'resurrects' a northern white rhinoceros, a subspecies which became functionally extinct in 2018, and *Pollinator Pathmaker*, 2023, a mixed-media project concerning the preservation of pollinating insects, for which two new tapestries are produced specifically for the occasion.



Alexandra Daisy Ginsberg, *The Substitute*, 2019
Video still
© Alexandra Daisy Ginsberg Ltd
Courtesy of the artist



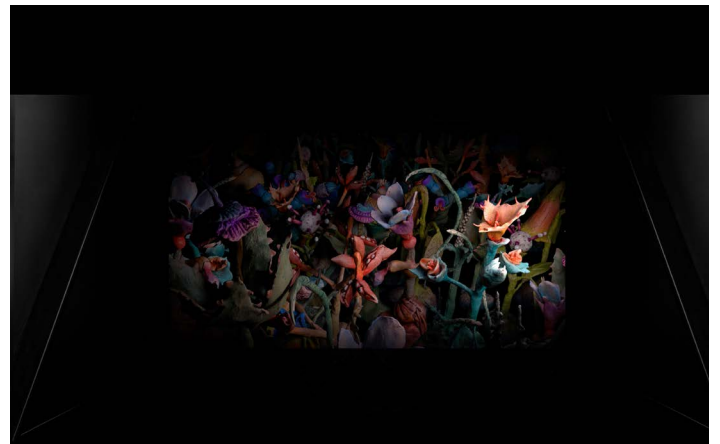
Alexandra Daisy Ginsberg, *Pollinator Pathmaker: ARr77zvQW8Bq8q6hgDHUmp (Pollinator Vision, Late Summer)*, 2023
© Alexandra Daisy Ginsberg Ltd
Courtesy of the artist

Daniel Godínez Nivón

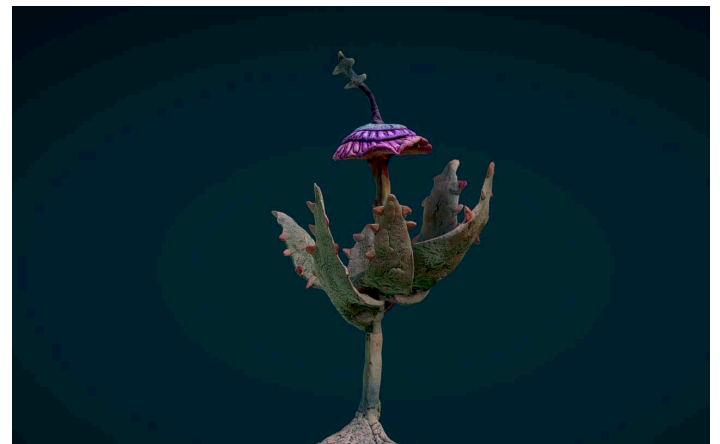
Born in 1985 in Mexico City (Mexico).
Lives and works in Mexico City (Mexico) and Amsterdam (Netherlands).

Daniel Godínez Nivón is a graduate of the Faculty of Arts and Design at the National Autonomous University in Mexico City (UNAM). In 2022, he was selected to represent Mexico at the 23rd Triennale Milano International Exhibition, entitled *Unknown Unknowns. An Introduction to Mysteries*. The artist is motivated by community and collaborative work, and is interested in the link between dreams and nature as a means of exploring environmental issues and encouraging imaginative collective thinking.

For the exhibition at macLYON, Daniel Godínez Nivón is presenting his project *Ensayo de Flora Onírica*, 2020, which is based on the traditional meditation practices of Mexican midwives. Every Wednesday at three o'clock in the morning for two years, the artist arranged a 'dream meeting' with a group of teenage girls from Casa Hogar Yolia, an orphanage in Mexico City. Their collective dreams gave rise to new species of plants, which the artist studied with illustrators and scientists from the Faculty of Sciences at UNAM. These fictional plants are recreated in the form of a holographic projection with a soundtrack and a number of drawings by the artist.



Daniel Godínez Nivón, *Ensayo de Flora Onírica*, 2022
Holographic projection
Photo: DSL-Studio



Daniel Godínez Nivón, *Ensayo de Flora Onírica*, 2022
3D model

Ittah Yoda

Virgile Ittah, born in 1984 in Paris (France).
Kai Yoda, born in 1985 in Tokyo (Japan).
Live and work in Paris (France), Berlin (Germany)
and Tokyo (Japan).

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Ittah Yoda is a duo of artists who trained at the Royal College of Art in London; Virgile Ittah studied sculpture and Kai Yoda studied photography and the moving image. The two artists are interested in the way in which the human, the natural and the digital can coexist symbiotically in speculative environments. Their artistic practice encompasses painting, sculpture, virtual reality and olfactory installations, and it celebrates natural materials often collected locally by artists, as well as collaborations with craftspeople.

For the exhibition at macLYON, Ittah Yoda has produced a new installation, created specifically for the occasion following the duo's research and creation residency in Lyon. This new symbiotic ecosystem comprises a range of works, including the family of creatures they created using artificial intelligence and 3D animation.



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

Kasia Molga

Lives and works in the UK and Poland.

Kasia Molga is an artist, designer and computer programmer who examines the impact of technology on the relationship between humans and their natural environment. Her artistic practice ranges across sculpture, design, immersive environments and interactive installations, which allows ample scope for exploring new ways of coexisting with other species.

For the exhibition at macLYON, Kasia Molga presents *Chronicles from In-Between 495 to 570 nm, 2024*, an installation that spans several media, including copper sculptures, paintings and 3D animations of extinct plants. The work is the beginning of a reflection on copper, the main component of digital technologies, and its oxidation, which enables her to obtain the verdigris pigment she uses in her paintings.



Kasia Molga, *Chronicle from In-Between 495 to 570 nm, 2024*
Lovat green pigment mixed with a watercolour primer
Photo: Kasia Molga



Kasia Molga, *Chronicle from In-Between 495 to 570 nm, 2024*
Nymphaea Lotus var. Thermalis
Photo: Kasia Molga

Vica Pacheco

Born in 1993 in Oaxaca (Mexico).
Lives and works in Brussels (Belgium).

After studying art at La Esmeralda in Mexico City and graduating from Villa Arson in Nice in 2017, Vica Pacheco shifted her focus onto performances of experimental music incorporating her ceramic works and 3D animation. Drawing inspiration from the traditional arts of her native Oaxaca and also those of Mexico as a whole, her mixed-media artistic practice is particularly concerned with pre-Columbian mythologies and the natural world.

For the exhibition at macLYON, Vica Pacheco presents *The Flower Requiem Whistling Vases*, 2024, a series of ceramic vases created using 3D animation. They are played like flutes, evoking ancient rituals for being at one with nature towards the end of life.



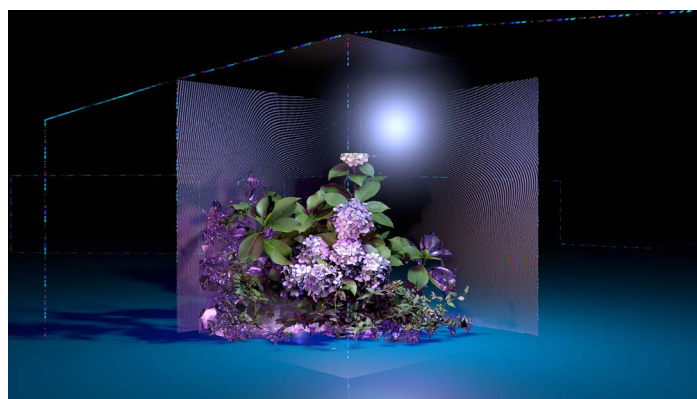
Vica Pacheco, *Martin Pescador*, 2024
High-temperature ceramic
Photo: Vica Pacheco

Sabrina Ratté

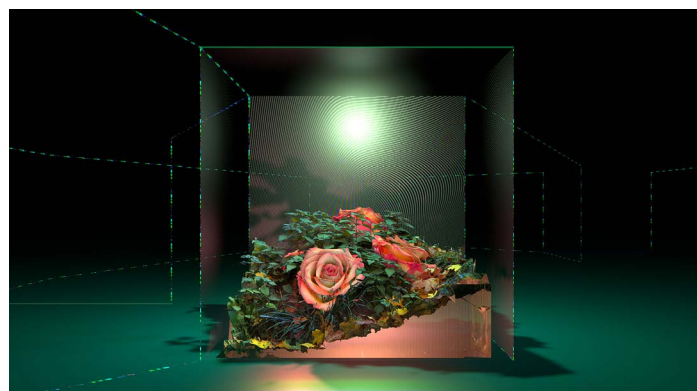
Born in 1982 in Quebec (Canada).
Lives and works in Montreal (Canada) and Marseille (France).

Sabrina Ratté began her artistic career studying film at Concordia University, Montreal, before focusing on 3D animation and digital technology. The artist creates works that combine installation, video, sculpture and virtual reality; she is interested in the relationship between utopias and dystopias, the real and the virtual, nature and technology.

For the exhibition at macLYON, Sabrina Ratté is presenting her work *Floralia*, 2021, which plunges the viewer into a narrative of anticipation in which extracts from no-longer-existing plant species are preserved and exhibited in a virtual archive in a perpetual state of flux.



Sabrina Ratté, *Floralia II* [detail], 2021
Video installation: series of 4 videos, wallpaper
Courtesy of the artist and Galerie Charlot, Paris



Sabrina Ratté, *Floralia III* [detail], 2021
Video installation: series of 4 videos, wallpaper
Courtesy of the artist and Galerie Charlot, Paris

Bianca Shonee Arroyo-Kreimes

Born in 1992 in Toronto (Canada).
Lives and works in Montreal (Canada).

Bianca Shonee Arroyo-Kreimes (aka Shonee) is a Montreal-based Costa Rican-Canadian digital media artist who graduated in film animation from Concordia University in Montreal. She is inspired by the landscapes of her native country and strives to resurrect the meaning of nature's place in her life and artistic practice. She creates virtual worlds in which 3D, augmented and holographic reality are used to inspire a new appreciation of the environment and nature.

For the exhibition at macLYON, she presents *The Pond*, 2023, an interactive multimedia installation that provides an alternative to the diorama and explores the possibility of replacing potentially extinct natural environments with 'technological nature'.



Bianca Shonee Arroyo-Kreimes, *The Pond* [detail], 2023
3D multimedia installation
Photo: Bianca Shonee Arroyo-Kreimes

Wang & Söderström

Anny Wang, born in 1990 in Filipstad (Sweden).
Tim Söderström, born in 1988 in Jönköping (Sweden).
Live and work in Copenhagen (Denmark).

Wang & Söderström is a multidisciplinary artist duo interested in investigating the relationship between technology and ecology, with a particular focus on working with materials and their properties. Tim Söderström graduated in architecture from the Royal Danish Academy of Fine Arts in Copenhagen. Anny Wang graduated in design from the Academy of Design and Crafts at the University of Göteborg. They founded the studio Wang & Söderström in 2016 and focus on creating sculptures, visual images and installations that marry craft, nature and digital technology.

For the exhibition at macLYON, the artist duo is presenting the work *Rehousing Technosphere*, 2022, a 3D animated film set in a speculative future. The film offers glimpses into how life-forms adapt to a new planetary ecology.



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

To coincide with the exhibition *Echoes of the Past, Promises of the Future*, macLYON will be continuing the residency programme it has been hosting for a number of years. The artist duo Ittah Yoda has been invited to take up a one-month residency for research and creation between December 2024 and the first quarter of 2025.

This highly prized residency in Lyon provides the artists with time and space to further their artistic research and to draw inspiration from the local area and its surroundings. Working mainly on the basis of materials collected from these locations, the artists will gain an insight into the biodiversity of Lyon and have the opportunity to meet local scientists to study its specific features. This research and creative residency is intended as both a time of discovery to nurture their artistic practice and a source of inspiration for creating works specifically for the exhibition. The resources of the Lyon area and the chance to meet local craftspeople will certainly be conducive to the creation of original works.

Residencies for artists are possible thanks to the museum's studio apartment, which provides accommodation within the building itself, as well as a high-quality workspace where they can spend the time needed to produce new works. As part of its policy of supporting artists, macLYON makes available various means of production, including access to the technical and artistic knowhow of the museum team, the creation of a dedicated workshop for producing works, and the use of recycled materials.

The purpose of this residency organised by macLYON is to sponsor the production of works that resonate with the local area, to pool knowledge by working together, and to provide the artists with preferential access to local expertise.



Ittah Yoda
Photo: Lucie Dumoulin, InstanT Productions



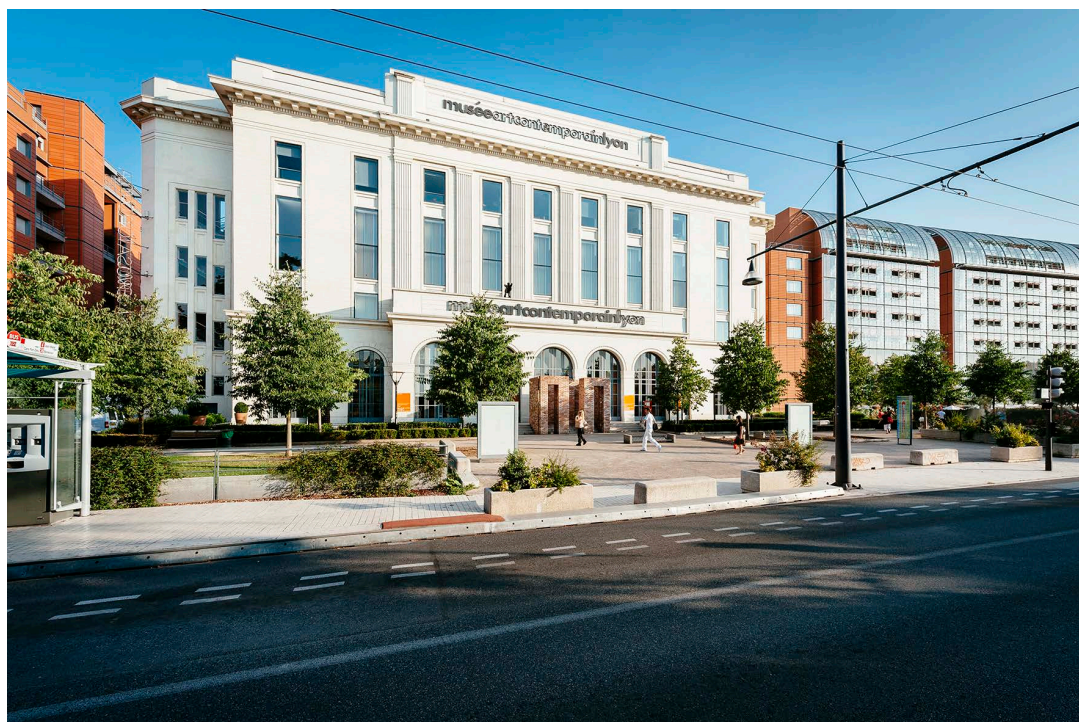
Ittah Yoda, *Never the Same Ocean*, 2021-2023
View of the exhibition *Diplomaties terrestres*, CIAP Vassivière, 2023
Courtesy of the artists and Galerie Poggi, Paris
Photo: Andrea Rossetti
© Adagp, Paris, 2024

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.

Brought together in an arts pole with the Musée des beaux-arts since 2018, the two collections form a remarkable ensemble, both in France and in Europe.



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

Programmed Universes

7 March – 13 July 2025

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, augmented reality, NFT, and all the other new developments.

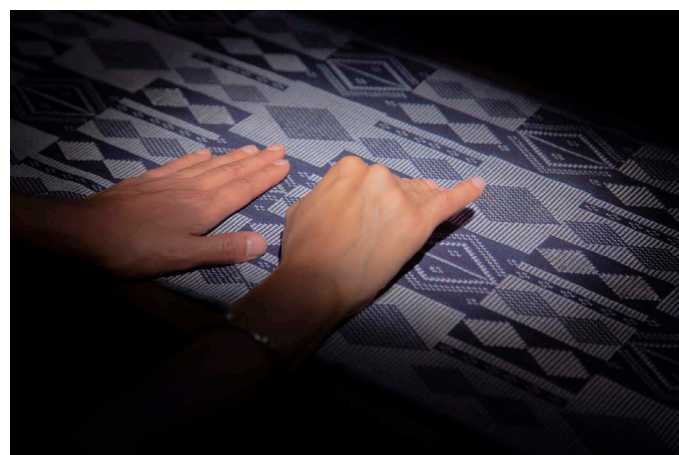
Through a selection of works that entered the macLYON collection after that 3rd Biennale, and others acquired over the years, along with loans, as well as some new artworks, the exhibition takes in a wide range of practices and media, including installations, films, video games, photographs, conceptual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

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

Curator of the exhibition: Matthieu Lelièvre



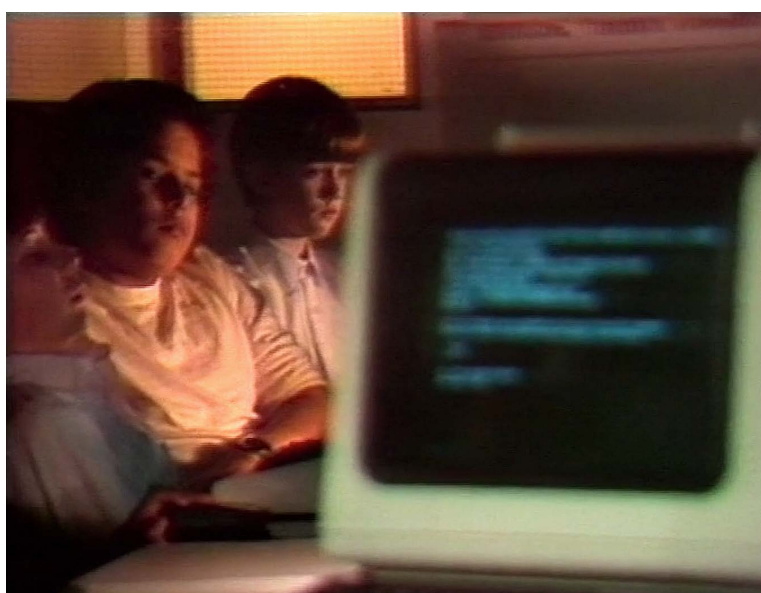
KOLKOZ, *Film de vacances, Hong Kong, 2016*
macLYON collection
Photo: rights reserved



Diane Cescutti, *Nosukaay, 2022*
Photo: Blanche Lafarge
© Adagp, Paris, 2024



Baron Lanteigne, *Nature morte 7 [detail], 2022*
View of the exhibition *Techno//Mysticism*, Eastern Block, Montreal, Canada, 2022
Photo: Baron Lanteigne



Marina Abramović & Ulay, *Terminal Garden, 1986*
macLYON collection
© Courtesy of the Marina Abramović Archives / © Adagp, Paris, 2024

Musée d'art contemporain
Cité internationale
81 quai Charles de Gaulle
69006 Lyon – France

T +33 (0)4 72 69 17 17
info@mac-lyon.com
www.mac-lyon.com

#macLYON

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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, reduced rate for our visitors