

Press Release

Deep Fakes: Art and Its Double

17 September 2021 – 06 February 2022

EPFL Pavilions

Lausanne, Switzerland



Deep Fakes: Art and Its Double will premiere at EPFL Pavilions, Lausanne, Switzerland on 17 September 2021, organised by **École Polytechnique Fédérale de Lausanne** and **University of Lausanne**.

Artificial intelligence, computer vision, state-of-the-art imaging computer graphics, interactive and immersive media, and high-precision 3D to 5D printing technologies are revolutionising how art is conceived and created. *Deep Fakes: Art and Its Double* is the first exhibition to address this present revolution.

Until now, these new art-science creations have remained unrecognised. Exhibition curator and director of EPFL Pavilions, Sarah Kenderdine, has given them a name: ‘cultural deep fakes’.

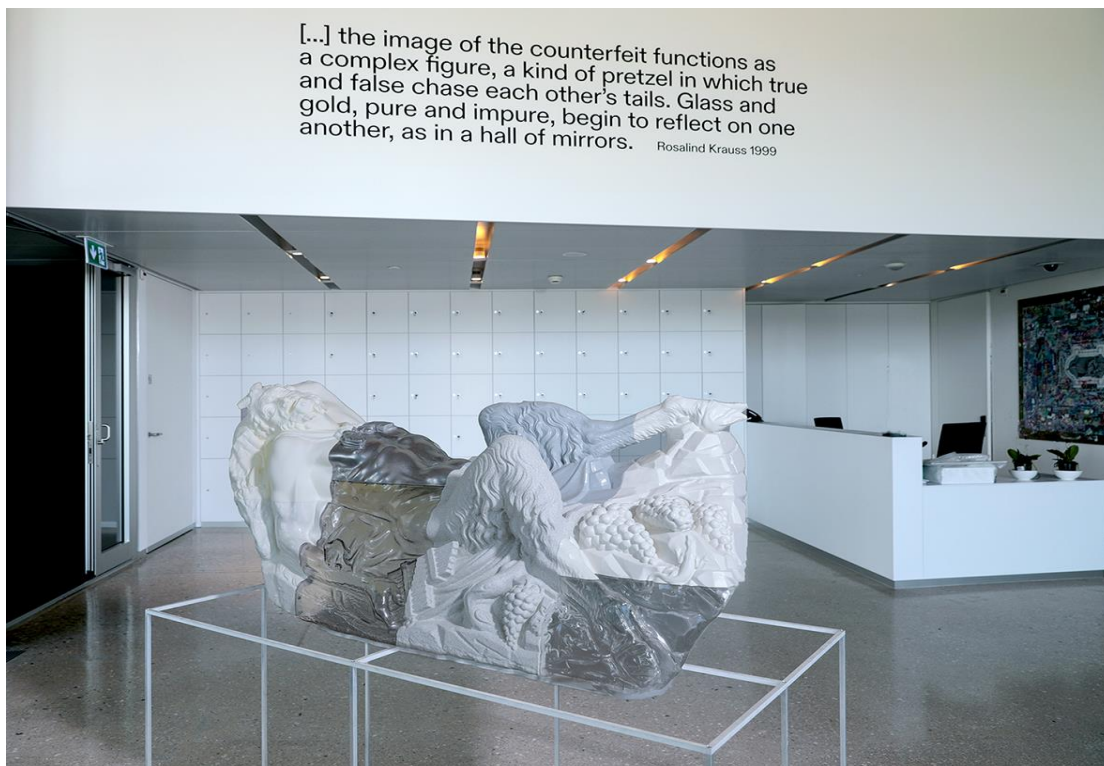
Through 21 installations at EPFL Pavilions, visitors are offered an exclusive encounter with an array of art works and scientific inventions, 12 of these specially commissioned for the exhibition.

Exhibition curator, Sarah Kenderdine, says: ‘The exhibition is the culmination of several years’ observation of new creative practices emerging from the world of computer science. It was only very recently that artists and producers began to fully grasp the potential of computational production and new forms of art.’

Throughout human history, art objects have always been copied. Worldwide, across sacred sites, museums, or in ordinary households, replicas enable art treasures to circulate and thus amplify the social, cultural, spiritual or commercial value of an original object.

Now more than ever, copies of art appear to threaten the status of their originating counterparts. Yet, just as in the mid-19th century, replication today provokes fundamental and fascinating questions for human civilisation.

Today, the use of ‘deepfakes’ for manipulation and misinformation is an urgent ethical and social concern. However, this exhibition counteracts the popular idea of ‘deepfakes’ to explore very different perspectives.

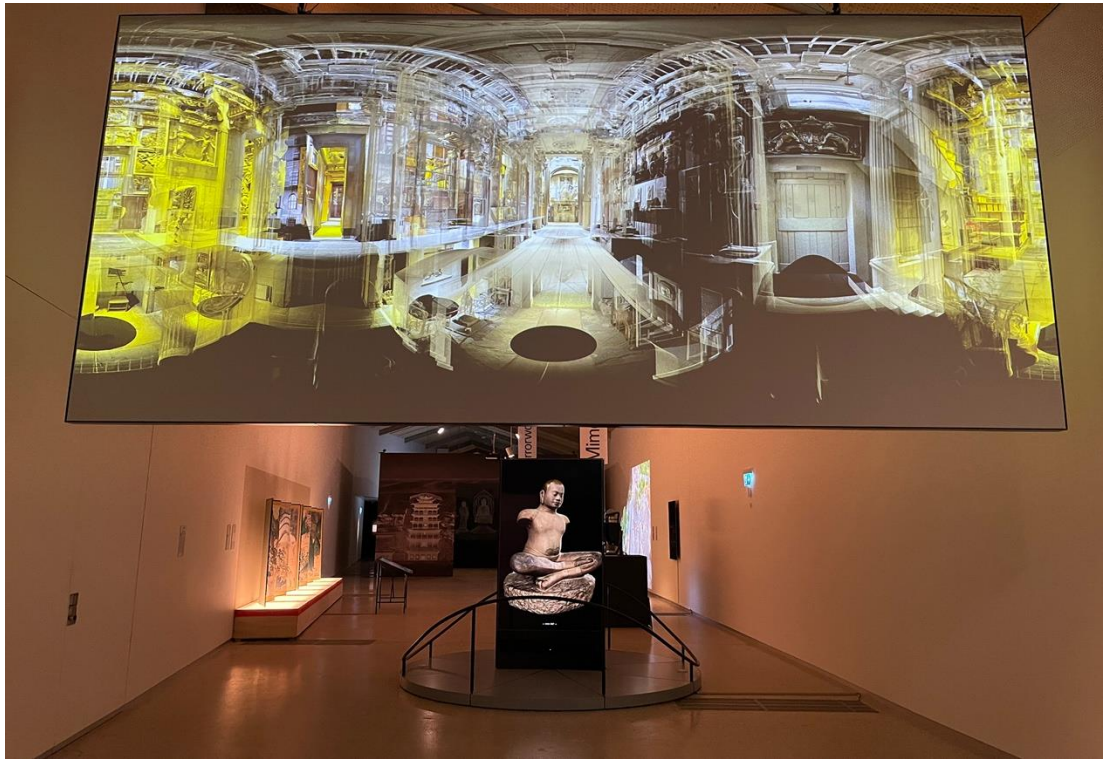


Deep Fakes: Art and Its Double, exhibition view. Photo: Alain Herzog, EPFL.

For Sarah Kenderdine, ‘artificial intelligence and advanced imaging technologies are amplifying the possible futures for curatorial and artistic practices’. ‘Cultural deep fakes’, **Sarah Kenderdine states,** ‘are today’s lenses to the great art of the past’.

Other vital issues for this exhibition include how the encryption of digital counterparts in place of originals is exploding systems and codes of ownership, custodianship, and repatriation. New forms of cryptographic control, such as non-fungible tokens, are also being enabled for networked circulation of art.

Deep Fakes: Art and Its Double makes 'cultural deep fakes' tangible through state-of-the-art imaging and interactive immersion. It not only offers a tantalising vision of the future of art in digital form, but also a re-conception of art's historical entanglement with copying.



Deep Fakes: Art and Its Double, exhibition view. Photo: Sarah Kenderdine.

In 21 installations across EPFL Pavilions A and B, the exhibition challenges anew notions of the real and the fake upon which art history revolves.

In collaboration with University of Lausanne, and promoted through the Collart-Palmyre Project, *Recreated Reality*, in Pavilion A, examines issues of heritage at risk alongside archival and digital memory and its reconstruction. It is focused on the UNESCO world heritage site of Palmyra, Syria, where various monuments, including the temple of Baalshamîn, were destroyed by ISIL/Daesh militants in 2015. The installation includes a presentation of the archives of Swiss archaeologist Paul Collart, who excavated this temple dedicated to the 'Lord of the Heavens' in the mid-1950s.

For Patrick Michel, 'This exhibition also addresses the question of digital heritage. While preserving tangible pieces of art or monuments through a digital format, we are also producing a new typology of heritage which is digital. We also thus have to think about the sustainability of this new kind of heritage as well as its meaning for local communities.'

'After showcasing this project around the world in Bonn, Paris, and Washington, and soon at the Expo 2020 in Dubai, I'm thrilled to be able to present it in Lausanne, in the same city where it all started on the UNIL campus.'

Among the digital twins and originals on display are art treasures from Africa, including Egypt, Libya, and Sudan, as well as across continental Europe, and from The United States of America, many of them otherwise inaccessible to the public, including seminal objects of pan-Asian art and architecture from Afghanistan, Cambodia, China, India, Malaysia, Japan, Sri Lanka, Syria, and Thailand.

Deep Fakes: Art and Its Double presents celebrated art works generated by artificial intelligence or machine learning and harnessed by artists for the novel authorship of art. Seminal media art is represented in the world's first augmented reality installation from 1994 by Jeffrey Shaw.

Rembrandt van Rijn is brought back to life with the infamous canvas, generated by facial recognition and machine learning software: *The Next Rembrandt*.

Visitors are offered unparalleled access to 12 interactive and immersive installations commissioned for the exhibition, from tactile interactive screens, to full 3D game-like virtual reality experiences.



Deep Fakes: Art and Its Double, exhibition view. Photo: Alain Herzog, EPFL.

3D scanning for cultural heritage preservation features in surprising ways throughout the exhibition, from an automated robot for 3D object scanning, to the complete photogrammetric reconstruction of fifteen rare and revered Buddhist sculptures presented in a dynamic interactive installation.

Among the renowned modern and contemporary artists represented in *Deep Fakes: Art and Its Double* are Oliver Laric, Bernd Lintermann and Florian Hertweck, Christian Mio Loclair, Pablo Picasso, Jeffrey Shaw, and Eve Sussman | Rufus Corporation and Snark.art.

Scientific innovation and experimental creative production has been generated for this exhibition by internationally recognised companies and research groups, including Digital Projection, Fraunhofer Institute, Iconem, ScanLAB Projects, and Ubisoft.

Cultural collections and heritage institutions that have furnished this exhibition with significant artefacts are the Art Gallery of New South Wales, University of Lausanne, the Samurai Art Museum in Berlin, Switzerland's QoQa, and the Victoria and Albert Museum, London.

Contributors

Advanced Imaging Technology Research Center (AITReC), ArcTron 3D, Art Gallery of New South Wales, ARTMYN, Bauhaus-Universität Weimar, Collart-Palmyre Project of Université de Lausanne, Consensive, CultLab3D at Fraunhofer Institute, Digital Projection, EPFL Laboratory for Experimental Museology, Iconem, Sarah Kenderdine, Terry Kilby, Oliver Laric, Bernd Lintermann and Florian Hertweck, Christian Mio Loclair, Pablo Picasso, QoQa, Remaking Confucian Rites Project and Centre for Chinese Ritual Studies of Tsinghua University, Samurai Art Museum, ScanLAB Projects, Jeffrey Shaw, Eve Sussman | Rufus Corporation and Snark.art, Ubisoft, Victoria and Albert Museum, Wunderman Thompson, Andrew Yip.

New commissions and productions

Replica / Real / Replica (2021) by ScanLAB Projects, produced by EPFL Pavilions.

Double Truth by Sarah Kenderdine (2021), produced by EPFL Laboratory for Experimental Museology.

CultArm3D (2021) by CultLab3D, presented in collaboration with EPFL Laboratory for Experimental Museology.

Replica of Japanese National Treasure *Landscapes of Four Seasons with Sun and Moon*, co-produced by AITReC and EPFL Pavilions.

Zooming the Cosmic Landscape (2021) co-produced by AITReC and EPFL Pavilions.

Clouds of the ancient world (2021) by Iconem, produced by EPFL Pavilions.

Pure Land Augmented Reality Edition (2021) by Sarah Kenderdine and Jeffrey Shaw, produced by EPFL Laboratory for Experimental Museology.

The Confucian Body: Rite of Archery (2021) by Remaking Confucian Rites Project, Centre for Chinese Ritual Studies, Tsinghua University, Beijing, China, produced in collaboration with Tsong-Zung Chang, Jia Lin Hall, Hong Kong; Jeffrey Shaw, City University Hong Kong; and Sarah Kenderdine, EPFL.

The Abbey St Michel, Bamberg (2021) by Bauhaus-Universität Weimar with the industry partners: ArcTron 3D, and Consensive, with Digital Projection, co-produced by EPFL Pavilions, Digital Projection INSIGHT 4k HFR 360 Multi-View 3D projector presented in collaboration with EPFL Laboratory for Experimental Museology.

Speaking Back (2021) by Terry Kilby, co-produced by EPFL Pavilions.

Notre-Dame de Paris (2021) by Ubisoft, produced for the 0.5 Cave by EPFL Laboratory for Experimental Museology.

Recreated Reality (2021) by Projet Collart-Palmyre, Université de Lausanne, co-produced by EPFL Pavilions.

Dialogue with Syrian archaeologist Hasan Ali (2021) by Projet Collart-Palmyre, Université de Lausanne, co-produced by Sabancı University, Istanbul, Turkey, and EPFL Pavilions.

[Deep Fakes: Art and Its Double](#)

17 September 2021 – 06 February 2022

EPFL Pavilions, Place Cosandey, Lausanne

Tuesday to Sunday, 11am–6pm

Free entry, VIP guided tours available by appointment

epfl-pavilions.ch

[Instagram](#) / [Facebook](#) / [Twitter](#)

Curator Sarah Kenderdine

Organisers

École Polytechnique Fédérale de Lausanne and University of Lausanne

Major Partners

Loterie Romande, Office Fédéral de la Culture, Fondation pour l'Université de Lausanne

Partners

Société Académique Vaudoise, Fondation Leenaards, UBS Culture Foundation, SICPA

About EPFL Pavilions

Located at the heart of a vibrant international university, [EPFL Pavilions](#) is an amplifier for art and science in society, a meeting place for all disciplines. In the Pavilions, exhibitions and programs evolve in dialogue with scientific innovation and societal challenges, engaging visionary perspectives on our contemporaneity. Reaching beyond object-oriented curation, EPFL Pavilions blends experimental curatorship and contemporary aesthetics with open science, digital humanism and emerging technologies. In participation with its diverse communities, EPFL Pavilions is uniquely positioned as an experimental space for access to new forms of knowledge arising at the intersections of these transdisciplinary practices. Inaugurated in 2016, the building is designed by Japanese architect Kengo Kuma. Since 2017, EPFL Pavilions is directed by Prof. Sarah Kenderdine.

For Media Enquiries

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More images available on request; interviews on request