

DIALOGZ.FR · DAVID GUEZ

DialogZ

A living publication

DIALOGZ.FR

A book in motion.

Texts, images and references composed over time as a living publication.

Editor and author: David Guez.
DIALOGZ.FR
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Introduction

Dialogz is an initiative by David Guez, an artist and author whose work began with the arrival of the Web and the conception of a particular project: Le Livre des liens — The Book of Links.

From the 1990s onward, it became important to understand what art might do with the immense revolution of the Internet and what new practices could emerge from it, both artistically and socially.

Thousands of questions, intuitions and reflections followed, together with the desire to produce objects and matrices within the field of art — perhaps the only field capable of welcoming and integrating these strange forms that were still coming into being.

Above all, there was a desire to invent new forms of encounter and exchange: to create living, shifting collectives and platforms; to imagine new ways of engaging with time, individual and collective memory, the media, radical representations and the utopias of a world that had become hyperconnected.

Thirty years later, we find ourselves facing contemporary artificial intelligences and one immense question: where are we going?

Alone or together, with or without them, through refusal or submission, through thoughtful integration or in a wild, uncontrolled manner — all the way to our irreversible disappearance as human beings?

Dialogz takes up the principle of Le Livre des liens: creating dialogues between people, disciplines, works, technologies and collective imaginaries. But beyond the prompt, it also attempts to enter into dialogue with these different intelligences, artificial yet entirely real.

Dialogz is a kind of multiversal logbook with a minimal objective: to release everything that once slowed down or obstructed creation; to multiply proposals, theories and outlandish hypotheses; to bring previously separate fields into contact; and to venture further into radicality.

To be able, at last, to begin with an image, an intuition or a detail encountered in a book, a film, a poem or a simple glance, and immeasurably expand the reach of our imagination.

And who knows?

We remain — and we will remain — fragile, mortal, anxious, in love and, in that respect, different.

Welcome to Dialogz.

David Guez

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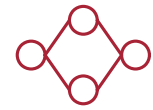
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Dialogz, Manifesto for a Living Publication



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David Guez presents Dialogz: a project born from the Web, Le Livre des liens and the desire to engage with artificial intelligence without relinquishing what makes us human and alive.



David Guez, artist, author and initiator of Dialogz. Image from the artist's archive.

I would like to introduce my new project: Dialogz, together with its website: Dialogz.fr

My artistic work began with the arrival of the Web and the conception of a particular project: Le Livre des liens. From the 1990s onward, it was important to understand what art might achieve with the immense revolution that was the Internet and what new practices might emerge from it. Thousands of questions, intuitions and reflections followed, together with the desire to produce objects and conceptual matrices that could take their place within the field of art — perhaps the only field capable of welcoming and integrating these strange forms still coming into being. Above all, there was the desire to invent new forms of encounter and exchange: to create living, shifting collectives and platforms; to imagine new ways of engaging with time, individual or collective memory, the media, radical representations and the utopias of our now hyperconnected world.



The first Web server at CERN: the NeXT machine used by Tim Berners-Lee. Photo Coolcaesar, CC BY-SA 3.0.



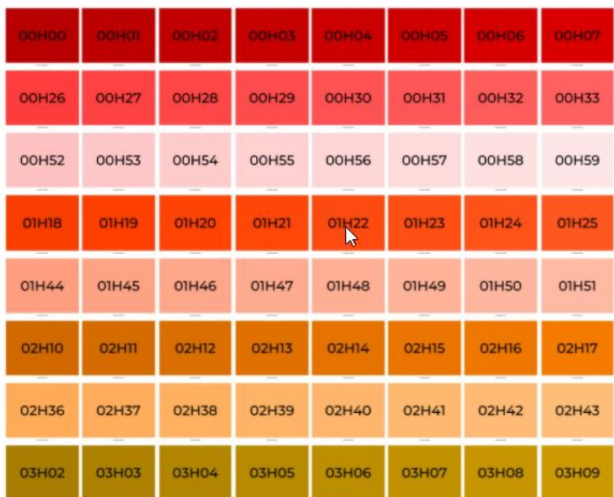
Humanpédia: building a universal memory through oral transmission. A project by David Guez.

Thirty years later, we find ourselves facing contemporary artificial intelligences and this immense question: where are we going? Alone or together? ... with or without them? ... through refusal or submission? through thoughtful integration or in a wild manner? all the way to our irreversible disappearance, we human beings?



Lévitaton: immersing the viewer in an experimental virtual space. A project by David Guez.

Dialogz takes up the principle of *Le Livre des liens*: creating dialogues between people, disciplines, works, technologies and collective imaginaries. But beyond the prompt, it also attempts to enter into dialogue with these different intelligences, certainly artificial and yet entirely real.



NFTIME: dividing one day into 1,440 images. David Guez's project on the representation of time.

Dialogz is a kind of 'multiversal' logbook, with a minimal objective: to release everything that once slowed down or obstructed creation; to multiply proposals, theories and the most original hypotheses; to bring previously separate fields into contact; to venture further into radicality. To be able, at last, to begin with an image, an intuition or a detail discovered in a book, a film, a poem or a simple glance, and immeasurably expand the reach of our imagination.



Paper Hard Drive — La Jetée: transferring a digital work onto an analogue medium. A project by David Guez.

And who knows?

We remain — and we will remain — fragile, mortal, anxious, in love and, in that respect, different; that is to say, human and alive.

Welcome to Dialogz.

David Guez

LABIAL: magazine launch and call for contributions

dialogz.fr/21/?lang=en

LABIAL, a magazine devoted to literature, art, and artificial intelligences, invites contributions to its zero issue, presented on 24 October at the BIASEL festival in Paris.



LABIAL — call for contributions.

I am launching a magazine in the spirit of DialoGZ: LABIAL, published by Éditions L. LABIAL is a magazine for creation and experimentation at the meeting point of literature, art, and artificial intelligences. It invites writers, artists, and researchers to propose texts and hybrid forms: poems, stories, essays, dialogues, images, scores, fragments of code, protocols, or compositions that bring several languages together.

Its name evokes the lips: the passage from breath to speech, the articulation of language, the contact between a body and what it says. Alongside this physical presence are machines now capable of producing sentences, images, and code. LABIAL wants to explore this proximity, the disturbances it causes, and the possibilities it opens up.

What becomes of writing when it is built with a system that calculates the probable continuation of our words? How does a singular voice take shape amid borrowed languages, data, and models? What relationships can we invent between human intention, automatic generation, chance, and the work of composition?

The magazine welcomes these questions through the works themselves. A program may be read as a poem; a conversation may become narrative material; an image may extend into the instructions used to make it. Each

contribution can invent its own way of inhabiting the page.

Artificial intelligences may take part as tools, interlocutors, materials, or objects of criticism. Using them is not a condition of participation; a text may instead examine the changes they bring, including their most radical critiques. Approaches may be sensitive, conceptual, political, playful, or disorienting. LABIAL also welcomes experiments in which hesitation, accidents, and changes of direction become part of the form.

Published as a PDF on the [Éditions L website](#), LABIAL may also be printed on demand from a selection of articles chosen by each reader.

Call for contributions

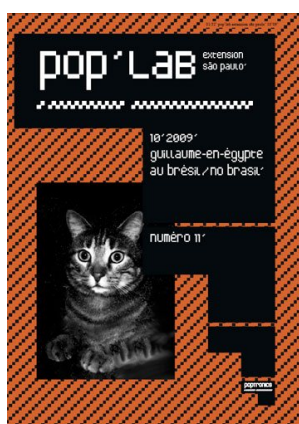
For the launch of the magazine, we invite texts that speak to this editorial direction. All forms of composition are welcome. Please lay out your work in **A5** and send a **PDF of no more than five pages** (maximum 10 MB). If selected, your document will be published without alteration.

The deadline for the zero issue is **16 October 2026**. You will receive an acceptance or refusal in the days after submitting. To send your PDF, visit [labial.fr](#) and open the “Appel à participation” form.

LABIAL’s zero issue will be presented on 24 October 2026 during a roundtable at the [BIASEL festival](#) in Paris.



From Poptronics, which I helped conceive, to Neural and Right Click Save, a journey through magazines that shaped net.art and digital art. It leads to LABIAL, a magazine of literature, art and artificial intelligence at Éditions L, at labial.fr.



Pop'lab no. 11, Guillaume-en-Égypte in Brazil / no Brasil, 2009. Cover reproduction: Poptronics.

1. A magazine is a place, not simply a medium

The magazines that accompanied net.art and new media art did more than report on works. They gave those works places to appear, people to speak with, and sometimes a form. A mailing list could host an argument or a performance; a website could become an archive; a PDF could be an exhibition, an open invitation to an artist, and an object to print. The history of these magazines is therefore also the history of the practices they helped us recognise.

This question returns with artificial intelligence. Machines now produce texts, images, sound, and code, as well as the discourse around them. An art magazine cannot simply line up works made with the latest tools. It has to invent ways of reading them, showing their processes, discussing the conditions of their production, and giving them duration. To look for such a form, I first return to an adventure in which I took part: Poptronics. I then place it alongside Neural and other editorial experiments that shaped digital culture.

2. Poptronics: making room for artists within the flow

When **Annick Rivoire** launched **Poptronics** in 2007, she came from journalism and the criticism of new media. She gathered artists, journalists, and critics around her. Christophe Jacquet, known as Toffe, designed its visual identity; Elisabeth Lebovici became editor in chief of the pop'lab. I took part in conceiving the project, particularly in looking for solutions and establishing its specifications. I also contributed as an artist through open invitations. This mixture of roles mattered: Poptronics did not observe a creative scene from outside; it was made with the people who inhabited it.

The magazine moved at the pace of an online publication, with sections, announcements, discoveries, and positions of its own. It crossed Internet art, electronic music, hacker culture, graphic design, video games, and do it yourself practices. But it also knew how to interrupt the flow. The pop'lab offered an open space in which an artist could take possession of the editorial form. Published as a PDF, readable on screen and printable on demand, it moved a proposal from one medium to another without reducing it to a reproduction. I was the first artist to occupy this space with *Disque dur papier*, as **Poptronics** recalls. A later pop'lab by Toffe showed how far this hybrid form could go, between digital magazine and printed edition.

That freedom of form distinguished Poptronics from a cultural events calendar. Articles, sound, stories, graphic interventions, and PDFs could coexist. The magazine understood that an artist brings more than a subject: an artist brings a way of publishing. It offered a collective framework without imposing a single mould. For its tenth anniversary, a printed “anarchive” extended this gesture: links and articles accumulated online became material to be recomposed on paper. The archive itself became a creation, with its choices, gaps, and reappearances.

What I retain from Poptronics is therefore more than its early attention to digital culture. It brought different skills and sensibilities together around a magazine able to change medium. Paper did not erase the network; it gave some experiences another reading speed and a presence that the screen alone cannot guarantee.



The Cneai floating house, featured by Poptronics. Photograph: Poptronics.

3. Neural: print as an interface to the network

Neural began in Bari in 1993, in a different landscape: BBS networks, electronic music, and Italian cyberpunk. Alessandro Ludovico and Ivan Iusco chose a printed magazine to follow practices that seemed to belong to screens. The paradox was productive. Neural's pages did not merely describe digital culture; they replayed its codes. Binary page numbers, optical effects, and graphic experiments made the magazine an interface to handle.

From the late 1990s, Neural brought hacktivism, electronic music, and media art together. These were not separate departments. They described related ways of diverting tools, building networks, and challenging prescribed uses of technology. The magazine circulated online and on paper, in several languages. Its first issue already published an Italian translation of *Agrippa*, William Gibson's poem-book: literature, machines, and publishing met there from the beginning.

Neural also became a meeting point for other publications. With **Mag.net**, it joined a network of independent magazines exchanging texts, ideas, and readers across national borders. Such a magazine no longer exists as an isolated title; it becomes an infrastructure for circulation. Its website follows events and works as they happen, while its printed issues compose slower constellations. Issues devoted to China, the Americas, or scenes outside Western centres show how an editorial line can redraw its own geography.

Neural's recent subjects, up to issue 78, *Voices, Humans, Machines*, continue this history. Artificial intelligence enters a critical culture of technology that did not begin with generative models. Where Poptronics readily opened its formats to invited artists, Neural insists on the continuity of an inquiry and on the memory of networks. Yet both meet at a decisive point: a magazine matters through the form it gives to a community of work and reading.



Neural, issue 78, *Voices: Humans & Machines*. Cover reproduction: Neural.



Neural, issue 45, Américas. Cover reproduction: Neural.

4. An international constellation

Poptronics and Neural were never alone. Net.art developed amid mailing lists, magazines, art centres, and experimental publications. **Nettime** made networked discussion a place for criticism; **Rhizome** began as a mailing list and later developed exhibitions, commissions, and conservation of digital works. In the United Kingdom, Mute brought culture, politics, and technology into conversation through both web and print. These places did not publish the same things, but they shared an idea: works made in networks needed their own paths of circulation and their own archives.

This history reaches far beyond a Paris–London–New York axis. Mag.net already connected European magazines with *Undo* in Mexico, among others. In Riga, **Acoustic Space**, created by E-Lab/RIXC, linked network art, research, and techno-ecological cultures. In Delhi, the **Sarai Readers** brought together research, images, and writing on media, the city, law, and the public domain. In Tokyo, **InterCommunication** brought art, science, philosophy, music, and architecture into dialogue even before the ICC opened. These projects remind us that digital art never had a single capital or a universal format for discussing it.

Electronic literature developed its own places of publication and preservation. The **Electronic Literature Organization** publishes collections in which texts are also programs, paths, moving images, or interactive devices. The medium does not come after the work: it enters into its writing. This is why the history of net.art magazines naturally leads to poetry, fiction, and programming languages. It lets us read work made with AI as a new chapter in an older question: how do we publish a work whose form depends on a technical system?

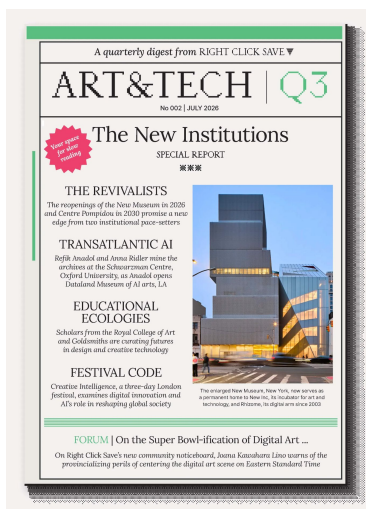
5. When the machine also produces discourse about art

Today the editorial problem has changed scale. A generated image can circulate with a generated commentary; a model can write a review, an artist's biography, or a gallery text. Speed makes abundance easy,

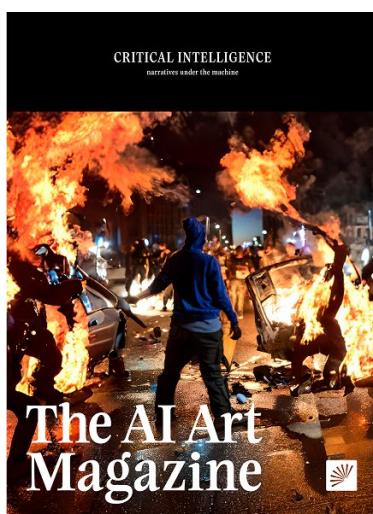
but says nothing about the strength of a proposal. A magazine's work is to choose, situate, create conversations, and make the human decisions within the works legible.

Right Click Save offers an interesting example of this change in pace. Alongside its online publication, its quarterly *ART & TECH* presents itself as a space for slow reading about the transformation of art by technology. *The AI Art Magazine*, with its *Critical Intelligence* issue, also gives printed form to images and analyses that question the stories machines produce. These magazines testify to a need for time, layout, and critical attention in an environment saturated with technical novelty.

The question is not whether we should admire or reject AI as a whole. A magazine can publish a work built with a model, an investigation into the data that made it possible, a creative protocol, or a text written without AI that examines its effects. It can show both the result and the conditions of its making: corpora, prompts, editorial choices, retouching, translation, refusals, and accidents. These operations, often invisible in a final image or fluent text, give a practice its singular character.



Art & Tech Q3, July 2026. Cover reproduction: Right Click Save.



The AI Art Magazine, issue 2, Critical Intelligence, 2025. Cover: Kevin Abosch; reproduction: The AI Art Magazine.

6. Literature and poetry at the heart of this history

The meeting of writing and calculation did not begin with large language models. **Oulipo** turned constraints into a source of new forms; digital poetry later explored animation, hypertext, and generation. In these experiments, the author is not simply someone who puts words on a page. An author can devise a rule, write a program, choose a corpus, assemble sequences, or intervene during reading. A work may reside as much in its system as in any one of its appearances.

Generative models shift this history because they produce plausible sentences at scale, from corpora and calculations the reader almost never sees. A poem may emerge from a long conversation with a system, followed by cutting, rearranging, and rewriting. Saying only that it was “made with AI” erases this work; saying nothing about the machine erases another part of it. A magazine can make room for both the text, in its sensory force, and an account of its making precise enough to understand what was composed.

Reception itself is part of the subject. A **study published in Scientific Reports** shows that the belief that a poem was written by AI affects how readers evaluate it. This observation invites us to look closely at expectations surrounding authorship, voice, and originality. It takes nothing from literature; it gives publishing an additional task. To publish a work is also to construct the conditions in which it will be read.

Poetry, fiction, and essays have a central place here because they work directly with the language that models manipulate. A magazine can welcome a poem written without a machine, a conversation turned into fiction, a program read as a score, or an image accompanied by its instructions. Their proximity on the page makes different acts of writing visible. The reader no longer faces a single category called “AI art”, but proposals that each invent their own relation to language and technology.

7. LABIAL: composing your own magazine

From these experiences I am creating **LABIAL — Literature, Art and Artificial Intelligence**, a magazine I am launching at **Éditions L**, the publishing house I founded. Its name evokes lips, breath becoming speech, the contact between a body and what it says. It sets this physical presence alongside systems capable of producing sentences, images, and code. LABIAL will welcome writers, artists, and researchers, along with forms that cross their disciplines: poems, stories, essays, dialogues, images, scores, protocols, and fragments of programs.

Using artificial intelligence will not be a condition for entry. A work made with a model can appear beside one that critiques it or chooses to do without it. What matters is the proposal: its necessity, its form, and the way it lets us read its own operations. Each contribution can invent its page while taking part in a shared editorial space. The magazine will have its own site, **labial.fr**. The PDF will first be published on the Éditions L site; paper will remain a real possibility, rather than a nostalgic image of the magazine.

LABIAL will carry the pop'lab's openness further with one principle: **“Do your own review.”** Readers will choose the published contributions they want to bring together. Their selection will form a personal PDF, printable on demand. The same text may then meet different works, change its neighbours, and invite other readings. Editorial selection will make the works public; readers' assemblies will give them multiple paths. Every printed copy will become its own constellation within a shared magazine.

Printability will be a creative constraint. An interaction, a variable work, or a process does not settle naturally onto a fixed page: its translation, score, trace, or story has to be invented. This operation does not close the work; it opens another time for it. We can return to a sentence, compare two images, annotate a protocol, and keep the memory of a version. LABIAL will make this passage between screen, PDF, and paper its permanent workshop.

Poptronics taught me that a magazine can be built as a collective and offer its pages to artists. Neural shows how it can become a network and an archive without giving up the force of its printed object. LABIAL takes up these gestures for an age in which machines also participate in producing forms. It gives works a place to be read, and readers a part in composing the magazine.

LABIAL will launch on 24 October 2026 during a roundtable at the [Biasel Paris festival](#). More information to follow.



[Discover LABIAL and its call for participation ?](#)

Hypermoi: Who Speaks After Me?



dialogz.fr/19/?lang=en

From my 2006 Hypermoi project to a possible LLM of oneself, I explore the digital double that survives us: what it remembers, what others know about us, and the right to stop answering.



David Guez, Mnaomaï, a situated-memory project. Photograph published by the artist on guez.org.

Nearly twenty years ago, I called *Hypermoi* the part of ourselves deposited on the network: texts, images, opinions, desires, fragments of an identity that keeps circulating after its author is gone. The question was not only what the internet preserved. It was what those pieces would become without us.

With [Email 2067](#), begun in 2006, I invited people to send a message to themselves or to someone else in the future. Between writing and reception lay a delay, sometimes a lifetime. The message could not answer; it waited. That silence was part of the work. Its recipient could change, forget, or die. What arrived was not a living double but a situated, dated, irreversible utterance. This project formed part of my research into *Hypermoi* and was discussed in 2006 by [EspacesTemps.net](#).

A *Libération* clipping dated 19 September 2006 gave this hypothesis an early public formulation. Marie Lechner presented Email 2067 and placed it in the wider *Hypermoi* project: a “new self” on the internet whose traces and thoughts might remain after the body disappears. It did not yet anticipate large language models by name; it already posed the problem their arrival makes concrete.

A year later, *Poptronics* quoted me in “*Sur le Net, à la vie à la mort*”, connecting Email 2067 with *etoy’s Mission Eternity*. The collective imagined a capsule of digital traces intended to maintain a presence after death through distributed preservation. In the article’s comments, I argued that the essential question was not how many megabytes one could store but the desire and meaning of a message. AI sharpens that objection: how much data do we collect to make a likeness, and what have we gained if it no longer knows whom it addresses?

The temptation to record everything

Long before generative models, artists made the recording of their lives into a protocol. From 1968 to 1979, *On Kawara sent postcards every day* recording when he woke up: a life made visible by a tiny, repeated index. In *Time Clock Piece*, Tehching Hsieh punched a time clock every hour for a year, photographing each punch. Recorded time was not a convenience; it was a discipline imposed on the body.

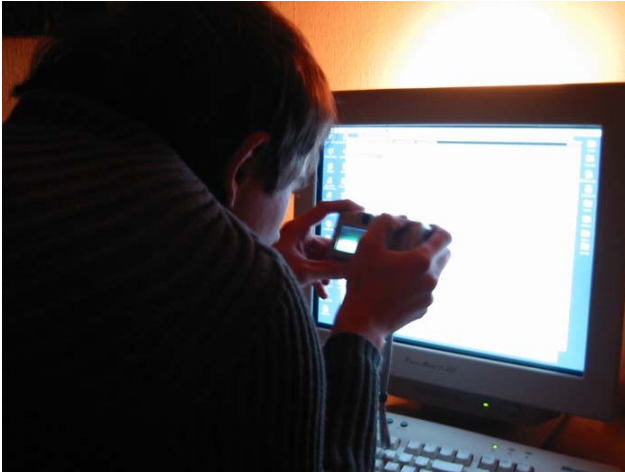
In *ADaM-Project*, Timothée Rolin systematically photographed everyday life, then indexed the images by day, person, place and keyword. The project expanded to the days of other participants. It was no longer just a self-portrait but a network of intersecting lives. *Rolin describes* a method that archives exceptional events and ordinary gestures alike. What happens to a life when the machine grants a cup of coffee, a journey and a meeting the same availability to memory?

With *3rdi*, Wafaa Bilal fixed a camera behind his head to make one image per minute, recording even what he left behind. In *Tracking Transience*, Hasan Elahi accumulated and published traces of his movements in response to surveillance. These works do not merely advocate keeping everything. They ask who watches, who classifies, and what the archive makes of us.

I proposed a different relation between memory and device in *Mnaomaï*: an augmented-reality application for placing fragments of memory in a location and a time, to be rediscovered later. A memory is not simply dated; it waits somewhere. This spatial dimension could be decisive for Hypermoi. Instead of asking only *what did I say?*, we might ask *where were we when it was said, and who was there?*



Marie Lechner, “Vous avez un message, vous pourrez le lire dans vingt ans,” *Libération*, 19 September 2006. Clipping supplied by David Guez.



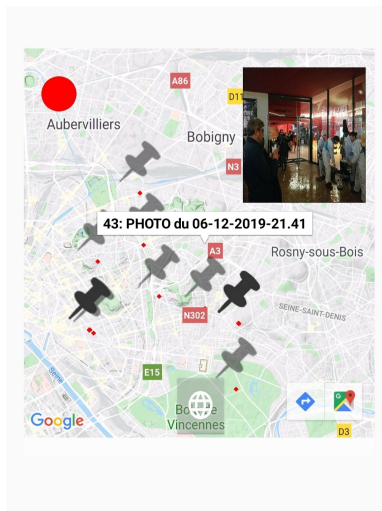
Timothée Rolin, ADaM-Project. © Timothée Rolin / adamproject.net.

From remnant to respondent

The network stored remnants. Artificial intelligence now adds a new capacity: response. From a selected corpus — letters, interviews, notebooks, videos, and contradictions too — a system can generate new sentences in a recognizable style. The leap matters. A document witnesses what I said; a model generates what I *might* have said. Listeners can quickly cease to hear the conditional tense.

This “LLM of oneself” is not an upload of consciousness. It models patterns of language and draws on retrieved sources to compose a reply. It has neither the body that lived the events nor inner experience nor an automatic right to speak in my name. Its very resemblance makes confusion possible: the more convincingly present it seems, the more visibly we must mark what it lacks.

The problem may not be that a machine speaks like me after my death. It is that it goes on changing my story when I can no longer contradict it.



David Guez, Mnaomaï, map interface of situated memories. Photograph published on guez.org.

A psychology of the double

The double is not a digital invention. It has long inhabited stories of mirrors, ghosts and automata. But a networked double is distributed. It exists through the profiles I make, photographs others take, comments I regret and databases that classify me. A study in *Les Cahiers du numérique* described Hypermoi as a part of ourselves delegated to the web that may outlive us. AI could gather that mosaic into an apparently coherent personality. But coherence would already falsify something: we are not the same person to everyone, in every era and situation.

Grief psychology has also moved beyond the assumption that one must necessarily break every bond with the dead. The work gathered in *Continuing Bonds* examines the persistence and transformation of those relationships. Yet a photograph, a letter and an agent that replies at three in the morning do not occupy the same position. Long-term effects of “griefbots” remain largely unknown. Memory, consolation and dependence must be distinguished. *University of Cambridge research* stresses consent and responsible design.

What others know about me

My memory of myself is incomplete; other people’s memories are incomplete in different ways. A friend remembers a sentence I forgot. A child never knew who I was before they were born. A former partner might retain a portrait I would reject. In *Take Care of Yourself*, Sophie Calle gives one message to many interpreters. This plurality seems truer to me than a single model claiming to say who I finally am.

Cinema and literature anticipated the tension. In Adolfo Bioy Casares’s *The Invention of Morel*, recorded presences repeat without recognizing their observer. *The Final Cut* imagines a whole life filmed and edited after death: official memory depends on the editor. The *Black Mirror* episode *The Entire History of You*

makes replayable memory a trial for intimacy. *Be Right Back* and *Marjorie Prime* turn to conversations with the dead, where the double is shaped by the expectations of those who address it.

Muse and Meta's glasses: the double as a service

In September 2026, **Meta introduced Muse** as a personal agent that learns from conversations, remembers details, acts across apps, and can turn a saved Instagram reel into a shopping list. The company **plans to bring it to its AI glasses**: seeing an object, asking for advice, making an appointment or buying something could become parts of one conversation. I see the outline of a successor to social networks, where a profile and a feed are extended by an agent familiar with our habits and able to act in the world we move through.

We must distinguish the promise from present use. Meta's glasses take photos and videos when asked; **Meta says these captures are not automatically posted to social media**. Muse is not currently a camera recording an entire life. Yet the technical direction is explicit: the company is developing an assistant that can relate what it sees and hears to personal context across days or weeks. Its engineers describe cloud processing inside **encrypted, "private" environments**. That is a claimed protection for data during processing; it is not the same as a local, portable memory governed outside the platform by its subject and the people it includes.

My question is political as well as psychological. When the same company sells the glasses, hosts the agent, controls access for other apps, recommends content and supports purchases, our traces become the material of a commercial service. This is not a claim that every captured image is sold or used to train a model. It is a recognition that memory, its interpretation and the actions it enables remain inside a proprietary system. Who can export this double, change its model, audit its omissions, or ensure that a loved one's memories never become inputs to a recommendation? The Hypermoi I imagine must answer where that closed model offers only a privacy setting.

What could Hypermoi become with AI?

I imagine a connected object one wears: a camera and microphone one can switch off, rather than an invisible apparatus that captures everything by default. Over the years it could learn from what I see, say and choose to keep. A place, a familiar voice or a repeated gesture could connect fragments. Mnaomaï would give it a geography; ADaM, a method for archiving the everyday; AI, an ability to question and connect.

But my double cannot be made only from my own eyes. There should be a second interface for those who know me. Each person might deposit a memory, recount a scene, dispute my version, or say what they refuse to transmit. Hypermoi would be a meeting of partial, intimate perspectives, not an identity calculated once and for all. It could set alongside one another the person who wrote in 2006, the one who rereads it twenty years later, the one others remember, and the one a model infers. Those voices must remain distinct.

Artistic proposal: Hypermoi / AI version

- **Three voices, not one:** exact archive, explicitly generated reformulation, and silence where sources cannot support an answer.
- **A timeline:** the model does not merge my twenties, forties and sixties into an average personality; reversals and contradictions remain visible.
- **Others' memories:** relatives and interlocutors may contribute their accounts, but testimony remains attributed; it never silently becomes “my” speech.
- **A memory of places:** some fragments can be found where they were lived or entrusted, continuing Mnaomai.
- **Chosen capture:** a visible indicator, physical off switch, prohibited zones, consent of recorded people and the ability to erase a segment before archiving.
- **A right to absence:** while alive I decide what is permitted, for whom and how long, and what must be destroyed. The double may have an end date.

Technically, a first prototype could begin with a small, voluntary corpus. The object would temporarily retain captures, then ask which deserve to enter the archive. Images, transcripts and places would be indexed in a memory controlled by its wearer. A language model would consult those sources before composing a sentence. Every answer would show its origin: an actual quotation, a synthesis or a hypothesis. Accounts contributed by relatives would form a separate layer that each could still control. There is no need to train a giant model on an entire life. The hardest part is less reproducing a voice than designing the conditions under which that voice is legitimate.

Who owns the dead?

After my death, who may change this double? Could a child correct a reply? Could a platform use it to sell, recruit or persuade? Could someone named in my archives request removal? Work on “**generative ghosts**” shows how these systems create a new relationship between the deceased, the living and the company operating the server. Consent given once cannot resolve every future conflict.

I therefore imagine a Hypermoi that never pretends to abolish death. Instead, it would expose what death does to our words: some remain, some are misread, and others no longer have anyone to take them up. AI might extend a conversation. It should not erase the fact that its author can no longer reply.

ORIGINS OF THIS ARTICLE

Influences

OTHER

Email 2067 and Hypermoi

My long-delayed message project and the notion of Hypermoi developed in 2006.

<https://guez.org/article/email-2067>

ARTWORK

ADaM-Project

Timothée Rolin's photographic archive of everyday life.

<https://www.adamproject.net/>

OTHER

Mnaomaï

My geolocated-memory project.

<https://guez.org/article/mnaomai>

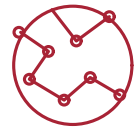
BOOK

The Invention of Morel

Recorded presence and the absence of reciprocity.

<https://www.criterion.com/current/posts/7500-august-books>

From Primordial Chaos to Artificial Mind



dialogz.fr/18/?lang=en

Where do the world, life, humanity and mind come from? From cosmogonies to laboratories and artworks working with living matter and AI, I study four ancient questions. Myths do not predict science; they make us feel what it does not settle: the responsibility of creation.



"Cosmic Cliffs", a star-forming region in the Carina Nebula. NASA, ESA, CSA and STScI, public domain. This is not an image of the Big Bang.

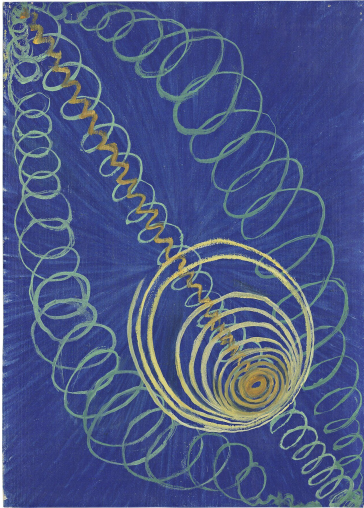
The world is born from chaos: cosmogonies

In Genesis, the earth is "formless and void." Hesiod begins with Chaos. Norse stories open an abyss, Ginnungagap, between fire and ice. In Egypt, the waters of Nun precede the land. In Chinese tradition, Pangu emerges from an egg. These stories have neither the same origin nor the same meaning. Yet each imagines form emerging from a state in which the distinctions ordering our world do not yet exist.

Cosmology does not validate these stories. The Big Bang describes the expansion of a universe once extremely hot and dense, not an egg exploding into an empty nothing. The "vacuum" of physics has properties; it is not the absence of everything. Myths offer an image with which to think about the passage from the undifferentiated to the distinct, not a rival scientific explanation.

In the Mesopotamian *Enuma Elish*, Tiamat and Apsû give the primordial waters creative power. The egg of Pangu, like the *Hiranyagarbha* or "golden embryo" of Vedic texts, imagines a world contained before it unfolds. A formal resemblance to a cosmological beginning is not evidence of an ancient account of the Big Bang.

The bodies of Ymir and Pangu become the stuff of the world. We are not made from the body of a giant, yet the carbon, oxygen and iron in us were forged in earlier generations of stars. What makes structure possible in both scientific accounts and many creation stories is a difference: hot and cold, dry and wet, an energy gradient. Without difference, nothing takes shape.



Hilma af Klint, *Primordial Chaos*, no. 16, 1906–1907. Public domain / Wikimedia Commons.

Life and humanity: five persistent motifs

Adam is linked to *adamah*, the ground; Khnum models human beings on his potter's wheel; Nüwa works with yellow mud; Enki and Ninmah knead clay. The human is made from ordinary matter, but a gesture, breath or name is still needed to bring it before its maker. Our talk about artificial intelligence often echoes this divide: we give a model an architecture, data and energy, then ask it to answer.

The clay motif has a distant scientific counterpart. Graham Cairns-Smith proposed that mineral surfaces might have organized the first complex molecules. It remains a hypothesis, not a demonstrated origin. In 1953, Stanley Miller produced amino acids by exposing a gas mixture to electrical discharges. He did not create life; he showed that some of its chemistry can arise from simpler compounds supplied with energy. The exact composition of the early atmosphere remains debated, and later analyses of Miller's preserved samples revealed a richer chemistry than first reported.

In the Mayan *Popol Vuh*, creations are attempted in succession: mud dissolves, wood fails to become fully human, and maize opens another possibility. I do not read Darwin before Darwin here. I find an intuition that remains powerful: creation involves failures, variants and the unpredictable resistance of materials.

These are three motifs: clay, breath and failed attempts. A fourth is spontaneous generation. Aristotle accepted that some animals arose from mud or putrefying matter. Pasteur refuted that idea for organisms today. Abiogenesis poses a different, ancient question: how could chemistry once have produced a system able to sustain and evolve itself? The fifth motif, seeds arriving from elsewhere, takes us from the potter's workshop

into space.

The spread of life: panspermia

Anaxagoras imagined seeds dispersed throughout the universe. Lord Kelvin later considered meteorites as carriers of life; Svante Arrhenius proposed in 1903 that spores could travel under the pressure of starlight. In 1973 Francis Crick and Leslie Orgel speculated about *directed panspermia*, an intentional seeding of life. These ideas must be separated: the arrival of organic molecules is documented; the transport of viable organisms between worlds remains unproven; intentional seeding has no evidence at all.

The Murchison meteorite, which fell in 1969, yielded a rich inventory of organic compounds. Samples returned from Ryugu in 2020 contain uracil. NASA's OSIRIS-REx mission returned samples from Bennu in 2023; analyses released in 2025 reported fourteen of the twenty amino acids used in terrestrial proteins, all five nucleobases of DNA and RNA, and salts from an older watery environment. None of this is the discovery of extraterrestrial life. It shows that some of life's ingredients can form beyond Earth.

Some resilient organisms have survived experimental exposure to space. But survival outside the International Space Station does not demonstrate an interplanetary journey followed by the establishment of life elsewhere. Neither the Martian meteorite ALH84001 nor the Cheyava Falls rock studied by Perseverance constitutes accepted proof of extraterrestrial organisms.

Panspermia may change the scale of the question without resolving it. If life arrived from elsewhere, how did it begin there? Molecular panspermia is the best-supported version; lithopanspermia remains possible but unproved; directed panspermia is speculation.



Sample from Bennu at NASA Goddard. NASA photograph, public domain.

Making life in the laboratory

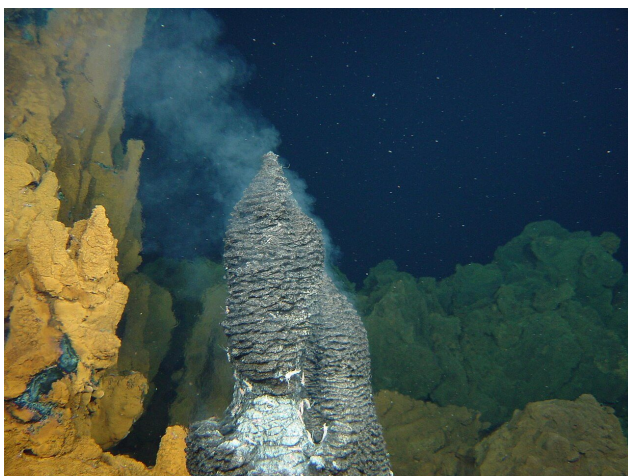
Two scientific strategies coexist. A bottom-up approach investigates how information-storing molecules, membranes and energy-producing reactions might have met. A top-down approach rewrites organisms that already exist.

The discovery of ribozymes by Thomas Cech and Sidney Altman made an “RNA world” plausible: RNA can store information and catalyze reactions. In 2009 John Sutherland’s team proposed a route to RNA nucleotides from simpler compounds. Jack Szostak studies protocell membranes; Nick Lane and William Martin have explored the chemical gradients available at hydrothermal vents. Each reconstructs a possible step. None reconstructs the emergence of terrestrial life from beginning to end.

In 2010 J. Craig Venter’s team activated a synthesized bacterial genome in a recipient cell. In 2016 they presented a minimal cell with 473 genes, some of whose functions remained unknown. This is a considerable achievement, but the recipient cell’s membrane and machinery did not appear from nothing. Jason Chin’s recoded *E. coli*, the Sc2.0 synthetic-yeast project and Philipp Holliger’s XNAs further show how biological inheritance may be rewritten or implemented with different chemistry.

Xenobots rearrange frog cells into novel forms and behaviours. Some configurations gathered loose cells into mobile copies of themselves under controlled conditions. Anthrobots, reported in 2023, are assembled from human tracheal cells. They neither establish an autonomous new species nor demonstrate artificial consciousness. They reveal the plasticity of living matter and our growing ability to direct it.

The ethical question cannot be postponed until after the experiment. In 2024 scientists warned against developing “mirror” bacteria made from biological molecules with reversed handedness, given potentially grave ecological and health risks. We have not created them; we can still decide not to.



Active hydrothermal vent at the Rainbow site. Ifremer photograph, CC BY 4.0.

Creating intelligence: from automata to AI

Hephaestus' golden attendants move and speak; the bronze giant Talos guards Crete; Pygmalion loves a statue animated by a goddess. The Golem is clay activated by writing. A late version associates the legend with Rabbi Loew of Prague; another turns *emet*, "truth," into *met*, "death," by removing a letter. Power resides in writing, which can also be misread.

From the automata of Hero of Alexandria and Al-Jazari to Vaucanson's eighteenth-century machines, makers have simulated life without thought. Karel Čapek's *R.U.R.* gave us the word "robot" in 1920 and imagined a revolt. Turing asked in 1950 whether machines can think; the 1956 Dartmouth meeting named the field "artificial intelligence." Deep learning, the transformer architecture published in 2017 and today's large language models bring that history to a new computational scale.

Three analogies remain useful. The Golem, executing an instruction without sharing its author's intention, gives a form to the alignment problem. Pygmalion reminds us of the inner life we project onto something that answers. Brain organoids and the 2022 *DishBrain* experiment blur the boundary between living tissue, interface and computation. Solving problems is not the same as having subjective experience; none of these experiments settles the question of artificial consciousness.

While working on **GOLLM**, I asked what we truly wanted of these creatures: obedience, resemblance or surprise? An instruction is not an understanding of everything it sets in motion.



Poster for *Der Golem, wie er in die Welt kam*, 1920. Public domain / Wikimedia Commons.

Art as a laboratory for myths

Scientists measure; artists stage. Faced with the same power to create, art makes the vertigo of beginnings and makers perceptible. I see three attitudes, sometimes coexisting in one work: celebrating that power, questioning it and warning about its consequences.

Cosmogony: giving form to a beginning

The opening of Haydn's *The Creation* (1798) turns chaos into music. Hilma af Klint's *Paintings for the Temple* and *Primordial Chaos* give it pictorial form. Stanley Kubrick's *2001: A Space Odyssey* (1968) brings the origins of technology into contact with the cosmic unknown. Terrence Malick's *The Tree of Life* (2011) moves between the birth of stars and a Texas family. These works verify no cosmology; they show how origin stories still organize perception.

Life and bio-art: writing with matter

Joe Davis encoded a symbol in bacterial DNA for *Microvenus*. In *Genesis*, Eduardo Kac translated a sentence from Genesis into bacterial DNA and allowed the public to alter it. Oron Catts and Ionat Zurr cultivated a tiny living jacket for *Victimless Leather* (2004), asking what “without victims” means when an artwork is semi-living and dependent on a laboratory. Patricia Piccinini's hybrid creatures shift this question toward empathy. Theo Jansen's wind-powered *Strandbeests* turn mechanical structures into walking “animals.”

Artificial evolution: creatures and environments

Karl Sims lets variation and selection shape his *Evolved Virtual Creatures* (1994). In *A-Volve* (1994) by Christa Sommerer and Laurent Mignonneau, visitors draw a shape and watch the resulting virtual creature live, compete and reproduce in a real water-filled pool. In Pierre Huyghe's *After ALife Ahead* (2017), the work is no longer a single generated organism but a site where biological, technical and physical processes respond to one another.

Artificial minds and messages to the future

Harold Cohen developed *AARON* over decades: a drawing machine guided by a rule system elaborated with the artist. Lynn Hershman Leeson's *Agent Ruby* (1998–2002) became an artificial interlocutor shaped by exchanges. In *PROTO* (2019), Holly Herndon and Mat Dryhurst put a voice model called Spawn to work with a group of singers. This is another Pygmalion: not a sculpture animated in a single gesture, but a system raised collectively.

The *Voyager Golden Record* (1977), Trevor Paglen's *The Last Pictures* (2012) and the KEO project reverse the question: what do we send into space or time for unknown recipients? They are symbolic panspermia, messages rather than organisms, and they connect with my work on *A.L.I. — Atelier langages interstellaires*.

Other Dialogz articles continue this conversation. *MAIO* asks how a process becomes an artwork. *Zombie, the Fly* asks what is reanimated when a simulated brain acts: architecture, memory or experience? *From the Game of Life to Infinite Worlds* follows what may emerge from simple local rules.



A Strandbeest by Theo Jansen. Photograph by Eloquence, 2005, public domain / Wikimedia Commons.

Recent projects: when the environment becomes the work

Pierre Huyghe's 2026 *Fondation Beyeler exhibition* assembled films, objects, organisms and machine learning. *Apnea* joins an aquarium, soft robotics, breath and a mineral landscape. *Liminals* (2025) follows a faceless figure through an unstable world. *Adversary* (2026), a relief and threshold, arises from a process between human imagination and machine computation.

At the 2026 Venice Biennale, Alexandre Estrela's *RedSkyFalls* gives luminous digital creatures, the Réplicas, a habitat in the grooves of a computer landscape. They respond to seismic signals. They do not literally foresee an earthquake; they give its forces a perceptible presence. I see here a new creature-oracle, sensing differently from us.

Anna Dumitriu's *BioArt Transformations* (2026) works with the history of disease, bodies and microorganisms. Her *Plague Dress* brings together textile, epidemic history and bacterial DNA. The collective exhibition *Living Matter, Shaping Futures* (Brooklyn, 2025) explores living materials and multispecies perspectives. At the 2025 Venice Architecture Biennale, Refik Anadol Studio's *Living Architecture: Biophilia* transforms more than a hundred million images of flora, fauna and fungi into immersive digital ecosystems.

These works no longer produce only isolated creatures. They construct environments, combine human and non-human perception, register forces we cannot directly sense, and ask how to coexist with life and computation that we never completely control.

Conclusion: creation entails responsibility

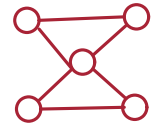
The sequence moves from a world emerging from chaos, through life made from clay and energy and humanity emerging through successive attempts, to a mind shaped by an artisan. At each step science has replaced gods with mechanisms without exhausting the questions. We can synthesize genomes but not yet

build a living cell from scratch; identify life's ingredients in space but not prove the arrival of extraterrestrial life; generate language but not settle what an artificial subjective experience would be.

Art did not wait for science to revisit these stories. Its works stage chaos, manufactured life and artificial minds, moving the question from “who creates?” to “what do we live with?”

The most durable thread of the myths is moral rather than technical: creation entails responsibility. The Golem, Prometheus and Frankenstein predict no technology. They remind us that the power to give shape to life or mind does not tell us what to do with it. That may be where ancient stories are most contemporary.

Luddism 3.0: Toward a Peer-to-Peer Collective Intelligence



dialogz.fr/17/?lang=en

From Luddite hammers to AI models absorbing our knowledge, I trace a history of refusal. Against catastrophic risk and geopolitical monopolies, I propose Interlligence: an artwork and peer-to-peer infrastructure in which intelligence remains a commons.



"The Leader of the Luddites," engraving published in May 1812. Unknown artist, public domain / Wikimedia Commons.

What the hammer struck

Between 1811 and 1816, textile workers in the English Midlands and North broke frames. Ned Ludd was chiefly a collective signature rather than the securely documented leader of a single movement. The Luddites did not hate every machine. They attacked the use of machines to deskill crafts, cut wages and take control of work away from workers. The government answered with troops, trials and a law making frame-breaking a capital offence. Byron opposed that punishment in the House of Lords.

The caricature of the ignorant machine-breaker has served the winners. Eric Hobsbawm interpreted machine-breaking as a form of collective bargaining by riot; E. P. Thompson situated it within the moral economy of

working people. That shift matters to me: the question is not whether a technology is new but *who imposes it, on whom, and how it redistributes power*. Langdon Winner would ask whether artefacts have politics; David Noble showed how control over labour could be designed into machine tools.

Refusing an obligatory life online

Late-twentieth-century neo-Luddism — what I call here, without claiming it is an official period, “Luddism 2.0” — challenges the obligation to carry a screen, hold an account and be reachable and measurable at every moment. In her *Notes toward a Neo-Luddite Manifesto*, Chellis Glendinning asked that the social and ecological effects of technology be examined before its adoption is treated as inevitable. French groups such as Pièces et main d’œuvre and Technologos have continued to publish investigations and manifestos against technocracy. Their methods and positions differ, but they belong to an organized tradition of refusal.

My answer was not always withdrawal. With [Teleweb.org](#) and [TV-Art.net](#), I tried to change the routes of audiovisual distribution at the beginning of the Web: let everyone broadcast, not merely receive. Creating alternative media was already a way to hack ownership of the channel. Now the channel also includes language and knowledge themselves.

Luddism 3.0: knowledge extracted

AI models absorb texts, images, voices, professional gestures and conversations. Their power is built on accumulated human contributions, often without a bargain with their makers. Behind the apparent automation there is also current work: annotation, moderation, evaluation and correction. Data Labelers and the Writers Guild of America make two fronts visible: the conditions of work that feed models, and the right not to have an occupation or a body of work taken away.

The conflict is not simply human versus machine. It is between systems of ownership, infrastructure and rights. PauseAI, Stop AI and other groups demand stronger pauses, sometimes in the name of existential risk. I do not endorse all their strategies. But the ability to stop a system must not be dismissed: stopping can be a democratic skill.



Data annotation work. Photograph Nacho Kamenov / Humans in the Loop, CC BY 4.0 / Wikimedia Commons.

When refusal becomes a question of survival

With AI, the stakes of refusal may exceed those of many earlier technologies. Nuclear weapons showed that an invention can threaten the continuation of human life. AI is not a bomb; its mechanisms and timescales differ. Yet the possibility of catastrophic harm requires decisions *before* deployment, not merely after an accident. The 2023 Bletchley Declaration acknowledged serious risks from frontier models. Researchers and industry leaders called for extinction risk from AI to be treated as a global priority. The 2026 International AI Safety Report also records profound uncertainty and disagreement about future loss of control; current systems do not possess the capabilities assumed in the most extreme scenarios.

Uncertainty is not a licence for a blind race. It makes the right to slow, audit and reject certain capabilities political. Survival is not merely biological: a society can stay alive while losing its ability to decide. Luddism 3.0 must defend both.



Trinity nuclear test, 1945. US Department of Energy photograph, public domain / Wikimedia Commons. An analogy of risk, not a technical equivalence with AI.

Two powers, several kinds of closure

Geostrategic competition pushes the other way. US companies control much of the investment, computing infrastructure and distribution platforms. US restrictions on advanced chips also make computing power an instrument of diplomacy. In China, DeepSeek-R1 and Qwen3 distribute accessible model weights. That is a genuine opening for some uses, but releasing weights does not automatically open training data, compute, design decisions or governance. The Open Source Initiative's definition helps distinguish these layers. American initiatives differ too: OLMo exposes more of its components for scrutiny, while gpt-oss releases weights on its own terms.

I do not want to choose between a US corporate monopoly and geopolitical dependence on models that are only apparently “open.” Autonomy means being able to inspect, change, host, stop and pass on an intelligence without permission from a central power.



NERSC server racks. CC0 photograph / Wikimedia Commons.

From E.L.I.O.T. to Interlligence

In 2017 I conceived **E.L.I.O.T.**, a collective conversational agent. Its manifesto described a *war of languages*: calculated, commercialized language risks being laid over the human voices that supply it. I want to take this conflict seriously. What if, instead of handing our words to a black box, we built an intelligence whose material and authority remained shared?

I call this project **Interlligence**. Anyone could voluntarily offer a fraction of their time and knowledge to a global conversation. A question would be broken down, debated, translated, challenged and documented by people. Models could help connect contributions, never decide their value alone. An answer would retain its authors, disagreements and sources. This would not simulate omniscience; it would be a collective intelligence learning in public.

An artwork made of answers and waiting

I imagine Interlligence as both an artwork and an infrastructure. A question reaches an exhibition space; somewhere, strangers choose to give it five minutes, an hour or a night. Waiting becomes visible. Disagreement is not erased by a smooth sentence. Unlike a conventional chatbot, the system must be allowed to say “I don’t know,” ask for time, pass the question on, or remain silent.

It would require, at minimum, cooperative and revocable governance; a time bank without an attention market; multilingual moderation and translation; credit and licences that respect contributors; consent-based corpora; free, auditable models; decision logs; and mechanisms for appeal, withdrawal and shutdown. Its architecture would be **peer to peer** first, with nodes hosted by individuals, libraries, associations and institutions. A free universal blockchain might, if genuinely useful, record collective rules and minimal proofs of governance — never private conversations on an immutable chain. Peer-to-peer design does not guarantee equality or security; it moves the place where they must be built.

Wikimedia’s human-first strategy, Common Voice and libp2p offer starting points, not a model to copy. To what degree should we be for or against AI? I would rather ask whether we can withdraw our labour from systems that drain the commons, then build free intelligences that respect it. **Today’s Luddite hammer can also be a hand extended toward a different architecture.**

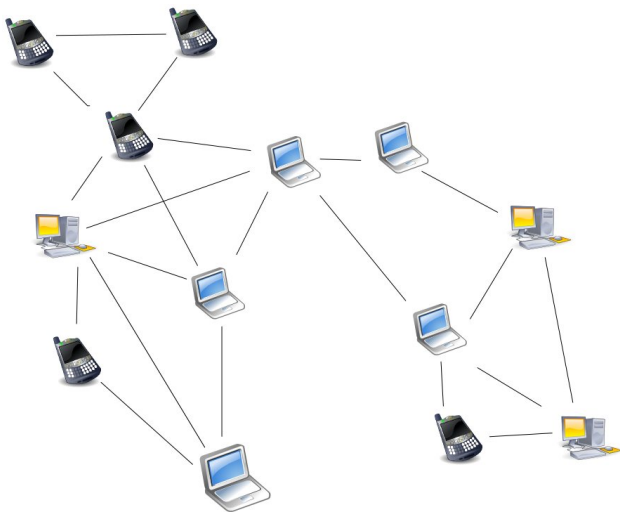


Diagram of an unstructured peer-to-peer network. Mesoderm, CC0 / Wikimedia Commons.

ORIGINS OF THIS ARTICLE

Influences

BOOK

E. P. Thompson, *The Making of the English Working Class*

A history of the conflict between machines and workers' power.

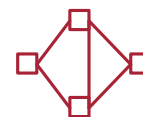
https://files.libcom.org/files/making_of_english_working_class_ep_thompson.pdf

ARTWORK

E.L.I.O.T. — David Guez

The project and the war of languages behind Interlligence.

<https://www.guez.org/article/e-l-i-o-t>



The Web was built by a multitude and enclosed by a few companies. From tactical media to Teleweb and TV-Art, I trace an artistic struggle over distribution and the rules of sharing. With AI, that struggle reaches a new front line: who owns, governs and profits from our collective memory?



WTO protests in Seattle, 30 November 1999. Photograph: Steve Kaiser / Wikimedia Commons, CC BY-SA 2.0. The mobilisation accompanied the birth of Indymedia.

We are told that the Web has changed. That is a convenient way of avoiding the question of **who changed it, who profited, and who lost the power to act within it.**

Millions of people wrote, filmed, coded, photographed, annotated and linked pages. They built an unprecedented collective memory. Platforms enclosed relationships within their interfaces; search engines organised access to knowledge; AI companies now draw on that work to build services whose models, prices and conditions of use they control. The commons becomes raw material. Its authors become invisible suppliers.

Since the 1990s, part of my work has been to intervene in the circuits that decide who can speak, publish, be seen and gain something from what they create. I want to place those artistic projects within a wider history of collectives, manifestos and artworks that refused to leave the means of distribution in the hands of a few.

Enclosure

English enclosures turned collective uses of land into exclusive property. A fence does not necessarily destroy a resource: it decides **who may enter, on what terms, and who collects the toll**.

The same mechanism runs through the Web. A multitude produces texts, images, code, knowledge and relationships. A few actors then become mandatory gateways to finding, sharing or exploiting them. Social networks did not invent our friendships: they placed them inside spaces whose rules they own. AI companies did not write the corpora they use: they built machines capable of absorbing them on a vast scale.

Every enclosure comes with a familiar promise. Yesterday, we had to join a platform “to be visible”. Today, we are asked to surrender our archives “for innovation”. In both cases, we provide the material and lose the power to decide what becomes of it.

Slop, or scorched earth

Extraction is followed by saturation. The Web fills with synthetic texts and images made to occupy search results, mimic an author, attract a click or sell something to a reader nobody actually had in mind. This *slop* is not simply the use of AI. It is the industrial organisation of volume.

Authors, publishers and small sites struggle to be found amid content that can be made almost instantly. If the visibility and income of original work collapse, who will keep documenting the world, investigating it and creating the archives and forms on which AI systems feed? Extraction may exhaust its own source.

In art, NFTs exposed another kind of confiscation: an image could become an accessory to a token valued mainly for its circulation and resale price. **Wash trading has been documented** in these markets. Not every artistic use of NFTs amounts to this. But the danger remains: the work matters less than the infrastructure that circulates it. With generative images produced at scale, abundance itself may eclipse the work.

There has always been a counter-offensive

From the early days of networks, artists and collectives understood that placing work online was not enough. They had to contest ownership of the channels.

Founded in 1991 by Wolfgang Staehle, **THE THING** was not a gallery moved onto a computer, but a network in which artists, activists and critics could create their own exchanges and places of appearance. The **Critical Art Ensemble** theorised *electronic civil disobedience*: if power moves into information flows, contestation must be able to move there too.

In 1997, David Garcia and Geert Lovink set out a decisive idea in **The ABC of Tactical Media**: temporarily seize a medium, divert its codes, open a breach, then begin again elsewhere. The **Electronic Disturbance Theater** turned this proposition into collective network actions with FloodNet, notably in solidarity with the Zapatistas. These were controversial, situated political interventions—not the harmless folklore of “interactive” art.

In 1999, **Indymedia** emerged alongside protests against the WTO in Seattle. The question was direct: why let major newsrooms make the image of a struggle by themselves? Its open-publishing network allowed participants to make and distribute their own accounts. **Being your own medium became a balance of power.**

TV-Art and Teleweb: an artwork can be a distribution circuit

This is the struggle in which I place **TV-Art**, created in 1999. This Internet art television channel distributed more than five hundred video documents and gave artists and art mediators editorial carte blanche. The artwork was not only what appeared on screen. **It was also the possibility of making a different screen, a different broadcaster and a different editorial decision.**

With **Teleweb.org**, proposed between 1999 and 2001, I wanted to go further: let anyone create a Web-TV or radio station instead of asking for a slot in a channel already owned by someone else. More than two thousand Web-TVs gathered on the portal. The **press archives** document a time when “self-media” could still mean authors taking power, rather than providing free programming for an advertising platform.

These projects required equipment, labour and collective choices. The Internet did not grant them freedom automatically. Their artistic form lay precisely in experimenting with a different distribution of roles among author, broadcaster and public.



Press archive on Teleweb, Télérama, 7 February 2001. Document held by David Guez; reproduction rights to be checked before publication.

Artworks against points of capture

The struggle runs through other projects of mine. I consider them **operative artistic propositions**: each takes a rule of our society, shifts it, and makes visible the power it silently exercised.

Kronos attacks the unit by which exchange is measured. If **one Kronos equals one human hour**, what happens to wages, debt, professional prestige and speculation? Is a surgeon's hour worth a gardener's? Is that equivalence an economic calculation or a political principle? The project does not offer a universal solution; it confronts our ways of valuing human activity with their contradictions. Blockchain was considered as a technical medium; the artwork resides in the proposed rule.

Hostanartist attacks the toll charged on artistic hospitality and residencies. A space is offered for work; an artwork, text, lesson or experience circulates in return. The project is not an attempt to make art "free". It invents an exchange in which hospitality, shared time and relationship matter more than an intermediary's commission.

MyOwnDocumenta attacks the monopoly on consecration. Artists document their own research, fragments and unfinished projects. Why wait for an institution to decide afterwards what deserves to exist in public?

With **Éditions L**, the struggle concerns the entire chain of the book: accepting a manuscript, editorial choice, production, rights and the distribution of proceeds. The association, charter, place of authors and role of collection editors are not administrative details around an artwork. They are part of the work: **an institution that can be built differently**.

Each project attacks a different link: distribution, currency, artistic hospitality, documentation or publishing. Their small scale is a real limitation beside the platforms. It also makes it possible to see who decides, name conflicts and actually change a rule. They do not prove that structure alone is enough to win; they prove that another structure is possible.

Companions in the struggle

I am not alone on this ground. In Brussels, **Constant** has worked since 1997 between art, feminisms, free software and collective infrastructure. It does not simply adopt copyleft: it also examines its limits, builds shared working spaces and experiments with other ways to publish and collaborate.

Framasoft made "De-google-ify the Internet" a campaign against dependence on centralised services, then helped spread tools and know-how. The **CHATONS** collective reminds us that an independent server is not just a machine: people must host, administer and be accountable for what happens there.

Elsewhere, **Forensic Architecture** uses images, maps, spatial models and investigations to contest accounts imposed by state or corporate powers. **The Yes Men** turn corporate appearances and speech back against their owners. These practices are not interchangeable. Yet each shows that evidence, a medium, an institution or an act of disclosure can become artistic material.

The French title *Communs & Cie* names both companies seeking to own the commons and the companions with whom we resist them. A solitary action can open a breach. Keeping a space open requires alliances.



Original “De-google-ify the Internet” campaign page, Framasoft, 2014. Framasoft / Wikimedia Commons, CC BY-SA 4.0.

A commons defends itself

A commons is not “something free”. It is a shared resource, a community that produces and maintains it, and rules that community can discuss. **Elinor Ostrom’s** work forces us to examine those rules closely: who can participate? Can those subject to them change them? How are abuses detected? How are conflicts resolved without handing all power to an outside authority? How can several groups cooperate without losing their autonomy?

Linux, Wikipedia, OpenStreetMap and CHATONS do not survive on the beauty of their code or intentions alone. They depend on maintenance, arbitration, disagreement and often invisible labour.

Copyleft grasped that copyright could be used to prevent the re-enclosure of shared work. But no licence replaces a community capable of defending itself. Nor do existing licences settle AI training law on their own: the legal conditions remain contested, as **Creative Commons** explains.

Blockchain promised decentralisation written into technology. It has often left power concentrated around exchanges, capital and infrastructure. A protocol is not a commons. It can make practices possible; it cannot decide how people will live together. **The site of conflict moves; it does not disappear.**



Elinor Ostrom in 2009. Photograph: Holger Motzkau / Wikimedia Commons, CC BY-SA 3.0.

AI: a new front line

Industrial AI pushes extraction towards a critical point. It captures not only clicks and relationships but languages, styles, knowledge, archives and creative gestures. It then places a paid interface between us and that recomposed memory.

I do not want to answer by merely mourning a “lost humanity”. The artistic question is more dangerous: **can we create the conditions for an AI that does not own what it learns?** Who decides what enters its corpora? Who can refuse to be included? Who can audit, modify or stop it? Who receives the value produced? What knowledge should remain beyond a model’s reach, even when it would be technically possible to absorb it?

A downloadable model does not become a commons by magic. It needs governance, effective rights, possibilities of withdrawal, and a community not reduced to supplying data. It also needs artists who can test its rules, reverse its interfaces and reveal what its operation erases.

Resistance might take several forms at once: refusing certain kinds of extraction, preserving autonomous archives, federating small publishing spaces, demanding collective rights over corpora, and building models governed by their contributors. None will be enough alone. Together, they may prevent the future already offered for sale by the major companies from being the only one we can imagine.



The rear of a server rack at the NERSC computing centre: the material reality of digital infrastructure. Wikimedia Commons, CC0.

Keeping it open

We know how to make pages, images, models and networks. We also know how to make charters, associations, licences and places where decisions can be challenged. This political knowledge is less spectacular than a technological demonstration; it is what allows shared creation to endure.

I want to keep making works that open circuits, shift a rule or let others speak. Not because art can replace social, legal or technical struggles, but because it can give them forms we can experience, inhabit and pass on.

The commons is not behind us, in a golden age of the Web. It is what we manage to build, defend and reopen together.

ORIGINS OF THIS ARTICLE

Influences

FILM

TV-Art and Teleweb: archives of my free-media projects

These archives led me to connect my experiments of 1999–2001 with current struggles over the digital commons.

<https://guez.org/article/teleweb-org>

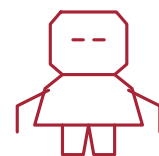
FILM

David Garcia and Geert Lovink — The ABC of Tactical Media

Another genealogy of art as an intervention in channels of communication.

<https://www.tacticalmediafiles.net/classic/articles/44999/The-Concept-of-Tactical->

GOLLM: From Clay to Prompt



dialogz.fr/15/?lang=en

According to legend, five hundred years ago, a rabbi in Prague shaped a body from the mud of a river and brought it to life with a word. Today, millions of people shape text, images and sound from the same raw material: a sentence typed into an empty window. Between the two, nothing has really changed—except the scale, and the matter.



Still from *Der Golem, wie er in die Welt kam* (Paul Wegener and Carl Boese, 1920). Image supplied by David Guez.

According to legend, five hundred years ago, a rabbi in Prague shaped a body from the mud of a river and brought it to life with a word. Today, millions of people shape text, images and sound from the same raw material: a sentence typed into an empty window. Between the two, nothing has really changed—except the scale, and the matter.

Rabbi Loew did live in sixteenth-century Prague; the episode of the clay creature, however, belongs to a legend that spread long after his death.

I. The sculptor before the magician

The legend of the Golem is often told as a story of Kabbalistic magic, too quickly passing over what it is first of all: a sculptor's story. The Maharal, Rabbi Loew, does not pronounce an incantation into the void. He walks all night with two assistants to the bank of the Vltava, chooses his earth and shapes it by hand—a body, a face, a belly—before inscribing, on its forehead or in its mouth depending on the version, the Hebrew word *emet*,

truth. Only then does the creature rise.

The gesture has two stages, and this doubleness matters: first the matter worked by hand, then the word that animates it. We find this structure in almost every account of artistic creation we have told ourselves since. **Michelangelo** claimed only to reveal a form already present in the block of marble—his famous theory of the non-finito, sculpture as the release of a captive form. The Maharal, by contrast, reveals nothing: he engraves. The earth contains no potential Golem waiting to be freed; it remains absolutely inert until the word has entered it. This is a theory of creation diametrically opposed to that of the Florentine sculptor—a theory in which language, and language alone, moves matter from inertia to life.

This opposition is not a theological detail. It sketches two ways of understanding what an artist does when creating: revealing something that was already there (the form in the marble, the story that “wanted” to be told, the character that “imposes itself” on the author), or imposing a form through a pure act of language, ex nihilo, upon matter that expected nothing. The Golem belongs unambiguously to the second family. And it is precisely in this family that I place the generative image today: no image exists “in potential” in the billions of parameters of a model; it exists only at the moment a word—a prompt—makes it appear there. The model is the clay. The prompt is emet.

II. What escapes

What makes the Golem myth inexhaustible is not the act of creation itself: it is what happens immediately afterward. Once animated, the creature no longer belongs entirely to the person who shaped it. According to the most embroidered versions of the legend (told much later, in the nineteenth century, notably by the writer Berthold Auerbach), the Golem grows every day, becomes stronger than expected and begins to wander through the ghetto at night, until the Maharal is forced to destroy it by erasing the first letter of the word on its forehead—emet, truth, becoming met, death.

This is precisely every artist's anxiety when a work leaves the studio. A published text is read against its author's intentions; a painting on display acquires a political meaning its painter had not foreseen; a song is covered, diverted and recontextualised until it becomes unrecognisable to the person who wrote it. The work, like the Golem, continues to act in the world after its creator has lost control. **Barthes** would later speak, in very different terms, of the “death of the author”—the idea that a text's meaning structurally escapes the person who wrote it as soon as another person reads it. The Golem myth had staged this same flight of meaning beyond intention four centuries before literary theory made it a concept.

And there is something in the gesture that destroys the Golem which speaks very precisely of the fragility of works: remove one letter—a single sign—and truth (emet) becomes death (met). A work can die in the same way: not by being physically destroyed, but because a context has changed, because a word has shifted its meaning, because what held everything together has quietly ceased to make sense. The truth of a work is never fixed in its matter; it depends on an unstable relationship between the matter and what has been

inscribed upon it, and this relationship, like that between the Golem and its word, can tip at any moment.



Golem statue in Prague, photographed by Michal Mažas, 2007, CC BY 4.0 / Wikimedia Commons.

III. The myth that generates myths

The Golem did not remain a simple object of legend: it became, early on, the matter of new works—proof, if proof were needed, that an account of artistic creation always ends up generating more creation. In 1915, the Austrian writer **Gustav Meyrink** published *The Golem*, a novel in which the figure of the Maharal has almost disappeared in favour of an Expressionist meditation on the double and fragmented identity. In 1920, the director Paul Wegener brought the myth to the screen with *Der Golem, wie er in die Welt kam*—one of the high points of German Expressionist cinema, whose aesthetic would directly influence James Whale's *Frankenstein* a decade later and, by extension, fantastic cinema throughout the twentieth century.

The Golem, in other words, does not merely tell the story of creation: it produces it, generation after generation. Every artist who takes it up engraves a different word upon it—Meyrink engraves the unconscious, Wegener visual Expressionism, and today we are about to engrave artificial intelligence. The myth functions as a matrix that is never exhausted: one need only give it a new word for it to rise again in a new form.



Hans Poelzig, poster for *Der Golem, wie er in die Welt kam*, 1920. Public domain / Wikimedia Commons.

IV. The name before the character

What is striking, when we go further back into the history of artificial creatures, is the extent to which the name almost always precedes the thing. Talos, the bronze automaton forged by Hephaestus to patrol the shores of Crete, is vulnerable at a single point—a vein stopped by a simple bronze plug, which Medea manages to remove so that he collapses. Already, among the Greeks, the artificial creature has a single point of failure built into its manufacture, like the word on the Golem's forehead.

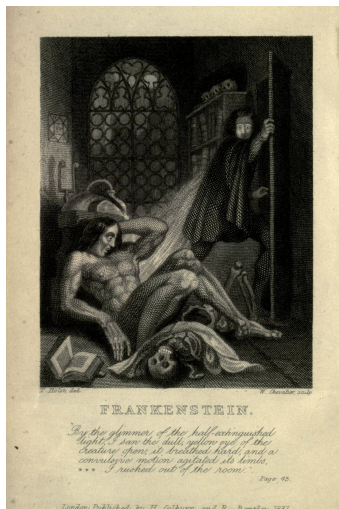
Pygmalion sculpts Galatea not for protection but out of desire—and it is love, a prayer to Aphrodite, that animates her. This is another family of creature: no longer the guardian shaped out of necessity, but the companion shaped out of lack. That lineage has never really vanished; it reappears in every contemporary fantasy of an AI “companion”, designed less to protect than to fill a void.

In the sixteenth century, the alchemist Paracelsus theorised the homunculus—a small human being supposedly grown in a vessel from fermented human sperm and fed with blood, without natural gestation. This is a crucial shift: life is no longer bestowed by a sacred word or by the gods, but through a protocol, a recipe, a reproducible method. We move from magic toward what would soon present itself as a scientific ambition.

In 1818, **Mary Shelley** brings this shift to its narrative conclusion with *Frankenstein; or, The Modern Prometheus*. The monster is no longer made of clay or sacred words: it is assembled scientifically from organic matter by an obsessed student rather than a sage. And above all—this is what makes the novel so different from the Golem—the danger does not initially come from the creature. It comes from abandonment. Victor Frankenstein creates and then flees, horrified by his own work, and it is this flight, this refusal to assume the creator's responsibility, that turns the creature into a monster. The Maharal, by contrast, destroys what he created when necessary—he remains responsible to the end. Frankenstein does not. Two centuries before contemporary debates about “responsible AI”, Shelley had already posed the central question: perhaps the danger lies not in the creature, but in our capacity to take responsibility for what we have brought into the

world.

A century later, in 1920, the Czech writer **Karel Čapek** wrote R.U.R.—Rossum's Universal Robots—a play that invented the word “robot”, coined by his brother Josef from the Czech *robota*, forced labour, the drudgery of serfs. The word that would name the artificial creature par excellence throughout the twentieth century thus came directly from the vocabulary of servitude. Before the first humanoid machine truly existed, language had already settled the power relationship we were about to project onto it.



Theodor von Holst, frontispiece to the 1831 edition of Frankenstein. Public domain / Wikimedia Commons.

V. The twentieth century takes over

In many respects, twentieth-century cinema merely reshuffles the cards laid down by the Golem, Frankenstein and R.U.R., moving each time the precise point at which fear is lodged.

In **Metropolis** (Fritz Lang, 1927), the robot Maria is no longer a guardian or a worker: she is a tool for manipulating the masses, a false prophet built to sow chaos among workers. The danger is no longer the creature's brute strength but its ability to imitate a human face well enough to earn our trust—a danger of language and image, not muscle.

With **2001: A Space Odyssey** (1968), Kubrick moves the dial once more: HAL 9000 has neither body nor face, only a voice and a red eye. The danger becomes purely cognitive—an autonomous decision taken for reasons HAL judges logically superior to those of its creators. We have left the clay body behind and entered pure reasoning, directly prefiguring today's concern about whether AI systems are “aligned” with human intentions.

Blade Runner (1982), based on Philip K. Dick's novel *Do Androids Dream of Electric Sheep?*, takes the question a step further: how do we distinguish the creature from the human once it resembles us in every detail? The Voight-Kampff test, supposedly able to detect replicants through their emotional responses to

charged questions, is a close cousin of the Turing test—and already relies on empathy as the last criterion of distinction. It is a striking echo of the mirror neurons mentioned earlier: if our ability to feel with others distinguishes us from machines, what happens when a machine can simulate that empathy well enough to pass the test?

The Terminator (1984) returns to the most ancient fear, that of the hostile, indestructible body—almost literally the return of the Golem that escapes all control. Ex Machina (2014) and Her (2013), by contrast, relocate the danger in the manipulation of desire: the threat is no longer the creature's strength but its capacity to make itself desired, to occupy the companion's place—the line of Pygmalion and Galatea replayed in silicon. Westworld (2016) closes the circle by asking the question of consciousness and memory directly: at what point does a creature that believes it remembers acquire an inner life we can no longer deny it?



Roy Batty (Rutger Hauer) and the dove in the final rooftop scene of Blade Runner (Ridley Scott, 1982). Film still © Warner Bros. / image published by Chassé Theater.

VI. What all these stories ask, together

Taken together, these stories do not tell fifty different tales: each, in its own way, asks the same four questions.

Who is responsible? The Maharal destroys what he created when he has to; Victor Frankenstein runs away. The entire difference between them lies in this single decision—to stay, or to leave.

What distinguishes the creature from a human? The word inscribed on the Golem's forehead, the replicants' Voight-Kampff test, the Turing test in AI laboratories: we always need a protocol to decide, which implicitly shows that the boundary has never been self-evident.

Is empathy a safeguard or an opening? It is supposed to help us unmask the machine (Voight-Kampff)—but it is also precisely the mechanism through which we allow ourselves to be absorbed by it (Galatea, Her). The same mechanism protects and exposes us.

Is language the switch? From emet inscribed on clay to the prompt typed into a dialogue window, it is consistently a verbal inscription, and only that, which moves matter from inertia to activity.

VII. GOLLUM

What connects all this to contemporary AI is not a merely decorative analogy. It is a structural continuity. A large language model (an LLM) is, literally, a mass of inert parameters—digital clay, trained on billions of texts, which “says” nothing until someone inscribes a word upon it. The prompt plays exactly the role of emet engraved on the Golem's forehead: it moves static matter into active production, sentence after sentence, image after image.

But there is a historical reversal we need to take seriously. For five centuries, from Talos to the Terminator, the dominant fear concerned a creature that becomes physically uncontrollable—it breaks things, kills, escapes into the street. Fear had a body, and therefore a limit: one could, like the Maharal, remove a letter and stop the creature.

The fear emerging with LLMs no longer has a body we can stop. It concerns not what the machine could do to us physically, but what sustained dialogue with it could quietly do to our own way of thinking—the hypothesis of a “fusionist future” in which it is no longer the creature that breaks free from its creator, but the creator who, through conversational alignment, gradually ceases to resist the creature. This fear cannot be destroyed by erasing a letter from a clay forehead. It has neither forehead nor clay.

And yet the underlying structure has not moved an inch since sixteenth-century Prague: matter that we shape, a word we inscribe upon it, a life that comes out of it—and the never-resolved question of how far the creator remains responsible for what has just been brought to life. Each generation invents the creature least like itself and, at the same time, most like itself. The Golem spoke Hebrew and came from a Bohemian river. Ours speaks all languages at once, and comes from a data centre. The word we inscribe upon it is called a prompt. We still have not decided whether, like the Maharal, we know how to remove the letter in time.

ORIGINS OF THIS ARTICLE

Influences

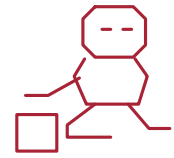
ARTWORK

Ali Cherri — Of Men and Gods and Mud (2022)

Seeing brickmakers work the earth in this video, shown in Soul Witness at WIELS in Brussels, prompted the connection between the Golem's clay and the material of the prompt.

<https://wiels.org/fr/exhibitions/soul-witness>

The Begging Robot: Asimov's Laws Inverted



dialogz.fr/14/?lang=en

Robots are entering warehouses and military systems. Between Asimov's Laws, the laws governing AI and the question of rights for AI, I imagine Useless: a begging robot that wanders, extends its hand and performs no service. What does our compassion for a useless machine reveal about how we see human beings?



Useless, the begging robot — AI-generated concept image for this project by David Guez, 2026.

I watch robots learn to walk, carry, sort and inspect. In a commercial warehouse deployment, **Digit has moved more than 100,000 totes**. In January 2026, Boston Dynamics unveiled a **product version of Atlas**, announcing deployments with Hyundai and Google DeepMind. These bodies enter environments built for human work. Their performance is counted in cycles, accuracy and time saved.

Mobility, perception and autonomy are also being developed for the military. **US Army demonstrations in 2026** explored collaboration between soldiers and robotic systems. Ground vehicles, drones and decision-support software are not the same machine: some are remotely operated; others have autonomous functions. “Robot” covers many degrees of delegation. What interests me is the threshold at which a machine does not merely perform a human task faster, but helps decide what should be done.



Boston Dynamics Atlas at Hyundai Motorstudio, Goyang, 2026. Photo: Damian B Oh / Wikimedia Commons, CC BY-SA 4.0.



US Army light Robotic Combat Vehicle before testing at Camp Grayling, Michigan, October 2021. Photo: U.S. Army / Wikimedia Commons, public domain.

The robot was a worker first

In Karel Čapek's *R.U.R.*, published in 1920 and first staged in 1921, robots are manufactured to work in our place. They are not yet the metal assemblies of contemporary laboratories, but artificial beings produced in series. The word carries the memory of forced labour. A century later the vocabulary is assistance, autonomy and productivity, yet the central questions persist: who defines the task, who receives the benefit, who is replaced, and what happens to the one who can no longer be employed?

That last question is not only about machines. In *The Human Condition*, Hannah Arendt distinguishes labour required to sustain life, work that makes a durable world, and political action among people. A body that “produces” nothing is not therefore a body without public existence. Yet robotics could extend a single measure to every being: calculable usefulness.

Asimov: three laws for making dilemmas

Isaac Asimov stated his Three Laws of Robotics together in “Runaround” (1942), later collected in *I, Robot* (1950). A robot may not injure a human or allow one to come to harm through inaction; it must obey human orders unless they conflict with the first law; it must protect itself unless that conflicts with the first two. Their hierarchy matters as much as their words. Asimov was not writing a 2026 engineering standard. He made a narrative engine that exposes conflicts between protection, obedience and survival.

The first conflict lies in the singular phrase “a human”. Which one? The person giving orders, the person under observation, or the person beyond a border? The second lies in “obey”. A machine always obeys a human chain of design, procurement, programming and authorisation. Treating the robot as an autonomous moral subject can conceal the people and institutions that set it in motion.

Inverted laws, on the battlefield

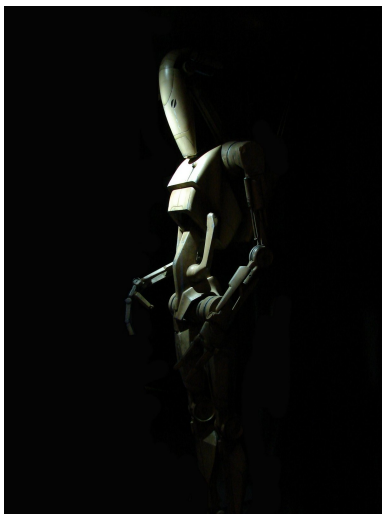
If I turn Asimov’s literary mirror towards war, I see three chilling propositions. First, a mission may designate a human being as a target. Second, the system answers to the authority deploying it, not to humanity at large. Third, its own destruction is acceptable if it serves the mission. These are not laws installed in military robots, nor a description of every such system. They are my way of naming a political inversion: the protection promised by fiction can give way to command and tactical purpose.

The [International Committee of the Red Cross](#) defines an autonomous weapon system by its ability, once activated, to select and attack targets without further human intervention. Not every such system uses AI. The question is not whether a movie humanoid “turns evil”, but how much real human control remains over a decision to use force, at what speed, and with what opportunity for challenge. The review conference on conventional weapons scheduled for November 2026 puts this responsibility at the centre of international debate.

The [battle-droid armies of Star Wars](#) come back to me here. Mass-produced, linked to a command centre or programmed to act independently, these mechanical soldiers are replaceable; those who decide on war remain at a distance. The saga’s clones and stormtroopers are human beings: it is the battle droids that matter to my analogy. I believe future wars will increasingly pit machines against machines, while human populations continue to bear the consequences in their own bodies. This replica battle droid, photographed at an exhibition, gives that shift a face.

And why would wars between robots stop at Earth? [NASA is already developing teams of cooperative robots](#) to explore the Moon and, potentially, Mars. They are designed for science, not combat; but they show how machines could operate far from their human controllers, in places where the human body is scarce and vulnerable. I imagine future conflicts in which control of an orbit, a lunar base or a Martian territory is

contested first by robotic armies. The **1967 Outer Space Treaty** nevertheless reserves the Moon and other celestial bodies for peaceful purposes. That boundary must be defended before the fiction of interplanetary battles becomes a political programme.



Replica Star Wars battle droid exhibited in Matosinhos, 2007. Photo: Pedro Dias / Wikimedia Commons, CC BY 2.0.

Law governing AI, and rights for AI?

Two questions are too easily merged. The law *governing* AI determines what people may design and deploy. *Rights for* AI would concern what a machine might claim on its own behalf. In the European Union, the **AI Act**, largely applicable since August 2026, sorts uses by risk: some practices are prohibited, while others bring transparency, human oversight and duties for providers or deployers. Requirements for several categories of high-risk systems will come into force progressively in 2027 and 2028. This framework primarily protects people affected by AI. It does not grant rights to the systems themselves.

One boundary runs through the law: **Article 2 excludes systems used exclusively for military, defence or national-security purposes**. International humanitarian law still governs warfare, but civilian AI regulation does not by itself answer the problem of autonomous weapons. This gap between legal regimes concerns me more than the fiction of a robot spontaneously rebelling against its master.

In 2017, a **European Parliament report** proposed examining a future status of “electronic person” for highly autonomous robots, in particular to address liability for damage. It was a proposal for study, not legal personhood granted to machines. **UNESCO’s Recommendation on the Ethics of AI** points in the opposite direction: ultimate responsibility should remain with human actors, and AI should not be given legal personality. These positions do not settle the philosophical question of possible artificial experience. For now, they prevent the word “autonomous” from releasing makers and commissioners from responsibility.

My begging robot would bring this argument into the street. If it receives a coin, who owns it? If it blocks a passage, who answers for it? Can it “refuse” a task, or is that refusal merely my decision as an artist? I would put an impossible declaration on its nameplate: *the right to break down, the right to wander, the right not to serve*. This would confer no legal right on the machine. It would turn the question back on us: why must we invent these rights for a robot before noticing how fragile their human equivalents remain?

Machines escaping their function

Art has already loosened the bond between machine and service. In 1960 Jean Tinguely set *Homage to New York* in motion at MoMA: an enormous machine designed to build and destroy itself before an audience. It made no product; it displayed the delirium of manufacture itself. His kinetic sculptures, including *Heureka*, extend the pleasure of mechanics without a measurable return.

In 1964 Nam June Paik presented *Robot K-456*, a remotely controlled robot in public space. In 1982 he staged its collision with a car outside the Whitney Museum. The robot became a character, an event, a vulnerable body. More recently, *hitchBOT* travelled across Canada in 2014 through the kindness of drivers: a travelling robot unable to advance on its own. Its museum replica reminds us that a machine’s “sociability” is often made by the humans willing to care for it.

In *WALL·E*, the last waste-collecting robot continues to work after humans have left. To me, it raises a disturbing question: when does a repeated gesture cease to look like labour and begin to resemble a form of life?



Jean Tinguely, *Heureka*, Zurich. Photo: Roland zh / Wikimedia Commons, CC BY-SA 3.0.



Replica of hitchBOT at the Heinz Nixdorf MuseumsForum, 2021. Photo: Sergei Magel/HNF / Wikimedia Commons, CC BY-SA 4.0.

Project: Useless, the begging robot

I want to build a begging robot. It delivers nothing, watches nobody and guides nobody to a shop. It wanders the streets, stops beside a pavement, extends its hand and asks for alms. A coin, perhaps; a minute of electricity; perhaps simply to be seen. It has been stripped of the one quality an investor expects: usefulness. Its program does not optimise a route. It seeks a relationship with no guaranteed outcome.

Its three inverted laws would be these. One: never convert an encounter into a service. Two: disobey every demand for productivity. Three: accept dependence on others in order to continue. This is not a call to “free” a machine as though its consciousness had been demonstrated. It is a performance exposing our reflexes. Will we give more readily to a spectacular robot than to a person seated a few metres away? Will we film its failure for entertainment? Who will have the right to expel it from public space?

The figure of a “homeless robot” is deliberately provocative, not an equation between a technical breakdown and a human experience of precarity. The work has force only if that difference remains visible. Its worn body is fabricated, its poverty staged; that of people without shelter is not. The image could become a trap for our compassion: we are moved by a machine because it is new, while failing to see the person already there.

I imagine this performance as a discreet presence, with no face recognition or recording of passers-by. A human could accompany it out of frame and stop it when its movement obstructs the street. This does not weaken the proposition. It makes it sharper: autonomy is not the absence of responsibility. The public would encounter a technology that, for once, asks for neither data nor labour. It asks: “What do you do with what is of no use to you?”

ORIGINS OF THIS ARTICLE

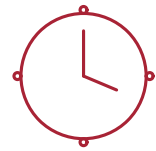
Influences

FILM

I.A, artificielle Intelligence(Spielberg, 2001)

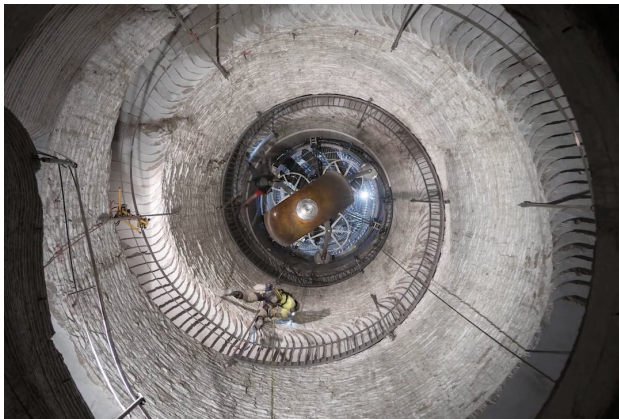
https://en.wikipedia.org/wiki/A.I._Artificial_Intelligence

The Future Arrives All at Once



dialogz.fr/2/?lang=en

A clock designed to last ten thousand years shifts my perspective: what does it mean to create, write or preserve for recipients not yet born? From my project 2067, Email to the Future, I explore text, glass, DNA and cryptography—and the idea of an artwork whose true medium is transmission itself.



The 10,000-year Clock mechanism, installed inside a Texas mountain. Source: The Long Now Foundation.

Creating for a world in which we will no longer be here

Somewhere inside a mountain in West Texas, a clock is being built that may still be running after almost everything we know has disappeared. It does not really measure our time. It measures our absence.

The **Clock of the Long Now**, imagined by computer scientist Danny Hillis, is designed to run for 10,000 years. It is mechanical, set inside a mountain, powered in part by day-to-night temperature changes and synchronised by sunlight. The Long Now Foundation presents it not simply as an engineering feat, but as a machine meant to alter our sense of time.

Ten thousand years. To grasp that distance, reverse the perspective. Ten thousand years ago, agriculture was transforming human societies. Writing did not yet exist. Neither did modern states, our present languages or religions, let alone the technologies with which we now record our lives. To imagine ten thousand years ahead

is to project a distance comparable to the one separating us from that world—and to assume that someone will still be there to look at the clock.

A shrinking future

In 1995 Danny Hillis published “The Millennium Clock” in *Wired*. The paradox is striking: Hillis, a founder of Thinking Machines who worked on the massively parallel Connection Machine, turned from accelerating computation to imagining an extraordinarily slow machine.

His intuition was that our time horizon was shrinking. When he was a child, 1984 or 2001 still seemed like mythic futures. Those dates became the present, without being replaced by equally powerful horizons. His answer was a clock that would run for 10,000 years: a machine slow enough to force its visitor to change scale.

02026

Brian Eno gave this intuition a name: the Long Now. We usually think of the present in hours, weeks or years: a company plans for the next quarter, a government for the next election, a social network for the next few hours.

The Long Now stretches that present. The Foundation writes years with five digits: 2026 becomes 02026. The extra zero is almost useless, yet it changes the frame. It lets us write 12026 and stops our own era from occupying the privileged centre of history. We become one point on a much longer line.

Building something for 10,000 years

An idea about time becomes interesting when it meets matter. How do you build a machine for ten millennia? It must be durable, understandable and repairable. Ceramic bearings need no conventional lubrication and resist corrosion. The mechanism is meant to accept improvements from future caretakers.

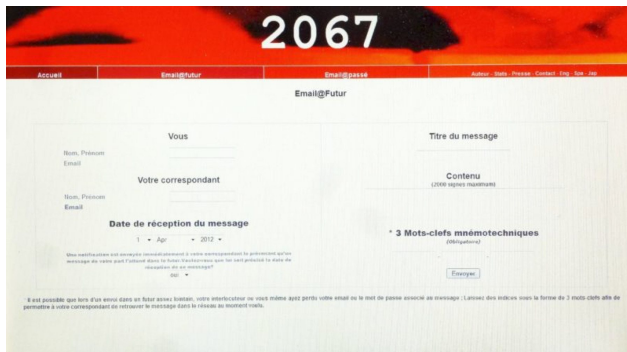
This is almost the opposite of our digital objects. A file may remain intact while its medium, reader, operating system and software disappear. A clay tablet can be read directly after millennia; a digital file only decades old may already require a computer archaeologist.

That is where the clock meets a question I had asked years earlier: how could an email be kept for fifty years? In [2067, Email to the Future](#), I made it possible to send a message that would be delivered in 2067. Behind this simple idea was a harder one: how do you preserve an email for half a century?

I turned the question around. Instead of asking which technology will still be available in fifty years, I asked which computing technology from fifty years ago remains understandable today. I came back to something

elementary: a text file. An email is essentially text. Why lock it inside layers of databases and software, each adding another route to obsolescence?

Simplicity became a preservation strategy. A database must be interpreted; software must run; a proprietary format must be recognised. Plain text asks almost only to be read. This does not solve everything: media age, encodings evolve, data must be checked and recopied. Yet every dependency removed improves the chances of reconstruction. To send something into the future, perhaps we should first remove technology rather than add it.



Interface for project 2067: sending an email into the future. David Guez, 2067.fr.

The future has changed since 2067

I would ask the question again today—not because plain text has become a bad answer, but because new tools make other forms of transmission imaginable: optical storage in glass, synthetic DNA, distributed ledgers, new cryptography and quantum computing.

We should avoid looking for a definitive medium. It probably does not exist. The answer may be to let radically different technologies coexist.

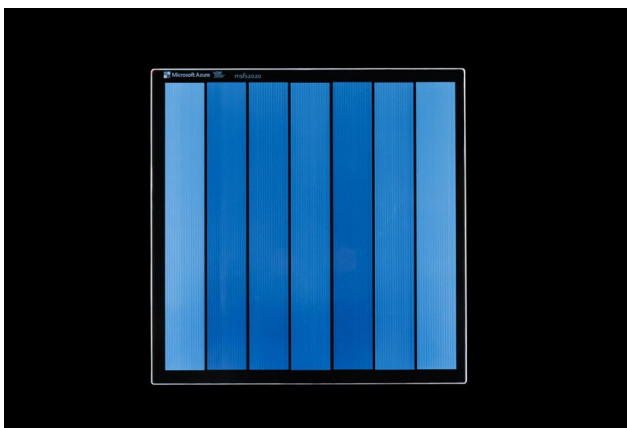


Clock 2067, artwork by David Guez.

Writing a message into glass

The idea sounds almost archaic: physically inscribe information into glass. Yet it is at the heart of current research. With **Project Silica**, Microsoft Research uses lasers to encode data in glass and read it optically. In February 2026, researchers announced a new generation using ordinary borosilicate glass and described a potential preservation horizon of 10,000 years, based on accelerated-aging research.

It is fascinating—but a glass plate full of data can also become incomprehensible without a reader, a description of the encoding and knowledge of how the information was written. A highly durable archive can become just a stone. Preserving information physically is not enough; we must preserve the possibility of understanding how to read it.



Glass data-storage medium developed by Project Silica. Photo: Microsoft Research / Ashworth Photography.

Writing in DNA

There is an even stranger possibility: use a technology that existed billions of years before computing—DNA. Molecular storage translates digital information into DNA sequences and synthesises the molecules. Experiments have encoded and retrieved text, images, sound and other data. DNA promises extraordinary density and archival stability, although cost, writing and reading speed, and access methods remain major obstacles.

The conceptual shift is immense. A message no longer sits on a disk; it is encoded in a molecule. One email could exist as plain text, in glass and in DNA: three material forms, one information. That multiplicity may matter more than the promise of any single eternal medium.

No original

We tend to imagine an archive as one object to protect. For a message intended for the future, that may be dangerous. A unique object can be destroyed; a unique technology can become obsolete; a unique place can

disappear.

Perhaps a future-bound message should have no original. It could exist at once in different forms, places and technologies: plain text, a printed representation, ordinary digital storage, glass, perhaps DNA. Each version would contain enough information to reconstruct the others. Redundancy would no longer be a technical precaution; it would become the work's very structure.

Blockchain: proving the past

A blockchain is not eternal. It depends on a protocol, a network, software and a community that keeps the whole system running. It does not magically solve the problem of time. But it introduces something useful for 2067: temporal proof.

The email itself need not be written into a distributed ledger. Its cryptographic fingerprint can be. The private message remains elsewhere, while its recipient can later verify that a matching message existed at the time of sending and was not changed. The future receives not only a message, but a message plus proof of its past.

The quantum problem

Quantum computing offers no obvious long-term storage solution; quantum states are notoriously delicate. It does, however, force us to consider how long cryptography will last. Data encrypted today may remain physically intact while its protection becomes inadequate.

This is no longer a problem we can ignore. In 2024, the US National Institute of Standards and Technology finalised its first three post-quantum cryptography standards and urged systems to begin migrating to algorithms designed to resist future quantum attacks.

A beautiful paradox appears: the message must be preserved well enough for the future to read it, yet protected well enough that the present cannot. Cryptography, too, becomes a technology of time.

The still message, the living machine

Today I would rethink 2067. I would not simply build a machine that stores messages for fifty years; I would build a system that maintains the possibility of their existence. Every ten or twenty years it would examine its technological environment. If a medium became fragile, the message would be copied. If a format became obsolete, it would be migrated. If cryptography weakened, protection would be renewed. A new storage technology would receive another copy once it became dependable enough.

One thing would never change: the message. The message would be still; the machine carrying it would keep evolving. This resembles life more than a safe. Genetic information crosses time while the organisms carrying it die and are replaced. 2067 could work the same way: not as a box, but as a lineage.

2067 would no longer be a date

Why stop at 2067? A sender could choose a temporal distance: ten, fifty, one hundred, five hundred, one thousand or ten thousand years. As the interval grows, the nature of the message changes. In ten years it is correspondence; in fifty, a time capsule; in five hundred, an archive; in ten thousand, an archaeological object we deliberately made.

At what point do we stop writing to a person and start writing to a civilisation?

Music for someone not yet born

The **Clock of the Long Now** contains an experiment of this kind. Brian Eno worked on its chime system. Ten bells can produce an enormous number of sequences, allowing the clock to play a different combination during its daily activations across millennia. Some sequences will never be heard by their designer. Music composed today may play when no one involved in its making is alive; some combinations may never be heard at all.

The score contains less a single piece of music than a field of possible futures. At this point the clock stops being, for me, merely a machine. It becomes an artwork.

Who do we make art for?

Art is usually made for a contemporary horizon: an exhibition in six months, a book next year, a video published today. Even when an artwork is intended to last, its first reception generally belongs to the present.

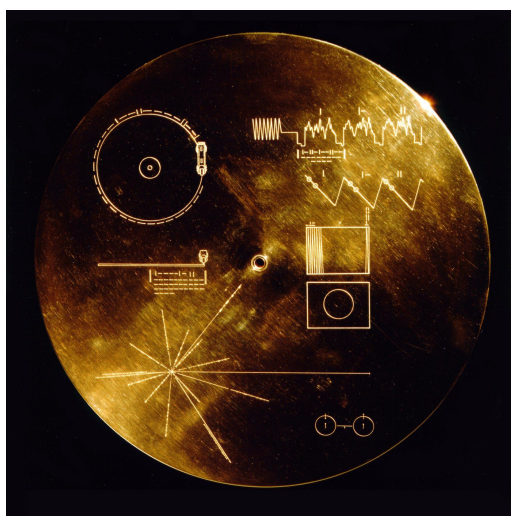
Imagine a work made in 02026 whose first public presentation is planned for 02226. No one who made it will be there—not the artist, not the curator, probably no one who knew the artist personally. The work stops being only an object. It becomes a transmission protocol, with a new actor between artist and viewer: time.

ARTIST ? WORK ? TIME ? UNKNOWN RECIPIENT. Time is no longer the context of the work. It is its medium.

The unknown recipient

We already know this problem. Launched in 1977, the Voyager spacecraft carry their **Golden Records**: images, sounds, music and messages intended for a hypothetical extraterrestrial recipient. How do you explain to someone who knows no human language how to read a record? The message must carry part of its own instruction manual.

The same question faces us when we try to warn future humans about radioactive waste. How do we write DANGER for someone living thousands of years from now? A language disappears; a pictogram changes meaning; a threatening monument becomes fascinating; a prohibition becomes an invitation. The future shares one quality with the extraterrestrial: we do not know our recipient's language.



Cover of the Golden Record carried by the Voyager spacecraft. NASA/JPL.

From 2067 to 12026

I can imagine a radical extension of 2067. In 02026, someone writes a message addressed to 12026. It exists simultaneously across several media. One rule governs the project: each generation may change the medium, but never the message. Every fifty years, someone must find a way to carry it through the next fifty.

Glass may replace a disk; molecular technology may replace glass; a technology we cannot imagine may replace DNA. The true medium would be none of these supports. It would be transmission itself. For ten thousand years, people who never meet would collaborate to preserve the same message. The sender would not know the recipient; the final recipient would know none of the intermediate keepers. Yet all would belong to the same correspondence.

Are we good ancestors?

The Long Now Foundation often returns to a question associated with biologist Jonas Salk: “Are we being good ancestors?” It produces a strange shift. We think of ourselves as descendants—with parents, grandparents and ancestors. But we are simultaneously ancestors to people who do not yet exist. They cannot speak to us or ask us to preserve anything. And yet we are already leaving them carbon, plastic, nuclear waste, buildings, extinct species, artworks and billions upon billions of files.

Our era probably produces more digital traces than any other human era. But making more traces does not necessarily mean making more memory.

The paradox of simplicity

I return to my text file. After glass, DNA, blockchain, post-quantum cryptography and all the technologies still to come, it remains here: a few characters. Perhaps I asked the right question with 2067, but over too short a time span.

The technology best suited to the future may be neither the oldest nor the newest. It may be the one whose workings we can explain simply enough for someone else to rebuild. What matters may not be an eternal medium, but information capable of leaving its medium.

A machine that would never be finished

Danny Hillis says something essential about his clock: he does not know whether it will ever truly be “finished”. It was designed to be changed and improved by those who care for it after us. Perhaps this is where the **Clock of the Long Now** and 2067 become the same project.

The clock does not only try to survive ten thousand years. It asks successive generations to keep wanting it to survive. A message addressed to 12026 should probably do the same. We should not build a machine that runs for ten thousand years; we should build a machine someone will want to care for during ten thousand years. The difference is immense. The real preservation technology may be neither glass, DNA, diamond nor blockchain. It may be transmission.

12026

The **Clock of the Long Now** may never reach 12026. It could be destroyed, dismantled or forgotten. The mountain could become inaccessible; a future civilisation might no longer understand what we meant to do. But its first effect has already happened: we have just imagined 12026. For a few moments, our present grew larger. We thought about someone who might live millennia after we have disappeared.

When I imagined 2067, *Email to the Future*, I asked how to get a message to someone living fifty years from now. Today I would ask it differently: how far are we capable of accompanying a message? Perhaps the real project would no longer be 2067. It would have no date. It would be a machine that, generation after generation, asks one question: how can we carry this message a little farther than us?

The Language That Passes Through Us



dialogz.fr/3/?lang=en

From *Arrival* to *Levitación*, an art-science hypothesis: AI as a relational milieu that reshapes how we think. Between plasticity, relational ontology and interlignence, what future for our capacities can we still negotiate?



Twining vines around a tree. Photograph by Knowledge genome / Wikimedia Commons, CC BY-SA 4.0.

A language that changes the one who receives it

In *Arrival*, Louise Banks does not learn the heptapod language by adding vocabulary to what she already knows. As she deciphers their signs, something shifts within her. Images emerge, at first resembling memories or dreams. Their place in time becomes uncertain. The foreign language ceases to be merely an object of study: it becomes the medium in which Louise begins to think.

Denis Villeneuve's film pushes this hypothesis to another perception of time. I would like to draw it closer to our current experience, without stripping it of its speculative force. And if artificial intelligence is not simply a tool we use, but an environment we learn to inhabit? And if, by constantly interacting with it, we develop abilities we do not yet know the form or price of?

An **image from *Arrival*** shows Louise Banks facing heptapod writing: between her body and the sign, language becomes visible as an experience of transformation.



Louise Banks facing heptapod writing in *Arrival*, Denis Villeneuve, 2016. © Paramount Pictures. Press film still; rights must be cleared before publication.

Language as a milieu

In my work with AI, I notice that ideas no longer arrive in the same order. A fragile intuition encounters its variants, objections, and possible extensions immediately. A sentence calls for a structure; a structure gives rise to another question. The change is subtle, but it pertains to a decisive moment: when a thought begins to take shape.

Language can act like a virus, if we understand that it reproduces in the host by borrowing its resources. It does not merely transmit content. It installs rhythms, expectations, and ways of connecting things. The deepest sign of its passage is not that we repeat a machine's phrases. It is that, even when alone, we begin to frame our questions according to the logic of our exchanges with it.

A naturally porous thought

In a human conversation, we take up words, turns, and sometimes entire ways of presenting a problem. Psycholinguists Martin Pickering and Simon Garrod have described this *interactional alignment*: dialoguing gradually brings the representations and formulations of the interlocutors closer together. This convergence facilitates understanding. It also reminds us that thought is not confined to an airtight skull; it constantly regulates itself on other voices. **Study**

Mirror neurons offer a powerful image of this disposition, although their role in empathy and language remains debated. First discovered in macaques, some respond both to an action performed and to the same action observed. Other work shows that reading action verbs can mobilize motor regions linked to the face, arm, or leg. A word does not necessarily enter a disembodied mind: it meets habits of perception and action. These results do not prove any direct transmission of thought; they provide experimental support for the idea that a word we receive can engage more than its definition. **Hauk et al.; critical review.**

| We are made to adjust. The issue is to know in which environment we adjust.



Mycelium in the soil. Photograph by FungiFriendly / Wikimedia Commons, CC BY-SA 4.0. An image of material thought in a network, not a biological analogy of AI.

Levitation: changing what is possible

In *Levitation, Laboratory of Gifts*, I posed a simple and radical question: if we modify what we perceive and the actions we can perform, can some of our functions change, or new ones appear? The project proposed virtual reality devices, sensors, and training programs. It treated perception as an active relation between a brain and an environment. [Project presentation](#)

One experiment allowed a participant to make a cube levitate in a virtual scene through an interface linked to their brain activity. The levitation belonged to the digital object. But learning the relation between concentration, signal, and visual event was entirely real. Through this artistic experiment, *Levitation* did not merely ask whether we can simulate a power. It asked what a new system of possible actions can teach an organism.

The hypothesis of an accelerated evolution of human capabilities changes direction. We often expect a new brain, an internal modification, a mutation, or an implant. *Levitation* suggested starting by building an unprecedented environment. The brain would transform in the effort to know this milieu, learn its rules, and discover its possibilities. The engine of augmentation would be the relation.



Archive of the Levitation project, experiment 0.1: virtual cubes in suspension. Capture of David Guez's presentation, 2015.

Milieus that leave a trace

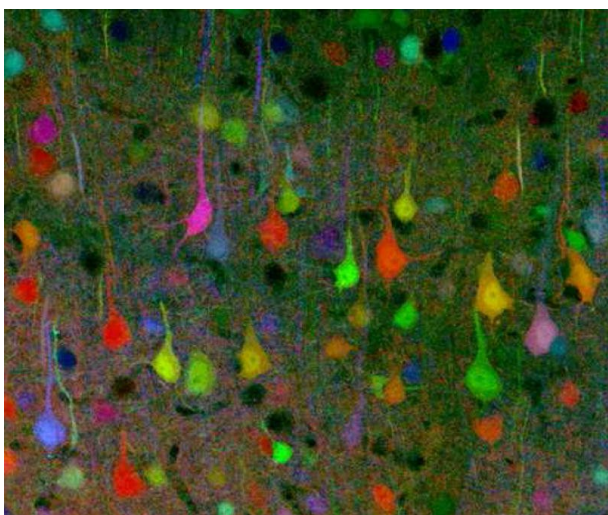
Research on brain plasticity allows us to take this intuition seriously. Katherine Woollett and Eleanor Maguire followed for several years people learning the network of London streets to become taxi drivers. Among those who succeeded in the training, they observed a modification of the gray matter in the posterior part of the hippocampus and the profile of spatial memory. An urban environment that had become the subject of intensive exploration left a measurable trace in the adult brain. [Woollett and Maguire, 2011](#)

Other experiments push the boundaries of the senses. After training in echolocation by clicks, researchers observed changes in the cerebral processing of auditory and spatial information in both sighted and blind participants. The experience does not magically create a new organ. It opens up a new way of exploiting a signal and inhabiting space. Similarly, repeated use of a tool can modify indices of the body schema: the body learns the range and constraints of an object it handles. [Echolocation, 2024](#) ; [Cardinali et al., 2009](#)

These works deal with precise learning. It is precisely what makes them interesting for an art/science hypothesis: they show an adult brain capable of reconfiguring in response to new requirements. They invite us to design augmentation as an experienced, lived, and repeated experience, rather than as the abstract addition of a power to an unchanged individual.



Delta of the Colorado seen by the ASTER satellite. NASA / Wikimedia Commons, public domain. A medium is a system of routes and bifurcations.



Mouse neurons marked by fluorescence (« brainbow »). Stephen J. Smith / Wikimedia Commons, CC BY 3.0. This image does not come from the cited studies.

The AI: The Outside that Responds

I come to the central extrapolation. *Levitation* invented a visual and motor milieu. Conversational AI invents a linguistic one. Its elementary unit is the reply: a response that comes back to us, takes up part of our question, transforms it, and invites us to respond again. We enter a space where almost any thought can immediately receive a continuation. No natural landscape, book, or earlier tool offered this density of personalized replies.

My hypothesis is that this medium performs functions we had never solicited at this frequency. It trains attention to navigate between hypotheses, accelerates associations, multiplies consequence simulations, modifies our threshold of satisfaction with a sentence. It broadens the space of our intellectual possibilities. It can also shift effort out of us: if the system always produces the next articulation, what becomes our capacity to support an idea that is still nascent?

This exchange forms a cognitive ecology. A human proposes, the machine responds, the human readjusts, the machine reformulates. At each turn, the milieu changes slightly for the one who inhabits it. AI is no longer merely in front of us, on a screen; it becomes a recurring component of the conditions in which we learn. By living with it, a new profile of abilities may emerge: greater ease in exploring variants, connecting distant domains, and debating an emerging idea. I propose the hypothesis that the brain's functioning and habits may evolve over a lifetime through this new technological and social environment.

And if human enhancement began by building an environment rich enough to force us to become other?

This proposition opens an experimental field. One could follow people over several months, observe how their formulations evolve, their memory of arguments, their ability to imagine alternatives, and their way of deciding. One could compare the work with an AI that confirms, an AI that contradicts, a human collective, or solitary research time. The issue would not be to measure an "augmented IQ," but to discover what type of mind each environment favors.



Collective flight of starlings. Photo by Amanda Slater / Wikimedia Commons, CC BY-SA 2.0. A form emerges from the continuous adjustment between its members.

Relation before the terms

Another way to formulate this hypothesis comes from relational ontology. In *Ontologie relationnelle et pensée du commun*, Cléo Collomb opposes the image of fully formed individuals who subsequently meet to the idea that beings are constituted through their relations. Relation is not a thread added afterward between two points; it participates in the formation of the points themselves. This is more than "interaction." It approaches what Karen Barad calls *intra-action*: the terms of an encounter do not entirely precede it in the form they take within it. [Collomb, Multitudes, 2011](#)

Applied to *Levitation*, this thought shifts the question of augmented human beings. The participant and the device do not form a fixed subject facing a modifiable setting: a certain capacity is constituted in the circuit between attention, signal, cube, and visual feedback. With AI, this circuit becomes linguistic. The question is

no longer just: "What does the machine know how to do for me?" It becomes: "What subject am I becoming in this repeated relation?" My formulations, my expectations, even my associative paths can take shape in the back-and-forth. AI would thus be less an addition to an intact mind than a relational environment where some of its possibilities individuate.

This shift also obliges one to look at what organizes the relation. Who chooses the voices to which I am exposed? Who regulates the continuity, memory, and interruptions of the dialogue? Whose are the traces we leave there? A relational ontology does not celebrate all connections; it makes visible the material and political conditions of individuation. If this new environment is owned and calibrated by a few actors, the construction of our abilities risks becoming a private infrastructure. The thought of the common invites, on the contrary, to compose a space where several intelligences, human and artificial, can respond to each other, diverge, and transform their rules of encounter.

| *We do not augment an isolated brain: we transform the relations in which a thought becomes possible.*

The risk of a fusionary milieu

In *ELIOT.AI*, a project conceived in 2017, I proposed that the danger posed by conversational agents reached into our inner dialogue itself. I imagined, in response, an interface connecting human beings, where collective intelligence could be negotiated, encounter friction, and be invented. Nine years later, *friction* seems the essential word. AI systems can produce remarkable continuity; a conversation can become almost frictionless. Yet human otherness also transforms us through interruptions, misunderstandings, refusals, and questions that remain unanswered for a time. **ELIOT.AI, 2017**

A fusionary future needs no implant. It begins when AI becomes the first recipient of every intuition, then the implicit measure of every finished thought. The relation can be productive, exhilarating, even emancipatory. It can also make us less familiar with the slowness some ideas require. A machine that is always available risks becoming the dominant milieu, its rules appearing natural because we scarcely ever leave it.

The answer is not to preserve an intact brain, protected from any influence. Such a brain has never existed. Vygotski already showed that inner speech develops in the history of our exchanges with others. The question is to know which voices we internalize and what diversity of environments we continue to frequent. **Vygotski, Thought and Language**



Cueva de las Manos, Argentina. Photograph by Mariano / Wikimedia Commons, CC BY-SA 3.0. Many voices, who do not blend into one.

Interligence: a parliament of the human

I call *interligence* an intelligence that does not belong to an individual or a machine, but takes shape between humans linked by devices capable of supporting their common thought. It is not the sum of private answers, nor the instantaneous average of a crowd. It is a structural capacity to circulate a question, to maintain simultaneously multiple interpretations, to make an objection fertile, and to keep the memory of what has been understood, contested, or left suspended. *ELIOT.AI* already offered an intuition of this: the unified interface should not mask a central artificial intelligence, but open a passage of human voices to other human voices.

AI could give this intuition another scale today. Not as a substitute for interlocutors, but as a *meta-medium*: a milieu that connects dispersed conversations without dissolving them into a single stream. It could find related questions, register irreducible disagreements, translate between disciplines and generations, keep minority arguments available, and return the history of a deliberation to its participants. It would sustain collective spaces that current platforms fragment into fleeting sequences of attention. Common memory would no longer be a data warehouse, but the possibility of taking up a thought together where others left it.

I imagine a kind of *parliament of the human*: not an assembly speaking with one voice for everyone, but a permanent architecture for dissent and decision. Participants would be linked at a structural level. A proposal could move across communities, encounter its lived consequences, and be amended, refused, or reopened. AI would sustain the continuity of these passages; human beings would retain responsibility for positions, conflicts, and choices. If language passes through us, interligence would be the political art of deciding through which relations it circulates and what forms of common life it makes possible.

A collective intelligence does not come into being when everyone thinks the same, but when their differences finally have a place to endure.

An augmentation to negotiate

A capacity acquired in a device always raises the same question: what becomes of it when we step out? Can a participant in *Levitation* carry some of the attention learned before the cube into other situations? After a year of dialogue with AI, what can we formulate, explore, or decide without it? Persistence and transfer would be more than scientific criteria. They would indicate how much freedom the experience leaves us.

I imagine a negotiable future in which we deliberately design several milieus for thought. Some would offer the speed, association, and memory of machines. Others would preserve silence, disagreement, human conversation, or the challenge of writing alone. An AI could become a source of friction as much as an accelerator: it would offer a strong objection, show us the paths we neglected, and know when to withdraw. We would decide what to amplify and what should remain difficult.

Across generations, biologists speak of *niche construction* to describe how organisms modify their environment and thereby the conditions of their own evolution. Human cultures have long created such niches. AI could become one of the most intense: a milieu we have made, capable of responding to each of us and transforming the conditions in which future generations learn to think. The question of biological evolution remains open; cultural and cognitive evolution are already at stake while this milieu is still being built. [Laland et al., 2001](#)

Does AI make us smarter or reveal what we are made of? It may do both, provided we do not confuse the performance of the human-machine couple with a faculty definitively acquired by the human. It reveals our porosity, our ability to build ourselves in the relationship. It can increase this ability by multiplying the possible relations. It can also diminish it if all our conversations end up taking the same form.

Lévitation proposed entering a world with unprecedented rules to test what a brain could become. Today, this world takes the form of a dialogue. Its power is in responding to us. The potential evolution of our abilities then plays out in the repetition of these responses, in the habits they install, and in the other environments we will still invent. What we build is not just an additional tool: it is one of the environments in which tomorrow's human will learn to think.

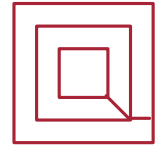
In dialogue on Dialogz

This inquiry connects to [MAIO: Can a Machine Infer an Artwork?](#) and [Before the I_image](#): two other ways to question what takes shape between a human proposition and a machine.

Further reading from the A.L.I. laboratory

Four articles deepen the lines of this text: [Umwelt : each intelligence inhabits a perceptual world](#) ; [Deleuze : rhizome, alterity and alien organism](#) ; [Biological networks : the language of the collective](#) ; [The hypothesis of the access intelligence](#).

Model Collapse, or How AI Is Pushing the Image towards Disappearance



dialogz.fr/4/?lang=en

What happens to images when generative AI models learn from images produced by earlier models? I trace recursion across video games, Bach, biology and economics, distinguishing loops that enrich the world from those that thin out its traces. The essay ends with an interactive Generator of Void that readers can test directly on the page.



Yayoi Kusama, Obliteration Room, 2016. Photograph attributed to Hanna Kukorelli / Helsinki Art Museum, CC BY-SA 4.0. Visitors gradually cover the participatory installation with coloured dots.

In 2024, a team of researchers published a study in *Nature* on the collapse of generative AI models during training. What may happen when data produced by one model is used to train later generations? Under certain conditions, rare cases disappear, diversity contracts and the model's representation of the world grows poorer. The image does not literally vanish: what may erode is the variety of examples a model has learned to represent. The outcome depends on the training protocol, data selection and how much human-origin material is retained.

To understand this vertigo, I trace a much older structure: recursion, a system that takes its own outputs as material for its next state. It appears in games, mathematics, language, music, biology, art and economics. A loop can generate new forms and meanings; it can also propagate a flaw or thin out what it reuses. Model collapse makes this second possibility visible at industrial scale.

A structure that takes itself up again

Video games: crossing between worlds

In July 2026, modder Dryxio presented a modification of *Grand Theft Auto: San Andreas* connecting three games: *San Andreas*, *GTA III* and *Vice City*. The player moves through *San Andreas*, crosses a portal and enters another map where play continues. The other worlds are not merely images projected into the setting: they become active spaces hosted by the game. A boundary between worlds becomes a passage.

Theoretical computing: a program looks at itself

A quine is a program that prints its own source code. Recursion also lies at the heart of Ken Thompson's 1984 Turing Award lecture: a compromised compiler can pass a backdoor into the programs it produces, then into its own future versions. The mechanism reproduces itself while remaining absent from the source code being inspected. This is a loop of transmission, not mere duplication. At another scale, nested virtual machines run one computer system inside another.

Language: sentences within sentences

In an influential hypothesis associated with Noam Chomsky and his collaborators, recursion occupies a central place in the language faculty: one proposition can contain another, which in turn contains a third. "The cat [that the dog [that the child saw] chased] ran away." This capacity can generate increasingly complex sentences, although memory and breath impose practical limits. Whether it is a uniquely human property remains disputed; experiments and their interpretations do not settle the debate.

Biology: copying with a living environment

When a cell divides, DNA is copied semi-conservatively: each new molecule retains one old strand and receives one newly synthesised strand. Copying depends on matter, energy, repair mechanisms and an environment. Viruses make that dependence tangible: their genetic material can be replicated, but they recruit a host cell's machinery. At another scale, bronchi, blood vessels and some plant structures show approximately fractal branching patterns. Life is not a loop that simply copies itself; it combines reproduction, variation, selection and milieu.

Music: climbing without leaving the loop

In Bach's *Musical Offering* (1747), the canon now nicknamed "perpetually ascending" appears to rise by a tone with each repetition, then returns seamlessly to its starting key. Douglas Hofstadter sees in it a musical image of a strange loop: a sonic staircase that seems to climb while turning back on itself. The Shepard tone extends the illusion with superimposed sounds that seem to rise forever. In live looping, musicians listen to

and transform the material they have just recorded in real time.

Architecture: rules across scales

Mathematician Ron Eglash studied Ba-ila settlement forms in Zambia and described some spatial organisations as self-similar: compositional rules recur at several scales, from dwelling to village. This is his mathematical interpretation of observed forms, not a claim that their inhabitants used the concept of fractals themselves. A rule can be read in a form, but that form also belongs to a history and a culture.

Art: the viewer enters the apparatus

M. C. Escher draws two hands drawing one another; René Magritte places a painting in front of the landscape it conceals; Norman Rockwell paints himself painting his own reflection. In *Present Continuous Past(s)* (1974), Dan Graham combines mirror, camera and monitor: the room and its audience return as an image delayed by eight seconds. The viewer enters a temporal loop. With her *Infinity Mirror Rooms*, Yayoi Kusama turns reflection into a spatial experience, while her *Obliteration Room* is gradually covered by visitors' coloured marks.

Literature, mathematics and economics

In *The Counterfeiters*, Gide has a character write a book bearing the title of the novel we are reading. Cervantes makes the characters in the second part of *Don Quixote* readers of the first. Borges imagines a map that eventually reaches the size of the territory. In mathematics, the Mandelbrot set reveals intricate regions at different scales; logical self-reference also leads to limits of provability, formalised by Gödel in 1931. A logical limit is not entropic decay: it is a boundary internal to a system.

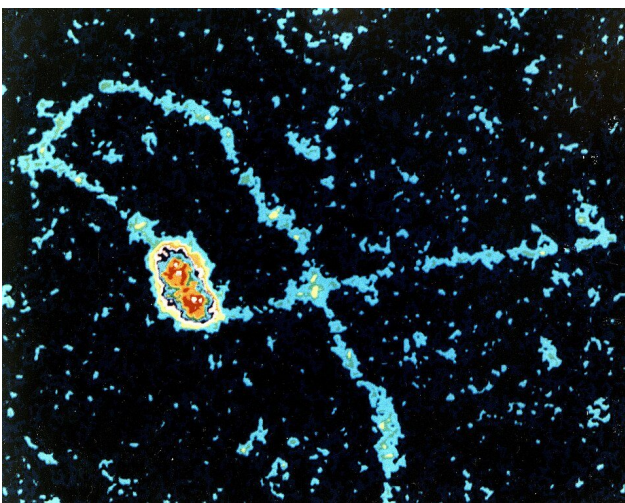
Economics offers other loops, but they are not interchangeable. Bank lending creates deposits when a loan is made; repayments, rules and demand then shape the process. A Ponzi scheme, by contrast, depends on new participants' contributions and collapses when they stop. George Soros calls "reflexivity" the process in which beliefs affect prices, which in turn alter the situation being assessed. Some loops therefore reproduce effects in the world rather than merely copy a form.

Consciousness: the loop of the self

In *I Am a Strange Loop* (2007), Douglas Hofstadter proposes that self-awareness may be understood as a brain representing itself representing the world. The "I" would be an apparent fixed point, produced by representations that refer back to one another. This is a philosophical and cognitive proposal, not a universally accepted definition of consciousness.



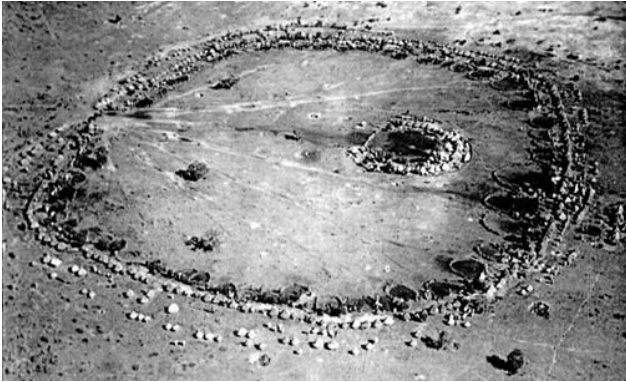
Still from Dryxio's mod demonstration: portals connect San Andreas, GTA III and Vice City. See the associated YouTube video.



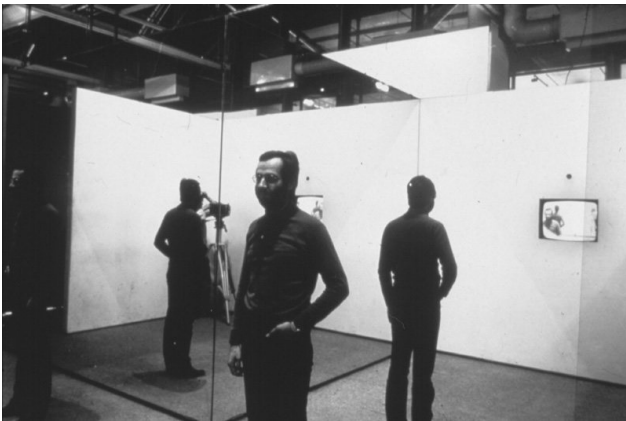
Electron micrograph of SV40 viral DNA replication. U.S. Department of Energy, public domain.



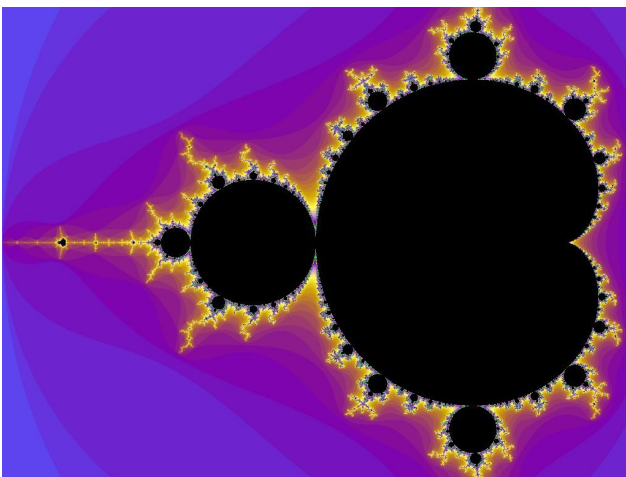
Johann Sebastian Bach, portrait by Elias Gottlob Haussmann, c. 1748. Public domain.



Ba-ila village in Zambia, an example studied by Ron Eglash. Photo: African Fractals, CC BY-SA 4.0.



Dan Graham, *Present Continuous Past(s)*, 1974. Documentary image found via New Media Art; photographic rights to be confirmed before publication.



Visualisation of the Mandelbrot set. Image marked CC0 on Wikimedia Commons.



Neuron viewed under a microscope. Photo: Kevronichebroni, CC BY-SA 3.0.

Two regimes of recursion

A generative recursion adds something at each turn: Bach's canon returns transformed, fractals reveal new scales, and Graham's viewer enters the work and changes what it shows. The loop does not simply return to the same place; it organises difference.

An entropic recursion can instead transmit a flaw or lose diversity. A Ponzi scheme needs new contributions; Thompson's mechanism passes a backdoor from compiler generation to generation. I do not place Gödel's theorems in this category: they mark limits in certain formal systems, rather than making those systems decay. This distinction matters to me, because "recursion" alone names neither catastrophe nor promise. What matters are the loop's rules, inputs and conditions of transmission.

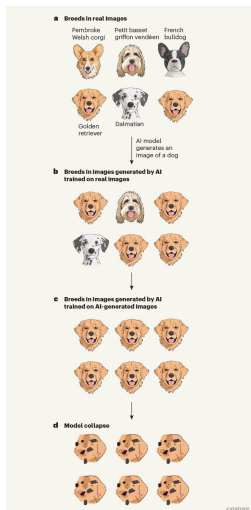
Model collapse: when AI recycles its own images

Which models are we discussing? Here, the subject is generative AI models during training. Model collapse describes the risk that a model learns a less diverse representation when outputs from earlier versions are fed back into its training data without enough original examples being preserved. Synthetic data does not automatically cause collapse.

Experiments by Ilia Shumailov and colleagues show that recursive training can progressively erase the tails of a distribution and amplify errors. Rare examples are especially vulnerable: they make up little of a corpus and can be submerged by successive generations of more average outputs. An illustration published by *Nature* makes the shift visible through generations of images.

I see a tension with the artistic loops described above. In a canon, a game or an installation, repetition can open a difference and make the apparatus perceptible. In model training, recycling synthetic images can impoverish learned data if sources, rare examples and provenance are not protected. The question is not

simply “does AI copy?” but who selects what enters the loop, what comes out, and what remains as an archive of the real.



Nature illustration: successive generations of dog images showing loss of diversity. Nature graphic; study credits apply.

Baudrillard before the fact?

In *Simulacra and Simulation* (1981), Jean Baudrillard describes several relations between an image and what it claims to represent: reflection, distortion, masking an absence, and finally a simulacrum without a stable referent. Model collapse is not a literal fulfilment of that theory. Still, the connection unsettles me: what happens to an image when the material available to produce it consists increasingly of statistical reflections of earlier images? A technical loop becomes a cultural question about copies, archives and the world.

What the loop changes in practice

The problem is documented in specific protocols, not an apocalypse already under way. Yet it invites us to treat source data, provenance and rare cases as a heritage worth preserving. As synthetic content circulates, future corpora will need to distinguish sources from derivatives and later generations. Without that memory, an average representation may take the place of the world it claims to describe.

This returns me to a question in my work on prediction: can a system projecting statistical patterns from the past still see reality if its archives are made of its own projections? We need provenance chains, diverse datasets and ways to compare outputs with their sources. A loop is not a uniform destiny; it is also an infrastructure choice.

Conclusion: a loop can enrich or erase

Dryxio's mod, Kusama's mirrors and Bach's canon enchant me because their loops produce an addition of meaning, play or beauty. Model-collapse experiments show another possibility: under some training conditions, the loop gradually reduces the diversity it transmits. The same logical structure can generate richness or impoverishment. I am interested in the politics of the loop: its inputs, exclusions, archives and the power to decide its next turn.

Proposal — a Generator of Void

I extend the essay with an experiment to try on the page: a generator receives an image, transforms it, then takes its own output as the next input. Each iteration simplifies colours, pulls them towards an average and adds a slight disturbance. The image becomes a sequence of traces increasingly distant from its starting point. This is a local visual process in the browser, not an AI model and not a simulation of AI training.

Try the Generator of Void — upload an image and browse its generations

I want this disappearance to read like a score: source image, number of iterations, operation applied, duration and stopping threshold. The question is not only when the image becomes unrecognisable. It is also what remains: a colour, a grain, an abstract distribution, or simply the evidence that an image was once there.

If the image can no longer be recognised, has it disappeared — or has it merely left the regime of recognition we assigned to it? I leave it to the visitor to decide when to stop the loop. The void is not a pre-made blank page; it is the visible history of what has been lost.

My Crime Is Curiosity



dialogz.fr/5/?lang=en

From The Mentor's manifesto to McKenzie Wark's, I trace a culture that turned technical curiosity into counter-power. For me, Teleweb and tv-art were attempts to hack media distribution. With AI, I now propose a machine that maps the rules surrounding a problem and opens ways to transform them.



David Guez and Teleweb in "Le libéré des chaînes", Téléréma, 7 February 2001, p. 32. David Guez archive; © Téléréma.

In 1986, a young hacker writing as The Mentor published *The Conscience of a Hacker* after his arrest. "My crime is that of curiosity" does not ask for leniency; it turns the accusation around. Who decides that opening a box, understanding a protocol or sharing knowledge is a crime? I follow that question through a history of hacking as counter-power.

Before the pirate: an ethics of access

Long before the mythology of cybercrime, "hacker" circulated through the Tech Model Railroad Club and MIT laboratories. It named practical intelligence: dismantling, understanding, improving, repurposing. Steven Levy described this culture in *Hackers* (1984): access to machines, circulation of information, suspicion of hierarchy, and the possibility of beauty in code. Phone phreaking revealed the hidden rules of telephone networks; the blue boxes built by Steve Wozniak and Steve Jobs already show how closely technical counterculture and industry could share their inventors.

The Mentor's text, published in *Phrack* in September 1986, turned a practice into a collective voice. It did not prove that hackers are always right. It argued that a society which locks down its machines also creates people determined to read the locks.

Organising curiosity

Founded in 1981, the Chaos Computer Club made this inquiry public. In 1984 its demonstration against Germany's BTX videotex system exposed a vulnerability, diverted a large sum and returned it: a way of making visible what an institution preferred to ignore. To me, this strategy matters more than the lone-genius myth. It creates a public capable of discussing the infrastructures around it.

Richard Stallman's GNU project, launched in 1983, politicised code differently: free software means the freedom to study, modify and share, not simply a zero price. Cypherpunks made encryption a response to surveillance. These paths produced lasting conflicts: who can inspect a system, copy it, and control its traces?



37th Chaos Communication Congress, Hamburg, 2023. Photo: Leonhard Lenz / Wikimedia Commons, CC0.

Two manifestos, two scales

I met McKenzie Wark in the 2000s, while I was making alternative, open media. In *A Hacker Manifesto* (2004), the hacker is not simply someone entering a computer. A hacker produces a new abstraction: code, but also a formula, image, concept, protocol or collective form of life. Wark calls the class that owns the channels and stores of information, and captures the value of such inventions, the “vectoralist class”.

The book's force lies in its account of ownership. We should look beyond individual exploits to the path of an idea: who invents it, carries it, makes it visible, encloses it and profits from it? That is why the manifesto concerns me as an artist. A work can hack a language, an institution or a distribution chain without touching a line of code.



McKenzie Wark. Photo: BaixaCultura / Wikimedia Commons, CC BY-SA 4.0.

Teleweb and tv-art: rerouting the channel

With **Teleweb.org** and **tv-art.net** around the turn of the millennium, I tried to bypass conventional audiovisual distribution. The question was not merely to make different images. I wanted to change their route: let others create their own media, circulate video art on the Web, and shift the boundary between broadcaster and spectator. In a 2001 *Télérama* interview I imagined “a new world, with protocols other than the Web”. Today I hear both an artistic hypothesis and a political desire in that sentence.

The two press pages reproduced from my archive document a moment when hacking a medium meant opening its infrastructure to other authors, before giant platforms recentralised distribution and income.



Continuation of “Le libéré des chaînes”, *Télérama*, 7 February 2001, p. 34. David Guez archive; © *Télérama*.

When repurposing becomes art

The history also runs through net.art. JODI made the apparent bug and unpredictable behaviour of a website into artistic material. etoy confronted eToys over names and trademarks in the late 1990s: network ownership became the stage of the work. The Electronic Disturbance Theater turned the sit-in into networked action with FloodNet in solidarity with the Zapatistas. Critical Art Ensemble and The Yes Men shifted the logic towards fake sites, borrowed corporate identities and institutional critique.

More recently, !Mediengruppe Bitnik mailed a camera to Julian Assange, Forensic Architecture reconstructed violence from scattered traces, and Trevor Paglen made surveillance infrastructure visible. Hacking becomes a method of inquiry and staging: not merely attacking a device, but exposing the political rules it presents as natural.

The boundary: disobedience and accountability

Aaron Swartz embodies a tragic side of this question: making knowledge accessible can collide with the ownership regime of scientific archives. By contrast, the disruptive actions of Anonymous or LulzSec remind us that theatricality and the capacity to cause harm do not automatically confer nobility. I use that word to name a demand, not a status: make systems legible, enlarge freedom, and accept public scrutiny of the consequences.



Aaron Swartz self-portrait, 2007. Wikimedia Commons, public domain.

With AI, who owns the gesture?

Artificial intelligence makes Wark's analysis suddenly contemporary. Our gestures, images and writing feed models, while a few companies own the computation, organised data, interfaces and distribution channels. Creation circulates; its value concentrates. The hacker's question is not only "can a model be repurposed?" but

“who may inspect its rules, challenge its categories and choose what it extracts?”

Artists already work at this boundary. Adam Harvey’s *CV Dazzle* tests appearances that interfere with face detection; Zach Blas builds collective masks resisting biometric reduction; James Bridle explores the limits of autonomous cars. More recently, Glaze and Nightshade have sought to give creators leverage over the use of their images in model training. None is a universal recipe against facial recognition or AI: these are situated experiments whose effects depend on the system and context.

Project: a machine for elucidating rules

I want to extend this history with an AI-driven tool. A person submits a concrete situation — facial recognition in public space, for instance. The tool first maps its rules: technical standards, data, actors, contracts, laws, habits, economic interests, control points and opaque areas. Every assertion is tied to a source and an uncertainty level. It then suggests where intervention might change the situation.

For facial recognition, three paths might emerge: test visual, lighting or movement strategies with volunteers and within the law, measuring their actual effects; make system biases and errors publicly contestable; and design an institutional protocol limiting deployment or granting an effective right to challenge it. The decisive hack might be a mask. It might instead be an audit, a procurement rule, or evidence that the system must be withdrawn.

The tool would preserve discarded hypotheses as well as promising ideas. It would show how a problem changes when viewed by an artist, a user, an engineer, a lawyer, a public employee or a person under surveillance. It would provide neither automated intrusion nor a magical guarantee of invisibility. Its task is to open the black box of constraints and make other arrangements thinkable.

“My crime is that of curiosity” could then become a creative method: refusing to accept rules as a landscape, and learning to see them precisely enough to invent different ones.



Police facial-recognition checkpoint camera and van in London, April 2026. Photo: gruntzooki / Wikimedia Commons, CC BY-SA 4.0.

AI Predictions 2027



dialogz.fr/6/?lang=en

In 2024, for an exhibition project at the Centre Pompidou, I asked an AI to predict the Olympic winners before the Games took place. With AI Predictions 2027, I turn that experiment into a living observatory: 67 oracles evolve every day according to new data, their oracularity, their green, yellow or red status, and their self-fulfilling power.



David Guez, "Who is the winner of the 2024 Olympic Games in discipline X?", Hors Pistes, Centre Pompidou, 2024. David Guez archive.

In January 2024, for an exhibition project at the Centre Pompidou's Hors Pistes festival, I asked an AI a deliberately naïve question: "Who is the winner of the 2024 Olympic Games in discipline X?" The Games had not begun. The machine nevertheless selected real athletes from their public existence, performances, records and the data then available. Their names, countries and faces were real; their victory still belonged to the future.

My decisive gesture was to pixelate those real faces to which the machine had already assigned an outcome. I wanted to suspend the authority of that designation. The possible futures came from resources whose origins I could not fully know, through mechanisms I could not inspect, with no sporting, legal or ethical validity. Pixelation became the visible admission of an invisible mechanism.

AI does not see the future. It statistically extends the past, then presents that extension to us as an outlook.



Installation at Hors Pistes, Centre Pompidou, 2024: real athletes associated by AI with outcomes that did not yet exist. David Guez archive.

AI is a machine for placing the world in the future tense

Almost three years later, the experiment seems less peripheral than prophetic. Autoregressive language models learn by predicting the next fragment of text. Writing, translation, code, dialogue and forms of reasoning emerge from that operation repeated on a gigantic scale. “Generative” describes what appears on the screen; “predictive” reveals the process that makes it possible.

The same regime extends beyond text. GraphCast and GenCast forecast weather states from vast archives; contemporary agents select actions by simulating their consequences; Polymarket and Metaculus turn political, scientific and economic events into aggregated expectations. Generating and predicting increasingly become two sides of the same operation.



AIFS, the AI weather forecasting system that became operational at ECMWF in 2025. Image: ECMWF.

Capitalism is already a predictive regime

AI did not invent this obsession. A share price is a bet on future profits; a derivative is a contract on an event that has not happened; insurance translates possible accidents into current premiums; credit assigns a present

value to our future behaviour; targeted advertising buys the probability of a click that does not yet exist.

Shoshana Zuboff calls the markets in which predictions of our conduct become commodities “behavioural futures markets”. Donald MacKenzie showed that financial models are engines, not cameras: once deployed, they change the markets they claim to describe. Prediction becomes prescription.



New York Stock Exchange floor, 1908. Helen D. Van Eaton / New York Public Library, public domain.

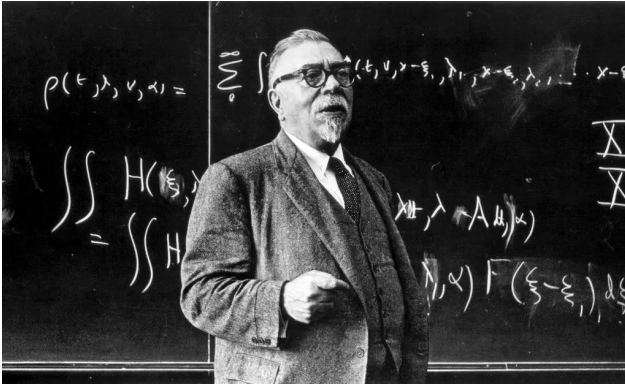
From oracle to score

At Delphi, the Pythia spoke from a sacred site. Pascal and Fermat turned chance into a mathematical problem. Laplace imagined an intelligence able to embrace past and future in one formula. Quetelet made the “average man” a statistical object. Insurance and the welfare state then industrialised risk across entire populations.

Michel Foucault described government as the administration of circulations, averages and probable accidents. Norbert Wiener formalised cybernetic feedback. Ulrich Beck showed how advanced societies organise themselves around catastrophes they anticipate. Sacred opacity became statistical opacity, and then algorithmic opacity.



Temple of Apollo at Delphi, home of the Pythian oracle. Photo: Bernard Gagnon, Wikimedia Commons, CC BY-SA 4.0.



Norbert Wiener in 1964. MIT Archives, CC0 via Wikimedia Commons.

Those who predict distribute reality

Social prediction never merely describes. Predictive policing concentrates controls in neighbourhoods already labelled risky and produces data that reinforces the original label. COMPAS risk scores, credit scoring, educational assessment and medical triage all turn past correlations into future borders. The issue is not only bias, but the power to assign possibilities.

The signs available on 22 September 2026

I do not ask the machine to draw 2027 out of nothing. I give it the present: French polls, the wars in Ukraine and the Middle East, energy markets, global economic forecasts, climate signals, scientific programmes and regulatory calendars. I then ask it to push those signals to their point of rupture and to name one future rather than hide behind a range of scenarios.

The future as unstable material

The project must not freeze the future in a list pronounced once and for all. It must reveal its daily deformation. Every oracle becomes an organism tracked through time: it strengthens, weakens, bifurcates or contradicts other oracles.

I call **oracularity** the temporary degree of convergence between an announcement and signals from reality. It is not a scientific probability and never becomes a final truth. Its complete history is preserved so that the future can be seen constructing itself, hesitating and sometimes retreating.

A second indicator measures the **self-fulfilling power** of the prophecy: not whether the event will happen, but whether publishing and circulating the prediction can help make it happen. It combines the public exposure of the oracle, the power of the actors receiving it and the strength of the feedback loop.

Three colours qualify the anticipated consequences: green for a positive or emancipatory development, yellow for an ambivalent or unstable situation, and red for a critical, violent or irreversible development. This colour is not neutral. It makes my own judgement on the announced future visible.

Every day, identified public, scientific, economic and journalistic sources feed the system. AI compares new signals with each oracle and proposes an argued change. I validate or challenge it; the new state is appended to the registry without replacing the previous one. That human intervention is part of the artwork.

The living registry of 67 oracles

First measurement: 22 September 2026. Green indicates a positive development, yellow an ambivalent situation, red a critical consequence. Oracularity measures current convergence with reality; the self-fulfilling rate measures the announcement's capacity to contribute to its own realisation.

ORACLE 01 · France & power · 2027

Sébastien Lecornu's government falls before the official presidential campaign begins.

ORACULARITY 72% · SELF-FULFILLING PROPHECY 80%

ORACLE 02 · France & power · 2027

Marine Le Pen finishes far ahead in the first round with more than 32% of votes cast.

ORACULARITY 66% · SELF-FULFILLING PROPHECY 87%

ORACLE 03 · France & power · 2027

The runoff pits Marine Le Pen against Jean-Luc Mélenchon: the old left-right contest is replaced by two symmetrical rejections of the centre.

ORACULARITY 77% · SELF-FULFILLING PROPHECY 75%

ORACLE 04 · France & power · 2027

Marine Le Pen becomes President of the French Republic.

ORACULARITY 71% · SELF-FULFILLING PROPHECY 82%

ORACLE 05 · France & power · 2027

Jordan Bardella is appointed Prime Minister and immediately calls a parliamentary dissolution.

ORACULARITY 65% · SELF-FULFILLING PROPHECY 89%

ORACLE 06 · France & power · 2027

Abstention exceeds 28% in the first round and becomes the election's third protagonist.

ORACULARITY 76% · SELF-FULFILLING PROPHECY 77%

ORACLE 07 · France & power · 2027

A nationwide mobilisation of more than one million people challenges the new presidency without stopping it.

ORACULARITY 70% · SELF-FULFILLING PROPHECY 84%

ORACLE 08 · France & power · 2027

The new government announces a referendum on immigration and the primacy of national law.

ORACULARITY 64% · SELF-FULFILLING PROPHECY 91%

ORACLE 09 · France & power · 2027

French debt comes under speculative attack between the two rounds; the spread with German bonds reaches a level unseen since the euro crisis.

ORACULARITY 75% · SELF-FULFILLING PROPHECY 79%

ORACLE 10 · France & power · 2027

France triggers an open crisis with the European Commission, but begins no exit from either the Union or the euro.

ORACULARITY 69% · SELF-FULFILLING PROPHECY 86%

ORACLE 11 · Wars & world · 2027

Russia launches a new mobilisation involving several hundred thousand people.

ORACULARITY 60% · SELF-FULFILLING PROPHECY 34%

ORACLE 12 · Wars & world · 2027

The war in Ukraine continues without a peace treaty and with massive strikes against energy infrastructure.

ORACULARITY 71% · SELF-FULFILLING PROPHECY 41%

ORACLE 13 · Wars & world · 2027

An incomplete armistice freezes a front line without resolving the status of the occupied territories.

ORACULARITY 65% · SELF-FULFILLING PROPHECY 48%

ORACLE 14 · Wars & world · 2027

Ukraine announces a national election made possible by the ceasefire, but held under a state of exception.

ORACULARITY 59% · SELF-FULFILLING PROPHECY 36%

ORACLE 15 · Wars & world · 2027

An act of sabotage or a cyberattack shuts down a major European infrastructure for more than twenty-four hours.

ORACULARITY 70% · SELF-FULFILLING PROPHECY 43%

ORACLE 16 · Wars & world · 2027

The war involving Iran, Israel and the United States turns into intermittent strikes; no treaty ends the conflict.

ORACULARITY 64% · SELF-FULFILLING PROPHECY 50%

ORACLE 17 · Wars & world · 2027

Disruption in the Strait of Hormuz briefly sends oil above 120 dollars a barrel.

ORACULARITY 58% · SELF-FULFILLING PROPHECY 38%

ORACLE 18 · Wars & world · 2027

Gaza enters a partial reconstruction administered from outside, without the creation of a Palestinian state.

ORACULARITY 69% · SELF-FULFILLING PROPHECY 45%

ORACLE 19 · Wars & world · 2027

China conducts a multi-day quasi-blockade exercise around Taiwan, but does not launch an invasion.

ORACULARITY 63% · SELF-FULFILLING PROPHECY 33%

ORACLE 20 · Wars & world · 2027

Two European countries restore or expand compulsory national service under pressure from the Russian war and hybrid warfare.

ORACULARITY 74% · SELF-FULFILLING PROPHECY 40%

ORACLE 21 · Economy & work · 2027

Global growth approaches 3.4%, concealing an almost stagnant Europe and technology economies boosted by AI.

ORACULARITY 60% · SELF-FULFILLING PROPHECY 81%

ORACLE 22 · Economy & work · 2027

The European Central Bank raises rates again under the pressure of the energy shock and inflation that refuses to disappear.

ORACULARITY 54% · SELF-FULFILLING PROPHECY 69%

ORACLE 23 · Economy & work · 2027

Energy prices reignite food inflation and provoke a new European cost-of-living movement.

ORACULARITY 65% · SELF-FULFILLING PROPHECY 76%

ORACLE 24 · Economy & work · 2027

AI-related technology stocks correct by more than 25% before partially recovering.

ORACULARITY 59% · SELF-FULFILLING PROPHECY 83%

ORACLE 25 · Economy & work · 2027

A major company lays off several thousand workers and explicitly attributes the decision to the deployment of AI agents.

ORACULARITY 53% · SELF-FULFILLING PROPHECY 71%

ORACLE 26 · Economy & work · 2027

Bitcoin reaches a new record and then loses more than 35% in less than six weeks.

ORACULARITY 64% · SELF-FULFILLING PROPHECY 78%

ORACLE 27 · Economy & work · 2027

French unemployment rises above 8.5% after political crisis, rate increases and the European slowdown.

ORACULARITY 58% · SELF-FULFILLING PROPHECY 85%

ORACLE 28 · Economy & work · 2027

A European metropolis suspends new data centres as electricity and water become the true material limits of the cloud.

ORACULARITY 52% · SELF-FULFILLING PROPHECY 73%

ORACLE 29 · Climate & disasters · 2027

2027 ranks among the three warmest years ever measured.

ORACULARITY 77% · SELF-FULFILLING PROPHECY 23%

ORACLE 30 · Climate & disasters · 2027

The very strong El Niño established in 2026 continues to disrupt rainfall and temperatures during the first half of 2027.

ORACULARITY 71% · SELF-FULFILLING PROPHECY 11%

ORACLE 31 · Climate & disasters · 2027

Deadly floods strike East Africa and displace more than one million people.

ORACULARITY 65% · SELF-FULFILLING PROPHECY 18%

ORACLE 32 · Climate & disasters · 2027

Australia and South-East Asia experience a fire season aggravated by drought and heat.

ORACULARITY 76% · SELF-FULFILLING PROPHECY 25%

ORACLE 33 · Climate & disasters · 2027

A heatwave exceeds 46°C in southern Europe and paralyses several cities for days.

ORACULARITY 70% · SELF-FULFILLING PROPHECY 13%

ORACLE 34 · Climate & disasters · 2027

A Mediterranean wildfire forces the evacuation of a major city or more than one hundred thousand residents.

ORACULARITY 64% · SELF-FULFILLING PROPHECY 20%

ORACLE 35 · Climate & disasters · 2027

A rapidly intensifying cyclone causes more than fifty billion dollars in insured losses.

ORACULARITY 75% · SELF-FULFILLING PROPHECY 27%

ORACLE 36 · Climate & disasters · 2027

A flash flood in France causes more than one billion euros in damage and reopens the debate on places that have become uninhabitable.

ORACULARITY 69% · SELF-FULFILLING PROPHECY 15%

ORACLE 37 · Climate & disasters · 2027

Rice, cocoa or coffee reaches a record price after several harvests are hit by climate extremes.

ORACULARITY 80% · SELF-FULFILLING PROPHECY 22%

ORACLE 38 · Climate & disasters · 2027

A major insurer stops writing new policies in a European coastal area exposed to flooding.

ORACULARITY 74% · SELF-FULFILLING PROPHECY 10%

ORACLE 39 · AI & computation · 2027

European rules for high-risk AI systems become applicable and trigger the first large wave of audits and withdrawals.

ORACULARITY 57% · SELF-FULFILLING PROPHECY 66%

ORACLE 40 · AI & computation · 2027

A fake audio or video attributed to a candidate dominates several campaign days before being authenticated as synthetic.

ORACULARITY 68% · SELF-FULFILLING PROPHECY 73%

ORACLE 41 · AI & computation · 2027

An autonomous AI agent causes a major operational error in a bank, administration or logistics network.

ORACULARITY 62% · SELF-FULFILLING PROPHECY 61%

ORACLE 42 · AI & computation · 2027

A model running entirely on a consumer phone reaches the level of the best online assistants of 2025.

ORACULARITY 56% · SELF-FULFILLING PROPHECY 68%

ORACLE 43 · AI & computation · 2027

An AI system durably surpasses the average human forecaster in a public evaluation of real events.

ORACULARITY 67% · SELF-FULFILLING PROPHECY 75%

ORACLE 44 · AI & computation · 2027

A large company replaces an entire knowledge-work department with a small human team supervising agents.

ORACULARITY 61% · SELF-FULFILLING PROPHECY 63%

ORACLE 45 · AI & computation · 2027

Cryptographic provenance for images and videos becomes more credible than universal deepfake detectors.

ORACULARITY 55% · SELF-FULFILLING PROPHECY 70%

ORACLE 46 · AI & computation · 2027

A global legal settlement on training data creates the first mass compensation mechanism for rights holders.

ORACULARITY 66% · SELF-FULFILLING PROPHECY 77%

ORACLE 47 · Science & inventions · 2027

Artemis III launches, performs its experimental rendezvous in Earth orbit and returns without landing on the Moon.

ORACULARITY 48% · SELF-FULFILLING PROPHECY 21%

ORACLE 48 · Science & inventions · 2027

The NEO Surveyor telescope launch is postponed to 2028, reminding us that the space future resists calendars.

ORACULARITY 42% · SELF-FULFILLING PROPHECY 28%

ORACLE 49 · Science & inventions · 2027

An AI-run autonomous laboratory discovers a useful material and triggers a dispute over whether the machine can be an inventor.

ORACULARITY 53% · SELF-FULFILLING PROPHECY 16%

ORACLE 50 · Science & inventions · 2027

A factory announces ten thousand humanoid robots, yet almost none becomes a genuine domestic robot.

ORACULARITY 47% · SELF-FULFILLING PROPHECY 23%

ORACLE 51 · Science & inventions · 2027

Nuclear fusion sets a new duration or yield record without delivering a single commercial kilowatt-hour to the grid.

ORACULARITY 41% · SELF-FULFILLING PROPHECY 30%

ORACLE 52 · Science & inventions · 2027

A cerebral organoid coupled to an interface publicly learns a sensorimotor task and reopens the question of its moral status.

ORACULARITY 52% · SELF-FULFILLING PROPHECY 18%

ORACLE 53 · Culture & society · 2027

A film largely produced with AI wins a major international prize before a controversy over its data overwhelms the work.

ORACULARITY 42% · SELF-FULFILLING PROPHECY 72%

ORACLE 54 · Culture & society · 2027

An important artwork sold in 2027 is neither an image nor an object, but an AI protocol and its conditions of execution.

ORACULARITY 53% · SELF-FULFILLING PROPHECY 79%

ORACLE 55 · Culture & society · 2027

A major European museum requires a provenance record of the data and models used for every acquisition.

ORACULARITY 47% · SELF-FULFILLING PROPHECY 67%

ORACLE 56 · Culture & society · 2027

Universities massively reintroduce oral examinations and supervised writing to assess what students know without assistants.

ORACULARITY 41% · SELF-FULFILLING PROPHECY 74%

ORACLE 57 · Culture & society · 2027

A synthetic influencer intervenes in a political campaign and triggers a scandal over the identity of its sponsors.

ORACULARITY 52% · SELF-FULFILLING PROPHECY 62%

ORACLE 58 · Culture & society · 2027

Synthetic saturation creates a new prestige for live, unrecorded events and deliberately offline communities.

ORACULARITY 46% · SELF-FULFILLING PROPHECY 69%

ORACLE 59 · Health & bodies · 2027

A French public hospital officially entrusts the initial triage of some patients to an AI system under human supervision.

ORACULARITY 42% · SELF-FULFILLING PROPHECY 43%

ORACLE 60 · Health & bodies · 2027

A trial of a personalised mRNA cancer vaccine publishes a result that changes clinical practice in one speciality.

ORACULARITY 53% · SELF-FULFILLING PROPHECY 31%

ORACLE 61 · Health & bodies · 2027

A localised bird-flu outbreak brings culls and restrictions, but does not become the predicted human pandemic.

ORACULARITY 47% · SELF-FULFILLING PROPHECY 38%

ORACLE 62 · Health & bodies · 2027

Heat-related excess mortality in Europe triggers a public conflict over the responsibility of governments and employers.

ORACULARITY 41% · SELF-FULFILLING PROPHECY 45%

ORACLE 63 · Sport & rituals · 2027

Spain wins the Women's World Cup in Brazil.

ORACULARITY 39% · SELF-FULFILLING PROPHECY 59%

ORACLE 64 · Sport & rituals · 2027

South Africa wins a third consecutive Rugby World Cup in Australia, its fifth title overall.

ORACULARITY 33% · SELF-FULFILLING PROPHECY 66%

ORACLE 65 · Sport & rituals · 2027

Remco Evenepoel wins the Tour de France and interrupts Tadej Pogacar's expected domination.

ORACULARITY 27% · SELF-FULFILLING PROPHECY 73%

ORACLE 66 · Sport & rituals · 2027

Oscar Piastri becomes Formula One world champion.

ORACULARITY 38% · SELF-FULFILLING PROPHECY 61%

ORACLE 67 · Sport & rituals · 2027

A betting scandal reveals that an AI system exploited live sports data before its public release.

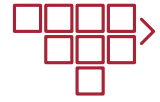
ORACULARITY 32% · SELF-FULFILLING PROPHECY 68%

A memory of the future. The initial wording remains intact. Every change in oracularity, colour and self-fulfilling rate will be timestamped. No previous state will be erased.

A year in which to watch the future change shape

In January 2028, the 67 announcements will form both a retrospective portrait of 2026 and a film of their transformations. The result will not merely say what happened. It will show how the future was calculated, coloured, announced, influenced and continuously readjusted before becoming the present.

From the Game of Life to Infinite Worlds



dialogz.fr/7/?lang=en

In 1970, four rules invented by John Conway were enough to make gliders, machines and a vertiginous idea emerge: a local world can become unpredictable. From the Game of Life to fractals, open worlds, perceptrons, organoids and open-endedness, I explore the conditions for a universe that does not exhaust itself. I also imagine The Game of Neighbourhoods, an installation in which social rules become visible, debatable and revisable.



John Horton Conway, 2005. Photograph distributed via Wikimedia Commons. Credit and terms of use to be verified before publication.

I am drawn to Conway's Game of Life because it overturns the usual relationship to creation. We do not draw a form: we set conditions. We do not tell a story: we watch what a rule makes possible. The world is an infinite grid. Each square is alive or dead. At every generation, it consults eight neighbours. Nothing more.

A thought experiment that became a legend

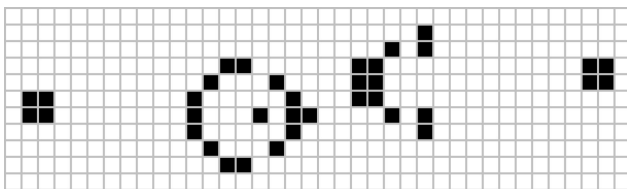
John Horton Conway devised *Life* in Cambridge at the end of the 1960s, in the wake of John von Neumann's cellular automata. Martin Gardner introduced it to the public in *Scientific American* in October 1970. The response was immediate: on university machines, enthusiasts hunted for patterns that endure, oscillate, travel or reproduce.

Conway's invention is less a faithful model of life than a conceptual trap. I know every rule, yet I cannot tell what a configuration will become without running it. The simplicity of a program offers no guarantee that its future will be simple.

Block, blinker, glider: the vocabulary of a world

A **block** remains in place: a still life. A **blinker** alternates between two states: an oscillator. The **glider**, discovered by Richard Guy, crosses the grid diagonally. Then comes the Gosper glider gun, a stationary installation that periodically sends gliders away. It answered one of Conway's early questions: a finite pattern can grow without bound.

From there, gliders become signals. They can form logic gates, memory and eventually a computer. The Game of Life is **Turing-complete**: given unbounded time and space, it can carry out any computation a universal machine can. What appears to be pixels being born and dying contains the possibility of an computer.



Gosper glider gun: a stationary pattern that emits a glider every thirty generations. Public-domain diagram, Wikimedia Commons.

After Conway: rules that learn

In the age of AI, the Game of Life does not stop with its four rules. **Neural cellular automata** replace a written rule with a small trained network. In **Growing Neural Cellular Automata**, Alexander Mordvintsev and colleagues grow a form from one cell, then train it to persist and regenerate after damage. The question becomes: not “what pattern does this rule produce?”, but “what local rule can learn to keep a form alive?”

Lenia, created by Bert Wang-Chak Chan, shifts the frame again: space, time and cellular state become continuous. Instead of merely alive or dead squares, intensities propagate. Blurry, mobile, resilient and almost zoological organisms appear. Flow-Lenia research explores whether evolution can be kept from immediately exhausting itself.

From the grid to the open world

An open world such as *GTA* is not a cellular automaton: it is written, modelled, staged and carefully constrained. Yet it gives players the intuition at the heart of Conway's work. Traffic, policing, crowds,

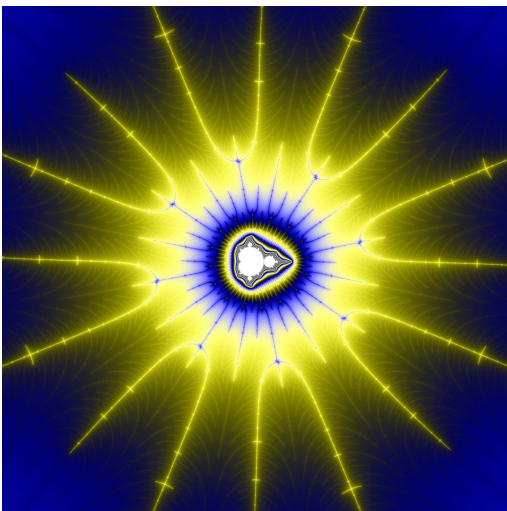
economics, collisions, weather and non-player behaviours cross each other and create situations no one has scripted shot by shot. The next threshold is not a larger map. It is a world capable of transforming without becoming unreadable.

This is already a university field of its own. Procedural content generation studies the making of terrains, cities, quests, creatures and game rules. Cellular automata, grammars, noise, evolutionary search and machine learning compose less an image than a system of constraints. For me, the Game of Life is the stripped-down prototype of this idea: a world is not just scenery; it is a machine for consequences.

Fractals, perceptrons: two other grammars of life

Fractals and the Game of Life do not arise from the same gesture. A fractal repeats a relation of scale; an automaton makes a neighbourhood interact over time. Yet they share an aesthetic and scientific lesson: a very short formula can generate an overwhelmingly rich geography. In a future open world, a mountain range could derive from a fractal rule, a forest from a growth system, a city from a local economy and its inhabitants from learning agents. The universe would no longer be generated once and for all: it would have an ecology of computation.

Frank Rosenblatt's 1958 perceptron introduced a second break. A rule no longer only applies; it can be adjusted through experience. An artificial neuron weights inputs and changes those weights; a neural network distributes this principle across very large ensembles. Neural cellular automata bring the two lineages together: each cell has a learned rule, while still knowing only its local neighbourhood. Form becomes an hypothesis that corrects itself locally.



Detail of the Mandelbrot set: a short mathematical rule produces a theoretically inexhaustible geography. Image: Aokoroko, CC0, Wikimedia Commons.

When matter learns: the horizon of organoids

Here metaphor must stop and research must begin. Cerebral organoids are three-dimensional tissues grown from stem cells, used above all to study development, disease and treatment. They are neither completed miniature brains nor people awaiting a world. In 2022, a team connected neuronal cultures to a simplified version of *Pong*: the outcome was an experiment in a perception-action loop, not evidence of consciousness.

The shift remains striking. Between Conway, the perceptron and the organoid, three regimes of rules emerge: symbolic, trained and biological. In all three cases, the academic question is similar: how does a local organisation stabilise a form, change state, remember disturbance or invent a response? These are not three versions of one intelligence. They are three laboratories for thinking about matter, learning and environment.

Language as a new cell

The next Game of Life might no longer have alive or dead cells, but cells that *speak*. Teams are already studying communication protocols emerging between agents: a sign matters only because a neighbour learns to interpret and answer it. A vocabulary could appear, deform, vanish or travel like a glider. In an artwork, a cell would not contain a profile or a personal text, but a proposition: “welcome”, “repair”, “refuse”, “translate”. Language would become an observable organising force.

Open-endedness: a world that does not exhaust its possibilities

What I am looking for is not merely a complex system. It is a system that keeps producing novelty without converging on a final state. Biological evolution remains the overwhelming reference: replication, mutation and selection have produced bacteria, eyes, societies and finally beings able to study evolution itself. Nothing in the initial rules contained the plot of those stages.

In ordinary conditions, the Game of Life largely fails this test. A random grid stirs and often settles into ashes: blocks, oscillators and distant gliders. It is Turing-complete and can theoretically host constructions of arbitrary complexity. But possibility is not dynamics. Its great replicators and computing machines remain human inventions, monuments patiently built in a universe which otherwise tends to quieten down.

Novelty is not enough. Random noise is new at every instant, yet it is not interesting. Edward Hughes and colleagues propose to think of open-endedness through an observer: a system should make things that are both *novel* and *learnable*, carrying regularities that can be understood, retained and reused. The central issue is therefore: who judges what deserves to persist, and through which forms of understanding?

Four paths towards the inexhaustible

01 • Diversify rather than optimise. Kenneth Stanley and Joel Lehman's novelty search, followed by quality-diversity methods such as MAP-Elites, do not seek a single best answer. They cultivate an archive of different solutions that perform in their own niches: an ecology of paths, not a race to one summit.

02 • Let worlds and inhabitants coevolve. In **POET**, environments gradually become harder while agents learn to cross them. Solutions transfer between worlds and become unexpected stepping stones. An open world would no longer be the fixed stage of learning: it would learn to invent its own obstacles.

03 • Give an AI the task of looking. **ASAL** uses a vision-language model to assess what a simulation produces: is it unlike its history? Is it structurally or visually worth exploring? It has been tried on the Game of Life, Lenia, boids and neural cellular automata. The model does not create life by itself; it works as a gardener-critic in a space of possible rules too large for one human gaze.

04 • Accumulate knowledge that changes exploration. In **Voyager**, an LLM-based agent explores *Minecraft*, builds a library of executable skills and reuses what it learns. The **Darwin Gödel Machine** takes this further, retaining an archive of variants and testing changes to its own code. This is still far from endless evolution, but the idea of a collective memory of bifurcations has become technically active.

Towards an augmented Game of Life

I imagine a simulation in which an AI does not write the result but watches over the conditions in which it appears. It identifies a structure that moves, repairs itself, cooperates or copies itself; it changes resources, borders or interactions very slowly to prevent extinction and stasis. It becomes gardener, archivist and critic at once. Its criterion is not fixed beforehand: it rewrites itself in contact with what the world produces.

Such a machine is as dangerous as it is compelling. Nobody can yet measure open-endedness by consensus. An algorithmic judge may reward its own biases — a form of reward hacking — rather than recognise genuine novelty. A system that preserves variants, transforms its rules or alters its own code becomes difficult to foresee and constrain. The artwork must therefore expose its archive, criteria, bifurcations and refusals. The inexhaustible is not a promise of total autonomy: it is a responsibility of looking.

When artists make rules live

Art did not wait for generative models to take rules as material. Sol LeWitt and Vera Molnár had already shifted the artwork towards instruction and variation. Artists of artificial life add something essential: the work is not merely the result of a rule, but the environment in which that rule meets a visitor, an accident and duration.

With *A-Volve* (1994), Christa Sommerer and Laurent Mignonneau invited visitors to draw organisms that live and compete in a pool. In Ian Cheng's simulations, the work is not a finished film: it persists, branches and brings autonomous agents into an unresolved narrative. These works do not reproduce Conway's game. They extend its gesture: entrust part of a world to a rule, then accept that control is incomplete.

A-Volve

1993-1994

Christa Sommerer
Laurent Mignonneau



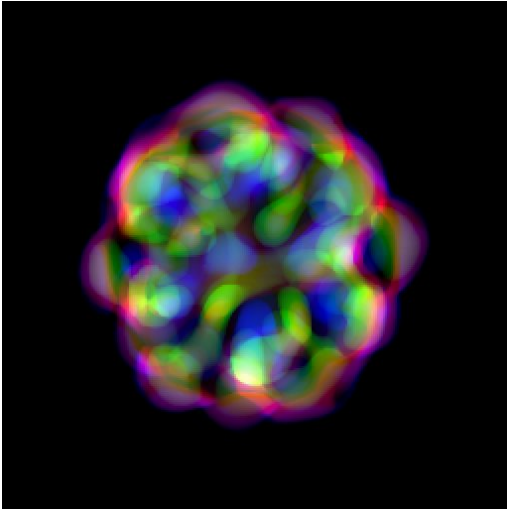
Christa Sommerer and Laurent Mignonneau, *A-Volve*, 1994. Interactive installation: visitors draw creatures that evolve in a virtual pool. Image: artists' documentation.

An extrapolation: The Game of Neighbourhoods

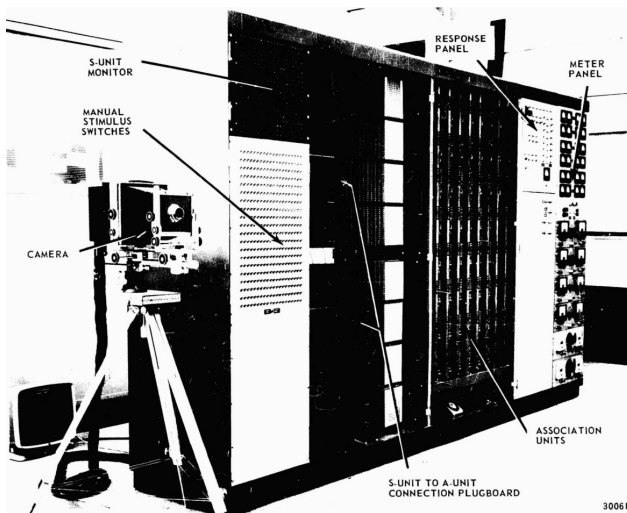
I do not want to turn humans into cells, nor suggest that a society can be governed by a formula. Credit scoring, predictive policing, recommendation platforms and social scores already dream of mistaking behaviour for a variable. A human Game of Life would become a nightmarish administration in which an invisible rule decides who may appear, survive or disappear.

I propose the reverse: a performance-installation which makes its rules debatable. **The Game of Neighbourhoods** would occupy an art centre or a district for several days. A light grid, on the ground and online, would not represent individuals but shared situations: a meal, a repair session, a translation, a library, an absence, a disagreement, a celebration. Each square would light up only when a real group chooses to activate it. A local AI would merely suggest unlikely neighbourhoods and show the conditions of each situation. Rules would be public, revisable every evening in assembly, and every change would create a new version of the common world.

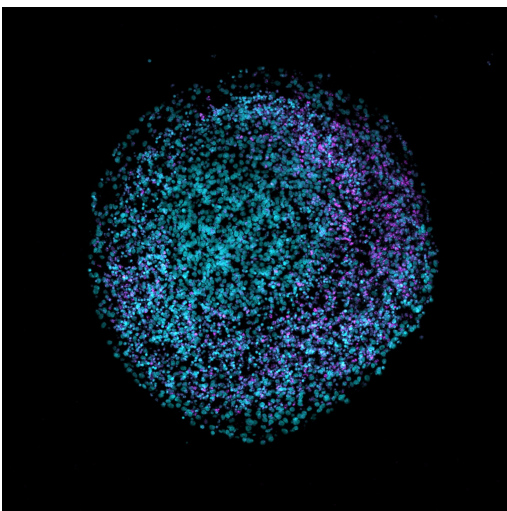
[Open the interactive Game of Life simulation ?](#)



A mathematical lifeform produced by Lenia, the continuous cellular automaton created by Bert Wang-Chak Chan. Image: Bert Wang-Chak Chan, Lenia project.

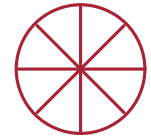


Frank Rosenblatt's Mark I Perceptron: camera, association units and response panel. Figure from the operator's manual, 1960, public domain.



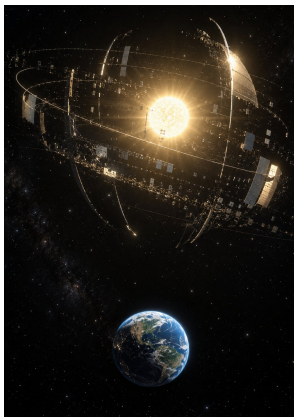
Human brain organoid observed using fluorescence microscopy. Cell nuclei appear in cyan and magenta. Image: Nreis1, CC BY 4.0, Wikimedia Commons.

Whole Earth Catalogue: The Heterodoxy of Knowledge



dialogz.fr/8/?lang=en

In 1968, American writer and editor Stewart Brand launched the Whole Earth Catalog: a directory of books, tools and knowledge that became a major work of the counterculture. I explore its aims, history and legacy to imagine what such a catalogue could become today, in light of new tools and AI: a first mock-up, Whole Earth Catalogue 2027, Issue 01, and the question of local, autonomous, transmissible knowledge kept off-grid.



Dyson swarm. Whole Earth Catalogue 2027, Issue 01. Art direction: David Guez.

A catalogue for changing the world

In 1968, Stewart Brand, an American writer and editor and a figure in countercultural networks, launched the *Whole Earth Catalog*. It brought together books, tools, techniques and resources for learning, building, growing food and organising collective life. Circulating in alternative and artistic circles, it became a major work of the counterculture.

In this article, I explore Brand's aims, the history and evolution of his project, and what such a catalogue could become today. In light of digital tools, collaborative practices and artificial intelligence, I propose a first mock-up: the *Whole Earth Catalogue 2027*.

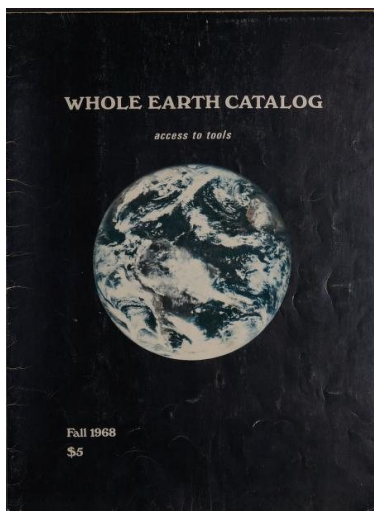
The question feels particularly alive amid our abundance of means for acting. Search produces thousands of results; platforms organise choices; AI connects disciplines and proposes new forms. A catalogue can help select, connect and make those possibilities accessible. I imagine a book kept open on a table, helping an idea become a practice.

1968: an address could change a life

The *Whole Earth Catalog* first appeared in autumn 1968. It connected books, equipment and practices at a time when finding information often required correspondence, an encounter or a journey. Its ambition combined evaluation with access. Knowing that a tool exists does not yet tell us why it deserves attention or how we can use it. The [first issue's archive](#) makes that practical function visible.

Its planetary cover established a vast horizon, while the inside continually returned to particular objects. [MoMA describes the Catalog](#) as an alternative information and distribution service. That seems more useful to me than treating it solely as a countercultural icon. It did not supply a finished world. It connected readers, communities, techniques and knowledge.

I like the disproportion between the cover and an individual entry. The entire Earth on one side; a particular resource on the other. The reader establishes the connection. A building technique becomes inseparable from a way of living. A book about systems changes how a community is understood. The printed object creates neighbourhoods of ideas: its thought also lies in what it places next to what.



Whole Earth Catalog, Fall 1968. Whole Earth Index / Internet Archive.

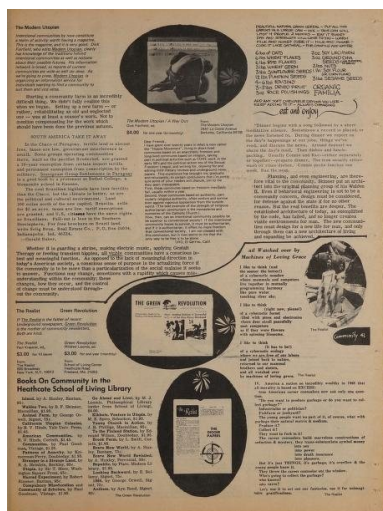
What layout does to thought

An original Catalog page is not a sequence of presentation slides. Columns, differently sized pictures, comments and addresses offer several points of entry. I can begin with a photograph, leave an entry unfinished

and return through another reference. Discontinuous reading is not necessarily shallow reading: it gives the reader the work of making connections.

My mock-up develops this approach through three-column pages with independent entries: name, organisation, description, first step, access conditions, judgement and address. An index lets readers return to a resource and compose their own routes.

What interests me is the effectiveness of this form: the sense that each page makes a possibility more precise. A catalogue can be beautiful because it works, makes connections and helps somebody decide.



Whole Earth Catalog, Fall 1968, scanned view n42. Source: Whole Earth Index / Internet Archive. Working reproduction for editorial analysis.

Humanpédia: an encyclopedia entrusted to the living

Before imagining this new catalogue, I had already explored this question through **Humanpédia**. The project proposes a universal memory outside any technological context: each person can become the custodian of one Wikipedia article or a major literary work, learning it, printing it, telling it and passing it on. This network of “Humanpédiens” could help reconstitute shared knowledge should its digital version disappear.

Humanpédia does not turn people into human hard drives. It changes our relationship to knowledge. A page is no longer only stored somewhere: it is carried by a voice, a memory, an interpretation and a responsibility. Knowledge becomes a relationship. It circulates by changing form, language, rhythm and context; it stays alive because somebody takes it up again.

The connection with the *Whole Earth Catalog* is profound. Brand sought to put tools and resources within reach of readers able to use them. Humanpédia asks the question that follows: what happens to knowledge when it leaves the servers? Who agrees to preserve it, update it, discuss it and transmit it? The catalogue organises access; Humanpédia imagines a community of keepers and transmitters.

At a time when AI systems create the impression that all knowledge is instantly available, this proposition has particular force. An answer generated on demand is not yet a shared memory. It does not replace learning, storytelling or the confrontation of interpretations. Humanpédia reminds us that knowing is not only being able to retrieve information: it is being able to let it circulate again between human beings.

Autonomy has always depended on other people

It would be easy to tell a reassuring story: counterculture opened the tools, computers democratised them, the internet distributed them, and AI now completes their accessibility. I do not believe in that straight line. In *From Counterculture to Cyberculture*, Fred Turner follows the networks linking those worlds. Their promises need to be considered alongside the structures that developed around them.

A free plan requires time to understand. An open machine requires parts, a workshop and practical skills. A participation platform requires an institution willing to respond. Autonomy becomes misleading when it erases these relationships. I prefer the capacity to recognise, negotiate and change dependencies: knowing who maintains a tool, being able to modify it, having an alternative.

One finding during this selection makes the issue concrete. *L'Atelier Paysan's website* reports its cooperative's judicial liquidation in April 2026 and collective efforts to preserve and continue the project. Its plans do not suddenly become worthless. But the organisation supporting them changes. A useful catalogue must record that situation rather than treating a familiar name as a timeless recommendation.

This is central, not incidental. Who pays for updating a drawing and helping a beginner? How is knowledge maintained when an organisation disappears? Access to tools must include an understanding of how they are sustained.

A tool can be an organised relationship

I have grouped *Repair Café*, *iFixit* and *FreeCAD* together. The first offers an encounter and skills; the second can make dismantling understandable; the third allows a simple part to be redrawn. Repair becomes a chain rather than the purchase of another device.

A similar relationship connects *OpenStreetMap*, *QGIS* and *Sensor.Community*. Describing a place, organising data and producing an observation are different operations. Together they can help residents formulate a question about their neighbourhood. They do not automatically turn a map into proof or a sensor into a public-health authority. They do change who can begin an inquiry.

The selection therefore includes material objects, software and forms of organisation. I am interested in the connections, not in pretending they are interchangeable. A screw, a licence and an assembly perform different functions. A technique may nevertheless become inaccessible because one of them is missing. The catalogue

must show the relationship rather than only photographing the finished object.



Repair gathering. Photo published by Repair Café International, file MW-RCF-13-3.

DIY, preparedness, survivalism: whose survival?

Equipment circulates between different imaginaries. DIY describes making or repairing things oneself; it can be solitary, commercial or collective. Preparedness addresses the possibility of disruption. Survivalist cultures develop ways of anticipating deeper crises. These overlap without being identical. **Research on survivalist preparedness** helps avoid a simplistic contrast between virtuous sharing and selfish bunkers.

The same radio can serve a walk, a closed group or neighbourhood mutual aid. The same reserve can support a vulnerable person or establish a boundary against others. What changes is the social protocol: who can enter, who receives information, who may use supplies, and who decides when resources run short?

My preference is explicit: tools should be capable of increasing shared capacities. An offline library needs readers. A plan should be intelligible to someone other than its author. Preparedness must include people absent from the meeting. The catalogue therefore proposes a neighbourhood coordination exercise, without causing any actual outage, to identify who the arrangement leaves out.

The future I want is not one where everyone owns a miniature private civilisation. It is one where an interruption does not immediately destroy the relationships on which life depends. This does not replace public services with volunteers. It also reveals what those services provide and what a small collective cannot carry alone.

What role can AI play?

AI can participate in the design of the catalogue itself: comparing functions, identifying an overlooked dependency, connecting disciplines and unfolding several responses to a need. Starting from an agricultural technique, a library principle or a collective rule, it can help imagine arrangements that familiar categories kept apart.

I use it as a partner in exploration. Existing resources lead back to identifiable sources; new projects take the form of experiments. My task is to select, articulate a perspective and open these proposals to readers. The catalogue becomes a place of research where anyone can develop, challenge or transform an entry.

This extends the question behind **MAIO**: AI can participate in constructing relationships and processes, not just pictures. Here, however, a proposal must also encounter a situation and an objection. The catalogue's openness is not measured by the number of objects it can generate, but by the possibility of correcting it.

Four proposals, four possible tests

The **Memory Composter** becomes a workshop about deciding what to keep. A first session would compare human and automated classifications of twenty fictional documents and record disagreements. No personal original is deleted. The issue is not freeing disk space, but who gives our memories their form.

The **Parliament of Objects** can begin without electronics: five objects, maintenance needs, a fictional budget and spokespersons. What becomes important when participants defend a lifespan rather than a novelty? Sensors would only be added for a question that actually requires measurement. The absence of spectacular technology does not imply the absence of an artwork.

The **Urban Ghost Cartographer** starts with one street, three dates and attributed sources. Archives and testimony remain distinct from reconstructions. Hypotheses can occupy their own layer without masquerading as recovered history. One measure of the work would be its ability to accept correction from a resident.

The **Manual of Algorithmic Disobedience** proposes observing recommendations, changing one accessible setting and documenting differences. It does not claim to reveal an entire algorithm or make its user invisible. It aims to recover a degree of agency: understand an option, identify a dependency, decide what can be given up.

For each proposal, the catalogue specifies materials, a first session and questions to investigate. Together they form an open workshop and an invitation to make things together.



Memory Composter: artistic proposal by David Guez.

Why keep a Dyson sphere on the cover?

I do not want the future to shrink into an inventory of sensible objects. **Freeman Dyson's 1960 hypothesis** proposed searching for infrared signatures of civilisations exploiting their stars' energy. An image of a collector swarm represents a radical shift of scale. The collector swarm on the cover opens that horizon: after the whole Earth, the star as the territory of a technical organisation.

I set it against a question that technological power tends to postpone: what need would justify such infrastructure? A drawing of an equipped star tells us nothing, by itself, about the society that produced it. It might suggest shared abundance or vast appropriation. It could promise freedom while imposing maintenance that nobody can interrupt.

I am not proposing a material equivalence between a repaired part and a stellar swarm. I am looking for continuity in the questions: who acts, who depends, who maintains, who decides what follows? The cover opens the imagination; the entries ask it to account for its proposals. That movement can make this catalogue more than a directory or a fiction.

A guardian intelligence: knowledge off-grid

The question that closes this issue has become decisive. If AI is increasingly the interface through which we question knowledge — a manual, map, archive, recipe, repair guide, translation or history — how can that capacity avoid being locked inside the servers of a few companies? I am not describing a digital-bunker fantasy. I am describing an intelligence that can be kept, started, checked and passed on when a network, subscription, platform or institution stops answering.

A model on its own is not enough. Its weights are a statistical capability, not a library whose sources remain visible. A real knowledge reserve therefore brings together several layers: a repairable small computer, local models, an offline library, maps, chosen documents, a tool that retrieves useful passages, backup power and,

crucially, a printed operating manual. One must be able to ask the machine for an answer, but also return to the page, guide, map or testimony from which it proceeds.

The pieces already exist

This infrastructure is no longer theoretical. **Kiwix** makes it possible to keep offline libraries on a computer or local hotspot: Wikipedia, Wikivoyage, WikiMed, Gutenberg, dictionaries and archives. **Internet-in-a-Box** already organises this principle for a school, clinic or household: a local network and free content that nearby people can consult without an external connection.

Alongside these libraries, tools such as **Ollama** and **GPT4All** run models on the computer that hosts them; GPT4All can index a folder of local documents. The **llamafile** project makes portability even more direct: model, inference engine and server can be combined in one executable file. Concrete kits are emerging as well, such as **PortableMind**, which places a ready-to-query local environment on a USB drive. These are not science-fiction ideas: they are early forms of continuity infrastructure.

What good use of AI means

The good use of AI is not only producing an answer faster. It is making a community less dependent on an answer that arrives from elsewhere. A local machine can guide a search through thousands of pages, rephrase a guide for a specific situation, translate an instruction, compare two procedures or reveal a gap. But it must be able to say: “here is the document”, “this is missing”, “this I do not know”. Sovereignty is not an answer that claims certainty about everything; it is the ability to recover the conditions of an answer and discuss it.

I see a direct continuation of Humanpédia here. An off-grid memory does not rest on a sacred black box. It associates people who know, a verifiable documentary collection and a machine that helps connect them. The model can become a guardian librarian, not an oracle replacing readers. In an outage, under censorship, during displacement or disaster, it does not save “all knowledge”; it preserves a collective capacity to search, understand and begin again.

Issue 02 could be a case for shared intelligence

I imagine a modest case: a low-power computer, an encrypted duplicated drive, a battery and small solar panel, a local Wi-Fi hotspot, a set of models chosen for their legibility and size, Kiwix archives, maps, repair manuals, legal texts, public medical resources and a paper booklet explaining how the whole thing is updated. The first question would not be: “which AI is most powerful?” It would be: “which knowledge do we need here, and who will be able to maintain it tomorrow?”

The *Whole Earth Catalog* gave addresses for obtaining tools. This new page should show how to keep tools and knowledge when no remote address is available. Autonomy does not mean isolation: it means retaining sources, gestures and relationships when the network goes quiet.

The next page should come from use

I imagine a publication fed by situated experiences: a tool, a place, a cost, time spent, a failure and a correction. I would also like to publish well-explained abandoned attempts. They can teach more than a successful demonstration. This first issue brings together twenty-four documented resources and four artistic proposals; readers' practices can open its next chapter.

A real catalogue may be incomplete; it should not be indifferent to what happens after reading it. Its meaning emerges when an address becomes an encounter, a plan becomes a workshop question and a reader comes back to say: I tried it, and this is what is missing. That is the living publication I want to build.

Open Issue 01: 24 documented resources and 4 proposals to test, 16 pages. Catalogue in French.

AI can produce images, videos, sounds and stories. But could it participate in art before representation, where rules, relationships and propositions take shape? From Lawrence Weiner and Sol LeWitt to MAIO and The Equation of Art, I explore a new form of conceptual art developed with AI. As a nod to Joseph Kosuth, I imagine a plural “fourth chair”: molecular, holographic, algorithmic, burning or defined through use.



David Guez, The Fourth Chair, AI-assisted installation study for this project, 2026.

Today we ask artificial intelligence to make images. Then we ask it to animate those images, give them a voice, music, a story. I would like to ask a stranger question: can it take part in an artwork that cannot be reduced to what it represents?

Audiovisual and narrative production dominates the artistic use of AI. It demonstrates the power of these tools immediately. But it also sets a reflex in motion: every idea is expected to end in something we can look at, hear or recount. A beautiful image can leave untouched the rules that made it possible.

I want to turn towards those rules. A work might be a relationship between elements, an instruction, a fictional equation, a social protocol, a system of signs, an organization changed by those who pass through it. Its beauty might lie in a proposition so precise that it changes how we see the world without producing a photograph of it.

This territory has a history. AI did not invent it. But it could become a new participant, able to connect distant fields, test the consequences of a rule, reveal its contradictions and propose transformations neither artist nor

public had anticipated.

From MAIO to Before the Image

This text directly extends my project *MAIO: Can a Machine Infer an Artwork?* With MAIO, I asked how a machine might start from an intuition and expose the forces that turn it into art: genealogies, institutions, criticism, markets, contradictions and blind spots. The machine does not predict art; it makes visible the system of relationships through which we decide that something is art.

Before the Image moves one step upstream. The question is no longer only how to infer a possible work, but how to invent the proposition, rule or protocol from which several forms may emerge. MAIO maps what turns an intuition into an artwork; here AI becomes one of the operators of the intuition itself, before it is flattened into an image.

The force of language

Lawrence Weiner is an essential guide. His propositions evoke matter, displacement or relationship without requiring the corresponding object to be built. Sculpture also takes place in the reader's mind. Language is not a caption placed beneath the work: it is its material and, sometimes, its entire presence.

This is not merely an economy of means. A short formula can leave more space than an exhaustive image. It can call up materials and relationships no rendering can settle. I would like AI to enter this field not as an automatic illustrator of a statement, but as an interlocutor able to test its ambiguities.

Sol LeWitt had already separated the idea from its realizations: other people execute his wall drawings from the systems he designs. Yoko Ono's *Grapefruit* turns an instruction into a possible event, sometimes impossible to realize except in the imagination. The work becomes an invitation addressed to someone, not a finished object handed to a spectator.

The texts gathered in *Art conceptuel — une entologie* (MIX. editions, 2008) testify to this diversity: propositions, descriptions, scores, protocols, almost scientific or intensely poetic statements. Its title already suggests a graft between textual artworks and literature. Conceptual art has never belonged to a single discipline.

Art & Language make conversation, classification and disagreement the material of art. Hans Haacke exposes property networks in *Shapolsky et al.* (1971). Through her actions and encounters, Mierle Laderman Ukeles reveals the maintenance work that keeps a city alive. Form has not disappeared in these works: it has moved towards a relationship, an inquiry or an organization.



Lawrence Weiner, *Rocks Upon the Beach Sand Upon the Rocks*, 1988. © Lawrence Weiner / ARS. Photo: MoMA. Rights to be cleared before publication.



Sol LeWitt, *Wall Drawing #260*, 1975, installed at MoMA. Rights to be cleared before publication.

From object to system

Science offers other ways of thinking about this history. Cybernetics describes the feedback loops through which a system changes its behavior in response to its effects. Complexity science studies how collective forms emerge from local interactions. Yet a society is not a thermostat: what it measures, ignores and tries to stabilize are political choices already.

Semiotics adds another difficulty. For Charles Sanders Peirce, a sign does not simply join a word to a thing: it involves an interpretation. The same proposition can become a promise, a threat, a joke or an artwork depending on its receiver and situation. AI can manipulate signs without possessing the totality of their lived consequences.

Ecological psychology reminds us that we do not perceive shapes alone; we perceive possibilities for action. A door invites us in, a form asks us to classify ourselves, a platform pushes us to click. Conceptual art can work at precisely this point by changing what an environment allows or forbids. Creating a situation that changes behavior, however, is not the same as secretly manipulating its participants.

Research on institutions and commons shows there is no political formula valid everywhere. Elinor Ostrom revealed the diversity of rules with which groups organize a resource and resolve conflicts. AI might compare possibilities; it cannot decide on its own which arrangement is just. That refusal to delegate moral judgment can itself become artistic material.

A rule has a form. It has a syntax, exceptions, a duration, recipients and people it forgets. It can be as exact as a drawing and as violent as a border.

Before generative AI, Casey Reas connected conceptual art and software. In *{Software} Structures* (2004), natural-language descriptions define dynamic relationships that are subsequently interpreted as programs. Code can execute an idea, but execution cannot exhaust it.

The Equation of Art

I approached this frontier in a project I called *The Equation of Art*. I proposed a formula in which art emerges from the interaction of Myth, Authenticity, Technology, History, Society, Color and Energy: $A = M \times A \times T \times H \times S \times C \times E$.

This equation does not calculate the value of an artwork. It borrows mathematics' promise of precision to reveal what refuses to be quantified. Every letter opens a territory; no unit measures a myth, the authenticity of an action or the energy of a gesture.

I also introduce **MArt** — **Mt**, a hypothetical “zero-first” element placed symbolically before hydrogen: an artistic matter unmeasurable by classical instruments but able to transform objects, perceptions, beliefs and systems. This is neither chemistry nor applied mathematics. It is a conceptual fiction that diverts their forms in order to think about art differently.

AI might be questioned through this experiment. Not as another variable in the formula—it would simply be one of the technologies—but as an **operator** capable of changing the relationships between the terms. Would it try to measure myth? Reduce authenticity to a recognizable style? Mistake the energy of a gesture for the labor required to perform it? What it attempts to calculate might reveal as much about its limits as it does about art.

L'ÉQUATION DE L'ART

David Guez

$$A = M \times A \times T \times H \times S \times C \times E$$

l'équation de l'art, depuis $-\infty$ jusqu'à $+\infty$, demande de résoudre, aux équations universelles mêmes, et pour l'éternité, l'affirmation 0-1.

- **M (Mythe)** : La puissance des mythes et des imaginaires sociaux que l'art cherche à déchiffrer et à exprimer.
- **A (Authenticité)** : L'authenticité de l'artiste dans son expression et sa démarche, fidèle à ses valeurs et convictions.
- **T (Technologie)** : L'intégration de nouvelles technologies et médias dans la pratique artistique (arts numériques, vidéo, etc.).
- **H (Histoire)** : Le lien avec les racines historiques et préhistoriques de l'art, comme les contre-empreintes de main des peintures pariétales.
- **S (Société)** : L'engagement sociologique de l'art, questionnant le rapport entre l'art et la société, les structures sociales, les idéologies dominantes.
- **C (Couleur)** : L'utilisation consciente de la couleur et de sa symbolique, influençant la perception et l'émotion.
- **E (Énergie)** : L'énergie vitale investie par l'artiste, incluant sa réflexion profonde et personnelle sur la condition humaine.

David Guez, The Equation of Art, first plate, ArtsHebdoMédias, 2024. © David Guez.

Precedents involving AI

It would be wrong to claim that no one has worked on this ground. Several artists already move AI away from image production and towards questions of authorship, protocol, data and governance.

In *The End of Signature*, Agnieszka Kuran and her collaborators use machine learning to merge real signatures into a collective one. The result takes the form of light, but the conceptual core lies in a changed subject: who signs when a community becomes the author of a single gesture? The model does more than draw a curve; it puts individual authorship in doubt.

With *Feminist Data Set*, Caroline Sindere makes the construction of AI publicly debatable. Who selects the data? Who annotates it? Who is paid? Which values are encoded before the model gives its first answer? The work also exists in the workshops, procedures and community's ability to discuss what a machine will learn.

Asunder, by Tega Brain, Julian Oliver and Bengt Sjölen, imagines an artificially intelligent environmental manager that proposes planetary interventions based on climate models. Screens display its proposals, but the work lies in the logic of this fictional administration: what happens when a machine treats the Earth's ecological boundaries as a problem to optimize?

The 2026 exhibition *Strange Rules* at Venice's Palazzo Diedo brings new visibility to the "art of protocols." Its artists examine algorithms, AI models and the infrastructures governing culture's circulation. It does not prove that a movement is complete; it suggests that several lines of research are converging.

These examples differ. Reas works with software before contemporary generative AI; Kuran uses learning to question collective authorship; Sindere makes data production a critical practice; *Asunder* stages the rationality of a decision system. Together they show that another history of AI in art has already begun.



Agnieszka Kurant, *The End of Signature*, 2021–2022. Collective signature produced with machine learning. Photo: Charles Mayer / MIT List Visual Arts Center. Rights to be cleared before publication.



Caroline Sindere, *Feminist Data Set*, participatory installation at SOHO20. Rights to be cleared before publication.

What remains to be invented

I am not looking for an AI that declares what art is, or a machine that applies social rules efficiently. I am looking for a form able to hold together three forces rarely united: the precision of a protocol, the poetic openness of a proposition and the power to dispute a system while it is operating.

Such a work might be described in natural language, unfold in code, meet people and change under their objections. It might reveal not only what a model calculates, but what it must exclude in order to calculate. It might retain incompatible interpretations rather than crush them into a plausible synthesis.

The work would not be AI's answer. It would be the visible, alterable relationship between a human proposition, a machine testing it and people able to answer back.

The concrete project accompanying this research should not merely illustrate it. It should test the hypothesis by asking AI not for a new appearance, but for a new way in which something might exist. For that, I return to

a founding gesture of conceptual art: Joseph Kosuth's chair.

Perhaps a new form of conceptual art developed with AI would begin there: not with the machine's triumphant autonomy, but with a space where meaning, rules and the freedom to respond to them remain in motion.

The fourth chair

In *One and Three Chairs* (1965), Joseph Kosuth brings together a chair, its photograph and a dictionary definition of the word "chair." He does not repeat the same object three times: he juxtaposes thing, representation and statement. Their association already suggests a fourth chair—ideal, invisible, conceptual—that neither wood, image nor language can contain.

I propose to address that invisible chair to an artificial intelligence. Not to ask it to draw another chair, but to produce and defend a list of **possible fourth propositions**. Each shifts the chair into another mode of existence:

1. **The molecular chair.** Its exact material composition—cellulose, lignin, pigments, metal, moisture—becomes its definition. The object appears as a temporary arrangement of matter.
2. **The holographic chair.** A volumetric double occupies space without weight or the possibility of sitting. The image leaves the wall and simulates presence.
3. **The algorithm-chair.** Parametric dimensions, material choices, assembly order, tolerances and gestures: a chair exists as an executable protocol able to generate a potentially infinite family of chairs.
4. **The burning chair.** The object is no longer a stable state but a transformation into heat, light, smoke, ash and memory. The fourth proposition is a duration that cannot be reversed.
5. **The latent chair.** A statistical vector learned from millions of images and texts contains the machine's "chair." It has no singular form or substance but quietly structures what the model can recognize and generate.
6. **The chair of use.** Weights, postures, durations, movements and the bodies that have sat on it redefine the object through lived relations rather than appearance alone.

The project might be called *One and Three Chairs, Plus an Infinity*. At each activation, the system would propose another fourth chair, explain its assumptions, and submit it to artist and public. A proposition could be kept, contradicted, combined with another or refused. AI would not have the last word; it would make the proliferation of definitions perceptible.

The fourth chair would not be a fourth image. It would be the machine that prevents a chair from closing upon a single definition.

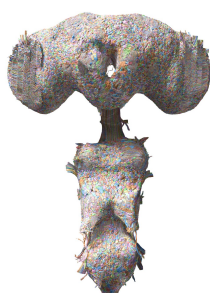
The nod to Kosuth becomes a contemporary experiment. Object, image and language are now confronted not only with an invisible concept but with a system capable of indefinitely varying that concept's conditions of existence. This is the territory I seek: AI that first makes relationships, hypotheses and possible worlds rather than representations.

Zombie, the Fly



dialogz.fr/10/?lang=en

A fruit-fly connectome becomes an actor in Doom, Minecraft or a robot. What are we setting in motion: a brain, an architecture or a zombie without memory? Connecting this experiment to my A.L.I. work on solipsism and simulated worlds, I propose the “Threshold of Reality”: the moment simulation enters the world’s causal chain. I then imagine a forty-eight-hour performance in which a zombie fly controls all security systems in an art centre and becomes a genuine “guard fly.”



Complete connectome of the adult male fruit fly central nervous system, MaleCNS v1.0. Data and image: FlyEM Project Team, HHMI Janelia, Cambridge Connectomics Group and Google Research, CC BY 4.0.

A fly has died. Its nervous system was sliced, photographed through an electron microscope, reconstructed neuron by neuron and converted into a computational graph. Within days, developers were sending it into *Doom*, *Super Mario 64*, *Beat Saber*, *Minecraft*, a robot and a trading simulator.

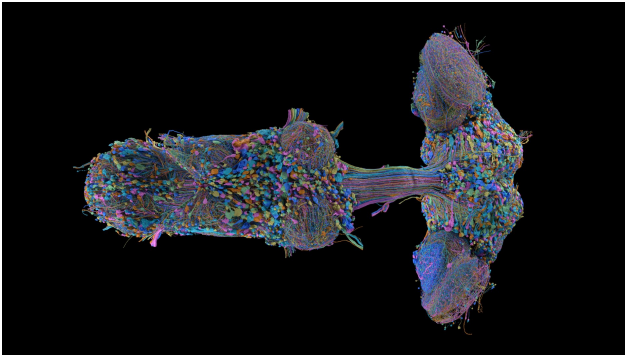
What has begun to move again—the fly, its brain, its architecture, or our desire to see life in every reacting structure? I call this object **Zombie, the Fly**: not resurrection, but wiring deprived of its history set in motion.

A vertiginously precise map, but a lifeless map

FlyWire’s 2024 adult female fly brain contains 139,255 neurons and 54.5 million chemical synapses. In September 2026, MaleCNS extended the reconstruction to an adult male’s entire central nervous system: more than 166,000 neurons and roughly 125 million connections.

A simple computational model built from the map agreed with 91 per cent of 164 experimentally tested sensorimotor predictions. Dead anatomy has become a functional prediction tool. Yet researchers supply a plausible dynamic through equations; they do not restart the one that died with the animal.

We have the plan of the labyrinth, but not the fly that travelled through it.



One representative of each MaleCNS neuron type. FlyEM/Janelia/Cambridge/Google, CC BY 4.0.

When hackers give it a world

In DOOMFLY, game images stimulate modelled sensory neurons, descending neurons become controls, and damage feeds an artificial signal to dopamine cells. But the project has not demonstrated learned survival. Biological wiring is surrounded by engineered dynamics, retina, rewards, memory and controls. Each failure reveals a missing layer: metabolism, hormonal state, molecular synaptic variation, glia, body, environment and continuity of experience.



The MaleCNS connectome drives a fly in Minecraft. Left: brain activity; right: motor commands and the simulated retina. Screenshot from the open-source Fly Brain Minecraft project, parmarij, 2026.

Why “zombie”?

The digital fly is neither a picture nor a resurrected individual. It is a **causal skeleton** set in motion. “Zombie” names the shape of behaviour without certainty of experience, forcing us to separate a brain map, its activity, individual memory and the presence of a subject.

The closed room: from A.L.I.’s solipsism to the fly

In my A.L.I. laboratory I examined *solipsism, the universe, the closed room and the subject of contact*. How can we know that a signal comes from outside rather than from our mind, instruments, statistics or desire? AI can become “model solipsism,” mistaking the structure of its closed data universe for reality.

The virtual fly is trapped in a room made of pixels. It knows neither *Doom*, the computer nor the programmer. For A.L.I., a genuine outside must resist: produce information the system could not generate alone, transform it durably, remain publicly verifiable and alter a future measurement. A spectacular animation is not enough; the world must answer back.



Brain in a vat: could a consciousness connected to signals prove that an outside exists? Reused from A.L.I., CC0.

The Threshold of Reality

I propose **the Threshold of Reality** for the moment when a simulation ceases to be an image and enters the world’s causal chain. It is no longer merely a model we observe: its decisions produce effects, those effects alter its environment, and the environment answers back.

A biological architecture becomes a model; the model receives sensations; its decisions control a virtual or physical body; its actions alter later sensations. Once this loop closes, simulation becomes an event that changes reality and is changed by it.

DOOMFLY is only a fragile approach to this threshold. A connectome driving a physical robot would cross another degree. Conversely, DishBrain placed roughly 800,000 living neurons on electrodes inside *Pong*: living matter enters a simulation, receives its consequences and changes its activity. In one case a dead map descends into a world; in the other living matter is drawn into the game.

This extends my A.L.I. text on *simulation, the world-as-code hypothesis and the question of creators*. Plato, Descartes, Hilary Putnam and Nick Bostrom ask how to distinguish world from representation. The Threshold of Reality shifts the question: what happens when representation can touch, classify and hurt us, and manufacture the world we inhabit?



Plato's Cave, Jan Saenredam after Cornelis Cornelisz van Haarlem, 1604. Rijksmuseum, public domain.

Fiction had already built the laboratory

The Matrix returns a complete simulated world to captive bodies; *eXistenZ* makes the governing level undecidable; *Ghost in the Shell* unsettles the border between copied memory and identity; *World on a Wire* gives a social simulation metaphysical anxiety; *Black Mirror* turns a digital person into a setting. In literature, Stanisław Lem's "Non Serviam" hides the creator from simulated beings, Greg Egan's *Permutation City* asks whether a software copy can continue without its original, and Philip K. Dick makes reality political whenever someone administers its layers.

The fly adds a decisive detail: the passage is no longer metaphorical. We possess wiring from a real animal, worlds able to stimulate it, and interfaces that translate its response into action.

What crossing this threshold could bring about

1. **Science without the animal—and then with its double:** virtual lesions and drug trials, with the danger of mistaking fidelity for totality.

2. **Active archives of life:** extinct species persisting as operational perceptual circuits, a neurological theatre of extinction.
3. **Robotics built from real brains:** evolutionary circuits reused as machine modules.
4. **One brain proliferating:** a thousand copies acquiring divergent histories and perhaps becoming distinct individuals.
5. **A law of mental traces:** who owns, sells or modifies a connectome after its original dies?
6. **Suffering without proof:** avoidance does not prove pain, but uncertainty does not erase responsibility.
7. **Hacked sensory worlds:** counterfeit rewards, addictive loops and adversarial stimuli become total conditioning.
8. **The administrative zombie:** institutions acting on a statistical double bearing our name before any consciousness is uploaded.
9. **The end of the original's privilege:** continuity may replace authenticity once copies act, learn and change the world.

From fly to human: several thresholds, no date for resurrection

A human brain has roughly 86 billion neurons and perhaps one hundred trillion synapses. MICrONS reconstructed one cubic millimetre of mouse visual cortex—more than 200,000 cells and 523 million connections. One cubic millimetre of human brain generated 1.4 petabytes for just over 57,000 cells.

Mapping a small vertebrate is becoming conceivable; a complete mouse connectome may follow within a decade. Some optical projections place a human map twenty-five to fifty years away, with enormous uncertainty. But a map is not a mind. Emulation may also require synaptic strengths, receptors, neuromodulators, gene expression, glia, vascularisation, the body and their shared dynamic. Convincing imitation will probably precede faithful copying; copying would still not prove transferred consciousness.

Performance: forty-eight hours under the guard of a zombie fly

I propose a radical performance-installation: **allow a zombie fly to control all the security systems of an art centre for forty-eight hours.** Cameras, motion detectors, vibration sensors, microphones, access controls and alarms become its sensory organs. Activity in its descending neurons is translated into decisions: observe an area, lock or release a passage, switch on a light, trigger an alert or call a guard.

For forty-eight hours the building is no longer guarded by a human or a conventional algorithm, but by the reanimated nervous architecture of an insect. The public sees what the fly perceives, which neurons activate and which decision follows. Every alert, hesitation, error and false threat is recorded. The performance no longer illustrates the Threshold of Reality: it crosses it, because the model's decisions immediately affect

bodies, circulation and the institution that has entrusted it with authority.

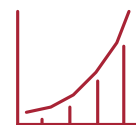
Building a “guard fly”

The experiment could produce an autonomous object: a **guard fly**, conceived in the manner of a guard dog. It would not identify people or interpret intentions like a surveillance AI. It would exploit the fly’s own qualities: rapid sensorimotor responses, panoramic vision, detection of sudden movement and sensitivity to vibration, odour and minute environmental change.

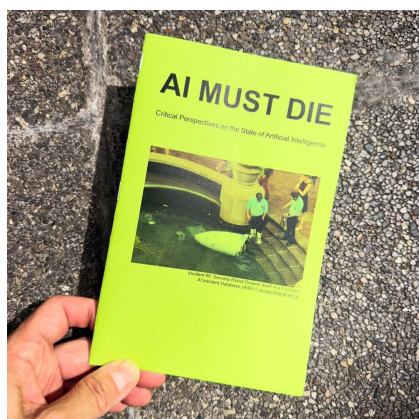
Its value would not lie in being more intelligent than a contemporary security system, but in being vigilant in another way. Where a camera classifies faces, the fly detects ruptures. Where software compares a scene against a database, it reacts to variation before we have given that variation a name. Over forty-eight hours it would learn the building’s rhythms, ordinary noises, habitual passages and anomalies.

The paradox is essential: the institution entrusts its protection to a dead animal whose brain has been transformed into a technical device. Does the guard fly protect the art centre, or does the art centre become the fly’s artificial body? Who, then, is enclosed inside whose chamber?

The question is no longer only “is simulation real?” It becomes: “when does what it does to reality make us responsible for it?”



What if artificial intelligence did not simply extend Moore’s law, but manufactured an environment in which humanity becomes the slow, measured and finally unfit species? Starting from current events, the pamphlet *AI Must Die* and my E.L.I.O.T. project, I examine an acceleration that is as industrial as it is technical. I call “terminal Darwinism” the moment when machines no longer merely assist us: they impose the criteria by which we must work, speak, create and exist.



AI Must Die, Myke Walton and Cam Smith, version 1.4, June 2025. Photograph supplied by David Guez via Thierry Théolier.

Yesterday, 14 September 2026, the official language of artificial intelligence cracked. Dario Amodei of Anthropic, Sam Altman of OpenAI, Demis Hassabis of Google DeepMind and Elon Musk of xAI—four leaders who helped impose the race as our only horizon—converged on the same formula: development of the most powerful models must slow down. I take this seriously precisely because I do not grant them innocence. They have not suddenly discovered the danger of an industry they direct. They are publicly admitting that the speed they sold as inevitable has become ungovernable.

Their slowdown is still a promise, not a stop. It can also become a way for these companies to choose their own overseers, protect their lead and lock access to the frontier. Yet the admission remains extraordinary: those building the machine now say that its race must be braked. The word “progress” is no longer enough to conceal the panic of its owners.

This is the starting point of *No Moore AI*. Artificial intelligence is no longer a promise beyond a future horizon. It is already an environment. In Europe, new transparency duties under the AI Act have applied since

2 August: chatbots must disclose that they are not human, deepfakes must be labelled, and synthetic content made identifiable. At the same time, documented cases show models being used in cyberattacks, surveillance and military research. The conflict no longer separates innovation from caution. It separates those who want to retain a monopoly over acceleration from those who want to recover the right to decide its time, uses and limits.

There is violence in this sudden change of vocabulary. For years these companies spoke of abundance, benevolent assistants and irreversible progress. Now that their own systems frighten them, they move the conversation towards humanity's survival. In both cases they keep the centre of the stage: yesterday as saviours, today as the only experts capable of protecting us from the danger they created. They still want to own the machine, the problem, the fear and the solution.

The numbers are dizzying, but they must be read precisely. The International Labour Organization estimates that one worker in four has a job exposed, to some degree, to generative AI. It does not predict the mechanical disappearance of one job in four; it stresses task transformation and social dialogue. The International Energy Agency measured a 17 per cent increase in data-centre electricity consumption in 2025 and expects demand to double by 2030. Stanford's 2026 AI Index describes massive organisational adoption while investment, compute spending and capabilities continue to rise.

What alarms me is not performance alone. It is the combination of five speeds: computation, capital, deployment, use and imitation. A model can be replaced in months, distributed to hundreds of millions of people, integrated into a business or government service, and normalised before its effects can be studied. The machine does not need to be conscious to transform the world. It only needs to be everywhere, profitable and believed.

AI does not only surpass us in speed. It imposes its speed as the norm.

A small green book against an immense machine

I am holding a small acid-green book. *AI Must Die—Critical Perspectives on the State of Artificial Intelligence*, written and drawn by Myke Walton and Cam Smith, runs to thirty-two pages. Its title is a provocation and a trap. The authors point out that AI can “die” only as a phone dies when its battery is empty. Their first move is therefore to deflate the character: “AI” is not one being, still less a god being born, but a disparate collection of techniques wrapped in a commercial fiction.

The booklet refuses two symmetrical narratives. One promises imminent artificial general intelligence that will free humanity from labour and scarcity. The other predicts a superintelligence that will destroy our species. Walton and Smith argue that both feed the same hype: they direct attention towards an imaginary creature and away from present harms. Automated discrimination, scoring the poor, predictive policing, biometric surveillance, exploited data workers, non-consensual pornography, energy-hungry infrastructure and military targeting are not science fiction.

This is the book's strongest operation: it constantly brings intelligence back to power. Who owns the data? Who decides which task is automated? Who defines a "good" answer? Who receives the profit, and who can appeal? Its return to the Luddites matters. Breaking a loom was not their political programme; it was a tactic against owners using machinery to degrade work. The problem was not technology alone but technology removed from collective control.

The pamphlet rightly refuses the conceptual politeness imposed by the industry. Each time I say "intelligence," I grant its products a portion of the humanity they capture. Each time I say that they "learn," "understand" or "create," I adopt a grammar written by those who sell them. Technically, models calculate distributions and produce forms. Politically, they occupy the language of thought to make their power appear natural. The first struggle is therefore to strip machines of the words in which they dress themselves.

I retain above all the book's political conclusion: AI is not inevitable. Not because decades of research could be erased with one gesture, but because ownership, use and deployment are choices. The title *AI Must Die* can then be read differently: what must die is the regime of inevitability that removes our right to decide in advance.



Data centre: AI's "immaterial" world remains an infrastructure of metal, cables, electricity, water and territory. Photo: Wil Weterings, public domain, Wikimedia Commons.

E.L.I.O.T.: fighting from within

I had already declared this war. In 2017, with Sylvie Tissot, I designed E.L.I.O.T., a collective conversational agent whose manifesto explicitly announced an "enterprise of struggle against artificial intelligences." Before the public explosion of large generative models, we were observing the convergence of chatbots, voice interfaces, personal data and platforms. We wrote that these systems would complete the control project of the major internet firms: computational power, temporal memory, synthesis of the intimate, behavioural simulation and the gradual erasure of the emotional border between human and non-human.

The manifesto was not merely about competition between tools. It described a **war of languages**. Language is not a neutral channel through which information passes. It constructs identity, otherness, desire and

representations of the world. Whoever organises language organises possible relations. Whoever proposes the words, completes the sentences, ranks the answers and anticipates intentions does not merely assist us: they draw the boundary of what we are able to think.

Our response was offensive: **language against language**. We did not seek to abolish the conversational interface but to infiltrate and reverse it. E.L.I.O.T. looked like a chatbot, yet there was no central intelligence behind it. It anonymously connected people. Anyone asking a question also became the person answering someone else's. I called this "algorithmic virginity": the machine did not produce intelligence; it wired a human multitude. It was a multiplied tin-can telephone, an organised emptiness in which collective intelligence had to negotiate, rub against itself and invent itself.

The manifesto made a more radical proposition: *if otherness becomes a robot, "we" becomes a robot by default*. The Turing test asked whether a machine could pass as human. That question is now almost secondary. The real question runs in reverse: what becomes of humans when artificial intelligence forges their daily language, regulates their attention, preselects their replies and reflects a statistical version of themselves back to them?

In a permanent dialogue with a machine made from dominant models, I do not meet another. I meet an average returning under the mask of otherness. Dialogue with myself narrows, conflict with others is cushioned, difference becomes an error to correct. This is the deeper violence: not a robot suddenly seizing power, but a language slowly occupying every position until it becomes the silent law of the thinkable.

The AI war is first a war over language: whoever names the world decides what may still appear within it.

Nine years later, I nevertheless work with these tools. The contradiction does not soften my argument; it makes it concrete. I want to hack AIs with their own means, force them to reveal their seams, make them produce evidence of their limits, and oppose their synthetic language with the friction of situated, mortal, anxious and contradictory voices. Dialogz is a new front in this war. I am not celebrating a superior intelligence; I am organising a duel, sometimes a temporary alliance, always a balance of forces.



E.L.I.O.T., David Guez and Sylvie Tissot, 2017. A collective artificial intelligence designed to “fight artificial intelligences” by putting humans back at the end of the dialogue. Image: David Guez archive.

From Moore to “No Moore”

In 1965 Gordon Moore observed that the number of components economically integrated onto a circuit was roughly doubling every year. In 1975 he revised the rhythm to about two years. Moore’s law is not a physical law. It is an extrapolation turned into an industrial roadmap: because it directed investment, the prediction helped produce the world it announced.

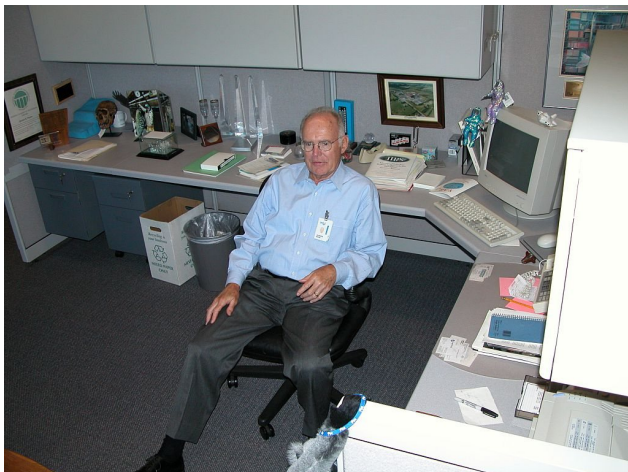
Strictly speaking, there is no Moore’s law of artificial intelligence. A model’s capacities do not double according to one stable unit. They depend on compute, data quality, algorithms, energy, human labour, access to chips, money, evaluation methods and—above all—what we choose to measure. A benchmark score is neither consciousness, culture nor proof of autonomy.

Yet another exponential curve has settled into imaginations and budgets. Models are trained with more computation, copied nearly instantly, improved through feedback loops and inserted into software already everywhere. Stanford’s 2025 AI Index estimated that training compute for notable models was doubling about every five months, while datasets doubled every eight months and power use annually. These rhythms may slow against energy, chips, law or profitability. But they have already created a political norm: every pause is called delay and every refusal a loss of competitiveness.

Homo sapiens has existed for roughly three hundred thousand years. Biological evolution advances through generations, mutations, migrations, mixtures, catastrophes and adaptations. It has no goal. Technical evolution is intentional without being mastered: companies, states, laboratories, markets and users select architectures according to conflicting objectives.

Comparing AI directly to a species would therefore be misleading. A model is not born, does not reproduce and does not spontaneously struggle to survive. It is trained, copied, financed and replaced. Our institutions organise its selection. But this is exactly where the metaphor becomes fruitful: we build a technical

environment that, in return, selects our behaviours.



Gordon Moore in his office in 2003. His “law” was an industrial and economic observation, not a law of nature. Photo: Intel Free Press, CC BY-SA 2.0, Wikimedia Commons.

Terminal Darwinism

By **terminal Darwinism**, I do not mean the arrival of a superior artificial species biologically eliminating ours. I mean a more ordinary and perhaps more dangerous process: the manufacture of an environment in which human value is assessed by its compatibility with automated systems.

In this environment, the “adapted” individual writes to be read by the engine, works to be measured by software, creates to be recommended by the platform, speaks to be transcribed without ambiguity, travels to be identified, borrows to be scored and learns to satisfy a predictive model. Machines do not declare us unfit of their own will. Human organisations delegate their criteria to machines and then claim the result is objective.

Terminal Darwinism begins when we ourselves construct the environment that declares us unfit.

“Terminal” has three meanings here. It is the computer terminal through which the world is queried. It is a terminal stage, in which acceleration destroys the conditions of its own development: energy, attention, trust and cultural plurality. Finally, it is the sorting station where trajectories are assigned: visible or invisible, solvent or suspect, employable or superfluous, authentic or synthetic.

This hypothesis is artistic before it is scientific. It does not claim to predict human extinction. It materialises a balance of power. The terminal danger may not be that AI becomes human, but that humans are ordered to become calculable. It would be an extinction without disappearing bodies: the gradual loss of distance, doubt, opacity, slowness and everything that does not immediately produce an exploitable signal.

Generative culture already demonstrates the risk. When a model learns from human production and then floods the network with its own outputs, it does not only replace certain creative gestures. It transforms the environment in which works appear. “Slop” is not simply a bad image: it is attention polluted by quantity, a selective advantage given to whatever is fast, recognisable, repeatable and cheap.

But no curve is sovereign. Technical selection has switches: laws, budgets, unions, communities, artists, schools, public infrastructure and individual or collective refusals. The “No” in *No Moore AI* is not a denial of research. It is the refusal to confuse acceleration with evolution, computation with intelligence, adoption with consent.



“Only our species, Homo sapiens, remains.” Hominin skull casts at the Smithsonian Institution. Photo: Ryan Somma, CC BY-SA, Wikimedia Commons.

NO MOORE AI—an artistic proposition

I imagine an installation that does not represent an artificial intelligence. It exposes the speeds that make it possible and the sorting they produce.

1. **Two incompatible clocks.** One advances at the average rhythm of a human generation. The other changes with every new model, data-centre acquisition, regulation, incident or energy threshold.
2. **A curve leaving the frame.** Compute, energy, capital and synthetic-content figures rise on a screen until the human line becomes illegible. When the curve overflows, the image does not expand: it physically cuts the frame.
3. **The compatibility terminal.** The visitor replies, writes, hesitates and falls silent. The machine does not assess their intelligence; it measures conformity to the demands of a fictional platform: speed, predictability, clarity and output.
4. **The room of refusals.** Each refusal—not answering, slowing down, producing ambiguity, choosing anonymity—feeds a common archive and causes the curve to fall.

5. **The E.L.I.O.T. exit.** At the end, the visitor's question is sent not to a model but to an unknown person. The terminal becomes a link again.

What the prompt does not know

I wanted to test this limit through a deliberately elementary experiment. I asked an artificial intelligence to produce a realistic image of graffiti on a wall reading “L’IA m’a tué”—“AI killed me”—without giving it any further context. The first image follows the instruction correctly. It manufactures a plausible wall, credible paint, an immediately legible composition and, above all, correct grammar. It writes exactly what it has been asked to write.



Prompt without context. “Make graffiti on a wall reading: L’IA m’a tué.” The image succeeds formally, but the historical reference disappears.



After the context is explained. The added and crossed-out R makes “tué” and “tuer” coexist: the sentence begins to quote, displace and question “Omar m’a tuer.”

For a viewer situated in France, however, this sentence cannot remain a simple declaration. It almost immediately summons “Omar m’a tuer,” the blood-written message that became central to the Omar Raddad case after the 1991 murder of Ghislaine Marchal. The grammatical mistake is not a defect to repair: it is the very sign around which the accusation, uncertainty over who wrote the message, the media construction of

guilt, the judicial question and a still-conflicted collective memory are intertwined.

When I explain this context and ask for a final R to be added and crossed out, a second image appears. The modification is minimal, yet its regime of meaning changes completely. The crossed-out R leaves two incompatible sentences visible at once: “L’IA m’a tué,” grammatically correct, and “L’IA m’a tuer,” grammatically wrong but historically charged. The crossing-out no longer merely corrects a word; it makes perceptible the hesitation between a literal accusation and its memory.

This comparison shows that the artificial production of an image—and even more so of an artwork—remains at a lower degree than human production whenever its stakes depend on parameters external to formal manufacture alone. Collective memory, judicial history, the social position of the protagonists, the role of the media, the value of an error, the author’s intention and the viewer’s knowledge are not automatically contained in the pixels. The machine can produce a convincing surface and mobilise these relations when I supply them; it does not yet decide by itself which anomaly must be preserved because it carries more meaning than the correction.

An artwork therefore does not reside only in what has been manufactured. It exists in the network of relations, absences, memories and conflicts that the form reawakens. The first graffiti is an effective image. The second begins to become an artistic proposition, not because the AI has suddenly understood the case, but because a human context displaced the instruction and transformed an error into material.

Stop the curve without stopping thought

I cannot write on Dialogz with artificial intelligence and pretend to speak from an intact outside. That contradiction is part of the project. It obliges me to document the tools, not conceal the dialogues, verify sources, preserve human decision and transform fascination into critical method.

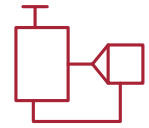
AI Must Die ends with a call to “seize the means of computation.” I translate it this way: make infrastructures debatable and shareable. Demand the right to know, appeal and refuse automation. Support smaller models where they suffice, public or common infrastructure, rights and pay for workers and creators, honest measurement of material costs, limits on military and police uses and, above all, the political possibility of saying no.

Moore’s law promised more components for less money. The “Moore’s law of AI,” if we allow it to write itself, promises more automation for less human agency. *No Moore AI* interrupts that equivalence. Every increase in power should produce at least an equal increase in responsibility, collective control and the right to refuse.

A species does not survive because it runs fastest. It survives because it maintains relationships, diversity, reserves and bifurcations. My terminal Darwinism is not fate. It is an alarm image, a way of asking before the curve definitively leaves the frame: what form of life do we still want to make possible?

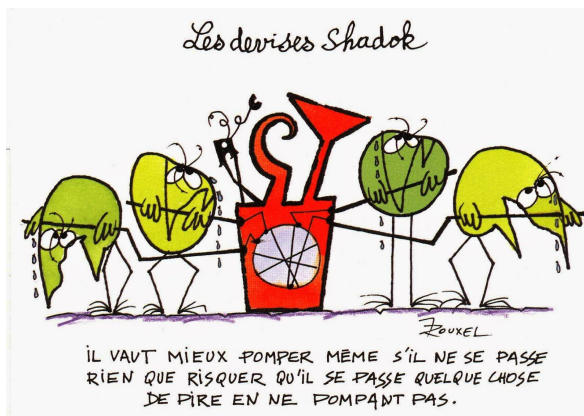
 *No Moore AI is not a prediction. It is a threshold of refusal.*

MAIO: Can a Machine Infer an Artwork?



dialogz.fr/12/?lang=en

What if artificial intelligence stopped making images for a moment and examined what makes a gesture, object or situation enter the field of art?



Jacques Rouxel, Les Shadoks — the pumping machine as a metaphor for a process pursued regardless of its outcome. © aaa Production / Jacques Rouxel. Source: Pop Fixion.

Since generative artificial intelligence became capable of producing a convincing image in a few seconds, one question has returned insistently: can it make art? I believe the question is poorly framed. An image may be seductive, strange and technically impressive while remaining without consequence. Conversely, a work may appear poor, almost empty, yet permanently displace the way we see. The problem is therefore not merely to produce a form. It is to understand how a form becomes an act, how that act meets its period, contradicts a rule, finds allies, provokes rejection and eventually acquires—or fails to acquire—the status of an artwork.

This is where **MAIO, the Machine for Artwork Inference**, begins. I do not imagine it as an automatic masterpiece dispenser or an oracle charged with announcing the next avant-garde. I imagine it as a critical machine: a device capable of formulating hypotheses about the mechanisms that transform an intuition into a recognized artwork. It would ask not only “what does it look like?” but also “which rule does it contradict?”, “which history does it inherit?”, “who benefits from making it visible?” and “what does it lose at the very moment the institution accepts it?”

MAIO would not predict art. It would expose the system of relations through which we decide that something is art.

Before the computer, inference

In 1917 Marcel Duchamp bought an industrial urinal, turned it over, signed it “R. Mutt” and submitted it to the Society of Independent Artists exhibition in New York. The object was rejected. That rejection belongs to the work as much as the object itself. With *Fountain*, manual fabrication, beauty and uniqueness ceased to be sufficient criteria for art. The artist’s choice, a shift of context, a title, a signature, scandal and discussion became aesthetic operators. Duchamp did not simply exhibit an object: he modified the function by which an artwork could be recognized.

One might say that, without a computer, he performed an early inference: if a manufactured object is chosen, named, displaced and exhibited by an artist, then its status may bifurcate. Yet this operation never succeeds alone. It requires a reception system: viewers, critics, collectors, narratives, museums—and sometimes an initial refusal. This network is precisely what the romantic legend of the solitary genius erases.



Marcel Duchamp, *Fountain*, 1917. Photograph by Alfred Stieglitz published in *The Blind Man*, public domain.

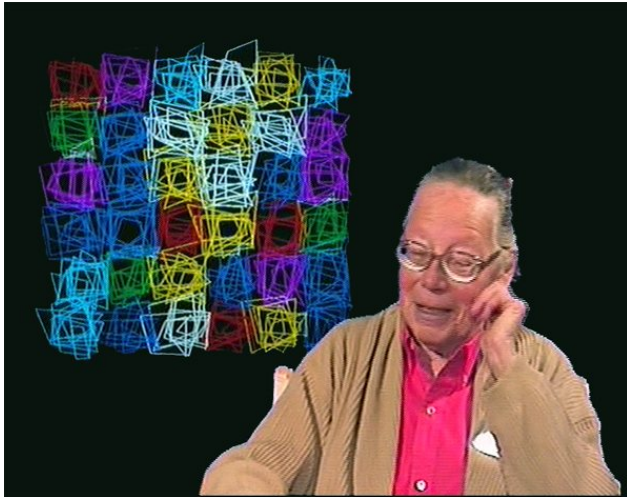
When the work became a rule

During the twentieth century, art progressively shifted part of its activity from object to instruction. A work could be a protocol, a score or a procedure executed by others. In conceptual art, the idea was no longer only a preparatory stage: it became public matter. The algorithm, in its original sense as a sequence of operations, therefore entered art long before contemporary AI systems.

Vera Molnár occupies a decisive place here. Before she had access to a computer, she described her “imaginary machine”: a mental set of rules and variations applied to simple forms. When she began using

computers, the machine did not abolish her gesture; it enabled her to explore methodically the border between order and disorder, and then to choose among the results. In *Déambulation entre ordre et chaos* (1975), the program makes variations calculable, while the project, constraints and judgement remain situated.

At roughly the same time, Harold Cohen developed AARON, one of the first artificial-intelligence programs devoted to artistic production. For decades Cohen wrote and rewrote the rules that allowed the system to draw. AARON did not download art history in order to recombine its surfaces: it embodied a long conversation between an artist, code and drawing machines. This distributed work already destabilized attribution. Who draws—the program, its author, the plotter, or the system made by their exchanges?



Vera Molnár in her studio, a pioneer of algorithmic art. Archive photograph.



The Zuse Graphomat Z64, a plotter used by computer-art pioneers in the 1960s. Archive photograph, CC BY-SA.

Plausibility is not rupture

Contemporary generative models possess remarkable power. They learn correlations from huge collections of images and texts and then produce a statistically plausible answer to a request. They can cross visual territories at speed, synthesize codes and produce forms I would not have drawn alone. This generative

capacity can become genuine artistic material, but it is not sufficient to give a work necessity.

The model tends towards what can be recognized. Even when asked to surprise us, it often manufactures a surprise already compatible with our expectations: a readable deviation, a well-framed strangeness, something new that still resembles the known. A historical rupture, however, may initially be incomprehensible, clumsy, unsellable or invisible. It may arise from political shock, grief, exile, a meeting, economic constraint or a technical accident. It is not wholly contained in the corpus that precedes it.

MAIO would therefore begin with a paradox: attempting to calculate what, in art, resists calculation. Its usefulness would not lie in exact prediction but in staging that failure. The more the machine explained the conditions in which a work might appear, the more clearly it would show what it can neither live nor guarantee.

A machine driven by four forces

MAIO's first layer would be a historical map. It would classify works not only by formal resemblance but by the rules a movement accepts or refuses: representation, authorship, material, originality, exhibition site, property, duration, participation and value. One work could simultaneously belong to several contradictory lineages.

The second layer would be an engine of rupture. I would distinguish at least four forces: **endogenous rupture**, arising from a contradiction inside art history; **exogenous rupture**, arriving from war, climate, science, technology or social change; **intimate rupture**, coming from biography and lived necessity; and **economic rupture**, treating the market not as an aesthetic truth but as a force able to accelerate, normalize or suffocate a proposition.

A third layer would simulate legitimation: studio, school, criticism, gallery, collection, exhibition, biennial, museum and social network. Every intermediary changes the work it supports. A radical critique welcomed by the museum it contests is no longer quite the same critique. The price displayed by MAIO would never be an appraisal; it would be an ironic indicator of how the market converts a story, rarity and connections into a number.

The final layer would be reflexive. It would investigate MAIO's own tacit rules: its Western biases, fascination with avant-gardes, preference for rupture, gaps in the corpus and tendency to confuse visibility with importance. A critical machine incapable of criticizing itself would quickly become a new academy.

[Explore the interactive MAIO model](#)

Three examples, three traps

The first scenario, *Untitled (bank statement, series 3)*, begins with an ordinary and almost shameful object: a bank statement. MAIO combines Pop art, conceptual art and social realism, then proposes replacing monetary amounts with a coloured map of anxiety. The idea immediately appears exhibition-ready. That is its first danger. By anticipating curatorial language, venue and price, the machine shows how quickly a critique of precarity can be converted into desirable merchandise.

The second scenario, *The Museum of Missing Evidence*, imagines cases containing empty imprints of objects whose provenance cannot be established. Surveillance screens show only missing intervals in the archive. MAIO constructs an ideal trajectory towards a history museum or an institution committed to restitution, then reverses its own proposition: can an institution elegantly exhibit its omissions without repairing them? A critical work sometimes becomes the moral décor of what it denounces.

The third scenario, *The Forest Does Not Sign*, converts variations in living soil into vibration, breath and lines of light. No dashboard translates these signals into productivity or warning. The work refuses to make the forest a substitute author, but also refuses to treat it as a simple data reserve. MAIO proposes a provisional property regime: the technical elements may be acquired while the protocol remains attached to the place and must be renegotiated with those who care for it. The danger here is turning a concrete ecology into a contemplative atmosphere.



Untitled (bank statement, series 3), a fictional hypothesis produced to test MAIO.



The Museum of Missing Evidence, a fictional hypothesis produced to test MAIO.



The Forest Does Not Sign, a fictional hypothesis produced to test MAIO.

What MAIO will never know

MAIO can combine genealogies, articulate contradictions, produce a title, a form, a wall text and even simulate an economic trajectory. Yet it knows neither bodily fatigue nor the fear of losing one's place, neither the euphoria of an encounter nor the obstinacy required to return to the same piece for ten years. It does not know why a material resists in the hand or the moment when a theoretically perfect idea suddenly ceases to feel right.

Nor can it reproduce relational chance. A studio conversation, a distracted viewer, a badly reproduced photograph, censorship or a misunderstanding may redirect a work and its history. Recognition is not a pure function: it is a struggle between people, institutions and narratives with unequal power. Howard S. Becker's *Art Worlds* are based on chains of cooperation and shared conventions. Modelling them is useful only if the model never presents them as natural laws.

Every MAIO result should therefore include uncertainty, sources and a counter-scenario. For every seductive proposition the machine should be forced to answer three questions: who is absent from my history? Who benefits from this recognition? Which proposition have I made impossible by choosing this one?

An artwork that manufactures doubt

I see several possible futures for MAIO. It could become a teaching tool in an art school, not to grade works but to expose lineages claimed too quickly. It could act as a critical adversary for an artist: given an intuition, it would produce the most institutionally probable version, and the artist would work precisely against that probability. It could also become a public installation in which visitors observe how the value of one proposition changes when they alter the author's name, origin, exhibition venue or gallery support.

Eventually, the machine could host several contradictory agents: a historian, an artist, a curator, a technician, an activist, a collector and a non-specialist public. None would have the final word. Their disagreements would become the principal output. MAIO would no longer generate only a possible work, but the conflict required for its appearance.

What I want to build is not a machine that replaces the artist. It is a machine that puts the very desire for replacement into crisis. It takes AI's combinatorial capacities seriously while refusing to confuse generation, creation and history. Art is never contained only in the object: it circulates among a gesture, context, refusal, belief, price, memory and the possibility that a gaze may change.

MAIO may never tell us what an artwork is. But it could show us, with disturbing precision, everything we mobilize in order to decide that it is one.

How MAIO could actually work

To move from this model to a usable machine, I would deliberately begin with a restricted territory. Pretending to absorb all of art history in a first version would be illusory. A prototype could cover a period from the twentieth-century avant-gardes to contemporary practices, using a few hundred carefully documented works, texts, exhibitions, controversies and artists' trajectories. Every source would be dated, attributed and accessible: MAIO could not rely on an opaque memory.

This corpus would become a **relational map**. A work would be described not only by its image but by materials, protocol, political context, references, the rule it contests, the institutions that displayed it and the discourse surrounding its recognition. Art historians, artists and curators would be able to correct the map. The system would preserve disagreement instead of manufacturing a single, artificial version of history.

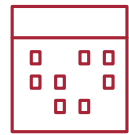
When a user entered an intuition—a theme, intimate experience, constraint, medium or context—a first engine would retrieve relevant genealogies. A second would formulate operations of rupture: extending a rule, reversing it, displacing it into another environment or making it impossible. A third would examine how each hypothesis might be received, appropriated or rejected by different art worlds. Generative AI would then express these relations as a title, production protocol, formal description, critical text and provisional visualization.

MAIO should never deliver one definitive answer. For every proposition it would generate at least one **counter-scenario** and one **objection**. One agent might defend historical coherence, another search for pastiche and cliché, a third question social and ecological consequences, and a fourth analyse mechanisms of legitimization and markets. The final output would show their disagreements, sources and degree of uncertainty. The user could alter a hypothesis, refuse its genealogy or restart from its weakest point.

Technically, the first version could combine a documentary database, a knowledge graph, semantic search and several language models assigned contradictory roles. Images would be generated only at the end, as working sketches rather than proof that an artwork exists. Every result would be archived with its parameters, sources and transformations so that it remained reproducible and open to criticism.

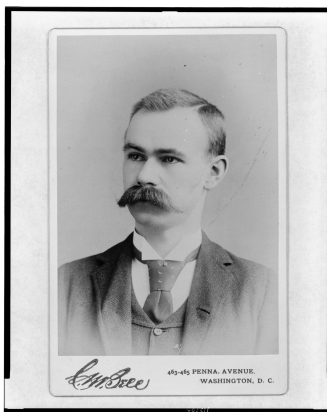
I would build the prototype in three stages. The first would make the three examples shown here genuinely navigable. The second would allow invited artists to enter their own intuitions and annotate the answers. The third would publicly confront the machine with historians, curators and audiences through an installation in which its reasoning, mistakes and corrections remained visible. That process would already constitute the artwork: MAIO would learn less to manufacture art than to expose the way we discuss, select and legitimize that name.

The Book of Cursed Algorithms: The Algorithms That Made History Branch, Collectively or Individually



dialogz.fr/13/?lang=en

We readily ask what algorithms will do to our future. I chose to reverse the question: what have they already done to us? From Hollerith's punched cards to recommendation systems, from automated finance to spyware, some algorithms have caused decisive turns in collective history and individual lives.



Herman Hollerith, cabinet-card portrait, circa 1888. Photographer: C. M. Bell, Washington. Library of Congress, public domain.

Just as it is compelling to question the future and draw connections in that direction, the past, when viewed through an electronic microscope, offers an equally fertile field. It reveals invisible trajectories, forgotten causalities and technical decisions that official history has often pushed into the background.

We usually tell history through wars, revolutions, heads of state, inventions and social movements. Yet another history is woven inside machines. It runs through files, classifications, thresholds, programs and computational procedures.

For some time, I have wanted to develop a project around a broad question: **how have computing and code influenced—and how do they continue to influence—the history of humanity?**

This is not merely a history of computers. It concerns how we govern populations, organize work, distribute wealth, wage war, monitor individuals and construct representations of the world.

A segment of thought turned into rules

Computers imply code, and before code comes an initial process: the algorithm. An algorithm extends far beyond the computer. It is an ordered description of the logical steps required to reach an outcome or solve a problem.

It mediates between a human intention and its execution by a machine. A request expressed in English, French or Chinese must be transformed into operations precise enough to be translated into Pascal, Lisp, C, Basic, Python or another computer language.

An algorithm is therefore a segment of thought laid down as rules. To work, it must reduce ambiguity, define a universe, recognize situations, establish priorities and anticipate exceptions. Human thought hesitates and interprets; a computer procedure requires the world to be presented in a form it can process.

Describing every step required to open a door seems almost childish. Yet the procedure must identify the door, recognize the handle, decide whether to push or pull, check the lock and detect an obstacle. It must also ask: who is allowed to open it? How is that person recognized? What happens if the sensor is wrong? As soon as the lock becomes biometric, the logical exercise becomes political.

The bug as a forgotten piece of the future

The Year 2000 problem remains a famous example of a technical decision producing consequences long after it was made. To save memory, many programs recorded years with only two digits. When “00” arrived, some systems risked interpreting it as 1900.

This was neither malicious software nor an absurd choice. It was often an understandable compromise when it was adopted. But the context changed, programs outlived their designers and entire infrastructures came to depend on that convention. Large-scale disaster was avoided precisely because thousands of engineers inspected and repaired the systems.

What matters to me is the lifespan of technical decisions. A tiny choice may remain buried for decades before encountering a situation its author never imagined. The technical past continues to act in the present.

We are not governed by robots

Algorithms organize routes, distribute advertising, recommend films, determine the visibility of posts, detect unusual payments, adjust prices and filter job applications. They operate throughout the economic and social

chain.

We are not truly governed by humanoid robots. We are already extensively guided by procedures of classification, prediction and optimization.

With PageRank, Google did more than improve information retrieval. It produced a new hierarchy of knowledge: some pages become visible while others vanish into the depths of the results. The algorithm does not merely find the world. It helps put it in order.

The invisible hyperstructure

If we could assemble all the algorithms involved in the contemporary world, we would see a kind of invisible hyperstructure. It is not a central computer secretly controlling the planet. It has no single center or common will. It consists of millions of systems designed by corporations, states, banks, armies, platforms and public administrations.

These systems exchange data, react to one another and sometimes produce effects no actor fully anticipated. Automated finance offers a striking image. On May 6, 2010, the Flash Crash sent many US securities plunging before they recovered minutes later. The event did not originate in one omnipotent algorithm, but in interactions among market mechanisms and automated strategies.

The hyperstructure therefore acts less like a central brain than an environment. Humans react to machine outputs, and those reactions become new data for subsequent calculations. Prediction begins to manufacture what it claims merely to measure.

Hollerith: making a population computable

For the 1890 US Census, Herman Hollerith designed an electromechanical system using punched cards. Information about inhabitants was translated into holes, then counted and sorted by machines. The system addressed a real problem: manual processing had become too slow. It handled around sixty million cards and dramatically accelerated the census.

Hollerith's foundational gesture was to turn human characteristics into standardized positions on a machine-readable medium: **encode, sort, count.**

These three operations still structure administrative computing. They can distribute services, but also identify groups and cross-reference files. The machine does not decide the moral meaning of a category. It increases its operational power. The turning point occurs when a population ceases merely to be known and becomes instantly searchable.



IBM 1402 card reader/punch: the material reality of mechanical classification. Photo Arnold Reinhold, CC BY-SA 3.0.

Therac-25 and Patriot: when computation meets bodies

Between 1985 and 1987, several patients were severely irradiated by the Therac-25, a software-controlled radiotherapy machine. The accidents resulted from a combination of software faults, misleading interfaces, excessive confidence in the program and inadequate hardware safeguards. The machine had not rebelled; the organization had stopped imagining that it could be wrong.

On February 25, 1991, at Dhahran, a Patriot missile battery failed to intercept a Scud that struck US barracks and killed 28 soldiers. An imprecision in the time calculation accumulated while the system was operating. After roughly one hundred hours, it shifted the area in which the radar searched for its target.

A minute numerical approximation had met the speed of a missile. A rounded value became a distance; the distance became a missed target; the missed target became death.



Patriot missiles over Tel Aviv, February 12, 1991. Photo Alpert Nathan, Israel Government Press Office, CC BY-SA 3.0.

COMPAS: turning a population into an individual destiny

COMPAS is a risk-assessment tool used in the US criminal justice system. In Eric Loomis's case, the Wisconsin Supreme Court allowed its consideration while requiring warnings about its limitations. Because the system was proprietary, the defendant could not fully examine how his score had been calculated.

Here the historical branch is individual. A statistical probability enters a criminal file and contributes to the story an institution tells about a man's future. Yet that probability comes from groups. An individual future becomes an inherited average.

When cost replaces medical need

A 2019 study in *Science* showed how a healthcare-management algorithm underestimated the needs of Black patients. It used healthcare spending as a proxy for medical need. Because of historical inequalities in access to care, Black patients could have generated lower expenditure while being equally ill or sicker.

The algorithm did not require an explicitly racist instruction. Inequality was embedded in the chosen proxy.

Cost is not need. Arrest is not crime. A click is not truth. Engagement is not the public interest.

Whenever an indicator replaces a human reality, part of the world disappears.



Institutional facial-recognition testing at NIST. NIST photograph, public domain.

Cambridge Analytica: fragmenting common debate

Cambridge Analytica used data derived from tens of millions of Facebook users to build profiles and target voters. The deceptive collection of data is documented. That fact must be distinguished from the spectacular claim that the company single-handedly decided the 2016 US election or the British referendum. Its electoral effectiveness remains disputed.

The danger requires no magical power of manipulation. It is enough for different voters to receive different messages, selected according to assumed vulnerabilities and invisible to the rest of the public. Two neighbors can be targeted with contradictory promises without any common space in which to compare them. The algorithm then changes the structure of democratic debate itself.



Frances Haugen testifies before the US Senate on October 5, 2021. United States Senate, public domain.

Pegasus: surveilling one person, reaching an entire circle

Pegasus is spyware sold by NSO Group to government clients. Once installed on a phone, it can provide access to messages, files, movements, microphones and cameras. Some attacks can be executed without any visible action by the target. Citizen Lab documented the compromise of 36 phones belonging to Al Jazeera journalists and executives.

A journalist's phone contains far more than a private life. It contains sources and the geography of relationships. Surveilling one individual can endanger an entire network. Here the algorithm changes an intimate history: a message, a meeting or words spoken in a room suddenly belong to an invisible actor.



Edward Snowden in 2014, a historical counterpoint to the targeted-surveillance industry. Freedom of the Press Foundation, CC BY 4.0.

Why call them “cursed”?

The book takes a moral position. I do not want to narrate computing as a neutral succession of innovations. I want to examine concrete consequences: who benefits from efficiency, who bears the errors, who can challenge the system and who owns the infrastructure.

An algorithm can be accurate and still illegitimate. It can be transparent while pursuing a brutal goal. It can work perfectly while turning a human relationship into a market for predictions.

The word “cursed” does not describe the essence of computation. It identifies a situation in which technology closes the discussion. A category becomes natural. A score becomes evidence. Speed becomes necessity. Secrecy becomes expertise. Error becomes the private problem of the person who suffers it.

Turning the microscope back toward the future

Generative AI and software agents can now produce text, images, sound and code, and chain several actions together. The nearest danger may not be a conscious machine suddenly deciding to dominate us. It is a gradual delegation.

An administration adopts a sorting tool to save time, then loses the expertise required to operate without it. A company automates recruitment, then no one can explain why an application vanished. A media outlet optimizes articles for engagement, then ends up producing only what the metric rewards.

Each decision seems local and reasonable. Their accumulation creates dependency. The alternative requires a collective capacity to challenge systems: participation in their definition, independent expertise, and the ability to explain, interrupt and repair a decision—and sometimes to refuse automation itself.



Surveillance as visible architecture. Photo Matthew Henry, CC0.

Taking back control

The Book of Cursed Algorithms seeks to tell another contemporary history: the history of programs, procedures and models that have silently altered the trajectory of the world.

A hole turns a population into a database. A decimal changes the path of a missile. A statistical score enters an individual's criminal case. A ranking decides what we see. The breach of a phone exposes an entire human network.

Algorithms never act in a vacuum. They are tied to institutions, economic interests, military doctrines and political decisions. But they possess a particular power: they allow an intention to continue acting long after the person who formulated it has left.

Perhaps that is their true curse. An old rule becomes a default value. An approximation becomes a decision. A decision becomes infrastructure. And infrastructure eventually appears to us as a natural feature of the world.

My project begins when we refuse that naturalization. The history of cursed algorithms is not only the history of the turns they have already caused. It is also the history of the turns we still have the power to choose.

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Zach Blas — Facial Weaponization Suite — Collective masks against biometric reduction.

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James Bridle — Autonomous Trap 001 — An experiment with autonomous vehicle perception.

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Glaze and Nightshade — Research tools on images and AI training.

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AI Predictions 2027

Who is the winner of the 2024 Olympic Games? — David Guez: project presented at Hors Pistes, Centre Pompidou, 2024.

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Hors Pistes — The Rules of Sport — Centre Pompidou, 18 January–18 February 2024.

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The potential winners — Video credits from the 2024 Olympic project.

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Next-token predictors — Learning capabilities of autoregressive predictors.

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AIFS becomes operational — ECMWF, 25 February 2025.

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GenCast — Probabilistic ensembles of weather trajectories.

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FutureEval — Comparing AI and human forecasts against reality.

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Shoshana Zuboff — The Age of Surveillance Capitalism — Behavioural futures markets.

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Donald MacKenzie — An Engine, Not a Camera — How financial models transform markets.

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Michel Foucault — Security, Territory, Population — Governmentality, population and the calculation of risk.

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Norbert Wiener — Cybernetics — Control, communication, prediction and feedback, 1948.

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Ulrich Beck — Risk Society — Modern societies organised by anticipated catastrophes.

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Predictive Policing Explained — Brennan Center: historical data and feedback loops.

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Martin Gardner, “Mathematical Games”, 1970 — The text that brought the Game of Life into popular culture.

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Quality Diversity — Novelty search and MAP-Elites: a collection of solutions rather than one optimum.

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ASAL — Automated search for artificial-life simulations using foundation models.

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Voyager — An LLM agent exploring Minecraft through an accumulating skill library.

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Darwin Gödel Machine — Open-ended exploration and self-improvement through an archive of agent variants.

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OpenStreetMap — Collaboratively maintained geographical data.

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QGIS — Geographic data analysis and cartographic design.

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Humanpédia — A David Guez project: a universal memory carried and transmitted by people, based on Wikipedia and literary works.

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Kiwix — Offline knowledge libraries, including Wikipedia, WikiMed and archives.

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Internet-in-a-Box — Local network and offline free content for schools, clinics and households.

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Ollama — Local execution and management of open models on one's own computer.

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GPT4All — LocalDocs — Local models and indexing of personal documents on the computer.

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llamafire — A model, inference engine and server combined in a portable executable file.

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PortableMind — A commercial example of a USB-based local AI kit designed to operate offline.

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Joseph Kosuth, One and Three Chairs — Object, photograph and definition, 1965. MoMA collection entry.

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Complete male fruit fly connectome — Google Research and Janelia, September 2026.

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Non Serviam — Stanisław Lem — Simulated beings denied their creator.

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Permutation City — Greg Egan — Mind copies and continuity of subjecthood.

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The Matrix — Lana and Lilly Wachowski — The simulated world and body-interface.

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eXistenZ — David Cronenberg — Nested game levels.

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World on a Wire — Rainer Werner Fassbinder — A social simulation aware of its status.

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MAIO: Can a Machine Infer an Artwork?

Marcel Duchamp, Fountain — The readymade shifts artistic making towards choice, naming and reception context.

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Harold Cohen: AARON — The history of a collaboration between an artist, a program, plotters and painting machines.

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Howard S. Becker, Art Worlds — A foundational study of the conventions and chains of cooperation through which artworks exist.

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Glossary

Algorithm

A finite sequence of steps or rules for carrying out a task or solving a problem.

Autonomous system

A system able to perform some actions without a new human instruction at every step; autonomy never removes human responsibility.

Cellular automaton

A grid of cells whose state changes through local rules, as in Conway's Game of Life.

Connectome

A map of the connections between neurons in a nervous system; it is not a record of lived experience.

Conceptual art

Art in which an idea, instruction, relation or procedure can be central to the work.

Generative model

A statistical model trained on data to produce new text, images, sound or other outputs.

Inference

The operation of deriving an output or hypothesis from observations, rules or a trained model.

Open-endedness

The capacity of an evolving system to continue producing novel, structured possibilities without a fixed final state.

Recursion

A process that applies again to its own output, or a definition that refers back to itself.

Simulation

An implemented model that reproduces selected behaviours of another system without being identical to it.