

## PRESENTATION

### BIO

Dylan Cote is an artist and designer based in Paris. He works closely with musicians on audiovisual projects in various contexts, such as live performances or music video. He also develops a more personal artistic practice through installation and digital image.

His research focuses on experimenting with various media and techniques in order to generate forms that take advantage of the aesthetic potential of digital technologies while questioning their uses. At the same time tools, mediums and subjects, they help him to build contemplative spaces where anguish mixes with fascination. It refers to reflections about contemporary technical imaginary and the relations of power induced by the technocapitalist expansion. Fragments of fictions emerge from it, showing some of the current issues dealing with technological and societal mutations expanding nowadays.

He is also one of the founding members of the visual art label OYÉ, created in 2016. It gathers artists and designers around audiovisual artistic projects.



### SELECTED WORKS

[www.dylancote.fr](http://www.dylancote.fr)

### REFERENCES

- 2021/ **Galerie Suzanne Tarasieve** / exhibition
- 2021/ **IMAL Bruxelles** / art residency
- 2021/ **London Design Festival (V&A museum)** / exhibition
- 2021/ **HardDiskMuseum** / exhibition
- 2021/ **SAT Montréal** / AV creation in dome
- 2021/ **CodePlus Festival** / exhibition
- 2021/ **Festival Interstice** / AV live
- 2021/ **Musée de Soissons** / exhibition
- 2021/ **Festival Astropolis** / live visual
- 2021/ **Festival Atmosphère** / exhibition
- 2021/ **Glazart** / residency for immersive film
  
- 2020/ **Mutek Connect** / live visual
- 2020/ **CADAF Art Fair** / exhibition
- 2020/ **Festival International de la Imagen** / AV live
- 2020/ **La Machine du Moulin Rouge** / live visual
- 2020/ **Beside the Screen Festival** / exhibition
- 2020/ **Harddisk Museum** / exhibition
- 2020/ **EP7** / exhibition
  
- 2019/ **La Gaité Lyrique** / exhibition
- 2019/ **IMAL Bruxelles** / AV live
- 2019/ **Inasound Festival** / AV live
- 2019/ **Galerie Glassbox** / exhibition
- 2019/ **Villa Béatrix Enea** / exhibition
- 2019/ **Festival Astropolis** / live visual
- 2019/ **SMAC La Belle Électrique** / live visual
- 2019/ **Grandes Serres de Pantin** / exhibition
- 2019/ **Le Puzzle** / exhibition
- 2019/ **Festival Electrochoc** / exhibition
- 2019/ **Le Yoyo** / live visual
- 2019/ **Fu:bar Festival** / AV live
- 2019/ **Friche Belle de Mai** / live visual
- 2019/ **SMAC La Rodia** / live visual
- 2019/ **Main d'Oeuvre** / live visual
  
- 2018/ **Festival Scopitone** / exhibition
- 2018/ **Nuit Blanche** / AV live
- 2018/ **Dour festival** / live visual
- 2018/ **Festival Collision** / residency & exhibition



## EMET

INSTALLATION - METAL PLASTIC, CLAY, ELECTRONIC COMPONENTS -  
1,5M X 1,7M X 1,5M - 2021

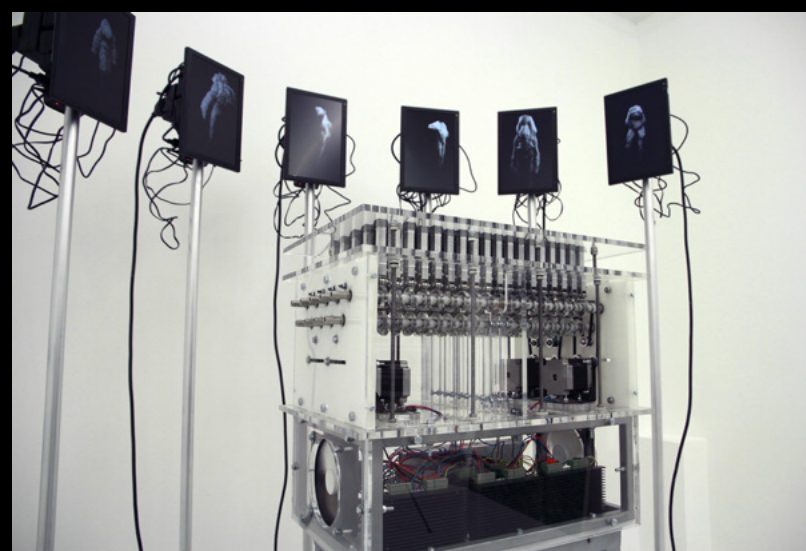
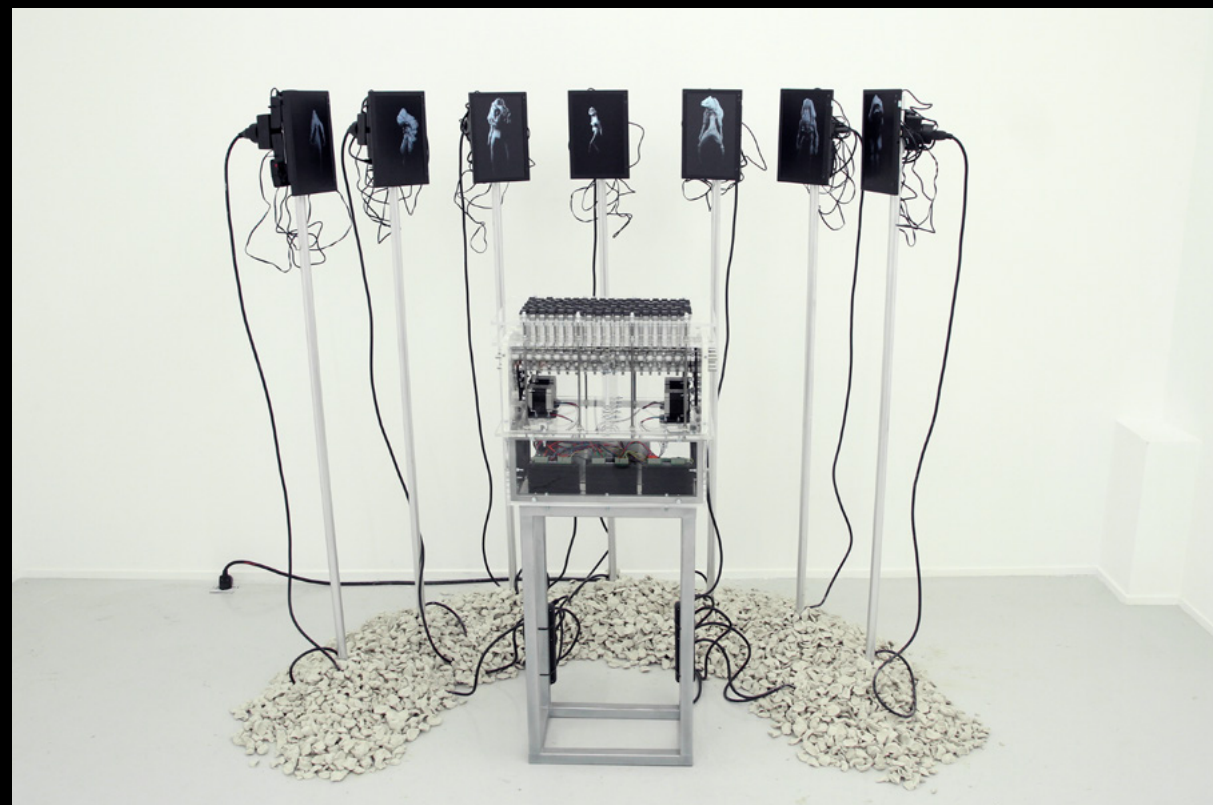
In the Jewish mythological legend of the Golem of Prague, the Maharal Loew gave life to his clay servant by engraving on its forehead the letters E-M-E-T. The previously inert and formless golem started to mimic humans' movements and helped their creators to increase their power.

Nowadays, this ancestral myth is reminiscent of a contemporary one, the autonomous machine. From Norbert Wiener to Gershom Scholem, many thinkers and technicians saw in computer science a modern concretization of the golem. This « Golem to AI » filiation seems manifest through all of these parallels. Moreover when the fact that AI is still a myth for now is pointed out. Indeed, as for today, AI seems incredibly far from a true autonomy attributed to a fundamentally independent and self-learning machine. There is always human work behind artificial intelligence, and this work often remains hidden or unaware. On dedicated platforms, precarious and isolated «click workers» are feeding the algorithms, annotating videos, classifying images, correcting sentences...

EMET seeks to confront the imaginary fantasy of an autonomous AI with its hidden reality. It consists of an installation mixing visual research and an automaton. The golems presented inside the screens are the result of an experimental process. As the traditional golem, our creatures are first modeled in clay. They have a rough humanoid shape that we digitize using photogrammetry. These sculptures are then reworked on a 3D software, then animated using a motion capture. The keyboard can be seen as a display of letters, which are the source of the golem's life. It's also one of the iconic objects of the click workers. In EMET, its keys seem to activate automatically, as if its users were not there but in a hidden place, out of sight. We try to materialize, in a paradoxical way, both the presence and the absence of the data producers. The mechanical and repetitive aspect of the tasks is exacerbated not only by this mechanical assembly, but also by the disturbing sound it produces.

### VIDEO

<https://vimeo.com/595936529>



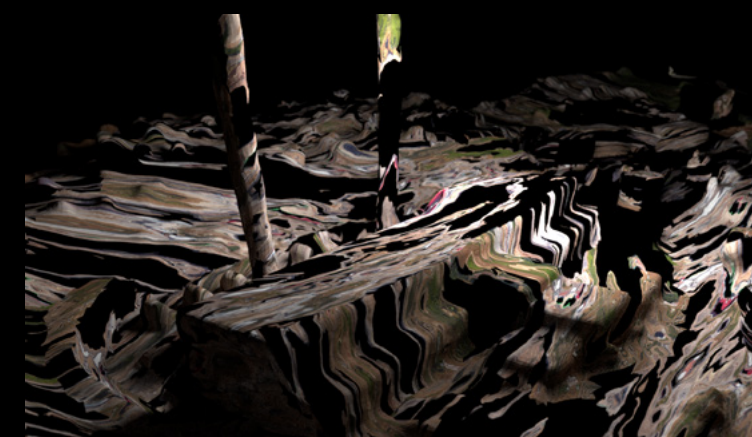


# EARTHSATZ

PERFORMANCE - 30 MINUTES - 2019

The world, as it is shown to us by Google Earth, is intriguing us... The shapes' imperfections, the textures' distortions, the suspended time, are all attributes of a new kind of universe, an hybrid one, looking more like an algorithmic fiction than our tangible reality. Earthsatz tries to amplify the cold and oppressive poetry generated by this « pocket world », where life doesn't exist and particules are replaced by pixels. Maybe we should try to contemplate it for what it really is : a fictional universe that mimics the one we are living in, developing its own autonomy.

With photogrammetry, we scanned some parts of the Google-generated world. We built 3D landscapes from them and tried to highlight their surreal characteristics, playing with mysterious lights, impossible distortions and moving points of view. Earthsatz is a ride in this corrupted world, celebrating all its fictional, artificial and irrational aspects. As the landscapes are desintegrating and recomposing themselves, their roars are embodied in distorted and mechanical sounds. These heavy synth pads extend the figurative universe, being its intense echo in the spectator's perceptual space.



VIDEO

<https://vimeo.com/382961283>



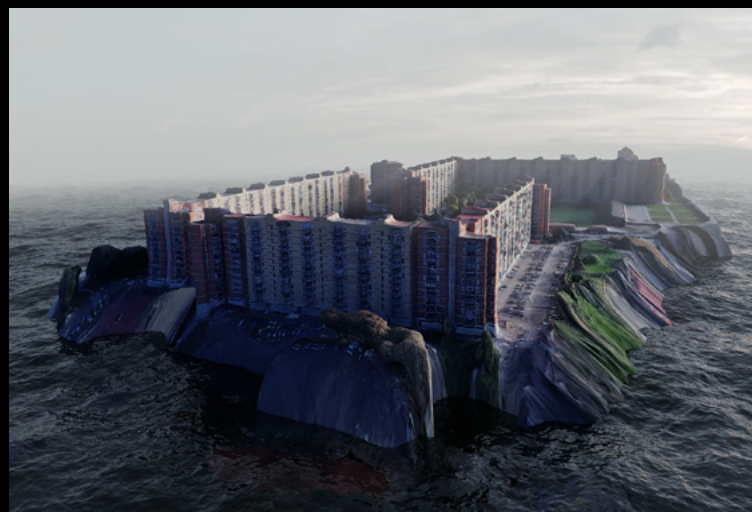
## FRAMED EARTH

PRINTS - 30X45 CM - 2021

Framed Earth is a series of pictures part of an artistic reasearch about the world that Google Earth generate. As it is scanned, and so deformed by the lack of data, the planet is turning into something new and take its autonomy from its physical counterpart. Our approach consists in scanning this already digitized Earth in order to enhance its surreal characteristics made from glitches and distortions. Thereby, we assert its fictionnal dimensions.

Framed Earth's landscapes, plunged into the ocean, focus on dwellings and other places to live. As islands, these fragmented worlds remind us of how we inhabit digital space and browse the sea of data. We sail from filter bubble to filter bubble, as from island to island, more or less populated, isolated, connected. Behind the edges of our screen, there is information frames that sequence, divide and reorder the worlds we living in.

However, living somewhere is not only spatially occupying a place. It is also projecting one's affects into this place and creating a story about it. These imaginary digital habitats unfold in many forms and inspire different narratives, sometimes absurd, even anguished, from autarkic desertions to post-apocalyptic worlds.



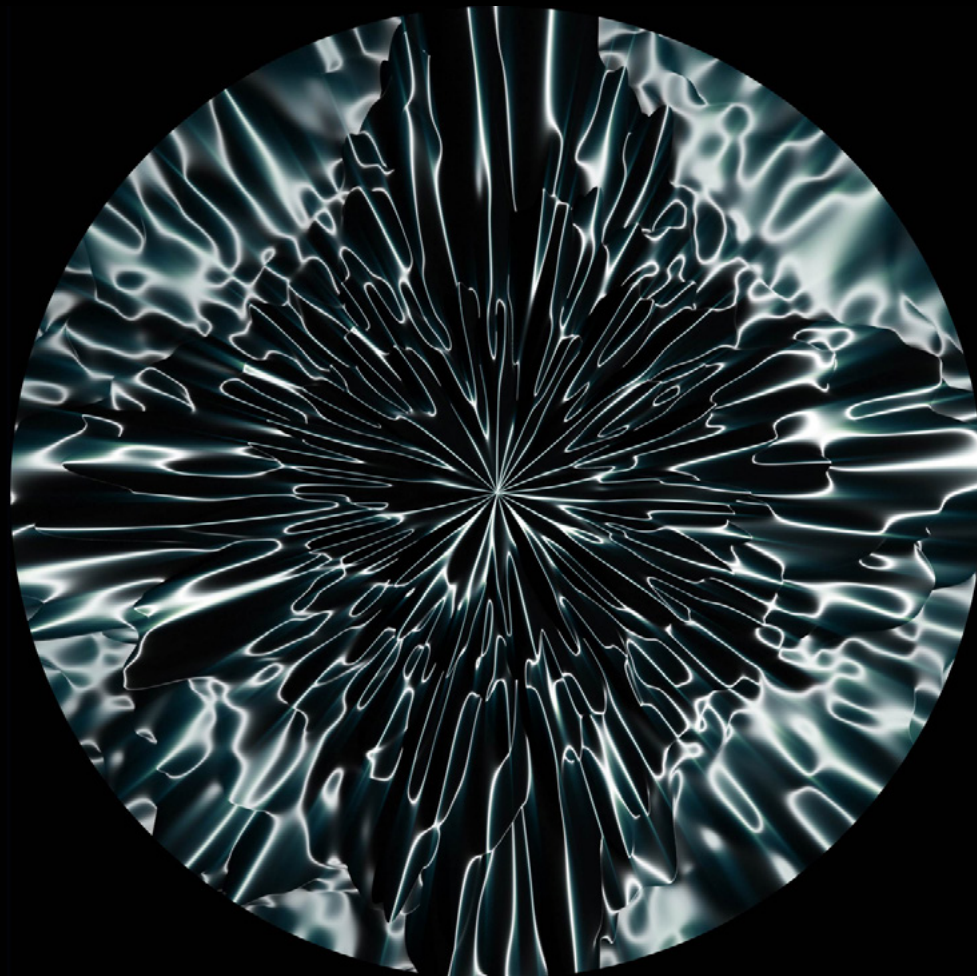
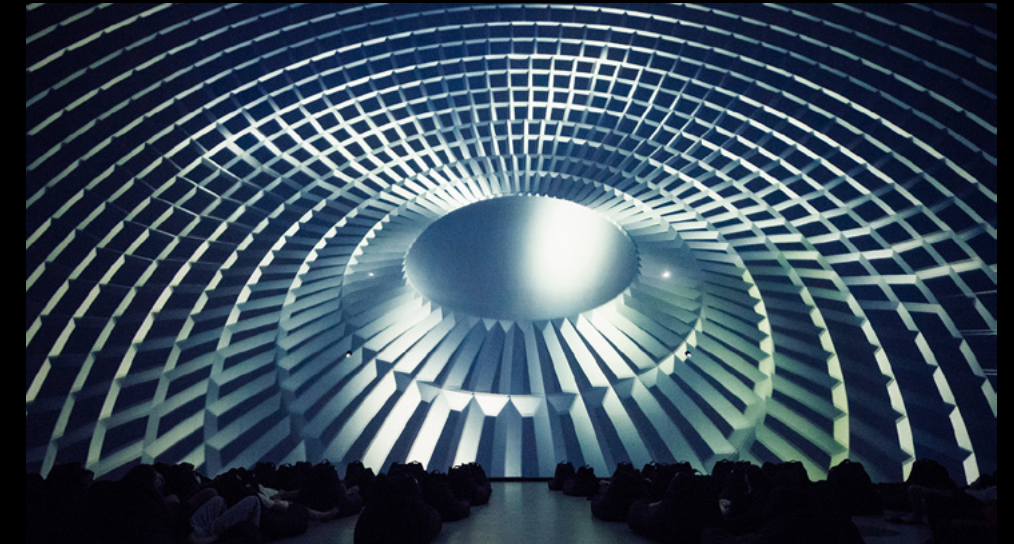


# ÉCOSYSTÈME

IMMERSIVE FILM (DOME) - 36 MINUTES - 2021

Video for immersive dome, with the electronic music producer Maxime Dangles at SAT Montreal. Part of the SONARS art & science project, lead by SMAC La Carène (Brest) and BeBEST laboratory (France-Québec), which reinterprets deep sounds of the ocean.

This performance is based on sounds recorded underwater in the Arctic and an audiovisual interpretation of it, based on the reasearch of BeBEST lab. It brings the spectator deep into a cold but peacefull world where human activities will soon disturb this calm.





## OPSIOMASQUES

INSTALLATION - WOODCARVING AND VR DEVICE - VARIABLE DIMENSION  
- 2018

In animist cultures, humans and non-humans (animals, plants, objects...) have the same type of interiority: behind each non-human is a human spirit. Only the physical exteriority operates a real rupture between these two categories.

The mask is a ritual object of representation of non-humans. When worn it allows not only to animate the representation in question, but also to make its human character evident since the mask comes to life thanks to a body and a human gesture forming a hybrid being.

Inspired by these ontological principles, the Opsiomasques seek to evoke the human interiorities of the animals represented by Christophe Doucet's wood sculptures. About fifteen of them have been scanned in 3D and then humanized in more or less important ways. Some of them got movement, others got facial expressions while some got an ersatz human body. These hybrid creatures live in a community in a phantasmagorical sylvan universe composed of 3D scan fragments.

The viewer is invited to visit this microcosm thanks to a virtual reality device integrated into a wooden mask. Thus, by physically navigating in this digital universe (turning the head, moving his body...), he gives life (and humanity) to the creature represented by the mask he wears. An artificial link between humans and non-humans is then woven through a hybrid technological device.



### VIDEO

<https://vimeo.com/295138582>



## FLUENCE

INSTALLATION - VIDEOPROJECTION, SCREEN, WIFI ANTENNA -  
VARIABLE DIMENSIONS - 2018

Our digital datas are channeled into imperceptible spaces in which a flow of information is passing through. As we know, the tranquility of these networked infrastructures is undermined, both by economic and political powers. No matter how insignificant it could be, each web request is captured, parsed and inventoried by algorithmic systems. Intentionnaly or not, we continue to feed this flow of information that goes out of control. Inspired by the image of water damage, Fluence evokes the pile of traces that we produce and which have impregnated our virtual spaces: a digital insalubrity to which we expose ourselves consciously. Fluence is made up with a generative video-mapping : a projection of an endless efflux inside corners of wall. The installation is nurtured by the presence of wireless devices in the space; the more there are, the more it spreads. Our system works with the collect of "probe requests", those requests are a prerequisite before any wifi connexion between two devices .

Beside the metaphorical aspect of the projection, the other part of this installation is a mediation system that clarifies the artwork, it is made up with a stele and a monitor that allows the visitor to identify their device in the stream, in real time. Three informations may appears on the screen : Mac addresses of detected devices, the name of the network adapter manufacturer corresponding, and sometimes, the name of wifi networks visited earlier. A brief mediation text is positioned near the stele to help the public identify their device in the flow.



### VIDEO

<https://vimeo.com/298857412>

## CONTACT

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