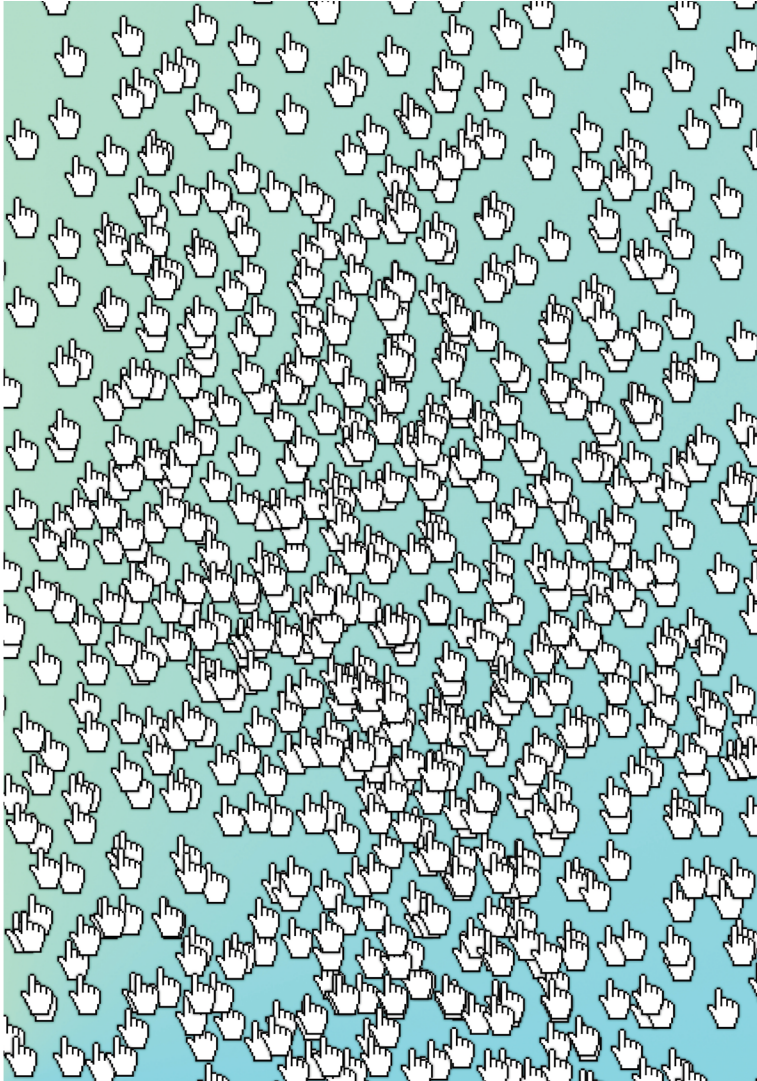


PRESS KIT

# JONAS LUND CRITICAL MASS



**CURATED BY AUDE LAUNAY**

October 12—December 9, 2017

Opening on Wednesday, October 11, 6 to 9 pm

Public guided tour with Jonas Lund and Aude Launay  
on Saturday, October 14 at 2.30 pm

ÉCOLE MUNICIPALE DES BEAUX-ARTS  
GALERIE ÉDOUARD-MANET  
GENNEVILLIERS

VILLE DE  
**Gennevilliers**

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Just as we can't see through somebody else's eyes, the web that is presented to us is never absolutely identical to the one presented to somebody else. Algorithms organize what we see every day on our newsfeeds, "decide" how long this content remains visible and to whom it is shown. For them, we are a set of data. No more no less. However, their technology is constantly evolving and we are now far from the simple "if you like this, then you will like that" to which we tend to reduce the recommendation process. Indeed, these recommendations do not only operate at the level of the content but are mainly carried out according to their recipient. For example, the Instagram Explore function (its image recommendation system) is surprisingly not based on an analysis of the images themselves but only on that of the metadata related to the user of an account.

On its side, Facebook claims "to show all the posts people want to see in the order they want to read them".<sup>1</sup> The disclosure at the beginning of last June<sup>2</sup> of patents filed by the company in 2014 and 2015 to detect the emotions of its users and adapt to them in response sums up well the applications of this technology which now spreads like wildfire: to exploit the emotions of users to target the best time to present them with commercial content.

Off-line as well as on the web, the most advanced techniques of facial detection are put to the service of the classification and the quantification of the items that we are of the permanent market study in which we live. We are demographic-emotional profiles.

"Critical Mass" explores the idea of an emotionally targeted curating—as one would speak of a marketing target, as Facebook speaks of massive emotional contagion—and its cumulative effect. The perpetual optimization of the content in an ever increasing precision, applied to the work of art: this is the experience offered by this first solo show in France of the Swedish artist Jonas Lund. Based on a "visitor experience", which makes this latter an essential element of its structure, the exhibition is built on the evaluation made by those who visit it, physically and virtually. Here, Jonas Lund transforms the gallery into a speculative space awaiting reactions through user-friendly connected paintings and a website which he designed as a feedback and remote control system. If the key to its success lies in the satisfaction of its viewer, will "Critical Mass" actually boast of pleasing everyone?

Outsourcing the curatorial choices that constitute it, the exhibition seems to let its audience take control of what is presented to them, unless it turns them into a legion of *emotional turks*?<sup>3</sup>

To find out, give your opinion a voice and challenge the other users by submitting proposals for what you think should happen in the exhibition space. Take part in the critical mass.

Aude Launay

<sup>1</sup> <https://www.facebook.com/business/news/News-Feed-FYI-A-Window-Into-News-Feed>

<sup>2</sup> <https://www.cbinsights.com/blog/facebook-emotion-patents-analysis/>

<sup>3</sup> Amazon Mechanical Turk is an internet platform through which companies propose micro-tasks for minimal compensation. Since the Mechanical Turks produce a fragmented work often intended to improve the performance of artificial intelligence, can we read our participation, as soon as we decoded a captcha or "liked" an information, like that of a legion of Mechanical Turks volunteers?

# ABOUT JONAS LUND

**BORN IN SWEDEN IN 1984, JONAS LUND LIVES AND WORKS IN BERLIN AND AMSTERDAM.**

Jonas Lund produces paintings, sculptures, websites and performances that take a critical look at technological innovation and the idea of network. He focuses in particular on the notion of production, both in the art world and in the outside world, notably through an exploration of the question of success. What does success mean for a work of art? To please the majority? How to measure and analyze such data? How to produce a successful artwork? The question of labor underlies all these questions, labor in its contemporary and future conditions, between mechanization and automation, work as a parameter among so many others of the global economy. Whether he creates an algorithm for the production of successful works of art, analyzes the data of art personalities or visitors to his exhibitions, attempts to subvert the art market or delegates his creativity to his computer, Jonas Lund uses the space of art as a microcosm of the surrounding macrocosm, a place from which to push to the extreme the logics that govern us.

He studied at the Piet Zwart Institute in Rotterdam (graduated in 2013) and previously at the Gerrit Rietveld Academy in Amsterdam (graduated in 2009). His most recent solo exhibitions were held at the Whitechapel Art Gallery in London (2016), the Steve Turner Gallery in Los Angeles (2016, 2015, 2014), the Växjö Konsthall in Sweden (2016), Boetzelaer|Nispen, Amsterdam (2014), Showroom MAMA, Rotterdam (2013), and his work has been featured in numerous group exhibitions such as at Eyebeam, New York; at the New Museum, New York; at the Van Abbemuseum, Eindhoven; at the Witte De With, Rotterdam; at the ZKM, Karlsruhe; at the FOAM Museum, Amsterdam; at De Hallen, Haarlem and at the Moving Museum, Istanbul. *Artforum*, *Kunstforum*, *Metropolis M*, *Artslant*, *Rhizome*, *Huffington Post*, *Furtherfield* and *Wired* published reviews about it.

Jonas Lund also speaks regularly at festivals, such as the prestigious Transmediale in Berlin (2017); CCC in Hamburg (2016) and the *Electronic Superhighway* Symposium at the Whitechapel Gallery in London (2016).

# ABOUT AUDE LAUNAY

## **BORN IN FRANCE IN 1983, AUDE LAUNAY LIVES AND WORKS ON HER COMPUTER AND ELSEWHERE.**

Aude Launay is an independent curator and art critic. She holds a MA in Philosophy from the University of Nantes. Between 2005 and 2016, she has been associate curator at Zoo galerie, a non-profit art space dedicated to emerging artists in Nantes, and the associate chief editor of 02, a French contemporary art review. She is one of the founding members of the Belleville Biennial in Paris and has been a curator there from 2010 to 2014.

She curated a number of exhibitions revolving around abstract painting issues, such as part of the Belleville Biennial or at the Fondation d'entreprise Ricard in Paris where she organized {*davide balula, jonathan binet, simon collet, blaise parmentier, guillaume pella, elodie seguin*} in 2014, but she also explored the idea of environment (be it natural, architectural or technological) in *Welcome to Ecuador*, with !Mediengruppe Bitnik and Adam Harvey, at Zoo Galerie (Nantes) in 2016; *Scaling Housing Unit*, with Benoît-Marie Moriceau (co-curated with Tripode), at the Unité d'habitation of Nantes-Rezé designed by Le Corbusier in 2013; *The Green Peril* with Scoli Acosta, Julien Berthier, Clarisse Hahn, A Kassen, Pierre Malphettes, Blaise Parmentier, Superflex and Marie Voignier, at l'Atelier (Nantes) in 2013.

Apart from her researches in contemporary abstract painting, a significant part of her writings and exhibitions deals with the influence of the Internet (as a hyperobject more than as a technical tool) and advanced digital technologies on contemporary art. Her most recent focus is on the idea of algorithmic curating and on the interaction between human and artificial languages in AI-based processes.

Just published:

"I, Bitnik" in «*<script>alert(«!Mediengruppe Bitnik»);</script>*», Verlag für moderne Kunst, Vienna.

"RYBN in conversation with Aude Launay" in 02, n°83, Autumn 2017.

To be published:

"RYBN, The Great Offshore", in *Semaine*, November 2017.

# ABOUT ÉCOLE MUNICIPALE DES BEAUX-ARTS GALERIE ÉDOUARD-MANET, GENNEVILLIERS

The École municipale des beaux-arts | Galerie Édouard-Manet is a public institution. Founded in 1968, it is one of the oldest contemporary art centers in Île-de-France, notable for being both an art center and an art school, which offers public workshops and houses a preparatory class for higher and advanced art schools.

The gallery promotes French or international, emerging and established contemporary artists. It aims to support them in developing their practice, producing new works and publishing books, while fostering encounters amongst its diverse audience, inhabitants of the city, students and international art scene professionals. In this process, the art center gives curators *carte blanche* to develop exhibitions, and invites artists for residencies. Its yearly program includes three to four exhibitions, as well as events, lectures, workshops and educational activities.

Since 1994, the Galerie Édouard-Manet has taken an active part in creating Gennevilliers' own public contemporary art collection by acquiring works from the artists who have exhibited there.

# PRESS IMAGES



*Strings Attached*, exhibition view, 2015  
Courtesy Jonas Lund; Steve Turner, Los Angeles



*Status (Strings Attached)*, 2015  
Courtesy Jonas Lund; Steve Turner, Los Angeles

Series of 24 text-based paintings that relate to the bubble of the contemporary art market. Each of these paintings restricts in one way or another, by the text it bears, the transfer of its ownership. They state, for example: "This painting may never be sold at auction", or "This painting must be resold by March 21, 2017". The paintings are made by a sign painter on fabric wallpaper, obviously evoking the decorative fate that is dormant in each painting once placed on the market. These 24 paintings describe the contradictory efforts of any gallery owner who tries both to make his artists rise in power while avoiding the damaging effects of quick-profit speculation.

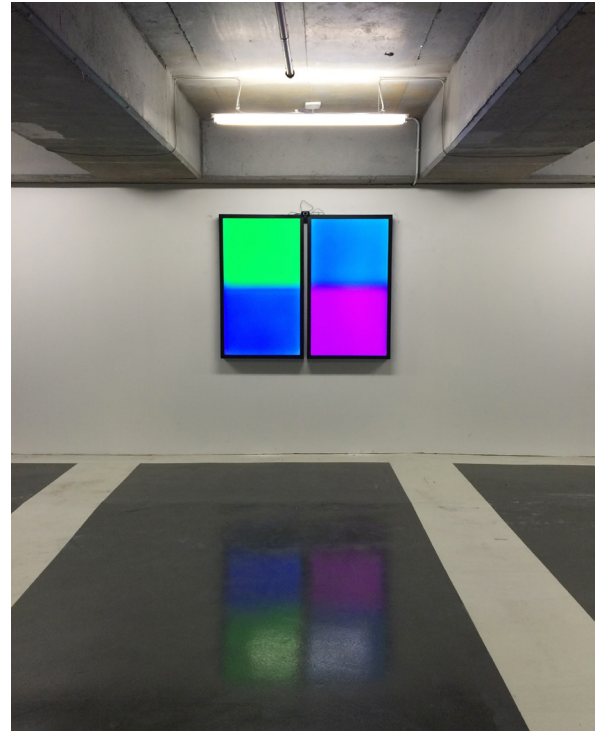
Exhibition views available on demand  
Yasmina Hatem | 01 40 85 67 43  
yasmina.hatem@ville-genevilliers.fr

# PRESS IMAGES



***The Fear Of Missing Out*, 2013**  
Courtesy Jonas Lund; Showroom Mama,  
Rotterdam

The works in this series are the result of a computer algorithm written by Jonas Lund. By analysing and categorizing a wide range of artworks, by the most successful contemporary artists, a set of instructions were generated explaining, step by step, how to make the most successful works of art. The artist then simply made the work following the instructions. In *The Fear of Missing Out*, important categories from the art world such as authenticity, artistry, talent, and creativity are questioned. The title also refers to the urge to be a part of a transparent information society made up of an overarching digital network.



***VIP (Viewer Improved Painting)*, 2014**  
Courtesy Jonas Lund; The Moving Museum, Istanbul

*VIP* is a self optimising digital painting consisting of two large monitors in custom metal frames with a gaze tracker placed in the middle. By measuring the viewers gaze *VIP* is continuously testing different and new compositions and colour sets and iteratively comes closer to the optimal, most viewed, most attention grabbing composition.

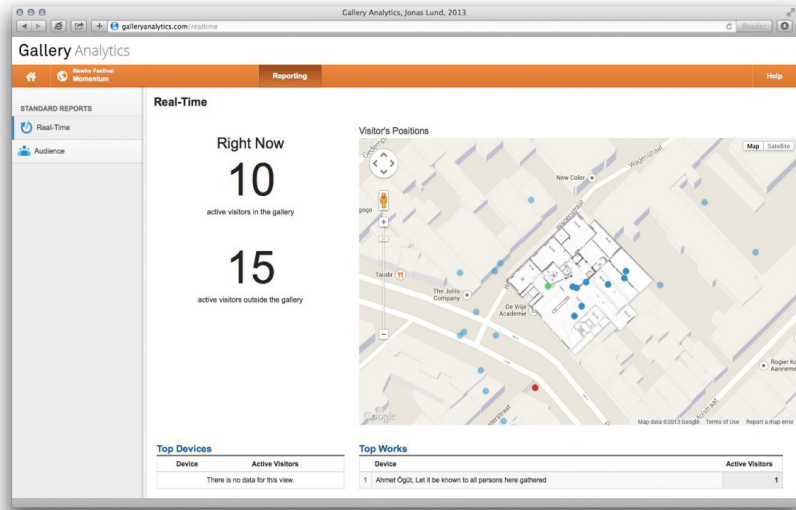
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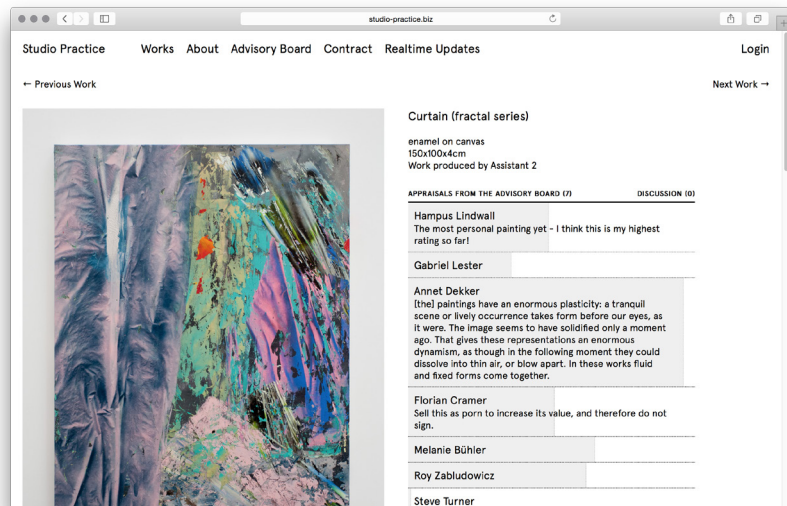
## **Gallery Analytics, 2013** Courtesy Jonas Lund

*Gallery Analytics* is a site specific installation. By setting up a mesh wifi network and combining it with custom made software, *Gallery Analytics* is able to track every wifi enabled device moving around in the exhibition area in real time. Similar to how a shopping mall is tracking their visitors to determine how well a window display converts customers, Jonas Lund provides in depth analysis of the exhibition visitor's movement in the space and from that distills how well the works in the exhibition performs. The wifi mesh network is connected to an online, openly available, gallery analytics website where the tracking data and analytics can be accessed. This interface is also installed in the exhibition space, to enable the visitors to detect that they are being analyzed.



## **Studio Practice, 2014** Courtesy Jonas Lund; Boetzlear|Nispen, Amsterdam

For *Studio Practice*, Jonas Lund has transformed the gallery into an art production line by hiring four assistants to work full time during the gallery's open hours throughout the run of his exhibition. Their task was to produce work inspired by the guidelines set out in a 300 pages book that Lund created expressly for them. Once a work was completed, it was reviewed online by an advisory board consisting of artists, art advisors, gallerists and collectors. The board assessed the work so that Lund could better decide whether it should be signed or destroyed. The entire process was publicly accessible in the gallery space and on a dedicated website ([studio-practice.biz](http://studio-practice.biz)) which included live footage of the gallery, assessments of the advisory board as well as Lund's final decision and comments regarding specific works.



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# INFORMATIONS

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[www.ville-gennevilliers.fr](http://www.ville-gennevilliers.fr)

## TEAM

**Director:** Lionel Balouin  
**Administration:** Blandine Bechet  
**Communication | Art education:** Yasmina Hatem  
**School coordinator:** Yaël Hassoun  
**Secretary:** Fatima Betka  
**Caretaker:** Sory Diané  
**Education assistant:** Zohra Halem

## PRESS CONTACT

Yasmina Hatem | 01 40 85 67 43  
[yasmina.hatem@ville-gennevilliers.fr](mailto:yasmina.hatem@ville-gennevilliers.fr)

*Follow us on Facebook and on Instagram!*

## VISIT US

### Opening hours

Monday to Saturday, 2pm to 6.30 pm  
and by appointment

**The entrance is free.**

Upon request, an art educator can accompany you during your visit.

## UPCOMING PROGRAMS

### **Hoël Duret**

**January 18 - march 17, 2018**

Curated by Lionel Balouin

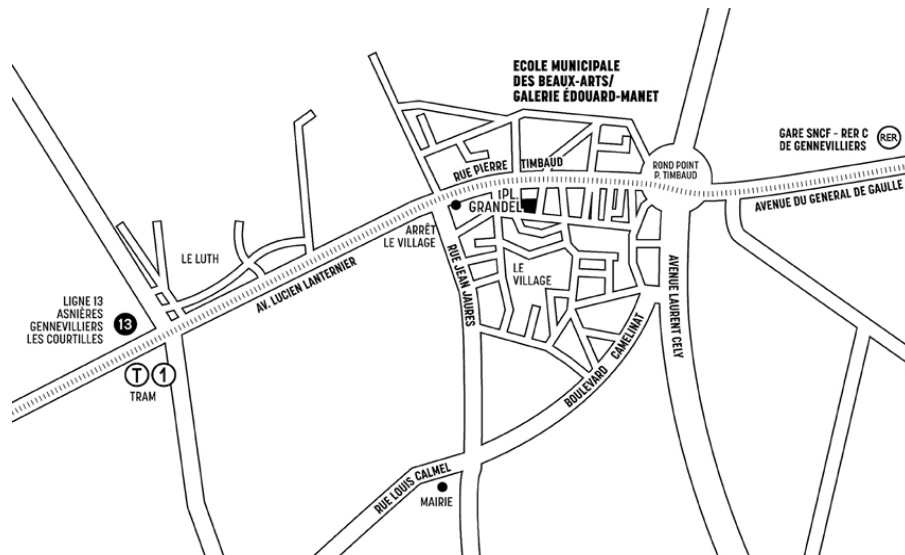
**Opening:** Wednesday, January 17, [6 pm - 9 pm]

### **Bertrand Dezoteux**

**April 5 - June 9, 2018**

Curated by Lionel Balouin

**Opening:** Wednesday, April 4, [6pm - 9pm]



## REACH US FROM PARIS

Subway: Line 13 to the last stop Asnières-Gennevilliers-Les-Courtilles + 5 min. by tram 1 (stop Le Village)

RER C: Stop Gare-de-Gennevilliers + 5 min. by tram 1 (stop Le Village)

By car: From Porte de Clichy, follow Clichy centre, Gennevilliers centre then Village