

Annual Report 2019



Architecture

EXHIBITION
Spatial views



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Introduction

As this annual report comes together in early 2020, we are confronted with COVID-19, a pandemic that is wreaking havoc across the globe. It is without doubt this time will affect ArtLab as it will all museums and galleries. As much as the response to remote work and stay-at-home life will create a thirst for a networked digital experience, it will also reinforce the privilege of physical experiences and the role of visitors in bringing vibrancy to our galleries and to our campus, reinforcing our mission. In post-COVID conditions, ArtLab will be able to celebrate its audiences with renewed vigor and we look forward to being able to welcome our communities back!

2019 was, by contrast, a time of celebration for us. EPFL's distinctive 50th year was an opportunity for ArtLab to imagine fitting ways to reflect the campus as it exists today and the campus as it was. Following the inspiration of EPFL President Prof. Martin Vetterli and Director of Musée de l'Élysée Ms. Tatyana Franck, *Infinity Room I* emerged from the pages of the book *Perspectives on EPFL* published to commemorate the campus. Through an experimental staging at ArtLab, the photographs from the book found new form. With augmented perspectives and juxtapositions "outside of the frame", the exhibition offered fresh spaces for interpretation and inspiration. Olivier Christinat, Catherine Leutenegger and Bogdan Konopka undertook extended residencies in campus-wide explorations throughout 2018. The results are penetrating images encapsulating the expressive energy of people at work, the multifaceted dimensions of science in the making and a striking architectural presence that has come to define the campus

worldwide. We were extremely saddened by the news that Bogdan Konopka passed away only a few weeks after the opening. His photographs are now in the EPFL collection, an enduring record of place and of the exceptional vision of this man.

Infinity Room 2 delved into the EPFL archives, in a largescale collaborative effort across numerous laboratories. Through Archives, Assemblages & Amusements, the exhibition investigated diverse ways to evolve institutional archives, challenging the dominant history of archive-making. Using augmented reality, virtual reality, information visualization, interactivity and machine learning, *Infinity Room 2* was a contemporary wunderkammer of art and science involving over 50 laboratories at EPFL. More of that in the pages to come.

In 2019, ArtLab also made significant advances in its programming by creating a space for conversations and small symposia, pop-up exhibitions and performances. Located in Pavilion A, a new 130 sqm space hosting up to 80 guests is a welcome addition. Inaugural events included a series of weekly radio shows recorded in public by Radio Télévision Suisse (RTS) in November 2019. EPFL professors and external experts debated key issues at the intersection of digitization and society, and members of the public were invited to attend. Hosted by RTS' journalist Anne-Laure Gannac, topics included artificial intelligence, privacy and law, art, culture and history. This space continues with a thriving and packed program throughout 2020 including student, faculty and community initiatives.

Nora Al-Badri was ArtLab's first artist in a new residency program administered by the College of Humanities (CDH). Nora researches at the intersection of art, artificial intelligence and cultural heritage, in the form she calls "techno heritage". Nora was hosted by the Laboratory for Experimental Museology (eM+). In November 2020, ArtLab will host Al-Badri's work *Neuronal Ancestral Sculptures Series*.

Behind the scenes, ArtLab's Scientific Committee was first convened in 2019, drawing its members from the professorial, communication and student communities of EPFL. In addition, several representatives from local universities and museum partners join the group. Within the Committee, fresh ideas are debated and the identity of ArtLab is forged.

Upcoming exhibitions in 2020 are *Nature of Robotics: An Expanded Field* in November. We will host the Pictet Prize on the theme of Hope in September. *Deep Fakes: New Materialities and the Experience of Art* has been postponed due to COVID-19 and is due to open in March 2021. Following in the calendar are a suite of exhibitions on diverse themes such as music-making machines, cosmology and chronobiology.

Prof. Sarah Kenderdine
ArtLab Director and Curator



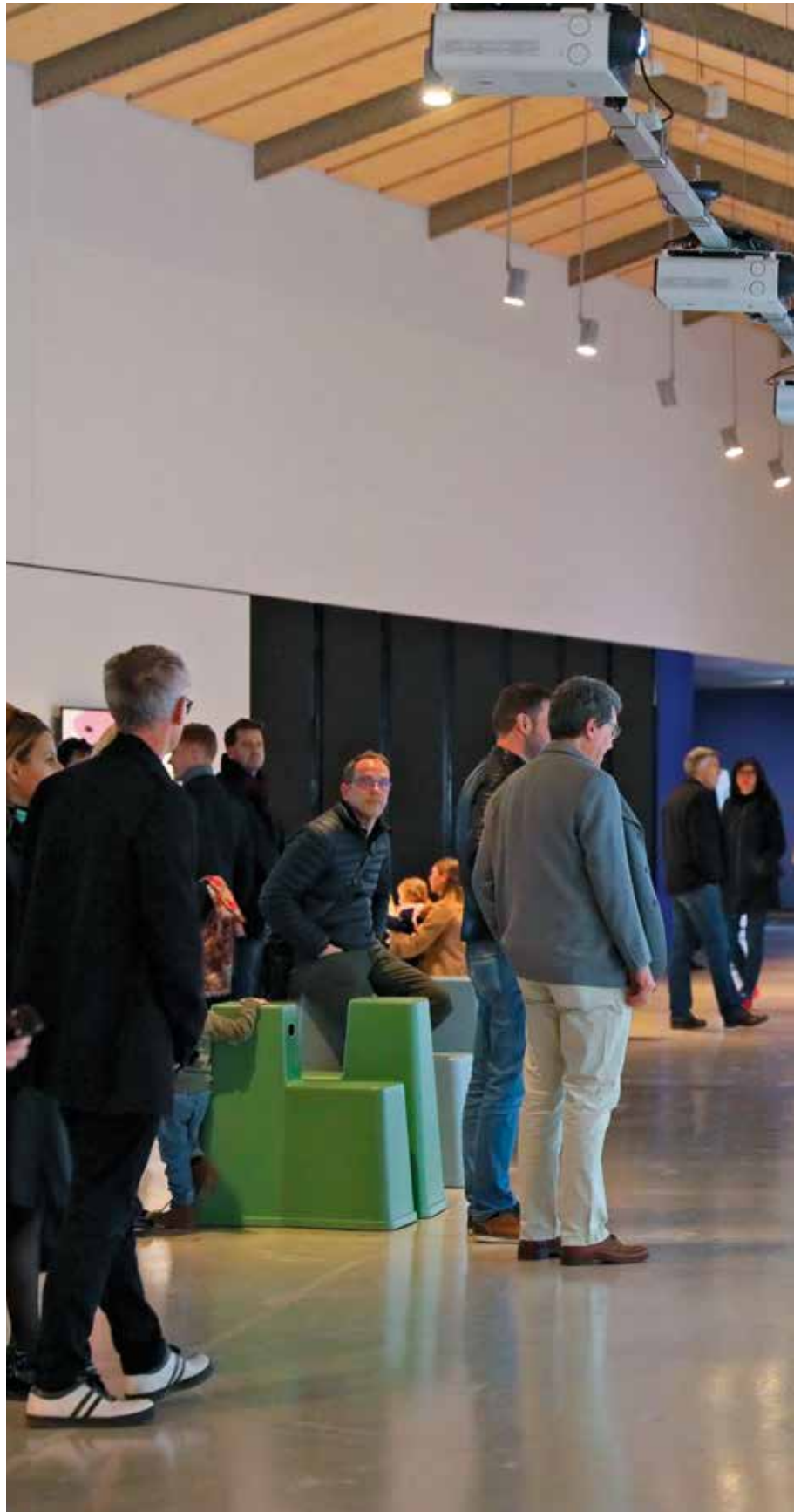
The Pavilions

→ ArtLab is hosted in a 230m-long building divided into 3 pavilions specially designed by the famous Japanese architect Kengo Kuma.

■ ArtLab



Located at the heart of the EPFL campus, ArtLab is attached to the College of Humanities (CDH). Its identity resonates with the 3 pillars of EPFL: Research, Innovation and Education. By providing public experimental programs, ArtLab's main missions are to highlight and assess the influence of digital technologies on heritage, knowledge management, art and science as well as to encourage dialogue between art, science and society. ArtLab was launched in November 2016. Since September 2017, it is led and curated by Professor Sarah Kenderdine, who is also head of the Laboratory for Experimental Museology at EPFL.





2019 Programs and Activities



In addition to the DataSquare and Heritage Lab open since 2016, ArtLab counts on two programmable spaces:

Pavilion A → This new space (130 sqm) is programmed in a very versatile and dynamic way. It can host presentations, pop-up exhibitions on EPFL innovations, small corporate events, fundraising events, radio shows, and more...

Pavilion B → This large space (650 sqm) is dedicated to high quality programs produced at EPFL or by international institutions. Three major exhibitions were presented in 2019.

To develop audiences and target the various publics, several types of activities were also tested in 2019 including lunch visits, Saturday guided tours, teachers' events and school vacation activities.

Thinking Machines – Ramon Llull and the Ars Combinatoria

November 3, 2018 to March 10, 2019

Program highlights

- An exhibition
- School activities (visit + workshop) in partnership with the Science Promotion Service (SPS)
- A teachers' event in partnership with LEARN – Center for Learning Sciences
- Saturday guided tours and lunch visits
- An international scientific symposium
- A brochure
- A major scientific publication

Description

Thinking Machines – Ramon Llull and the Ars Combinatoria was a bold exhibition that drew together scholarly, scientific and artistic modes of enquiry. Through it, we reread the late Middle Ages in the works of Ramon Llull, the outstanding Catalan philosopher and theologian, to explore the ramifications of his thinking in the realms of modern and contemporary art, and computation. The reverberations of Lullian thought on technology, art and culture find their present-day corollary in a pedagogical revolution which has “computational thinking” at its core.

This four-month exhibition proposed fresh perspectives on contemporary technologies and their development through the ages under the influence of both art and science. The exhibition offered a space in which visitors could reflect on the significance of Lullian combinatorics for generative and algorithmic principles which are now developed in advanced technologies. *Thinking Machines* likewise raised ethical questions on the accumulation and transfer of knowledge through intelligent systems.

Partners and curators

The exhibition was organized by the ZKM | Center for Art and Media Karlsruhe, in collaboration with the Centre de Cultura Contemporània de Barcelona – CCCB and EPFL | Ecole Polytechnique Fédérale de Lausanne. Curated by Amador Vega (Universitat Pompeu Fabra, Barcelona), Peter Weibel (ZKM | Karlsruhe), and Siegfried Zielinski (UdK, Berlin University of the Arts), *Thinking Machines* was produced at EPFL under the leadership of ArtLab director Sarah Kenderdine.



① → Image credits and legends
on page 50

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DIA-LOGOS launch event and Thinking Machines symposium

February 14, 2019

What can 13th-century computational theory teach us about art today?

At an international symposium at EPFL's ArtLab, attendees discovered the birth of computational thinking – and its impact on writing, art, and the preservation of cultural heritage – through the works of 13th-century philosopher Ramon Llull.

The event also featured the launch of the book *DIA-LOGOS: Ramon Llull's Method of Thought and Artistic Practice*, initiated by ZKM Karlsruhe and published by Minnesota Press with EPFL's support.

With the participation of outstanding scholars, including Warburg Institute director Bill Sherman, as well as book editors and exhibition co-curators Amador Vega and Siegfried Zielinski, the symposium offered a platform for participants from many fields – from computer science and mathematics to art, history and cultural studies – to explore the interdisciplinary reverberations of Ramon Llull's work.

Participants were introduced to the broad scope of Llull's impact, and the importance of his investigations for the fields of media theory and computation. At the same time, expert speakers illuminated and addressed key issues that have emerged in the wake of the *Thinking Machines* exhibition, such as the challenge of preserving cultural heritage in complex geo-political circumstances.



Infinity Room

On the occasion of EPFL's distinctive 50th year, ArtLab celebrated the campus and its history with twofold exhibitions. The Infinity Room projects were stimulated by the concept ∞ “honoring the scientific spirit for ideas without bounds”.

Program highlights

- Two large exhibitions (*Infinity Room 1* and *Infinity Room 2*)
- School activities (visit + workshop) in partnership with the Science Promotion Service (SPS)
- Saturday guided tours and lunch visits
- Public events: EPFL open days, “Nuit des Musées”, Alumni 50th anniversary celebration
- Christmas workshops
- A photography book

Infinity Room I

April 12 to July 28, 2019

Description

Infinity Room 1 reflected this intention through the lens of three contemporary photographers: Olivier Christinat, Bogdan Konopka and Catherine Leutenegger.

The photos exhibited in *Infinity Room 1* were originally commissioned as a book by EPFL President Martin Vetterli, created in collaboration with Musée de l'Elysée Lausanne. Through an experimental presentation of Perspectives on EPFL at ArtLab, these photographs find new form. By moving “outside of the frame” this assemblage of augmented perspectives

and juxtapositions offer us fresh spaces for interpretation and sources for celebration. Christinat captured over 30,000 impressions of daily life and from this multitude of images salvaged salient views of the social for us to enjoy. Seeking an elusive and vanishing light, Konopka meticulously arrested architectural forms onto silver salt emulsions. Leutenegger infiltrated the microscopic worlds of science to expose the intricate objects of research.

“It was ArtLab's delight to engage with the lens and the eye of these three photographers, co-creating their visions with a different choreography. It was through a sympathetic and exploratory alliance that we arrived at the augmentation of the book in the exhibition. Precision and attention to detail is a trait of photographers, much like scientists, and thus working with these artists was pure pleasure. The photographers displayed great generosity of spirit to explore these reframings and pan-aesthetic movements.” Prof. Sarah Kenderdine

Partner

Musée de l'Elysée (Lausanne)





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Infinity Room 2

September 13, 2019 to March 22, 2020

Description

Infinity Room 2 revealed elements of the rich history manifest in EPFL's various archives, records and assemblages.

Researchers today know that archival records only present us with a partial account, just a small fragment of total history defined as much by lacunae as by content.

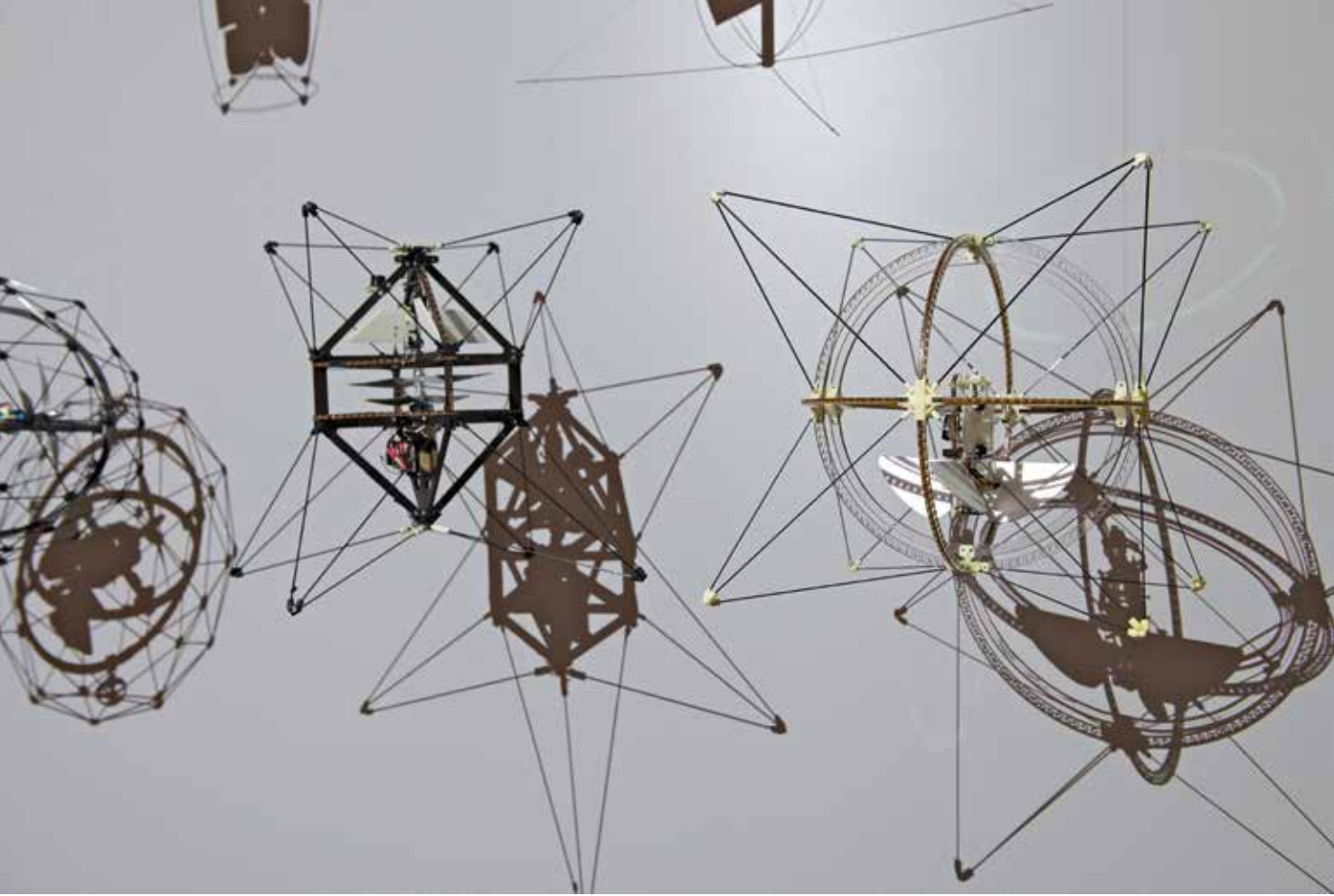
While the making of EPFL's history is still in its infancy, the numerous ways that its archive can be reassembled, mined and experienced is flourishing. Paradigm-changing technologies such as machine learning, computer vision and novel visualizations will continue to engage EPFL researchers across the campus for the years to come.

Highlights included *Archive of Modern Construction* exposing the origins of the built campus, as envisioned through its originating architects whose foundational patterns are imprinted onto the landscape in a series of grids. *The Alain Herzog Archive*, a sweeping collection by a single photographer created over a quarter century, comprising over half a million images taken through to the present day. *Open Science*, an eclectic assemblage of fifty 3D iconic objects from EPFL, exhibited as an array of augmented storage lockers. *Campus Chronicles*, including the entire archive of the three official EPFL magazines, over 50 years of print, made discoverable through a temporally distributed, page-turning experience spanning 12 meters and 29,000 pages using the Linear Navigator from the Laboratory of Experimental Museology (eM+). Also from eM+, the fulldome played host to *Jazz Luminaries*, based on the social network

constellations of jazz greats from the Montreux Jazz Archive, the installation cuts, remixes and replays 5,400 artists and 13,000 videos. *Hemispheres of the Mind*, a collaboration between EPFL's Blue Brain Project and eM+, mapped pathways through the extraordinary world of the brain in a simulation for the fulldome at the forefront of computational excellence and computer graphics. In *Shadows of Drones* soared the history of drone development from the Laboratory of Intelligent Systems with 30 seminal engineering masterpieces. In *Super-vision*, 8,000 PhD theses defended over 50 years were revealed in an interactive lexical and thematic browser. And finally, *Balélec Nights*, fittingly ended this array of experiences, a serendipitous journey of discovery through 10,000 images of this celebratory night and its 39 editions.

Partners

- Archive of Modern Construction (ACM), EPFL
- Domaine Immobilier et Infrastructures (DII), EPFL
- Laboratory for Experimental Museology (eM+)
- The Montreux Jazz Digital Project
- Claude Nobs Foundation
- Montreux Jazz Festival
- Balélec
- and more than fifty EPFL laboratories



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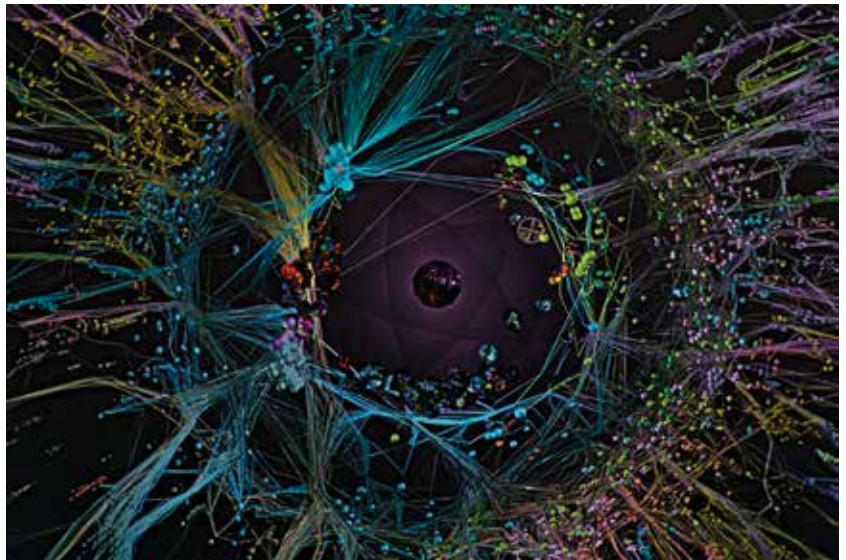






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DataSquare (Pavilion A)

After two and a half years of operation, it was agreed by the management to make space to host dynamic programs. Consequently, the Blackbox was dismantled to open up a programmable space.

This new programmable space (130 sqm) aims to:

- Reinforce ArtLab's brand and the College of Humanities (CDH)
- Diversify offers and formats
- Attract a wider audience who can then discover the entire ArtLab offer
- Link with the campus and its communities
- Promote EPFL's best research projects
- Develop a multidisciplinary project (Bal'eclectic)
- Be a platform for fundraising through the ArtLab experience

Launched in September with open days and the exhibition *Digital humanities come to life*, the space has also hosted several other events. Directly linked to its cultural project:

- Diploma ceremony (CDH)
- 3 dance performances by Théâtre Sevelin (CDH Culture)
- 4 RTS radio shows with audience (page 29)
- Center of Digital Humanities launch event
- Innovaud (Canton de Vaud) event on culture and technologies
- Hackaton MIT

VIP events linked to EPFL main partners:

- Merck VIP event (VPI)
- Richemont VIP event (VPI)
- Credit Suisse VIP event (VPFI)
- An "ArtLab experience" test to develop sponsorship was also launched with the private company Slowcomm. The intention is to develop corporate events to increase ArtLab's visibility, raise awareness of its themes and generate donations.

Public outreach events linked to EPFL research projects:

- EPFL Space Center (eSpace) event
- Autonomio press conference (EPFL)
- SwissCube (EPFL)



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In the Digital Age: EPFL and RTS to host radio series for the public

A series of four weekly radio shows were recorded by Radio Télévision Suisse (RTS) at EPFL's ArtLab in November. EPFL professors and external experts debated key issues at the intersection of digitization and society, and members of the public were invited to attend.

This unique series, organized by RTS and the EPFL College of Humanities (CDH), brought together experts in digital humanities, social sciences, government, the non-profit sector and industry to explore the impacts of digital technologies – both positive and negative – on our lives. Topics ranged from artificial intelligence, privacy and law, to art, culture and history.

Each of the hour-long programs focused on a theme relating to our increasingly digital and data-driven world: *Privacy in the Digital Age*, *Engagement in the Digital Age*, *Memory in the Digital Age*, and *Creativity in the Digital Age*.



→ Privacy in the Digital Age
How can we protect the boundaries of our private lives without giving up digital tools that are becoming increasingly essential? – Podcast (FR)



→ Engagement in the Digital Age
What impact does digitization have on our political conscience and on public engagement? – Podcast (FR)



→ Memory in the Digital Age
Are digital tools a hindrance or a help when it comes to preserving personal, collective, and cultural memories? Podcast (FR)



→ Creativity in the Digital Age
What can digital tools bring to creativity, and does it still make sense to differentiate between digital and contemporary art? – Podcast (FR)

NEW

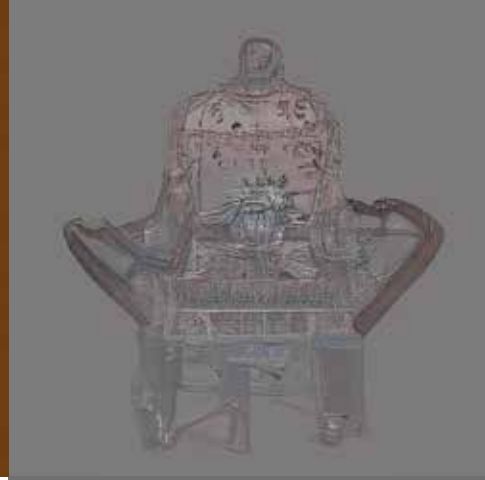
Artist-in-Residence

Since 2019, ArtLab has been managing an artist-in-residence program launched by the EPFL College of Humanities (CDH) to celebrate EPFL's 50th anniversary. This program provides a unique link to the domains of innovation and industry. Artists are selected and partnered with a laboratory to explore creative conjunctions of art, engineering and the humanities.

Nora Al-Badri was chosen to be the first artist to join this new residency program. She officially began in July and was hosted by the Laboratory for Experimental Museology (eM+). Her work will culminate in November 2020 (initially planned in spring/summer) with an exhibition, the *Neuronal Ancestral Sculptures Series*, a public lecture and a two-day workshop at ArtLab.

Nora Al-Badri is a multidisciplinary media artist with a German-Iraqi background. She lives and works in Berlin. She graduated in Political Sciences at Johann Wolfgang Goethe University in Frankfurt/Main. She is currently the first artist-in-residence at EPFL and its Laboratory for Experimental Museology (eM+). Since 2009, she collaborates with Jan Nikolai Nelles in some of her works.

Nora Al-Badri's work has featured in The New York Times, BBC, The Times, Artnet, Wired, Le Monde Afrique, Financial Times and Arte TV, amongst others.



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Bal'eclectic

Bal'eclectic was accepted as an EPFL MAKE project in November 2019. It is a one-of-a-kind project together with the Balélec Festival. The prototypes will be used as the basis for fostering innovation and raising awareness of pertinent issues among the student body at the crossover between art/culture and technologies.

This is an opportunity to initiate brainstorming, development and testing of prototypes tied to EPFL teaching/research and relevant to the student population. ArtLab will act as the coordinator of the project. Possible fields include:

- Public engagement
- Personal/collective music experience
- Show restitution/enhancement, interactive technologies
- Archival memory and its augmentation
- Digital music instrument development
- Crowd management, crowd analysis or simulation
- Sound pollution reduction
- Temporary infrastructures
- Sustainable entertainment
- Energy management
- Ticketing, business management

The project will be launched in 2020, coinciding with the 40th anniversary of Balélec.

2020 will be the first step in initiating the project, sparking students' interest and building solid bases to make it popular, attractive, sustainable and renewable.

From this first experience, the wish is to continue the project on a yearly basis. A potential development would be to partner with the Montreux Jazz Festival to assess prototypes (v 2.0) on a bigger scale (July).

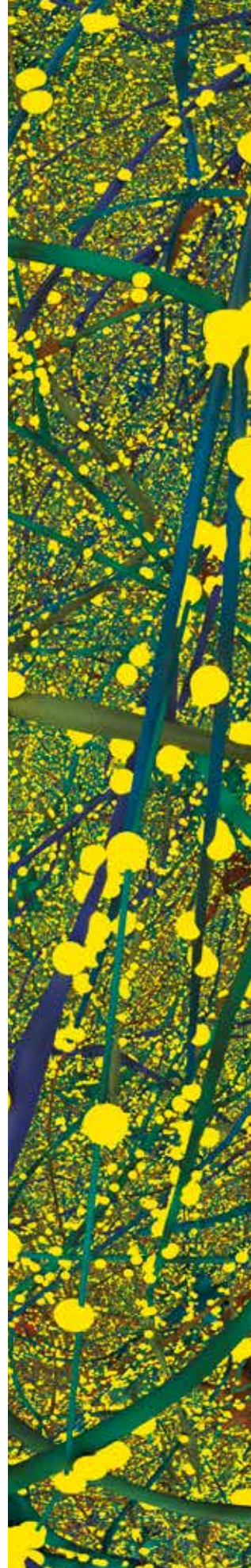


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Governance



To confirm EPFL's desire to strengthen the role of humanities within its technology campus, ArtLab was attached to the College of Humanities in 2017. It reports to the EPFL Steering Committee comprised of members of EPFL management, media, academics from EPFL and UNIL, as well as strategic partners.

ArtLab's operations and programming rely on:

- a Scientific Committee appointed in 2019
- the ArtLab team

Scientific Committee

ArtLab's Scientific Committee was appointed in 2019 for two years. It is comprised of 16 members from the EPFL academic community (12), student representatives (2), a UNIL representative (1) and from Platform 10 (1). It is a forum for discussion and input into proposed and upcoming programming, educational projects and new initiatives. The remit of the ArtLab Scientific Committee is to ensure that the various EPFL communities and beyond find voice at ArtLab. Two meetings were held in 2019.

Terms of reference:

- Advising on key interests in the EPFL scientific community and issues of strategic relevance to the ArtLab program.
- Reviewing exhibition concepts and programs, and issues related to core business at ArtLab.
- Promoting ArtLab's mission and offerings to relevant communities and academics through personal networks.

Chair

- Sarah Kenderdine
ArtLab Director and Curator,
Full Professor EPFL
Laboratory of Experimental
Museology

Secretary

- Anne-Gaëlle Lardeau
ArtLab Manager

Members

- | | |
|--|---|
| <ul style="list-style-type: none"> → Marilyne Andersen
Full Professor EPFL
Laboratory of Integrated
Performance in Design → Jean-Philippe Ansermet
Full Professor EPFL
Laboratory of the Physics of
Nanostructured Materials → Jérôme Baudry
Tenure Track Assistant
Professor EPFL
Laboratory for the History of
Science and Technology → Mirko Bischofberger
Head of Communication EPFL → Tatyana Franck
Director of Musée de l'Elysée → Robert Giezendanner-Thoben
Head of Business Development EPFL
Vice-Presidency for Innovation → Vassily Hatzimanikatis
Associate Professor EPFL
Laboratory of Computational
Systems Biotechnology → Simon Henein
Associate Professor EPFL
Patek Philippe Chair in Micro-
mechanical and Horological Design | <ul style="list-style-type: none"> → Bela Kapossy
EPFL CDH Director, Full Professor → Victoria Letertre
EPFL MT Master Student
Committee Member of Artiphys → Francesco Panese
Associate Professor UNIL
STS Laboratory → Arthur Parmentier
EPFL DHI Master Student
Committee Member
AGEPoly-Musical → Martin Rohrmeier
Associate Professor EPFL
Digital and Cognitive Musicology
Laboratory → Sabine Süsstrunk
Full Professor EPFL
Image and Visual Representation
Laboratory |
|--|---|

A New Team

2019 was marked by a team reorganization while keeping budget equivalent. This reorganization will be effective from January 15, 2020

TEAM	October 2018 7.4 FTE	October 2019 7.7 FTE	January 2020 8.5 FTE
Director	Sarah Kenderdine 20%	Sarah Kenderdine 20%	Sarah Kenderdine 20%
Manager	Anne-Gaëlle Lardeau 80%	Anne-Gaëlle Lardeau 80%	Anne-Gaëlle Lardeau 80%
Assistant Curator	Giulia Bini 100%	Giulia Bini 100%	Giulia Bini 100%
Technicians	Vincent Jaccoud (80%) Frédéric Paschoud (80%) 160%	Patrick Chouard 80%	Patrick Chouard 80%
Administrative Assistants	Stéphanie Romon 20%	Stéphanie Romon (20%) Aurélie Nicoulaz (30%) 50%	Stéphanie Romon (20%) Aurélie Nicoulaz (30%) 50%
Communication	Virginie Martin 70%	Joël Curty (from 12/01) 80%	Joël Curty 80%
Front Desk Coordination and Events	Valérie Kaltenrieder - Mediacom (40%) Véronique Mauron (40%) 80%	-	Le Thy Nguyen (from 01/15) 80%
Front Desk and Interpretation	Julien Longchamp (trainee) 100% 110% Student Assistant	Mélissa Quidort (trainee) 100% 160% Student Assistant	Mélissa Quidort (trainee) 100% 160% Student Assistant
Project Support (temporary projects)		Patrick Donaldson (40%) Anne-Catherine Villat (60%) 100%	100%

- Since late 2017, Sarah Kenderdine has fulfilled the role of ArtLab Director and Curator (20%) focusing on programming, networking and curatorial aspects.
- Since September 2018, Anne-Gaëlle Lardeau (80%) has been in charge of managing ArtLab, replacing Luc Meier who left in July 2018.
- Since January 2018 Giulia Bini joined as Assistant Curator and Production Manager.
- In December 2018, the contracts of the two audiovisual technicians came to an end.
- Patrick Chouard, was hired as Technical Coordinator.
- Aurélie Nicoulaz joined the team in February 2019 as Administrative Assistant (30%) to process purchasing (orders and invoices).
- Stéphanie Romon attached to ArtLab for 20% of her time, also on administrative duties.

- Joël Curty was appointed in charge of ArtLab's communication from December 1, 2019 on a one-year contract.
- Le Thy Nguyen was hired on a one-year contract in December 2019, starting January 15, 2020.
- In order to operate ArtLab which is open six days a week, the welcome desk needs to be staffed by two people (one remaining at the desk and the other operating as a museum interpreter and safety officer). Tasks are spread among a trainee (Julien Longchamp until July and Melissa Quidort since August 2019) and 13 EPFL and UNIL students.

In 2019, ArtLab also hired in temporary roles (9 months):

- a young interactive media designer from HEAD, Patrick Donaldson
 - an archivist, Anne-Catherine Villat
- Both worked on the development of the IR2 exhibition.

A New Office

For most of the year, ArtLab's team was spread over four different buildings not all even located on the campus (CM1468, DataSquare, Pavilion B and eM+ in Saint Sulpice).

In October 2019, it was possible for the team to be united in a common open space with an attached meeting room (CO171-172). The space was refurbished and redecorated for this purpose. It hosts 9 desks. One is temporarily attributed to Véronique Mauron (CDH Culture).

Facts and Figures





Visits

During the exhibition period, ArtLab is open from Tuesdays to Sundays, from 11am to 6pm. Visitors are welcomed by ArtLab intern Mélissa Quidort, and a student assistant. Admission is free.

- *Thinking Machines – Ramon Llull and the Ars Combinatoria*:
3,311 admissions, 56 days
(2019 only. The exhibition started November 3, 2018)
- *Infinity Room 1*: 4,439 admissions, 92 days
- *Infinity Room 2*: 6,588 admissions, 87 days
(The exhibition will end March 29, 2020)

Number of admissions: 14,338
EPFL Campus: 67%



- Adults – AHV/IV: 72%
- Students: 15%
- Children: 13%

Important: these figures do not include DataSquare (visitors or events) as there is no easy way of counting attendance on a daily basis.

Schools Visits

In collaboration with the Science Promotion Service (SPS), ArtLab hosted 13 classes (238 students) for the *Infinity Room 2* exhibition and 21 classes for the *Thinking Machine* exhibition (385 students). Students were mainly from high schools in the canton of Vaud (13-15 year-olds).

Guided tours of the exhibitions were supplemented by thematic workshops led by SPS staff.

Guided Tours

A dozen free guided tours, open to the general public, have been set up on Saturdays from 11:15am to 12:15pm, all year round (in French). Anne-Gaëlle Lardeau and Giulia Bini comment on the tours for groups of 15 to 30 people.

Lunch Visits

For each exhibition, ArtLab offers the EPFL community guided tours during lunch breaks, in French and English. More than 20 visits have been organized in 2019, commented by Anne-Gaëlle Lardeau and Giulia Bini, succeeding each time in gathering between 20 and 40 EPFL students and employees. At the end of the visit, a snack is offered to the participants.



Budget and Fundraising



Since 2018, fundraising for ArtLab is led in coordination with the central EPFL Philanthropy office and more specifically Magali Goby.

In addition to its yearly budget, in 2019, ArtLab received:

- 150,000 CHF from Loterie Romande
- 10,000 CHF from Fondation Casino Barrière
- 100,000 CHF from EPFL to support the programming for the 50th anniversary celebrations
- 40,000 CHF from CDH to support the artist-in-residence program

As a time of transition, 2019 was dedicated to strengthening ArtLab's image and organization, and identifying potential long-term partners. In addition, contacts were made with Finance and VPI in order to study other possible sources of income as implementation in the context of EPFL.

EXPENDITURE		INCOME	
<i>Thinking Machines</i>	101,583 CHF	ArtLab operations	630,000 CHF
Symposium	13,138 CHF	Loterie Romande	150,000 CHF
Catalogue	28,255 CHF	Fondation Casino Barrière	10,000 CHF
<i>Infinity Room 1</i>	184,236 CHF	CDH- Artist-in-Residence	40,000 CHF
<i>Infinity Room 2</i>	416,318 CHF	50th anniversary special support	100,000 CHF
Artist-in-Residence	40,614 CHF		
Events	12,039 CHF		
Pavilion A refurbishment	42,600 CHF		
Maintenance and administration	22,964 CHF		
TOTAL	861,747 CHF		930,000 CHF
Balance	68,253 CHF		

The remaining budget is to be spent on rebranding, for an estimated cost of 70,000 CHF. The late arrival of the new communication specialist in December 2019 made it more relevant to postpone this project until 2020.

ArtLab
Annual Report 2019

2020 Program and Beyond





2020 Objectives (Pre-COVID-19)

Management objectives

- Stabilize team
- Launch sponsorship program
- Develop philanthropic resources

Communication and public objectives

- Rebrand
- Diversify audiences
- Reinforce credibility (within EPFL and outside)

Curatorial objectives

- Produce 2 programs and other projects (see details below)
- Develop off-site presentations
- Prepare 2021 exhibitions

Programs

From 2020, activities displayed at ArtLab will be developed in terms of programs. A program includes an exhibition, events, research projects, educational activities (for the EPFL community as well as schools).

- About robotics: *Nature of Robotics: An Expanded Field* – 04.30.2020 to 08.02.2020 – summer school in collaboration with HEAD and Yale University (July), open air cinema program, a symposium, a selection of artists' videos.
- About heritage at risks and replicas: *Deep Fakes: New Materialities and the Experience of Art* (Pavilion B) from 11.19.2020 to 02.28.2021 + Focus on Palmyra in the DataSquare in collaboration with UNIL- symposium.

Other projects

- Launch of Bal'eclectic (MAKE project) in partnership with Balélec, Pop-up exhibition in DataSquare to celebrate the 40th anniversary of the festival (March-April).
- Pursue the artist-in-residence program by welcoming a second artist and define a sustainable and unique model for the next editions.
- Pop-up exhibition by Nora Al-Badri in DataSquare to present the outcomes of her residency in 2019: *Neuronal Ancestral Sculptures Series*.
- Co-organization of the international conference "Communicating the Arts" 06.23.2020 at the STCC and ArtLab. In partnership with Platform 10 and the communication agency Agenda.
- Sustain meaningful collaborations such as Pictet Prize (photos) – *Hope* Exhibition from 09.03.2020 to 10.04.2020.

- Reinforce the collaboration with RTS: *Au temps du numérique*, presented by Anne-Laure Gannac.
- Support the Ingénieur du Monde Association (EPFL) in organizing an event with the *Festival du Film et Forum International sur les Droits Humains* (FIFDH).

Hosting

Host soundpainting workshops – CDH Culture/Les Musicales association
Host 3 dance performances – CDH Culture/Théâtre de Sévelin

Off-site presentations

- 3 displays from *Infinity Room 1* at the World Economic Forum – Davos
- Poetry wheel at Château de Morges
- 4 displays from *Infinity Room 1* and *Infinity Room 2* at FORWARD – Lausanne
- Numerik Games – Yverdon

Image Credits

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Catherine Leutenegger, *Infinity Room I*, © Leutenegger Photography. Installation view. Installation details: Lemaitre Lab, Swiss Plasma Center, Laboratory of Renewable Energy Science and Engineering

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"The Alain Herzog Archive", *Infinity Room 2*, © EPFL – Alain Herzog

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EPFL ArtLab © Damien Barakat

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"Shadows of Drones", *Infinity Room 2*, © EPFL – Alain Herzog

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Olivier Christinat, *Infinity Room I*, © EPFL – Alain Herzog
Installation view

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Ralf Baecker "Rechnender Raum/ Computing Space", *Thinking Machines – Ramon Llull and the Ars Combinatoria*, © EPFL – Alain Herzog

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Thinking Machines – Ramon Llull and the Ars Combinatoria, © EPFL – Alain Herzog, Exhibition view

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Zoltán Szegedy-Maszák, Márton Fernezelyi and Miklós Peternák "Combinatorial History of Images", *Thinking Machines – Ramon Llull and the Ars Combinatoria*, © EPFL – Alain Herzog

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With the interactive installation "Recombinatorial Poetry Wheel", designed and created by Sarah Kenderdine and Jeffrey Shaw, visitors recombine Edwin Thumboo's poems (Singapore) and infinitely build a new poetic entity of the original work. *Thinking Machines – Ramon Llull and the Ars Combinatoria*, © EPFL – Alain Herzog

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Visitors experience their own digital transformation over six screens with the interactive installation "YOU:R:CODE". Bernd Lintermann, Peter Weibel, "YOU:R:CODE", *Thinking Machines – Ramon Llull and the Ars Combinatoria*, © EPFL – Alain Herzog

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Catherine Leutenegger's photo installation appeals to the senses, notably by including an aquarium and questioning the ethical implications of using animal subjects, such as zebrafish. EPFL is committed to developing high-quality research while fully defending and respecting ethical principles and standards. *Infinity Room I*, © EPFL – Alain Herzog

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As part of its 50th anniversary, EPFL gave carte blanche to three photographers to bear witness to its present and future: Catherine Leutenegger, Bogdan Konopka and Olivier Christinat. The result is the book "Perspectives on EPFL", product of the collaboration between EPFL and the Musée de l'Élysée in Lausanne. *Infinity Room I*, © EPFL – Alain Herzog

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Catherine Leutenegger ventured into the EPFL laboratories. She photographed a blood sample taken from EPFL President Martin Vetterli under the microscope (image 8). The augmented reality installation, created and designed by eM+, brings this image to life. *Infinity Room I*, © EPFL – Alain Herzog

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"Shadows of Drones" brings together a collection of drones illustrating 30 years of research in robotics at EPFL in the Laboratory of Intelligent Systems (LIS), directed by Dr. Dario Floreano. The shadow of each craft, suspended behind a backlit screen, gives the illusion that they are in flight (produced in collaboration with INT Studio). *Infinity Room 2*, © Leutenegger Photography

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"Super-vision" presents nearly 8,000 doctoral theses defended at EPFL over its 50-year history. The themes of all these works have been analyzed and classified using machine learning. An interactive browser provides an overview. *Infinity Room 2*, © Leutenegger Photography

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Visitors explore EPFL for themselves with the interactive installation "Open Science". Tablet in hand, they discover a collection of 50 scientific objects from EPFL, inside virtual lockers. *Infinity Room 2*, © Leutenegger Photography

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With "Archival Constellations", visitors enjoy an immersive experience of the Montreux Jazz Festival archives under an interactive dome. *Infinity Room 2*, © Leutenegger Photography

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In addition to the Montreux Jazz Festival archives, visitors can view a digital model of the brain under the dome, reconstructed by the "Blue Brain Project". 2019 BBP/EPFL – all rights reserved. Created and produced by Cyrille Favreau, Sarah Kenderdine and Peter Morse

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During the EPFL Open Days, the College of Humanities presented its activities and research projects at DataSquare. Here, an immersive experience questioning the preservation of a traditional Afghan musical art using current digital tools. © EPFL – Alain Herzog

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EPFL houses a rich collection of old physics instruments. They aroused the curiosity of visitors during the EPFL Open Days. © EPFL – Alain Herzog

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ArtLab and the College of Humanities have hosted the Théâtre Séve-lin36 at DataSquare three times. Here, Marc Oosterhoff and Cédric Gagneur in the performance "Pal-ette(s)". © Joël Curty

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These images created by Nora Al-Badri are not photographs. Inspired by ancient objects from Mesopotamia, they were generated from scratch by artificial intelligence. *Neuronal Ancestral Sculptures Series* © Nora Al-Badri

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How can a festival-goer's experience be improved? Balélec, Europe's largest student-organized festival, serves as a study and testing ground for the interdisciplinary project Bal'eclectic. © Balélec – Thomas Pfeiffer

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"Flare", *Thinking Machines – Ramon Llull and the Ars Combinatoria*, © EPFL – Alain Herzog

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Infinity Room I, © EPFL – Alain Herzog

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EPFL ArtLab © Damien Barakat

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"Shadows of Drones", *Infinity Room 2*, © Leutenegger Photography

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Winged drones

Famille de drones dotés d'une
vision inspirée des insectes et d'un
système d'intelligence artificielle.
Le mouvement des ailes à plumes
est généré par des muscles
artificiels.

Family of drones with
insect-inspired vision and artificial
intelligence, wing movements are
activated by artificial muscles, and
feathered wings.



