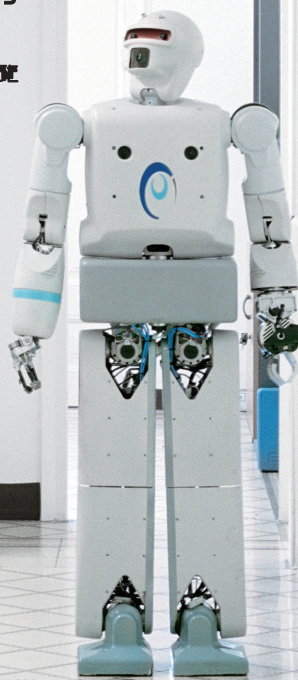


THE AGE OF ROBOTS

Photographs and videos
by Yves Gellie

法國攝影師 Yves Gellie《機械人時代》展覽



AI, ETHICS AND THE PUBLIC GOOD – AN EXHIBITION AND FORUM

With performances and exhibition of creative work by HKBU students,
inspired by the exhibition.

YVES GELLIE

Yves Gellie was born in Bordeaux, France, on September 16th, 1953. After medical studies at the University of Bordeaux, he practiced tropical medicine in Gabon for two years.

He began a career in photo-journalism with a feature about cocaine production in Colombia, followed by a story about war refugees in Ogaden, Somalia. His work has been published by magazines and newspapers such as *Geo*, *National Geographic*, *Sunday Time Magazine*, and *Le Monde*.

Gellie's work straddles the boundary between documentary and contemporary art, his style having been described as an iconography of the realities underlying day-to-day life and its trivial aspects. His work has been exhibited in various museums, galleries and institutions across the world.

He is the author of various monographs, including:

Iraq(s), Marval, 1999

Chine Nouvelle, Naïve, 2007

Human Version, Loco, 2013

Yves Gellie is represented by the gallery Baudoin Lebon in Paris.

I INTRODUCTION

For several years, artist Yves Gellie has shown an interest in the man/machine relationship as well as the need for researchers to give their machines a human form. His work has been exhibited in various museums, galleries and institutions across the world.

Gellie's monograph *Human Version* appeared in 2013, published by Loco in Paris.

Humanoid machines raise questions about the future of the human, the way humans see themselves, their consciousness, evolution, future and finitude. Day by day, we entrust more and more power to machines (decisions, judgments, interventions, memory...), to the point where our dependence is becoming more and more blatant. "Promethean shame affects those men who realise with dejection how weak they are, compared to their machines", declares German philosopher Günther Anders. One of the things that differentiates us from machines is interiority, with the self thus becoming in a way the last rampart between man and machine.

With his groundbreaking working protocol, Yves Gellie offers us an opportunity to grasp the imagined relationships between humans and machines. This work foreshadows a future world in which mankind will grow closer to humanoid robots, making dreams come true. By enabling this little robot to achieve a kind of autonomy, the artist introduces Nao as a pioneer, and as the first humanoid to have established an intimate dialogue with a human being.

In 2017, Gellie joined Professor Anne Sophie Rigaud's team at the Broca Hospital's Lusage Lab in Paris, for an Art and Science residency (Paris). The idea was to study the insertion of social robots into the healthcare sector. Robots are able to prompt positive feelings in patients and studies have shown how useful they are when it comes to taking care of elderly people suffering from early-onset dementia, as well as accompanying children or young adults suffering from autism.

Unfortunately, due to the lack of immediate profits related to humanoids, researchers, under pressure from investors, have slowed down basic research on humanoid development platforms in favour of intelligent speakers.

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PHOTOGRAPHS

12 Framed Photographs - Around 120 X 95cm

Human Version (2008 / 2016)

“ In the spring of 2008 a French magazine asked me to think about a series of images on the evolution of Japanese society. The city of Osaka had just declared itself the world capital of humanoid robots. I quickly made the connection between two trends in Japanese society – the fear of too much immigration and an aging population on the one hand and research on robotics on the other.

This idea was reinforced by reading interviews with Japanese researchers in the cognitive sciences, many of whom declared that the development of humanoid robots would be a response to the aging population and the problem of immigration. The humanoid robots would primarily be expected to care for the elderly.

I also wanted to work on the idea of the laboratory as a space that formalises a future society's projects. The laboratory space is a fascinating one that is found recurrently in literature and cinema. It is a place that is unique, confined, learned and hidden from the world where the inventions that revolutionise our daily lives, or those we will never know about, are silently developed. The idea of encompassing this space with its tools in a cold and objective manner attracted me a lot. I then developed a protocol of frontal photography with a single frame, without a direct human presence except through the traces of activity left by the researchers. ”

One of the ways used by man to overcome his finitude consists of prolonging himself through the machine, by grafting artificial elements. This desire for immortality is also a source of fear. The level of complexity and of performance of the machines that we develop gives them more and more autonomy and fascinates us as much as it frightens us. The more powerful the machines are, the more negatively men see them, philosopher Jean Michel Besnier tells us. The questions posed by these portraits are organized around the relationship of “desire / repulsion”. Is the future of humankind compatible with that of the machine? Can we imagine an evolution other than a biological one? What about the decision-making power of the machine? Will military robots have the power to make the ultimate decision, that is, the right to eliminate a human being?

The Year of Robot (2017 / 2019)

Each photograph from this series depicts a “mise en scène” resulting from a conversation with residents of EPHAD (Établissements d’hébergement pour personnes âgées dépendantes) before the shot was taken. During the interview, the patient is asked to imagine a situation where the robot is fully autonomous.

VIDEO INSTALLATION

At the intersection of art and science, *L'année du robot* (*The Year of Robot*) depicts robots as the artificial counterparts of humans. Documenting the initial contact, and dialogue, between a robot endowed with an artificially created autonomy and human beings, the series studies cognitive dissonance, a minute, mysterious relational space between the two actors. It involves elderly people sometimes afflicted with Alzheimer's or dementia, or young adults with autism or neurological problems. Once past the surprise phase and aware of the artificial nature of the robot's functioning, the residents try, despite everything, to forge bonds with it.

Empathy is one of the models that is being used to understand humans' interactions with robots. According to Serge Tisseron, a French psychiatrist, when empathy is applied to the human/machine interaction, it can occur in four types: self-empathy, direct empathy (to acknowledge someone else's feelings and thoughts), reciprocal empathy (to relate to someone else's feelings) and intersubjective empathy (to think that one's knowledge of oneself and one's own emotional states can be improved by someone else).

The video clips have been shot in six different Institutions in France and Belgium:

La Rochefoucauld geriatric hospital, Paris, France
Lusage Lab, Broca, geriatric hospital, Paris, France
Ferrari House, Clamart, France
Oscar Lambert Hospital, Lille, France
Toma Stena Center, Liège, Belgium
Weverbos Center, Ghent, Belgium

It is the first time an artist has been allowed to make videos of patients interacting with a robot. For each of the video clips, the process is always explained to the patient, who is fully aware that the robot's autonomy is limited and that a team is there to ensure its functioning.

This series of videos and photographs tells of a future that is time and again desired and imagined, yet also sometimes rejected by our societies. Yves Gellie shows us humans' fascination with robots, the irresistible longing humans have to communicate with these artificial machines, where relationships seem simpler, more peaceful.

Many questions and fears are now emerging regarding the role of robots in our society. The idea that these machines may some day be able to interact reliably with humans prompts a lot of speculative thoughts and concerns. The coming of an artificial humanoid clashes with the reality of economic and ethical concerns, but the dream of an artificial companion seems well anchored.

VIDEO

My Classmate the Robot

The project *My Classmate the Robot* is designed to improve the daily lives of children undergoing long-term hospitalisation. It is an innovative concept half way between education and health care. The robot sitting in the seat connected to a class table becomes the avatar of the sick child who is confined to his/her hospital room.

From his/her hospital bed, thanks to his/her tablet, the child communicates with his/her classmates by controlling the robot which is equipped with two cameras. The captured video is transferred over the internet to the child's tablet. In return, the tablet sends a video of the child to the classroom, which appears on a smartphone attached to the robot's head.

This permits the sick child to participate in the class and to interact in real time. The child can control the movements of the robot's head and arms. He/she can see the whole class, raise his/her arm to ask questions or intervene when he/she wishes to do so.

The teacher can also broadcast the course content to the sick child's tablet. With this project, we did not work with the robot itself; rather, we followed closely the first implementation of this programme at the Oscar Lambret Hospital in Lille.

N Novembre Numérique

FORUM

ROBOT EMPATHY AND HUMAN VULNERABILITY

2/11/2019(SAT)

2PM-5PM

AST 916, 9/F, Au Shue Hung Building,
Hong Kong Baptist University, Kowloon Tong

Keynote speaker:

Prof. Paul Dumouchel

Author of "Living with Robots", Ritsumeikan
University, Japan

Prof. Arthur Mak, HKBU

Mr. Olli Ohis

Designer of Momo the social robot

Prof. Jennifer Daryl Slack

Michigan Technological University, USA

Dr. Pia Tikka

Tallinn University, Estonia

Dr. Chow Yiu-fai

Lyricist, scholar

Mr. Juno Mak

Film director, singer, producer, creative director

Ms. Kay Tse

Performer, singer

President and Vice-Chancellor Roland Chin

HKBU

EXHIBITION

31/10-16/11/2019

10AM-7PM

TriAngle (DLB 306)

Level 3 David C.Lam Building
Hong Kong Baptist University
Kowloon Tong

MASTERCLASS

4/11/2019(MON)

4PM-6PM

iCafé Activities Room

Li Promenade

Hong Kong Baptist University
Kowloon Tong

Speaker: Mr. Yves Gellier

Co-organised by:

