





Once Upon a Time...


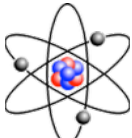
In the beginning was the word. The word that opens the  to every story. "Abracadabra",

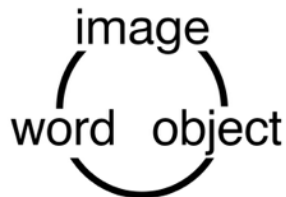
or the  turns into a , "EMET" and the Golem comes to


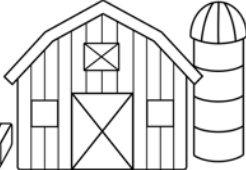





Today any word, thanks to a  search, can trigger the display of millions of

images. With the use of 3D  the same word can be associated with  which make it possible to print objects associated with it.


Thus, with the help of , a new  equivalence has been established:







These machines, the server   , which do the work of cataloguing images



and  , are located far from us and  , they are  . Those


that surround us are their  : our cameras and  . We live in symbiosis with machine-images. However, these machines are constantly

 , with each iteration aimed at presenting ever more realistic images


and  our environment more thoroughly. They widen our repertoire of images -

 ,  , bedrooms, schemas,  , loves, work,

 , death... In their quest to reconstitute the  they capture, in the

most attractive and realistic way possible, machine-images make use of  , often with rudimentary (proto-cinematic) accents combined with hallucinatory technological

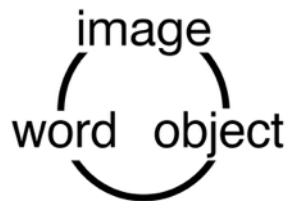
innovations - reflections on a two-way mirror,  onto vapor, tactile screens, haptic

screens, 3D or augmented reality. The result of this is an  of our symbiotic dependency on machine-images. However, if machine-images are developed in this way then,

paradoxically, it is not to depict the



as realistically as possible, but to



the fact that such images are in fact our reality. In the representation of our

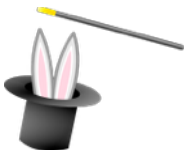


, these

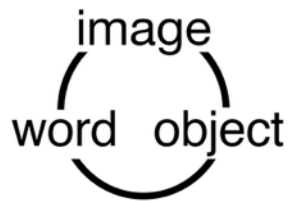



are just as valid as the appearance of reality.

The



triad:



is far from trivial: it has decisive repercussions on our lives in the sense that if one of the elements in the  is affected, the others are too.

Thus, to take one example: watching a



on a TV screen while slumped in a



and watching the same film on the



screen of a tablet changes our

relationship with the image. This mutation of the physical



with the image alters



with objects and words, metamorphosing us in return. On the other hand, through machine-objects such as scanners and 3D printers that allow for the cataloguing and printing of physical objects, the objects around us are now not as firmly deterministic or solid as they were



after the second industrial

. Like the images before them, 01101110 objects



become temporary and



, they lose their link to the source of production, their

origins, and even their

. The result is an interdependent, psycho-material conception



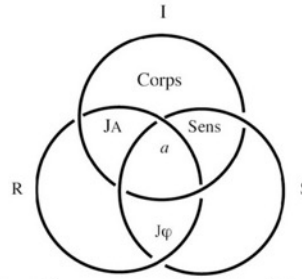
of the around us: thoughts transforms objects and objects transform thoughts.

To conclude, words imply language. The correlation between a word, an object, and an image in



terms of the psyche has been widely studied by philosophers, and neurologists. For example, our techno-materialistic equation is reminiscent of this Lacanian schema:





symbolic - imaginary - real

Lacan thought he could see the working of the subconscious as a language in which:

a dream is a rebus



So what about these invisible machines, capable of

connections between



words, objects and images for us? These

machines also reduce in their very



, just like our own minds, both images and objects to language - like deciphering a rebus.



“Once upon a time...” is not a tale, but a phantasmagorical fable about the technical principles and materials that structure language.