

Live Language Model (part 1)

18.09 – 09.10.2026

Can contemporary art consider attention as a critical resource, rather than as a resource to be captured and optimized ? By entering into tension with communication, the works in *Live Language Model* respond, each in their own way, to this demand.

Attention is a subtle, volatile, even insidious notion. It comes before content, before the message, before any relationship. It is their condition, rather than their object. As the framework of our exchanges, it remains invisible. We take it, we give it, we demand it... so many transitive verbs for an attention that techniques mobilize in order to turn it into something subject to transaction.

The philosopher Jonathan Crary has demonstrated that attention has never been a natural given of the subject, but rather an object forged in the nineteenth century, at precisely the moment when it was becoming governable. Bernard Stiegler called grammatization the process by which attention is fixed in order to make it manipulable. He called proletarianization the consequence of this manipulation. Elsewhere, Simone Weil proposed a conception of radical otherness to these regimes of capture. She envisages an attention that is neither taken nor demanded, a grace without exchange or equivalence.

Ian Anüll, O.T. (*Kunst is keine Alternative ; Femme assise*)

Black/white, 130 × 82 cm, 8 copies, 1 A.P. and 1 H.C., numbered and signed. Edition of the Centre genevois de gravure contemporaine, Geneva, 1993.

CHF 1'000.-

The screen-printed slogan confronts the reader with the fraught relationship between art and communication. By borrowing the graphic efficiency of the advertising slogan, the work maximizes its impact. Yet its message does not deliver on its promise of transparency. The definition of art is constructed through negation, without indicating what it might be opposed to. Capitalism, the construction of a more just world, communication? This truncated statement nonetheless suits its elliptical and unresolved poetics, whether confronted with the propositional logic of language or with the visual efficiency of graphic design.

calling the operator, calling the operator [en terre] / 17.09.2026

Sound installation, megaphones, SD cards, audio files (13:38 min), batteries, aluminium coat racks, power strip, variable dimensions, unique work, 2026.

CHF 5'200.-

calling the operator brings together the sound practices of artists Axelle Stiefel and Octave Magescas. Formed in 2022, this collaboration emerged from a shared engagement with collective sound experiments and strategies of distributed authorship through listening. They respond to a call from the terrain, from the field, at the intersection of embedded art and sound art.

Broadcast through two megaphones, the edited version of their work derives from a performance. It is presented here as a manifestation that has yet to begin. Psychosomatic sound sequences arrange a range of tonalities. Some, drawn from the ringing tones of global telecommunications networks, plunge the space into the anticipation of a response. The ear thus becomes a privileged entry point into the realm of attention and its modulations. The inscription of sound in the mind recalls the technologies' potential for fusion with subjectivity. The art of listening is inherently recursive. This dimension opens up a broad spectrum of possibilities, from withdrawal into oneself to shared attention.

Thomas Hirschhorn, *Cell-Sleep-Box*

Cardboard, print, felt-pen, adhesive tape, 43 x 18,5 x 18 cm. Edition of 20, including 1 H.C. plus 1 A.P., titled, signed, numbered, and dated. Edition of the Centre d'édition contemporaine, Geneva, 2026.

Price during the exhibition period : CHF 1'620.-

Cell-Sleep-Box is a new Thomas Hirschhorn's edition produced by the Centre d'édition contemporaine in 2026. It extends the project the artist devoted to the French philosopher and activist Simone Weil at the Pavillon Sicli in Geneva from March to June 2026. There, Hirschhorn invited the public to take part in the creation of the *Pavillon Simone Weil*, a collaborative and ephemeral work.

Made of cardboard, tape, and photocopies – materials the artist particularly favors – the edition takes the form of a wall-mounted storage unit designed to hold mobile phones. It functions as a device for counter-attention, inviting us to reclaim space from a technologically saturated environment. It features a portrait of Simone Weil and a quotation handwritten in black marker: « Attention is the rarest and purest form of generosity. »

Olivier Mosset, *Sans titre*

Burin engraving, black/white, 35 × 35 cm, 150 H.C., signed and numbered from 1 to 150, and 5 H.C. signed and numbered from I to V, 1995. Edition of the Centre genevois de gravure contemporaine, Geneva, 1995.

Price during the exhibition period : CHF 800.-

Created for the Centre d'édition contemporaine in 1995, this engraved double circle extends a well-known version of the geometric motif. Between 1966 and 1974, in an attempt to counter the spiritual tendencies of abstract painting, Olivier Mosset painted nearly two hundred versions of the same black circle on a white ground. With this sign emptied of any referent, the artist positions his gesture at the exact opposite of any quest for essence. At a remove from this postmodern proposition, a phenomenology without history might see in the work an event of pure perception, or even a Zen-like surface inviting the viewer to disconnect and meditate on emptiness. These interpretations reveal much about attention, its relationship to techniques, and its distribution along a spectrum that runs from the sign to the self.

The LLM (Large Language Models) to which the title of this exhibition refers mark a new stage in the automation of language, and the emergence of a new technology of the mind. These technologies touch the notion of editing at its very core. Their reception may retreat into an ethics of authenticity and a sense of dispossession. But beyond the shock of being torn away from the language one believes to inhabit, LLMs also point to the formal affinity between language and computation. This affinity returns language to its properly technological dimension. But also, and simultaneously, to its poetic function.

Geneva, September 17, 2026