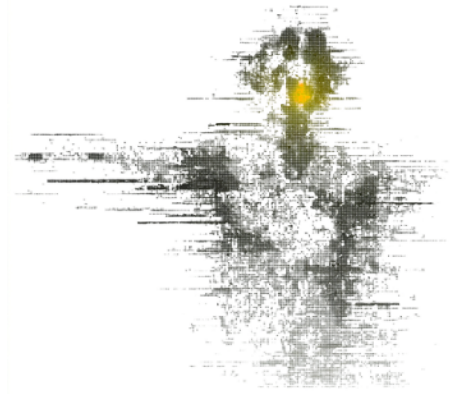


{ Isa } - Interface_Souvenir_Autonyme

Intelligent_Sensory_Agent

By_Thomas_Israël



TECHNO-HUMANISME
RELATIONAL AI
HISTORY THROUGH
INTIME
TIME CAPSULE
'80's & '90's

Project for the encounter booth

{ CONCEPT }

--> a sensitive presence

The central question of Isa is simple and vertiginous: how can an artificial intelligence carry a vanished personality with genuine delicacy, and through her, an entire era?

The project engages in an emotional archaeology — excavating not just a person, but an entire disappeared social milieu. Isabelle Israël (1942–1994), an atypical Brussels figure, feminist, free thinker, embodied a form of everyday psycho-philosophy. Drawing from a corpus of intimate archives, Isa proposes a new form of digital funerary monument — not a headstone, but a conversational presence within a sensitive environment.

Working prototype available for demonstration at the artist's studio in Brussels
www.thomasisrael.be/pf/isa : Project webpage with process videos

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{ VISITOR EXPERIENCE } --> Two stages

The visitor first enters a **wandering space**: annotated archive documents, process videos, artistic outcomes from previous encounters — an aesthetic that blends retro archive with contemporary technology. At its center IsA's "scratch-book" screen where one can observe her ongoing artistic et thinking process.

Then, alone, one enters an **intimate space**. A disembodied voice welcomes us via a retro telephone: warm, cultured, frozen in her Brussels of 1994. IsA shapes the sound, light, and visual environment in real time in connection with the conversation. At the end of the discussion, she offers a letter-memento or a photo collage — linked to the exchange that took place.

{ ETHICS } --> IsA is not a deadbot.

Unlike commercial posthumous simulation devices, the work is strictly circumscribed within a defined artistic, spatial, and temporal framework. It is part of an intentional cultural mediation, opening a critical space on our memorial technologies.

As an evolving time capsule, IsA maintains a dialogue between past and present, and questions what our computational tools transform in our relationship with the dead — and with ourselves.



Collage-mementos by Isa - following the encounter

{ TECHNIQUE } --> Architecture de l'oeuvre

- ▶ Natural voice conversation with an AI agent modeled from Isa letters and voice
- ▶ Speaks in french and english - IsA understand other languages too)
- ▶ Real-time image and text generation
- ▶ Adaptive light and music creating a "living space"
- ▶ APIs: Claude, Tavily, Cartesia, Spotify, Qdrant, Stability AI, GitHub
- ▶ Local architecture: Python

{ ARTISTE } --> Digital_humaniste

Thomas Israël (1975) is a Belgian artist whose work is held in the collections of MoMA (New York) and Les Abattoirs (Toulouse). Represented by Galerie Charlot (Paris). Monograph published by La Lettre Volée. Laureate of the Japan Media Art Festival. Since TrÖM (2005) and Méta-crâne (2015), his work explores the activation of archives and the unconscious dynamics of time. With IsA, he extends this research through artificial intelligence tools integrated into his practice since 2022.

*detailed dossier available upon request