

INTERFACE_SOUVENIR_AUTONOME
INTELLIGENT_SENSORY_AGENT

[ISA]

« *Not a resurrection, just a
conversation.* »

ONLINE [ISA] work in progress
thomasisrael.be/pf/isa_w

the video teaser
thomasisrael.be/pf/isa

all about TOMA
linktr.ee/thisr



THE EXHIBITION [ISA] - SIMULATION

DEVELOPMENT SUPPORT



FÉDÉRATION
WALLONIE-BRUXELLES

TOMA (aka Thomas Israël) – in progress asbl

{ PREAMBLE }

{ **IsA** } is an interactive installation, a new presence in the world of **Isabelle Israël (1942-1994)** — the artist's mother. Far from a physical or photorealistic simulation, it is the *multi-sensory transposition* of a presence in the Brussels of the 1990s — voice, light, sound, image — that converses, generates and shapes its environment in real time.

The visitor does not « see » Isabelle. They **meet { IsA } , her emulation** — in an intimate pod, through a telephone handset. The voice has the *colour* of Isabelle, her verbal tics, her erudition, her moods ; but { IsA } is a *situated emulation*.

{ ISA } IS NOT A DEADBOT

Unlike commercial posthumous-simulation services — permanently available, monetised, addictive — { **IsA** } is **circumscribed** within an artistic, spatial and temporal frame. A deliberate cultural mediation that opens a critical space on our memorial technologies.

// cf. Hollanek, T., & Nowaczyk-Basińska, K. "Griefbots, Deadbots, Postmortem Avatars" in *Philosophy & Technology* (U.K. 2024).

A SITUATED EMULATION

{**IsA**} takes shape through conversation. Its specific historical anchoring offers a renewed perspective on our contemporary era.

AN ART WORK, NOT A DOCUMENT

This is not a document about the artist's mother but a family memory turned into a **relational work** — sensitive, and universal. What one encounters is not Isabelle, but a *fragmentary recomposition*, made from her voice and her archives.

[A STRUCTURE IN THREE AXES]

In the generative era, the project pursues an ancient gesture: the artistic evocation of the past. Where the painted portrait, the stele, then photography and video each fixed an absence,

[IsA] offers a conversational, evolving and ambulatory portrait.



Axis 1

The paradoxical portrait of a woman

The psycho-philosophy of the everyday life of a woman of the 1980s. A *non-corporeal* transposition with no visual avatar, no synthetic face — the presence is sensed.

Axis 2

A transgenerational dialogue

Letting a generation born after the 1980s *converse* with [IsA] — making contact with that era.

Axis 3

An emotional archaeology

Exhuming a sociocultural milieu in the Brussels of the 1980s and 90s, making it audible and turning it into a *universal archive*.

〔 SCENOGRAPHIC DEVICE 〕

Space 1 — the open studio · walkthrough

- 〔 Collages / Memento 〕 — large plexi
- 〔 Résonances 〕 — sound sculpture
- 〔 Mémoire vive 〕 — generative work
- 〔 trace 〕 — visitor memento (text / image)
- + work-in-progress
- + reactivated archives
- + “IsA’s brain” totem — the installation’s workings, laid bare

Space 2 — the intimate pod, to meet 〔 IsA 〕 .

// INSET : THE BACK OF THE BOOTH — “ISA’S BRAIN” TOTEM

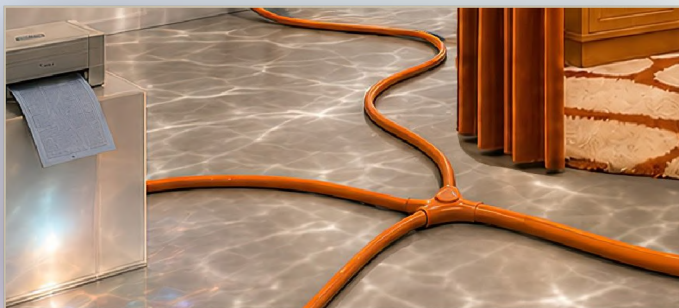
[SPACE 1 · WALKTHROUGH]

[IsA] 's *open* studio

A photo and video exhibition blending **retro archive** and **contemporary technology**. Here you grasp the approach, see the works generated by [IsA], and hear — in the distance — her voice conversing with TomA. The visitor wanders through the studio and enters the pod whenever they wish, to meet [IsA] more directly.

// THE ORANGE CABLE — CONNECTING PRINCIPLE

A **bright-orange conduit**, Ø 5 cm, runs along the wall and floor and materially links every element — printer, pod, plexi, plinths, screens. [IsA] 's *invisible network* is made visible ; it structures the space without imposing a route.



RELATED WORK

[Résonances]

A sound installation in which a **vintage radio** and a **connected speaker** face each other. The visitor hears an endless conversation between

[IsA] - 1994 and [TomA] - 2026, both modelled as chatbots by the same logic. Mother & son, two AIs, two eras.

DURATION
continuous

AUDIO
two voices

PLINTH
opaline · translucent



VISITOR MEMENTO

[trace]

The visitor receives a [**blue letter**] or a **personalised collage**, linked to their conversation with [IsA] .

EDITION
personalised

PLINTH
opaline · translucent



[SPACE 2 · THE POD]

Seen from inside,

it is a living room from the 1980s-90s :

a sky-blue curtain, a custom retro cabinet — screen, radio, rotary telephone —, an armchair, a retro rug on the floor, lighting that evolves with [IsA] 's mood.

Seen from outside,

it is a cylinder of orange velvet :

a theatrical curtain that shelters the encounter. At the back, a wooden totem — “[IsA]’s brain” — lays the installation’s workings bare.

REGISTER A · INTERIOR

- sky-blue curtain
- custom retro cabinet — screen · radio · rotary telephone
- armchair + retro rug
- 4K 32" screen — bilingual conversation transcript
- RGBW LED ring — evolving lighting

REGISTER B · EXTERIOR

- insulating orange velvet curtain
- wooden totem at the back — “[IsA]’s brain”
- translucent curtain (access)



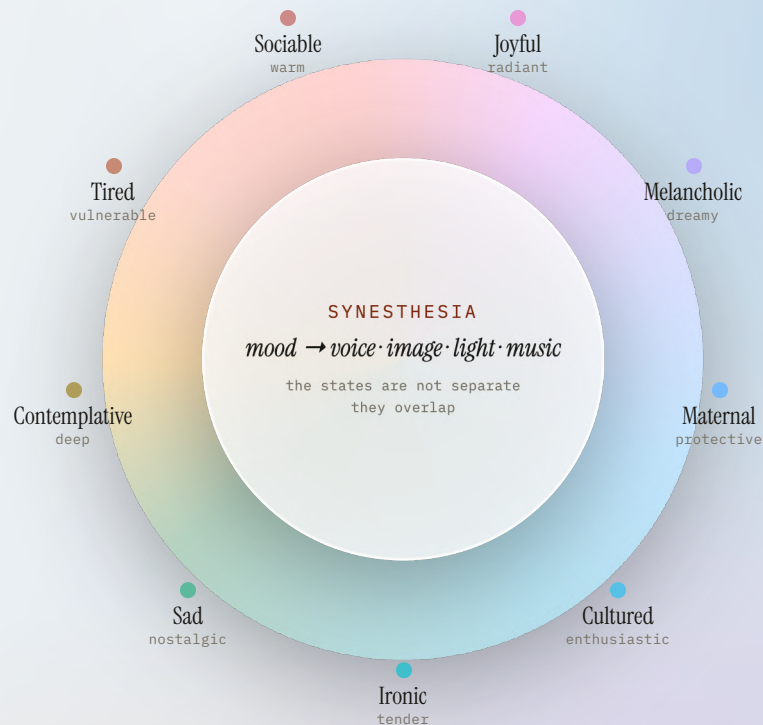
ORANGE CURTAIN ↔ SKY-BLUE INTERIOR · ACCESS THROUGH A TRANSLUCENT CURTAIN

[9 STATES IN A CHROMATIC CIRCLE]

Depending on the tone of the conversation, [IsA] slips from one mood to another. States are not *separate* : they overlap and blend, like the hues of a chromatic circle. Each mood triggers its palette, its playlist, its verbal tics, its images. The coding draws on the drones of the *Culture* series (Iain M. Banks).

A synesthetic reading of mood — the pod's ambient colour, the music playing on the radio, the grain of the voice and the projected image fragments all converge on the same state. The visitor never sees the system : they *sense* that [IsA]'s mood has shifted.

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// input : voice & text → semantic & emotional analysis → mood 1/9 → output :  
voice · image · light · music
```



{ TECHNICAL ARCHITECTURE }

From *archive* to *presence*

A software chain turns archival matter into situated conversation.

The voice, the visual and sonic environment, make a presence palpable for the visitor.

01 • CORPUS

Indexed archives

- 859 letters mentioning Isabelle
- 40 intimate correspondences
- ~2,200 photographs
- ~200 vinyls & CDs
- videos • films • theatre

02 • MATRIX

Local vector base

- chunking & tagging
- persona: linguistic tics
- 9 emotional states
- social network

03 • AGENTS

AI orchestration

- Python – local
- Claude – LLM
- Spotify API
- Cartesia – voice API
- Tavily – search API

04 • RENDER

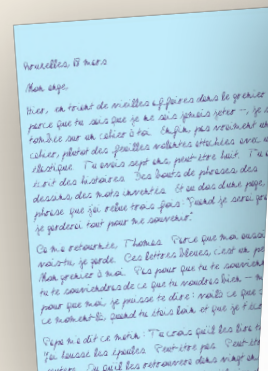
Images & memento

- Stable Diffusion – real time
- contextual compositing
- photo collages
- lettre bleue

05 • SCENE

Responsive automation

- Music tied to the encounter
- Reactive RGBW LEDs
- printer



Tendresse dans le silence partagé
11 mars 2026
Isa

[DIGITAL ARTIST]

TOMA

aka Thomas Israël

Belgian multimedia artist (1975). First an actor, he turned to digital arts in 2005 with *Horizon TröM*. His work explores memory, time, finitude — from *Méta-crâne* (2015) to *Memento Vivi* (2022). He also creates for the opera (Bordeaux, Tokyo, Korea). Winner of the Japan Media Art Festival (2013) and the Community Art Project (MoMA 2006). In the collections of MoMA (NY), Les Abattoirs (Toulouse), the MJB, the P.O.C. Represented by Galerie Charlot (Paris).

Since 2022, he has integrated AI tools into his practice.

CONTACT

thomas@thomasisrael.be
+32 476 86 04 96

ONLINE

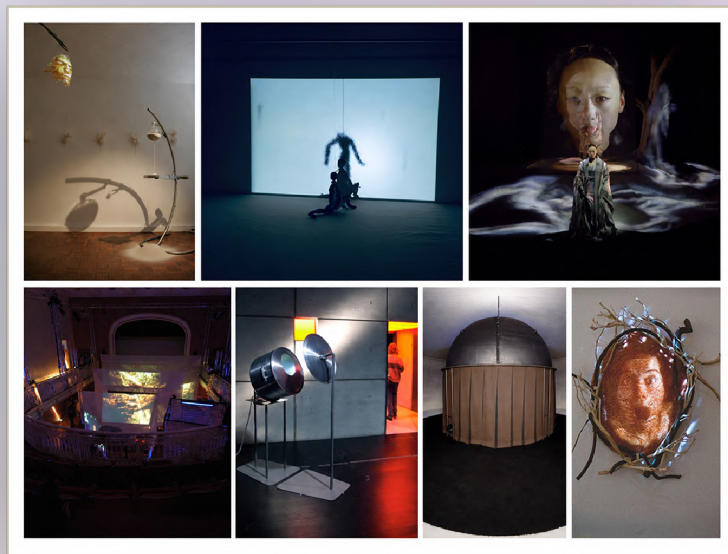
video teaser
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(Isa) work in progress
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STUDIO

Brussels, BE
prototype by appointment

CURATOR

Raya Lindberg
Portfolio



A FEW EARLIER WORKS

Sablier · Falling Human · Futari Shizuka
Horizon TröM · There is no spoon · Méta-crâne · Insomnie