



June Balthazard & Pierre Pauze, Mass, 2020. Installation vidéo, matériaux composites, tailles variables. En collaboration avec Hermès, Futur Antérieur Production et le Taipei Fine Arts Museum, avec le soutien de la Scam, de la DRAC Nouvelle-Aquitaine, des Modillons et du Fresnoy - Studio National.

PIERRE PAUZE

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About

Pierre Pauze is a French artist and filmmaker. Born in 1990, he lives and works in Paris. His practice evolves as much in the field of contemporary art, cinema and digital arts. For several years, he has been exploring themes related to the mutations caused by new technologies, particularly on the new modes of representation, communication (memes) and the mythologies that result from them.

For this, he regularly collaborates with scientists (CERN, CNRS), actors of the technoeconomic life (developers, engineers) or practitioners of various traditional customs or Neo-cults.

He conceives the space of these collaborations and researches as a medium in itself, and tries to reveal its aesthetic perspectives through multimedia installations, anticipation films, immersive scenographic devices or performances.

He invokes multiple realities and influences in his narratives, building a universe where the sublime and the grotesque intermingle without hierarchy: sciences, pseudo-sciences, beliefs, mythologies, science fiction, conspiracy theories, video games, references to popular cultures, internet and underground, poor image and impeccable photography.

The result is floating, striking works, dealing with the current world in all its contradictions and complexity, which accumulate and superimpose the levels of reading. Together, they compose a dystopian and neo-romantic projection of a new kind, both disturbing and contemplative.

Indeed the extreme contemporaneity of her installations and videos also give a deceptive image of our time.

It raises the codes and the modes of communications of a mutant society, rocking in realities more and more virtual, symptoms of the search of spirituality which underlies it, which dries up in its secularization, but is nourished in the forms of its dematerialization. Pierre Pauze thus exhumes the mystical dimension of what, at first sight, is disembodied, he raises the desires of transcendence where one would not necessarily expect them.



BIO

A graduate of Le Fresnoy and the Beaux-Arts de Paris, Pierre Pauze has won the Artagon prize, the Agnes B prize, the ADAGP revelation digital art video prize, and recently the Hauts-de-Seine department prize at the Salon de Montrouge.

Currently resident at Poush Manifesto, he was previously resident at the European program the Spur and at the Cité internationale des arts in Paris.

His work has been shown in numerous exhibitions in France and around the world, such as at the Monnaie de Paris, FIAC, La Villette, the Es Baluard Museum in Palma, Mallorca, the K Museum of Contemporary Art in Seoul and the "Futures of Love" exhibition at the Magasins généraux. Pierre Pauze's films have been shown in festivals and on television, in France and abroad.

He realized the film and installation project Mass in duo with the artist June Balthazard, which has been shown in several biennials including the 12th Taipei Biennale, the Beijing Digital Art Biennale and the Chengdu Biennale in China.

The work was recently presented at Luma Arles during the Luma days and at the Centre Pompidou in Metz.

Pierre PAUZE also invests the web3 territory through the creation of an autonomous and decentralized production platform (DAO) on the blockchain.



Pierre Pauze has a habit of working from extensive documentation and in collaboration with specialists in different subjects, scientists, a wide variety of institutions or other artists of all disciplines. If his work is rooted in narrative fiction and cinema, it is no less invested in other fields of creation, as well as in reality and its meticulous observation.

By invoking multiple realities and influences in his stories, he builds a liquid, bewitching and kaleidoscopic universe, where the sublime and the grotesque intermingle without hierarchy: sciences, pseudo-sciences, beliefs, mythologies, science fiction, conspiracy theories, video games, references to popular cultures, internet and underground, poor image and impeccable photography. The result is floating, striking works, dealing with the current world in all its contradictions and complexity, which accumulate and superimpose the levels of reading. Together, they compose a dystopian and neo-romantic projection of a new kind, at once disturbing, contemplative and terribly enjoyable.

Anna Labouze & Keimis Henni, artistic director of Magasins Généraux (created by BETC)





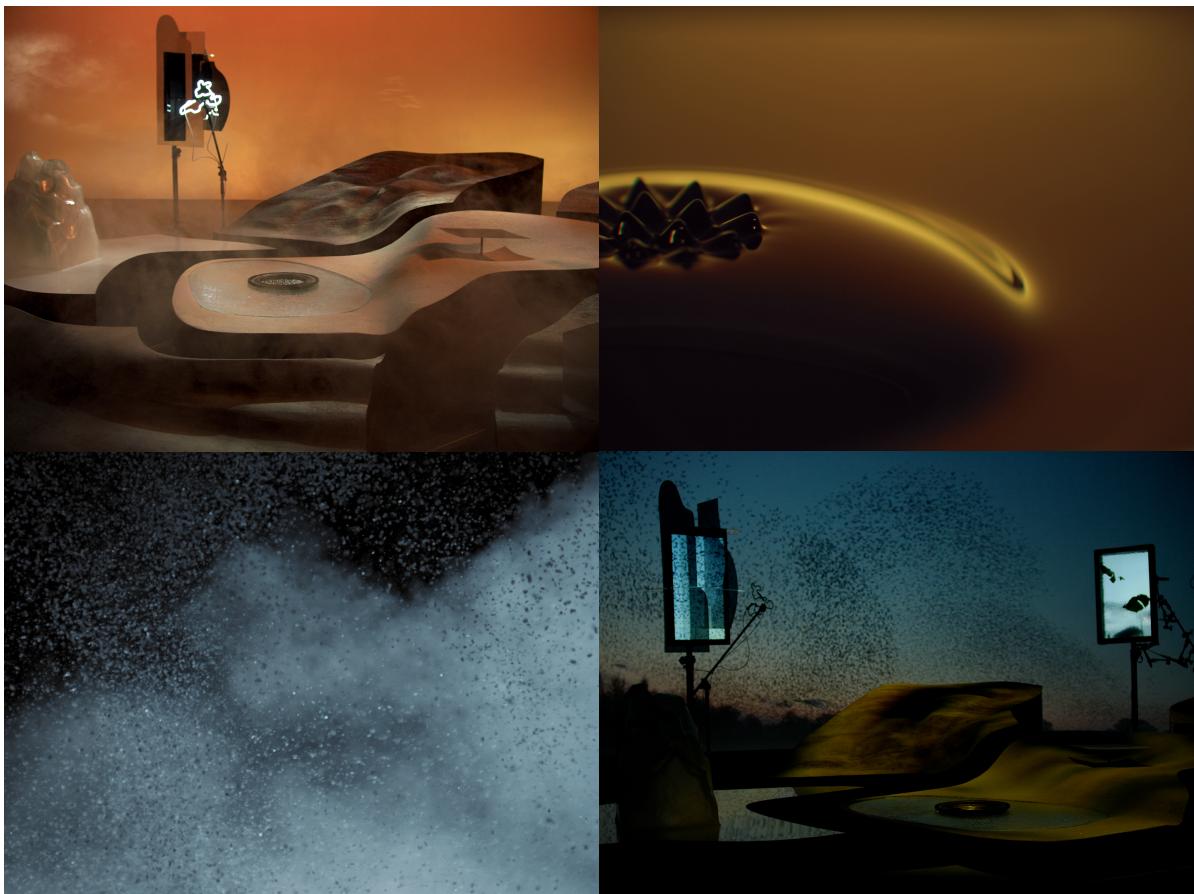
June Balthazard & Pierre Pauze, Mass, 2020. Video installation, composite materials, variable sizes. In collaboration with Hermès, Futur Antérieur Production and the Taipei Fine Arts Museum, with the support of the Scam, the DRAC Nouvelle-Aquitaine, the Modillons and the Fresnoy - Studio National.

<https://vimeo.com/489442921>

The video installation Mass is articulated around a legendary substance. This original matter, called *Æther*, has served as a backdrop for many creation myths, before finding an echo in the recent discoveries of quantum physics.

June Balthazard and Pierre Pauze weave a story, between reality and science fiction, in which scientists from the Cern laboratory discuss the existence of an original and omnipresent substance. In a context of ecological upheaval, this fabric of the universe appears as the link that can connect humans to nature.

The narrative is put in dialogue with a sculpture, which gives body to the mysterious substance. This biomimetic setting is a kind of cosmos, a surreal world, that the protagonists of the video seem to inhabit. The installation Mass is exhibited at the Taipei Biennale 2020, curated by Bruno Latour and Martin Guinard.



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Mass, exhibition view at Taipei Biennial 2020.

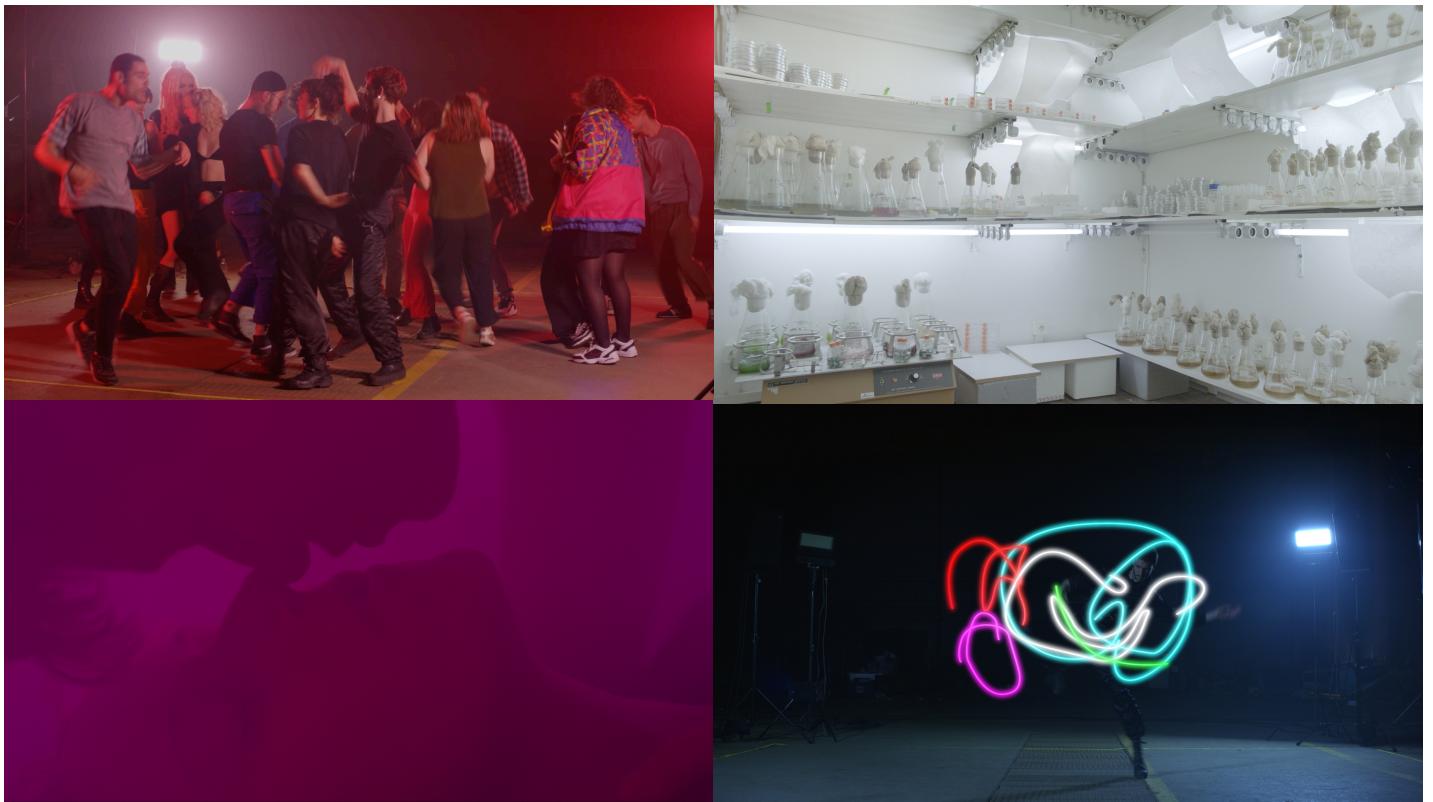


Please love party, 2019 Video 13 minutes Video 4k, proress, DCP Mix stréro Mix 5.1

Lien: <https://vimeo.com/337813952>

In Please Love Party, Pierre Pauze questions what love is from the point of view of chemistry and waves. After synthesizing a molecular love potion in the laboratory - in reality a powerful psychotropic drug made from chemical components and drugs found on the Darknet - he transferred its essential information into water using a wave transmission device. According to the controversial scientific theory of "water memory", it would be possible with this process to load water with information, to alter its molecular composition, in order to transmit data or to transform it into any substance. As this theory does not lead to a consensus, the drug thus becomes homeopathic and fictional, until proven otherwise.

The film shows the unfolding of a pseudo-scientific experiment in a hangar. It takes the form of a party where the participants are invited to drink the water thus altered by the artist. They are then subjected to techno music and to the bombardment of different sets of lights, in order to activate the administered substance and to study its effects. In the exhibition "Futures of Love", two neon paintings - located at the exit of the projection - reproduce the movements of the molecules of this water of love, as observed with a microscope, while a third one shows a URL to the Darknet to get it for free.



Please love party, Screens Shots

The extreme contemporaneity of Pierre Pauze's installations and videos is seductive, it gives an image of our time, but deceptive. The scientific and experimental aesthetics, the images of Berlin-style parties, the Google voices, the street work-out, all this is a matter of form and should not hide the essential, the quest for spirituality that underlies them in a world dried up by its secularization. Pierre Pauze exhumes the mystical dimension of what, at first sight, is disembodied, he raises the desires of transcendence where we would not necessarily expect them. In the prolongation of the researches that he had accomplished in the Beaux-Arts of Paris on the memory of the water, theory built by the immunologist Jacques Benveniste (according to which the water which entered in contact with certain substances would preserve an imprint of the properties of those), he proposes an impossible quest, therefore poetic, that to demonstrate the validity of a phenomenon invalidated by the scientific community. For this video-experiment, he distributed to consenting guinea pigs synthetic products, psychotropic drugs and love hormones, including oxytocin, in homeopathic doses, strongly diluted. Paradoxical scientific intoxication, where everything is compartmentalized, analyzed, planned and synthesized, even love, even though the search remains for meaning and happiness.

Clément Thibault, artistic director of the CUBE



Please love party, 2019

neon blown on PMMA, dichroic film, details,
exhibition view Futurs of loves, Magasins
généraux, Pantin





MIZUMOTO Film 6K, 20:22 min. DCP, Mix Dolby Digital 5.1 Proress, Mix Stéréo
Une production Le Fresnoy, Studio National, Avec la participation du CNC, DICRéAM

lien: <https://vimeo.com/showcase/5171493/video/278677647>

MIZUMOTO, a gallery of portraits in a retro-futuristic queer huis-clos, whose protagonists are gathered around the power of water and its potentiality: aqua-metaphysics. This discipline reinterprets the state of knowledge, in the euphoria provoked by the multiplication of devices. Identities are expressed as distinct cells, gathered by a relational flow, made of music, exchanges and interpretations. As a conductor of information, water evokes both big data and a transitory human condition, between new humanism and capitalist transhumanism. The symbols in presence evoke urban figures crossed by the primitive instinct of survival. Each character negotiates his place according to his knowledge and obsessions.

Intertwined quantum phenomena, revolution in medicine, synthesis through music: a fantasized future where the "sonic fluid", original substance, is the law since scientific research on the memory of water has led to a new digital revolution. Materialized by a space-time in camera, this one is inscribed without linearity, in the maelstrom of the links woven between the water cycle and the information networks of the web. Humanity, the data center of water and its hidden memory, now contemplates technology as the place of an impossible redemption, subject to its unfathomable force.

Theo-Mario Coppola, curator and critic





SONIC FLUID, 2018 Multi-media installation: Wooden staircase structure, paper back blue against glued
owform basin (Fountain) Pump, Fluo black light 3D printing, printed clothes, Projection canvas Video loop: 5
minutes, Two monitors: video loop 30 seconds, Headphones: Sound track binaural mixing



LAXT MEMORY, 2017

28 minutes

video Full HD, mix stéréo

<https://vimeo.com/219155107>

Synopsis:

"An institute proposes a virtual reality meta experiment based on the properties of water memory. The DNA of a subject is coded and transferred into a clone in his image. The experiencer is invited to evolve in a custom-made setting, through an avatar, an augmented version of himself. Still at an experimental stage of the project, the institute is offering volunteers to implement a trial version of the program, which may involve some cognitive risks. Theo Colbert, the first guinea pig of this experiment, chooses as a playground a luxurious villa in Los Angeles."

"Like an initial memory - that of a prior subject or the final stage of an iteration loop implemented from a process of decrementation - irreversibly absent but nevertheless - allegedly, possibly - reactivatable. And thus redoubled. The call of a real thus extended is tempting. The energy of permanence, in its most perfect linearity, collides and confronts the utopia of a renewed emergence of states (Pierre Pauze, Laxt Memory, 2017). The apparent calm of things, situations, protagonists, allows the plot to flow, the story to undulate, but, in counterpoint, resurgences, resistances, experiences that come to (de)compose the surface of things. The experiencer is a subject. In the double sense of the term, he is above all this perceiving body and object of experience. It is for that the initial print of a zero point of the sequence or the launched part, as for Pierre Pauze (Laxt Memory). From one to the other, the subject is in play - of strategy or theatrical."

Eric Dégoutte, Director of the art center Les Tanneries



/ Recomposer des mondes pluriels

**LUMA⁵
DAYS**

18.09.2021

Quel monde, à quelle échelle ?

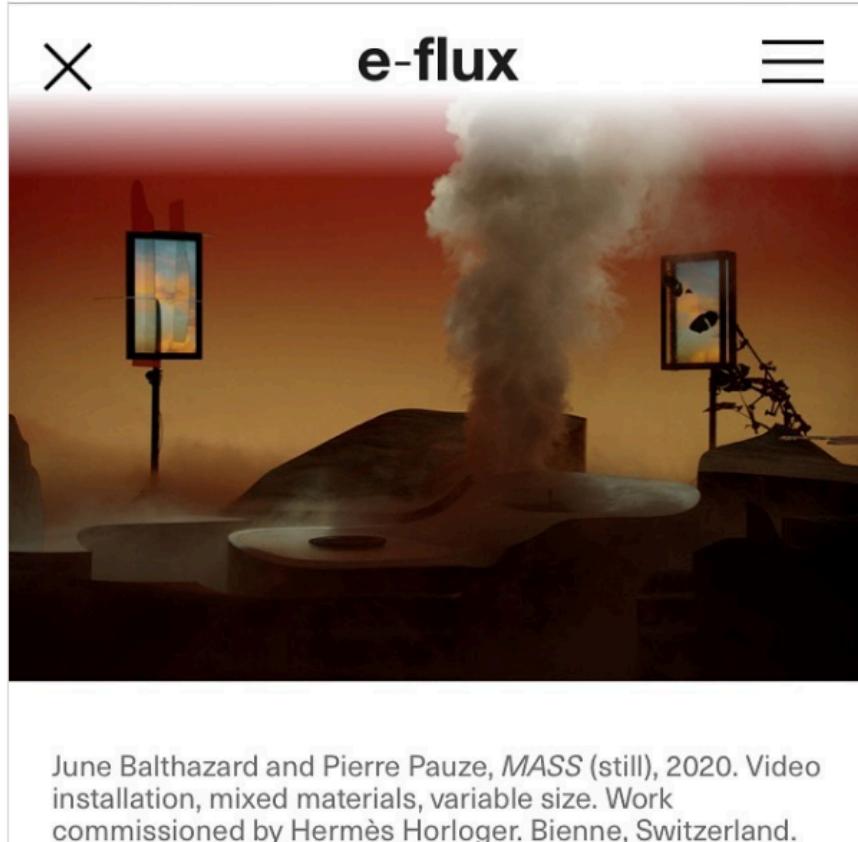
JUNE BALTHAZARD artiste, **PIERRE PAUZE** artiste,
CHIARA MARIOTTI physicienne des particules élémentaires au CERN
MODÉRATION **HANS ULRICH OBRIST** conseiller senior, LUMA Arles,
MARTIN GUINARD co-curateur des LUMA Days

<https://www.luma.org/fr/live/watch/mass-june-balthazard-pierre-pauze-quelle-monde-quelle--chelle-d08cbc27-3b0b-4aa3-a287-101fdcf6e8dc.html>



Pierre Pauze call this process: "digital biology".

ARTE TV - TWIST 2022, about both xSublimatio and PleaseLove Party Projects.



June Balthazard and Pierre Pauze, *MASS* (still), 2020. Video installation, mixed materials, variable size. Work commissioned by Hermès Horloger. Bienne, Switzerland.

OCULA

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June
Balthazard
and Pierre
Pauze
Mass, 2020

2-channel video, wood, foam, Polychoc, polyester resin, water paint, plaster, PMMA laminated, synthetic plants, bumper, steel, stage light, light stand, dimensions variable
This work was originally commissioned by...
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Courtesy of the Artist and Taipei Fine Arts Museum.

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«un pur trip de chemsex visuel et sonore : l'oeuvre Please Love Party, de Pierre Pauze, plonge le visiteur au cœur d'une soirée techno durant laquelle 20 cobayes humains ont testé une drogue clandestine.»

Agnes Giard, Liberation

[http://sexes.blogs.liberation.fr/2019/09/25/un-artiste-francais-invente-une-drogu.../](http://sexes.blogs.liberation.fr/2019/09/25/un-artiste-francais-invente-une-drogu...)

The screenshot shows a news article from Libération's 'Les 400 Culs' blog. The title is 'Un artiste français invente une drogue de l'amour'. Below the title is a thumbnail image of a film still titled 'PLEASE LOVE PARTY' by Pierre Pauze. To the right of the image are social sharing buttons for Facebook, Twitter, Google+, Mail, and Imprimer. The text below the image reads: 'Image du film "Please Love Party", de Pierre Pauze. Dans son oeuvre "Please Love Party", l'artiste Pierre Pauze filme des danseurs à qui il a...'.

«Un laboratoire où produire et tester une molécule à la forte puissance d'excitation : c'est l'installation Please Love Party de Pierre Pauze, dont le sujet premier est la commercialisation de telles substances sur le dark Net.

La scène de test - une surprise- partie sous acide, effet stroboscopique et musique techno - atteint à une forme d'épouvante technologique.»

Philippe Dagen, Le Monde

The screenshot shows a news article from Le Monde. At the top, there is a navigation bar with links to Actualités, Économie, Vidéos, Opinions, Culture, M le Mag, Services, and a search icon. The main content features a large video thumbnail showing a dark stage with blue lighting and silhouettes of people. Below the thumbnail is a caption: "'Please Love Party', par Pierre Pauze, 2019 - vidéo, musique par Géinst, 13 min. «Après avoir synthétisé en laboratoire un filtre d'amour moléculaire - en réalité une puissante drogue psychotrope, fabriquée à partir de composants chimiques trouvés sur le dark Net - l'artiste en a transféré les informations essentielles dans de l'eau, selon la théorie scientifiquement controversée de « la mémoire de l'eau ». Le film montre le déroulement d'une pseudo-expérience scientifique dans un hangar : une soirée où les participants sont invités à boire le breuvage créé par l'artiste.» Pierre Pauze». Below this is a paragraph: 'L'exposition collective « Futures of Love » - qui réunit le travail d'une quarantaine d'artistes internationaux - a lieu aux Magasins généraux à Pantin (Seine-Saint-Denis) jusqu'au 20 octobre. Une'.

Aude Lavigne pour les carnets de la création, France Culture

france culture

LE DIRECT

Programmes

Podcasts

Pierre Pauze investit la thématique de l'eau et des ondes à travers des protocoles d'installation et de vidéo mobilisant plusieurs niveaux d'écriture : les sciences, la science-fiction, les mythologies et des problématiques iconoclastes liées à la culture post-internet.

Image du film "Please love party". • Crédits : Pierre Pauze

"Please Love Party" dans le cadre de "Panorama 21 - Les revenants", le rendez-vous annuel de la création au Fresnoy - Studio national des arts contemporains, jusqu'au 29 décembre à Tourcoing.

Installation

Qu'est-ce que l'amour ? Pour le biochimiste, ce sont deux molécules : l'ocytocine et la phénylethylamine. Selon la théorie très controversée de la mémoire de l'eau, celle-ci pourrait garder en mémoire des

LES PLUS VUS

- Os rie
- 9 MIN LES
- Sa s'e
- 28 MIN LES
- Le av dé
- 15 MIN JOL
- Co ne ap pa De
- 44 MIN L'IR

LIRE ÉCOUTER REGARDER SORTIR AGENDA TRAX FR EN TWITTER FACEBOOK INSTAGRAM TRAXMAG JUL. 2019 →S'abonner →Trouver le Magazine

UN ARTISTE INVENTE SA PROPRE DROGUE ET MÈNE UNE EXPÉRIENCE SCIENTIFIQUE SUR DES RAVEURS

Présentée dans le cadre de l'exposition *Futures of Love* aux Magasins Généraux à Pantin, l'installation vidéo *Please Love Party* de l'artiste **Pierre Pauze** met en scène une soirée techno en forme d'expérimentation scientifique clandestine.

Photo en Une : © Pierre Pauze

On appelle ça joliment "la mémoire de l'eau". Apparue en 1988, cette théorie scientifique très contestée a posé comme hypothèse que l'eau pourrait garder en mémoire des informations concernant les substances avec lesquelles elle aurait été en contact. Ainsi, dans l'eau, une molécule laisserait une empreinte qu'il serait toujours possible de déceler même après que cette molécule ait statistiquement disparu de l'eau. Un point de vue qui défend avec ferveur les tenants de l'homéopathie, qui fonctionne sur une dilution très importante des principes actifs. « La mémoire de l'eau est un sujet controversé dans les milieux scientifiques », explique l'artiste français Pierre Pauze. Formé à l'école et studio d'art contemporain Le Fresnoy,

PAR TRAX MAGAZINE
2019-07-11 12:22

Paris → Futures of Love → expo →
Magasins Généraux → experience →
techno → science → rave →
mémoire de l'eau →

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Articles > Pierre Pauze, révélation Art numérique 2019 de l'ADAGP



Pierre Pauze présentant son installation au jury ADAGP. © D.R.

Pierre Pauze, révélation Art numérique 2019 de l'ADAGP

Anne-Lys Thomas

Mercredi 25 septembre 2019

Pierre Pauze a remporté le prix Révélation Art numérique - Art vidéo 2019 de l'ADAGP (Société des auteurs dans les arts graphiques et plastiques), qui récompense un artiste émergent dans le domaine des arts numériques et vidéo.

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les

Inrockuptibles

The cover of Inrockuptibles magazine features a large, abstract, blurred image of a person's face in profile, with a gradient of pink, orange, and yellow. Overlaid on this image is the text "FUTURES OF LOVE" in a bold, sans-serif font. A small play button icon is positioned between the two words "FUTURES" and "OF". The top of the page has a black bar with social media icons for Facebook and Twitter.

De la chorégraphie d'escargots de Cindy Coutant aux méduses de Jeanne Briand en passant par la Love Doll que Laurie Simmon photographie dans son quotidien, des aquarelles de Camille Henrot aux huiles sur toile de Louis Fratino en passant par l'installation vidéo "Please Love Party" du Français Pierre Pauze qui suit une soirée techno dans laquelle les participant.e.s ont gobé une drogue préparée par ses soins à l'aide de produits chopés sur le darknet... Sans oublier l'installation "Rabbit Heart" de l'artiste russe Natalia Alfutova qui nous transporte dans un univers virtuel. Là, des lapins à notre effigie gambadent dans les prés à la rencontre d'autres lapin.e.s ...

Télérama'

Sortir Grand Paris

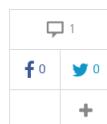
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L'un des danseurs de l'œuvre vidéo « Please Love Party » de Pierre Pauze.

© Futures of Loves

A thumbnail image from a magazine spread. It shows a dancer in a dark setting, illuminated by colorful neon lights in shades of red, green, and blue. The dancer is captured in motion, with their body curved and glowing lines trailing behind them. The background is dark, suggesting a stage or performance space.

Dans son œuvre "Please Love Party", l'artiste Pierre Pauze filme des danseurs qui ont pris des psychotiques dilués dans de l'eau et observe leurs comportements. Une vidéo présentée dans le cadre de l'exposition organisée aux Magasins Généraux à Pantin.



Télérama

Télérama Abonnements

Faites le plein de culture en vous abonnant dès 1€ !

A thumbnail image of a magazine cover for Télérama. The cover features a portrait of Quentin Tarantino and the text "TARANTINO". The magazine's logo is also present.

Aux Magasins généraux, à Pantin, l'exposition « Futures of Love » explore, à travers les œuvres et installations d'une quarantaine d'artistes, ce que

Télérama