

Pierre Pauze



June Balthazard & Pierre Pauze, Mass, 2020. 2-channel video,
Courtesy of the Taipei Fine Arts Museum. Work initially commissioned by Hermès Horloger, Bienne, Switzerland.

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About | Pierre Pauze

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 techno-economic 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.





June Balthazard & Pierre Pauze, Mass, 2020. 2-channel video, wood, Polychoc, foam, water-based paint, laminated pmma, polyester resin, synthetic plants, sand, metal, tripods, video monitors, speaker, blown neon, dimensions variable. Courtesy of the Taipei Fine Arts Museum. Work initially commissioned by Hermès Horloger, Bienne, Switzerland.

Bio | Pierre Pauze

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 **Centre Pompidou**, **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.

Mass

The «Mass» project is a sculptural and video installation that premiered at the Taipei Biennial in 2020, curated by Bruno Latour and Martin Guinard.

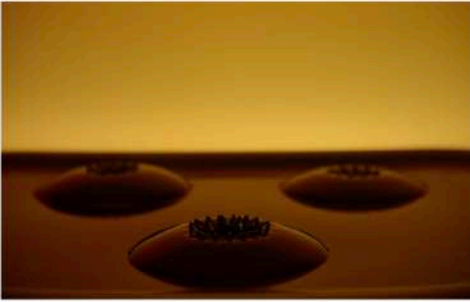
The work offers an immersive experience between reality and science fiction, in a video and scenographic environment reminiscent of a theatrical set.

Artists engage in a dialogue between a narrative film and a sculpture, offering a reflection on the place of humans in nature and the existence of a primordial and omnipresent substance.

The narrative film depicts prominent scientists, including Chiara Mariotti, director of research at CERN, and Michel Mayor, 2019 Nobel Prize winner in physics, discussing the existence of an original and omnipresent substance in the context of an ecological crisis. They seek to understand this enigmatic natural phenomenon that connects humans to nature. The endless night that plunges humanity into darkness and uncertainty leads them to question this vibrational substance that would be the link between humans and nature.



June Balthazard & Pierre Pauze, Mass, 2020. 2-channel video, wood, Polychoc, foam, water-based paint, laminated pmma, polyester resin, synthetic plants, sand, metal, tripods, video monitors, speaker, blown neon, dimensions variable. Courtesy of the Taipei Fine Arts Museum. Work initially commissioned by Hermès Horloger, Bienne, Switzerland.



Beijing Media Art Biennale, CAFA Art Museum, Chine ♦ Biennale de Chengdu "Super Fusion", commissariat : Qiu Zhijie et Jeffery Shaw, Chengdu Museum of Contemporary Art, Chine ♦ "Toi et moi, on ne vit pas sur la même planète", commissariat : Bruno Latour et Martin Guinard, Centre Pompidou Metz ♦ Projection et conférence "Recomposer des mondes pluriels", modérée par Hans Ulrich Obrist, Luma Arles ♦ Biennale de Taipei : "You and I don't live on the same planet" - New Diplomatic Encounters, commissariat : Bruno Latour et Martin Guinard-Terrin, Taipei Fine Arts Museum, Taiwan



Mass

The biomimetic sculpture, on the other hand, is a sort of cosmos, a surreal world in which the characters of the film evolve. The artists have reproduced elements of nature using machines and vibrations to bring matter to life. They have thus given a presence to this vibrational substance, normally invisible, and represented it in the form of an imaginary landscape evoking fragments of planets. The sculpture is exhibited inactive, like an archaeological piece or the trace of a lost world

The Mass project is the result of a long creative process and has been influenced by the contemporary ecological crisis. The artists have questioned how ecological rhetoric, integrated into our lives by alerts from the scientific community, has changed our way of thinking about the world. For them, the ecological question raises the issue of the place of human beings in nature and calls into question the traditional separation between nature and culture. The artists drew inspiration from the founding myths of creation, as well as the most recent scientific discoveries, particularly those that evoke the properties of the Ether, this primordial substance that would have a unifying role in the universe. The authors therefore sought to create a poetic and mystical universe, going beyond rationality and exploring beliefs and myths.

Please Love Party

Vidéo 2K, 16:9, digital 5.1, 13 min,
2018, production Le Fresnoy - Studio
National, Futur Antérieur production

"Please Love Party is an installation and video work that explores the concept of love through the lenses of chemistry and waves. Pierre Pauze, the artist behind the piece, created a molecular love potion in his laboratory, which he claimed was made from chemical components and drugs found on the Darknet. He then transferred the potion's information into water using a wave transmission device, based on the controversial scientific theory of "water memory." This theory suggests that it is possible to load water with information to alter its molecular composition, in order to transmit data or transform it into any substance.



Pierre Pauze, *Please love party* (still), 2019.

Please Love Party, (the films)

The film that accompanies the piece shows a pseudo-scientific experiment taking place in a hangar, presented in the form of a party where guests are invited to drink the water altered by the artist. The guests are then exposed to techno music and different sets of lights, in order to activate the substance and study its effects. This experimental party is filmed and shown to the audience, alongside neon paintings that reproduce the movements of the molecules of the water of love, as observed with a microscope. The exhibition "Futures of Love" also features a neon painting that displays a URL to the Darknet, where viewers can download the love potion for free.

Pierre Pauze, *Please love party* (still), 2019.

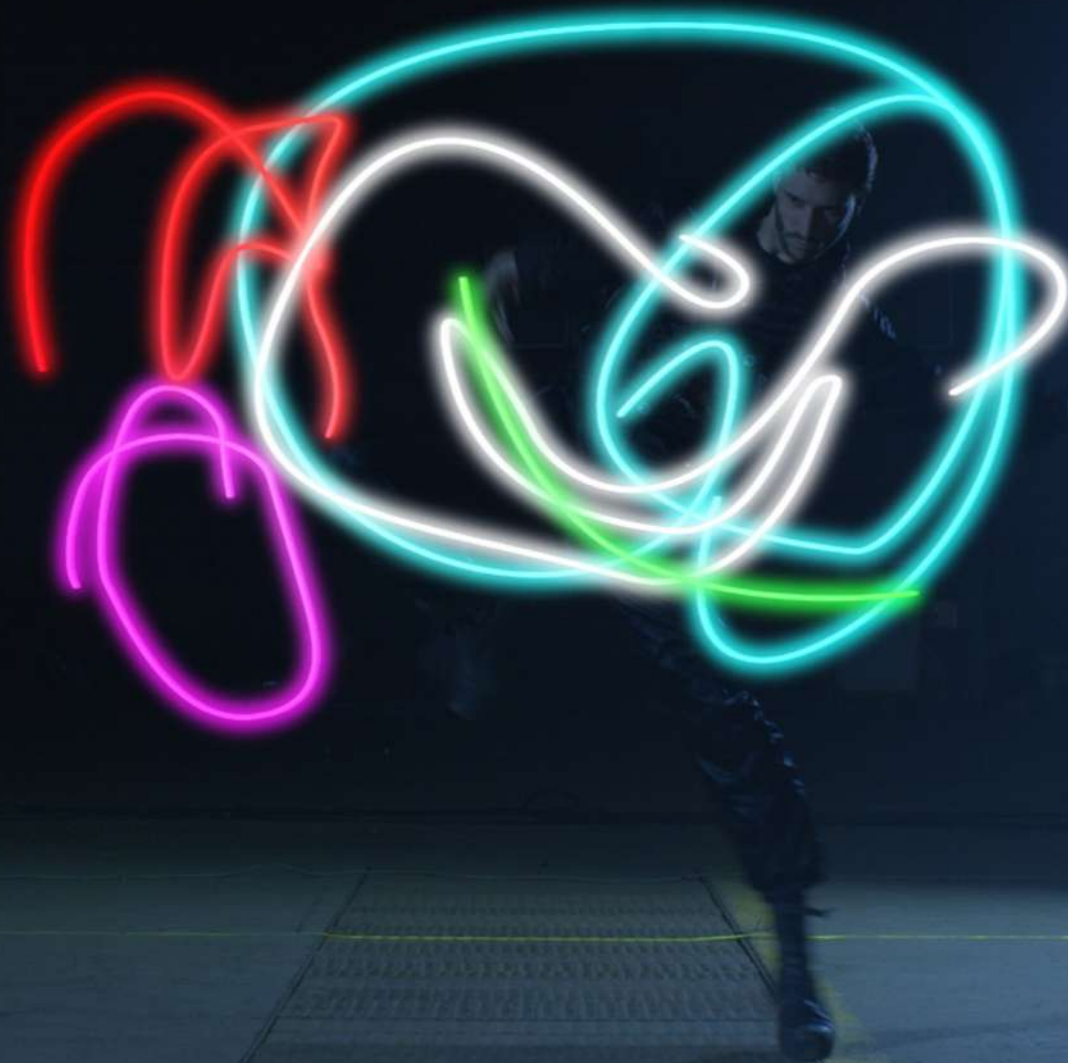


Pierre Pauze, *Please love party* (still), 2019.

About

« 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

Clement Thibault



Pierre Pauze, *Please love party* (still), 2019.



Exhibition view.

- 1) Left, Sans relache, commissariat Yvannoé Kruger & Poush Manifesto, FIAC , Monnaie de Paris
- 2) Right, Futures of Love, Magasins généraux (Créés par BETC), Commissariat de Anna Labouze et Keimis Henni, Pantin, France

Neon blown on PMMA, dichroic film, 120/90cm
Printed wall paper.



Follow the green rabbit

"Follow the green rabbit", is one of the first artwork as an NFT to be integrated into the collection of a French museum (Musée Granet, Aix en Provence).

The piece explores the utopias and dystopias of blockchain technology as an artistic medium and a subject of contemplation, particularly examining the loneliness and memes of "web3" communities. Pauze uses two viral figures from the "crypto sphere", PEPE the frog and an image of a lone mattress in an empty room, to symbolize solitude. To recreate the experience of the internet's "rabbit hole", the artist uses two anachronistic representation technologies: a painting of PEPE and an etching of a mattress displayed on a museum wall. These physical works served to nourish an artificial intelligence that generated the NFT, which produced the models for creating the pictorial works.



Oil on printed canevas, 30/30 cm , 2023



1)

Follow the green rabbit, 2023

Installation, 2023

1) Mattress, tripod screen, image jpg, Oil on printed canvas. 30/30 cm

2) Engraving on lino, 58/43 cm

The NFT is displayed on screens placed on mattresses on the floor, representing the abyss that separates the desire for the absolute in virtual spheres and its difficult concretion in the real world. The exhibition places Pauze's digital work on similar tripods, which are tipped over white mattresses on the floor, including one placed in the middle of sculptures by Giacometti, Cézanne, Mondrian, Leger, and Picasso. The emerging abstraction feeds the ambiguity of the work, representing human subjects drowned in the same existential solitude.



2)

Sans Relache

Monnaie de Paris (Happening), 2021

Bitcoin Antminer and Kilogram standard

During the « Sans relache" exhibition at the Monnaie de Paris, I decided to confront two anachronistic technologies that play a crucial role in establishing trust in monetary value. I borrowed a significant piece from a museum, *the kilogram standard*, which was used to determine the kilo measurement worldwide, in order to weigh gold coins. These coins were displayed in the same showcase alongside an Antminer Bitmain S19.

This juxtaposition highlights the contrast between the past and the present, between a traditional measurement of value based on precious metal and a modern technology used to validate Bitcoin blocks and ensure their authenticity. Through this exhibition, I aim to question the role of trust in the creation of monetary value and provoke contemplation on the impact of technological advancements on our financial systems.

I invite visitors to reconsider our perceptions of value and our trust in monetary systems by exploring the connections between the past and the present, as well as the implications of these changes on our relationship with value.

By combining the kilogram standard and the Antminer Bitmain S19, I offer a visual exploration of these complex issues. My intention is to engage viewers in a thoughtful examination of the interplay between historical references and emerging technologies, challenging their perspectives on monetary value in an ever-evolving world.



Mineur Bitmain S19Pro, 110th/s, mineur ASIC

Machine servant à miner du Bitcoin. Le minage est une opération qui consiste à valider une transaction, réalisée, par exemple, en bitcoins, en chiffrant les données et à l'enregistrer dans la blockchain.

Machine used to mine Bitcoin. Mining is the process of validating a transaction, for example in Bitcoins, by encrypting the data and recording it in the blockchain.

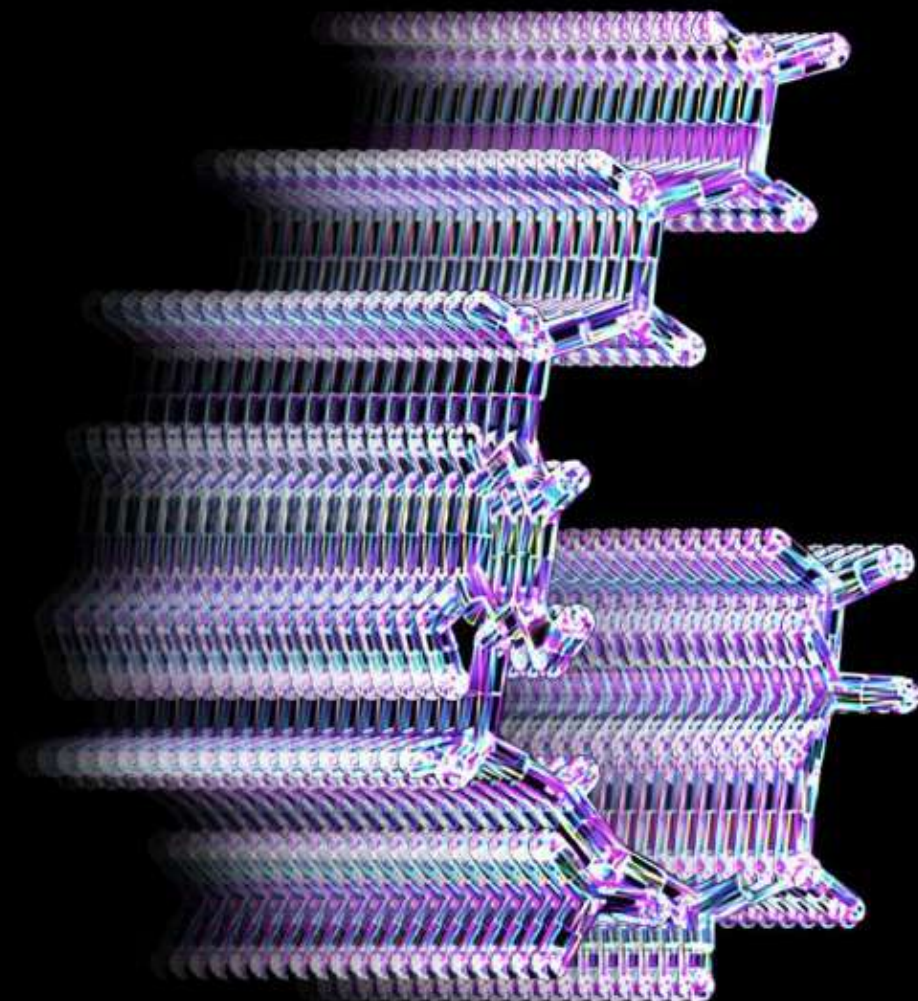
Prêt de Hasheur (Owen Simonin) propriété de la société Just Mining par l'aimable concours de Thibault Boutrou et de Xdefi Wallet.

Kilogramme étalon, prototype n°17 attribué à la République Française et son matériel de protection.

Kilogram standard, prototype no.17 attributed to the French Republic and its protective material.

M.-M. Johnson, Matthey & Cie (Londres), M. Collet (Bureau International des Poids et Mesures, Paris) 1889

Platine iridiée ; fonte, tournage, polissage, ajustage
Iridium platinum; casting, turning, polishing, fitting
PAR 0004.1 (poids original, Monnaie de Paris, collections historiques)
PAR 0004.2 (double cloche et support, prêt du Conservatoire National des Arts et Métiers, Paris)



xSublimatio

Dynamic smart-contract on Ethereum

Available on faction.art

xSUBLIMATIO is an art project on the blockchain ethereum at the crossroads of art, science and gaming.

The project allows anyone to collect, trade and combine digital molecules into virtual drugs, all in decentralized and fully onchain NFTs.

Collectors can purchase a group of molecules, randomly selected from 64 different types generated by Artificial intelligence (AlphaFold2).

To create their desired drug out of the 19 possible options, users need to get the right combination of ingredients by trading molecule, participating in a virtual drugs market as collectors, cooks and art dealers.

Each molecule is a digital artwork with individual visual features. Images of chemical structures break through wave patterns, framed by a square as if they were an illustration for a science

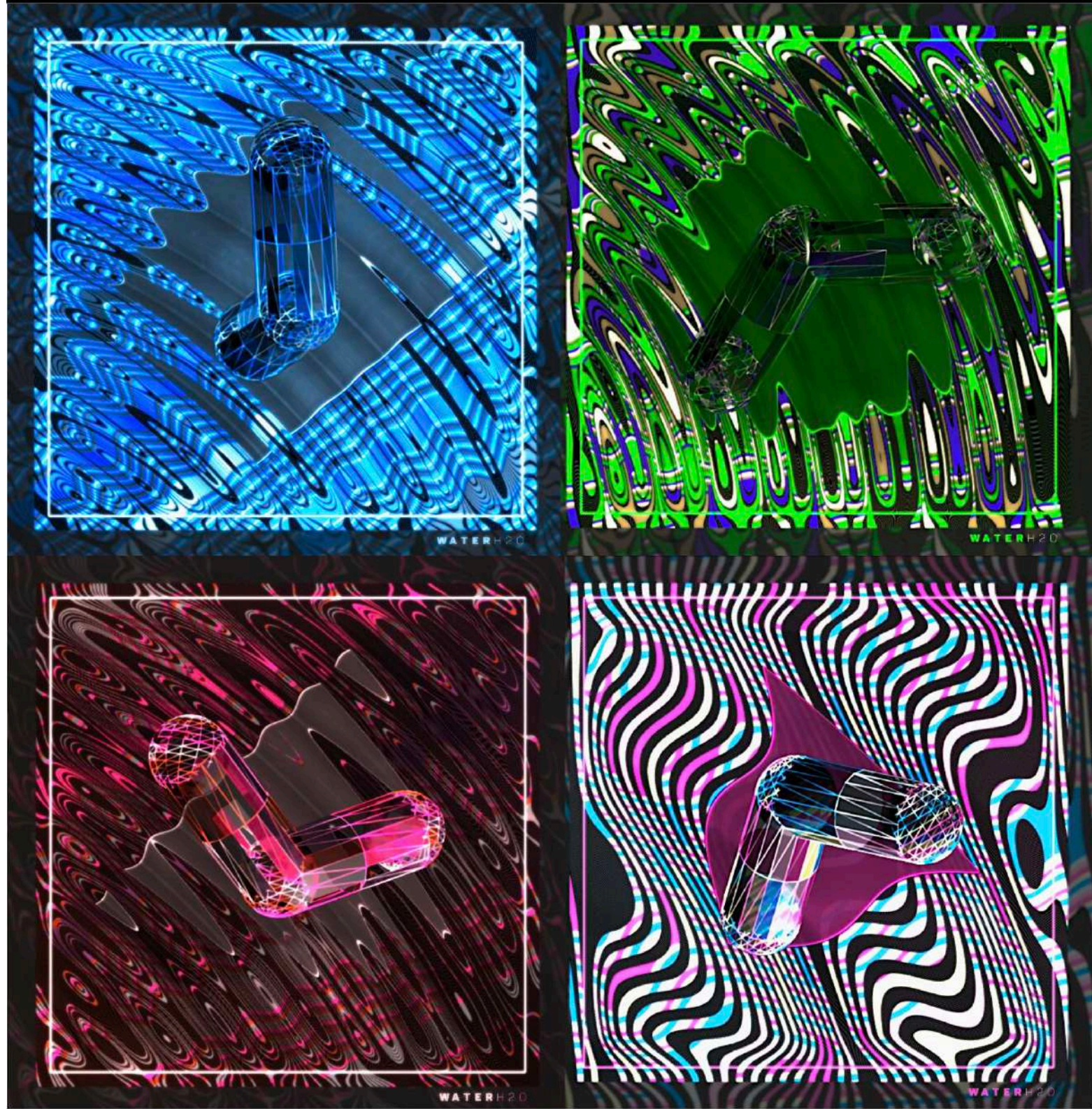
journal.*xSUBLIMATIO* is a game which encourages the NFT art collector to take on additional roles of making drugs, trading molecules and strategizing in a fluctuating market. As molecules are combined into drugs, their individual NFTs disappear. This concept resembles a deflationary monetary system like Bitcoin or Ethereum, currencies which go up in value with time as opposed to traditional finance, where currencies drop in value as more money is created.

xSublimatio

Developed in collaboration with CNRS scientists, the project draws on both the latest technological developments as well as natural processes. Models of drugs and molecules are generated from data made available by the AI system originally designed to predict protein structures from amino acids.

Water is one of the generated molecules and is used up as an ingredient during the making of any drug. Initially plentiful, the supply of water decreases with time. Here, just like in the real world, the perception of water changes from an easily available common good to an increasingly valuable resource. Water's transformational properties align with the project's title: sublimatio comes from sublimation in Latin, meaning the change of state from solid to gaseous, whereas 'X' refers to the notion of transcending. As more molecules are turned into drugs, the distribution of available molecules changes and the collector needs to plan carefully to gather the required ingredients. The molecules themselves derive their value in three ways: aesthetic, biological and economic. The beauty of the visual image, the biological properties of the drug ingredients and the scarcity or abundance of each molecule type all influence general collector behaviour. This means the collector may need to adapt their trading strategy, combining rational analysis with subjective art appreciation.

[Read more about](#)



Digital sketch

This series of AI-generated research explores virtual exhibitions designed to exist on the internet. In this ever-evolving landscape, these works challenge trust in images and embrace the possibilities offered by the digital realm.

In every medium, artists leave traces of the process of their work, from sketches to installation models and sculpture prototypes. Here are sketches made by AIs from exhibition ideas, which are destined to live their first life on the Internet.



Digital sketch

These exclusively digital exhibitions question our relationship to images of real exhibitions on the networks. The problem lies between the deceptive experience of the "online viewing rooms" or metaverses we knew in the covid period, and the art world's lack of time to visit the growing number of exhibitions on the other side of the world, using the network as a prospective tool. Still in relation to the market, when almost 70% of artworks are sold on pdf (i.e. based on the representation of the work and not its experience), it's legitimate to ask why make exhibitions in real life at a time of ecological crisis and questioning about the energy cost of our actions. Here, ia provides the agility and aesthetic reactivity to propose images of exhibitions that are difficult to know whether they are digital prototypes, whether they really exist or whether they will ever exist.





Digital sketch

The purpose It not only to foregrounds the ecological dimension of virtual exhibitions but also prompts us to reconceptualize these digital spaces as aesthetic mediums in their own right, transcending their utilitarian nature. By blurring the boundaries between traditional artistic forms and digital innovation, these research invite us to contemplate the ontological status of the digital realm as a legitimate site for artistic expression. They challenge conventional notions of materiality and physicality, expanding our aesthetic horizons and redefining the parameters of artistic creation in the internet area. In doing so, they stimulate a deeper engagement with the transformative potential of digital environments, positioning them as compelling platforms for aesthetic exploration and cultural discourse.



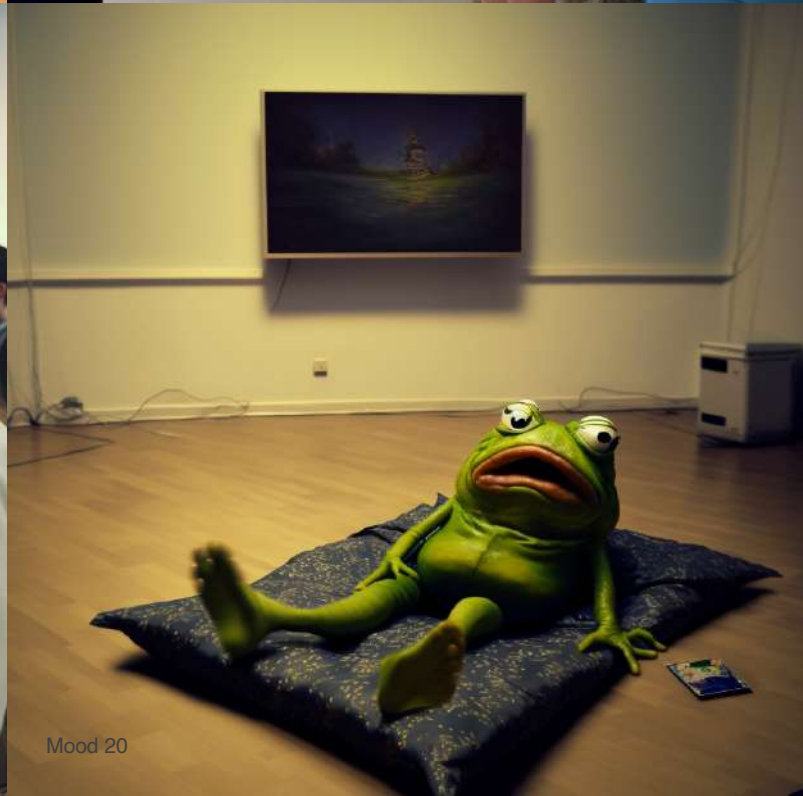
Seed Phrases, 2023, AI Mid Journey generated. (GIF)

MOOD

Mood is a kind of visual diary, made up of images and text (like memes) featuring Sam, a frog character who questions the links between art and culture.

Using artificial intelligence, I place Sam in different environments linked to art history, technology news or Internet culture. The images are accompanied by text, often in the form of naïve questions, which can open up debates of an aesthetic issues.





Mood, 2023

Mood [instagram](#) account
Found all the archive on [OBJKT](#)

1) *Mood 1* « Sam is starting to understand the power dynamic at play when it comes to labeling something as art. »

2) *Mood 7* « Sam learns that the line between art and culture is not always clear, leading to misunderstandings. »

3) *Mood 10* « Sam learns that while art can bring cultural elements into the mainstream, it can also perpetuate stereotypes and injustices. »

4) *Mood 20* « Despite buying this Jpeg for the art, Sam finds himself checking the floor price every day to reassure himself of his aesthetic decision. »

Mizumoto

Film 2K, 16:9, digital 5.1, 13 min, 2018, production Le Fresnoy - Studio National, Futur Antérieur production

"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



Laxt Memory

VIDEO HD, 28 min 39 , 2017

Laxt memory is a science fiction film in two parts.

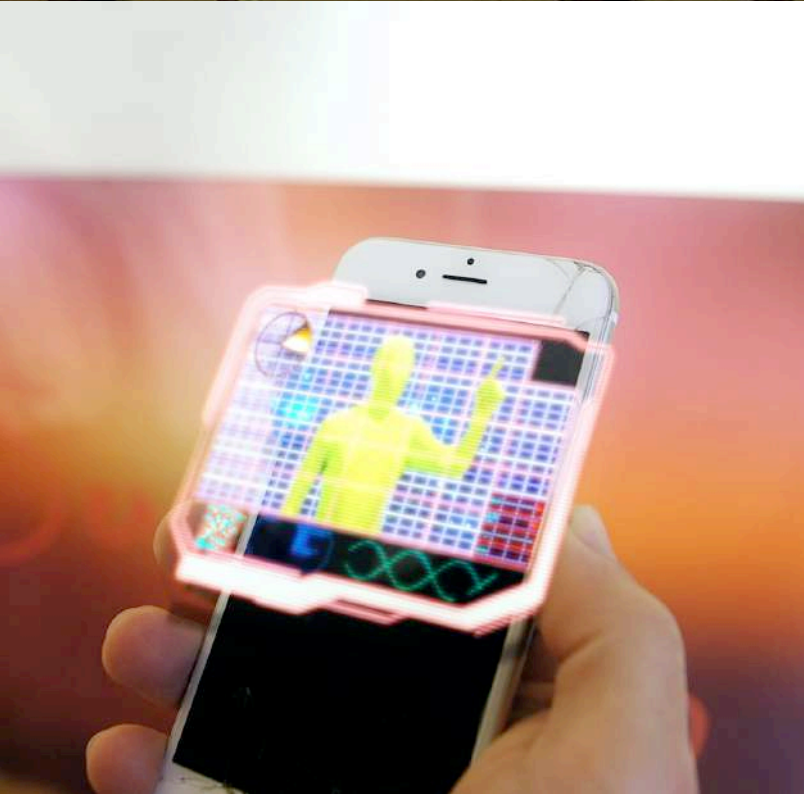
The first is set in a laboratory (the studio of artist Elisabeth Daynes) that has been turned into a gene therapy travel agency. A human guinea pig takes part in a virtual travel experience to Los Angeles using an esoteric process involving the element of water.

The second part takes place in first-person view, as in the video game GTA, where the character wanders through the setting inspired by the GTA game. Close to the sea, water becomes a recurring motif that tips the game between a virtual experience and a carnal one.





3D Trans, video installation, Artagon 2, Passage de Retz Paris, 2015



3D Trans

VIDEO HD, 23 min 39 , 2015

3D Trans is a science-fiction film that explores the relationship between the human body and its image in the digital sphere through various social phenomena whose emergence and form are linked to the outpouring of new media (the cult of the body on instagram, food and health dietetics, street workout, cyber coaching etc.)

In this way, I treat the question of the cult of the body on new media as a form of new religiosity in which futuristic technology supports a new form of contemporary transcendence.

The images are "stagings" of individuals in their own reality, shifted in fictional situations. The film explores various audiovisual registers specific to the world of the cult of the body on social networks (music videos, B-movies, documentaries, tutorials) and the religious semantics (testimony, conversion, ritual, asceticism ritual, asceticism, procession). The sound is based on elements captured in the world of sport or new media (iPhone ringtone, heartbeat, breathing), heartbeats, breathing) that are sampled in the sound layers throughout the film to create a hypnotic, trance-like atmosphere

e-flux

#114 December 2020

Martin Guinard, Bruno Latour, Ping Lin, and *e-flux* journal editors

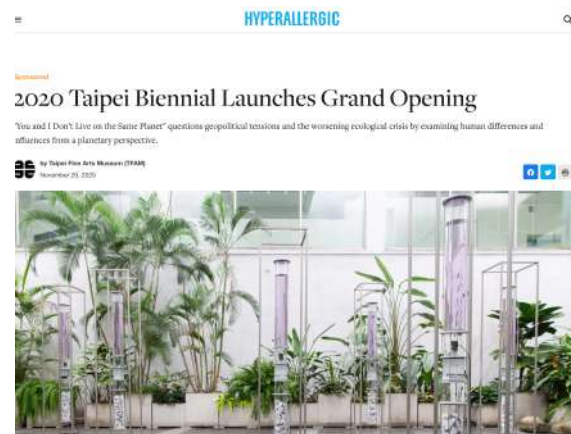
Editorial: You and I Don't Live on the Same Planet



- Couverture e-flux journal #114 - December 2020. Editorial: You and I Don't Live on the Same Planet. e-



- "Artworks : Taipei Fine Arts Museum" Ocula ([lien vers l'article](#))



- "2020 Taipei Biennial Launches Grand Opening" Hyperallergic ([lien](#))



- "Taipei Biennial 2020" Arts at Cern ([lien vers l'article](#))



- ARTE revelation art numérique

<https://www.arte.tv/fr/videos/085905-029-A/pierre-pauze-prix-revelation-art-numerique-art-video/>



Arte TV, Twist, "Art et soif d'ivresse »

<https://www.arte.tv/fr/videos/106214-004-A/twist/>



• Quel monde à quelle echelle?
Conversation with Hans Ulrich Obrist,
Luma Arles

• <https://www.luma.org/live/watch/mass-june-balthazard-pierre-pauze-quelle-monde-quelle--chelle-d08cbcc27-3b0b-4aa3-a287-101dcf6e8dc.html>



• Le Monde,

https://www.lemonde.fr/culture/article/2019/07/18/exposition-futures-of-love-un-futur-virtuel-pour-les-plaisirs-chamels_5490676_3246.html



• Libération

Un artiste Francois invente une drogue de l'amour.



• Telerama

<https://www.telerama.fr/sortir/futures-of-love-quand-l-art-numerique-part-a-la-recherche-de-la-drogue-de-lamour,n6349876.php>



• Trax Magazine

Un artiste invente sa propre drogue et mène une experience scientifique.