Draw me a bull, 2025

Pierre
Pauze

pierrepauze@hotmail.fr

About | Pierre Pauze

PierrePierre Pauze constructs speculative visual systems where science, technology, and mythology collide. Through films, immersive installations, and autonomous protocols, he manipulates the infrastructures that govern contemporary perception—technological, economic, and symbolic alike. As an artist, inventor, economist, and technologist, he engages in a practice where images are not representations but operational forces, oscillating between utopia and dystopia, fiction and functional architecture.

His work explores the threshold where belief systems and distributed aesthetics merge. Drawing on the mechanics of blockchain, AI, and networked imaginaries, he investigates how « internet memes » function as egregores—self-organizing, viral entities that operate as the digital-age equivalents of cultic symbols.

In his practice, visual economies do not merely illustrate speculative value but enact it, turning media into a form of ritualized computation.

Collaborating with scientists and technologists, Pauze works at the intersection of anthropology and speculative entrepreneurship, repurposing existing infrastructures as aesthetic and conceptual frameworks.

Technology is not a subject in his work; it is a medium through which meaning is coded, encrypted, and redistributed. His research often navigates the entanglement of ecological crisis and hyper-acceleration, confronting the contradictions of extraction-driven economies while imagining counterfactual futures.

His films, situated between science fiction and systemic inquiry, function as speculative documentaries of the invisible architectures shaping contemporary experience.

He constructs a hallucinatory narrative around matter and emptiness, where scientific discourse becomes a vector for expanded perception. Through dystopian fragments and mythopoeic speculation, his work gestures towards alternative narratives—propositions for post-capitalist mythologies and distributed utopias.

Bio | Pierre Pauze

A graduate of Le Fresnoy and the Beaux-Arts de Paris, Pierre Pauze has won the Artagon Prize, the Agnès B Prize, the ADAGP Revelation Digital Art Video Prize, and recently the Hauts-de-Seine Department Prize at the Salon de Montrouge.

Currently a resident at Poush Manifesto, he was previously a resident of the European Spur program and the Cité internationale des arts in Paris. His work has been featured in numerous exhibitions in France and worldwide, including at the Centre Pompidou, the Monnaie de Paris, FIAC, La Villette, Es Baluard Museum in Palma, Majorca, the K Museum of Contemporary Art in Seoul, and the "Futures of Love" exhibition at Magasins généraux. Pierre Pauze's films have been showcased at festivals and on television, both in France and internationally.

He co-created the film and installation project Mass with artist June Balthazard, which has been presented at several biennials, including the 12th Taipei Biennial, the Beijing Digital Art Biennial, and the Chengdu Biennale in China. The work was recently exhibited at Luma Arles during the Luma Days and at the Centre Pompidou in Metz. Pierre Pauze is also exploring the web3 territory by creating a decentralized autonomous organization (DAO) production platform on the blockchain.

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.

Mass

The "Mass" project is a sculptural and video installation that was first presented at the Taipei Biennial in 2020, curated by Bruno Latour and Martin Guinard.
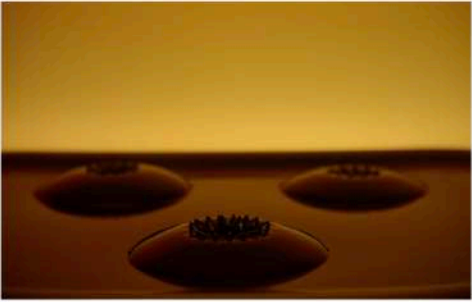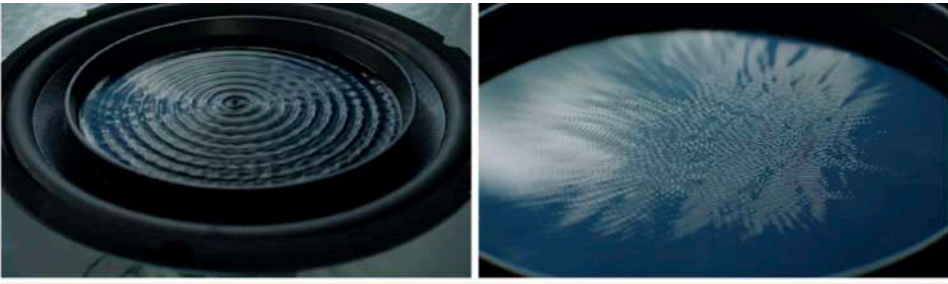
The work offers an immersive experience blending reality and science fiction, set in a video and scenographic environment reminiscent of a theater stage.

The artists create a dialogue between a narrative film and a sculpture, reflecting on humanity's place in nature and the existence of a primordial, omnipresent substance.

The narrative film features prominent scientists, including Chiara Mariotti, a research director at CERN, and Michel Mayor, the 2019 Nobel Prize laureate in Physics, who discuss the existence of an original, omnipresent substance within the context of an ecological crisis. They seek to understand this enigmatic natural phenomenon that connects humanity to nature. The endless night plunging humanity into darkness and uncertainty leads them to ponder this vibratory substance, which is believed to 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.

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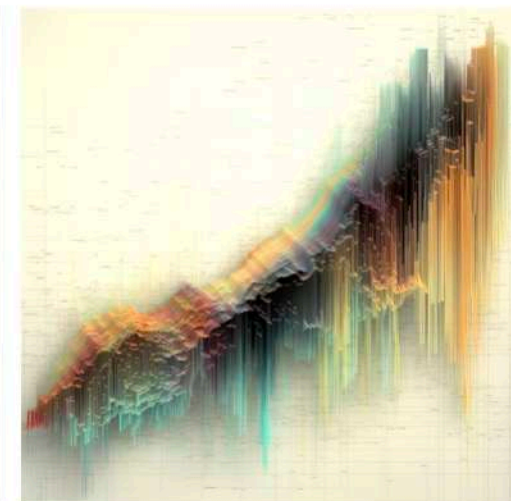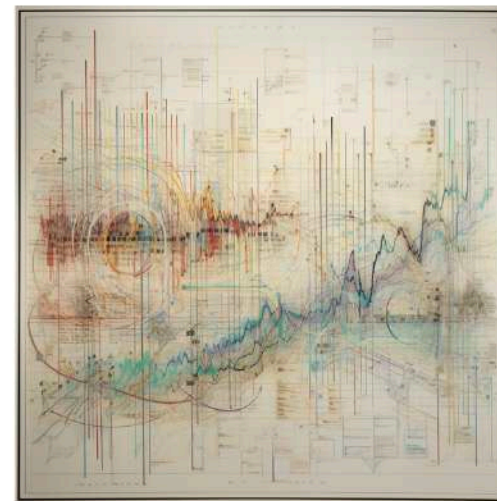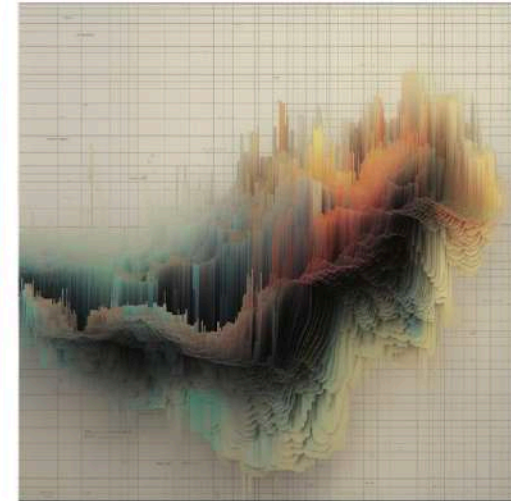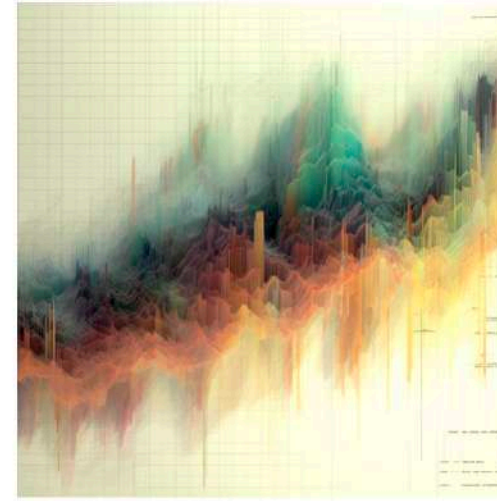
Draw me a bull

AI
2048 × 2048 px
2024

DRAW ME A BULL marks Pierre Pauze's first solo exhibition in Berlin at Expanded.art, positioning financial speculation as both an aesthetic and mythological construct.

Navigating the tension between algorithmic precision and the esoteric nature of market prediction, the exhibition treats trading charts as a ritualized visual language—where data becomes prophecy. AI-generated models merge actual cryptocurrency charts with hand-painted speculative compositions, blurring the boundary between raw computational outputs and human intervention.

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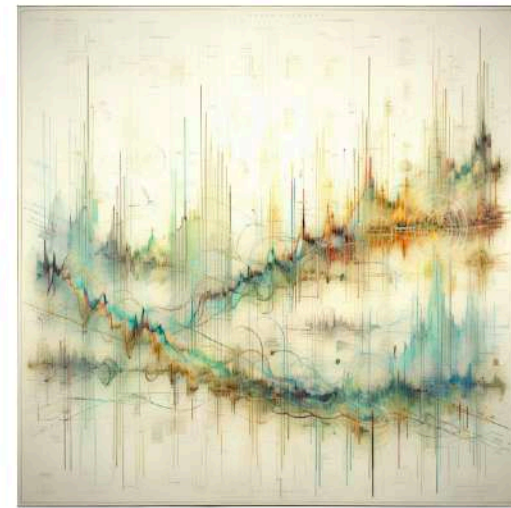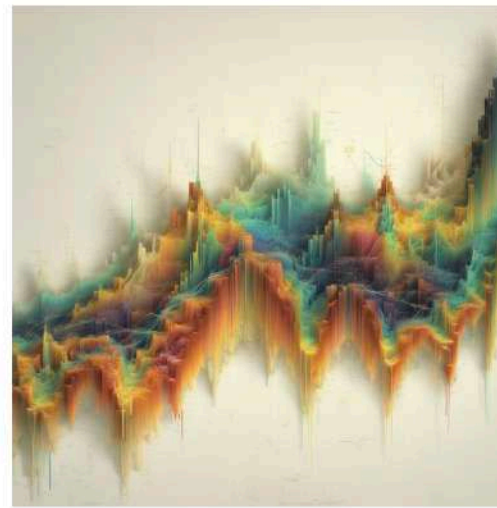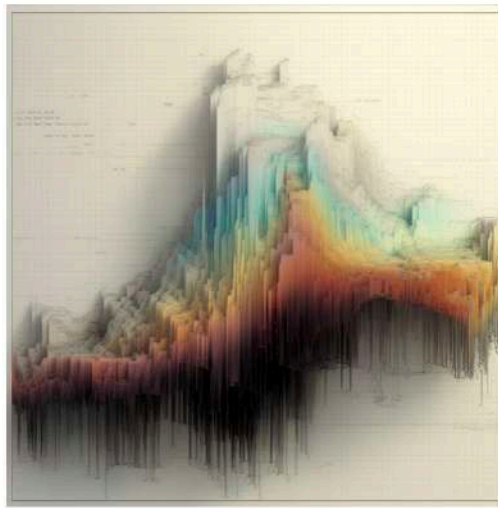
Oil on Caneva

(works in progress)

I am currently working on these oil painting , At the core of the project lies a material transmutation: initially conceived as digital artifacts (*Draw Me a Bull*, a generative AI project), these graphic abstractions—reminiscent of market indicators and algorithmic glyphs—are reinterpreted through the slow, alchemical process of oil painting.

By anchoring ephemeral data into physical form, I interrogate the permanence of speculation itself, where the act of representation becomes an act of belief.

Oil on Caneva
(work in progress)

Oil on Caneva
(work in progress)
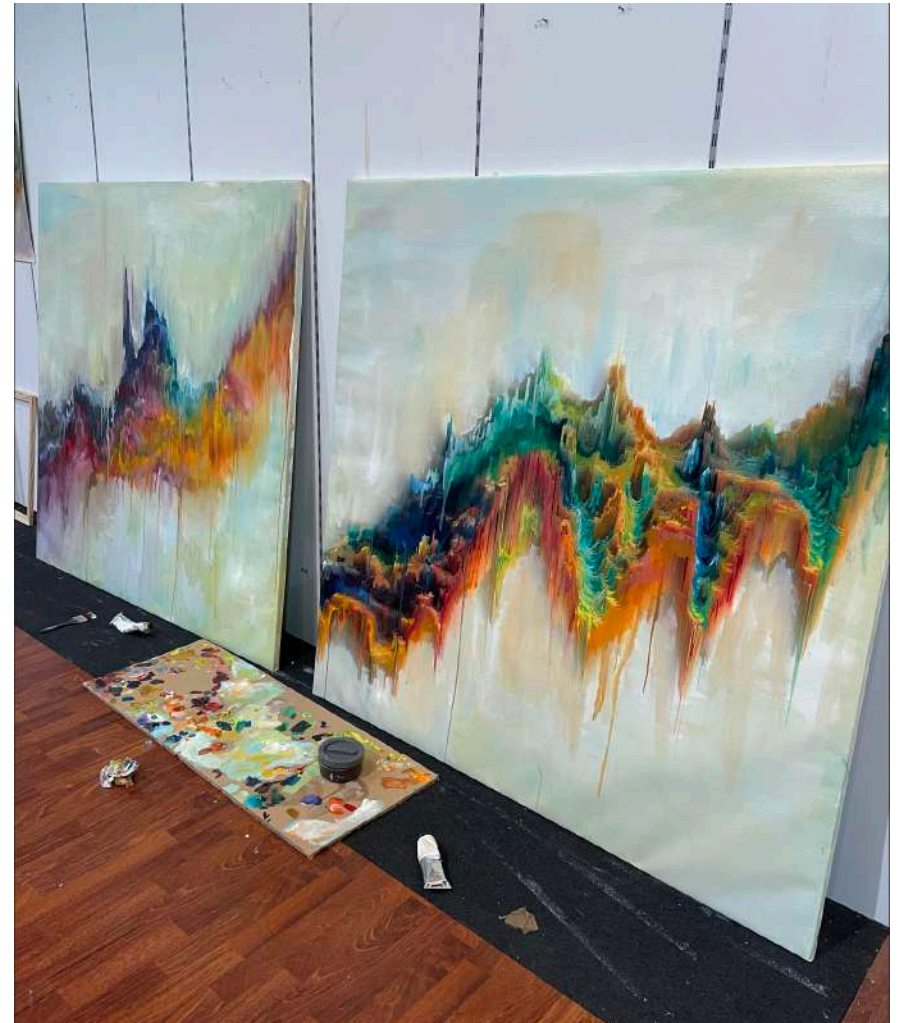
Please Love Party

Please Love Party is an installation and video work that explores the concept of love through the lens of chemistry and waves. Pierre Pauze created with scientists a molecular love potion in his laboratory, which he claims 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 charge water with information to alter its molecular composition, allowing it to transmit data or transform into any substance.

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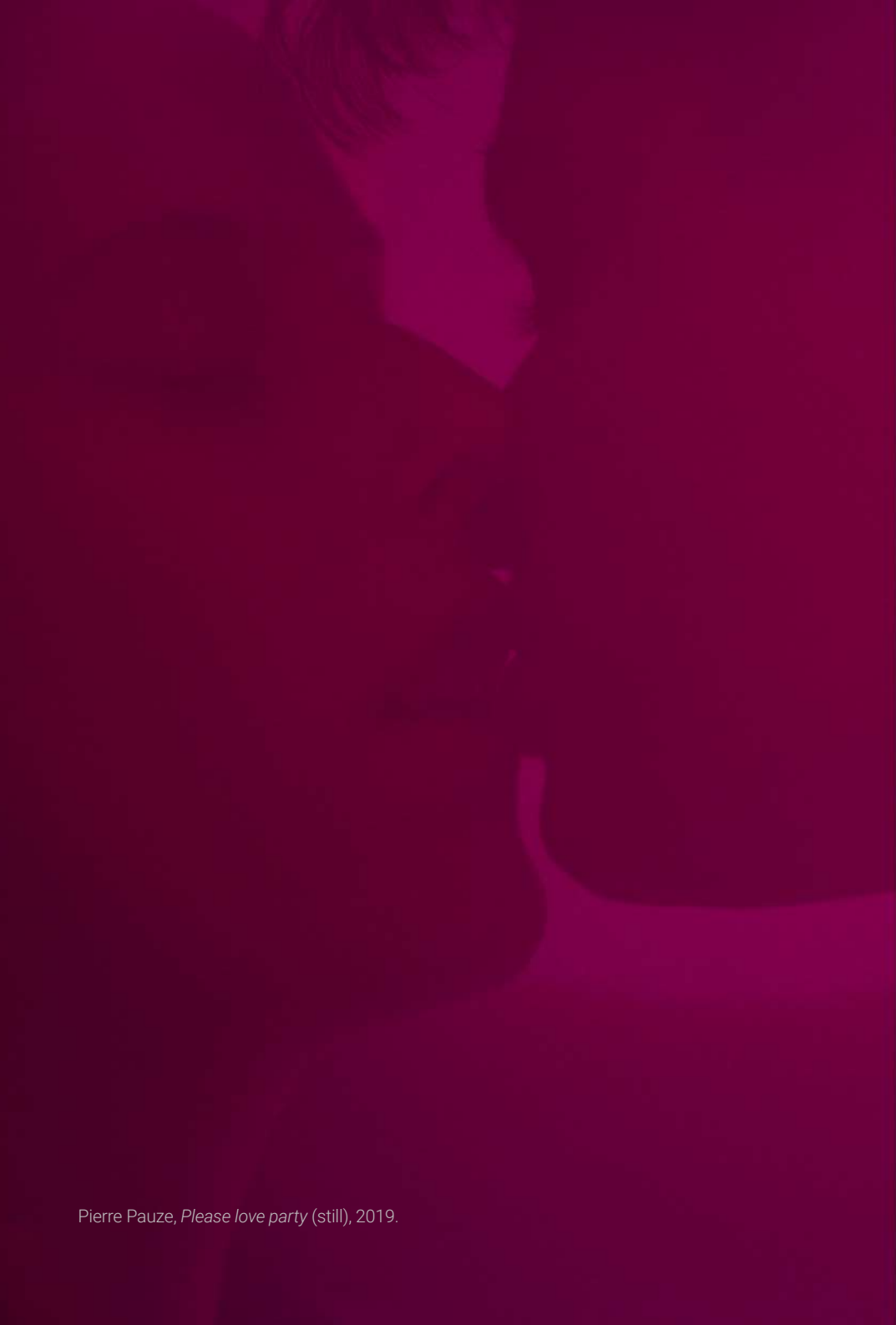
Please Love Party,

The film 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.

About

The extreme contemporaneity of Pierre Pauze's installations and videos is seductive, providing an image of our time, but also deceptive. The scientistic and experimental aesthetics, the images of Berlin-style parties, the Google voices, and the street workouts— all these are matters of form and should not obscure the essential quest for spirituality that underlies them in a world desiccated by its secularization. Pierre Pauze exudes the mystical dimension of what initially appears disembodied, bringing forth desires for transcendence where they are not necessarily expected.

Building on the research he conducted at the Beaux-Arts de Paris on water memory—a theory proposed by immunologist Jacques Benveniste (which posits that water retains an imprint of the substances it comes into contact with)—he embarks on an impossible, thus poetic, quest to demonstrate the validity of a phenomenon invalidated by the scientific community. For this video-experiment, he distributed synthetic products, psychotropic drugs, and love hormones, including oxytocin, in highly diluted homeopathic doses to consenting participants. This paradoxical scientific intoxication compartmentalizes, analyzes, plans, and synthesizes everything—even love—while the search for meaning and happiness persists.

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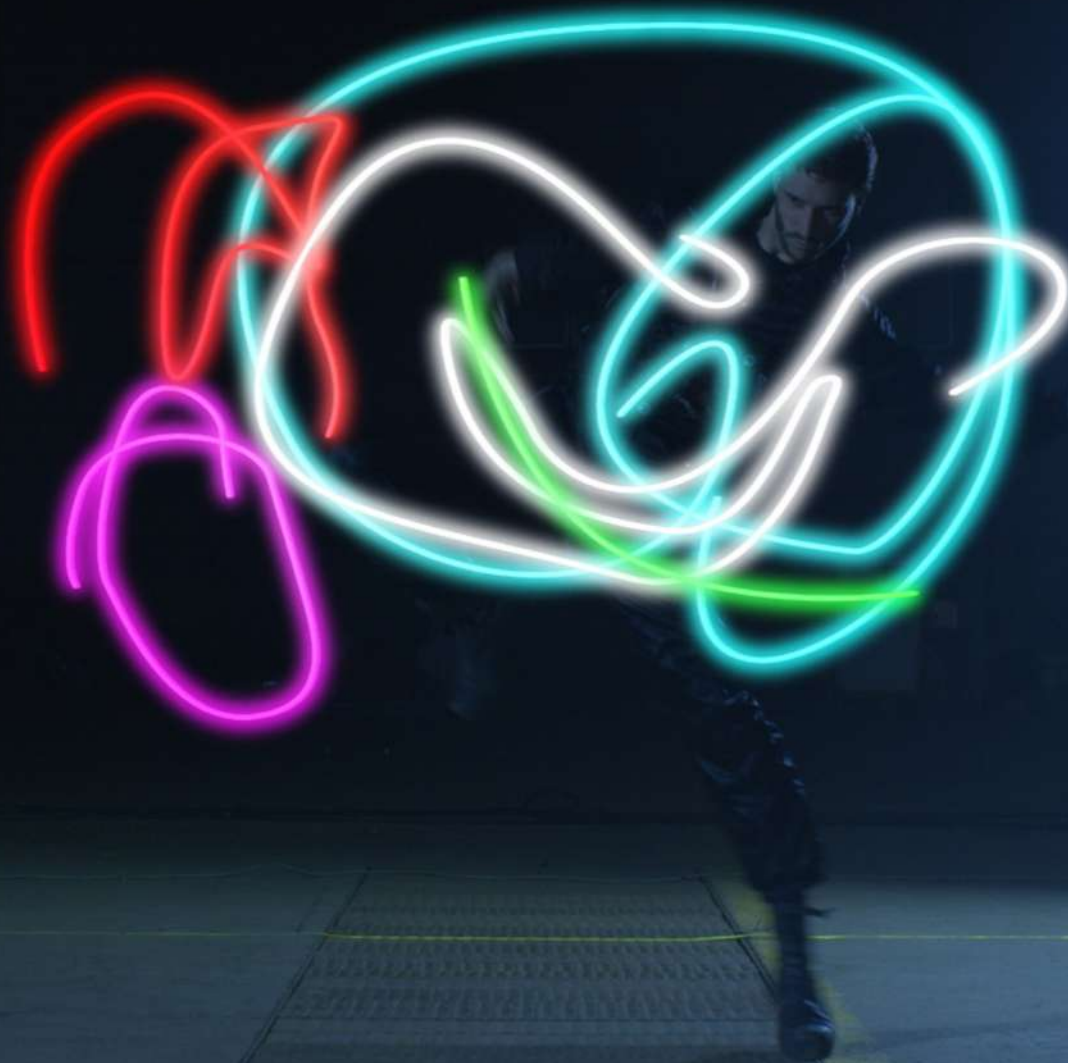
Pierre Pauze, *Please love party* (still), 2019.

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.

Please Love Party, 2024, installation view, ACC Weimar.

No title, 2024, lenticular on pmma, installation view, Poush Manifesto.

No title, 2024, lenticular on pmma, installation view, ACC Weimar.

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.

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Oil on printed canevas, 30/30 cm ., 2023
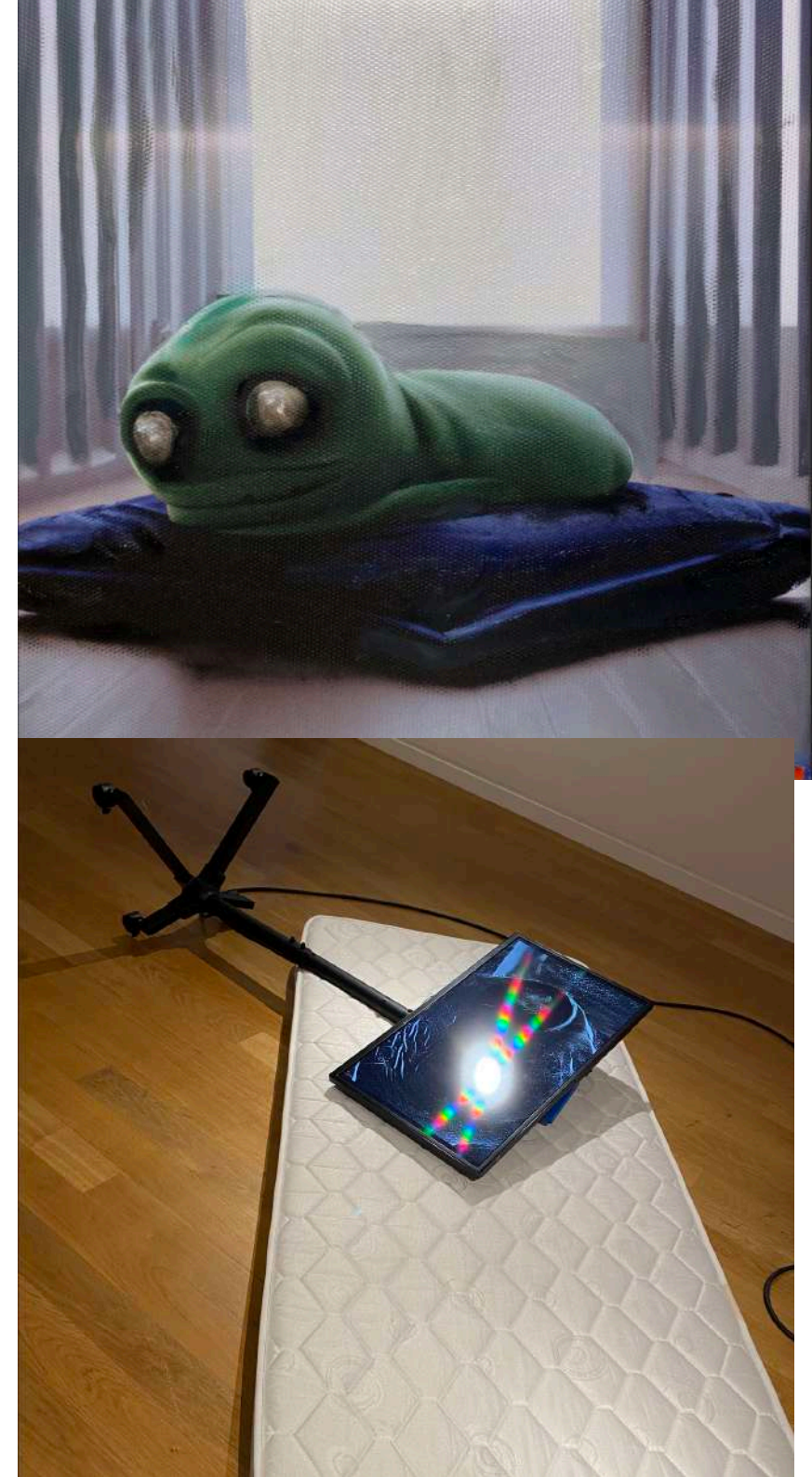
Follow the green rabbit, 2023

Installation, 2023
1) Matelas, écran tripode, image jpg, huile sur toile imprimée. 30/30 cm

Sans Relache

Monnaie de Paris (Happening), 2021

Bitcoin Antminer and Kilogramme etalon

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. Collot
(Bureau International des Poids et Mesures, Paris)
1889
Platine iridié ; 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)
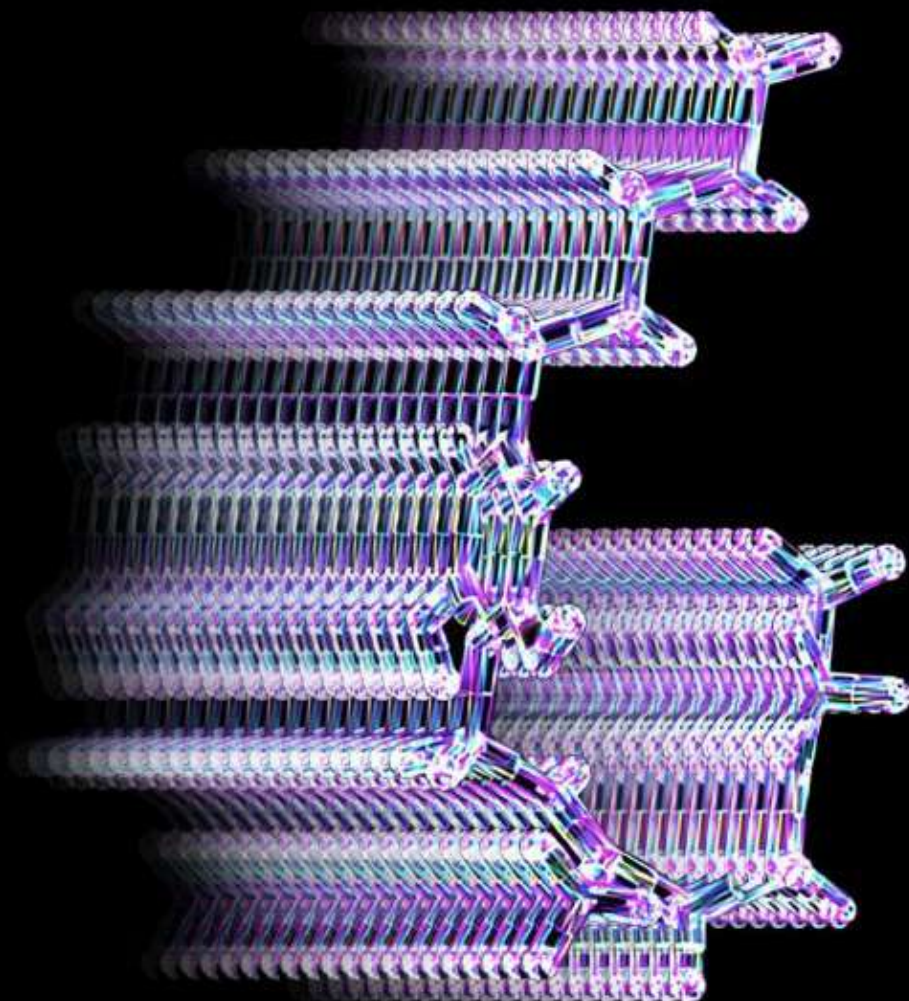
xSublimatio

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 or.iginally 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

Mizumoto

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

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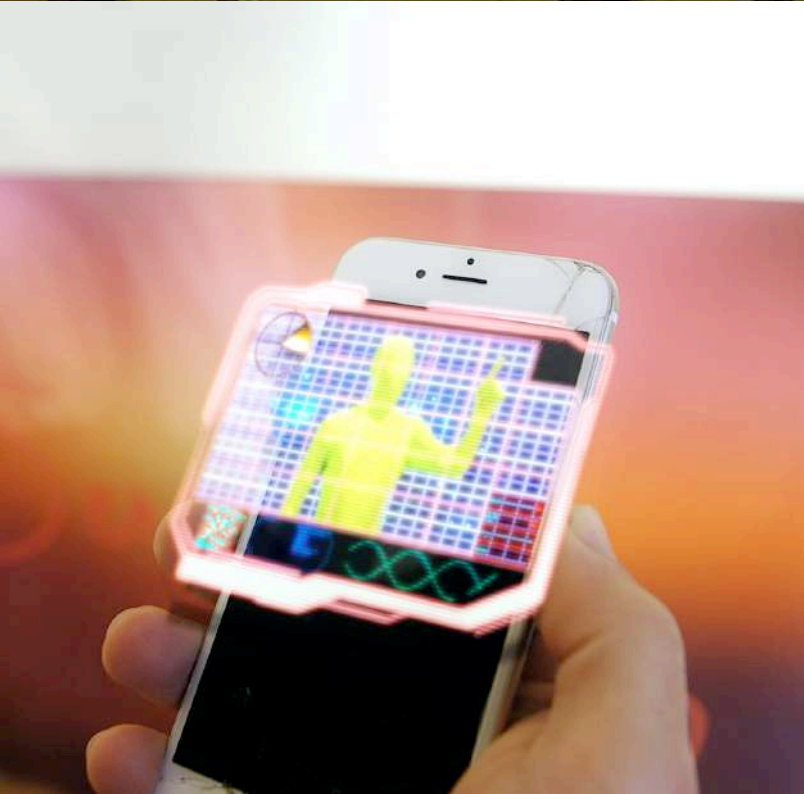
3D Trans

VIDEO HD, 23 min 39 , 2015

3D Trans is a speculative fiction film examining the entanglement of the human body and its digital double, mapping the emergence of a new-media-driven corporeal cult. From Instagram's body worship to cyber-coaching and biohacking, the film interrogates how fitness aesthetics and algorithmic visibility construct a contemporary transcendence—where technology functions as both oracle and prosthetic.

Blurring the boundaries between documentation and hyperstaged fiction, 3D Trans reframes bodily performance as ritual. Individuals are depicted within their own realities, yet displaced into speculative narratives. The film oscillates between visual registers—music video spectacle, B-movie surrealism, documentary observation, and tutorial-driven didacticism—echoing the fragmented audiovisual language of digital-era devotion.

Sound becomes an incantatory force: sampled biometric data, iPhone ringtones, breath loops, and heartbeat pulses weave into a hypnotic sonic architecture, inducing a state of immersive trance. Through this, 3D Trans envisions the body as an interface—a site of techno-mystical transformation where fitness, faith, and the screen collapse into a singular, algorithmic liturgy.

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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.

e-flux

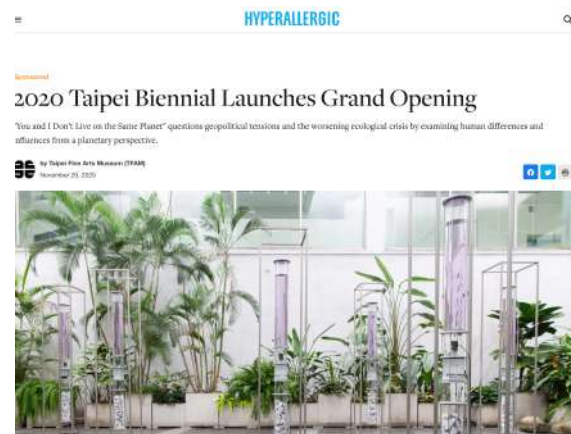Martin Guinard, Bruno Latour, Ping Lin, and *e-flux journal* editors

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

#114 December 2020

e-flux journal

issue #114

12 /2020

HYPERALLERGIC

2020 Taipei Biennial Launches Grand Opening

"You and I Don't Live on the Same Planet" questions geopolitical tensions and the worsening ecological crisis by examining human differences and affluences from a planetary perspective.

by Taipei Fine Arts Museum (TFAM)
November 20, 2020

‣ "2020 Taipei Biennial Launches Grand Opening" **Hyperallergic** (**lien vers l'article**)

CERN Accelerating science

ARTS · AT · CERN

Taipei Biennial 2020

‣ "Taipei Biennial 2020" **Arts at Cern** (**lien vers l'article**)

‣ Couverture e-flux journal #114 - December 2020. Editorial: You and I Don't Live on the Same Planet. **e-flux** (**lien vers l'article**)

OCULA   Artists   Artworks   Galleries   Exhibit

Taipei Fine Arts Museum + FOLLOW
Taipei, Taiwan

About   Programme   Artworks   Magazine   Publications   Location & Hours

‣ "Artworks : Taipei Fine Arts Museum" **Ocula** (**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-d08cbc27-3b0b-4aa3-a287-101fdcf6e8dc.html

- Le Monde,

https://www.lemonde.fr/culture/article/2019/07/18/exposition-futures-of-love-un-futur-virtuel-pour-les-plaisirs-charnels_5490676_3246.html

- Libération

Un artiste Francois invente une drogue de l'amour.

- Telerama

https://www.telerama.fr/sortir/futures-of-love-quand-lart-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.

CV /Pierre Pauze

Née en 1991 en France, vit et travaille à Paris / https://www.pierrepauze.com/7

Formation

2010/2016 : Beaux-Arts de Paris (ENSBA)
2017/2019 : Fresnoy - Studio National des Arts Contemporains, France

Prix /Residence

- Agnes B award winner (Amis des Beaux Arts), 2016
- The Spur residency, Musée Es Baluard, Palma de Majorque, Espagne 2017
- Art Video Art digital revelation ADAGP award winner, 2020
- Salon de Montrouge award winner (haut de seine) 2021
- Résidence **Cité internationale des arts de Paris**, 2019 - 2020
- Award **Brouillon d'un rêve** Pierre Schaeffer, 2019
- Resident Poush Manifesto 2019-2024

Exposition

2024

« Demain, si le jour se leve », **Centre d'art 3Bis** F, Commissariat Marie De Gaulejac, Aix en Provence, France

« Cosmos Archeology, commissariat Iris Long et professeur Sarah Kenderdine, » **Shanghai astronomy Museum** , Shanghai, Chine

« Kunst und Rausch », Commissariat Frank Motz, **Fondation ACC Weimar**, Germany

« **Le nouveau printemps** », Commissariat **Clement Postec**, une édition imaginée par **Alain Guiraudie**, Toulouse, France

37x Grand opening, Commissariat Hugo Pouchard, Dubai

« Draw me a bull », Expanded art Gallery, Commissariat **Anika Meier**, Berlin Germany.

« Generative art summit », **Fondation Herbert w. Frank** , Berlin, Germany

- **Art Macau Biennial**, "The Statistics of Fortune" chief curator **Qiu Zhijie**.
  Macao Museum of Art. China

« Biennale des imaginaire numérique » Chronique, Commissariat Mattthieu Vabres friche belle de mai, Marseille

2023

- Water Memory, Fluids futurs, **Centre Pompidou Paris**
  curating Alicia Knock and Marie Siguier.

- **Art Macau Biennial**, "The Statistics of Fortune" chief curator **Qiu Zhijie**.
  Macao Museum of Art. China

- "Sphère, code, cylindre", curating Delphine Ract Madoux,
  Musée Granet, Aix en Provence

-« Insomnie » commissariat Yvannoe Kruger, POUSH & Palais Chaillot Theatre national de la danse, Paris

2022

- "After Party", **Biennale Chroniques**,curating: Mathieu Vabres, Panorama la Friche belle de Mai, Marseille

- Portfolio #1 : De l'équation au mythe, projection/débat, moderation: Marion Zilio,   **Gaité Lyrique**, Paris

- "xSublimatio", exposition personnelle au **Cube**, Commissariat Clément Thibault, Issy les Moulineaux
-« toi et moi on ne vit pas sur la meme planète » , curated by Bruno Latour and Martin Guinard, **Centre Pompidou Metz**

2021

-"Recomposer, des mondes pluriel", projection et conversation avec **Hans Ulrich Hobrist**, **Luma Arles**.

- Sans relache, commissariat Yvannoé Kruger & Poush Manifesto, **FIAC , Monnaie de Paris**

- 65e édition du **Salon de Montrouge**, commissariat Ami Barak et Marie Gautier, Beffroi de Montrouge, France

2020

- **Biennale de Taipei,** "You and I don't live on the same planet" commissariat de Bruno Latour et Martin Guinard, Taipei Fine Arts Museum, Taiwan

-Panorama 21, « les revenants »,
commissariat Jean-Hubert Martin, au Fresnoy - Studio National, Tourcoing

-Futures of Love, Magasins généraux (Créés par BETC), Commissariat de Anna Labouze et Keimis Henni. Pantin,