

06.09.24
26.09.24

PIERRE BRAUN

// PRINT
SCREEN

OPENING FRIDAY SEPTEMBER 6-9 PM

GALERIE ΔATA

26, BOULEVARD JULES FERRY 75011 PARIS

THURSDAY-SATURDAY / 14H-20H

WWW.GALERIEDATA.COM

// PRINTSCREEN

PIERRE BRAUN, RESEARCH INTO THREE-DIMENSIONAL GRAPHIC VISUALIZATION 1984-85

from september 6 to 26, 2024

Opening on Friday, September 6 from 6pm to 9pm

The PRINTSCREEN exhibition presents a second aspect of Pierre Braun's work, highlighting the research he carried out during the year of his DEA in Plastic Arts, defended in October 1985 under the direction of, among others, François Molnar.

Using the BFM 186 microcomputer, the artist explored the fundamentals of graphic visualization and three-dimensional modeling. Moving away from the sophisticated renderings that were beginning to emerge at the time, he adopted a pared-down approach, favoring a minimalist aesthetic that focuses on the precision of shapes and composition in space.

This microcomputer, with its high graphics resolution, was specially designed for computer-aided design (CAD) applications, offering at the time a unique capability for precision graphics work. In this series, research into screen printing using a matrix printer (OKI 80), at a time when direct export via software was still limited, reflects the evolution of graphic visualization.

By determining the essential rules of composition in a multi-dimensional space, Pierre Braun turned away from the trends of the time, notably hyper-realistic 3D renderings, which were unsuitable for a research project focused on purity.

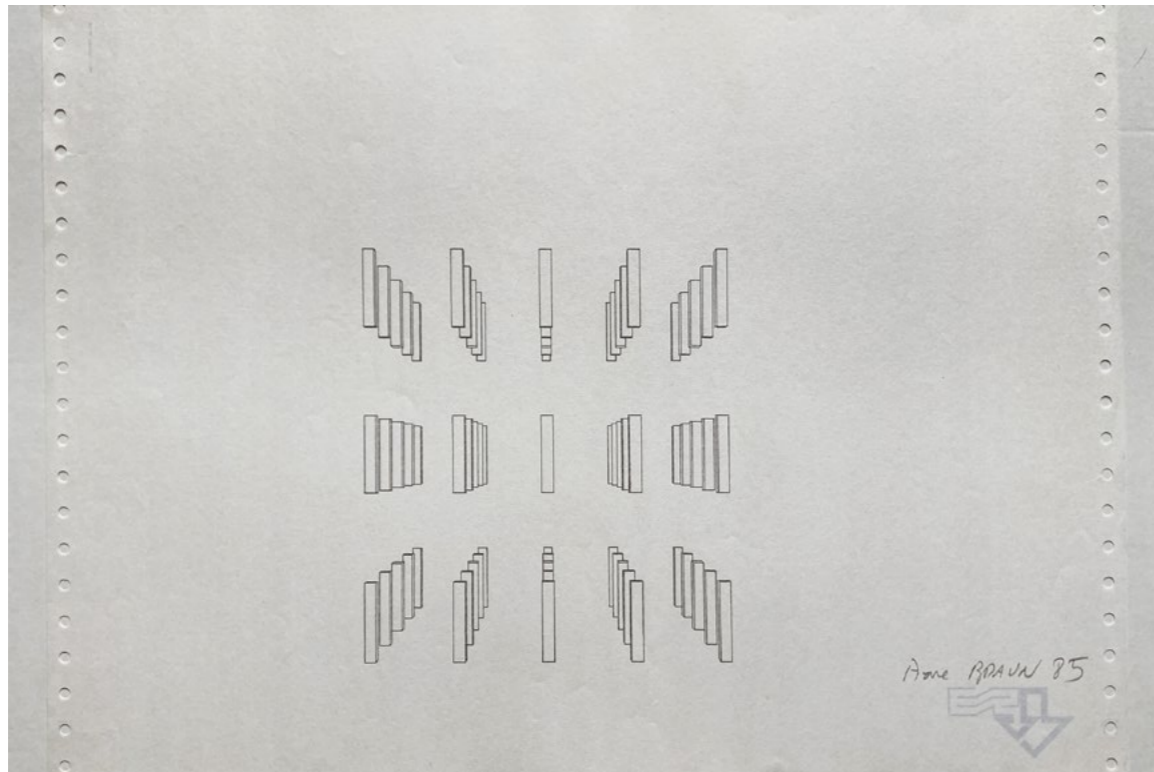
This thoughtful choice enabled him to create works that, even today, bear witness to the way in which these 80s graphics have survived the ages, remaining relevant and influential in the contemporary context of generative art. This exhibition highlights the contribution of these works not only to the technological advances of the time, but also to the ongoing evolution of graphic visualization tools and methods.

Pierre Braun was born in Paris in 1961. A visual artist, teacher and researcher with a PhD in Art Sciences, he has been practicing computer-programmed drawing since the 1980s. His creations question the impact of machine time on our sensibility, on the way we write or trace. After the initial experiments of the 60s and 70s, he belongs to the second generation of artists exploring artistic creation through code, seeking to push back the traditional boundaries of drawing.

From 1981, he practiced programmed drawing at Jussieu and then joined François Molnar's psychophysiology of perception laboratory, also collaborating with Vera Molnar between 1984 and 1986. Through an algorithmic approach, he questions creative processes and explores the aesthetic potential of generative drawing, manipulating code and data materiality to redefine graphic possibilities.

Galerie Data
26, boulevard Jules Ferry Paris 11
du jeudi au samedi 14h-20h
www.galieriedata.com
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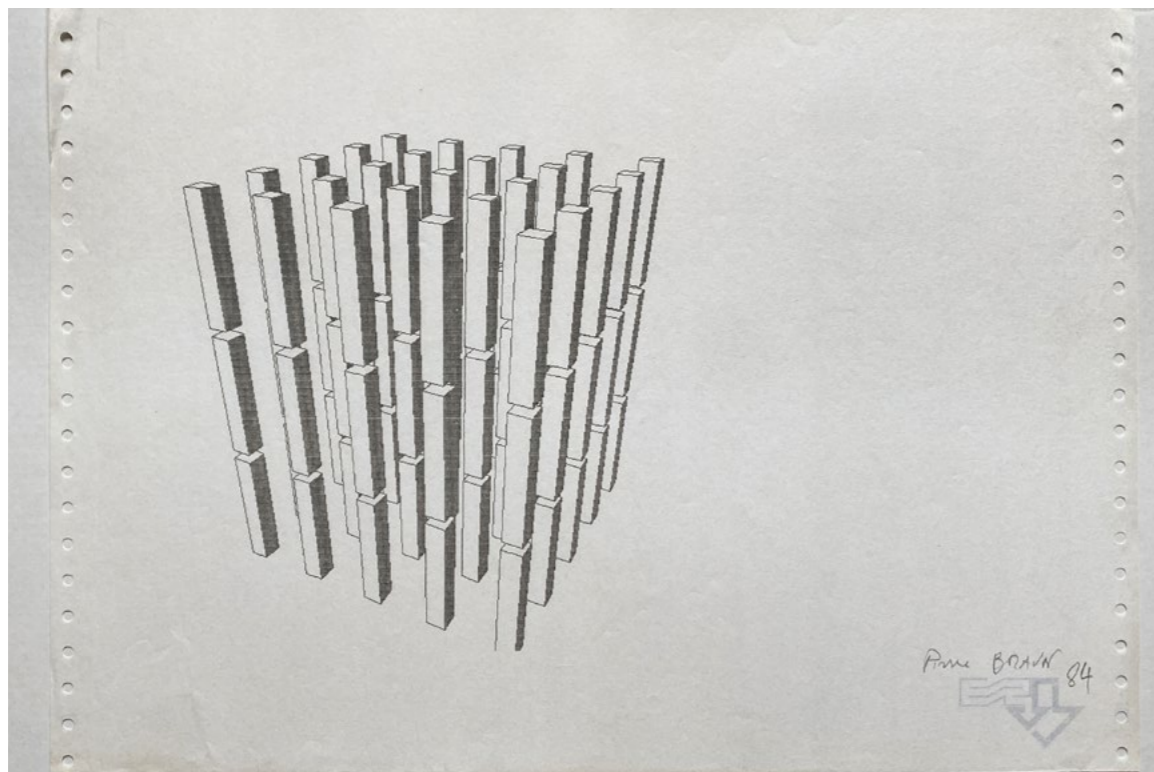
Contact Press & Gallery
Gabrielle Debeuret
+33 (6) 18 52 26 86



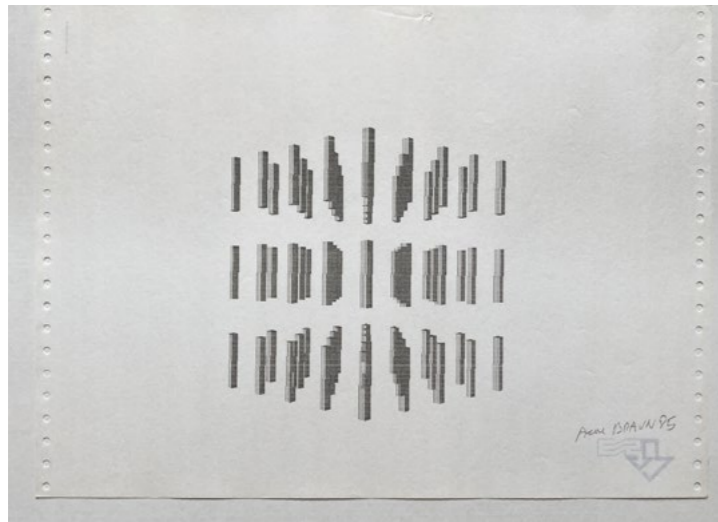
Pierre Braun, Alignements, Printscreen 1, 1985
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique

Pierre Braun, Printscreen, Alignements

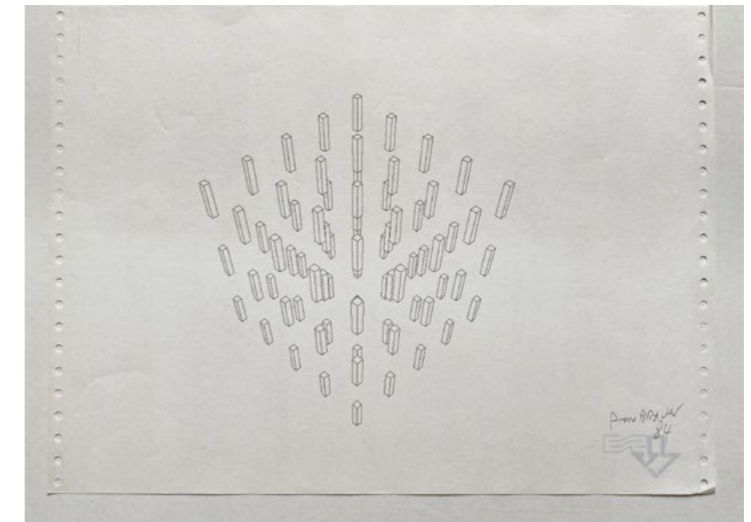
The Alignments series explores three-dimensional visualization through the representation of aligned parallelepipeds, whose appearance changes according to the point of view. By playing with the vanishing point, simulating the movement of the axis around the shape, perspective appears to be modulated. The absence of any random factor lends the series a methodical rigor, accentuating the controlled repetition of elements in space, while subtly playing with composition.



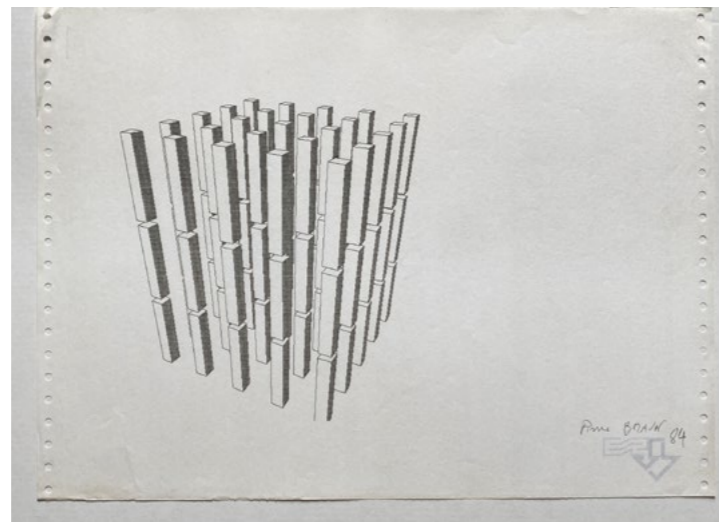
Pierre Braun, Alignements, Printscreen 3, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



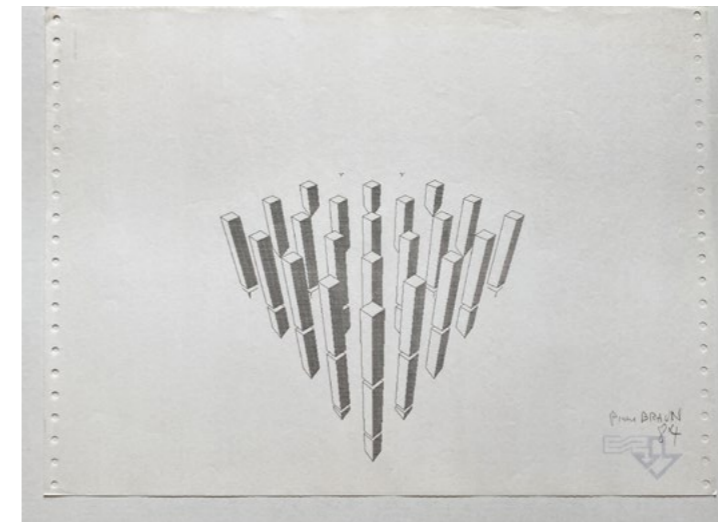
Pierre Braun, Alignements, Printscreen 2, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



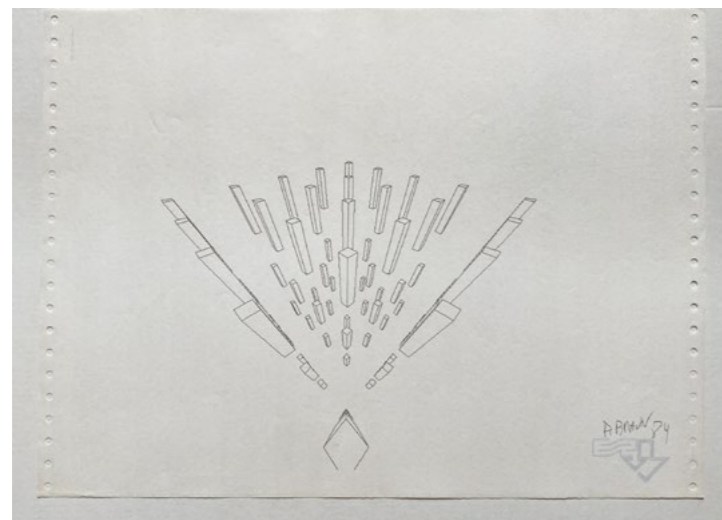
Pierre Braun, Alignements, Printscreen 16, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



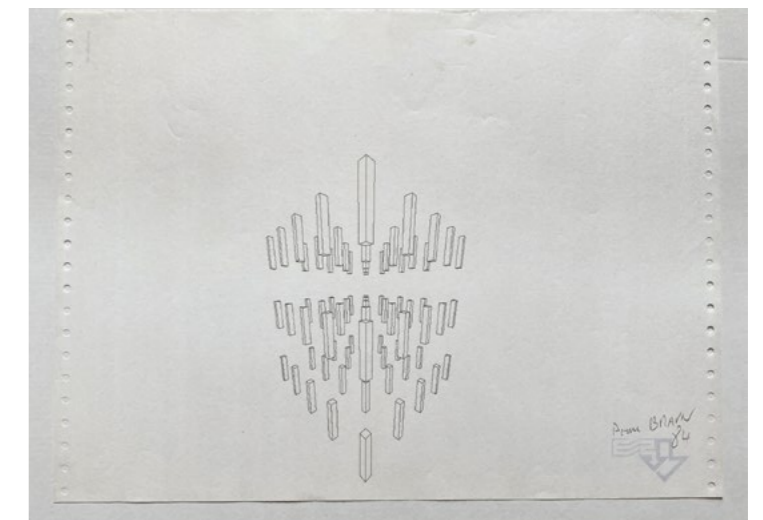
Pierre Braun, Alignements, Printscreen 3, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



Pierre Braun, Alignements, Printscreen 12, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



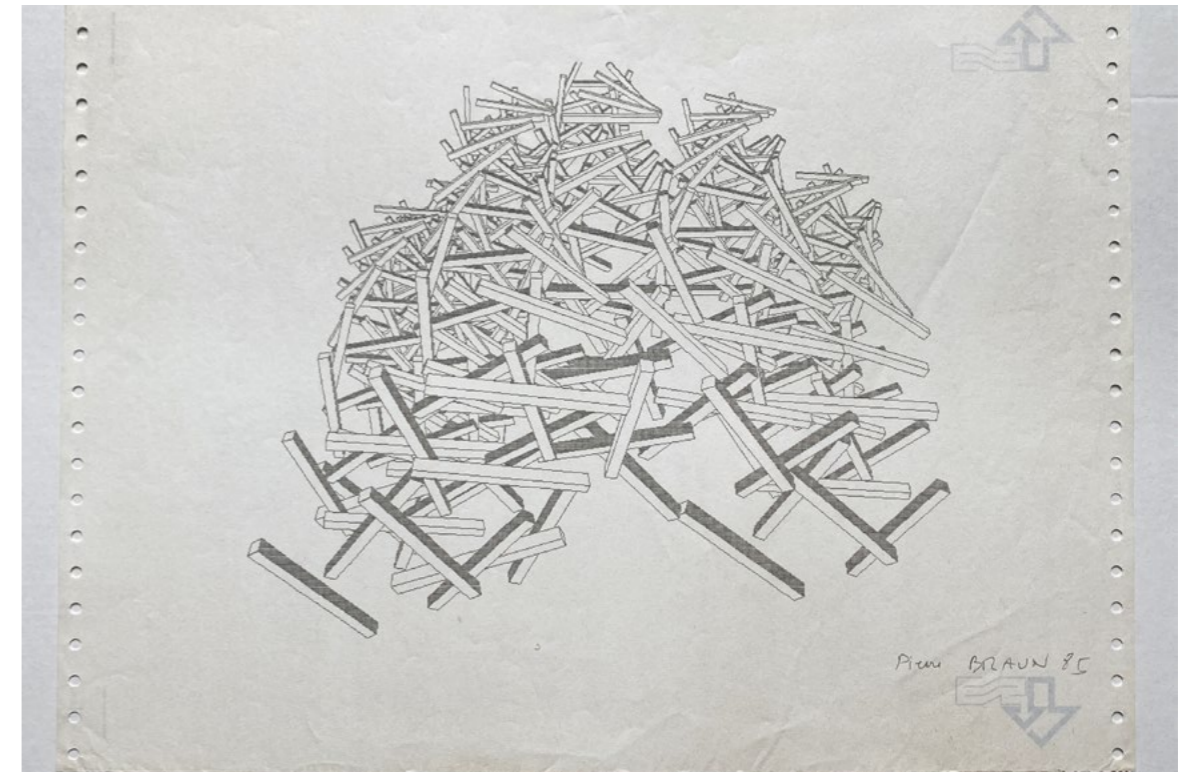
Pierre Braun, Alignements, Printscreen 14, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



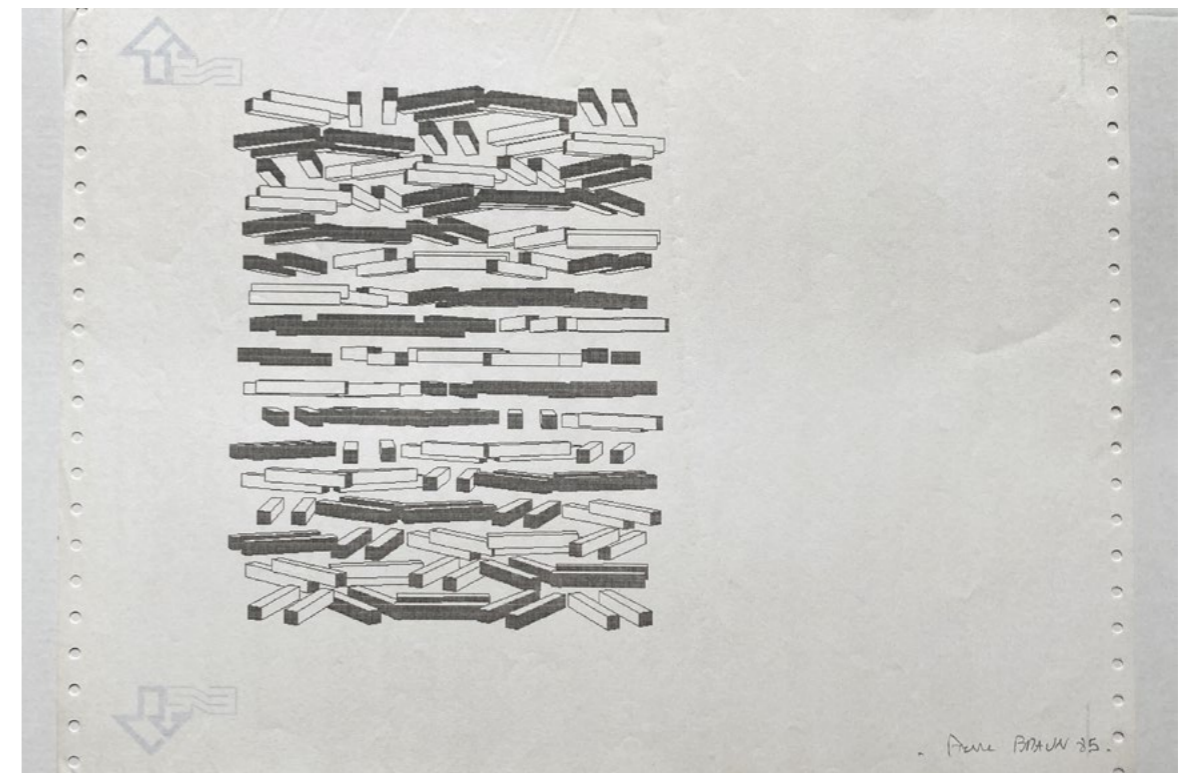
Pierre Braun, Alignements, Printscreen 13, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique

Pierre Braun, Printscreen, Rotations

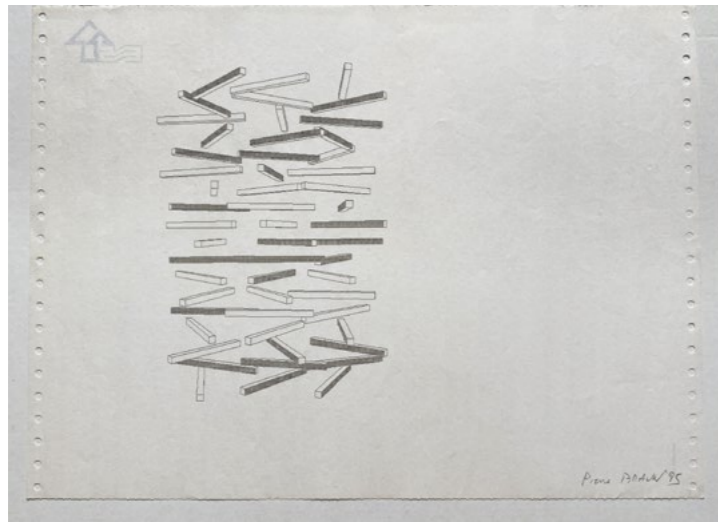
The Rotations series focuses on the manipulation of form through the replication, translation and rotation of elements in digital space. The work is characterized by a subtle interplay between planes, where the definition of foreground and background is governed by the order of execution of the tracing: each shape written on the screen erases or masks what lies behind it, creating dynamics of superposition and depth. In this way, the very conditions of on-screen drawing determine the visual hierarchy.



Pierre Braun, Rotations, Printscreen 5, 1985
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique

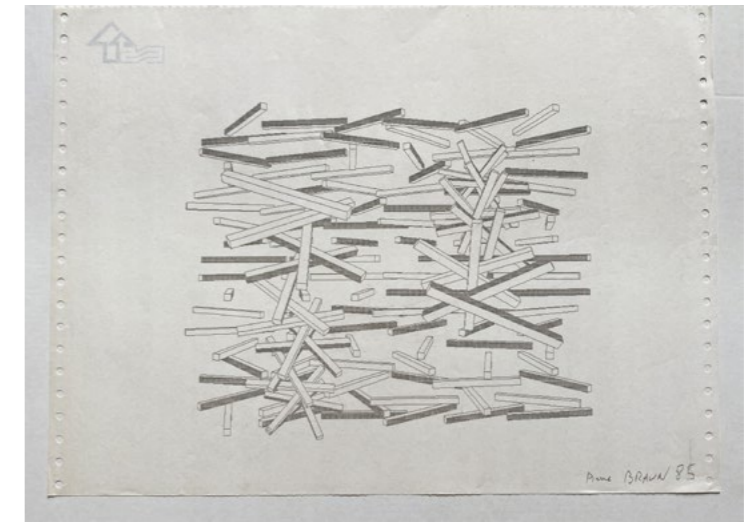


Pierre Braun, Rotations, Printscreen 4, 1985
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



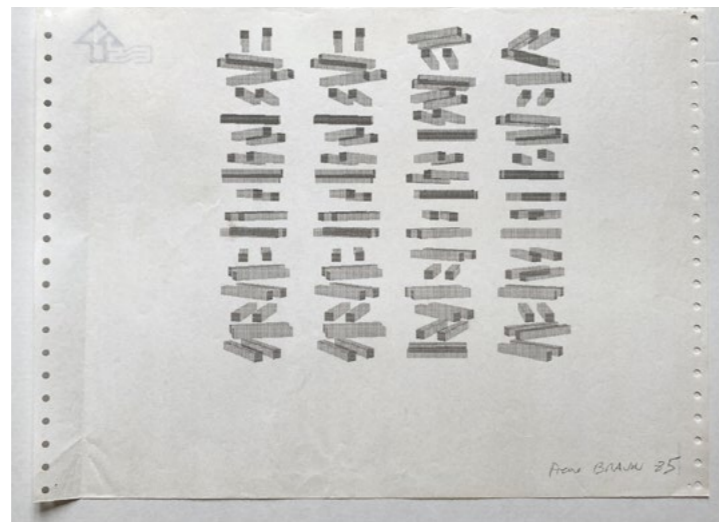
Pierre Braun, Rotations, Printscreens 8, 1985

Impression écran sur papier listing (Imprimante matricielle OKI 80), réalisée avec un micro-ordinateur BFM 186, pièce unique



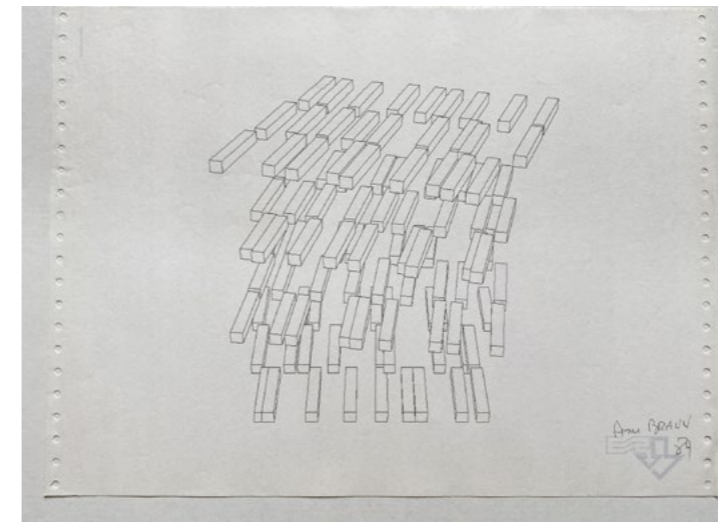
Pierre Braun, Rotations, Printscreens 7, 1985

Impression écran sur papier listing (Imprimante matricielle OKI 80), réalisée avec un micro-ordinateur BFM 186, pièce unique



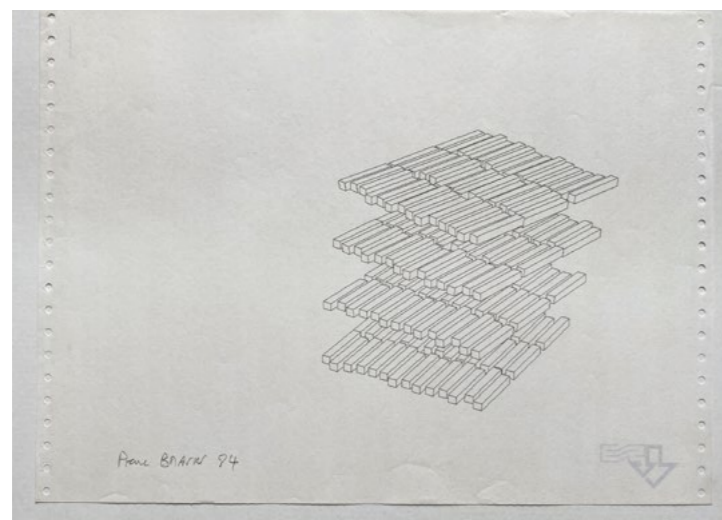
Pierre Braun, Rotations, Printscreens 2, 1985

Impression écran sur papier listing (Imprimante matricielle OKI 80), réalisée avec un micro-ordinateur BFM 186, pièce unique



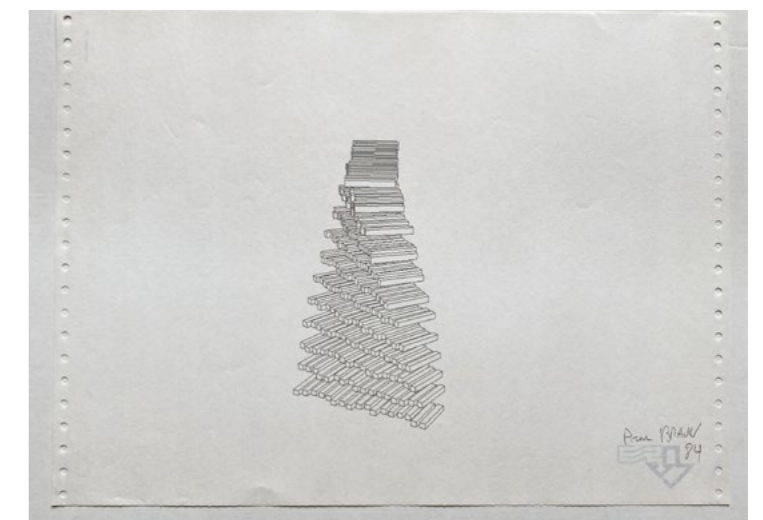
Pierre Braun, Rotations, Printscreens 10, 1984

Impression écran sur papier listing (Imprimante matricielle OKI 80), réalisée avec un micro-ordinateur BFM 186, pièce unique



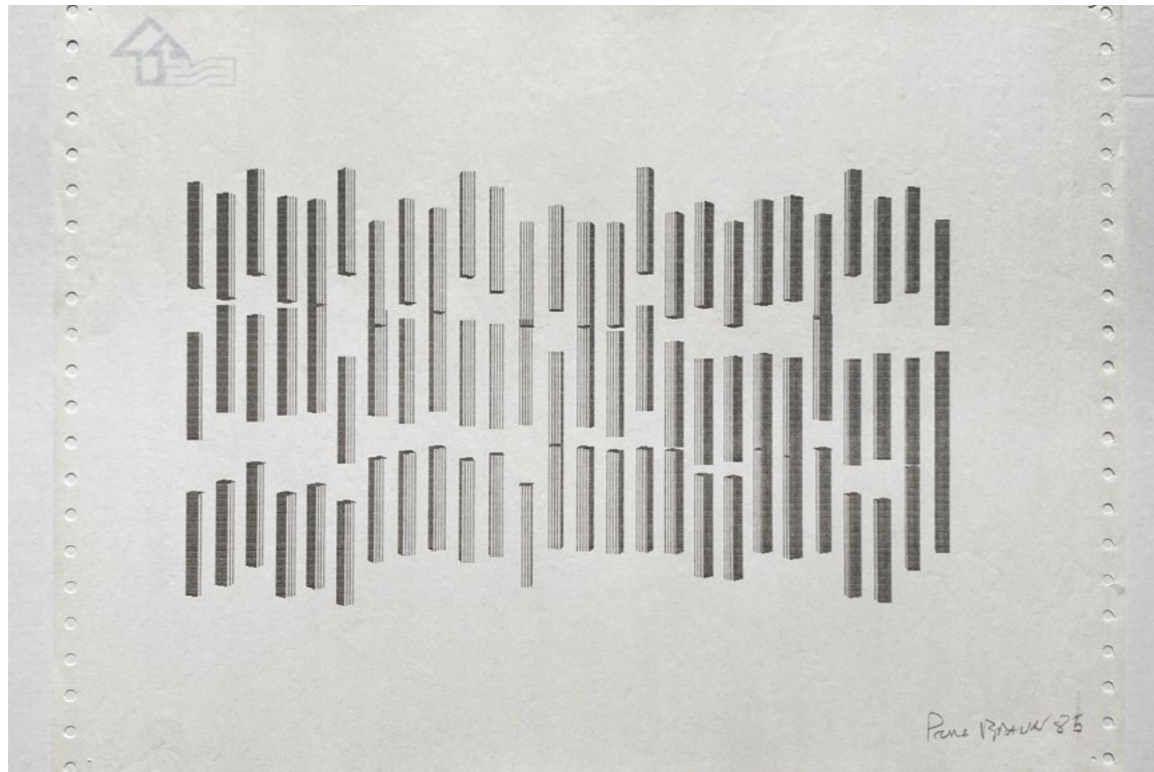
Pierre Braun, Rotations, Printscreens 12, 1984

Impression écran sur papier listing (Imprimante matricielle OKI 80), réalisée avec un micro-ordinateur BFM 186, pièce unique



Pierre Braun, Rotations, Printscreens 13, 1984

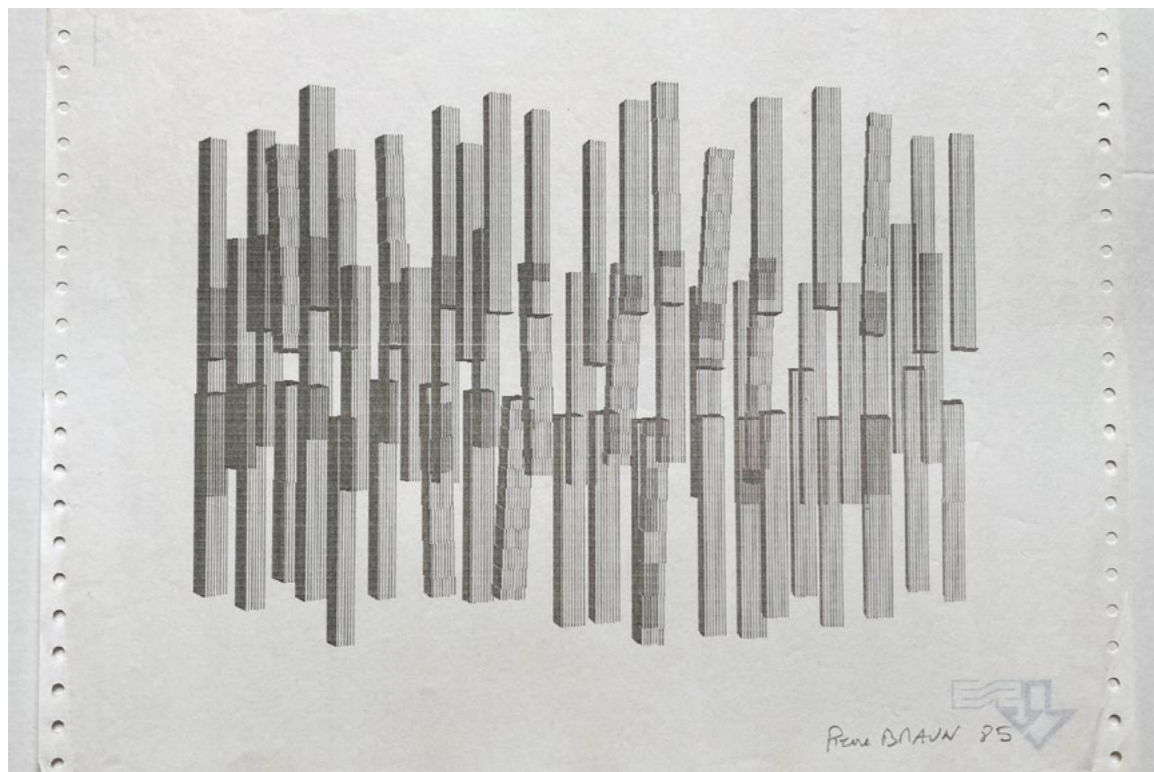
Impression écran sur papier listing (Imprimante matricielle OKI 80), réalisée avec un micro-ordinateur BFM 186, pièce unique



Pierre Braun, Sinusoides 3D, Printscreen 2, 1985
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique

Pierre Braun, Printscreen, Sinusoides 3D

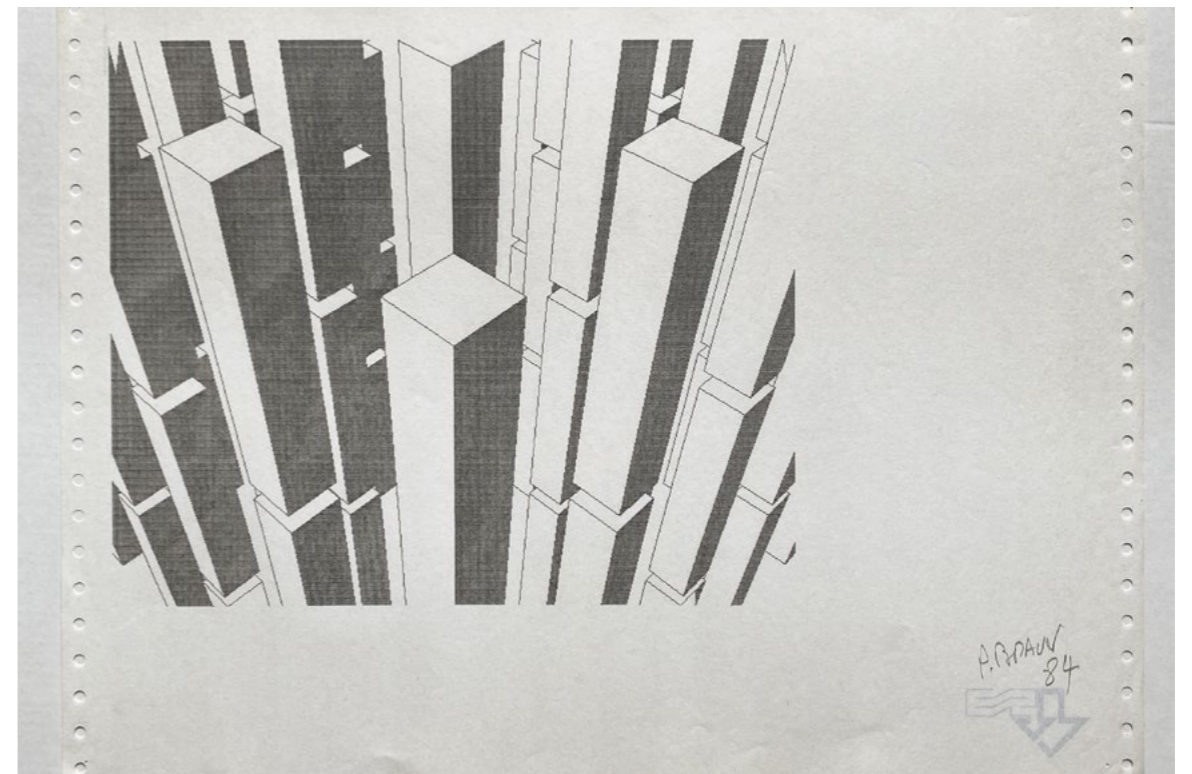
In this series, a specific hatching algorithm is applied to the faces of the objects, controlling the density and width of the lines to generate visual interference and textural effects. Each parallelepiped is conceived as an independent element, capable of rotation around its own axis, generating viewpoints impossible in traditional perspective. These individual rotations are reminiscent of a form of "chronophotography", where each image captures a moment in the potential animation of a moving parallelepiped, suggesting temporal and spatial continuity. A random factor introduces variations in the orientation of each element, adding an unpredictable dimension to the overall structure.



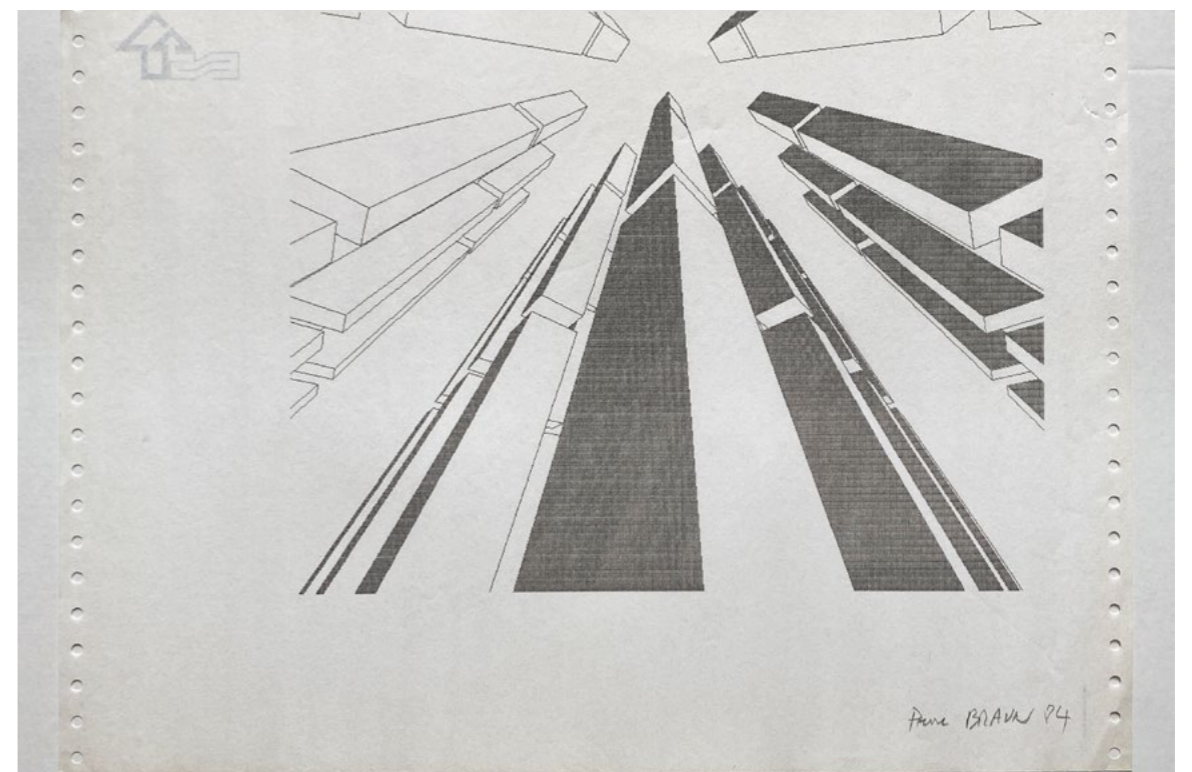
Pierre Braun, Sinusoides 3D, Printscreen 6, 1985
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique

Pierre Braun, Printscreen, Varia

This series explores 3D visualization, featuring aligned parallelepipeds whose appearance changes according to a zoomed-in viewpoint that intensifies the impression of perspective. The code incorporates a “clipping” function that eliminates out-of-focus elements, creating a visualization cut on the coordinate axes, limiting what is visible in the simulated 3D space.



Pierre Braun, Varia, Printscreen 5, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique



Pierre Braun, Varia, Printscreen 6, 1984
Impression écran sur papier listing (Imprimante matricielle OKI 80),
réalisée avec un micro-ordinateur BFM 186, pièce unique

PIERRE BRAUN

<https://pierre-braun.fr/>

Born in 1961, lives and works in St Malo.

Since 1994, Pierre Braun has been a lecturer and researcher in art at the University of Rennes 2, where he holds a doctorate in arts and art sciences, which he defended under the supervision of François Molnar in 1992. From 1998 to 2000, he headed the Department of Visual Arts at the University of Rennes 2. After initiating the department's digital art courses in the 90s, he created the digital multimedia and graphic design in 2003, and the masters programs at Rennes in 2017. He is responsible for the publishing house Présent Composé (Rennes) and maintains a research log on the academic platform hypotheses (computerdrawing.hypotheses.org).

Pierre Braun publishes articles on the historical and pioneering forms of computer art (Kenneth Knowlton, Manfred Mohr, Véra Molnar...) and net art (Jodi, Vuk Cosic, Nicolas Frespech, Christophe Bruno...). He published "Recollection", the eponymous work for the exhibition of his work at Lara Vincy Gallery in 2014, and "L'ensauvagement graphique du code" in 2019. He directs several collective publications with Vito Acconci, Vera Molnar, Hubert Renard, "Libérez les machines. L'imaginaire technologique à l'épreuve de l'art" in 2014 as well as "Digital Klee Esquisses Pédagogiques" in 2020.

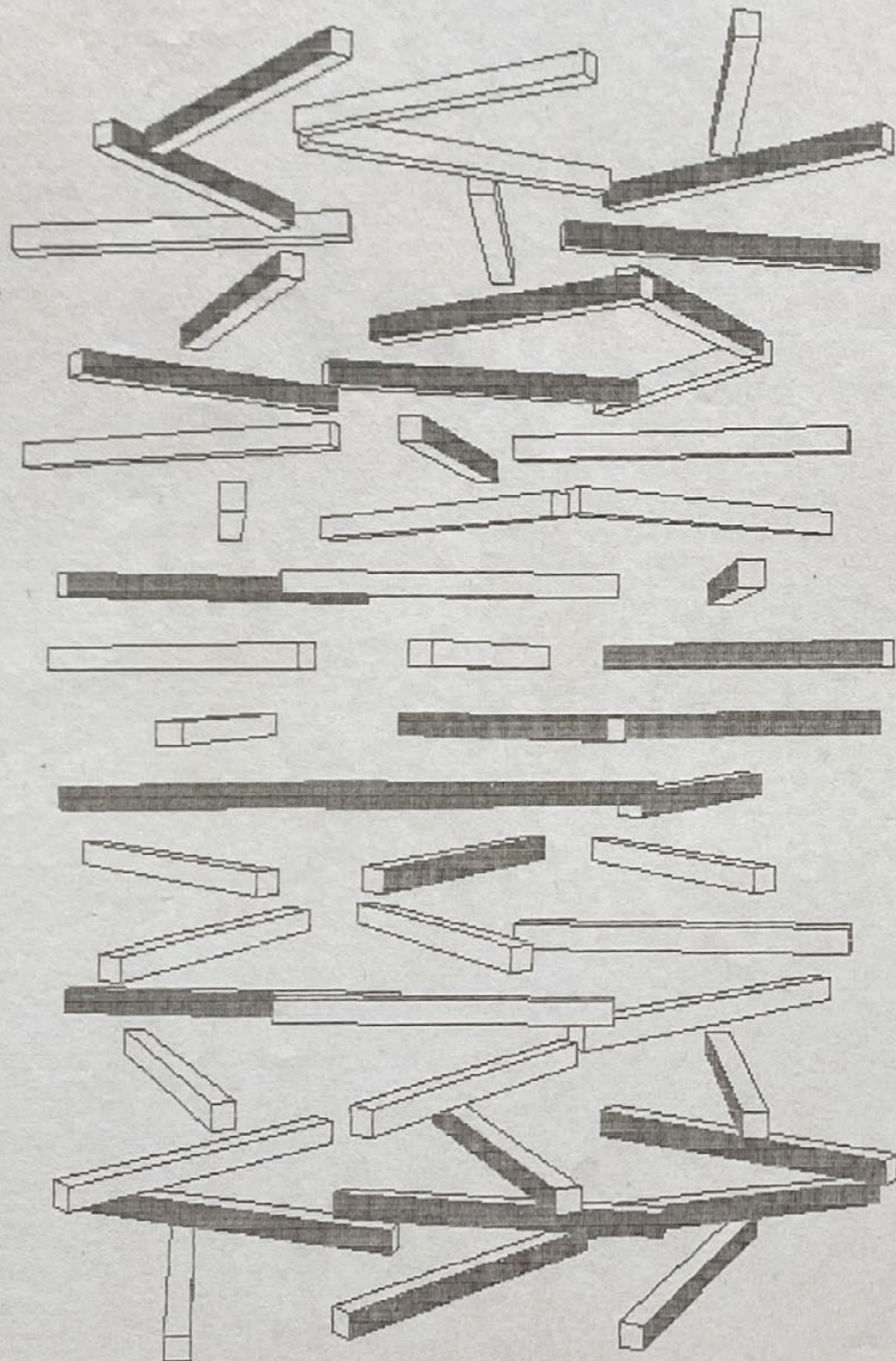
From 1981, Pierre Braun practiced programmed drawing at Jussieu (IREM), then in 1982 joined François Molnar's psychophysiology of perception laboratory at the Saint Charles-Paris 1 center. He met Véra Molnar, with whom he collaborated free of charge between 1984 and 1986, while continuing his research with François Molnar.

After the pioneering plotter experiments of computer art in the 60s and 70s, Pierre Braun's creations question the relevance of vectorial and generative tracings in an artistic research process falsely condemned to obsolescence by so-called «synthesized» raster images. Interrogating the modernist motifs of the grid, the module and systematic repetition, his graphic research on the sinusoid, which he initiated in 1981 (and which was the subject of a Master's thesis in Plastic Arts in 1984, under the direction of François Molnar), provides him with the opportunity to extend graphic programming to rhythmic and harmonic forms on the scale of the line.

In his 2D and 3D compositions (his DEA in plastic arts, co-directed by Pierre Baqué, Bernard Teyssède and François Molnar, focused on the design of 3D software), he has no hesitation in extending the generative graphic composition approach of pioneering artists, multiplying the typologies of graphic compositions without ever exhausting the subject of algorithms. He suspends the tracings to take them up again elsewhere, giving pride of place to the spirit of play, graphic study and improvisation, generating heterogeneity and multiplying the quality of the tracings of machines at work. The graphic paths executed on the sheet of paper by the plotter act as the production of micro-spaces that emancipate the tangible link between the ancestral writing of signs and the digital code that now encrypts the world's affairs.

Links

- Artist Blog <https://pierre-braun.fr/>
- Research Blog <https://computerdrawing.hypotheses.org/>
- Academic Cv <https://perso.univ-rennes2.fr/pierre.braun>
- Social Media <https://www.instagram.com/pier.braun/>



SmArt Tech

Pierre Braun
Bill Fontana
Marie Geneviève Havel
Jonathan McIntosh
Nissim Merkado

Galerie Natkin-Berta
124, rue Vieille du Temple
75003 Paris Tél. 42.74.42.16

24 Juin 10 Juillet
Vernissage le 24 Juin 1992
de 18 h à 21 h



Education

1992 Doctorate in New Arts and Art Sciences: "Seeing and undertaking color: Digital treatments applied to art sciences": under the direction of François Molnar, Paris 1 Saint-Charles

1985 DEA in Plastic Arts "Approach to modes of representation of three-dimensional objects on B.F.M.186".
Under the direction of M. Bacqué, M. Teysseire and M. Molnar, Paris 1 Saint-Charles

1984 Master of Plastic Arts "Programmed graphic organizations", with François Molnar as Research Director, Paris 1 Saint-Charles

Expositions personnelles

2014 "Recollection", Lara Vincy

2011 "De la vitrine à l'échographe. Petits arrangements entre images", espace M, Rennes 2

1999 "Un éclair... puis la nuit. Territoires mobiles et coïncidences", Lara Vincy

Group Show (selection)

2015 "Peindre #3", Le Volume, Vern sur Seiche

2011 "Table en quarte". Generative Drawings, installation, grande salle des pas perdus, Festival "Ébruitez vous", Parlement de Bretagne, Rennes

2007 "Parasite" exposition offline/online, Pierre Braun/Denis Briand/Pascale Borrel, Éditions Présent composé & revue En l'état, Rennes

2001 "22", galerie Satellite

2001 "Quand les images remontent... ", 12'30, DV Pal. Rencontres internationales Paris/Berlin

2000 "21" Galerie Satellite, Paris

2000 "Variétés" Galerie L'engage, Rennes

1999 Denise Aubertin, Ben, Pierre Braun, Raymond Hains, Rolf Julius, Peter Vögel, Galerie Lara Vincy

1995 "Hommage à Picabia", salon de Montrouge

1995 "Pur / impur", curated by Charles Dreyfus. Collectif Aixois d'Art Contemporain

1995 Le temps de l'ailleurs » Anniversary exhibition with Pierre Restany et Alex Mlinarcik, Galerie Lara Vincy, Paris

1995 "Digital Konkret 1", Exhibition with Wolfgang Kibus, Vera Molnar, Georg Nees, Horst Rave, Erwin Steller. Gesellschaft für Kunst und Gestaltung, Bonn

1994 Salon de musique. dernière suite ». Galerie Lara Vincy

1992 "SmartTech ", Programmed Graphism. Mixed médias. Installation (générateur graphique programmé, animations). Avec Nissim Merkado, Bill Fontana, Galerie Natkin Berta, Paris

1985 "CAAO" (Conception Artistique Assistée par Ordinateur), Vera Molnar, Denis Pigny, Pierre Braun. Curated by François Molnar, Chapelle de la Sorbonne, Paris

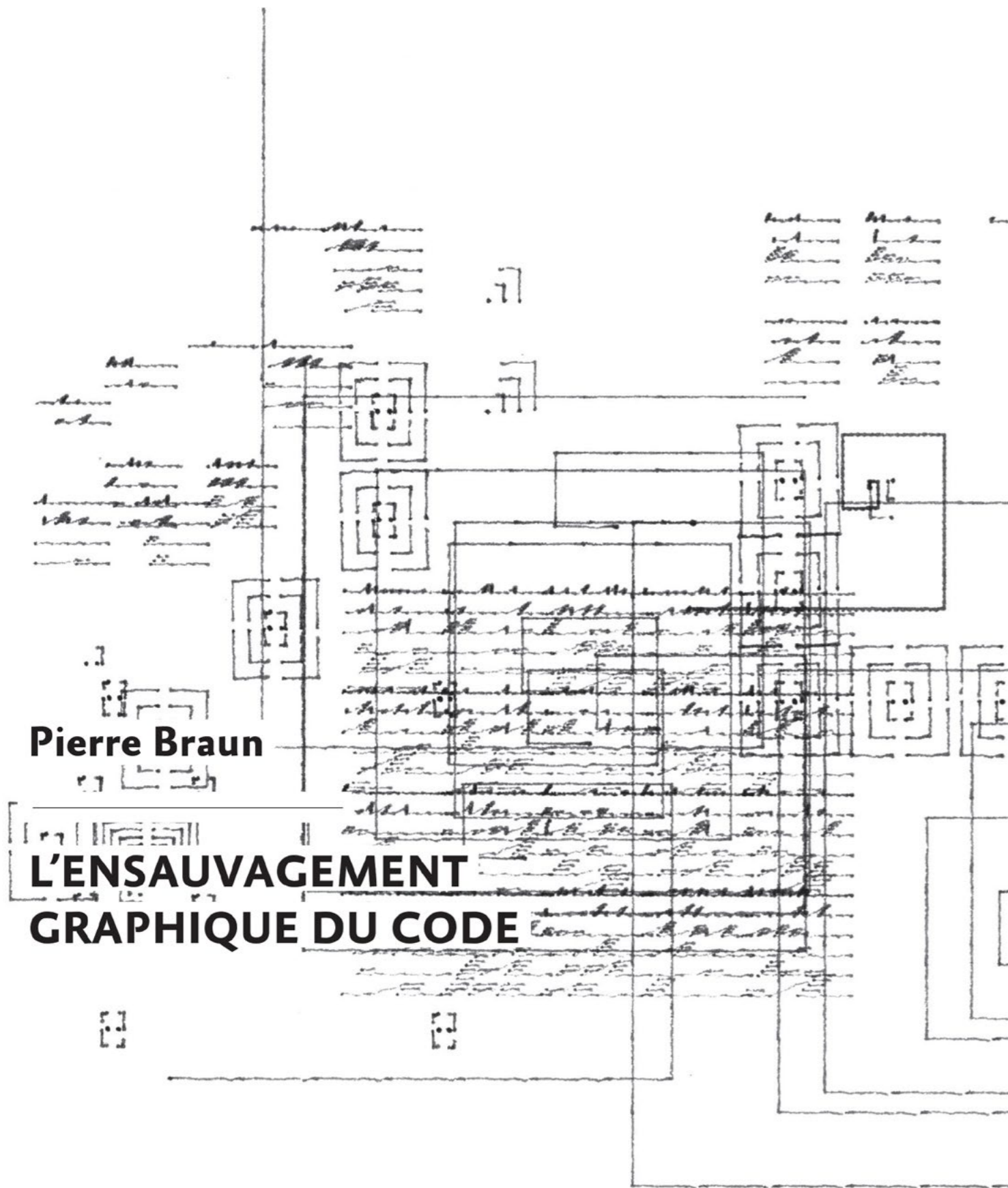
Publications

2020 Pierre Braun, *Digital Klee – Esquisses pédagogiques – Enquête sur le futur de la forme*, les presses du reel

2019 Pierre Braun, *L'ensauvagement graphique du code*, les presses du reel

2014 Pierre Braun, *Recollection*, les presses du reel

2013 Pierre Braun, *Libérez les machines ! – L'imaginaire technologique à l'épreuve de l'art*, les presses du reel



Pierre Braun

L'ENSAUVAGEMENT GRAPHIQUE DU CODE

Pierre Braun, Coding to draw

« Coding to draw means choosing to re-examine current graphic production possibilities. When and why bring a graphics project to fruition? How do you draw a program? When and why take back control? The graphic and algorithmic design approach puts the individual mastery of graphic creation into perspective. You have to draw with data, crunch and mend code, give in to the intoxication of numbers and their unforeseen events, and accept that the program can be left to calculate or crash when the result traps you. In the end, however, this form of creation questions the limits of the graphic emancipation process and those of its aesthetic reception by the public.

Well publicized in Europe and the United States (museum institutions and foundations are dedicated to them), the graphic productions of generative drawing are not exhibited and unfortunately remain in France mostly at the gimmick stage. They lack visibility and cultural, artistic and heritage recognition, even though they are part of an identifiable lineage, starting with Computer Art which, from the 60s and 70s onwards, renewed experimental approaches to form and color with the irruption of the computer into the artistic creation process.

The book "L'ensauvagement graphique du code" retraces a journey and a series of studies, graphic creations and texts leading to a process of drawing research in a digital environment. The effects of code and the materiality of data in the generative drawing produced with a plotter manifest the symptom of an era of transition, of an unresolved form. The singularity of the drawing executed with the plotter on the sheet of paper acts as the production of concrete micro-spaces that maintain the tangible link between the ancestral writing of signs and the digital code that now encrypts the world's affairs.

Taking a critical look at the transition from drawing to graphic pathways and its computational logics, I investigate the aesthetic interest of computer tracing by questioning it from the crossroads I've been following since the early 80s. In a devious way, I interrogate the data captured by visualization in the process of design and manufacture from drawing to machine. How can code and graphics work together to produce new forms of emancipation? The aesthetic radicalism of generative, programmed, black-and-white drawing plays with standards and goes beyond them, deliberately producing almost nothing on the scale of a world in the throes of digitalization.

GALERIE DATA has been located **at République in Paris**, since 2022. Its programming focuses on Generative Art, with a particular interest in work, from the digital to the tangible (drawing with a plotter, prints, installations...).

The gallery aims to show work from transdisciplinary fields of application, which explore the frontiers between art and technology.

The artists exhibited in the gallery experiment with generative forms ; using software and code, creating their own automated tools, exploiting data...

The artists' creations are inspired by geometry, mathematics and biology... They exploited technologies and use innovative practices, to express a critical and poetic point of view.

Founded in 2020 by Gabrielle Debeuret, Web & Social Media Artistic Director, with a professional Master's degree in art market (IESA). The gallery organizes exhibitions by deploying active partnerships with art market actors and influencers from the digital world.

GΔLERIE DΔTΔ

26, boulevard Jules Ferry 75011 Paris
thursday & saturday 2pm - 8pm

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