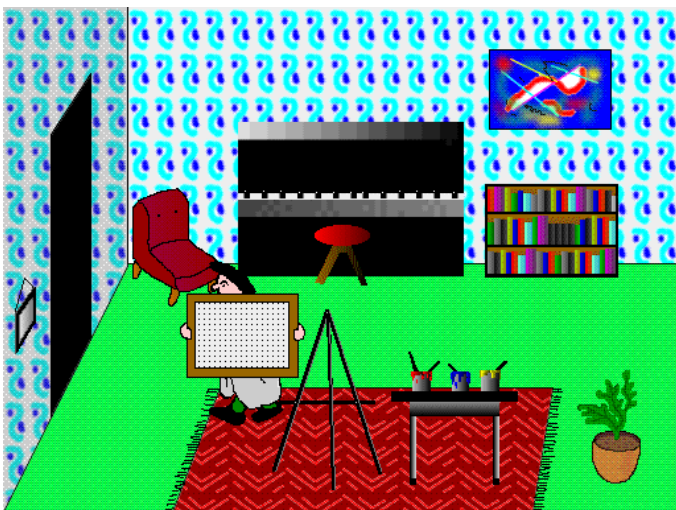


Hervé Graumann



*Raoul Pictor cherche son style...*

1993 – 2023



«Raoul Pictor cherche son style...», 1993  
 computing device – computer, screen, printer, software



Raoul Pictor dans son atelier (screenshot)

On the screen a classic scene from the history of art: the painter in his studio. The artist in his workplace, where the creator designs his images, the artist inscribed in his very production tool. In 1993, however, it was also a question of placing the human figure in relation to the machine, in the place which appeared on the horizon, which prefigured more than the work space to come: the computer, interface of the new world digital.

Some famous examples: “The painter in his studio” Rembrandt 1629, “Les Meninas”, Velasquez 1656, “The painter’s studio” Gustave Courbet 1855, ...

### *Raoul Pictor cherche son style...*

«Raoul Pictor cherche son style...» is an installation consisting of a computer (Mac LC), a 12" color screen and a color inkjet printer (HP Deskwriter C). The software was created using Macromedia Director.

In a generative, non-linear animation, we see a painter (Raoul Pictor) living and working in his studio. It is represented in a simple way, close to the cartoon. We see him painting, pacing, thinking, playing the piano, having a drink, reading, mixing his colors... The sequence of these activities is non-linear, the sequence lasts a few 2-3 minutes before Raoul Pictor does not consider his painting finished. It should be noted that we do not see what he paints; the painting, placed on his easel, is only visible from behind.

The painter grabs the painting and disappears through the side door represented by a black shape. It is at this moment that the printer starts to print and deliver Raoul Pictor's work into the real world. Each composition is unique, dated, numbered and signed. Once printed, the painter returns to the workshop through the side door, places his canvas on the easel and a new sequence begins to create a new painting.

During these 30 years, this work has been exhibited numerous times in galleries, museums, art fairs. It had to be, like many digital works, regularly adapted because the constant evolution of hardware and software made it obsolete on numerous occasions.

With the arrival of the Internet, a Flash version was developed, then the abandonment of Flash technology saw it disappear with it. The appearance of smartphones was a new opportunity to create a new version (Raoul Pictor Mega Painter 2013 – developed with Matthieu Cherubini. iOS version with Augmented Reality and ordering Phygitales paints).

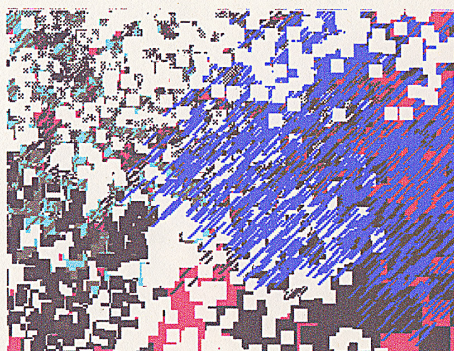
The development of Web3 seems a new horizon to explore. Generative art sites have finally seen the light of day and blockchain now makes it possible to support and certify digital creations. With Boris Rabusseau (Sha22), we are currently developing a version in p5.js in order to deploy this work in these new avenues.

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*Raoul Pictor* in public collections:

Swiss Confederation (deposited at HeK Basel) • Aargauer Kunsthaus •  
Centre Pasquart, Bienne • FMAC Geneva • Museum of Sion • FRAC Alsace

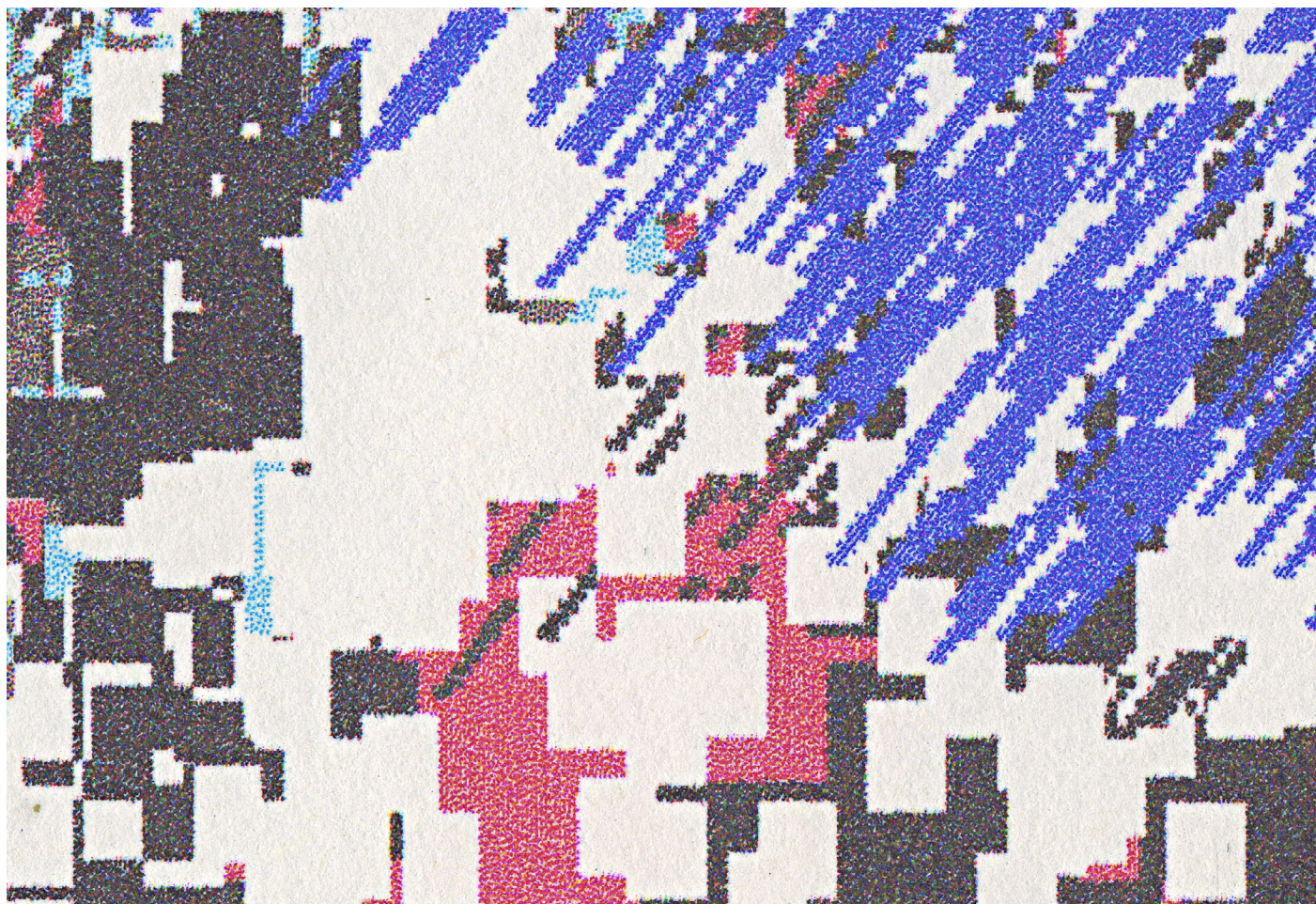




Raoul Pictor cherche son style... No 2  
Lundi, 14 juin 1993

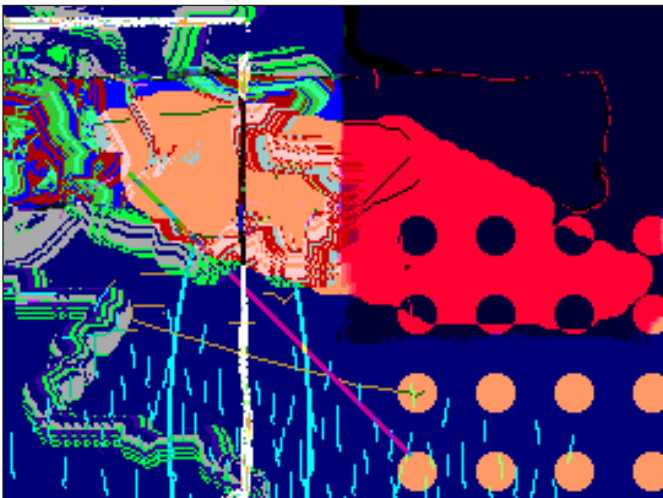
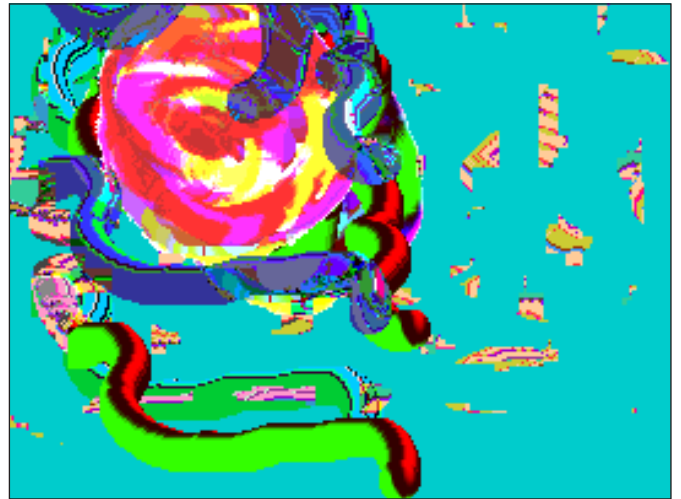
*R. Pictor*

Print no 2 june 14, 1993 - inkjet print, A4



*detail*

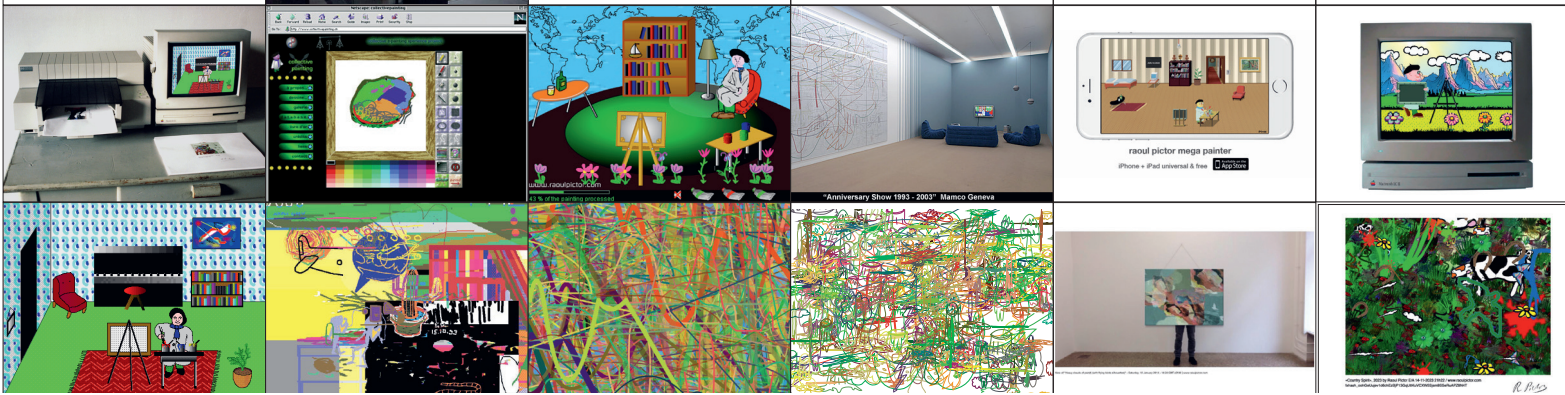




Various "paintings" of version 1 - 1993 (screenshots)



1993 - 1999	1998 - 2002	2001 - 2020	2003 - 2006	2013 - 2022	2023 - xxxx
« Raoul Pictor cherche son style... »	« Collectivepainting » (derivative work)	« R.P. Web Studio » Internet Version	« R.P. X Anniversary Show » Installation / v. Flash	« R.P. Mega Painter » version XX years / iOS app.	30 year version
Installation: ordinateur, écran, imprimante couleur jet d'encre. Mac LC. HP DW500c. Macromedia Director/Lingo.	Collaborative and generative work on the Internet and in the OFS building - Neuchâtel	Internet version developed in Flash.	Installation, computer, plasma screen, color laser printer. Interactive version. Edition of a CD-ROM. Flash.	With Matthieu Cherubini iPhone and iPad version (iOS beta version developed in 2009)	Project in development. - Generative WebApp: fxhash - NFT Editions
The first version of this work was presented in 1993. Placed on a table, the computer device was to be looked at - there was neither keyboard nor mouse. The prints, all unique, were printed at irregular intervals but between 8-10 per hour. The printing time (3-4 minutes) offered a form of suspense.	This project allowed Internet users to draw graphic elements on a drawing applet on the collective-painting.ch site. The elements were sent and generative compositions were produced and broadcast on the screens in the OFS hall and also on the web.	Thanks to the ActionScript programming language (particularly the Flash 4 - 1999 version) and the "Printfrom" function it was finally possible to develop a version for the Internet.  Animation & compositions vector	Exhibited at MAMCO Geneva (Prix Manor) for the 10th anniversary of the project.  This version was interactive so as not to use ink unnecessarily.  Animation & compositions vectors.	AR version - Augmented Realities of paintings. Image sharing & geolocation.  Phygital objects: Order hand-painted paintings (oil on canvas) from the app.  Version freely available from the AppStore until 2022. An update is necessary.	- Web 3 / Metaverse - 3D Immersive 3D version. VR tour of the workshop which will be developed on the Island of Tchan-Zaca (with Jonathan Delachaux)  - WebApp version. Version potentially intended for a generative art platform for example. fxhash.xyz / objkt.com  - Exhibition, Publication  Contacts & partnership : Tezos Foundation Kunsthaus Aarau GameLab (UNIL) HeK Basel (others...)



3rd Biennial of contemporary art, Lyon, 1995 (Opening speech)



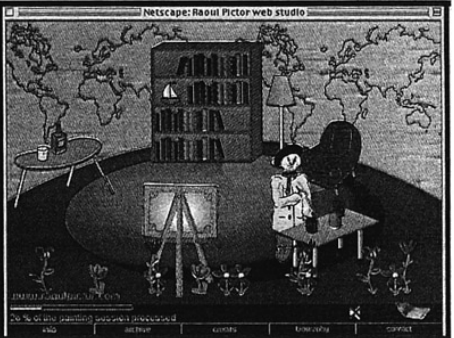
**TÊTE**

**Raoul Pictor, premier peintre abstrait du Net**

Depuis 1993, le Web a son peintre. Elevé dans la tradition visuelle de la bohème hollywoodienne, Raoul Pictor a tout du peintre de Montmartre qu'incarne Gene Kelly dans «Un Américain à Paris». Bêret sur le chef, longue blouse blanche, féru de littérature et porté sur la boisson, voilà l'artiste de toujours, imperméable aux mutations technologiques qui agitent le petit monde des médias. Aussi, bien qu'il n'évolue que dans le cadre d'une animation Flash et que ses tableaux fassent appel aux potentialités de calcul aléatoire de l'informatique, Raoul Pictor continue d'utiliser pinceaux et huiles pour composer en trois minutes ses toiles abstraites. Premier (et unique?) peintre virtuel du Web, le pittoresque Raoul Pictor doit son existence à l'esprit inventif de l'artiste genevois Hervé Graumann, dont l'œuvre plastique se prolonge ainsi sur Internet par l'entremise d'un petit personnage animé. Car chacun des tableaux que produit le logiciel «Raoul Pictor Web Studio» est unique, faisant appel à un répertoire de formes et de couleurs permettant plusieurs milliards de combinaisons différentes. Signée et numérotée, l'œuvre peut ensuite être imprimée gratuitement, tout bon web-surfeur qui se respecte se devant désormais

de posséder «son Pictor». Et si, comme l'indique son auteur, Raoul Pictor «cherche son style», c'est que le site lui-même est en mutation permanente, Hervé Graumann pouvant intervenir à tout moment pour modifier les paramètres de la création qui se déroule sous nos yeux. Aussi ambitieux qu'il puisse paraître, le projet n'en demeure pas moins ludique et grotesque, désacralisant l'accession de l'art au domaine virtuel. Par sa mécanique à la gaucherie toute humaine, allée à une autonomie de machine désincarnée, Raoul Pictor symbolise à merveille le défi que représente l'art sur Internet: celui d'une création accessible à tous, se servant d'une technologie de pointe pour composer une œuvre devant faire sens au-delà du cercle sélect des programmeurs et autres web-maniâques. Une pièce maîtresse du Net Art qui a valu au Genevois la bourse fédérale des beaux-arts, récompensant son travail de pionnier sur le Web. En témoignage

Bêret et longue blouse blanche, Raoul Pictor a tout du peintre de Montmartre hollywoodien. Ses tableaux font appel au calcul aléatoire de l'informatique, mais il continue d'utiliser pinceaux et huiles pour composer ses toiles abstraites.



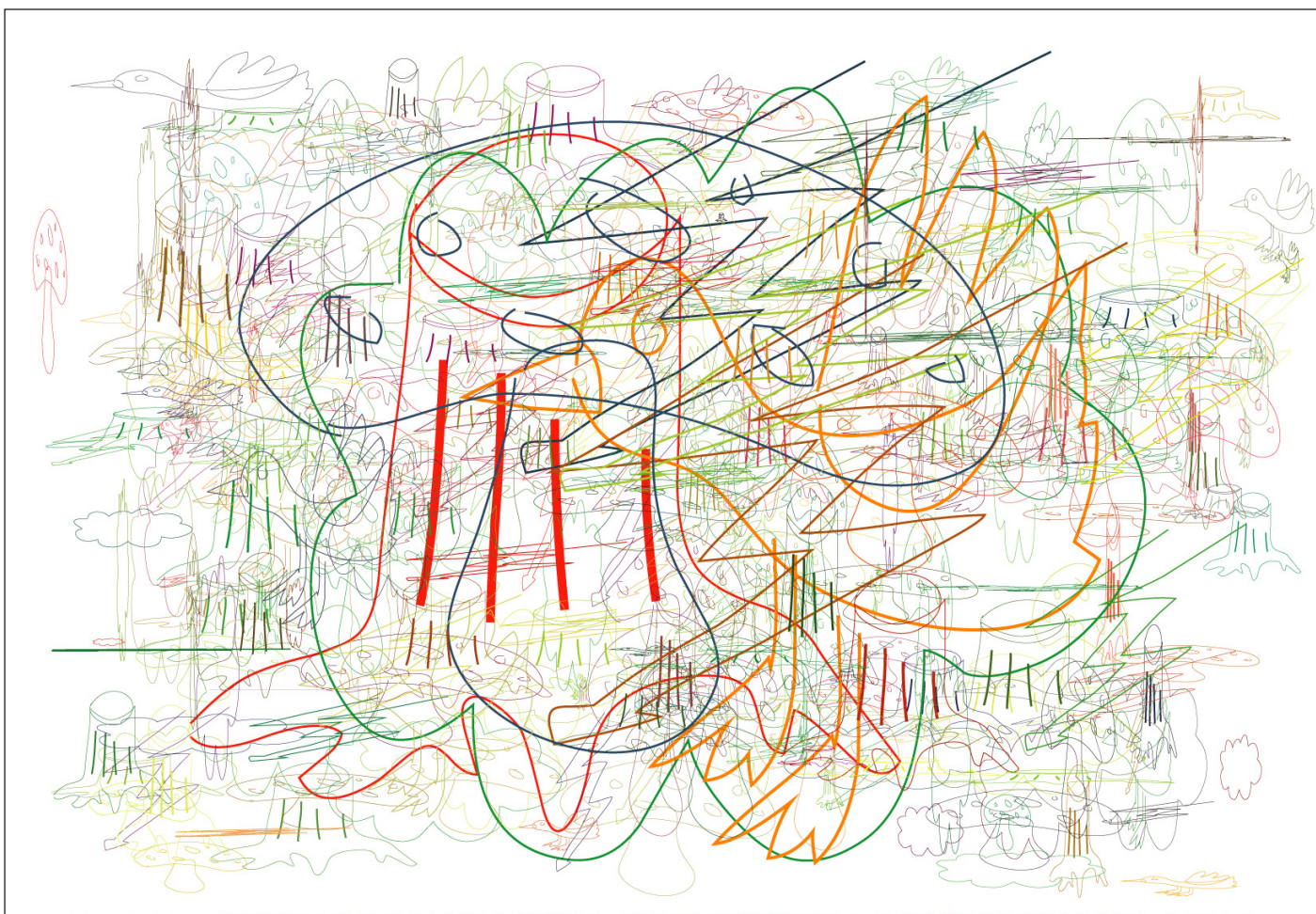
son site [www.graumann.net](http://www.graumann.net), sur lequel se déploie une multitude de petits projets délicieusement ironiques, mettant à profit de manière aussi élémentaire qu'efficace les propriétés de la culture Internet. **N. J.**

<http://www.graumann.net>  
<http://www.raoulpictor.com>





Raoul Pictor | X Anniversary Show | Mamco Geneva, 2003



Vector image, impression jet d'encre, 350 x 500 cm.





*Raoul Pictor mega painter – 2013*

iOS app (with Matthieu Cherubini)





View of "Tapestry like, crossed multilines" - Thursday, 24 April 2014 - 20:11 GMT+0200 | Lat: 46.210385° - Long: 6.140385° | [www.raoulpictor.com](http://www.raoulpictor.com)







View of "Face (A)" - Thursday, 24 April 2014 - 22:07 GMT+0200 | Lat: 46.210419° - Long: 6.140089° | [www.raoulpictor.com](http://www.raoulpictor.com)







*making of – agent K in work*



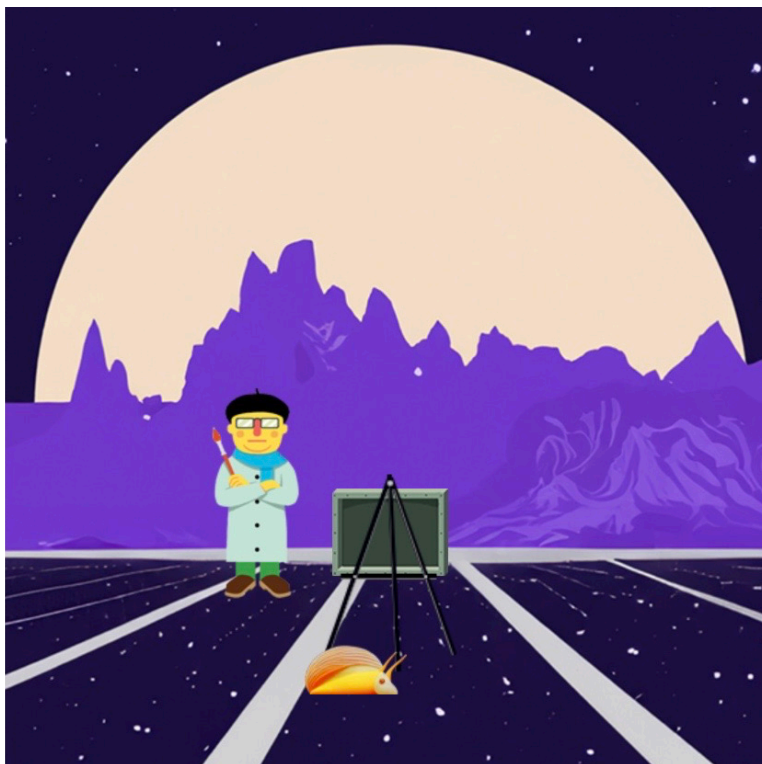
Raoul Pictor mega painter – «Watchers» – augmented reality (selection) - 2014-2020



2023

*Raoul Pictor meta painter – crypto period*

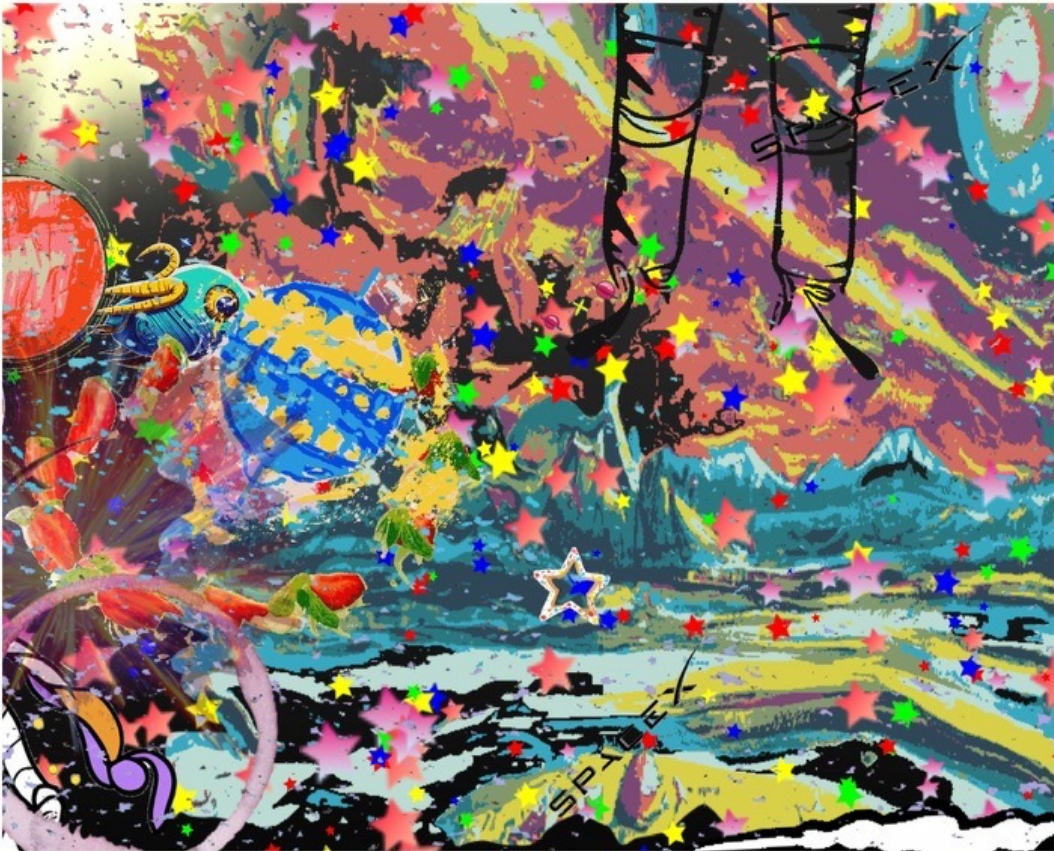
generative WebApps for fxhash.xyz



*Cosmic messenger*, 2023  
generative animation

Several clips are planned for Raoul Pictor's 30th birthday. Each animation shows a particular animation which is associated with a unique style. Each animation also offers specific features. Acquiring copies of the edition will display the animation (the "making of") followed by the unique "painting". The sequences will therefore be short. Productions (paintings) will be saved in `pixeldensity(4)` or higher.





«Cosmic messenger», by Raoul Pictor E/A 03-11-2023 22h04 | [www.raoulpictor.com](http://www.raoulpictor.com) | 1993-2023

R. Pictor



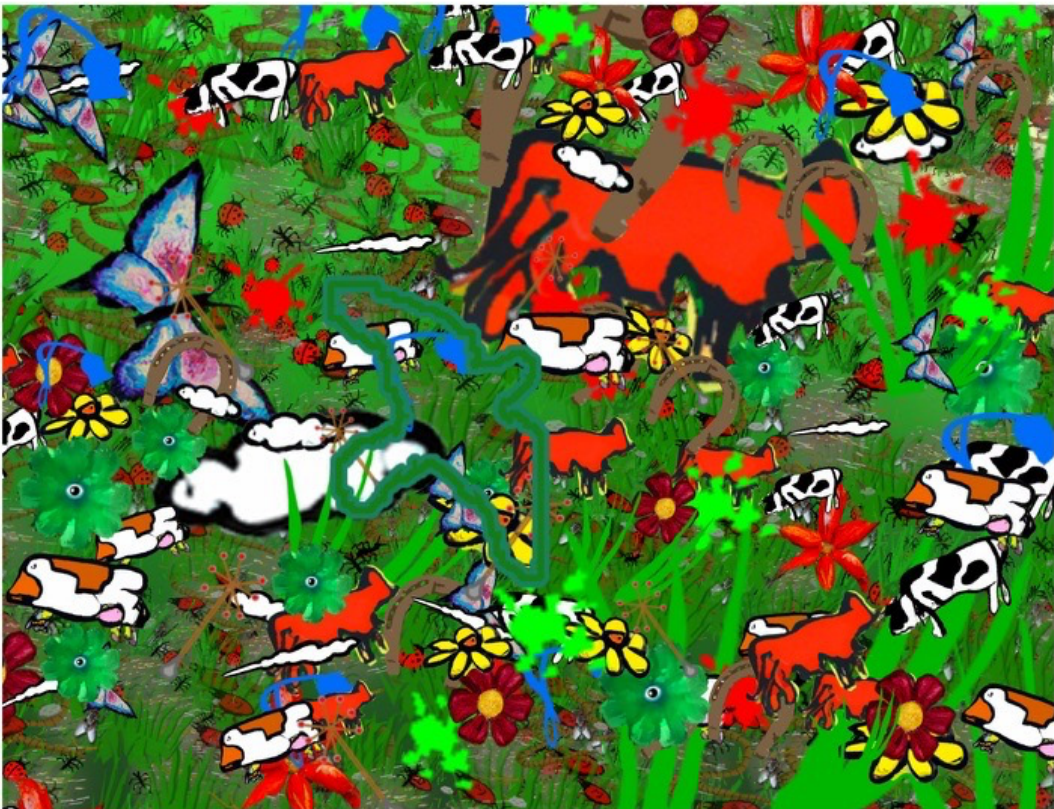
*Country spirit, 2023* (30th anniversary tribute)  
generative animation





«Country Spirit», 2023 by Raoul Pictor E/A 26-10-2023 07h52 / [www.raoulpictor.com](http://www.raoulpictor.com)

*R. Pictor*



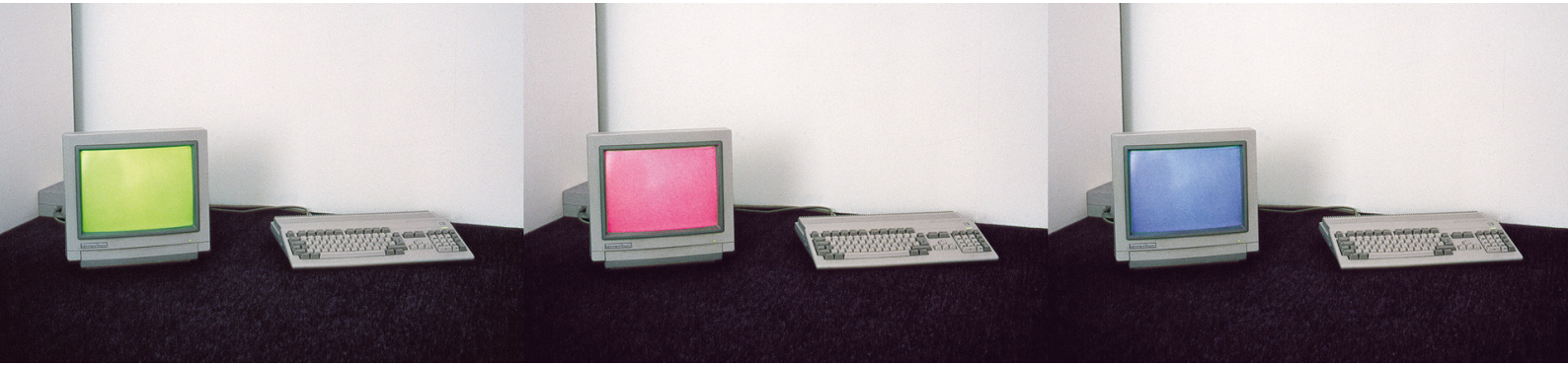
«Country Spirit», 2023 by Raoul Pictor E/A 26-10-2023 13h46 / [www.raoulpictor.com](http://www.raoulpictor.com)

*R. Pictor*

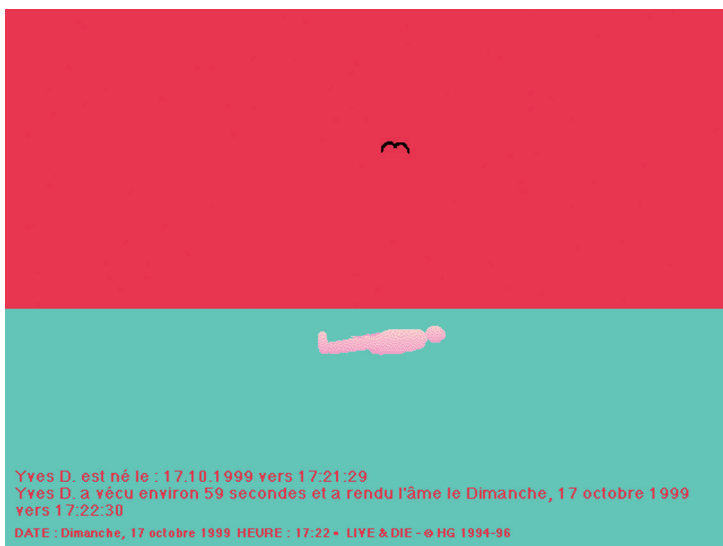
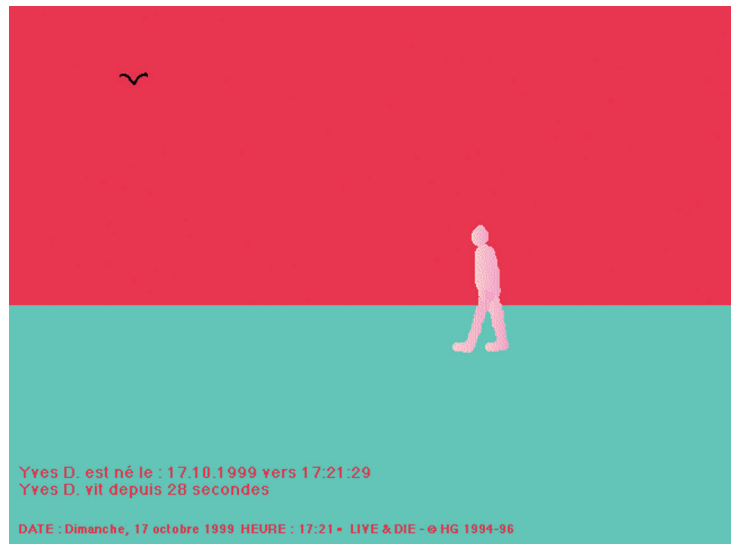
**Annex:**

Other generative works were developed at this time such as :

*Couleur Minute* 1990, *Sponsoring* 1994, *g.r.a.t.* 1994, *Profils perdus & Libre échange* 1994, *Live & Die* 1994-96, *L.O.S.T.* 1997, *CollectivePainting* 1998, *BlackMail Office* 2001 ...



*Couleur Minute*, 1990 – Succession of monochromes, random colors displayed for 1 minute



*Live & Die*, 1994-96 | generative animation



Mike, 31 ans, chic,  
aimant les cravates,  
franc, aimant faire  
l'amour.

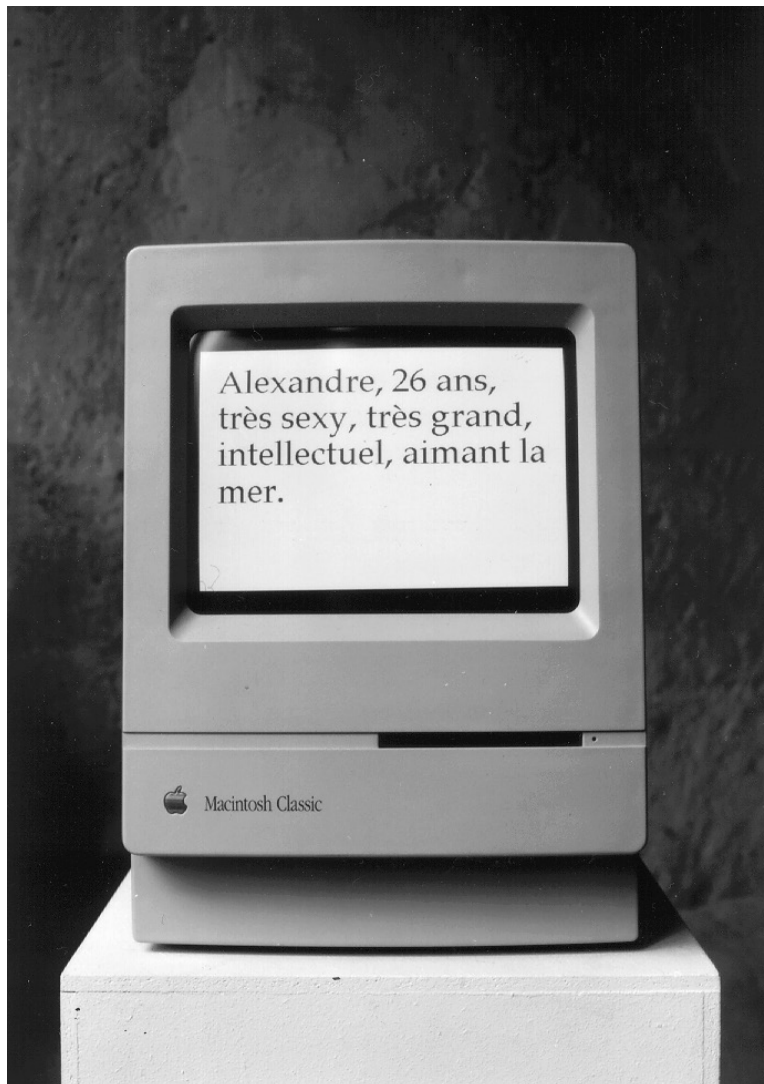
Aline, 35 ans,  
beaucoup de charme,  
aimant les voitures.

Kevin, 33 ans, très  
viril, soigné, sympa.

Barbara, 24 ans, jolie,  
affectueuse, discrète.

Pascal, 28 ans, beau,  
assez petit, croyant,  
sportif.

Cécile, 25 ans, très  
belle, très grande,  
rousse, raffinée,  
aimant s'amuser.



Christiane, 38 ans,  
très élégante, très  
classe, libre, aimant  
la voile.

*Profils perdus, 1994 | Random generator of classified ads (french)*

## Hervé Graumann | Biographie

Hervé Graumann was born in 1963 in Geneva, where he lives and works. During his studies at the École Supérieure d'Art Visuels (ESAV – Geneva), he acquired a computer and began exploring the potentials and challenges of digital tools in the artistic field.

He gained significant recognition in 1993 with his work «Raoul Pictor seeks his style...». In this digital animation, we follow Raoul Pictor, a small animated character reminiscent of the «Super Mario» generation, in the act of creating art in his virtual studio. It's only at the end of a few-minute sequence that we see the painting once it has been printed. Raoul Pictor is portrayed with the typical traits of a romantic artist: he mixes colors, delves into readings, immerses himself in the ecstasy of creation, and takes breaks, including for drinking. Thanks to the random generator integrated into the animation, each session unveils a different artwork. Although the animation might seem, at first glance, to mock an outdated image of the artist, it actually prompts deep reflection on the artistic condition in the digital age.

Throughout his career, Graumann has produced a multitude of works using programming, leveraging the interactive, generative, and non-linear possibilities offered by digital tools. Among these works are: «Hard on soft» (1993), «Out of order» (1994), «Live & Die» (1994), «Profils perdus» and «Libre échange» (1994), «Green plant entertainment» (1995), «For machines» (1995-96), «L.O.S.T.» (1997, an Internet project for Documenta X), «Collectivepainting» (1998), «Yes or no?» (1999). These works combine various media such as image, sound, and text, and employ a range of devices, from screens to printers, along with specific interfaces.

\* \* \*

**Expositions personnelles (sélection)** 2023 Genève, BASE Window (avec Sha22) «Who's next?» • 2022 Genève, BASE Window «AK66» • 2018 Genève, Body & Soul, « Why lie? », Raoul Pictor mega painter Anniversary Show XXV • 2014 Genève, TMproject, «Raoul Pictor mega painter app show» • 2010 Genève, Bertrand & Gruner Gallery, – avec Tom Fruin • Monte Carasso, I sotterranei dell'Arte, «Raoul Pictor, iPhone Edition» [cat.] • 2007 Biel, Centre Pasquart, Biel • 2006 Leipzig, Maerzgalerie, «Jamaica Pattern horizontal one» • 2005 Genève, Galerie Guy Bärtschi • Milano, Galerie 1000eventi • 2003 Bruxelles, ArtBrussels 03, Galerie Guy Bärtschi • Schaffhausen, Kammgarn, «Crossing Over» – avec Patrice Baizet • 2001 Genève, Galerie Anton Meier • 2000 Genève, Centre pour l'image contemporaine – avec A. Muntadas • Lyon, La BF15, «portrait, paysage, nature morte» • Grenoble, École des Beaux-Arts, «Made in Grenoble» • 1997 Sierre, Forum d'art contemporain, «Landscape database» • 1995 Grenoble, Nouvelle Galerie • Bern, Galerie Martin Krebs • 1994 Amsterdam, Art Hotel – Galerie Andata/Ritorno • Bern, Galerie Martin Krebs • Leipzig, Förderkreis der Leipziger Galerie für Zeitgenössische Kunst [cat.] • Genève, Galerie Andata/Ritorno • 1992 Genève, Salle Crosnier, Palais de l'Athénée [cat.] • 1990 Genève, Galerie Andata/Ritorno • 1989 Genève, Galerie La Régie

**Expositions collectives (sélection)** 2023 La Chaux-de-Fonds, Quartier Général « Game over, Play forever » • 2022 Martigues Musée Ziem « Les donations Siméoni » • 2021 Genève « MOBILE » interventions urbaines • 2020 Shanghai, « We=Link : Sideways » Chronus Art Center • Yverdon, « Rock me Baby », CACY • Bienne, Centre Pasquart, « Kaleidoscope » • 2017 La Chaux-de-Fonds, Musée des Beaux-Arts, « Répliques. L'original à l'épreuve de l'art. Autour de la collection d'Olivier Mosset » • 2015 Milwaukee, MIAD, «Repetition, reticulation» • 2014 Mouans Sartoux, Espace de l'art concret, «Le fil des possibles» [cat.] • Sharjah, UAE, «Islamic Art Festival» [cat.] • Kyoto, «Swiss Visual» • 2012 Genève, Galerie Daniel Varenne, «7 chez Daniel Varenne» • 2012 Karlsruhe, ZKM, «Digital Art Works | The Challenges of Conservation» [cat.] • 2009 Beijing, Namoc, «Timelapse» [cat.] • 2008 London, Nettie Horn Gallery, «Et pendant ce temps...» • 2007 Annecy, Fondation Salomon, «Baroquissimo» [cat.] • 2003 Genève, MAMCO, «Rien ne presse» • Genève, «Neuclid team spirit», HUG, curator Marina Engel [cat.] • 2002 Kiev, Center for contemporary art, «Not only chocolate» [cat.] • 2000 Basel, Ausstellungsraum Klingental, «Dans le texte» [cat.] • Genève, MIRE, «Devoirs de vacances» • Genève, Centre pour l'image contemporaine, «version\_2000» [cat.] • Zürich, Kleines Helmhaus, «artificialities» • 1999 Langenthal, Kunstmuseum, «Media Skulptur» [cat.] • Aarau, Kunsthau, «40 ans d'art en Suisse» [cat.] • 1998 New York, Swiss Institute, «Independing loop» • Mechelen, Galerie Transit, «Blind Date» • Berlin, Akademie der Künste, «Nonchalance revisited» • Rotterdam, Kunsthall, «100 jaar M.C. Escher» • Bern, Kunsthalle, «White Noise» [cat.] • Genève, Galerie Art & Public, «Suite substitute III» • Berlin, shift e.v., «ENIAC» • Fribourg, Fri-Art, «Technoculture Computerworld» • 1997 Bienne, Centre Pasquart, «Nonchalance» [cat.] • New York, Galerie Lombard-Freid, «My Swiss friends» • Lyon, Musée d'art contemporain, «Version Originale» • Kassel, Documenta X [cat.] • 1996 Genève, Galerie Art & Public, «One artist, one week, Video installation» • Luzern, VIPER 96, int. Film- Video- und Multimedia-Festival • Basel, ART 27'96 VideoForum, Galerie Art & Public • Basel, ART 27'96, Galerie Anton Meier • Berlin, Museum Schloss Burgk/Saale & Haus am Waldsee,



«(Landschaft) mit dem Blick der 90er Jahre» [cat.] • Zürich, Museum für Gestaltung, «Ich & Du» [cat.] • 1995 Genève, Galerie Art & Public, «Christmas Show» • Lyon, 3ème Biennale d'art contemporain [cat.] • Aachen, Neueraachenerkunstverein, «...wie gemalt» • Montréal, ISEA95 • 1994 Neuchâtel, MEN, «Marx 2000» • Genève, Saint-Gervais, «Version 1.0» • Basel, Filiale, «Complet» • Langenthal, Kunstmuseum, «Video Installationen - Szene Schweiz» [cat.] • 1993 Genève, CIC, 5ème Semaine Internationale de Vidéo [cat.]

**Collections publiques** Musée des Beaux-Arts de La Chaux-de-Fonds • Office fédéral de la culture, Berne • Aargauer Kunsthaus, Aarau • Haus für Elektronische Kunst (H3K), Basel • Musée Cantonal des Beaux-Arts, Neuchâtel • Fonds municipal d'art contemporain, Genève • Fonds cantonal d'art contemporain, Genève • Musée des Beaux-Arts, Sion • Kunstsammlung des Kantons Basel-Landschaft • Centre Pasquart, Bienne • FRAC Alsace • Centre pour l'image contemporaine, Genève • Office fédéral de la Statistique, Neuchâtel • Musée de la communication, Berne • Kunstmuseum des Kantons Thurgau • Kunstmuseum Olten • Collection de la Fondation Hermine Maurer, La Chaux-de-Fonds

**Bibliographie (sélection)** 2019 « Générer des dessins », Bruno Durand, Canopé Éditions • 2012 «Conservation de l'art numérique : Théorie et pratique», ZKM • 2010 Raoul Pictor, iPhone Edition, I sotterranei dell'Arte, Cascio Editore • 2008 Patterns 2. Design, Art and Architecture, Glasner; Schmidt; Schöndeling (Eds.) • 2005 Hervé Graumann Monography, Bärtschi-Salomon Editions • 2003 Hans-Rudolf Reust, in Artforum • Véronique d'Auzac, «Joyeux anniversaire Raoul», in KunstBulletin nr 3 • 2001 Gauthier Huber, «L'écheveau de la représentation», in Kunstbulletin nr 10 • 2000 Barbara Basting, «Digitale Flugobjekte», in Weltwoche nr 6 • 1997 Simon Lamunière, Hervé Graumann [cat.] documenta X guide, Kassel • Andreas Meier, Hervé Graumann [cat.] «Nonchalance», Centre Pasquart, Bienne • Gabrielle Boller «Le caractère éphémère des images rapides», NIKE Bulletin • 1996 Daniel Baumann et Olivier Kaeser, «In vitro / In vivo» [cat.] • Erika Keil, «Ich & Du» [cat.] • Marietta Rohner, MediaSkulptur '96, Langenthal [cat.] • 1995 Kathrin Becker, in «(Landschaft) mit dem Blick der 90er Jahre» • Laurence Pythoud, in L'œil magazine, (déc.) • Philippe Grand, in 3ème Biennale d'art contemporain [cat.+CD-ROM], Lyon • 1994 François-Yves Morin, «Une journée dans la vie de Raoul Pictor» [publ.] • Hervé Laurent, «Sur deux œuvres de Hervé Graumann» [cat.] Staircase 2 • Zapp Magazine, nr 1, Art Hotel Amsterdam • Françoise Nyfenegger, in Kunstbulletin • 1993 François-Yves Morin, «Tableaux (monochromes) d'une exposition (informatique)» [cat.] 5ème SIV • 1992 François-Yves Morin, «Le monde et son hypothèse», [cat.] Salle Crosnier, Palais de l'Athénée, Genève • François-Yves Morin, «Étiquette : couleur», [cat.] Hardhof, Bâle • 1991 François-Yves Morin, in «Kunst in der Schweiz» Kiepenheuer & Witsch Verlag

**Bourses - Prix** 2006 Prix Gustave Buchet, Lausanne • 2005 Prix de la Fondation Irène Raymond, Lausanne • 2003 Prix Meret Oppenheim, Office fédéral de la culture • Prix Manor, Genève • 1995 Prix Fédéral des Beaux-Arts, Bâle • 1994 Prix Fédéral des Beaux-Arts, Bâle • 1993 Prix Fédéral des Beaux-Arts, St Gall • Bourse Kiefer-Hablitzel, St-Gall • Prix Moët & Chandon Suisse pour l'art • Bourse de recherche du Fonds Cantonal d'art contemporain, Genève • 1992 Bourse Kiefer-Hablitzel, Aarau • 1991 Bourse Patiño, Cité Internationale des Arts, Paris • Bourse Kiefer-Hablitzel, Bâle • 1990 Bourse de la Fondation Irène Raymond, Lausanne • Bourse Lissignol-Chevalier-Galland, Genève • 1989 Prix Adolphe Neuman, Ville de Genève • Golden Lion Award, Festival du film d'animation de Taïpei, Taïwan

**iOS apps – Vidéographie – Filmographie** 2014 Inception cam app (avec M. Cherubini) • 2013 Raoul Pictor Mega Painter app (avec M. Cherubini) • BlowUp cam app (avec M. Cherubini) • 2011 GridCam app (avec M. Cherubini) • 2009 Raoul Pictor Pocket Painter • 1999 Début de la série d'animations vidéos EZmodels • 1991 Début de la série d'animations vidéos Overwrite • 1990 Photoanimation II (16 mm) • Ubiquités (16 mm) • 1987 Photoanimation I (16 mm)

5, chemin de Concava  
CH-1231 Conches

+41 78 6116690

herve.graumann@gmail.com  
www.graumann.net  
www.raoulpictor.com