

THIBAUT BRUNET
TYPOLOGIE DU VIRTUEL

The Galerie Heinzer Reszler is pleased to announce Thibault Brunet's second exhibition at the gallery.

In 'Typologie du Virtuel', Thibault Brunet explores France through Google Earth. Via GPS, telephone and tablets, satellite imagery has greatly changed our use of space. Through its all-embracing character, the international navigation tool GE tends to overshadow the fact that it is a patchwork, resulting from a quantity of thumbnails or vignettes submitted by thousands of users. Potential interaction with this data bank is instrumental as well as creative. In this sense GE presents similarities with the online video games that Thibault Brunet has explored exclusively up until now. A community of users is generated connected by information sharing. The most passionate of them also sustain a blog to keep abreast of data bank updates, Google Maps Mania.

'Typologie du virtuel' partly uses the oscillation caused by the enormous and imprecise use of this information.

Thibault Brunet selects fragments from a virtual world coproduced by multiple individuals. The data updates do not reflect any identifiable objective. The images in this series were produced from buildings located in peri-urban areas and reproduced in 3D by GE users. Shopping centres, HLM (social housing) and major commercial company towers fall within a global architectural typology, lacking in any connection to the region. The artist entrenches them in a specific space and time by adding a defined drop shadow according to the day and time of their production. He recontextualises the image by relating it to the first manufacturer's action and forms a new intermediary by joining a collective creative chain. The shadow is the context, the creation of a projection space vanishing into the mist that the artist compares to a 'digital cloud', where buildings seem to emerge like pop-ups.

Through the title of his series, a cataloguing principle lacking in personal expression and a composition dictated by a fixed protocol (choice of shadow and dominant colour defined by the objective modeling file data), Thibault Brunet clearly refers to the 'anonymous sculptures' or 'industrial building typologies' produced by the photographers Bernd and Illa Becher. The reference to these images, 'symbols of an outstanding period in industry,' is by no means insignificant at a time when we increasingly dream about the stock of dormant information represented by 'Big Data' and about the chance to analyse it for targeted use. By creating a series from copyright-free files,

Thibault Brunet indirectly raises the question about their source, their potential use and their ownership.

Using art to condone a popular practice of consulting and creating images, the artist's work is in line with interaction that abolishes individual and collective boundaries. His images of images show 'active intervention that improves our experience of art as well as of the world in all its breadth'.

Marguerite Pilven

Thibault Brunet (1982, French, lives in Paris) is graduated from the Ecole supérieure des Beaux Arts in Nîmes. In 2008, the first series he realises using video games, Vice City, is selected the ReGeneration2 exhibition organized by the Musée de L'Elysée in Lausanne. Thereafter, other institutions are interested in his work: Finalist of the Aperture Foundation Price 2012 in New York, Talents FOAM 2013 in Amsterdam, Mois de la Photo in Paris 2012, European Month of Photography à Berlin, Vienna and Luxembourg 2012-2013, Month of Photography in Los Angeles 2013, Institut d'Art Contemporain of Villeurbanne ein 2013, Prix du public Sciences Po pour l'art contemporain 2014, Prix Coup de coeur Art-Collector at Jeune Création 2014, Winner of Carte Blanche PMU 2014 at the BAL (Paris).

Several solo exhibitions are in the pipeline in 2015: Sunol Foundation in Barcelona, at the Espace Saint-Cyprien in Toulouse and at the Galerie Binôme (Paris). He also participates to the following group exhibitions: Nouveaux territoires de l'image at FRAC LanguedocRoussillon in Montpellier; Prix Coup de coeur Art-Collector in Paris; Jeune création internationale in Singapour with the Institut d'Art Contemporain of Villeurbanne; Passage in the frame of fRésonances of the Lyon Biennale and Conséquences in the frame of the NEMO Biennale internationale des arts numériques in Paris and in Ile-de-France. After the release of Les immobiles published by Filigranes in January 2015, a monograph is currently being prepared with the support of the Centre National des Arts Plastiques.

His work is also present in important private and public collections including the Musée de l'Elysée, the FRAC Languedoc-Roussillon, the BNF Paris and the Arthotèque of Lyon.