Raphaël Bastide

Portfolio
01 2023

http://raphaelbastide.com
bonjour@raphaelbastide.com

I make objects, programs, sound pieces, performances, instruments and tools. I also teach art, design and digital culture. I am a free software enthusiast and release most of my work under open source and free software licenses. I initiated PrePostPrint and I maintain Use & Modify and Fragile Forge where you can find a list of tools I crafted. I am also part of Vervetyne Type Foundry. I live and work in Montreuil, France.

What follows is a selection of work. Feel free to ask for a complete list of my projects by email.

Fungal

2022
https://fungal.page
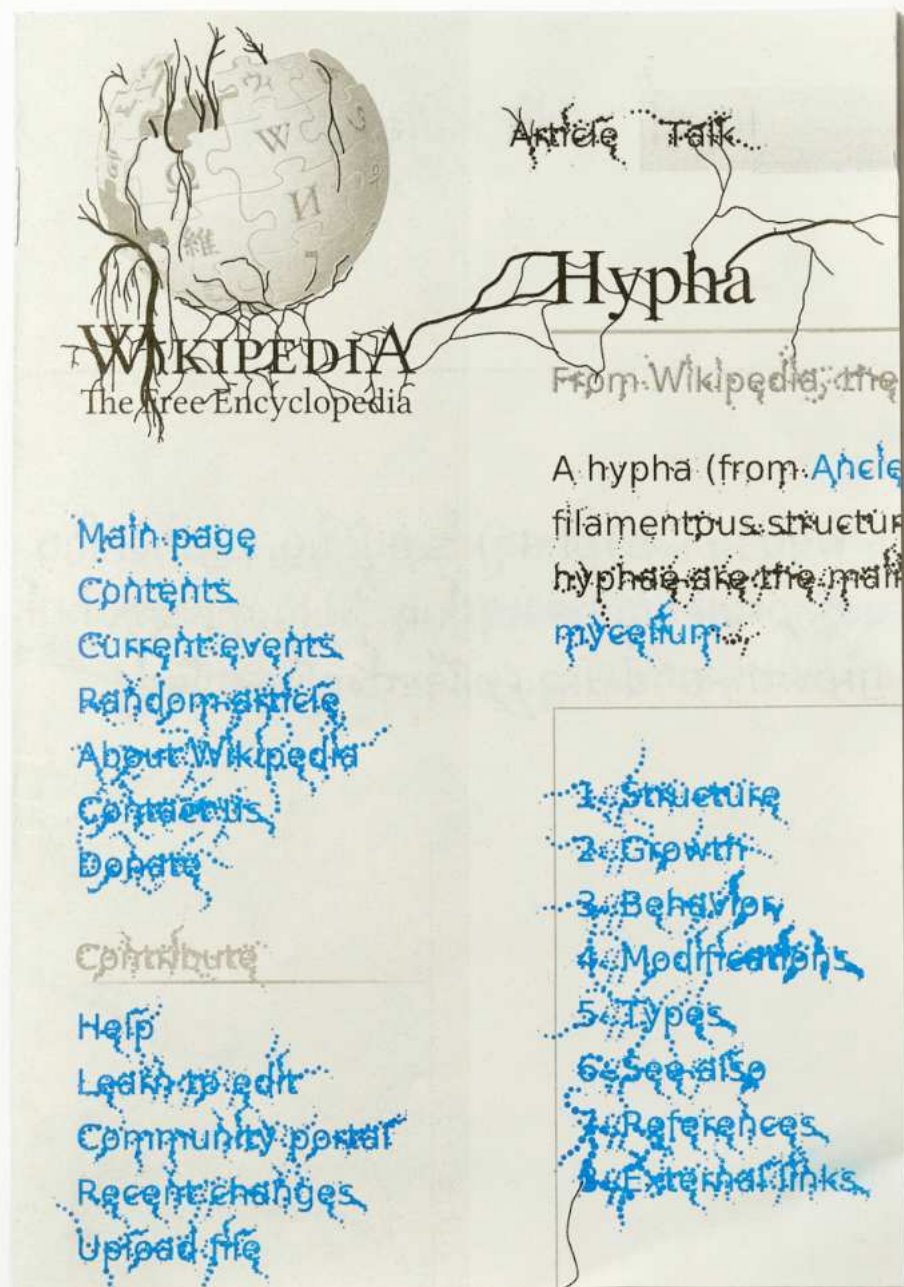16 pages riso zine, 3 stickers, web page

This project is a tribute to Wikipedia, one of the greatest websites of the World Wide Web. This collaborative encyclopedia is now 21 years old, and I am still fascinated by the way it has changed our relationship to knowledge. It also represents a comforting example of what humanity can do: collaborating voluntarily on the largest knowledge-sharing project in our history. I consider Wikipedia being the descendant of Enlightenment's encyclopedists and free software movement. Such project made by the people, for the people, is one of the beautiful remains of the early Web's utopia.
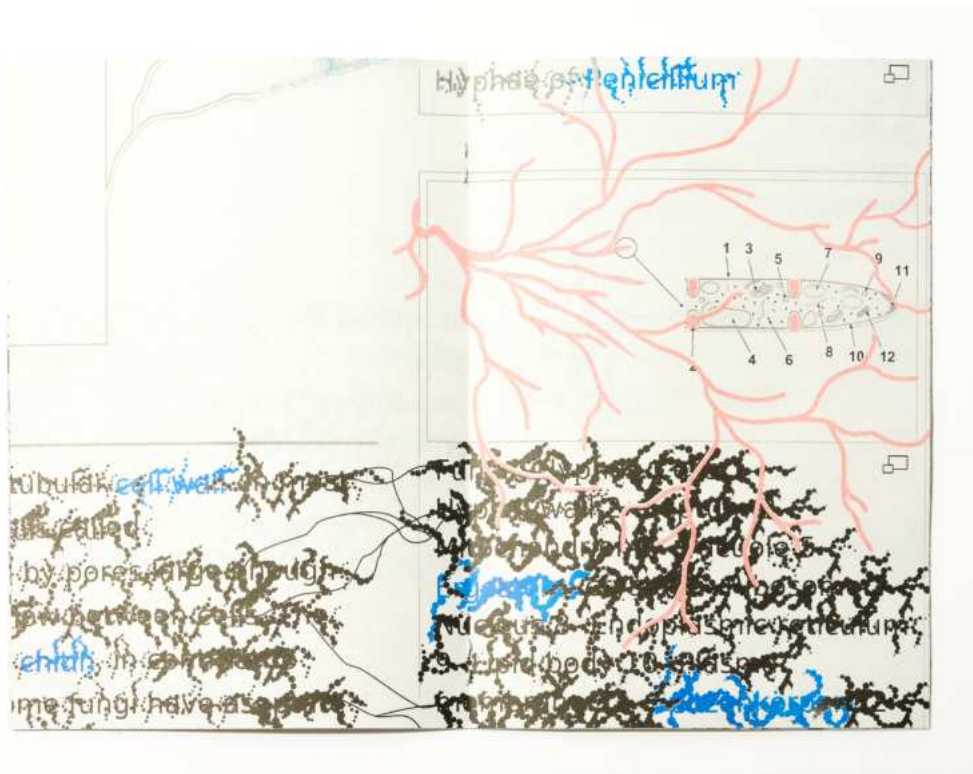
Wikipedia is not perfect (lack of diversity, moderation…) and it remains a fragile system. Still, I wanted to picture it as a post-human vestige, an artifact invaded by biomorphic figures and spreading typography. My work quickly focused on how to create organic ornaments, affecting the encyclopedia's interface, its typography, the figures and the Wikipedia logo itself.

This project is made up of a 16-page fanzine, a sticker pack, a web page and a libre font.

Published by Hato Press, available for purchase.

Hypha
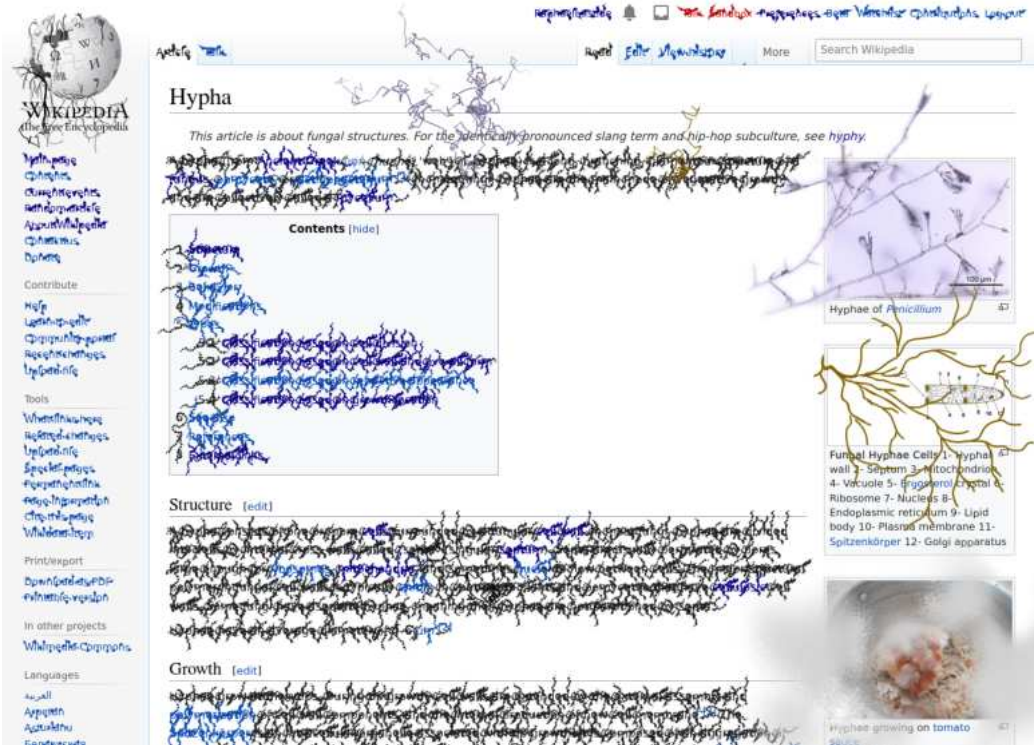
From Wikipedia, the

A hypha (from Ancie
filamentous structur
hyphae are the mai
mycelium...

WIKIPEDIA
The Free Encyclopedia

Main page
Contents
Current events
Random article
About Wikipedia
Contact us
Donate

Contribute

Help
Learn to edit
Community portal
Recent changes
Upload file

1. Structure
2. Growth
3. Behavior
4. Modifications
5. Types
6. See also
7. References
8. External links

Cover of the zine *Fungal*

Middle pages of the zine *Fungal*

Back cover of the zine *Fungal*

Screenshot of the https://fungal.page web page

Invaded Wikipedia logo sticker 3/3
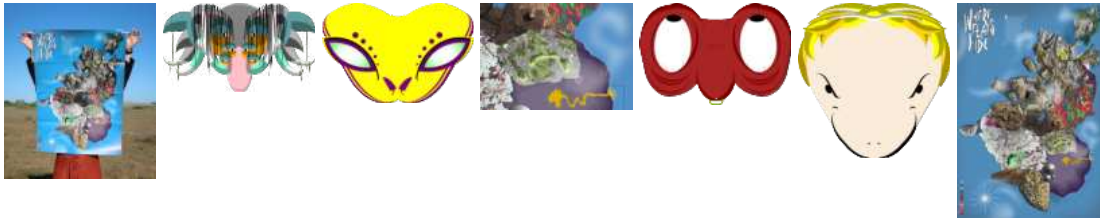
Where Fears Hide

2022
https://where-fears-hi.de
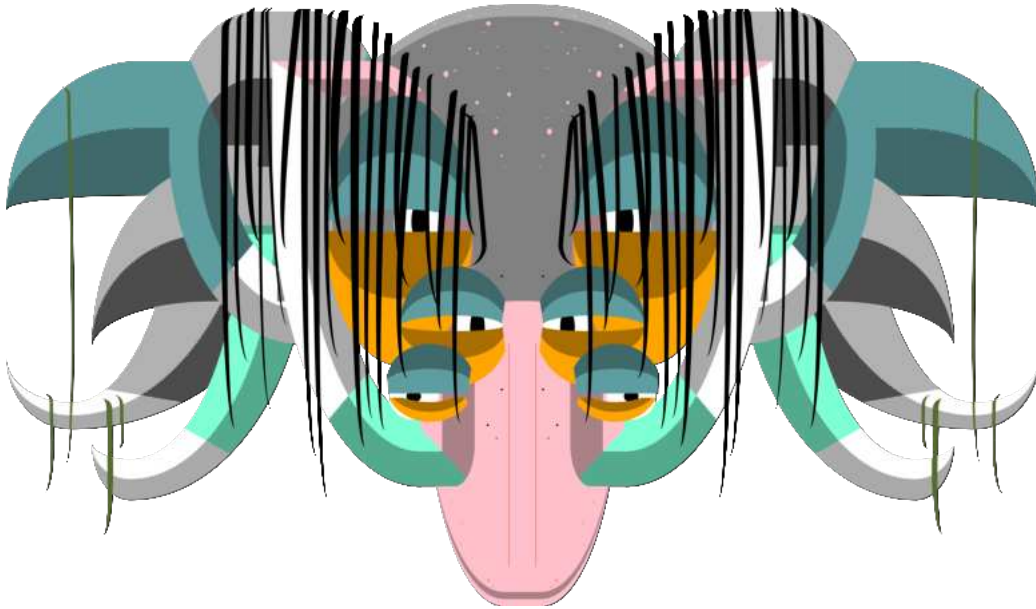Poster, stickers, web page

This map is a tool to bring lights on the murky forces, constantly shaping our existences. This map is our weapon because naming fears is fighting them.

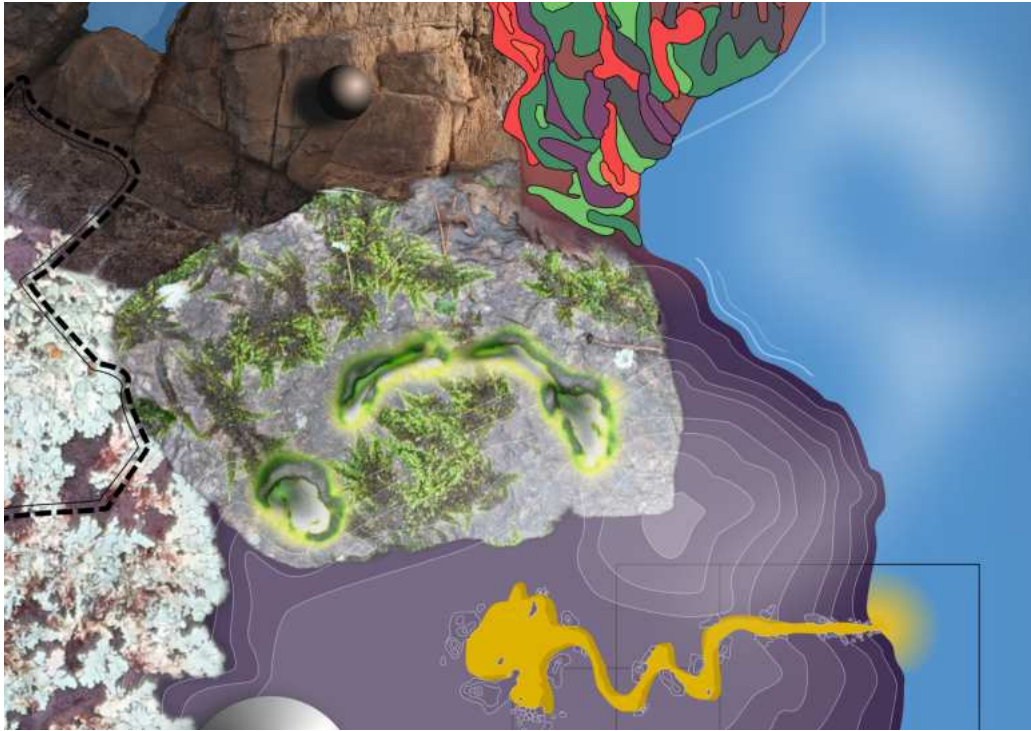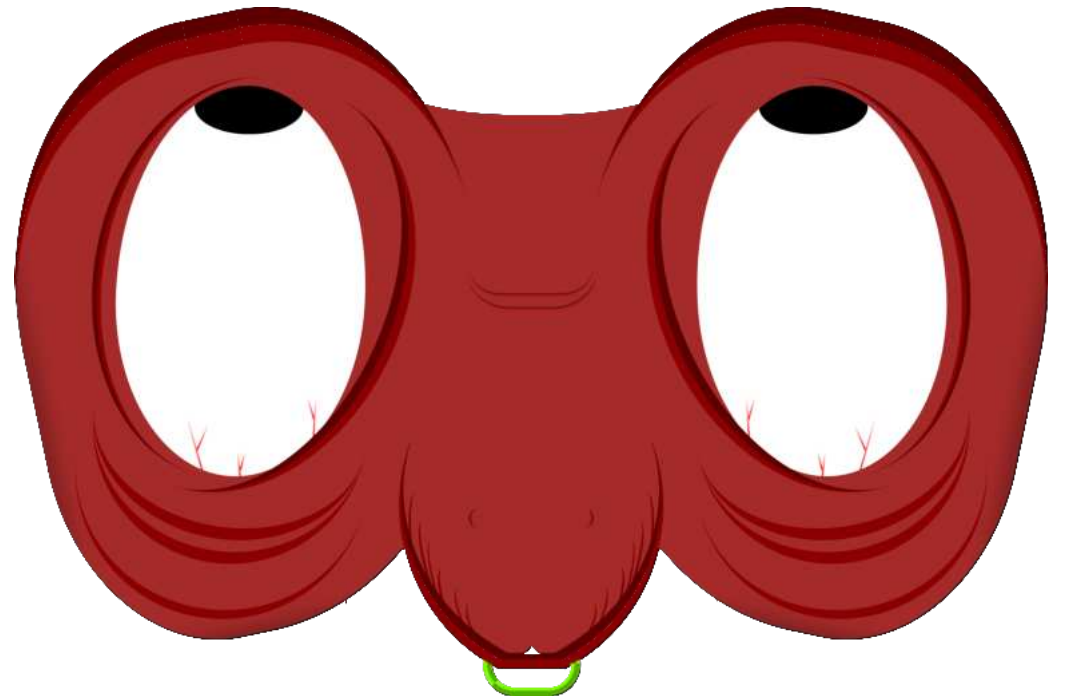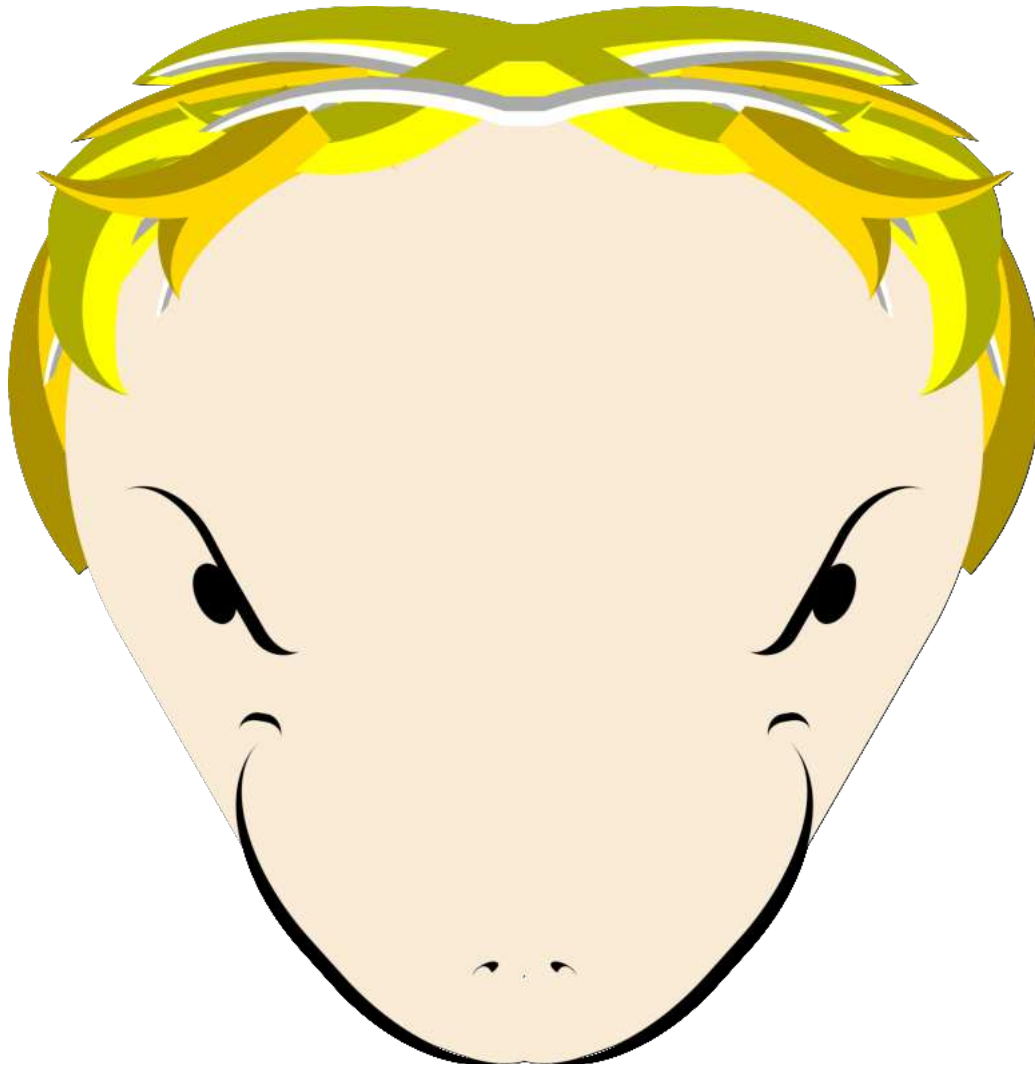Published by LeMégot éditions.

A1 poster

Balem

Heklenaes

Map detail

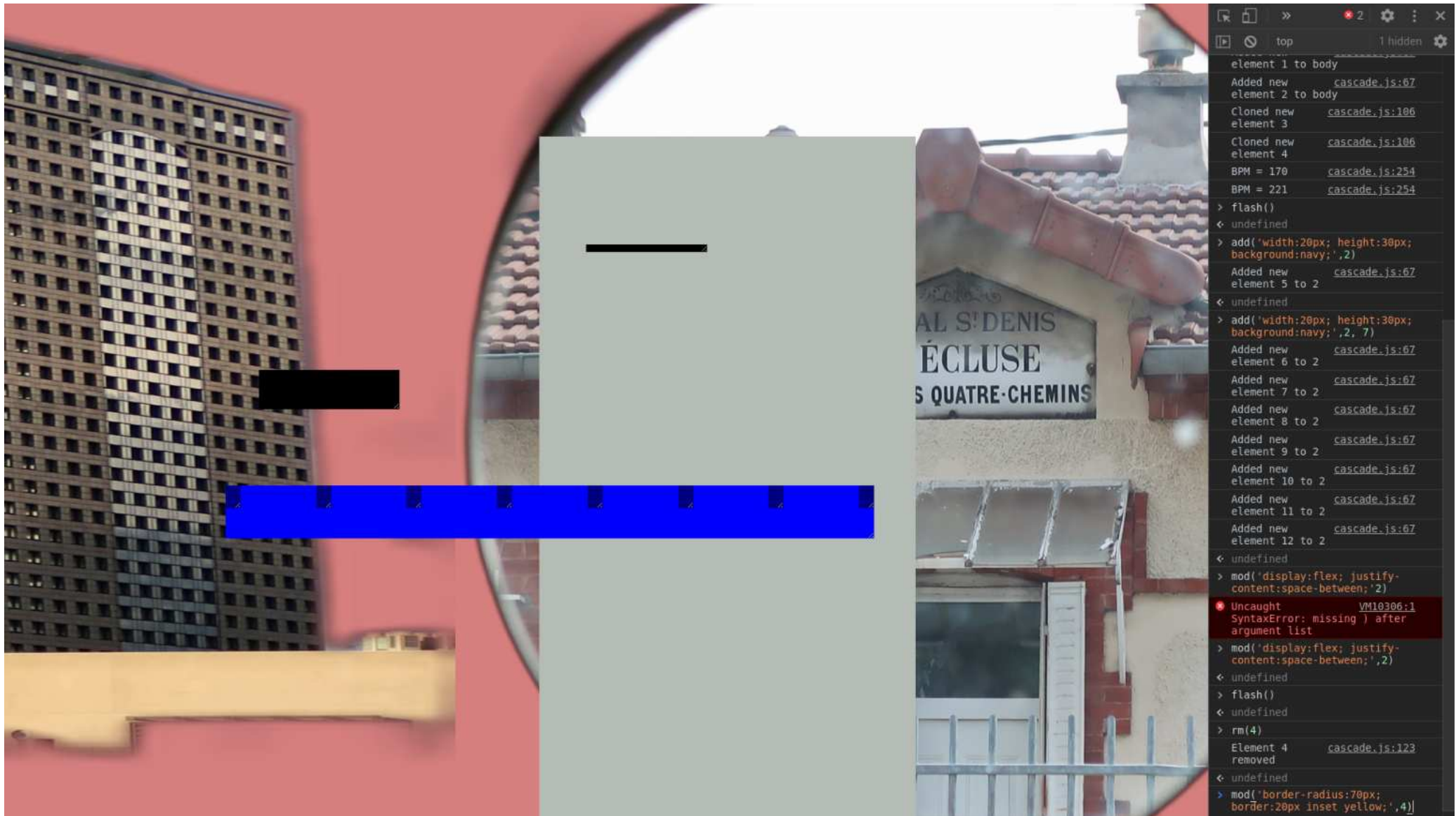Mulss

Ruh

The map of fears

Cascade
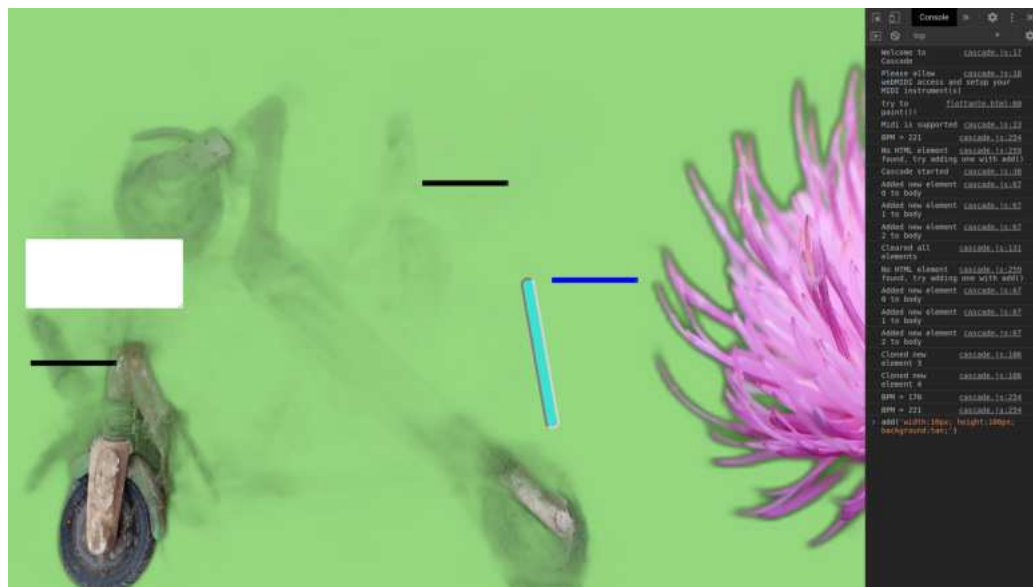
2021
https://raphaelbastide.com/cascade
Live-coding environment

Live coding utility allowing to create visual and sound pieces and performances. Cascade interprets web pages into sound, based on the web standard, Cascading Style Sheets (CSS).
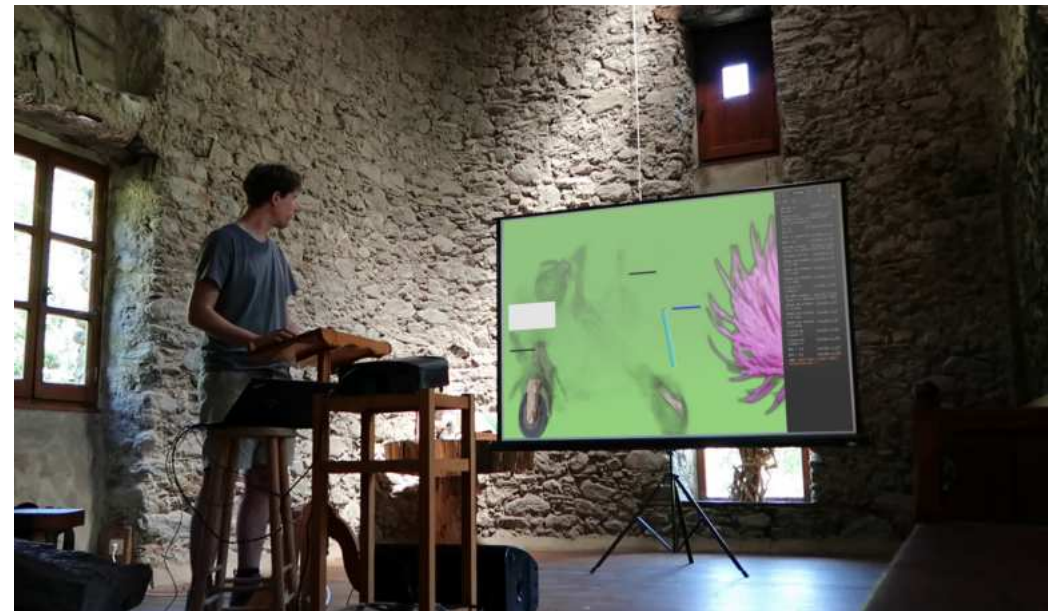
Screenshot of a *Cascade* session

Screenshot of a *Cascade* session

Cascade performed at Chapelle de Villeméjane

empathi.cc

2020
https://empathi.cc
Web page: HTML CSS and Javascript

The ability to understand and share other people's feelings and problems is known as empathy. On the web page empathi.cc is a graphic element which can be moved and can mimic visual attributes from its neighbours. The style transfer between the page's elements can be considered as a minimal version of empathy, where the distance between objects triggers visual mutations. Consequently, the main graphic element gets affected by an accumulating memory of style properties depending on its path.

Created for the online group show Come Closer, curated by Anne Schwanz.
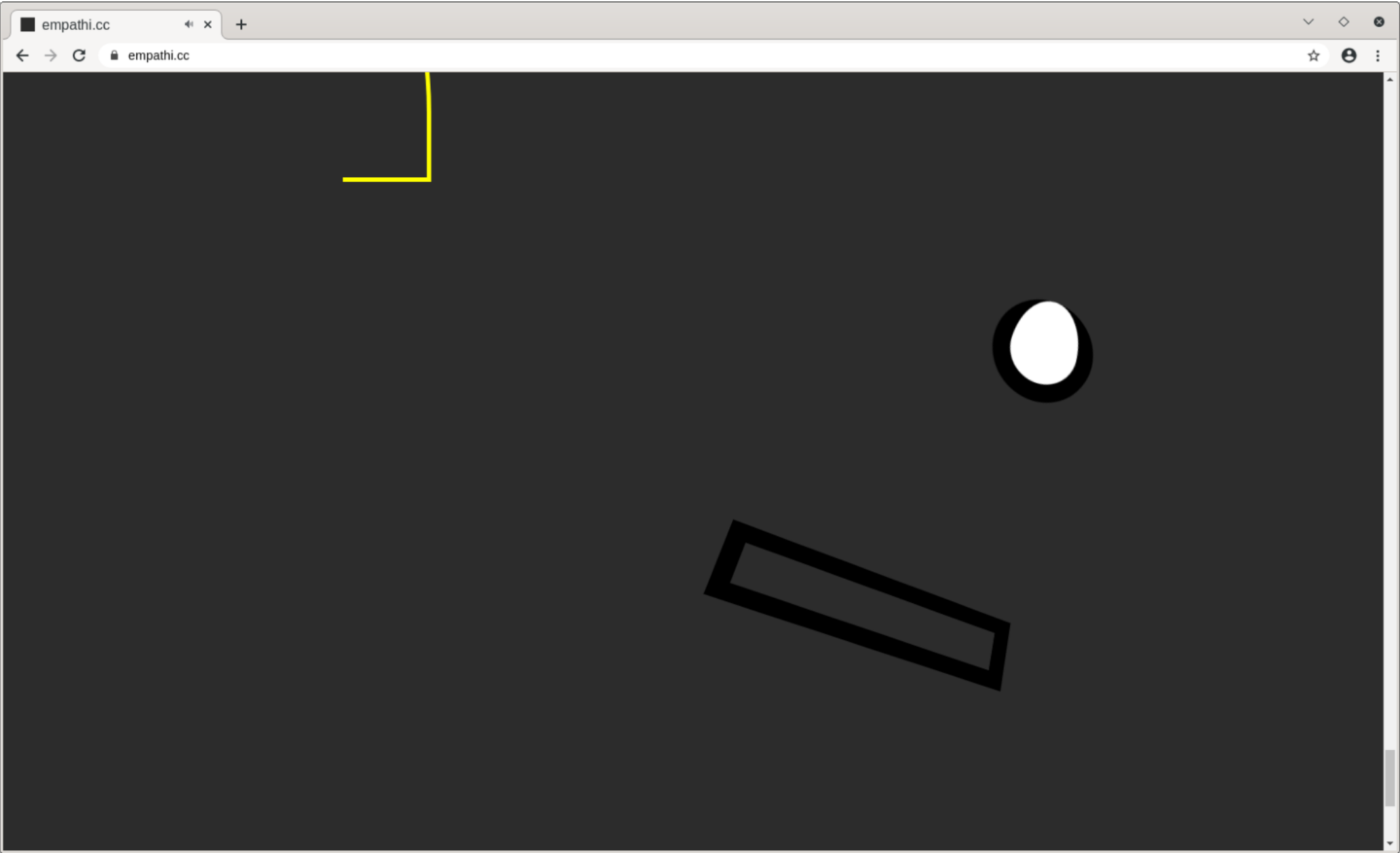
Screenshot of *empathi.cc*
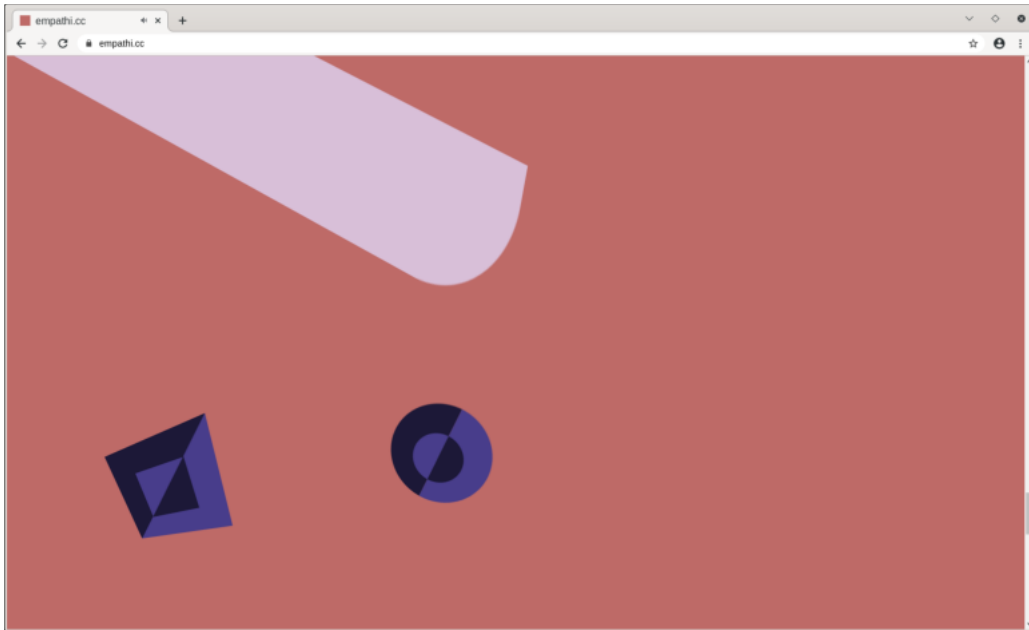
Screenshot of *empathi.cc*
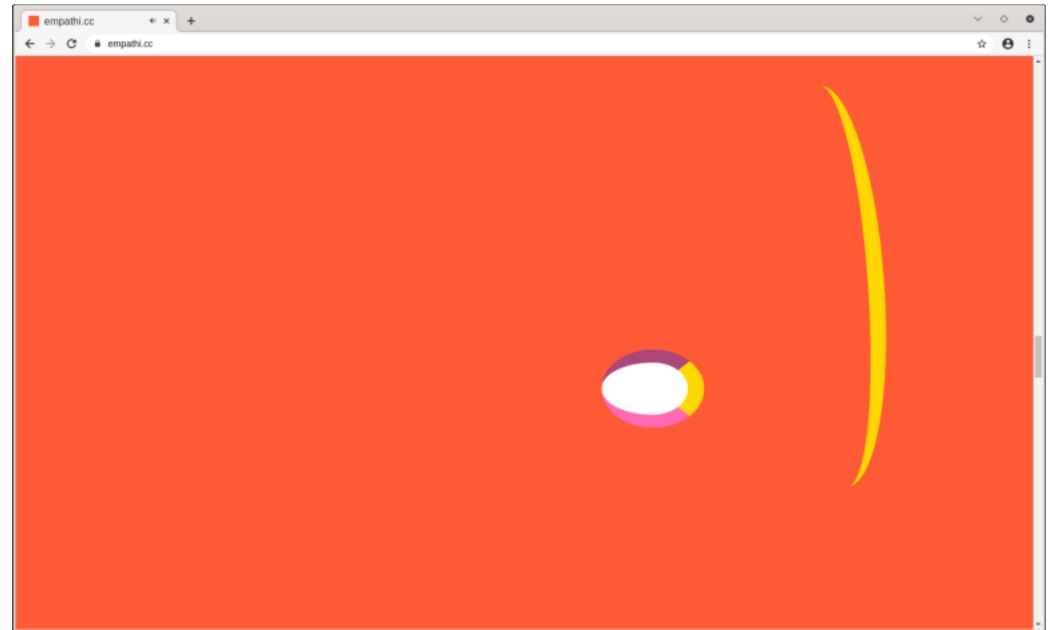
Screenshot of *empathi.cc*

evasive.tech

2020
https://evasive.tech
35 web pages

evasive.tech is a daily online artwork routine developed during the first COVID-19 lockdown period (35 days starting on 03/17/2020). Created with web technologies, the web pages part of https://evasive.tech form a series of graphic interactive episodes, each being envisioned and coded daily, taking part of a narrative conceived and written spontaneously.

This performance became an attempt to transcribe the feeling of eco-anxiety caused by the COVID-19 episode, into a linear narrative made of 35 digital tableaux.
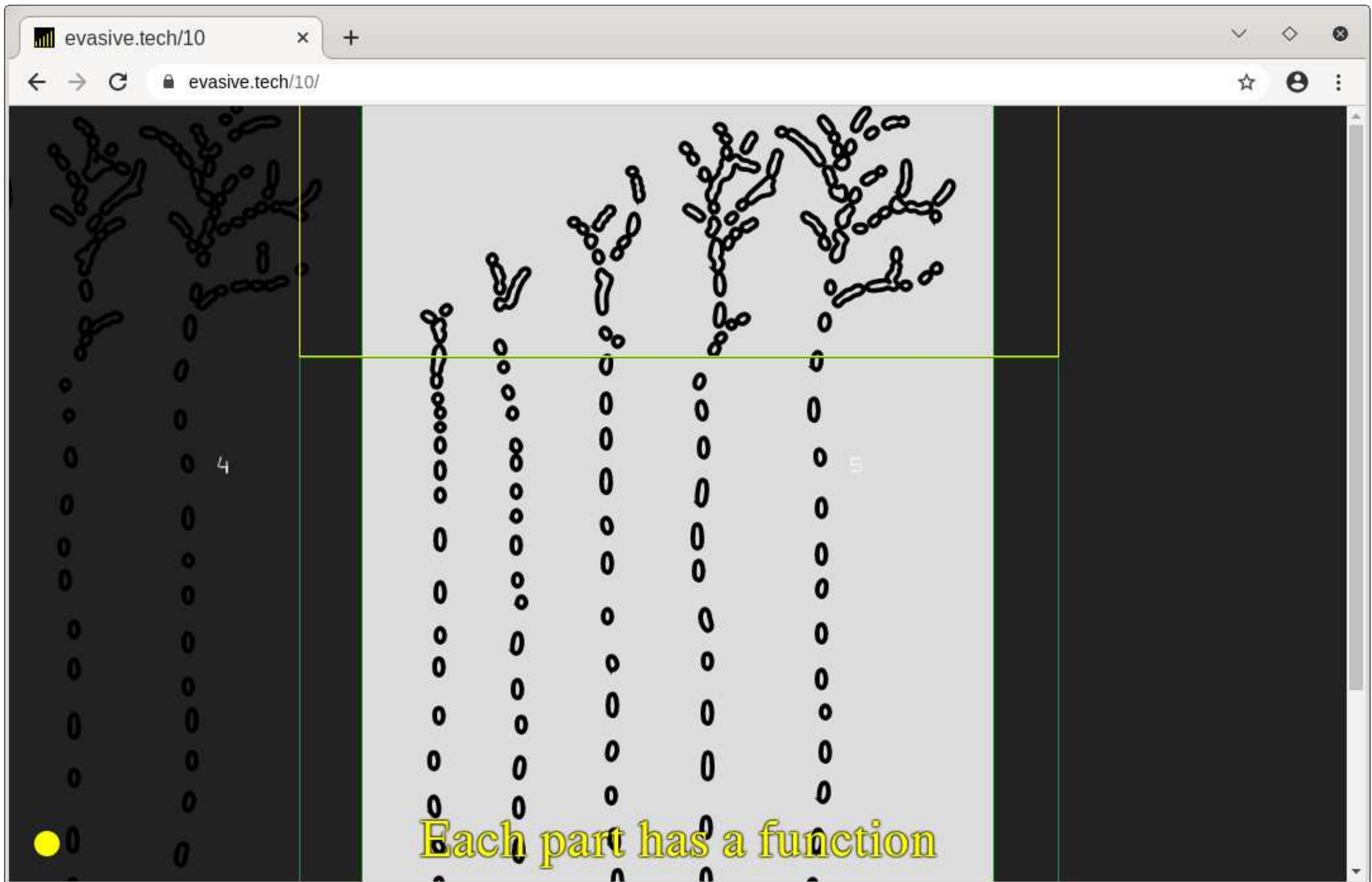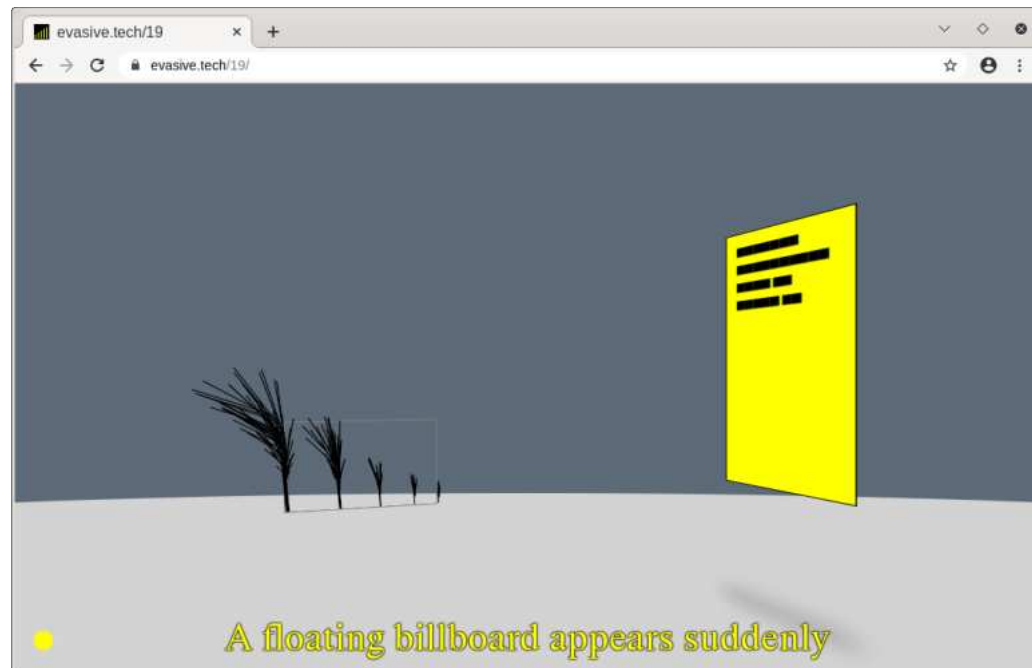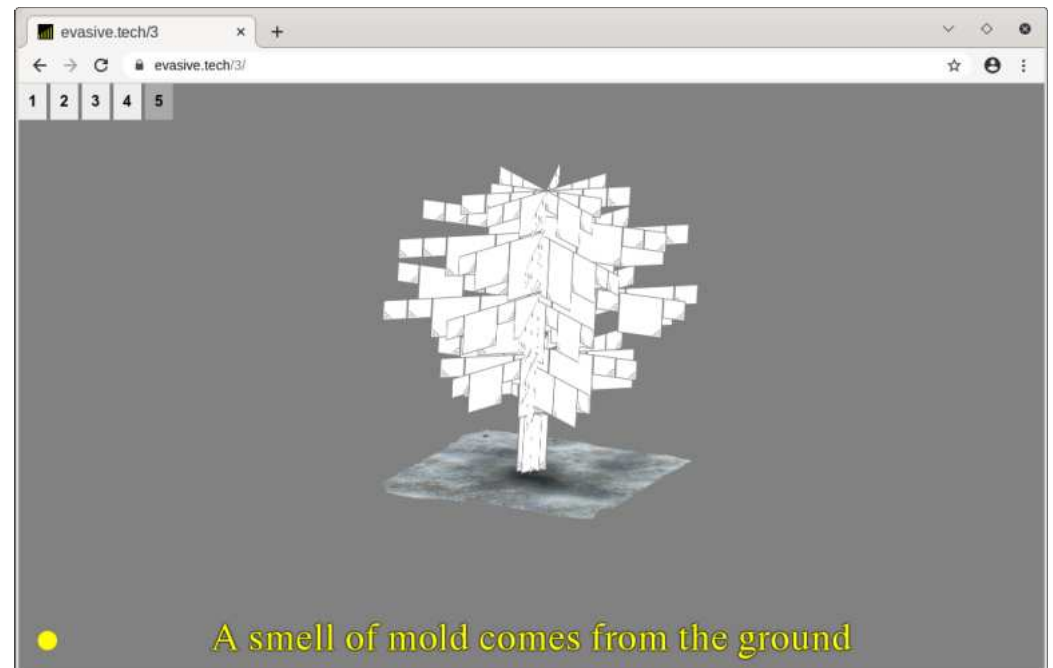
Each part has a function

Screenshot of https://evasive.tech/19

Screenshot of https://evasive.tech/3

I inhale and jump

Screenshot of https://evasive.tech/10

Screenshot of https://evasive.tech/35

22

Screenshot of https://evasive.tech/4
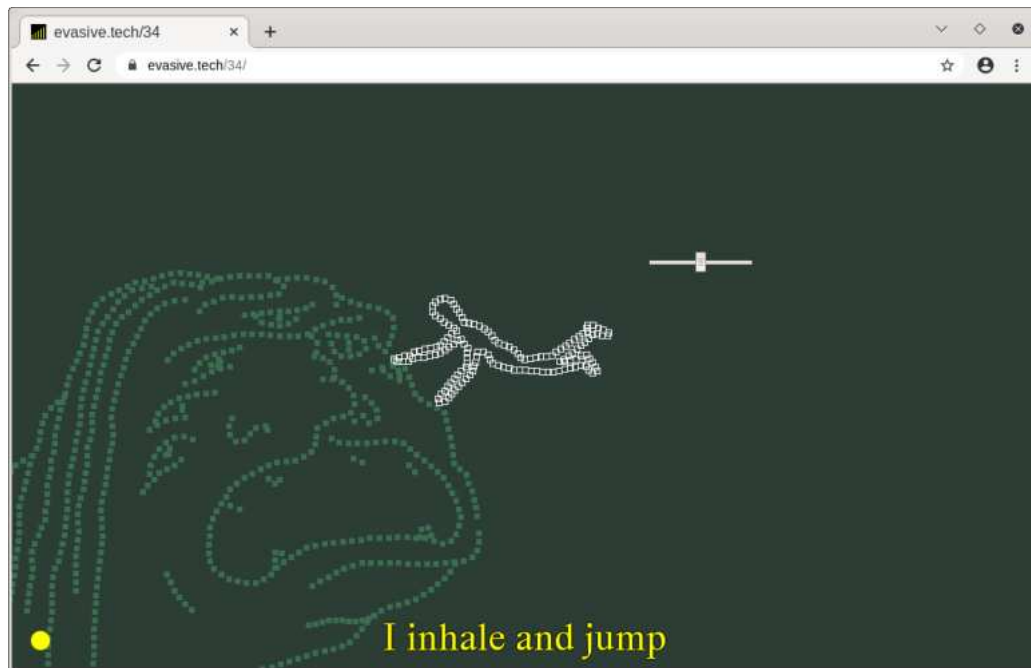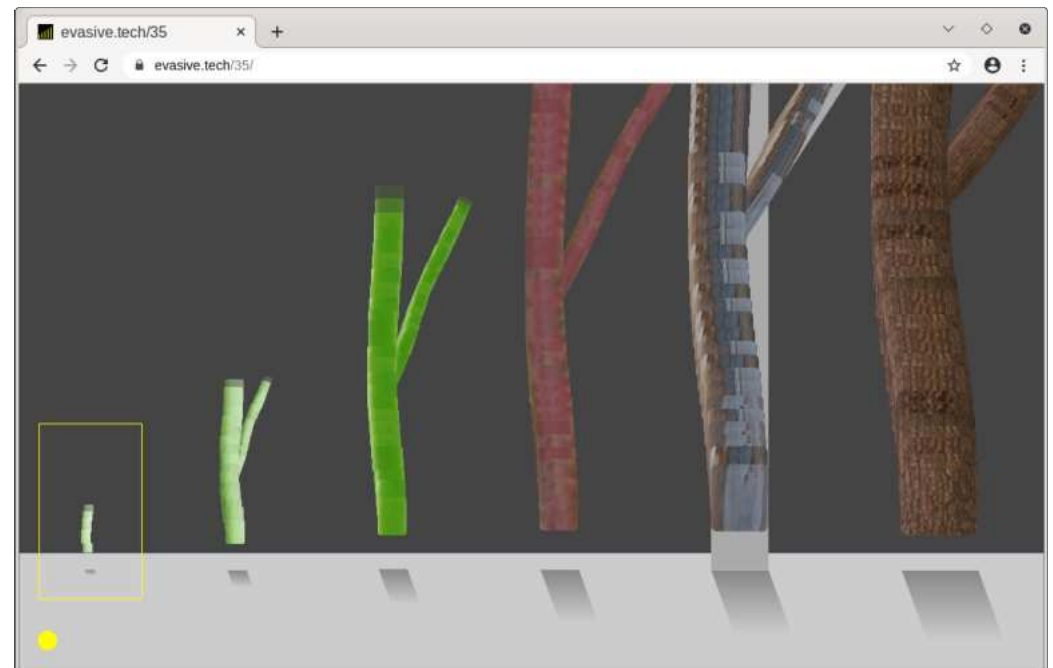
Screenshot of https://evasive.tech/5
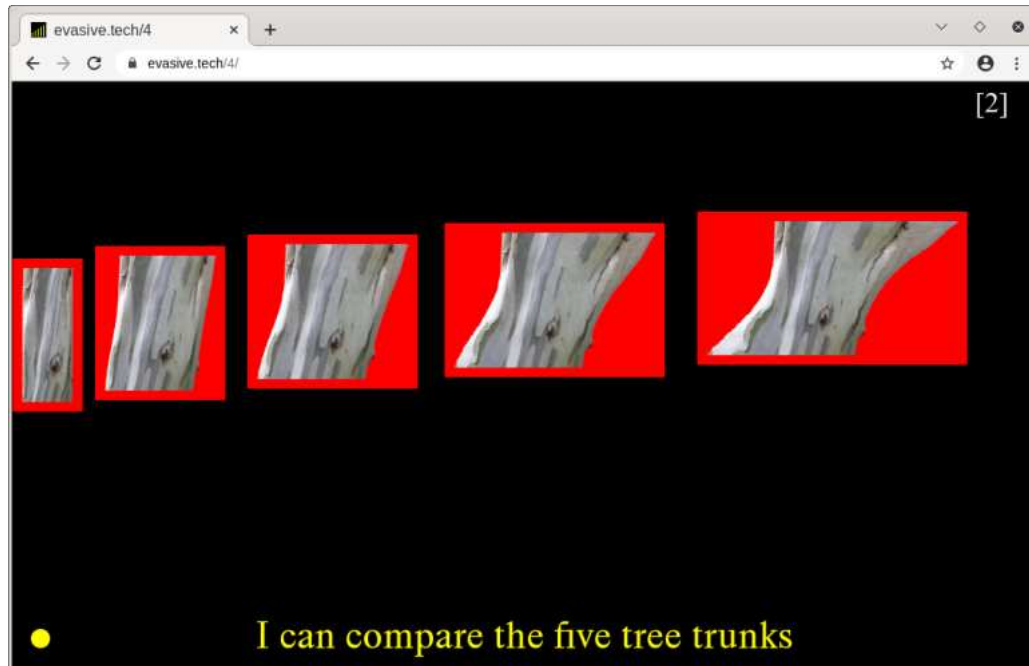
Screenshot of https://evasive.tech/9
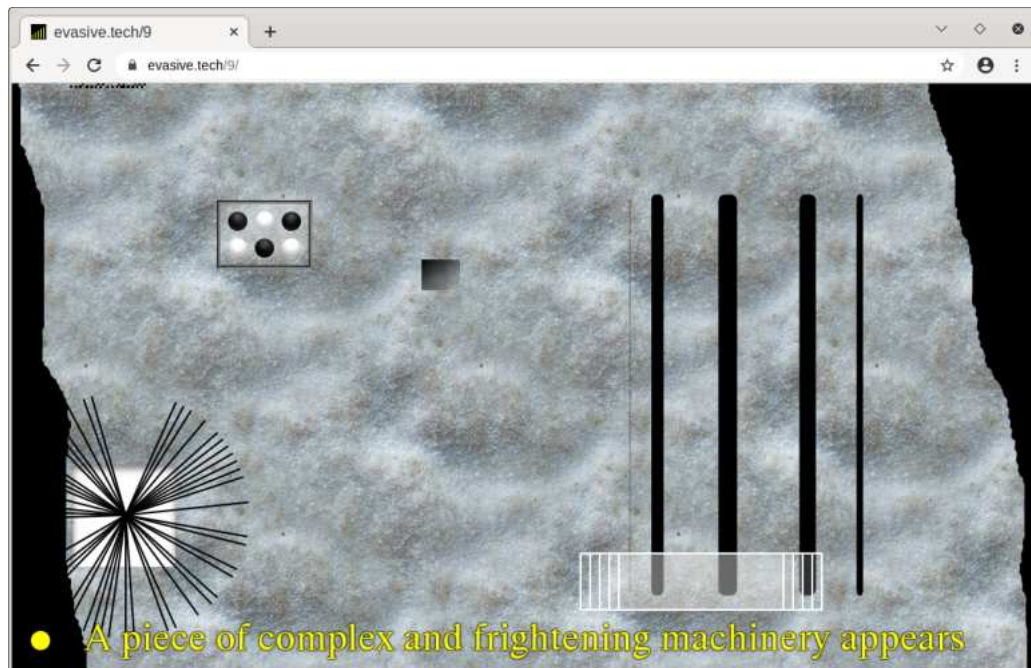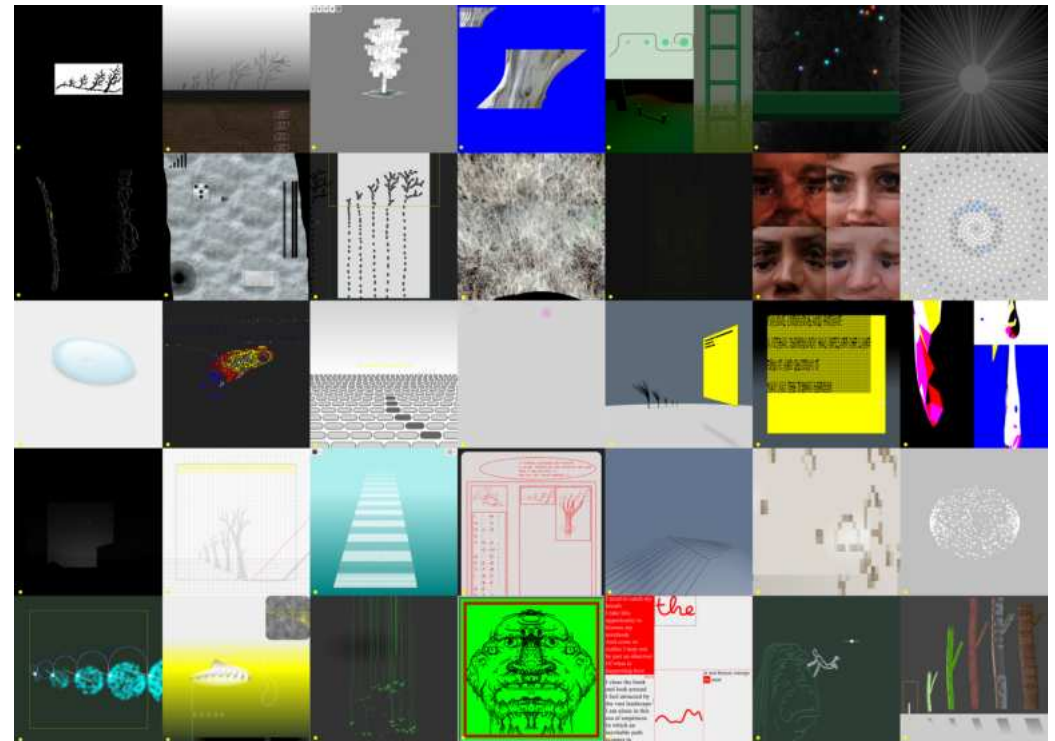
Mosaic of the 35 pages on evasive.tech

otherti.me

2019
https://otherti.me
30 web-based artworks

otherti.me is a corpus of 30 online works made during 30 consecutive days. Inspired by simple daily events, from bread baking to autumn leaf sweeping, I used photography, drawing, coding, sound-making and recording, to extract an idea from each of the 30 days.

Screenshot of https://four.otherti.me/
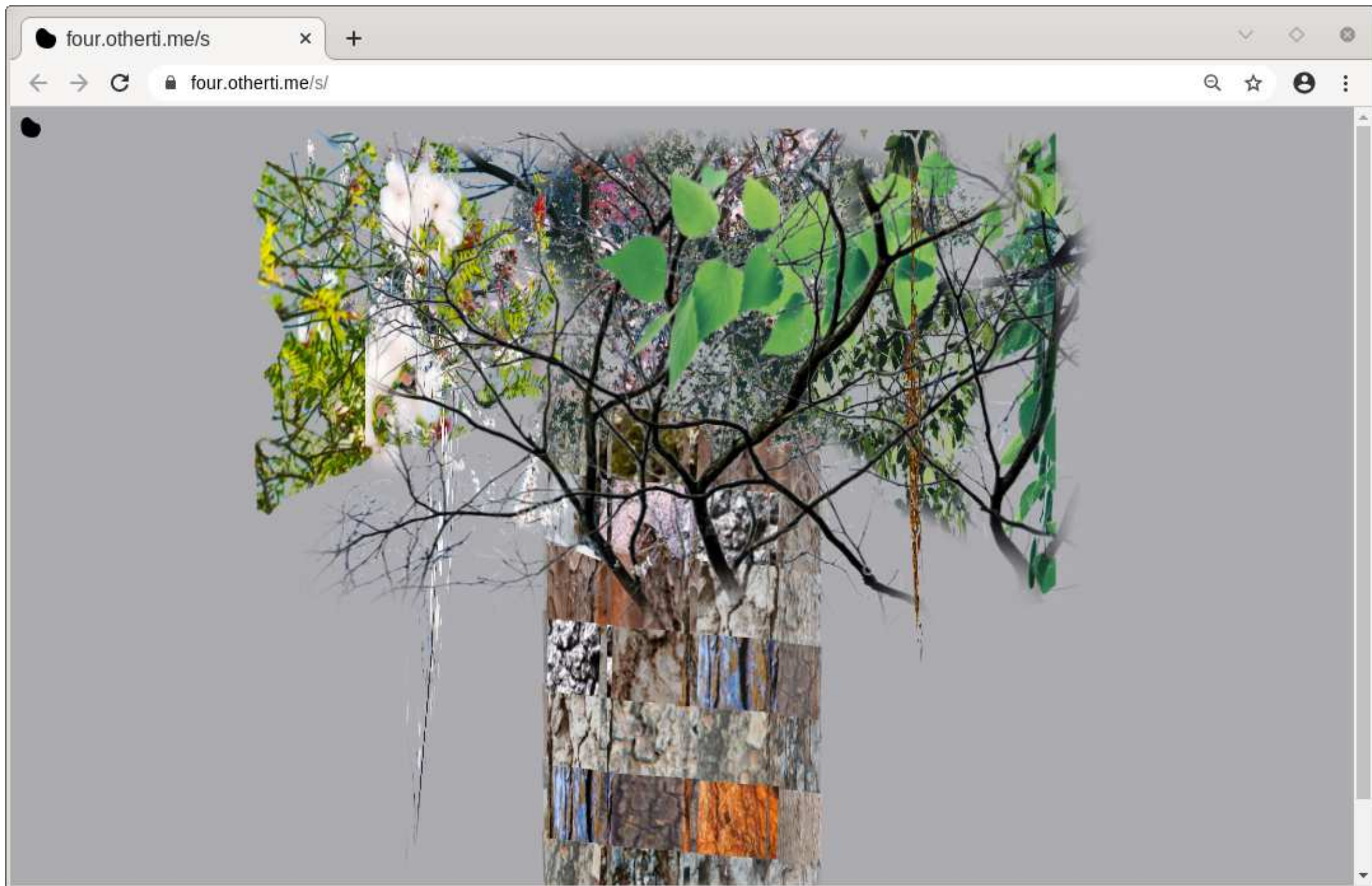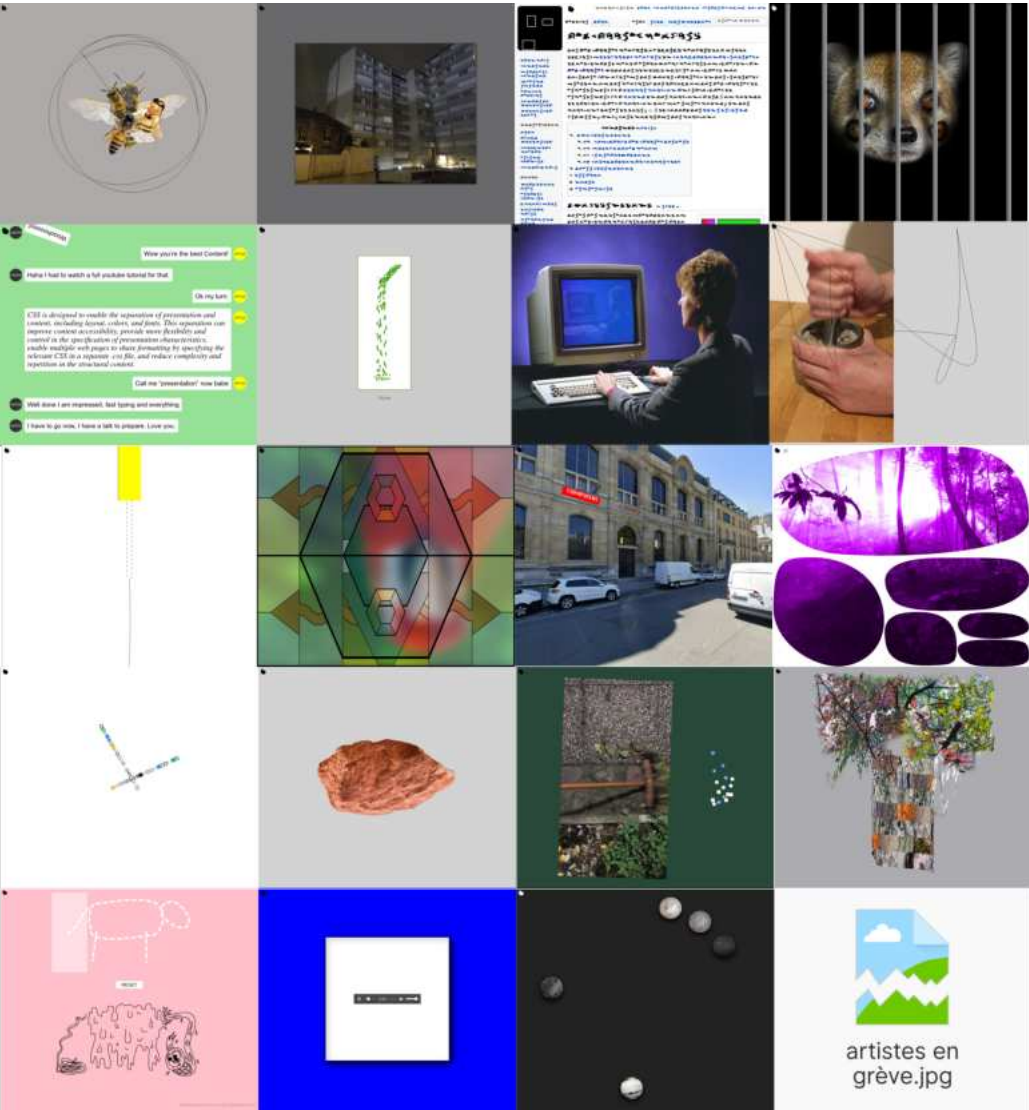
Screen capture of the 20 first days of the *otherti.me* performance

Screenshot of https://m.otherti.me/

Screenshot of https://once.upon.an.otherti.me/

Screenshot of https://otherti.me/crush/

Screenshot of https://through.otherti.me/s/

Screenshot of https://will.solve.an.otherti.me/

FacSeq Player (alpha)

2019
https://raphaelbastide.com/facseq
Autonomous software (HTML, CSS, Javascript), musical instruments, aluminum, wood, plastic, silicone

FacSeq Player (Alpha), is a computer program that performs a music piece based on a family of musical instruments that formally inherit from each other. These instruments all come from a first ancestor, a one meter long aluminum tube, played like a bell. Several generations of children follow, taking the form of transverse flutes, chimes, panpipes, mbira and other idiophones. *FacSeq Player (Alpha)* plays short recorded musical sequences on these instruments by arranging them on a spatial and temporal grid.

The FacSeq Player (Alpha) program is under the free license: GNU General Public License v3 and available at
https://raphaelbastide.com/facseq

FacSeq Player (alpha), exhibition view

"DONDADI" chime instrument

Video capture of performing the instrument "DONFOTA"

Video capture of performing the instrument "DONFOTADIMBA"
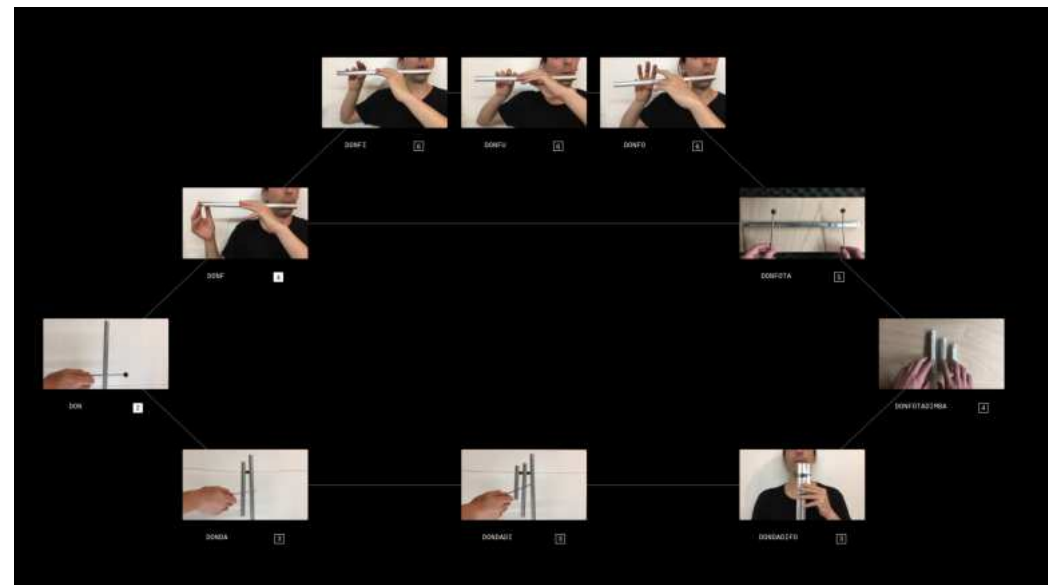
Screenshot of *FacSeq Player (alpha)*

Renaming The Web

2018
https://raphaelbastide.com/renaming-the-web/
Raspberry Pi computers, piezzos, screens, cables, wood structure, custom software, sound pattern, variable duration

This exhibition is the result of a collaboration between Raphaël Bastide and Louise Drulhe at Rinomina, Paris in May 2018. Artists are studying the web as a threatened space that could disappear in the coming years. They recall how the web giants have killed the "peer to peer" essence of this space, by monopolizing the activity within a few platforms and commercial companies. *Renaming the web* takes the form of a satirical illustration deeply settled by his speech as well as his technique, in the distributed nature of the peer to peer web.

Five computers display an image inspired by press drawings on which a spider claims that its web is broken and must be redrawn (*My web is fucked up! Let's draw it again*). The drawing also represents the nodes of the network formed by the computers. As the computers are constantly rebooting, the network's nodes disappear and the displayed drawings is modified in real time.

The network is based on Dat, a peer-to-peer web protocol that offers the concept of "peers", used in the program to update the images. Also, each computer / server produces sounds broadcast by piezos, as soon as it ignites. These discrete sound patterns, different for each machine, testify to the activity or inactivity of the nodes of the network. They are based on Euclidian rhythms, inspired by traditional African rhythmic ensembles.

An online version of this work is available at the following URL, to be opened with a P2P web browser such as Beaker:
dat://36652fc7932d5c8f59cb03c0d9325a7a123e560268815269ba747e477b526f41
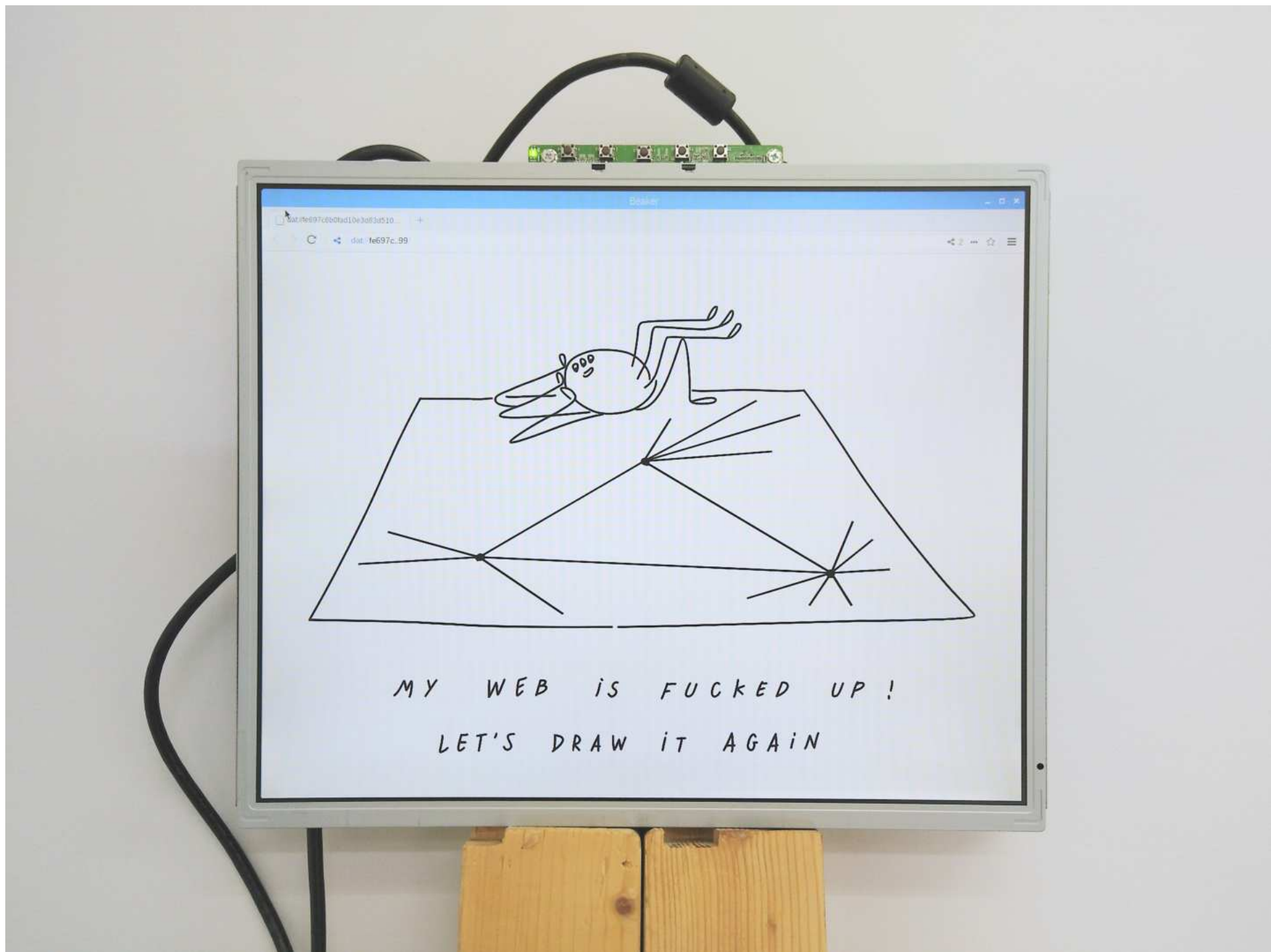
Renaming The Web: details

Photo Credit: Quentin Dubret, Courtesy: the artists and Rinomina

Photo Credit: Quentin Dubret, Courtesy: the artists and Rinomina

Photo Credit: Quentin Dubret, Courtesy: the artists and Rinomina

Photo Credit: Quentin Dubret, Courtesy: the artists and Rinomina

Each Page A Function (book)

2019
https://raphaelbastide.com/epaf/zine/
Printed publication 24 A5 pages

This publication combines drawing and programming by presenting 19 digital drawings made with 19 tools specially developed for the project. Each program allows reconsidering the action of drawing by adding constraints or augmentation, but also temporal, spatial or formal behaviors.

Published by LeMégot éditions.

Each Page A Function: Cover

audioTrembling()

dissect()

limitedLength()

incrementedWeight()
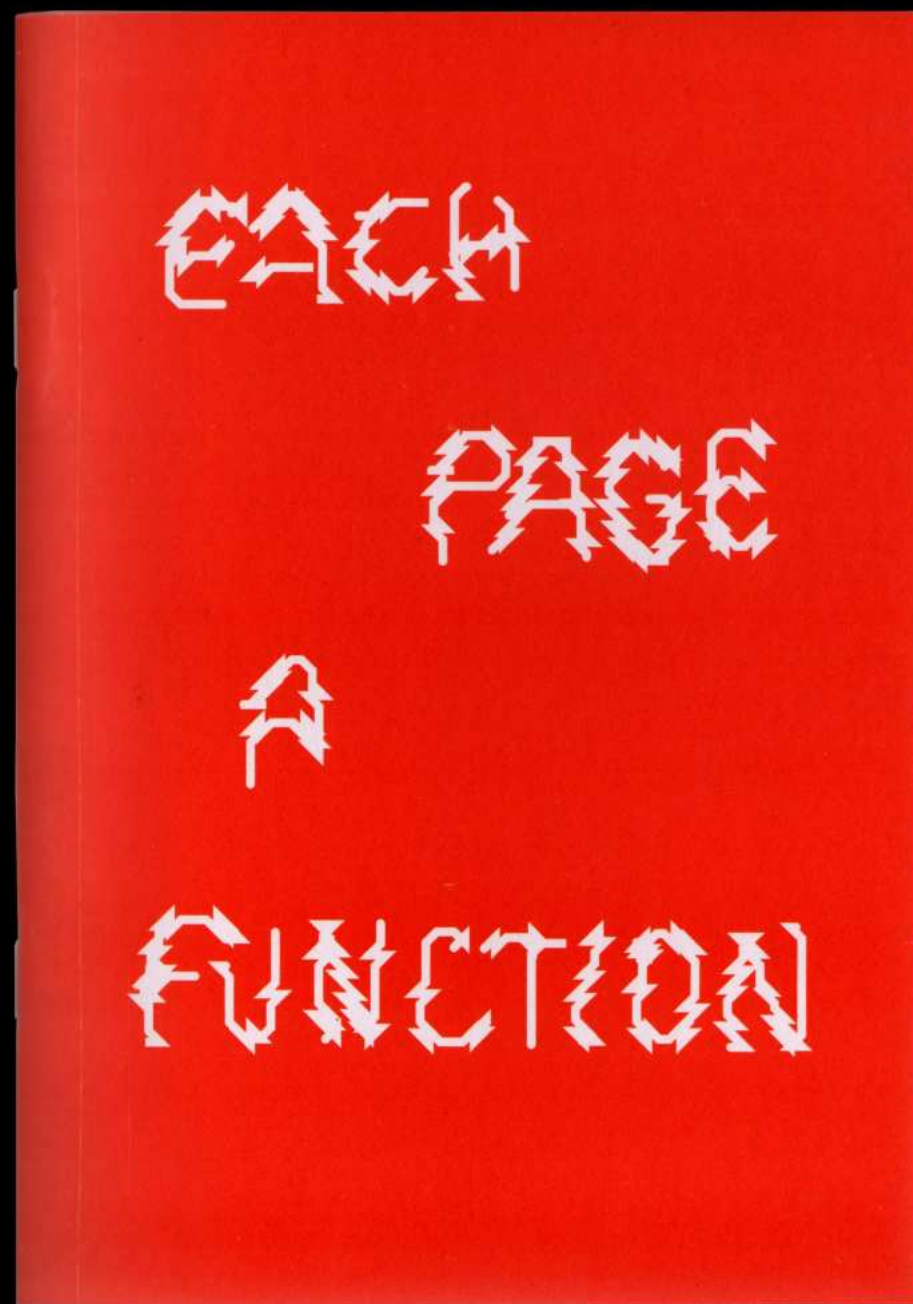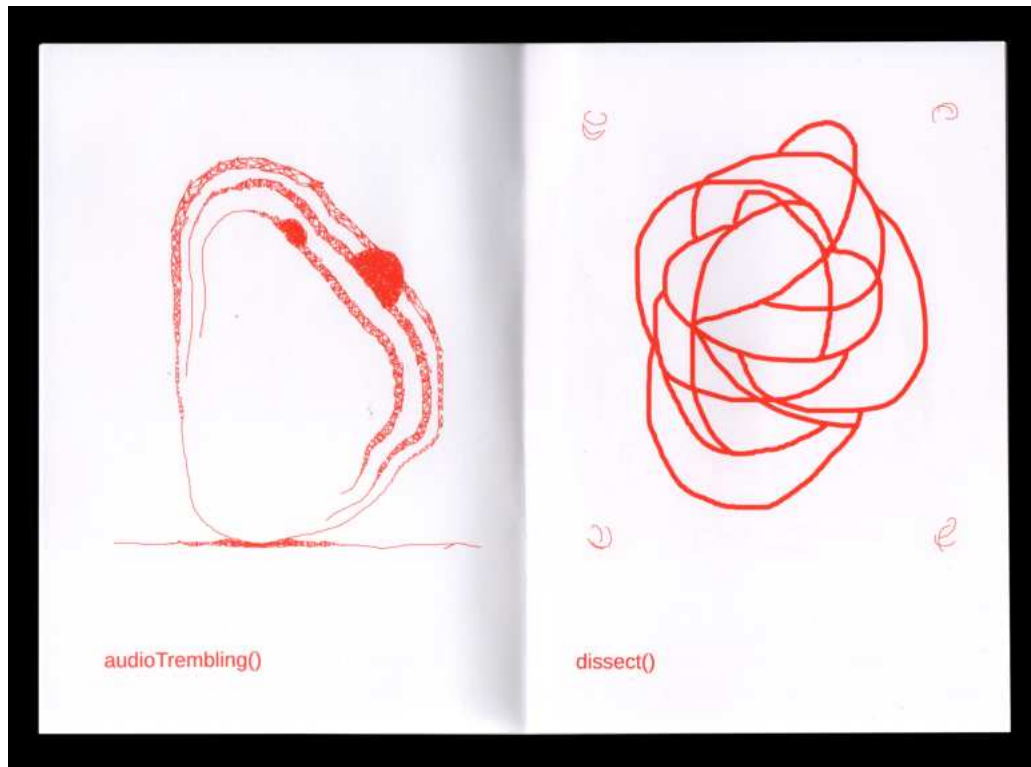
Each Page A Function: Inner pages

40

endWithFirstShape()

frameOfVersions()

clearer()

crispAngles()
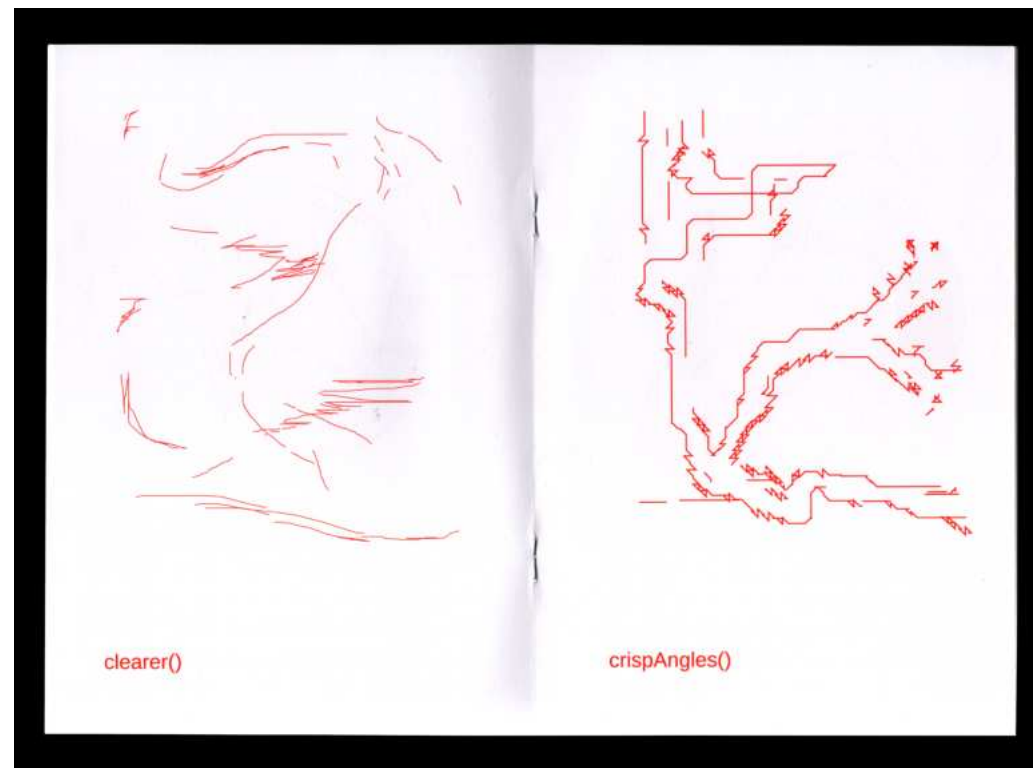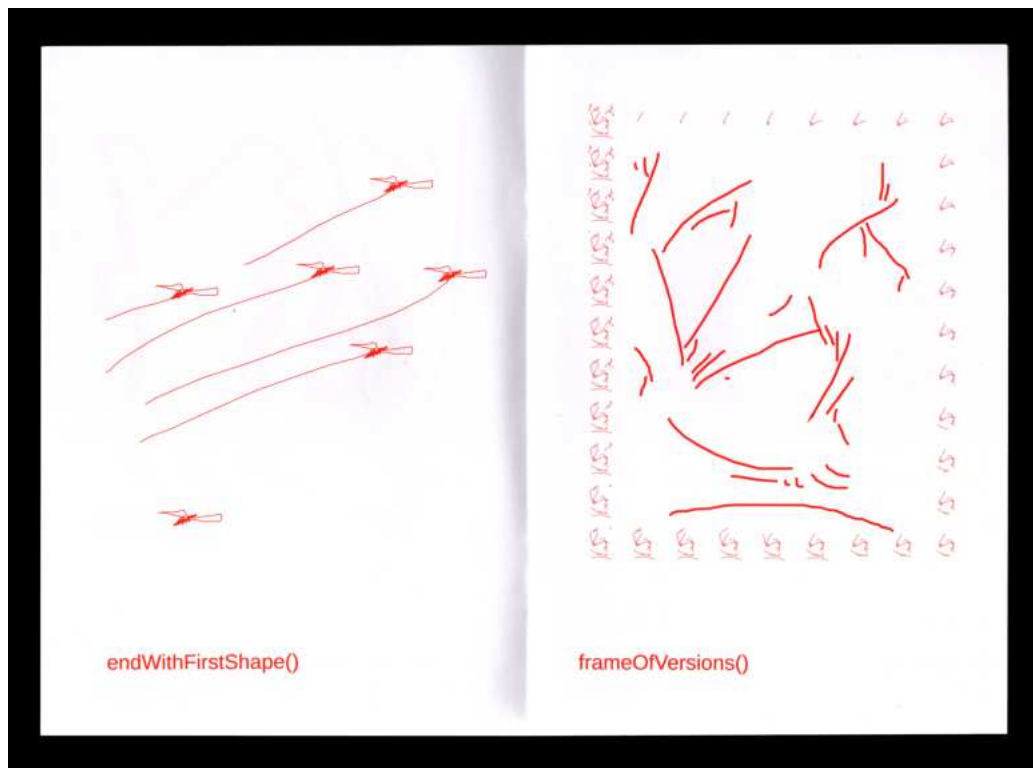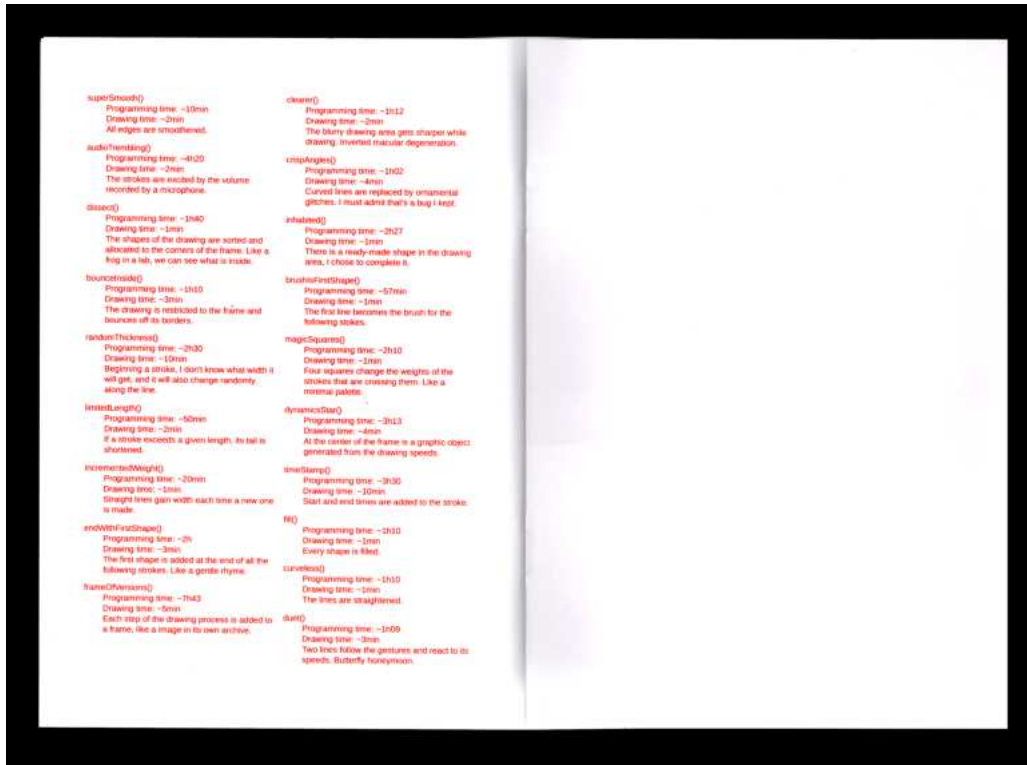
Each Page A Function: Glossary

This publication was made in a web browser with free (open) and standard tools such as HTML, CSS, and the Paper.js library. You can use, copy and modify the drawing interface on the page: https://raphaelbastide.com/epaf
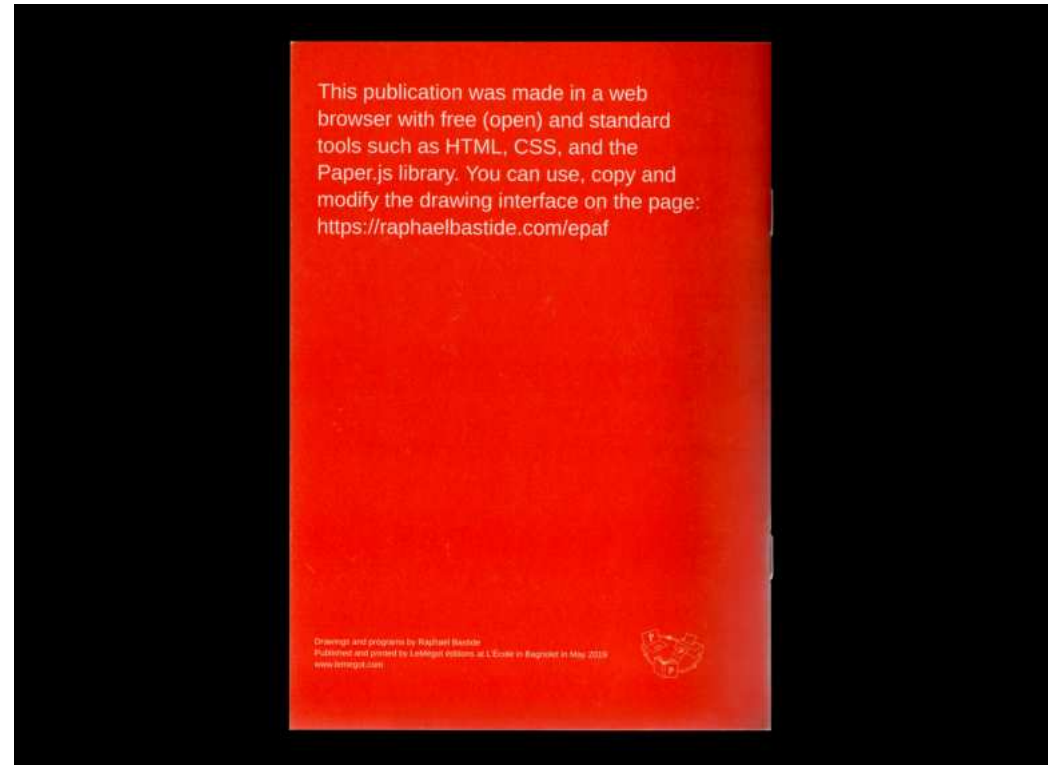
Each Page A Function: Back cover

Void Instrument

2018
http://raphaelbastide.com/void-instrument
Computer programs (Processing, PureData), objets, sound performances

Void Instrument is a digital performance sound device. It is the result of a collaboration between Raphaël Bastide and Alexandre Contini hosted in residence at Glassbox in July. This digital instrument interprets the holes in everyday objects as parameters of a new musical writing. Assisted by a custom-made system of programs and devices, Void Instrument proposes to extend the materiality of objects to the acoustic space, giving their presence the singularity of acoustic variables.

Void Instrument : Performance at Glassbox

Void Instrument: One of the compositions of objects made during the performances

Reflets

2018
https://peertube.swrs.net/videos/watch/a6f9cc82-fab0-4f96-96a2-11349f44acc6
Custom software, HTML, CSS, Javascript, MIDI, photographs ; duration: 2 × 00:05:10, loop

Reflets is a generative program in an intimate conversation with the achitecture it is executed in. It borrows a graphic aesthetics of technical I.T. and engineering technical demonstrations. This digital collage puts face to face achitecture and programming as two singular handmade practices.

The program gets its rhythm from the cadence of a MIDI version of *Reflets dans l'eau* by Claude Debussy. The musical piece is played by couples of versions : a first one played normally, and a second one with its notes inverted (the high notes get low and the low ones become high).
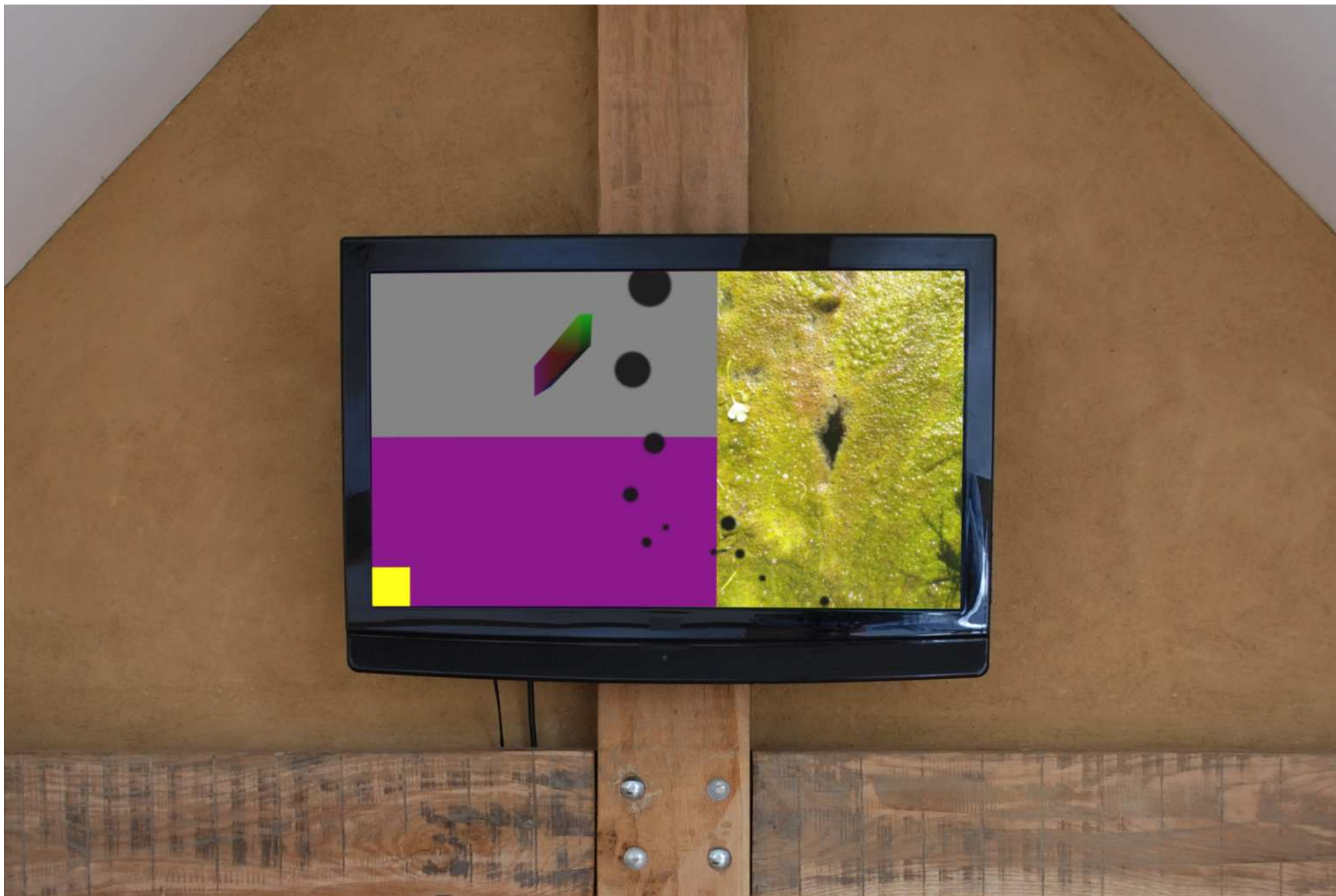
Reflets in situ

Do Ghost Notes Breathe?

2017
https://raphaelbastide.com/do-ghost-notes-breathe/
Autonomous HTML, CSS, Javascript program. Looping

Do Ghost Notes Breathe? is a discussion played between two minimal characters, exchanging through a primitive language of rhythmic patterns. The discussion takes the form of an instant messaging interface, to which speculative behaviour have been added. Temporal effects such as a "mise en abyme" of the dialogue or a superposition of narratives, are the real subjects of the piece, whereas the dialogue is just an excuse to explore the narrative's times.

This project was originally completed for the solo show *Conditions of groove* at 22 Rue Muller in Paris.

Do Ghost Notes Breathe? at 22 Rue Muller

Groove Studies

2017
https://raphaelbastide.com/conditions-of-groove/
Corpus of wall sculptures, mobile, and stand-alone sound program

These models were inspired by Godfried T. Toussaint's graphic representations of rhythmic cycles in *The Geometry of Musical Rhythm: What Makes a "Good" Rhythm Good?*. The models share with this notation their sense of circular writing as well as their geometrical properties. The objects composing *Groove Study 1* freely augment the properties of this musical notation by incorporating the notion of groove, amongst other things.

Groove Study 2 is a program that generates sequences of two sound and visual rhythms sharing the same period. The number of pulses that make up these rhythms, as well as the sounds they emit, are different. This results in sound and visual frictions that create rhythmic imbalances.

Ada (Groove Study 3) makes rhythmic writing closer to a simple algorithm diagram, thus offering an object which can be interpreted both as a musical score and as a computer program.

This project was originally completed for the solo show *Conditions of groove* at 22 Rue Muller in Paris.

Groove Study 2

Groove Study 1

Ada

Binarization of the Fume-fume Timeline to the Clave Son

2017
https://raphaelbastide.com/conditions-of-groove/
Wall sculpture: metalic circles and bars, silicon, springs, variable dimentions

This model was inspired by Godfried T. Toussaint's graphic representations of rhythmic cycles in *The Geometry of Musical Rhythm: What Makes a "Good" Rhythm Good?* The model shares with this notation its sense of circular writing as well as its geometrical properties. "Binarization of the Fume-fume Timeline to the Clave Son" refers more specifically to a geometrical figure presented by Godfried Toussaint as a transposition between one rhythm and another. This free interpretation extends the transition to a representation of the difference between a ternary rhythm and its binary equivalent.

This project was originally completed for the solo show *Conditions of groove* at 22 Rue Muller in Paris.

Diff
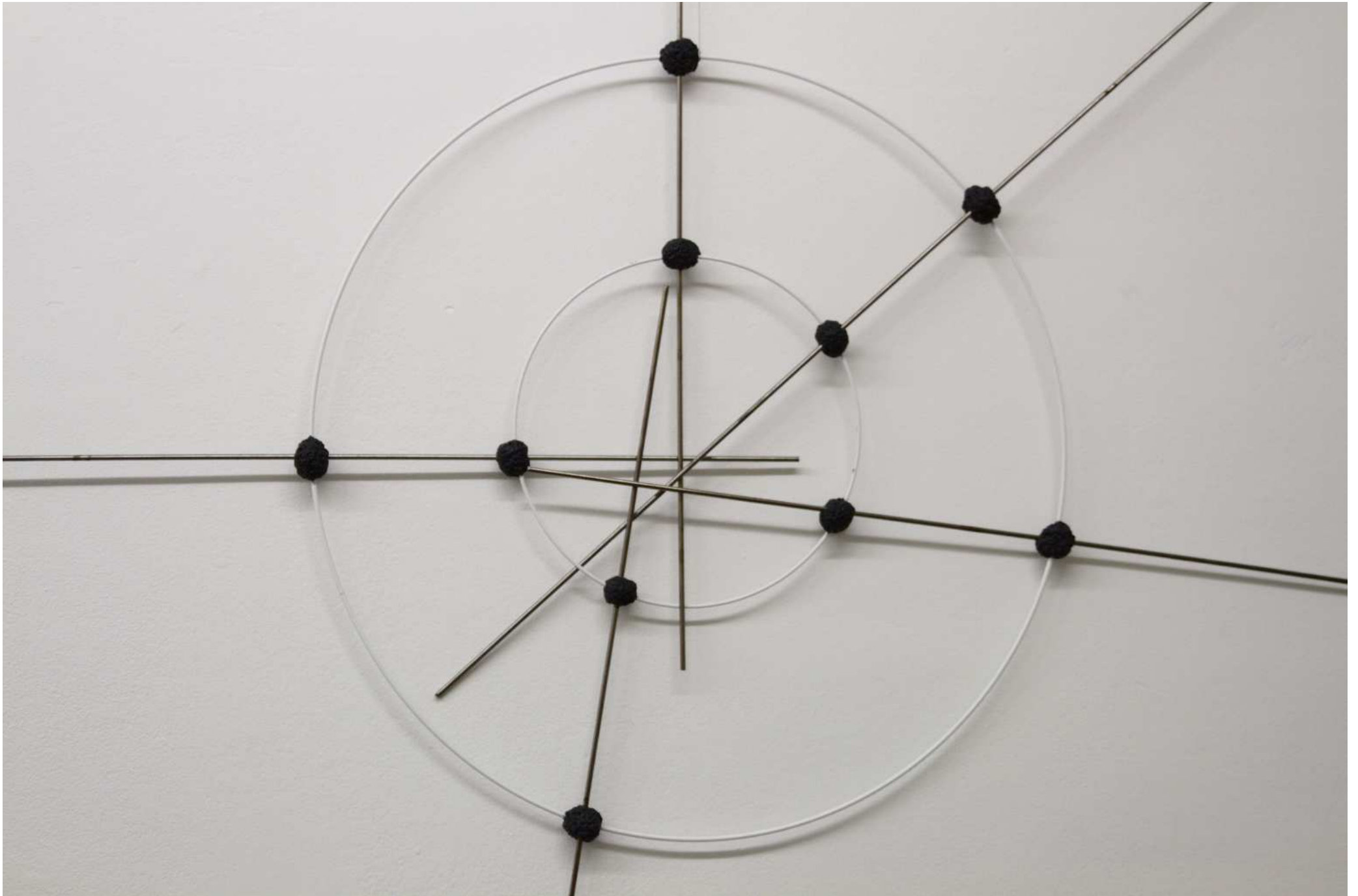
2015
http://raphaelbastide.com/diff
Sand, lead sheets, crickets, bowls, bedclothes, ribbed plastic sheets, sponges, manuscript plastic sheets

Diff is a set of installations arranged in a circular and two way narration. Each step of this fiction rearranges the objects by changing their place, physical characteristics, presence or nature. Those changes - depicted in a language that has been created for the piece - refers to *Diff*, a version comparison program used in computing development. In the space, the differences between a group of object and its neighbours are handwritten on green plastic sheets. This documentation of the changes expands the perception of the objects, and becomes the very topic of the piece, turning the objects into simple subjects of transformations and metamorphosis.

Diff was shown in 2015 at Suzanne Gallery in Brussels.

Diff : Exhibition view

Diff: Detail of installationn D

Diff: Exhibiton view
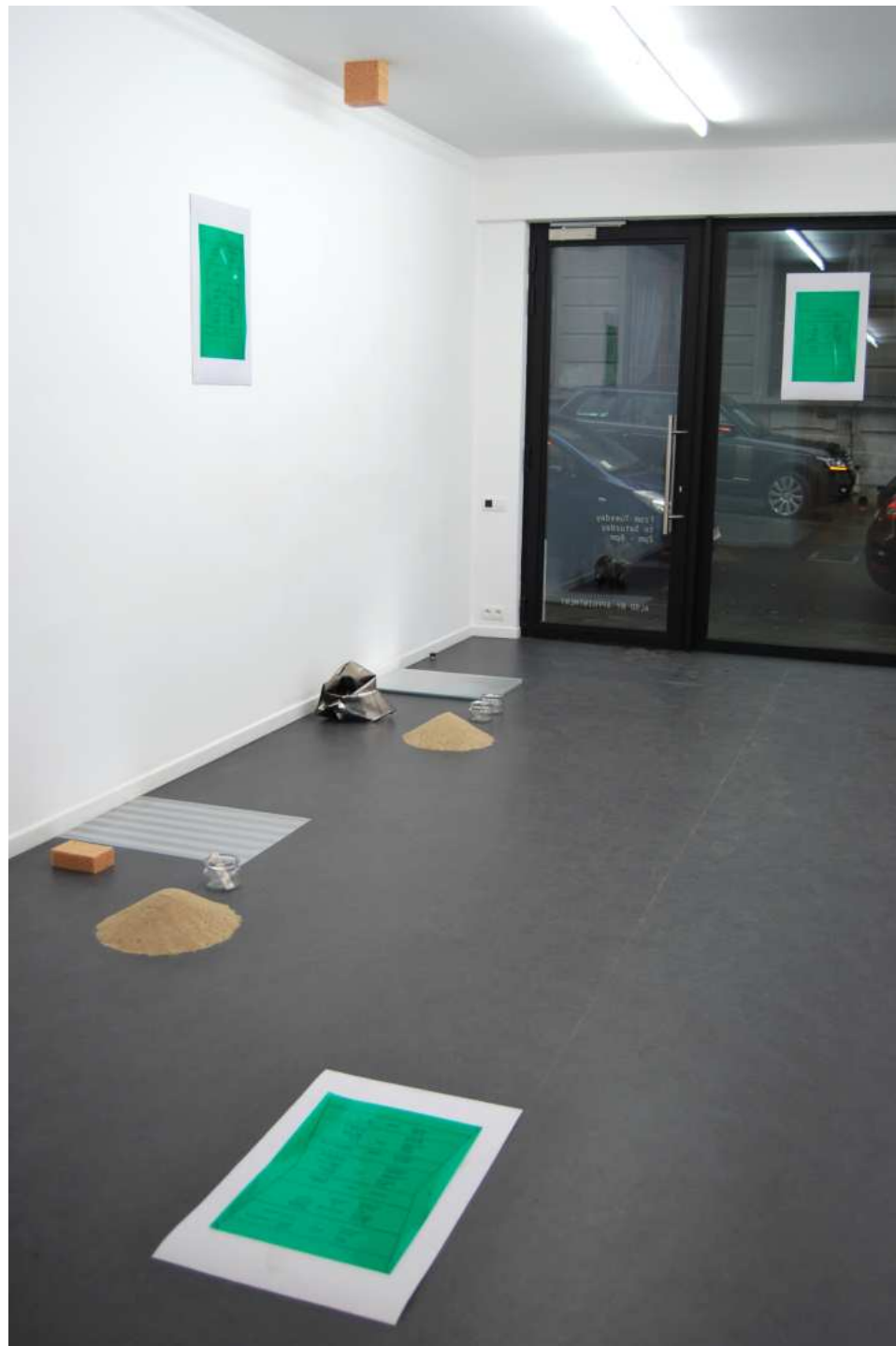
Diff: Exhibition view

SONAVREK

2015
http://raphaelbastide.com/sonavrek
Web page: HTML CSS and Javascript

Study on a sound format, making use of the web page's properties as acoustic and visual composition parameters.

The sounds and graphic objects of the diptych *SONAVREK* vary given the size of the web browser's window it is played in, connecting the composition and its material.
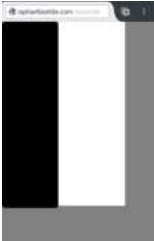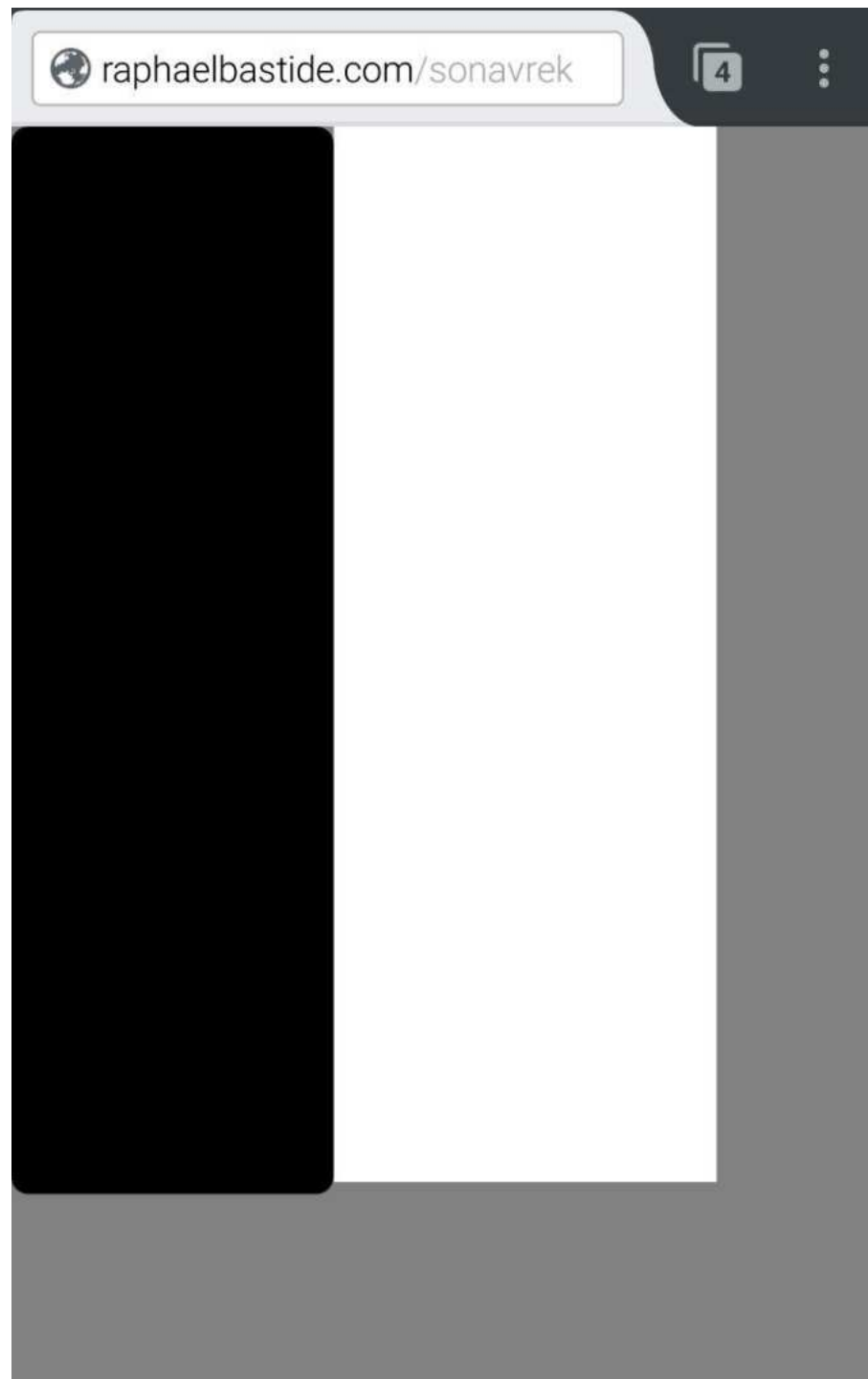
Sonavrek: Mobile screenshot

Each Page A Function (app)

2019
https://raphaelbastide.com/epaf
Drawing app

Each Page A Function is a web application (HTML / CSS / Javascript) designed to experiment the act of drawing. This application proposes several tools (programs) that disturb the drawing process by adding constraints or augmentation, but also temporal, spatial or formal behaviours.

randomThickness()

Digimp

2009
http://raphaelbastide.com/digimp
Computer program / Performances

Manually controlled instrument created to improvise graphics with musicians, an improvised music band or dancers. This project allows a graphic spontaneous creation, able to communicate and to improvise in a band, just like as a musical instrument interacts with others. A language of shapes, colors, sounds and movements needs to be found or invented before each performances. This leads sometimes to a graphic or typographic table of behaviours, shared by the performers.
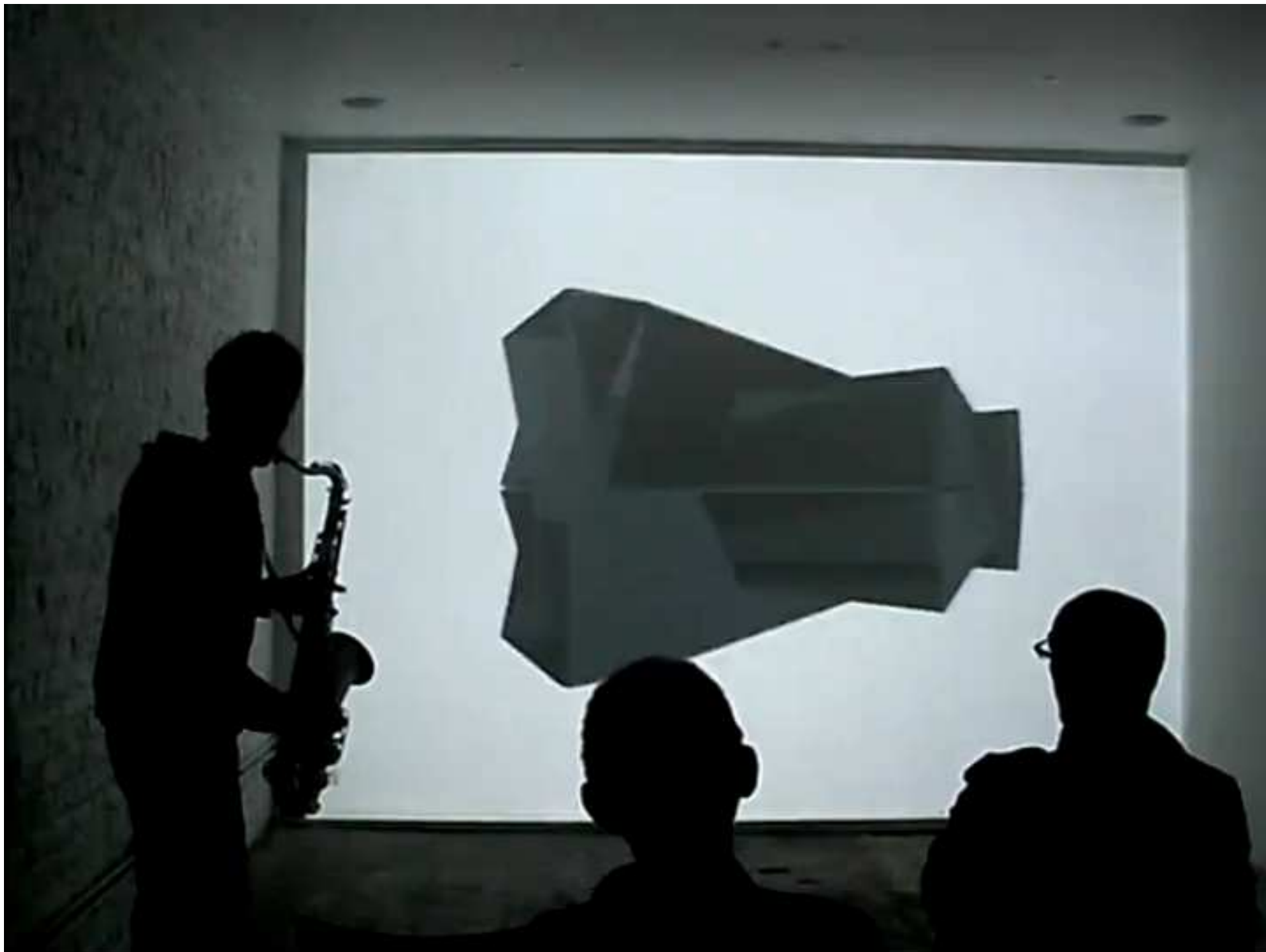
Digimp : performance with Gaspard Giercé. Extract from a video by Yves Bernard

Screen Over Blank Book

2009
http://raphaelbastide.com/screen-over-book
Blank book, flat screen, table, chair, digital hardware, custom software

Screen Over Blank Book whitness of the consistency of the medium screen and book, through a color intensity, emanating from one to the other. The empty book can be manipulated and gets filled with colors when it is browsed. Pages after pages, the color spectrum changes, synchronized with the visitor's gesture, thanks to custom made software.

Photo: Marc Wathieu

Solo Exhibitions

2019 *Otherti.me*, at <u>Rinomina</u>, Paris, FR.

2017 *Renaming The Web*, in collaboration with Louise Drulhe, at <u>Rinomina</u>, Paris, FR.

2017 *Conditions of groove* at <u>22 Rue Muller</u>, Paris, FR.

2016 <u>*Twins*</u>, LBTG art space, Ivry-sur-Seine, FR.

2015 *Improving and finding solutions* introducing the projects <u>*Diff*</u> and <u>*Révisable 2*</u> at Suzanne Gallery, Brussels. BE.

2013 <u>*Branch*</u> at De La Charge, Brussels, BE.

2013 Installation <u>*Révisable 1*</u> at iMAL, Brussels, BE.

2012 *Volumes* au 22 rue Muller, Paris, FR. In collaboration with Kevin Bray.

2012 *First Commit*, exhibiton at my home. Git launch of <u>1962</u>

Group Exhibitions

2022 <u>*Champignons de Paris*</u> at Art By Friends, Annecy, FR.

2022 <u>*While (tech) do {art}*</u> at BIC, Bangalore, IN.

2021 *Je te relaxe en touchant des œuvres* curated by Caroline Delieutraz, Studio1316, Centre Pompidou

2020 <u>*Come Closer!*</u> curated by Anne Schwanz, Office Impart.

2020 <u>*The New Outside*</u> on the online platform upstream.gallery, curated by Constant Dullaart.

2020 <u>*We=Link: Ten Easy Pieces*</u>, a Chronus Art Center exhibition, Curated by Zhang Ga.

2020 <u>*Otherti.me*</u> for Transmediale Vorspiel Opening currated by Panke Gallery, Berlin, DE.

2019 <u>*Ways Of Connecting*</u> currated by Yannick Antoine, at iMAL, Brussels, BE.

2019 <u>*Please Trespass - This is not a private property*</u> currated by Polynome, at 19 Côté Cours, Paris, FR.

2018 <u>*Peer To*</u> curated by Jon-Kyle Mohr,on the Dat protocol, internet.

2018 <u>*Rendez-vous à Saint-Briac*</u> curated by Jean-François Le Bihan, in Saint Briac, FR.

2016 *An Exhibition Of Artists That Have Unfollowed Me* curated by Matthew Britton, at router.gallery, Berlin, DE.

2016 *Quoi Noir Lignes* - IPN, Toulouse, FR.

2016 *Embrasser l'incertain* - Gallerie Rivoli 59, Paris, FR.

2016 *Hello World* - Galerie de l'Angle, Paris, FR.

2015 *Åzone Futures Market* - Exposition en ligne du Guggenheim.

2015 *Internet Yami-Ichi New York*, Internet black market, New York, USA.

2014 *Internet Yami-Ichi Brussels*, Internet black market, Brussels, BE.

2014 *Art Hack Days: Disnovation* at Parsons Paris, FR.

2013 <u>*Anatomize*</u> as Fabien Mousse, online and at Transfer Gallery, Brooklyn NY, USA.

2013 *Meet In Real Life* in Frankfurt am Main, DE.

2013 *DEAD DROP #5 BEST OF*. Museum of Moving Image NYC, USA.

2012 *LAFIAC.COM* as Fabien Mousse, online and at La Tapisserie Paris, FR.

2011 *BYOB Paris* as Fabien Mousse, at Plateforme Paris, FR.

Public Lectures

2021 <u>*Iterations*</u>, about creative coding, Veemvloer, Amsterdam, NL.

2021 <u>*Hybrid Live Coding Interfaces*</u>, online

2021 *Empathic technology*, symposium of the Pôle Conception, Création, Université de Franche Comté, invited by Antoine Moreau

2020 *Commented tour of evasive.tech*, symposium Confinement, viralité et formes de vie, online

2019 <u>*Colloque Designer*</u>, invited by Groupe CCC MABA, Paris, FR

2019 *L'amicale des Télécoms*, Gaîté Lyrique, Paris, FR

2018 *Reclaim the web!*, talk: Floating Swarm at iMAL, Brussels, BE

2018 *Floating Swarm*, Radical Networks, Berlin, GE

2018 *Pedagogy and Surf Clubs*, symposia Art, Litrature and Social Networks, International Culturel Centre of Cerisy, Cerisy, FR

2018 *Prototyping with the web*, Stranger Screens symposium, Toulouse Jean-Jaurès University, Toulouse, FR.

2017 *Talk at Duperré* college of Art, Design and Fashion, Paris, FR.

2016 *My work in anti-chronological order*, Université Toulouse Jean-Jaurès, Toulouse, FR.

2016 *Table Ronde Quoi Noir Lignes*, IPN, Toulouse, FR.

2016 *Atelier Signes #02 – Signal*, Campus de la Fonderie de l'Image, Bagnolet, FR.

2016 *Typography as Manifesto* for the launch of La Perruque - Atelier Bek, Brussells, BE.

2015 *The soluble membrane (between design and art)* at ESAG Penninghen, Paris, FR.

2015 *Improving and finding solutions* at Suzanne Gallery, Brussels. BE.

2014 *What's new in typography?* at Labo de l'Édition, Paris, FR.

2013 *Use & Modify, my font collection is yours*, Libre Graphics Meeting 2014, Leipzig, DE.

2013 *Unified Font Repository*, Libre Graphics Meeting 2013, Madrid, ES.

2012 Talk: *Pro-AM: Art and culture on the Internet* , at Western Union Vancouver, CA.

2011 Talk: *Authorship and netart* . WJ-Spots Brussels: History and future of artistic creation on the Internet, iMAL, Brussels, BE.

2009 Surfing Clubs – *Introduction to netart*. at Kawenga, Montpellier, FR.

2009 Surfing Clubs – *Introduction to netart* at Les Nuits Sonores, Lyon, FR.

Performances

2022 *Live coding for Internet Borders*, Le Sample, Bagnolet, FR.

2022 <u>*Synth improvisation*</u> for <u>Modulation</u>, Mijanès, FR.

2022 <u>*Live-coding*</u> for Algorave 10th Birthday Party - online.

2022   *Cascade*, performance - Algorave, Grrrnd Zero, Vaulx-en-Velin, FR.

2021   *Cascade*, performance - live-coding party, at Zorba, Paris, FR.

2021   *Cascade*, live-coding performance aboard the Urban Boat during Bellastock festival with Station Gare Des Mines and Collectif Mu, Évry, FR.

2021   *Cascade*, live-coding performance, Chapelle de Villeméjane, FR.

2020   *evasive.tech*, one online artwork a day for the 35 first days of COVID-19 quarantine, Bagnolet, FR.

2019   *otherti.me*, one online artwork a day for 30 days, Bagnolet, FR.

2018   *Void Instrument*, Glassbox, Paris, FR.

2016   *Twins*, LBTG art space, Ivry-sur-Seine, FR.

2016   *ueli*, with Louise Drulhe, Galerie Rivoli 59, Paris, FR.

2009 – 2010   MFF2010: Connected Cities, Live audio-visual performance at iMAL, Brussels, BE.

2009 – 2010   *Graphic Improvisation* at Colloque des Industries Culturelles et Créatives. Espace Flagey. Brussels, BE.

2010   Performance *Son Image Movement* with dancers at ART 77, Brussels, BE.

2009   *Nouvelles improvisations* during Les Nuits Sonores, at Beaux Arts de Lyon, FR.

2009   Remote improvisation at iMAL, Brussels, BE.

Residencies

2021   Project Cascade, Station Flottante (Station Gare des Mines) on the Thabor barge, Île de France, FR.

2021   Project Cascade, Filature du Mazel, FR.

2018   Project Void Instrument, Glassbox, Paris, FR.

2018   Project Void Instrument, La Générale, Paris, FR.

2016   Project Timelines, La Générale, Paris, FR.

2010   Château de Chamarande, Chamarande, FR.

Teaching

2023 – ...   Introduction to digital culture to 1st years, École des Arts Décoratifs de Paris, FR

2023   Seminar at HfG (Karlsruhe University of Arts and Design, DE)

2019 – ...   Supervision and workshops at ENSBA, École des Beaux-Arts de Paris, FR

2019 – 2021   Teacher at Campus de la Fonderie de l'Image, Bagnolet, FR

2018 – 2020   Teacher digital media at Parsons Paris

2018 – 2019   Guest professor at HfG (Karlsruhe University of Arts and Design, DE)

2015 – 2017   Part-time teacher at Paris Ouest, Master Mediation Culturelle Patrimoine et Numérique, course on digital image processing

2015 – 2016   Graphic design and typography teacher at École Supérieure d'Art et Design of Le Havre, FR.

Workshops

2020   *Objects On A Page* at Merz Akademie, Stuttgart, DE

2020   *Webring* at ENSBA, École des Beaux-Arts de Paris, FR

2020   *Books of tomorrow* at Campus de la Fonderie de l'Image, Bagnolet, FR.

2019   Raspberry PI: Computer as an installation at ENSBA, École des Beaux-Arts de Paris, FR

2019   Workshop *Dessin++*, generative drawing and live printing, Fanzine! festival, Montreuil, FR.

2019   Workshop *Webring P2P* at ERG, Brussels, BE.

2018   Workshop *Stranger Screens* with Anthony Masure and Louise Drulhe. Toulouse Jean-Jaurès University, Toulouse, FR.

2017   Workshop *Toolbox*, École supérieure d'art des Pyrénées, Pau, FR.

2017   Workshop *PrePostPrint*, for R3FRAG, at Parsons School of Paris, FR.

2017   Master Class *Unfam* at Parsons School of Paris, FR.

2016   Workshop *Design and Justice*. Faculty with Anthony Masure. University Jean-Jaurès, Toulouse, FR.

2016   Workshop *Masques*. At École Supérieure d'Art et Design Le Havre, FR.

2015   Workshop *Requête Spatiale*. At Campus de la Fonderie de l'Image, Bagnolet, FR.

2015   Workshop *Cache-cache*. At École Supérieure d'Art et Design Le Havre, FR.

2015   Workshop *Pictoporn*. With VTF, at La Générale, Paris, FR.

2016   Workshop *OLA #2 : Pure Data and web audio*, third edition of a workshop cycle by Outils Libres Alternatifs. At La Générale, Paris, FR

2015   Workshop *OLA #1 : Experimenting Free/libre 3D creation*, second edition of a workshop cycle by Outils Libres Alternatifs. At La Générale, Paris, FR

2015   Workshop *OLA #0 : Experimenting Free/libre publication*, first edition of a workshop cycle by Outils Libres Alternatifs. At La Générale, Paris, FR

2015   Workshop *Web Fiction*: speculative design exercise leading to corporate websites of fictional corporations. ECV Provence, Aix en Provence, FR.

2014 – 2015   Workshop *Monoïde*: online type foundry for the students of les Beaux-Arts de Rennes, FR.

2014 – 2015   Workshop *Smala*, online type foundry for the students of les Beaux-Arts de Besançon, FR.

2015   Workshop *Résistance* for the students of les Arts Décoratifs de Paris, with VTF, at La Générale, Paris, FR.

2014   Workshop *Dispersive Edition*, about alternative edition techniques using HTML / CSS print at Campus de la Fonderie de l'Image, Bagnolet, FR.

2014   Workshop *Vagabondage Typographique Festif* with VTF, at La Générale, Paris, FR.

2014   Workshop for Design September with Libre Objet, at Microfactory, Brussels, BE.

2014   Workshop *Objets Versionnés* at ESAD Valence, FR.

2013   Workshop *Artisanat du webdesign* at De La Charge, Bruxelles, BE.

Workshop *Wild Webcraft Workshop* at

2012	Festival International de l'Affiche et du Graphisme de Chaumont, FR.

Event organization

2022	PrePostPrint, Hackathon on alternative publication systems at La Générale, Paris, FR.
2021	PrePostPrint, Hackathon on alternative publication systems at La Générale, Paris, FR.
2017	PrePostPrint, symposium, fair, lectures on alternative publication systems at Gaîté Lyrique, Paris, FR.

Publications

2022	*Fungal* – Published by Hato Press.
2019	*Where Fears Hide* – Published by LeMégot.
2021	*Graphic Design in the Post-Digital Age* – Published by Onomatopee.
2020	*Revue Composite* – Published by Dumpling Books.
2019	*Each Page A Function* – Published by LeMégot.
2017	*CODE X #1, PrePostPrint* – Published by HYX.
2017	*Back Office #1, Makin Do, Making With* – Published by B42.
2016	*Diverted Derived Design* – Published by Libre Objet.
2015	*La Perruque N.03* – Published by Olivier Bertrand.
2014	*Étapes #220* – introduction of the projet *Steps Mono*.
2014	*Nichons-nous dans l'Internet* #2, as ECOGEX.
2010 – 2012	*Junk Jet* #3, #4, #5. Published by igmade. As ECOGEX, Fabien Mousse…
2012	*Bitcoin Magazine* #3, as ECOGEX.
2008	*Playful Type*. Published by Gestalten.

Online Publications

Behind The Screens
An Infinite Séance 4, Impatience, Olia Lialina
Les codes informatifs de Raphaël Bastide, Liberation
Interview, Shifter.pt
Radio Panik [BE] Connexions Alternatives
From—To
O Fluxo
Sylvia Fredriksson's notes
El Pais
Tombolo
Creative Applications

Formation

2009 – 2010	Master of Arts. Digital arts and typographie. École de Recherche Graphique (E.R.G.) Brussels, BE.
2008 – 2009	Bachelor of Arts, with great distinction. École de Recherche Graphique (E.R.G.), Brussels, BE.
2004 – 2006	Technology University Institute, Internet professions, Université of Bordeaux III, FR.
2004	Scientific baccalaureate, option music.

Collectives

Co-founder of PrePostPrint, laboratory and research group on alternative open source publishing systems.
Active member of Velvetyne Type Foundry, foundry of libre typefaces.
Co-founder of Outils Libres Alternatifs, association for research and diffusion of free / open source creation tools.
Co-founder of Libre Objet, collective for research and diffusion of object design under free / open source licenses.

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