COSMONOMETRY

A SPACE ODYSSEY BY PRO176

COSMONOMETRY

INTRODUCTION

To think that a neophyte could grasp the essence of graffiti and its styles is the same as wondering if a hysteric clubber, who's under the influence of television could understand the meaning of Kubrick's "2001 : A Space Odyssey" or if he sees a metaphor from an Alejandro Jodowsky movie!

The skeleton of a letter is mathematics, its tangles and serifs, everything must be articulated in a logic way to obtain a stylistic and pure form. The judgement is always immediate, because the people of this scene know this very long progression. The quest for style is long and perilous, full of limits to push, obstacles to overcome.

I spent thousands of hours to filling whites sheet, and I can't even count the time I spent designing a "P" or an "R", or placing arrows. Graffiti has different schools with different leaders. As soon as I got into it, I realized what really attracted me to this new pictorial movement: its futurist dimension touched me immediately. Dondi, Rammellzee, Futura, TKid, Vulcan, Phase 2, a few pictures of these artists changed my basic vision of drawing. I then found my way. After discovering them, I dropped everything I had done before on paper to get some cans and finally feel this sensation: the touch of the spray paint can, its mesmerizing smell, this is what I wanted to discover. But being new, and living in suburbs and far away from the Parisian hype, I needed a trigger, a miracle.

In 1989, my wishes were granted. Nothing will ever come close to this feeling again. That day, I witness pin-point precision, it was magical! These 2 virtuosos arencalled: Mode2, and Colt. Immediately, I get this unexplainable sensation, I want to understand what they are doing and be them, but at the same time I feel something else: I know that the task is gonna be hard. No matter what, I can't fight it anymore. Like David Banner I took a massive doze of gamma rays. Since that day of 1989, the transformation has happened, I'm like a surgeon with a shiny scalpel, an amateur of mental pulping, I never cease to create my celestial universe in my lab.

The graffiti artist is confronted to a hypertrophied world, saturated whith mechanically reproduced widely diffused images. This plastic language turned towards the superficial carries within itself the notions of tracking and controlling to which we are constantly submitted by society. This is where graffiti intervenes and changes this routine into a sort of unreality. Through the coldness of technology, the economy, logic, profits, products, needs manufactured and information, graffiti raised itself in front to me like a "lighthouse" an oasis in the Tatooine desert! In the age of industrial iconography and very powerful media, taking everything away from human beings, up to their imagination, a race of painters has chosen to act according to their wishes. In that coloured game, we accomplish the pleasure of self expression, and of course, geometry. Being a part of this movement to me meant to leave your mark by building up a new approach which reflected my vision of this world and its aesthetic. This is where Cosmo(no)metry came from, through my evolution. It's a continuous search around the geometry of my cosmic letters.

CHAPTERS

1996 · PRO · A9 1st Serie

1998 · JAY · PRO · Joy 1st Serie

1995 · PUS · NYC Lexington Ave. subway tunnel

1995 · HEN · Belgium

BASIC INSTRUCTIONS

En tant que berceau du graffiti, New York a mené le jeu, le façonné à son image, mais il est normal qu'en franchissant l'Atlantique, une transmutation s'opère. L'Europe va donc ajouter son grain de sel dans la machine, comprendre ce mouvement et l'agrémenter d'une touche bien frenchie. L'esprit de Métal Hurlant et Fluide Glacial entre autres comme ma bible. Les pages de l'ouvrage que je considère comme ma bible, Spraycan Art, sont les plus beaux exemples de ce que New York savait faire de mieux, mais tout en respectant leur appréhension et leur maîtrise du throw-up, je dois dire que les Parisiens pour ce qui est du style, ont clairement pris le train à l'heure.

Dans la capitale, c'est la touche du BBC qui m'impressionne le plus, je sens dans ce concept rétro-futuriste avec Jay et Skki, deux modèles qui me serviront de baromètre par la suite. Les CTK aux en équilibreront pour ce qui est de la calligraphie et de l'esprit vandale : Bando, Sign, Colt et Squat sont tellement loin dans leurs délires à l'époque ! Ces deux équipes me façonnent et affûtent mon œil graphique. D'ailleurs je dis souvent que je suis leur fils spirituel et un représentant de ce style de Paris « antique » !

Le fait d'avoir réalisé quelques pièces avec Jay ou Mode est une bénédiction. À leurs côtés, la progression fut instantanée, et conscient de leur maîtrise, je prends le temps de m'arrêter de peindre pour analyser leur technique, tirer un enseignement bénéfique pour la suite... Observer la manière dont ils esquissent ou comment ils organisent leurs remplissages m'amène à en comprendre la science et les clefs pour finalement mettre au point ma propre technique.

En 1997, je participe à la fondation du groupe Ultra Boys International, avec Gold Jaba, Sozyone, Kool Func 88, Byz, Shake et Kool Recto. Par la suite Dize, Form et Green de Hamburg intégreront le crew. Ensemble nous revendiquons l'appartenance à une forme nouvelle de graffiti, caractérisée par une esthétique toujours imprégnée de Marvel, de formes abstraites, futuristes, faite de constructivisme alphabétique inspirée d'un cubisme de Picasso, brutalement raffiné. Avec les UB, nous constituons une sorte d'avant-garde du graffiti, ignorant toute autre vision de celui-ci, supposée inutile.

As the birthplace of graffiti, New York had lead the game, made it to its image, but it's normal that once it was exported abroad, a change happened. Europe added its two cents. The spirit of magazines such as "Metal Hurlant" and "Fluide Glacial", among others, gives a direction. The pages of Art" and it had the most beautiful examples of what New York was going best. Even though they respected their apprehensions and control ofthrow-ups. I have to admit that Parisians had proved themselves in terms os style.

In Paris, BBC's touch impressed me the most. I could already feel this retro-futuristic concept with Jay and Skki, 2 role models that I used as a barometer later. CTK provided balance in terms of calligraphy and vandal spirit: Bando, Sign, Colt, and Squat were so ahead of their time. These 2 teams helped me shape my graphic vision. I happen to consider myself as their spiritual son and a representative of the "antique" Paris style.

The fact that I realized a few pieces with Mode or Jay is a blessing. By their side, progress was instantaneous. I was aware of their technique and control so I would stop painting to analyze them and benefit from it for later... Observing the way they do their sketches or how they organize the filling helps me understand the science, to grasp the keys to finally find my own technique.

In 1997, I helped create the Ultra Boys International crew, with Gold Jaba, Sozyone, Kool Func 88, Byz, Shake and Kool Recto. Later, Dize, Form and Green from Hamburg joined the crew. Together, we claim we are part of a new form of graffiti, characterized by an aesthetic always impregnated by Marvel, abstract futurist forms, made up of alphabetic constructivism and inspired by a Picasso-ish cubism brutally refined. With UB, we represented a sort of graffiti "avant-garde", and we ignored any other vision of it, which we considered as useless.

2002 PRO - Ivry sur Seine

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N'importe quel graffiti writer qui se respecte attestera du lien que nous partageons avec le style des premiers comics et des illustrations et des lettrages des premiers comics et des couvertures de pulps américains. Inconsciemment ou pas, les pionniers de New York City s'en sont inspirés dans leur propres lettres et dans l'épaisseur des traits de contour qui permirent à leur personnages et leurs fonds de prendre vie.

Le travail de Pro176 est tout aussi méticuleux qu'audacieux. Quand on les observe, ses portraits de héros intergalactiques, d'héroïnes et de 'méchants', placés dans des univers parallèles complexes, semblent évoquer la vraie odeur de l'encre des comics books. Un des traits de génie de Pro est sa troublante habilité à produire les mêmes émotions et des textures quelque que soit la taille et les outils utilisés, que ce soit du crayon, de l'encre, de l'acrylique, de la bombe aérosol et ainsi de suite. Son travail n'est pas la régurgitation périmée d'une longue serie de comics oubliés, mais plutôt une réinterprétation totalement nouvelle d'un art qui nous a fait un jour rêver les yeux ouverts de ce qu'il pouvait y avoir « là haut ». J'aime son travail... Si je devais le décrire en 3 mots, je dirais: "cool", "intelligent" et "cinématographique".

Any Graffiti writer worth his salt will attest to the affinity we hold for both the illustration and lettering styles found in early comics and pulp publications. New York City's pioneering writers of the early 70's undoubtedly imitated, whether consciously or subconsciously, both the fonts and the painstakingly applied bold thick lines used to bring the characters and backdrops to life.

Pro176's work is likewise bold and meticulous; his portrayal of Intergalactic heroes, damsels, and villains, set amid his elaborate alternate universes seems to evoke the very smell of comic book ink when viewed. One hallmark of Pro's genius is his uncanny ability to conjure the same feel and texture, while operating within a wide range of scales and mediums, easily transitioning from pen and ink to acrylics, acrylics to aerosol, and back again. His work is not a stale re-gurgitation of long forgotten comic strips, but rather a fresh in-terpretation of an art form that made us daydream about what was out «there». I love his work... If I had to sum it up in three words... I'd say «cool», «savvy», and «cinematic».

Skeme - 3 YARD KING

2012 / PRO POET / Valencia

Dès le premier instant, j'ai kiffé ce gars. Je crois qu'il correspond à notre tribu, il appartient au RTZ. En fait, il pourrait être né et avoir grandi dans notre quartier, même s'il est de Paris et un peu plus jeune que moi. C'est juste un gars de la ville avec cette mentalité de "penser vite pour agir vite". C'est pour cette raison que nous sommes similaires à cause de cette mentalité, certains comprendront ce que j'essaie de dire ?!

Pour moi, Pro176 est un protagoniste, professionnel de la nouvelle génération parisienne de writers, qui a émergé avec le nouveau millénaire. Il est constamment en train d'affûter sa revendication stylistique. Pro a trouvé sa voie à travers l'étude, le dur travail, la passion, l'imagination et la volonté de se libérer. Il est à mi-chemin entre un magicien et un guerrier mystique. Né et ayant grandi dans un monde de miracles, parti de Zéro et ayant démarré très jeune, il a crée ses propres instruments magiques et la force de pouvoir peindre aujourd'hui ses propres illustrations fantastiques. Mis à part cela, sa personnalité est toujours aussi bien fondée et plus important que tout, il s'est posé sur son aura artistique personnelle.

From the first moment on, I liked this guy. I guess. Pro fit to our tribe. He belongs to us, RTZ Berlin. Actually Pro could be born and have grown up in our neighborhood, even if he is from Paris and a little bit younger than me, he is just an inner city kid with this "think fast, act fast" mentality. I think that what we share the most is this mentality. If you know what I'm talking about?!

For me, Pro is a professional Protagonist of a new generation of Parisian writers, that popped up during the new Millenium. He is constantly shaping his Stylistic claim. Pro found his way through studying, hard work, passion, imagination and a desire to free himself.Something between a magician and a mystic Warrior, born and grown up in a world of miracles, who started as a kid from Zero and who created his own magic tools and force to create nowadays his own fantastic painted illusions. Besides that, his personality is still well grounded and most important of all, he is now landed in his personal artistic aura.
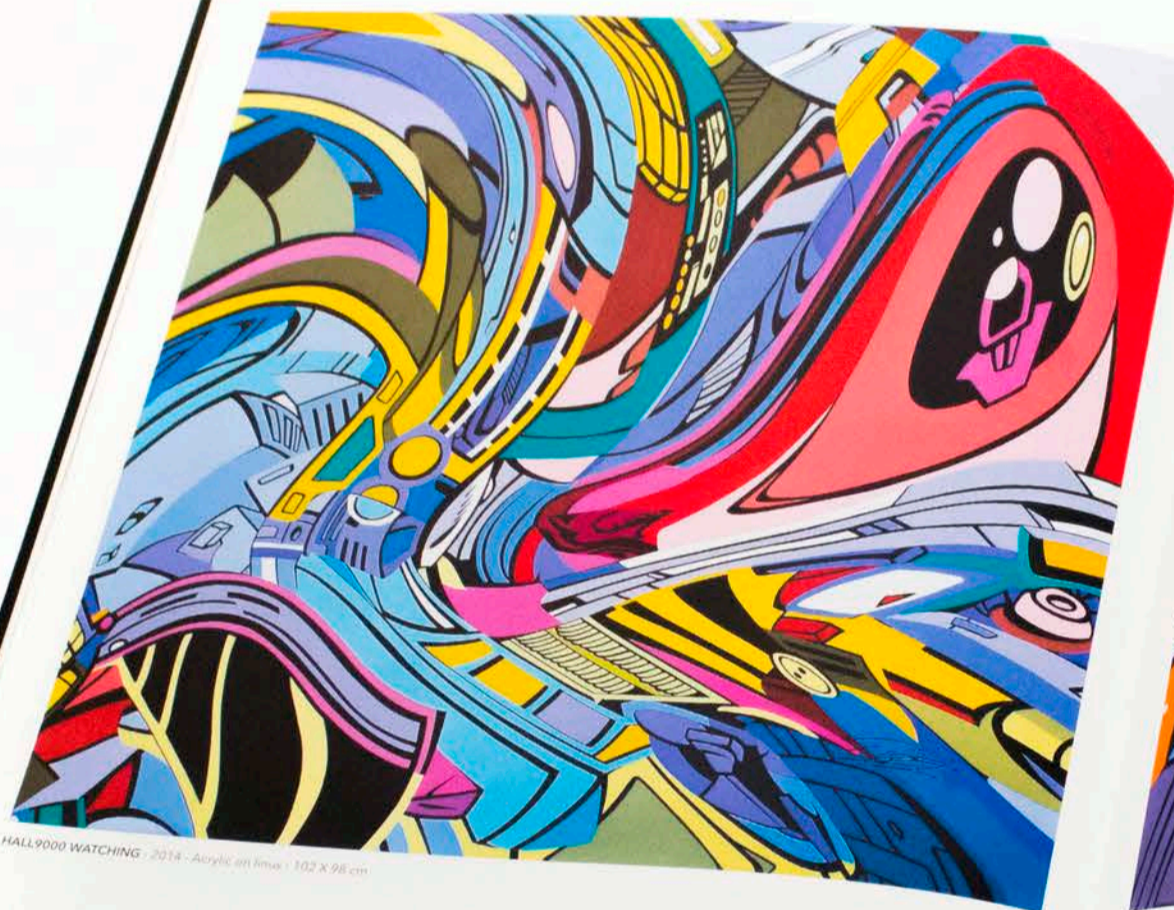
Poet : GFA RTZ

SUPREME MATHEMATICS 1 · 2010 · Spray paint and marker on cotton · 116 X 89 cm
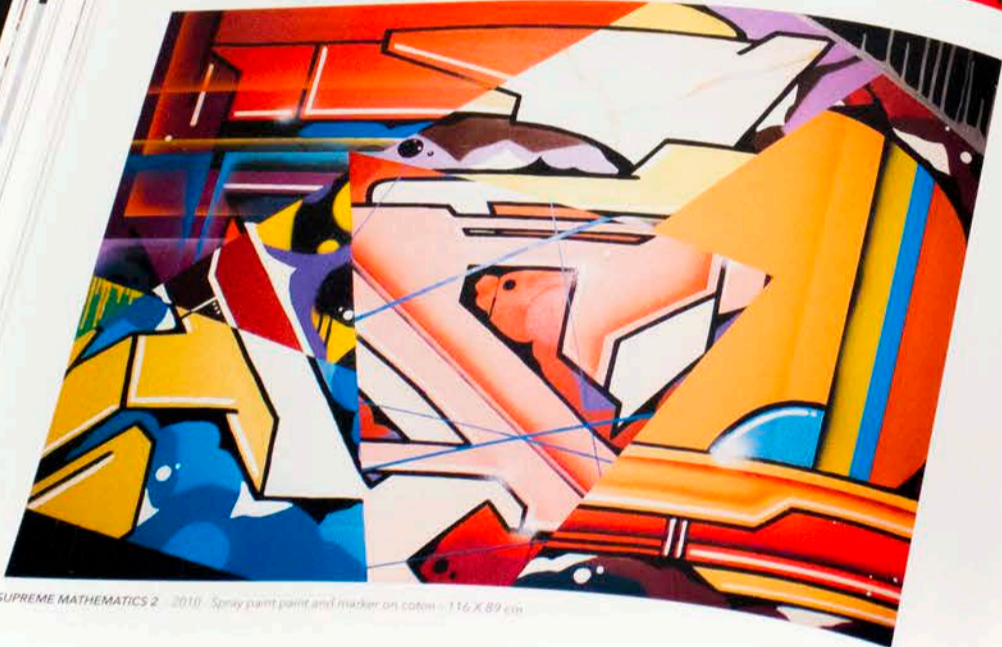
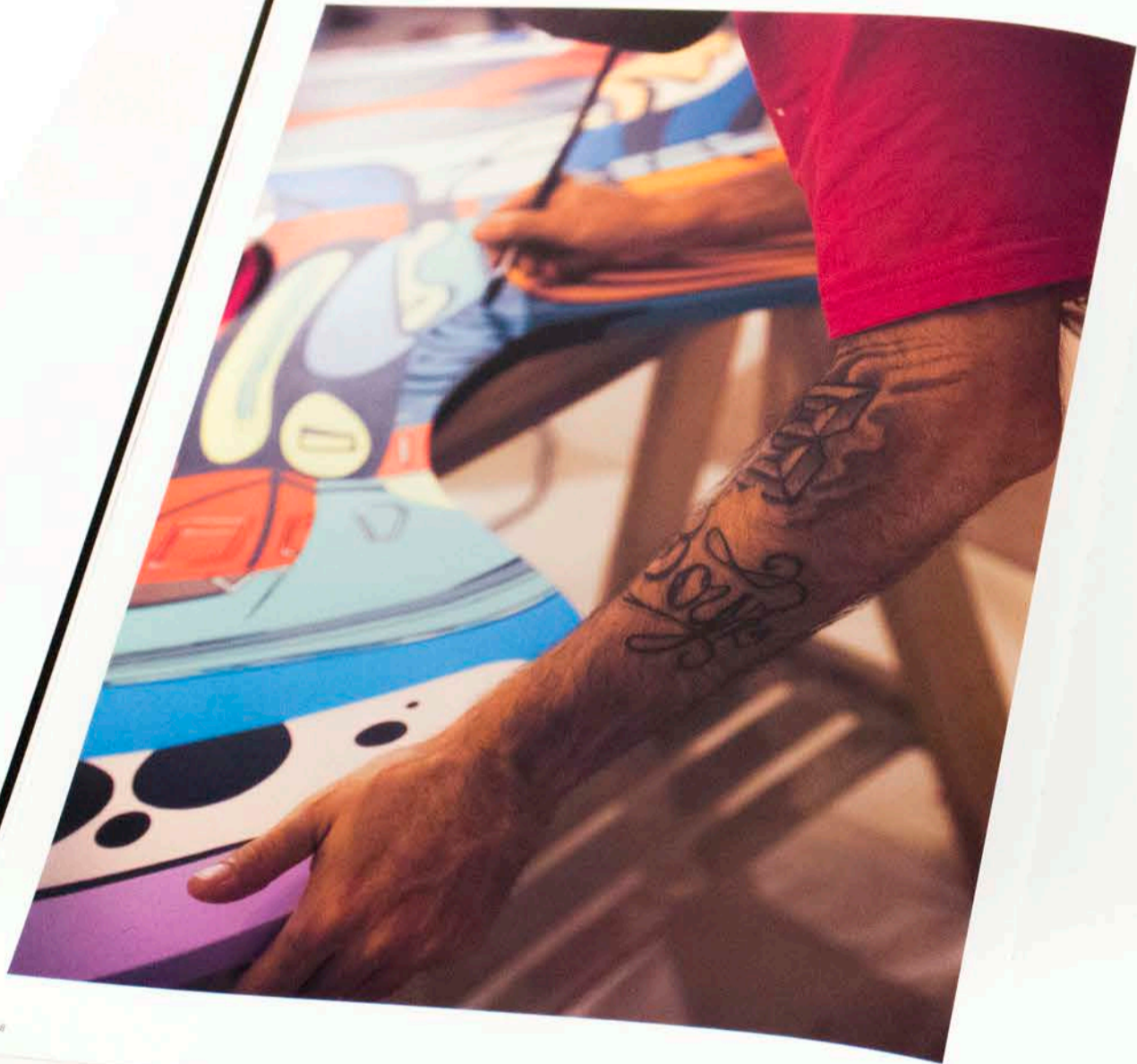SUPREME MATHEMATICS 2 · 2010 · Spray paint paint and marker on cotton · 116 X 89 cm

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PAINTING AT THE SPEED OF THOUGHT · 2010 · Spray paint on cotton · 200 X 160 cm

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HALL9000 WATCHING · 2014 · Acrylic on linus · 102 X 98 cm

LIQUID MECANISM · 2014 · Acrylic on linus · 102 X 98 cm

MECANO MORPH · 2014 · Acrylic on wood module · 160 X 130 cm

L'artiste graffiti est confronté à un monde hypertrophié, saturé par les images mécaniquement reproduites et très largement diffusées. Ce langage plastique tourné vers le superficiel porte en lui les notions de fichage et de contrôle auxquelles nous sommes quotidiennement soumis fait basculer cette routine en une forme d'irréalité. À travers la froideur technologique, la logique économique et du profit, des produits, des besoins fabriqués et de l'information, le graffiti s'est dressé devant moi comme un phare, une oasis dans le désert de Tatooine ! À l'ère de l'iconographie industrielle et des médias tous puissants confisquant à l'Homme jusqu'à l'imaginaire, une race de peintres a choisi d'agir selon ses désirs. Dans ce jeu coloré s'accomplit le plaisir de s'exprimer, de créer, de façonner l'alphabet en bousculant l'espace et, laisser ma trace, en sûr, la géométrie. S'insérer dans le graffiti, faire partie de ce mouvement voulait dire y laisser ma trace et, bien construisant une nouvelle approche reflétant ma vision de ce monde et de son esthétique. C'est là qu'est née au fur et à mesure de mon évolution la Cosmo(no)metry.

The graffiti artist is confronted to a hypertrophied world, saturated whith mechanically reproduced widely **diffused images.** This plastic language turned towards the superficial carries within itself the notions of tracking and controlling to which we are constantly submitted by society. This is where graffiti intervenes and **changes this routine into a sort of unreality.** Through the coldness of technology, the economic logic, profits, products, needs manufactured and information, graffiti raised itself in front to me like a "lighthouse", an oasis in the tatooine desert! In the age of industrial iconography and very powerful media, taking everything away from human beings, up to their imagination, a race of painters has chosen to act according to their wishes. In that coloured game, we accomplish the pleasure of self expression, creating, shaping the alphabet by shaking up space, and of course, geometry. Being a part of this movement meant to me meant to leave your mark by building up a new approach which reflected my vision of this world and its aesthetic. This is where Cosmo(no)metry came from, through my evolution.

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