

Robbie Barrat

**L'AVANT
GALERIE
VOSSEN**

Artworks selection

2018 - 2025

Biography

Born in Dublin in 1999, Robbie grew up in West Virginia.

After graduating high school, he worked at NVIDIA, then as a researcher in a bioinformatics lab at Stanford university, before moving to Europe to attend art school and work as an artist full time.

Barrat explores a variety of domains through machine learning and GANs (generative adversarial networks), including fashion, architecture, and art history. Barrat considers A.I both as a medium and as a tool. His interest lies in how the machine can misinterpret training material.

Barrat’s first show, “Infinite Skulls” a confrontation with French painter Ronan Barrot took place at the Avant Galerie Vossen in February 2019. His earlier work is characterized by exploring AI as a tool and subject matter, making works that seek to define the position of an artist working with AI within the history of art. More recently, his work focuses on using AI as a component/tool in a wider process of creation, no longer focusing directly on AI as the sole subject matter.

His exhibitions: HEK Basel, Late Tate during Nam June Paik show, Neural Network Balenciaga, Musée de la mode Hasselt, Ars Electronica , System Failure San Francisco, ArtJaws New York, Robbie Barrat 2018-2020 à l’Avant Galerie Vossen, Paris Photo, Robbie Barrat 2021-2024 à l’Avant Galerie Vossen.



Courtesy the artist.

Landscapes

Landscapes I.

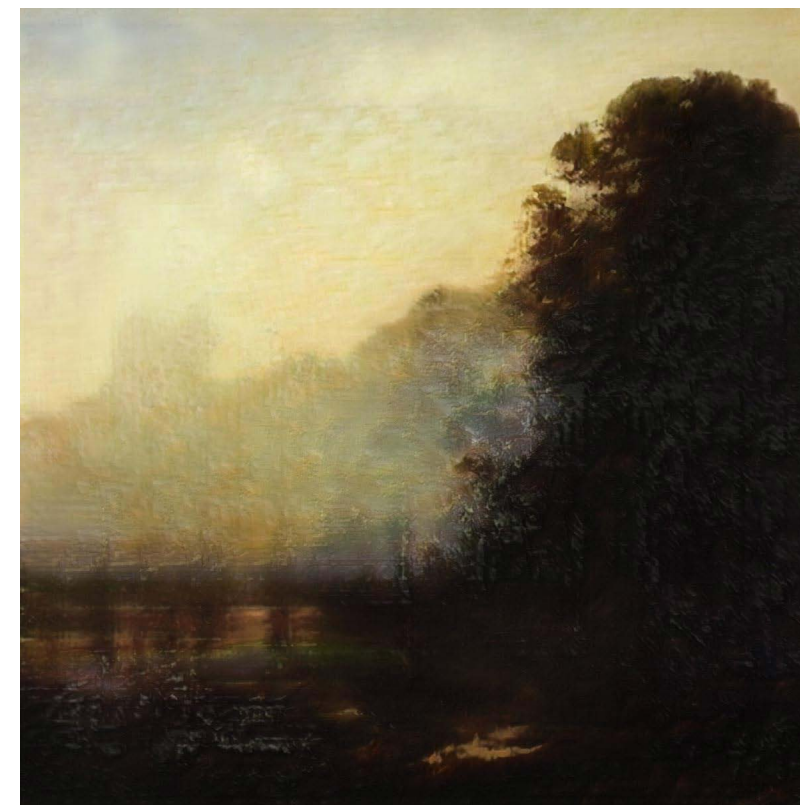
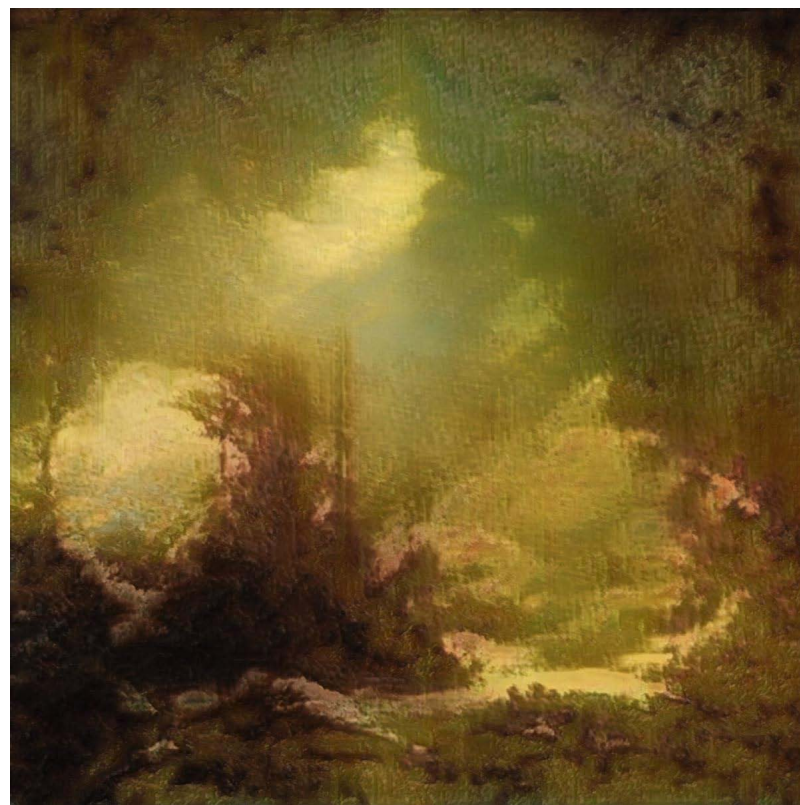
Experiments between 2018 and 2021.
AI Generated landscapes.



Sharp Exercise Landscape, 2018
Edition 1/1 - NFT



AI Generated Landscape, 2018
Edition 1/1 - NFT



AI Generated Landscape Tryptic, 2018
Print on plexi - Edition 1/1
20 x 20 cm each - 20 x 60 cm

Landscapes II.

Landscapes made starting from either photographs or 3D scenes using depth mapping AI and color adjustment neural network alongside traditional generative processes.

All software or AI involved in creation written or trained by the artist.



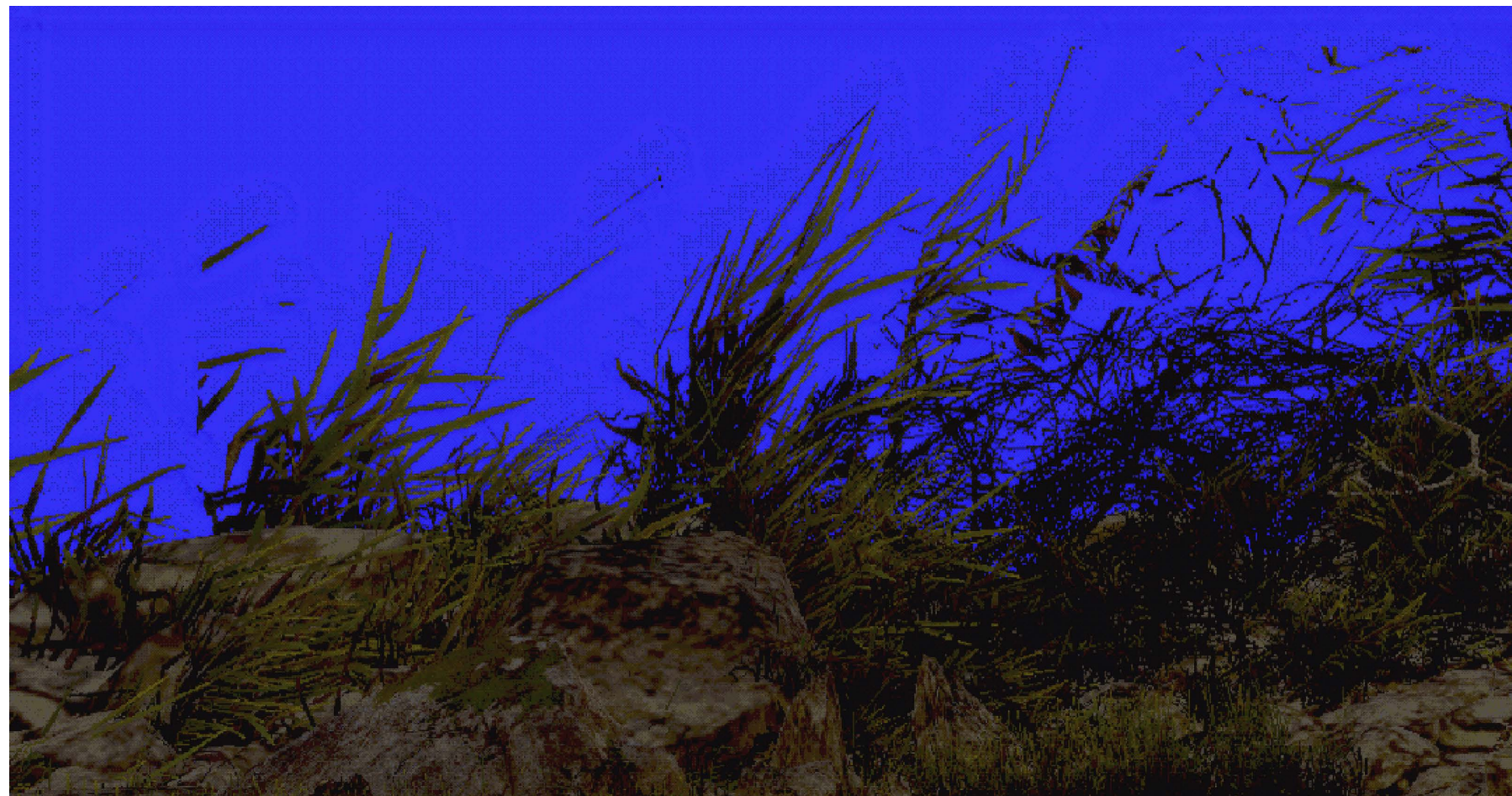
Landscape #6, 2021/24
Print on plexi,
Edition 1/1
13 x 25,8 cm



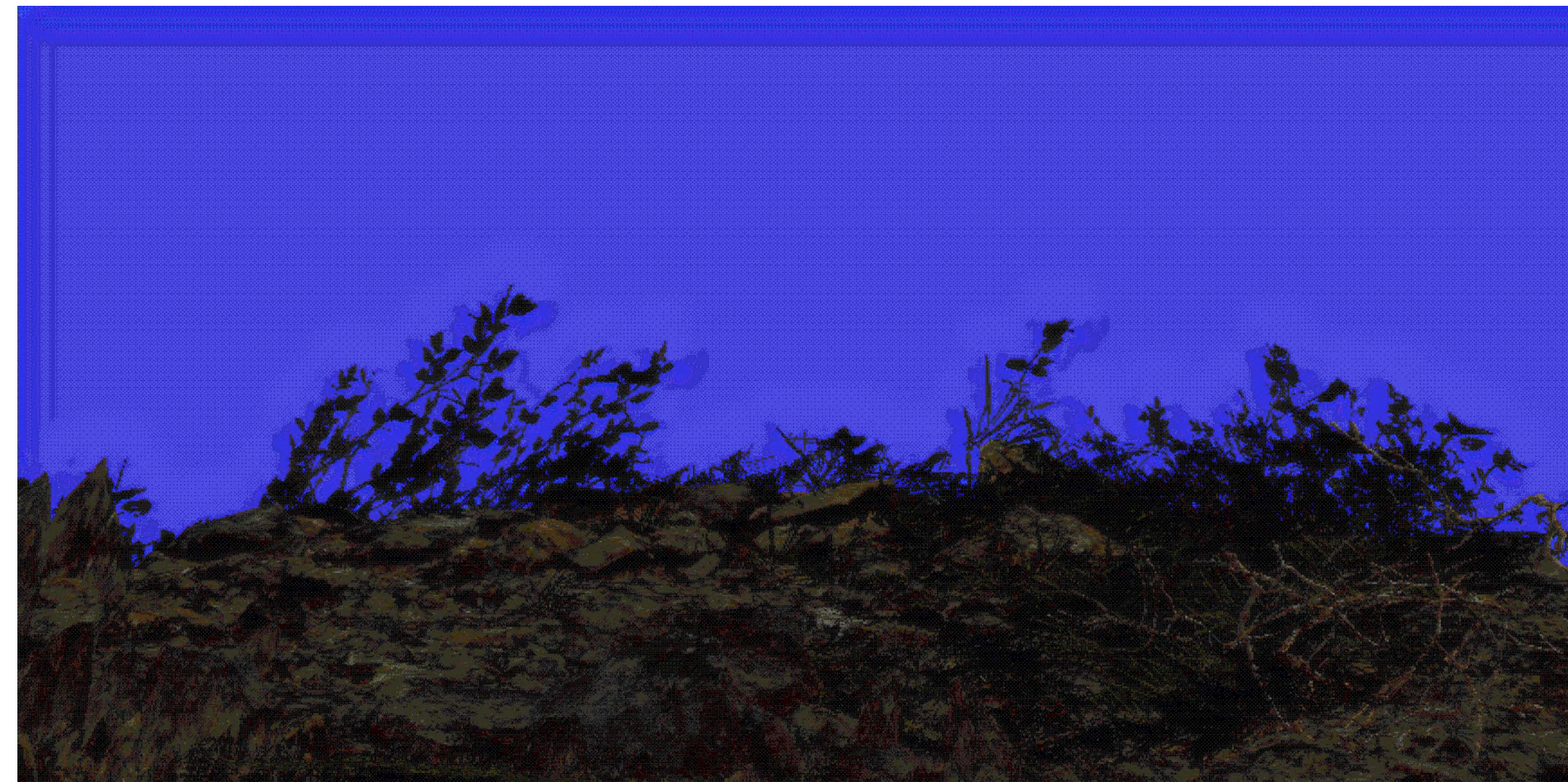
Landscape #1, 2022/24
Print on plexi - Edition 1/1
13 x 25,8 cm



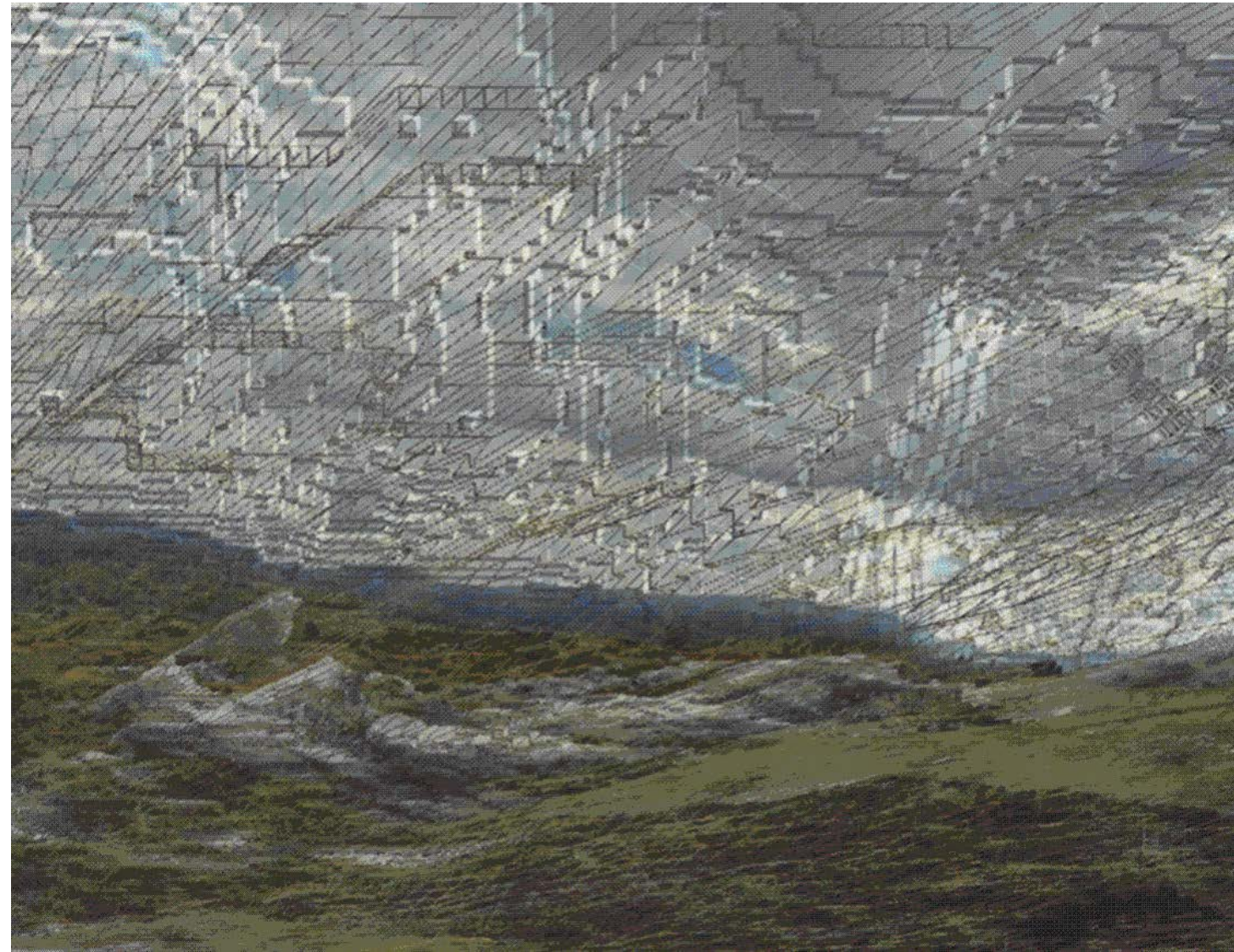
Landscape #2, 2022/24
Print on plexi - Edition 1/1
13 x 23,1 cm



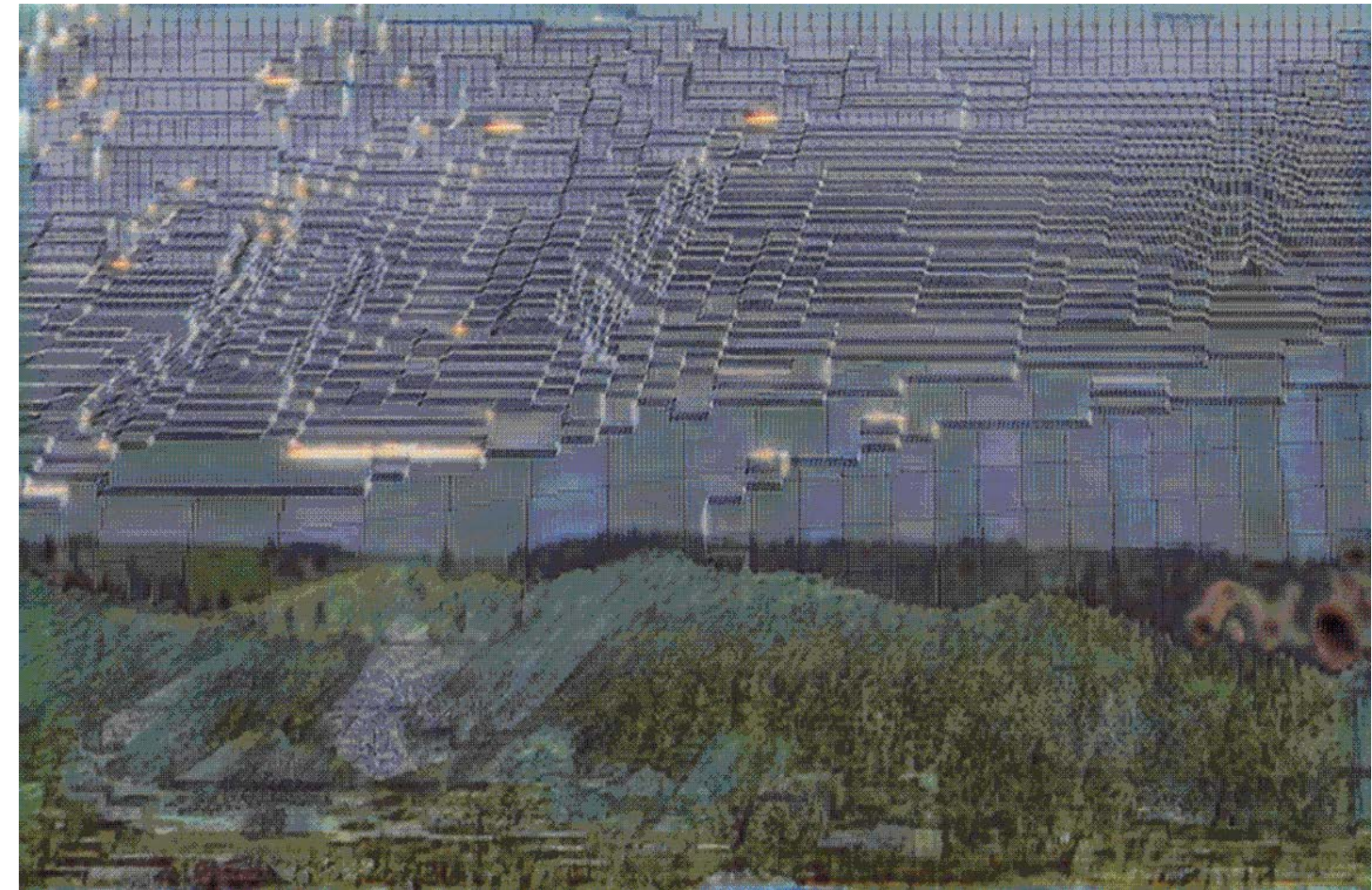
Landscape #5 Left (not diptych), 2021/24
Print on plexi - Edition 1/1
14,2 x 27 cm



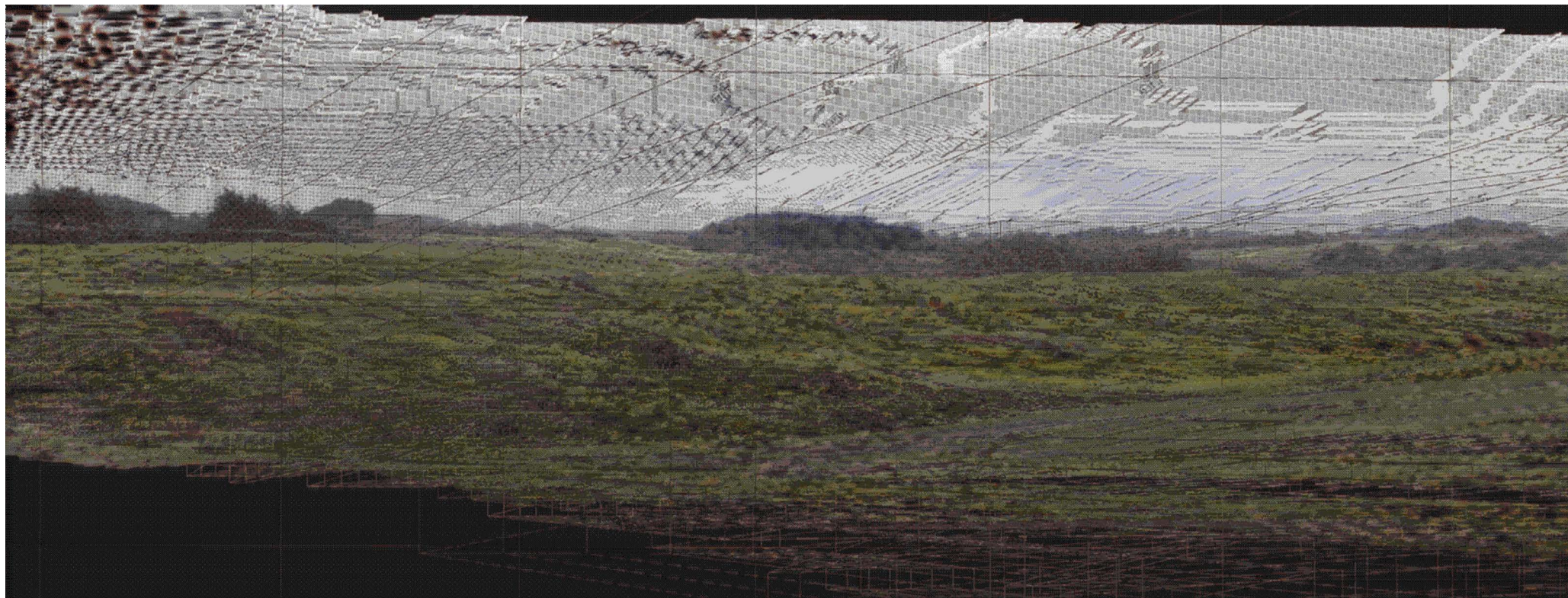
Landscape #5 Right (not diptych), 2021/24
Print on plexi - Edition 1/1
14,2 x 28,5 cm



Landscape #3 - (day, on the left) // AP, 2021/24
 Print on plexi - Edition 1/1
 16,4 x 21 cm



Landscape #4 - (night, on the right), 2021/24
 Print on plexi - Edition 1/1
 16,4 x 25 cm



Landscape #8, 2021/24
 Print on plexi - Edition 1/1
 15,2 x 40 cm



Landscape #7, 2021/24
 Print on plexi - Edition 1/1

Infinite Skulls - Robbie Barrat & Ronan Barrot

2018 - 2024

An encounter between a contemporary painter and an artist experimenting with artificial intelligence 450 paintings of “Skulls” which Ronan Barrot has painted over the last few years have been digitally scanned so that Robbie Barrat could train a neural network to create new images of «Skulls» from these 450 works.

Once this neural network (a type of GAN) has learned to create new skulls, a near infinite amount can be produced. Robbie Barrat creates images that Ronan Barrot never saw but that his hand could have created. Artificial intelligence is able today to create new images.

The question arises of their status: Are they works of art in their own right? Are they possible inspirations for the artist? Are they the beginnings of a new artistic field? Is the algorithm capable of creativity?



Robbie barrat in the atelier of Ronan Barrot, 2019



INFINITE SKULLS #27, 2019
UV print on plexi
20 x 20 cm



INFINITE SKULLS #32, 2019
UV print on plexi
20 x 20 cm



INFINITE SKULLS #19, 2018
UV print on plexi
20 x 20 cm



INFINITE SKULLS #51, 2018
Oil on plexi, UV print on plexi
27 x 44 cm



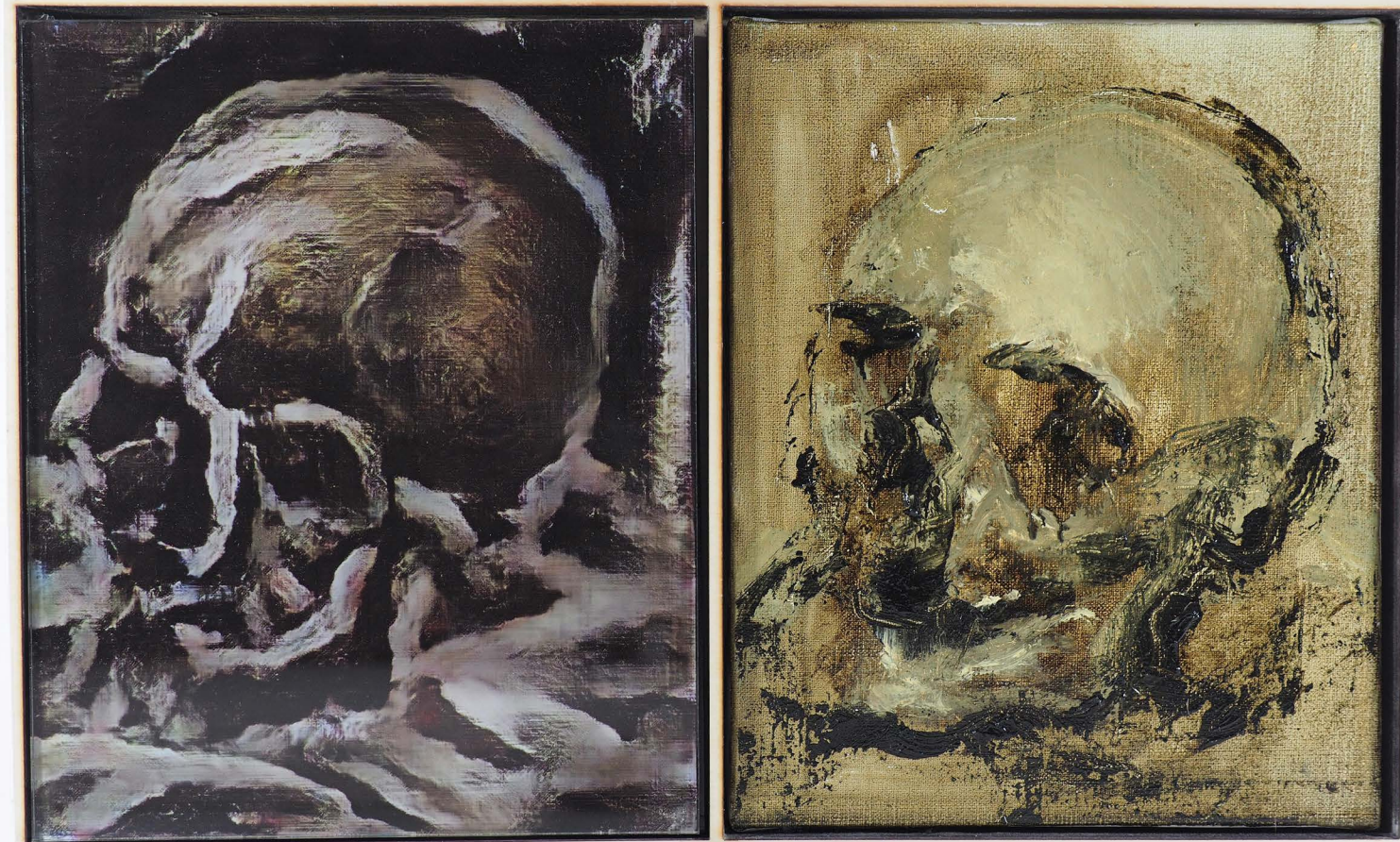
INFINITE SKULLS #10, 2018
Oil on canvas, UV print on plexi
27 x 44 cm



INFINITE SKULLS #14, 2018
 Oil on plexi , UV print on plexi & scratches
 27 x 44 cm



INFINITE SKULLS #8, 2018
 Oil on canvas, UV print on plexi
 27 x 44 cm



INFINITE SKULLS #5, 2018
Oil on canvas, UV print on plexi
27 x 44 cm



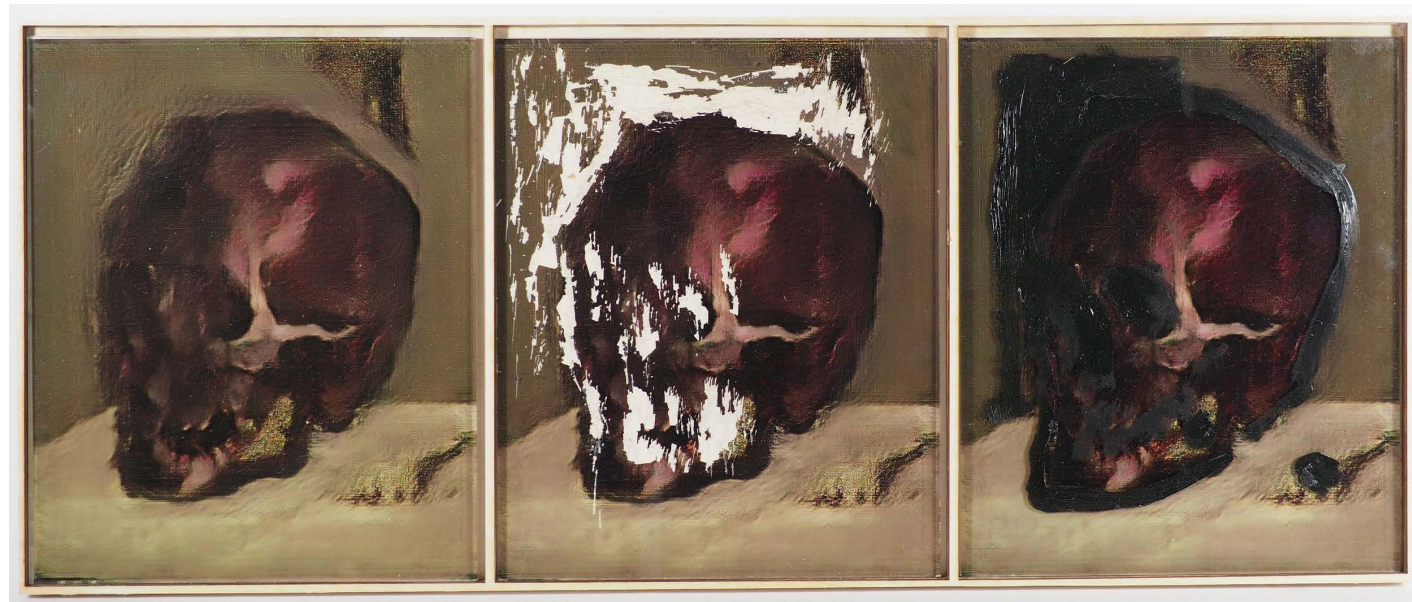
INFINITE SKULLS #75, 2018
Oil on plexi, UV print on plexi
27 x 44 cm



INFINITE SKULLS #29, 2018/24
Oil on plexi, UV print on plexi
27 x 44 cm



INFINITE SKULLS #95, 2018
Oil on canvas, UV print on plexi
27 x 44 cm



INFINITE SKULLS #71, 2019
Oil on plexi, UV print on plexi & scratches
27 x 66 cm



INFINITE SKULLS
Exhibition view at l'Avant Galerie Vossen, 2019 - - Copyright : Avant Galerie



INFINITE SKULLS

Exhibition view at l'Avant Galerie Vossen, 2019 - Copyright : Avant Galerie



INFINITE SKULLS

Exhibition view at l'Avant Galerie Vossen, 2019 - Copyright : Avant Galerie



INFINITE SKULLS

Exhibition view at l'Avant Galerie Vossen, 2019 - Copyright : Avant Galerie



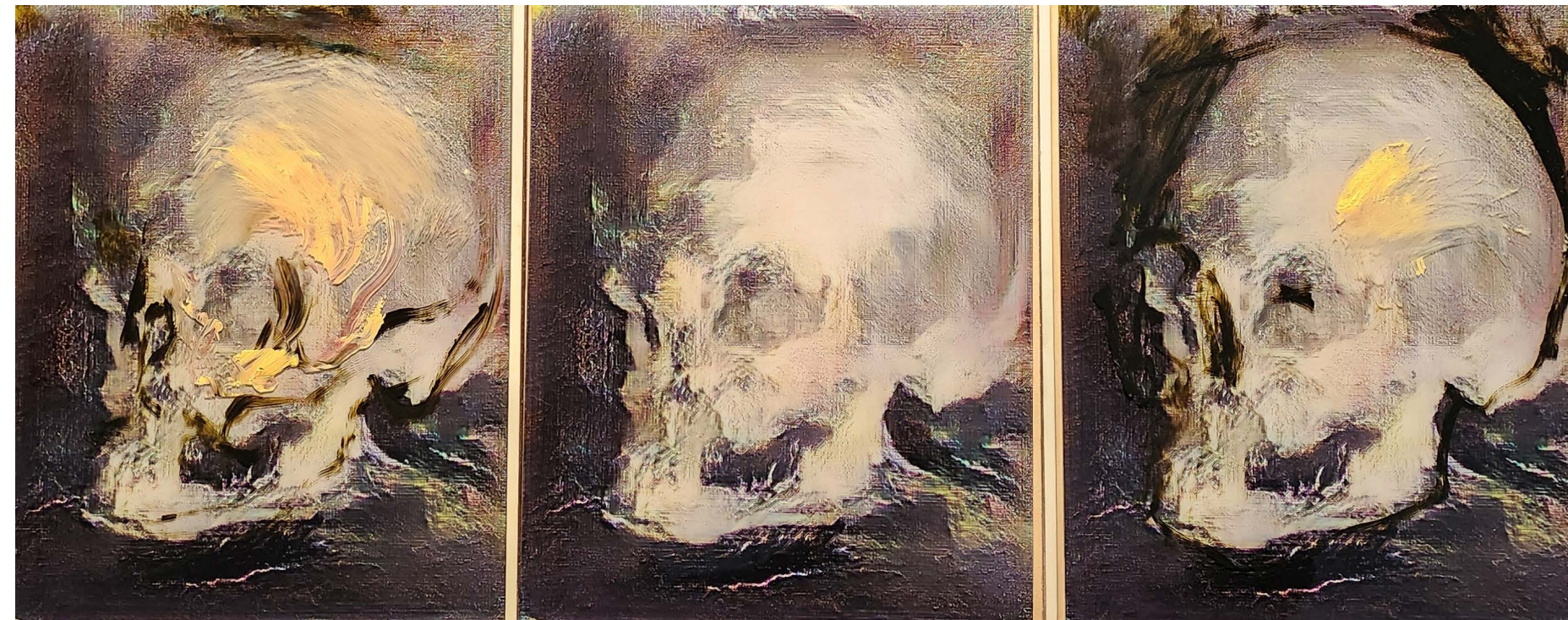
INFINITE SKULLS

Exhibition view at l'Avant Galerie Vossen, 2019 - Copyright : Avant Galerie



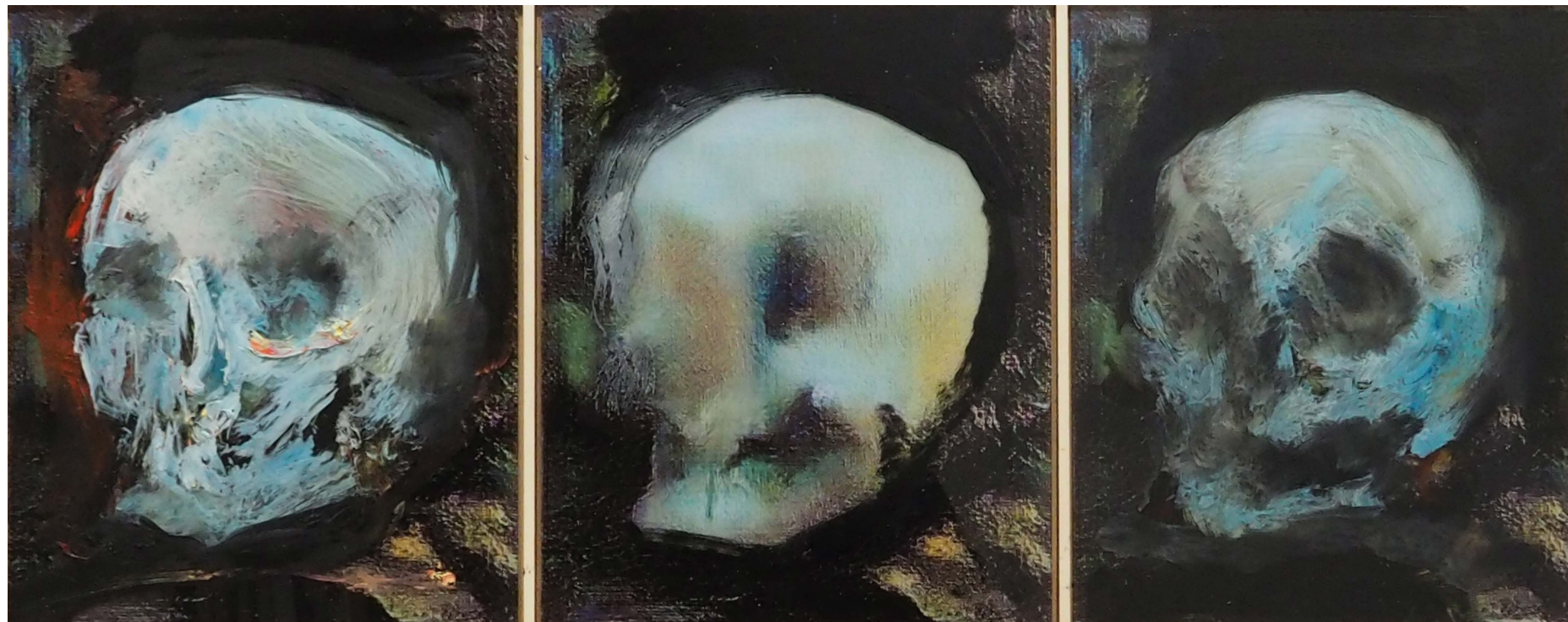
INFINITE SKULLS

Exhibition view at l'Avant Galerie Vossen, 2019 - Copyright : Avant Galerie



INFINITE SKULLS #16, 2018/24

Oil on plexi, UV print on plexi
27 x 66 cm



INFINITE SKULLS #66, 2018/24
Oil on canvas, UV print on plexi
27 x 66 cm

POST ESQUISSES

Robbie Barrat & Ronan Barrot

2024

A painter hesitates, gives up, searches and sometimes bugs, gets stuck or unblocks. Can artificial intelligence be a tool in this painting process?

In 2019, Robbie BARRAT, digital artist, and Ronan BARROT, painter, dialogued in a first INFINITE SKULLS exhibition. Robbie learned about painting and Ronan met the ‘machine’.

Five years have passed, Robbie BARRAT and Ronan BARROT have aged, the questions are the same. Now, Robbie uses A.I. as a creative tool rather than a research tool, and Ronan continues to paint.

But what to make of these painting images generated by artificial intelligence programs? Do they still need to be corrected by the painter? Are they a possible source of inspiration?

For this second encounter, POST ESQUISSES focuses particularly on questions of painting. One of the works in the exhibition features a landscape created by Robbie from an altarpiece of 48 Ronan skulls. Ronan, the painter, is dissatisfied and intervenes.

The post esquisse can then become a painting.



Possible Landscape, 2024
Oil on painting, UV print on plexi
173 x 189 cm



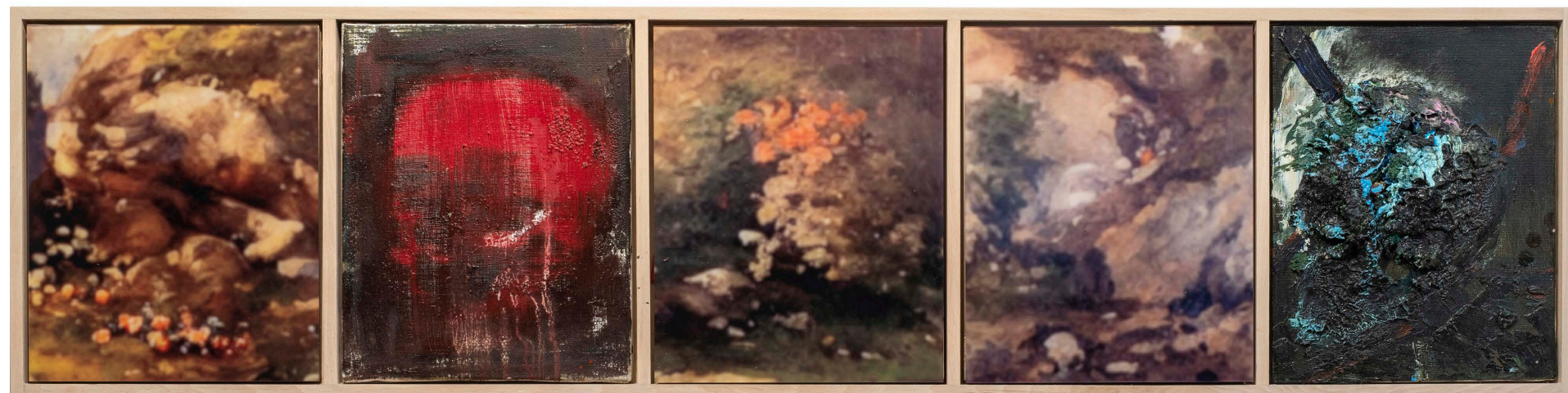
POST ESQUISSES
Exhibition view at l'Avant Galerie Vossen, 2024 - Copyright : Jean-Louis Losi



Vanity Case, 2024
Oil on painting, UV print on plexi
173 x 189 cm



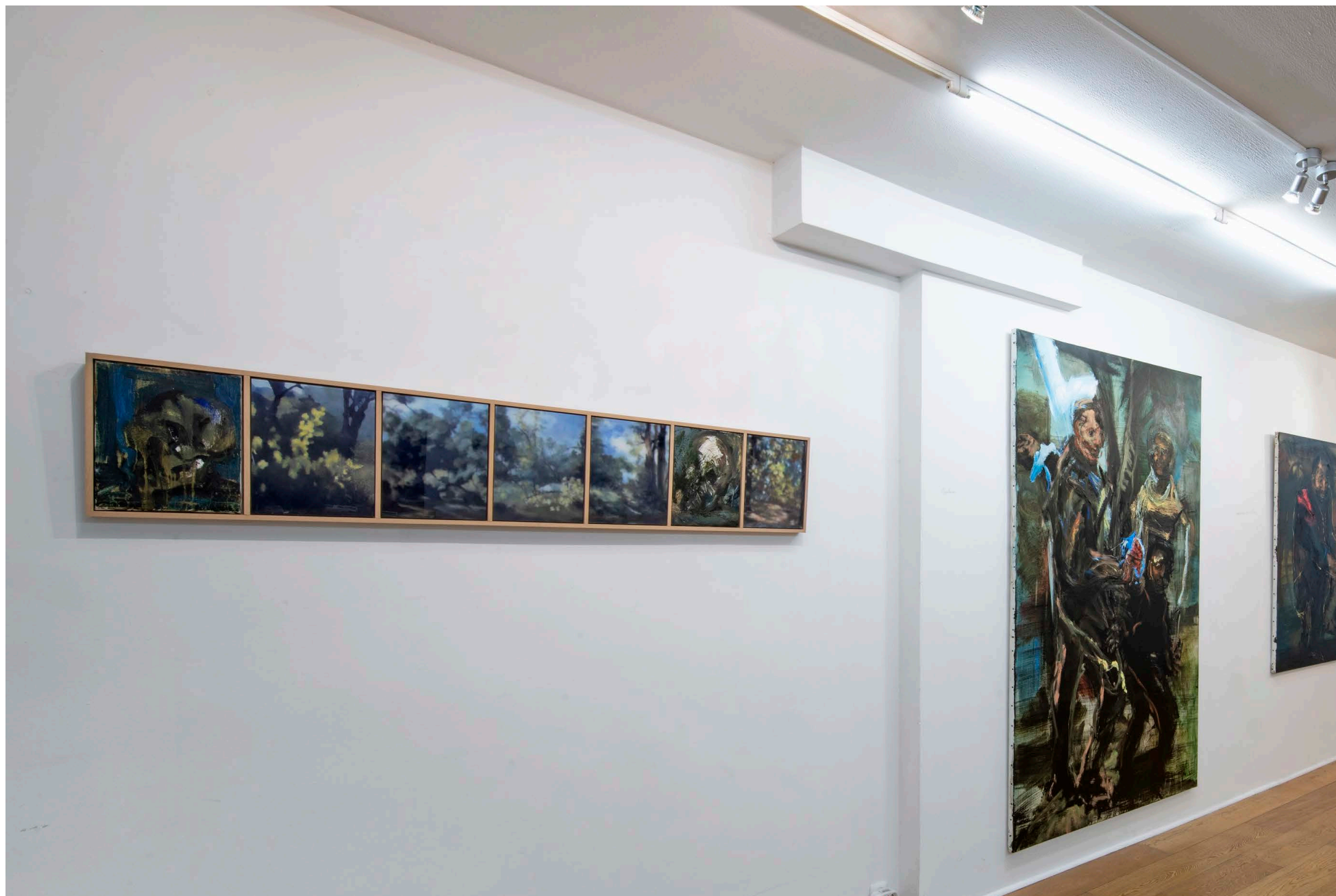
DUET Crâne, 2024
Landscapes made with image to image process
from using the colors from Ronan Barrot skulls.
Oil on canvas . Print on plexi - Edition 1/1
27 x 44 cm



Qyntique, 2024
 Print on plexi, oil on canvas
 27 x 110 cm



Septyque, 2024
 Print on plexi, oil on canvas
 29,5 x 166 cm



POST ESQUISSES
Exhibition view at l'Avant Galerie Vossen, 2024 - Copyright : Jean-Louis Losi

Big Buck Hunter: Restoration

2022- 2025

“Big Buck Hunter” is a hunting arcade game released in 2000. The player’s goal is shooting and killing bucks (male deer), while avoiding does (female deer, without antlers). The entire gameplay consists of shooting deer with a plastic gun attached to the arcade machine.

For his work, Robbie Barrat reverse-engineered and modified the original game - radically reworking it with the goal of making it reflect the ‘Edenic’ state of the world before the fall, or the transfigured state of creation in the eschaton; free of violence or death. The key differences from the original game and “Big Buck Hunter: Restoration” include the arcade machine’s new ability to endlessly generate new landscapes, instead of a fixed amount of levels; to introduce a more ‘eternal’ component that replaces the linear time of the original game.

The deer now exhibit restful and peaceful behaviors, and different animals who would never interact in the original game since they were confined to different levels, now exist in the same landscapes and can interact with one another, symbolizing the reunification of creation. It is not a subtractive act of just removing violence - every change is made to try and restore Big Buck Hunter to something like a pre-fall state, all of the modifications are achieved solely with the original game’s assets. New code is written, but no additional 3D models, textures, or audio assets are introduced—every texture, model, and sound present is painstakingly reverse engineered from the original game’s hard drive. The work is presented as a modified “Big Buck Hunter” arcade cabinet.



Big Buck Hunter: Restoration / Arcade, 2022 - 2024
Exhibition View at l'Avant Galerie Vossen, 2025 - Copyright : Jean-Louis Losi



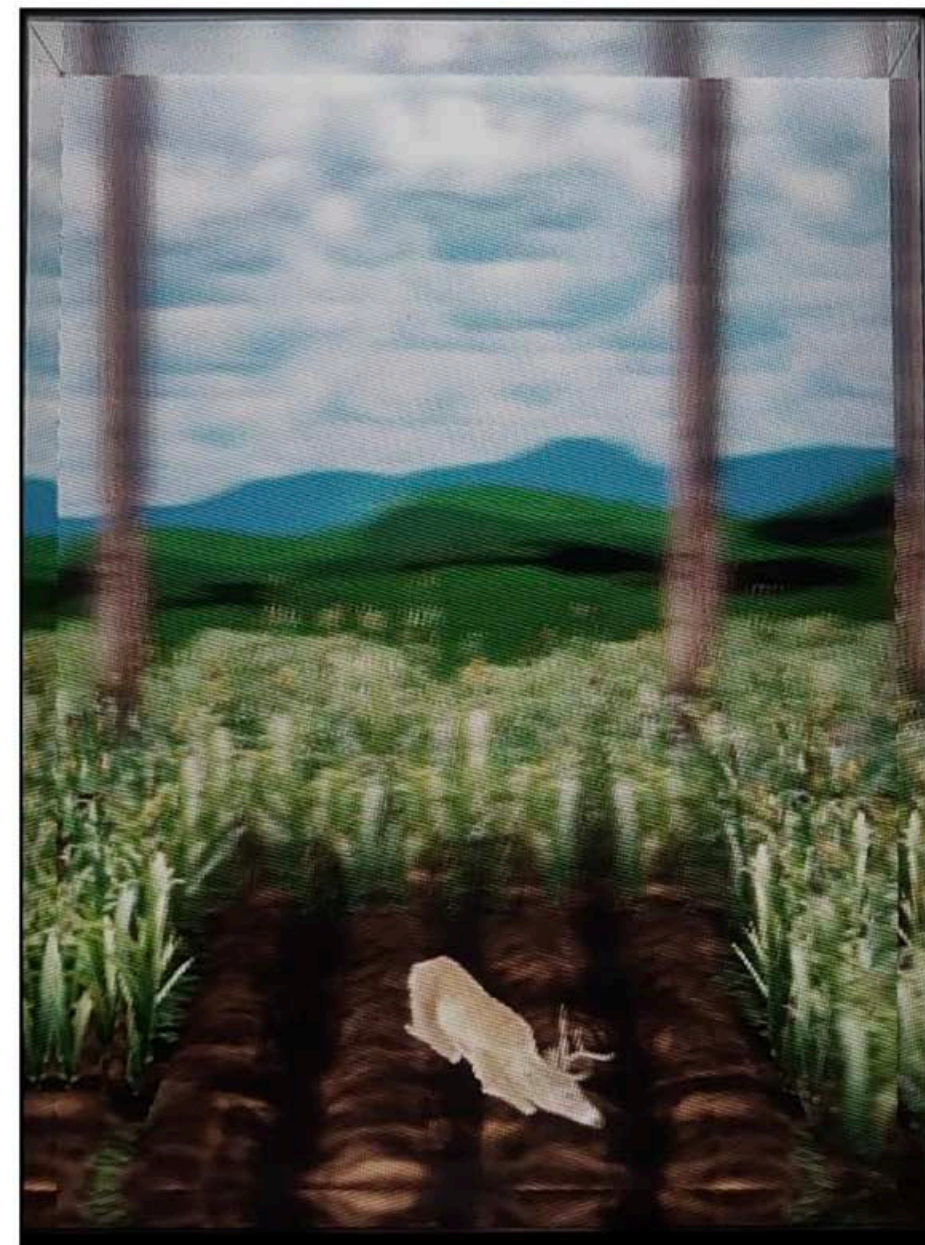
Big Buck Hunter: Restoration / Arcade, 2022 - 2024
Exhibition View at l'Avant Galerie Vossen, 2025 - Copyright : Jean-Louis Losi



Screenshot of *Big Buck Hunter: Restoration / Arcade*, 2022 - 2024



3D rework of Screenshot of *Big Buck Hunter: Restoration / Arcade*, 2022 - 2024





Screenshot of *Big Buck Hunter: Restoration* / Arcade, 2022 - 2024



Screenshot of *Big Buck Hunter: Restoration* / Arcade, 2022 - 2024



Big Buck Hunter: Restoration / Arcade, 2022 - 2024
Exhibition View at l'Avant Galerie Vossen, 2025 - Copyright : Jean-Louis Losi



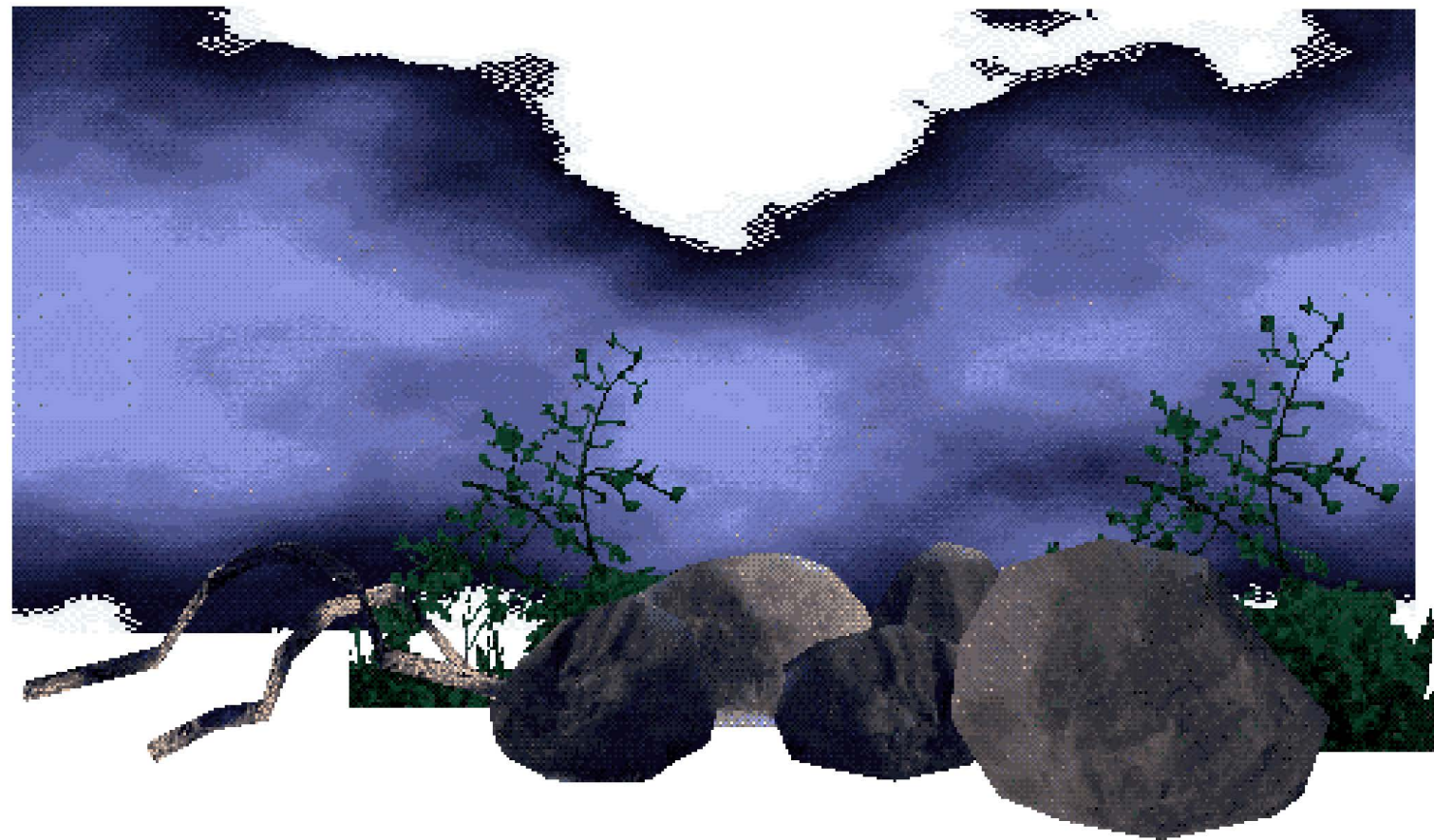
Big Buck Hunter: Restoration / Arcade, 2022 - 2024
Exhibition View at l'Avant Galerie Vossen, 2025 - Copyright : Jean-Louis Losi



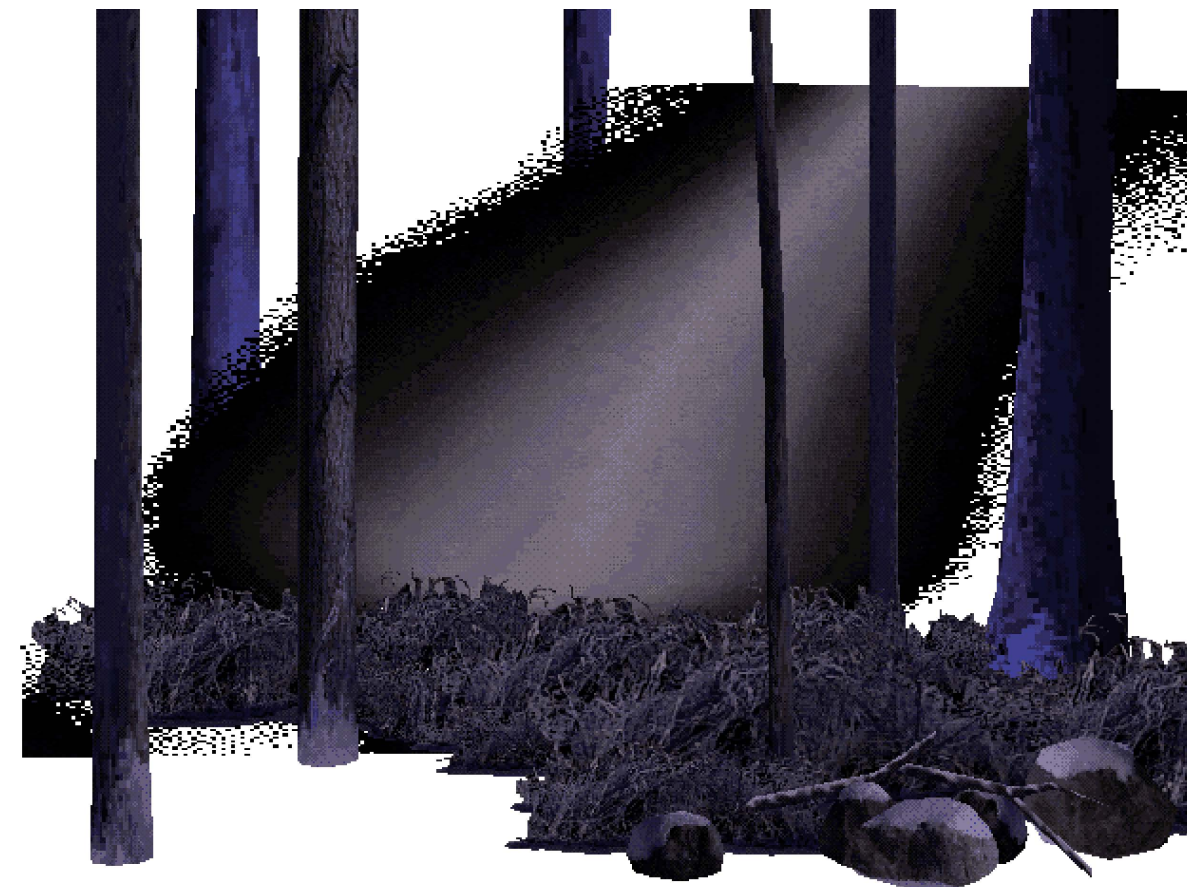
Screenshot of *Big Buck Hunter: Restoration / Arcade*, 2022 - 2024



Big Buck Hunter: Restoration / Souvenir, 2024
 #1 to #12 Postcard souvenir
 Images made using 3D models reverse engineered from Big Buck Hunter.
 Print on plexi - Edition /20
 10 x 13 cm



Big Buck Hunter: Restoration / Souvenir #7, 2024
Print on plexi - Edition /20
10 x 13 cm



Big Buck Hunter: Restoration / Souvenir #6, 2024
Print on plexi - Edition /20
10 x 13 cm



Big Buck Hunter: Restoration / Souvenir #9, 2024
Print on plexi - Edition /20
10 x 13 cm

L System Flower

2022- 2024

Flowers generated by code.

Still images of flowers made generativity using “Linden-Mayer System”, a technique for modelling the growing of plants. Linden Mayer was a botanist.



L Systems Flower #6, 2022-2024
E-ink screen, wood - Edition 1/1
19 x 13cm



L Systems Flower #5, 2022-2024
E-ink screen, wood - Edition 1/1
19 x 13cm



L Systems Flower #1 ; #2 ; #3 ; #4, 2022-2024
E-ink screen, wood - Edition 1/1
19 x 13cm



L Systems Flower #3, 2022-2024
E-ink screen, wood - Edition 1/1
19 x 13cm



L Systems Flower #1, 2022-2024
E-ink screen, wood - Edition 1/1
19 x 13cm



L Systems Flower #2, 2022-2024
E-ink screen, wood - Edition 1/1
19 x 13cm

Counter Strike : Afterstory

2022- 2025

Counter-Strike: Source, the version of the game from 2004 - has undergone an almost complete transformation over the past 20 years, through the rise of a community-made way of playing the game called “surf”. Normally; Counter-Strike gameplay consists of a militaristic combat between two teams, the “Terrorists” and “Counter-Terrorists”, set in a realistic middle-eastern setting - it marks a departure from the more fantasy or sci-fi themed games from the 90’s. Surf is a movement-based way of playing the game that emerged in 2004, that trades the normal combat-focused gameplay for high precision maneuvers, and changes the militaristic and ‘realistic’ middle-eastern setting of the game into a more abstract setting composed of ramps and slopes that players slide across to gain speed. At the time of writing, the number of players playing Counter-Strike: Source in movement-based gamemodes exceeds the number of people playing it as it was intended; through surf - the game has gone from being a hyper-violent, hyper-realistic game to one that is played in a non-violent way, with players concentrating solely on their movements and speed. The type of movement and precision achieved by “surfing” players is almost like dancing, most high level surfers have distinct styles of surfing. To a high extent; it can be a form of creative expression.

The work presented in Counter-Strike: Afterstory consists of still images that attempt to reflect this transformation of the game through the characters, the terrorist and the counter-terrorist, who are no longer “Hostages of Military Fantasy”. This work draws from the visual language of “sprays”, images that players applied to the walls of the game-spaces in Counter-Strike using the game’s built in graffiti function - the work also follows “Velvet Strike”, a Counter-Strike mod that adds a collection of counter-military graffiti to the game; and intervention/protest recipes that took place in Counter-Strike in 2002 (by Anne-Marie Schleiner, Joan Leandre, and Brody Condon) - linking Surf as the ultimate answer to what “Velvet Strike” was trying to accomplish.



Counter-Strike AfterStory | Untitled #3 & #4 & #5, 2024
Print on plexi - Edition 1/1
15 x 15 cm



Counter-Strike AfterStory | Untitled #9, 2024
Print on plexi - Edition 1/1
9 x 12 cm



Counter-Strike AfterStory / Untitled #12, 2024
 Still images from 3D scene, displayed on 2 rectangular screens fixed together - Edition 1/1
 9 x 24 cm



Counter-Strike AfterStory / Untitled #6, 2024
 Print on plexi - Edition 1/1
 15 x 15 cm

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