

# CHIMERA Δ

GOLNAZ BEHROUZNIA . LENKA GLISNIKOVA . MANON PRETTO

03.05.24  
25.05.24

GALERIE DATA Δ

26, BOULEVARD JULES FERRY 75011 PARIS

THURSDAY-SATURDAY / 2PM-8PM

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# CHIMERA Δ

**Exhibition from 3 to 25 May**

**with Golnaz Behrouznia, Lenka Glisnikova, Manon Preto,  
opening on 3 May from 6 to 10 pm**

The CHIMERA exhibition explores the concept of hybridisation, through a creative process that combines elements from different origins to create new entities. This fusion is achieved by combining traditional and digital techniques, including hand-drawing, photographic techniques and artificial intelligence tools, with a transition between the plastic and the digital.

Inspired by biology, and the crossing of species resulting in hybrids, the works on display are the result of formal manipulations designed to produce unpredictable results.

From an imaginary point of view, these chimerical entities evoke both a poetic territory and a strange and disquieting feeling, evoking a familiar and mutant world.

Golnaz Behrouznia uses a multimedia approach to illustrate the alternative evolution of living things.

She questions its morphogenesis and evolution, exploring its mutations through the creation of imaginary creatures and ecosystems.

Using techniques of fusion and superimposition across multiple mediums, she fluidly and organically combines diverse images, textures and motifs, creating a unique visual vocabulary.

Her imaginary creatures are inspired by the visual language of biology, and she presents them in a repertoire that oscillates between the imaginary and the scientific.

The series of sculptures and drawings **Morphogenetic Tensions** belong to the same type of classification, appearing to be declensions of the living and its formal variety.

Through the construction of fictitious ecosystems, she offers a new perspective on evolution, on the borderline between art and science.

Manon Preto borrows from dystopia and science fiction, in the sense that she invents - and scripts in her installations - an afterlife for humans on this Earth, populated by technological relics, creatures and organisms mutated by having had to adapt to hostile conditions.

His practice with generative AI tools follows this trend, leaving room for interpretation of the tool. The artist plays with it to discover which hybridisations the artificial intelligence will interpret, and how it will transcribe them, while controlling its development according to its initial intention.

His **Observation mutation** series explores cross-breeding between species and the creation of varieties inspired by the living but born of digital information, a retranscription and metamorphosis of reality.

The transformations carried out in the video sequences of **Prototype ex0insect**, produced using generative animation tools, illustrate the digital morphogenesis of imaginary insects.

Lenka Glisnikova's creative process involves a dynamic interrelationship between photography and the tangible, with a particular emphasis on the duplication and deformation achieved by switching between photographic and digital techniques.

Photographs serve as the basic material, often modified by mutations of form and shooting, evolving between photographic and digital techniques.

In his series of sculptures **Moment of Seclusion Over the Horizon** the creation is initiated by photography, then the material is used to melt it. The printed images are moulded using thermoforming techniques, incorporating parts of electronic devices and other everyday objects.

DNA and nanoplastics, both present in the human body, are essential influences for the artist. These mutant forms seem to be a condensation of our relationship with technology, its organic relationship to our lives, but also the waste that results from our consumption.

## **Galerie Data**

**26, boulevard Jules Ferry Paris 11**

**Thursday-Saturday / 2pm-8pm**

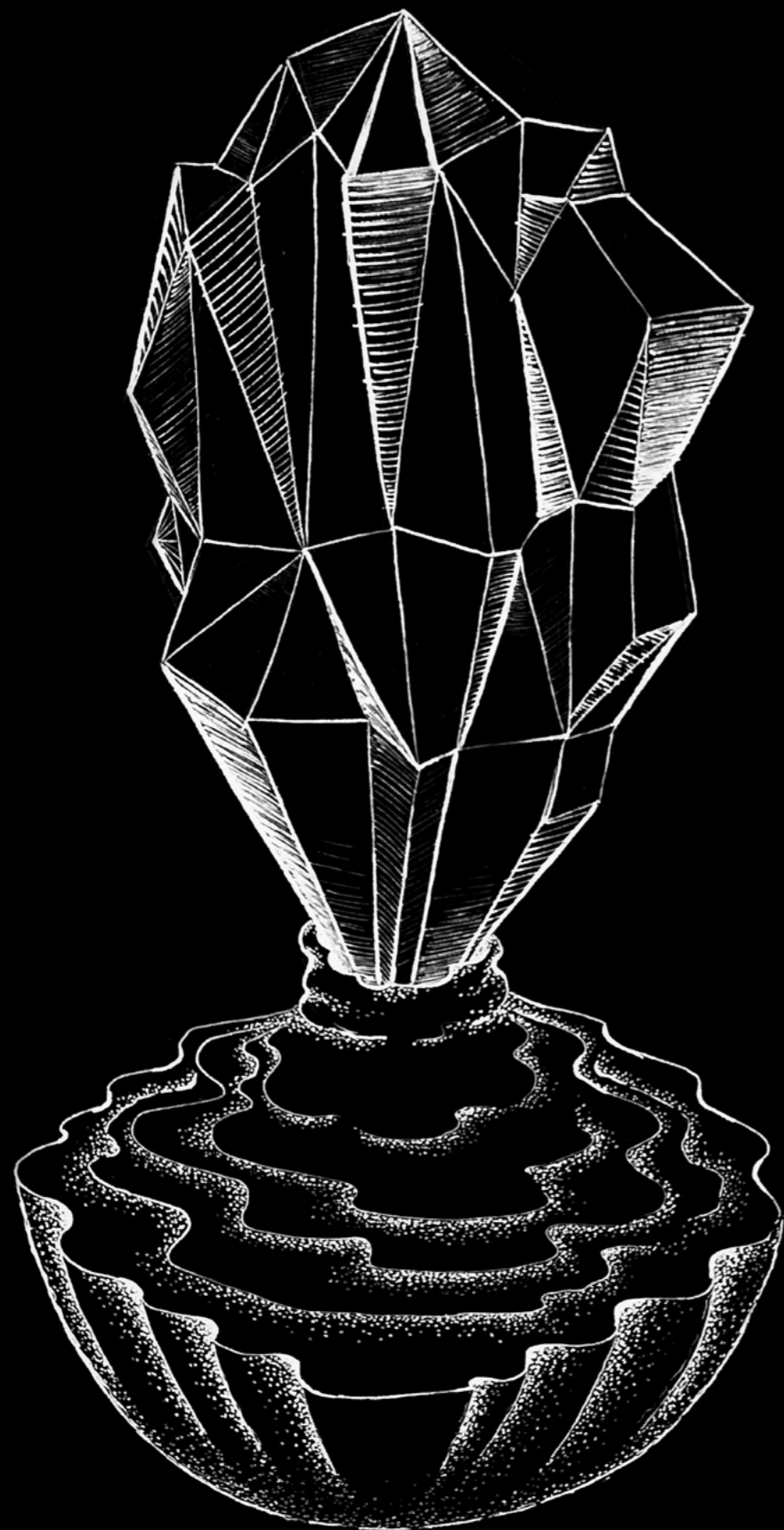
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<https://www.instagram.com/galeriedata/>

## **Contact Press & Galerie**

Gabrielle Debeuret

06 18 52 26 86



## GOLNAZ BEHROUZNIA

Born in 1982 in Chiraz (Iran), lives in Paris

<https://www.golnazbehrouznia.com/>

### Biography

Golnaz Behrouznia has been making a name for herself for several years now with her multi-media work centred on the living thing. After studying at the Beaux-Arts de Téhéran (2006) and a Master pro Créations Numériques at the University of Toulouse (2010), Golnaz Behrouznia's recent work is based on a desire to question societal and environmental issues using the very tools that have shaped our society over the last thirty years. In particular, in her work *Dissimilium*, she tackles the burning question of how to inhabit the world, when it may be an illusion, or when it may already be too late, or when hybridisation has made the original monad disappear. The presence of alien, biomorphic forms, mixed with recognisable elements of the urban landscape, gives the viewer the feeling of being in a mutation of the world as we know it.

### Personal exhibitions (extracts)

**2023** Scénographie OBSERVATION POST-VIVENTEM [PHASE 1], en collaboration avec Rémi Boulnois, Espace Caussimon, Tremblay-en-France

**2023** Installation Dramaturgy Of Biospheric Cycles, exposition centre Jean-Roger Caussimon, Tremblay-en-France

**2022** Installation immersive Géomorph Momenta, avec Maxime Corbeil Perron, et Antoine Cogez, Les GRANGES – Lieu de fabriqueS, Carladès

**2021** Installation immersive Géomorph Momenta, avec création sonore de Maxime Corbeil Perron, données scientifique Antoine Cogez, conseil art & technique Rémi Boulnois, commande de création Villes d'Eaux du Massif Central, soutien région Auvergne Rhône-Alpes, commissariat VIDEOFORMES, Maison des eaux Minérales de Vic-Sur-Cère, région Auvergne (FR)

**2021** «Golnaz Behrouznia, On Cycles and Organisms», Curateur Sarah Maske, séris BEHIND BARS series, La Maison des Chapitres, Forcalquier

### Performances & group exhibitions (extracts)

**2024** Duo Show «Vies Nouvelles» Golnaz Behrouznia & Wiktoria, , Galerie Julie Carreda, Paris

**2023** Scénographie PHYLOGENÈSE INVERSE avec Dominique Gonin Peysson, Rémi Boulnois et Florent Colautti, festival SCOPITONE, Stereolux, Nantes

**2023** Installation AQUATILIUM 0.2, exposition « La Fusion des Possibles», Espace Topographie de L'art, commissariat Dominique Moulon, Paris

**2023** Installation OUR METACOMMUNICATION DARLING, exposition 'Nuit Tranquille, festival 'Planète Périphérique, atelier le Pyth, Paris

**2023** Scénographie Phylogénèse Inverse avec Dominique Gonin Peysson, Leipzig

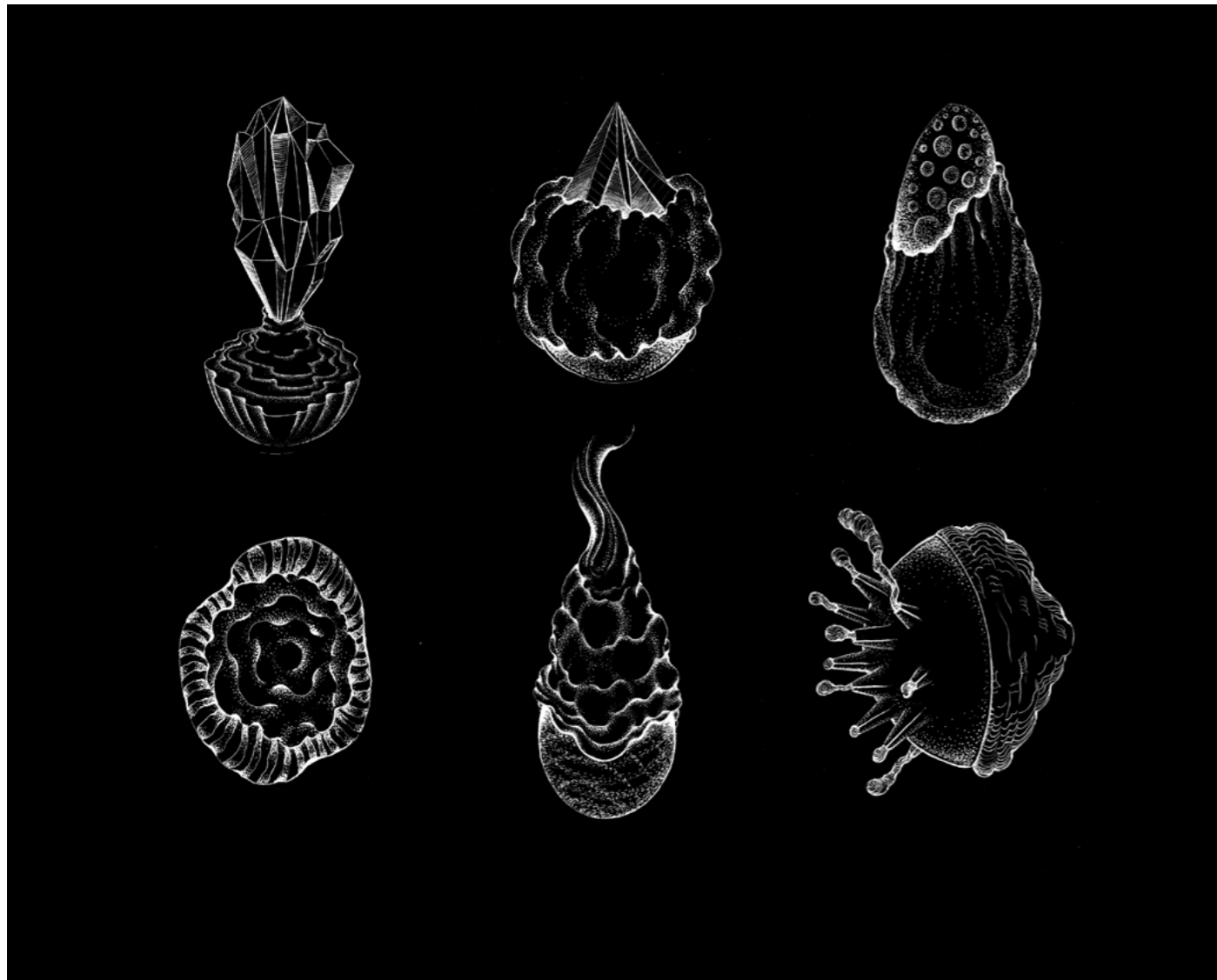
**2023** Installation Morphogenetic Tensions, Exposition OUTLAND, Commissariat Francois Ronsiaux , Plateforme Paris, Paris

**2023** Installation Apparitions #2, Safr'Numériques, exposition «Matière à penser», commissariats Camille Prunet, centre d'art SAFRAN, Amiens

**2022** Installation immersive Geomorph Momenta, galerie Meno Parkas, commissariat VIDEOFORMES avec Institut Français Vilnius, Kaunas, Lituanie

**2022** Installation immersive Lumina Fiction #2, 1 Metro sotto la Metro, Rome Out Of Media Art, commissariat Arianna Forte, avec Fusolab, Rome

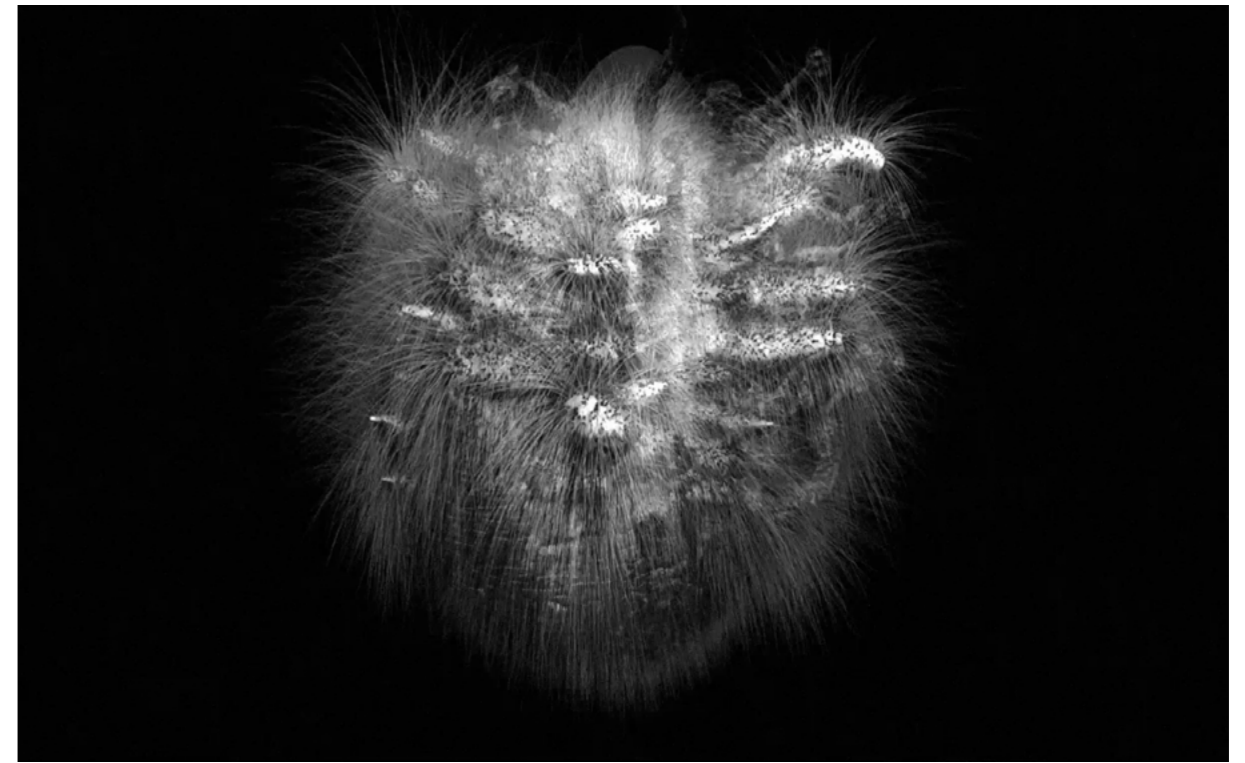
**2022** Installation Art-Science Phylogénèse inverse, Dominique Peysson & Golnaz Behrouznia, scénographie Rémi Boulnois, son Florent Colautti, exposition Chronicles from a near future, iMAL Art Center for Digital Cultures & Technology, Bruxelles



**Golnaz Behrouznia, Drawing #14, Morphogenetic Tensions series, 2020**  
White ink drawing on Canson card stock

### ***Golnaz Behrouznia, Morphogenetic tensions series***

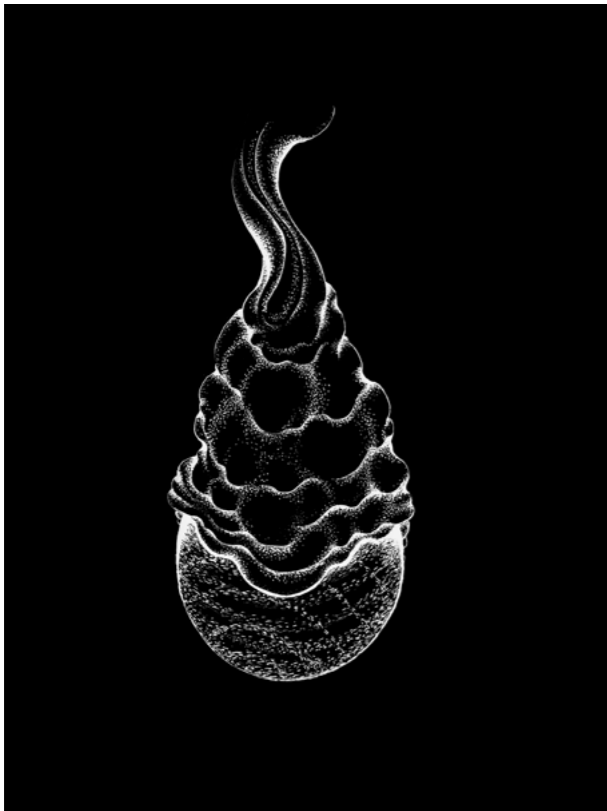
consists of a video essay in the form of an installation and a series of drawings and sculptures about the origin of forms in our environment, torn between nature and artifice. According to Jacques Monod, the morphogenetic motors of living organisms are functional in nature, whereas those of artificial objects are intentional, and those of physio-chemical mechanisms are in some way superimposed. In the Morphogenetic Tensions installation, the graphics and soundscape structure a predictive journey through morphogenesis.



### **Morphogenetic tensions, A prediction for the becoming of forms**

A project by Golnaz Behrouznia  
Video, 01:50, 2020  
Sound design by Maxime Corbeil-Perron Creative video editing by Rémi Boulnois

Sound materials and visual techniques, between sculpture and animation, drawings, diagrams and effects, meet glitches that generate and degenerate new states of form and matter. A cycle is thus established, emerging from the mineral, moving on to the vegetable and the animal, which is exploded by clashes of artefacts, only to re-emerge from the animal, the vegetable and then the mineral. In Morphogenetic Tension, Indian ink and digital drawing plates are combined with the video installation to augment it, while a series of volume-based research projects, somewhere between sculpture and model, entitled Confused Bodies, attempt to confuse organic bodies and artefacts. These objects, made of polymers and silicones, allude to different references, both organic and artificial: animal skin, plant membranes, objects or architectures. Golnaz Behrouznia brings them all together to form an installation, a kind of repertory that questions the origin of forms in our world and offers multiple and complementary sensory experiences within a single proposal.



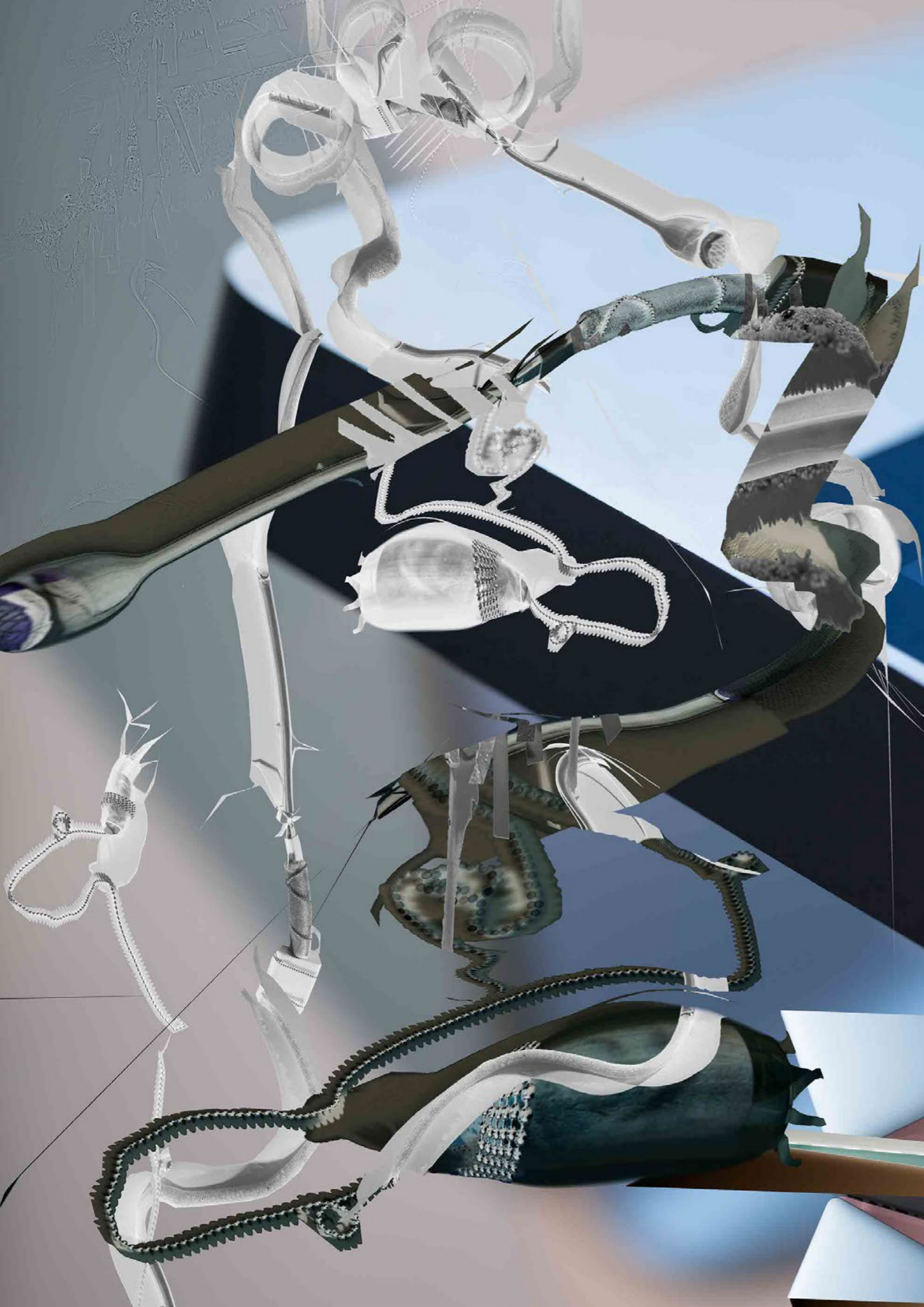
**Golnaz Behrouznia, Drawing #13,  
Morphogenetic Tensions series, 2020**  
White ink drawing on Canson card stock



**Golnaz Behrouznia, Drawing #12,  
Morphogenetic Tensions series, 2020**  
White ink drawing on Canson card stock



**Golnaz Behrouznia, sculptures (general view)  
Morphogenetic Tensions series, 2018-2022**  
Polymer, resins, PMMA



## LENKA GLISNIKOVA

Born in 1990, live and work in Prague

<https://www.lenkaglisnikova.com/>

### Biography

In her work, Lenka Glisníková presents an independent approach to photography and intermedia. The material and visual qualities of her work take the conceptual relationship to photography to a new level. Her projects easily keep up with the speed of social media and often explore technological developments on the borders of photography. Photography is deconstructed and reassembled into new forms; gradually taking on sculptural and corporeal qualities.

She builds on her experience through the creation of installations and objects that highlight the consequences of changes in our contemporary lifestyle, resulting from unregulated technological progress. In her research, she revisits the impact of these new technologies on our society, the human body, our minds and emotions. Her interpretations present her view on technology as determining our way of working, resting, thinking and organizing time.

### Education

**2016 - 2019** - Academy of Arts, Architecture & Design in Prague, photography studio of Aleksandra Vajd and Martins Kohout (MA)

**2017 - 2018** Academy of Arts, Architecture & Design in Prague, studio of visiting artist of Slava Sobotovicova & Marie de Brugerolle

### Solo exhibitions

**2024** Josef Sudek's studio, Prague, CZ

**2023** Moment of Seclusion Over the Horizon; Meefactory, Prague, CZ

**2023** Have You Finished Everything on Your To-Do List?; Fiducia, Ostrava, CZ 2022

- And No One Walk Away Empty Handed, City Surfer Office, Prague, CZ 2020 -

Becoming an Apple... or Perhaps a Shelf; Fotograf Gallery, Prague, CZ 2019 - Hymns of Dazzle Machines; Galerie Lítost, Prague, CZ

**2019** Tomorrow we're one, my friend; Berlínskej model, Prague, CZ

### Group exhibitions

**2024** Group Therapy par Nathalie Hoyos et Rainald Schumacher, GHMP, Deutsche Telekom, Prague, CZ

**2024** Jantar, Award, Plato, Ostrava, CZ

**2023** Prix Jindřich Chalupecký, Plato, Ostrava, CZ

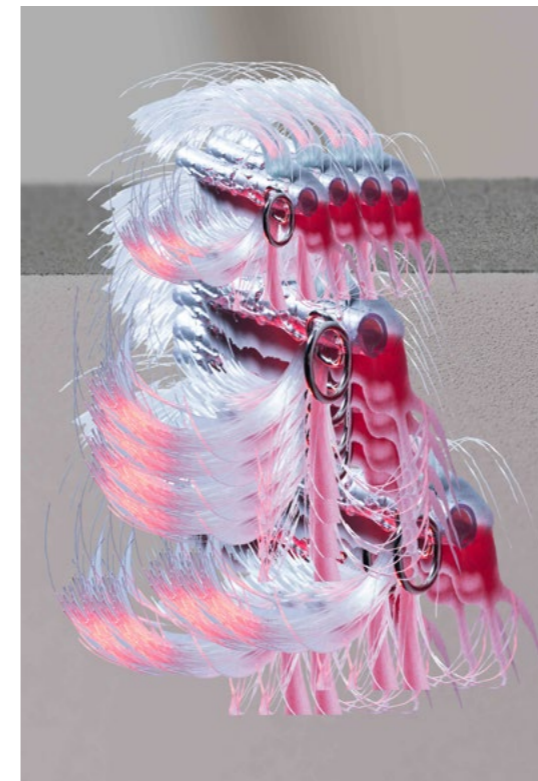
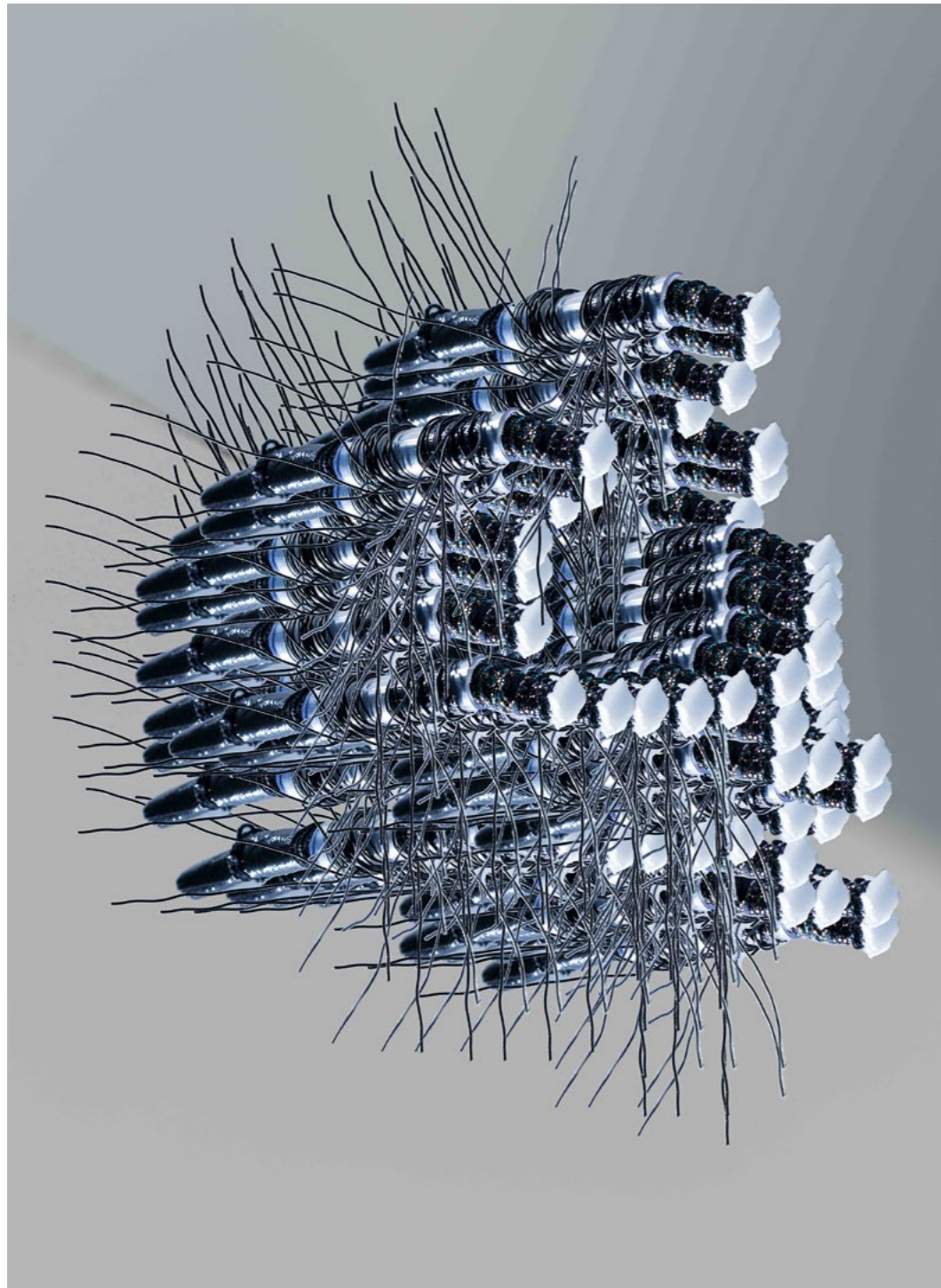
**2023** Biennale de l'Image Tangible, Floréal Belleville, Paris, FR

**2023** Lenka Glisníková, Tomáš Bryscejn, Out of Office, Burnout Space, Prague, CZ

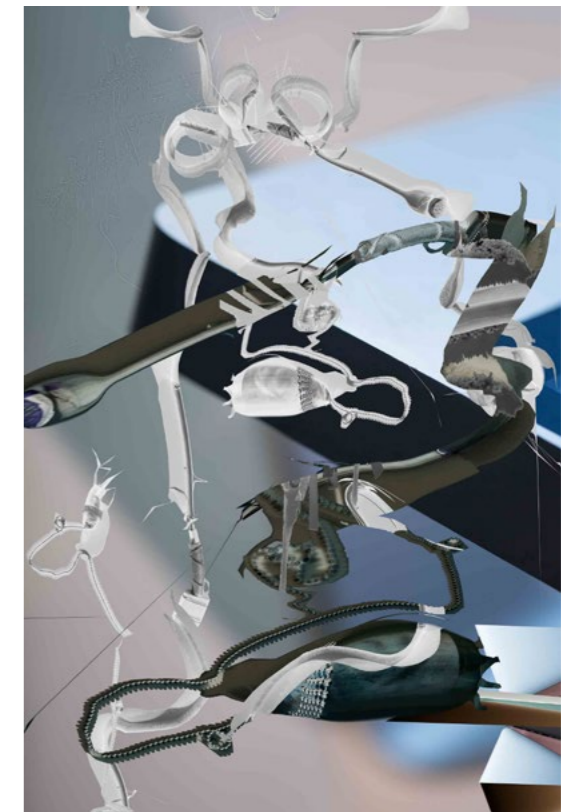
**2022** The Abstract & Reality, THE DESIGN gallery, Prague

**Lenka Glisnikova, Hymns of dazzle machines, Gadget Tools**

Lenka Glisníková artworks on the border between 3D objects and digital images. The series hybrid “Hymns of dazzle machines” entities of machines transformed into living organisms. Lenka Glisníková’s work, although it is already exclusively object-based, always has a direct link to the two-dimensional form of photography on which it is primarily based. Her works are reminiscent of natural or extraterrestrial objects, parts of which protrude into space in the form of protrusions, depressions, and bulges. Some are close in appearance to twisted branches, but their surface is made of a hybrid shiny material on the borderline between the biological and the machine. They give the impression of a hybrid life form, but one that no longer comes from the world as we know it.



**Lenka Glisnikova, Gadget Tools, Print #02, 2019**  
Digital print on transparent sheet  
(Edition: 2+2AP), 60x40 cm



**Lenka Glisnikova, Gadget Tools, Print #02, 2019**  
Digital print on transparent sheet  
(Edition: 2+2AP), 60x40 cm



## MANON PRETTO

Born in 1993, works between Paris and Clermont-Ferrand

<https://manonpretto.com/>

### Biographie

Manon Pretto uses images and digital technology to deconstruct and question the issues of identity inherent in today's society. Drawing her inspiration from the field, she is interested in the social relationships that individuals have with each other, particularly the relationships of authority, oppression and resistance. As a result, her work is multidisciplinary, using a range of media from video and installation to image and performance. Her futuristic projects play with the codes of dystopia, drawing us firmly into a world that seems familiar. Each of the works here has its own story to tell, but when interconnected they form an abstract space, an entity full of potential: a witness structure. The works and the bodies intermingle, blurring the boundary between the images created by the artist and the film in which the viewer is enrolled against his or her will. At the heart of the installation, the space and the viewer enter into a dialogue that prompts them to question their perception of the images and their relationship with them. The close proximity of the body and the image, which end up merging into one, does not leave us indifferent, provoking a multitude of questions about what shapes us today. Are we the creators of our perception or are we subject to it?

by Élise Arnaud

### Exhibitions (extracts)

**2023** RÉSIDENCE / Anomalia Cybernetic Bacteria, Cité internationale des art, Paris, Fr

**2023** EXPOSITION PHARE - HETEROTOPIA, 24 Beaubourg, Biennale de l'image tangible, Paris, Fr

**2023** { UNIVERS BLOC }, Atelier Éphémère, Paris, Fr

**2023** RING RING RING, Pal project, Paris, Fr

**2023** Exquisite Welfare of Uncanny Mutations, Cumulus artist runspace, Bordeaux, Fr

**2022** E-XPLO, Le B.A.R, Qsp\* galerie, Roubaix, Fr

**2022** MILLE ANS APRÈS, Assemblage #34, Julio Artist Run Space, Paris, Fr

**2022** AIMANT-AIMANT, Espace d'exposition la canopée, siège social du groupe Michelin, Clermont-Ferrand, Fr

**2022** MEMORY FROM THE FUTURE, Macadam Galery, Bruxelles, Be  
Commissariat : Annuschka leung

**2022** MAISONS FOLLES #7, Commissariat : Nicolas Tourte, Lille, Fr,

**2022** ATTENTION SHOW CHAUD, Vitrine de l'atelier flamme, Montreuil, Fr  
Commissariat : Leticia Chanliau

**2022** INTERFACE, Lille Art Up, Lille, Fr, Commissariat: Annuschka leung

**2022** HYSTÉRIE DE L'ÉTERNITÉ, Boulogne-Billancourt, Fr Commissariat: Andy Rankin

**2022** LA GUERRIÈRE, Rennes, Fr Commissariat : Charlotte Beltzung, Alix Desaubliaux, Lucie Desaubliaux et Ines Dobelle

**2022** BIENNALE DE MULHOUSE DE LA JEUNE CRÉATION CONTEMPORAINE, Mulhouse, Fr

**2021** ARTSCHILD Commissariat : Ingrid Pacoret, Paris, Fr

**2021** LE TEMPS PARADOXE & ILLUSION Commissariat : Lestudio, Paris, Fr

**2021** C.H.A.N.G.E L'association Française, Fondation d'entreprise Francès, Senlis, Fr  
FRONTIÈRES Commissariat : les nouveaux collectionneurs, Espace Voltaire, Paris, Fr,

**2021** ATLANTIS, IS CALLING, Julio Artist

Run Space, Paris, Fr, 2021



**Manon Preto, Prototype ex0insect, 2024**

Generative image produced with Mid Journey  
Direct print on alu-Dibond, 20x20 cm

**Manon Preto, Anomalia Cybernetic Bacteria**

Manon Preto s'inspire de la dystopie et de la science-fiction pour créer des installations dépeignant un futur post-humain sur Terre, peuplé de vestiges technologiques et de créatures mutantes adaptées à des environnements hostiles. En utilisant des outils d'IA générative, elle explore cette vision, laissant à l'outil une part d'interprétation tout en guidant ses évolutions selon ses intentions. Sa série **Observation mutation** explore la fusion entre les espèces et la création de nouvelles formes de vie à partir d'éléments numériques, tandis que **Prototype ex0insect** présente la métamorphose digitale d'insectes imaginaires à travers des vidéos animées par des outils génératifs.



**Manon Preto, Observation mutation, 009**

Generative animation created with Mid Journey and Runway  
1920x1080 px, 13:00

**Extrait du texte par Elora Weill-Engerer dans le cadre de sa curation de l'exposition individuelle de Manon Preto à la Cité Internationale des Arts "You Lucky Bastard", 2024**

"La science-fiction a ceci de fascinant qu'elle nous confronte à la survie d'un reste de nous, mue ou non par une lutte pour la justice sociale et climatique : il s'agit de renverser notre point de vue pour mieux comprendre ce qui se passe devant soi. Un thème répandu dans la science-fiction est celui de la rébellion de la créature contre son créateur. Manon Preto donne à ce retournement une dimension émotionnelle en transformant ce que l'orgueil technologique a développé pour sa productivité, en quelque chose doté d'une sensibilité."

**GALERIE DATA** has been located **at République in Paris**, since 2022. Its programming focuses on Generative Art, with a particular interest in work, from the digital to the tangible (drawing with a plotter, prints, installations...).

The gallery aims to show work from transdisciplinary fields of application, which explore the frontiers between art and technology.

The artists exhibited in the gallery experiment with generative forms ; using software and code, creating their own automated tools, exploiting data...

The artists' creations are inspired by geometry, mathematics and biology... They exploited technologies and use innovative practices, to express a critical and poetic point of view.

Founded in 2020 by Gabrielle Debeuret, Web & Social Media Artistic Director, with a professional Master's degree in art market (IESA). The gallery organizes exhibitions by deploying active partnerships with art market actors and influencers from the digital world.

# **GALERIE DATA**

26, boulevard Jules Ferry 75011 Paris  
*wednesday & saturday 2pm - 7pm*

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