

FROM NOVEMBER 22 TO DECEMBER 7

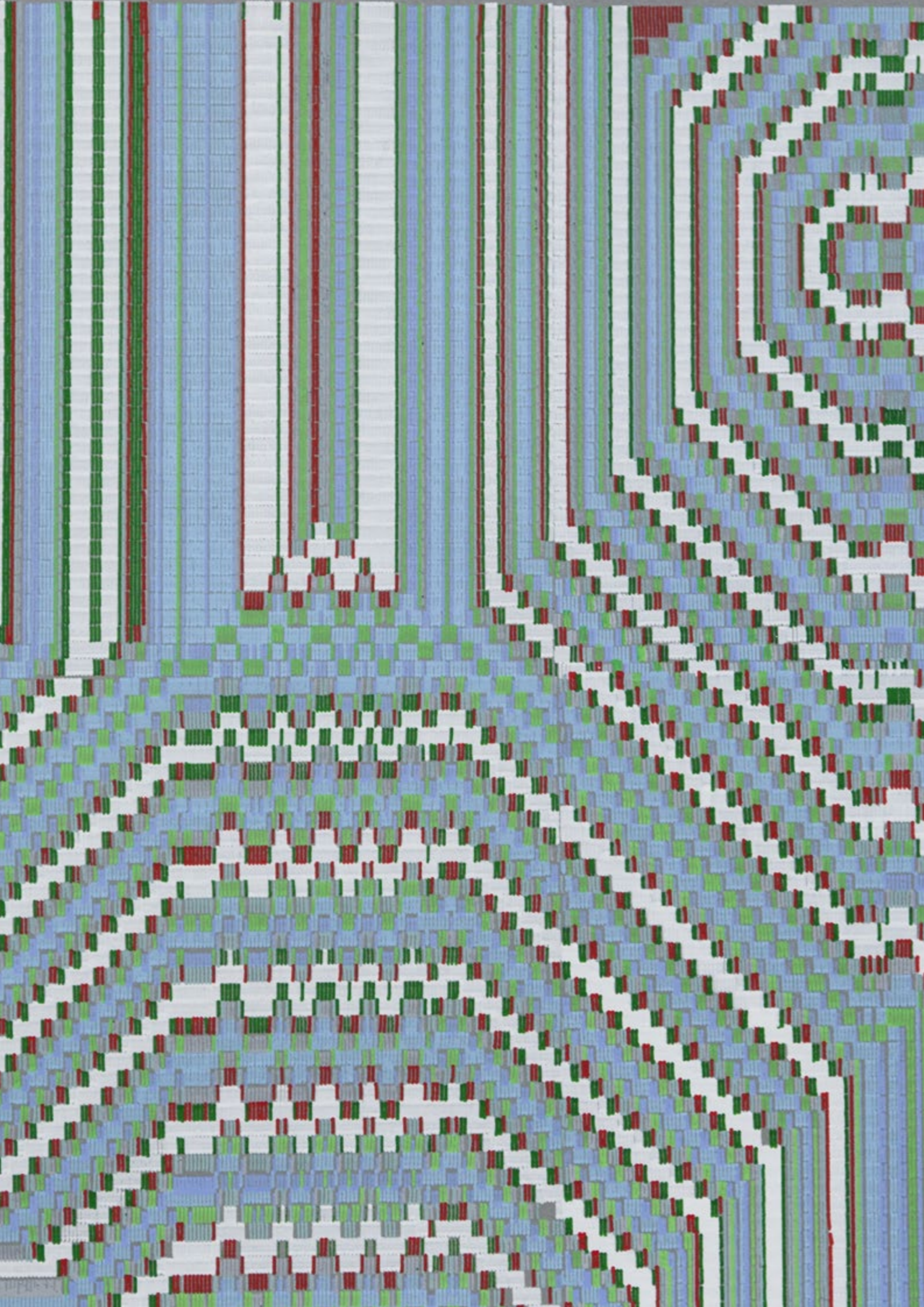
INTERLACE

LENIA MASCHA . MARC MAURER

on [fx\(hash\)](#) & [objkt.com](#)

OPENING FRIDAY, NOVEMBER 22, 6PM-9PM

GALERIE ΔΔΔ . 26, BD JULES FERRY . PARIS 11



INTERLACE

LENIA MASCHA & MARC MAURER

from November 22 to December 7, 2024

Opening Friday, November 22, 6pm - 9pm

The exhibition INTERLACE explores the boundaries of multi-colored plotter-based drawing, delving into the step-by-step and layered creation of patterns whose texture evokes weaving principles. The artists featured in this duo show distinguish themselves through unique approaches.

Lenia Mascha is a Greek architect and artist based in Vienna. Her work involves computer-assisted creation and robotic production techniques, exploring their vast potential in architecture, design, and the arts. Her drawings are inherently digital, designed using procedural design techniques for generating patterns and compositions.

Marc Maurer is a Kazakhstani generative artist whose current work explores the intersection between digital and physical mediums. His creative process is based on different fields of research, exploring programming and machine-learning models. His journey began with experiments with pixel sorting and machine learning models such as Style GAN, which later led him to use algorithmic approaches to create bright, dynamic compositions, patterns with random elements.

Glance series on Fxhash on November 22, 2024

<https://www.fxhash.xyz/u/GalerieData>

Plotters for the objkt exhibition on November 23, 2024

<https://objkt.com/galleries/galeriedata>

Galerie Data

26, boulevard Jules Ferry Paris 11

Thursday to Saturday 2pm-8pm

www.galeriedata.com

www.instagram.com/galeriedata

www.twitter.com/DataGalerie

Contact Press & Gallery

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Lenia Mascha, drawing like weaving

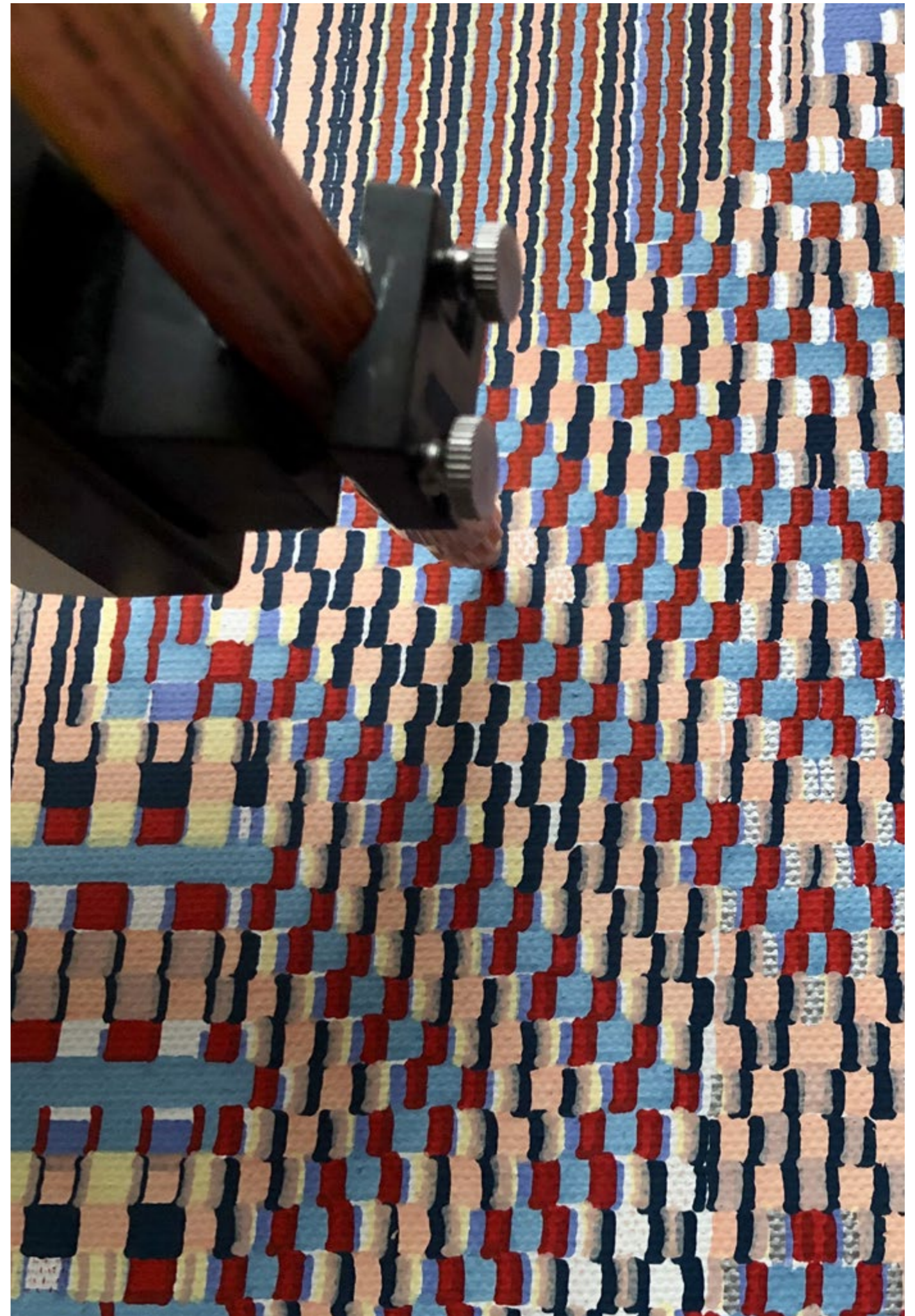
Lenia Mascha is a Greek architect and artist, living and working in Vienna, Austria.

In her work, she engages with creative computation and robotic production techniques and explores their far-reaching possibilities across architecture, design, and the arts.

Lenia positions composition and digital craftsmanship at the heart of her creative practice.

Her work with algorithmic design and machine drawing builds on the realization of the shared nature between drawing and the art of weaving. Beyond metaphor and inspiration, her artistic approach draws parallels with a craft understood as the historical predecessor of both algorithmic art and automation. Drawing, like weaving, transitions with the use of automated machines from handcraft to mechanized craft and reveals its rule-based logic of composition. As the robotic arm travels with a marker on a cartesian grid, vertical lines create the warp threads and dashed marks follow the logic of weft interlacing around them. This process aims to produce drawings that appear interculturally familiar, mechanically crafted, and tactile. Reflections on color, texture, and pattern can enhance the effects of fabric structure. By bringing textile thinking to the fore, further critical trajectories on the intertwined relationship of technology and the arts, mathematics and craftsmanship, labor and gender emerge.

A strong influence on the work are the teachings and writings of Annie Albers and the female artists/architects of the weaving workshop at the Bauhaus, whose stories have demonstrated that weaving can be “a contributing thought” to the visual arts, architecture, and design.





Lenia Mascha, 8 Colors, 2406-01, 2024
Drawing on Clairefontaine Gris 250g/m2 paper
made with a Rotrics DexArm robot arm,
28,5 x 28,5 cm, unique piece

Lenia Mascha, séries à 8 couleurs

The drawings are digitally-born, utilizing procedural design techniques for pattern-making and design. In this process, nodes of code or predefined scripting operations are connected one after the other, creating a block diagram. The procedural nature of the node tree produces families of pattern designs and allows their quick and endless transformation. Thus, infinite pattern variations emerge when altering resolution, grid distances, and clustering. Selected compositions are analyzed on a two-dimensional grid. The works are pen-plotted on paper with the use of a small robotic arm, where each digital line is translated to the robotic arm's path of movement.

In the 8 Colors series, the drawing patterns become denser, the weft fills the grid and more attention is given to the arrangement of colors. The interlacing of multiple color groups and the linework's resolution aim to produce a hyper-colorful tapestry.



Lenia Mascha, 8 Colors, 2410-03, 2024
Drawing on Clairefontaine Gris 250g/m2 paper
made with a Rotrics DexArm robot arm,
28,5 x 28,5 cm, unique piece

Lenia Mascha, série *Silver Lining*

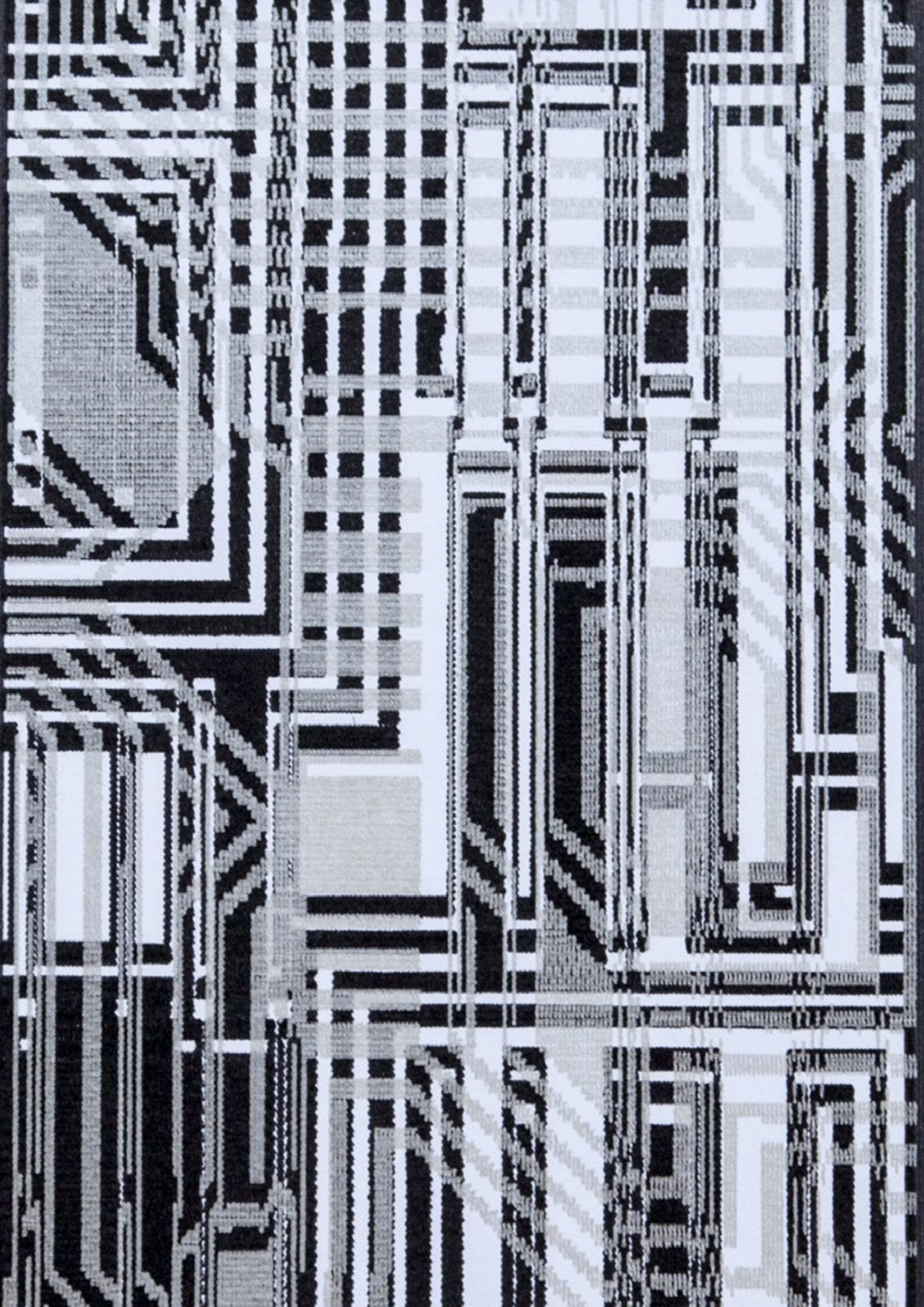
In the drawing series ***Silver Lining***, rendering qualities, such as shine and reflection are also explored on paper. Silver marks layered upon black or grey linework create metallic nuances, transparencies, and their visual appearance changes according to viewing angles, the surrounding environment, and light conditions. Silver is celebrated, as a way to achieve material depth and to introduce color on paper by reflection, without using any elements of the color wheel.



Lenia Mascha, *Silver Lining*, 2212-01, 2022
Drawing on Clairefontaine White 250g/m2 paper
made with a Rotrics DexArm robot arm,
29,7 x 42 cm, unique piece



Lenia Mascha, *Silver Lining*, 2212-05, 2022
Drawing on Clairefontaine White 250g/m2 paper
made with a Rotrics DexArm robot arm,
29,7 x 42 cm, unique piece



LENIA MASCHA

Lives and works in Vienna, Austria

Lenia studied architecture in Berlin, Vienna, and Thessaloniki and holds a master's degree in Architecture from the Aristotle University of Thessaloniki and a postgraduate master of science in Urban Strategies from the University of Applied Arts Vienna.

Between 2016 and 2024, she taught architectural design at the master's level at the Institute of Architecture at the University of Applied Arts Vienna in the teaching team of architect Hani Rashid and subsequently Greg Lynn, and previously at the Institute of Urban Design of the University of Innsbruck, in the teaching team of architect Peter Trummer.

She has organized numerous computational design workshops and is currently conducting artistic research on the acoustic potential of building skins and sound ornaments. Lenia is a practicing architect and since 2015 a member of the architectural team of Berger+Parkkinen Architects in Vienna, where she has contributed to the design and realization of internationally awarded civic buildings, in Europe and the Middle East.

Exhibitions

2023

Silver Lining at Brass Monkey, Vienna

2022

WANDERLUST. Sharing of Things Resonante
Zentrum Fokus Forschung - Angewandte Festival, Vienna

2019

CERAMIC 3D PRINTING SHOW, Kwambio London Gallery

2017

ANGST BAROCK
ICARCH Architecture Festival, Hinterland Gallery, Vienna

2016

ROOM18 EXHIBITION, Benaki Museum, Athens

2014

ESSENCE SHOW 14 Künstlerhaus, Vienna

2013

AGAINST LETHE MAIL ART PROJECT,
by Les Yper Yper & Margaris Foundation
for the 5th International Conference for Typography & Visual Communication
Nicosia Cyprus, Amphilohia Greece



Marc Maurer, Glance, drawing #10, 2024

Drawing on Reflex Bristol 180 gsm paper, with a Pigma Micron Staedtler pen, made with a iDraw V3/A3 robot arm, 29,7 x 42 cm, unique piece

Marc Maurer, Glance series

In the series Glance, the recurring symmetry seems to engage directly with consciousness. The patterns evoke deep introspection, with compositions reminiscent of Rorschach tests used in psychological evaluation. These ambiguous forms invite multiple interpretations, allowing viewers to project their emotions onto the work. Through this approach, Marc Maurer creates a visual experience that reflects on subjectivity and the power of images to influence the unconscious.

The code was created using p5js and does not include third-party libraries. The program starts from the center of the canvas, where random values determine the scale of the noise, creating smooth transitions and angles. Based on the noise, a color index is calculated that clearly separates the boundaries. The function f , updated through the sine, generates a dynamic symmetry distortion.



Marc Maurer, Glance, drawing #05, 2024

Drawing on Reflex Bristol 180 gsm paper, with a Pigma Micron Staedtler pen, made with a iDraw V3/A3 robot arm, 29,5 x 29,5 cm, unique piece



Marc Maurer, Gance, drawing #03, 2024
Drawing on Reflex Bristol 180 gsm paper,
with a Pigma Micron Staedtler pen,
made with a iDraw V3/A3 plotter,
29,5 x 29,5 cm, unique piece



Marc Maurer, Gance, drawing #12, 2024
Drawing on Reflex Bristol 180 gsm paper,
with a Pigma Micron Staedtler pen,
made with a iDraw V3/A3 plotter,
29,5 x 29,5 cm, unique piece



Marc Maurer, Gance, drawing #06, 2024
Drawing on Reflex Bristol 180 gsm paper,
with a Pigma Micron Staedtler pen,
made with a iDraw V3/A3 plotter,
29,5 x 29,5 cm, unique piece



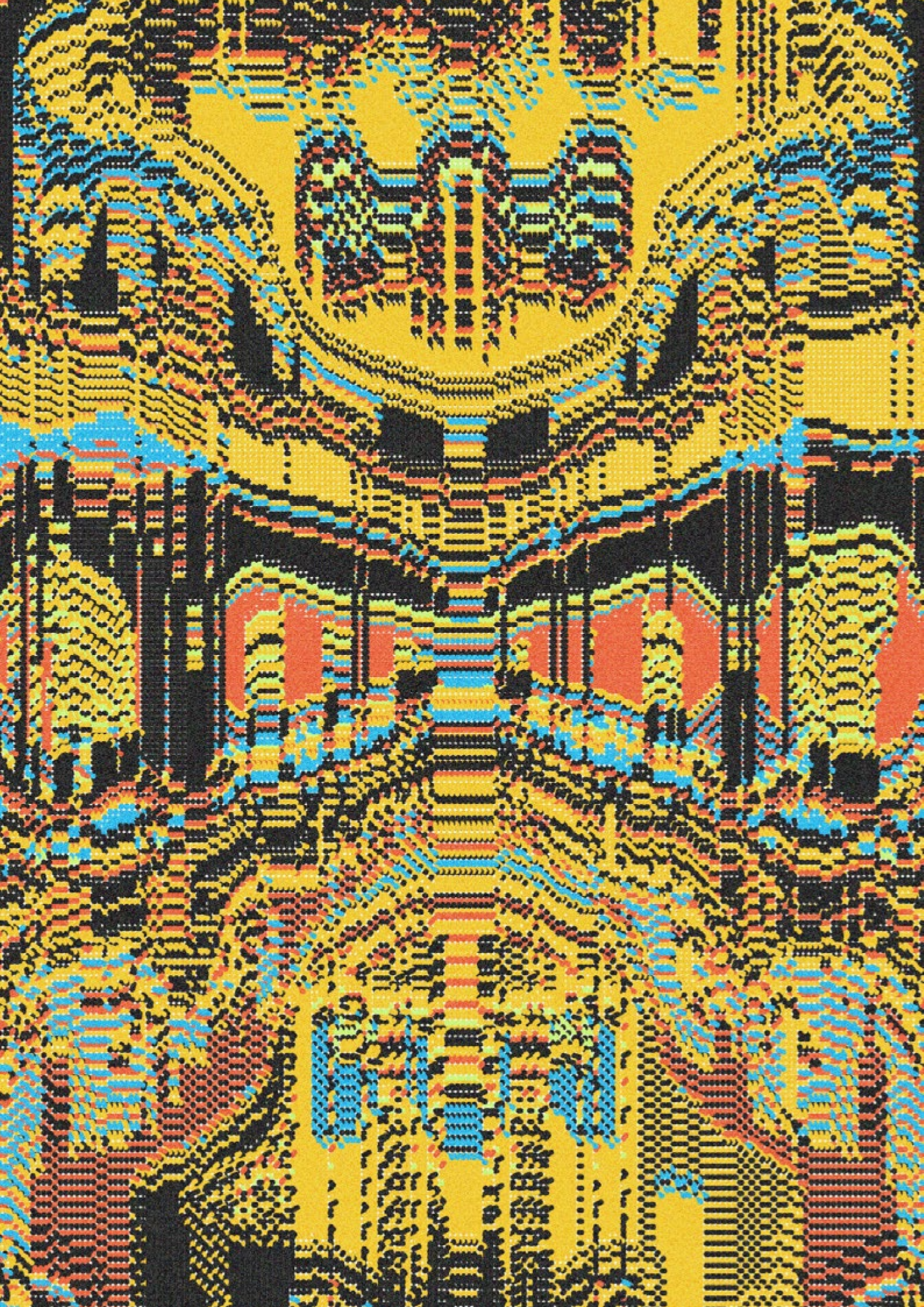
Marc Maurer, Gance, drawing #11, 2024
Drawing on Reflex Bristol 180 gsm paper,
with a Pigma Micron Staedtler pen,
made with a iDraw V3/A3 plotter,
29,5 x 29,5 cm, unique piece



Marc Maurer, Gance, drawing #02, 2024
Drawing on Reflex Bristol 180 gsm paper,
with a Pigma Micron Staedtler pen,
made with a iDraw V3/A3 plotter,
29,5 x 29,5 cm, unique piece



Marc Maurer, Gance, drawing #09, 2024
Drawing on Reflex Bristol 180 gsm paper,
with a Pigma Micron Staedtler pen,
made with a iDraw V3/A3 plotter,
29,5 x 29,5 cm, unique piece



MARC MAURER

Lives and works in Karaganda, Kazakhstan

Marc Maurer is a Kazakhstani generative artist whose current work explores the intersection between digital and physical mediums. His creative process is based on different fields of research, exploring programming and machine-learning models. His journey began with experiments with pixel sorting and machine learning models such as Style GAN, which later led him to use algorithmic approaches to create bright, dynamic compositions, patterns with random elements.

Influenced by traditional artists like Gerhard Richter, Marc's work embraces the ambiguity and energy of abstraction, where his current approach seeks a harmonious balance between chaos and order, often prioritizing experimentation to channel intuition into his art.

Expositions NFTs

2024

Blocks - minted Jul, 2024 on OBJKT

<https://objkt.com/collections/KT1HrsNjxNbcEN1xKRtVgraHnNe4rYaNwpcf>

2023

Secret Island - minted Jul, 2023 on Foundation

<https://foundation.app/collection/SICOLLECTION>

Mind Trip - minted Aug, 2023 on Foundation

<https://foundation.app/mint/eth/0xf7AEF948B32D4Af6c2Dd86aac87936fe20d2ED7f>

Algorithmic art physical collections: Relief - minted May, 2024 on OBJKT

<https://objkt.com/collections/KT19DXC2c1Ag8tkjLs4677p8DjfrDaUiM6iE>

Geometric 1/1 works created with P5js Contour - minted Oct, 2023

on Foundation <https://foundation.app/collection/cntr>

2022

Pixel Sorting glitch collection: FOBOS - minted March, 2022 on teia.art

<https://teia.art/marcmaurer.eth>

styleGan color field collections: Neptunus - minted Jul, 2022 on OBJKT

<https://objkt.com/collections/KT1CweWAX1jZjhWUgG4aXyi8n7BMppEZABxt>

Parallels - minted Feb, 2022 on OBJKT <https://objkt.com/collections/KT1TiSEcASGD19SW8bmqrqgSgCBkwXqDdTj1>

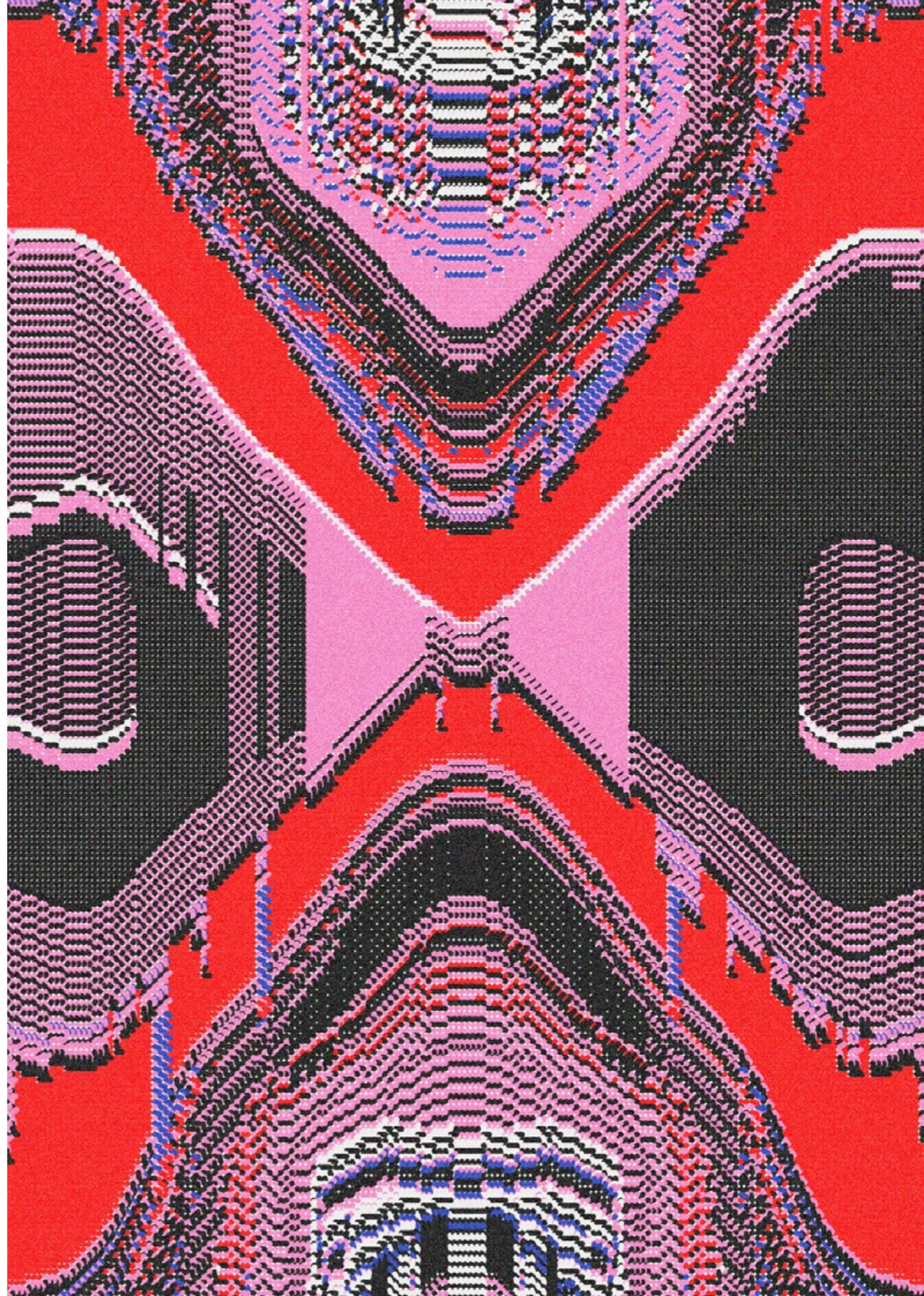
about Glance series

« Glance explores the tension between modern life and the natural world, reflecting on how digital oversaturation and consumerism have disconnected us from authentic experiences.

Modernity has separated us from the pure and authentic world that exists around us—I often imagine what it would feel like to be part of natural reality again—and I wonder, would I even be able to break away from my modern commodified lifestyle? Through this generative artwork I am trying to understand my place in the world, and if I can learn to appreciate moments of genuine emotion again.

All of the things that we consider necessary today, are they really that important? While I try to find my balance, the constant flux of news, sensations, and trends keeps me in a constant state of chaos. »

Marc Maurer, 2024



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.

GΔLERIE DΔTΔ

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thursday - saturday 2pm - 8pm

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