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# MACHINA FAUNA

curated by Diane Drubay  
from Blueshift

with Hypereikon . Frederik De Wilde  
Manon Preto . Viola Rama . Ziyang Wu

**OPENING ON THURSDAY FEBRUARY 27, FROM 6 TO 10 PM**

**GALERIE DATA**

26, BOULEVARD JULES FERRY PARIS 11

JEUDI-SAMEDI / 14H-20H

[WWW.GALERIEDATA.COM](http://WWW.GALERIEDATA.COM)

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# MACHINA FAUNA

*Exploring Post-Natural Wild*

curated by **Diane Drubay (Blueshift)**

with **Hypereikon . Frederik De Wilde**  
**Manon Preto . Viola Rama . Ziyang Wu**

What happens when organic and synthetic fuse? When life, in all its forms, detaches from its biological origins and begins to transform from technological origins? *Machina Fauna* explores a post-natural world where new species emerge from the merging of living and artificial matter. Plants, animals, and machines are no longer separate—part biological, part artificial, they evolve together, shaping vibrant ecologies through their shared influence. Everything is in motion here. Adapting, growing, becoming.

This exhibition invites us to rethink what life is, and what it could become. Intelligence, agency, and adaptation don't belong to individual species or systems anymore—they emerge from entanglements, from the spaces where everything connects. A seamless ecology of organisms, systems and machines. *Machina Fauna* is a speculative cabinet of curiosities: what happens when the boundaries between the living and the non-living fade away?

> Link to the virtual exhibition: <https://machinafauna.common.garden/>

> Part of the profits will be donated to the association <https://wildtomorrow.org/>

## **Galerie Data**

**26, boulevard Jules Ferry Paris 11**

**Thursday to Saturday 2pm-8pm**

[www.galeriedata.com](http://www.galeriedata.com)

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

## **Contact Press & Galerie**

Gabrielle Debeuret

06 18 52 26 86

**Artworks listed on February 27th on [objkt.com](http://objkt.com)**

Nature thrives on change. From the first microbes to the most complex ecosystems, life evolves by adapting, mutating and forging new alliances. Today, a new force is redefining this cycle: technology. No longer separate from nature, machines and artificial systems are blending into the living world, evolving alongside plants, animals and people to create unexpected hybrid ecologies.

**“Machina Fauna - Exploring Post-Natural Wild”** proposes a vision of the future in which the organic and the synthetic enter into a relationship of mutualism and mutation. In her **“Cyborg Manifesto”** (1985), Donna Haraway denounces the perfection of biological life and proposes the cyborg as a representation of fluid identities - half-human, half-machine, half-fictional. This exhibition extends that vision to the realm of the non-human, where animals, plants and artificial intelligence merge to form new, post-natural beings.

The works presented in **“Machina Fauna”** offer a glimpse of this future, bringing together 3D printed sculptures, AI-generated images, videos and photographs. Ziyang Wu’s **“The Song of the Connectors”** maps the invisible networks that link biological and technological life, revealing an ever-changing ecology. Frederik De Wilde’s **“AI Bugs”** generates digital creatures that exist somewhere between machine error and evolutionary mutation. Viola Rama’s **“Tender Monsters”** fuse human, plant and animal forms, troubling ideas of femininity, the body and transformation. Hypereikon’s **“ostraciiform”** unfolds like a digital dreamscape, where artificial life moves into a fluid, ever-changing existence. Manon Pretto’s **“Pathogène”** transposes these ideas into the physical world, with hybrid installations of mushrooms taking root in the gallery, as if technology itself were learning to grow. Together, these works soften the differences between the organic and the synthetic, showing that the future of nature is neither entirely biological nor entirely artificial, but something in between.

Discovering the **“Machina Fauna”** exhibition is like opening the door to a cabinet of curiosities of the future, where hybrid species are presented as trophies from another era, relics of an evolution of life where the synthetic has infiltrated natural cycles, a collection of hybrid specimens that mark the era of the post-natural. Just as Renaissance cabinets of curiosity brought together artifacts of the known and the unknown, this exhibition brings together visions of what nature might become. From Bosch’s surreal chimeras to twentieth-century cybernetic art, artists have long imagined hybrid forms of life, wondering where the natural ends and the artificial begins. Echoing H.R. Giger’s biomechanical surrealism, where flesh and machine are inseparable, these works suggest a world where life is no longer something we simply inherit, but something we create, shape and reimagine.

**Curatorial statement by Diane Drubay**





## **HYPEREIKON**

**María Constanza Lobos and Sebastián Rojas**  
<https://www.instagram.com/hypereikon/>

### **Biography**

Hypereikon, the duo of María Constanza Lobos and Sebastián Rojas, explores the blurred boundaries between the organic and the digital in the posthuman era. Their practice ranges from generative audiovisual landscapes to speculative archaeologies, questioning narratives about technology and nature. Conceiving AI as an «imaginative prosthesis,» they navigate latent spaces of artificial cognition, transforming digital residues into artistic raw material. Hypereikon creates works that function as excavations of the present, revealing hidden dimensions of our hyperconnected reality. They explore digital materiality, non-linear temporality, and distributed agency, intertwining the human, the machinic, and the ecological in surprising configurations that challenge anthropocentric imagination.

Our work explores the blurred lines between the organic and the algorithmic, challenging perceptions of nature and technology in the digital age. We view AI not merely as a tool for imitation, but as an 'imaginative prosthesis' - an extension of human creative capacities that allows us to explore realms beyond conventional perception. We approach technology not as a neutral tool, but as a complex ecology that both extends and challenges human cognition and creativity. Their work manifest as immersive audiovisual experiences that make visible the hidden currents of data flowing through the hyperconnected reality.

### **Exhibitions**

**2025** Toda la Teoria del Universo Codigos Rituales, Concepcion

**2024** Flux Festival, Los Angeles

**2023** Refraction Festival Sonic Imagery, Lisbon

**2022** Surveyors of Magic, Berlin

**2022** Public Works Administration In Transit, New York

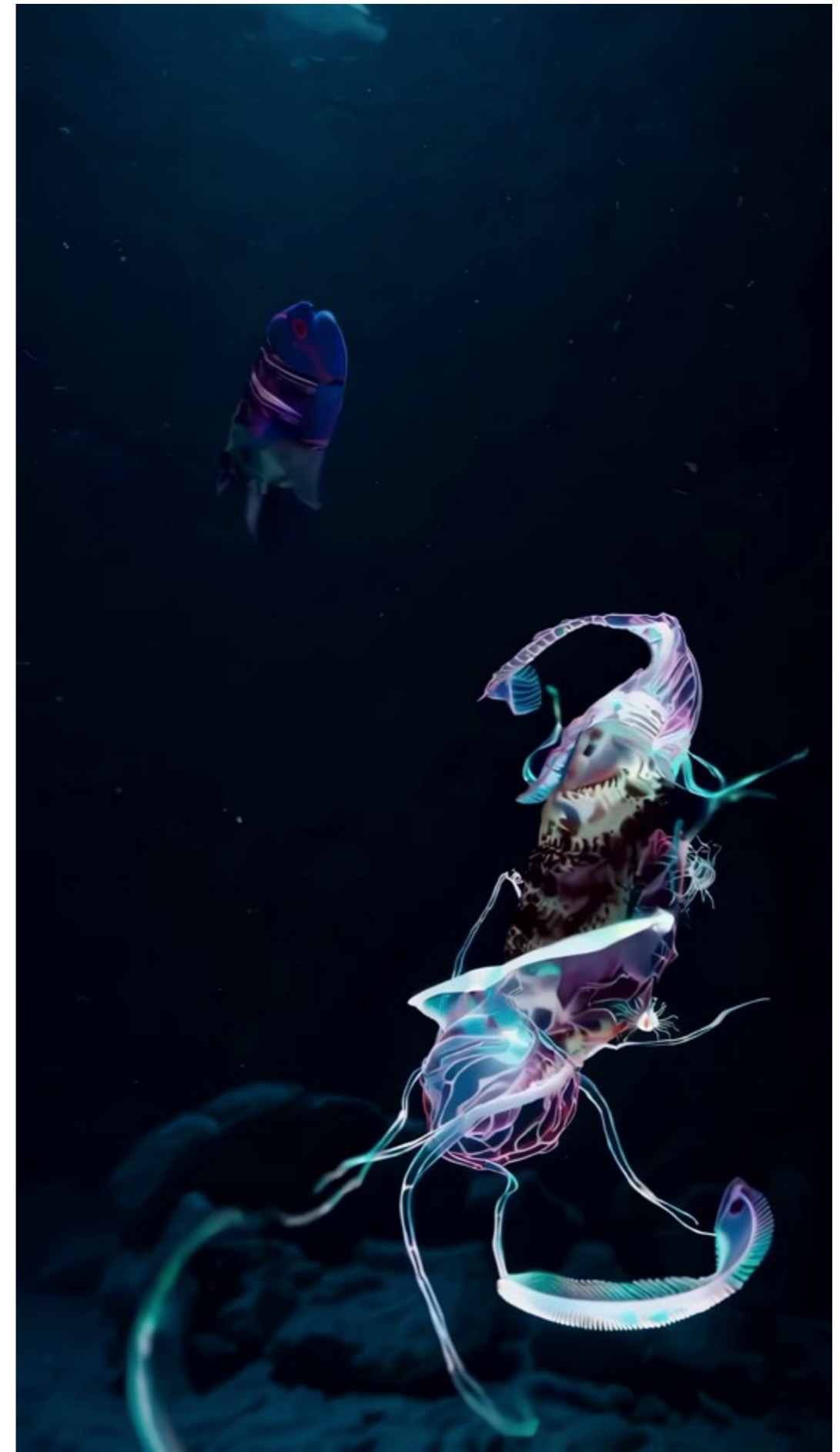
**2022** Refraction Festival Miami Art Week, Miami



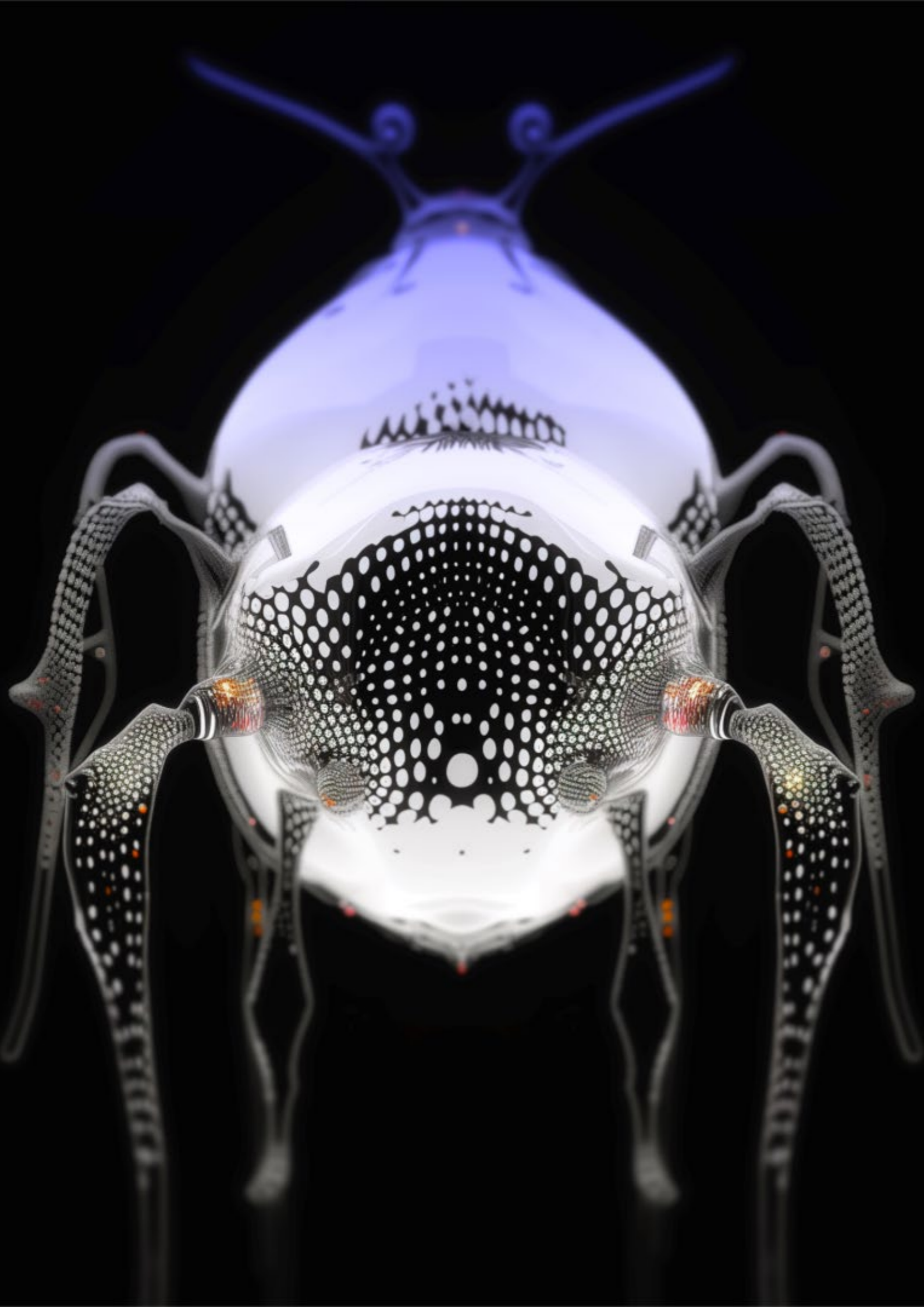
**Hypereikon, ostraciiform 1, 2025, ai (extract)**  
video .mp4, 00:16'  
1/1 edition

### ***Hypereikon, ostraciiform, 2025***

Exoskeletal poetics shimmer and transform, navigating a dreamlike maritime ether and merging at the shifting boundaries of a digital sea.



**Hypereikon, ostraciiform 2, 2025, ai (extract)**  
video .mp4, 00:20'  
1/1 edition



## FREDERIK DE WILDE

Belgian artist, live and work in Antwerp, Belgium

[https://www.instagram.com/studio\\_de.wilde/](https://www.instagram.com/studio_de.wilde/)

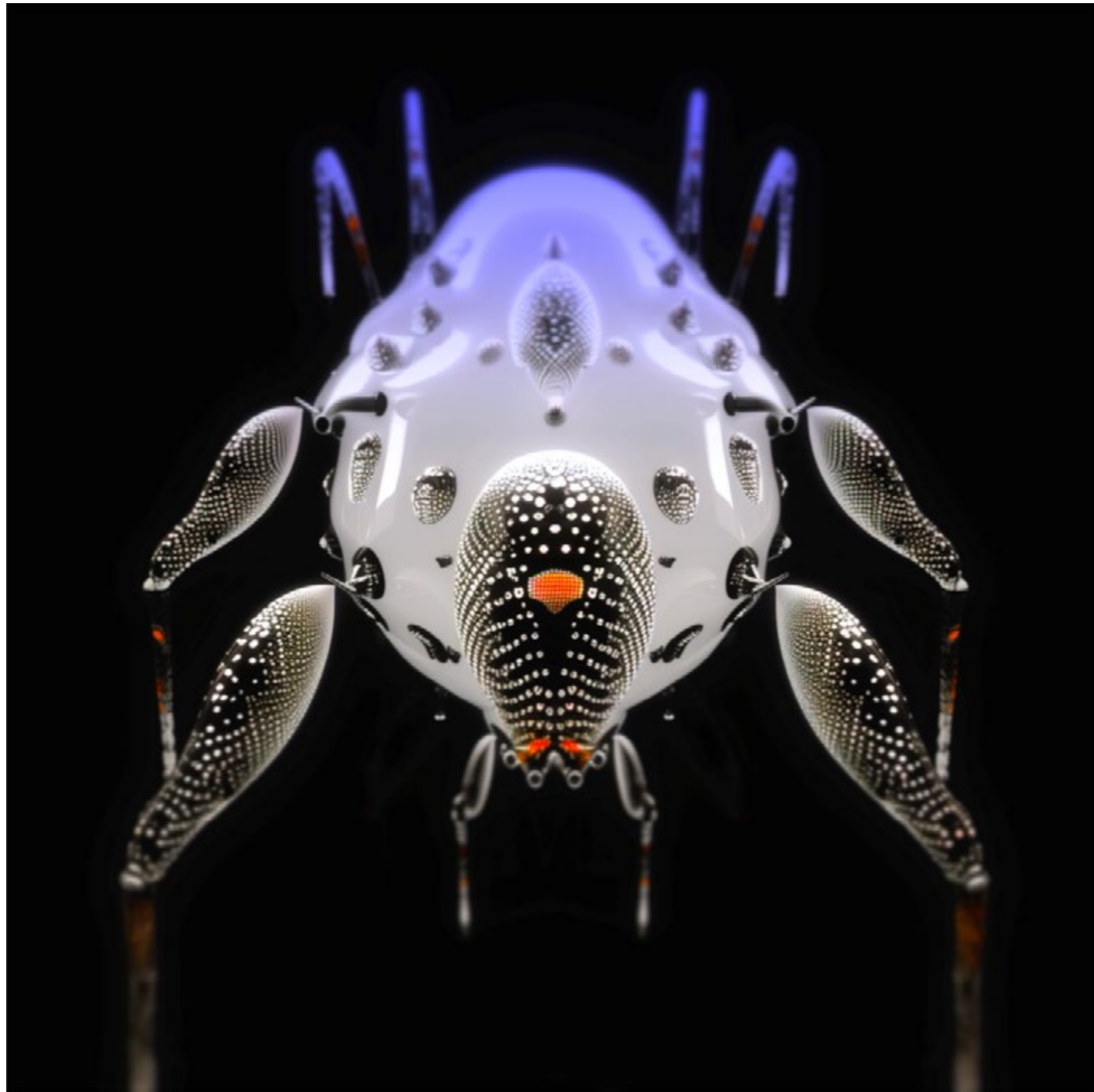
### Biography & Exhibitions

Frederik De Wilde is an artist working at the intersection of art, science, technology, and design. His practice explores the inaudible, intangible, and invisible in digital and physical spaces, critically engaging with the societal and environmental shifts driven by technology. De Wilde's work navigates speculative futures and complex systems, offering innovative perspectives on contemporary challenges.

He is best known for his Blackest-Black nano-engineered artworks (2010), developed with Rice University and NASA. This groundbreaking project, which examines the concept of nothingness, earned the 2010 Ars Electronica Next Idea Award and the Best European Collaboration Award between an artist and scientist. Featured in Huffington Post, Dazed, and TED Ideas Worth Spreading, the work inspired artists worldwide, including Sir Anish Kapoor with Vantablack.

De Wilde's practice has been marked by continuous innovation. In 2006, he explored interspecies communication with weakly electric fish. In 2010, his NRS series introduced generative data-driven works he described as "painting with data to create landscape paintings of the information age." His collaboration with the Australian National University's Department of Quantum Science in 2013 resulted in quantum sculptures, driven by true random numbers generated from a physical quantum source.

In 2016, De Wilde developed the world's first AI and evolutionary algorithm-generated 3D-printed sculptures, exhibited at Ars Electronica, and an interactive neural network artwork (2015), now part of the Frost Museum's permanent collection. His research includes the creation of an AI-encoded Dazzle camouflage technique, subverting metadata labeling systems using evolutionary computing. He published several papers e.g. «Artistic Approaches to Design and Manufacturing Techniques Dedicated to Space Applications» (Leonardo, MIT Press, 2019). His achievements include recognition as a finalist for the Giant Steps X-Prize Lab (MIT), ZKM App Art Award, TED World Wide Talent Search (2013), and the Arab Bank NFT Prize, as well as winning the Herbert W. Franke Contact Attempt. Featured in collections including the ZKM Center for Art and Media and the Foundation Prince Albert II of Monaco. He appeared in Hyundai's ART+TECHNOLOGY series with Bloomberg Media, exploring privacy and data ethics. His exhibitions include the Venice Biennial, BOZAR, Artscience Museum Singapore, MAAT, Centre Pompidou, Carnegie Museum.



**Frederik De Wilde, AI Bug\_\_\_\_\_#8, 2025**  
png, 2048x2048 px  
10 artworks, 5 editions

### **Frederik De Wilde, AI Bugs**

Frederik De Wilde's AI Bugs is an exploration of artificial intelligence, biomorphic abstraction, and the glitches that emerge between human intent and machine interpretation. The series evolves from De Wilde's pioneering AI Beetle counter surveillance series—3D-modeled entities with patterns generated by custom neural networks and evolutionary algorithms—into a new forms of post-nature.



**Frederik De Wilde, AI Bug\_\_\_\_\_#6, 2025**  
png, 2048x2048 px  
10 artworks, 5 editions

Using these AI Beetles as image prompts in Midjourney, De Wilde prompts the system to generate an entirely new series of biomorphic machine bugs, allowing the AI to reimagine its own digital offspring.

These NFTs do not simply depict bugs—they are bugs, in the deepest sense: generative anomalies, AI-driven organisms, and echoes of forgotten languages, all woven into a recursive feedback loop between artist and machine.



## MANON PRETTO

Born in 1993, works between Paris and Clermont-Ferrand

<https://manonpretto.com/>

### Biography

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)

**2024** YOU LUCKY BASTARDS, Solo Show, Cité internationale des Arts, Paris, Fr

**2024** FESTIVAL ANTICIPATION, Togaether, Gaité Lyrique, Paris, Fr

**2024** FAÇONNER L'INVISIBLE, Hiflow, Genève, CH

**2024** LOST AND FOUND, Paris, Fr

**2024** CHIMERA, Galerie Data, Paris, Fr

**2024** CATAOUTCHOUC, Jakmousse, Montreuil, Fr

**2024** L'ÉPOQUE BÉNIE DES GLOBOPHAGES, Idem+Arts, Maubeuge, Fr

**2024** MEDICAL STUDIES OF APOTENTIAL DREAM, Eglise St Remi, Bordeaux, Fr

**2024** NUIT BLANCHE, Evry, Fr

**2024** RÉ-EXISTENCE 3, Limay, Fr

**2024** POST-FASCISM, Amsterdam, NI

**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 Dobbelle



**Manon Preto, Pathogène 404 #1**  
3D printing, metal

### **Manon Preto, Pathogene 404**

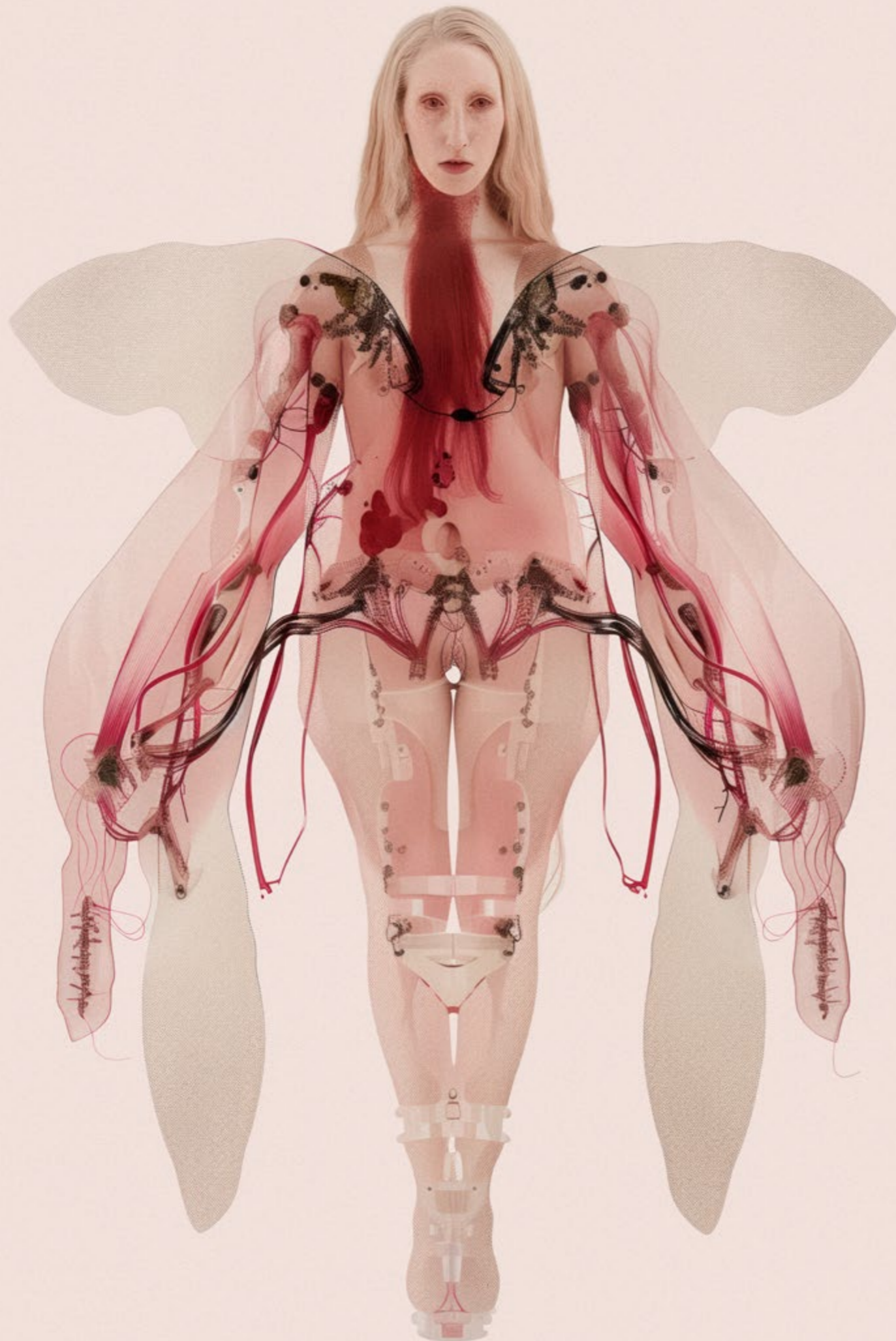
In a world where the boundaries between the living and the artificial are increasingly blurred, Pathogène 404 explores the hybridization of life forms, where nature and technology merge to give birth to new entities. This immersive installation showcases hybrid mushrooms, 3D-printed and reworked with tin, which literally implant themselves into the gallery space. These organic and technological forms intertwine, grow, and invade the environment, transforming the space into a fictional laboratory where possibilities become endless.



**Manon Preto, Anomalia Cybernetic Bacteria, 2024**  
Holographic 3D printing

Far from envisioning an apocalyptic future or a struggle for survival between species, this work offers a poetic vision of symbiosis, where technology is no longer merely a tool but a full-fledged partner in the evolution of life forms. The creatures brought to life here are neither entirely animal nor purely mechanical but hybrid entities—both organic and artificial—embodying a new mode of existence. They reflect current research on the relationships between the living and the non-living, questioning how these interactions can redefine our understanding of life and intelligence.

Through Pathogène 404, the audience is invited to reconsider the concept of symbiosis, to imagine ecosystems where technology and nature are inseparable, and where adaptation and transformation drive a shared evolution. By permeating the space, the hybrid mushrooms disrupt the gallery, turning it into a living, dynamic place where everything is in motion, everything is in flux.



## VIOLA RAMA

Italian artist, live and work in Italy  
<https://instagram.com/violaorama>

### Biography

Viola Rama is a visual artist based in Italy, with a background in fine art, photography, and graphic design.

She works with a multidisciplinary approach, exploring themes of femininity, identity, and posthumanism, and a wide range of common social roles and stereotypes. Often using humor as a tool for social commentary, she deconstructs and reinvents the human appearance, creating a hyper-reality in which the corporal body is used to analyze the interconnections between the natural and the artificial.

Through her practice she satirizes the desire for perfection and the fascination with technology in the contemporary world, while touching upon the discomfort elicited by the uncanny.

### Exhibitions

**2024** MATTER & DATA | Objkt. Digital Art Mile, Basel, Switzerland

**2024** ECHO CHAMBERS Multichain Auction & Show. ACCOMPART'S

**2023** FREAK SHOW. Kate Vass Galerie, Zurich, Switzerland

**2023** AI SURREALISM | Superchief Gallery & Exquisite Workers. Oculus NYC, New York, USA

**2023** UNCANNY VALLEY. The Black Box NFT Art Festival, New York, USA



**Viola Rama, Tender Monsters #2, 2025**  
Photography + AI, 8268x11811 px

***Viola Rama, Tender Monsters,***

Exploring the notion of mutation, biomorphic forms and organic structures derived from animals and plants are merged with human forms and extended bodies, evoking the peculiarities of femininity that transcend into monstrosity and stereotypical cultural representations of the female body.



**Viola Rama, Tender Monsters #3, 2025**  
Photography + AI, 8268x11811 px

Hybridised forms and bizarre creatures portray a hallucinatory future evolution of the human form, while satirizing symbols and representation of the archetypal woman in mythology and contemporary culture.



**Viola Rama, Tender Monsters #4, 2025**  
Photography + AI, 8268x11811 px

***Viola Rama, Tender Monsters,***

Exploring the notion of mutation, biomorphic forms and organic structures derived from animals and plants are merged with human forms and extended bodies, evoking the peculiarities of femininity that transcend into monstrosity and stereotypical cultural representations of the female body.



**Viola Rama, Tender Monsters #5, 2025**  
Photography + AI, 8268x11811 px

Hybridised forms and bizarre creatures portray a hallucinatory future evolution of the human form, while satirizing symbols and representation of the archetypal woman in mythology and contemporary culture.



## ZIYANG WU

Chinese artist, work and live between Hangzhou and New York

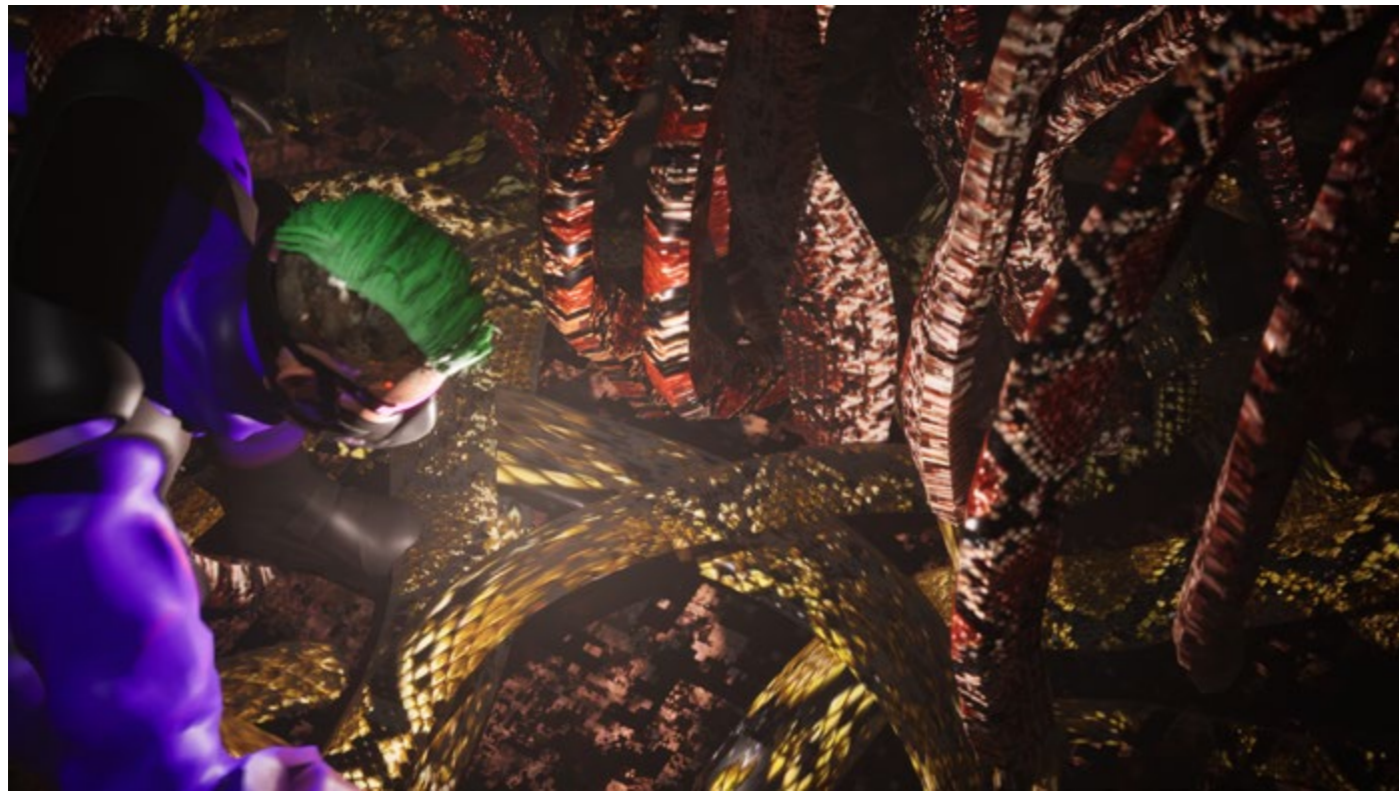
[https://www.instagram.com/ziyang\\_wu\\_art/](https://www.instagram.com/ziyang_wu_art/)

### Biography & Exhibitions

Ziyang Wu (b.1990) is an artist based in New York and Hangzhou, currently teaching at the School of Intermedia Art at the China Academy of Art, visiting professor of Expanded Media Department at Alfred University, and is a former member of NEW INC at the New Museum. His recent practices examine how current technologies, in a cross-cultural context, affect politics, society, and the explicit and implicit relationships between things at both macro and micro levels.

The artworks of Ziyang Wu explore the impact of contemporary technologies on politics, society, and the intricate relationships between entities at both macro and micro levels within a cross-cultural context. Employing a diverse range of methodologies, including, data analysis, live simulations, CG film, augmented reality, games, AI-generated content, and interactive video installations, Wu delves into themes such as «algorithmic control and biases,» «networked ecosystems,» «digital labor rights,» «AI archaeology,» «planetary-scale computation,» and «speculations on cloud-networked societies in developing countries.»

With an MFA from the Rhode Island School of Design, and a BFA from the Florence Academy of Fine Arts, his video, AR, AI simulation, video game and interactive video installation have exhibited internationally, including solo exhibitions & solo projects at M+ Museum, Hongkong; How Art Museum, Shanghai; Kunschthal Esch (organized by Elektron), Luxembourg; Annka Kultys Gallery, London; Nancy Margolis Gallery, New York; Hatch Art Project, Singapore, and group exhibitions at the Institute of Contemporary Art (ICA) Philadelphia, Rhizome at the New Museum, Walker Art Center, Rochester Art Center, PinchukArtCentre, Hek Basel, Kunschthal (organized by Elektron) Luxembourg, SIGGRAPH Asia, SXSW, Mesh Festival, Civa Festival, ifa Berlin, Medici Palace, Art Dubai, Annka Kultys Gallery, K11, UCCA Center for Contemporary Art, Long March Space, Today Art Museum, By Art Matters Museum, Song Art Museum, Inside-Out Art Museum, How Art Museum, Times Art Museum, Zhejiang Art Museum and Ming Contemporary Art Museum.



**Ziyang Wu, The Song of the Connectors #1, 2024 (extract)**  
video .mp4, sound, 1920x1080 px, 00:23'



**Ziyang Wu, The Song of the Connectors #4, 2024 (extract)**  
video .mp4, sound, 1920x1080 px, 00:23'

### ***Ziyang Wu, The Song of the Connectors,***

The work, from the perspective of connectors, integrates media archaeology, historical documents, field research, and science fiction imagination to explore the ways in which objects (including plants/animals/humans/AI) are linked, and how these links are redefined and interpreted in contemporary society.

The Song of the Connectors aims to reveal that the existence of the world is gradually formed through diverse, accidental, mutated, or erroneous connections. The work anticipates an actor network of interwoven and interconnected things and believes that new connectors have already arrived.

***The Song of the Connectors is a series of video excerpts from Ziyang Wu's long-term project Agartha, commissioned by the PinchukArtCentre as part of his recent Shortlisted for the Future Generation Art Prize 2024.***

**GALERIE DATA** has been to 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, wich 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.

The gallery organizes exhibitions by deploying active partnerships with art market actors and influencers from the digital world.

## **GΔLERIE DΔTA**

26, boulevard Jules Ferry 75011 Paris  
*thursday to saturday 2pm - 8pm*

**[www.galeriedata.com](http://www.galeriedata.com)**

**[contact@galeriedata.com](mailto:contact@galeriedata.com)**

**+33 (6) 18 52 26 86**