

24.04.25
10.05.25

A solo show of

SASHA KATZ
X
GUESTS

Ganbrood
Fernand Khnopff
Natalia Shlyakhovaya

RECEPTION ON THURSDAY 24 APRIL / 6PM-9PM

curated by **1703** / Elisabeth Karolyi

powered by **17MARS**

GALERIE DATA

26, BOULEVARD JULES FERRY 75011 PARIS

THURSDAY-SATURDAY / 2PM-8PM

WWW.GALERIEDATA.COM

SASHA KATZ X GUESTS

Ganbrood
Fernand Khnopff
Natalia Shlyakhovaya

Sasha Katz x Guests is an immersion into Sasha Katz's artistic universe, shedding light on what inspires and nourishes her creations, and the unique encounter between her work and that of artists she admires. The exhibition subtly explores the notions of fate and free will.

Through a gallery of unconventional portraits, the Russian-born artist takes us into a mysterious inner world, populated by enigmatic heroines with inscrutable thoughts. Who are they? Where do they come from? And what are they telling us?

At first glance, the images' distinctive style questions, as it develops in a liminal space, much like the characters it surrounds: these three-dimensionally modeled women flirt with photorealism while carefully avoiding it, as if to remind us that this is all an imaginary world. Their skin could actually be made of wax, despite the sweat, some body hair and a few beauty marks... It is tempting to think about sculpture, were it not for the fact that these are images... The blurring and photographic-like framing contribute to disorienting the viewer about the how and why of these representations.

Galerie Data

26, boulevard Jules Ferry Paris 11

Thursday to Saturday 2pm-8pm

www.galeriedata.com

[instagram.com/galeriedata](https://www.instagram.com/galeriedata)

[x.com/DataGalerie](https://www.x.com/DataGalerie)

Gabrielle Debeuret +33(6) 18 52 26 86

1703, art for brands

www.1703.art

[instagram.com/1703_collective](https://www.instagram.com/1703_collective)

[x.com/1703_collective](https://www.x.com/1703_collective)

Elisabeth Karolyi elisabeth@17mars.com

Sasha Katz grew up in the sprawling, eclectic and mercurial Soviet city of Moscow. From her childhood, she remembers the fairy tales and the Slavic mythology, popular science books, and the exhibitions her grandmother would take her to. A retrospective of Mikhail Vrubel, a leading figure of the Symbolist movement in Russia, was a revelation. The painter depicted mystical themes in large scales. Sasha was captivated by his demons, and this encounter on canvas of myth and matter became an obsession she would soon make her own.

Educated at the *British Higher School of Arts and Design*, she quickly evolved her personal artistic practice towards the representation of female nudes, in turn provocative, militant, sensual, funny, moving, and secretive. These are non-standard beauties, and it is perhaps here that we can best speak of realism: Sasha idealizes nothing, and celebrates everything - the beautiful and the ugly, the pure and the obscure. Inspired by those who populate the artist's life, close friends or figures met in passing, these women have left a mark on her: Sasha Katz does not replicate them, but expresses a physical detail, a perceived emotion, a feeling. She then stages them, making them perform the drama of existence, enacting a contemporary myth woven with recurring themes of solitude, desire, and death. Are these women free, or trapped in alienation?

Seventeen artworks by Sasha Katz, from seven series created between 2022 and 2024, are displayed at the Galerie Data. They reflect her personal quest in a unique style. The images are dense, often melancholic, yet they conceal a certain vital energy. A world of powerful women, where love is life-saving.

Three guest artworks complete this selection. ***The Profile of Marguerite Khnopff***, created in 1921, is a lithograph by **Fernand Khnopff**, Belgian master of the Symbolist movement. A few months before his death, he portrayed his sister in a state that could be described as one of grace, tinged with eroticism. This piece beautifully echoes the work of Sasha Katz, its mystical and sensual dimension, addressing themes transcending centuries.

Doused in the Bright Light by **Natalia Shlyakhovaya** depicts Moscow in the early morning. Part of the 2013 series *The Light*, which captures stolen moments of youth in search of meaning, this photograph illustrates the genesis of Sasha Katz. Great beauty emanates from the coldness and unease it portrays - an aesthetic of gloom that will later appear in her own work.

Heir Apparent is an artwork by **Ganbrood**. The Dutch artist is particularly known for his photorealistic portraits conceived with AI, exploring the fine line between illusion and reality. Specially created for the exhibition, the image features two young children indolently gazing in the distance, their destiny seemingly already determined. It is this very question of fate that links this work to the works of Sasha Katz. While everything has already been decided for these children, nothing is written for Sasha's women, eternally free or desiring to be, eternally searching. And who knows if the little girl with the headdress isn't going to become one of these heroines a few years from now, running, climaxing, or finding salvation in the dark waters?

Elisabeth Karolyi, Curator

SASHA KATZ

<https://sashakatz.com/>

Biography

Sasha Katz (born in Moscow in 1984) is a visual artist, illustrator and teacher. Working primarily in 3D, her practice is deeply influenced by cinema and photography.

After studying art at the *British Higher School of Arts and Design*, she began her career as a designer for *Afisha*, a Russian lifestyle and entertainment magazine known for its liberal views. As she was simultaneously developing her personal artistic creations, Sasha Katz made the decision to pursue an independent path, gradually evolving from pixel art to the refined 3D artworks we know today.

Her unique style, her unexpected narratives drawing on existential quests, sexuality and mythology, as well as her desire to challenge conventional beauty standards while celebrating women, have led her to enter prominent Web3 collections such as those of Jean-Michel Pailhon, Amir Soleymani, Unicorn DAO and Cryptinish, among others.

Sasha Katz has also attracted the attention of renowned brands like Gucci, Burberry, Laura Strambi, Harper's Bazaar Italia and Vogue Talents, for which she produced bespoke artworks. Her creations have been featured in *It's Nice That*, *Kunstforum Magazine*, *Vogue Italia*, *I-D Vice* and *Juxtapoz Magazine*.

Sasha Katz left Russia in 2018, she currently lives and works in Paris.

Exhibitions & Auctions (selection)

Sasha Katz's work has been showcased internationally across major events.

In 2024, she exhibited in *"The Path to the Present, 1954–2024"* at EXPANDED. ART, Berlin; *"Digital Art Mile"* at Art Basel Switzerland; *"ArtGirls Truck"* at the Non Fungible Conference, Lisbon; and *"The Poetics of Water"* at DANAE Gallery, Paris. Her work was also featured on 780 public screens in Belgium with Clear Channel, in *"From the Sultry to the Subtle: Erotic Art Notes"* in Miami, and in the auction *"Digital Art Spring"* at Pandolfini Casa d'Aste, Florence, curated by Claudio Francesconi.

In 2023, she participated in *"Angels & Demons"* at Ninfa Gallery, Milan; *"Jiva"* at Artcrush Gallery, Ghent; *"Digital Vertigo"* at Nox Gallery, Tokyo; and "EROTIKA II Pride Festival" in Florida. She was also featured in the Sotheby's auction *"Natively Digital, Oddly Satisfying"* at Galerie Charpentier, Paris, curated by Brian Beccafico.

In 2022, she exhibited in *"UNSIGNED"* in Los Angeles, *"UnicornDAO x Art Basel Miami"*, *"Superchief Gallery x UnicornDAO x NEO SHIBUYA TV"* in Tokyo, and *"We Are What We See"* in London. Her work was also included in the auction *"Art contemporain, urbain & ultra-contemporain (NFT)"* at FauveParis.





Sasha Katz, Radio Silence #1, 2022
Pigment print on Bambou natural Hahnemühle paper, mounted on aluminium-dibond, American box 5mm white wood frame, edition of 3, 24x30 cm



Sasha Katz, Radio Silence #2, 2022
Pigment print on Bambou natural Hahnemühle paper, mounted on aluminium-dibond, American box 5mm white wood frame, edition of 3, 24x30 cm

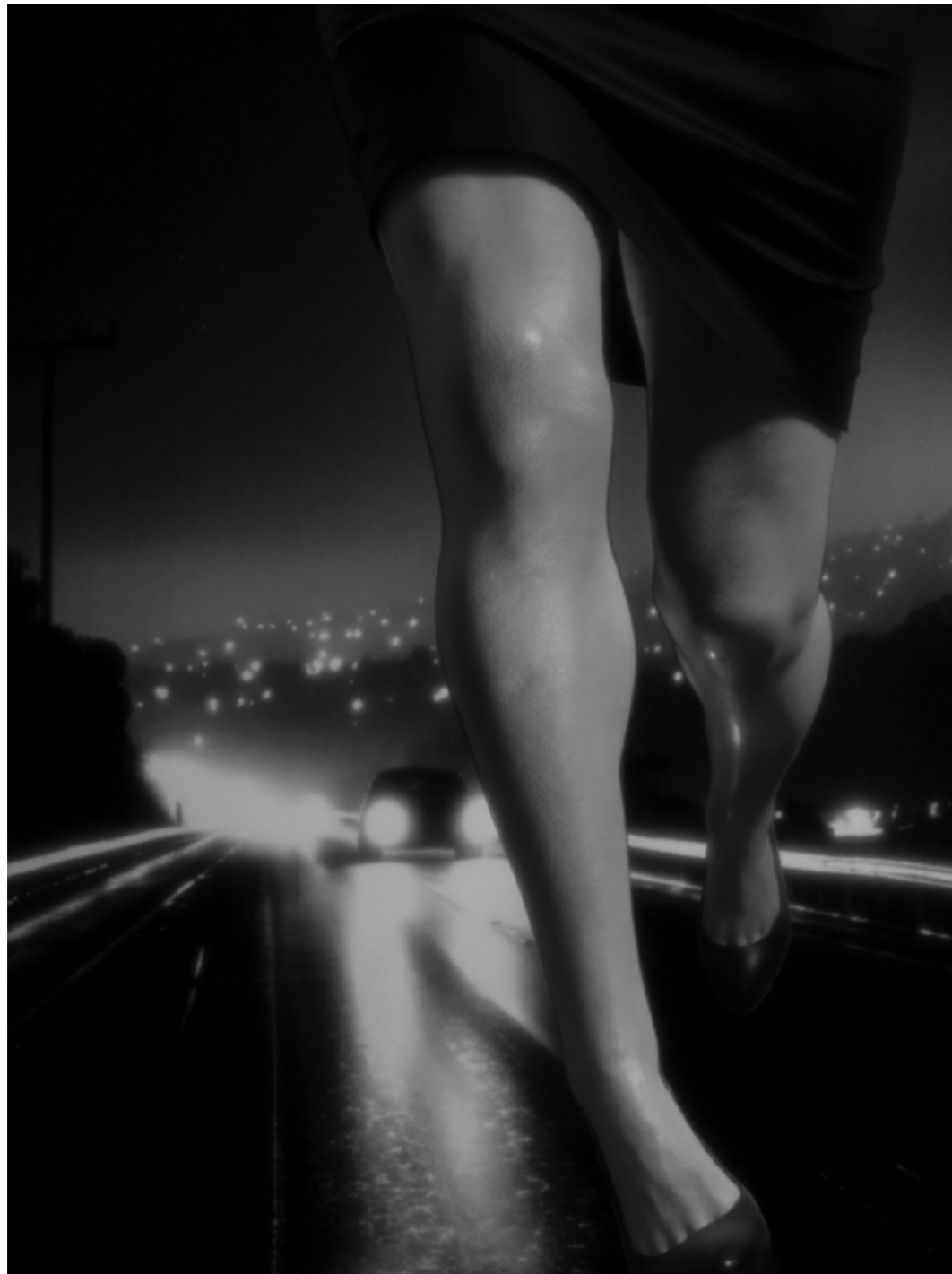


Sasha Katz, Radio Silence #3, 2022
Pigment print on Bambou natural Hahnemühle paper, mounted on aluminium-dibond, American box 5mm white wood frame, edition of 3, 24x30 cm

Radio Silence

Radio Silence features close-ups of women smoking. The radio is not broadcasting anymore, we can just hear its static noise and the cracking of the cigarettes. Smoke is filling the space, materializing invisible thoughts, giving time consistency. Recurring themes in Sasha Katz's work, loneliness and osmosis are the subjects of this series.

"I believe white noise is connected to the signal of the outer space, and that when you are listening to it you are connected to all the people also listening to it. It connects you through the thread of solitude, says the artist. In that moment, the quiet hum becomes a subtle bridge between isolated minds." Sasha Katz



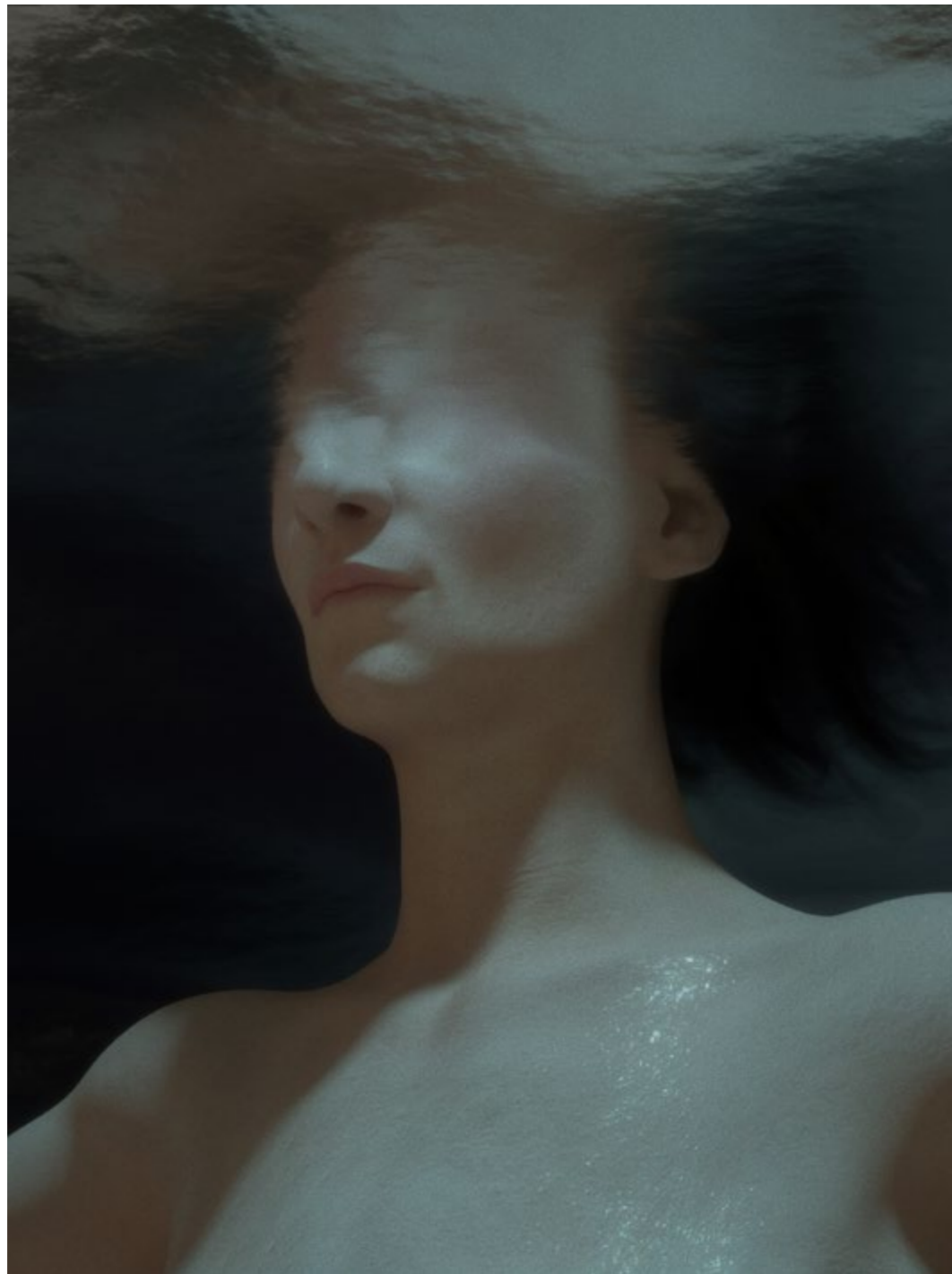
Sasha Katz, *Twilight Drive #2*, 2024
digital artwork, .jpg, 1200x1500 px

Twilight Drive

Twilight Drive inaugurates a new type of work, in which both figures and settings play an equal role, telling a mysterious story, dream or nightmare. Inspired by Hitchcock and David Lynch for their use of light, frame, plots and cliché characters, Sasha Katz sets the scene, let the heroines live on their own, and the viewers imagine what is going on.



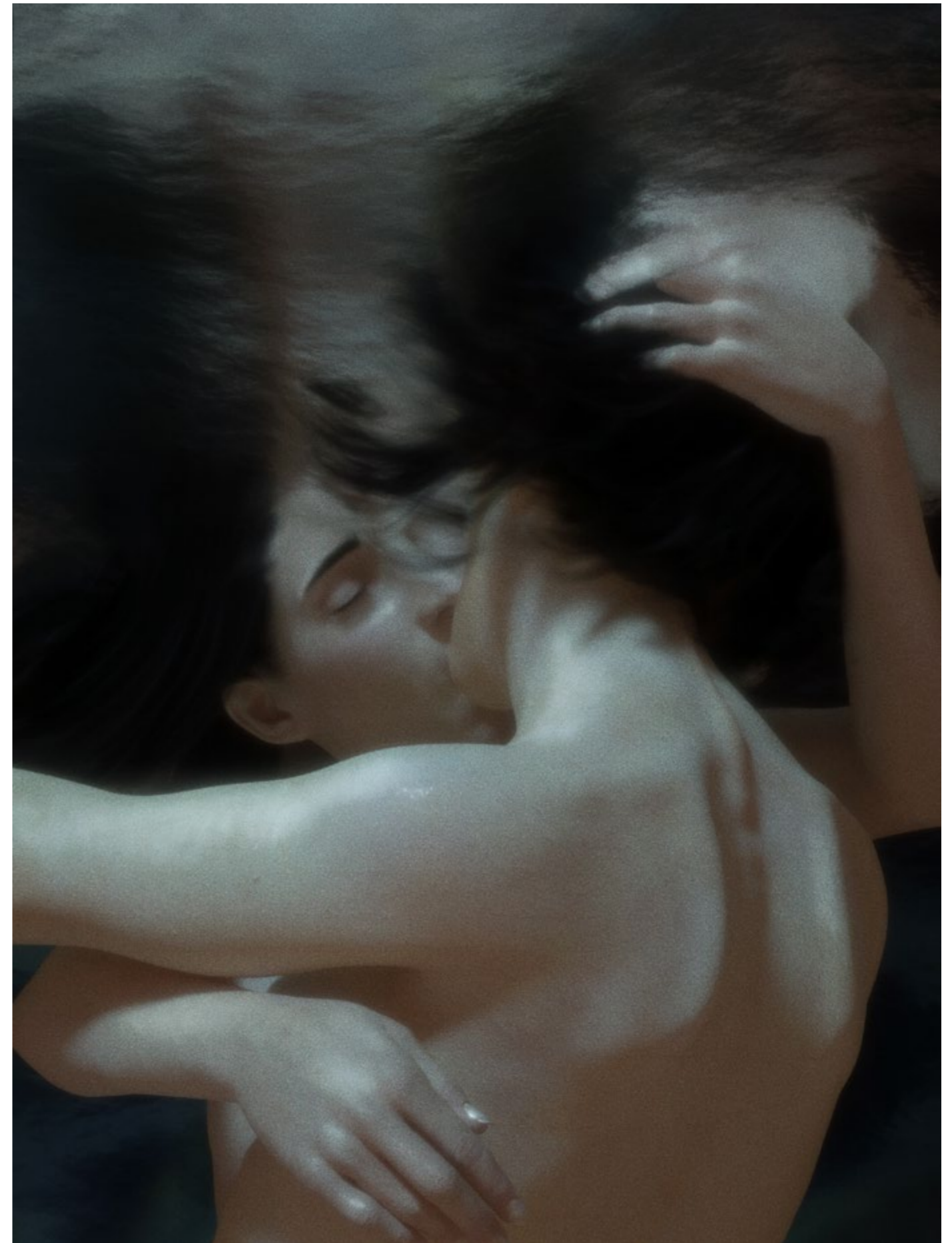
Sasha Katz, *Twilight Drive #1*, 2024
digital artwork, .jpg, 1792x2242 px



Sasha Katz, Yakamoz #1, 2023
digital artwork, .jpg, 2000x2500 px

Yakamoz

Yakamoz, meaning “the shimmering of the moonlight as it reflects on the water at night” in Turkish, recalls the world of mermaids and mavkas that inhabited the artist’s childhood. In this series inspired by a time in her life she spent in Istanbul, Sasha Katz envisions her own myth, in which people we love and lost forever will be waiting for us at the bottom of the sea. And if we go deep in there, we’ll find them. A tragic subject exalted by the beauty of the images and the living love found just below the surface.



Sasha Katz, Yakamoz #2, 2023
digital artwork, .jpg, 2000x2500 px



Sasha Katz, Karabasan, 2023
digital artwork, .png, 3000x2400 px

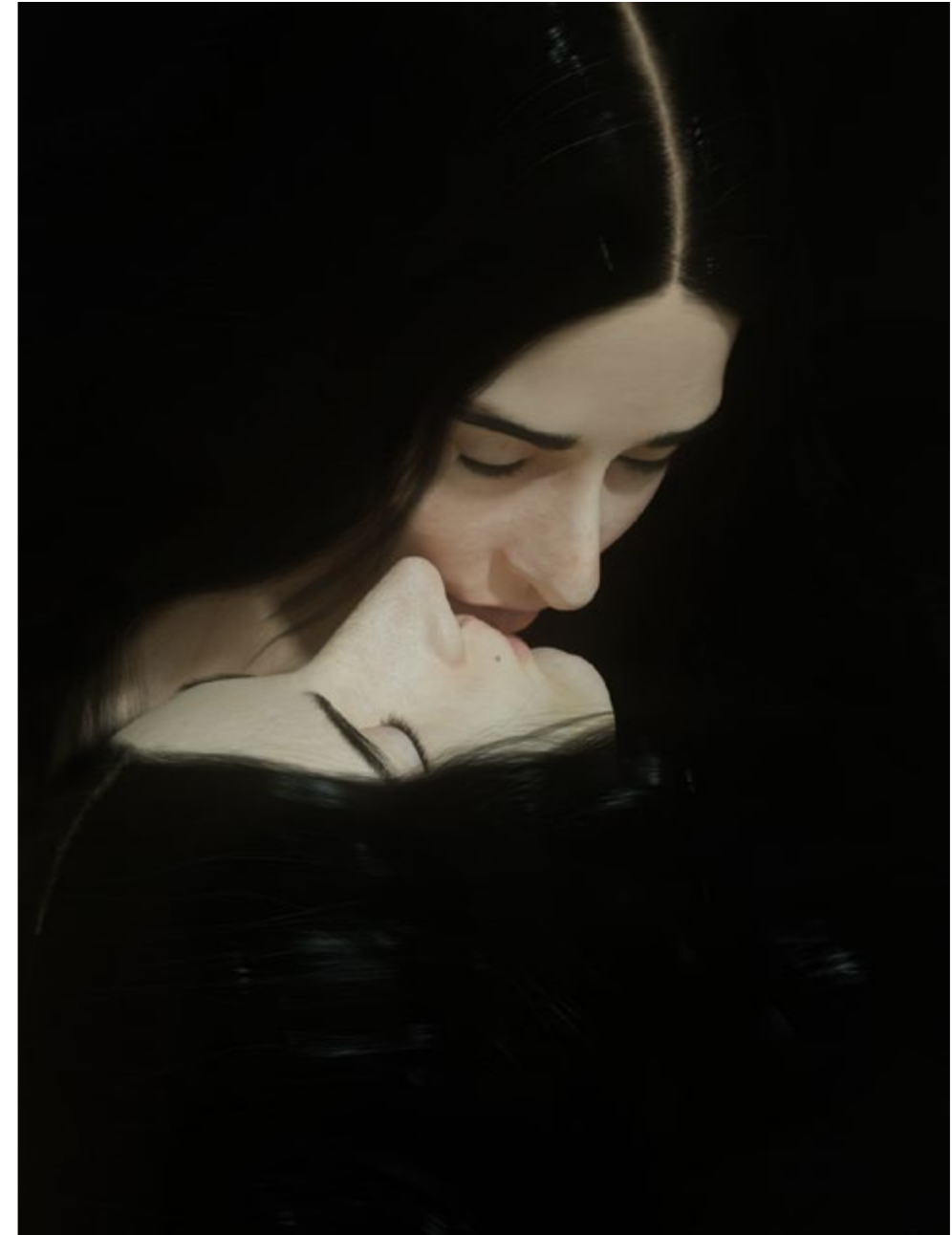
Karabasan **Sleep Paralysis series**

Sleep paralysis episodes are among the most terrifying or relaxing experiences that can happen to you. When your brain wakes before your body, you are left in a cage you don't control, feeling what it means to be impotent against your urge to exert control on your flesh.

Influenced by Henry Fuseli's painting *The Nightmare* (1781), Sasha Katz explores the liminal time when the mind perceives hallucinations, creatures and objects that cannot be detected when it is completely awake.

Lit by a mystical spotlight, white bodies are found half-asleep in dramatic poses, as if they were battling with the minds trying to control them in a way that reminds the *Dying Slave* (1513-1516) by Michelangelo. Black cats, which may be real or not, intertwine with the flesh of the models, becoming a companion that brings uncomfortableness and disquietude.

©Filippo Lorenzin



Sasha Katz, Sweet Delight, 2022
Pigment print on Bambou natural Hahnemühle paper, mounted on aluminium-dibond,
American box 5mm black wood frame,
edition of 3, 60x75 cm

Sweet Delight

Inspired by dreamlike, incantatory lines 123-124 from William Blake's *Auguries of Innocence*, this work further explores the symbolism of the poem by putting its two heroines in the aforementioned state of "sweet delight" — as opposed to the "endless night" of misery and suffering.

Our world and our lives, Blake is saying, is defined by these two forever shifting states, the states of sad and happy. And the process never ends — unless you find a way to break out of it. For Sasha Katz, the way to get out of this circle of altering moods is that of loving another being unconditionally and submitting yourself to a wonderful state — a spiritual day-time, full of joy.

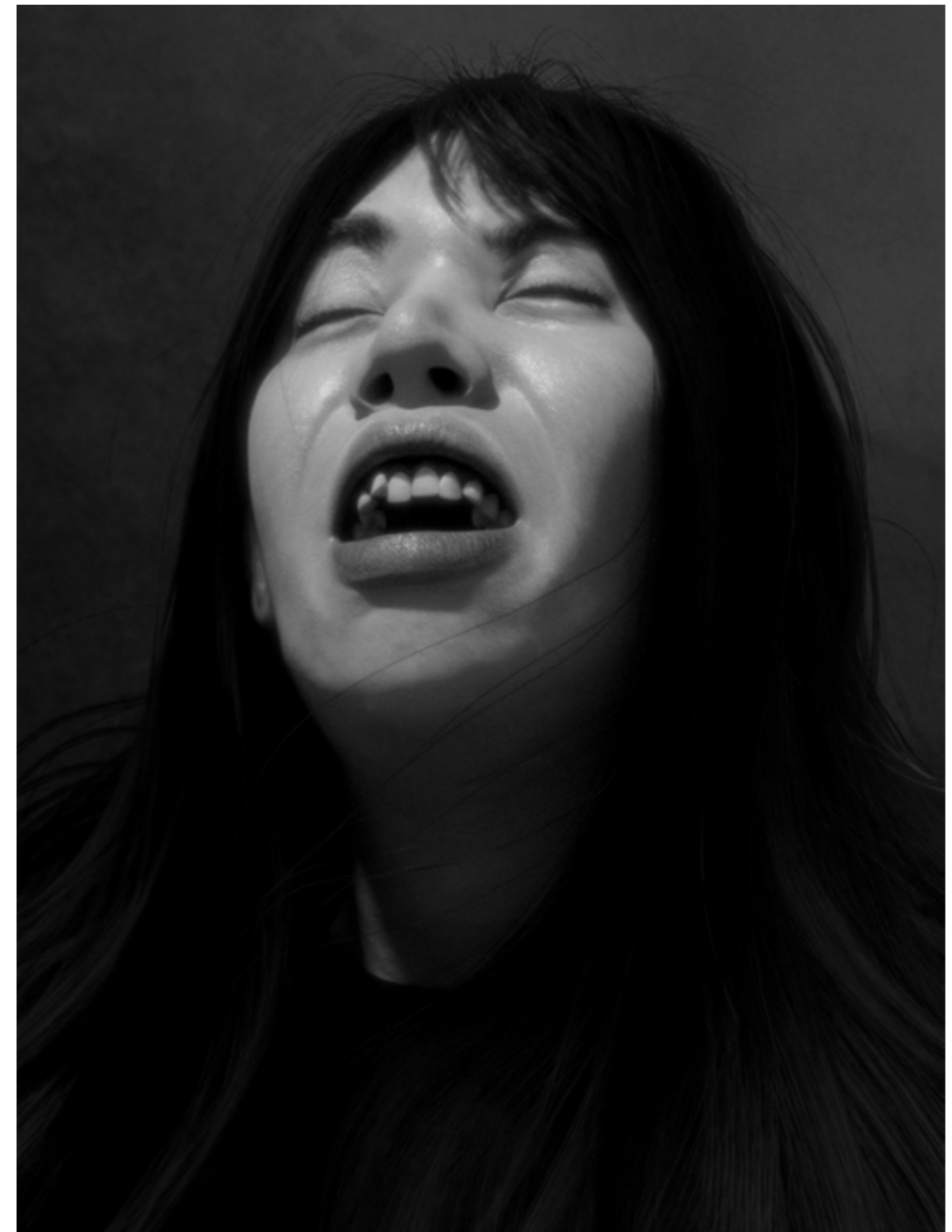
© Xenia Golovanova



Sasha Katz, Whispers #3, 2023
Pigment print on Bambou natural Hahnemühle paper, mounted on aluminium-dibond,
American box 5mm black wood frame,
edition of 3, 60x75 cm

Whispers

What if tattoos could talk? What would they tell their owner? Sasha Katz used Japanese dragons illustrations from the late Edo period as inspiration to explore the embodiment of strength and serenity, and invite the viewer to hear their whispers, whether kind or malicious. Is it our subconscious talking and drawing us towards a realm of uncharted marvels and unvoiced musings?



Sasha Katz, Orgasm#1, 2024
digital artwork, .png, 2000x2500 px

Orgasm #1

First of a series yet to be developed, *Orgasm #1* features a portrait after Kyōko Kishida's performance in the 1964 Japanese movie *Woman in the Dunes* by avant-gardist filmmaker Hiroshi Teshigahara. This artwork screams its life force to the prevailing melancholy.

GANBROOD

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

Biography

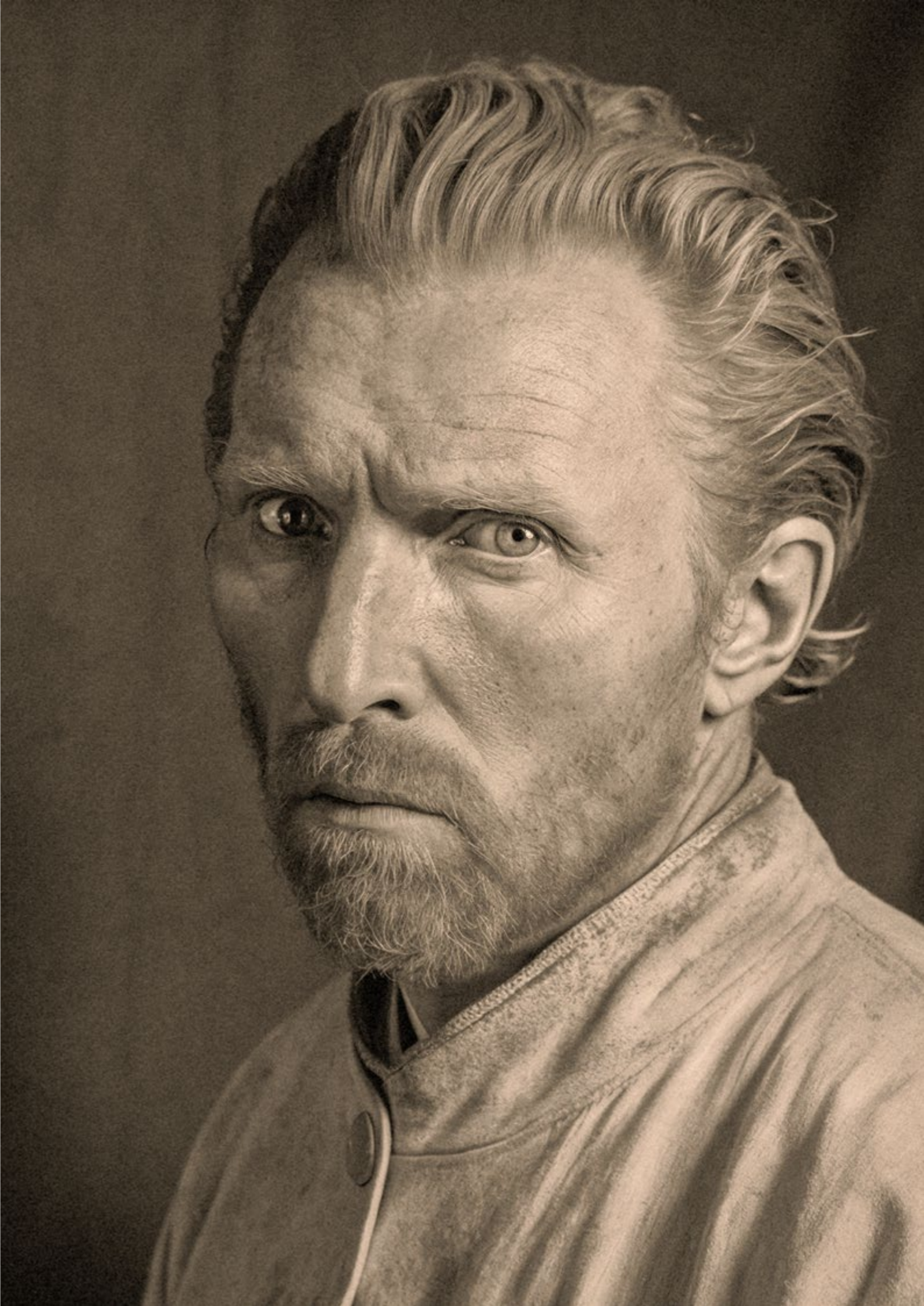
Bas Uterwijk aka Ganbrood, (1968, Amsterdam, the Netherlands) has a background in special effects, 3D animation, videogames, and photography. Mostly self-taught, he has always been involved in forms of visual storytelling that imitate and distort reality. Since 2019 he combined his different skills and experiences when he started working with generative adversarial networks (GANs): Deep Learning, Artificial Intelligence based software that interprets and synthesizes photographs. With the help of these neural networks, he constructed photos that were never recorded by an actual camera. Portraits of people that lived before the camera was invented or people that never existed. Since early 2021, he has been minting Non Fungible Tokens on the Tezos blockchain. His latest series of artworks are more abstract: “pseudo-figurative” pieces in which he interrogates GANs on creativity and their ability to disrupt human visual recognition.

In the intricate weave of language—particularly in the Germanic and Latin tongues—the connection between “art” and “artificiality” isn’t merely incidental. For me, the ultimate act of artistry lies in crystallizing your unique worldview into a format that not only communicates but resonates. There’s a magnetic pull in how imitation and illusion factor into this process. So, what’s the real deal with originality in art? Are we caught in an endless loop of mutual reflection? Adding AI to the mix complicates things delightfully. When an algorithm, trained on a melting pot of artistic styles, pumps out new creations, are we staring at high-tech mimicry or a profound commentary on the very essence of artistic evolution? *(credits Kate Vass Galerie)*

Exhibitions (selection)

Ganbrood has established a strong international presence through a series of notable exhibitions and collaborations over recent years.

In 2025, their work was featured in “*Augmented Intelligence*”, a group show and auction on AI art at Christie’s in New York. In 2024, they participated in “*Looking for Vincent*” with Kate Vass Galerie and “*Neural Substances*” with Tender, both at the Untitled Art Fair in Miami. That same year, their work appeared in “*From Code to Imagery*”, a group show in Paris curated by MakersPlace, Eleonora Brizi and Georg Bak, in Nerita with “*Medseart*” in Menorca, and in “*Dream Cathedral*”, an AI art installation presented by Bright Moments in Venice. In 2023, he took part in “*Node to Node*” at Art Salon in Paris, and presented *Cenotaphs*, a solo show of 100 AI artworks, with Bright Moments in Tokyo. Earlier that year, they joined the “*FREAK SHOW*” group exhibition in Zug, Switzerland, and released *Algoritmo Divino*, a long-form on-chain collection via Kate Vass Galerie. In 2022, the artist was featured in *Somnivm* in Zurich, participated in *London’s Proof of People*, and joined the group show “*COLOR[FRAME]*” by Galerie Data in Paris. Their earlier exhibitions include “*When Painting and Photography Flirt*”, a 2021 duo show in Haarlem, and other significant presentations highlighting their evolving exploration of digital and AI-based art forms.





Ganbrood, Heir apparent, 2025

Digital Artwork, .jpg, 3840 x 2858 px
Print on Hahnemühle Baryta Satin 300g paper, slanted oak frame 56.4x46 cm,
with pass-through and anti-reflective Museum glass
edition of 5, printed 42 x 31.5cm on A3+ paper

Ganbrood

Heir Apparent

Heir Apparent was created for the exhibition *Sasha Katz x Guests* as a counterpoint to Sasha's universe. It features two young children, richly dressed, the title suggesting that they have been raised to be sovereigns and that they eventually will. Both children are indolently gazing into the distance, the girl, in particular, conveying a sense of acceptance and passiveness.

Ganbrood is known for his AI portraits that explore the fine line between illusion and reality, often picturing, in a photorealistic style, famous figures whose true appearances are unknown (Van Gogh, Lady Liberty, the Vitruvian Man, Jesus, etc.). The artist tends to confuse the viewer both with his technique and subject. Considering the human face to be one of the most fascinating topics and the densest piece of information that could ever exist, his experienced eye and extensive knowledge of multiple AI tools enable him to create intense psychological portraits. His artworks are a manifestation of the capacity of synthetic photography to convey an aura and provoke emotion.

The attraction of *Heir Apparent* comes more particularly from the breach Ganbrood creates in reality. What does the artist show us? Why is the title in the singular when there are two characters pictured? Do these young heirs exist or are they made up? Will one of them eventually reign or was that just an illusion? Whose illusion? The image has the appearance of a photograph, but is it really one? The many questions this work raises make the essence of the artist's practice.

In the context of this exhibition, the subject of destiny appears to be the common thread linking *Heir Apparent* and the work of Sasha Katz. While everything has apparently been set up for the children, nothing is predetermined for Sasha's women. They are eternally free, eternally searching. So who knows if the little girl with the headdress won't become one of these heroines in a few years' time, running, climaxing or finding salvation in dark waters?

NATALIA SHLYAKHOVAYA

<https://cargocollective.com/kofe/>

Biography

Natalia Shlyakhovaya is a visual artist. In her nocturnal and esoteric photographs, she recreates dystopian landscapes featuring female subjects transfigured by her artistic vision. She crafts animated narratives and surreal characters, weaving them into folklore and ghost stories. Her videos are meticulously assembled by hand, combining micro-scenes shot on 35mm film.

Exhibitions

Her artwork *"Reconciliación"* in collaboration with an award-winning multidisciplinary literary Colombian-American artist Ana Maria Caballero was debuted at Refraction x Miami Art Week '22, USA. She was selected along with 49 other artists to have her work appear on the SaatchiArt *"Visions Of The Future exhibition"* in LA, USA. Natalia was a part of an interactive installation *"Contextualise"* by Pinakothek der Moderne in Munich, Germany. Her work was displayed there along with global fellow photographic artists at *"Past & Present: Der Greif 15th Anniversary"*. Her personal photo project was exhibited at an artist's books exhibition at the New Biennial of Art and Architecture in Botkyrka, Sweden. A documentary film *"The Critic"* directed with Andrei Airapetov where Natalia was an assistant director, had been shown worldwide on numerous screenings in Vilnius, Riga, Berlin, Tallinn. This film explores the intricate relationship between history and music throughout the second half of the 20th century.

She had some interviews and publications on *Dazed*, *L'Oeil de la Photographie*, *SoapOpera* and *i-D Vice* among other places.





Natalia Shlyakhovaya, Doused in bright sunlight, 2013
Pigment print on Bambou natural Hahnemühle paper, mounted on aluminium-dibond,
American box 5mm wooden frame,
edition of 3, 24x24 cm

Natalia Shlyakhovaya ***Doused in the Bright Light***

“Extraordinary stories, which had been hidden between endless nights.”

Doused in the Bright Light was chosen by Sasha Katz as a guest artwork for her solo show at Galerie Data. The photograph was made by a close friend of the artist, Natalia Shlyakhovaya, and depicts Moscow in the early morning. Part of the 2013 series *The Light*, which captures stolen moments of youth in search of meaning, it illustrates the genesis of Sasha Katz as a young adult. Great beauty emanates from the coldness and unease it portrays - an aesthetic of gloom that will later appear in her own work.

“I lived in a monotonous suburb, surrounded by endless darkness during the winter and autumn months. The scenery looked the same every day, yet at the same time it felt different. This series is a mix of reality and folklore, parables about encounters with the supernatural, nostalgia, and fragmentary memories, where nothing is as it seems.” Natalia Shlyakhovaya



Fernand Khnopff (1856-1921), Profil, Marguerite Khnopff,
framed lithograph, signed in the plate lower right,
unique piece, 19x14.5 cm

Courtesy Le Cloître de l'Art

Fernand Khnopff **Profile, Marguerite Khnopff,**

An iconic figure of Belgian Symbolism, Fernand Khnopff (1858-1921) practiced painting, drawing, engraving, and photography. He had a notable influence on Art Nouveau artists in Belgium and France, as well as those of the Vienna Secession, including Gustav Klimt. In Paris, several of his paintings are displayed at the Musée d'Orsay.

While his works often have a cold, mysterious and refined feel, they also exude a very sensual atmosphere. The woman is often depicted as an idealized figure, linked to beauty and melancholy. Like an elusive muse, Marguerite Khnopff, Fernand's sister, appears in many of the artist's paintings.

Beyond their family relationship, Marguerite was an artistic and spiritual partner to her brother. She posed for him, and was also a constant and profound source of inspiration. In this lithograph created for the magazine *L'Art Belge*, her face with closed eyes is full of eroticism and mystery, revealing a woman both delicate and beautiful, eternal and desirable.

A special loan from *Le Cloître de l'Art* to the *Galerie Data*, this work offers the chance to evoke the Symbolist movement, one of Sasha Katz's many artistic influences. **Profile, Marguerite Khnopff** particularly resonates with the mystical and sensual dimension of her portraits, addressing themes that transcend centuries.



*We would like to express our sincere gratitude to the gallery **Le Cloître de l'Art** and its director **Salomé Bernard-Fischer** for generously lending this work by Fernand Khnopff to the exhibition. A work by Sasha Katz will be exhibited at the same time to mark this collaboration.*

Le Cloître de l'Art
16, rue de la Grange Batelière
75009 Paris
<https://lecloitredelart.com/>

1703 is a digital art hub created in 2022 by the brand design agency **17mars**.

1703 promotes digital art by designing and producing exhibitions for brands, centered around themes developed in collaboration with them. It offers brands a unique and innovative way to engage their audiences.

1703 brings together a network of artists from the motion design sector, the contemporary art world, and the crypto scene. Its goal is to showcase their work and help it gain recognition, by encouraging encounters, breaking down barriers to create synergies.
The hub is led by Elisabeth Karolyi, an art historian, curator, and journalist.

1703 is powered by 17mars and its in-house production studio. Founded in 2003 by Geraldine Karolyi, 17mars specializes in designing visual identities and producing films for brands. With offices in Paris and Nantes, 17mars works across sectors such as media, mobility, sports, and finance.

17mars values the permeability between art and design, fosters emerging artistic expressions, and supports artists by funding exhibitions.

"Our job as designers is to have answers to everything. The artist, on the other hand, asks questions. From this complementarity rises a much-needed dialogue, fueling creativity."
Geraldine Karolyi, Founder.

1703

1703, art for brands

www.1703.art

[instagram.com/1703_collective](https://www.instagram.com/1703_collective)

x.com/1703_collective

Elisabeth Karolyi elisabeth@17mars.com

powered by **17MARS**

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.

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

GALERIE DATA

26, boulevard Jules Ferry Paris 11

Thursday to Saturday 2pm-8pm

www.galeriedata.com

[instagram.com/galeriedata](https://www.instagram.com/galeriedata)

x.com/DataGalerie

Gabrielle Debeuret +33(6) 18 52 26 86