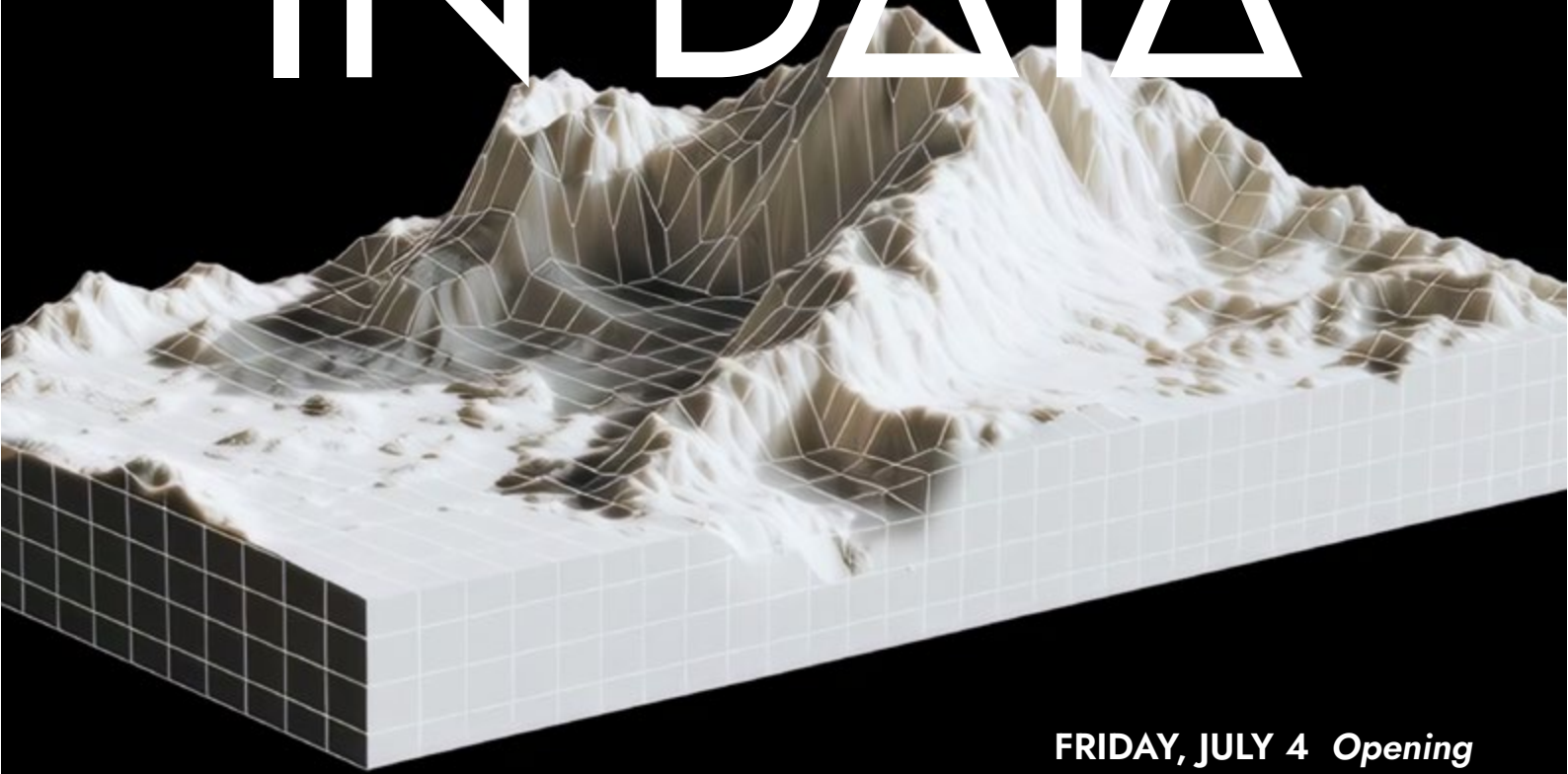


GALERIE DATA x  Forgio

FORGED IN DATA



CANNES, France
JULY 4 & 5, 2025

FRIDAY, JULY 4 *Opening*
6 - 10:30 pm

SATURDAY, JULY 5 *Access*
4 - 8:30 pm

A JOURNEY TROUGH TIME

 Forgio x GALERIE DATA

Île Saint-Honorat

- Guided visit of the Sainte-Croix Chapel to encounter Vera Molar's most recent physical works
- Discover of the island's agricultural practices and the history of its monastic community.

BASE 1

Quai de Max Laubeuf 06400 Cannes

Friday July 4
at 1:45 pm



The Art Foundry

- Guided tour of the atelier
- Insight into the bronze casting process

BASE 2

62, avenue de la Liberté 06220 Vallauris

Friday July 4
at 4:15 pm



Exhibition at the Villa FORGED IN DATA

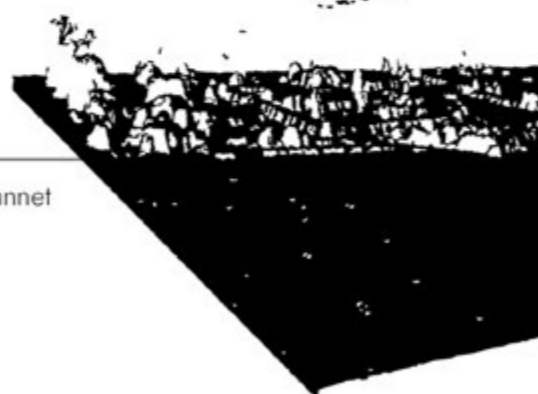
- Exhibition curated by Forgio x Galerie Data
- Cocktails, sunset projections, live minting and more.
- Artists on process and inspiration

BASE 3

14, rue du Canal 06110 Le Cannet

Friday July 4
Exhibition Opening
from 6:30 to 10:30 pm

Saturday July 5
Exhibition Access
from 4:30 to 8:30 pm



FORGED IN DATA

July 4 & 5, 2025

Exhibition Opening Friday, July 4, 6:30-10:30 pm

Exhibition Access Saturday, July 5, 4:30-8:30 pm

FORGIO and GALERIE DATA are collaborating to present the exhibition FORGED IN DATA, highlighting three-dimensional works created thanks to Forgio's unique expertise in transforming digital concepts into customizable physical artworks. For the first time, a new collection of bronze, ceramic, and wood sculptures—crafted in close collaboration with the artists—will be exhibited, alongside generative digital series and plotter drawings.

Running in parallel with the ETHcc event in Cannes, this exhibition showcases creations that push the boundaries of digital art production and reveal its tangible applications.

With the participation of the artists:

**Gwladys Bernard . Pierre Braun . DaturaScore . Julien Espagnon .
Julien Gachadoat . Goldcat . Auriea Harvey . Samuel Javelle .
Loackme . Marc Maurer . Jacek Markusiewicz . Palancus .
Piter Pasma . David Umemoto . Mark Webster . x0y0z0tn**

Galerie Data

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Forgio

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Luca +1(438) 925-0924



A JOURNEY TROUGHT TIME

Visit to Île Saint-Honorat

Île Saint-Honorat

> Meet us at Quai de Max Laubeuf
06400 Cannes

Friday July 4 at 1:45 pm

- Guided visit of the Sainte-Croix Chapel to encounter Vera Molar's most recent physical works
- Discover of the island's agricultural practices and the history of its monastic community.



The Art Foundry

**>Meet us at 62, avenue de la Liberté
06220 Vallauris**

Friday July 4 at 4:15 pm

- Guided tour of the atelier
- Insight into the bronze casting process

A JOURNEY TROUGHT TIME

Visit of our Art Foundry



A JOURNEY TROUGHTIME

The exhibition at the Villa

Forged in Data

**> Meet us at the private Villa
14, rue du Canal 06110 Le Cannet**

Exhibition Opening

Friday July 4 / 6:30 to 10:30 pm

- Exhibition curated by Forgio x Galerie Data
- Cocktails, sunset projections, live minting and more.

Exhibition Access

Saturday July 5 / 4:30 to 8:30 pm

- Exhibition curated by Forgio x Galerie Data
- Artists on process and inspiration



Gwladys Bernard «Sans-titre NBGD01-3040» 2025
Hand-made drawing,
Ink on graph paper,
17x25 cm, framed in 30x40 cm, unique piece

Gwladys Bernard, Rythmanalyse

Gwladys Bernard's creative process is rooted in duality.

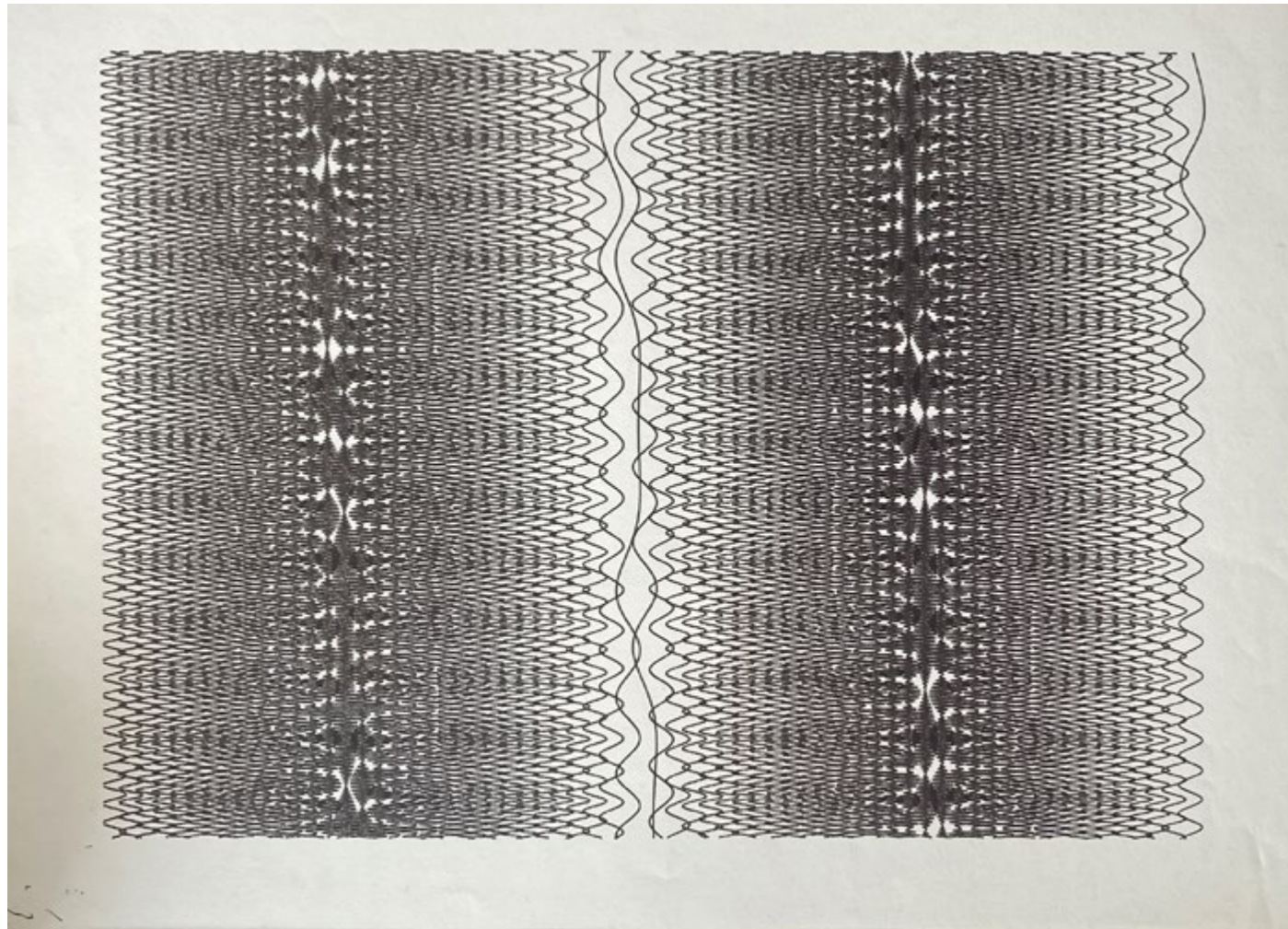
On one hand, there are the architectural eurythmies, through which the artist captures and translates the rhythm of urban structures and the life unfolding within them. Each building bears the invisible traces of habits, trajectories, and pulses of its inhabitants. These forms, imbued with collective memory, reveal an inner vitality that she expresses through a play of lines, repetitions, and breathing spaces.

On the other hand, there are the rhythm analyses, sensitive compositions that convey the energy and emotions these spaces evoke in her. Her own body then becomes a measuring tool, acting like a metronome to set the tempo. Each line, each repetition, each pause is born from the rhythm of her breath, the beating of her heart, and the vibrations she feels while drawing, connecting the tangible outside world to the intangible realm of her inner perceptions.

These diptychs are her windows onto the world and onto the artist's inner universe, partitions where the harmony of structures and the pulses of the imagination.



Gwladys Bernard «Sans-titre NBGD02-3040» 2025
Hand-made drawing,
Ink on graph paper,
17x25 cm, framed in 30x40 cm, unique piece

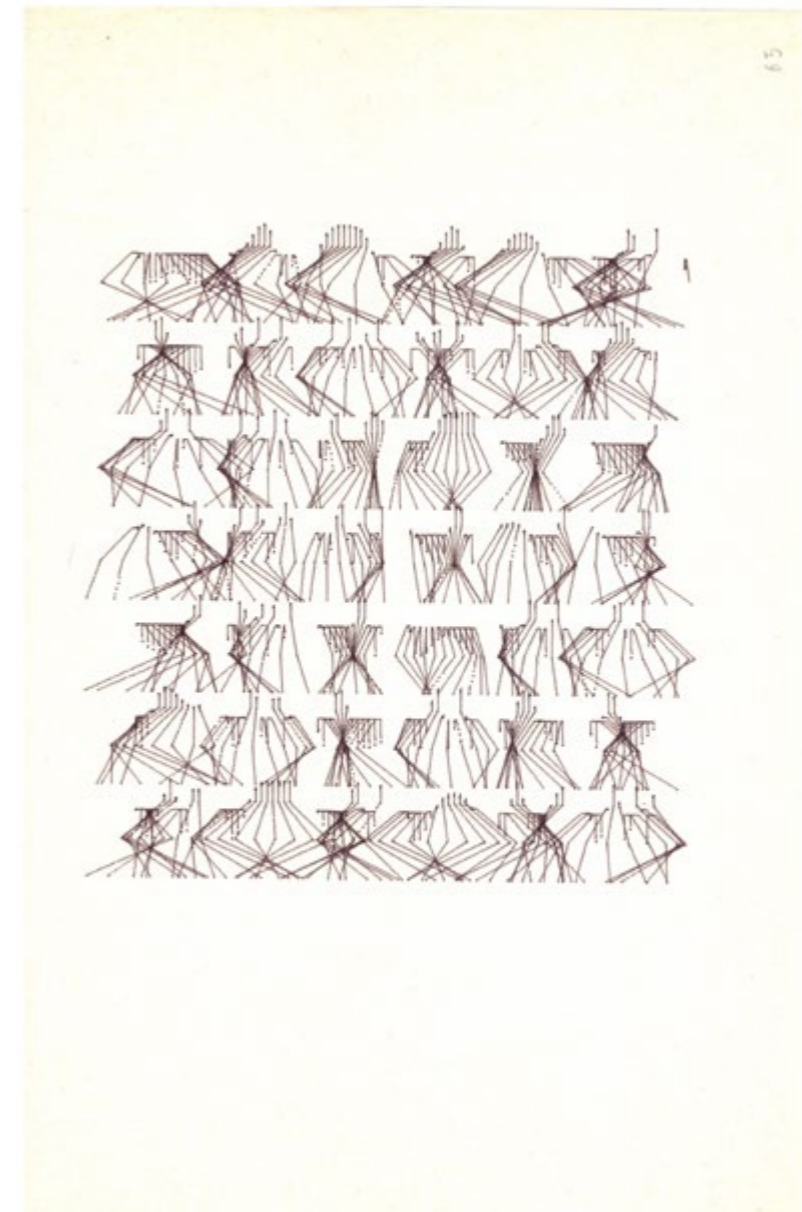


Pierre Braun, Sinusoides 1981/1982, section sin1_81_3
Generative drawing made with a Hewlett Packard plotter,
ink on paper,
42 x 29.7 cm, unique piece

Pierre Braun, sinusoides 1981/1982

This series represents sinusoidal waves whose frequency increases continuously. They are graphically represented by dividing them into sections of identical size, aligned at a common origin point on the x-axis. The assembly of these waves forms a rectangular grid, creating a surface animation with graphic densities that vary according to the frequencies. The frequency exceeds the resolution of the plotting step, causing the tip to move back and forth to reach the following coordinates.

This creates a graphic and mnemonic resonance effect with back-and-forth lines, producing secondary "ghost" figures and questioning the data captured by the visualization in the graphic programming process. The aesthetic of these compositions lies in the way aesthetic information emerges in time and matter, uniquely mediated by the mechanical process of plotting.



Pierre Braun, Spirales Carrées 1982/1984, section sin_b2,
Generative drawing made with a Texas Instruments plotter,
ink on paper,
21 x 29.7 cm, unique piece

Pierre Braun, spirales carrées 1982/1984

In these compositions, various interactions are at work, involving sinusoidal calculations to create graphic modulations. The drawing does not follow a linear development, but rather a square spiral progression, beginning at the center of the composition and moving toward the periphery. The amplitude of each line increases gradually from module to module, from the center toward the edge, creating an agitated organic character with breaking effects. Despite the visual differences, the sinusoid remains the driving force behind all the drawings, even though the calculation of the filling differs significantly from the conventional approach.

Each line is considered as an element added to the whole, composed of strands and segments of sinusoidal lines that are organized through calculations and transfers onto the surfaces. The complexity lies in the grouping of lines into graphic modules, each module consisting of about a dozen sinusoids with a limited number of calculation points to obtain broken lines. Furthermore, each module line is calculated in relation to an origin point that evolves periodically according to another sinusoid, making each line unique.



Julien Espagnon, Metakinetic n°142, 2025
Generative drawing made with an AxiDraw,
Acrylic markers on 400g paper
42 x 59,4 cm, unique piece

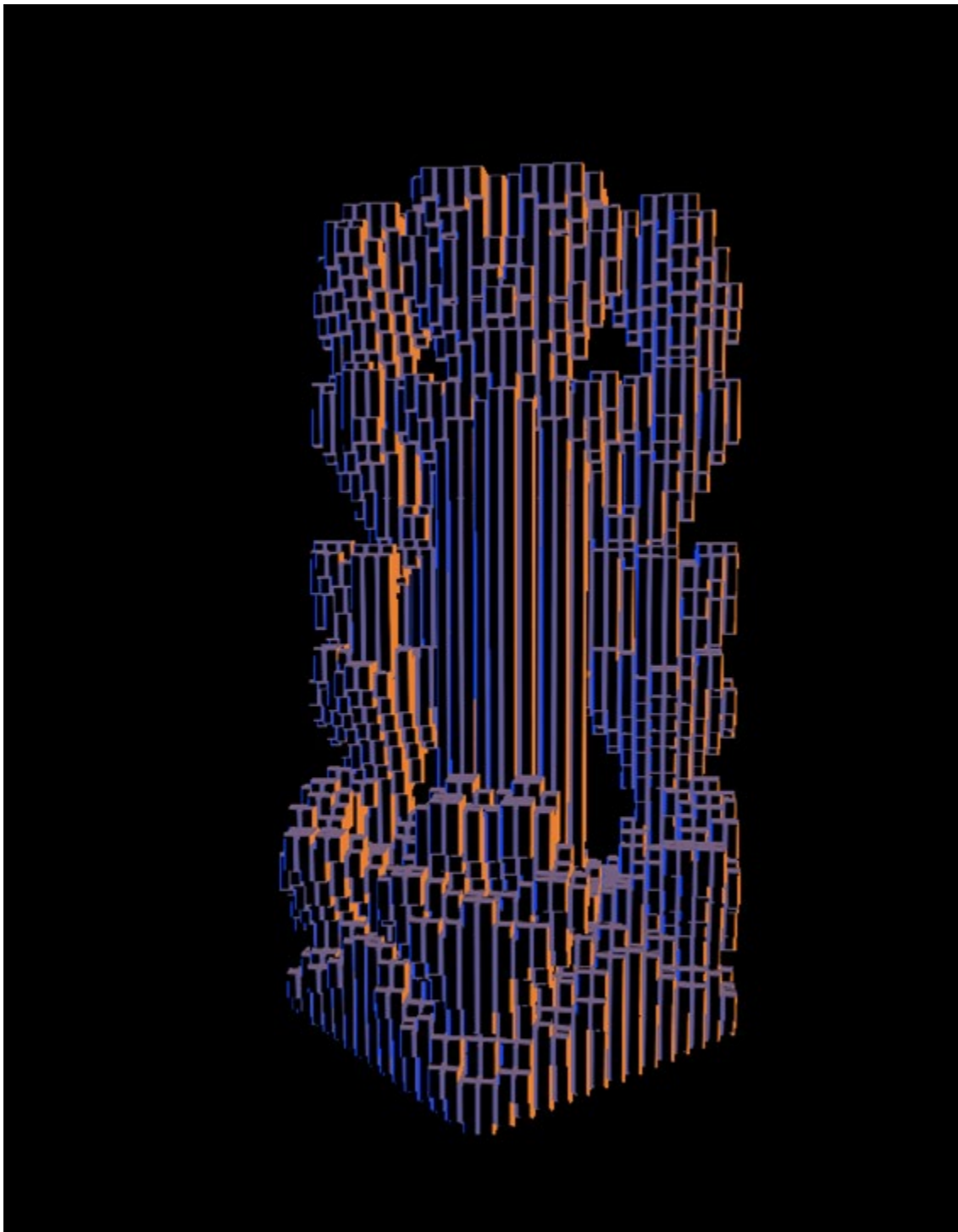
Julien Espagnon, Metakinetic, fxhash series

The concept behind «Metakinetic» is based on the idea of movement and metamorphosis. Each piece is created to be subsequently interpreted and traced by a plotter machine, reinforcing the evolving nature of the work. The choice of name reflects this intention: «meta» refers to the abstract representation of an articulated arm, which is then physically drawn by an actual articulated arm—the plotter. «Kinetic» refers to the element of movement inherent in both the artwork's theme and its method of production.

This project also marks an important stage in my practice of plotter drawing. I made a conscious decision to develop works that could be plotted, ensuring that each creation could be adapted to different paper formats, from A4 to A1. The challenge was to ensure that proportions remained constant, regardless of the drawing's size, while using the same plotter tool. In other words, «Metakinetic» is an artistic exploration where form, function, and technical feasibility meet. The resulting pieces are both an expression of my personal aesthetic and a demonstration of the possible synergy between human creativity and mechanical precision. Plotter drawings are made with acrylic markers. This choice of material enriches the texture and depth of the works, highlighting the blend between traditional craftsmanship and modern technology.



Julien Espagnon, Metakinetic n°143, 2025
Generative drawing made with an AxiDraw,
Acrylic markers on 400g paper
42 x 59,4 cm, unique piece



Daturascoré, LIITH , fxhash series

LIITH extends the exploration initiated with HIVAA* by offering a new level of control. The user can guide the generative process by choosing a combination of an initial configuration (pattern), a rule inspired by cellular automata, and a color palette. The resulting structure oscillates between intention and chance.

Here, matter gives way to algorithms, and urbanism detaches itself from the territory. Without a defined function, these structures exist in a floating state, awaiting use, occupants, or meaning.

Perhaps these «algorithms» are suited for yet latent uses. In this abstract space, architecture is no longer a frame, but a hypothesis.



Daturascoré, Architronics, Ruines, 2025
gif, 1080x1440 px, 00:11'



Daturascoré, Architronics, Loggia, 2025
gif, 1080x1440 px, 00:11'

Daturascoré, Architronics

In **Architronics**, Daturascoré reinvents architecture through a refined and minimalist graphic language. This stylistic exercise, based on the animation of black-and-white GIFs, relies on simple 3D structures that continuously transform.

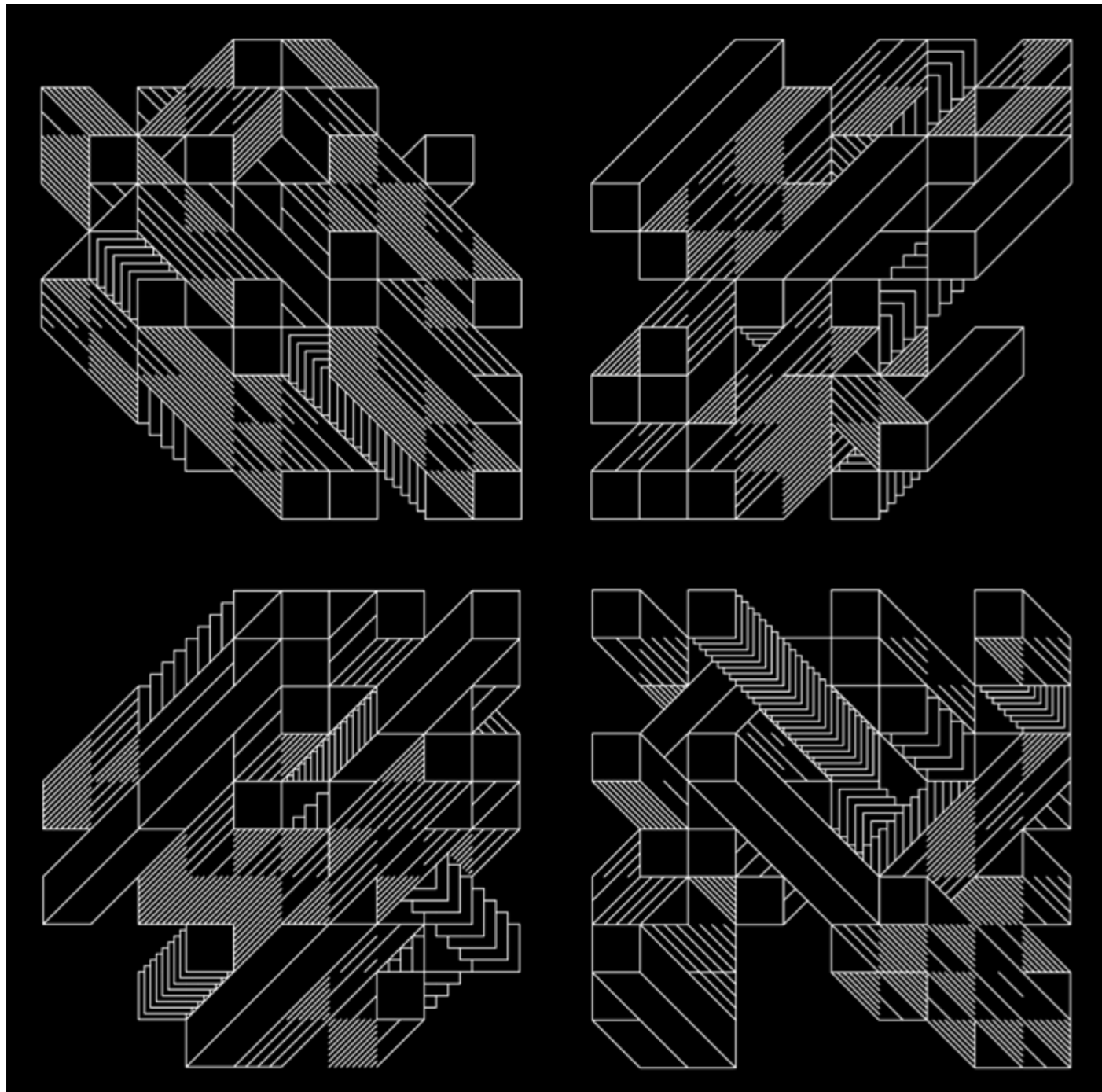
Rather than remaining static, architecture becomes a shifting entity that adapts, mutates, and negotiates with its own balance, its inhabitants, and its environment.

This perpetual motion evokes the growth of natural organisms, geological formations, or ruins slowly reshaped by time. Here, the speed of transformation is exaggerated, conveying a sense of urgency. Impermanence and potential glitches—or structural errors—must be taken into account.

The elemental nature of these works reflects the fragmented essence of digital media, reminding us that these structures exist solely through calculations and algorithms, making them susceptible to alteration, transformation, or erasure at any moment.

Some constructions explore the paradox of coexistence between creation and disappearance.

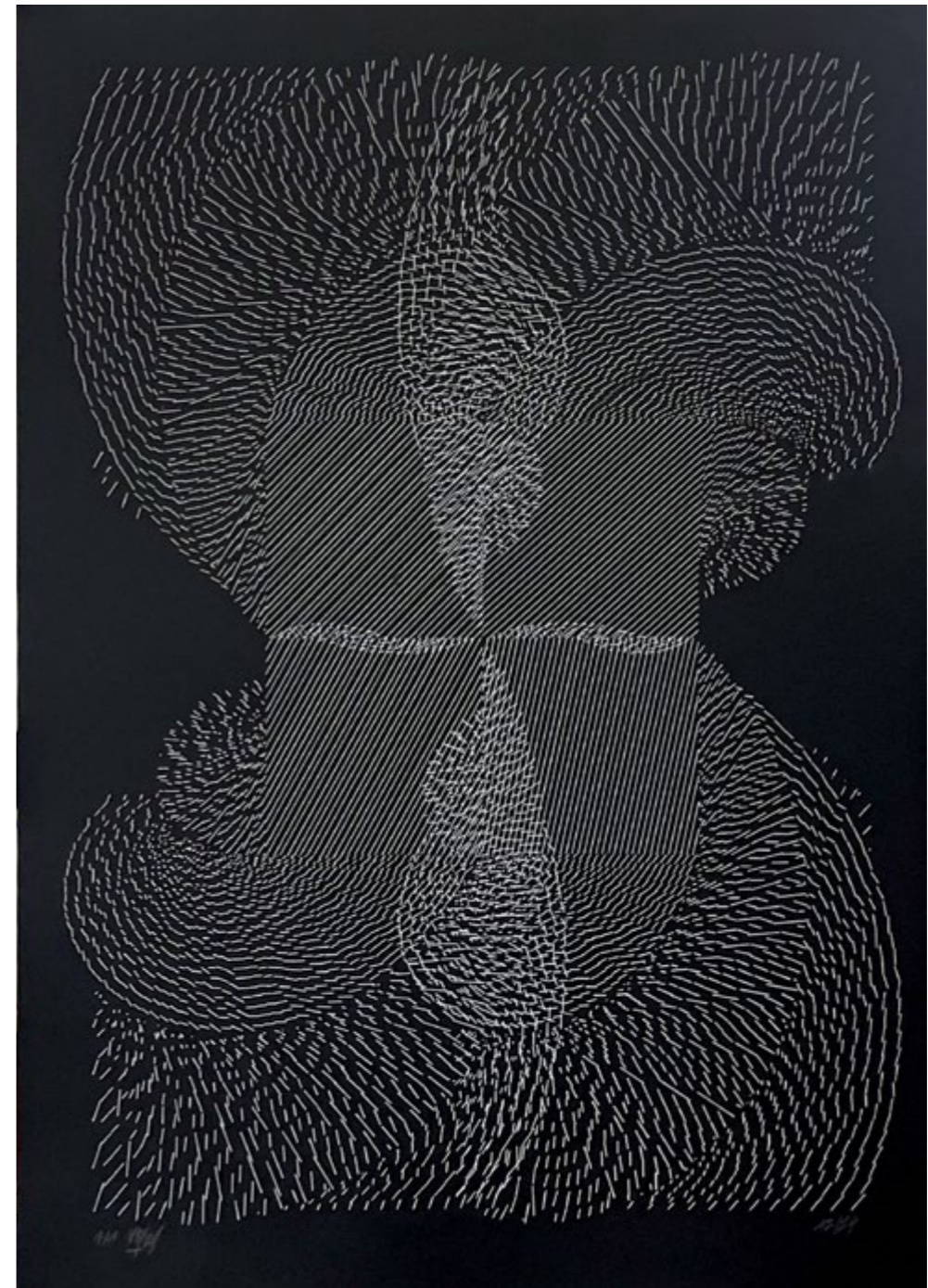
Self-generation or self-repair suggests an infinite creative process, while erosion highlights the fragility and temporality of any structure. This dialogue between growth and collapse mirrors the instability of the contemporary world, caught between ecological crisis and technological advancements.



Julien Gachadoat, Superspective 2025
White ink on paper (Fedrigoni Sirio Ultra Black 280 gm2)
40x40 cm, unique piece

Julien Gachadoat, Superspective

Superspective plays with our view by randomly placing cubes in isometric perspective on a two-dimensional grid. Their superimposition creates a rhythmic composition of lines, creating an illusion of depth and movement.



Julien Gachadoat, Curls, 2024
White ink on paper (Fedrigoni Sirio Ultra Black 280 gm2)
42x59.4cm, unique piece

Julien Gachadoat, Curls

Four squares make a quarter-turn from the corners to the center of the composition, in a slightly asymmetrical rotational movement. Their placement in space overlaps in a geometric choreography of lines.



Julien Gachadoat, Solid Superspective #2, 2025
Enamel on lava stone
50x50 cm, unique piece



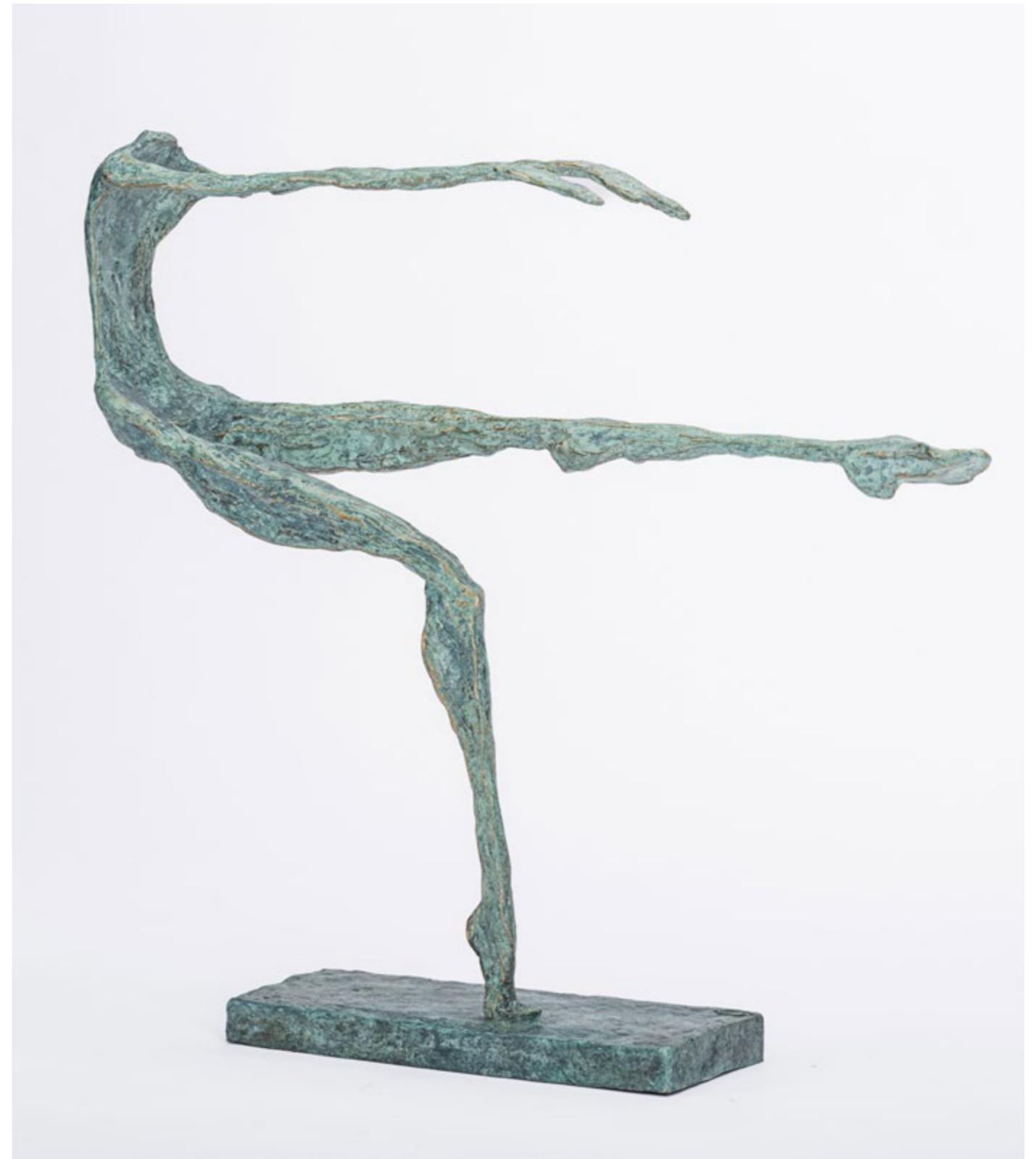
Julien Gachadoat, Solid Superspective #1, 2025
Enamel on lava stone
100x100 cm, unique piece



Goldcat, The Swimmer, 2025
Bronze, Edition made from the original polymer mold
35 cm, unique piece

Goldcat, The Swimmer

The Swimmer is the artist's exploration of the tension between control and surrender, capturing the moment where effort gives way to trust. Suspended in a moment of effortless drift the figure's limbs stretch impossibly outward as if pulled by invisible currents. Despite being cast in bronze, the sculpture appears weightless, suspended in a pose that seems almost too delicate to hold.



Goldcat, Swimmer, 2025
Bronze, Edition made using 3D scan
150 cm, unique piece

Goldcat, Swimmer



Auriea Harvey, Collection MysteryV5, Red Yellow and Blue Bronze
Bronze, 15 x 15 cm
unique piece



Auriea Harvey, Collection MysteryV5, Sand
Fused sand, 40 x 40 cm
unique piece

Auriea Harvey, MysteryV5

In Auriea Harvey's *The Mystery* [v5-dv1], sculpture exists in both the digital and physical realms. Symbolic imagery evoking concepts of Memento Mori, found in the skull (bone), a face (nature), a rose (beauty), and a braid (death). Using self-portraiture, Harvey is inserting the beginning of an African-American woman into art history, an overdue revision of the narrative.

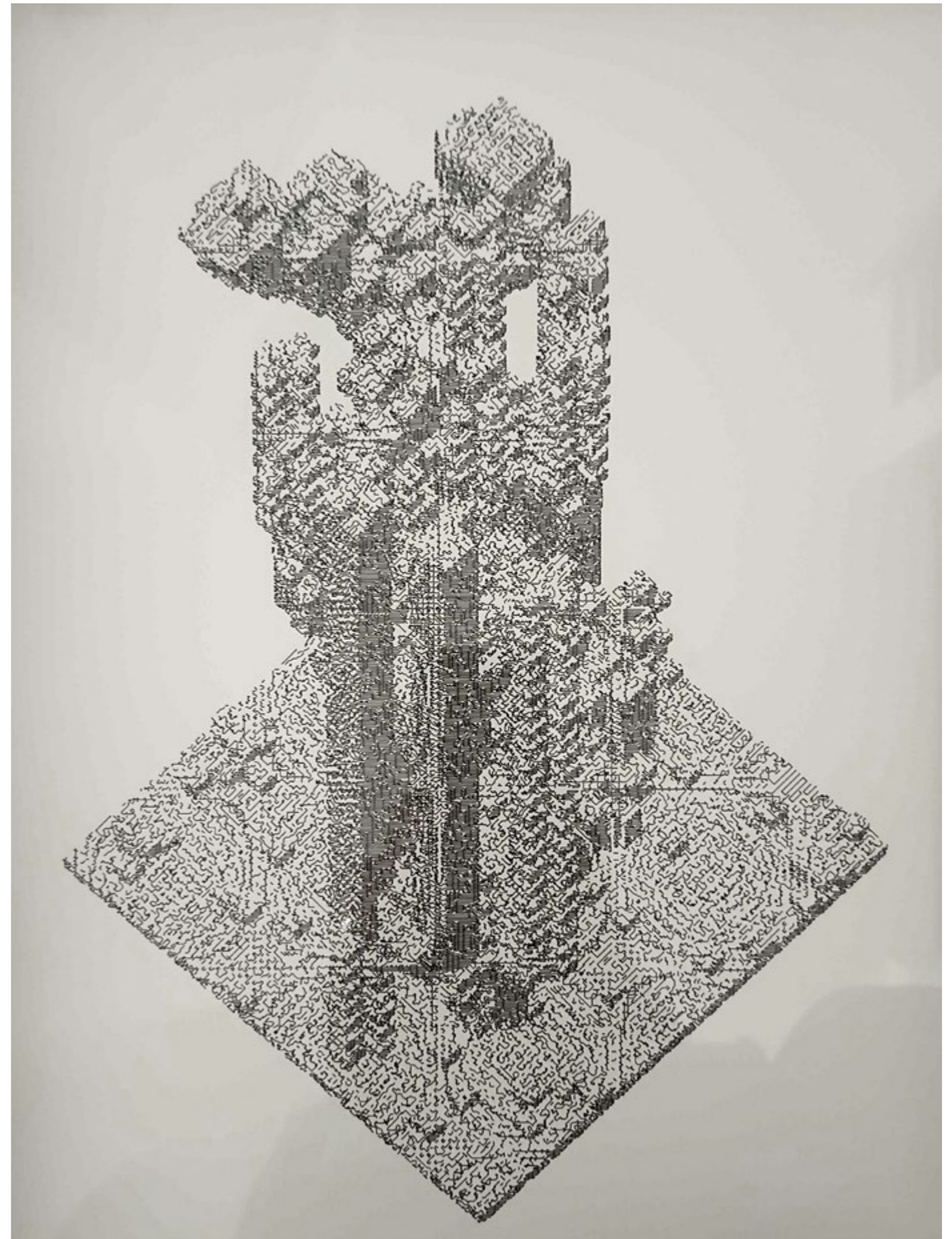


Samuel Javelle, Reef 1728927569995, wood sculpture
laser-cut wood, glue, paint
25 x 25 x 60 cm, piece unique

Samuel Javelle, reefs

reefs is a long-running series inspired by coral reefs and their developmental dynamics. It explores how natural structures emerge and transform under the influence of internal and external forces.

The reefs are both physical and digital. Generated by code (javascript), a single seed allows a variety of exports that can be embodied as sculpture, drawing or GIF. Each piece is generated by biology algorithms that are hijacked to be applied to digital materials: points, vectors, 3d meshes and so on. The series questions the impact of time and cellular automata on matter, playing on the boundary between the living and technology.



Samuel Javelle, Reef 1728927569995, plotter #1
Gel ink on Canson paper
30 x 40 cm, unique piece



Samuel Javelle, Reef 1728927569995, plotter #2
Gel ink on Canson paper
30 x 40 cm, unique piece



Samuel Javelle, Reef 1728927569995, bronze sculpture
Bronze verdigris patina, sublimation of 3d printing
19 x 20 x 30 cm



Marc Maurer, Glance, drawing #9, 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, 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.

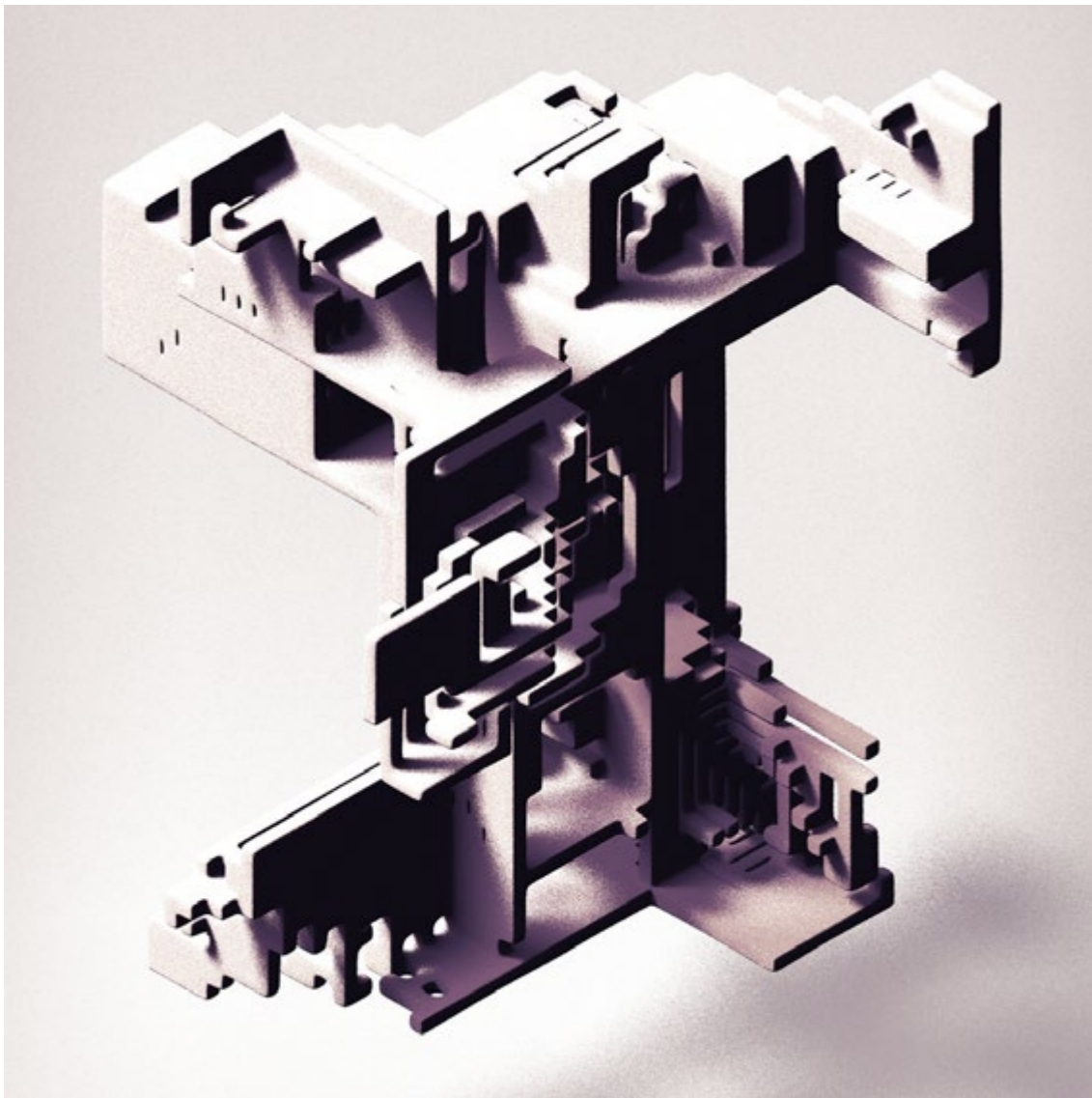
The code was created using p5js and does not include third-party libraries. The program starts from the center of the canvas, where random values determine the scale of the noise, creating smooth transitions and angles. Based on the noise, a color index is calculated that clearly separates the boundaries.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



Marc Maurer, Glance, drawing #7, 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, Glance, drawing #10, 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



Jacek Markusiewicz, in osculari, fxhash series

The building block is a cube: a unit of virtual matter separated from the external void by six square faces of digital bark. Growth begins when two cubes are attached face to face. The bark that separates them disappears, and the blocks fuse into a single organism. Each cube can expand like this in one of six directions, ultimately branching into an orthogonal tree-like structure that can fill infinite extents of Cartesian space with interconnected square faces.

When two faces meet in this system, the branches they belong to can combine. It is as if the digital bark encapsulating virtual matter has gradually peeled away, and the exposed inner tissue hidden beneath the faces blends together — a healing process in which two branches converge and begin to grow as one.

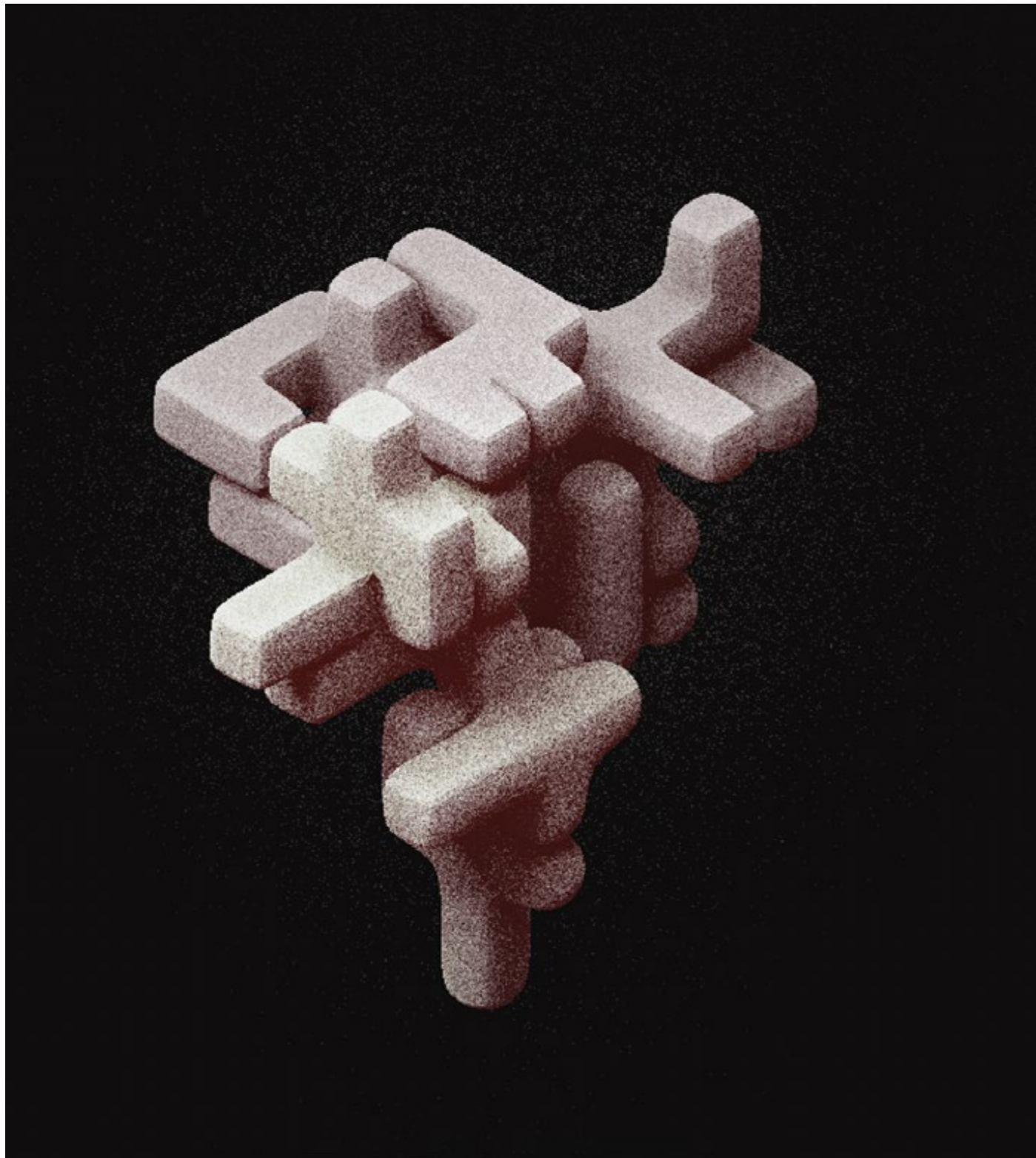
This growth tells a story about the resilience of a living being and how its fragmented parts come together to create a new wholeness. The newly found unity offers strength and hope for regeneration.

While constrained by its own expansion, the tree ensures that no part obstructs another from view. The viewer's eye gives the structure purpose and motivation to grow, but the expansion is jagged and chaotic. Limited to straight angles, the tree takes the shape of a human-made composition. It is a blend of primitive architecture with futuristic structures, and it is unclear whether it is still in construction or already in a state of ruin.

in osculari is part of a fundraiser for curing Parkinson's with @Cure3Exhibition, A selling exhibition to raise funds and awareness for the @CureParkinsonsT curated by Alex Estorick and Foteini Valeonti in collaboration with fxhash.



Jacek Markusiewicz, serie in osculari
 bronze, 40x40cm
 pièce unique



Jacek Markusiewicz, de|growth:generations

Degrowth is a serie launched on fxhash on January 2022. Each iteration is generated by a custom growth/decay algorithm. Materials tend to take on particular forms due to their physical properties, technological necessities or natural limitations. The image is rendered using a custom raytracing script. Forgio have materialized one sculpture in bronze based on one iteration from the algorithm.



Jacek Markusiewicz, serie de|growth:generations
fused sand,
40x40cm, unique piece



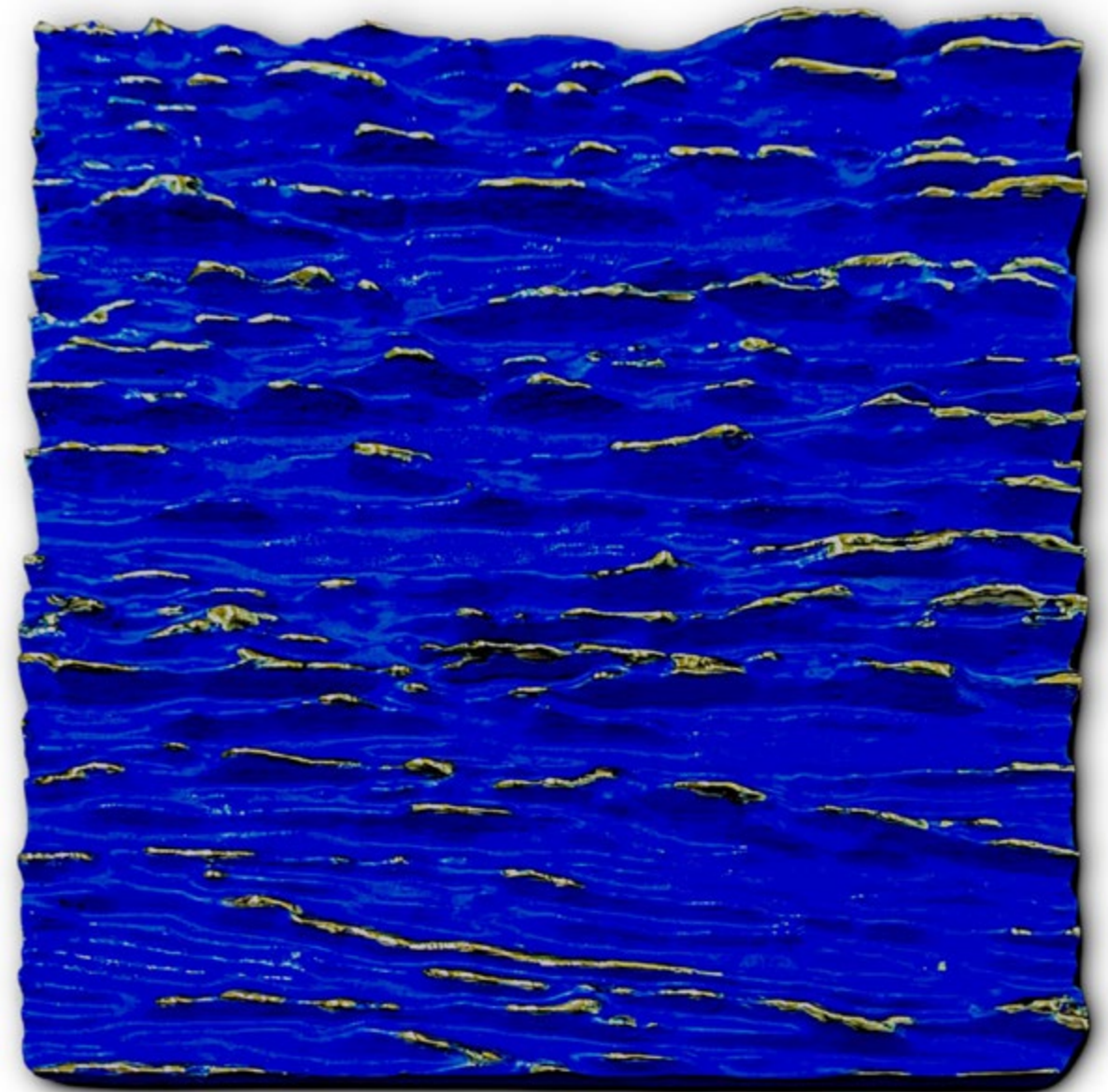
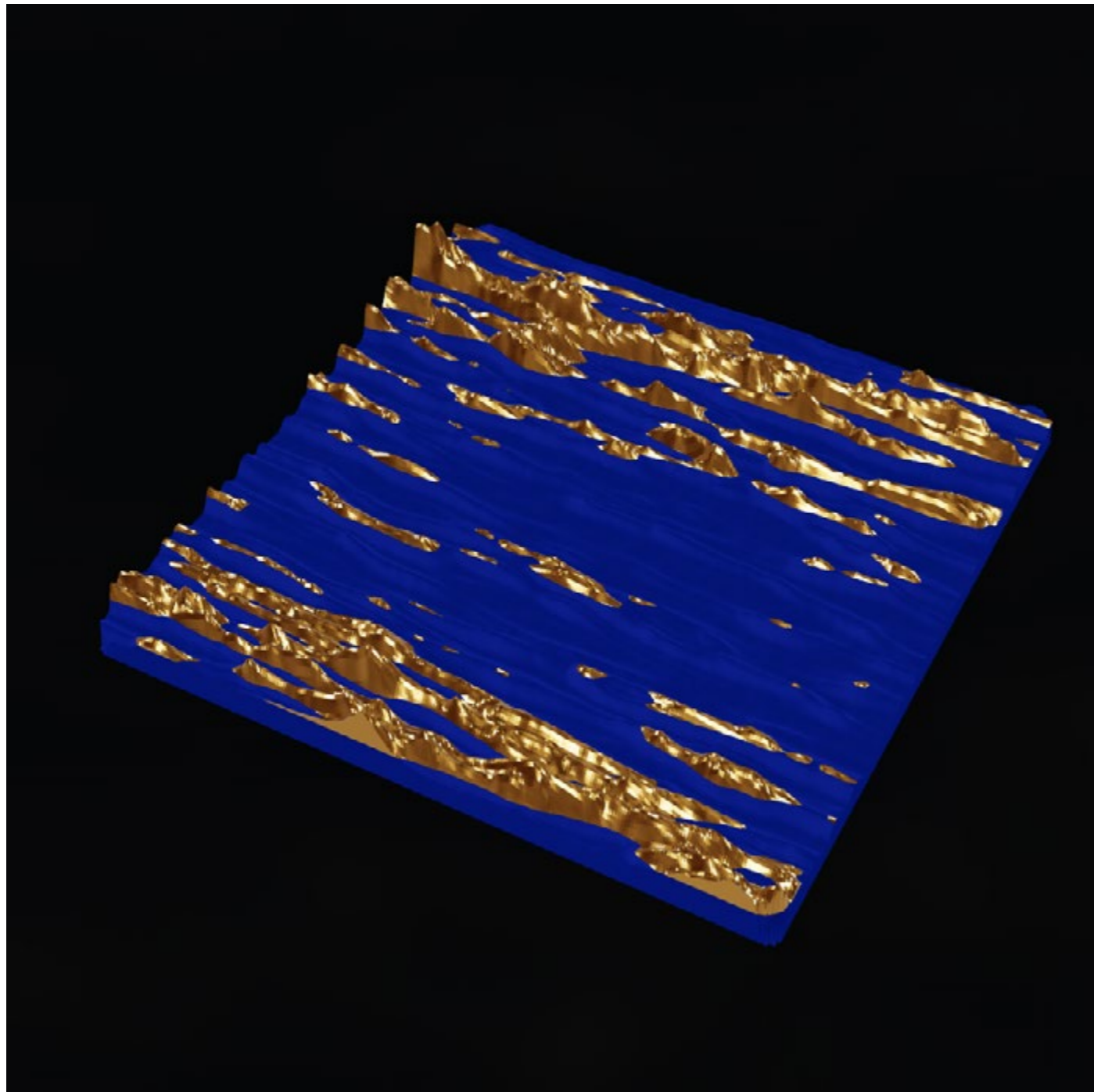
Piter Pasma, Impossible Sentinels
Marble engraving with inlaid paint
18 x 21 cm, unique piece

Piter Pasma, Impossible Sentinels, fxhash series

Impossible Sentinels is a product of Piter's continued exploration of the duality of code and data.

Only 4750 characters of code (or data?) fully define this series of 50 unique curated digital artworks. Some pictures are worth a thousand words, these are 95 characters. Information so powerful, you actually need less.

Impossible Sentinels is part of a fundraiser for curing Parkinson's @Cure3Exhibition, A selling exhibition to raise funds and awareness for the @CureParkinsonsT curated by Alex Estorick and Foteini Valeonti in collaboration with fxhash.



Palancus, Light ripples 4

Transposition of light using an heightmap to create a 3D object.
Blue patinated bronze bas relief eroded and polished
24x24x3cm

Palancus, Light Ripples, on TransientLabs

From photography to a 3D physical object in pure bronze.
This token creates a link between the light reflecting on the water surface revealing itself with light too. The link between light, water, movement and digital interpretation records an instant in universe. The original pic was shot at Juan les Pins in France with a Sony Alpha 6000 on the 29 December 2021 at 16h58. The light was extremely unusual this day and i was there to record it. With this token you can build a physical object that will materialize a lost memory.

The bronze artifact will be patinated in cobalt blue and the top geometry mirror polished, this will create a pseudo light reflection materializing the original picture.
Additionally creating reflections in a dark room from a front light.

A much higher resolution file will be used to build the physical object, many handmade and digital processes will pile and add random imperfections.

The physical object will be hand signed at the back.

This artwork is the fourth in the set, 9 different artworks will be made in total, each one from the same instant but from a different part.

The whole process will be documented and integrated gradually using the capabilities of ERC7160. Distinctive parts will also serve as authentication reference.



David Umemoto, No Way Out

This piece is part of a continuum of work centered on pathways, aiming to emulate the cycles of nature—cycles of erosion and recreation—that embody the perpetual reshaping of contours under the forces of the elements. Geological strata and crystals, with their natural architectures, serve as models.

The process is both thoughtful and iterative, with the created forms aligning into sequences of combinatorial variations. Each piece presents a unique face while remaining part of the same lineage, allowing for an exploration of transformation through time, transmission, and tradition.

David Umemoto, No way out, 2025
Labyrinthe en marbre de 50 x 50 cm
unique piece



Pablo Abarzúa, v Roy Battys corridors, fxhash series

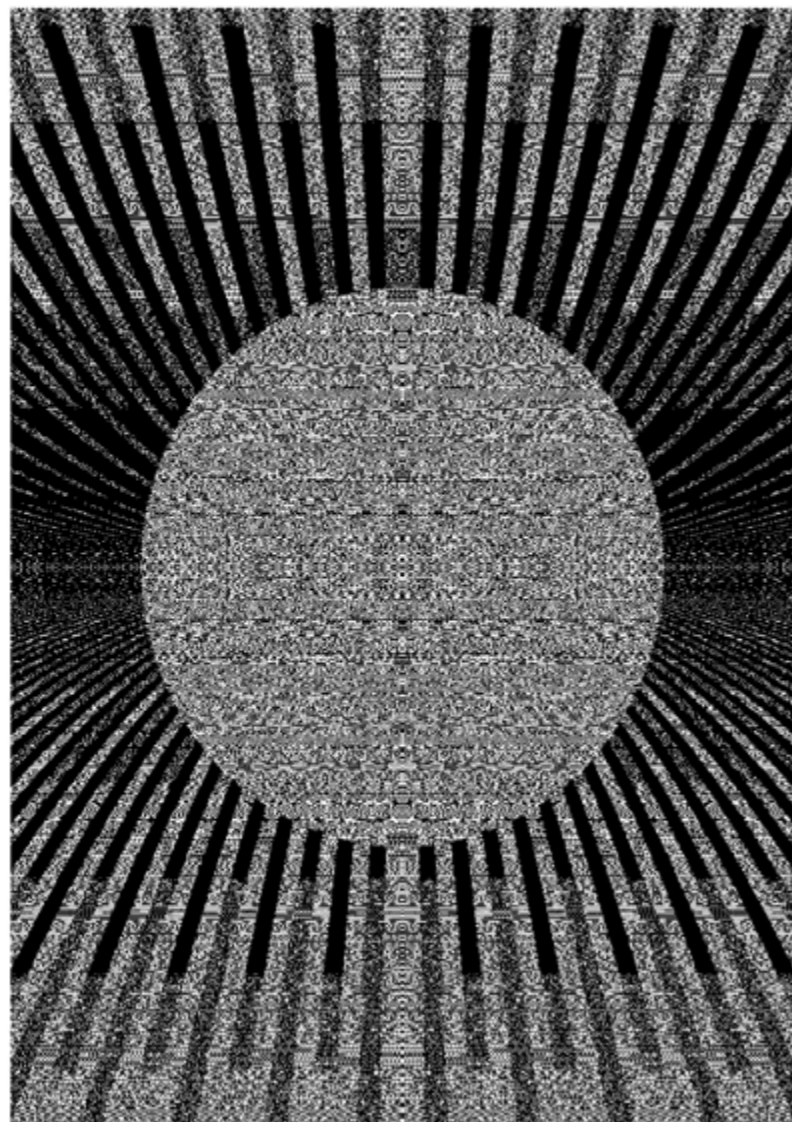
The title 'Roy Batty's corridors' refers to Roy Batty, the replicant from the movie 'Blade Runner', and transitively to Ridley Scott and his use of light in his films. This concept evokes real corridors, hallways between rooms, like the corridors of our mind, where we wander and even get lost.

The corridors of lights and shadows through which Roy Batty wandered, aware that his time of existence was running short, are a metaphor for our life. A brushstroke barely visible among everything unexplored that could have been. A room dimly lit by the light coming from outside. Strokes, lights, and shadows, real or imaginary, created by our anxieties, shape and/or distort the scene, making it clear that what matters is not only what is seen but also what remains hidden.

'All those moments will be lost in time, like tears in the rain,' said Roy Batty.



Pablo Abarzúa, OxOyOztn, Architectural Mitosis, 2025
Bronze, Edition made using 3D scan
35 cm, unique piece



loackme, Breaking Point, a primo
Print on Fine Art 190g paper
84.1 x 59.4 cm, unique piece

loackme, Breaking Point

In this series of artworks, loackme delves deeper into the expressive potential of dithering, pushing beyond its conventional role as an image processing technique. The idea is to elevate the algorithm itself to the forefront, transforming it into the very essence of the artwork. Building upon earlier generative work, such as **Broken Dither** (fx(hash), 2021), this series continues loackme's ongoing exploration of the inherent beauty and complexity within simple algorithmic processes. These artworks are however not outputs from a generative system. While a common code base forms the foundation of the series, each artwork is the result of serendipitous exploration and parameter fine-tuning, introducing an element of deliberate control and intentionality. The title «Breaking Point» carries a dual meaning. It refers to the point where the structured logic of the dithering algorithm begins to fracture and yield unexpected results, creating the intricate textures and patterns that characterize the series. Additionally, it alludes to loackme's manipulation of the algorithm, pushing its boundaries and subverting its deterministic nature. Interestingly, while the series does not explicitly employ pseudo-randomness, some of the methods used to modify the dithering matrix draw inspiration from formulas used in pseudo-random number generators. This approach creates a tension between predictability and chance, further blurring the lines between the algorithm's rigid structure and the artist's deliberate interventions.



Mark Webster, Language is Broken, LIB_002
Print on Arches 300gsm paper
84.1 x 59.4 cm, unique piece

Mark Webster, Language is Broken

Mark Webster's work explores the materiality of language, transforming signs, symbols, letters, and words into pure visual elements. **Language is Broken** evolves from the earlier project **distraKted**, which was presented as an online exhibition with Verse Works in December 2024. This new iteration not only presents fresh images that have been printed, but also reveals the generative system underlying the work's creation. The initial ideas for this generative work emerged from a personal experience with diminishing reading attention, which led the artist to investigate some of the universal formal qualities that allow text to be recognized across different writing systems, even without understanding the language itself. Text possesses inherent structural patterns that shape how thoughts are organized into communicative concepts. Perhaps the most fundamental of these patterns is linearity – the way written language occupies space on a page in predictable, ordered arrangements. By deliberately disrupting and distorting these linear structures, as well as playing with typographic form, the artist seeks to highlight language's visual essence while revealing its fragility. This process liberates letterforms and their spatial compositions from their communicative function, allowing them to exist purely as visual works.



GWLADYS BERNARD

https://www.instagram.com/gwb_gwladys_bernard

Gwladys Bernard is a visual artist whose work explores the rhythms of urban structures and the emotions they evoke. Through a sensitive geometric language, she creates autonomous micro-spaces and subjective mappings of the inhabited world. Her creations take the form of drawings, mural frescoes, and installations, often enriched by collaborations with other disciplines such as music and digital arts.

Between 2014 and 2025, Gwladys Bernard exhibited her work in venues such as the Montreal Museum of Fine Arts (2016), the Biennale des Imaginaires Numériques in Marseille (2022), and the Galerie MESTIERS in Paris (2025). She also created several mural frescoes in Marseille and Vierzon (2022-2023), participated in group exhibitions in Hyères and Aix-en-Provence, and collaborated on graphic publishing projects in Marseille. Her work has been regularly presented in cultural centers such as Césaré in Reims, notably through illustrations and visual installations.



DATURASCORÉ

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

Daturascoré is a designer and 3D graphic artist who has been experimenting for several years with generative and animated models, created by manipulating 3D scenes using a system inspired by cellular automata. By selecting specific parameters or rules, this artistic process generates distinctive shapes, colors, patterns, textures (such as woven hatching), and movements.

Her works were licensed in 2023 by Setta Studio (Dina Chang and Timothy Saccenti) for a Metallica music video. In the same year, she participated in the Refraction Festival at The Black Box in Denver, and at NFT.NYC in 2024 in the Animation category. In 2025, she is exhibiting at Galerie Data as part of the SyntaxError exhibition.



PIERRE BRAUN

<https://www.instagram.com/pier.braun>

Pierre Braun has been a lecturer and researcher in art at the University of Rennes 2 since 1994, holding a doctorate in arts and art sciences obtained under the supervision of François Molnar. A specialist in pioneering forms of computer art and net art, he initiated digital teaching in his department, created several innovative master's programs, and heads the publishing house Présent Composé. Author of numerous articles and books, he is particularly interested in vector and generative drawing, questioning the modernity of these processes in the face of the advent of synthetic images. Practicing programmed drawing since 1981, he has collaborated with Vera Molnar and conducted research on graphic programming, exploring the richness of algorithmic graphic compositions. His work combines scientific rigor, a playful spirit, and experimentation, questioning the relationship between traditional graphic writing and digital coding.

Pierre Braun has held solo exhibitions at the Lara Vincy Gallery and at the University of Rennes 2, with projects such as "Recollection" (2014) and "Un éclair... puis la nuit" (1999). He has also participated in numerous group exhibitions in France and abroad, including "Peindre #3," "Digital Konkret 1" in Bonn, and "CAAO" at the Sorbonne, highlighting his commitment to digital art and generative practices.



JULIEN ESPAGNON

https://www.instagram.com/julien_espagnon

Julien Espagnon, born in 1992 and living in Paris, is an artist with a background in Applied Arts who has specialized in generative art, a practice that combines programming with visual creation, both animated and static. In 2017, he developed the project "365 shapes of blue" by creating an animated shape each day, then transferred his digital creations onto paper using a plotter, seeking to fuse digital plasticity with the materiality of drawing. His work gives great importance to randomness, both in algorithmic generation and manual plotting, making each piece unique, where error and chance become sources of creativity. Julien Espagnon favors the sensitive and organic dimension of his works, drawing inspiration from the real world and exploring the intersection of science and imagination to produce a contemporary artistic expression.

Since 2020, he has participated in workshops (Stéréolux, Pôle design de Villefontaine, EM Lyon) and has been teaching in order to share his passion for creative coding and plotter drawing.



PALANCUS

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

Gines-David Perez alis Palancus was born in Cannes in 1973, he live and work on the French Riviera

Landscape designer, I had the privilege to study at the Mediterranean School of Gardens and Landscape in Grasse in the 1990s.

The various encounters i had there shaped my vision of spatial design and initiated my work as a visual artist.

My work, since the end of the 1990s, has consisted of studying and implementing a whole series of computer treatments associated with image and using them to create pieces that question our relationship to color or shapes but also to the memory of images recorded in our unconscious.

The search for structures in the simplification of images by reduction or transposition of information constantly leads me to new pieces.



GOLDCAT

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

Born in Germany and raised in Kenya, goldcat discovered the magic of digital painting and initially pursued a career in freelance illustration. It was March 2021 that she left the confines of commissioned work and launched her fine art career. By authenticating her digital pieces, Blockchain technology gave her the freedom to pursue her own creations.

goldcat's work spans expressive charcoal drawings, vibrant digital paintings, and three-dimensional forms in digital mediums and clay. Her art captures figures in inward-focused, pensive states, using body language and textured marks to convey inner workings, from turmoil to serenity. Her work has been featured at Christie's 3.0, Artverse Gallery in Paris and the digital art mile at Art Basel.

goldcat's evocative pieces blur the boundaries between traditional and digital art mirroring our increasingly digital lives and proving it doesn't have to be either/or.



JULIEN GACHADOAT

<https://www.instagram.com/julienv3ga>

Julien Gachadoat (aka v3ga) has been exploring generative drawing for many years. He grew up in the 90s amid the avant-garde demo scene, making visuals with code. Ever since, programming languages have been his creative tool.

Creating unique art with algorithms, he works with the emergence of abstract form. Combining monochrome, geometric shapes, he plays with repetition, using random operations to generate an element of surprise. Julien Gachadoat uses the computer - «this unique performer» (Vera Molnár) - to develop his own creative tools based on simple graphic rules, and then to explore the formal possibilities that ensue. By printing these unique pieces with a plotter, he creates a link between text and code, between computer and pencil, and between the rigour of code and the poetry of art. «To leave a unique mark, aesthetically palpable, that is not in defiance, but rather in aid of the digital»: this is his philosophy.

Gachadoat has developed an international following through social media. Constantly looking to work with others in new ways, he has also created a series of silkscreen prints with Atelier SerreJoint in La Rochelle, as well as drawings with an industrial robot in collaboration with AATB studio, Marseille.

In 2021 he began to explore the field of crypto art, with a view to making moving images. His work was showcased on ArtBlocks in May 2021; in the -GRAPH exhibition, organised by Casey Reas on Feral File, in November 2021; and at the Cortesi gallery in Milan in 2022. In the same year, he participated in the tribute to Herbert W. Franke. In 2023, Structures, which set NFTs alongside drawings, was presented on Plottables, while Pathways made its debut in London at Verse gallery. At the end of the year, as well as participating in the +GRAPH exhibition on Feral File, Gachadoat had the honour of meeting Vera Molnár — one of his great sources of inspiration - in person.



AURIEA HARVEY

<https://www.instagram.com/auriea.harvey.studio>

Auriea Harvey is a digital sculptor who approaches polygons as mathematical clay, viewing algorithms as contemporary craft materials deserving the same reverence as marble or bronze. Her practice bridges the digital-physical divide through 3D scanning, robotic fabrication, and traditional techniques, creating works that question the boundaries between virtual and tangible, monstrous and divine. A pioneer in net.art since the early days of the World Wide Web, Harvey co-founded the acclaimed studio Tale of Tales with Michael Samyn, where they created groundbreaking interactive experiences that explored the poetic possibilities of digital media.

Harvey's current practice encompasses sculpture, digital assemblage, and experimental media. Recently, she has expanded into classical materials, working in bronze and marble—to interrogate the inherent value of those materials in relation to the digital and as a natural evolution of her longstanding interest in form, texture, and the transformation of matter. Her work has been exhibited at prestigious institutions including the Tinguely Museum, Basel; the Victoria & Albert Museum, London; the New Museum, New York; and ZKM, Karlsruhe, Rhizome, and HEFT Gallery in New York. And her work has been collected by the Whitney Museum of American Art, Buffalo AKG Art Museum, KADIST Collection, and The Kramlich Collection.

Harvey continues to forge new pathways in contemporary art, whether through her exploration of digital dualism, her innovative use of 3D scanning and printing technologies, or her return to traditional sculptural practices. She currently works from her studio in Rome, where she draws inspiration from the city's rich artistic heritage while pushing the boundaries of what sculpture can be in the 21st century.



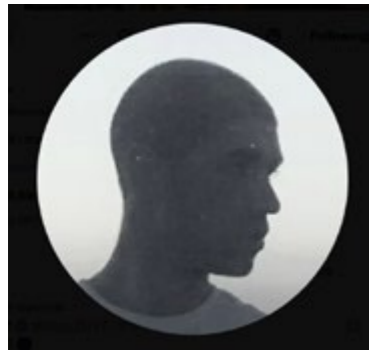
SAMUEL JAVELLE

https://www.instagram.com/samuel_javelle

Samuel Javelle (alias sjvl) is a designer whose practice sits at the intersection of industrial design, digital fabrication, and organic form-making. After studies in industrial design, he embarked on a unique creative journey, designing and constructing his own specialized machines and tools. This approach has enabled him to cultivate hybrid manufacturing processes that seamlessly blend traditional craftsmanship techniques with cutting-edge generative design, experimental plastic manipulation, and precise digital controls.

Drawing inspiration from the meticulous observation of natural forms and phenomena, sjvl develops sophisticated algorithmic interpretations of organic structures. His work translates the inherent growth patterns, movement logic, and morphological principles found in nature into distinctive compositional languages. Through this process, he creates «living» objects with their own internal logic, embodying the generative forces that shape the natural world.

His creations emerge from a careful balance of technological innovation and traditional craftsmanship, where each piece is both conceived and produced through this unique synthesis. Some of his works engage in a dialogue with the legacy of modernist sculpture, reinterpreting its formal vocabularies while simultaneously evoking archaic reminiscences. Other pieces explore the fertile tension between precise drawing and gestural spontaneity, creating compositions that oscillate between order and chaos, calculation and intuition. This duality reflects his broader investigation into the relationship between human intention and natural process, between the designed and the emergent.



MARC MAURER

<https://www.instagram.com/marcmaurer.art>

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.

Between 2022 and 2024, the artist showcased a diverse range of NFT collections across leading platforms such as OBJKT, Foundation, and teia.art. Highlights include algorithmic and generative art series like «Blocks» (2024), «Relief» (2024), and «Contour» (2023), as well as experimental works such as «Secret Island» and «Mind Trip» (both 2023). Earlier collections explored pixel sorting glitches in «FOBOS» (2022), styleGAN color fields in «Neptunus» (2022), and geometric abstractions in «Parallels» (2022), reflecting a continuous evolution in digital and algorithmic art practices.



LOACKME

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

Loïc Schwaller alias loackme is a French generative artist currently based in Amsterdam. After completing his PhD in Statistics and working as a researcher for some time, he made the decision to leave academia in 2018 and pursue his passion for digital art and graphic design. loackme's artistic practice is characterised by his love for monochrome and geometric designs, as well as animated loops. Amongst other things, he's a self-professed 'dither enthusiast', using various dithering algorithms to create the illusion of a wide range of colours (or shades of grey) from a limited palette. The strong aesthetics and constraints associated with these algorithms are a constant source of inspiration for him.

Between 2019 and 2025, the artist exhibited internationally at events such as the DEMO Festival (Netherlands), NFT Show Europe (Valencia), PARIS+ par Art Basel (Paris), and the Tezos NFT Summit (New York). Highlights include solo and duo shows in Paris, participation in digital art festivals in Tokyo and Wrocław, and recognition as a CONTACT ATTEMPT award finalist in Germany.



JACEK MARKUSIEWICZ

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

Jacek Markusiewicz is a Polish architect, artist, and creative coder seamlessly integrates traditional architectural principles with modern computational techniques. He holds a PhD in architecture and urban planning from the Warsaw University of Technology and earned a Master's in Advanced Architecture from the Institute for Advanced Architecture of Catalonia IAAC in Barcelona.

Markusiewicz's work blends architectural and organic references with forms generated through mathematical and algorithmic logic—offering a contemplative perspective on the future of digital art. His generative projects, such as Barbarians and Cantera, explore the intersection of built and natural environments through parametric design and creative coding.

By combining rigorous research with playful experimentation, Markusiewicz reveals how code can serve not only as a tool, but as a medium of expression. His practice acts as a bridge for those unfamiliar with computational art—translating complexity into clarity through a dialogue between historical form and digital innovation.

His work has been featured in both traditional and digital art exhibitions, including screenings at the National Museum in Warsaw and presentations at the Ars Electronica Festival. He has published works on fxhash and Teia. His collaborations with platforms and galleries such as Verse, Tender, and BrightMoments. Two of his pieces (Cantera no.7 and Finale no.988) were auctioned at Christie's.



PITER PASMA

<https://www.instagram.com/elenadigiovanni.art>

Piter Pasma is a generative artist based in the Netherlands whose work is rooted in the elegance of math and code. He is celebrated for crafting intricate, three-dimensional artworks using minimalist scripts—often distilling complex visual forms into just a few characters of code.

Beginning as a demoscener in 1998, Piter created four prize-winning 4-kilobyte demos—compact digital compositions designed to captivate audiences through a screen. He later became the lead organizer of Genurary in 2021 and 2022, a month-long generative art challenge that unites a global community of artists to create daily works.

Pasma's work has been showcased in well-regarded digital art festivals and gallery shows across Europe, including the Feral File N'12 exhibition, Galerie Met in Berlin, and the Generative Art Summit Berlin. His process demystifies generative art for newcomers, revealing how simplicity in code can yield visually complex, poetic results. With a consistent presence both online and in physical spaces, Piter has emerged as a leading voice in the generative art movement.



MARK WEBSTER

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

Born in Canada, raised in the United Kingdom and currently living in France, Mark Webster is a prominent figure in the field of visual and sonic arts using code to create evocative works of art.

Upon graduating with a modern languages degree in 1998, he moved to France where he worked in a variety of fields within the visual and sonic arts, only to find code as a creative medium in 2005 with John Maeda. Recognising the potential in an emerging field for artists and designers, it was precisely then that he began organising events to promote awareness and encourage the creative coding community. Since 2010, he has devoted a good part of his time to teaching code in art schools and particularly to graphic design undergraduates. With custom-made software and computational and generative strategies as his main approach, he has been developing a highly personal body of work since 2020.

Between 2022 and 2024, the artist presented their work at several international exhibitions, both online and in person. In 2022, they exhibited "Hypertype" at Verse Works in London. The following year, they participated in "Odysseys" at Verse Works in London and "Neural Paths" at the Computer Arts Society in London, while also showcasing "Cosmic Communications" online on Highlight.xyz. In 2024, the artist continued their digital presence with "Cosmic Series" on fxhash, "Strange Loops" on Highlight.xyz, and "distrakTed" on Verse Works, all accessible online.



DAVID UMEMOTO

https://www.instagram.com/david_umemoto

The stairs lead to a void, the walls rise to nothing, the ceilings seem useless. The work of David Umemoto is steeped in mystery—stimulating the imagination while evoking a sense of reflective discipline. "My most recent works are studies on volume. In the twilight zone between sculpture and architecture, these pieces evoke the feeling of temporary buildings and monuments that stand in distant and remote countries.

Trained as an architect, Umemoto spent several years honing his craft within established firms before founding his own consulting studio. There, he contributed to numerous international competitions and collaborated on a wide range of creative and artistic projects.

His installations have been exhibited in galleries across New York, Berlin, and Tokyo, where their fusion of design and technology invites both seasoned viewers and newcomers to appreciate his mystery. His work has also been featured in leading digital art exhibitions and museum showcases that explore the intersection of traditional design and computational techniques.

By drawing from architectural language while embracing generative principles, Umemoto's pieces act as a bridge—making abstract concepts tactile and approachable. In doing so, his work resonates with those discovering the possibilities of contemporary sculpture for the first time, while offering layered meaning for those already familiar.



OXOYOZTN / PABLO ABARZÚA

<https://www.instagram.com/xOyOz0tn>

Pablo Abarzúa, known as xOyOz0, is a Chilean generative artist whose work blends mathematics, programming, and sculpture into intricate digital and physical structures. His pseudonym—drawn from the Cartesian coordinate system—marks a vector's point of origin, reflecting his structured yet exploratory approach to creation.

With a background in IT and mathematics, Pablo is a self-taught artist who uses code to generate complex patterns that challenge traditional perceptions of space and form. Drawing visual parallels to Escher's labyrinthine compositions, his pieces explore light, shadow, and perspective through algorithmic precision. He embraces technological constraints as a catalyst for creativity, seeing limitation not as a barrier but as a framework for innovation. Just as life is shaped by boundaries and adaptation, his process relies on strict parameters, iteration, and constant recalibration.

In collaboration with Forgio, Pablo is expanding his practice into large-scale bronze works—transforming generative code into enduring material form. His pieces have been exhibited in select Santiago galleries and featured at digital art festivals across Chile, where his hybrid methods continue to draw widespread interest.

A story about Digital & Generative Art

GALERIE DATA has been founded in 2020 by Gabrielle Debeuret. After three years of establishment in its République space in Paris, the gallery continues its activity with event-based exhibitions, organized in parallel with current artistic events.

Its programming focuses on generative and digital art, with an interest in tangible forms (plotter drawing, prints from print media, installations...). It aims to showcase a transdisciplinary field of application, between art & technology. The exhibited artists experiment with generative forms; using software and programming languages, automating their own tools, or exploiting data...

The gallery organizes exhibitions by developing active partnerships with art market players and influencers from the digital world, and offers a catalog of tangible works and NFTs.

GALERIE DATA

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A New Way to Collect, Generate & Manufacture Art

FORGIO revolutionizes art collection by prioritizing digital creation. Collectors purchase digital tokens that serve as the blueprint for future physical sculptures. This approach ensures that artists can share and sell their digital concepts effortlessly, transcending traditional boundaries of artistic production.

Through our innovative model, collectors have the freedom to customize and commission physical renditions of digital art pieces. From selecting size and finish to specifying materials, each artwork is crafted on demand, shifting production costs to collectors and empowering artists to dream bigger.

Whether you're a passionate collector seeking exclusive pieces, a visionary creator turning digital imagination into tangible reality, or a skilled constructor bringing art to life with expert craftsmanship, Forgio is your platform.



Forgio

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