

GALERIE DATA x objekt

SACRED CODE

NOISE
_Media Art

ISTANBUL

17-21 SEP



YAPI KREDİ BOMONTIADA

SACRED CODE

Noise Art Fair, Istanbul
from 17 to 21 September 2025

**Vikki Bardot, Dist.cs, Goldcat, Horomox, Kerim Safa & loackme,
Rob Scalera, Spøgelsesmaskinen, Elhem Younes**

Presented at the Noise Art Fair, Istanbul, from September 17 to 21, 2025, SACRED CODE exhibition explores the resonance of sacred geometry ancestral principles and the exploration of mathematical systems through digital practices. Realized in collaboration with objkt.com, curation platform for digital art, the exhibition is shown at the fair alongside an online version.

Artists specifically questioned on this theme, explore different facets; extending it through algorithmic studies, revealing spiritual dimensions or intimate perceptions. They draw inspiration from impossible structures, fractal systems, sacred symbols, which they experiment with according to their own practice and aesthetic grammar. The theme of sacred geometry reflects the idea that mathematical principles not only describe the world, but may hint at the existence of a fundamental "code", an underlying order that connects universal forms to the dynamics of matter and life.

There are indeed disturbing similarities we can observe in their structurally geometric organizations: from cell division to crystal growth, from DNA to galaxies... Ancient beliefs saw these as symbols marking the passage between the three worlds: microcosm, human, and cosmos. Through these forms shone a symbolic charge: visual, energetic, and vibrational power.

Transposed into the digital realm, these principles create resonances; the language of numbers and algorithms artificially reproduces processes, materializing a parallel space in which the invisible becomes calculable. This becomes an autonomous territory, an abstract world perceived as an extension of reality.

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SACRED CODE is the first opus in a series of thematic exhibitions that will unfold over the long term.

Three sections structure the exhibition:

The first part, **ENCODED BY NATURE**, offers reflection on natural codes, through observation of principles that organize matter and life, and their sensitive interpretations via algorithmic creation. This section especially highlights the vibrational aspects of sacred geometry, and ancestral beliefs that certain shapes emit frequencies capable, among other things, of energetic influence.

Dist.cs presents a contemporary vision of it with the interactive work **Asymptotic**, exploring the animation of fractal systems. By working with waves and movement principles, they offer a hypnotic experience through visually-generated systems from mathematical principles, where in «waveforms» seem to transmit vibrational energy by their motion.

This experience continues with **Spøgelsesmaskinen's Loop Theory** series, which explores animated versions of different spiral types, developed in Python code and displayed at 64x64 pixels.

While these series refer to measurable physical principles, the architectures that give harmony to living growth are often imperceptible, yet reveal a deep logic where our eyes sometimes perceive only organic chaos.

In her floral still life series **Photosynthesisia**, created with image generation tools, **Vikki Bardot** seems to show us an invisible connection between matter and life, a second layer of reality perception. She evokes nature not only by representing its organic substance, but connected with networks and spirals that suggest an underlying structure.

In the second part, **SYMBOL**, geometry is perceived as a sensitive language, exploring the hidden meanings of symbols.

Horomox re-engages with the notion of protective sacrality and the belief in the energetic power of symbols through the **Quantum Air NamKhas** series. Inspired by traditional Tibetan Namkhas, made from wood and colored threads representing fundamental aspects of an individual's energy, the artist creates a series conceived as «AI-proof» devices, designed using quantum data and random numbers to resist artificial intelligence interpretation.

The reference to quantum worlds is also present in **Rob Scalera's Decoherence** series, inspired by the principle of decoherence. It brings together geometric elements and organic forms that change states through mutual interaction, illustrating the process by which a quantum system, via interaction with its environment, becomes observable.

Through her work, **Elhem Younes** seeks to translate psychological states into visual forms. The digital sculpture **Inner Compass** explores a territory between experimentation and symbolism, arranging geometric shapes and emblematic elements—shells, feathers, organs—into a personal narrative vocabulary.

Goldcat's universe blends gestures evocative of plastic arts with digital tools. Her digital painting **The Great Fold** explores geometry in human posture and its symbolic representation. Symmetrical patterns in the composition use codes of motif repetition found in sacred ornamentation. A kaleidoscope directed towards the center creates an optical illusion that seems to invoke infinity—an abyssal reflection of the soul.

The third part, **GENESA** explores mathematical structures and visual illusion. Like sacred geometry, generative art is founded on the exploration of mathematical principles, creating a multitude of possibilities. At the heart of this is **floors & ceilings**, a generative series from the collaboration between **Ioackme and Kerim Safa**, which plays with pattern multiplicity using interlocking forms on a hexagonal grid. Inspired by Escher's impossible structures and OpArt optical illusions, the works combine algorithmically-generated architectures with animated pattern grids. These illusions of infinite spaces and endless loops invite viewers to reflect on the truthfulness of our perception of reality.

SACRED CODE proposes an encounter between ancestral heritage and digital practice, between beliefs and computational language. Without referencing the sacred directly, the exhibition speaks to the universal, in a world shaped by oppositions, striving to highlight subtle forms connecting humanity, life, and technology.

Noise Art Fair 2025, Istanbul
In collaboration with objkt.com
yapı Kredi bomontiada -- Booth G3



VIKKI BARDOT

<https://objkt.com/users/vikkibardot>

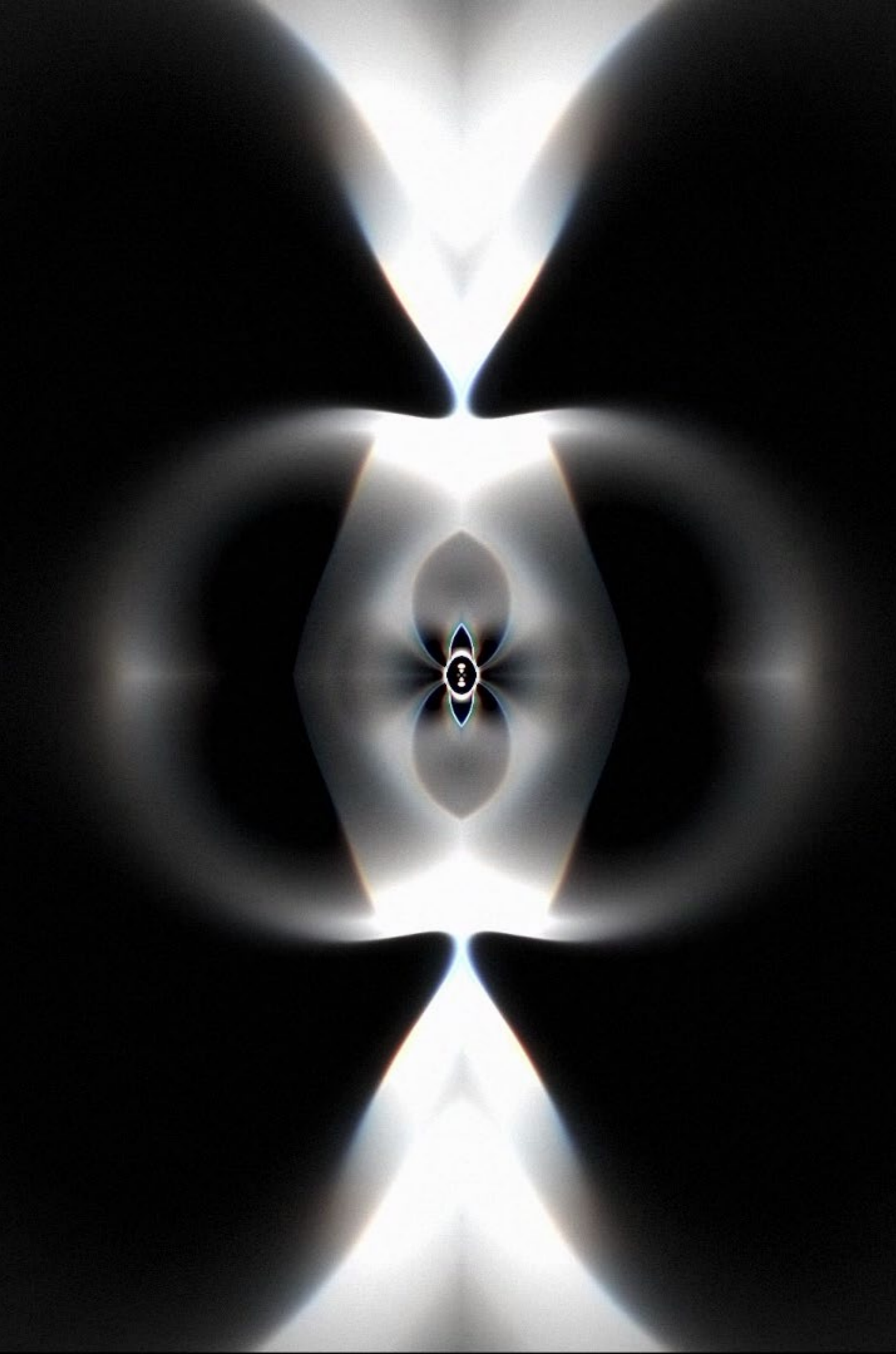
Vikki Bardot is a multidisciplinary AI artist with a background in film and classical music. She began working with digital and AI tools in 2021 and released some of the first post-photographic AI art collections in 2022. Within her first year in NFTs, she became one of the Top 10 all-time selling artists on Foundation. She has since worked with many galleries and platforms such as SuperRare, Fellowship Daily, and ExpandedArt. In 2023, she gave a TEDx talk on artificial intelligence and art. Her debut AI short film made its way into traditional film festivals in 2024. Bardot's style is often influenced by the aesthetics of early photography and avant-garde movements. Her work has been exhibited in cities across the globe, including New York, Paris, London, Rome, Barcelona, Seoul, and Los Angeles. She recently co-produced and co-wrote Post Truth, the first feature-length AI-generated film to have a theatrical release.

Vikki Bardot, *Photosynthesisia*

Photosynthesisia examines geometry not as a framework imposed on nature, but as nature's own language. Its structures recall a lost archive from an unknown time; early cosmological diagrams, when number and proportion were believed to bridge the human and the divine. The work reframes geometry as memory, a silent architecture carried within living forms. Here, nature is both constructed and constructing, oscillating between a system of human mapping and an emergent property of living processes. The series inhabits the interval where taxonomic impulse meets organic indeterminacy. In this sense, the images approach what Gilles Deleuze described as the diagram: not a static representation, but a generative field in which forces, forms, and meanings continuously emerge.



Vikki Bardot, *Photosynthesisia series*, 2025
Generated image, png, 4000x2242 px



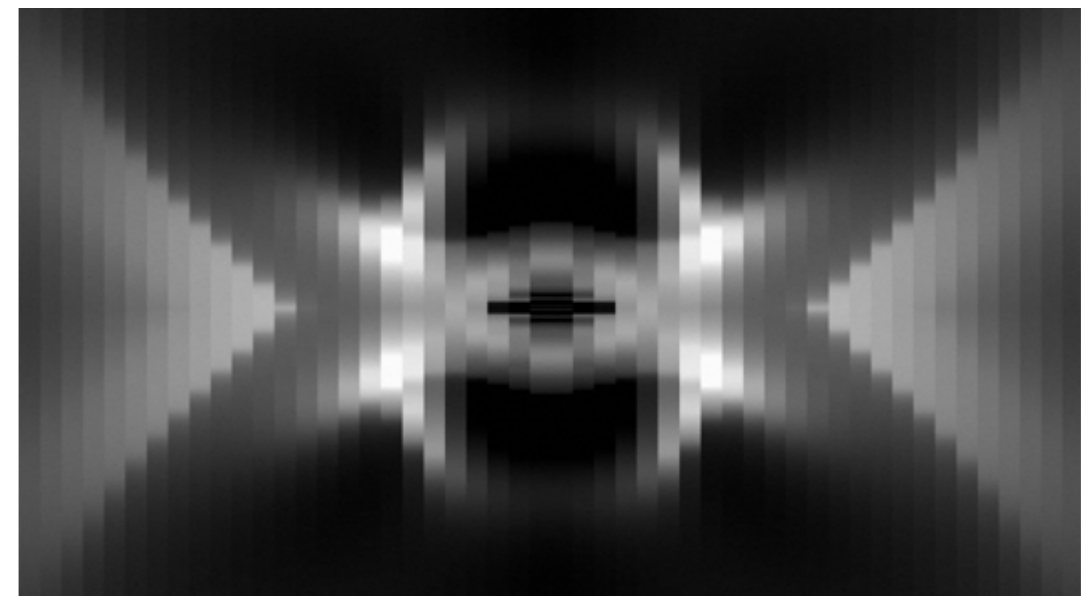
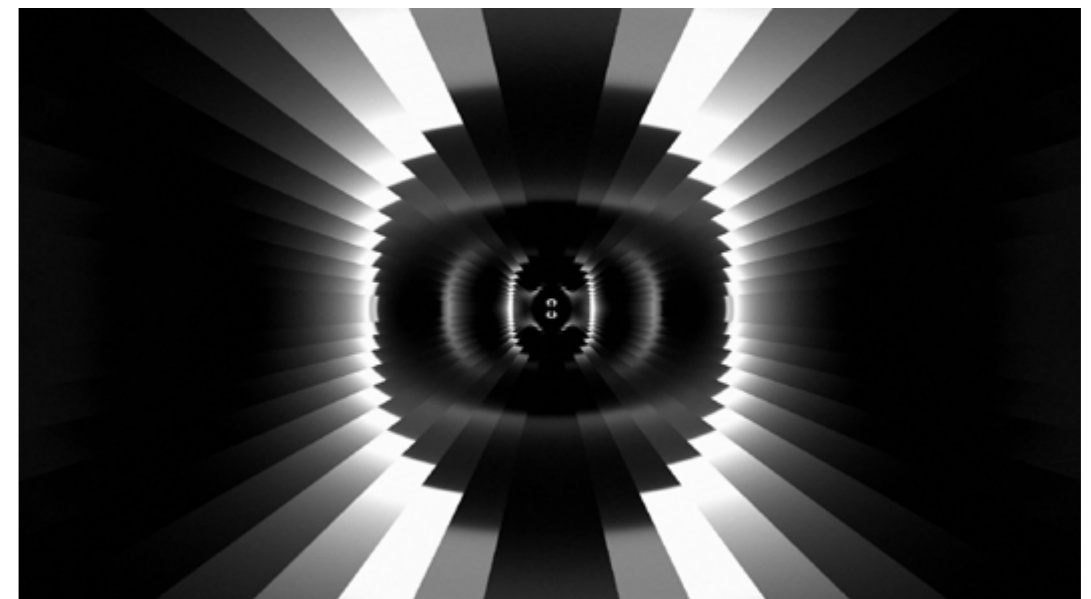
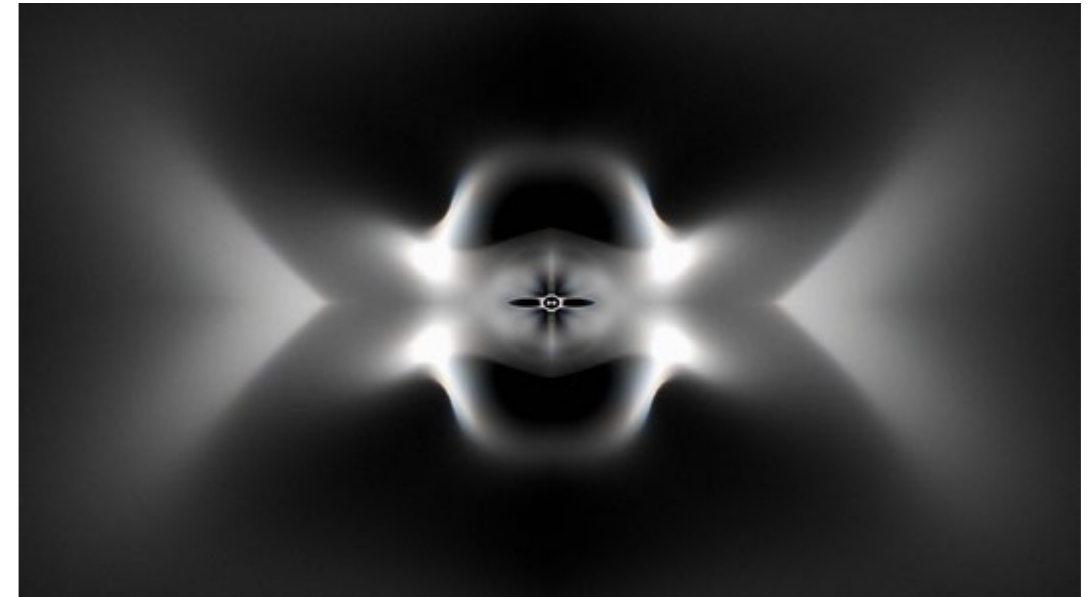
DIST.CS

distcs.xyz

Based between Turkey and Spain, the artist duo dist.cs is formed by Bilge Günay İçözü and İlgin İçözü. Their collaborative practice explores the intersection of organic elements of computational aesthetics through the use of generative algorithms. Drawing from their diverse backgrounds in music, animation, electronics and visual arts, they seek new modes of expression by merging modern technologies. Their practice spans a wide range of media, including generative systems, live visuals, audiovisual performances, light installations and video mapping, with a focus on creating immersive, process-driven works. Their work has been exhibited internationally in art fairs and galleries across Turkey, the United States, England, Spain, France, and Italy. Notable exhibitions include their show at Akbank Sanat in Istanbul (2022), an interactive generative experience at Art Basel Miami with fx(hash) and the Tezos Foundation (2022), and a live minting presentation at Proof of People in New York (2023).

Dist.cs, Asymptotic

Asymptotic is a series of code-based real time animation. The algorithm endlessly constitutes a visual field of a generative fractal system, where negative space and shifting patterns define the experience. By using ray marching techniques, the system generates smooth, gradient-like textures that are transformed through rotation and shifts in UV space that can be altered through interaction.





ELHEM YOUNES

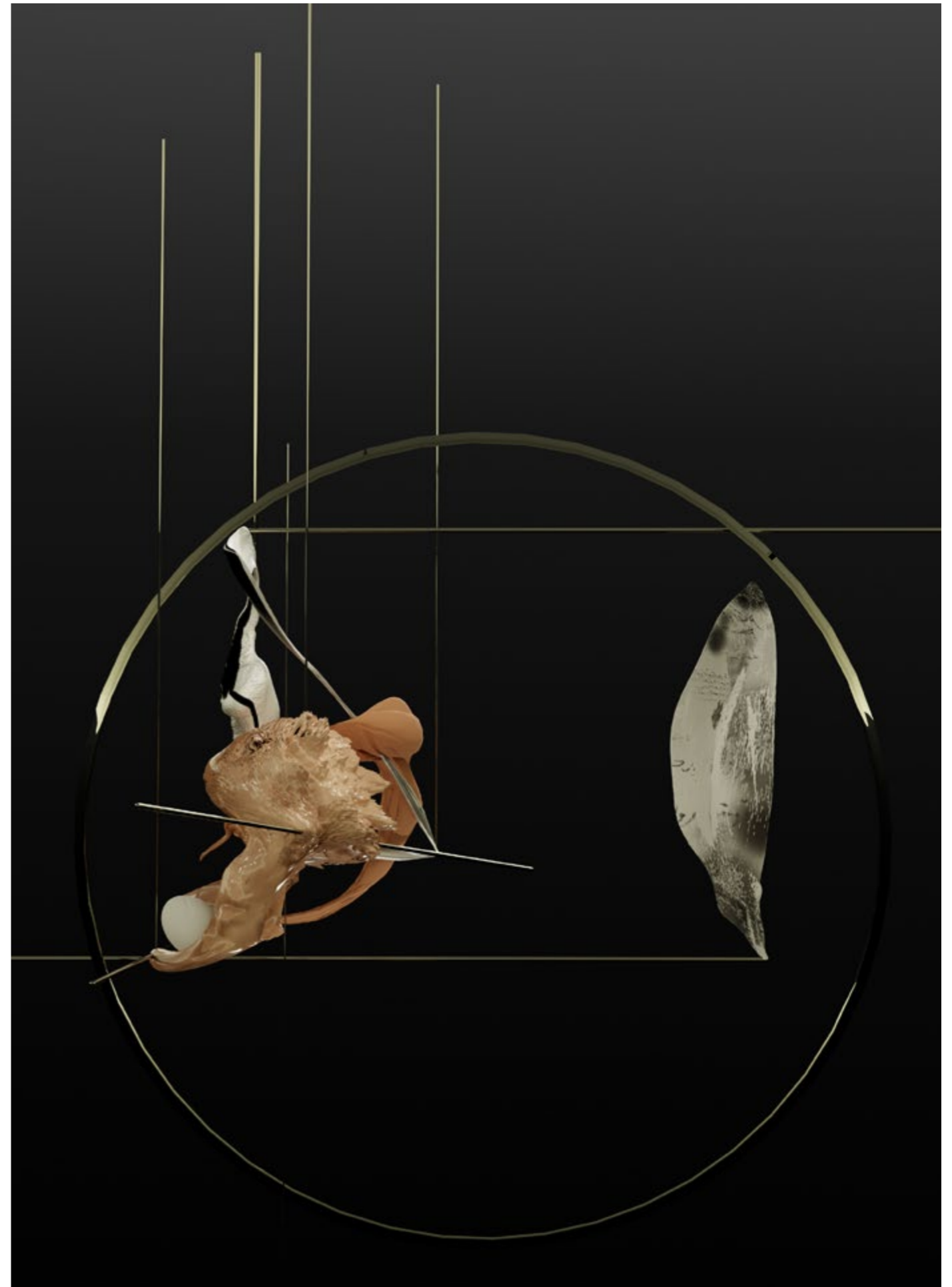
<https://elhemyounes.com/>

Elhem Younes is a Tunisian-born visual artist based in Paris. With a PhD in Aesthetics, Science, and Arts Technologies, she explores the construction of meaning and perception in the digital age. Her immersive artworks, inspired by altered states of consciousness, prompt introspection on issues such as free will, memory, and interpersonal relationships. Through serendipity and aesthetic indeterminacy, she creates dreamlike experiences. Embracing «viscerality,» her work captures the complexities of human interiority and the fragility of existence. Elhem Younes employs technology thoughtfully as a means of artistic expression, deepening the exploration of her vision.

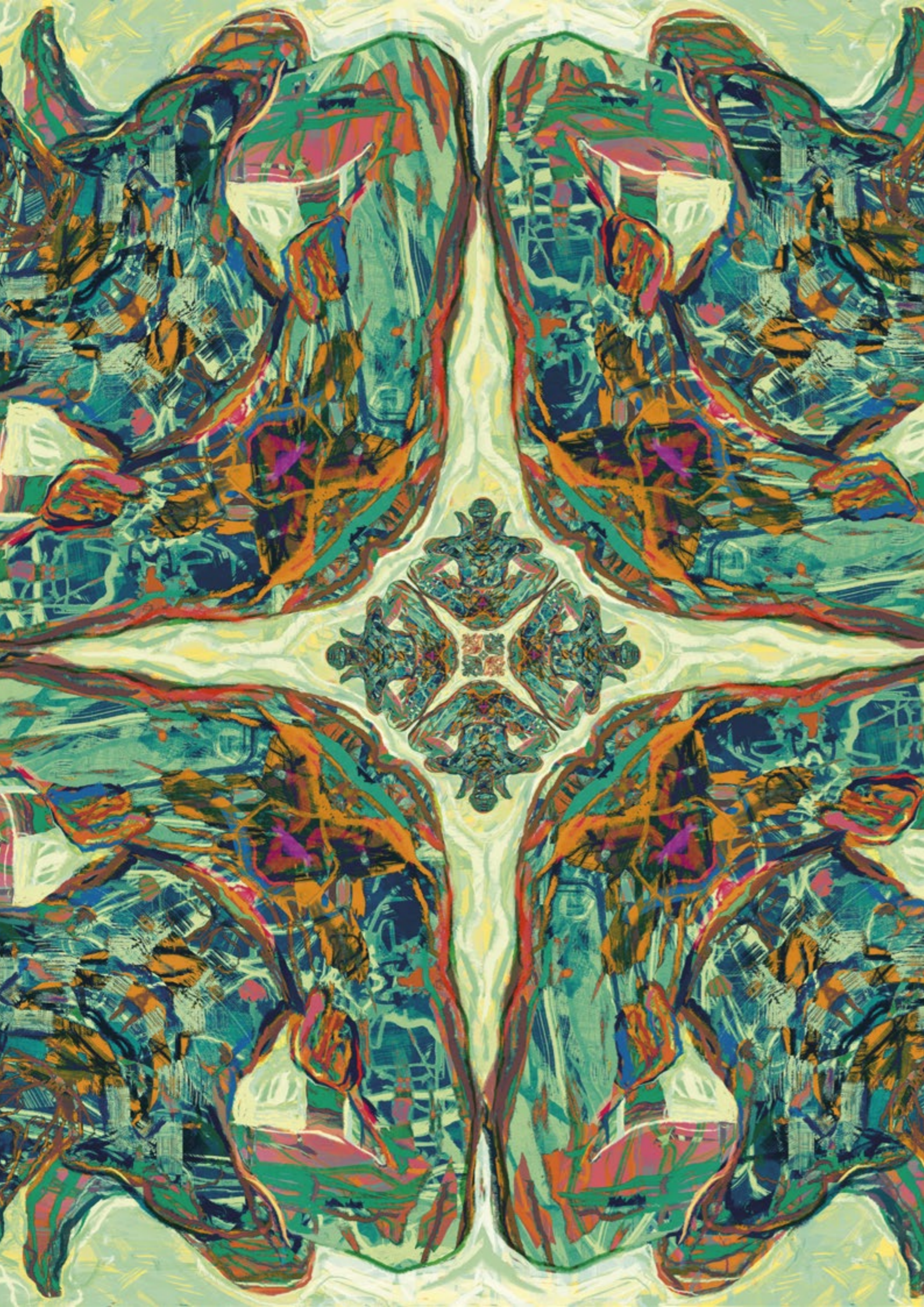
Elhem Younes, Inner Compass

Through her work, Elhem Younes seeks to transcribe psychological states into visual form. Her digital sculptures explore a territory between experimentation and symbolism, materializing unconscious feelings.

Inner Compass unfolds a geometry of sensitivity, in which certain recurring forms become symbolic elements, contributing to the construction of a personal narrative vocabulary... Shells, feathers, traversed organs: fragile and organic elements disrupt a rigorous spatial structure, revealing a balance between emotion and precision. In her practice, the work is built from within, carried by intuition, memory, and the metamorphoses of the body. Like a compass, a navigational tool for the unseen, where intuition traces its own map of meaning.



Elhem Younes, Inner Compass, 2025
Interactive 3D sculpting, Unity, WebGL



GOLDCAT
<https://goldcat.art/>

Born in Germany and raised in Kenya, goldcat is an artist moved by the plurality of human experience and the empathy it deserves. Her practice moves between expressive charcoal drawings, vibrant digital paintings and sculpture. Often captured in moments of self reflection, she reveals the inner workings of her subjects through carefully observed posture, energetic marks, and bold use of color. 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 embracing the space where both coexist and inform each other.

Goldcat, *The Fold* & *The Great Fold*

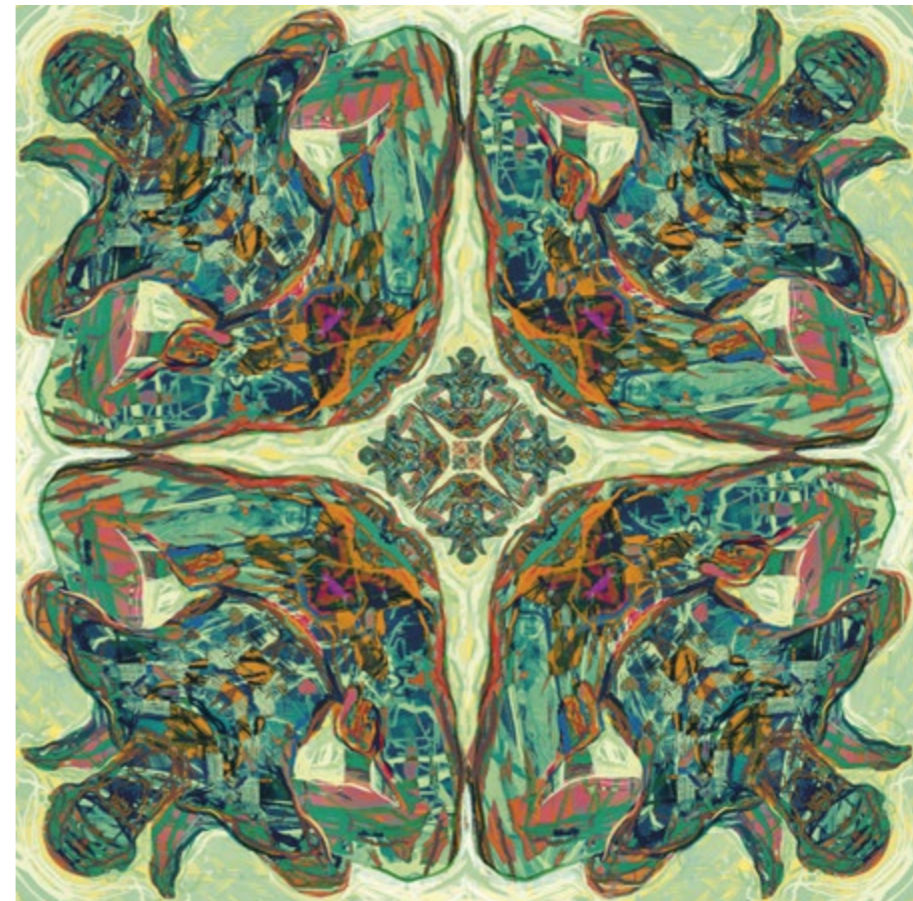
“How sacred is collective poise if it’s achieved by the contortions of self?” Goldcat

In ***The Great Fold***, goldcat explores the pressures of conformity and our desire to belong. What first appears as harmony and order gives way to the hidden labor beneath: a body bending to fit, a crease repeating until it becomes pattern.

The Great Fold exists as a unique digital painting with its metal print as an optional purchase. In addition to this ***The Fold*** a depiction of the single contorted figure is available as a digital edition.



Goldcat, *The Fold*, 2025
Digital painting, jpg, 5000×5000 px



Goldcat, *The Great Fold*, 2025
Digital painting, jpg, 10000×10000 px



HOROMOX

<https://horomox.com/>

Serge Aa, known as horomox uses external systems to eliminate his own control over the outcome, making randomness the very subject of his conceptual work which explores eastern contemplative philosophies and contemporary digital technologies as quantum computing and biocomputing. This research primarily examines the narrative surrounding the ecology of consciousness - post-human and machine mind within a ceremonial context, incorporating the radical use of true randomness as juxtaposition to AI in paintings and text.

His mid-90s semi-generative works are based upon the synthesising of images and texts through elemental neural networks trained on quantum-level random numbers gathered from natural phenomena, such as radioactive decay and thunderstorms' atmospheric noise, and from QRNG quantum random number generators.

In 2004, he developed the concept of AI-proof art, or art that resists machine learning algorithms by employing true randomness to avoid patterns that machines require for learning. This concept later evolved into the OArt paradigm which aims to conceive digital, physical and mind-bound AI-proof defence devices potentially able to withstand an adverse AI singularity or AI-powered dictatorships.

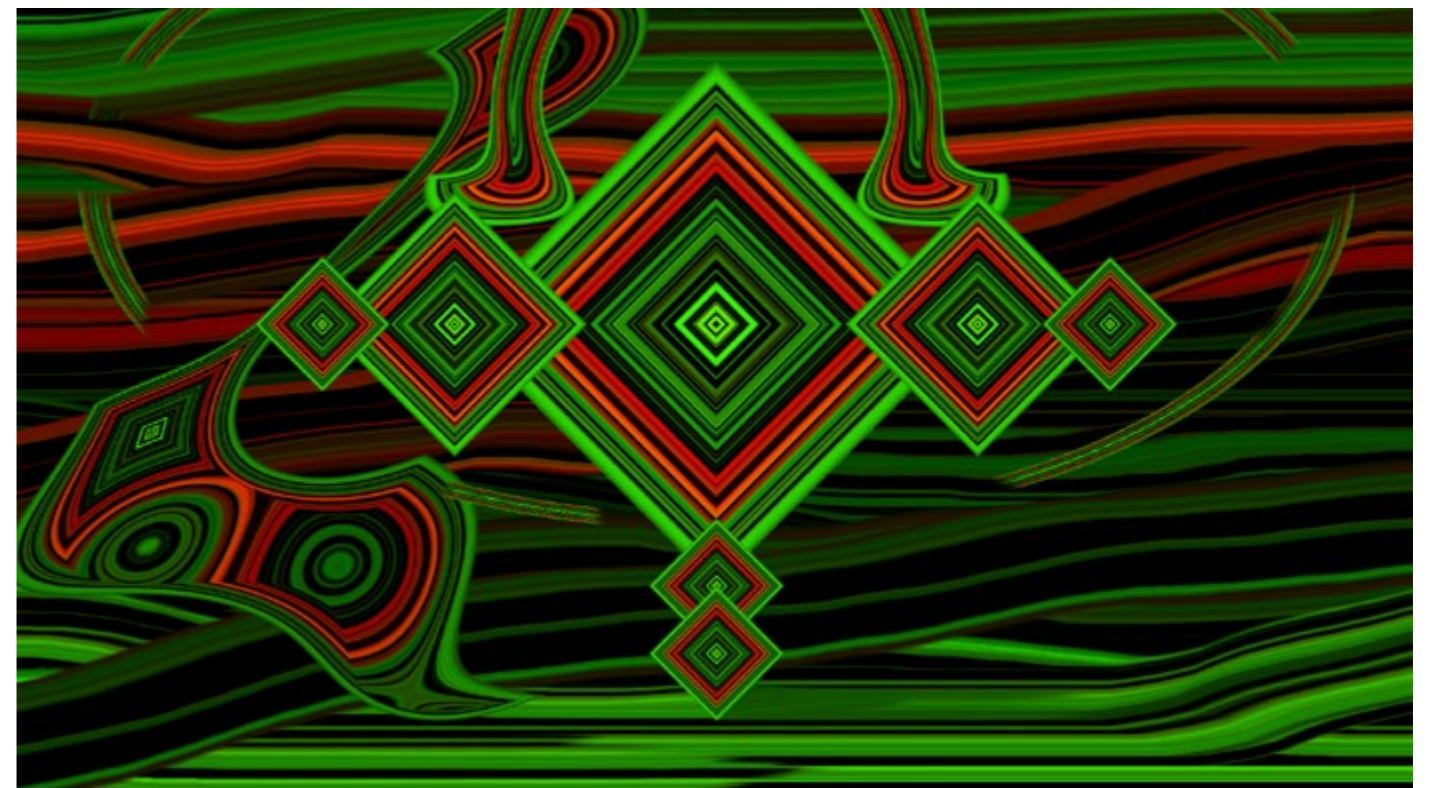
His current projects, based on OArt tenets, manifest as animated abstractions with figurative elements, minimalist conceptual digital objects, and short poems and songs based upon the use of quantum computing, QRNG systems and post-quantum cryptography within the perspective of hacktivist resistance and subversive thought experiments. His recent MindWare series utilizes biocomputing OI (Organoid Intelligence) and telepathy, addressing ethical considerations around the use of human brain organoids, AI-OI trade-off and mind extractivism.

horomox, Quantum Air Namkhas

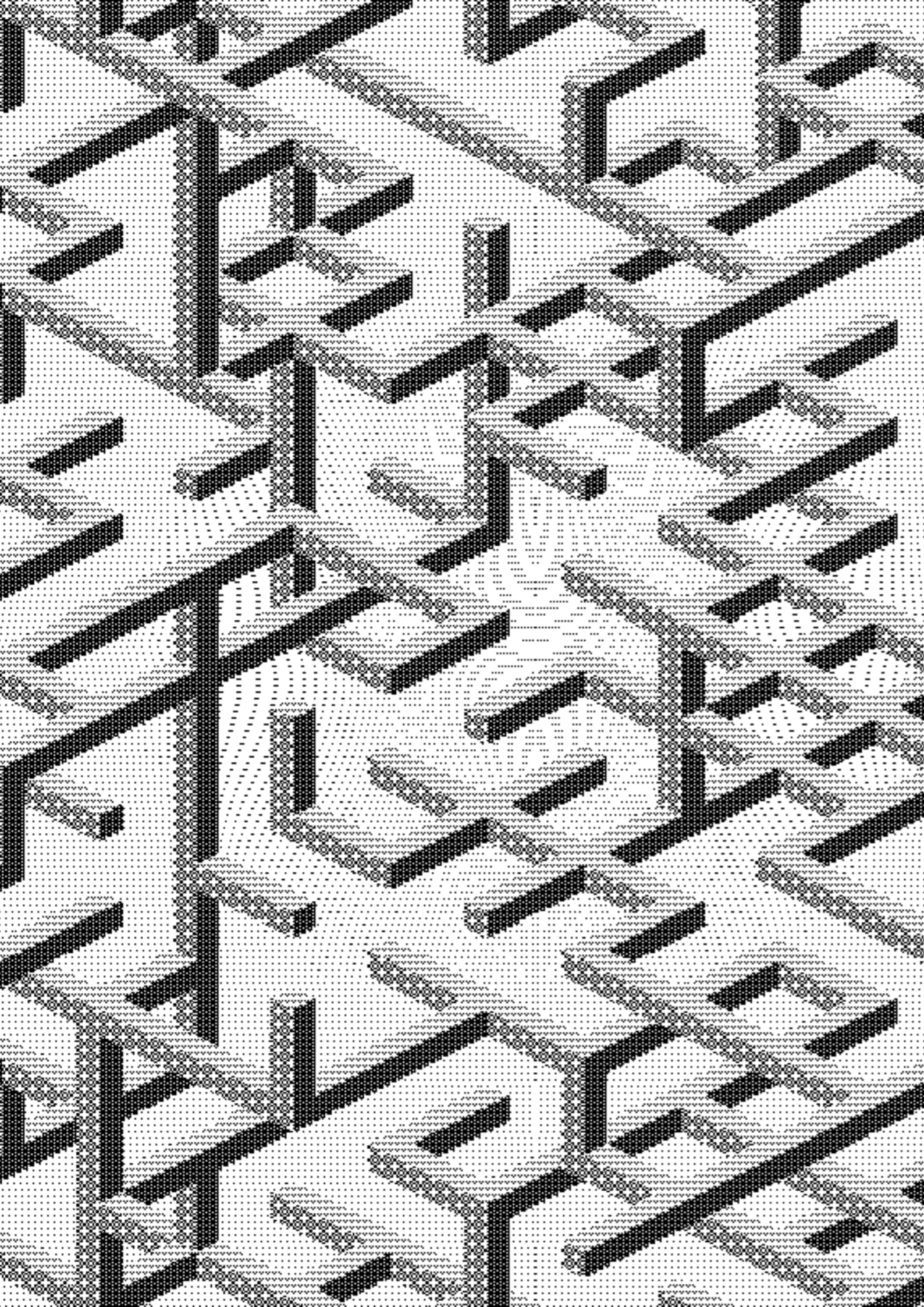
The Quantum Air NamKhas series by Serge Aa, known as horomox, is a dialog between a work of 2005 and now. During this period, he wrote the AI-proof Art Thesis V1, an exploration of the idea of creating digital objects from datasets generated by TRNG (true random number generators), with the intent of removing patterns to make them inaccessible and resistant to machine learning algorithms.

Based on this research, the artist created in 2005 a series of NamKhas inspired by traditional Tibetan NamKhas and grounded in AI-proof principles, where random numbers embody a particular extra-reality sense. At that time, these were made using a mix of true random datasets from QRNG systems, from atmospheric noise observations, and cryptographically hashed data of the same origin (SHA-256). These NamKhas “Machine Exorcists” were designed as functional objects meant to disrupt AI systems, combat future adverse machines, and withstand AI-induced illusions.

The new 2025 sequel of “Machine Whisperers” extends the series with more recent samples of true randomness – a kind of timestamp of reality.



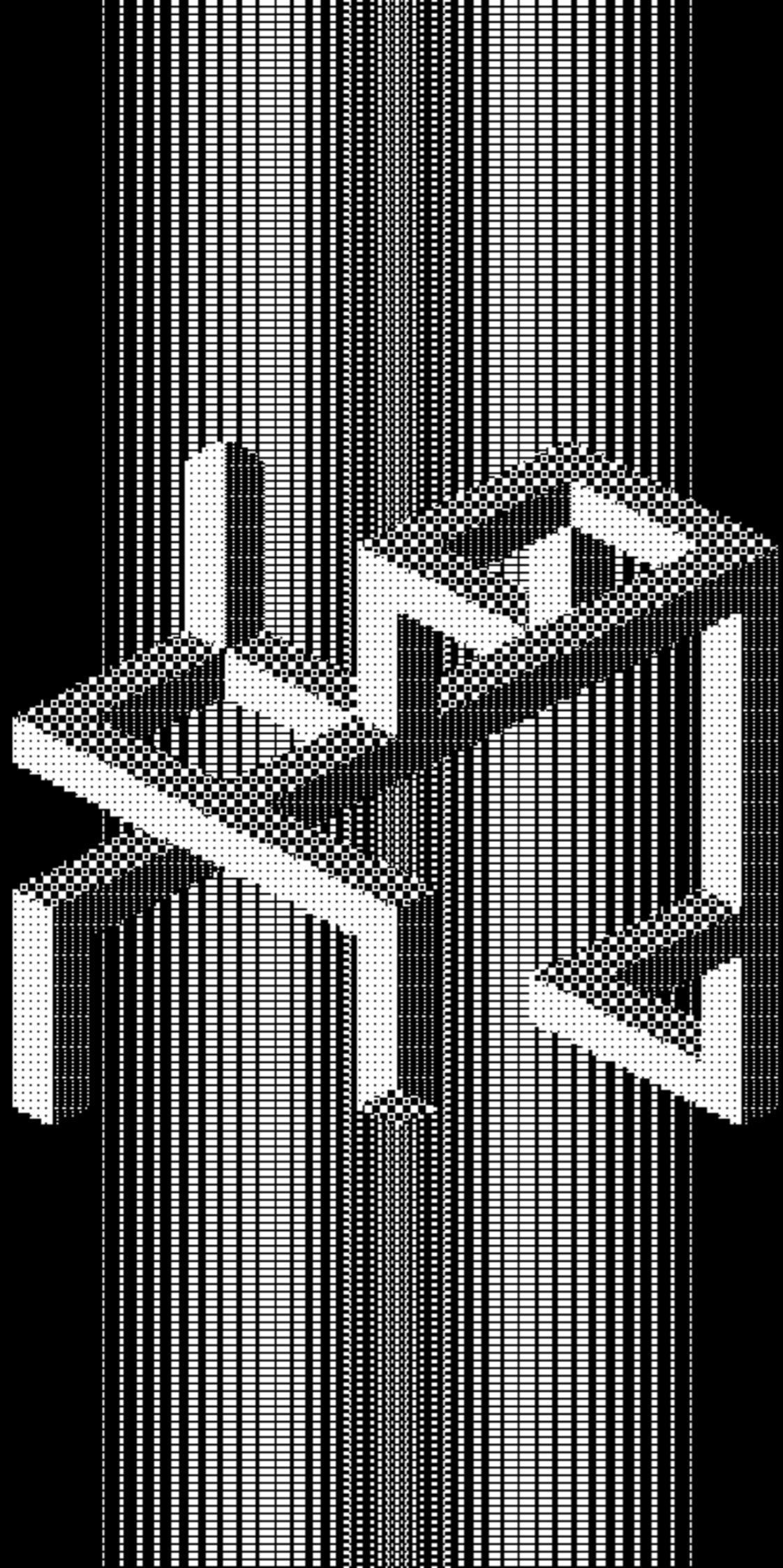
Horomox, Quantum Air NamKhas, NamKha X4, NamKha X1, 2025
Digital object, datasets from QRNG systems, jpg 1920x1080 px



KERIM SAFA

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

Kerim Safa (b. 1985, Izmir, Turkey) is a visual artist and musician based in the Netherlands. His screen-based works combine algorithmic processes with labor-intensive techniques such as pixel drawing and frame-by-frame animation, where human-made actions echo or interfere with machine logic. Informed by the visual logic of late 20th-century computer systems and musical structures such as polyrhythm and phase shifting, his work is shaped by self-imposed constraints like limited color palettes and low resolutions. Safa works across animation, video installation, and audiovisual performance, and also engages in musical projects as a composer and performer. His work has been exhibited internationally at institutions including ZKM Karlsruhe, Valencia City of Arts and Sciences, and the Istanbul Archaeological Museum. Since 2020, he has also been active in online digital art communities and blockchain-based platforms. In 2025, he was nominated for Emerging Artist of the Year at the ABS Digital Art Prize together with Loïc Schwaller for their collaborative project nullMachines.



LOACKME

<https://loack.me/>

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.

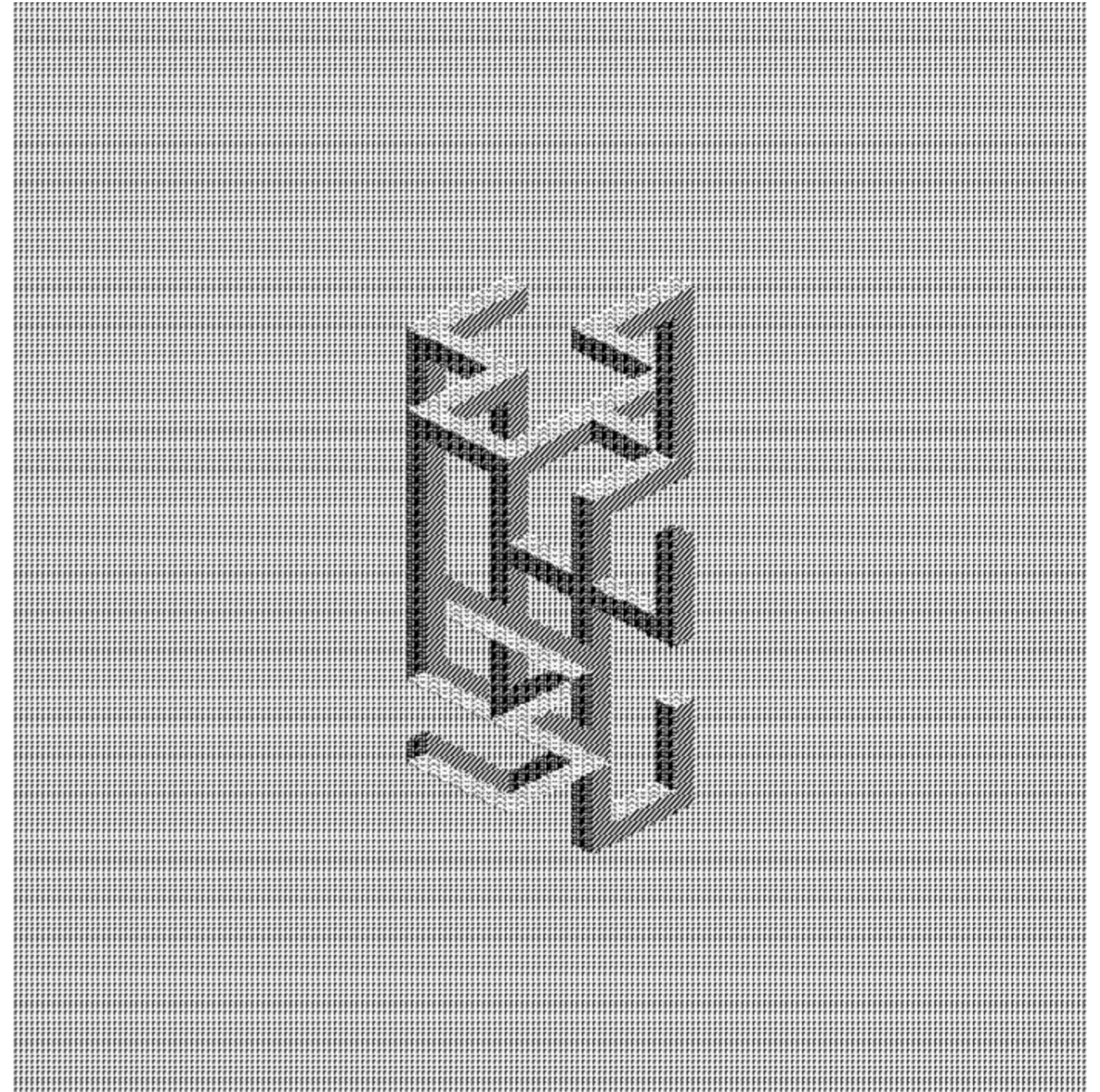
Between 2019 and 2025, the artist exhibited internationally at events such as the DEMO Festival (Netherlands), NFT Show Europe (Valencia), PARIS+ par Art Basel (Paris), and the Tezos NFT Summit (New York). Highlights include solo and duo shows in Paris, participation in digital art festivals in Tokyo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

loackme & Kerim Safa, floors & ceilings

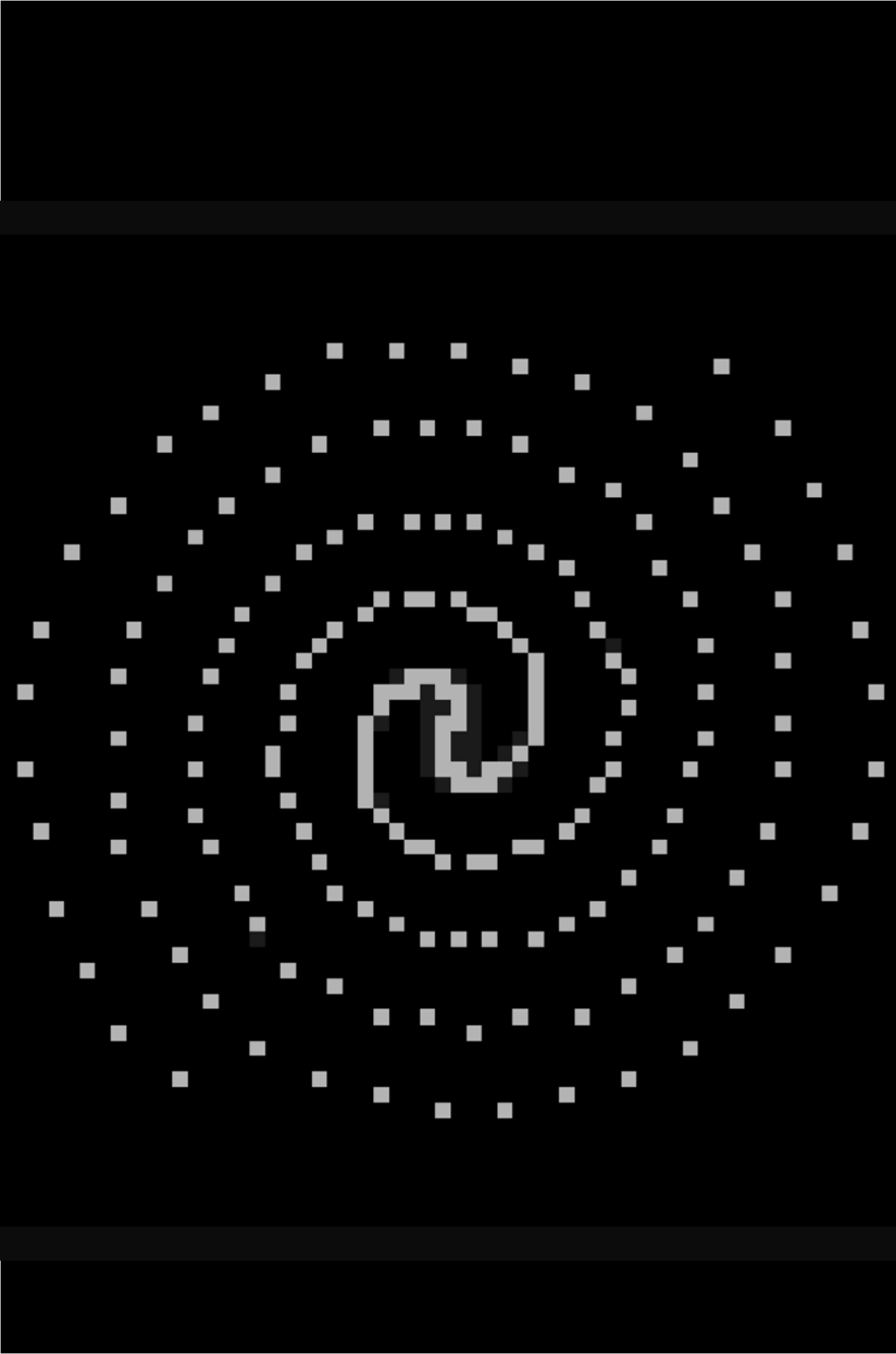
“Are you really sure that a floor can’t also be a ceiling?”
M.C. Escher

floors & ceilings, a generative series created in collaboration between Kerim Safa and Loackme, combines algorithmic programming with pixel art.

Geometry has long been used to create illusions of depth and to deceive human perception, from Renaissance perspective techniques to the visual tricks of Op Art. This series extends that tradition by employing modular hexagonal patterns and algorithmic transformations to produce animated, unstable forms. The viewer is invited to project their own understanding of space onto these shifting compositions, thereby revealing both the ingenuity and the fragility of the geometric illusions that shape our perception.



Loackme & Kerim Safa, floors & ceilings series, 2025
generative serie, gif, 1246x820px



SPØGELSESMASKINEN

<https://www.spogel.xyz/>

Born in Denmark in 1979, Rune Brink Hansen Aka. Spøgelsesmaskinen have been working as a digital designer since the early days of the internet.

Since then creating live visuals and stage design, for musicians and festivals, spatial design for and projections for museums and exhibited his own light and installation pieces at a wide range of Danish galleries and museums.

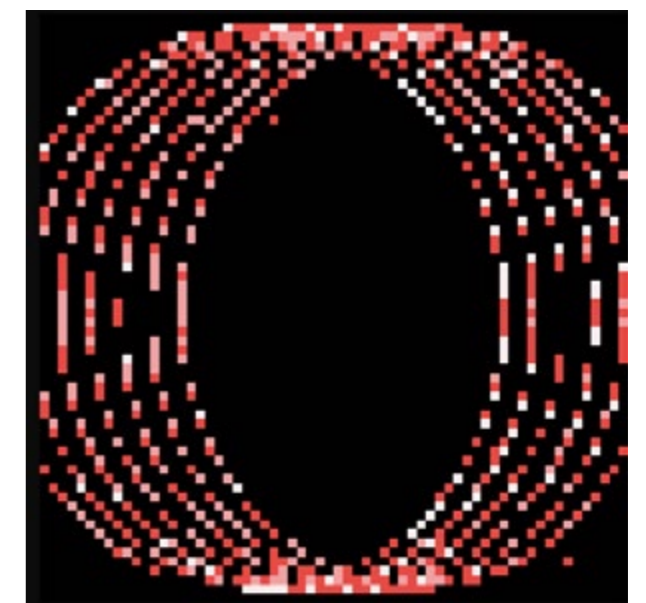
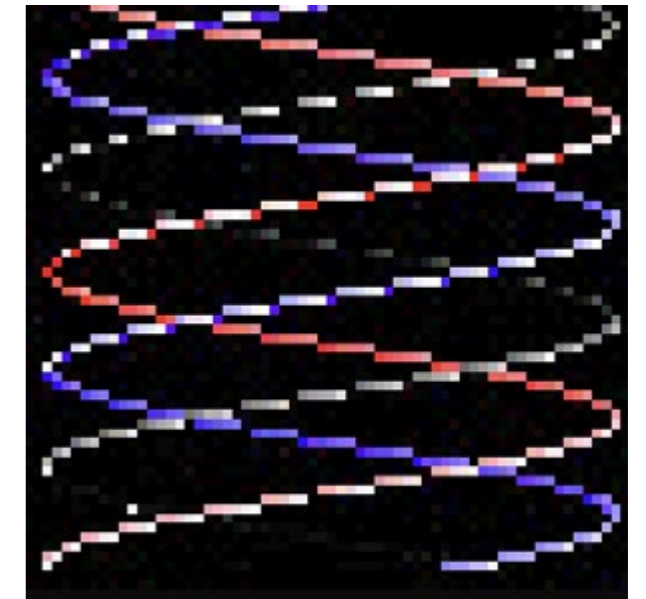
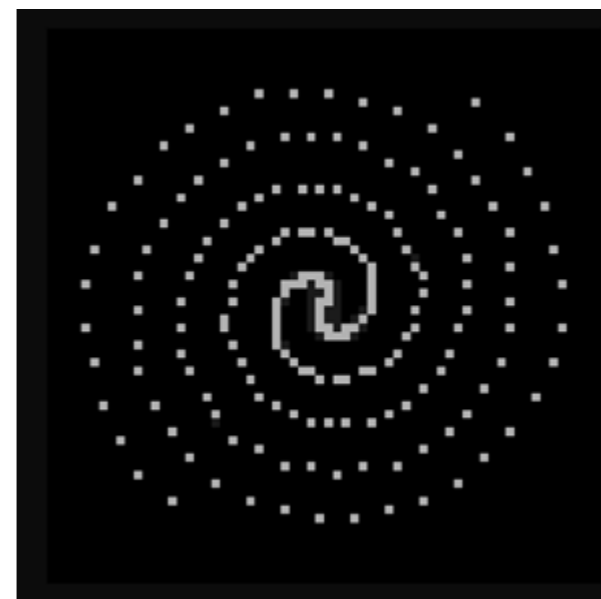
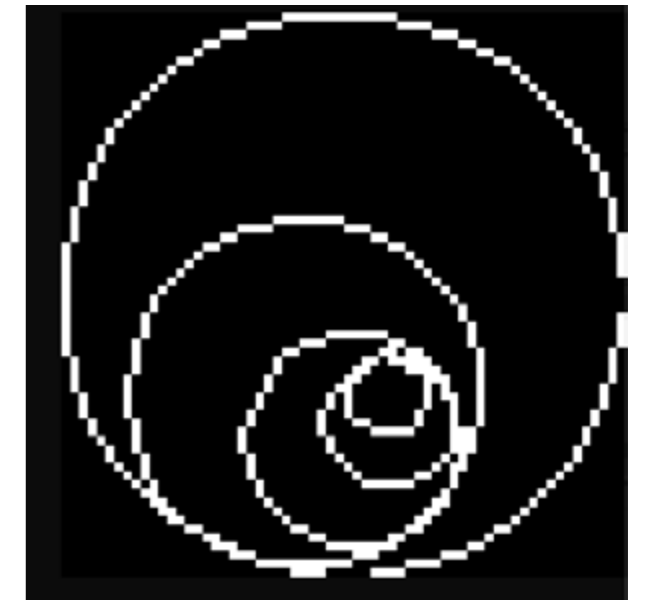
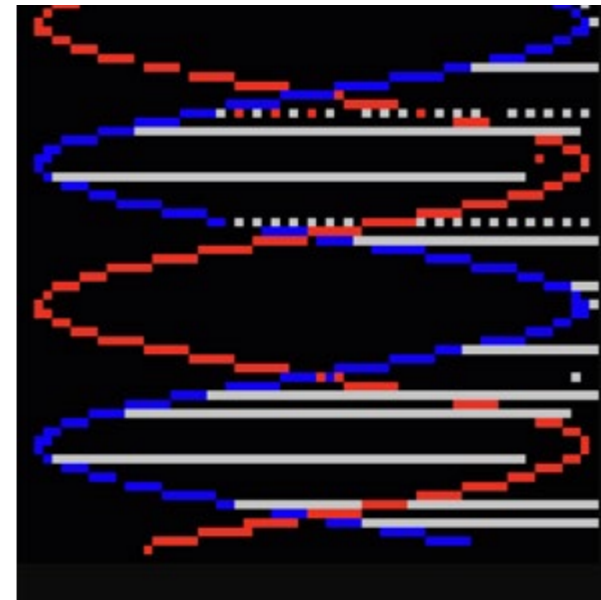
Spøgelsesmaskinen was established May 2021 as an outlet for dreams, atmospheres and 3D experiments trough NFT's on Tezos, and later trough Ethereum and Solana.

Spøgelsesmaskinen, Loop Theory

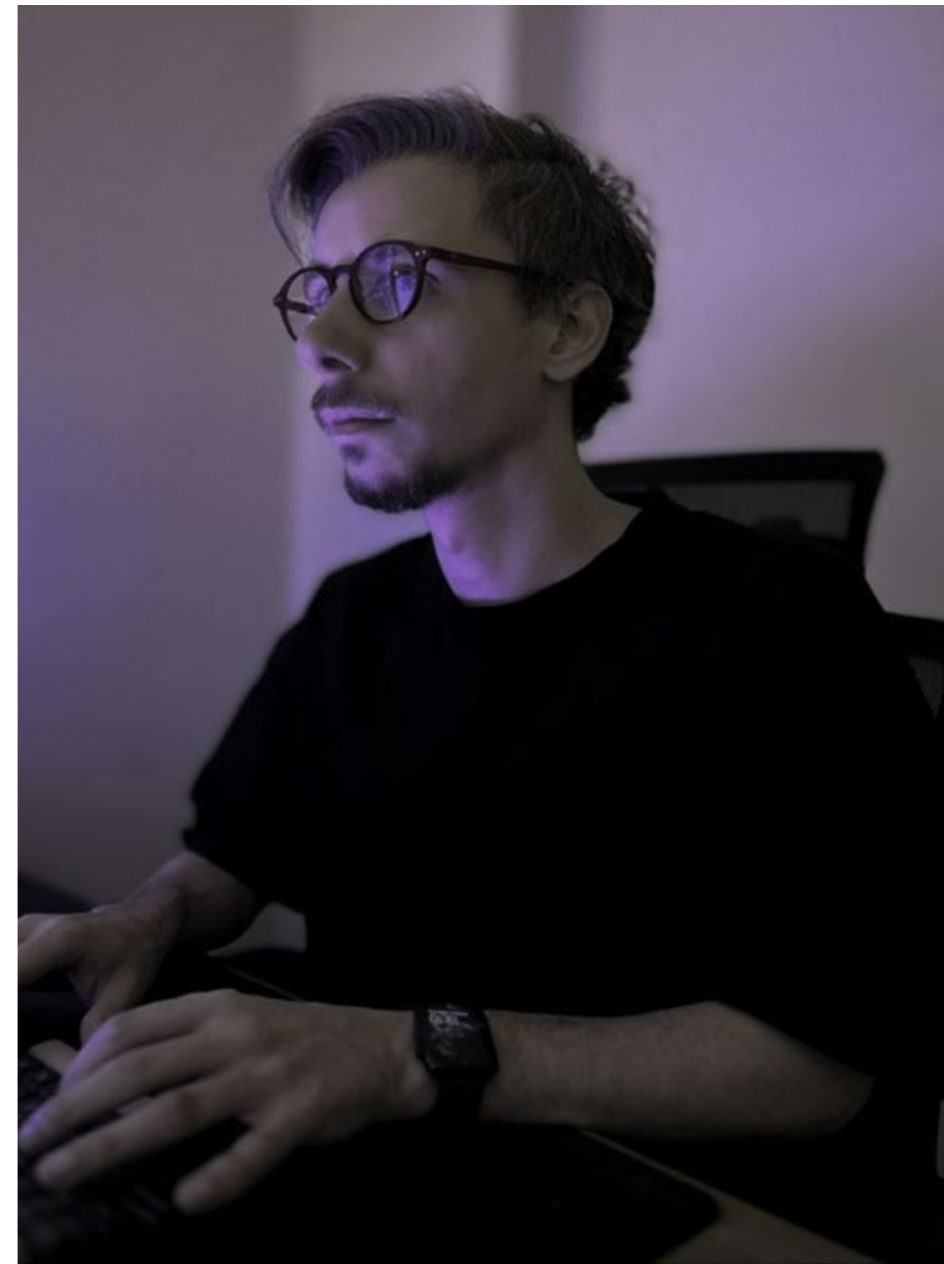
Throughout history, mathematicians and scientists have sought to distill the essence of nature through observation and measurement, revealing the divine ratios of spirals that guide growth and metamorphosis. Spirals shape life everywhere ; in DNA, sunflower seeds, water flows, storms, and galaxies.

In Sensitive Chaos, water thinker Theodor Schwenk describes the vortex center as a hollow space, a living emptiness from which the power of life streams in, a passage where the invisible enters the visible.

In contrast, our contemporary digital technologies, translating nature into data, remain bound by limited resolution, vectors, and quantifiable ratios. **Loop Theory** explores the convergence of these sacred spirals with the rigid 64x64 pixel grid. Within this space, interference and moiré patterns emerge as artifacts of translation, opening pathways to new meanings, patterns, and symbols.



Spøgelsesmaskinen, Loop Theory series, 2025
Animated gif, 64x64 px



ROB SCALERA

<https://robscalera.art>

Rob Scalera is an Istanbul-based artist with nearly two decades of experience spanning various creative fields, including music production, design, and generative art. Initially working as an industrial engineer, Rob transitioned into creative work, discovering a passion for algorithmic art in 2023.

His work explores themes of transformation, imperfection, and the fragile balance between control and disorder. Using generative techniques, he creates dynamic visual outputs that are both technically intricate and emotionally evocative. Rob's collections include self-released projects on fx(hash), collaborations with galleries, and physical pieces on platforms like objkt.com. Through these works, he aims to merge mathematical precision with human vulnerability.

In 2025, he released the series *What Lingers Within* in collaboration with Oxbenj, created for the group exhibition *Reminiscence* at Galerie Data. He has created several series on fx(hash), during 2024 ; *Unmanageable, Displaced, Biomes, and Where Awe Fades*, and 2023 ; *Aura, Dislocation, Sillage, Apertum, Cable Management, Pixel Management, Isometric Dreams*.

Rob Scalera, Decoherence

The idea of decoherence comes from quantum physics. It describes the moment when a system moves from entangled to classical. From potential to fixed state. That shift away from unity is central here. Each piece shows the trace of something that was once connected, now slightly out of phase.

In relation to sacred geometry, this work doesn't aim to recreate harmony. It focuses on what happens when order begins to drift. There are circles, triangles, and other familiar forms, but they appear within unstable conditions. They are layered into visuals where noise overrides symmetry. Where clarity gives way to interference.

Rather than a breakdown, it feels more like a slow divergence. A point where systems still function but no longer agree with each other.

"This project began with small failures in structure. Patterns slipped. Alignments broke. At first I tried to correct them, but eventually I stopped. What came out instead was a system that resisted consistency while still echoing it." Rob Scalera



Rob Scalera, Decoherence series, 2025
generative series, jpg, 1800x3200 px

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 drawings, prints, 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.

GΔLERIE DΔTΔ

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The largest NFT market place on Tezos blockchain

objkt.com is a Swiss NFT art platform that connects artists, collectors and curators from around the globe. Its mission is to make art accessible to everyone while empowering artists to create sustainable livelihoods using blockchain technology.

Objkt also supports collectors to navigate the new trends of digital art, identifying the up-and-coming talents while recognizing the pioneers that paved the way.

Since its inception in 2021, objkt has been a leading destination for digital art, focusing on building bridges and forming partnerships with galleries, museums, art institutions and curators.

objkt

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