



EXHIBITION

# COLOR [FRAME]

A VISION OF COLOR IN GENERATIVE ART



PLATEFORME

GALERIE DATA

AN EXHIBITION CURATED BY  
GALERIE DATA

# COLOR [FRAME]

MAY 20 TO JUNE 5, 2022  
Opening on Friday May 20th, from 6pm to 10pm.



**PLATEFORME**

73 rue des Haies  
75020 Paris France  
Open on Wednesday to Sunday  
from 3pm to 7pm  
<https://www.plateforme-paris.com/>

**Contact Press**  
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**COLOR[FRAME]** is the 3rd exhibition realized by the Galerie Data around generative art. Dedicated to the theme of color, it is hosted by Plateforme Paris, from May 20th to June 5th 2022. from 20th May to 5th June 2022.

In 2020, GENERATIVE, introduced programmed generative art, and in particular the search for materiality through printing with a robotic arm. The second edition BIOMORPH, focused on the generation of forms tending to resemble living world.

The new edition presents a specific creation around color in the current generative practices, through digital tools and their robotic applications.

The artists presented are from various disciplines ; photographers, developers, architects, designers ... they embody a decompartmentalization between practices, and the advent of new modes of creation in connection with technology. They engage in a dialogue with machines that pushes the limits of artistic creation, experimenting with its sensitive and unexpected expressions, linked to the random parameters of code.

The artworks presented are achieved with multiple processes: creative coding, the use of GANs (Generative Adversarial Networks), printing with a robotic arm (plotter), and the mechanical detour of tools.

The artists use algorithms to create many possible responses to their instructions, and visualize the graphic outputs. A particularity of the generative process is that a project is built as a matrix, from which the artist can reproduce or recreate multiple variations, modifying the parameters which have an impact on the visual result.

They sometimes combine the use of a digital approach with a more mechanical one. Through the use of robotic plotters, they explore the passage between the digital and physical matter. The code is embodied in a physical work of art, which offers different aspects to the fabrication, depending on the choice of tools and materials.

The exhibition deals with different aspects of color related to the creation of generative artworks. Whether it is programmed by the artist, via an algorithm that generates and determines the rules of color distribution in the composition, from the compilation of a large source of images by artificial intelligence tools, or linked to robotic applications and physical materialization.

Although working with digital palettes, they handle the fundamental principles of color constitution, and determine with the code the rules of color distribution in space. As in painting, they exploit the notions of scale, complementarity, superimposition and transparency.

The artists explore generative possibilities in a concept between color and form. Color is considered a constituent element of the artworks and fully integrated into its realization.

Thus in the project "Mimizu", a generative algorithm that the Japanese artist Kazumasa Teshigawara has been developing over the long term, the parameter of the color itself that determines the generation of the form. From a "digital point" the code creates a weaving of successive layers, generated by the interaction of colors between them. The artist has programmed the rules that govern the algorithm, which acquires its own autonomy by combining the graphic possibilities.

*"My approach is similar to the act of putting a random drop of oil color on the surface of water. I don't know what the result will be." Kazumasa Teshigawara*

Bas Uterwijk, a Dutch artist who defines himself as a post-photographer, uses GANs (Generative Adversarial Networks) to explore the limits through painting and photography. He creates compositions between figuration and abstraction from a large number of images that are compiled by artificial intelligence. The rules for the distribution of colors in space are thus determined. The algorithm gives its own interpretation of the source colors, or even invent them if this one is monochrome. Sometimes the artist little understands the AI's color perception, preferring instead not to over-rationalize the effects and the characteristics of artificial intelligence with the aim of preserving creative potential.

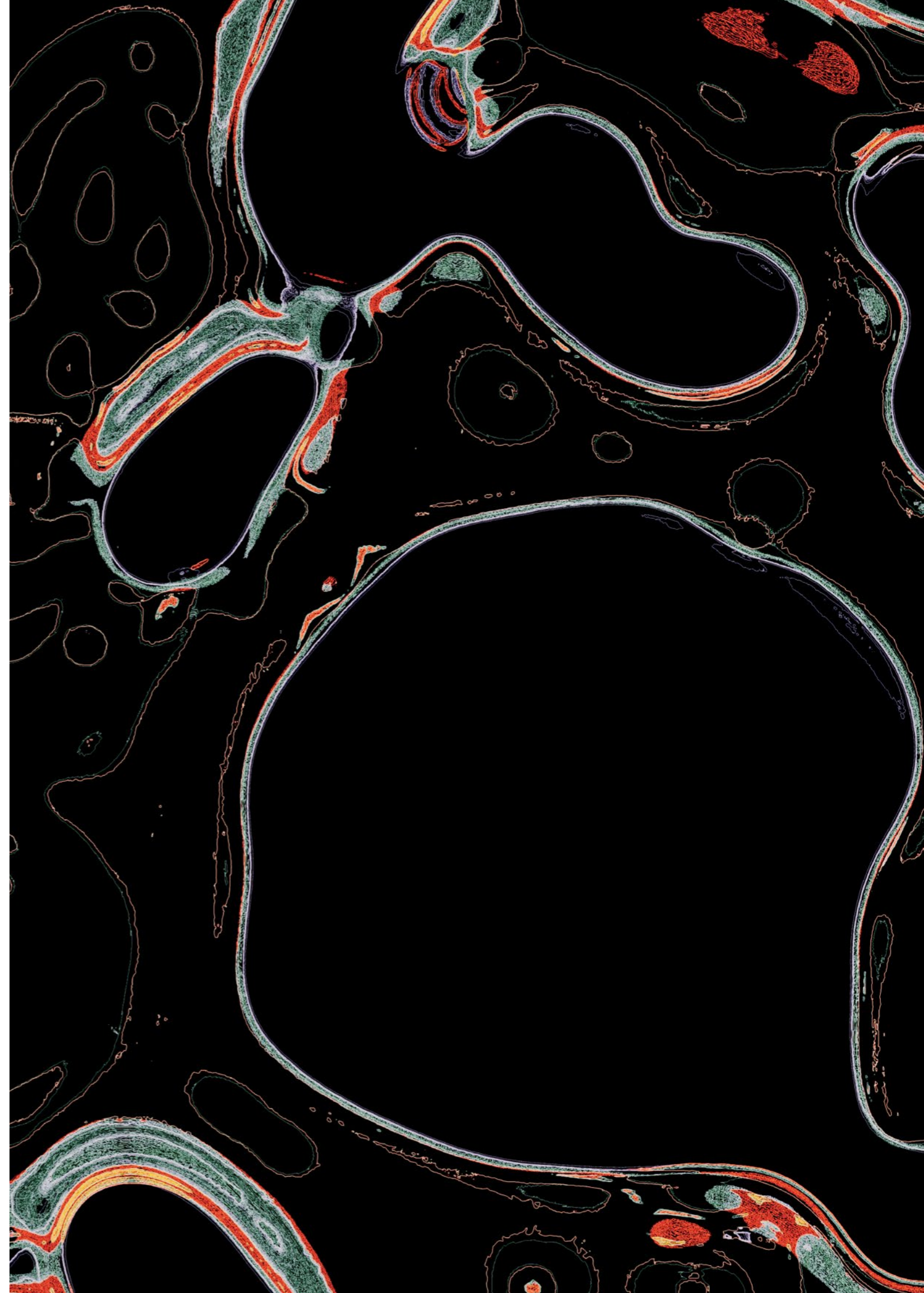
*"The magic is very important in my process and I sometimes feel too much knowledge on how it works could kill my inspiration." Bas Uterwijk*

Daniela Kröhnert is a Viennese artist and teacher specializing in digital fabrication.

The artist has an almost "impressionist" approach to color. By simplifying in a frame, the nuances contained in an image are retranscribed into a colorful atmosphere in a retinal impression.

She thus questions our relationship with colors. What would be our difference of perception between a sky and a blue flat? Will they provoke the same impressions, evoke the same memories...

Her series Colo(u)r fields is an algorithmic color study focusing on the tension between order and randomness. Each drawing is a grid filled semi-randomly, according to parameters such as CMYK color, gradient direction and color mixing.





German artist and designer, Gunther Kleinert, works around the visualization of music. He uses the capture of sound and visual sources as an original score of the creation of forms. From these data, he defines a graphic and colorful language which superimposes information between them. During the drawing, with the robotic arm, the successive layers intermingle, the colors mix in transparency and are embodied in the matter.

In his series 'I can see music' he assigns shapes and colors to information in a poem to create a visual vocabulary. The different layers such as frequency curves, sound levels and dynamics are extracted, then mapped and drawn on paper with a robotic arm.

The series 'The sound of' is constructed from the data of a phenomenon while being the conceptual representation of it. The colors and density of the lines are defined by the physical sound parameters of a location. This information is superimposed on a photograph of the place taken at the same time.

Arnaud Pfeffer, industrial designer, has a digital and artisanal approach. Inspired by the maker movement, his research is based on detournment, for example by modifying the mechanics of robotic elements to obtain different graphic effects.

*"Through my experiments, I explore the link between the unexpectedness of matter and the precision of code."* Arnaud Pfeffer

His approach to color pass through the tools he uses, brushes, markers and pens, to obtain different graphics layers and superposition of colors.

He chooses them according to their chemical composition, which influences certain aspects of the material, and adapts his inks in order to control certain parameters such as saturation, viscosity or roughness.

Florian Zumbrunn, a creative developer who divides his time between Paris and Japan, programs algorithms that evolves over the long term. He uses Javascript/ WebGL programming, that allows the visualization of complex elements with a lot of information.

For his series "Digital embroideries" he created a specific code that works in layers with a principle close to weaving. First, a black and white pattern is made for each color layer, which are superimposed to constitute the image. Each layer has the information of the previous layer, which will determine the position of the color in space by the principle of addition / subtraction of colors between them.

Thus there is an interdependence in the creation of color and form, which are often conceptualized to react together. The artists experiment with the results offered by the part controlled by code and tools, versus the random notion offered by the machine.

# KAZUMASA TESHIGAWARA

Born in 1977, he lives and works in Tokyo.

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

## Biography

Kazumasa Teshigawara, also known as Qubibi, is a self-taught artist and multimedia designer, born in Tokyo in 1977. He is a lecturer (Tama Art University Faculty of Art and Design, Department of Integrated Design).

He pursues an artistic research in an autodidate way, via programming, through projects taking various forms: digital and interactive works, installations, video performance.

Recognized and awarded by institutions, he regularly produces exhibitions and video performances, staging his work.

Since 2010, the artist has been developing a research that revolves around the evolution of an original algorithm that began with the "Hello World" project. For more than a decade, he has explored various expressions using this single algorithm. He discovered it by chance while experimenting with Flash, a very popular software for interactive websites in early 2000.

This method is close to the reaction-diffusion method often used in generative. He will later discover similarities with the Japanese lacquer manufacturing method called Tsugaru-nuri.

In 2018 he exhibited at MUDA Zurich (Museum of Digital Art), a solo show that presents sensitive and poetic work based on programming, such as his installation «Stop Hello World, Please insert a coin», a small machine interacting with visitors. In exchange for inserting a coin, they receive a tiny and beautiful work of art generated.

The artist continues his algorithmic poetry, in his latest project Mimizu, a digital weaving that he deploys on different media, in still or animated image. One could see a link with the artist's personal experience in a textile factory in Nihonbashi.

## Exhibitions

2020 - Audio Architecture Creative Park (Taipei)

2018 - Qubibi Solo Exhibition at the MuDA Zurich (Museum of Digital Art, Zurich)

2018 - Audio Architecture DESIGN SIGHT (Tokyo)

2018 - Meiji-Do Wonders #01 at the SO-CAL LINK GALLERY Omotesando (Tokyo)

2017 - frameless 15 at the Einstein Kultur (München)

2016 - Tinypalace-alternative games festival at the Interim & Stellwerk (Kassel)

2016 - Shinjuku Creators Festa (Tokyo)

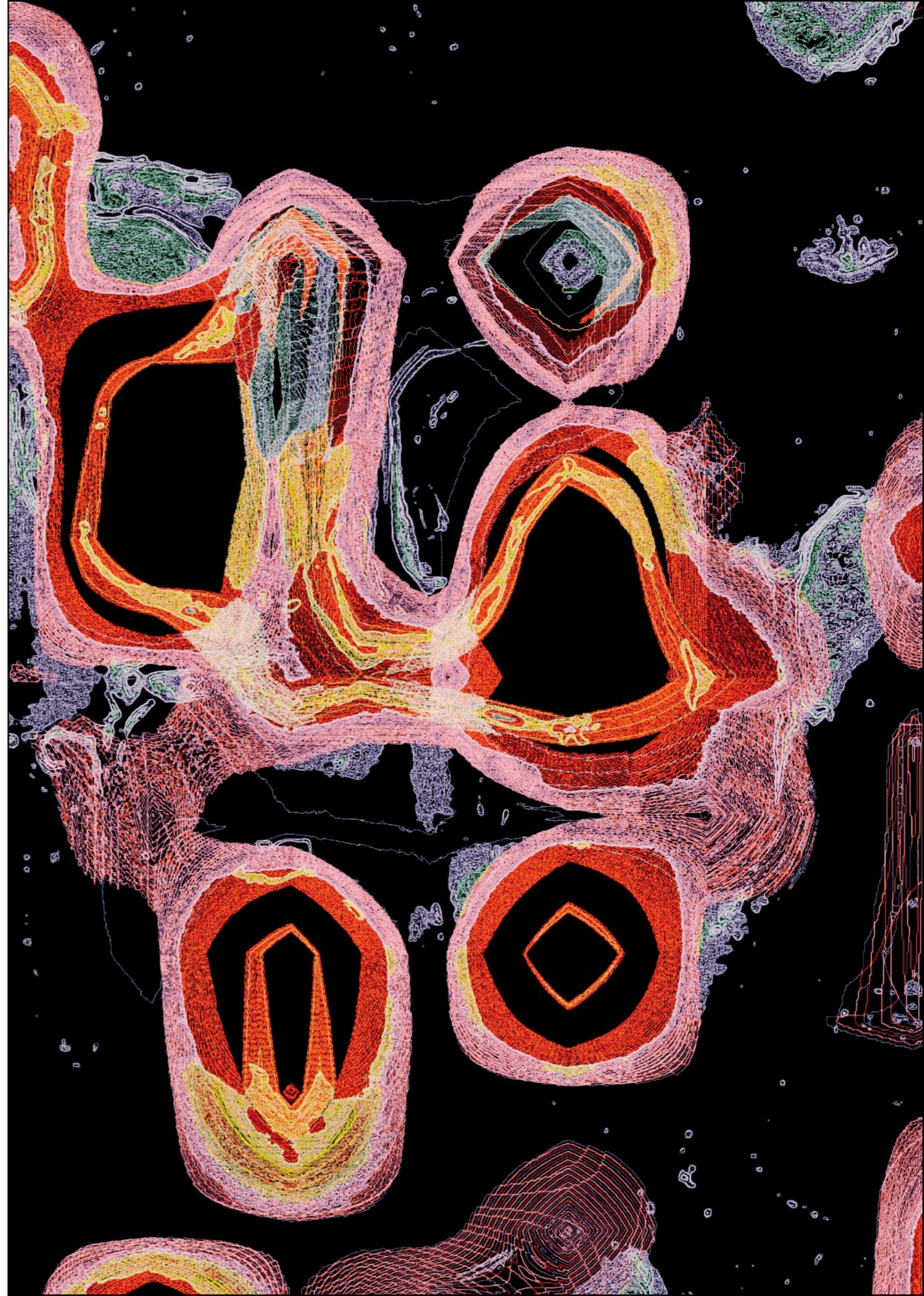
2016 - The Power to Change - Japan Media Arts Festival 20th Anniversary Exhibition at the Arts 3331 (Tokyo)

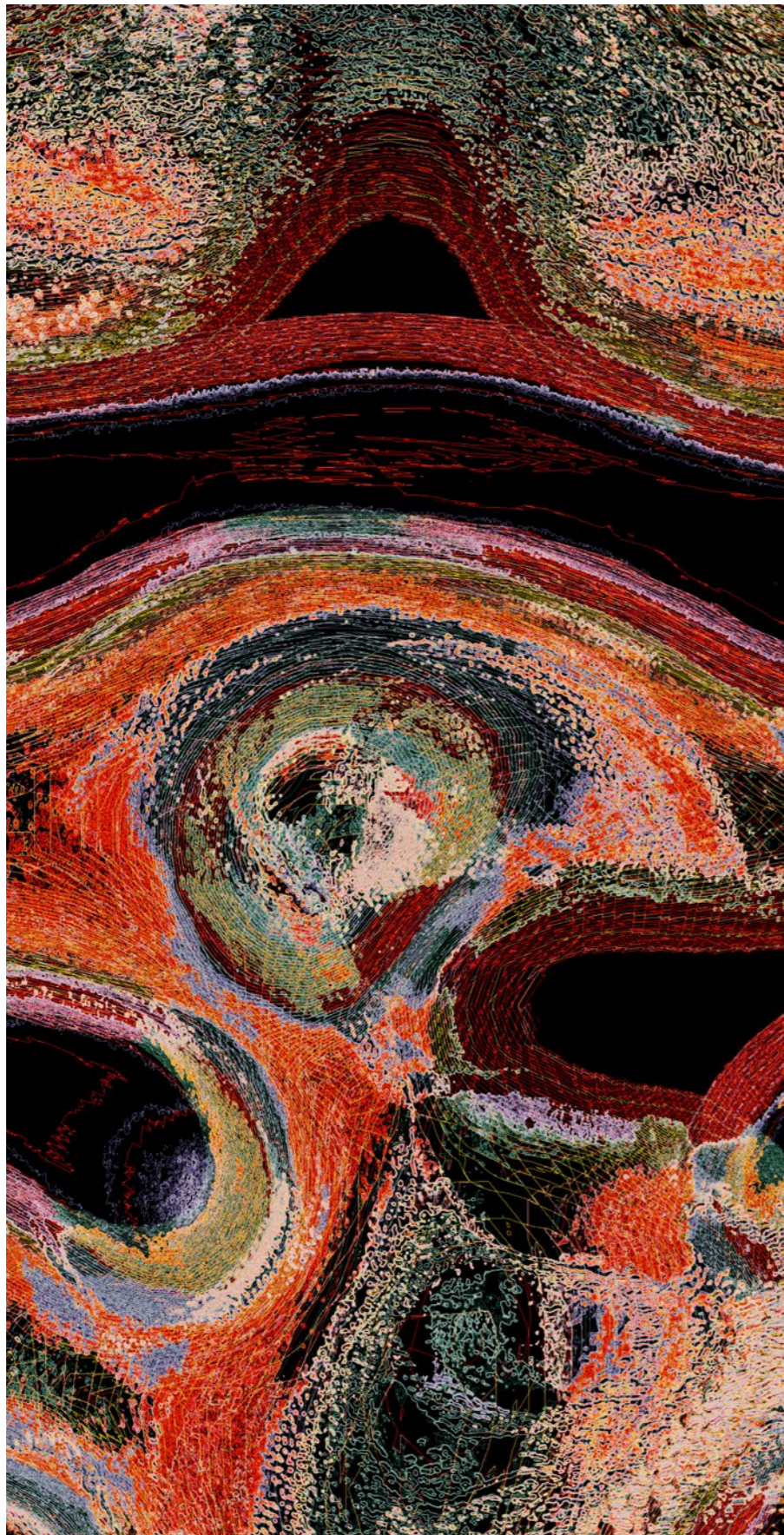
2016 - Digital Media and Japanese Graphic Design — Its Past and Future at the Tokyo Midtown Design Hub (Tokyo)

2016 - Kanemasu Image Solo Exhibition at the Kanemasu Brewery No.2 Gallery (Nigata)

2015 Shinjuku Creators Festa 2015 (Tokyo)

2012 - hello world Solo Exhibition at the FRAMED\* SPACE Omotesando (Tokyo)





**Kazumasa Teshigawara aka Qubibi, Mimizu 220313o16sYq, 2022**

Generative digital artwork programmed in C# with Unity.

Printed on alu-dibond (Picto)

Unique piece, 20,3 x 40 cm

## **KAZUMASA TESHIGAWARA, 'MIMIZU'**

In his project Mimizu, literally "earthworm" in Japanese, an algorithm generates the path of a digital point, governed by a principle determining the «borders» between the forms. Patterns are drawn that appear to be the result of a weaving of digital layers.

In this project that unfolds over the long term, the artist pursues his search for a specific and evolving code, which results in different graphic forms. This work with multiple configurations proposes a new form with each iteration.

The artist determines a set of rules that are like the outlines that emerge from his own process of trial and error. From this set of responses, he continually creates and throws This creative process in interaction with randomness often gives him the impression of being guided towards the goal as he creates.

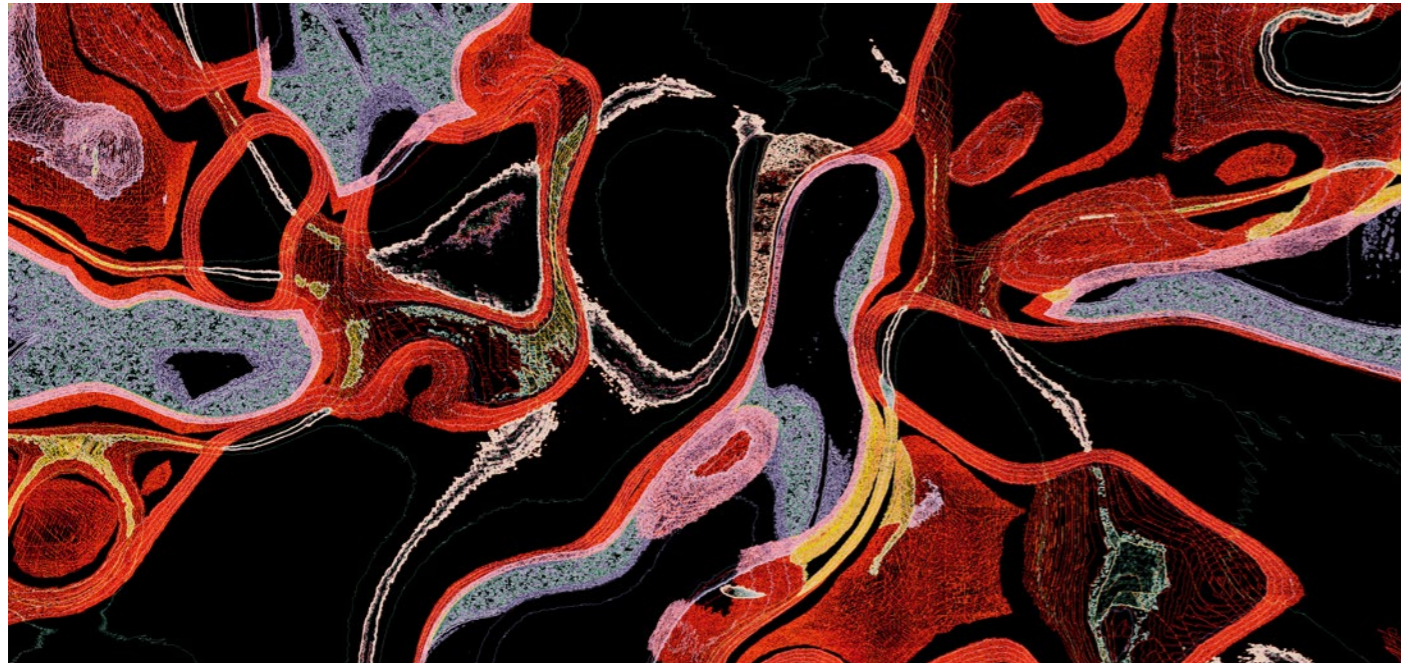
"For me, I want generative art to be an act of quietly watching over the clashing of rules and chaos."

In the programming of the algorithm, there is an interdependence between color and shape creation, a boundary is created when different colors align. For example, a red color next to a red color will not create a shape, while a yellow on red will generate one, which in turn will materialize another color on the canvas.

The Mimizu serie is programmed in C#, using Unity, a software initially used for video game prototyping.

<https://qubibi.super.site/nfts/mimizu>

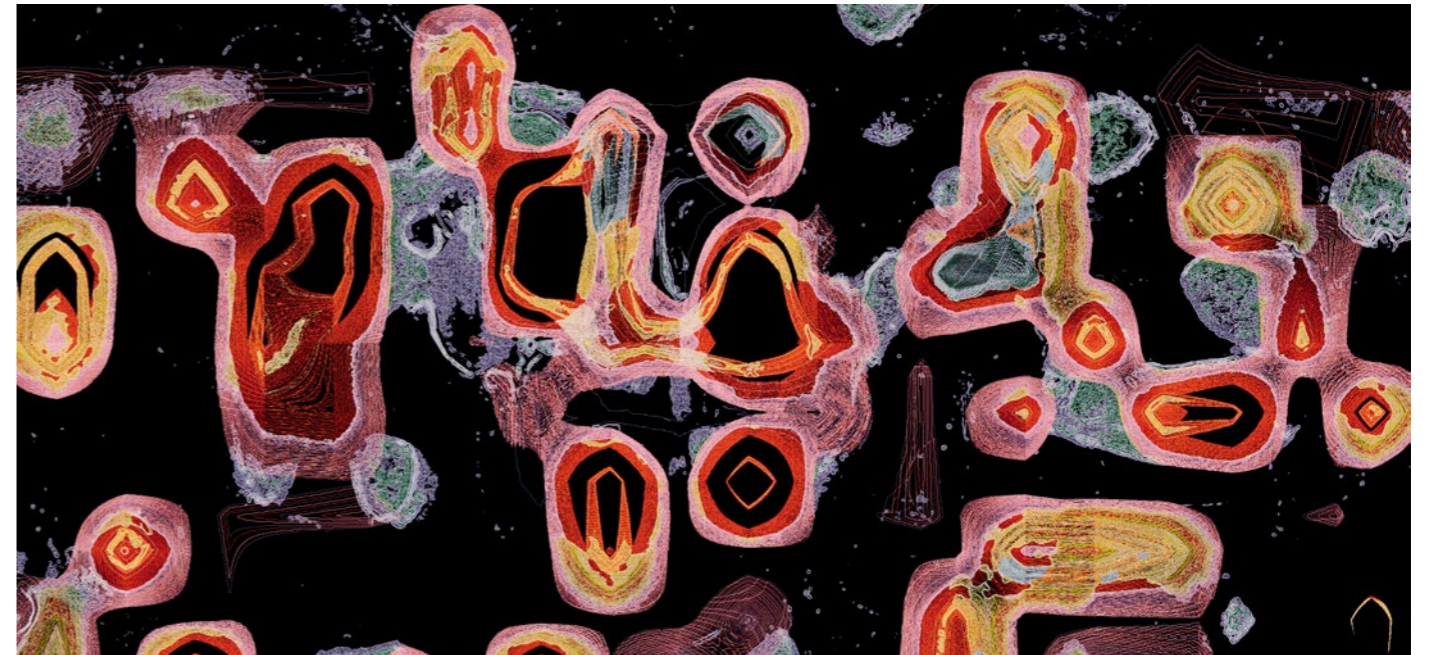
<https://objkt.com/profile/tz1bMBGiPAcaA693CWUwZts4RdwE6Dn2N4Fz/created>



**Kazumasa Teshigawara aka Qubibi, Mimizu 220308z00aWn, 2022**  
Generative digital artwork programmed in C# with Unity

Printed on alu-dibond (Picto)

Unique piece, 60 x 30,4 cm



**Kazumasa Teshigawara aka Qubibi, Mimizu 220309p11qKj, 2022**  
Generative digital artwork programmed in C# with Unity

Printed on alu-dibond (Picto)

Unique piece, 84,6 x 39,6 cm

# BAS UTERWIJK

Born in 1968, lives and works in Amsterdam (Netherlands)

## Biography

Bas Uterwijk has a background in special effects, 3D animation, video games and photography. Mostly autodidact, he has always been involved in forms of visual storytelling that imitate and distort reality.

Since 2019, he has combined his different skills and experiences by working with generative adversarial networks (GANs): software based on deep learning and artificial intelligence that interprets and synthesizes photographs.

The artist is fascinated by the origin and essence of creativity. Through his use of generative adversarial networks, he questions our appreciation of art. He leads us to question our own understanding of our brain, our mind and our culture.

*“Are we building AI in our own image or are there laws of nature that are the basis of any system: human or synthetic?”*

He became particularly known for his series of realistic photographic portraits of famous historical figures created with GANs. He has brought to life Napoleon, Van Gogh, Mona Lisa or Jesus, in portraits made from different sources of classical paintings and photography.

Using neural networks, he constructs photos that were never recorded by a camera or of people who never existed.

His latest series of works is more abstract: «pseudo-figurative» pieces in which he questions GANs on creativity and their ability to unbalance human visual recognition. Here his aesthetic can evoke craft processes such as painting, illustration or printmaking... It can evoke references as varied as Gustave Moreau, Moebius, or Utagawa Yoshitsuya.... Often the border between photography and painting is very ambiguous.

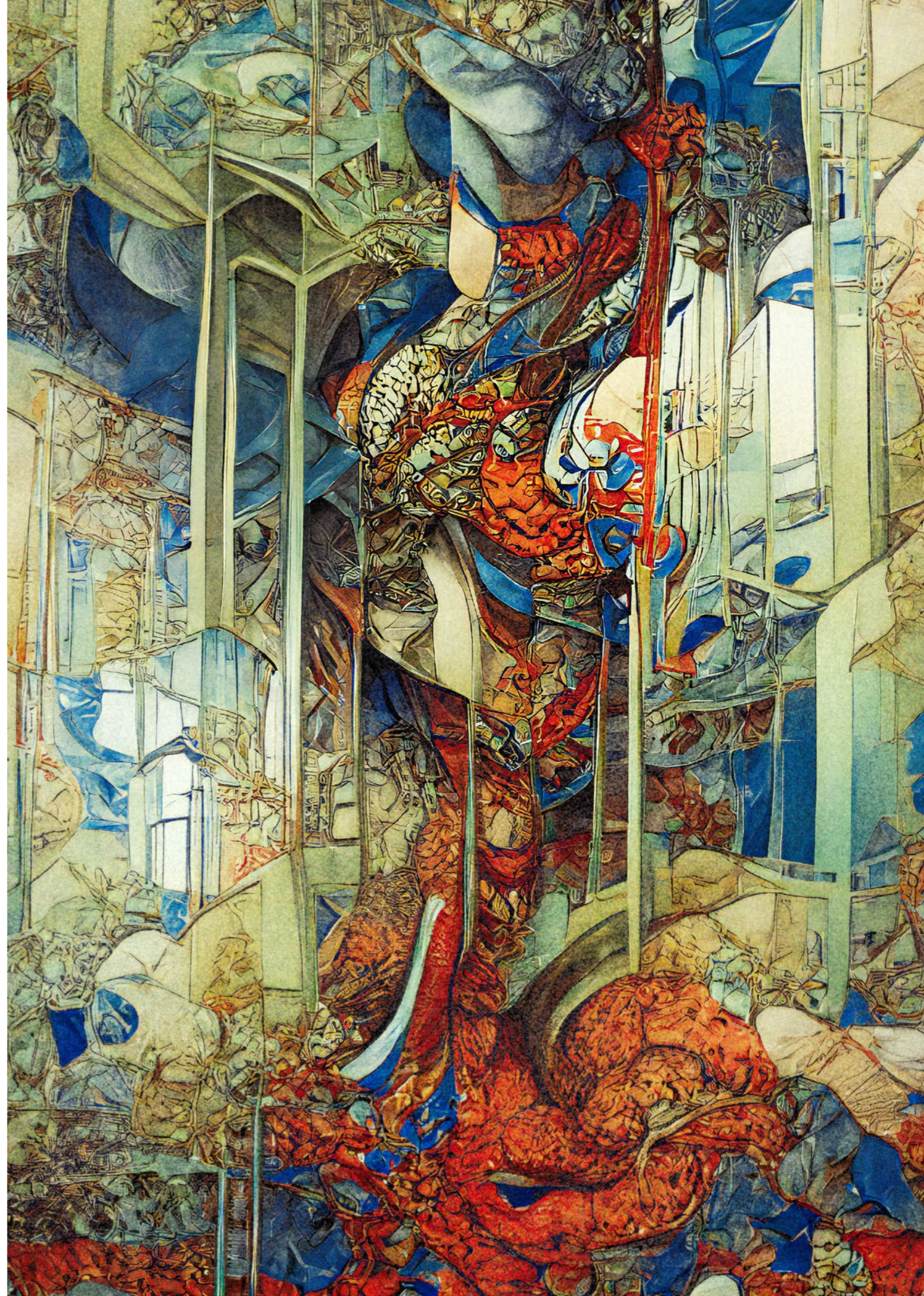
Using AI techniques, he combines seemingly unrelated styles and merges them into a world that is both strange and familiar. This universe between figurative and abstract, offers a multi-interpretability particularly stimulating for the viewer.

*“ Neural networks are helping me to make sense and find interfaces between all these different styles that always have fascinated me and triggered my passion. ”*

## Exhibitions

2022 Tezos Human + Machine , NFTs and the ever-evolving world of art, interactive NFT experience, Art Basel Miami

2021 IA Photographic portraits Noorderlicht International Photo Festival, Group Show





**BAS UTERWIJK,  
SÉRIES GAN (GENERATIVE ADVERSARIAL NETWORKS)**

This series of works obeys the same creative process; the use of artificial intelligence to apprehend the result of the mixture of multiple visual sources. These compositions between figuration and abstraction are like compiled by artificial intelligence from a large number of images. Their component is the result of the data's combination, that's model has seen and learned.

Depending on the subject and a random factor, the artist explores different possibilities and results in the latent space of GAN. He uses a variety of applications and algorithms based on several techniques: Stylegan, BigGAN, CLIP+VQGAN/Diffusion.

He relates different visual sources from his own photographs, classic artworks, and comic books, then interacts with the outputs of the neural network.

When certain elements of the source material prevent the network from producing satisfactory results, he sometimes modifies the images to force the GAN in the right direction, while trying to maintain a balance that is very easily disturbed by new information.

*"I try to make my selections intuitively on both in and output. I have experienced the internal processes of the network are so inscrutable, rational decisions seldom seem to have the intended outcome."*

The artificial intelligence determines the rules of color distribution in space. The algorithm gives its own interpretation of the colors of the source, and is also able to invent some if it is in black and white. The perception of colors by the AI sometimes escapes the artist, however it can act in different ways to guide or modify the palette, both in the network and in post-production.

**Bas Uterwijk aka Ganbrood,  
Chivalry, 2022**

Digital artwork realised through the use of GAN's (Generative Adversarial Network)

Printed on alu-dibond (Picto)

Limited edition of 6 copies, edition 1/6, 40 x 60 cm



**Bas Uterwijk aka Ganbrood,  
Observatorivm, 2022**

Digital artwork realised through the use of GAN's (Generative Adversarial Network)

Printed on Bright White Hahnemühle 310g paper

Limited edition of 12 copies, edition 1/12, 50 x 70 cm



**Bas Uterwijk aka Ganbrood,  
Ikonoklast Panzerism, 2022**

Digital artwork realised through the use of GAN's (Generative Adversarial Network)

Printed on Bright White Hahnemühle 310g paper

Limited edition of 12 copies, edition 1/12, 50 x 70 cm

# GUNTHER KLEINERT

Born in 1978, lives and works in Hamburg

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

## Biography

Gunther Kleinert is a designer and generative artist who lives and works in Hamburg, Germany.

He gained a degree in Design at the University of Fine Arts, Hamburg, Germany in 2008 and has over 10 years of intense experience in designing both products and interior spaces, as well as in conceptual thinking.

Alongside designing he constantly is on the lookout to explore other design and art-related disciplines in self-initiated projects.

Coming from an interdisciplinary art university, he has a strong approach to design and art in general.

“Fascinated by “generative design”, which consists in freeing oneself from the pragmatic constraints inherent in design to focus solely on the creative aspect, Kleinert uses this practice to create sensorial scores. To do this, there are tools that open up the field of possibilities, making it possible to move from a few solutions or avoidance strategies to an infinite number of responses to a given problem. This requires a rethinking of the creator’s place in the artistic process, as algorithms come to generate answers and possibilities by the thousands instead of the artist. «I can see music» comes from generative design and consists of models and graphics generated by music.” (Bewaremag, Gunther Kleinert, I can see music)

The artist works around the visualization of music and its generative translation. He captures visual and sound information to retranscribe them into a colorful and graphic language. These lines like scores are drawn on paper with a plotter, offering a visual rhythm of the music.

## Publications

<https://www.bewaremag.com/gunther-kleinert-i-can-see-music/>

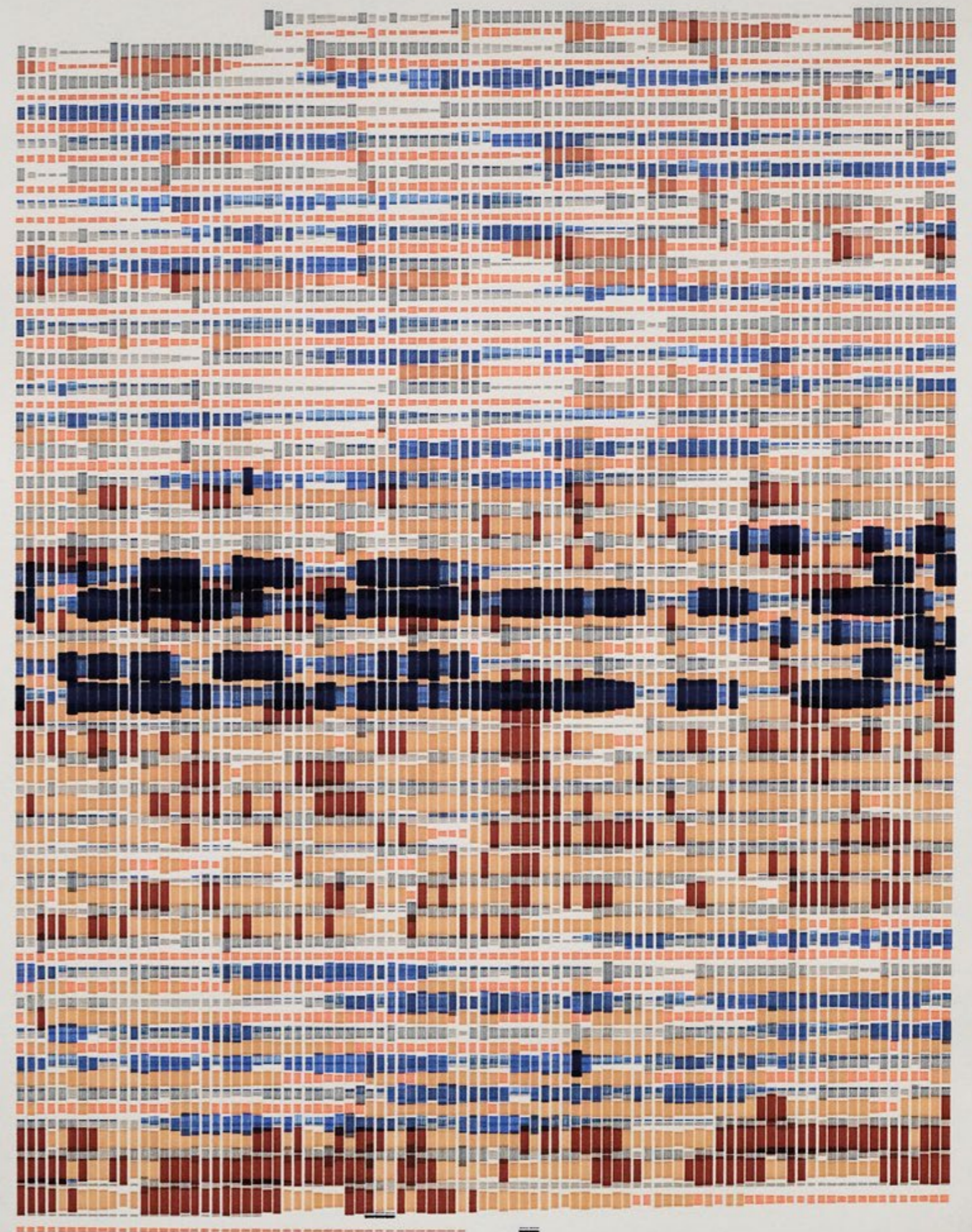
[https://noicemagazine.com/GUNTHERGunther Kleinert, l'artiste qui voit la musique-KLEINERT](https://noicemagazine.com/GUNTHERGunther-Kleinert,-l'artiste-qui-voit-la-musique-KLEINERT)

<https://thevisualvoices-magazine.com/design/2018/3/20/pen-plotter-artwork-gunther-kleinert>

<https://weandthecolor.com/music-generated-pattern-graphics-gunther-kleinert/96502>

<https://www.createmagazine.com/>  
Issue 26

Jazz News Magazine  
May-June 2018



**GUNTHER KLEINERT,  
'I CAN SEE MUSIC' & 'THE SOUND OFF' SERIES**

From a sound file, Gunther Kleinert extracts certain parameters like frequency, rhythm, or amplitude curves. From these data, he defines a graphic and geometrical language, which will be used as a basis for the tracing process.

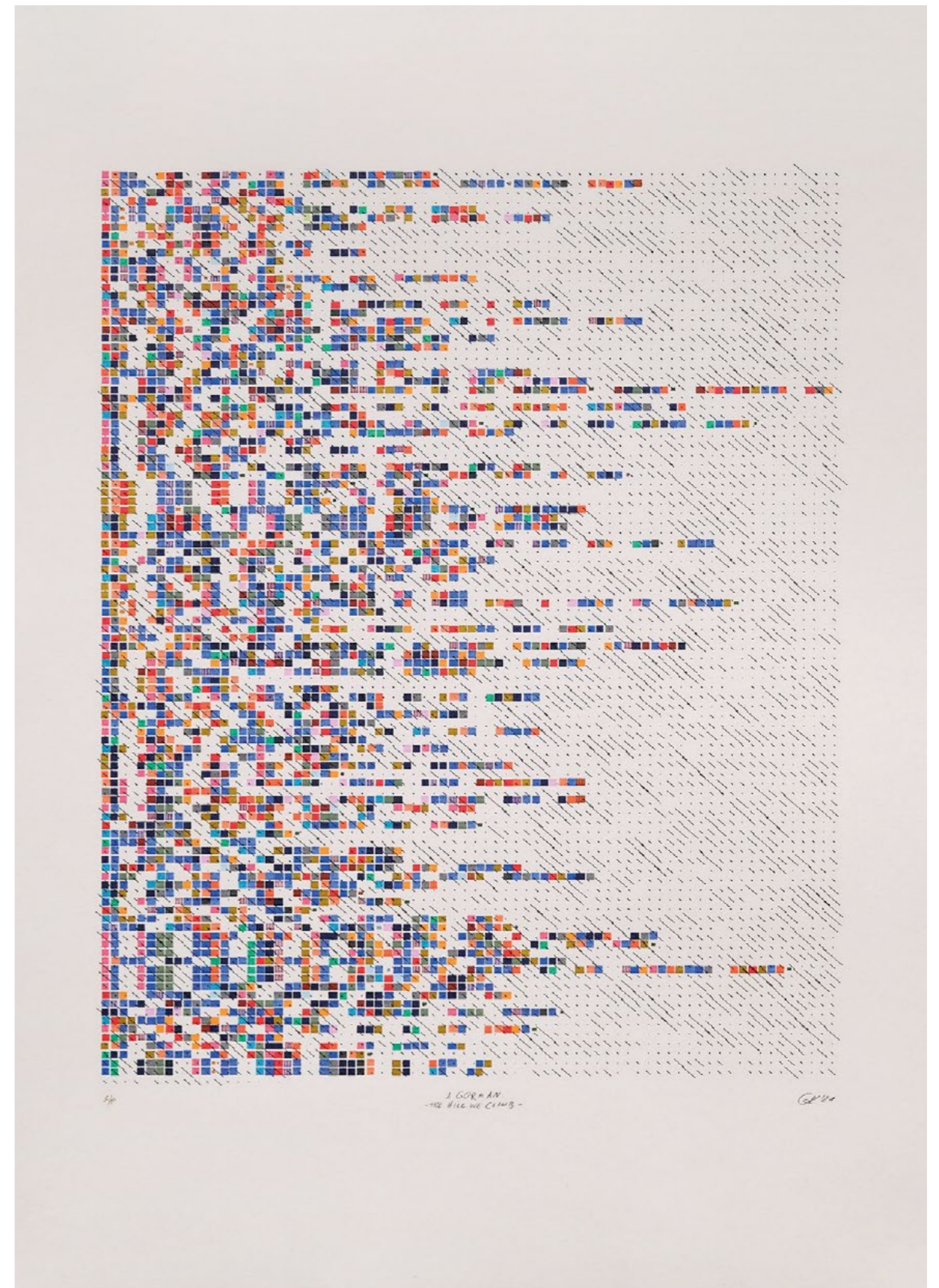
These works are at the same time built from the data of a phenomenon, while being the conceptual representation of this one. A graphic code is determined, as a visual language superimposing information between them. This vocabulary of graphic lines is coded by rules that determine its form. For example, a color assigned to each letter is superimposed on a frequency pattern of the spoken poem.

When drawing with a plotter, the successive layers intermingle, the colors mix in transparency, to create a graphic and colored score

In his series 'I can see music' he assigns shapes and colors to the information of a song or a poem to create a visual vocabulary, a colorful materialization of words.

The different information such as frequency curves, sound levels, dynamics, are extracted then mapped and drawn on paper with a plotter.

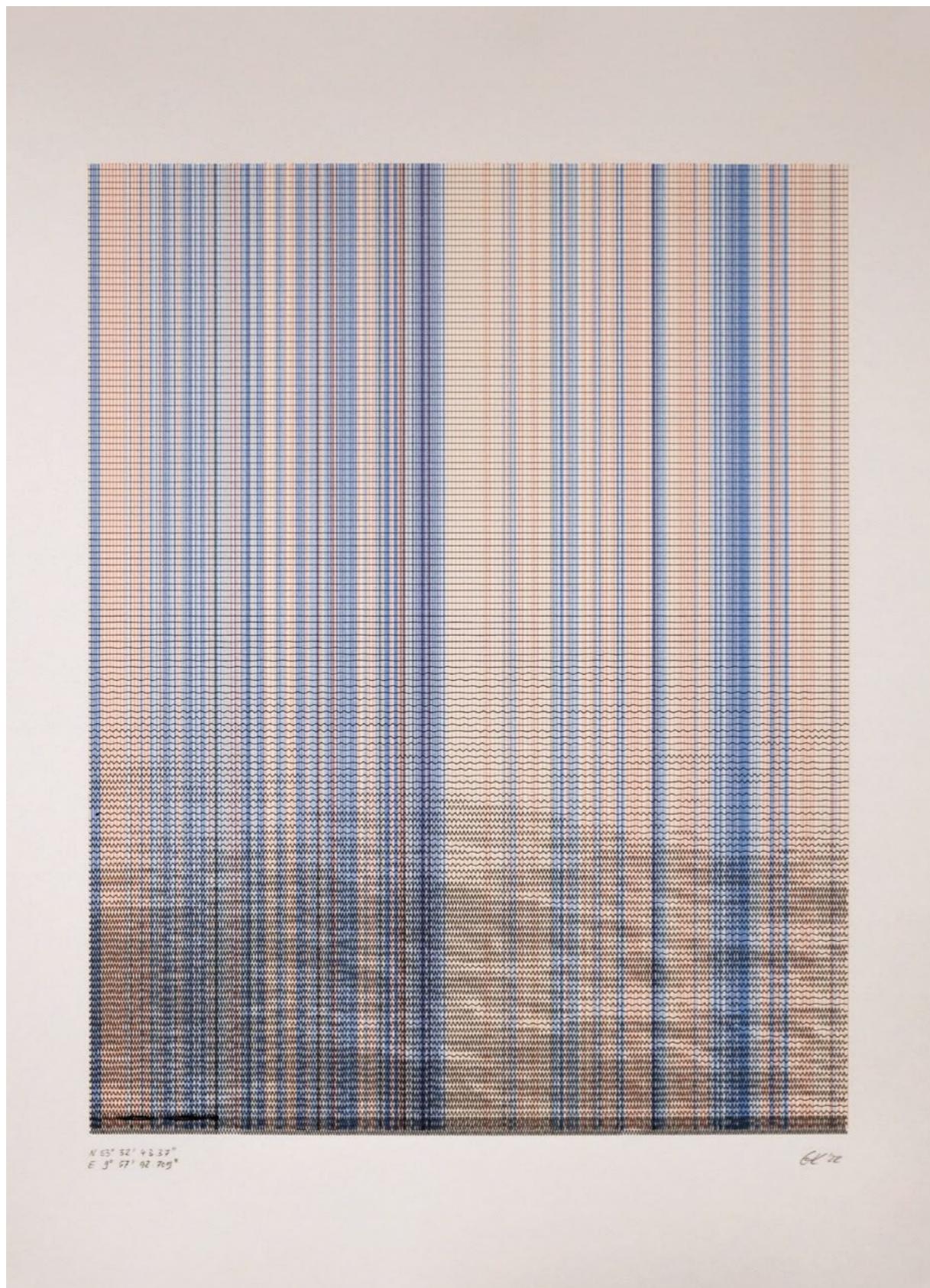
In the series 'The sound of', the colors and density of the lines are defined by the physical sound parameters of the place. This information is superimposed on a photograph taken at the same time in the same place.



**Gunther Kleinert, The Hill We Climb (Amanda Gorman),  
I can see music, 2021**

Generative drawing with Pigmented ink pens on 170 gr paper,  
made with a pen plotter (Roland DPX)

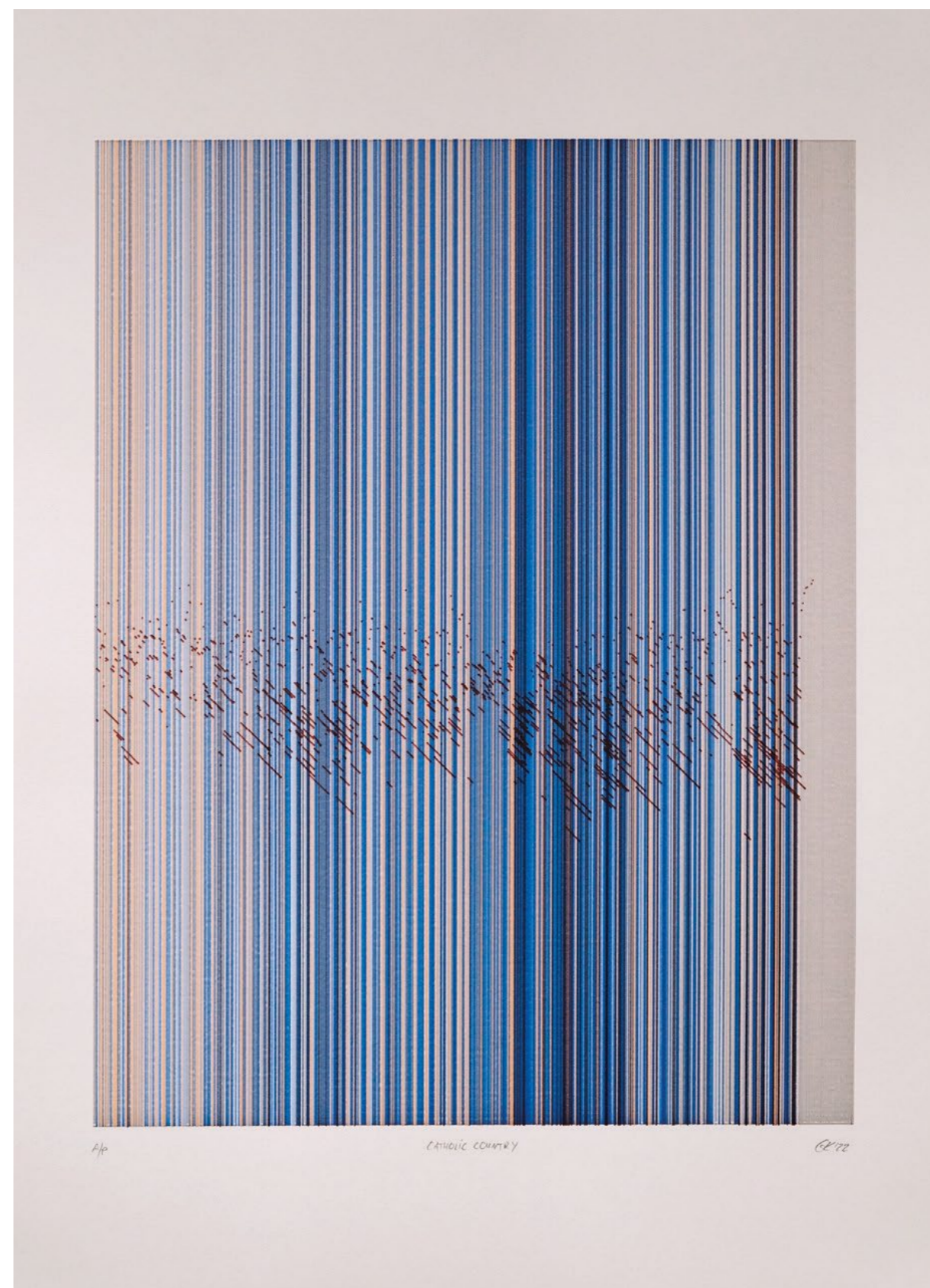
Limited edition of 20 copies (+3AP), edition 14/20, 50 x 70 cm



**Gunther Kleinert, N 53 ° 32' 43.2" E 9 ° 57' 54",  
The Sound Of, 2022**

Generative drawing with Pigmented ink pens on 170 gr paper,  
made with a pen plotter (Roland DPX)

Unique Piece, 50 x 70 cm



**Gunther Kleinert, Catholic Country Version (Kings of convenience feat. Feist),  
I can see music, 2022**

Generative drawing with Pigmented ink pens on 170 gr paper,  
made with a pen plotter (Roland DPX)

Limited edition of 5 copies (+1AP), edition /AP, 50 x 70 cm

# DANIELA KRÖHNERT

Born in 1984, lives and works in Vienna

[https://www.instagram.com/daniela\\_kroehnert/](https://www.instagram.com/daniela_kroehnert/)

## Biography

Daniela Kröhnert is an architectural researcher and artist specializing in digital fabrication. She studied architecture at the Karlsruhe Institute of Technology in Germany (2004-2008) and graduated with distinction from the University of Applied Arts Vienna (Studio Prix) in 2011. From 2007 to 2014, she gained a wide range of skills, practicing with Coop Himmelb(l)au on international projects.

She has been teaching digital design and making for over a decade at the Technical University of Nuremberg, among others, and currently at the University of Applied Arts Vienna at both the Department for Art Education in Design and Technology / Design, Architecture and Environment, and the Institute of Architecture, besides being responsible for the latter's Digital Design and Production Lab (ddplab).

Additionally, she has been one of the key researchers of the artistic research project Conceptual Joining - Wood Structures from Detail to Utopia, funded by the Austrian Science Fund (FWF), PEEK program.

Her love for CNC technologies and the blurring of digital and physical realms extends into her private practice DARK, where she follows her passion for computational drawing and pen plotting, using HP plotters from the '80s as well as self-built machines.

Her series Colo(u)r fields, is an algorithmic color study focusing on the tension between order and random.

Each drawing is a grid filled in semi-randomly according to parameters such as CMYK color, gradient direction, and then gradient color mixing.

## Exhibitions

2019 "Conceptual Joining - from Detail to Utopia", solo exhibition (of the research team) of an FWF funded artistic research project at the AIL Angewandte Innovation Laboratory, Vienna, Austria

2019 Understanding Arts Based Research group Exhibition, UCLA, Los Angeles, CA

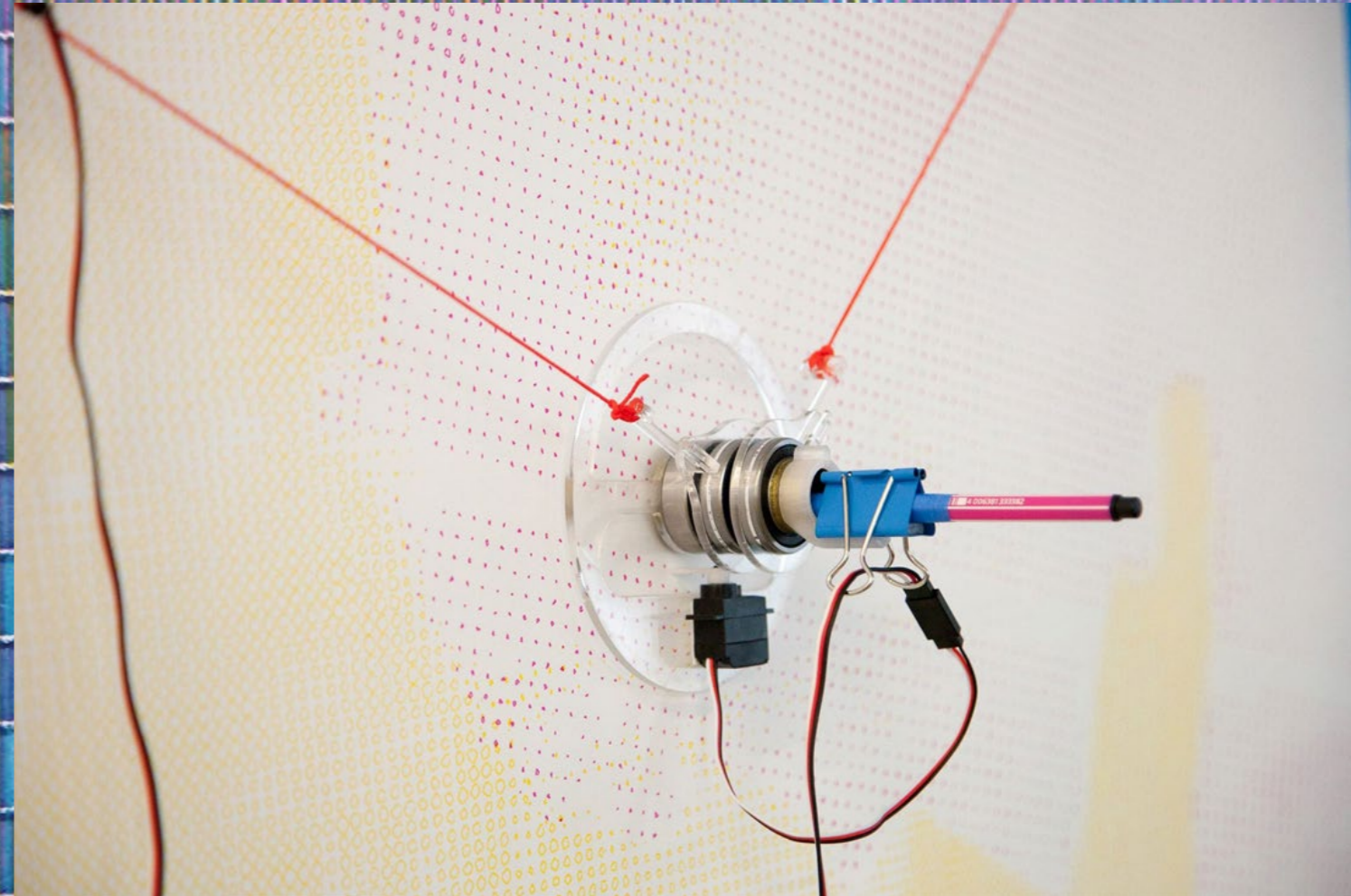
2016 group exhibition at "AIL Print Weekend", penplotter installation, Vienna, AT

2015 group exhibition "Contemporary Code: Artistic Research", City University of Hong Kong

2015 group exhibition "TAB – Tallinn Architecture Biennale 2015" - "Body Building" at the Museum of Estonian Architecture, Tallinn, Estonia

2010 Sliver Gallery "Digital Project" | Crossover Studio 2009 - University of Applied Arts Vienna (group exhibition)

2010 'Berlin Motion' – Movie/Animation Workshop & Group Exhibition at the 60th Berlinale Film Festival, in cooperation with "AEDES Campus Network" and "Berlinale Keynotes"



## **DANIELA KRÖHNERT, CREATIVE PROCESS**

Digitally generated and printed matter inherently lacks the irregular, vivid and tactile qualities of analog drawings that are results of a plethora of parameters of the physical world and its materialities. Embracing a “Maker-Attitude”, both in physical and digital realms, Daniela Kröhnert work is grounded in picking tools as a means to an end and embracing the coexistence of traditional, contemporary and future methods. This results in what could be called “mixed digital media art”, however, the unique palpable artwork is always the goal and final subject matter.

On a modern computer screen, one is able to use millions of colours and zoom into scaleless infinities. In the “material world” instead, one is not only challenged by the given size of paper, but also in using only as many different pens and colours as one is willing to switch in the course of producing one artwork. Consequently, one central theme in all of her drawings is the negotiation between the abstraction and the figurative. Through the use of selfbuilt open source pen-plotters, she is navigating in between these different ways of thinking and representing visual data. Her work explores the intrinsic nature of the digital, or quantised, sampled or rasterized forms alongside the physical reality and its confines.

The resulting artworks try to invite the viewer to move in space, as each drawing can be perceived from being merely an abstract field, made of simple, repetitive, and isolated geometric shapes to resembling a landscape or something completely different, depending on the viewer’s distance and own experiences and memories.



### **Daniela Kröhnert, Skyfall over the Desert, Colo(u)r Field, 2021**

Generative drawing with acrylic ink on Bristol board 240 gr,  
made with a plotter (AxiDraw)

Limited edition of 10 copies, edition 2/10, 42,0 cm x 29,7 cm



**Daniela Kröhnert, Monkey Head Nebula,  
Stardust, 2020**

Generative drawing with acrylic and metallic gel inks on Din A3 140g black paper,  
made with a core XY pen plotter.

Limited edition of 5 copies, edition 3/5, 29,7 x 42 cm



**Daniela Kröhnert, Orion Nebula,  
Stardust, 2020**

Generative drawing with acrylic and metallic gel inks on Din A3 140g black paper,  
made with a core XY pen plotter.

Limited edition of 5 copies, edition 1/5, 29,7 x 42 cm

# ARNAUD PFEFFER

Born in 1992, lives and works in Paris  
<https://www.instagram.com/arnaudpfef/>

## Biography

Arnaud Pfeffer is an industrial designer and generative artist born in 1992, he lives and works in Paris.

His practice consists in exploring the link between the physical and the digital, particularly by using drawing machines, like plotters.

It is this confrontation of a perfect mechanical movement with the materiality left by the trace of the tool that interests him particularly. In this process the graphic accident and the unforeseen are all the more visible as the trace is delegated to a movement of an inhuman precision.

To maintain this resonance, he designs his own graphic tools and hijacks existing machines.

From his technical engineering background, he has developed an affinity for industrial processes and rapid prototyping tools (CDN, laser cutting) used in industrial creation.

This also led to his approach to design, and his work around the vocabulary of the tool.

Inspired by the maker movement, his research goes through the detour, he creates links between craft and industrial process, with an experimental approach in which the process of creation is as interesting as the object created.

*«I hijack existing machines like tattoo machines, tinker with mechanisms like rotating brushes, iterate within the same tool to explore the sensitive production that can be achieved robotically.»*

His approach of color is through the tools he uses, brushes, markers and pens, to obtain different graphic games of tracings and overlays of colors. He also manufactures his inks in order to control their parameters such as viscosity, pressure or roughness.

## Education

2014 - 2017 : ENSCI, Les Ateliers Création industrielle.

2012 - 2014 : Arts et Métiers Paristech Mechanical and industrial engineering.

## Projects

2017 : Berluti Dialogue between craftsmanship and digital tools.

Collaboration with artisans, integration of rapid prototyping tools.

2017: Seribase Dialogue between electronic industry and product design.

Conductive ink screen printing, electronic toys, graphic design.

## Exhibitions

2021 : A.R.E - Augmented Reality Exhibition

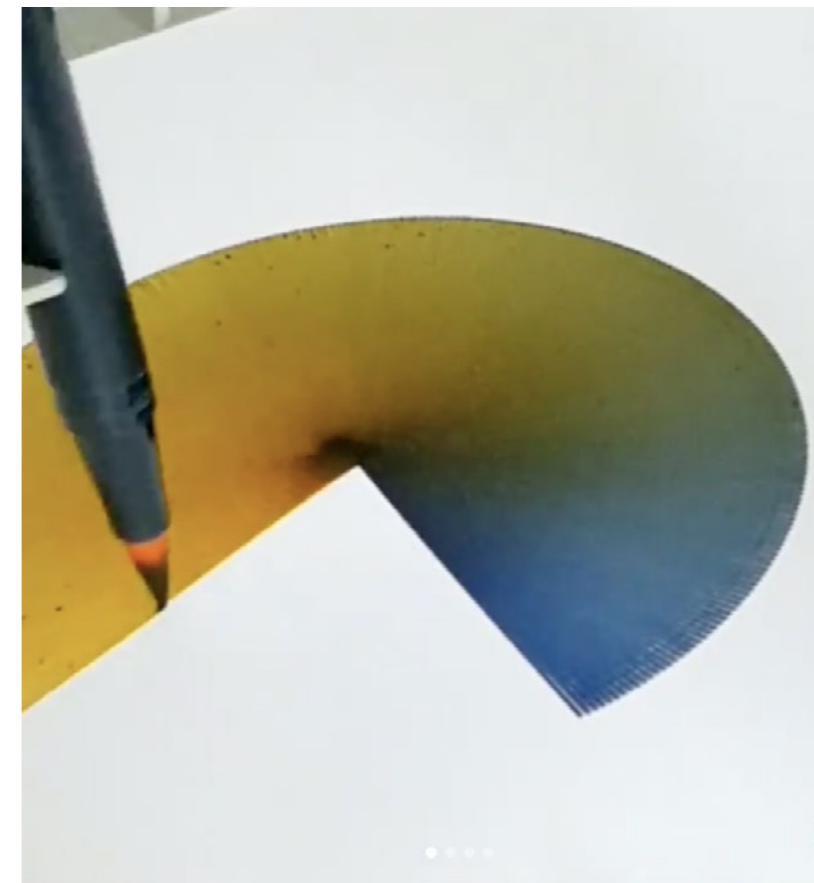
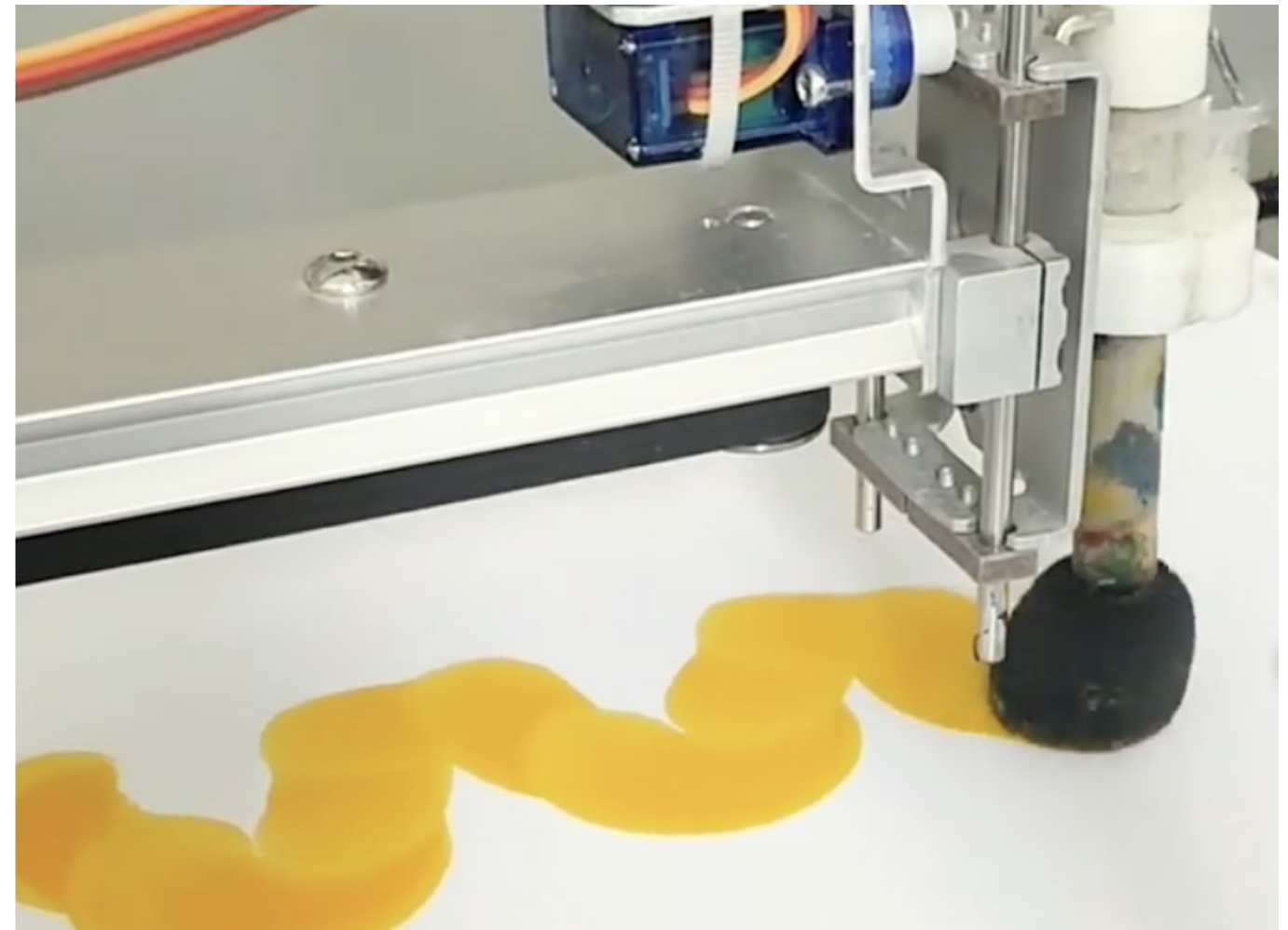
Group exhibition around generative art (London, Berlin).

2021 : Food Futures - Prototyping food

Conference on food prototyping with Anne Cazor (Scinnov), Marine Coré-Baillais (digital pastry), Frédéric Bau (Valrhona).

2021: İTÜ, Istanbul Technical University

Art & Robots Conference.





**Arnaud Pfeffer, Green Folding, 2022**

Drawing with FaberCastell Pitt Artist Pens on Bristol Clairefontaine 250 gr paper, made with a robotic arm (Axidraw)

Unique piece, 29,7 x 42 cm

**ARNAUD PFEFFER,  
'FOLDING', 'VASE' & 'SWIRL' SERIES**

In these series made with a plotter, the artist plays with the tool to highlight the materiality of mechanical drawing. His creative process is divided into two stages:

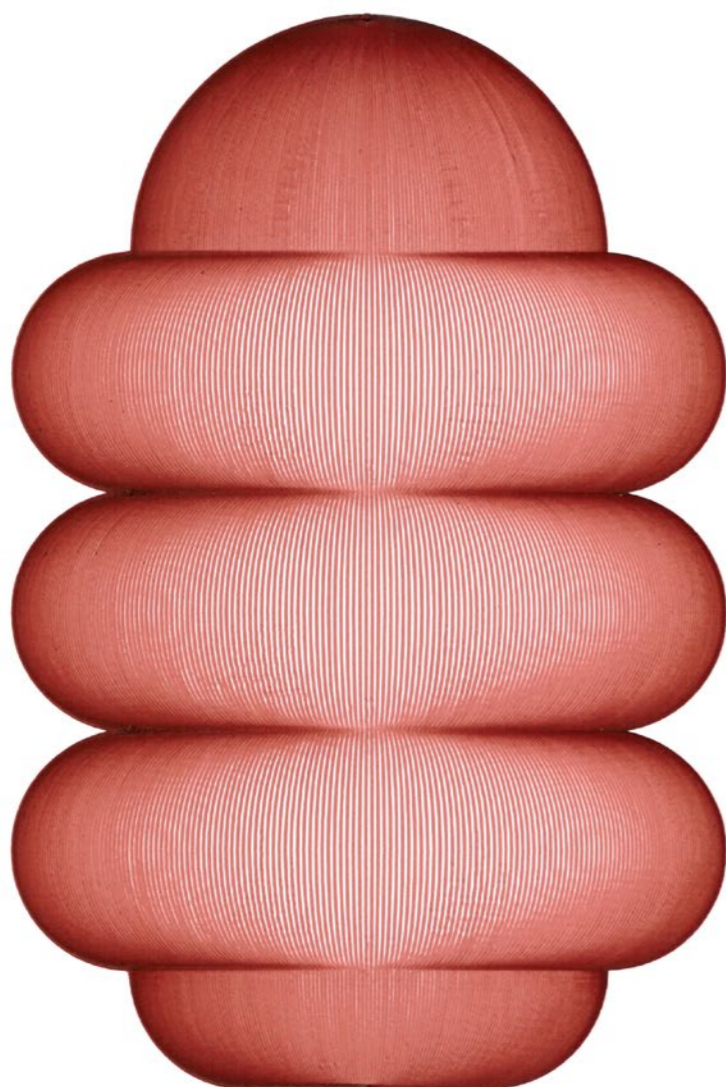
The first step is the creation of the drawing. The hand drawing, to have a first sketch and conceptualize the movement to be realized by the plotter, then the digital drawing made from 3D design and drawing software to obtain a line, converted into a tool path for the machine.

The second step is about the parameterization. The choice of graphic tool according to factors such as the viscosity of the ink or the saturation of the color. Then the adjustment of the components of the robot, according to the speed of displacement of the arm, the pressure exerted or the order of execution of the trace.

This creative process is made of back and forth and experimentation. The artist adapts the parameters of the machine, the choice of tools to obtain the best relationship between the digital drawing and the physical drawing.

In the Swirl series, he diverts the mechanical translation of the plotter by adding another motor allowing the brush to turn on itself. From a simple line, he is mainly interested in the result of the movement and the effects of textures of the tool. By changing the speed of rotation and translation, he obtains a catalog of forms from the same process.

In the Folding and Vase series, the line is less a drawing than an accumulation of lines that contribute to create a sensation of volume. We find a 3D form by the successive layers of passage of the tool.



**Arnaud Pfeffer, Red vase 1, 2022**

Drawing with FaberCastell Pitt Artist Pens on Bristol Clairefontaine 250 gr paper, made with a robotic arm (AxiDraw)

Unique piece, 21 x 29,7 cm



**Arnaud Pfeffer, Blue Swirl 1, 2022**

Drawing with Aerocolor acrylic ink on Bristol Clairefontaine 250 gr paper, made with a robotic arm (AxiDraw)

Unique piece, 21 x 29,7 cm

# FLORIAN ZUMBRUNN

Born in 1987, lives and works between Tokyo and Paris

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

## Biography

Florian Zumbrunn is a creative developer and multimedia artist. For over 10 years he has been exploring creative code technology through installations, video-mapping, websites, and generative works.

He likes to be surprised by the notion of randomness in creative programming. Without having a specific and definitive idea in mind, he begins to create from a concept, which, via code and algorithms, can be iterated in an unlimited way. Exploration is put at the heart of the creative process, feeding his inspiration and opening a new field of possibilities.

His works can take the form of video, projection, installation or printing (via printer or robots); and often contain analog elements, blurring the boundaries between the digital and physical world.

Using Javascript/ WebGL (dynamic 3D) which allows the visualization of complex elements with a lot of information, he develops algorithms that he makes evolve over the long term.

For his series «Digital embroideries» he created a specific code that works in layers with a principle close to weaving. First is made a black and white pattern for each color, which are superimposed to constitute the image. Each layer has the information of the previous layer, which will determine the position of the color in space by the principle of addition / subtraction of colors between them. The ranges are defined by a palette of 5 hexadecimal colors, among which some are programmed as dominant of the image.

His artworks Rauenia et Trogon, with exotic colors reminds the coat of a bird or other creature. These patterns are made from the generation of simple shapes (quadrilaterals, circles) by playing with the code on different parameters such as symmetry, displacement, rotation ...

## Exhibitions

Events/Shows/Exhibitions:

2020 "Kyoto Gojo" - Projection/Exhibition Sequence Hotel, Kyoto, Japan

2020 "Google Scramble Square" - Projection artworks projected in Shibuya - Tokyo

2019 "Symbiose" - Exhibition UltraSuperNew Gallery Harajuku, Tokyo, Japan

2018 "Pink Presentations" - Exhibition UltraSuperNew Gallery Harajuku, Tokyo, Japan

2018 2018 "Angles" - Event DJ, VJ & Creative speakers - Paris, France

2018 "ON-1 Collective Vol.1", Show VJ projection - EdgeOF Shibuya, Tokyo, Japan

2018 Projection of 360 reactive visual for a launch event of a new line of shoes - La Gaîté Lyrique, Paris

2018 "Create.Refresh" - Show Projection Mapping on the "Institut Royal des Sciences Naturelles" - Brussels, Belgium

2017 "Absorb" - Exhibition Parc de la Villette, Paris, France

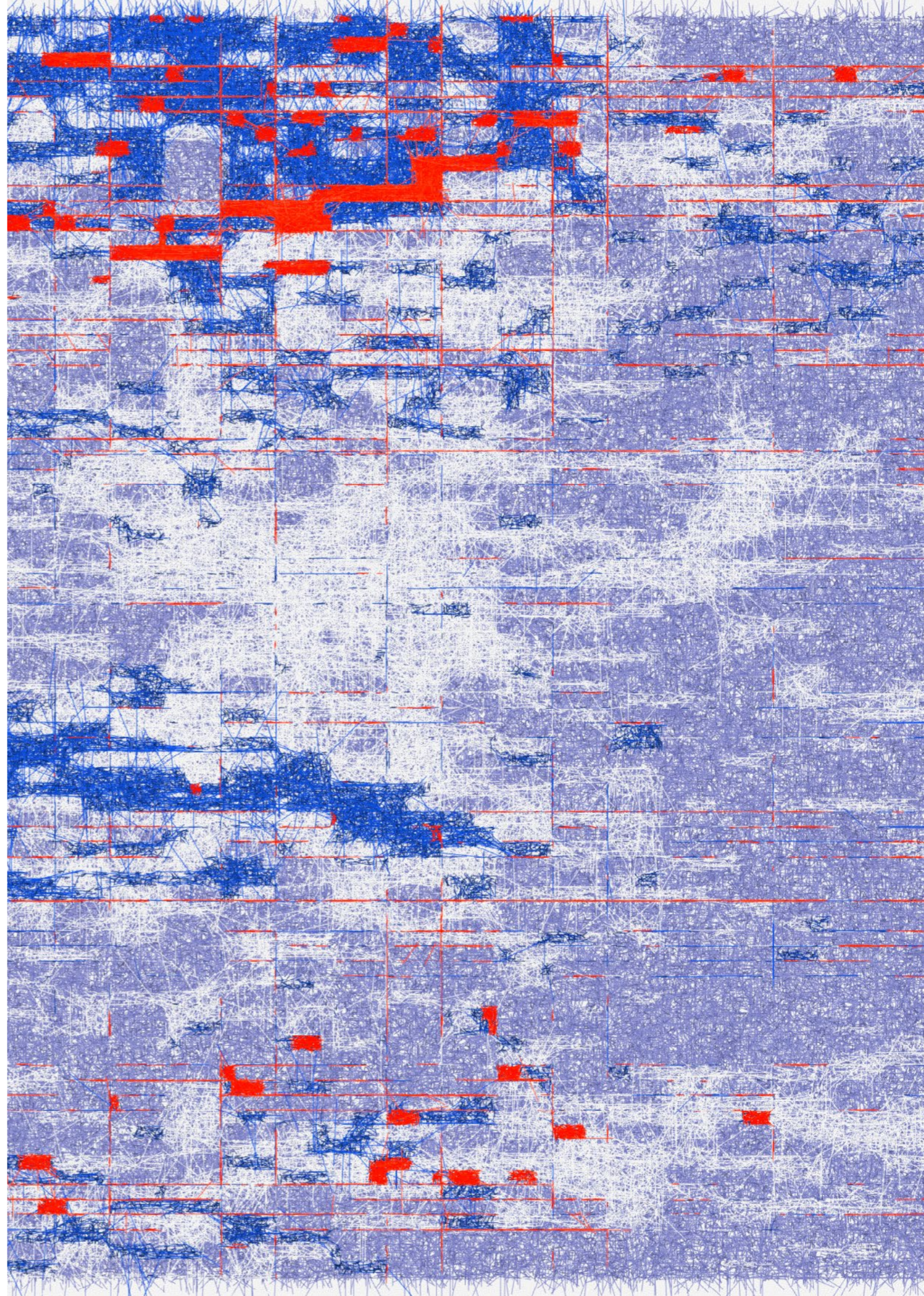
2017 "Digital Exartcise" - Exhibition 100 ECS, Paris, France

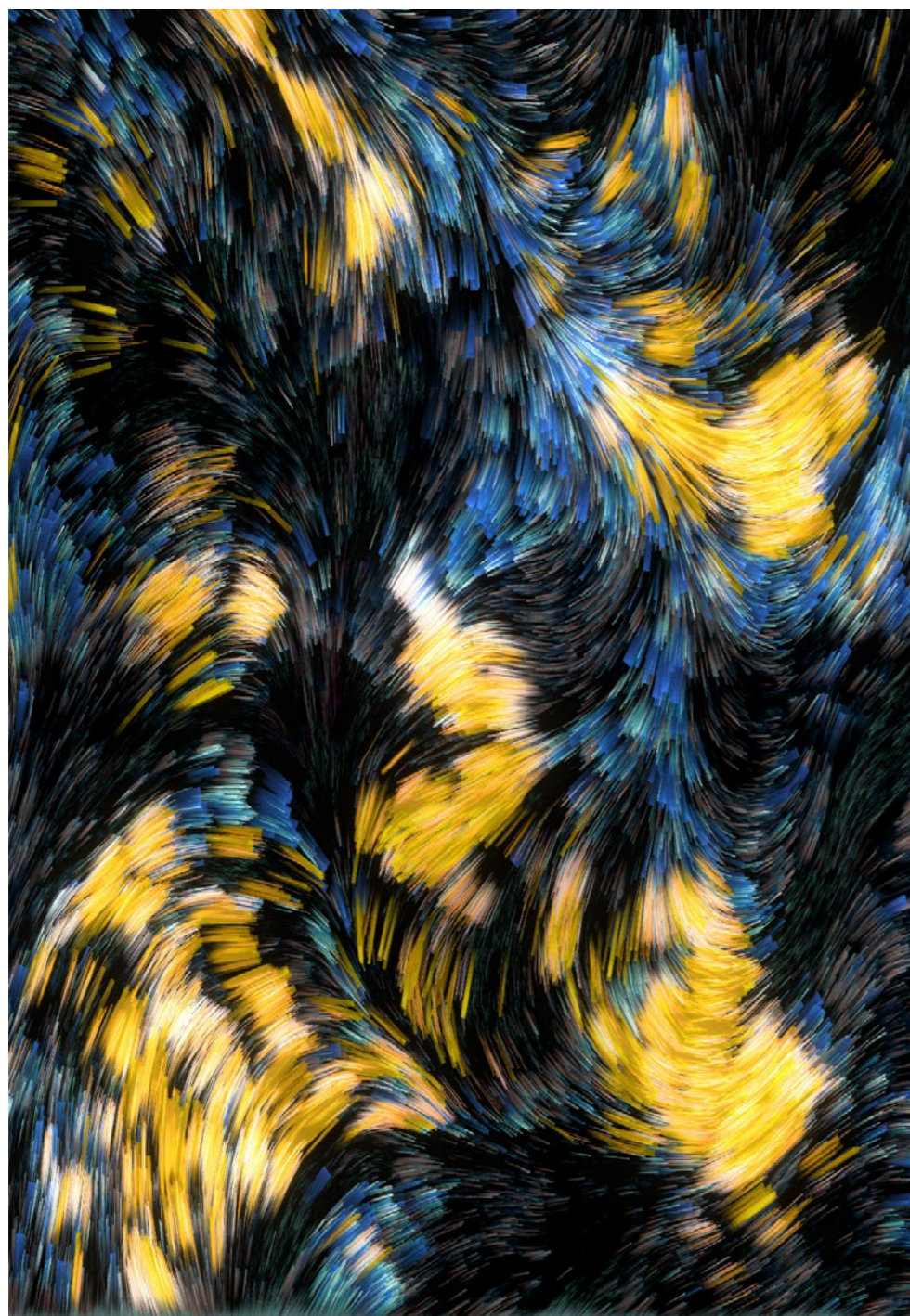
2017 "DDD (Digital Design Days) + OFFF Festival", Exhibition

2017 Installation for the Digital Design Days event - Milano, Italy

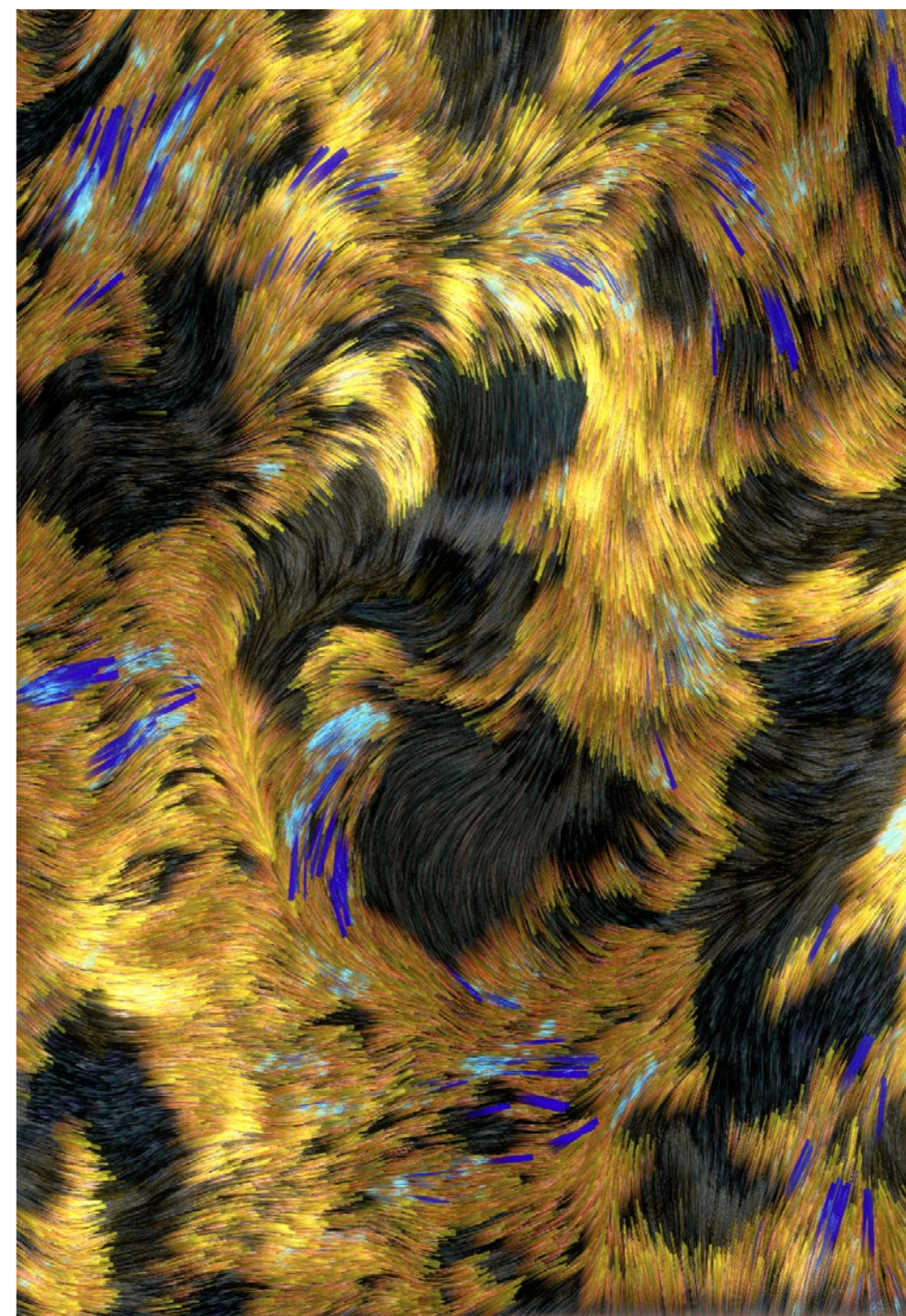
2017 "Futur en Seine, Opening Ceremony", Show

2017 VJ projection -Grande halle de la villette - Paris, France





**Florian Zumbrunn, Rauenia, 2022**  
Generative digital artwork programmed in Javascript / WebGL  
Printed on alu-dibond (Picto)  
Limited edition of 5 copies, edition 1/5, 29,7 x 42 cm



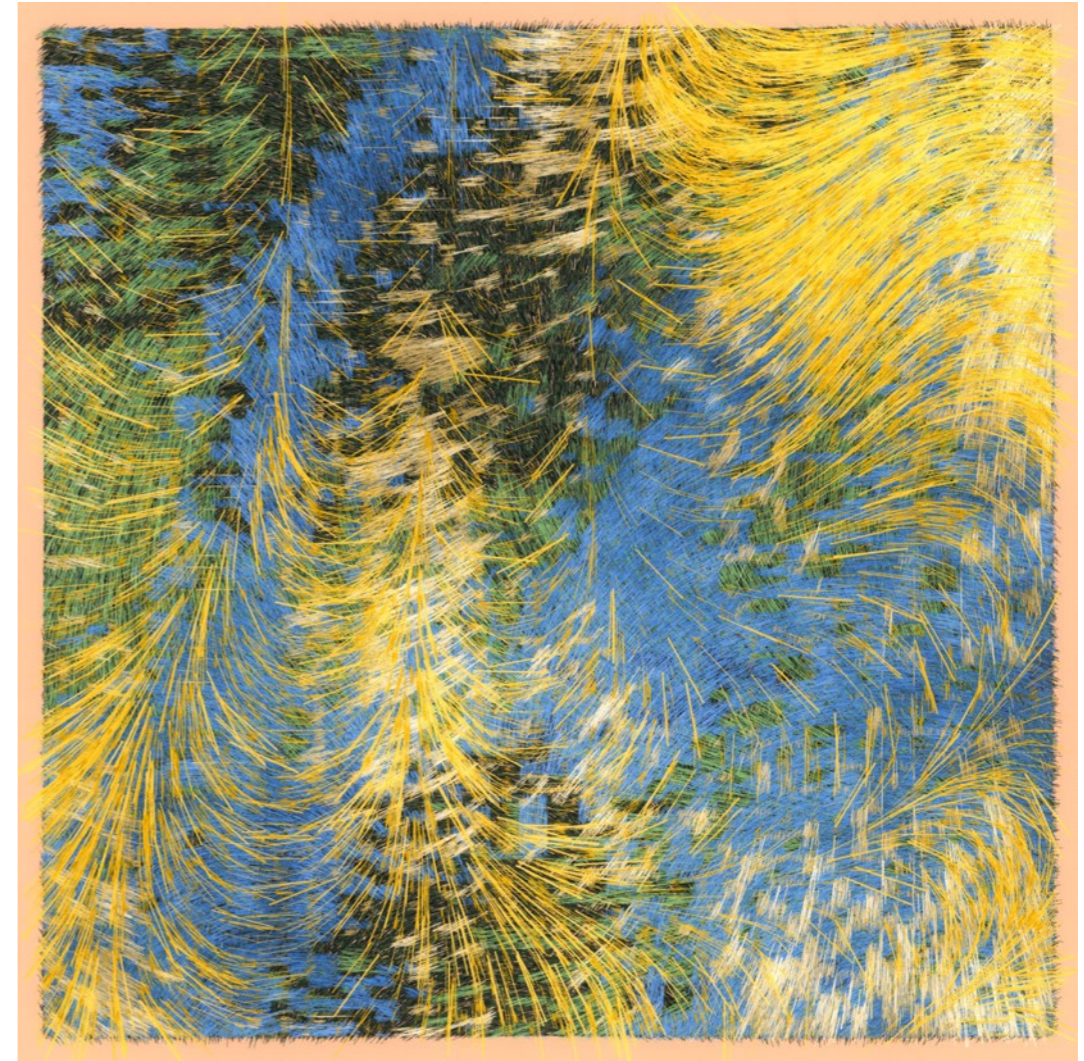
**Florian Zumbrunn, Trogon, 2022**  
Generative digital artwork programmed in Javascript / WebGL  
Printed on alu-dibond (Picto)  
Limited edition of 5 copies, edition 1/5, 29,7 x 42 cm



**Florian Zumbrunn, Almost Animals Black Orange, 2022**  
Generative digital artwork programmed in Javascript / WebGL

Print on Bright White Hahnemühle 310g paper

Limited edition of 10, edition 1/5, 17,3 cm x 17,3 cm



**Florian Zumbrunn, Feather, 2021**  
Generative digital artwork programmed in Javascript / WebGL

Print on Bright White Hahnemühle 310g paper

Limited edition of 10, edition 1/5, 17,3 cm x 17,3 cm

# GALERIE DATA

GENERATIVE ART & NEW MATERIALITIES

## **Presentation**

The GALERIE DATA is an itinerant gallery based in Paris. It organizes exhibitions by deploying active partnerships with the actors of the art market and the influencers of the digital world.

Specialized in the promotion of digital art and in particular generative art, the gallery aims at promoting artists by diffusing their creations beyond the digital support by the means of the exhibition, in search of a materialization of the work.

Its vocation is to show an art having a transdisciplinary field of application of research around the form, between digital and physical, using as much the programming as the mechanics as tool.

By its action, it wishes to create links between these artists and the art world, through the diffusion of a new creation linked to the use of technology.

## **Expertise**

- Exhibition curator, contact with artists
- Communication and graphic design (posters, invitations, press releases)
- Community management and digital creation (websites, mailing, social networks posts)
- Exhibition organization from the set-up to the opening
- Mediation, guided tours

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

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