EXHIBITION

BIOMORPH

The BIOMORPH exhibition presents the work of artists whose approach lies between conceptual and sensitive perception. By using software and programming languages, or by creating their own tools, they experiment with forms that tend to resemble the living world.

Their devices obey algorithmic and generative rules, giving birth to a modular and protean matrix, which evolves according to the iterations of the code.

Born in the digital world, this digital material is frozen into an image, then transferred into a physical work.

The technique of printing with a robot arm such as AxiDraw, or another use of plotter, offers an additional dimension to this materialization, the tool becoming a constituent element of the work.

Their approach could be similar to the Biomorphism theorized in the 30's; artistic practice tending to move away from a realistic representation of the living, and from pure abstraction, to give birth to organic forms that evoke nature.

However if their conceptual approach tends to the creation of a form which one could qualify of 'biomorphic'; that it is that it is geometrical or organic, it obeys today rules of auto-generation.

Indeed the use of generative, iterative or repetitive principles, allow the creation of proteiform systems having their own autonomy.

In this processual invention, the artist's intention is defined by the device and the programming; the work is as much the final realization as the process that gives it birth.
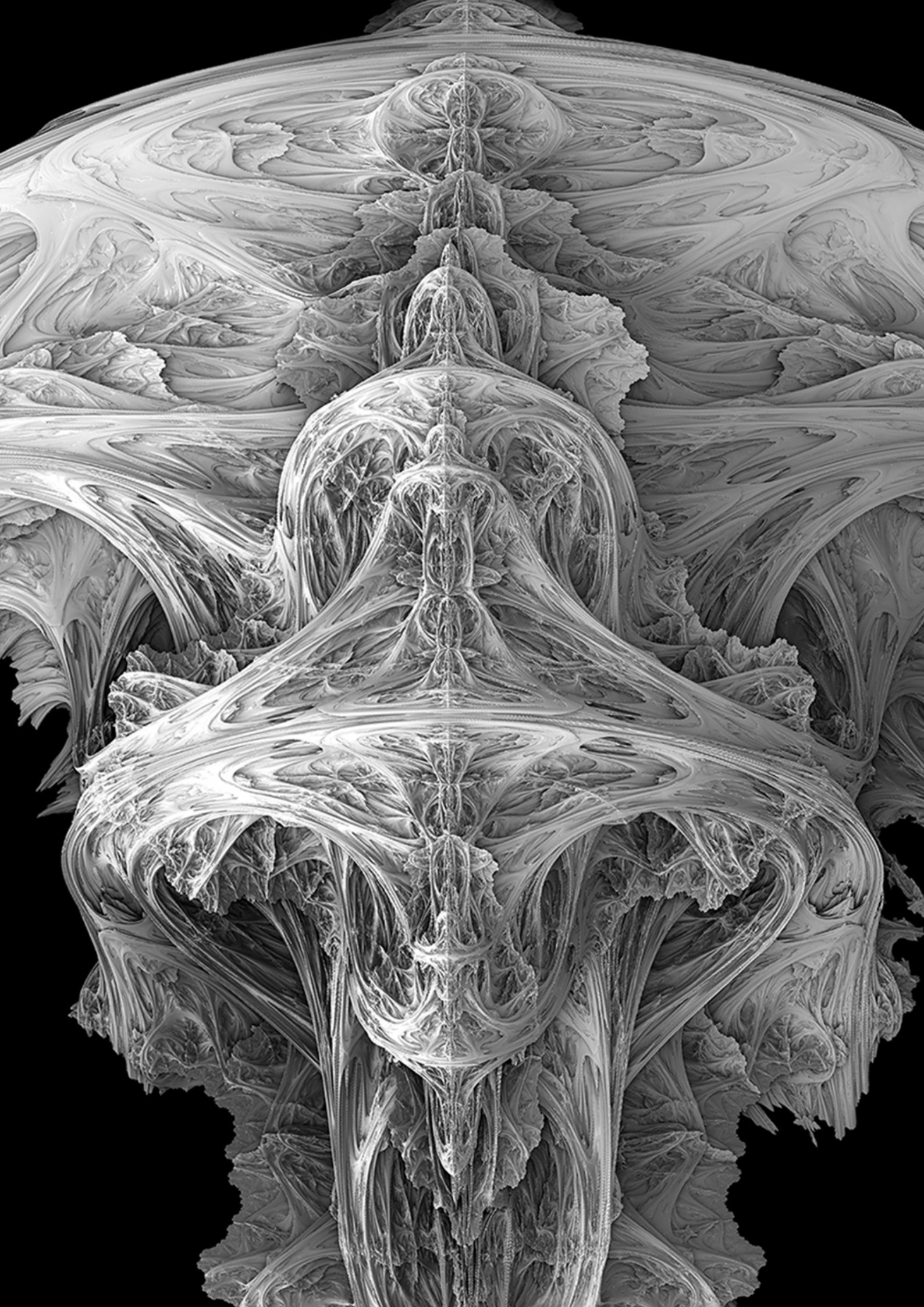
This digital morphogenesis is made possible by calculation, the use of software, modeling tools and languages used for artistic purposes (Processing, Javascript programming, Houdini XF, Mandelbulb 3D...).

They allow the production of structures defined by iterative algorithms, and fractal structures. These creations resonate in us as natural archetypes, as responding to universal principles at the origin of forms.

By a metaphorical or formal observation, digital morphogenesis presents analogies with the processes of creation of forms in nature. (1)

Indeed, the observation of the living world shows that nature tends to organize itself in ordered, geometric, symmetrical structures... with repeating patterns. (2)

«As early as 1952, Alan Turing, the founder of computer science, postulated that the shapes and patterns that appear in living organisms are based on purely physical-chemical processes of interaction between «morphogenic» substances that can be modeled mathematically.» (3)

Each artist apprehends his tools according to his conceptual approach, being situated between poetic imagination and scientific conceptualization.

The set of rules determined by the use of generative and random programming principles, lead to a totally identifiable formal plasticity, which could be likened to the artist's 'style'.

Taking birth in the virtual, their work tends to the creation of a materiality, by the passage between the digital world and the physical world. If the basis of the creative process is the elaboration of a digital material, it is finally transferred into real work.

These works will be presented at the BIOMORPH exhibition, from December 21, 2021 to January 2, 2022, 19 rue Charlemagne in Paris.

(1)Nature et architecture de la morphogénèse du vivant à la création numerique, Adeline STALS
(2)https://www.arts-et-metiers.net/ Morphogenèse ou la logique du développement des formes
(3)https://images.math.cnrs.fr/ Les mathémathiques de la morphogénèse

GAIA AZZI
Born in 1995, lives and works in Beirut (Lebanon)

Biography
Gaia is an architect and artist based in Beirut, Lebanon.
Her approach to generative art combines strong influences from architecture and macro photography.
Inspired by the patterns of the natural world, geomorphological landscapes, microscopic structures and fractals, she seeks to create through her works «metaphors» of virtual realms: embodiments of unstable, sensitive and constantly evolving structures and organisms.

Creative process
Gaia's work is an ongoing study of organic abstractions and digitally created artificial fractal organisms. Elements such as unpredictability and sensitivity form the basis of each new project, and it is up to the artist to find the right set of conditions that yield interesting results.
To generate these three-dimensional virtual structures, Gaia's process involves combining sets of non-linear mathematical formulas in Mandelbulb 3D, a fractal imaging software. From this base, each of the parameters of the formulas is developed, tested and reworked until the desired shape is reached.

Education
2017 - 2020 Bachelor's and Master's Degree in Architecture at the Faculty of Fine and Applied Arts - Holy Spirit University of Kaslik

Exhibition
2020 - GENERATIVE Group Show, Galerie Data, Paris

Gaia Azzi, Mutation IV, 2020
Digital work made with Mandelbulb 3D

Printed on alu-dibond (Picto)
Limited edition of 5 copies, edition 1/5, 50 x 70 cm

MUTATION IV

is a three-dimensional generative fractal. This artificial organism is formed by combining a set of three different mathematical formulas.

Characterized by its changing and growing form, Mutation IV presents a state of instability and unpredictability: it is an alteration in motion and a transfiguration in action.
Formed in a virtual environment, its development is linked to the changes of formulas and parameters induced at each stage of its evolution. And like most fractals, it is dominated by sensitivity to the slightest variation, resulting in an unpredictable final form.

This piece «visually» embodies the ongoing process of mutation, and a closer look reveals the alteration that occurs on its surface and the growth on its edges.

FRACTAL ORNAMENT

Fractal Ornament is a generative artwork resulting from the interpolation of two different fractal mathematical formulas.

This digitally created structure is part of an ongoing search for organic irregularities expressed through generative art.
Inspired by the Baroque movement and characterized by its biomorphic nature, this piece becomes a body of fluid folds, repeating at different scales and distances from each other and continuously developing within the same entity. Complexity, excess, movement and tension combine to create a complex mass of ornament through this fractal.

Gaia Azzi, Fractal Ornament, 2021
Digital work made with Mandelbulb 3D

Printed on alu-dibond (Picto)
Limited edition of 5 copies, edition 1/5, 60 x 70 cm

JULIEN ESPAGNON
Creative process Born in 1982, lives and works in Paris

Biography
Julien Espagnon, born in 1992, followed a course in Applied Arts from the baccalaureate
until his master.
He then discovered generative art, a practice based on a work of programming leading to the creation of visuals generated by algorithms, animated and fixed. In 2017, he creates daily an animated form during a whole year, which will become the project «365 shapes of blue».
Very quickly, he transposes his generated forms, in drawing, thanks to the tracer, this articulated arm allowing him to fix the tools that he wishes.
The alliance of these two mediums is the fruit of a research of plasticity that he wishes to develop.
The randomness is an important part of his work, because it is a way to be surprised and to exceed the limits of his imagination. Thus each drawing created is unique design.

Creative process
Generative art is a way for Julien Espagnon to go beyond the limits of his imagination. Thanks to algorithms, a process of iteration and rapid rendering of an infinite number of images, he gives life to his ideas. He thus finds a way to isolate the parts that interest him, to refine his work and to let himself be surprised.
In his approach, the technical aspect of programming is less important to him than the sensitive side. Beyond the performance, he seeks to be touched by what appears. The organic and mineralogical aspect takes an important place in his creations and constitutes the reference that comes from the real world. To get out of the screen, he chooses as main tool the tracer which reinvents the characteristics of more traditional artistic practices.
Thanks to these tracings on paper, he adds a texture to an image that is originally virtual. Randomness plays an important role, both in the algorithm that allows for these infinite iterations, and at the tracing stage, where the rendering varies according to the tool, the whims of the paper or the vibrations of the tracer. The algorithmic error as an accident of production is an integral part of his work, because it makes each result unique and produces works in which chance is a source of fertility. His project, between science and imagination, draws from this encounter the necessary resources for an artistic production in tune with its time.

Exhibitions
2020-21 - «Algorithms» at the Conciergerie, Chambéry
Hanging of about thirty drawings and research works made with the tracer for this exhibition dedicated to algorithmic art in its various forms

2019 - «Naturalia, artificialia, scientifica, exotica» at La Curiosité (Paris) November 2019
Hanging of 11 drawings made with the plotter, and installation with demonstration of the machine during the inauguration of La Curiosité, office and events place.

2018 - «OutOfPrint» galerie le Cœur, Paris
Interactive installation «365 Shapes Of Blue»: series of 365 animated generative forms, made daily during 2017.
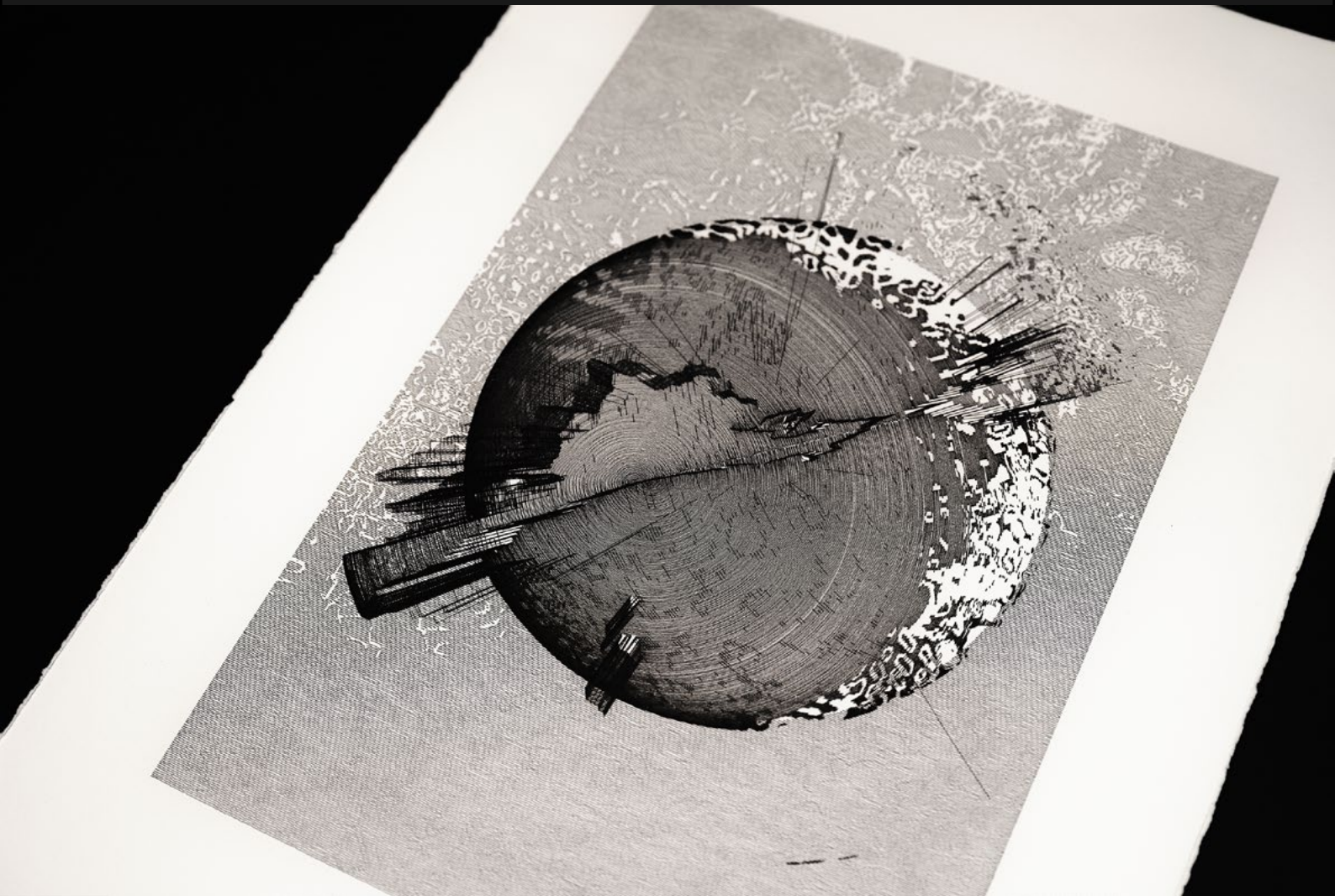
Julien Espagnon, Supernovae 9JU4I8, 2021
Generative drawing programmed in JavaScript, made with an AxiDraw
with a Rotring Isograph 0.25mm pen on Fabriano Tiepolo paper 295g/m2.

Unique piece, 35 x 50 cm

SUPERNOVAE

« Supernovae » is a series of generative drawings.

Each Supernova is created using a random seed that gives the particular shape to each of these stars, and which is then used as the name/identifier of the star.

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MYSTÉRIEUX FRAGMENT

« Mystérieux fragment » series is the result of an algorithmic process aimed at expressing a totally imaginary mineral form where each fragment is unique.
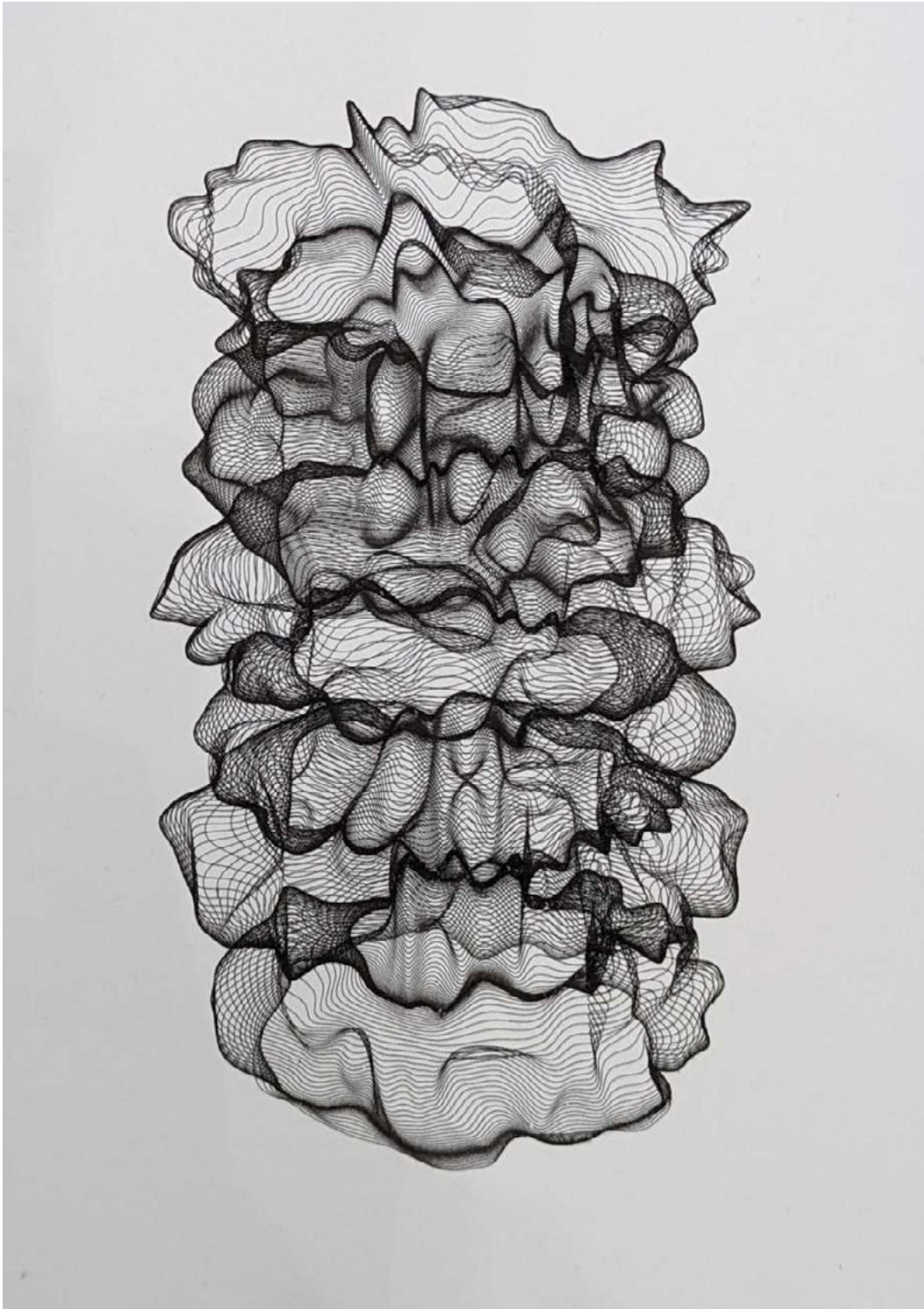
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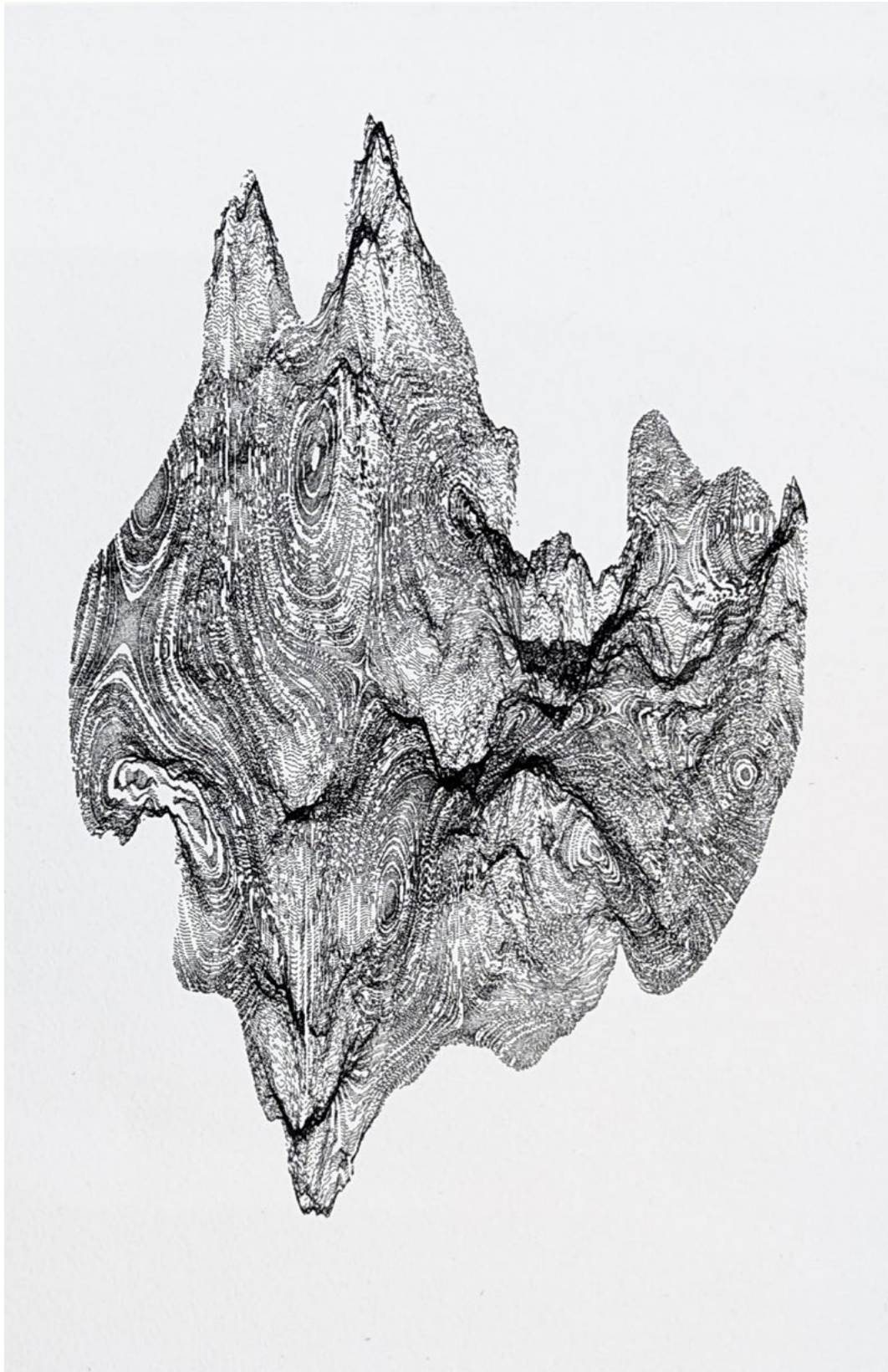
Julien Espagnon, Mystérieux fragment, 2021
Generative drawing programmed in JavaScript, made with an AxiDraw robot plotter
with Staedtler pigment liner 0.1mm on Hahnemuehle paper 300g/m2

Unique piece, 29,7 x 42 cm

Julien Espagnon, Médusa 01, 2021
Generative drawing programmed in JavaScript, made with an AxiDraw robot plotter with a
0.5mm Rotring Isograph pen on 250g/m² Arches Vellum paper
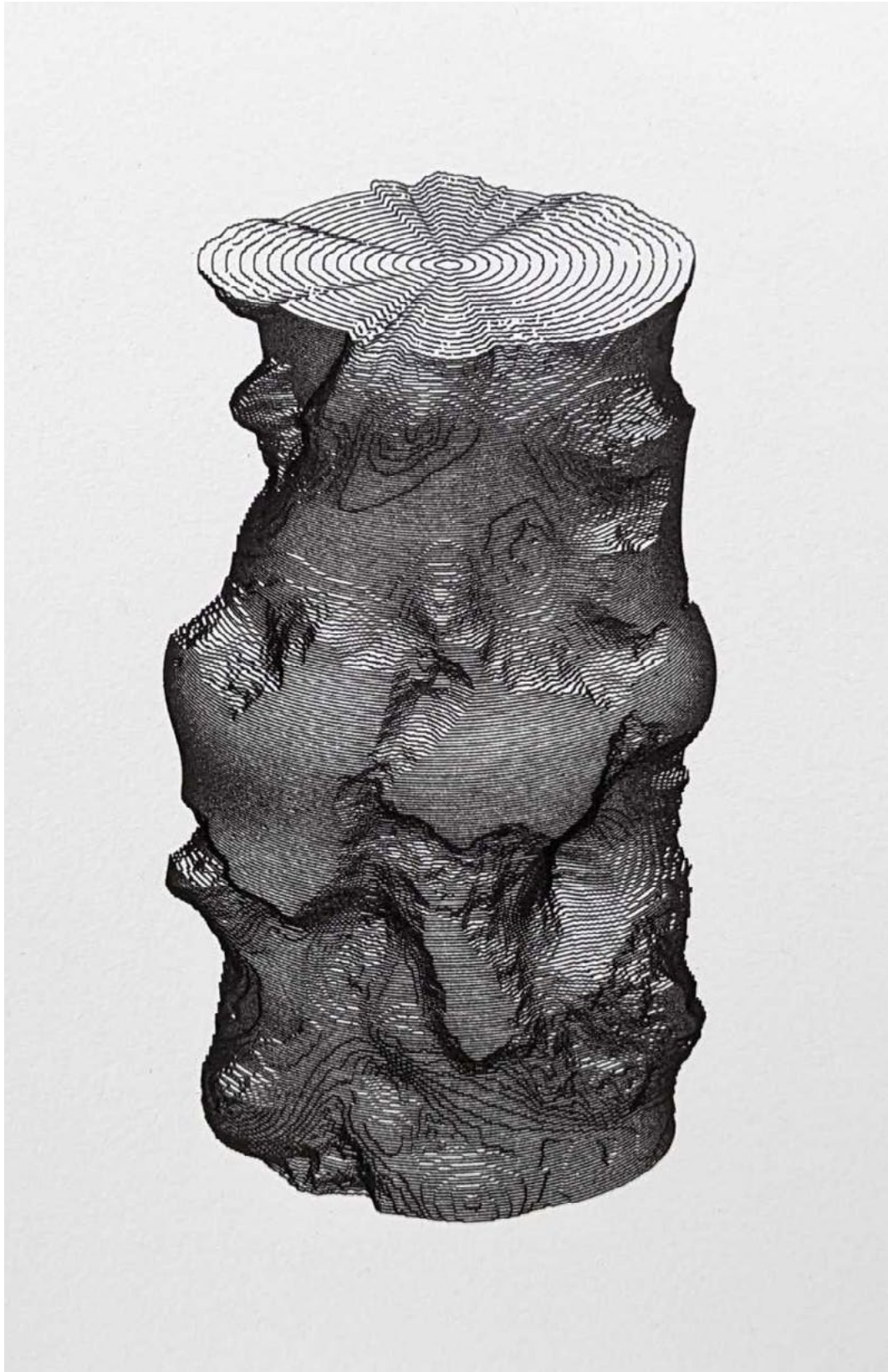
Unique piece, 21 x 29,7 cm

MÉDUSA

« Médusa » is an organic form programmed in Javascript. It is generated using ovals, distributed one after the other, and distorted by random noise.

USURE DU TEMPS

Like a sculpture eaten away by time, « Usure du temps » is a series of drawings representing a layered structure, randomly generated, and in which the use of random noise creates volutes and deformations.

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Julien Espagnon, Usure du temps, 2021
Generative drawing programmed in JavaScript, made with an AxiDraw robot plotter with a
0.5mm Rotring Isograph pen on 250g/m² Arches Vellum paper

Unique piece, 21 x 29,7 cm

JULIEN GACHADOAT
Born in 1975, lives and works in Bordeaux.

Biography
«Leaving a unique, physical and palpable trace of art, not in spite of the digital but thanks to it»: this is the philosophy of Julien Gachadoat, who creates unique works by algorithms and explores since 2017 the possibilities of generative drawing. With the help of a plotter robot, but also via screen printing or industrial robots, he «unites» on paper the computer and the pencil, the rigor of computer code and the poetry of art, which moves by its errors, its irregularities, its share of improbability.

Julien Gachadoat grew up with the demomaking culture at the end of the 80s, the avant-garde scene of real-time visual creation generated by computer code. Since then, he has appropriated programming languages as a tool for artistic creation. Co-founder of the interactive digital creation studio 2Roqs (Bordeaux) with Michaël Zancan, he also teaches creative programming at the University of Bordeaux Montaigne in Bachelor and Master design.

Creative process
Julien Gachadoat explores the possibilities of generative drawing by creating unique works produced by algorithms. Combining monochrome geometric elements and playing with spatial repetitions, he works on the emergence of abstract forms by introducing a part of unpredictability with the help of random number sequences. Developing his own creative tools from simple graphic rules, Julien Gachadoat uses the computer «this outstanding performer» (Vera Molnar) to navigate the field of possible patterns. These unique forms are frozen on paper with a plotter, creating a link between writing and code.

Education
Julien graduated from the École Nationale Supérieure des Arts Décoratifs (graphic design & multimedia) and holds a Master 2 in microelectronics from the University of Bordeaux I.
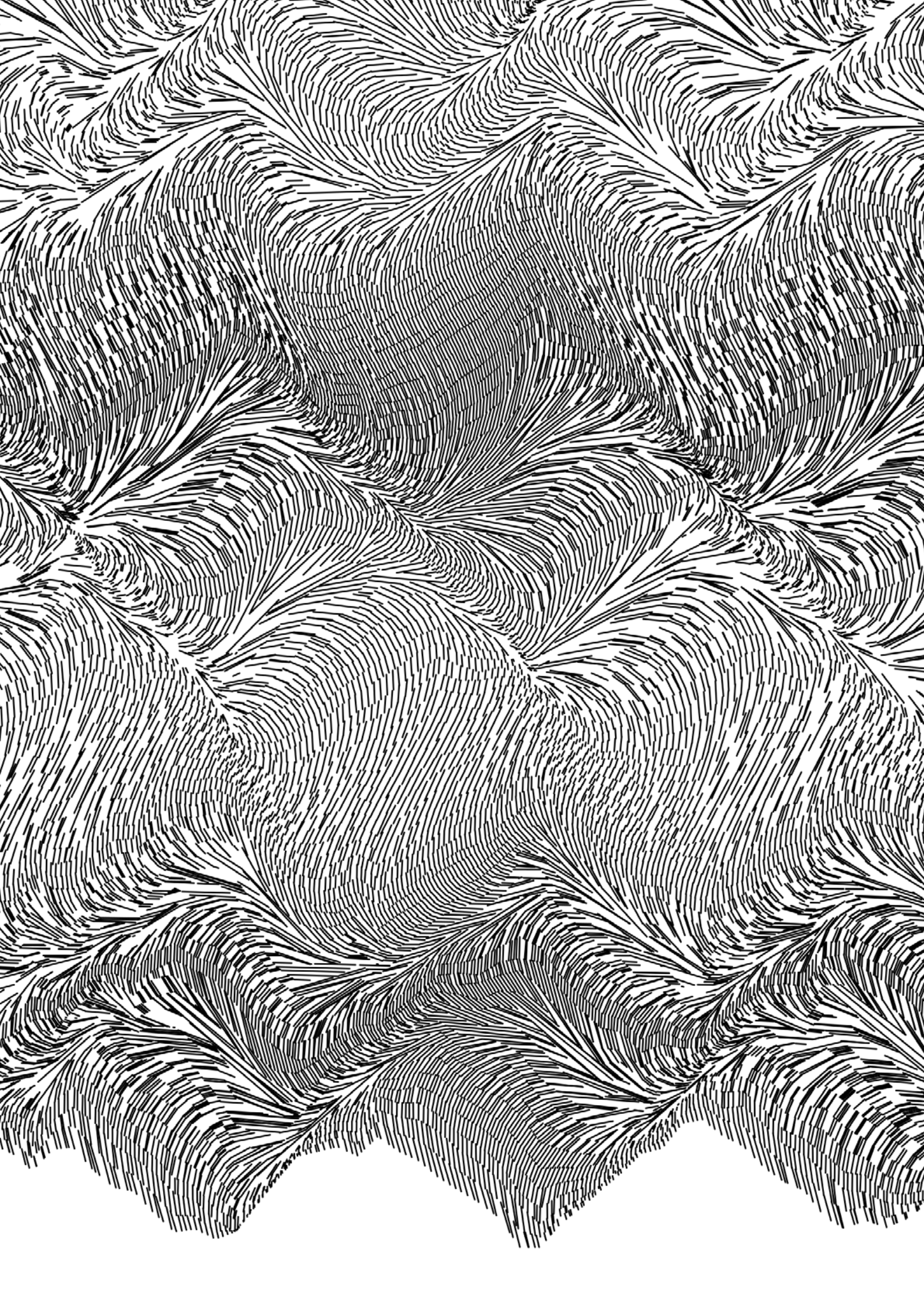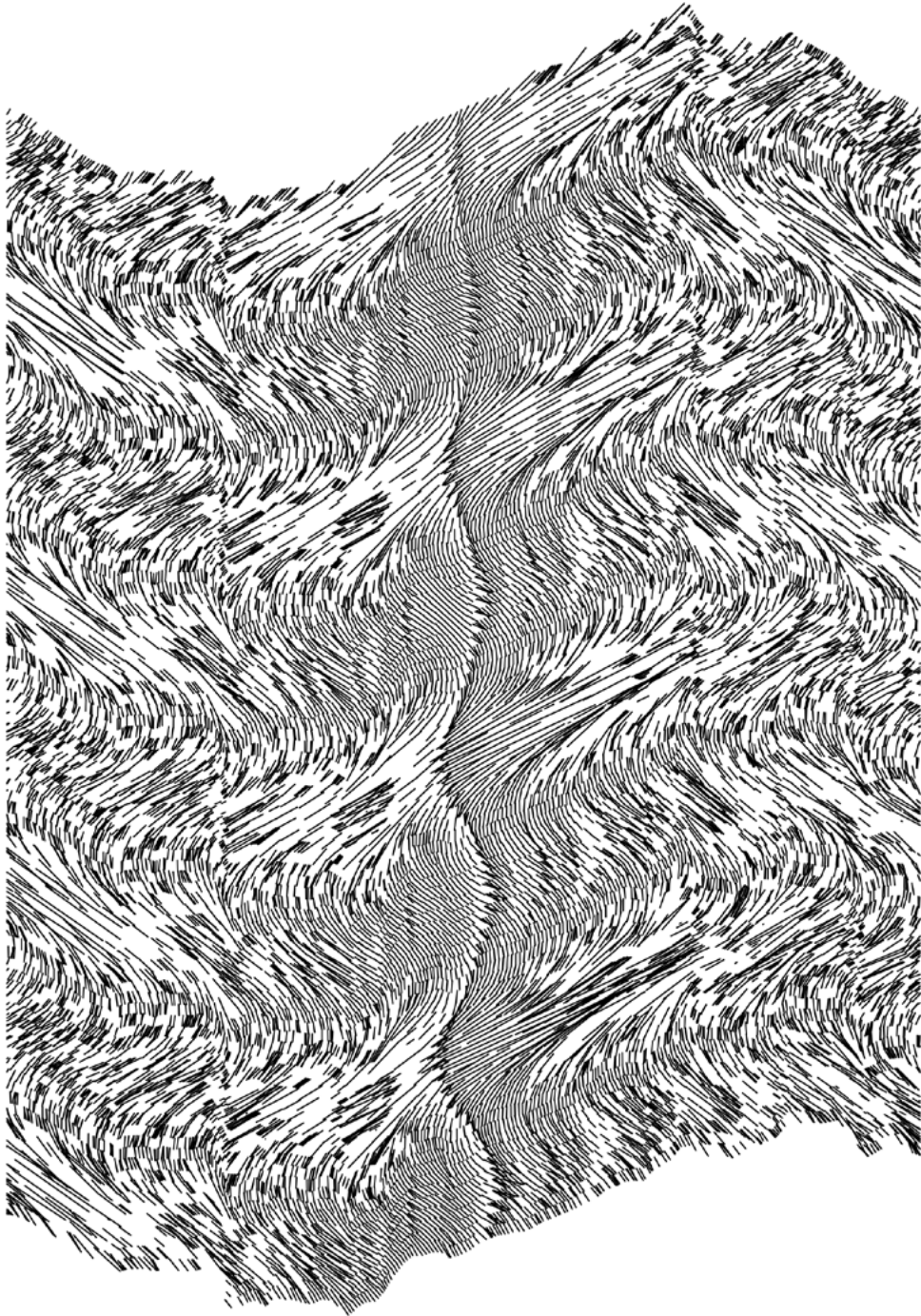
Exhibitions
2020 - Lines - Metavilla - Bordeaux
2020 - Graphics waves - Didam - Bayonne
2020 - Algorithms - La conciergerie - La Motte Servolex

Awards & Recognition
In 2010, he won the New Technological Art Award of the Liedts- Meesen Foundation (jury and public prize) for the digital work «Gravity».

Julien Gachadoat, Crack, 2021
Generative drawing programmed with Processing and Inkscape, made with an AxiDraw robot plotter with uni-pin fine line black felt pen 0.5 mm on Fabriano bristol paper 250g

Unique piece, 29,7 x 42 cm

CRACK

The generative drawing « Crack » results from a superposition of horizontal waves and a combination of vertical lines modulated by a harmonic giving the work a visual rhythm.

PROPAGATION

The construction of « Propagation » is based on the combination of a subdivision algorithm and a curved line drawing algorithm. The spacing of these lines, their orientation, their curvature are linked by harmonic functions generating an abstract wave motion.

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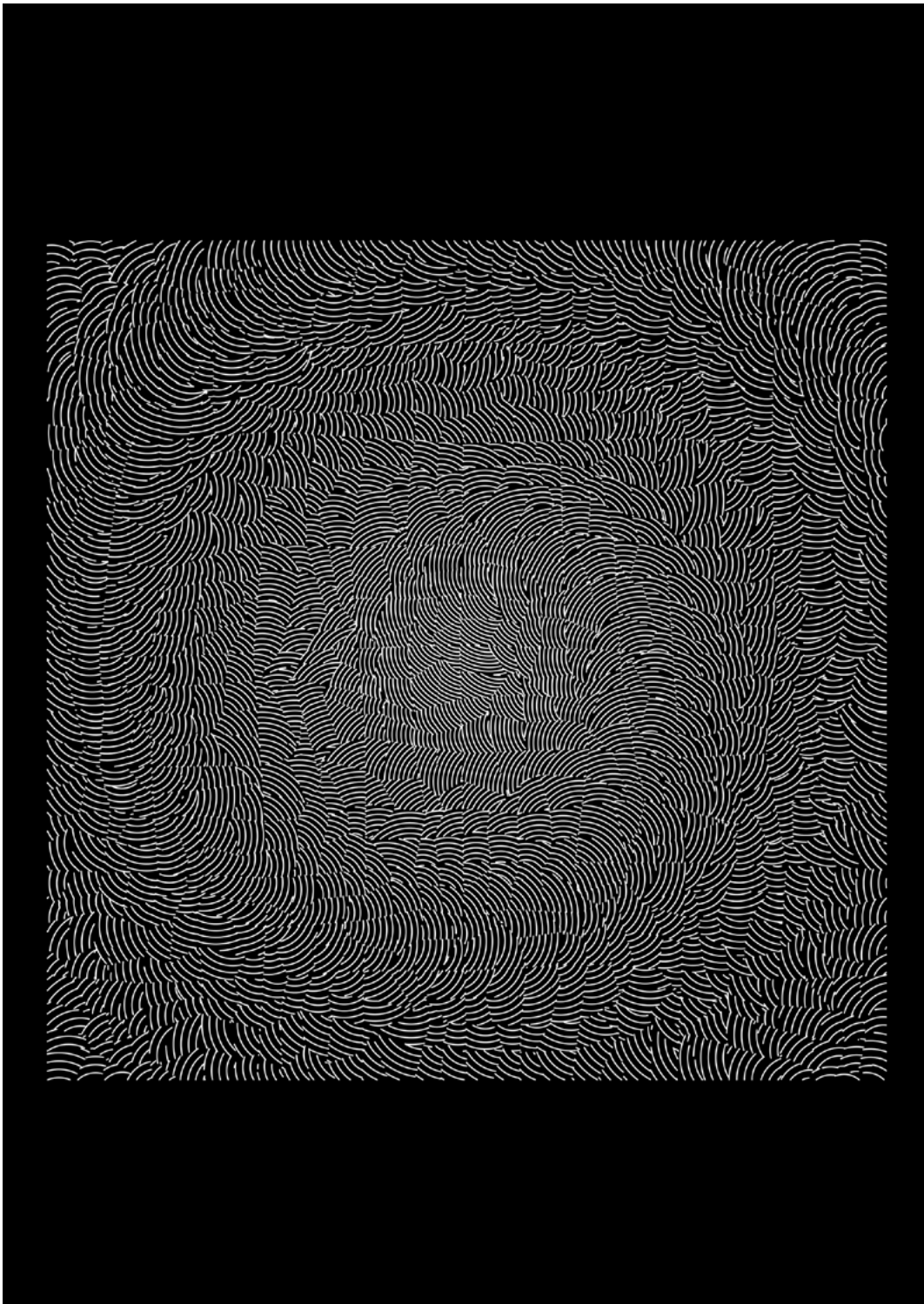
Julien Gachadoat, Propagation, 2021
Generative drawing programmed with Processing and Inkscape, made with an AxiDraw robot plotter with white uni-ball signo felt pen on 250g black Clairefontaine paper

Unique piece, 21 x 29,7 cm

IVAN MURIT
Born in 1990, lives and works in Paris

Biography
Ivan Murit, artist and programmer, manipulates visual forms with computer code. He considers the image as borrowed from the mechanisms that produced it. His interest in systems and his research in the visual field and in science have led him to use algorithms that model natural forms. More broadly, he questions the ways in which we produce images in the age of automation and computing. These works often take the form of production processes or even tools.

Creative process
During his artistic studies, Ivan Murit started programming as a self-taught artist. The computer code becomes his favorite medium, it quickly replaces his other practices of visual creation. He begins to manipulate systems that in turn organize forms, between digital installations and generative design. This leads him to question the nature of the image, and in particular the relationships between the basic elements that constitute it, such as the dots or pixels.

His fascination for natural forms and his readings in the field of life sciences influence his practice. They have led him to use algorithms that model natural phenomena and to draw inspiration from these observations and knowledge.

Exhibitions
2021 Biennale de l'image tangible, Galerie Derniers Jours, Diffusion time (Paris)
2020 Empreintes Biologiques, les ateliers de Bitche (Nantes)
2020 Residence : Transat, at Villette Makerz (Paris)
2019 Felicia, Temps de diffusion (Paris)
2019 EP7, Cénotaphes LED screens version (Paris)
2018 DOC, Cenotaphs (Paris)
2018 Floréal, Diffusion time (Paris)
2018 Diffusion time (Beograd, Serbia)
2018 Cellular Automata (Pantin)
2017 Residence : Création en Cours, ministry of culture (France)
2017 Impersonate, at iMAL (Brussels)
2016 Residency : Villa Medicis, Visual art Laureate (Rome)
2016 Transient Festival (Paris)

Publications
2021 Étape magazine n°263, Diffusion time
2021 Arkhaï 2021, Texte — Image — Interface, Painting Club
2018 Algorithmes Naturels, .txt 3
2016 Diplôme, Étape magazine n°234
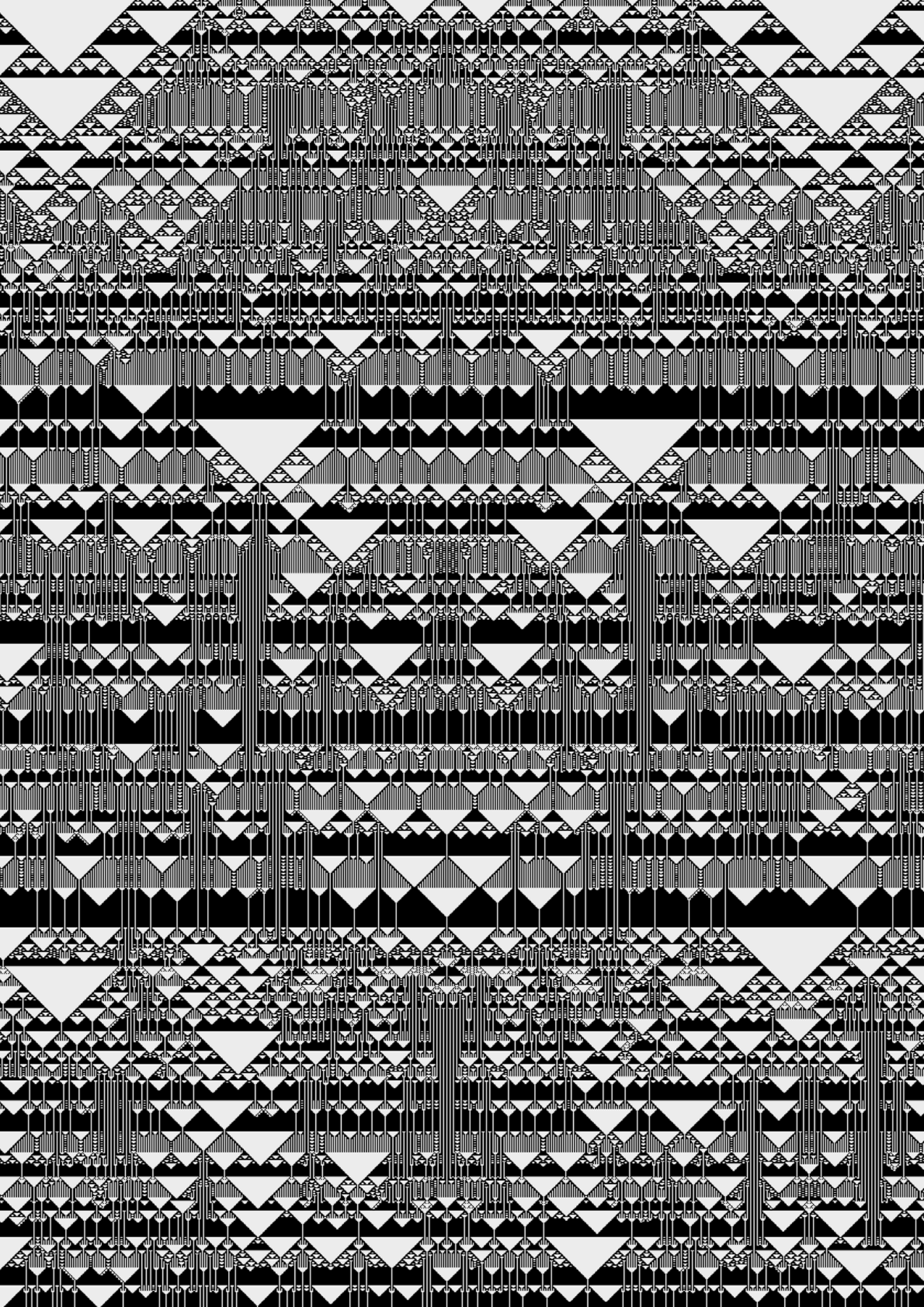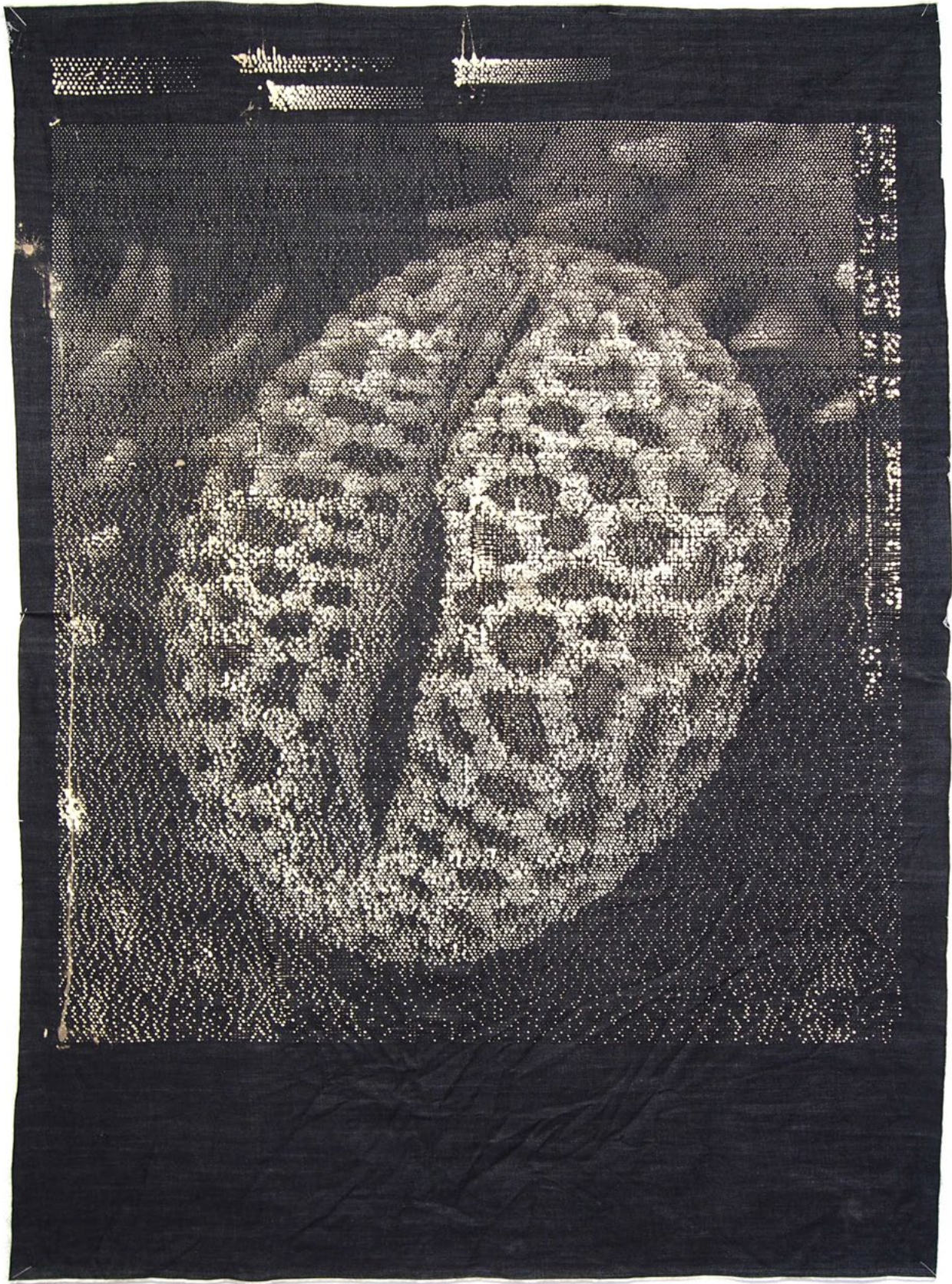
Ivan Murit, Diffusion Time, work 2, 2020
Work realized from programming and mechanical detour of a cutting plotter

Printing process with bleach by capillary action, on jeans fabric
Unique piece, 115 x 155 cm

DIFFUSION TIME

Series produced by diverting the use of a cutting plotter, controlled by code and mechanically modified.

In reference to a child's reverie of letting his fountain pen soak his blotter, the installation is based on capillarity. The image is transformed into points each having a temporality. Then the plotter will put in contact the bleach and the fabric during the given time. Electron microscope pictures appear. These pollen grains are on the border between the analog world and digital images.

MECHANICAL FALL

Each mechanical Fall starts with the same line: a white line with a black dot in the center. The next line is defined from the previous line and simple transformation rules. This type of algorithm is called cellular automata.

In this world where each element is only black or white, the initial line at the top is always composed of a single black pixel in its middle. To calculate the bottom line, transformation rules are applied. Each element depends on the three elements above. Thus, a stream of information flows down the slope from line to line. From time to time, two transformation rules are alternated. The structured flow is then provided with imperfections that are quickly passed on to the lower levels.
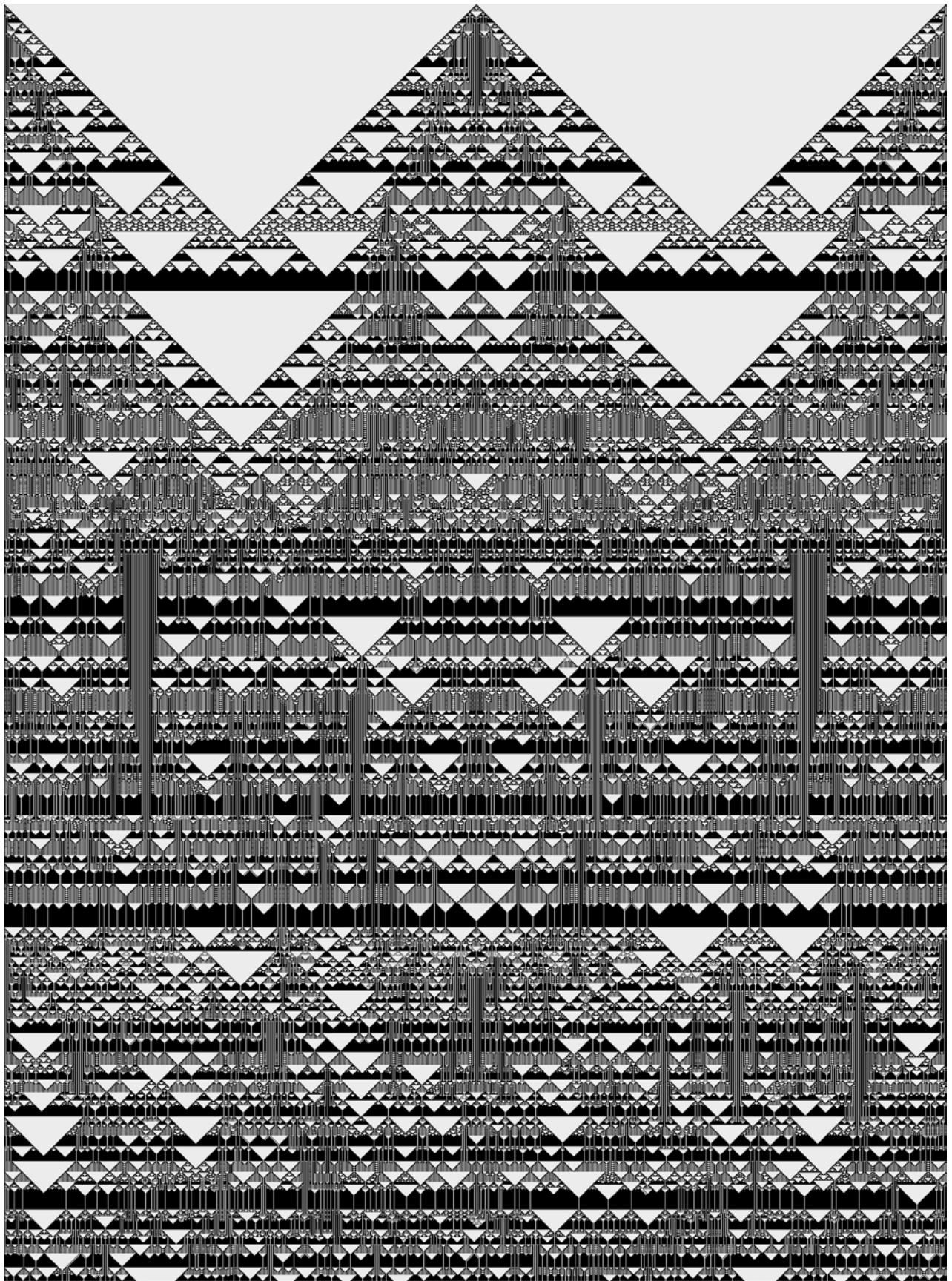
Ivan Murit, Mechanical Falls 01, 2018
Digital work by programming cellular automata

Digital print, on 200 grams poster paper
Unique piece, 90 x 120 cm

CHANTAL MATAR
Born in 1984, lives and works in London

Biography
Chantal Matar is an architect and visual artist, born in Beirut and based in London. Chantal Matar is an architect and generative artist working at the intersection of new media art and architecture.
She is currently a senior architect at Zaha Hadid Architects and works on various high-end international projects at different stages.

Chantal teaches at various institutes, such as UCL the Bartlett School Of Architecture, DesignMorphine and Middle East Architecture Lab since 2020.

She has recently participated in international exhibitions such as the Italian Pavilion at the Venice Biennale.

Combining her long experience in architectural design with her knowledge of digital tools, Chantal directs her exploration towards alien landscapes, linear formations and digital strata that stand at the threshold of spatial chaos and structural continuum.

Creative process
Chantal Matar's creative process is inspired by different sources; cinema, science fiction, architecture, biology, geology... Art in many forms such as modern art, are at the heart of her work.
His style tends to be eclectic and abstract, with a tendency to be as minimal as possible in his compositions and animations, to serve a strong and clear idea and concept.
The artist chooses specific tools according to the subjects she tackles. However the particular use of Houdini FX combined with After Effects for the creation of fictitious digital spaces, is representative of her work and style.

Education
2008.- 2009 Masters in architecture, Lebanese University, Beirut / Fine Arts and Engineering
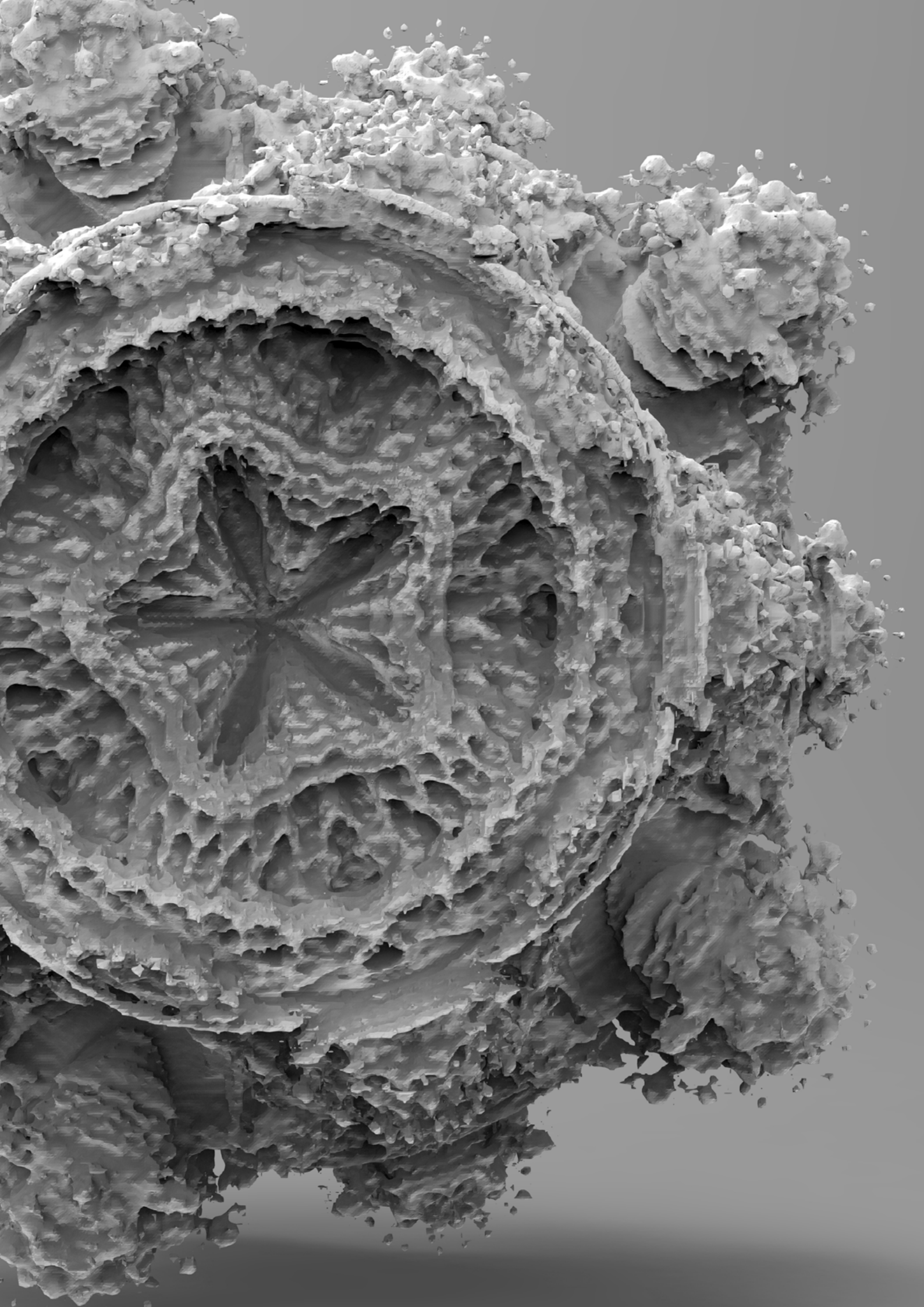
Exhibitions
2021 - Italian Pavilion at the Venice Biennale.
2020 - Brick Lane Gallery, London (Group show / Abstract Art)

Other
Live Tutoring: Workshops at the Bartlett School of Architecture and the Middle East Architecture Lab since July 2020. More workshops are planned for next year, possibly at the Royal College of Art in London.
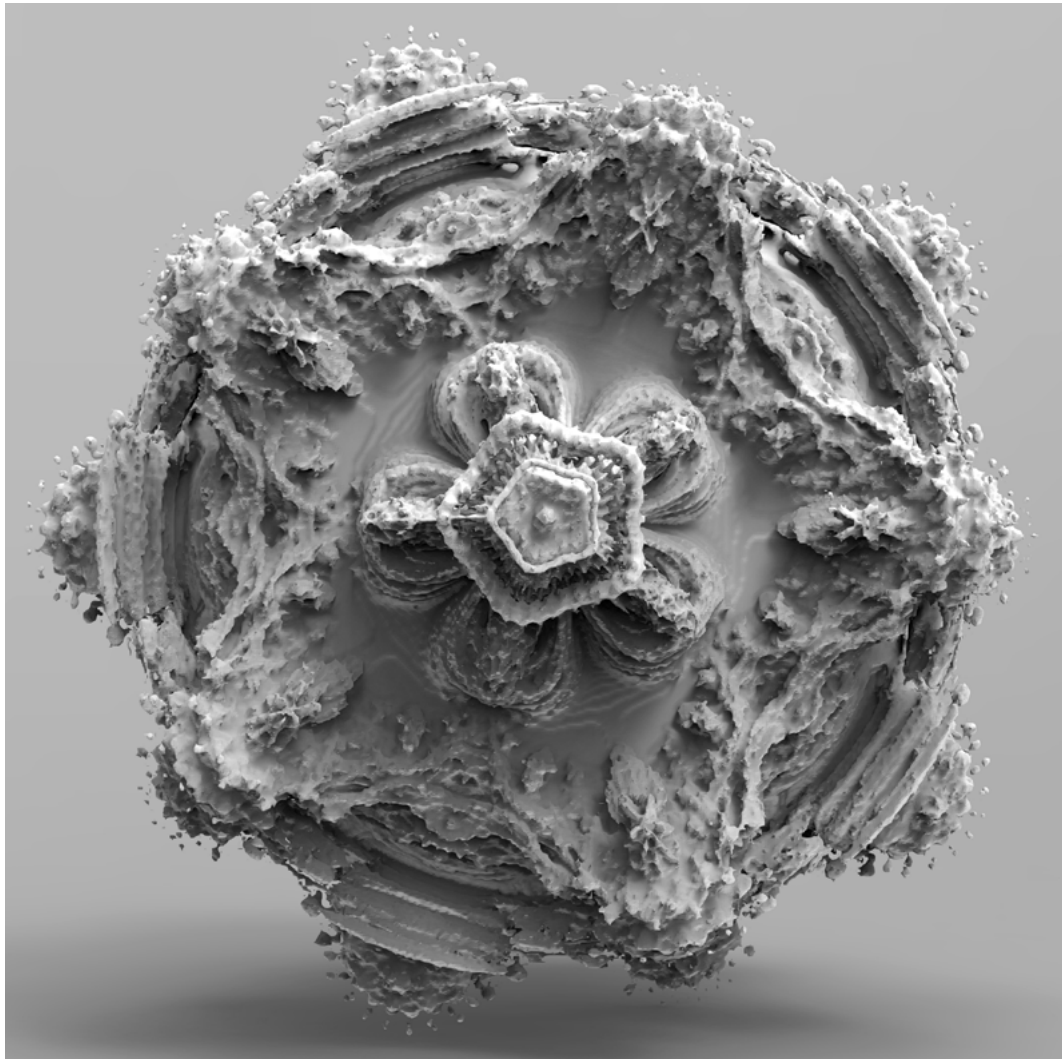
FRACTAL MACROCOSM

The Fractal Mascrocosm series is inspired by natural fractal occurrences in the living world. It expresses iterative and repetitive generative structures, using Houdini FX.

Each piece is unique and representative of the Mandelbulb, using different mathematical equations each time, in order to generate a different infinite form, which is the main concept of the fractal universe.

The Mandelbulb is a three-dimensional fractal, a mythical form, very abundant in nature at the macro and micro scale. It is the main source of inspiration for the series, a perfect balance between pure mathematics, art and nature.

Chantal Matar, Fractal Macrocosm 01, 2021
Digital fractal work realized with Houdini FX

Printed on alu-dibond (Picto),
limited edition of 5 copies, 50x70 cm
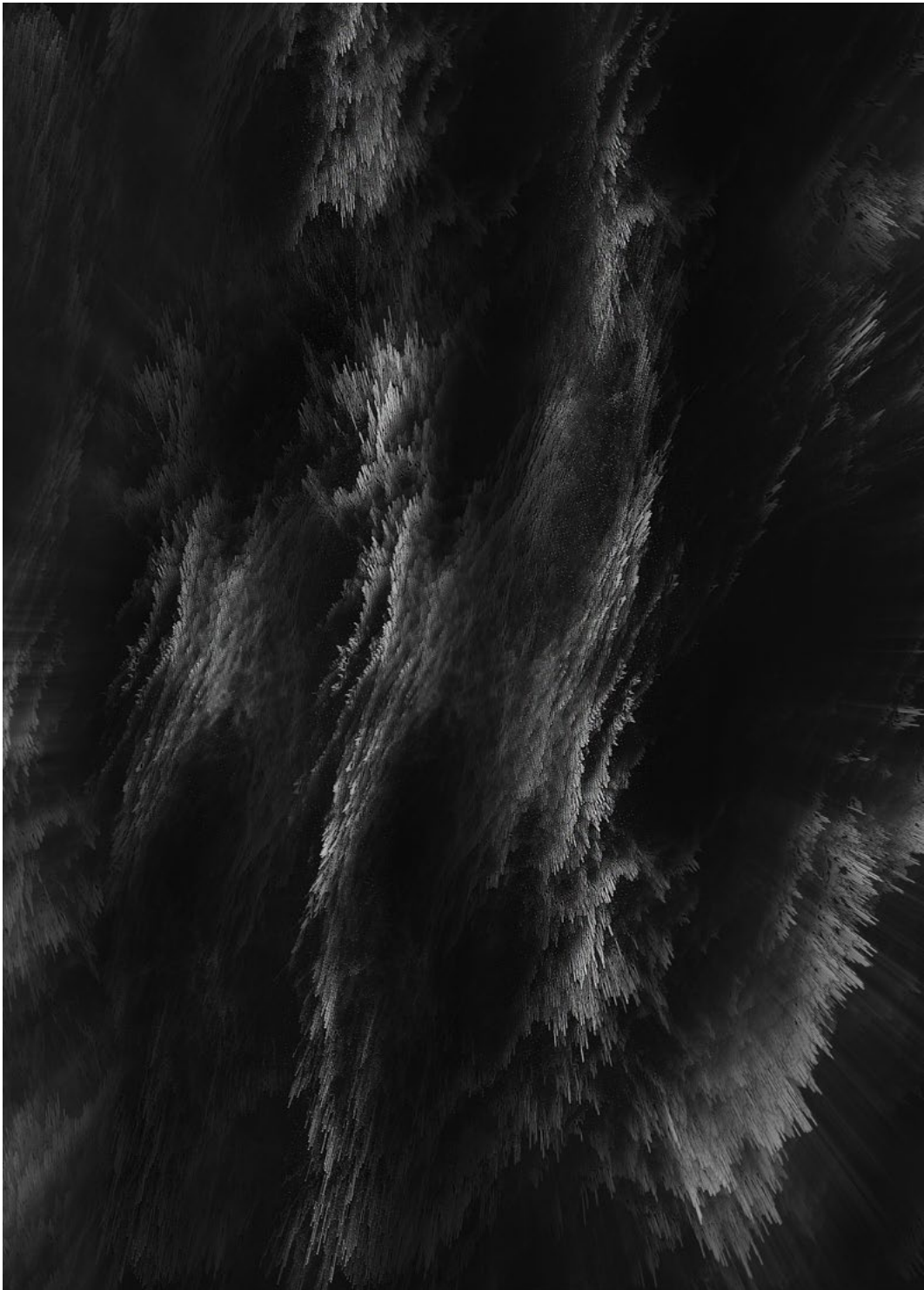
Chantal Matar, Morphogenese, 2020
Digital work realized with Houdini FX and After Effects

Printed on alu-dibond (Picto),
limited edition of 5 copies, 50x70 cm

MORPHOGENESE

By definition, morphogenesis is a biological process that causes
a tissue to develop its form by controlling spatial distribution at
the cellular level. In this particular generative artwork, the concept
is translated into a fixed composition, representing a sense of
movement and repetition, highlighting the elevation of elements to
a modular level. The play on scale and extrusion hints at a sense of
creation, spatial chaos and order.

PIERRE PASLIER
Born in 1987, lives and works in London

Biography
Pierre Paslier is a startup and generative artist, based in London, where the community of generative artists is very dynamic.

His passion for creative coding and drawing with a plotter robot gave birth to Generative Hut, a platform he set up two years ago offering content around generative art; interviews of actors (artists, software creators...), articles on creative methodology and tutorials.

This contribution has given Pierre Paslier an important aura and audience in this field. Trained as a mechanical engineer, Pierre Paslier has always enjoyed building tools and getting involved in different types of technologies.

Lately he has been building his own drones and 3d printers and developing various electromechanical projects. After graduating from the Royal College of Art in 2014, he became interested in tracer robots seeing them as an interesting tool to play between the physical and digital world. This was his entry point into generative art.

Since then, he spends his time trying to develop themes that push the limits of tools; whether physical like pens, inks, paper, or digital like 3d, coding, repetitive and random programming...

Creative process
The artist's process begins in the digital world, he starts by gathering elements to create a specific effect from software like Cinema 4D or Grasshopper.

A particularity of the generative process is that each new project is built like a recipe, from which the artist can reproduce or recreate hundreds of variations. His objective is then to find the parameters that will have a considerable impact on the overall result, from this base he selects images that he finds particularly interesting.

Then comes the search for a materiality by the choice of a combination of paper and ink, and by the tracing which he carries out repeatedly with a robot Axidraw A3/V3.

The random principle present from the conception, is repeated during the manufacture of the work. Not being able to anticipate the reaction of the ink and the paper, as well as the speed of tracing of the drawing; the production is a work of research which requires several tests, and sometimes to draw multiple iterations.

Thus the chance factor plays the surprise, letting small accidents happen, which are sometimes the most interesting part of a specific drawing.

Education
MEng INSA Lyon 2005-10
MA/MSc Royal College of Art 2012-14
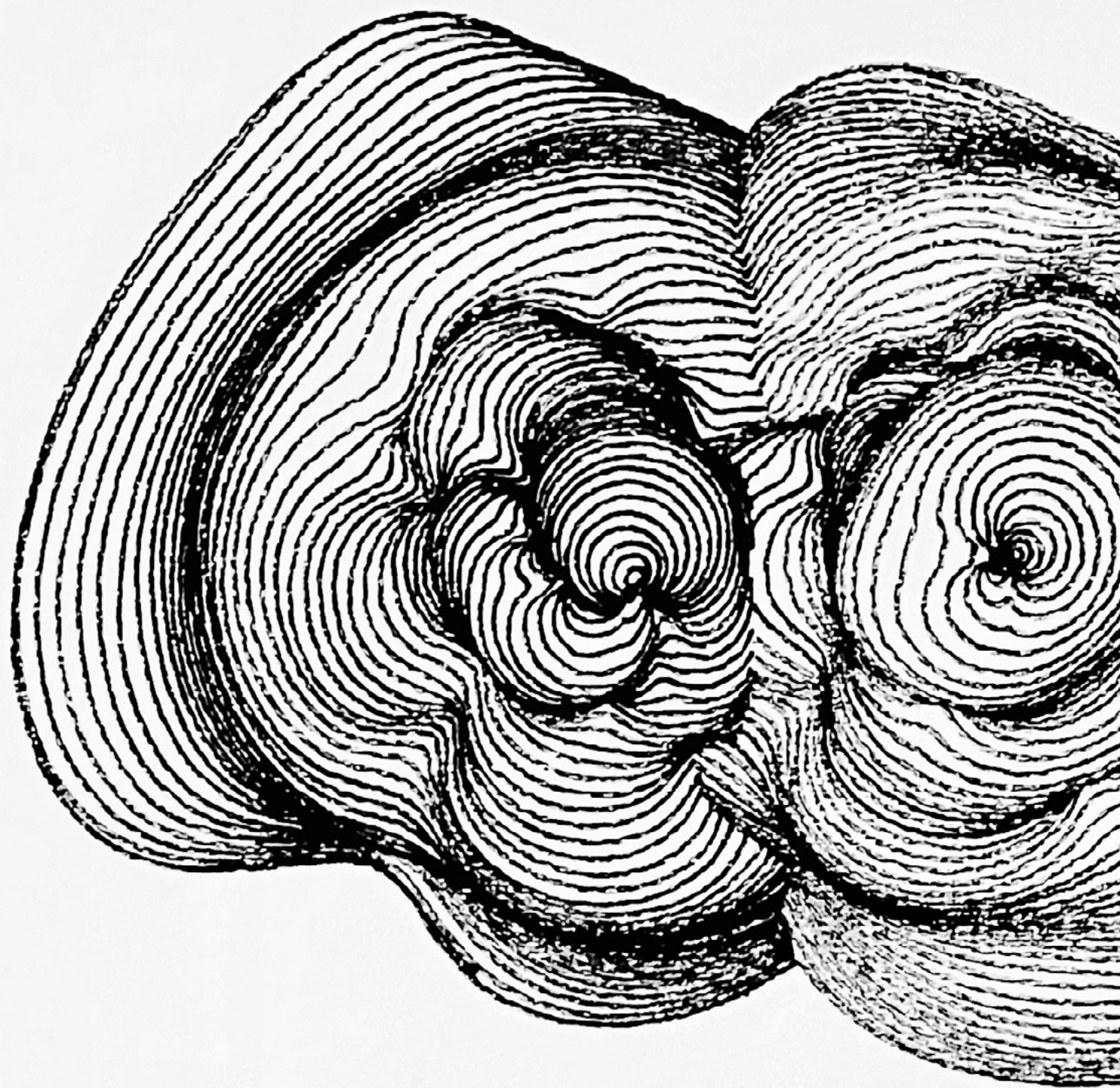
Expositions
2021 A.R.E. «Augmented Reality Exhibition». Generative Hut in collaboration with Vetro editions, Zönotéka, Berlin
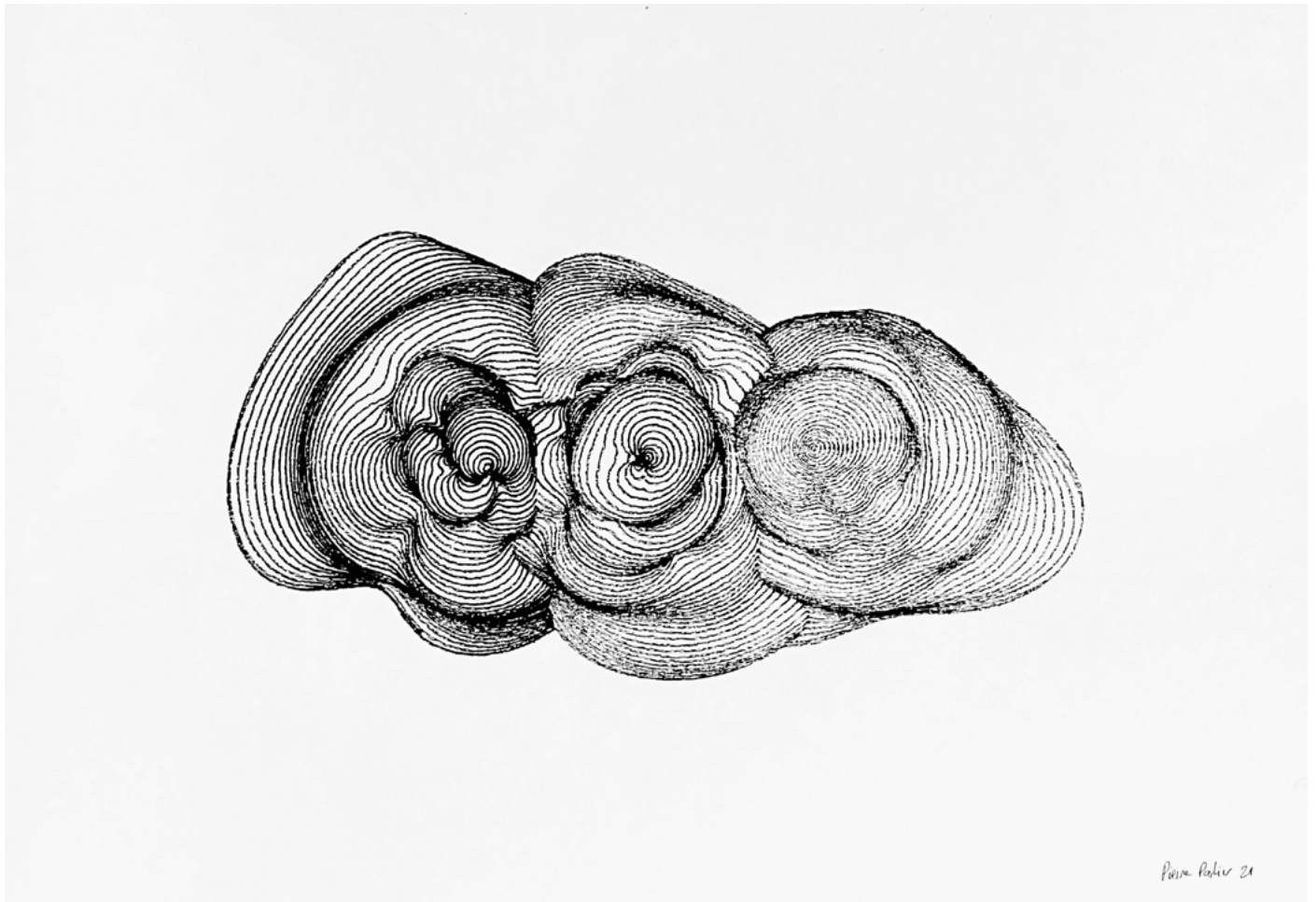2020 Solo Exhibition, Crate, London (UK)
2020 FT Global Boardroom, digital gallery
2014 Street Tool Box, Show RCA (UK), London (UK)
2013 Floe - QEPrize Showcase for Modern Engineering, Tate Modern, London (UK)

Pierre Paslier, Metabolite 7, 2021
Generative drawing created with Cinema 4D, made with an AxiDraw
with a 1 mm black Winsor & Newton fineliner pen, on 200 gsm cold-pressed white paper

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

METABOLITE 7

The «metabolite» series is inspired by the intermediate products of metabolic reactions that occur naturally in cells. By colliding cones of fluctuating data, intermediate contour lines are generated at the interaction of each cell.

The plotter then incorporates the vector lines organically, halfway between the physical and the digital.

JEAN-BAPTISTE SACHSÉ
Born in 1976, lives and works in Paris

Biography
Jean-Baptiste develops a minimalist and abstract aesthetic that he draws
from his experience as a video artist.
For the past 20 years, within the framework of the underground electronic
scene, he has conceived an approach of «the image to the music» around a
vocabulary of simple forms and video noises conceived in situ and in real time.
This grammar is the starting point of a synesthetic exploration of the
of the abstract languages of synchronized light and sound.
The phenomenological experience is then offered as a way towards new
and visual grammars.

Creative process
Using a tool allowing a real-time video composition approach for these performances,
the artist proposes through mixed installations his reflection on the properties of
perception and generally of sensitive experience.

During the 2018-2019 period, he is interested in qualias (psychic and therefore
subjective phenomena, constitutive of mental states) that he seeks to reproduce through
the production of abstract, noisy and experimental films. Accompanied by Jérémy and
Nino Carrasco who compose the soundscapes, they propose immersive audiovisual
performances.

Visuel Live
2021 - Microrama - Live Performance - Le Vent se Lève
2020 - SHDRS303 - GENER8 live AV, Caracole Festival
2019 - Tokimonsta European Tour, Live Performance - 6 European dates
2019 - Razance SETH, Live Performance
2018 - SHDRS303 - STRUCTURE AV Performance, Vision'R
2018 - SHDRS303 - FADED PICTURE ELEMENTS AV Performance, Sulfure Festival
2018 - SHDRS303 - STRUCTURE AV Performance , IMERSE
2017 - TAUR MonoLights, custom light fixtures design & manufacture
2017 - DOUR FESTIVAL, Visual performance Red Bull Experience
2017 - Insomnia III Marco Carola, Live Performance, LED strips
2016 - Insomnia II Appollonia, Live Performance, LED 45°
2016 - Sinestesi, Real Time Immersive Performance, LED XL
2016 - Insomnia, Live Performance / LED shapes
2016 - Fée Croquer II, Live Performance / LED typography
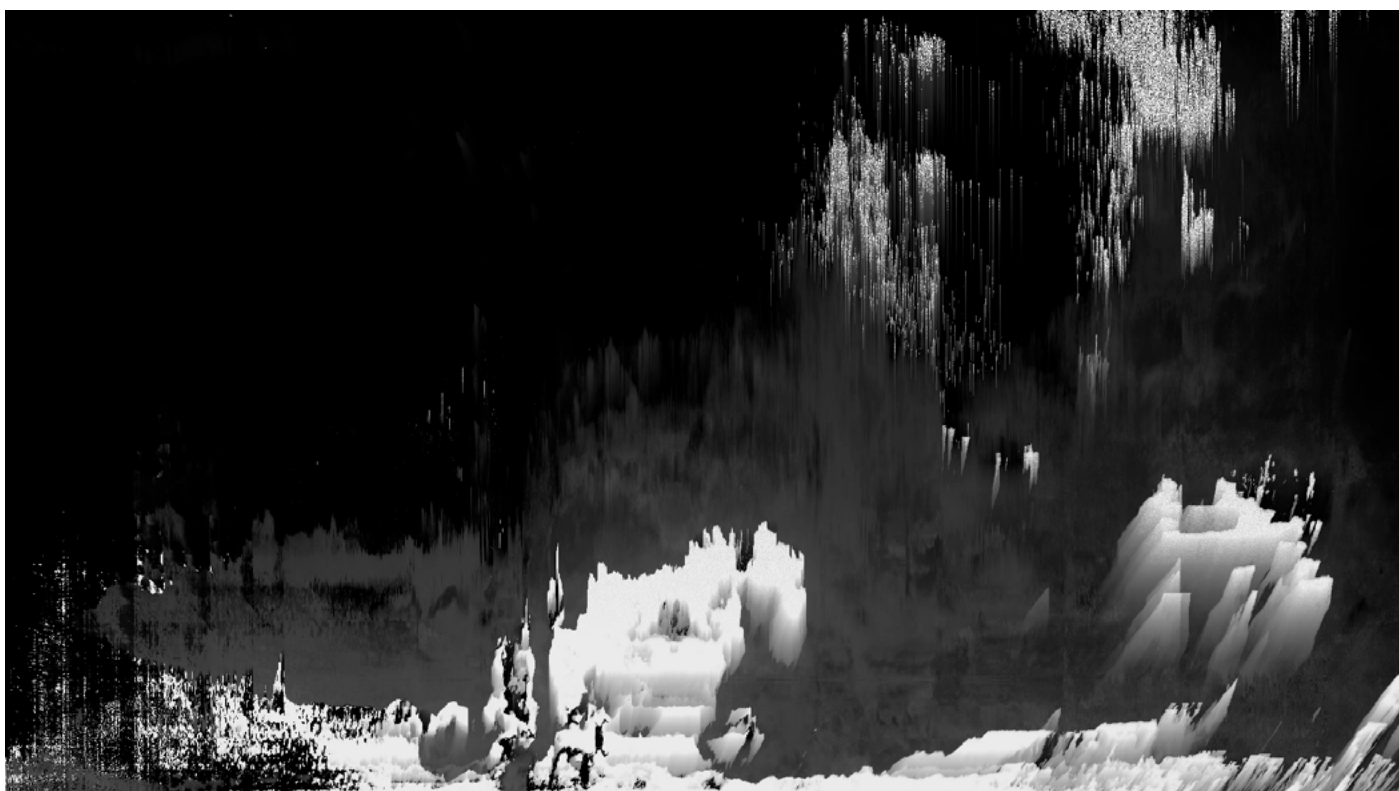2015 - Fée Croquer, AD & Motion Design, LED multi screens

Audiovisual Performance
2020 - Memento la luz (Specific Haze + Light)
2020 - UnRushed
2018 - Faded Picture Elements
2018 - Qualia
2017 - Structures

Video Clip
2019 - Monkey Nenufar - Partenaire Particulier, Rotations II, Rotate Music
2019 - Microrama, A Dramatic Point

Jean-Baptiste Sachsé, Pixel Grinder 03, 2019
Digital work made from random noise generated with Smode
(real time composition station)

Printed on alu-dibond,
Limited edition of 5, edition 1/5, 36 x 64 cm

Jean-Baptiste Sachsé, Qualia, 2019
Video-projection installation based on random noise generated with Smode

PIXEL GRINDER 03 / QUALIA DISPOSITIF

Jean Baptiste Sachsé works on realities on different dimensions. His devices question our vision of reality, through what we are given to see.
Thus in the device «Qualia» the artist disturbs our perception of reality.
By projecting on a fixed image, the source animation of this same image associated with a soundtrack produced by Jeremy and Nino Carrasco. The artist multiplies the work tenfold to offer a relational vision.
His creative process is cyclical. He starts with the production of generative video, via Smode, a real-time compositing software. It gives birth to a generative noise; an animated and unstable digital matter, whose formal aspect the artist modulates.
The work resumes its movement in exhibition, through superimposed projection, thus creating layers of reality.

GALERIE DATA

DIGITAL 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.

In 2020, its first exhibition GENERATIVE introduced
programmed generative art, and in particular the search for a
materiality, by printing with the Robotic arm (AxiDraw).

This second edition of the BIOMORPH exhibition defines
certain trends, in particular the generation of «biomorphic» or
organic forms.

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

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