GALERIE DATA

EXHIBITION

GENERATIVE

21.12.20
04.01.21

GALERIE BINOME . 19, RUE CHARLEMAGNE . 75004 PARIS
OPEN EVERYDAY . 1PM/7PM

EXHIBITION GENERATIVE

The exhibition presents the work of generative artists, who express themselves through a notion of research but also through play; they are 'serious gamers'!

The selection of the exhibition focuses in particular on generative drawings, but this reflects only part of the experimentation of the artists, who work on different forms of expression; from the construction of intelligent objects and interactive works, from 3D space modeling to live projection...
Their field of research is wide.

The 'generators' thus exploit the virtual potential to reveal forms and structures that would be impossible to realize without a computer, thus creating a convergence between art and technology.

A particularity of the generative process is that a project is built like a matrix, from which the artist can reproduce or recreate multiple variations, by modifying the parameters that will have an impact on the visual result.

In this processual invention: the artist's intention is defined by the programming, the work is as much the final realization as the process that gives birth to it. Thus the tool can take its autonomy, while obeying the rules determined by its creator, and in this way it becomes generative.

In this way, artists play on the chance factor to create works that end up having their own creative capacities, in a state of instability motivated by unpredictability.

There is in their approach a perpetual contrast between the establishment of strict rules, the rigor of the computer code, the definition of algorithms, with the chaos brought about by the random principle. It is both concrete and very poetic.

The artists in the exhibition GENERATIVE have in common the experimentation around the visualization of phenomena; whether they are sound, spatial-temporal, geographical... With the basis of the capture and exploitation of data for the generation of works.

Thus Simon Kirby who materializes his native Scotland in the series *Camas Thairbearnais*, by combining the recording of the sound of the waves of the coasts of the island of Canna, with data of localization of the relief of the coastline of the same place. Her work results in a form of conceptual representation of a landscape.

Leandro Summo in his series *Organic* captures the micro electrical signals emitted by an orchid, to determine the visual characteristics of the work, through the organic randomness of the plant.

Through this approach the works take all their meaning; they are at the same time constructed from the data of a phenomenon, while being the conceptual representation of it.

Simon Russell in his work *The Well* exploits the source of a soundscape, an idea taken from Bernie Krauss' Biophonie concept. The work is based on an audio recording taken from the Amazon rainforest; in this thriving ecosystem each frequency contains multiple layers of information.

Nicola Lorusso is also interested in sound visualization with his project *Spatial Matters*. He composes his images thanks to a series of algorithms that receive audio sources and generate a digital simulation showing the spatio-temporal evolution of sound.
He applies this method to the exploration of the human voice in his *Mother* and *Brother* series.

This creative process is similar to a musical composition; by capturing sound and generating algorithms, like an original score and determining the creation of a form.

The artists also illustrate themselves in a pure research of morphogenesis; the creation of a form assigned to a space, the repetitive games, introducing a part of unpredictability to lead to the emergence of abstract forms.

Chantal Matar in her series *Morphogenèse* explores through the use of 3D modeling software, the linear formations of a spatial chaos in constant evolution.

Gaia Azzi uses mathematical principles to create *Mutation IV*, a three-dimensional fractal object. This artificial 'organism' is based on an equation: it is formed by combining a set of three different mathematical formulas and generated using computer software.

In his work *Square noise*, Pierre Paslier combines the rigor of digital repetition with a random process to generate a shape with geometric vibrations.

Julien Gachadoat, in *Furrows*, plays with the superimposition of waves and the combination of lines to give birth to a form that is both chaotic and ordered.

All of these creations are inspired by models of geometry, mathematics, physics... Algorithmic laws become the transcription of the universal laws that govern the creation of shapes.

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 a real work.

GAIA AZZI

Born in 1995, lives and works in Beirut (Lebanon).

Biography

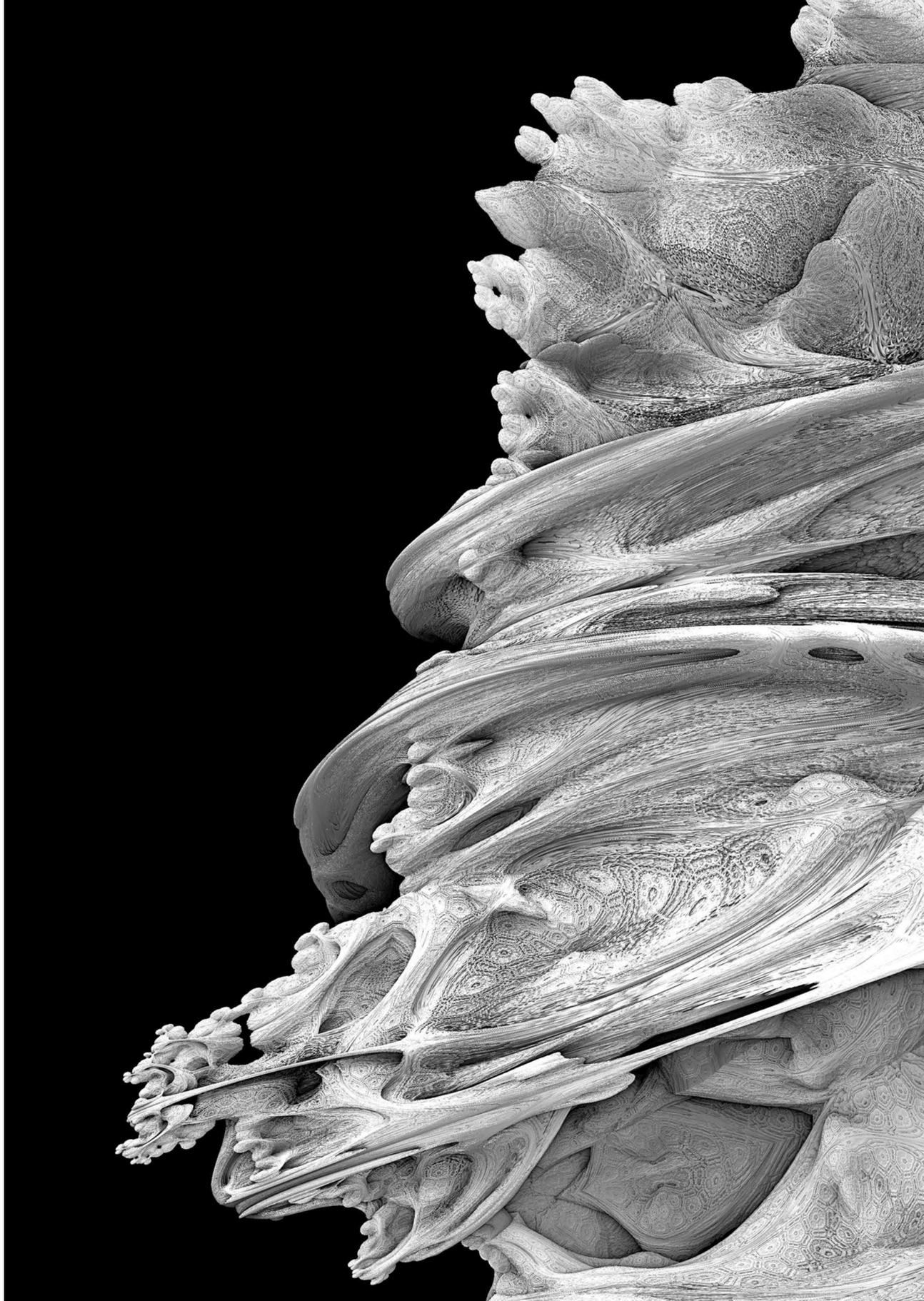
Gaia Azzi is an architect and artist born in Beirut in 1995.
She studied architecture at the Université Saint-Esprit in Kaslik from 2013 to 2020. She received her Bachelor of Architecture degree in 2017 at the Faculty of Fine and Applied Arts and her Master of Architecture degree in 2020.

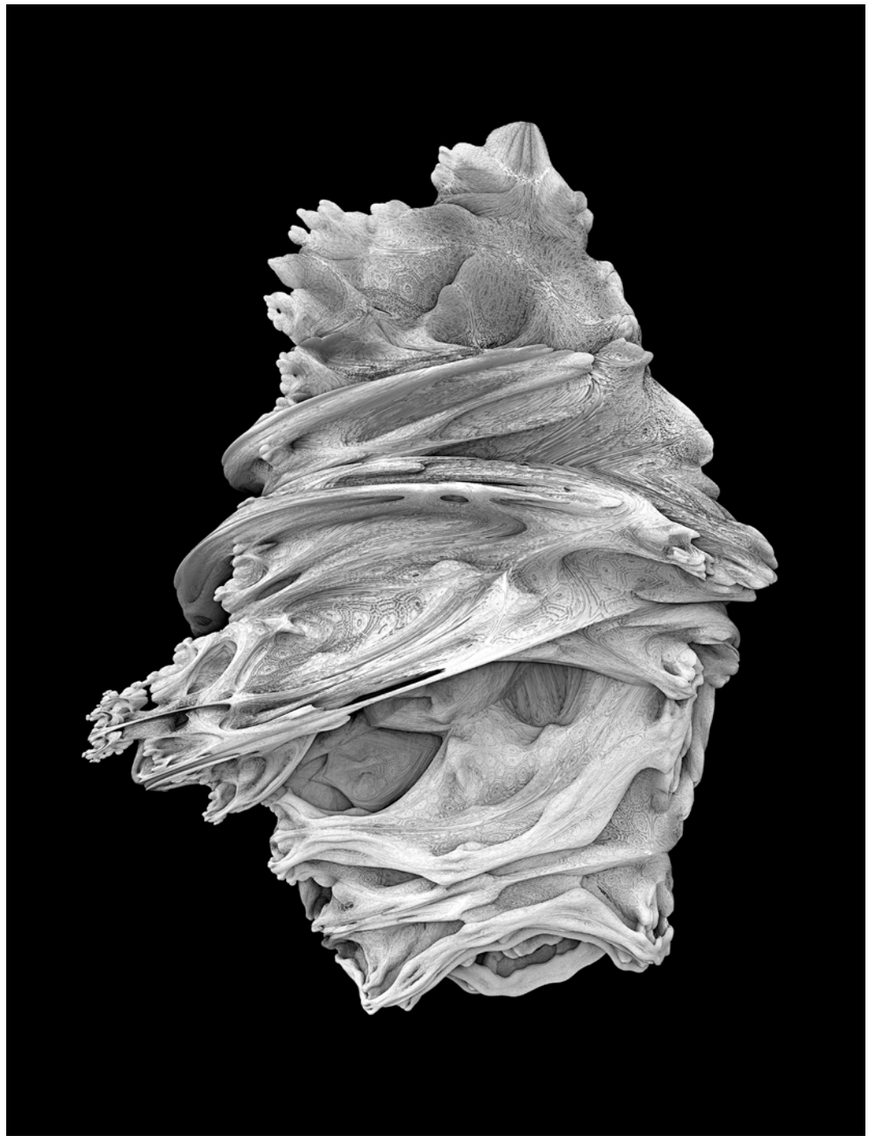
Creative process

Initially trained as an architect, his interests shifted over the years from architecture to macro photography and later to generative art. Mainly inspired by the motifs of the natural world, geomorphological landscapes, microscopic details and structures, she found her greatest interest in fractals.
Using a computer software, Mandelbulb 3D, the artist generates virtual fractal organisms by combining sets of different mathematical formulas.
And despite the unpredictable nature of fractals and their sensitivity to the slightest change, virtual fractals offer great potential for revealing structures that we could not reach or imagine without the help of a computer.

Education

2017 - 2020 Bachelor's and Master's Degree in Architecture at the Faculty of Fine and Applied Arts - Université Saint-Esprit de Kaslik





Gaia Azzi, Mutation IV, 2020
Digital work created from a combination of equations generating fractals
Printing on alu-dibond (Picto),
Software : Mandelbulb 3D

limited edition of 5 copies, edition 1/5, 50x70 cm

MUTATION IV

is a three-dimensional generative fractal object. It is part of a longer series of mutations that occur within the same entity, all created in 2020. This artificial fractal organism is based on an equation: it is formed by combining a set of three different mathematical formulas and generated using computer software.

Like most of the artist's work, *Mutation IV* is inspired by the organic and microscopic world, where details seem more important than the raw image. What characterizes this piece, however, is its changing and growing form. *Mutation IV* presents a state of instability and is motivated by unpredictability.

It is an alteration in motion and a transfiguration in action. Formed in a virtual environment, its development is linked to the formulas inserted at each stage of its evolution.

Like most fractals, it is dominated by sensitivity to the slightest variation, and in this piece one can still «visually» feel the ongoing process of this mutation within the organism, see clearly the alteration on its surface and the growth at its edges.

JULIEN GACHADOAT

Born in 1975, lives and works in Bordeaux.

Biography

«Leaving a unique, physical and palpable trace of art, not in spite of digital technology but thanks to it»: this is the philosophy of Julien Gachadoat, who creates unique works by algorithms and has been exploring the possibilities of generative drawing since 2017. With the help of a tracer robot, but also via silkscreen printing or industrial robots, he «unites» on paper the computer and the pencil, the rigor of the 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, an 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 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 repetition, he works on the emergence of abstract forms by introducing a degree of unpredictability through sequences of random numbers. Developing his own creative tools based on simple graphic rules, Julien Gachadoat uses the computer «this outstanding performer» (Vera Molnar) to navigate through the field of possible patterns. These unique shapes are fixed on paper with a plotter, creating a link between writing and code.

Education

Julien is a graduate of the École Nationale Supérieure des Arts Décoratifs (graphic design & multimedia) and holds a Master 2 in microelectronics from Bordeaux I University.

Exhibitions

2020 - Lignes - Metavilla - Bordeaux
2020 - Graphics waves - Didam - Bayonne
2020 - Algorithmes - La conciergerie - La Motte Servolex

Prizes & Awards

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, Planet-C, 2020
Generative drawing with a tracer robot from a geometrical superposition of sine waves, constrained in the space of a circle.
Software: Processing, Inkscape

Drawing with a robot plotter with roller pen signo 0.5mm on Fabriano Black 300g paper,
Unique piece, 29,7 x 42 cm

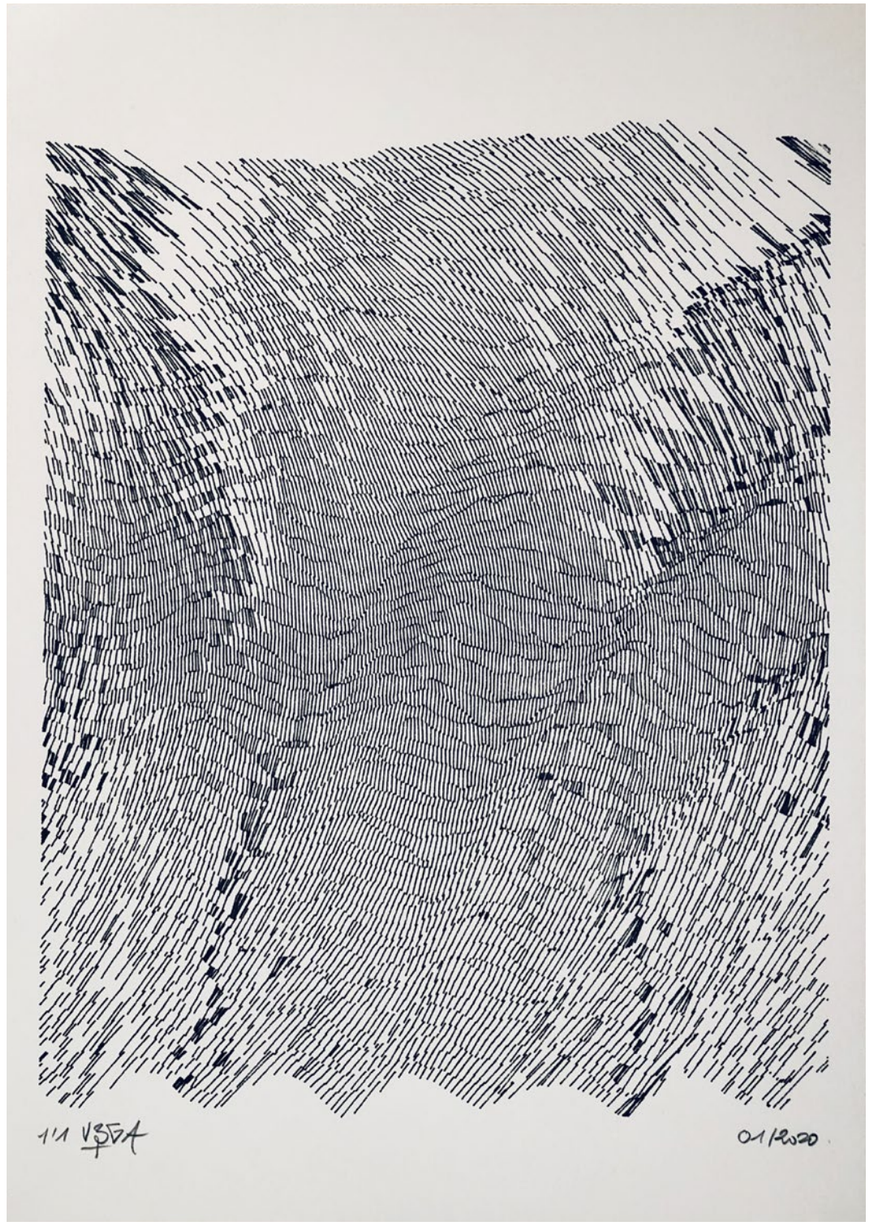
PLANET-C

Generative drawing from a geometric superposition of sine waves, constrained in the space of a circle, evoking the meteorological turbulence of an imaginary planet.

Planet-C is part of a series of works «Planet» where the geometrical superposition of sinusoidal waves is constrained in the space of a circle, evoking the meteorological turbulences of an imaginary planet.

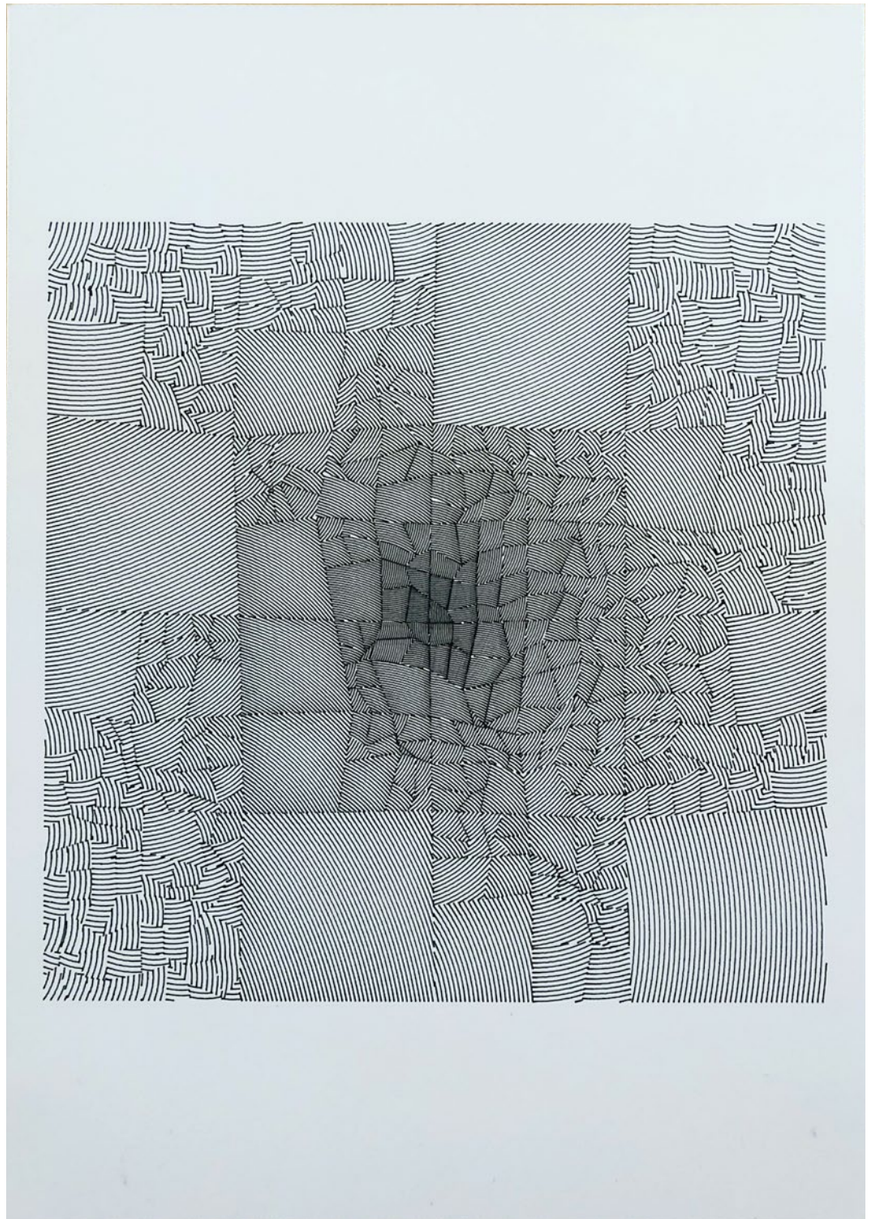
FURROWS

Furrows is a generative drawing that results from a superposition of waves and a combination of lines giving the work an organic materiality reminiscent of the drawing of geological sections.



Julien Gachadoat, Furrows, 2020
Generative drawing from a wave superposition and a combination of lines.
Software: Processing, Inkscape

Drawing with a robot plotter in black uni-pin fine line felt pen 0.1mm on Fabriano bristol paper 240g,
Unique piece, 29,7 x 42 cm

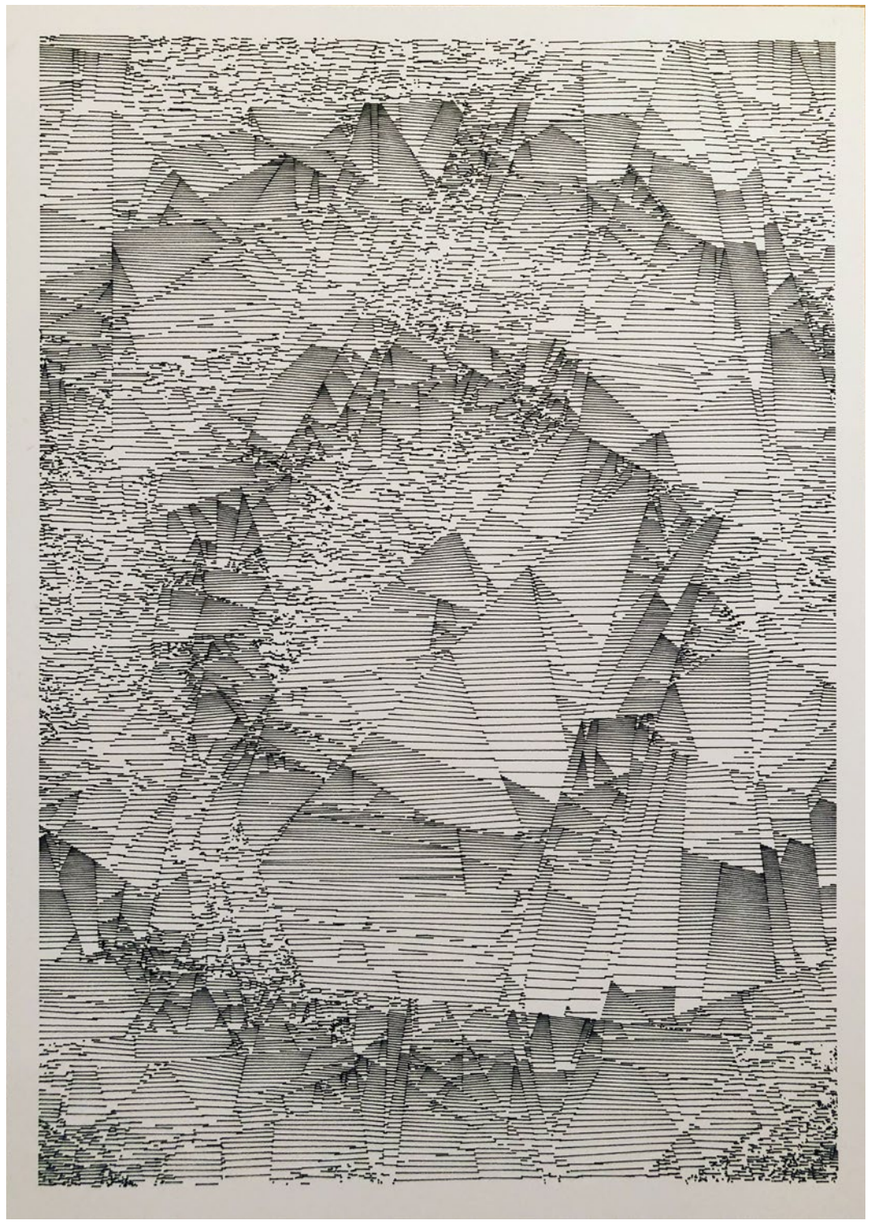


Julien Gachadoat, Divisions, 2020
Generative drawing based on a repetition of curves that come within defined perimeters, with a spacing modulated according to their position.
Software: Processing, Inkscape

Drawing with a felt pen robot on paper,
Unique piece, 21 x 29,7 cm

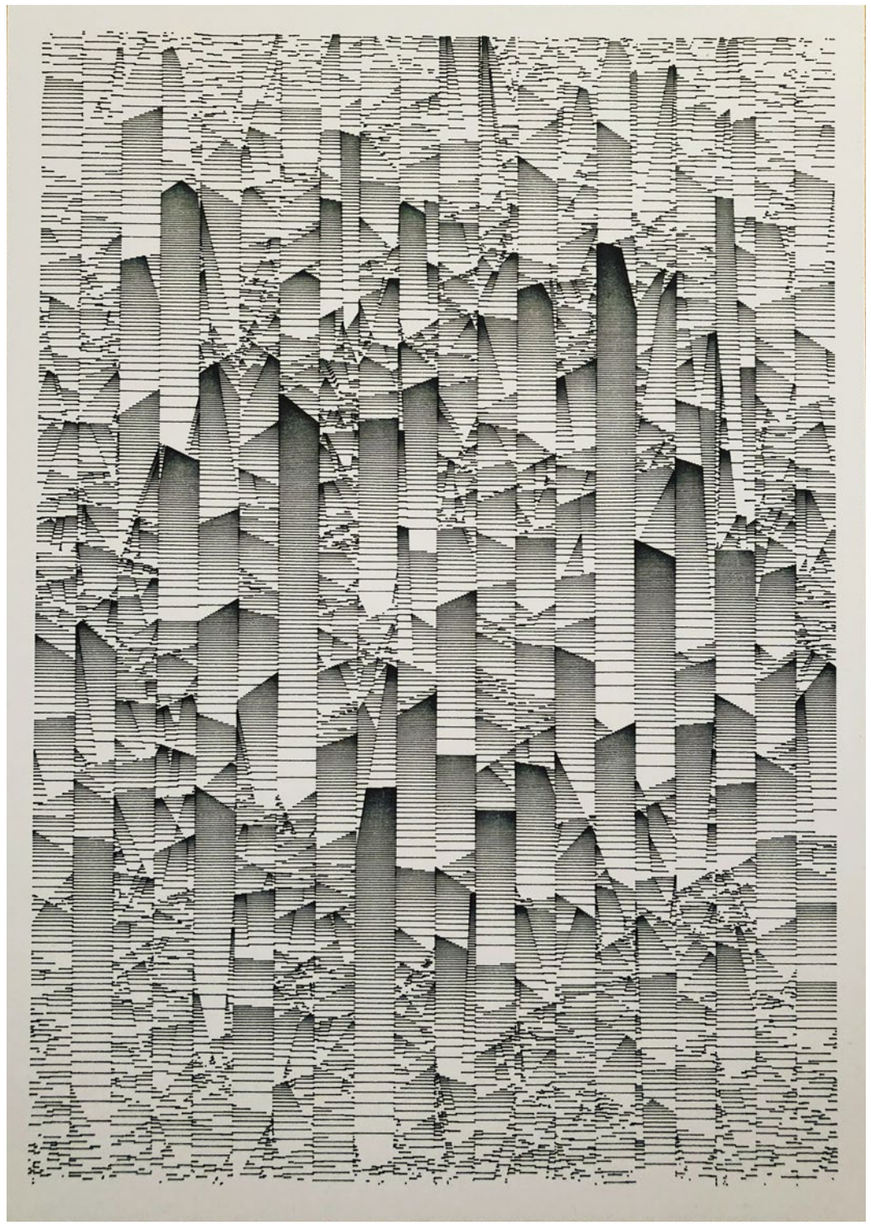
DIVISIONS, LANDSCAPE, TOMORROW

These series work on a principle of partitioning the drawing sheet by recursivity producing «space within space». Lines or curves are placed in these perimeters thus defined, with a spacing modulated according to their position.



Julien Gachadoat, Landscape, 2020
Generative drawing based on a repetition of lines that come within defined perimeters, with a spacing modulated according to their position.
Software: Processing, Inkscape

Drawing with a felt pen robot on paper,
edition of 2, edition 1/2, 21 x 29,7 cm



Julien Gachadoat, Tomorrow, 2020
Generative drawing based on a repetition of lines that come within defined perimeters, with a spacing modulated according to their position,
Software: Processing, Inkscape

Drawing with a felt pen robot on paper,
Unique piece, 21 x 29,7 cm

SIMON KIRBY

Born in 1970, lives and works in Edinburgh.

Biography

Simon Kirby is Professor of Language Evolution at the University of Edinburgh, he is a Fellow of the British Academy, the Royal Society of Edinburgh, the Society of Cognitive Science and the Academy of Europe.
He works in parallel on scientific and artistic researches into cultural evolution and the origins of human uniqueness, in particular the evolution of language. His artistic work includes Sing the Gloaming, a series of artworks exploring light, language and landscape, and Cybraphon, an autonomous emotional robotic musical instrument that is obsessed with its own online popularity. The Cybraphon won a BAFTA in 2009 and is now part of the permanent collection of the National Museum of Scotland.

Creative process

The artist is interested in the relationship between the digital world and the physical world, and the role of machines in the larger mind, especially when it comes to creative activities. Beyond the use of a tool to create, Simon Kirby seeks to conceive of this tool, to make it complex enough to bring into play its own unpredictable biases, and thus to acquire its own autonomy.
Recently, he has begun working with plotting robots to create pencil drawings, using many layers of ink accumulated over several days of drawing. This work explores the materialization of a landscape generated by the combination of algorithms, location data, maps and field recordings. In this way, the field of numerical computation acquires both a sense of place and of the physical reality of space, while offering a poetic dimension to this visualization of an imaginary landscape. As with most of his work, the artist finds «that including a robot as part of the drawing process leads strangely to an outcome that is more organic, and perhaps even, more human».

Education

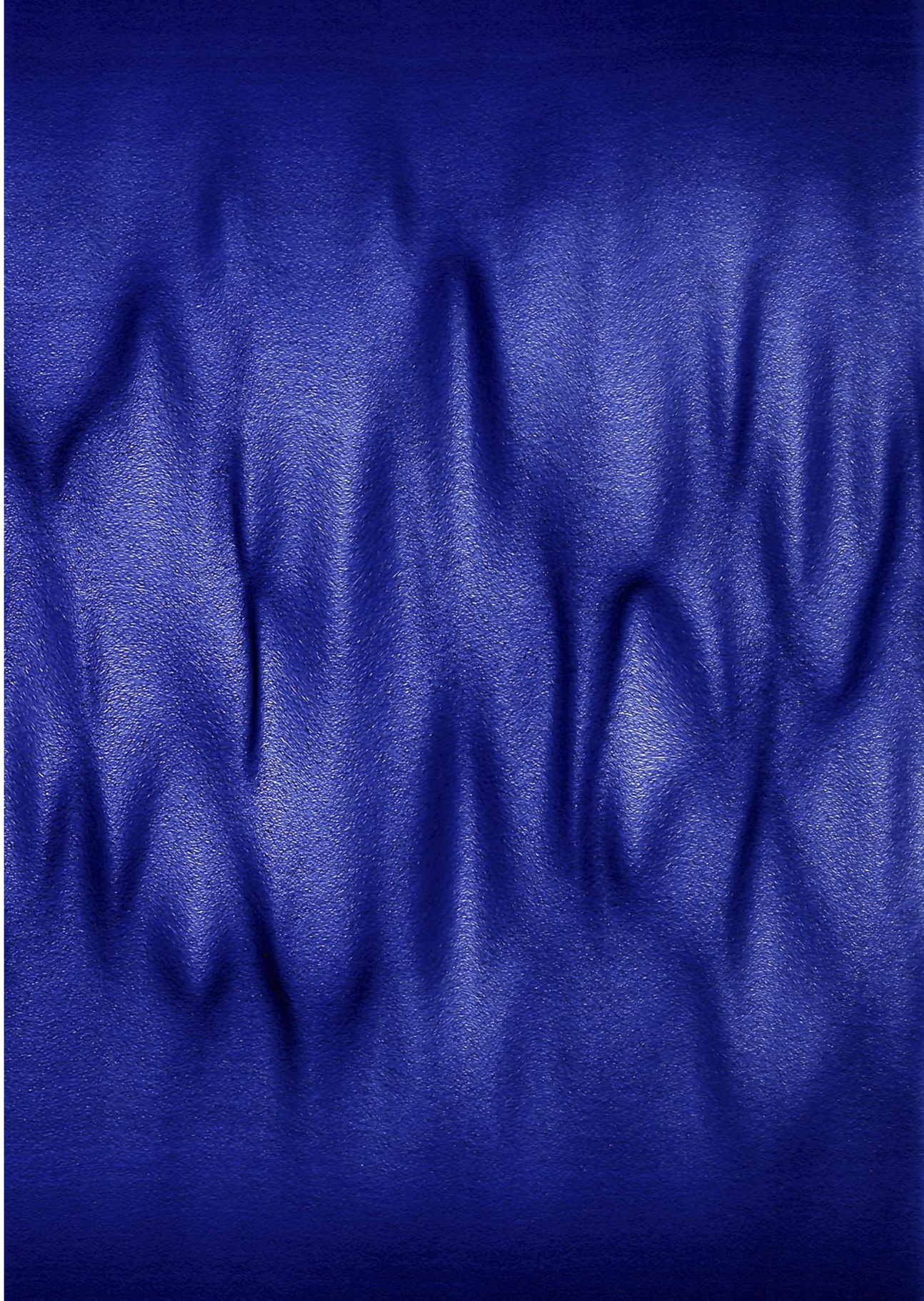
MA Linguistics and Artificial Intelligence (University of Edinburgh 1992);
PhD Linguistics (University of Edinburgh, 1996)

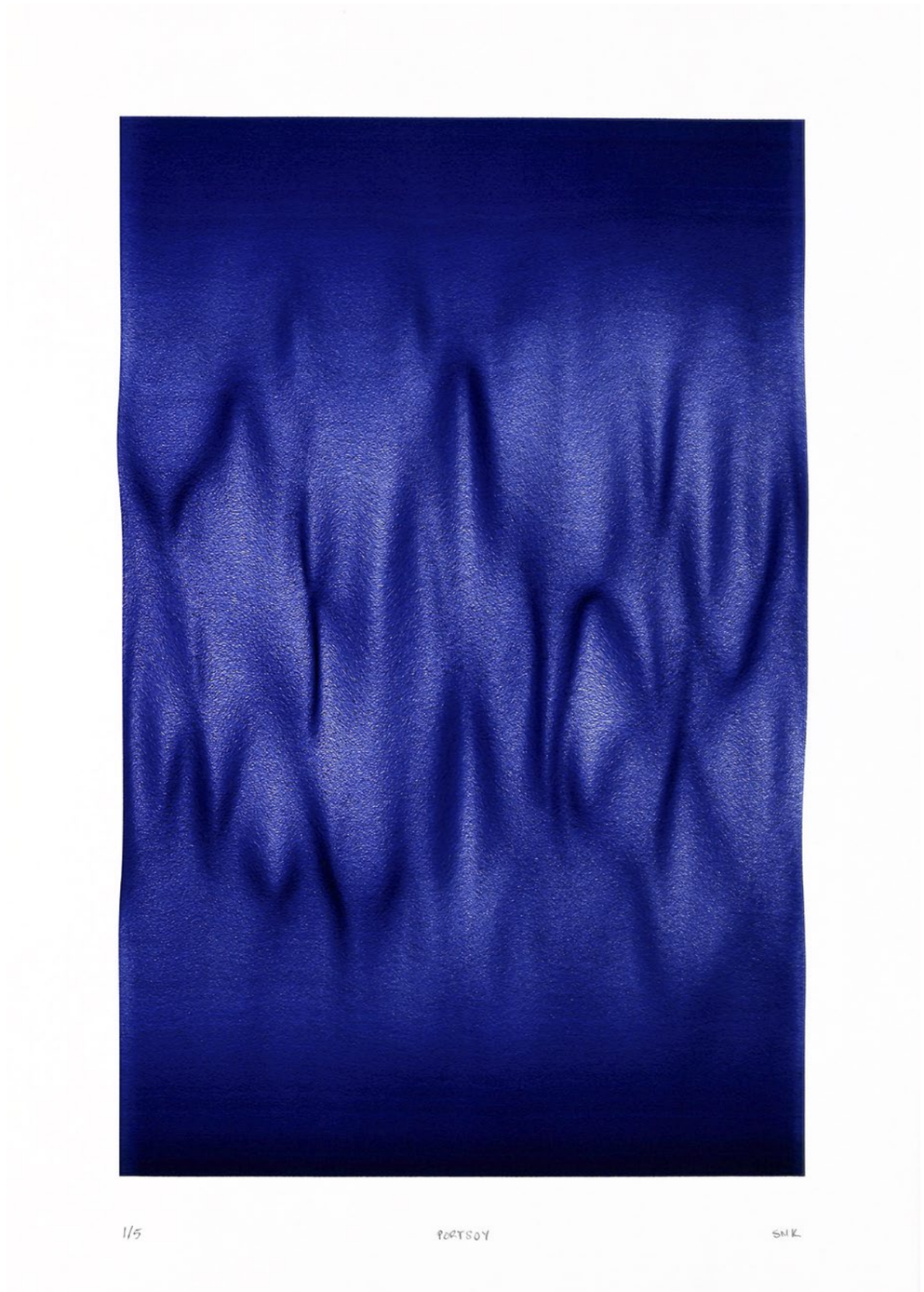
Exhibitions

2018 Dundee Design Festival, Dundee, UK, ‘Factory Shop’
2017 Galloway Forest Dark Skies Park, Galloway, UK, ‘Sanctuary Lab’
2015 Edinburgh Sculpture Workshop, Edinburgh, UK, ‘Concrete Antenna’
2015 Summerhall Gallery, Edinburgh, UK, ‘Terra Nova’
2015 Suttie Arts Space, Aberdeen, UK, ‘Terra Nova’
2012 SWG3, Glasgow, UK. ‘#UNRAVEL’ / ‘Glasgow International Festival’
2012 CCA, Glasgow, UK. ‘Sonica’
2012 Edinburgh Interntational Conference Centre, Edinburgh, UK. ‘TED Global’

Prizes & Awards

2020 Creative Edinburgh Collaboration Award
2019 Elected Fellow of the British Academy
2019 Elected Member of the Academy of Europe
2012 Elected Fellow of the Royal Society of Edinburgh
2011 List Award for Outstanding Contribution to Scottish Arts
2009 BAFTA (Scotland) Award for best Interactive





Simon Kirby, Portsoy, 2020
Generative drawing from the field recording of the sound of waves in Portsoy (Scotland)
Software: Customized

Drawing with a tracer robot with black and blue ballpoint pen on yupo paper,
limited edition of 5, edition 1/5, 29,7 x 42 cm

PORTSOY

A series of drawings that use field recordings as the basis for a generative drawing process, creating a new type of abstract landscape art.

This drawing is based on a recording of the waves that were captured in the port of Portsoy, a fishing town on the coast of Moray Firth in Scotland, in September 2020. The sound is transformed into an abstract «sound map» that distorts a series of several thousand horizontal, almost parallel lines. This drawing is made from seven layers of blue and black ballpoint pen ink on yupo paper and took more than two days to draw using a plotter robot, by this principle each drawing is unique.

CAMAS THAIRBEARNAIS

A series of drawings that use field recordings as the basis for a generative drawing process, creating a new type of abstract landscape art.

This drawing is based on the map of a section of the coast of the remote island of the Hebrides of Canna (population 19), which appears at the top of the drawing. This coastline is gradually eroded by the sound of the waves that the artist captured with a portable recorder on this same section of the coast in September 2020. The drawing is composed of thousands of lines of pen on yupo paper with the help of a plotter robot, by this principle each drawing is unique.

Simon Kirby, Camas Thairbearnais, 2020
Generative drawing from multiple data; field recording of wave sound at Camas Thairbearnais, Isle of Canna (Scotland) and maps of the coastline of the same location.
Software: Customized

Drawing with a plotter robot with Brown ballpoint pen on yupo paper,
limited edition of 5, edition 1/5, 29,7 x 42 cm

NICOLA LORUSSO aka SPATIAL MATTERS

Born in 1988, lives and works in London

Biography

Nicola Lorusso is an Italian artist engaged in a cross-creation between the fields of music and coding. With a background in architecture, Nicola has developed a passion for computer design and advanced technologies. He is interested in the convergence between art and technology, human and artificial, analog and digital. He is fascinated by the physical interactions between matter and forces and his work aims to make visible the hidden reactions between objects. His works react directly to the environment and use everyday experiences as data sets for his generating algorithms.

Creative process

The composition of a work of art begins with the selection of an ambiance that will be the sound input that will direct the entire process. This can be music, a recorded or live conversation, the background noise of a place where I am, or even the artist's own voice. The frequency spectrum of this sound is linked to an algorithm developed in Grasshopper and Rhinoceros that simulates a string swinging in space. Each movement depends on the particular frequency configuration of each moment in time and it is recorded one after the other, giving a veil effect that results from the trace of this moved string, the history of this sound. The sound aside, it is the way it matches the algorithm with the simulation that contributes to the final result of the numerical simulation, making each work a performance. The digital result is then traced with a tracing pen with a level of precision that can only be robotic.
The choice to use a plotter robot rather than a printer gives a unique and original character to the work, and thus comes close to more conventional visual arts. It also gives the opportunity to experiment with different media and techniques, including ink on paper, scraped pen pastel, etching and drypoint.

Spatial Matters project

Spatial Matters is a generative art project by Nicola Lorusso, whom he founded in 2018 to bring his artistic research to life. His passion for music and computer design led him to develop this art project as a natural continuation of his design research.

Education

2012 – 2007 M.Sc & B.Sc. in "Building Architecture", Polytechnique de Milan

Exhibition

2020 GUIDA: Unique Geographies Imagined by Inhabitants, Public Commission / Group Exhibition, Gravina in Puglia, Italy
2019 Linea Festival Group Exhibition, Ruvo di Puglia, Italy

Prizes & Awards

2019 PARATISSIMA 2019 Art Fair: Multiversity, Exhibition under «Special Projects», Paratissima Art Production Prize 2019, Turin, Italy
2019 Shortlisted for LUMEN PRIZE 2019

Nicola Lorusso aka Spatial Matters, Mother, 2019
Generative drawing from an audio recording of the artist's mother's voice.
Software: Rhinoceros 3D, Grasshopper

Drawing with a plotter robot on 270 g/m2 Bristol paper,
limited edition of 5, edition 1/5, 42 x 59.4 cm

MOTHER & BROTHER

The source of these works is a recording of a conversation the artist had with his mother and brother on the same day but with very different tones. The dialogue with his mother was reassuring and comforting, the one with his brother quite tense and upsetting.

Nicola Lorusso aka Spatial Matters, Brother, 2019
Generative drawing from an audio recording of the artist's brother's voice.
Software: Rhinoceros 3D, Grasshopper

Drawing with a plotter robot on 270 g/m2 Bristol paper,
limited edition of 5, edition 1/5, 42 x 59.4 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. Her work explores the bridges between abstract art and generative art, in a search for an ever-evolving spatial understanding, linked to technologies.

Since 2018, Chantal has been working at Zaha Hadid Architects as a senior architect on various high-end international projects at different stages.

Combining her long experience in architectural design and her knowledge of digital tools, Chantal directs her exploration towards strange landscapes, linear formations and digital strata on 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 be at the service of 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 fictional digital spaces is representative of her work and style.

Education

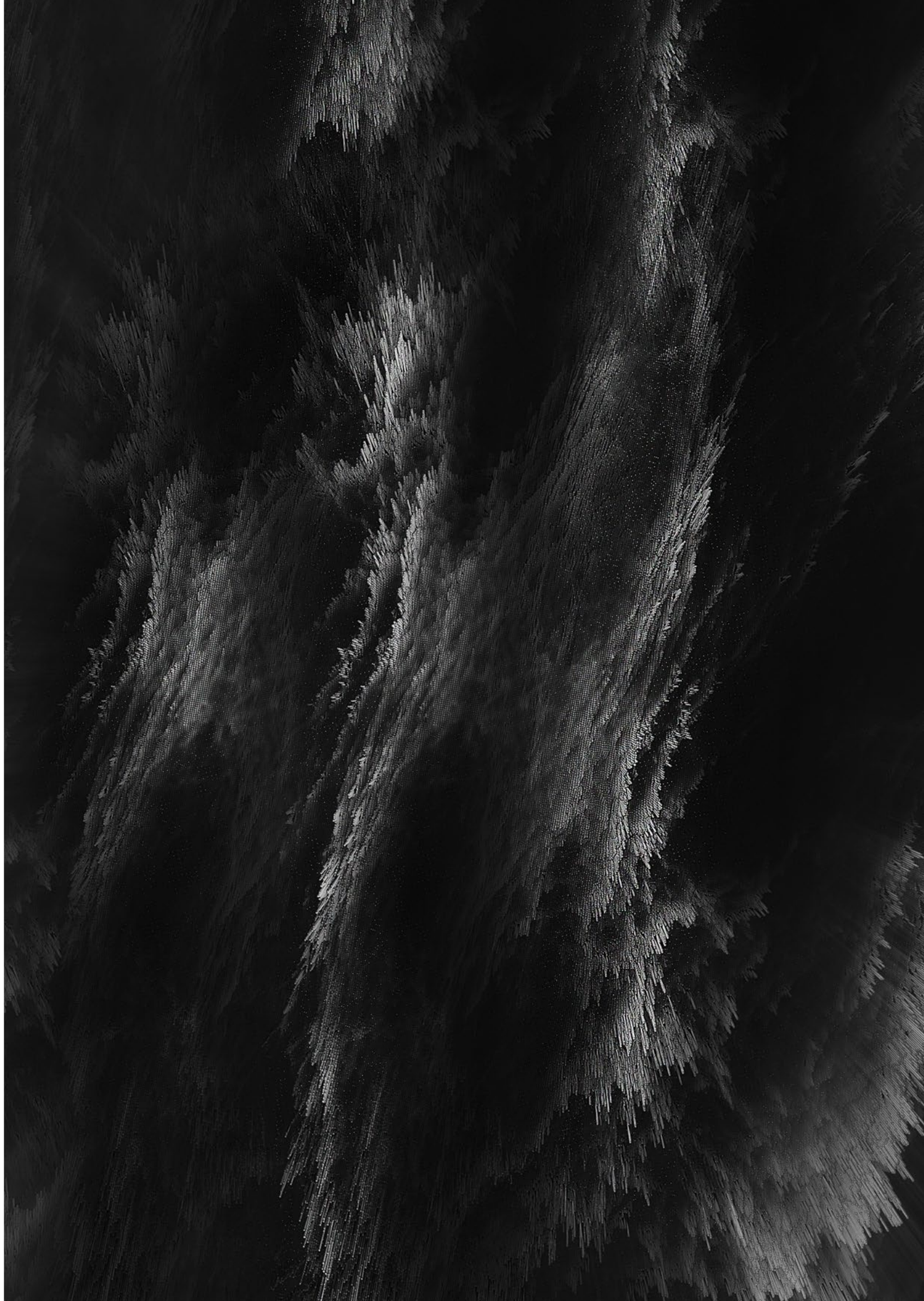
2008.- 2009 Masters in architecture, Lebanese University, Beirut / Fine Arts and Engineering

Exhibition

2020 - Brick Lane Gallery, London (Group Exhibition / Abstract Art)

Others

Live Tutor: I have been giving workshops at the Bartlett School of Architecture and the Middle East Architecture Lab since July 2020 - More workshops are lining up for the next year, potentially at the Royal College of Art in London.



Chantal Matar, Morphogenèse, 2020
Digital work that explores the linear formations of a spatial chaos whose vertical ramifications would be in constant evolution.
Software: FX Houdini and After Effects

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

MORPHOGENÈSE

By definition, morphogenesis is a biological process that causes a tissue to develop its shape by controlling spatial distribution at the cellular level. In this particular generative work of art, 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 suggests a sense of creation, spatial chaos and order.

PIERRE PASLIER

Born in 1987, lives and works in London

Biography

Pierre Paslier is a startuper and generative artist, based in London, where the community of 'generative' artists is very dynamic.
His passion for creative coding and drawing with tracer robots gave birth to Generative Hut, a platform he set up two years ago offering content around generative art; interviews of actors (artists, software creator...), articles on creative methodology and tutorials.
This contribution gave Pierre Paslier an important aura and audience in this field.
Trained as a mechanical engineer, Pierre Paslier has always liked to build tools and get involved in different types of technologies.
Recently he has built his own drones and 3d printers and has developed various electromechanical projects. After graduating from the Royal College of Art in 2014, he became interested in tracer robots as an interesting tool to play between the physical and digital worlds. This was his entry point into generative art.
Since then, he devotes his time to try to develop themes that push the limits of tools; whether they are physical like pens, inks, paper, or digital like 3d, coding, repetitive and random programming...

Creative process

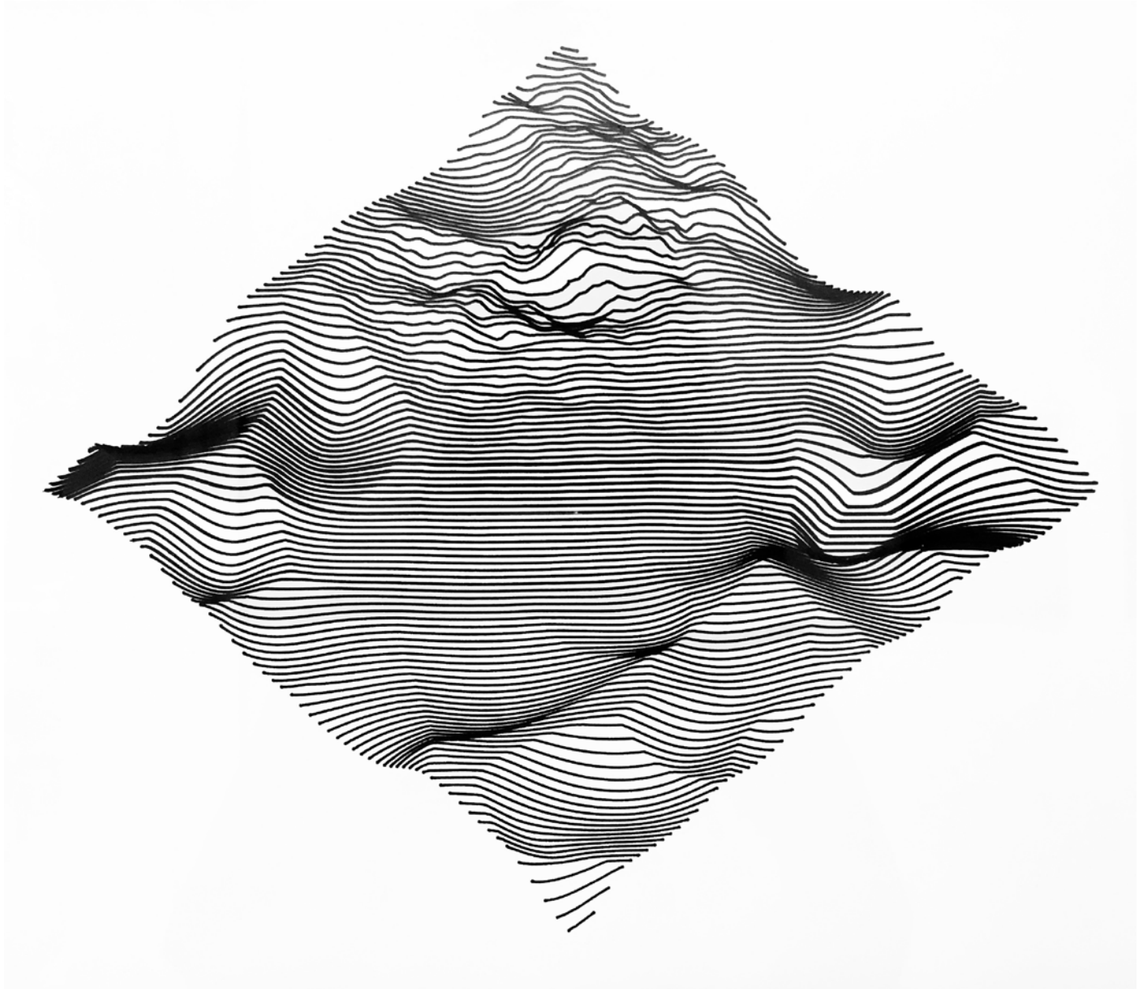
The artist's process starts in the digital world, it starts by gathering elements to create a specific effect from software like Cinema 4D or Grasshopper.
A particularity of the generative process is that each new project is built like a recipe, from which the artist can reproduce or recreate hundreds 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 choosing a combination of paper and ink, and by tracing it multiple times with an Axidraw A3/V3 robot.
The random principle, present from the design stage, is repeated during the manufacture of the work. Not being able to anticipate the reaction of ink and paper, as well as the speed of drawing tracing, production is a research work that requires several trials, and sometimes drawing multiple iterations.
Thus the chance factor plays the surprise factor, 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

Exhibitions

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)

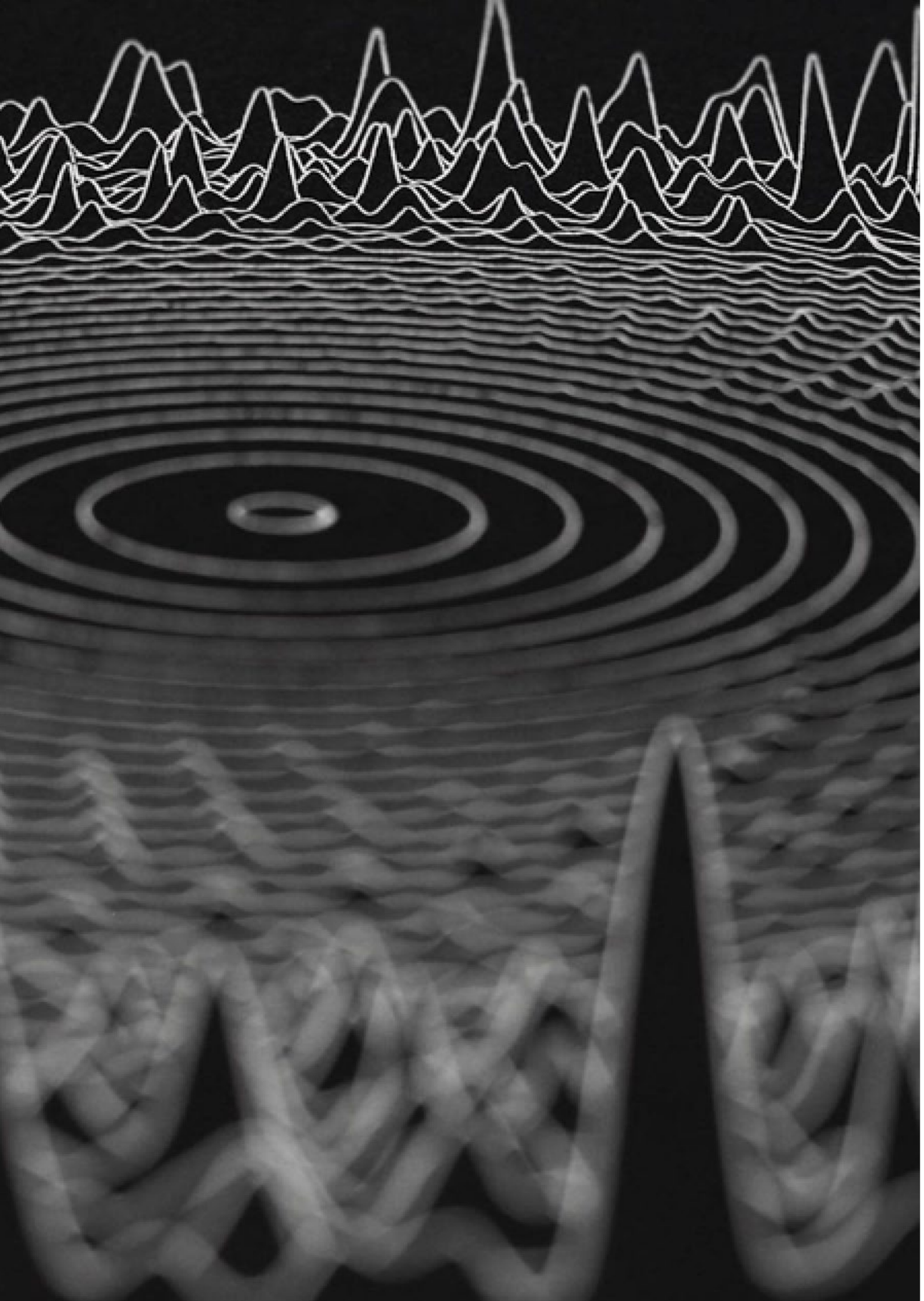


Pierre Paslier, Square Noise, 2020
Generative drawing from a numerical and random repetition.
Software: Cinema 4D, Grasshopper, Inkscape, Axidraw

Drawing with a robot plotter using a Winsor & Newton black fineliner pen of 1 mm, on 220 g white card stock,
Limited edition of 5, edition 1/5, 29.7 x 42 cm

SQUARE NOISE

The work explores some of the artist's privileged elements, the rigour of digital repetition combined with the randomness induced by the generative process.
Square noise is a work of contrast between simplicity and complexity; with a geometrical aspect of the form which nevertheless offers a vibration by the movement of the lines, to the point of creating its relief.
Its physical materiality is expressed where the pen meets the paper several times, leaving the fibers exposed.



SIMON RUSSELL

Born in 1977, he lives and works in Plymouth, Devon (UK).

Biography

Simon Russell is an artist and motion graphic designer.
Much of his work explores the visualization of sound and music. He uses generator or semi-automatic systems to try to create beautiful, complex and evocative images and animations.

His professional experience as a motion graphic designer since 2001 is the basis of his experimentation with music visualization. His research around generative forms has been illustrated through different collaborations; the creation of immersive visuals and animations in video mapping for live events, or artistic projects tending to elaborate processes of visual representation of audio data.

He began creating generative art in 2019, with the help of the Generative Art Project, an art gallery in Austin, Texas.

Creative process

The artist uses either MIDI data or raw audio data as the generative basis for his works. These sound sources can be music, field recordings or scientific recordings.
With the audio data, he analyzes the amplitude of a range of frequencies to create multiple bands, then uses 3D software (Side FX's Houdini) to manipulate the data into sculptural forms.
From this 3D base, the image is reworked and translated into a 2D vector file, which can be traced with an Axidraw.

Education

1998-2001 Ravensbourne College of Art and Design

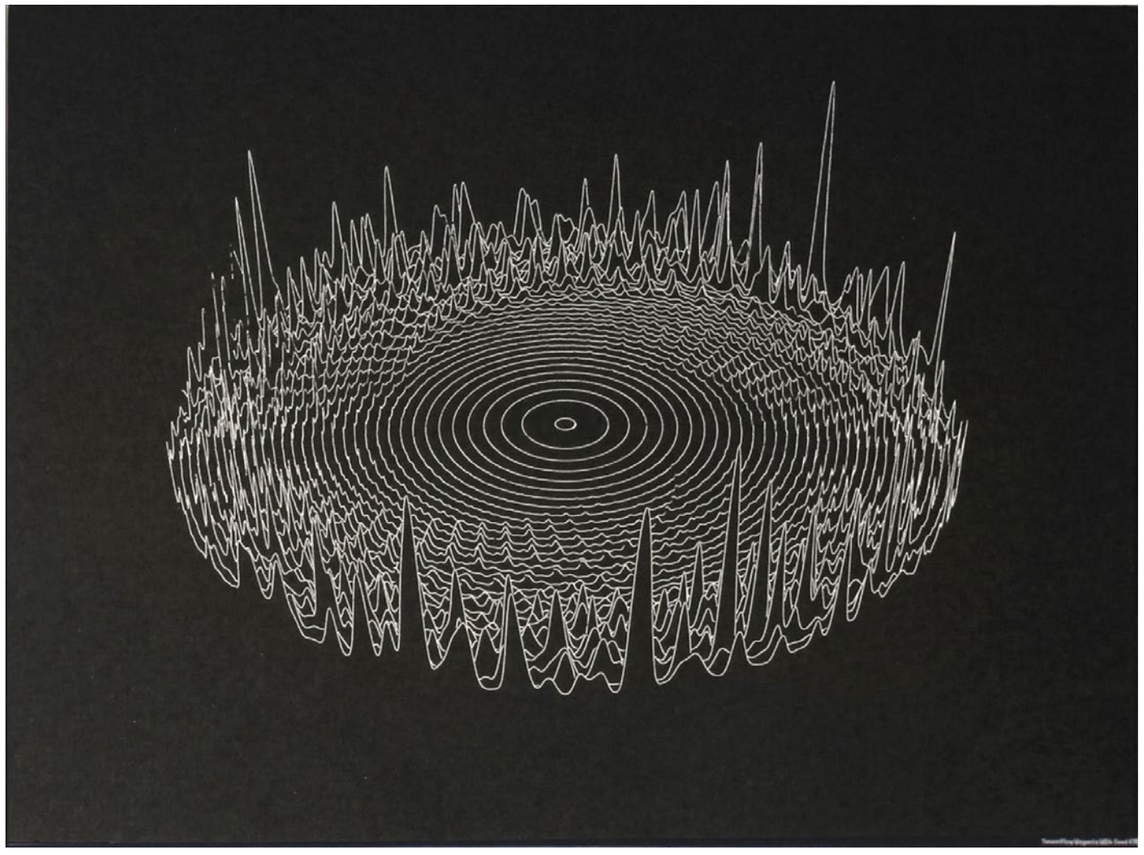
Exhibitions

2020 Plymouth Art Weekender (group exhibit) Royal William Yard, Plymouth
2019/2020 Generative Art Project à Austin, Texas
2019 Generative Art au Royal Cornwall Museum (group exhibit)
2018. Array. 59 Productions/Esa-Pekka Salonen. Projection mapping and musical visualizations.
2014 Amérique at the Walt Disney Concert Hall, L.A.
Collaboration avec Refik Anadol/Esa-pekka Salonen. Projection mapping and musical visualizations.

SOUND CIRCLE

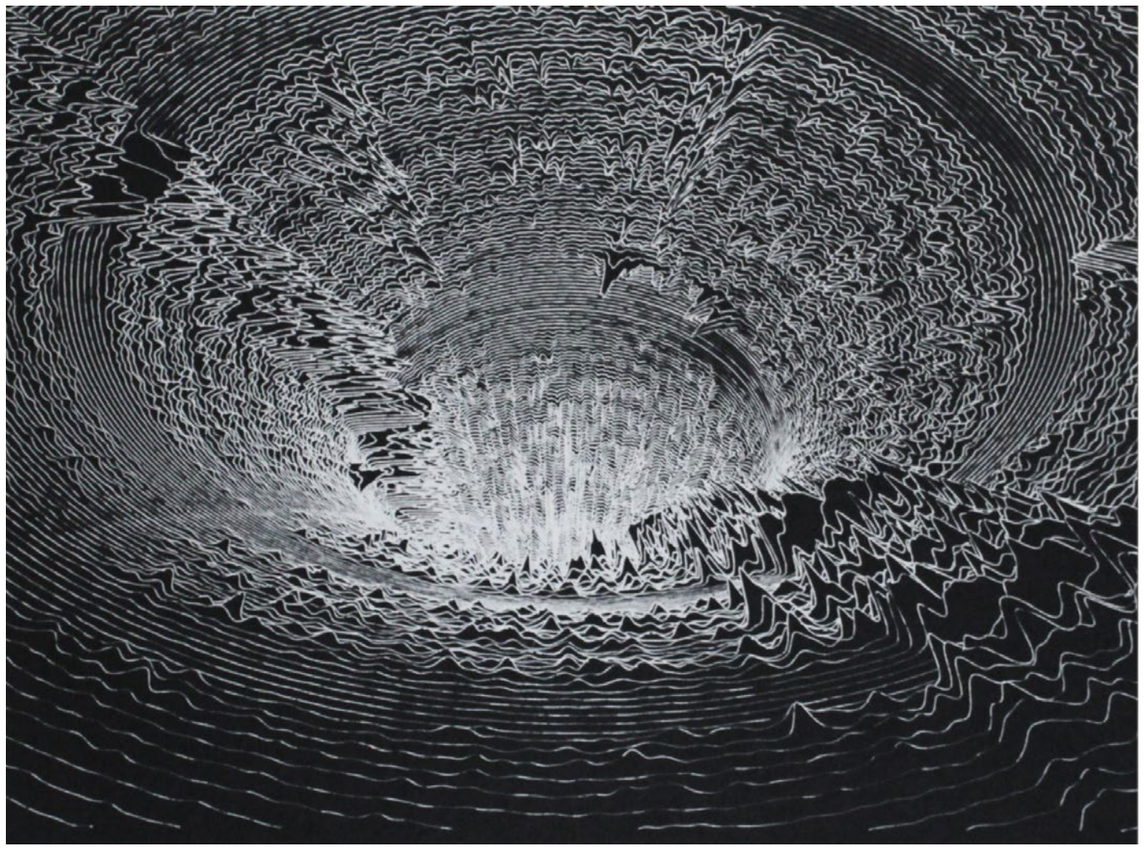
is a generative drawing created from audio recordings, from music tracks or field recordings.
It results from the compilation of these different sound sources, which are materialized in frequency bands composing the circles; a drum and bass piece, Tibetan throat singing and singing bowls. They represent a capture of half a second of sound.

This work is a sound visualization exercise, based on a mixture of traditional throat singing performed on a three-dimensional/spatial sound platform.
Technically, it is a tiny slice of sound that has been visualized in three dimensions. Each circle is a different frequency band from high to low, the pitch indicates the amplitude of the frequency at that point, like a graphic equalizer.
The result is an elegant and poetic visualization, both resulting from a juxtaposition of 2D lines, while being sculptural.



Simon Russell, Sound Circles, 2019
Generative drawing with an Axidraw A3 plotter robot, from audio recordings, music tracks or field recordings.
Software: Side FX Houdini

Drawing with a tracer robot with white gel pen on black paper.
Limited edition of 5, edition 3/5, 29,7 x 42 cm



Simon Russell, The Well, 2019
Generative drawing with a robot plotter Axidraw A3, based on an audio recording taken in the Amazonian forest, gel pen on black paper.
Software: Side FX Houdini

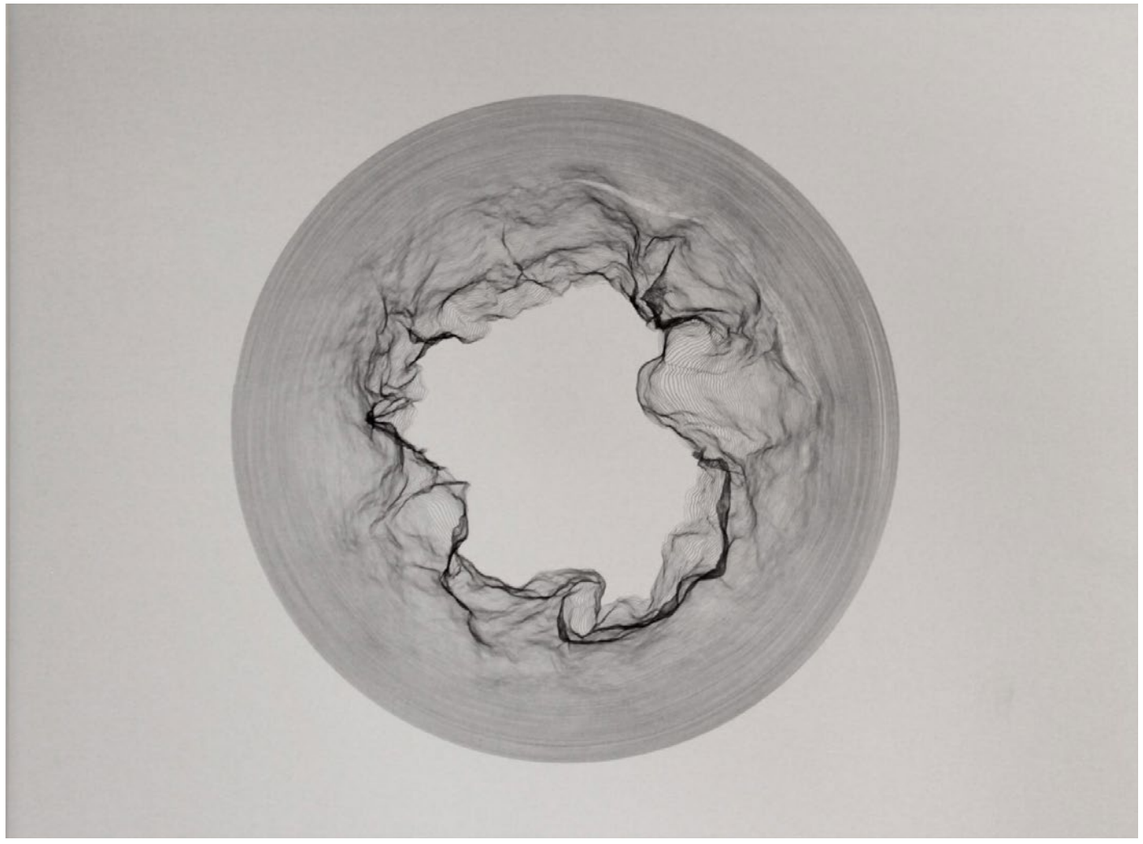
Drawing with a tracer robot with white gel pen on black paper,
Limited edition of 3, 1/3 edition, 29.7 x 42 cm

THE WELL

The idea is derived from Bernie Krauss' concept of soundscape ecology. In a healthy ecosystem, every niche of the sound spectrum is used. The plot is generated from an audio recording taken from the Amazon rainforest. Perhaps the image symbolizes the source of life. Or perhaps it is being evacuated.
The artwork is generated from an audio recording taken from the Amazon rainforest.
Bands of silence exist only in systems disturbed by man, in which species are in extinction. In the thriving ecosystem of the Amazon rainforest, each frequency contains multiples of information.
The title of the work *The well* corresponds to its graphic aspect, one has the impression of seeing in a well or being sucked into a vortex.

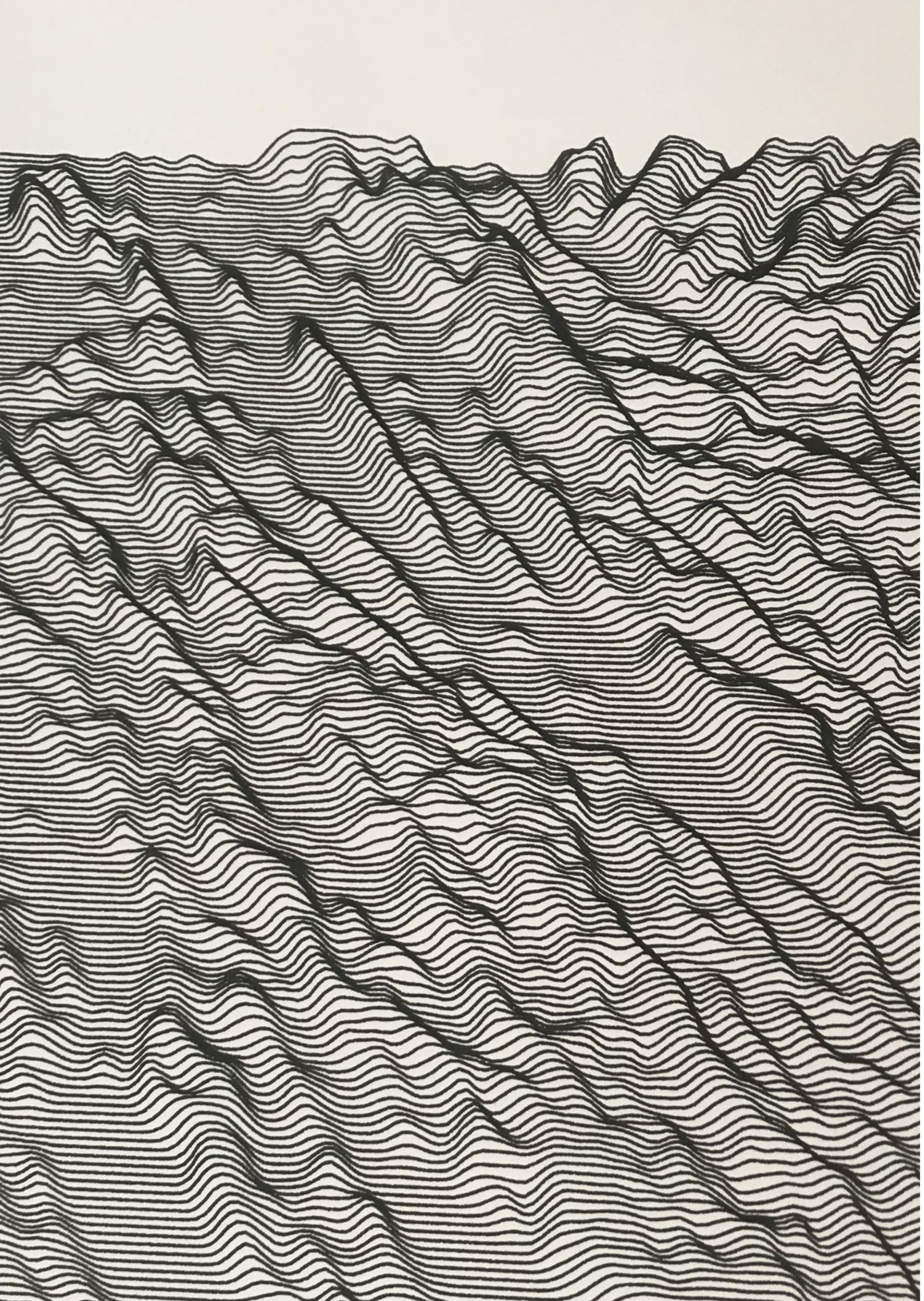
THE CENTRE CANNOT HOLD

This plot is created from a continuous line. A sound field is then applied and increases as one moves towards the center. The title is taken from *The Second Coming* by W.B.Yeats.



Simon Russell, The Centre Cannot Hold, 2019
Generative drawing with an Axidraw A3 plotter robot, created from a sound field that increases as one moves towards the center.
Software: Side FX Houdini

Drawing with a plotter robot with Rotring 0.05 on white paper,
Limited edition of 3, 1/3 edition, 29.7 x 42 cm



LEANDRO SUMMO

Born in 1990, lives and works in Ruvo di Puglia, Italy

Biography

Leandro Summo experiments with the communicative and expressive potential of new media and devices borrowed from other languages, such as sound and live music, also working on the intersection between art and science. Leandro Summo conducts coherent and focused research on electronic art projects of international scope, in particular the production of video, video mapping installations, immersive spaces and audience interaction.
Woven with the mobile and integrating dimension of the event, electronic art solicits in the observer an emotional, mental, physical participation, to the point of «transporting» him inside the work, in an immersive and interactive dimension, making him the protagonist of its functioning and of the strategies solicited by the artist himself. In his works, he experiments the boundaries between space and time, between author and user, between music and architecture, to achieve a unique perceptive experience.
The constancy and quality of his research have led him to win important prizes, thanks to collaborations with artists of the electronic music scene and hybrid experiences; digital, generative, interactive, musical.

Creative process

The artist uses different sources of data for the realization of his works. Spatial data in his series on the reliefs of Mars, generated from a digital terrain model from a camera on the planet's space probe.
The artist also explores the laws of chance, in his works Organic 001 and Organic 003, by capturing the organic randomness of electrical micro-signals emitted by plants, to generate abstract forms from these algorithms, and thus determine the visual characteristics of the work.

Exhibitions

2020 Un uomo nuovo per un neo rinascimento - Videomapping & Light Experience, Apulia Center For Art and Technology
2020 Booming contemporary art show, Bologna
2019 Paratissima Art Fair, Bologna
2019 Festival SILENT, Apulia Center for Art and Technology
2019 Festival Contempo V° ediz, Conversano (BA) - Monastère de Saint-Benoît Expérience immersive. Interaction entre l'art et la musique électronique.
2019 - Installations vidéo architecturales «Pierres sacrées» c/o Eglise de San Biagio - Rapolla et San Michele Arcangelo, Fondation Matera 2019
2019 - Expérience immersive «Apollo soundtrack», Cava del Sol, Matera
2018 Maker Faire Roma, «CorpsSansOrganes_001» - Light sculpture
2018 LPM FESTIVAL Aísthēsis / A brain imaging experience, Roma

Leandro Summo, Organic 003, 2020
Generative drawing from a recording under electrodes of the micro frequencies generated by an Orchid.
Software: Hardware and customized software

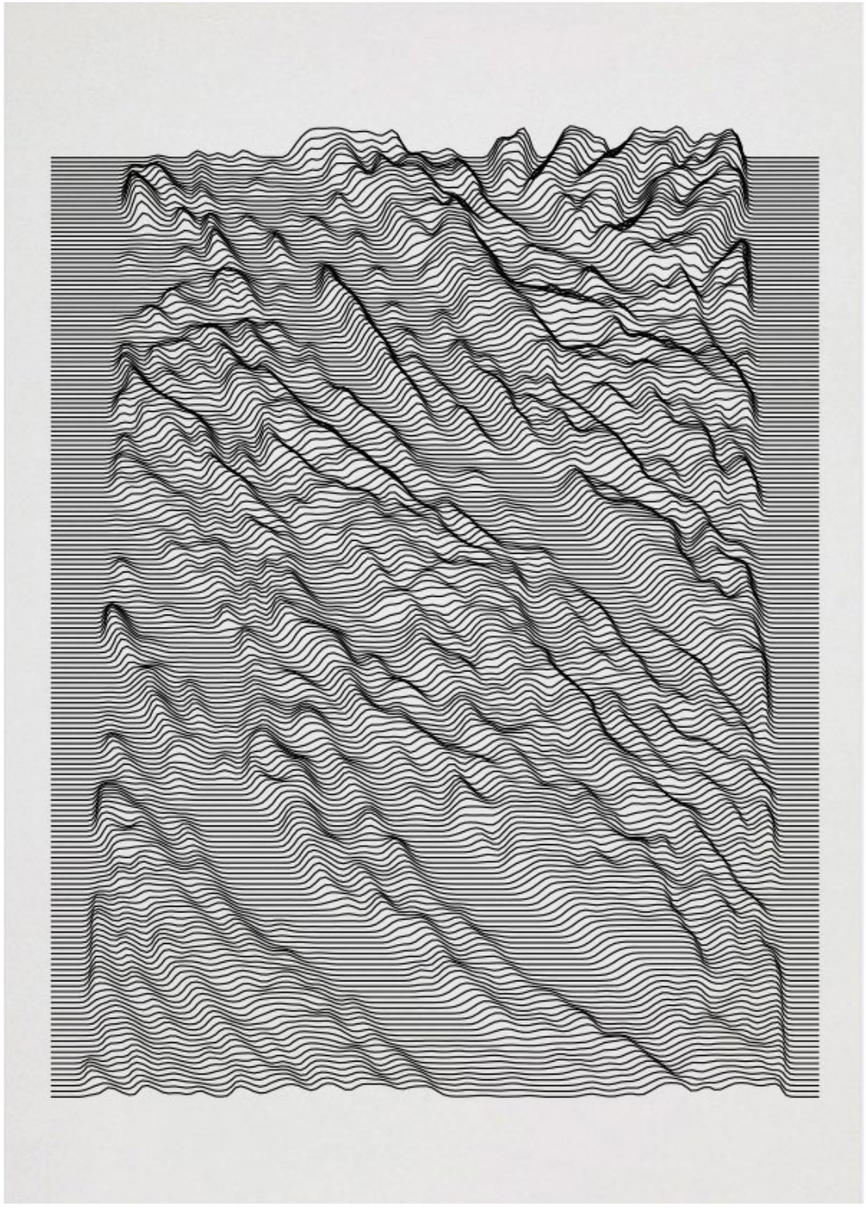
Drawing with an ink tracing robot on 220 g/m² paper,
limited edition of 8, edition 1/8, 29,7 x 42 cm

ORGANIC

Organic is a representation regulated by the organic randomness of micro electrical signals emitted by plants capable of determining the visual characteristics of the work. It is a set of rules that initiate processes with not always predictable conclusions, which allow abstract forms to be freely generated from algorithms.

LIGHT-TONED MOUNDS IN GANGES CHASMA

Starting from the study of the Martian soil, the work aims to study the algorithmic procedures to generate morphogenetic processes and morphologies with aesthetic qualities.



Leandro Summo, Light-Toned Mounds in Ganges Chasma, 2020
Generative drawing with a CNC plotting robot based on a digital terrain model from a camera of the Mars space probe (HiRISE, High Resolution Imaging Science Experiment).
Software: Custom hardware and software

Drawing with an ink tracing robot on Rosaspina paper 285 g/m^2,
limited edition of 5, edition 1/5, 29.7 x 42 cm

Leandro Summo, Organic 001, 2020
Generative drawing from a recording under electrodes of the micro frequencies generated by an Orchid.
Software: Hardware and customized software

Drawing with an ink tracing robot on 220 g/m² paper,
limited edition of 8, edition 1/8, 29,7 x 42 cm

Leandro Summo, Clusters of Buttes and Mesas among Flows South of Western Cerberus Fossae, 2020
Generative drawing from a digital terrain model from a camera of the Mars space probe (HiRISE, High Resolution Imaging Science Experiment)
Software: Custom hardware and software
Drawing with an ink tracing robot on Rosaspina paper 285 g/m²,
limited edition of 5, edition 1/5, 29.7 x 42 cm

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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