

GALERIE DATA

# AUTO/GRAPH

MARCEL SCHWITTLICK/SOLO SHOW

21.10.22  
03.12.22

**VERNISSAGE SATURDAY, 5 NOVEMBER / 6-10 PM**

26, BOULEVARD JULES FERRY 75011 PARIS  
WEDNESDAY & THURSDAY / 2-6 PM  
FRIDAY & SATURDAY / 2-8 PM

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

[@GALERIEDATA](https://www.instagram.com/galeriedata)

# ΔUTO/GRAPH

MΔRCEL SCHWITTLICK/SOLO SHOW

OCTOBER 21 TO DECEMBER 2, 2022

**VERNISSAGE SATURDAY, 5 NOVEMBER / 6-10 PM**

GΔLERIE DΔTΔ

26, boulevard Jules Ferry 75011 Paris

*wednesday & thursday 2pm-6pm*

*friday & saturday 2pm-8pm*

**[www.galeriedata.com](http://www.galeriedata.com)**

**Press Contact**

Gabrielle Debeuret

06 18 52 26 86

For the opening of its dedicated space, **GALERIE DATA** presents a solo show by Marcel Schwittlick, a Berlin-based artist who finds his inspiration in the observation of cybernetic aspects and generative systems of modern technology.

Graduate of *the University of Applied Sciences in Berlin*, he studied the technical properties of digital media, the development of media systems and human-computer interaction. In 2019 he specialized in computational art, taking the interdisciplinary course *Art & Media at the University of the Arts Berlin*, which focuses on the interaction between artistic experience and technical media.

From this path between art and technology, he acquired the skills to build his own programs and algorithmic machines, dedicated to artistic creation. The use of the computer associated with robots constitutes an essential link to his experimentation.

His practice is illustrated in various forms: plotter drawings, physical and interactive installations, virtual reality & generative poetry...

The exhibition presents, more particularly, his series of works on paper, which illustrate his practice of plotters.

Collector of machines, such as pen plotters from the 80's (HP 7475A, Roland DG - DPX 3300,...), his approach is situated between technology and vintage. He forges a relationship across physical and digital media, traditional and modern approaches. By using this type of process, he returns to the very history of our relationship with computers.

The exhibition **AUTO/GRAPH** highlights the paradox of an automated manufacturing process which, nevertheless, expresses the artist's sensitive expression. Schwittlick manifests his conceptual vision by interacting with the machine, seeking to speak its language to exploit its formal expression.

If the definition of Autograph is "that which is written by someone's own hand", Schwittlick redefines this principle by delegating the action of the hand to the automation of tools and the implementation of systems.

His process becomes his signature, it is through the choice of digital and mechanical devices that he asserts his style.

The procedural aspect of his practice is apparent on several levels ; by creating protocol and automated production systems, by exploring the generative function via programming, and also via the very principle of series with several works obeying the same model. For example, in his series **Upward Spirals**, he declinates the principle of the spiral according to the combinatory possibilities of the colors of the chromatic circle.

An important step in his process began in 2012, when he started developing a software that records the movements of his computer's cursor, interpreting them as lines.

This thick volume of information is a basic material, which he organizes with algorithms by processing them according to their properties. His interface allows him to select the lines by defining precise criteria and parameters, which will be the matrix of the final work.

The series **One honest day of work** retranscribes a trace of the past, using man-made data as a source. This work particularly illustrates his study of cybernetics ; revealing the contrast between the capture of a disordered human gesture, and the aesthetic form linked to computer language.

***"I want to see artists touching all aspects of their work, the nature of the media applied with the freedom of the artistic mind. This challenging moment is when interesting creation is happening — Serendipity and chaos in the realm of rules and order."*** extract from the interview *Artqol*, 2019, Marcel Schwittlick on the *Intersection of Art and Technology*

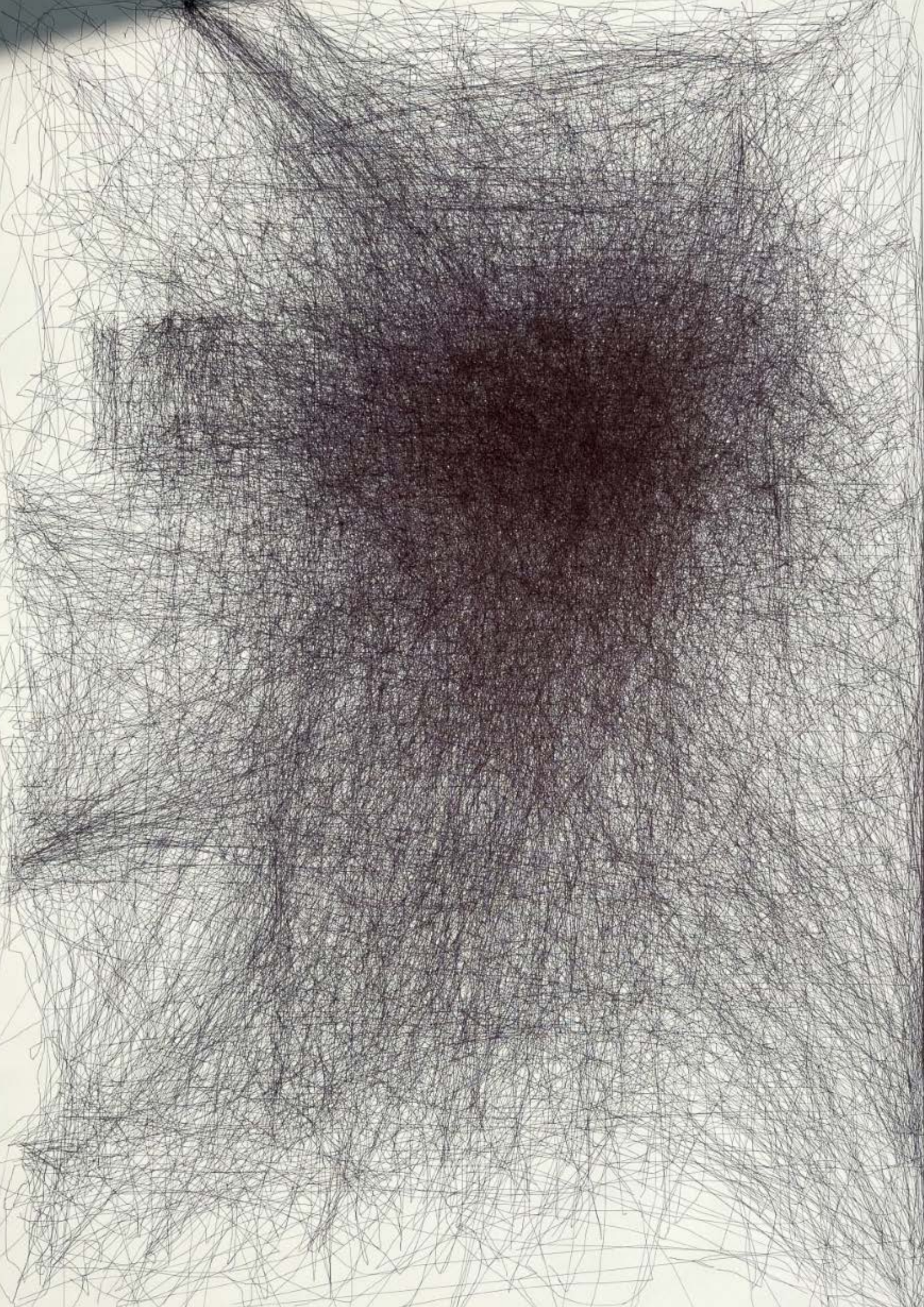
In his process he applies a notion of cycle, he establishes systems that navigate between digital and tangible. For example, the recording of a physical data can be passed through the prism of programming, to be finally materialized by the plotter. The final work is thus the visual witness of all his creative process. Schwittlick is looking for the moment when the plot is at the limit of entropy. That precise moment when the unpredictability of information content passes a level of visual disorganization that cannot be human.

By producing a code in direct dialogue with the tool, he intentionally explores the chance or the margin of error, and thus manages to capture the «sensitivity of the machine». Thus in the series **Composition #65**, the artist exploits the aestheticism of a bug discovered while using a vintage plotter.

This experimentation is sometimes pushed to the extreme ; in the series **Buffer overflow**, he forces the overflow of a plotter a hundred times, to obtain the graphic imprint of its successive passages.

The artist also tests the physical limits of the tool, as in the series **Composition #52, the dying rotating**, where he exploits the effects obtained by the wear of the pen, or with his **Upward Spirals** and the successive layers of industrial wax.

In this process, the artistic performance is then delegated and robotized. The spirituality of the approach is inscribed in the search for a pure manifestation of a system. By capturing and materializing it, Schwittlick highlights our relationship to the machine, the repetition and automation of tasks in our daily lives.



# MARCEL SCHWITTLICK

Born in 1989, live and work in Berlin

<https://schwittlick.net/>

## Biography

Marcel Schwittlick is an artist living and working in Berlin. He is examining the cybernetic aspects of generative systems and modern technology with his work. In addition, he is interested in digital culture, its influence on society, and chances for alternative kinds of communication. Finally, he is connecting to various practices, forging a relationship between physical and digital media, traditional and modern approaches. Marcel Schwittlick works with multiple media, including digital images, material and interactive installations, generative poetry, and conceptual video.

So far, I've concentrated on blending digital and analog media. Combining an artistic-visual level, a technological demand, and a spiritual or philosophical concept was always interesting. At HTW Berlin, I studied computer science, and at the University of the Arts in Berlin, I studied art and media. This helped me grow my ideas by working behind the scenes of typical software applications and getting closer to (digital) media DNA. It has also given me the ability to build my own algorithmic methods and machines.

Marcel Schwittlick graduated in 2014 with a B.Sc. in Media Computing at HTW Berlin, where he examined the technical properties of digital media. In 2019 he specialized in computational art, taking the interdisciplinary course Art & Media at the University of the Arts Berlin, which focuses on the interaction between artistic experience and technical media.

## Publications

"Feeling Data" conversation with Julius Voigt and Marcel Schwittlick  
<https://schwittlick.medium.com/feeling-data-conversation-with-marcel-schwittlick-and-julius-voigt-7b876ac05f31>

Interview for Artqol magazine:  
Marcel Schwittlick on the Intersection of Art and Technology  
<https://www.artqol.com/post/marcel-schwittlick-on-the-intersection-of-art-and-technology>

Feeling Data:  
Marcel Schwittlick is Feeling Data  
<https://www.artqol.com/post/marcel-schwittlick-is-feeling-data>



## Exhibitions

- 2022 Bark Gallery Lab Solo Exhibition, Upward Spiral, Berlin, Germany  
2022 Art Basel Tezos booth Basel, Upward Spiral, Switzerland  
2022 Galerija Knifer Group exhibition Osijek, Upward Spiral, Croatia
- 2021 Zeitraumexit, Never change a running system, B-Seite Mannheim, Germany  
2021 Salve Domino 3 Berlin, Germany  
2021 Multimedijalni Kulturni Centar Split International Student Biennial | Greatest Hits Split, Croatia  
2021 Espace Croisé Mémoires des autres mondes, Data Totem Roubaix, France  
2021 Jogja National Museum Spectrum Optica Yogyakarta, Indonesia  
2021 Despace Berlin Metaverse Me, So Intimate Berlin, Germany
- 2020 Future Lab, Art and Design in Education, Shanghai, China, Never Change A Running System  
2020 Fahrgemeinschaft, Tag der offenen Tür der Haubrok Foundation /blackflamingo, Never Change A Running System, Berlin, Germany  
Pedalmarkt, Ge-Narrative, Upward Spiral, Berlin, Germany  
2020 Kunstmatrix, A Moment In Time, Never Change A Running System, Online  
2020 Athens Digital Art Festival, Techno Tribalism, Never Change A Running System, Online  
2020 The Wrong.tv, Never Change A Running System, Online  
2020 Silent Green Kunstquartier, Strange Things, Data Totem, Berlin, Germany
- 2019 SomoS Art House, Unreal Desires, Data Totem, Berlin, Germany  
2019 Erratum Gallery, Feeling Data Solo Show, Composition #52, Berlin, Germany  
2019 Art pavillon Cvijeta Zuzoric, 5th Belgrade International Triennial of Expanded Media, Various video works, Belgrade, Serbia  
2019 Weserhalle, Auction, Composition #52.139, Berlin, Germany  
2019 k48, Extension of Free time, Vienna, Austria
- 2018 Jogja National Museum, Art|JOG|11 - Enlightenment, Neurodynamics, Yogyakarta, Indonesia  
2018 Mitte Media Festival, Gallery Fata Morgana | 'ZKM Connection, 4chan Vacation, Berlin, Germany  
2018 ENSA école nationale supérieure d'art, Orbis Terrarum, 4chan Vacation, Limoges, France  
2018 Petersburg Art Space, Cool Kid Over, 4chan Vacation, Berlin, Germany  
2018 Mühlenhaupte Höfe Kreuzberg, Videoart Festival II, 4chan Vacation, Berlin, Germany  
2018 Mohsen Gallery, TADAEX, Neurodynamics, Tehran, Iran
- 2017 Lacuna Lab, Serious Sparkles - Transmediale Vorspiel, Electronic Chaos Oracle, Berlin, Germany  
2017 ACUD Ask Something - Transmediale Vorspiel, Let's sleep on it, shall we?, Berlin, Germany  
2017 Spektrum, Graphical Sound in Soviet Russia and beyond / Scope Sessions Exhibition / Cybernetic Choreographies / Digital Motion / Composition #37 & Electronic Chaos Oracle, Berlin, Germany  
2017 Jogja National Museum, ART|JOG|10, So Intimate & Composition #37, Yogyakarta, Indonesia  
2017 Lacuna Lab, Open Studio Exhibition, Electronic Chaos Oracle, Berlin, Germany  
2017 Green Art Space, Writings of the World, Electronic Chaos Oracle, Yogyakarta, Indonesia  
2017 CCCB, The Influencers - Internet Yami Ichi, Electronic Chaos Oracle, Barcelona, Spain
- 2016 Harwood Museum of Art Permanent Exhibition Taos, Origination Point, New Mexico, USA  
2016 Richmix, Includu Festival, Kima, London, UK  
2016 Zeitraum Exit, Abstracted Intentions, B-Seite Festival, Mannheim, Germany  
2016 Spektrum Lacuna Lab Activation Exhibition, Vector Graphics on a Laser & Electronic Chaos Oracle, Berlin, Germany



## **Exhibitions (next)**

2016 Open Sky Gallery ICC,ISEA1,Berlin Calling,Hong Kong, China  
2016 School for Poetic Computation, Alt-AI Conference,1+2=3,New York, USA  
2016 El Museo Cultural de Santa Fe, Currents New Media, Composition #9.6, Santa Fe, New Mexico, USA  
2016 Panke Culture Scope, Session Exhibition, Electronic Chaos Oracle, Berlin, Germany  
2016 Museum Kesselhaus Herzberge, Die Werbung, Composition #37, Berlin, Germany  
2016 GlogauAir,Retune Festival, Electronic Chaos Oracle Berlin, Germany

2015 Pabellón Cuba, Bienal de la Habana,Origination Point, Havanna, Cuba  
2015 Union Chapel, Kima Solo Performance, London, UK  
2015 Bei Ruth,Versuch einer Arbeitsdarstellung #4, Composition #9.6, Berlin, Germany  
2015 Spektrum,Geek Market, Generative Engravings, Berlin, Germany  
2015 Chelsea Space, LIVE, Propeller, London, UK

2014 Haus der Kulturen der Welt,Transmediale Afterglow,Artificial Out of Body Experience, Berlin, Germany  
2014 Lehrter17, Unrender #1 & #2, true/false & Stroke, Berlin, Germany  
2014 Panke, Bolt #1, Imaging Move & Stroke, Berlin, Germany  
2014 Phoenix Gallery, The New Sublime, So Intimate, Brighton, UK  
2014 Kunsthaus Bethanien,The It Show, Diagnosis,Berlin, Germany

## **Artist Talks / Workshops**

2022 A Historical Journey of Art and Technology (Tezos x Art Basel), Panel, Basel, Switzerland  
2022 Arbitrarily Deterministic, Podcast,Berlin, Germany  
2019 Städelschule SAC,Unity VR Workshop, Frankfurt, Germany  
2018 Retune Festival, Panel, Berlin, Germany  
2018 Greenhouse Art,Artist Talk,Yogyakarta,Indonesia  
2017 Yogyakarta University of the Arts, Workshop - Generative Composition,Yogyakarta, Indonesia  
2017 SPICED Academy, Artist Talk, Berlin, Germany  
2017 Zürich University of the Arts, Artist Talk, Zürich, Swizerland  
2016 Scope Sessions, Artist Talk, Berlin, Germany  
2013 Arte Creative, Interview, Berlin, Germany

## **Awards**

2016 ISEA2016, Official Selection Open Sky Gallery, Hong Kong, China

## **Catalogues/Magazines**

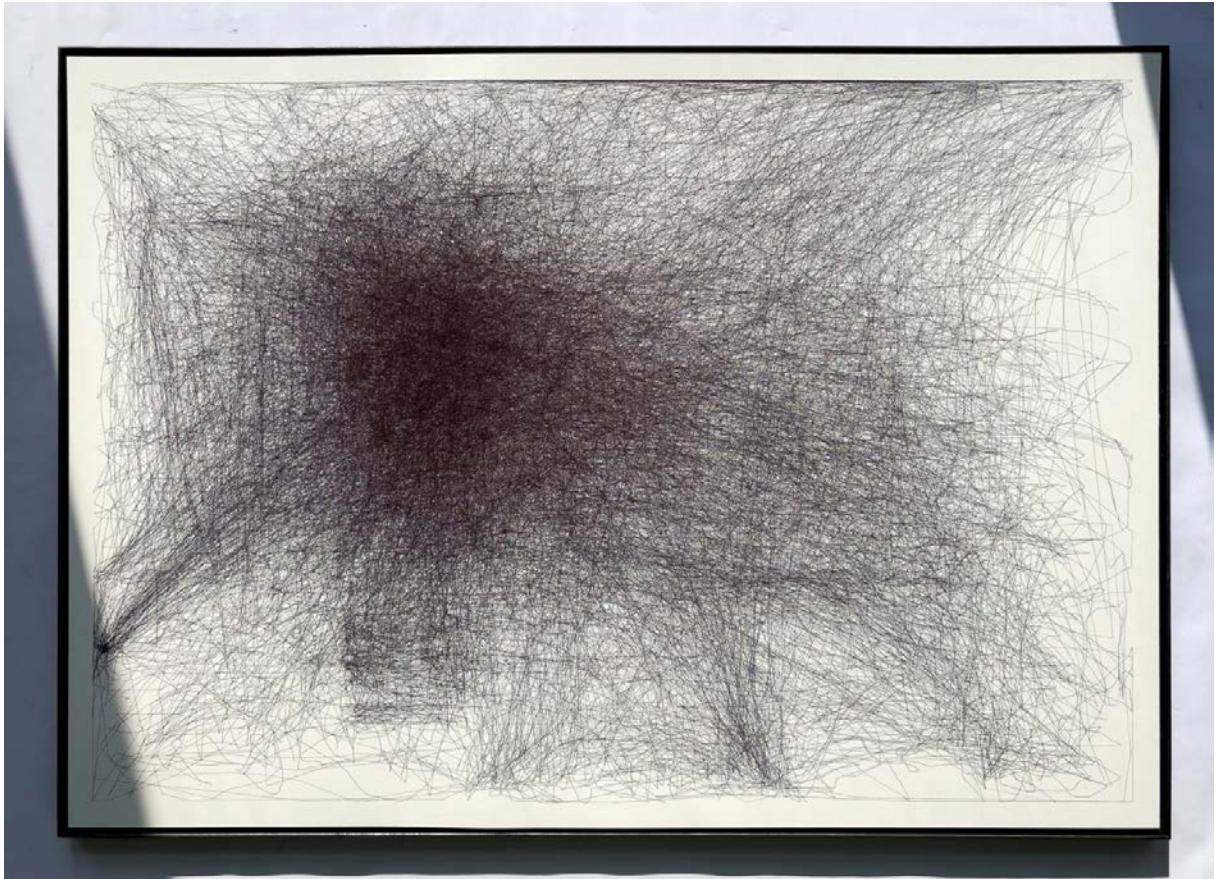
2021 Al-Tiba9 10 pages feature in magazine, Berlin, Germany  
2020 University of Arts Berlin Journal, 1 page feature in magazine, Berlin, Germany  
2020 European Media Art Festival Catalogue Feature, Osnabrück, Germany  
2019 ArtQol Magazine, Interview & Feature, Budapest, Hungary  
2018 InsideArtists,2 pages feature, London, UK  
2018 CreativPaper, 6 pages feature & interview, London, UK

## **ONE DAY OF HONEST WORK**

The process of creating this series began in 2012, when the artist developed software that recorded the movements of his computer cursor, and interpreted them as lines. The work is composed of numerous choreographies of the artist's past movements, as an abstract representation of the essence of the unconscious. The series **One honest day of work** embodies an imprint of the past, whose line transcribes the gesture and the moment, the line is the witness.

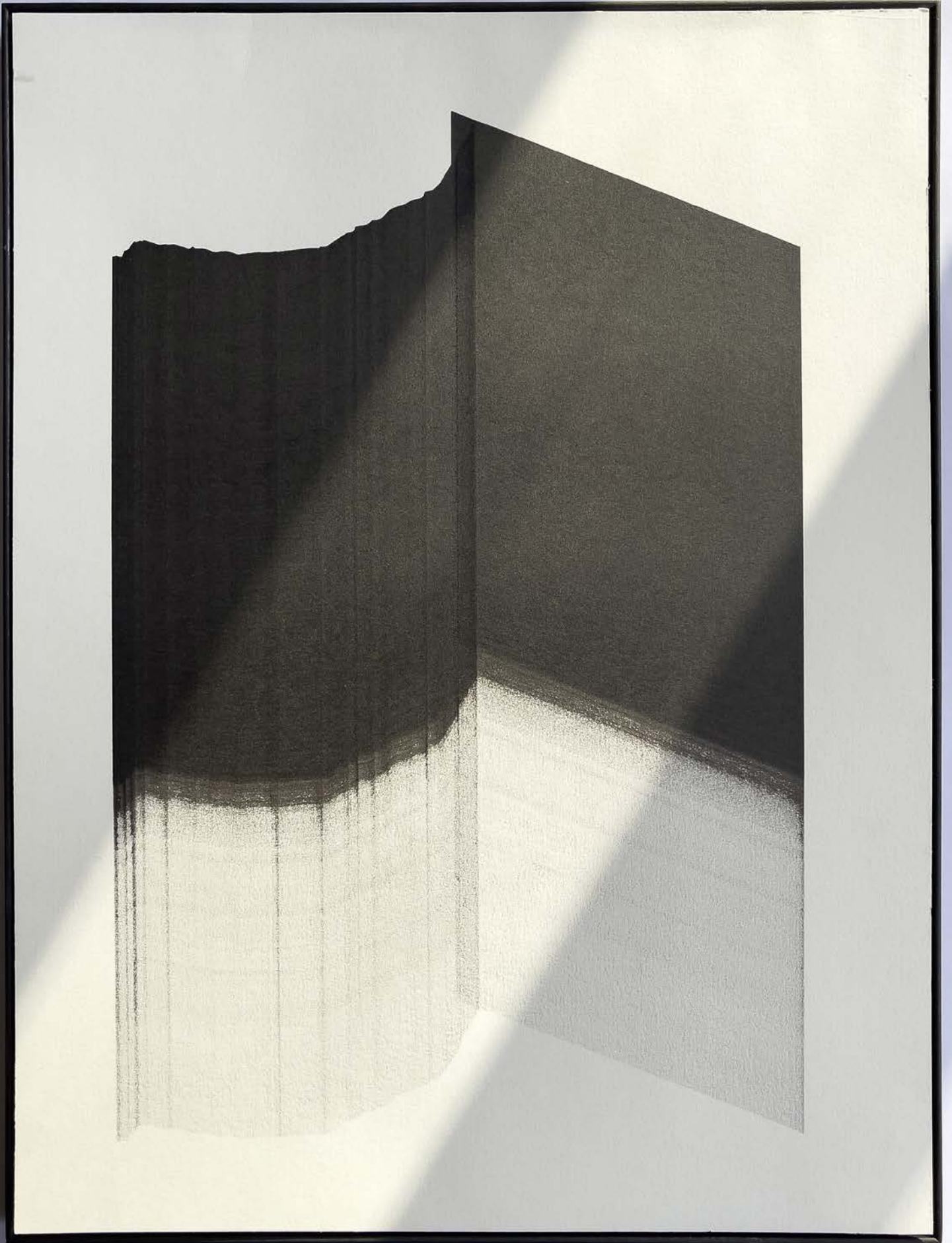
This repertory of multifunctional lines represents information with high entropy, which he organizes with algorithms, by treating them according to their properties. His interface allows him to select the lines by defining precise criteria and parameters, which will be the basis of the final work.

Schwittlick records a gesture whose immediate purpose is not to create a work, paradoxically it is this same gesture that will determine its formal aspect. The artist thus creates links between digital and physical; he stages a concept that is born from a physical event, then transcribed into digital information, finally embodied in the tangible world.



**Marcel Schwillick, One day of honest work - number 6, 2022**

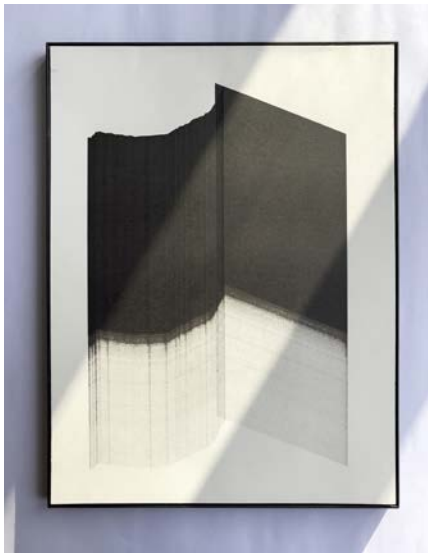
Drawing plotted using Roland DG DPX3300  
Black Schneider ballpoint pen on Nostalgie 190 g Hahnenmühle paper  
Unique Piece 59 x 84 cm



## **COMPOSITION #52 / THE DYING ROTRING**

**Composition #52** is a series of drawings generated by computer, via programming. They stem from a fascination with one of the most banal graphic elements, the line. These drawings play with the algorithmic rearrangement of recorded cursor movements, bringing the digital material of unconsciously drawn lines into the physical world.

When drawing, the line is repeated until the Rotring pen wears out, the line is unique and its result unrepeatably. The random principle is present both in the definition of algorithm, and also in this research of the accident, by pushing the use of the tool to the extreme.



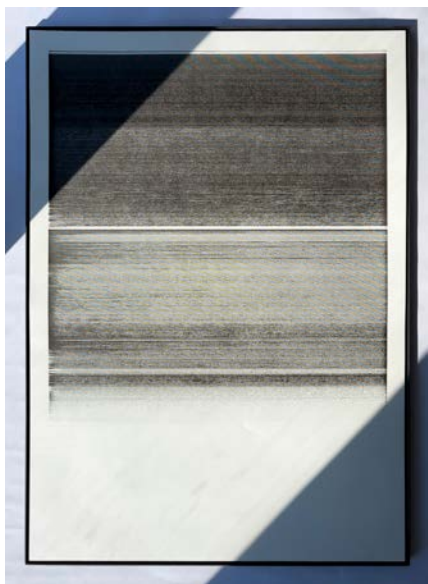
**Marcel Schwillick, Composition #52 - 160 / 25.11.2018**

Drawing plotted using a Makeblock XY plotter  
Rotring pen on 300 g paper  
Unique piece, 36 x 48 cm



**Marcel Schwillick, Composition #52 - 24 / 25.11.2018**

Drawing plotted using a Makeblock XY plotter  
Rotring pen on 300 g paper  
Unique piece, 36 x 48 cm



**Marcel Schwillick, Composition  
#69 Number 5, 2022**

Drawing plotted using DPX3300  
Rotring pen on 190 g on Hahnemühle  
paper  
Unique piece : 59,4 x 84,1cm

## **COMPOSITION #69**

In this drawing, made with a DPX3300 pen plotter, the layers of lines form variations in the density of the material. By playing with the pressure and speed of the rotiring on the paper, he pushes his imprint to the point of fading.

In this exercise of tracing on a large format, the motif is created by the fluctuations of the line, but also by the void. From a poetic point of view, the trace of this wear and tear seems analogous to the passing of time and our own decrepitude.



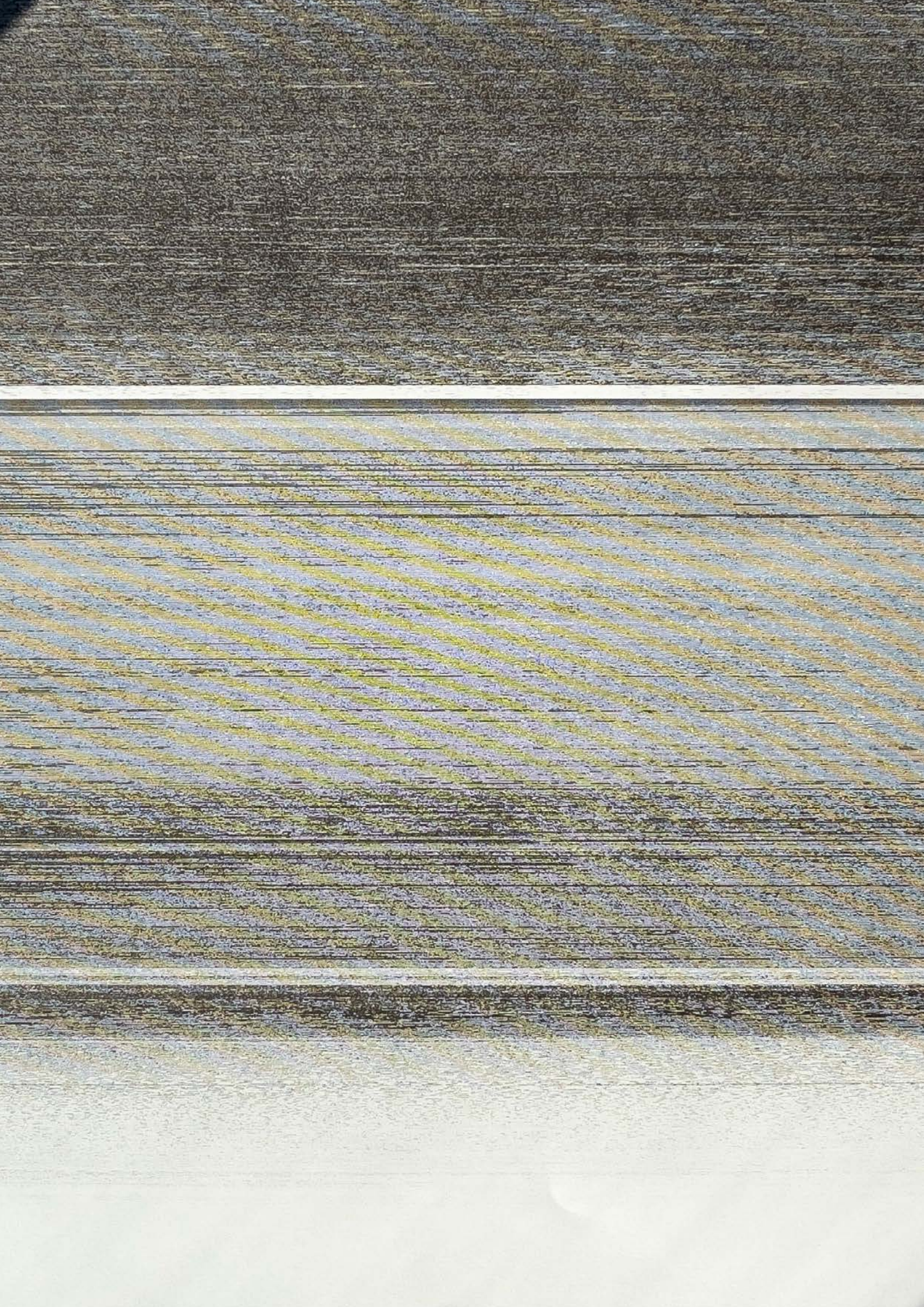
**Marcel Schwillick, Composition #73  
Turquoise, 2022**

Drawing plotted using a HP Draftmaster  
SX/HP7595A  
Felt tip pen on 190 g Hahnemühle paper  
Unique piece, 29,7 x 42 cm

## **COMPOSITION #73**

**Composition #73**, is a series of drawings created with a felt pen using an HP Draftmaster SX/HP7595A plotter. In this monochromatic composition, the successive passages with the felt pen form the material by a series of very close lines. The nuances are formed by the layers that give a spectral aspect to the color. The structure evokes a light beam that would be composed of a single color.

The basis of this work is an interpretation of lines whose substance is digital, and whose artist makes the sorting in programming, by the definition of algorithms.



## **COMPOSITION #79**

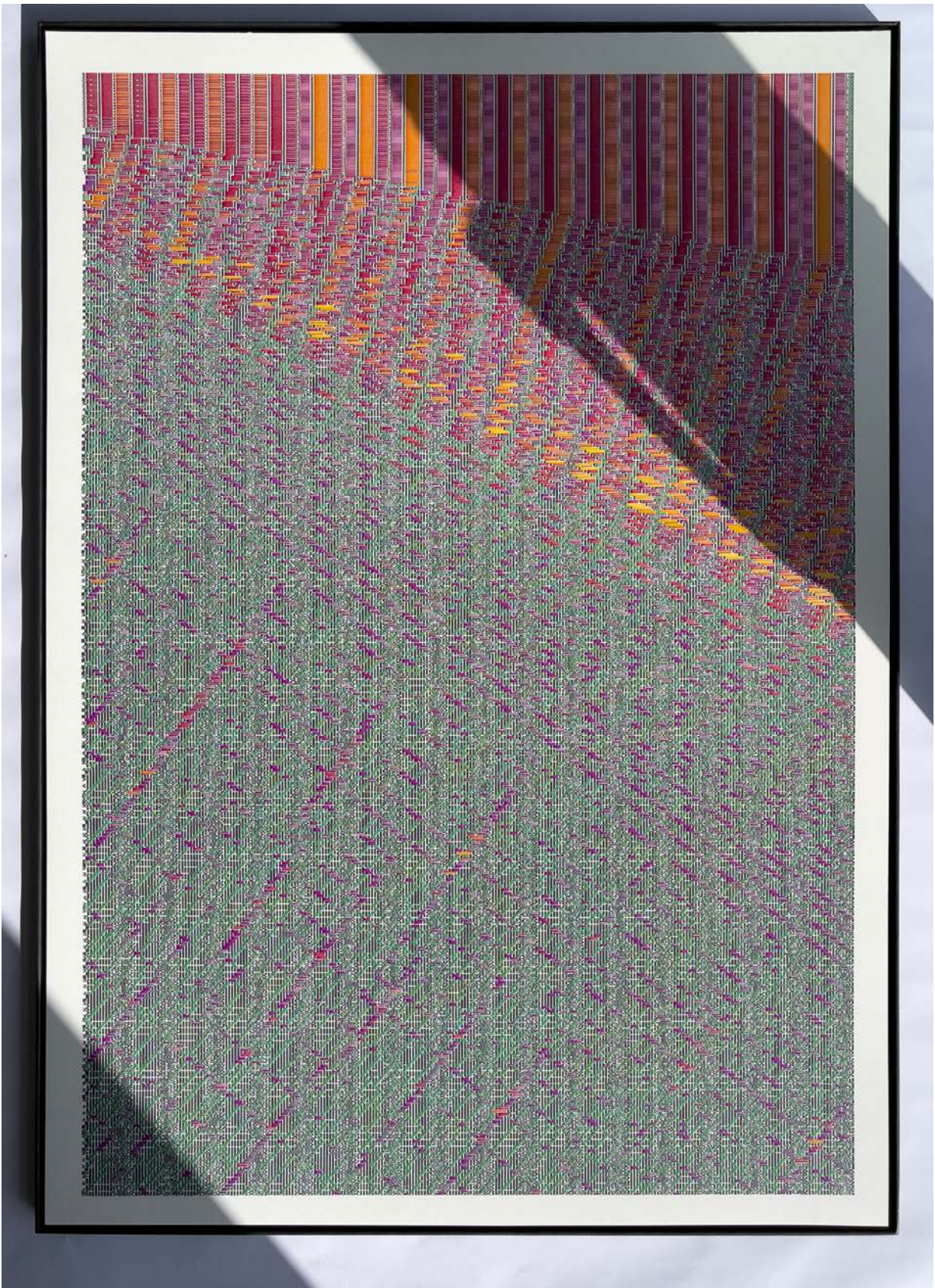
In the series **Composition #79** stems from the artist's previous series around the line, exploiting the recording of data related to his daily working gestures. The work is the result of a complex process of interpretation and conversion of the lines, via the programming of algorithms.

The prints are made with vintage plotters from the 80's; the Draftmaster SX/HP7596A and the Roland DPX-3300, considered to be the most advanced ever made by HP. With their 8 pen plotting option, each layer of color is passed through one after the other.

The pattern is reminiscent of a weave, with layers of color running from foreground to background. However, it is composed solely of parallel, horizontal lines whose colors determine the structure. The vibration of the colors means that at a distance from the work, when the eye no longer discerns the lines, one feels a more organic aspect. On a closer view, one perceives all the details that organize its structure, and all its geometric complexity.

The composition seems to respond to a precise organisation, while integrating a form of chaos. This balance between order and anarchy in the structure of the work refers to its protocol-based creation; it is the mixture of human data and digital interpretation that is the source.



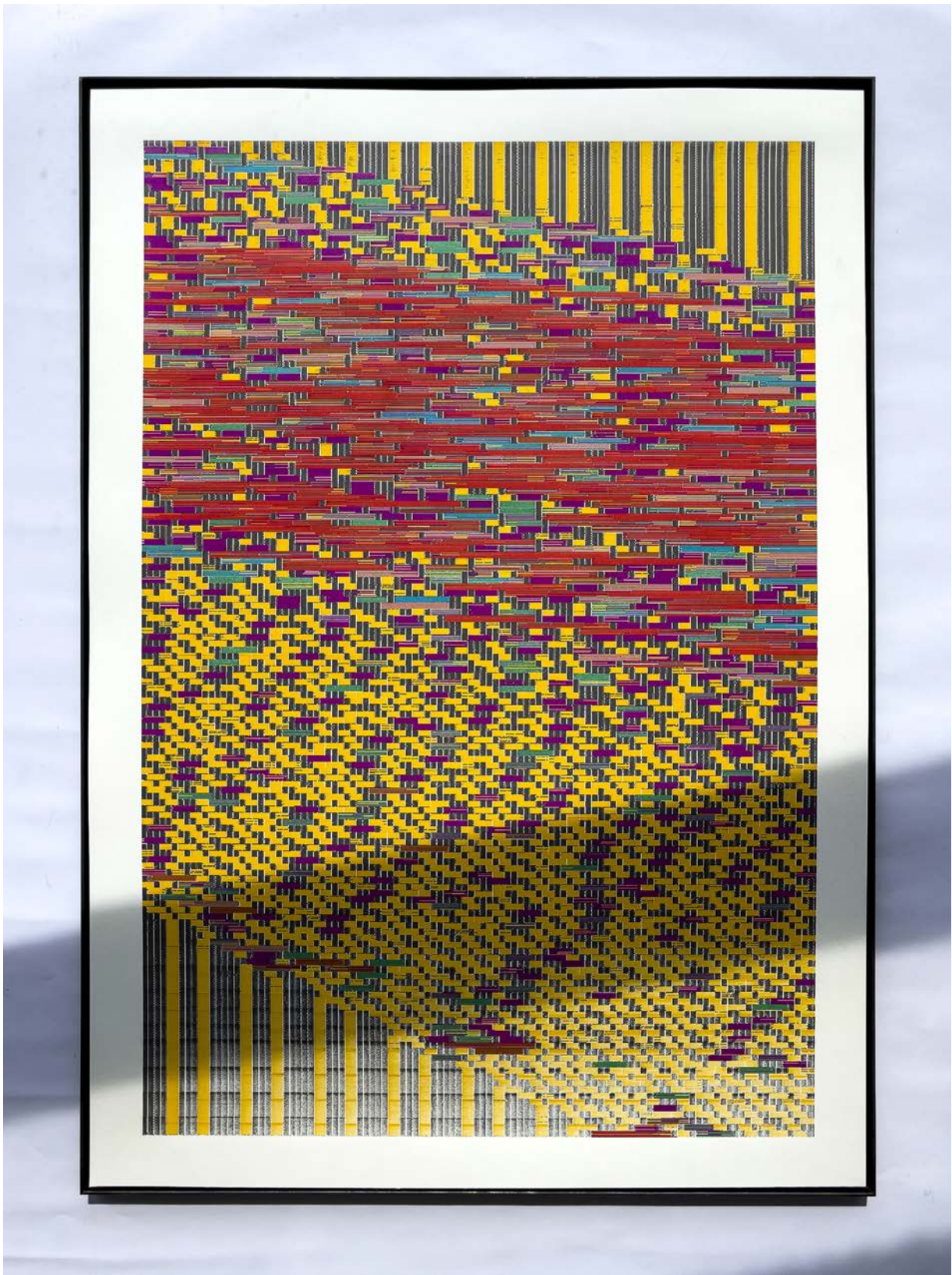


**Marcel Schwillick, Composition #79 10.07.2022**

Drawing plotted using a Roland DPX-3300

Felt tip pens on 190 g Hahnemühle paper

Unique piece, 59,4 x 84,1cm

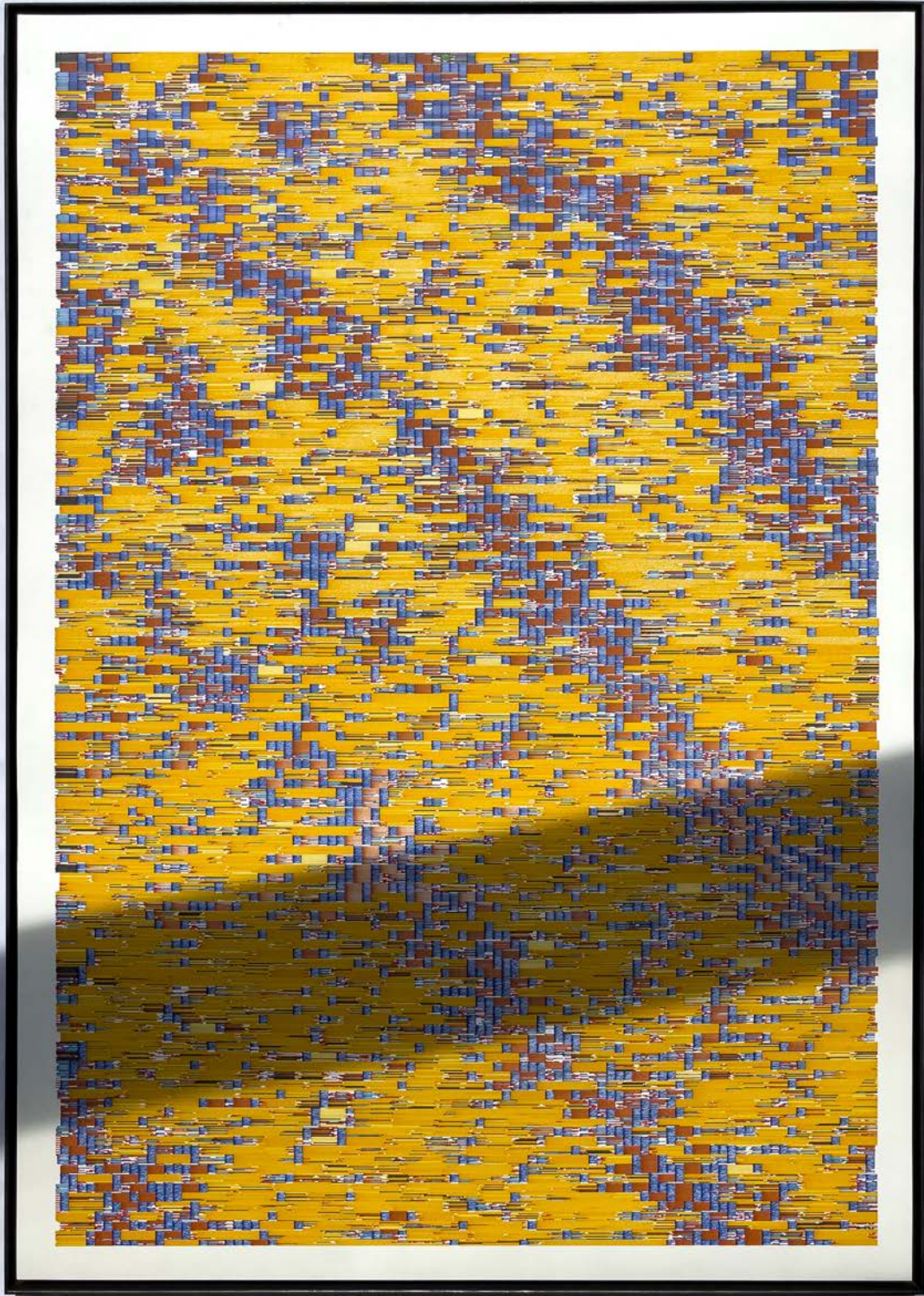


**Marcel Schwillick, Composition #79 10.05.2022**

Drawing plotted using a HP Draftmaster SX/HP7596A

Felt tip pens on 190 g Hahnemühle paper

Unique piece, 59,4 x 84,1cm



**Marcel Schwillick, Composition #79 20.05.2022**

Drawing plotted using a HP Draftmaster SX/HP7596A

Felt tip pens on 190 g Hahnemühle paper

Unique piece, 59,4 x 84,1cm

## **UPWARD SPIRAL**

**Upward Spiral** is a series of 144 works, corresponding to all the possible dual combinations of the twelve colors of the chromatic circle. They are made with a custom-built plotter, with passages in the industrial wax marker (Markal Quik Stik) mainly used in construction.

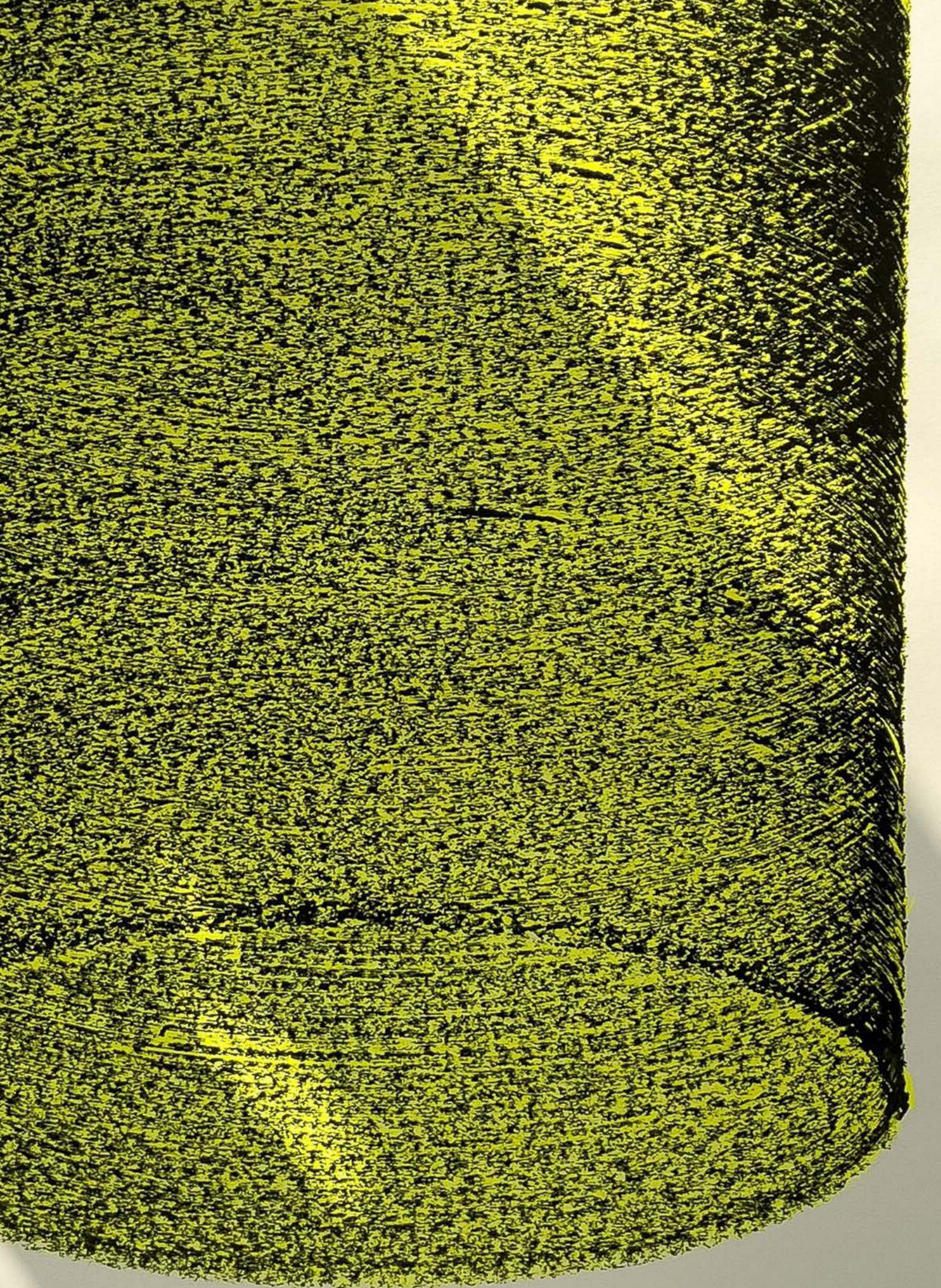
The pattern appears as an illusion; if the perception of the shape appears to be a cylindrical volume, the basic movement of the line is a spiral.

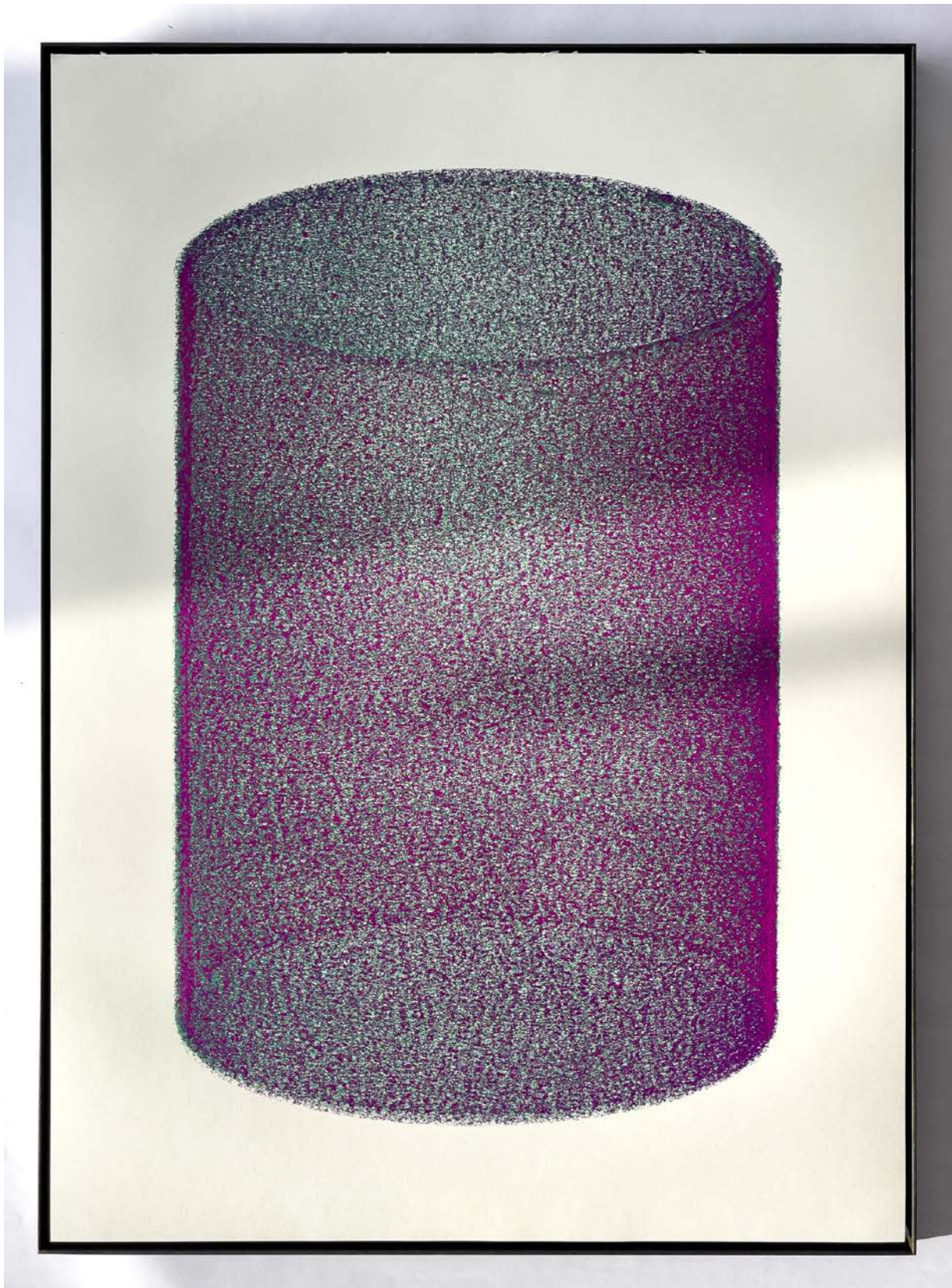
Another trompe-l'oeil element is the textural effects obtained by the successive passages of industrial wax, which at first glance appear to be the result of handcrafted production. However, the eye is quickly fascinated by the perfection of the form, which suggests its mechanical production.

Schwittlick thus redefines the artist's gesture by delegating it to the automation of tools and the setting up of systems. The principle of fabrication of the work is repetitive and automated, paradoxically the passages of material and the different plays of textures make each work unique.

For the artist, the **Upward Spiral** series transfigures the notion of cycle, and can be seen as a metaphor for our human condition and its ups and downs.

This cyclical system is also apparent in his practice; by creating systems of production between digital and tangible, he provokes passages between these mediums.





**Marcel Schwillick, Upward Spiral Neon Green & Magenta 18.01.2022**

Drawing plotted using a self built plotter

Neon green and magenta Industrial wax (Markal Quik Stik) on 190 g Hahnemühle paper

Unique piece, 59,4 x 84,1cm

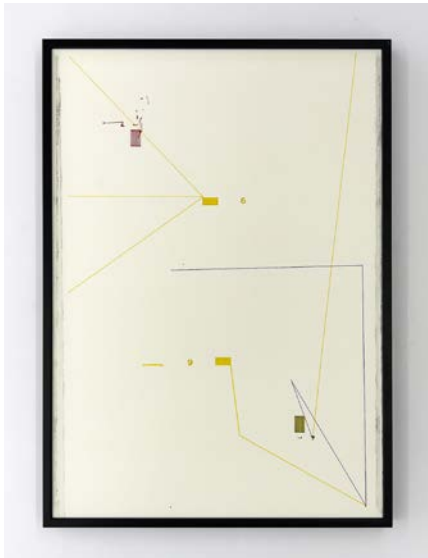


**Marcel Schwillick, Upward Spiral Neon Yellow & Black 03.01.2022**

Drawing plotted using a self built plotter

Neon yellow and black Industrial wax (Markal Quik Stik) on 190 g Hahnemühle paper

Unique piece, 59,4 x 84,1cm



**Marcel Schwillick,  
Buffer Overflow, 2021**

Drawing plotted using a hp7475a  
pen plotter  
Original 80's felt tip pens on 190 g  
Hahnemühle paper  
Unique piece : 29.7 x 42 cm

## ***BUFFER OVERFLOW***

In the series ***Buffer Overflow***, Marcel Schwillick tests the limits of a hp7475a pen plotter, intentionally forcing the successive move of buffers, to obtain the graphic imprint of its successive passages.

The artist establishes a system of disorder, which in its formal aspect obeys the material graphic vocabulary of the plotter. It reveals compositions in balance between the anarchy of the machine bug and the aesthetic computer rigorism.

By diverting the utilitarian principle of the plotter from its basic function, Schwillick expresses the conceptual aspect of the work.



**Marcel Schwillick,  
Composition #65 9/11  
Turquoise, brown & green, 2021**

Drawing plotted using a vintage Ro-  
land DG DPX1200 plotter  
Ink on 190 g Hahnemühle paper  
Unique piece, 29,7 x 42 cm

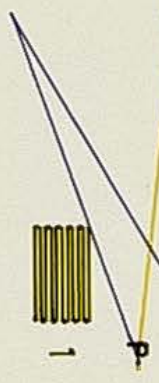
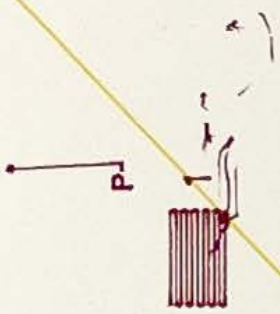
## ***COMPOSITION #65***

The origin of the series ***Composition #65*** is the observation of a bug discovered while using an original plotter from the 80s, the Roland DG DPX1200. The live exchange of pens while the machine is running led to the discovery of an unknown hardware malfunction in the vintage plotter.

Exploiting this anomaly the artist creates an algorithm to rearrange the recorded movements of the cursor.

By producing a code in direct dialogue with the tool, he intentionally explores the randomness or margin of error, and thus manages to capture the "sensitivity of the machine". The quasi-random aspect of the tool's "performance" thus becomes the central aesthetic element.





## **COMPOSITION #80 / HOMMAGE A HERBERT FRANKE**

This series is a tribute to Herbert W. Franke, a pioneering computer artist and professor of cybernetics, who died in 2022. This mentor for a generation of artists, Franke asserted that biological and technical approaches can produce universal truths, which result in a rational approach to art.

In his 1967 book "*Phänomen Kunst - die kybernetischen Grundlagen der Ästhetik*", he develops theories related to the study of information mechanisms of aesthetic structures. He defines the concept of a desirable bandwidth in the reception of art as about 16 bits per second.

Schwittlick exploits the idea that a work of art must convey a certain amount of information in the course of a day in order to be pleasant. This assumption is the basis for the inspiration and calculation of this series in homage to Franke. He determines that drawing a new coordinate every two seconds will result in an enjoyable experience. For the first edition of the series, he drew 43,000 dots, or one dot every two seconds of a 24-hour period. The edition presented at the exhibition uses the same calculation but over a period of one week.

This series was initiated for an online group exhibition, Tribute to Herbert W. Franke, curated by Anita Meier <https://www.tribute-hwf.com/>



**Marcel Schwillick, Composition #80 - no2, 2022**

Drawing plotted using an HP9594A pen plotter  
Green and yellow ink on 190 g Hahnemühle paper  
Unique piece, 42 x 59,4 cm

# GΔLERIE DΔTΔ

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  
CONTACT@GALERIEDATA.COM  
+33 (6) 18 52 26 86

©GALERIE DATA, 2022  
26, boulevard Jules Ferry - 75011 Paris

[WWW.GALERIEDATA.COM](http://WWW.GALERIEDATA.COM)  
[CONTACT@GALERIEDATA.COM](mailto:CONTACT@GALERIEDATA.COM)  
+33 (6) 18 52 26 86