

GALERIE DATA



NATURE/
CODE/
DRAWING

HIROMASA FUKAJI
& JUNICHIRO HORIKAWA

08.03.23
25.03.23

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

WWW.GALERIEDATA.COM
@GALERIEDATA

NATURE/ CODE/ DRAWING

HIROMASA FUKAJI
& JUNICHIRO HORIKAWA

Exhibition from March 8 to 25, 2023

Vernissage on Friday March 10, from 6 to 10 pm

The exhibition presents a selection of creations from the book NATURE/CODE/DRAWING, by Hiromasa Fukaji and Junichiro Horikawa.

It offers reproductions of drawings with a plotter, in a limited edition of 10 copies.

Book (English Version) on sale at VETRO Editions

<https://vetroeditions.com/products/nature-code-drawing>

In collaboration with GENERATIVE HUT

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

Hiromasa Fukaji

<https://www.hiromasa-fukaji.com/>

Junichiro Horikawa

<https://jhorikawa.com/>



GENERATIVE HUT

VETRO

The exhibition presents reproductions of a creations selection from the book NATURE/CODE/DRAWING, a collaboration between Hiromasa Fukaji and Junichiro Horikawa, respectively graphic designer and creative developer, originally from Japan.

At first published exclusively in Japanese, the book is now available in its English version. Published by Vetro Editions, in partnership with Generative Hut. It follows their previous collaboration around generative art; the book A.R.E - Augmented Reality Exhibition, gathering about thirty international artists.

The artworks have a version in augmented reality, via the AR GRAPHY application created by Junichiro Horikawa, which reveal their creative processes in animated versions.

For several years Hiromasa Fukaji has been exploring the possibilities of materializing digital forms through plotter drawing. His first experiments stemmed from his initial training in graphic design at the *Kyoto Institute of Technology*. He is conducting research on the borderline between digital and tangible, taking advantage of the precision of the computer tool as much as the «accidental expressions» of the plotter.

Junichiro Horikawa has an algorithmic and mathematical approach to graphic creation. He works with softwares based on visual programming, generating 3D visualizations of complex shapes (*VEX Houdini, Rhino & Grasshopper, Unity...*) They allow a procedural approach to design, with modeling and programming systems.

Their creative complicity, between design and computational conception, is the source of multiple projects. The series *Uncontrolled Types (2018)* explores the typographic field, programming graphics to form an alphabet.

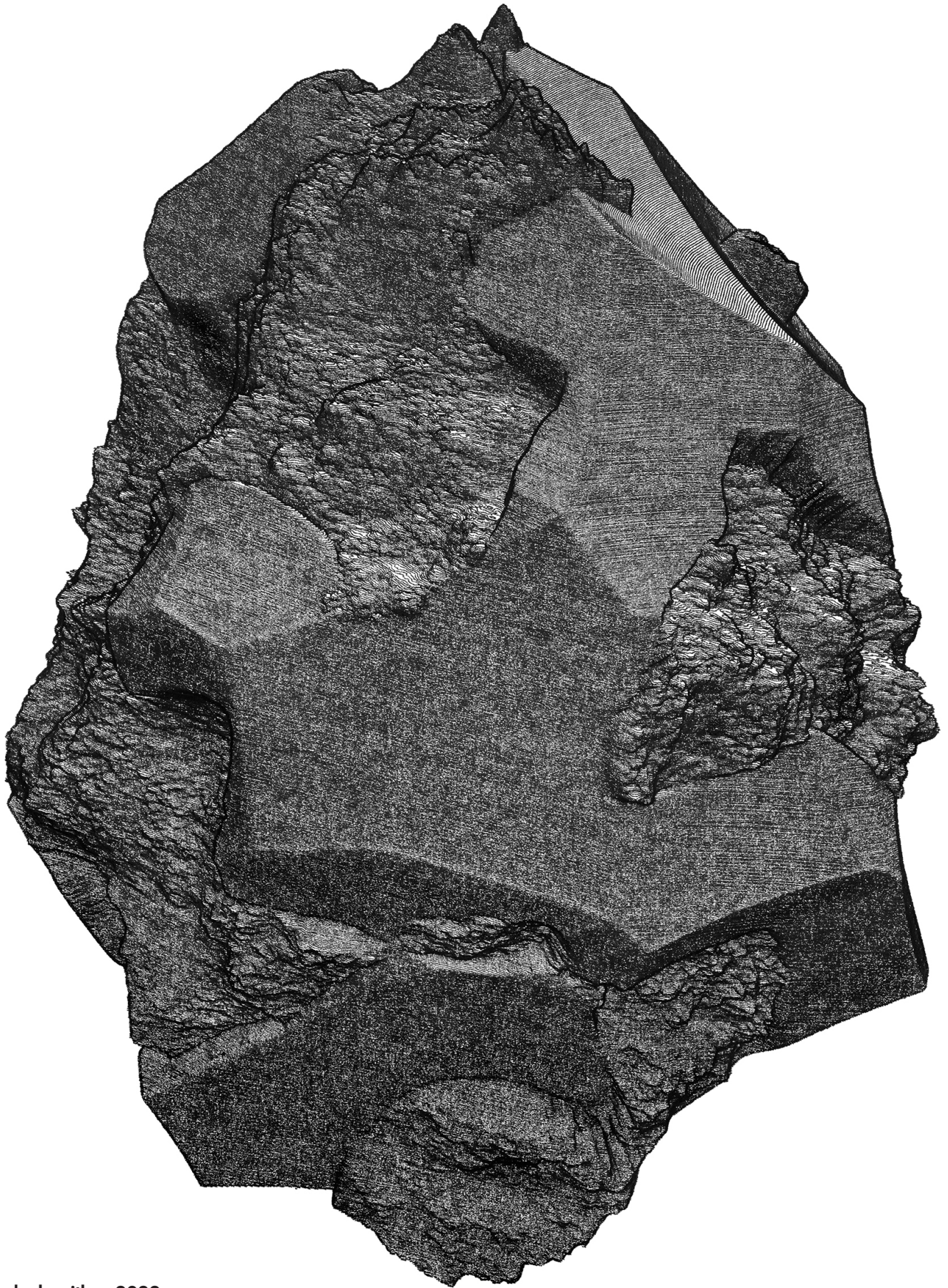
In the collaborative project *4D Drawing (2021)*, they experiment with the exercise of drawing in 4 dimensions, projecting the three-dimensional faces of a shape onto a new axis. The result is a series of sculptural drawings, formed by the successive passages of the tracer.

NATURE/CODE/DRAWING is an interpretation of nature through code. The series is inspired by the observation of natural phenomena; the movement of water, the relief of a mountain or a rock, molecular forms, or other structures inspired by the living world... Junichiro Horikawa uses algorithmic design methods to imitate these mechanisms, by understanding them mathematically to reproduce them artificially.

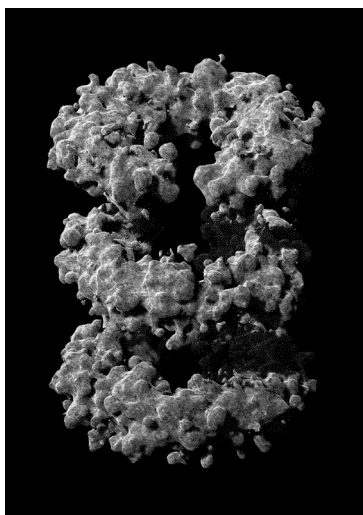
Procedural programming allows the elaboration of modular graphic compositions, which function as systems. By varying the numerical values and the composite parameters of the code, it influences the formal result.

The algorithmic forms developed by Junichiro Horikawa, are materialized in the physical world by the plotter drawing of Hiromasa Fukaji. This collaboration gives birth to a series of artworks with organic forms, whose graphic complexity enters in paradox with a visual purity.

The expression of their respective disciplines allow a symbiosis between the digital and the tangible, through the scientific observation of nature and its technological and artistic application.



Rock algorithm, 2022
Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



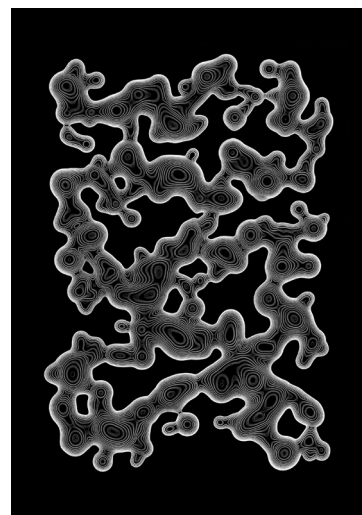
Cloud algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



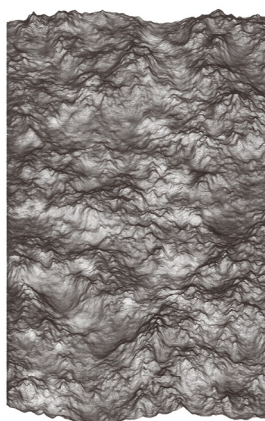
Rock algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



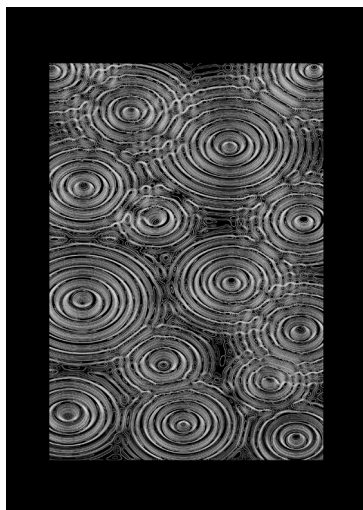
Liquid algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



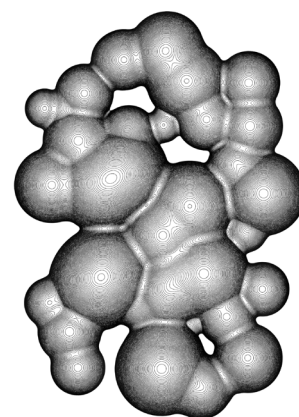
Mountain algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



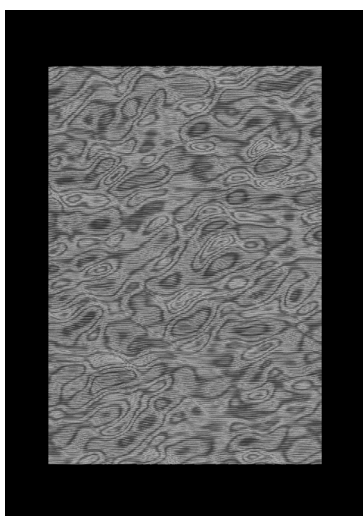
Ripple algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



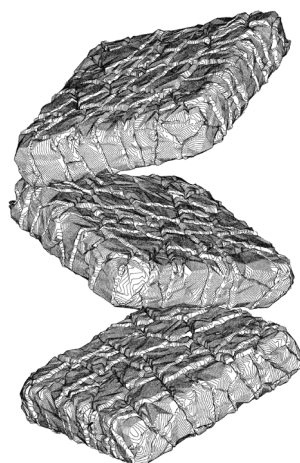
Peptide algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



Water surface algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 59,4 x 84,1 cm
Limited edition of 10



Crack algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 42 x 59,4 cm
Limited edition of 10



Icicle algorithm, 2022

Reproduction of a plotter drawing,
Pigment printing on fine art matte
paper 190 g, 42 x 59,4 cm
Limited edition of 10

HIROMASA FUKAJI & JUNICHIRO HORIKAWA



HIROMASA FUKAJI

Born in 1990, he lives and works in Tokyo.

<https://www.hiromasa-fukaji.com/>

Designer and graphic researcher, born 1990 in Osaka, Japan. He conducts research into new graphic expression centred on Plotter Drawing, a method of creating accidental expressions that occur at the boundary between the digital and the analogue using a plotter (a device that converts and outputs vector data).

He has received numerous awards, including Cannes Lions, The One Show, New York TDC Award and D&AD Award.

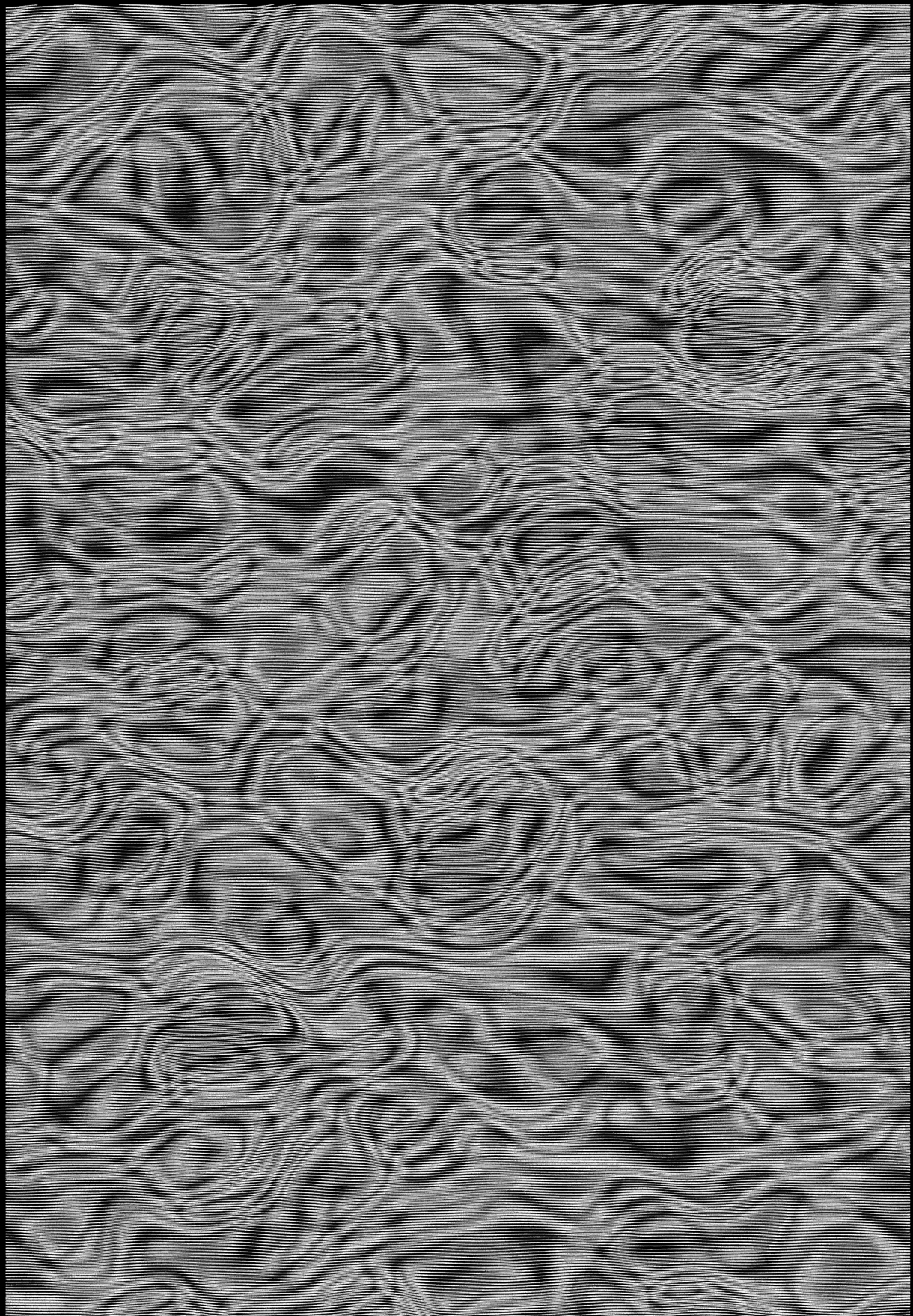


JUNICHIRO HORIKAWA

Born in 1984, he lives and works in Tokyo.

<https://jhorikawa.com/>

Algorithmic designer, born 1984 in Tokyo, Japan. A graduate of Columbia University, he has been generating and researching forms using algorithms for many years, inspired by geometry and natural ecology. He regularly uploads live tutorials and videos on algorithmic design on Youtube. He has received awards from The One Show and the Japan Media Arts Festival.



DRAWING THE COEXIST FUTURE OF NATURE, CODE AND HUMAN

by Hiromasa Fukaji

For more than seven years, I have been pursuing graphic expression based on using a plotter.

Simply put, a plotter is a device that converts digital data into physical movement. It uses an analogue brush to draw in the same way you and I would put pen to paper, and I use it to explore the expressiveness that occurs at the boundary between the digital and the physical. This has been at the core of my work for many years. I have always felt there is a unique beauty in accidental expressions, particularly in the natural world. When I looked at ripples on water and cracks in the ground, the annual rings of trees and mountain ranges, I saw that the beautiful shapes and phenomena created by nature have a certain regularity. However, there were also fluctuations caused by the intervention of complex factors, because it is a physical world. This, I feel, is the profound beauty of nature: both its perfection and imperfection.

The search for a graphic expression that incorporates this has been one of my major research themes for some time. In this context, I came across the graphics and algorithms of various nature motifs created by Junichiro Horikawa. I was struck by their reproducibility and deployability, combined with the expressiveness of computer fluctuations. They had a sense of the organic that I loved, and I was excited by the fact that nature could be reproduced so freely on a computer, a virtual space. What other kinds of expressiveness could be glimpsed if these digital outputs were drawn in the physical world? Driven by this desire, I offered to co-create with Horikawa. My aim was to pursue a new graphic expression that incorporated natural forms – that is, to reproduce nature perfectly and complete it as a work of art, through the use of a plotter. This is very different from reproducing nature as a classical artist might. To start with, the algorithm used to generate data from existing natural shapes is modified in a unique way and redeveloped through a design approach. It is the designer's sensibility, combined with the plotter itself, which extracts the texture between the digital and the physical. This is something I occasionally think of as the 'human touch'. The production process of this work enables natural objects to be generated at will. It is like a challenge issued by human beings to the natural world; but in fact, the process shows it is we who are at the mercy of the diversity of nature. I believe it is this struggle that makes the project a work of art. With the development of technology, humans and computers are getting closer to the code of the natural world. However, on its own this code is just a number. What is also needed is the esoteric 'human world', where a mere pencil line can be mesmerising; a continuous, unbroken line linking nature and code, human and machine.

What this book illustrates may be just one small image of the future that nature, code, and humanity will create. However, we hope that it will help prepare you for when this new era arrives.

FLUCTUATIONS OF NATURE WITH ALGORITHMIC DESIGN

by Junichiro Horikawa

For more than seven years, I have been pursuing graphic expression based on using a plotter.

Simply put, a plotter is a device that converts digital data into physical movement. It uses an analogue brush to draw in the same way you and I would put pen to paper, and I use it to explore the expressiveness that occurs at the boundary between the digital and the physical. This has been at the core of my work for many years. I have always felt there is a unique beauty in accidental expressions, particularly in the natural world. When I looked at ripples on water and cracks in the ground, the annual rings of trees and mountain ranges, I saw that the beautiful shapes and phenomena created by nature have a certain regularity. However, there were also fluctuations caused by the intervention of complex factors, because it is a physical world. This, I feel, is the profound beauty of nature: both its perfection and imperfection.

The search for a graphic expression that incorporates this has been one of my major research themes for some time. In this context, I came across the graphics and algorithms of various nature motifs created by Junichiro Horikawa. I was struck by their reproducibility and deployability, combined with the expressiveness of computer fluctuations. They had a sense of the organic that I loved, and I was excited by the fact that nature could be reproduced so freely on a computer, a virtual space. What other kinds of expressiveness could be glimpsed if these digital outputs were drawn in the physical world? Driven by this desire, I offered to co-create with Horikawa. My aim was to pursue a new graphic expression that incorporated natural forms – that is, to reproduce nature perfectly and complete it as a work of art, through the use of a plotter. This is very different from reproducing nature as a classical artist might. To start with, the algorithm used to generate data from existing natural shapes is modified in a unique way and redeveloped through a design approach. It is the designer's sensibility, combined with the plotter itself, which extracts the texture between the digital and the physical. This is something I occasionally think of as the 'human touch'. The production process of this work enables natural objects to be generated at will. It is like a challenge issued by human beings to the natural world; but in fact, the process shows it is we who are at the mercy of the diversity of nature.

I believe it is this struggle that makes the project a work of art. With the development of technology, humans and computers are getting closer to the code of the natural world. However, on its own this code is just a number. What is also needed is the esoteric 'human world', where a mere pencil line can be mesmerising; a continuous, unbroken line linking nature and code, human and machine.

What this book illustrates may be just one small image of the future that nature, code, and humanity will create. However, we hope that it will help prepare you for when this new era arrives.

GΔLERIE DΔTAΔ

GENERATIVE ART & TANGIBLE DIGITAL

Presentation

GALERIE DATA is located since 2022 near République in Paris. Its programming focuses on generative art, with an interest in forms goes from digital to tangible (drawing with a plotter, prints from print, installations...).

It aims to show a transdisciplinary field of application, between art and technology. By using software and programming, by automating their own tools, or by exploiting data ; the artists of the gallery experiment with generative forms.

Their creations are inspired by models of geometry, mathematics, biology... They decompartmentalize practices by taking inspiration from technologies, to express a critical or poetic point of view.

The gallery was founded in 2020 by Gabrielle Debeuret, Web & Social Media Artistic Director, with a professional Master's degree in art market (IESA).

It organizes exhibitions by deploying active partnerships with art market actors and influencers of the digital world.

The gallery offers a catalog of limited editions and unique pieces.

GALERIE DATA

26, boulevard Jules Ferry Paris 11
wednesday & thursday 2pm - 6pm
friday & saturday 2pm - 8pm

contact@galeriedata.com
www.galeriedata.com

Contact Presse

+33 (6) 18 52 26 86

©GALERIE DATA, 2023
26, boulevard Jules Ferry - 75011 Paris

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