

# ARTFORUM

## Marius Watz

**SUPERFROG GALLERY**

**1746 Post Street**

**July 22–August 17**

Marius Watz's latest exhibition is titled "Automatic Writing," and this is a good descriptor of his work and the subcommunity to which he belongs. Watz makes generative art, or visual works created on generative systems; he is the Norwegian ringleader of generator.x, an online platform for generative art and design. The show at Superfrog offers videos, sculptures made with three-dimensional printers, laser drawings on plywood, and software-designed patterns that have been projected and then rendered in tape on the walls.

Each work is fabricated with semiautonomous software systems; the art is created when the program is allowed to run. Nearly two dozen intricate white and orange plastic sculptures, for example, were crafted with a MakerBot, a three-dimensional printer that fabricates digital design input. *Electro Plastique #1*, 2005, is a video homage to Victor Vasarely, a Hungarian-French Op artist. Watz picks up where Vasarely left off, distorting grids to create not only the illusion of volume but a "neon organic" of writhing mass and landscape. A series of laser engravings on plywood evoke water droplets and canyons, while the tactile patterns in *Wall Exploder*, 2011, are composed of pink, cerulean, and black painter's tape.

The works easily evince the synthetic processes that created them, while simultaneously evoking ornate natural objects. Watz, who began his career designing psychedelic computer renderings for raves in Europe in the early-'90s, has long since crossed over the threshold from low art to high through a practice that brings further light to the roles of process and automation in artistic production.

— Angie Baecker



View of "Automatic Writing," 2011.

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