

bitforms gallery



ZANCAN

TREE_LINE

June 24 - August 2, 2025

Opening Reception: Tuesday, June 24, 5-9 PM

Presented in collaboration with [Tezos Foundation](#)

In his first solo exhibition with bitforms gallery, Zancan brings together a body of work that weaves the organic intricacies of nature with the exacting logic of generative code. *Tree_Line* traces the evolution of Zancan's primary subject—the tree—as a motif and metaphor of a living structure composed of systems, networks, and branching decisions, mirroring the algorithms that define generative art.

At the heart of the exhibition hangs *Tree 138*, a multi-layered sculptural installation representing one of the most ambitious physical manifestations attempted in the NFT space. *Tree 138* was transformed into a monumental installation supporting 83 individually embroidered frames crafted over six months in the artist's Bordeaux studio. The artwork is offered as a complete ecosystem: all 83 printed works with an accompanying NFT containing *Tree 138* as an interactive GLB file allowing online viewers to further explore and discover the process and more intricate details. *Tree 138* stands as a singular achievement in the NFT landscape, challenging traditional boundaries between digital ownership and physical space.

Across the gallery from *Tree 138* is a timeline of Zancan's printed plotter works from 2021 to present day. This is the first presentation of physical works from several celebrated longform generative collections. Select works have either preceded public launches or represent the physical, plotted expressions from iconic programs. *Ivy Study* is one of the

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artist's first plotter drawings. The work utilizes the program `trees.js`, an algorithm that sparked a daily plotting ritual for the artist in 2021. *Garden [grass.js]* depicts the culmination of months spent coaxing generative code into expressive, organic forms, captured on paper in a rare and personal A3 drawing. In *A Bugged Forest #0*, the artist confronts the concept of control—revealing how a single flaw in code can lead to unexpected beauty. Embracing the accident as co-creator, Zancan positions himself not as sole author but as listener to a deeper, perhaps older, intelligence.

Lushtemples, one of the most celebrated generative collections on the Tezos blockchain, renders natural forms using equations and code, reaffirming the artist's belief that programming can emulate the chaotic elegance of the natural world. This series of algorithmic drawings explore the relationship between humans and their natural environment through sepia tones infused with poetic symbolism. Borrowing visual elements from ancient civilizations, they take a centuries-long step back in order to reflect on our virtuous—or sometimes toxic—dependence on technology. On the occasion of his exhibition at bitforms gallery, *Lush temple* artworks will be sold as unique editions.

Garden Monoliths #0, is a plotted and hand-painted homage to the now-iconic series, bearing a hidden illustration on its reverse side—a secret sketch veiled within layers of ink and intention. *A Long Thread* and *Everything Made Simple* carry out the motif of the continuous line, stitched into fabric in a quiet tribute to pioneering media artist Herbert W. Franke. These lines become a symbol of connection, continuity, and the unpredictability that lies at the heart of both nature and code. Zancan's journey continues with *Kumono Shingou #0*, the singular plotter artifact from Zancan's generative series released in Tokyo with Bright Moments. *Tree_Line* offers a survey of Zancan's major works as well as a meditation on the interconnectedness of systems—biological, digital, artistic. Through code, pen, and plotter, Zancan does not simply depict trees, he grows them.

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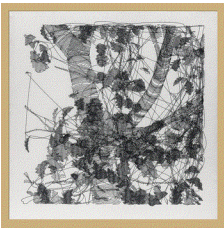
Zancan
Tree 138, 2025
83 single-thread embroideries on cotton, framed
Dimensions variable



Zancan
Kumono Shingou #0, 2023
Ink on paper
16 1/2 x 9 1/4 in / 42 x 23.6 cm



Zancan
Everything, made simple, 2025
Single-thread embroidery on cotton
16 1/2 x 16 1/2 in / 42 x 42 cm



Zancan
A Long Thread, 2025
Single-thread embroidery on cotton
16 1/2 x 16 1/2 in / 42 x 42 cm, unframed



Zancan
A Bugged Forest #0, 2022
Ink on paper
11 1/4 x 11 1/4 in / 28.7 x 28.7 cm

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Zancan
(kinder)Garden, Monuments, 2022
Ink on paper, collaged paper
14 5/8 x 10 1/4 in / 37.1 x 26 cm



Zancan
Garden, Monoliths #0, 2022
Ink on paper, watercolor
15 3/4 x 15 3/4 in / 40 x 40 cm



Zancan
Garden [grass.js], 2021
Ink on paper
16 1/4 x 11 3/8 in / 41.2 x 29 cm



Zancan
Ivy Study, 2021
Ink on paper
8 1/4 x 5 7/8 in / 21 x 14.8 cm

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Zancan

Tree 138, 2025

83 single-thread embroideries on cotton, framed
Dimensions variable

Tree 138 is a multi-layered sculptural installation representing one of the most ambitious physical manifestations attempted in the NFT space. *Tree 138* was transformed into a monumental installation supporting 83 individually embroidered frames crafted over six months in the artist's Bordeaux studio. The artwork is offered as a complete ecosystem: all 83 printed works with an accompanying NFT containing an interactive GLB file allowing online viewers to further explore and discover the process and more intricate details. The work stands as a singular achievement in the NFT landscape, challenging traditional boundaries between digital ownership and physical space.

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Zancan
Kumono Shingou #0, 2023
Ink on paper
16 1/2 x 9 1/4 in / 42 x 23.6 cm

Kumono Shingou #0 is the singular plotter artifact from Zancan's generative series released in Tokyo with Bright Moments. The composition is organized around three abstract shapes and four iconic tree species from Japan, emphasizing the interconnection of nature and civilization. The artist describes the series in more detail, writing, "'Kumono Shingou' means 'Cloud Signals' and is the title of a poem by the Japanese author Kenji Miyazawa. He was an agronomist dedicated to the social cause at a time when successive natural disasters struck the country while modernity transformed it at a dizzying pace. It is with a sense of grace that I receive this gift of a title for my work, which was given to me by Kazumasa Teshigawara (Qubibi). It is a small door that has opened for me an element of Japanese culture. This is what Qubibi does: he creates small doors and opens them slightly to allow us to glimpse, with kindness and simplicity, but also in enigmas, a little light and soul, a fleeting spark, a reflection of what, hidden, is the very treasure of humanity." The work serves an homage to Japanese culture and the city of Tokyo.



Zancan

Everything, made simple, 2025
Single-thread embroidery on cotton
16 1/2 x 16 1/2 in / 42 x 42 cm

A Long Thread and *Everything Made Simple* are companion works that carry out the motif of the continuous line, stitched into fabric in a quiet tribute to pioneering media artist Herbert W. Franke. These lines become a symbol of connection, continuity, and the unpredictability that lies at the heart of both nature and code. Proceeds from both works were donated to the Foundation Herbert W. Franke, with a focus on funding the digitization of his manuscripts.

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Zancan

A Long Thread, 2025

Single-thread embroidery on cotton

16 1/2 x 16 1/2 in / 42 x 42 cm, unframed

A Long Thread and *Everything Made Simple* are companion works that carry out the motif of the continuous line, stitched into fabric in a quiet tribute to pioneering media artist Herbert W. Franke. These lines become a symbol of connection, continuity, and the unpredictability that lies at the heart of both nature and code. Proceeds from both works were donated to the Foundation Herbert W. Franke, with a focus on funding the digitization of his manuscripts.

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Zancan

A Bugged Forest #0, 2022

Ink on paper

11 1/4 x 11 1/4 in / 28.7 x 28.7 cm

A Bugged Forest is a long-form generative project that took advantage of a programming bug to embrace the creative outcome one can find by releasing control. The project was released with a unique text written during the metal festival Hellfest. Below is the original text that accompanied the project:

A forest has stories to tell.
About times that were, about times that will be.

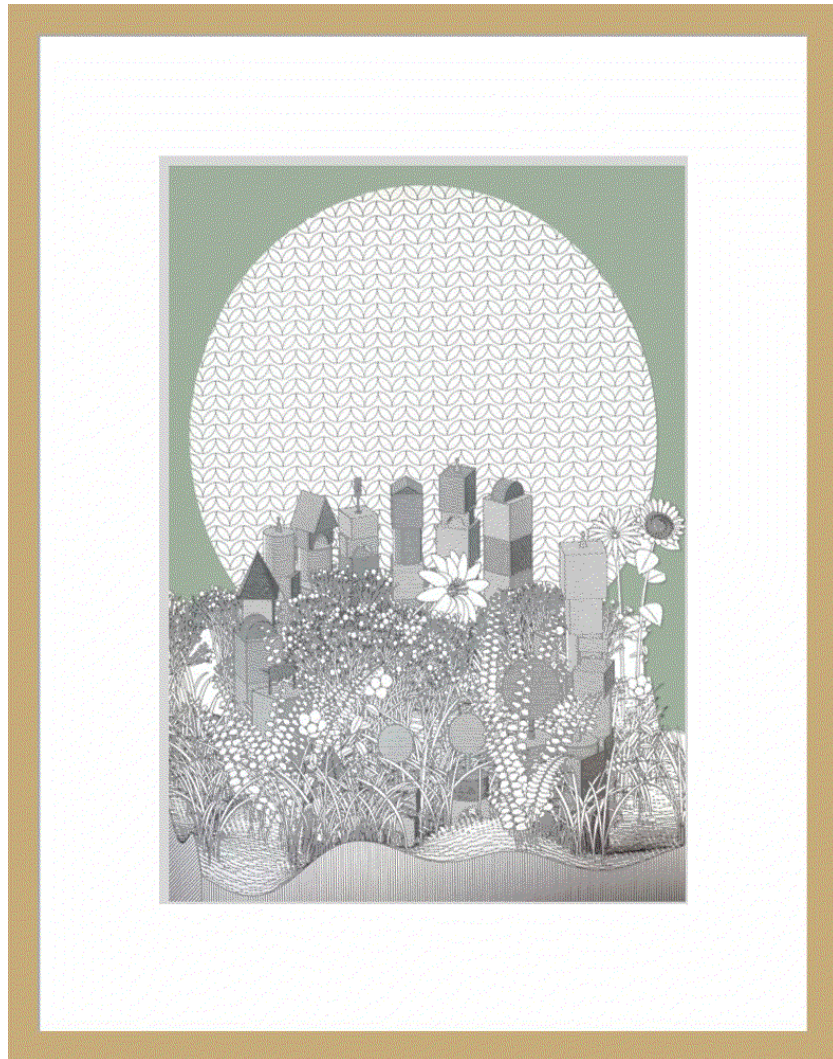
This project was minted in much unusual conditions.
We gathered here, by 38 degrees heat. We belong to a crowd who loves stories, of civilisations at stake and deities, of afterlife and worship. We drank and hugged and chanted pagan hymns. We minted the Bugged Forest from our place on earth that we call Hell just for the fun of it. We are passionate, and loving, and angry and desperate. We, people of the soil, under a bugged sun.

This project is the long-form version of an algorithm that contains a bug. "The Bugged Tree"'s code was salvaged and stored and served as the core motivation and engine for an entire forest. Its concept is about releasing the control. I am a byproduct of evolution, an iteration of that specie who wanted utter control, and which at some point, lost control over its own creation. As a generative artist, I chose to welcome the event of chance into my creative process. The symbolism in chance made me feel humble and free. Unwilling to make any change to a story that the Tree needed to tell me, as a listener, rather than a writer of my own idealised fantasies.

The iterations aren't under control. They may be odd and off. We have to accept it. They are also plottable, press [s] in live mode to get a SVG. Attempt the plot at your own risk, as there's a possibility for it to come near to impossibilities or cause paper or motor damage, and most certainly, a bugged drawing.

From Earth or from Hell, with love, yours truthfully, NFTBiker and zancan

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Zancan

(kinder)Garden, Monuments, 2022

Ink on paper, collaged paper

14 5/8 x 10 1/4 in / 37.1 x 26 cm

(kinder)Garden, Monuments is a collaborative series of 309 digital artworks by Zancan and Brunei-based artist Yazid. When the artists started their collaborative journey on fx(hash) they knew very little about each other. Through a seven-hour timez difference they learned about their rich cultural differences and complementary graphic styles. This project celebrates the humble and versatile cube—a deceptively simple yet powerful object of play and learning.

Coded in Vanilla JS, the project combines Yazid's iconic "Hashed/Hatched" aesthetic incorporated into childhood wooden toy block structures, and Zancan's signature lush foliage and framework, which enables all iterations to be plottable.

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Zancan

Garden, Monoliths #0, 2022

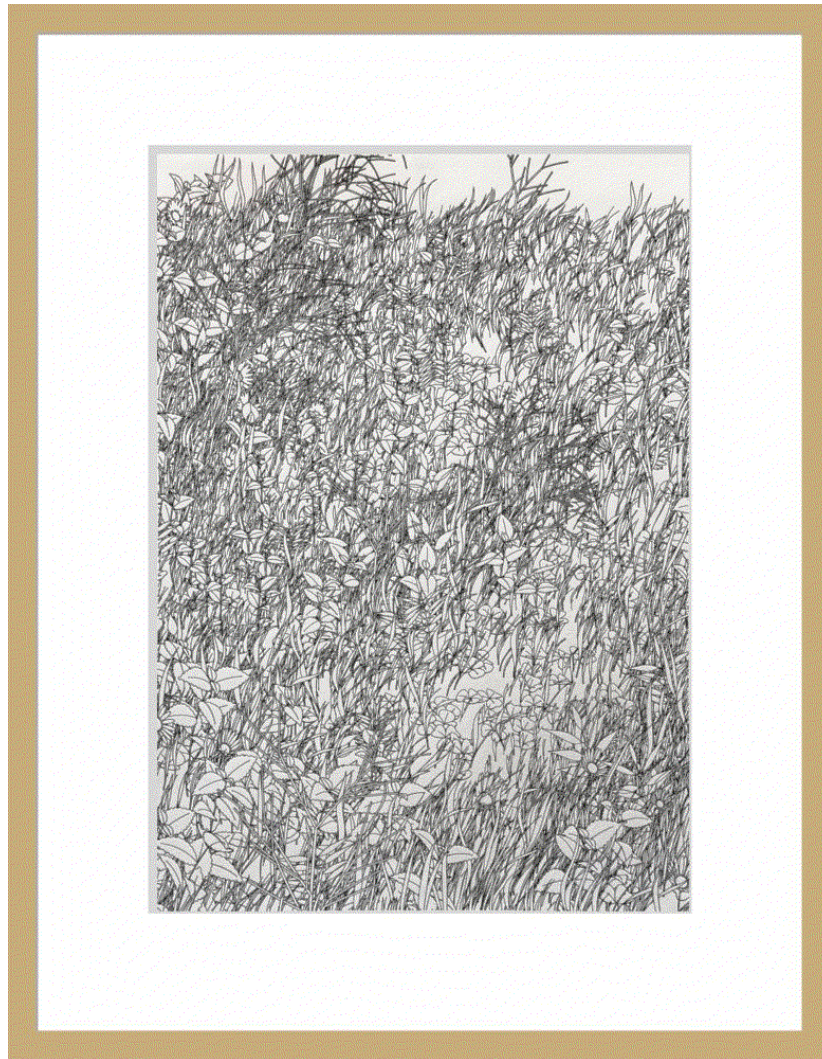
Ink on paper, watercolor

15 3/4 x 15 3/4 in / 40 x 40 cm

Released in December 2022, *Garden, Monoliths* are a series of 255 works produced by the artist's first long-form generative program. The release achieved rapid success, marking a turning point in the artist's career and becoming the highest-selling project on the fx(hash) platform. With its figurative aesthetic, *Garden, Monoliths* demonstrated the expressive potential of generative art and has often been used by enthusiasts to introduce newcomers to the medium. This exact work was never for sale as an NFT. The artist kept the plotted work as a souvenir, even adding a secret composition on the back.

From the title, the acronym GM is a deliberate nod to blockchain slang. The series also marked the first appearance of the color pink in the artist's oeuvre, a rare and sought-after element. The artist shares that the color emerged by accident, "...while I was debugging the code. I chose to keep it as a playful homage to my daughters (Particularly my eldest, who happened to hate pink at the time!)"

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Zancan
Garden [grass.js], 2021
Ink on paper
16 1/4 x 11 3/8 in / 41.2 x 29 cm

In 2021, Zancan was working on software designed to control plotters. During a six-month exploratory period, these algorithms examined various subjects, most notably a small section of his domestic lawn. The plotter's technical constraint—executing only point-to-point linear instructions—transformed limitation into an artistic principle that established line as a fundamental compositional unit. This shapes both the conceptual framework and aesthetic vocabulary of the resulting work.

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Zancan
Ivy Study, 2021
Ink on paper
8 1/4 x 5 7/8 in / 21 x 14.8 cm

Ivy Study is an early plotter drawing created using an algorithm called *Trees.js*. The development and execution of this work marked a pivotal moment in Zancan's creative practice, sparking a daily routine of plotting. Through this sustained practice, the artist refined both his generative algorithms and the software designed to operate his plotter which contributed significantly to the evolution of his technical and artistic methodology.