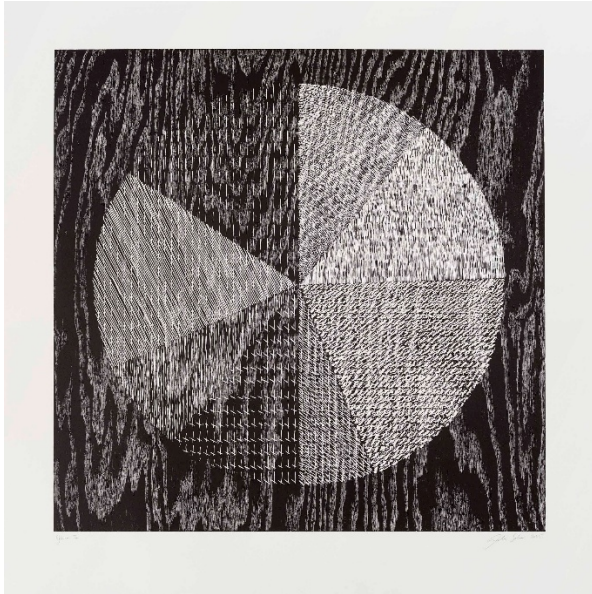




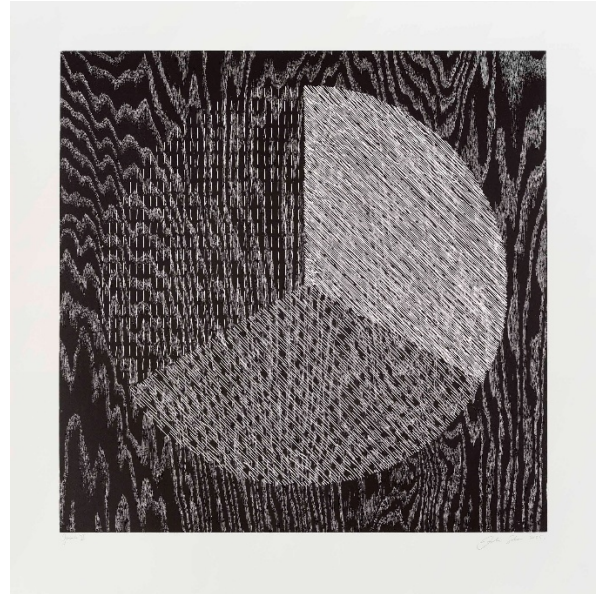
GEMINI G.E.L. ^{AT} JONI MOISANT WEYL

Analia Saban *Data Center*

September 24 – December 19, 2026



Pie Chart (11%, 14%, 19%, 6%, 11%, 7%, 16%, 16%)



Pie Chart (33.3%, 33.3%, 33.3%)

Gemini G.E.L. at Joni Moisant Weyl is pleased to present *Analia Saban: Data Center* on view September 24 through December 19, 2026 featuring new editions published by the renowned Los Angeles-based artists' workshop, Gemini G.E.L.

Analia Saban: Data Center features seven new editions exploring the aesthetics of data visualization and the infrastructure of our digital world. Using one of the oldest printmaking processes, woodcut, Saban creates a series of five *Pie Charts* carved into the natural grain of the surface. A pie chart is a familiar tool used to depict data, designed to make information legible at a glance. The percentages resist any analytical interpretation, de-coupling the charts from their typical function. Each slice of the chart appears as a unique tonal field, the sum of the artist's mechanical carving with a handheld rotary tool called a Dremel.

For this exhibition, Saban has chosen to show all 30 impressions of *Computer Fan* (Woodcut), contrasting the slow and laborious process of handmade editions with the speed and scalability of industrial machine building. Saban has been investigating new technologies throughout her career, dissecting traditional art materials and remaking everyday objects in surprising and often humorous ways. The installation of an entire edition is unusual, and exposes the relationship of the mechanical printmaking press and the hand made quality of the edition itself, all while miming the vast, hidden, and ordinary *Data Centers* of everyday life. The last print in the series, a large-scale color lithograph titled *E-Trash* depicts a close up of tangled cables and wires, a modern day still life.



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Also on view in our intimate Project Space will be *Analia Saban: Point To Line To Object To Stack: This One* featuring six 1-color etchings with unique hand coloring by the artist. Published in 2020, *This One* depicts different sized stacks of paper. One pile presents a full edition of 25 prints, another shows an edition of 50, and another illustrates 100 sheets of an edition. The grouping on view are Saban's experimentations with arrows and hand-written notes to indicate which piece of paper in the drawing corresponds to the signed-and-numbered impression of the print. Jason Farago of the [New York Times](#) described the editions as "an ouroboros of printmaking [that] comes across its philosophical profundity partly through jest."

Born in 1980 in Buenos Aires, Argentina, **Analia Saban** currently lives and works in Los Angeles. She received a BFA in Visual Arts from Loyola University in New Orleans in 2001, followed by an MFA in New Genres at the University of California in Los Angeles in 2005. Saban's works are represented in the collections of the Hammer Museum at UCLA, Museum of Contemporary Art, Los Angeles County Museum of Art, and Getty Research Institute, in Los Angeles; Blaffer Art Museum and The Museum of Fine Arts in Houston; San Antonio Museum of Art in San Antonio; Mead Art Museum in Amherst; Albright-Knox Art Gallery and Hessel Museum of Art at Bard College in New York; Norton Museum of Art in Florida; The Israel Museum in Jerusalem; National Gallery of Victoria in Melbourne; Centre Pompidou in Paris; among many others.

For inquiries or further information, please contact Chris Santa Maria, Director at gemini@joniweyl.com (212) 249-3324 or visit www.joniweyl.com