

**Claude Heiland-Allen**

**Digital Art**

**Computer Graphics**

**Free/Libre Open Source Software**

Claude Heiland-Allen exhibition consists of several works such as digital prints, Pure-data sound works, and different audiovisual, multimedia, and interactive installations. The artist works using free software and develops his own programs to create beautiful fractals, digital creations and new media environments.

Claude's works show the relationship between technology and creativity using digital media, which challenges conservative positions in contemporary art because of the technological potential for social change that new media and digital art have.

Not only the dimension of New Media Art is considered in the exhibition, but Claude's works also pay attention to *Old Media*. *Old media art* category connects with the interests of Media Archaeology, which considers the operational life span of media, rather than the cultural life span determined by the functioning time of the apparatus. Media Archaeology serves of the model that archaeology uses to treat objects of the past in the present and operates against the historical analysis, which is narrative, aesthetic, cultural and symbolic (according to Lacan and Erns Cassirer). Moreover, MA analysis includes non-only symbolic culture, such as computing, signal processing, electro-technical, and the layers in media below the symbolic order.

According Giulio Lughì "*Digital media are today in a state of transition: on the one hand, they look towards the past, showing their ability to recover and give new functions to all the wealth of knowledge deposited on analogic media. On the other hand, towards the future, developing completely new forms, which are based on characteristics that analogic media did not possess: modularity, variability, programmability, interactivity*". This definition fits towards the conceptual ideas behind the exhibition, which ensures the works selected reflect the needs of digital media and their apparatus.

This exhibition wants to express the essence of digital media which, according to Sarah Cook and Beryl Graham, is now freeing artistic practices from established customs: from production to exhibition, to fruition, to curation, to the actual conceptualization.

Claude's exhibition also encourages a «physiological» artistic renewal through programmed art, computer art, and digital art. The digital works that the artist has created induce to interactivity, being the artworks based on mathematical calculations, the result of the influence of science and the practice and use of coding. Through interactivity, which affects the creative processes, the code becomes able to receive an input, performs calculations, and returns an output: the code becomes practicable and accessible. Within different interactive multimedia forms, audiences will experiment about code and interactivity. Moreover, this new paradigm of simulation allows the perception of the space as a mediated code through the projection of graphics, replacing the traditional paradigm of static and passive representation. Interactive installations generate improvised performances by the visitors acting following the aesthetics of code and configuring its experience.

Moreover, Media Archaeology's scope which considers processes such as digitalization, algorithmically calculations, and other computing techniques, are presented in the exhibition under

the digital, mathematical, and computing culture to represent the numerical sublime as a solution to Foucault's criticism on the subjective processes of archival in Western culture, foundational to Biopolitics. According to Wolfgang Ernst, "*Media Archaeology suspends our subject-centred interpretation*". However, this consideration obliterates the current state, where the development of algorithms for AI is still a biased process.

Within the exhibition, the audiences will gain a numerical and aesthetical experience by combining elements of computer science, performance art, music, technology, fractals, maths, and software programming.

#### Bibliography

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*Text by Laura Netz, curator.*