bitforms gallery

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Zero 10

This presentation proposes a dialogue between generative sculpture, data-driven imagery, and contemporary landscape studies, bringing together works from Daniel Canogar's *Diorama*, *Blaze*, *Levels*, and Quayola's *Storms* series. Together, these artworks examine how technological systems mediate our understanding of nature, ritual, and visual experience, translating invisible infrastructures into tangible aesthetic forms.

Daniel Canogar's *Diorama Series* consists of generative sculptures that respond in real time to environmental and climatic data. Drawing formal inspiration from traditional museum dioramas, this work instead presents nature as a dynamic, data-driven condition. *Diorama I* reacts to live alerts related to meteorological events and natural disasters, sourcing data from the Global Disaster Alert and Coordination System (GDAC), an initiative supported by the United Nations and the European Union. The horizontal, beam-shaped sculpture evokes minimalist sculpture while functioning as an optical device, activating a play of light, shadow, and reflection across embedded LED screens. Using an archive of online videos depicting snowstorms and desertification, the work modulates speed and intensity in direct response to incoming alerts. As global activity increases, the imagery becomes more animated; as alerts subside, the visuals slow. Through this translation of abstract data into a living visual field, *Diorama I* transforms statistical information into an evolving digital landscape.

Blaze I explores the symbolic and historical resonance of the fireplace as a site of gathering, warmth, and shared attention. Composed of continuously streaming videos of fires found online, the work draws a parallel between ancestral flames and contemporary screens. In the digital age, screens have become our communal hearths—flickering surfaces around which narratives are consumed and connections are formed. The sculpture's fractured, industrial form suggests both collapse and transition, evoking the dismantling of industrial paradigms and the emergence of a screen-based social order. Referencing minimalist sculpture while embracing technological simulation, *Blaze I* questions how intimacy and ritual persist within digitally mediated environments.

Levels addresses the cultural, infrastructural, and psychological impact of video games, drawing live data from online game-streaming platforms. Focusing on side-scrolling games, the work adopts a compact, tiered sculptural form that suggests both progression and constraint. Its stacked structure recalls architectural density while alluding to the gamified notion of life as a sequence of levels to be climbed and conquered. By linking video games to the 19th-century panorama, *Levels* highlights a shared cartographic impulse: to map, internalize, and master visual space. The work raises questions around addiction, visual control, and the legacy of conquest embedded within contemporary entertainment systems.

Works from Quayola's *Storms* series extend the exhibition's inquiry into landscape and abstraction. Generated from ultra-high-definition footage of stormy seas in Cornwall, England, these computational works reinterpret the tradition of plein air painting through algorithmic processes. Inspired by artist J.M.W. Turner, the series transforms natural forces into dynamic digital vectors. The prints *Storm #04__K16M3_23886* and *Storm #04__K16_02823* capture suspended moments within an ongoing computational procedure, where pictorial forms unravel toward abstraction. These images function as paintings made of pixels, blending historical memory, algorithmic vision, and sensory perception.

Together, the works in *Data Landscape* articulate a contemporary vision of nature as something sensed, processed, and understood through technological systems—inviting viewers to reflect on how data, screens, and algorithms quietly shape our perception of the world.