

bitforms gallery

Daniel Canogar & Quayola

This proposal brings together generative sculptures and computational images that translate live data, streamed content, and natural phenomena into evolving visual forms. Daniel Canogar's *Diorama*, *Levels*, *Zero Day* and works from Quayola's *Storms* series explore how contemporary technologies reshape our relationship to nature, ritual, and visual culture. Drawing from real-time disaster alerts and ultra-high-definition footage of stormy seas, these artworks transform abstract systems into sensory experiences. Positioned between sculpture, screen, and painting, the works reflect on how attention, meaning, and collective experience are produced in an era governed by data flows and digital mediation.

bitforms gallery



Quayola

Storm #04__K16_02823, 2022

Inkjet on hahnemühle paper

28.4 x 37.8 in / 72 x 96 cm

Edition 1 of 1, 1 AP

\$18,000.00, framed



Quayola

Storm #04__K16M3_23886, 2022

Inkjet on hahnemühle paper

28.4 x 37.8 in / 72 x 96 cm

Edition 1 of 1, 1 AP

\$18,000.00, framed



Quayola

Storm #08, 2021

Video (color, sound), media player, screen

Dimensions variable, landscape orientation

14 min 57 sec, loop

Edition 1 of 3, 1 AP

\$ 35,000.00, screen
additional



Daniel Canogar

Diorama I (Short), 2025

Metal structure, led panels, electronic components, computer, generative custom software, internet connection

11 3/4 x 7 7/8 x 45 5/8 in / 30 x 20 x 116 cm

AP 1, Edition of 1, 1 AP

\$ 36,000.00



Daniel Canogar

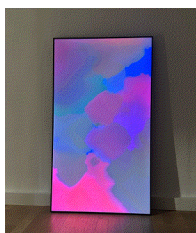
Levels, 2025

Metal structure, led panels, electronic components

34 1/2 x 7 1/2 x 12 1/4 in / 87.5 x 19 x 31 cm

Edition of 5, 2 AP

\$ 52,000.00



Daniel Canogar

Zero-Day, 2026

Screen, computer, generative custom software, internet connection

Dimensions variable, portrait orientation

Edition of 7, 2 AP

\$ 48,000.00

bitforms gallery



Quayola

Storm #04_K16_02823, 2022

Inkjet on hahnemühle paper

28.4 x 37.8 in / 72 x 96 cm

Edition 1 of 1, 1 AP

\$18,000.00, framed

Storm #04_K16M3_23886 and *Storm #04_K16_02823* are a series of prints that further Quayola's research on the tradition of landscape painting, exploring its pictorial substance through advanced technologies. Ultra-high-definition footage of Cornwall's stormy seas served as the dataset that generates this suite of videos and prints. This work depicts a halted moment from a computational procedure where pictorial forms untangle on the canvas and crumble towards abstraction.

bitforms gallery



Quayola

Storm #04_K16M3_23886, 2022

Inkjet on hahnemühle paper

28.4 x 37.8 in / 72 x 96 cm

Edition 1 of 1, 1 AP

\$18,000.00, framed

Storm #04_K16M3_23886 and *Storm #04_K16_02823* are a series of prints that further Quayola's research on the tradition of landscape painting, exploring its pictorial substance through advanced technologies. Ultra-high-definition footage of Cornwall's stormy seas served as the dataset that generates this suite of videos and prints. This work depicts a halted moment from a computational procedure where pictorial forms untangle on the canvas and crumble towards abstraction.

bitforms gallery



Quayola

Storm #08, 2021

Video (color, sound), media player, screen

Dimensions variable, landscape orientation

14 min 57 sec, loop

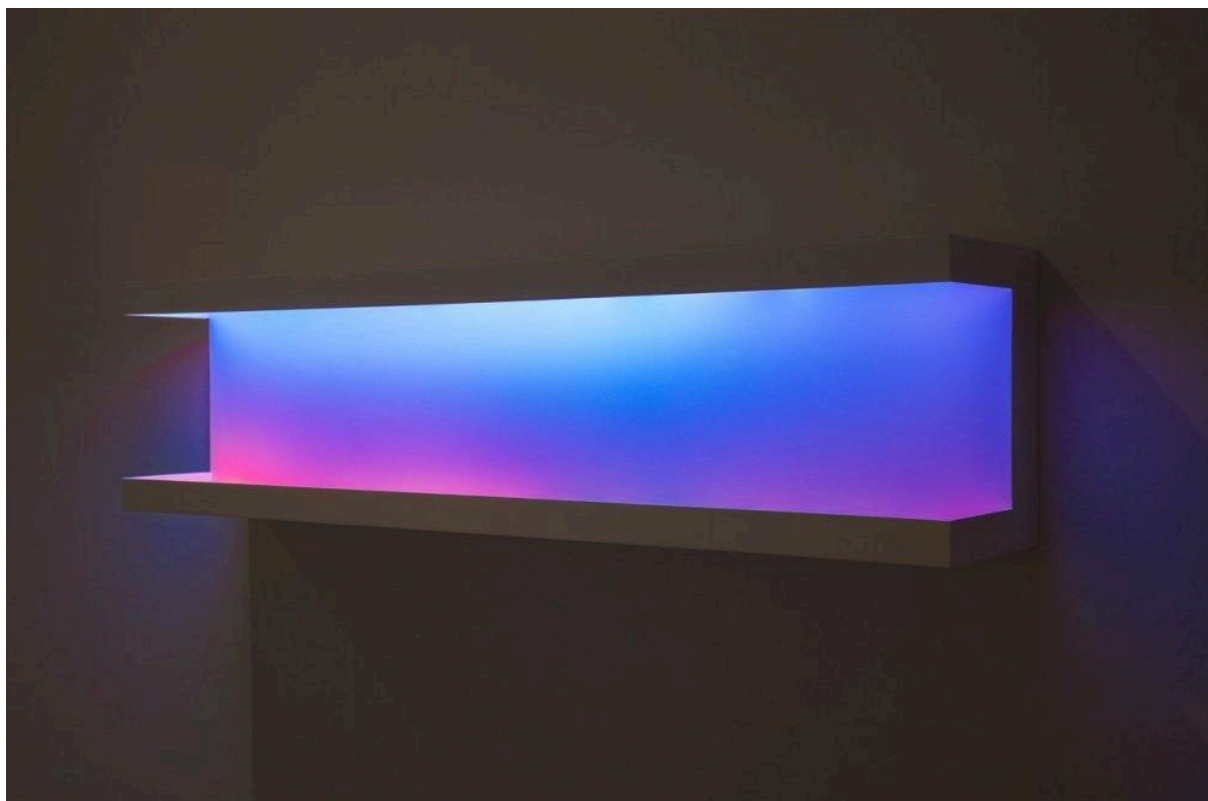
Edition 1 of 3, 1 AP

\$ 35,000.00, screen additional

Video Documentation: <https://vimeo.com/642073628>

Storms 1-8 focus on the pictorial substance of plein air studies with tools of advanced technologies. The action, color, and choreography of each artwork is generated by a dataset sourced from ultra-high-definition footage of stormy seas in Cornwall, England. For Quayola, as well as master painters of the past, nature is a universal space to be explored when seeking a connection with reality. The aesthetics of *Storms* take inspiration from the likes of J.M.W. Turner, though the artist's intention is not mimetic. Quayola implements digital vectors fueled by algorithms to transform stillness into sudden waves. The resultant kinetic force teems in an exasperated flow between the natural and digital sublime. Artworks in this series paint themselves over time, blending mnemonic, historical, and retinal knowledge to comprise a painting made up of pixels.

bitforms gallery



Daniel Canogar

Diorama I (Short), 2025

Metal structure, led panels, electronic components, computer, generative custom software, internet connection

11 3/4 x 7 7/8 x 45 5/8 in / 30 x 20 x 116 cm

AP 1, Edition of 1, 1 AP

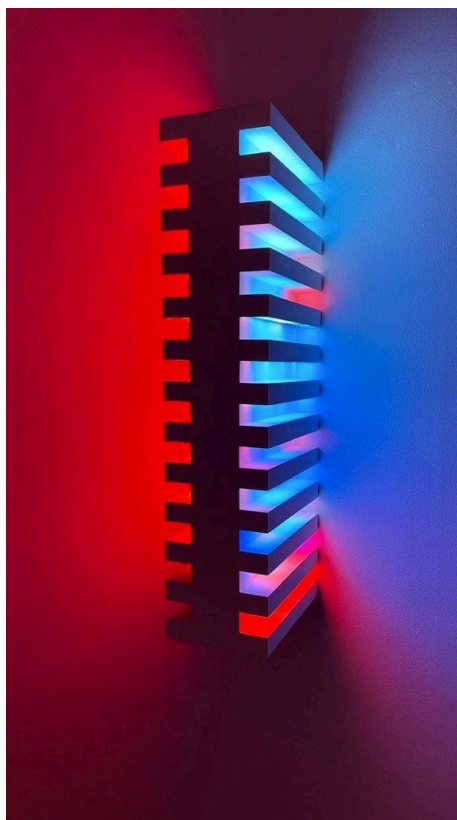
\$ 36,000.00

Video documentation: <https://vimeo.com/1125855659>

The *Diorama* Series is composed of generative sculptures that respond in real time to various forms of environmental and climatic data. Live inputs ranging from meteorological events to natural disasters are transformed into abstract visual landscapes. Formally, the series draws inspiration from traditional museum dioramas. These artificial, three-dimensional reconstructions were used to recreate natural habitats and anthropological scenes.

Diorama I reacts to live alerts related to meteorological events and natural disasters. The data is taken from an archive of videos found online of snowstorms and desertification. The speed and intensity fluctuate in direct response to incoming data; when alerts increase, the videos become more animated and alive; when alerts drop, the visuals slow down, becoming more subdued. Sculpturally, the horizontal beam-shaped artwork evokes a minimalist sculpture. It also becomes an optical device that contains a play of light and shadow, reflections off LED screens embedded within the sculpture. By translating abstract data into a visual experience, *Diorama I* transforms statistical information into an evolving digital landscape.

bitforms gallery



Daniel Canogar

Levels, 2025

Metal structure, led panels, electronic components

34 1/2 x 7 1/2 x 12 1/4 in / 87.5 x 19 x 31 cm

Edition of 5, 2 AP

\$ 52,000.00

Video documentation: <https://vimeo.com/1117012174>

Levels is a generative artwork that explores one of the most influential forces behind the growth of the internet: video games. The piece draws data from platforms for live game streaming. Online gaming has played a key role in shaping digital culture and its infrastructures, while also generating significant issues around addiction and compulsive behavior in users. The work focuses particularly on side-scrollers, a genre of video games where the player progresses horizontally across evolving landscapes. Structurally, *Levels* takes the form of a compact, tiered sculpture, suggesting both sculptural density and psychological constraint. Its stacked shape evokes the architecture of a multi-story building, reinforcing the sense of vertical progression and containment. The form also alludes to the gamified notion of life as a sequence of levels to be climbed, passed, or conquered. The piece draws a connection between video games and the 19th-century panorama, exploring similarities between these modes of visual entertainment. *Levels* explores the cartographic impulse at the heart of gaming. As players advance through a digital world, they internalize its layout, learning every turn, platform, and hazard. This act of mapping becomes a form of conquest: to know the terrain is to control it. In this sense, the artwork aligns with traditions of visual mastery and exploration, putting forth questions about how vision, entertainment culture, and forms of visual domination continue to evolve through the architectures of digital culture.

bitforms gallery



Daniel Canogar

Zero-Day, 2026

Screen, computer, generative custom software, internet connection

Dimensions variable, portrait orientation

Edition of 7, 2 AP

\$ 48,000.00

Video documentation: <https://vimeo.com/1138536115>

Zero-Day is a generative artwork that draws data from websites that gather information related to cyberthreat intelligence. The term “zero-day” refers to a security flaw discovered without warning. The piece conveys the urgency generated by these events through an animation that displays horizontal and vertical streams of text that vary depending on the information processed. The artwork explores the tension between our desire to be connected and navigate the web freely, and our need to establish borders, limitations and protections.

The piece draws inspiration from psychological ink blot tests, becoming a sort of Rorschach test for a society constantly under the threat of cyberattacks. The stains, blurs, and flowing marks suggest both containment and expansion: *Zero-Day* reflects our overprotectiveness and suggests the necessity of releasing that control in the face of unpredictability. *Zero-Day* draws from traditions of abstract Chinese ink art, as well as the fluidity of watercolors. Other influences include Spanish baroque landscape paintings and psychedelic aesthetics. Within the animation displayed, text transforms into vaporous, colorful forms that mirror the ideas and emotions the work conveys. The artwork represents an evolving digital landscape of vulnerability, protection, and the invisible threats that affect our interconnected society.