Claude Heiland-Allen

Digital Art

Computer Graphics

Free/Libre Open Source Software

Claude Heiland-Allen exhibition consists of diverse works such as digital prints, Pure-data sound works, and different audio-visual, 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.

According Giulio Lughi "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 DAF Digital Analogue Festival, which ensures the works selected for Claude's exhibition reflect the needs of digital media and analogue 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, internet art, net art, web art, and digital art. The digital works that the artist has created induce to interactivity, being his artworks and experimentation based on mathematical calculations, the influence of science and the 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.

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

Text by Laura Netz, curator at SEF Sonic Electronics Festival

Bibliography

Sarah Cook and Beryl Graham. Rethinking Curating: Art after New Media. MIT Press, Cambridge MA (2010).

Giulio Lughi. Digital Media and Contemporary Art. Mimesis Journal. MJ, I, 2 (2012).