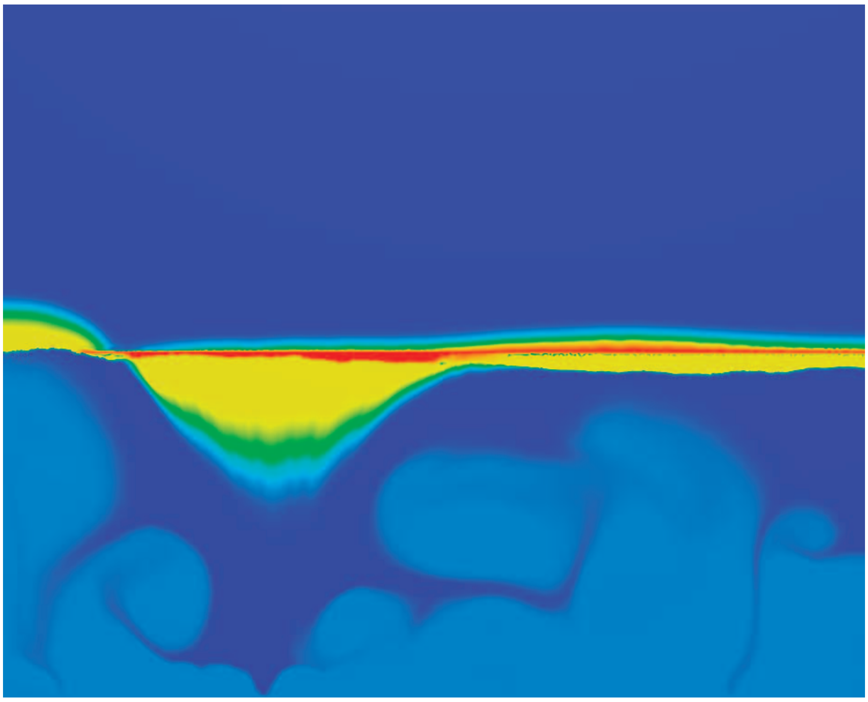

Image from the untitled simulations, 2018. (© Alan Bogana)

MISINTERPRETING LANDSCAPE

Alan Bogana

From the vantage point of the Djerassi residency, the ocean appears and disappears constantly, blending in with the sky, the clouds and the fog. This "blurring" of the horizon, the indiscernibility of the surrounding elements, was very fascinating to me and became a subject of passionate discussion among fellow residents.

Being on the West Coast of the United States for the first time, I started to imagine how this unique environment must have inspired artists of the "Light and Space" and "Finish Fetish" art movements that originated in California in the 1960s. Their use of translucent materials has long been an inspiration for my work.

In my art practice I've been exploring not only the unique ways in which computer graphic simulations relate to reality and the perceived environment but also how they can unveil an extended mimesis of nature.

In April 2018 I projected a video work onto the facade of the Grand Palais in Paris. It consisted of site-specific digital simulations made with computational fluid dynamics software. I used the architectural features of this Art Nouveau building as boundaries and obstacles within which digital fluids, based on air and water, flowed. As the simulations and fluids drifted, vortices emerged that were rendered visible on the facade.

At Djerassi I continued this body of research by developing a new series of simulations that would arbitrarily interpret schematics of the mesmerizing coastal landscape in order to generate new digital landscapes. Although the colors of the Djerassi simulations had a quantificational function, I use them in a figurative manner, inspired more by computer blindness than computer vision. While remaining in the realm of the digital, these abstract images invite the viewer to imagine their own unforgettable landscape.

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Photo still of *Turbulent Drifts*, 2018. (© Alan Bogana)