

# **From Analog to Digital - Exploring Organic Forms in New Media Art: Experimental Collaborative Art Studio.**

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This proposal is an original artistic-curatorial project focused on the experience of immersion and co-creation. It presents a nature-artistic space where scientific and artistic practices intertwine, bringing to life the images of digitized metamorphic beings within objects and images. This research serves as a living laboratory, fundamentally addressing the pressing issue of climate change, which highlighting impermanence, our vulnerability, and interdependence.

The project engages all participants in the discourse on sustainable development and ecology, rethinking the role of humanity and raising important questions: How is our understanding of life evolving? What responsibilities do we have towards the planet and other forms of existence? How might the world look in the near future in the face of climate change?

Themes of that transformation and also relationships with new technologies in the context of ecological change have become especially prominent following the Covid-19 pandemic, as evidenced at the 59th Venice Biennale, "The Milk of Dreams," in 2022. The curator of the biennale, Cecilia Alemani, underscored the importance of three thematic areas: the representation of bodies and their metamorphoses, the relationships between individuals and technology, and the connection between bodies and the Earth.

Drawing inspiration from the artistic explorations showcased at this biennale, I am creating an experiment as an artistic –curatorial work, where creative and research processes, along with art practices, are affirmed as a medium itself organized within an interdisciplinary space of live performance. In this context, each participant plays their role, creating a unified living space that establishes connections with elements of the natural and cultural ecosystem of the Mediterranean coastal park.

This work is grounded in my overall artistic-curatorial practice, which connects the creative process with the context of place, considering its geographical location and cultural-natural aspects. Consequently, the transformations occurring within the art practices themselves, as well as changes in the social and natural environments in which these practices evolve, are analyzed, facilitating the exchange of knowledge and culture.

This project illustrates how interdisciplinary (art-science) interactions; immersive experiences, knowledge exchange, and the integration of digital technologies alongside traditional techniques influence the perception and redefinition of space and context, shaping the socio-cultural environment.

The principles of the project are built upon foundational theories of perception, which demonstrate the importance of not only the visual aesthetic component but also the cognitive

processes, acquired information, and existing experiences and knowledge in shaping our understanding of reality.

The experiment is built on perception and includes several aspects related to empirical experience:

- Spatial immersion
- Tactile work with forms and materials
- Knowledge acquisition and production
- Technical experiments

**Artistic practices in this experiment includes:**

### **1. Integration of New Technologies**

Changes in perception associated with the application of new technologies and mediums invariably lead to the renewal of art practices. These technologies, as seen in historical examples from the 1960s, are not only linked to hopes for improving life in various manifestations but also directly influence themes and methods of conveying information in artists' works. For instance, Andy Warhol used new media, including film and television, to explore concepts of time and repetition. His use of silkscreen printing and filmmaking challenged traditional notions of originality and authorship, reflecting the impact of technological advancements on the perception of contemporary themes and issues (Pamela Lee, "Chronophobia: On Time in the Art of the 1960s").

Today, the incorporation of technologies into art practices, such as digital art and installations, effectively engages viewers, who increasingly consider digital imagery an integral part of life. Visual images become a powerful tool for conveying complex forms and interactions, particularly regarding various experiences of bodily transformation and the transmission of socially and culturally significant critical statements by the authors.

Particularly this work showcases how, within the proposed context, artists combine new digital technologies like VR with analog photographic practices, creating a unique blend of interdisciplinarity, diverse experiences, and transcultural collaboration.

### **2. Work with a nature, in collaboration with scientists—biologists.**

This specific experience explores the theme of biodiversity along the Mediterranean coast, which, according to current observations by scientists, is experiencing a serious collapse due to the effects of rising sea temperatures to critical levels, leading to the transformation of the ecosystem. It is already being enriched and altered, creating a new, previously unseen biodiversity by mixing Mediterranean species with tropical ones and adapting them to the new climate.

Artists and researchers in this project employ various practices and technologies to work on biomodulation, rethinking organic forms and life symbioses along the coast in collaboration with biologists. This format of collective work fosters a deeper understanding and interaction with the place, activating a dialogue with it. This opens new horizons for perspectives and potential interactions.

The work will focus on conveying knowledge about natural processes and their organic properties. Through perceptual engagement and reflection, artists and scientists will explore ways of interacting with the natural world, creating new connections and making sense of ecosystems.





**The method of the living laboratory** will be based on collaborative research and workshops, engaging the audience to not only appreciate the final product but also understand the process of its creation, providing feedback for the creators.

Participants will be assigned a specific location for exploration, which, along with the interdisciplinary approach and group work, creates a situational method of interaction. This encourages active involvement of participants in the process, allowing them to develop their practices and engage in dialogue between the human and non-human, expressing their experiences through audiovisual images and narratives.

Methods of observation, analysis of the working process, and interactions will be utilized, including video recordings, notes, and interviews with artists, as well as feedback from viewers.

#### **Project Stages:**

## 1. Living Laboratory (studio)

A group works in a natural space. The established landscape for the working process begins to transform into a place for communication and interaction, based on research, art practices, and creative works, illustrating the ongoing changes occurring around us.

## 2. Exhibition

This stage presents a report on the creative and research process at the site, including installations that are in a state of constant transformation and offer interactive engagement with the audience. This illustrates the continuous processes of change in the world and nature, activating communication between humanity and natural environments.

### **Participants:**

- Main group — artists
- Group of scientists and researchers
- Audience

## 1 Group — Artists

Artists, using both analog and digital techniques, collaborate with scientists in the field of biology to develop new working methods and open up perspectives in image creation.

### **Examples:**



**Manel Bufaluy** in his work «Porous Microlandscapes» explores the intersections between digital sculpture and forms of life in wetlands.

His series «Catedrales de barro» represents a gesture of resonance rather than contrast. These ceramic sculptures, created using 3D printing and virtual reality, are inspired by the instinctive architecture of the animal world—such as termite mounds, hives, and nests. Manel offers a symbolic form of habitat in wetlands, where these forms act as trans-species totems, uniting animal intelligence, digital intuition, and the mineralogical memory of clay.

By placing his works in wetlands, he does not impose a specific location on them but allows for a dialogue with the biotope, including the slow-moving water, reeds, and the invisible cycles of migrating birds. These pieces, born from digital gestures, confront elements of nature—the salty wind and the ancient whispers of a sustainable ecosystem. This interaction creates a new

sensitivity: the sculpture becomes not just an object but an agent that activates relationships and reflects what still pulses within us in the age of machines.

Moreover, these "cathedrals" become sensitive interfaces, raising questions about how to build with and from the landscape, and how to present symbiotic forms of presence. In their ephemeral appearance in Marjal, they become material rituals, inviting the viewer to contemplate other forms of architecture—less heroic, more porous, and more attuned to the hidden rhythms of the living world.

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**Alexandra Knie** in her work "Bio-Fusion experiments and clones" investigates synthetic fibers and natural organic elements that merge into models of hybrid textile material through scientific methods and metaphors. The work consists of an analog component and its digital clones. In the video *\*Little Collection of Bio-Fusion Clones,\** algae are treated with synthetic fibers through machine embroidery and then 3D-scanned to model interfaces between art and botany within a scientifically-informed digital laboratory, free from empirical logic.

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**Alessandra Carosi** examines the process of collaboration with natural elements such as water, salt, algae, sand, stones, and light, perceiving them not as passive materials but as co-authors of her works. Using experimental analog techniques such as photograms and luminescent prints, she allows these substances to interact directly with light-sensitive paper, taking into account chemical reactions, unpredictability, and the transformation of materials. Working on-site and in a darkened laboratory, Alessandra creates conditions in which matter can speak and express itself, forming an emotional landscape arising from the collaboration between body, environment, and elemental forces.

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These two components create vibrant relationships between the real and the virtual, the scientific and the artistic, the natural and the textile, engaging the viewer in a new perception of art and nature.

#### Conclusion of Artists' Work Analysis

Ultimately, we see that each participant has transferred into their practice what they captured while working in this space, creating principles of interaction and using visual, perceptual information, and knowledge of the place, technologies, and techniques to create a living and expressive image.

#### 2 Group - Audience

The audience becomes active participants, deepening their understanding and emotional connection with the work. This interaction enhances their grasp of the pieces and raises awareness of innovative perceptual effects.

Using approaches like augmented and virtual reality, viewers can interact with the works, creating an immersive experience that enriches their understanding of ecological issues.

The resulting interactive pieces contribute to shaping beliefs about sustainable development, engaging the audience in discussions on the importance of caring for nature.

Visual communication methods enhance this experience by combining sight, sound, and touch, making information transfer more intuitive and accessible.

### 3 Group - Scientists

Scientists and researchers involved in the process work with existing knowledge, enriching the workspace with information that indirectly contributes to the formation of new ideas and meanings. By interacting with artists, they apply their theories and methods while revisiting theoretical frameworks and conclusions.

These practices and their outcomes can stimulate the scientific community. Biological modulation presents new questions for researchers to explore opportunities and solutions.

### Conclusion

Digital technologies enable artists to create vibrant and interactive works that significantly influence audience perception. Engaging viewers in dialogue becomes a key aspect of this process.

Continuous improvement of visual communication methods fosters diversification and multidimensionality, enriching the experience of interacting with artworks. Grounded in human sensory systems—particularly visual and auditory—various digital media synergies combine sight, sound, and tactile sensations, making information transfer more intuitive and user-friendly. Thus, new techniques and mediums, along with direct contact with nature and active audience involvement, open new horizons for understanding and addressing pressing ecological issues through art.