

## Zach Artist statement

<http://zach.li/>

I am a generative artist who writes code to make images, animations, and interactive works. My background is in painting and printmaking, and that informs my process. Although I work with computation, which is a medium often described as cold and inhuman, I try to make works which are organic, which convey humanity and which make me feel something with the hopes that others feel something.

I tend to focus on graphical forms, such as color, texture, pattern, light and rhythm. I'm concerned with optics, how we see, and more primordial graphical forms. It's not uncommon to be told that my work reminds people of ocular migraines (something I've never experienced) which I think it's a product of this intense interest in images and how we see.

For the last 9 years, I've done daily sketching where I make something new every day. I try to work completely freely, free of expectation, free of concern, free of doubt and free of any specific direction. I want to see where the wind blows me. It's often times when sketching when I get the most lost or feel the most bored that I discover something truly new.

I teach, and teaching informs my practice. In my classes we look at works by my heroes and heroines such as Vera Molnar, Lillian Schwartz, Jason Salavon, Woody and Steina Vasulka, and Muriel Cooper, and my students attempt to recreate their works. I try every day to see the world as freshly as my students to do. To see how they see an artist they've never met before. I sometimes feel like a vampire since they give me so much energy. I try to bring that feeling of newness, of discovery, of wonder to my artistic practice.

These images are part of a series on ripples. I'm specifically interested here in trying to capture something organic about how water moves and how we can convey the feeling of radial energy in an image.

I'm inspired by nature, I spend a lot of time observing and often times feeling overwhelmed with the idea that these things I see could never in a million years be recreated with code, but I feel like my job is to try to capture the "feeling" in code. Can I discover some essences, some truth, using algorithms and computational expression.

I write shader code, which means I'm using a kind of narrow language that's developed for computer graphics hardware. It's wonky and limited but it always forces you to think about images in a completely different way than most traditional computer graphics which is accretive and built on drawing commands. When I write shader code, I can more easily explore light, texture, color and subtle behaviors.

My shader code is a mess. I tend to just try one thing after another, and bring the volume knob up to eleven. I try to change and change and change an image to see what essential truth remains.

These images, are my truth of ripples. I save images when they make me feel something, when they surprise me, when they confound me, when they show something meaningful, with the hope that they do so for others.