

An exciting aspect of computer imagery is that its creative process has many different approaches. The exact approach is different depending on the system and on the artist, but this process usually involves a hybrid of disciplines from the sciences and the arts that the artist calls upon.

Although I had a background in drawing and painting, I first approached computer graphics as a programmer. This was mainly because I could program, and I didn't have any software that did what I wanted the computer to do. Even when powerful software became available to me, I still found reasons for supplementing it with my own to create my artwork. I realized that this course was taking me further away from traditional processes of artwork, but I was also having fun.

Therefore, I decided that I would spend my time to develop my skills of using and programming the computer, rather than the skills of drawing and painting. This choice was not a choice between different media, but a choice of methodology. I did not choose the computer over photography or painting, since I can still do either on the computer.

I like to work on the computer, because I feel in tune with its principles of operation. Perhaps that presupposes some sort of logical, technical set of mind, but I'm not sure that is really the case: I don't subscribe to ideologies of "digital purity". Rather, I like to take advantage of the things the computer does well. I like the way that the computer can realize many things in real-time, which makes some people lazy, but also allows more options before finalization. I like to program the computer, because of the control that I can achieve in my work. On the other hand, much of what I program involves some amount of serendipity, whether from a random-number generator, from the combination of techniques, or from some un-repeatable user interface.

In short, I see the computer as a tool which defines the method of working, more than a tool which defines the form of a work. Individual software tools do that.