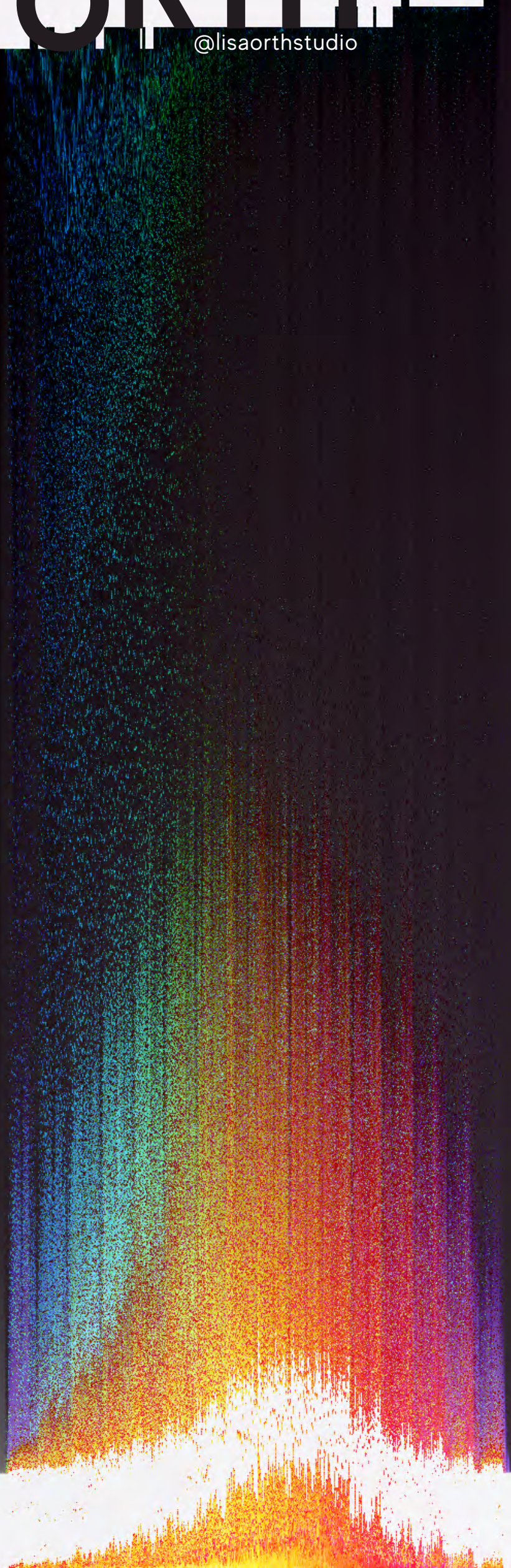
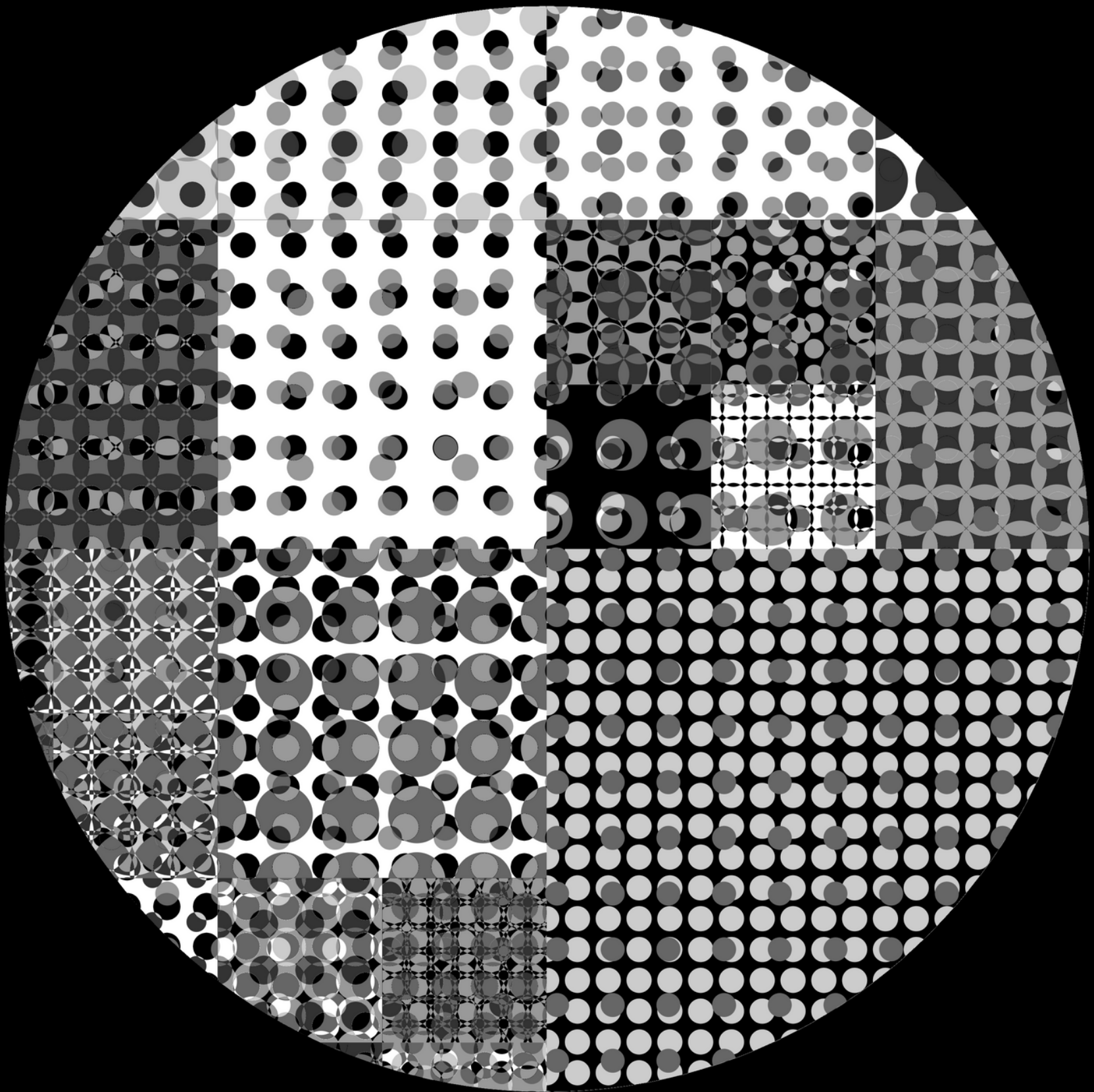


#38

LISA ORTH

@lisaorthstudio





LISA ORTH

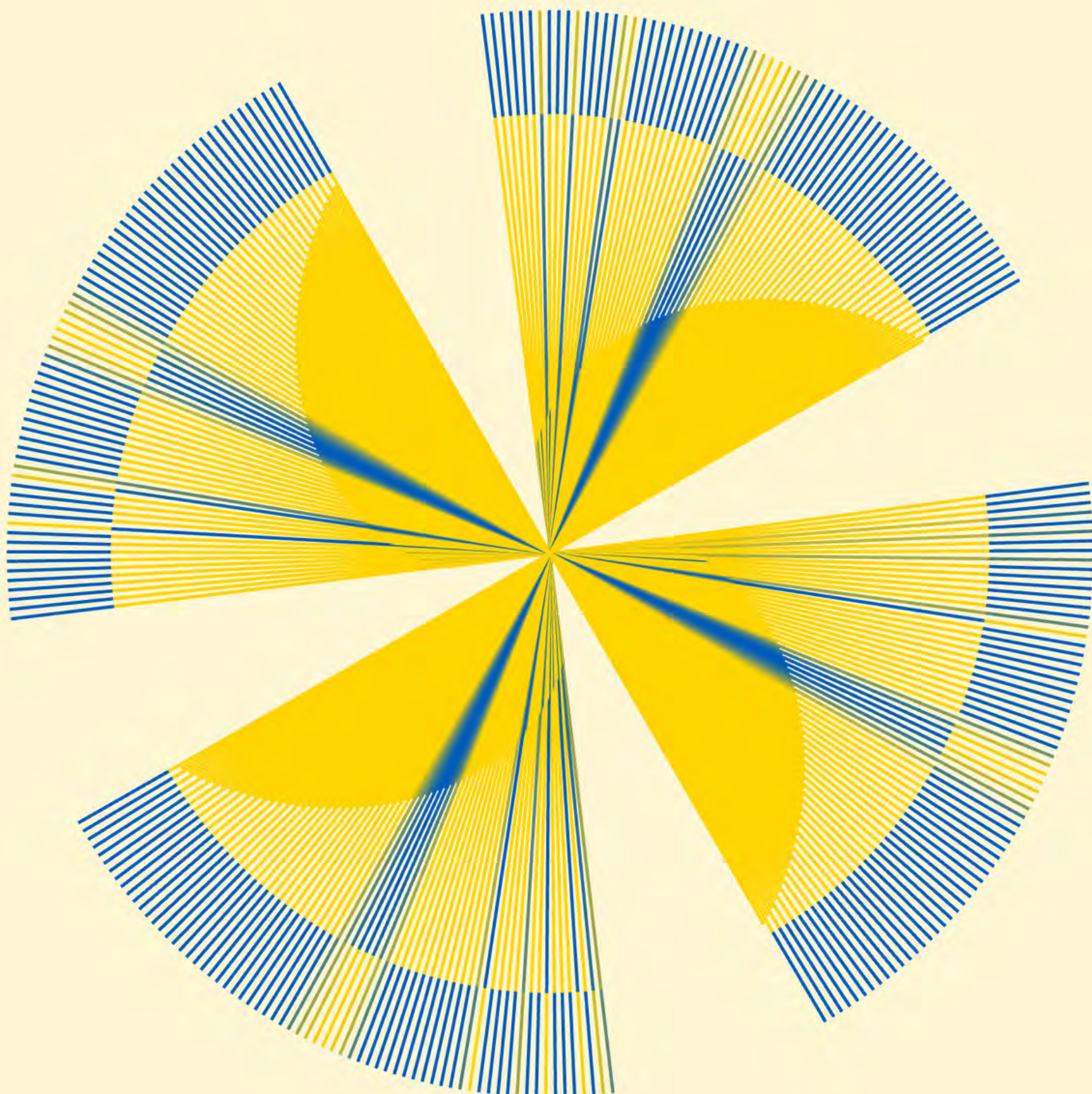
Where to start? Lisa Orth is a living legend of generative art. She is also a renowned tattoo artist, and the graphic designer famous for developing Nirvana's iconic logo. In other words she's a polymath, incandescent with creative energy.

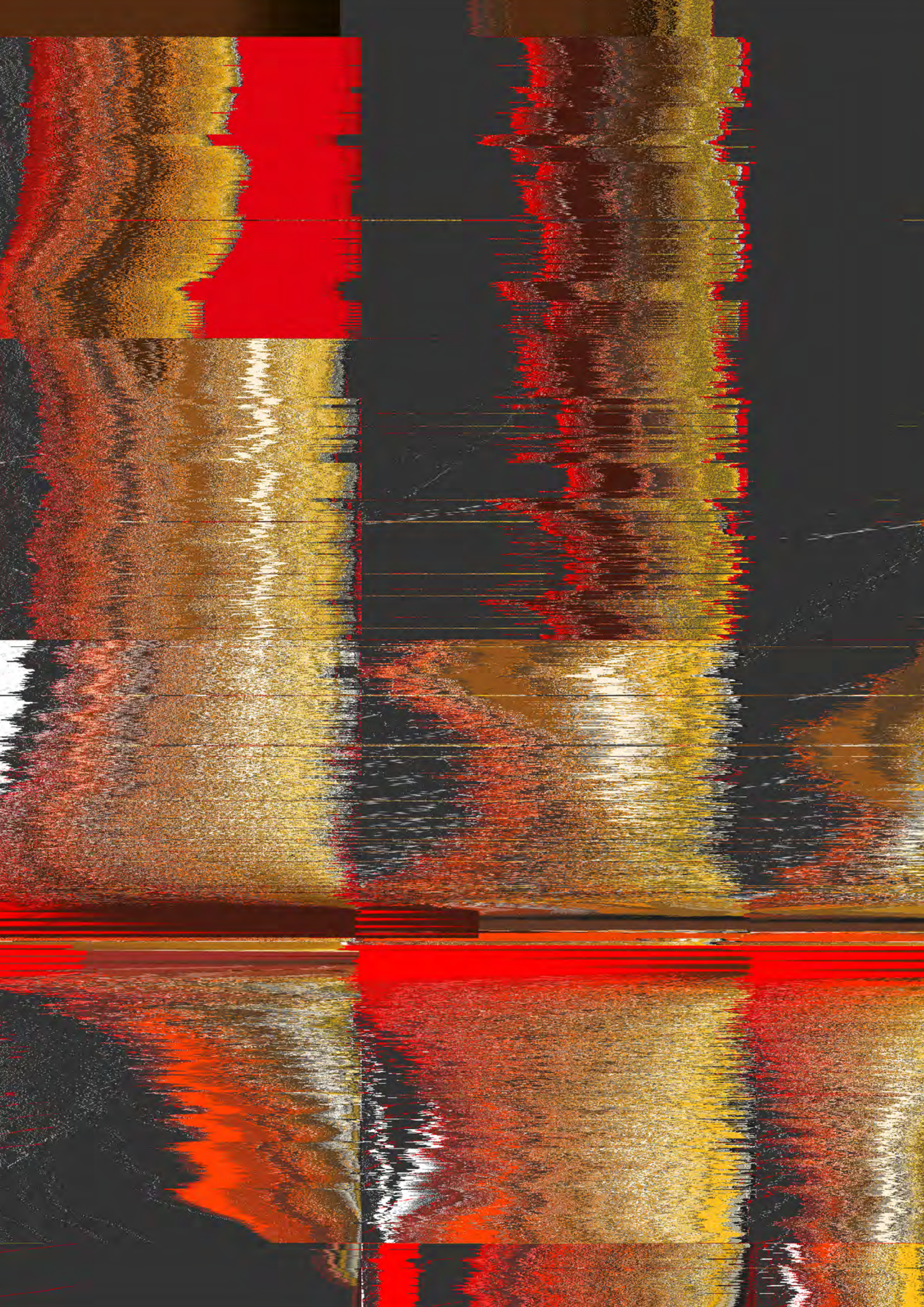
Lisa memorably describes art as "collaborating with the universe". Full of colour and subtle energy, her generative pieces evoke the warp and weft of threads on a loom, the creases in folded origami, and the grooves of vinyl records. It is as if she seeks to capture the creative process itself, to express the experience of bringing art into being.

These are images that invite us to follow a sound wave or a thread into a visual labyrinth. Their vivid intricacy gestures at universal mysteries, which Lisa seeks not to solve but to celebrate.

THE WHAT, THE WHY

As a child I was compelled to try my hand at everything possible in every artistic realm. I drew, painted, learned calligraphy, painted murals in neighbors' houses, silkscreened, covered the fence outside our house in graffiti... really anything I could experiment with artistically, I did. I was fortunate to have some really great art teachers in high school who encouraged me to take my art seriously, and pursue it as a profession. At first I wanted to focus on fine art, I was really into painting with oils and acrylics. But I knew it was going to be difficult to support myself with just painting alone, so I decided to go to school for graphic design. I got a degree, and focused on getting design work in the fields of art and music. I ended up designing for local Seattle music magazine the Rocket, and through the contacts I made there, I started doing poster and album design for local bands. I eventually ended up at Sub Pop records as their first official art director. It was there that I designed the first records and now famous logo/typeface for Nirvana. After that I started a design agency with a friend, and it was there I got my first introduction to coding. I did the creative direction for our company, and in my spare time made art and played in bands and DJ'd and put on queer dance parties... just basically had fun doing a bunch of really different creative things. In 2007 I got the chance to learn how to tattoo. I dove headfirst into it, and that became my primary artistic focus until Covid hit.

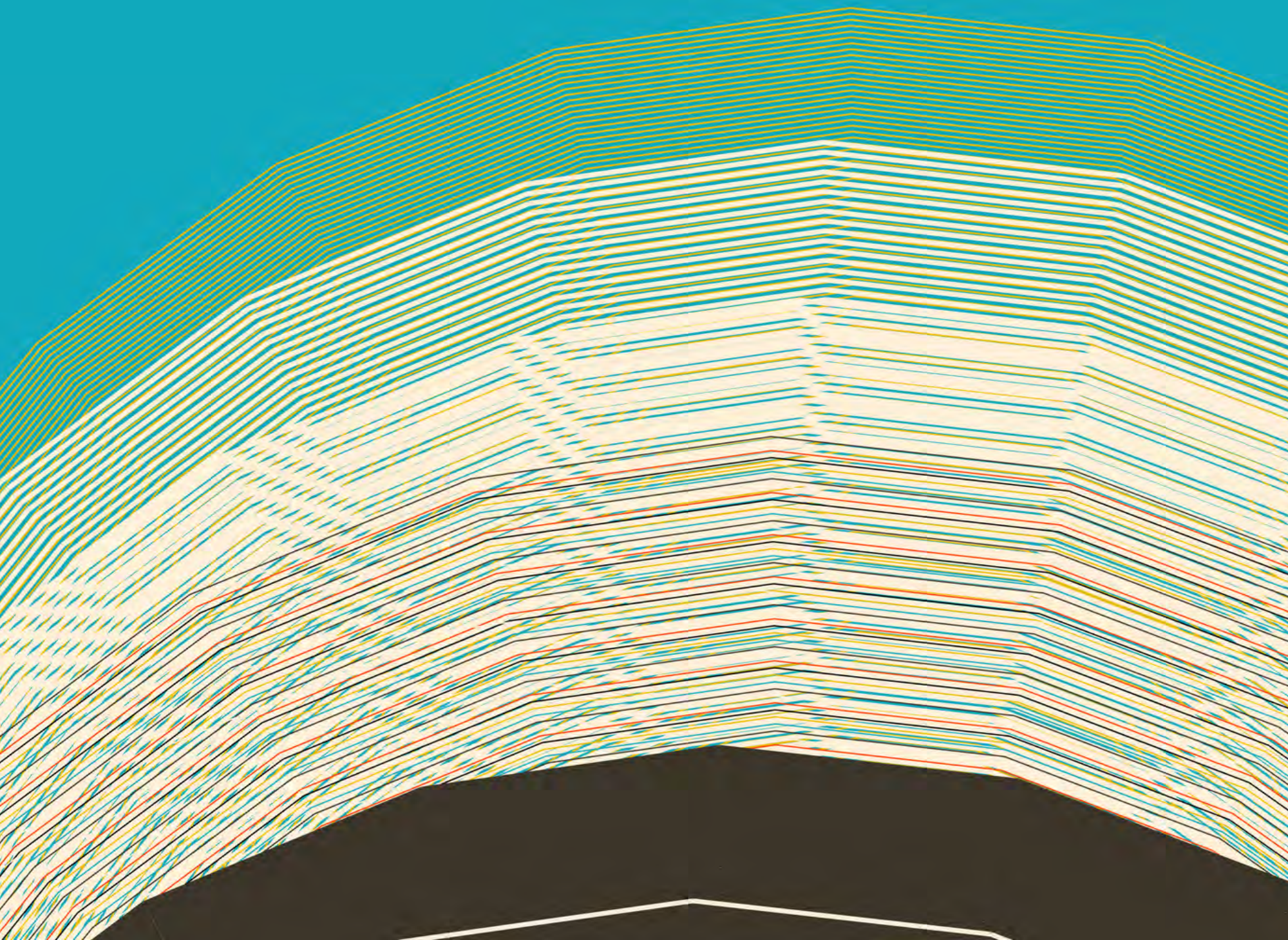




WHY NFT'S?

During Covid I had to stop tattooing because of the shutdowns, so I had all this free time to explore different creative avenues that I'd put on the back burner. As soon as I heard about NFTs and the idea of proof of ownership and royalties for digital artwork, I got so excited. I remember reading a NY Times article about NFTs featuring Joanie Lemercier, and that's how I discovered Hic et Nunc. Right away I knew something really cool was happening within the tezos community. The quality of the artwork on the platform was so impressive, and it was refreshing to see so much experimentation... I just knew I had to be a part of it.

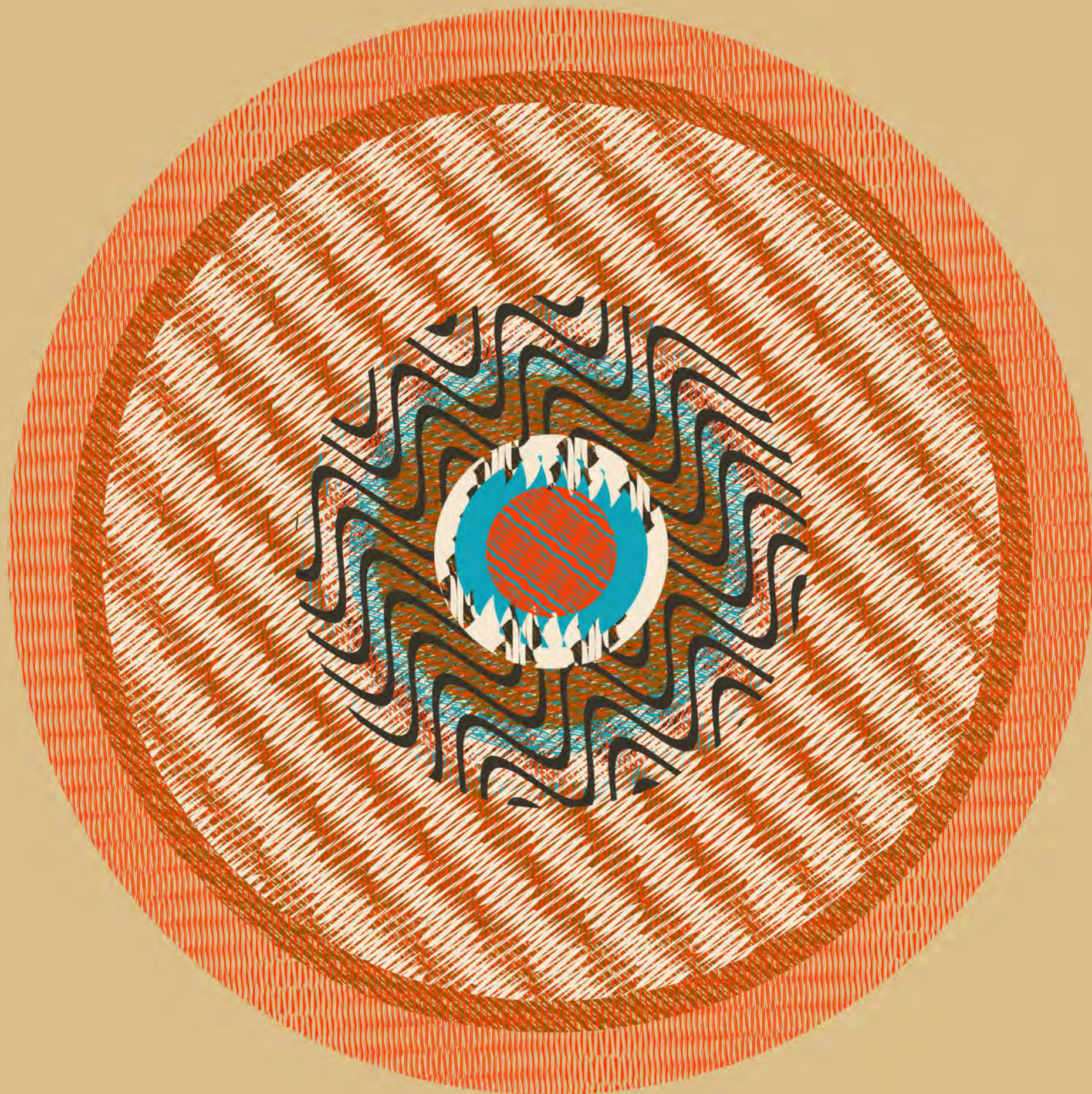
My early NFTs were digital drawings with Procreate. A little later I discovered GANs, and started making AI assisted art . I got some friends excited about the AI art, and together we formed a collective and released a series of NFTs under the name Plastic Dreams. We used Google collab and Python, and that's what initially got me interested in the idea of creating art with just code. I have this super curious mind, where if I'm interested in something I tend to dive in headfirst and immerse myself in it. That's how I got into generative art. I discovered processing and p5.js, which is a JavaScript library (created by Ben Fry and Casey Reas) that makes coding accessible for artists and designers, and I haven't looked back since.



INFLUENCES

Inspiring artists for me would include Picabia, Duchamp, Anni Albers, Sonia Delaunay, Yayoi Kusama, Ella Bergmann-Michel, Sophie Taeuber-Arp and Gego (Gertrud Goldschmidt). Also, generative pioneers Vera Molnar, Jean-Claude Marquette, Frieder Nake and Manfred Mohr. I have a deep appreciation for futurism, constructivism, suprematism, surrealism, and the raw energy of the dadaists.

I'm not sure if any of these influences come across in my own work, but I guess that's really not the point of inspiration is it? I think I'd much rather be inspired by the energy of someone's art and have mine look nothing like the inspiration. I feel like having a unique viewpoint is more desirable than carrying on the energetic string of an existing style.



In addition to visual art, I find inspiration in the energy of music. Listening to music can bring up visual ideas for me. Not quite like synesthesia, but more like I get images or feelings of images or textures from different music, and I feel very driven to bring that energy to life visually. I listen to a broad range of genres for inspiration, from beat-era jazz to electronic drone to 80's post punk or Japanese noise bands... it's all so great as far as manifesting ideas into creative energy.



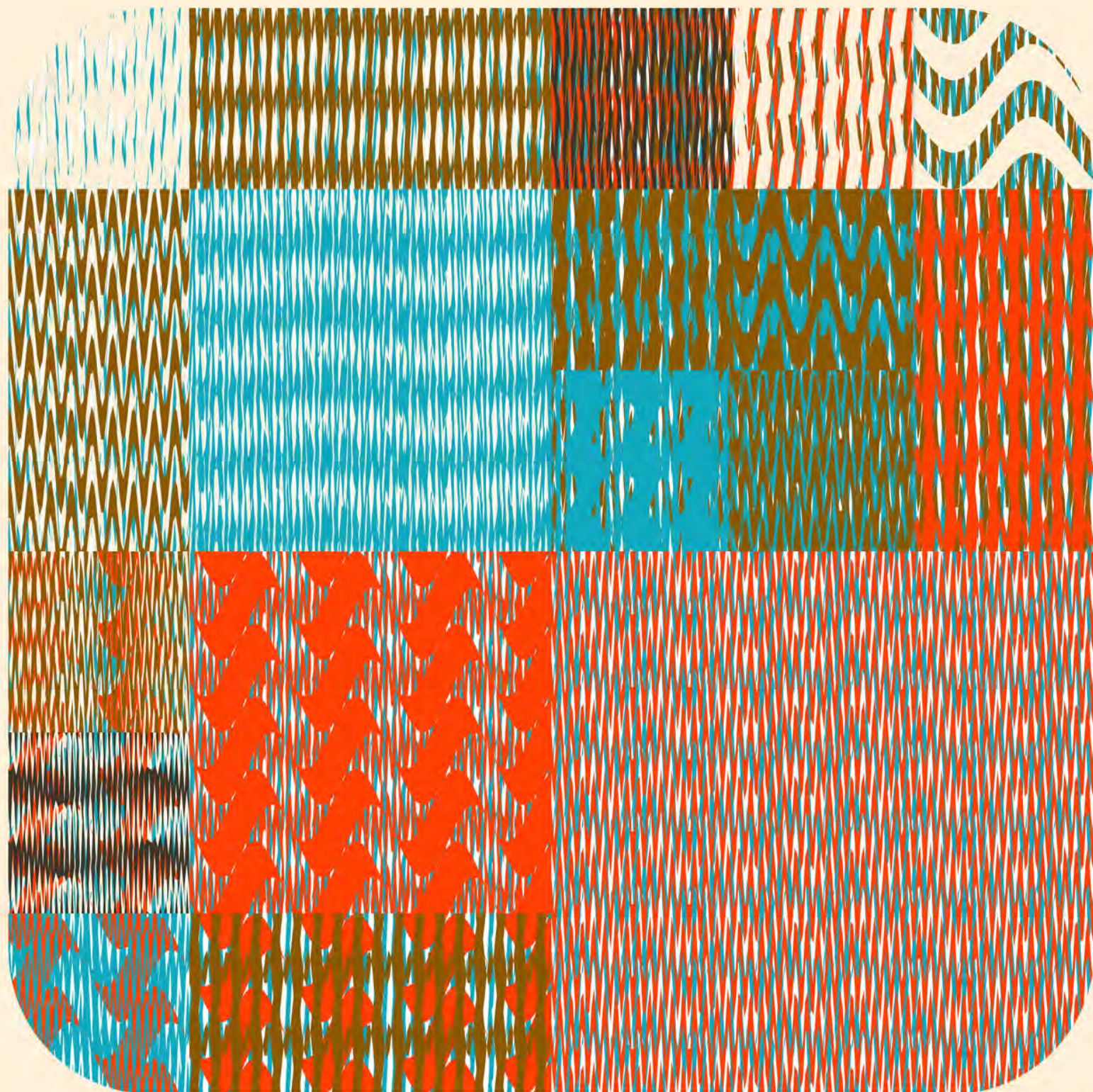
PROCESS / METHOD

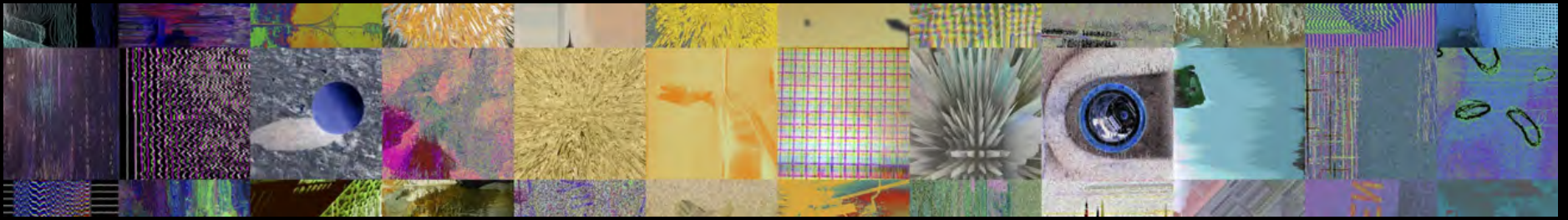
Honestly I just mess around with stuff and have fun. I rarely have a pre-set idea of where to take things, and when I do the end result is almost never what I intended. I also love to get distracted and let random thoughts take me in new directions. Sometimes I sketch out rough ideas, more often I have lists of inspirations that I use for starting points. I'll wake up in the middle of the night and send myself an email with some cryptic phrase or words to interpret the next day! I love setting a task for myself to learn something new as far as possible with code, then I'll take the p5 sketch and really mess with it. I'll change all the parameters to really extreme things, copy a line of code but reverse the order of things, just to see what happens. Sometimes I get stuff that just doesn't work at all, and other times it's pure magic. I like to learn how to do things the "right" way, and then ignore the rules. When my brain is fuzzy from working on the computer I'll paint with watercolors or acrylics, or do ink drawings, or make electronic music. I have some vintage and modular synths, effects pedals and guitars, those help to clear my mind. I have a private tattooing studio and an art studio in the same building here in Seattle, and that's a 10 minute walk from my house. I have a little home office as well. I'll do computer stuff at home a lot of the time, and anything messy I'll do at my studio.

PLANS

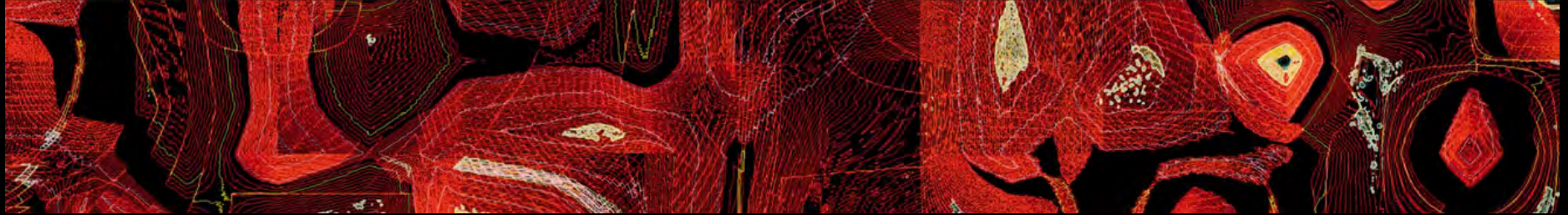
I have a multitude of projects going on all at once right now, which is pretty typical for my workflow. I have several algorithms I'm exploring and taking in different directions. Depending on how consistent the outputs are, they might be released on fxHash, or could end up as curated releases. I have some exciting collaborations in the works as well, but I'm keeping those under wraps for the time being.

There's a self-published art book project that I am also working on, and I'm experimenting with releasing prints. I would love to start doing work with plotters as well, so that's on my list for this year for sure. I really want my creative coding skills to keep evolving, so I always set aside some time during the day for learning. I feel like I haven't even scratched the surface of how much there is to know.





@neymrqz > I adore his wild creativity and free mind



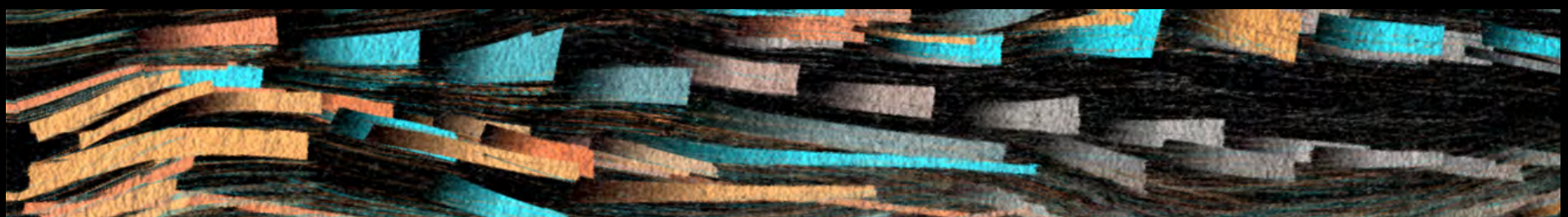
@qubibien : I have been entranced by his “Mimizu” earthworms series since the first moment I laid eyes on them



@jaimederringer : The way the colors and movement in her pieces evoke emotions is incredible



@A_Mashiro_nft: Their delicate compositional balance and subtle color play just makes me so happy



@williamapan : My mind is consistently blown by what he does with pure code, so beautiful