

Casey Edwin Barker Reas

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Casey Edwin Barker Reas, also known as C. E. B. Reas or Casey Reas, is an outstanding artist who combines art and technology [\[1\]](#). All his works are created through software. Breaking away from the idea of the computer as a mere tool, his career has been based on the notion of coding as an artistic language able to bring about new and unexpected results [\[2\]](#). In addition to creation, He is also committed to software development and teaching. He hopes that people can increasingly realize the importance of software in our lives.

Endless has always been a key point in his work. His works belong to generative art [\[3\]](#). His work usually starts with text forms or behaviors that surrounding this text form. Next, the forms or behaviors will form the elements, but the elements will be put into processes. Finally, the processes will eventually be presented as software, images, installation, performances or drawings. This procedure makes creation seem to be an extremely rational structural process, but in fact, it is irrational. [Process Compendium](#) created by him in 2004-2010 explores the relationship between images and texts that are based on the methodology mentioned above. This series of works is not just a visual thing. The audience needs to understand the process behind it. The starting point of all is to follow the principle [\[4\]](#) of one text in the same way of behavior. The principle of this text will be transferred to code, and then the code will further calculate it into an image. However, whether computers or mathematical formulas, they are always subject to their own mode of creation. So he usually uses different materials and mediums to create and show his work. In short, it is to use the same data source but respond with different physical media to interpret the same data. It can be said that the relationship

between these images is more important than their individual images. Under the choice of the author, these images were originally generated by software, then evolved into media collages, and eventually became a synthetic abstraction.

Painting has a great influence on his visual art creation. When he was about 26 or 27, he had the chance to use computer programs to create a series of microimages. [Path](#), originally created by him in 2001, recreated it in 2004. Through observing the movement of these lines, and there's a lot of little lines in that sequence. These lines follow is not their real coordinates, but their historical path. After that, he explored more possibilities for combining text and images. He has incorporated broadcast images into his work, algorithmically distorting them to create abstractions that retain traces of their original, representational function. [100% Gray Coverage](#) and [Infinite Command Team](#) is a series of works created by him in 2013. In this series, he creates an imaginary space that is different from the conventional one by creating a generative animation that disturbs, splits and distorts the given images and narratives. In a dada way to process the original material, deliberately disturb the local broadcast signal information, and subvert the accuracy and order of the software [\[5\]](#). As a result, the programmed logic is presented as a kind of geometric lattice, generating a plane illusion. This series of works can be regarded as a particle arrangement following the code. The author treats these codes flexibly and studies the relationship between these particles to see how particles of different sizes are encoded to construct images and information. A series of works produced by him using generative language has influenced a generation of artists to explore creative software.