

Using refined algorithmic approaches, my work narrates messages of persistence, fragility, and industry, often through the revelation of sequential and structural biological data.

Working in specific programming environments, I've attempted to find how applicable typical visualization tools are to answer some more biologically relevant questions. Challenges emerge when addressing questions at the interface of art, software development, the Internet, and scientific research that force me to continually create, refine, and repurpose tools. I attempt to create visually quantifiable works that provide insights towards the machinery of life.

I've studied under great computational biologists and artists like David S. Goodsell, Ph.D. and Arthur J. Olson, Ph.D. who have been vital in helping me explore the interface of painting, cinema, and molecular biology. The Scripps Research Institute has provided a fertile arena for facilitating novel computing methods to better understand and articulate complex concepts. Studying sculpture with Jon Isherwood has provided a challenging perspective on the creation of art objects from conventional mediums with digital design and fabrication techniques. Creating a narrative through a foreign language and unfamiliar code is a very challenging problem often best addressed through a visual embodiment.

The two dimensional axis of the computer screen has provided a biased environment for scientific and social information. My work pushes what information can be displayed in that context and what further information can be observed while breaking out of the constraint.

Science is the art of inquiry. An arena where refined articulation leads to novel ideas, concepts, processes, and objects. My work arouses further inquiry through the elegant derivation of quantifiable information from compelling qualitative works.

- MAX NANIS, 4.2015