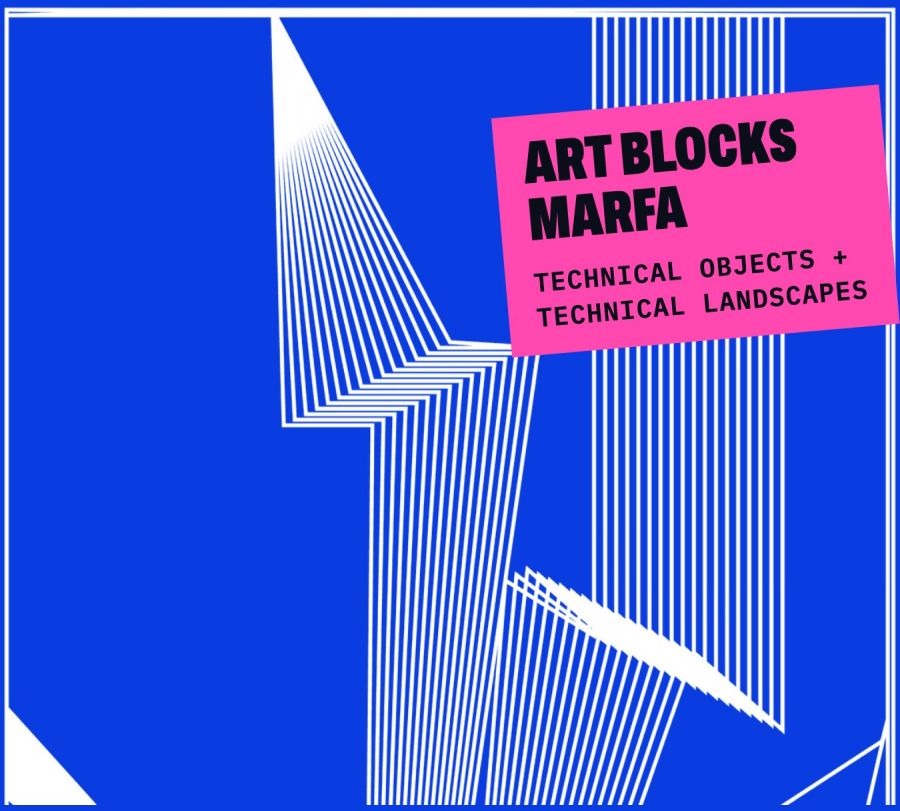
MARK WALHIMER

NO. 01 · NOVEMBER 2026



INVISIBLE LAYERS

ACCEPTANCE · CONTROL · AGENCY

ABOUT THIS MAGAZINE

WHAT CAN A MACHINE HOLD?

Invisible Layers is a monthly magazine of work I make with code, real-time systems and artificial intelligence. The name is also the subject.

On the surface the pieces are technical: seeds, frame rates, render loops, source code. Underneath they are about things that are hard to say out loud — accepting what I can't control, finding where agency begins and ends, asking what remains of a person inside the systems we build.

Code is a strange place to look for feeling. It is exact, indifferent, written to be obeyed. That is why I use it. When a system is pushed past what it was designed to do — a default bent, a seed held still, a program made to show its own source — something unplanned shows through. That gap is where the personal work happens.

The method has a lineage: the Situationists' détournement, Gilbert Simondon's open technical objects, hacker culture's habit of opening things up. The reason is simpler. I want to know whether computation can carry an inner life, and I make these pieces to find out.

Each issue opens one layer. This first one goes in through the surface: the code itself, and a trip to Marfa. The ideas behind the work arrive the same way — one at a time, an issue at a time.

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“I use code and real-time systems as a framework for

[01] **ACCEPTANCE,**
[02] **CONTROL,**
[03] **AND AGENCY.”**

— Mark Walhimer

PRACTICE

My practice focuses on phenomena and the misuse of prescriptive technologies and systemic signifiers, building open technical objects within technical landscapes.

INTENDED	ACTUAL
~~architecture~~	override
~~prescription~~	misuse
~~signifier~~	phenomenon
~~closed object~~	open object
~~creator's intent~~	user's interaction



UTILITY IS DEFINED BY THE USER'S INTERACTION AND SUBVERSION, NOT THE CREATOR'S INTENT.



FIELD NOTES · ART BLOCKS MARFA

MARFA

The people, the talks, the galleries, and the long drives out into the desert.





MARFA, TEXAS · OCTOBER 2026

NOT WHAT I EXPECTED

I went to Art Blocks Marfa thinking it would be about the work. I talked almost not at all about my own. The conversations kept turning to a bigger question — *where is all of this going?* — and I loved that. The hundred-years session stayed with me most.

What I loved was the people: meeting other artists, watching the generative films together, talking.

I loved the people who work for the Chinati Foundation and the Judd Foundation. I learned so much from them. The gallery tours were very different from what I thought they would be.

My other takeaway: Judd was a world builder. He built this whole world.

And several times I just drove out into the desert. It is beautiful out there.

I came for the technical objects. I left thinking about the landscape around them, and the people in it.

THE CHINATI FOUNDATION

CHINATI











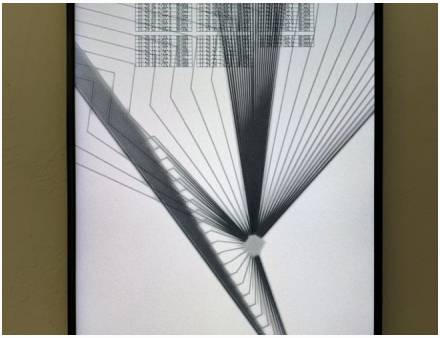


The Chinati Foundation, Marfa. Photographs: Mark Walhimer.

GALLERIES · TALKS

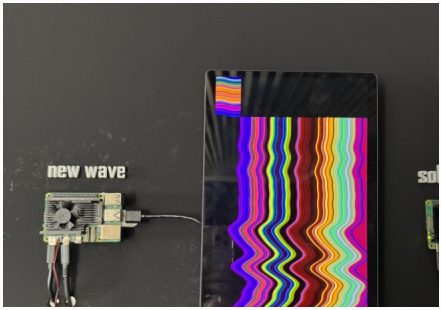
IN THE GALLERIES





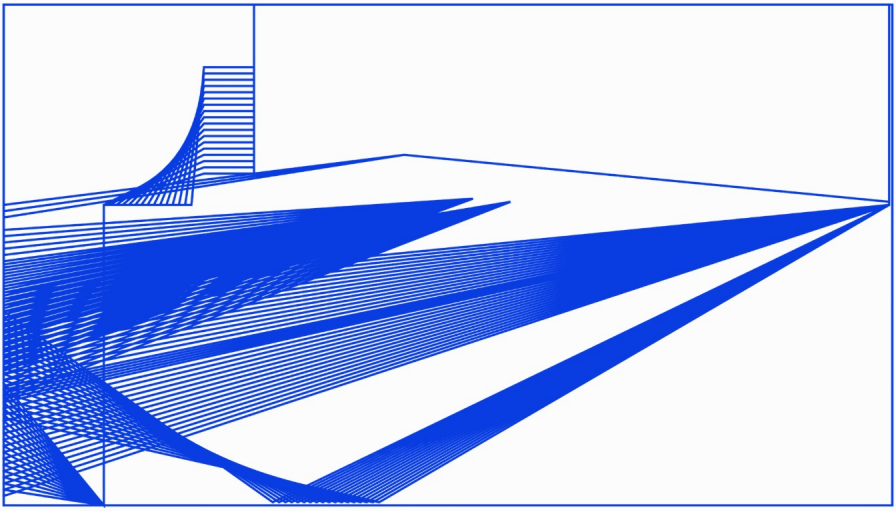






Screens, rigs and talks. Photographs: Mark Walhimer.

PLATE 01



INVISIBLE LAYER

Marfa, 2026

WHY IT'S HERE

The structure under the image is the image: lines the system draws to hold a picture together, left in plain view.

Format	Screen · landscape · 3840 × 2160
Seed · rate · capture	1 · 60 fps · 60 s
Purchase	mark-walhimer.com/available

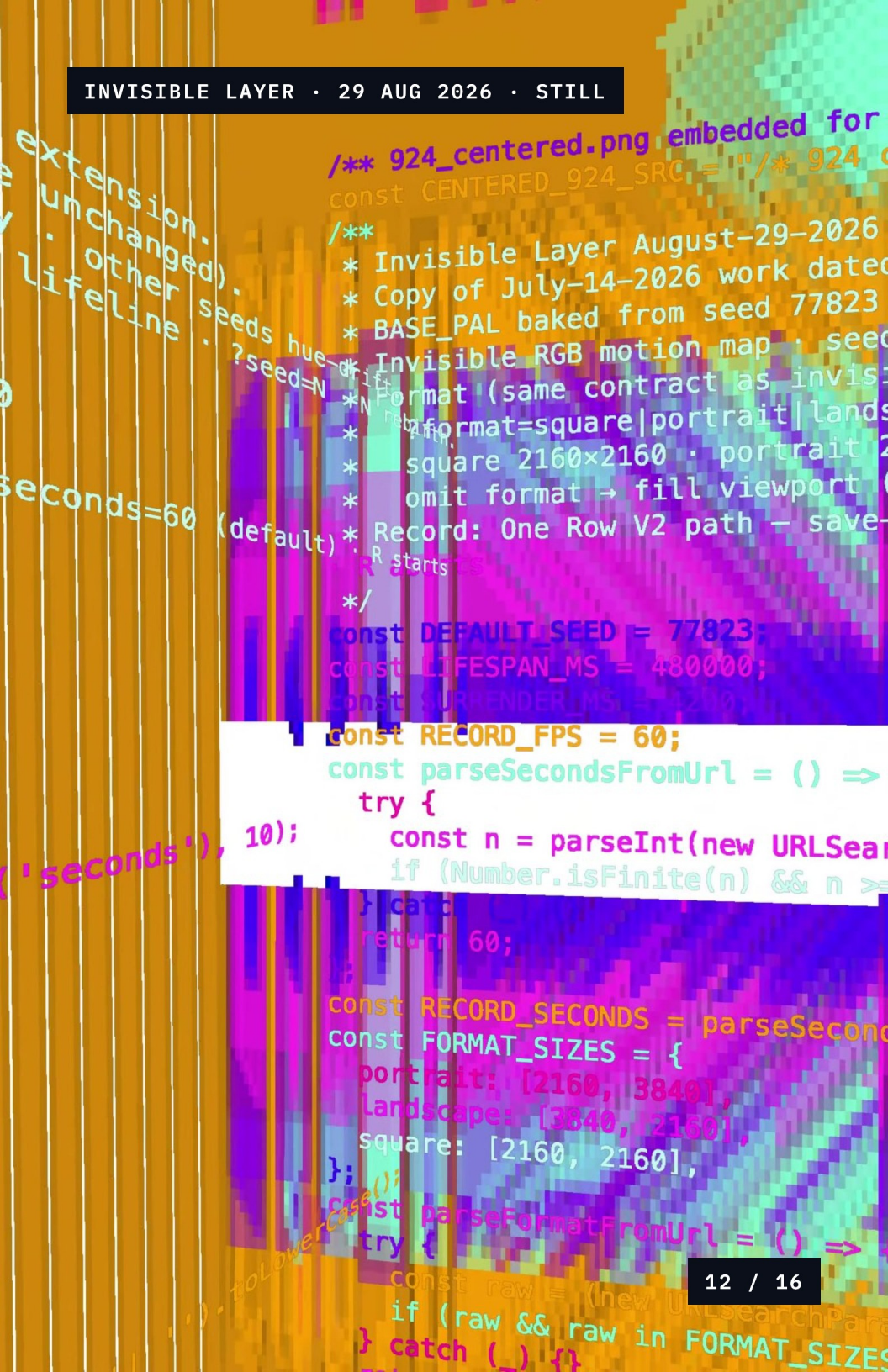
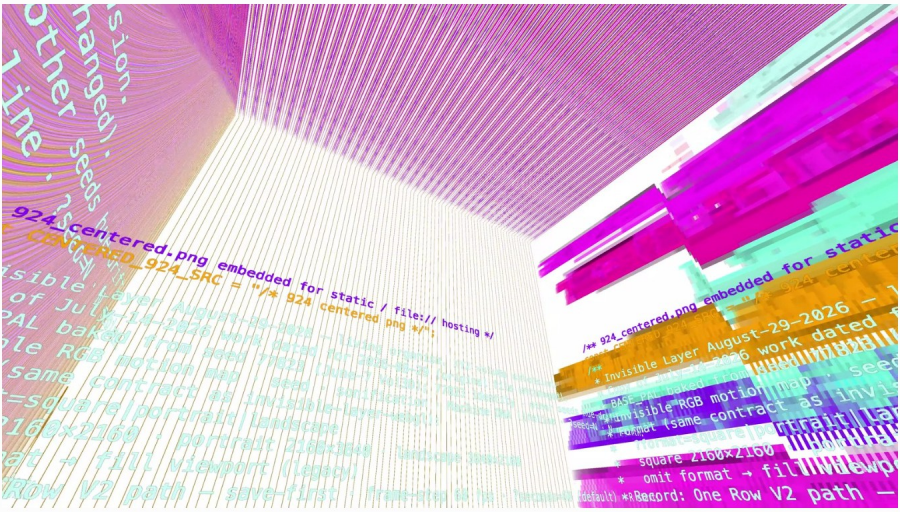

/** 924_centered.png embedded for
const CENTERED_924_SRC = "/* 924
/**
* Invisible Layer August-29-2026
* Copy of July-14-2026 work dated
* BASE_PAL baked from seed 77823
* Invisible RGB motion map · seed
* Format (same contract as invisi
* ?format=square|portrait|lands
* square 2160×2160 · portrait
* omit format → fill viewport
* Record: One Row V2 path — save-
*/
const DEFAULT_SEED = 77823;
const LIFESPAN_MS = 480000;
const RECORD_FPS = 60;
const parseSecondsFromUrl = () =>
try {
const n = parseInt(new URLSear
if (Number.isFinite(n) && n >=
} catch
return 60;
};
const RECORD_SECONDS = parseSecond
const FORMAT_SIZES = {
portrait: [2160, 3840],
landscape: [3840, 2160],
square: [2160, 2160],
};
const parseFormatFromUrl = () =>
try {
const raw = (new URLSearchPara
if (raw && raw in FORMAT_SIZES
} catch (_) {}
extension.
unchanged).
other seeds hue-drift
lifeline .
?seed=N
seconds=60 (default)
('seconds'),
10);

PLATE 02

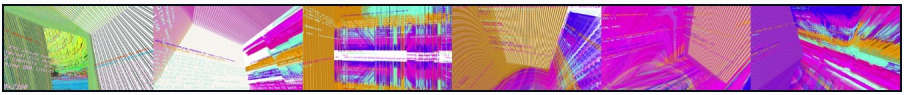


INVISIBLE LAYER

29 August 2026

WHY IT'S HERE

The most literal layer in the issue: the program shows its own source code, from inside the work.



Format	Landscape · 3840 × 2160 · sound
Frame rate · capture	60 fps · 60 s
Purchase	mark-walhimer.com/available

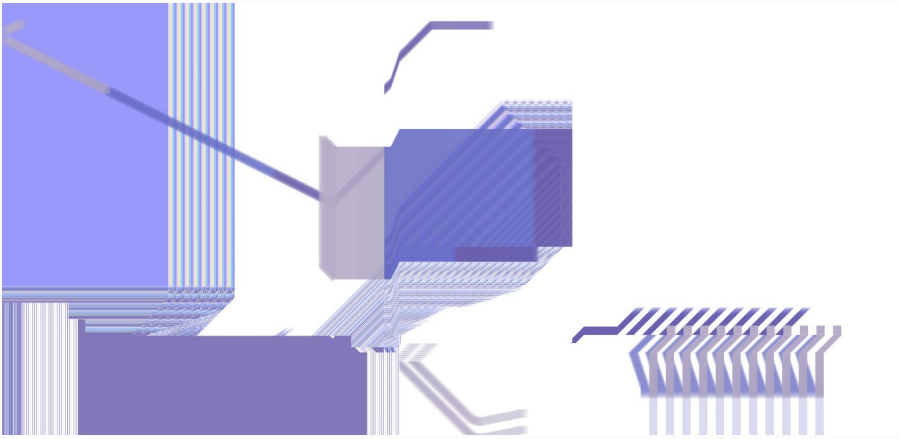


BY OVERRIDING THE DIGITAL WORLD'S INTENDED ARCHITECTURE, I EXPOSE THE SYSTEM'S INVISIBLE LAYERS AND CARVE OUT A DEEPLY HUMAN SPACE WITHIN COMPUTATION.

COMING NEXT

NO. 02 · DECEMBER 2026

Next month *Invisible Layers* travels to Miami for a second set of field notes, and the series on where the work comes from begins with détournement. A first look at new work:



CHUTES STUDY

25 August 2026

Format	3450 × 1798 · 30 fps · 1 min 39 s

INVISIBLE LAYERS

NEXT ISSUE
NO. 02 · DECEMBER 2026

ABOUT THE ARTIST

Mark Walhimer (b. 1964) is a new media, generative, and systems-based artist working in digital installation art. His practice uses real-time systems and generative code — Machine DNA — to build perceptual environments across series including *Surrender Machines*, *Centered*, *Witness Mirror*, and *Artificial Flowers*.

He began in the studios of Judy Pfaff (1985) and Donald Lipski (1987). His institutional work spans three continents — a career spent designing spaces that respond to the people who inhabit them, which feeds directly into a studio practice concerned with co-creation, emergence, and shared space.

Working in p5.js, WebGL, and GLSL shaders, he builds browser-based works that run live, generate in real time, and change with every viewing. Author of *Museums 101* and *Designing Museum Experiences* (Bloomsbury).

WORKS FOR SALE
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