Taiwan Digital Art Pulse Stream Plan:
The First Phase
「Body、Gender、Technology」Digital Art Exhibition

台灣數位藝術脈流計畫－脈波壹

身體‧性別‧科技

數位藝術展

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作為藝術史上重要的前衛藝術運動之一，Fluxus(福魯克薩斯) 運動不僅繼承杜象與達達主義 (Dada) 反藝術、反美學、反傳統等精神，同時也開啟不同形式媒材多元融合的藝術表現。此以拉丁詞源「Fluere(流動)」自我宣示命名的團體，狀態即興鬆散，成員自由參與流動，結合吸納各種跨領域的藝術家，即便主要核心人物馬休納斯 (George Maciunas) 具備某種決定性的領導地位，但參與者無須完全認同聽命，馬休納斯曾表示：「**Fluxus 是一個集合體，並非某個特定單一的 Fluxus，事實上，Fluxus 就是一個去個人化的個體。**」這段話說明了 Fluxus 的本質是由不同獨立的個體構成一個社群團體，此社群每一個個體各自進行自己的創作，這些作品都代表著 Fluxus。此參與模式裡唯一保持不變的，是 Fluxus 的基本思想和態度。Fluxus 並無傳統的存在模式與特定成員，而是一群圍繞著特定思想的藝術家，這些成員來自各國各地，沒有地域性，流動性高，許多藝術家離開後多年再度回到團體中。與其說 Fluxus 是前衛藝術史上的運動，不如說是一個難以歸類、不斷逃逸、多元且四處擴散的國際藝術社群。

在 Ben Vautier 所撰寫的 Fluxus 文本《TEXT ON THE FLUXUS》(1997)[1] 中，具體反對試圖將 Fluxus 理論化，亦拒絕視 Fluxus 為達達杜象以降後「最激進的藝術運動」，主張反專業、反名聲、反作品實體化以抗拒被藝術經銷體制收藏之可能，以姿態與生活表現作為「反藝術之非藝術 (non-art of anti-art)」手段，擁護布萊希特 (George Brecht) 式的「事件 (events) 創造」與幽默，徹底否定自我個人主義。Vautier 這篇文章不僅揭露 Fluxus 精神上是前衛地衝撞、切斷藝術社會體制，同時也後衛地要求不矯飾、娛樂、無商品機構價值、反叛任何單一結構、中心集權化的可能。前者企圖透過作品證明社會中藝術家的非專業地位，強調觀者可以透過觀念自發性創作，悖逆藝術的專業菁英地位；後者重視事件、行動參與、訊息交流，試著以擴散式的事件活動要

求觀者參與互動，並透過簡單物件 (Fluxkit)[2] 與刊物 (Fluxus Anthology) 來建立、收集國際上各藝術家新作品、彼此交換信息的全域性網絡 (global distribution network)，而此網絡具開放、無中心性、重視社群與本體之特質，讓各地藝術家、音樂創作者、作家、實驗藝術創作者等跨界域之作品能夠相互連結、展演給各地觀眾。1989 年，核心成員 Ken Friedman 與 Dick Higgins 皆曾各自於 Fluxus 發表的刊物中提出 Fluxus 的主要特性：全球主義 (globalism/Internationalism)、藝術與日常生活結合 (unity of art and life /an attempted resolution of the art/life dichotomy)、中介媒體 (intermedia)、實驗主義 (experimentalism)、偶然 (chance)、嬉戲 (playfulness)、簡單 (simplicity)、涉及 (implicativeness)、示例主義 (exemplativism)[3]、明確獨特 (specificity)、即時 (presence in time)、音樂性 (musicality)、短暫無常 (ephemerality)[4]。這些特質不僅強調 Fluxus 社群的核心精神與結構狀態，同時亦預示了網路藝術的重要性格傾向，與 1997 年奧地利國際電子藝術節所制定的網路藝術作品參考準則如開放性、社群與身分認同、合作共構、公眾服務等相互呼應。[5]Fluxus 探索不同形式的媒體結合 (intermedia)、建立全域性網絡交換訊息的努力，如同現今的網路創作與網路平台模式。自 1990 年 Tim Berners-Lee 團隊開發全球資訊網 (World Wide Web) 後，所昭示的不僅是網路時代之來臨，也建立實體多媒體創作形式的混搭網絡。1991 年，藝術家 Wolfgang Staehle 受評論家 Blackhawk 影響，以 Joseph Beuys 社會雕塑 (Social sculpture) 概念創立「The Thing」論壇網站，應用 BBS 電腦公告系統 (Bulletin Board System) 為主要操作介面，論壇內容多以討論當代藝術、文化批判等社會議題為主，為第一個致力以網路作為技術平台發展的藝術社群機構。「The Thing」連結不同區域的藝術家、策展人、作家等發表個人事件動態、交換訊息，是一個國際性網路社群集散點，發展至 90 年後期，「The Thing」網站因更多創作者

1　Ben Vautier.(1997) *TEXT ON THE FLUXUS.* http://www.artnotart.com/fluxus/bvautier-textonthefluxus.html

2　Fluxkit 的內容物多為藝術家於日常生活簡選的 Readymade，附上指示文件展出，Fluxkit 致力於消除藝術與生活的界線，同時將操作行為本身開放給觀眾 (參與者)。

3　這類作品的特質是作品自身即能說明其建構的理論與意義。參照 "Exemplativism" is a word Dick Higgins coined in 1976 to describe the quality of a work exemplifying the theory and meaning of its own construction. 引自 Ken Friedman(1998), *THE FLUXUS READER*, ACADEMY EDITIONS，p250。

4　此特性說明 Fluxus 表演性質作品發生時間短暫如蜉蝣般易逝。參照 "The ephemeral quality is obvious in the brief Fluxus performance works, where the term ephemeral is appropriate, and in the production of ephemera. " 引述同上。

5　這些準則包括：1. 科技使用 (Use of technology) 2. 程式語言 (Grammer) 3. 結構 (Structure) 4. 公眾服務 (Public service) 5. 網路意識與自省 (Net-awareness or self-reflectiveness) 6. 合作共構 (Co-operation) 7. 社群與身分認同 (Community and identity) 8. 開放性 (Openness)。Spaink., K.(1997) Prix Ars Electronica 1997-net Jury statement. http://www.spaink.net/english/ArsPrix97.htm

的共同協助，擴張至十數個不同群組與子網站，並於紐約成立社區工作室，持續進行諸多以批判藝術文化、社會實踐介入、新媒體藝術、網路隱私政策、社區營造等專題討論會和公開活動。

　　仿如網路史上的前衛浪潮前哨，「The Thing」與 Fluxus 同樣結合不同領域的創作者，企圖形成全域性網絡交換系統，並在此系統下進行批判社會文化，積極介入全球社群與藝術實踐的活動。前者以網路平台作為情報流動據點，後者以 Fluxus Anthology 刊物做為訊息集散地，兩者皆以前衛醒悟和自由擴散的形象，抵抗、否認文化主流，揉合資訊技術與當時的社會相互對質，以自治自發性之中介方式來抵制和回應社會。這樣的批判實驗、積極介入性格，同樣體現在此時期網路藝術重要的開拓先驅者作品中。1994 年，西班牙藝術家 Antoni Muntadas 作品《檔案室》（The File Room），收集世界上所有被媒體和美術館因嚴苛藝評 (artistic censure) 而被查禁的作品，於網站中展出。此《檔案室》位於芝加哥文化中心一樓，由 138 個黑色金屬檔案櫃組成，裝載所有紙本文件，觀眾可以透過現場安置的七台不同顏色電腦，上網搜尋所有數位化後的文件資料。這些檔案文件被分為色情 (Explicit Sexuality)、語言 (Language)、裸露 (Nudity)、政治 / 經濟 / 社論 (Political/Economic/Social Opinion)、種族 (Racial/Ethnic)、宗教 (Religious)、性別 (Sexual/Gender Orientation) 等類項。文件內容包括 1967 年亞理斯多芬尼茲 (Aristophanes) 因過於淫穢、反戰而被查禁的經典名著《利西翠姐》(Lysistrata)、魯西迪 (Salman Rushdie) 文學著作《魔鬼詩篇》(The Satanic Verses)、搖滾樂團《The Door》著名樂曲「Light My Fire」、史蒂芬史匹柏執導電影《辛德勒名單》(Schindler's List) 等，也收錄了世界各地不同藝術家、藝術學院學生被審退的作品，任何人皆可上傳文件資料至網站中。《檔案室》所欲悖逆的，是社會結構中少數菁英所構成的審查制度，企圖收集大量被社會制度驅逐的作品，建構自治自為的對話場域。一方面集合所有的「反」來質疑權威、一方面以網路技術平台之多元自由、集體共構性，成功偏離，形成另一絕對主體之可能。《檔案室》不僅繼承了 Fluxus 的批判激進性格，亦具備前述之全球性、無物質性、偶然、示例、即時、集體合作等性質，而 Fluxus 獨特的嘲諷、玩世不恭、遊戲姿態，在另一網路藝術先驅 Vuk Ćosić 1989 年作品《CNN Interactive》中具體呈現。這一件假冒 CNN 識別系統的偽網站，僅提供觀者些許簡單的超連結作為互動，網站內容與 CNN 無關、視覺頁面編排簡陋，僅追求單一結構、樸素普通的事件遊戲性與動作，其目的為將藝術少有的娛樂功能解放、不矯飾、無關緊要、詆毀商業主流機構。就此層面，《CNN Interactive》的所有

內容物與意義指涉都與馬休納斯於 1965 年所發表的 Fluxus 宣言不謀而合，這篇宣言指出「Fluxus 必須建立藝術家於社會中的非專業性，必須表現出藝術家身分的可有可無與包容性，必須達成觀眾的自發性，必須表明甚麼都可以是藝術且任何人都可以做到。因此，藝術 - 娛樂 (art-amusement) 必須簡單、驚奇、易得、無意義、無關緊要、無需任何技巧或排演、也沒有任何商品或公共價值 。[6]」Vuk Ćosić 於《CNN Interactive》頁面上置入一段由「政客們」、「世界」、「美國」、「CNN 迷」、「科技」、「風格」、「運動員」不同角色的虛擬對話，間接表達自身對藝術的看法，如「藝術不介入社會是不可能的 (Art without social involvement is impossible)」、「所有線上社群都正在溝通 (all online communities are communicating)」，以及使用毫無意義，與上下文沒有任何關聯的字句，如「以各種不同方式 (In so many different ways)」、「理查巴布洛克說得好 (and Richard Barbrook has good ways of saying that)」等，而網站內許多外部連結也多以幽默、無目的取向、與主頁內容無關為主。《CNN Interactive》並不追求技巧高超、複雜而矯飾的形式，同時排除任何嚴肅性的可能，其顛覆性在於反對常態性美學經驗，使所有意義、價值急驟縮減，因此也逃離成為商品或藝術經銷體系收購的機會，一如前文 Ben Vautier 所言之：「**反藝術之非藝術 (non-art of anti-art)**」。

　　Fluxus 的全球主義 (globalism/Internationalism)、即時 (presence in time)、偶然 (chance)、嬉戲 (playfulness)、中介媒體 (intermedia) 之特質，同樣發生於 1983 年媒體藝術先驅 Roy Ascott 以 ARTEX(Artist's Electronic Exchange Network) 技術創作之作品《文本的愉悅》(La Plissure du Texte)。這件以羅蘭巴特著作為名的遠程集體訊息事件，以混合控制論、多主體互動、意識連結、神話敘事解構等元素碰觸巴特「作者已死」之概念。《文本的愉悅》邀請居住於 11 個不同地域城市、不同領域之創作者，於 16 日內 24 小時異地卻同時透過 ARTEX 網絡系統共同創作一則童話故事。由於地域性文化與時區差異，敘事內容產生重疊以及跳躍式的非線性結構。而葉謹睿 2004 年作品《myData=myMondrian》，與曾鈺涓、沈聖博於 2010 年共同創作的《你在那裡？》，皆同樣以集體共構與作者權轉移的概念為中心，擷取多人多源之資訊，兩者操作過程皆牽涉到集體完成、網路遠端通訊控制功能、虛擬公共社群空間、網路即時性與現實非即時性、程式運算、

6　George Maciunas.(1965) *Fluxus Art Amusement.*
http://www.artnotart.com/fluxus/gmaciunas-artartamusement.html
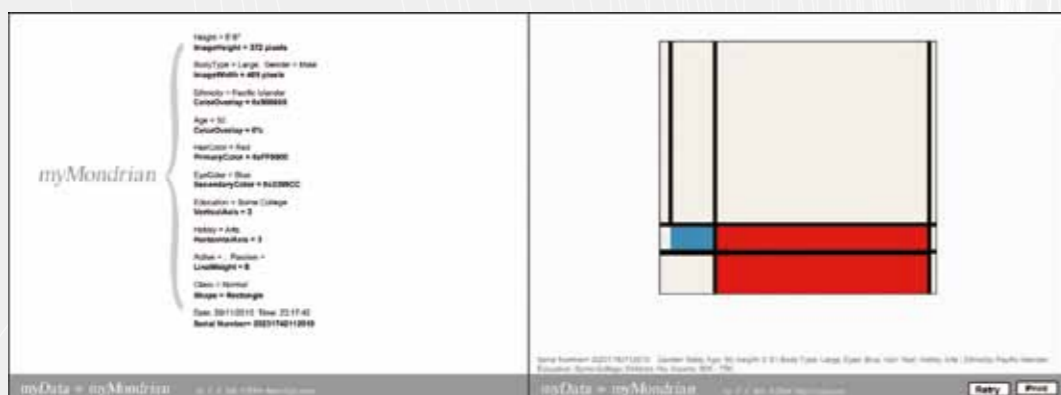
葉謹睿　myData=myMondrian　網路藝術　2004

曾鈺涓　沈聖博　黃怡靜　陳威廷
Where are you?　網路互動裝置　2010　視空間裝置而定　攝於 2010 台北數位藝術節 剝皮寮展區

人與機器操作等層面。《myData=myMondrian》收集個體身高、年齡、膚色、興趣、教育程度等資料，透過邏輯演算法轉呈為蒙德里安風格的數位影像。而《你在那裡？》則邀請觀者輸入姓名，以近似資料探勘（Data mining）式的運算系統抓取世界各地不同面貌之五官進行重組、解構個體，再現數位化後無特定身分識別系統的主體，此主體最終以模擬星象、資訊瀑布等視覺物件解體回流。這樣的網路資訊互動模式，顯示出無階級，或者說，無身分的創造，亦如同開放原始碼 (Open Source) 的使用者以自由建構、修改、再擴散之精神，傳達作者權轉移、分散、隱匿之特質。無疑地，上述以網路做為中介媒體的作品，皆試圖透過隨機偶然、略帶遊戲的性格，連結生產異步非地方性的非線性時間、無界限空間之開放自由系統，以製造視覺敘事的愉悅性網絡文本。讓所有的在此/非此同時化，亦即時間本身無止盡的延遲 (deferred)，激進地互為主體，進而解構、終結單一主體意義。

　　以上作品的介紹與分析，為的是提取網路藝術發展前期重要的前衛創作性格，這些性格不僅前後呼應藝術史脈絡中重要的 Fluxus 國際社群精神，亦如同平行於同一歷史軸心上的線上前衛 (Online Avant-Garde) 運動，Fluxus 的「全球化主義」，一如現今 www 的某種預景，儘管 Fluxus 存在於電腦、Internet、全球資訊網、多媒體、超文本發生之前，但 Fluxus 的許多實踐活動與創作態度仍呈現出當代網路文化的許多樣態：批判社會、強調互動、有趣多變的經驗、要求參與者操作介入。無論是網路超媒體 (Hypermedia) 或者 Fluxus 的中介媒體 (intermedia)，都建立於同樣的基礎上，更重要的是，兩者皆致力於溝通交換系統，作為積極介入公眾的藝術實踐

和形式本身，儘管各自皆不斷地以相異的網絡形式擴散、對質連結歷史文化與社會結構，然在透過藝術作品不斷地否定歷史、開啟新視野，以及反對中心的表達上，則並無二致。

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From Fluxus to the Avant-Garde Characteristics of Online Art

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As one of the important avant-garde movements in art's history, Fluxus not only inherits Duchamp and Dada's spirit of anti-art, anti-aestheticism, and anti-tradition, but also initiates the creation of alternative artistic expressions, which utilize a combination of diverse media for its presentation. With its name based on the Greek word, "fluere (flow)," Fluxus is an international network of artists, composers and designers noted for blending different artistic media and disciplines. Its structure is loose, and membership is open to any artist. The central figure behind this movement is George Maciunas, a decisive leader who also lets the organization evolve on its own. Maciunas once stated: " Fluxus is a 'collective' & should not be associated with any particular fluxus individual. In other words, fluxus tends to de-individualize individuals." This statement shows that Fluxus' character is comprised of many participating entities, which all conduct their own creative works. Each entities' work represents Fluxus in their own way. Within such variations, the only constant is the Fluxus attitude and philosophy. Fluxus does not have a traditional organizational framework or default members. Yet, it is composed of artists from all over the world who share a similar idea. Furthermore, its members are never constant, as many artists might leave at one point, only to return many years later. Rather than saying that Fluxus is a postmodern movement, it is a non-categorizable, ever-changing, dynamic, and scattered group of international artist communities.

In the essay on Fluxus titled, *TEXT ON THE FLUXUS*, (1997)[1] , Ben Vautier made it clear he stood against the theorizing of Fluxus, and refused to accept that, after "Dadaism and Duchamp, Fluxus is 'the most radical movement'." He was against professionalism, reputation building, artwork's materialization, and art's commercialization, only favoring actions and lifestyle that supported the notion, "non-art of anti-art." In the essay, Vautier also stated that, "Fluxus is the "event" according to George Brecht... it is the negation of one's ego... and Fluxus is light with a sense of humor." Vautier's essay not only highlights that Fluxus is a spiritual clashing of postmodernism and a breakdown of art's establishments; it is also a statement against decorative artwork, entertainment art forms, commercialization, institutionalization, and centralization. First, through proving that artists are not professional, Vautier attempts to emphasize the fact that viewers can debunk the elitist and professional status of artists. The latter emphasizes that, by using events, action and participation, audiences will be engaged through the exchange of information. Established through simple events

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1. Ben Vautier.(1997) *TEXT ON THE FLUXUS*.
http://www.artnotart.com/fluxus/bvautier-textonthefluxus.html

(Fluxkit) [2]and publications (Fluxus Anthology), works of internationally renowned artists are collected and information is exchanged over the global distribution network. And this network is open and non-centralized, emphasizing the characteristics of community and form so that the works of artists, musicians, and writers from various locations and disciplines can be linked together, exhibited, and performed to the public. In a 1989 publication by Fluxus, key members Ken Friedman and Dick Higgins made a list of virtues that characterize Fluxus: globalism/Internationalism; unity of art and life /an attempted resolution of the art/life dichotomy; intermedia; experimentalism; chance; playfulness; simplicity; implicativeness; exemplativism[3] ; specificity; presence in time; musicality; ephemerality[4]. These attributes not only emphasized the central believes and structure of Fluxus' communities, they also lay the direction of Internet art. In 1997, the criteria set by the Ars Electronica Festival at Austria for Internet art are as follows: Use of technology; Grammar; Structure; Public service; Net-awareness or self-reflectiveness; Co-operation; Community and identity; and Openness.[5] Fluxus' development of various forms of intermedia and creation of global information exchange platforms have come to characterize how the Internet works today. Since 1990, after Tim Berners-Lee and his team developed the World Wide Web, a new dawn of the Internet had arrived, as well as a more dynamic and multimedia-rich network. In 1991, artist Wolfgang Staehle was influenced by critic, Blackhawk, and created the online discussion forum called, *The Thing*, which was inspired by the concepts of Joesphy Beuys's social sculpture. He used the Bulletin Board System (BBS) as the main interface for the forum, which included topics about modern art and social critics. This was the first effort to use the Internet as a platform for building social communities. *The Thing* allowed artists, curators, and authors to express opinions and exchange information. It is a meeting place for an international network. During its development in the late 90s, *The Thing* had many contributing parties who helped it expand into numerous communities and web sites. At that time in New York, a community studio was established for hosting events and forums on art culture, social involvement, new media art, Internet privacy policies, and community development.

As forerunners to Internet trends, both *The Thing* and Fluxus bring together creative people from different disciplines to form a global network system to exchange information. With this system, social

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2. Fluxkit's contents are mostly readymade objects in the daily lives of artists, with documents exhibited attached. Fluxkit works to eliminate the boundaries between art and life, while operating acts themselves to open up to the audience (participants).

3. The nature of this type of work is its ability to explain theory and meaning of its own construction. Reference to "Exemplativism" is a word Dick Higgins coined in 1976 to describe the quality of a work exemplifying the theory and meaning of its own construction. Cited from Ken Friedman(1998), *THE FLUXUS READER*, ACADEMY EDITIONS, p250

4. This feature shows the short time of Fluxus performance works, similar to the perishable nature of ephemera. Reference to "The ephemeral quality is obvious in the brief Fluxus performance works, where the term ephemeral is appropriate, and in the production of ephemera. "Quoted above.

5. These standards include: 1. Use of technology 2. Grammar 3. Structure 4. Public Service 5. Net-awareness or self-reflection 6. Cooperation 7. Community and identity 8. Openness. Spaink., K.(1997) *Prix Ars Electronica 1997-net Jury statement*. http://www.spaink.net/english/ArsPrix97.htm

criticisms are conducted, international communities are formed, and artistic practices are undertaken. The former uses the Internet as a hub for idea exchanges, while the latter uses the publication, Fluxus Anthology, to spread its message and ideas. Both embody the ideas of avant-garde enlightenment and free expansion to resist and refute popular culture. Combining information technology with the clashes of modern society, they use their spontaneous, autonomous style of mediation to resist and reflect on society. These kind of critical experiments and proactive approaches can also be seen in the artworks of pioneering Internet artists at that time. For example, in 1994, Spanish artist, Antoni Muntadas, created the work, *The File Room*, which collected artistic censures from all over the world and exhibited them online. The actual *The File Room* was located on the first floor of the Chicago Cultural Center and comprised of 138 black metal file cabinets that contained all the information to the exhibited artwork. The audience could use one of the seven differently-colored computers to access this information, which was showcased online. The files were classified into the following categories: Explicit Sexuality, Language, Nudity, Political/Economic/Social Opinion, Racial/Ethnic, Religious, and Sexual/Gender Orientation. The content of the documents included Aristophanes (1967) for being too obscene; banned anti-war classic, Lysistrata; Salman Rushdie's The Satanic Verses; "Light My Fire", a song by The Doors; Schindler's List and others. He also collected works by different artists and arts students from around the world. Anybody could upload these documents onto the website. *The File Room* rebelled against the censorship imposed by a few social elites by attempting to collect large amounts of works that were expelled by their social system, establishing autonomy in the field of conversation. On one hand, collecting all "anti" to question authority and, on the other hand, taking advantage of the multiple freedoms and collective sharing structure of an Internet technology platform, the artist successfully deviated and formed another possible absolute subject. *The File Room* not only inherits Fluxus' critical, radical character, but also the aforementioned globalism, non-materialism, occasional, demonstrative, real-time, and collectively cooperative characteristics. And Fluxus' unique senses of irony, cynicism, playfulness are specifically presented in the 1989 work, *CNN Interactive* by pioneer Internet artist, Vuk Ćosić. This piece faked CNN's identification system through a pseudo-website, only providing viewers with a few simple, interactive hyperlinks that had no relation to CNN on a plain visual layout. Only pursuing a single structure, the artist created simple, general game-like events and actions whose purpose was to liberate the seldom seen entertainment function of art with none of the pretense, irrelevance, or derogatoriness of mainstream commercial institutions. At this level, the entire content and meaning of *CNN Interactive* refers to the coinciding of Matthew Jonas' 1965 declaration with Fluxus' announcement. This announcement states that, "Fluxus must establish the unprofessionality of artists in society, express the unnecessary and inclusive attributes to the identity of artists, reach viewers through spontaneous means, and show that anything can be art and that anyone can do it. Therefore, art-amusement must be simple, surprising, accessible, meaningless, and irrelevant, with no need for skills, rehearsal, and not as any good or having public value."[6] In the page of *CNN Interactive*, Vuk Ćosić establishes a virtual dialogue amongst the different roles of "politician," "world,"

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6. George Maciunas.(1965) *Fluxus Art Amusement*.
http://www.artnotart.com/fluxus/gmaciunas-artartamusement.html

"U.S.A.," "CNN fan," "technology," "style," and "athlete," indirectly expression his own views about art, such as "Art without social involvement is impossible," "all online communities are communicating," and "Richard Barbrook has good ways of saying that." And within the website, there are many links that are humorous, yet have no goal and no relation to the page's contents. *CNN Interactive* does not necessarily pursue virtuosity and complex, yet pretentious forms, but simultaneously rules out the possibility of any serious nature. The subversive nature goes against the norm of aesthetic experience, rapidly cutting down all meaning and value. Therefore, the escape also becomes an opportunity for a commodity or art distribution system, as previously stated by Ben Vautier's "non-art of anti-art".

Fluxus' globalism, presence in time, chance, playfulness and intermedia also occurred in 1983, when pioneer of media, Roy Ascott, presented his work, *La Plissure du Texte*, at ARTEX (Artist's Electronic Exchange Network). Drawing its name from a book by Roland Barthes, this remote collective message event utilized hybrid control theory, multi-agent interaction, a sense of connection, deconstruction of myths, and other elements that touch upon Barthes' concept of "author is already dead." *La Plissure du Texte* invited artists across various disciplines living in eleven different cities and regions. In sixteen days, twenty-four hours across numerous locations, while simultaneously working together over the Artex network to create a fairy tale. With regional differences in culture and time zones, the narrative content is built upon an overlapping, jumping, and non-linear structure. Yeh Chin-Juz's *myData=myMondrian*, and Tseng Yu-Chuan and Shen Sheng-Po's joint creation, "Where are you?", both utilize a collective sharing structure and the concept of transferring authorship at its core. Capturing many sources of information, the artists stay involved until the collective work is completed through utilization of the remote communication control function of the Internet, virtual public space, real-time aspect of the Internet, non-real-time attribute of reality, program operations, people and machine operators, and other layers. *myData=myMondrian* collects

Yeh Chin-Juz myData=myMondrian   Web Art   2004

Tseng Yu-Chuan   Shen Sheng-Po   Huang Yi-Ching   Chen Wei-Ting
Where Are You?
Net & Interactive Installation   2010

individual height, age, skin color, interests, education , and other information, and processes them through a logical approach referred to as the Mondrian style of digital images. *Where Are You?* invites viewers to input their name and processed with data mining to capture different facial features around the world to re-structure and deconstruct the individual. Then, the individual is rematerialized digitally as a subject of a non-specific identification system. This subject eventually simulates the deconstruction and return of astrology, information waterfalls, and other visual objects. This type of Internet data interaction model shows a non-class or rather, a non-identity creation, as well as creates an open source for users to freely construct, modify, and spread. This allows for the unique transfer, scattering, and concealment of authorship. Undoubtedly, this work uses the Internet as an intermediary, attempting through random chance to slightly change the character of the game by linking the nonlinear time of asynchronous non-local production with a limitless space. As a result, a space of freedom is opened up, using the pleasures of the visual narrative as the web text. Allowing for all that is here/not here to be endlessly and simultaneously deferred through the basic nature of time, then undergoing radical intersubjectivity and deconstruction, the result is the meaning behind a single subject.

The purpose of the introduction and analysis of the above works is to point out the important early avant-garde personality of Internet art's development. This characteristic not only echoes the significant Fluxus international community spirit across art history, but is also a parallel to the Online Avant-Garde

activity on history's axis. Fluxus' "globalism" is currently like a type of preview of the World Wide Web. Despite the fact that Fluxus existed prior to computers, the Internet, multimedia, and hypertext, Fluxus' many practices and creative attitudes present the numerous states of modern Internet culture: criticizing society, emphasizing interaction, creating interesting and varied experiences, and requiring participants to be active. Whether it is the hypermedia of the Internet or the intermedia of Fluxus, both are established on the same foundation.   More importantly, both are communication systems that actively function as the practice and form of public art.   Despite the constant proliferation of different forms generated from the Internet and the intermedia of Fluxus, both confront and link history, culture and society together through their own ways. The denial of history, the inspiration of a new vision, and the expression of an anti-center are commonalities shared by both, thus making hypermedia and intermedia the same.

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