Internet: Awareness of the present communication environment

Internet is an abyss, virtual information space, a commodifyed element and is now largely associated with emails and World Wide Web. Internet and WWW has become an integral part of our life and as with everyday, from mouse to mouse 'point and click' interaction, connections and communication -the instant transmissive obliquity of digital images and overcoming information through which my work observes the moving refection on cultural changes, tendencies and communications in the very present time.

The work reflects on the 'growing culture' and perception, and addresses notion of virtual space – online communication environment. Construction of virtual environment that Indicates users frustration with new technologies-with popup windows and control panels that appears on computer screens and that so often become obstacles for productive interaction. We are saturated in computer centric, 'information' and communication, but It is also a familiar place and present home. The work is not a physical interactive art but rather an interactivity of present society and Internet.

The space my work undergoes constant transformations and becomes more complex and multi-dimensional as it is used. Perspectives split off from each other, creating an awareness of 'time frames' suggested by different interfaces and underlying the different expectation and associations they evoke.
I want in my work the fluidity of virtual space that becomes part of the physical environment (of the animation projection) that dissolves the illusion of true space. I have created hypothetical graphical interfaces for mapping and intervening with the tens that influences dynamics of culture by creating movement, sound, text and narrative environment- narrative in the context of culture. It reflects the 'Global consciousness', possibilities of 'being present' in various locations at the same time through browser windows.

On a general level, the internet can be considered as one huge tele-presence environment that allow us to be 'present' all over the world in multiple context, participating in communication and events or even intervening with remote locations from the privacy of one's home. It is a dynamic visualization, interaction, intervention and communication as a community. It emphasizes on geographical location for the process of data travel, a process that is not usually visible but which vanishes behind a global network that transcends time and place. It also addresses issues of navigation in connection to Internet architecture and points to the history of immaterial experience-'immaterial space'.

The navigation of any kind of virtual space is always dependent on layers of interfaces. Corporeal experience of the reflection into the virtual realm and at the same time unveils the function of the interface as a technological device that translates the viewer's image into the virtual space of reflections. The work creates a hypermedia environment, connecting text with visuals and sounds.
I equate elements in my work to be more like music pieces or pulsing living being. Floating links and connections takes through the interactive graphic experience and sound in the virtual space of Internet and World Wide Web. My works are moving towards the same goals as those of the futurists, or that cubist: the visualization of the whole of an object in both space and time. It depicts journey that collapses data space and physical, mediated environment, creating a collage in which the distinctively different elements reflect on the spatial characteristic of language of different media (video, texts, sound, 3D).

At the age of Internet the concepts of ownership, copyright, originality and authenticity have become even more complex and blurred than ever before. The digital technology is the technology of synthesis of art forms capable of being presented in all media, from the traditional canvas to the virtual world. Art works can be created by using elements from works by other artists questioning ethic, moral and legal issues.
Will the newly created image be considered as an original, and does the concept 'original' apply with a digital artwork consisting of binary codes with ones and zeros?

Geographically dispersed artists can work collaboratively and 'live' in their own virtual global village presenting their work to anyone, prerequisite living in the rich part of the world. Art works can be presented to the audience 24 hours 7 days a week wherever they are located, as long as they are connected to the Internet, providing on-line galleries a unique global audience. The art market however, is based on scarcity and fame considering art as an investment. New technology adds insecurity, even more so when an edition can be infinite with unprecedented quality. In the future, art can possibly be rented from a virtual 'gallery', displayed on a flat screen and renewed every month. The art lover no longer have to visit a gallery or museum, art can be contemplated by anyone, anyplace anytime. Art can develop into a new democratic aura being available for the masses, not only for the few mainly bought as an investment.

Art works created by the digital toolbox has been viewed with scepticisms, as has always been the case with new technologies in art. It has been argued that digital artworks are simply created by pressing a button and then the computer will do the rest. Some traditionalists state therefore that digital work cannot be labelled 'art', missing the 'hand of the artist'. However, working with a computer allows more time to the 'artist's mind' and creativity than the traditional methods. David Hockney also documents, in his book 'Secret Knowledge', that even the old masters applied new technology and today international well-known museums as Tate Modern, Victoria & Albert, Museum of Modern Art, MOMA and the Whitney Museum accepts and recognises digitally created and Internet presented art.

My series of internet related images called *'Connected @'* as well as my video animation *'@01010'* intends to stimulate debate and dialogue raised by the emergence of digital technology, Internet and World Wide Web and its influence on fine art. *'Connected @'* presents a number of complicated, interconnected and important issues showing the diversification and mobility of the medium, and as Internet itself may be viewed as an overload of information and issues questioning the future of art and its fast growing unstable path forward.