

ALIBI

HYPERLINK "<http://www.alibi.idv.tw>" www.alibi.idv.tw

2002-2004

「ALIBI」意為「不在場證明」，但直譯為不在場證明頗有犯罪澄清的味道，因此取其外文名稱以疏遠中文意函的直嫌之音，同時能更直接掌握住個人所欲擷取的網路精神，包含了所在之處以及個人所感的「不在場狀態」。

這件網路作品由許多線上所不斷傳送正在發生的webcam畫面所拼貼組構而成，試圖搜集大量的綫上畫面以重新創造一個新的構圖及真實，同時也討論綫上空間與實體空間在彼此所想像中的時間軸中的矛盾與斷裂感。

這些網路攝影畫面存在于實體空間中的世界各地，為綫上人們提供即時又清楚的現場發生狀況，同時也依附在他們所處的地理位置的綫性時間，遵行當地的日出日落，黑夜及白晝。由于現成畫面以及全球時區的各異，本作品試圖將現有畫面取其構圖上能接合類似的地方或綫條予以拼列，使其成為一個完整的世界，如同我們所認知完整的實體世界，以其美好無闕如的一面在網路上向我們揭示。因此這些拼貼的碎片在現實與虛擬的縫隙中製造了一個新的世界，一個似乎在同一個空間同時存在，但又各自發生的瑣碎而分裂的空間。

我們總是因為線上即時的影像讓人有處於生活無國界，作息無時差的狀態而感到愉悅，也因此「所見即所得」這樣的語句及狀態也滲透夾雜在這種快感當中，我們願意去相信我們所見的或利用手邊雙擊滑鼠即可抓取的到東西，當然包括那些我們所收集及在腦中完形拼構而成的。

因而，個人最感興趣的綫上及現實中紛亂而歧異的時間及空間交錯在此作品中作一個組合性的嘗試。在網路世界中，我們總是被線上不斷改變的時間及空間所迷惑，即使在世界各地旅行的人們，仍然會在網路中迷失。網路空間沒有地標，只有文字及圖像聲音，我們試圖從網路攝影機畫面抓取實體地理空間的方向感，却面對了一個更大更紛亂更使人迷惑的「真實」世界。

即使SWATCH鐘錶公司曾經提出網路時間的概念，將一天切割1000個單位，當全球奉行這樣的時間軸，兩地溝通的人便無須計算時差。但實際上一個圓球體的地理環境仍然以實際的時間軸吸引著

人們去從事各自的生活作息。當人們宣稱可以活在網路世界中但仍然奉行著實體時間軸操作自己的生活則變成了一種有趣的現象，迷戀網路世界的人們同時也在面對實體空間時感到錯愕、失落，廢寢忘食却不能導致網路上個體的永生，而是實際肉身的匱乏與受罪。

時空交差的斷裂感雖然困惑著衝浪者，同時却使他們更相信他們所居住的所見及所得的「網路空間」，意即這個由碎片所組成的世界。而信仰者的存在則見證了影像暗示了現實，然而在遠方的「現實」在時間疊替中以不斷改變的姿態逼攝我們，我們描繪出未來性的現實，在同時我們也分享著距離的消亡。事實上，我們是以切斷自身現實的現實來享受著「時間現實」。

因此，我得以經由搜集網路上關於真實的碎片去擬仿（simulate）一個人們所見即所得并且信仰的全新創造出來的「世界」（或「真實」）來取得真實，正如同其他的網路信仰者。

This piece of work is presented on web page by collaging many frames to piece up an integrant picture. And those frames are used to collecting real time images everywhere based on web cams systems that already existed on the Internet. Therefore, they make up a new world with various kinds of timelines and scenes in these actual worlds. The proper way to compose the layout makes different places like the same scene, and the kinetic situations will change the illocution constantly because of different weathers and human actions. We always enjoy the pleasure provides by real time operations on the internet, and to believe what we see or grape, of course including what we collage.

Due to the kinetic transport system, audiences to get images of the world receive real time images. However, experiences of no distance make people consider they are inside but actually split exist in those fragments which are connect with each other with their associated relationships. I want to highlight this kind of conflict between the collages and actual reality, especially in the kinetic operation. Existence of the conflict involves those fragments and these hyperlinks. In this case, people believe what they see, and those hyperlink spaces are collaged together to make a world. In that world, things and scenes are associates to each other, but maybe at the next moment, they have conflict. So, real time perception is important, and we can adopt another new world through real-time, kinetic receiving.

Splits in collages show a changing new reality to us. And split exists reasonably. At the same time, different space and scenes still exist in actual different places. Only on net, space can be gathered to make up any possibility. That's why I am interested in collage and hyperlinks between spaces provide unpredictable possibility of outcome, especially we make the word depend on what we see. But through kinetic pictures to give us real time receiving, maybe everyone get his or her own world. Despite they are

very different, the collage still present various angle to understand the world. And Despite of conflict between those images, they are still piece together to turn into a whole world.

Therefore, the way I most interested in is to collage different spaces and timelines. In the Internet environment, most of us are confused by continuous changing spaces and timeline due to virtual experiences. Whatever people travel all over the world, they are still lost in the net. Ever, SWATH Company brings up an idea about synchronous timeline, NET timeline, to divide a day into 1000 frames; however few operations on the Internet fallowed it. In fact, actual timeline still attract our attentions to make a living. It becomes a very interesting phenomenon that people who claimed they live in the net still obey actual timeline in materiality world. But those who believe what they live in should have faith in what they see as fragments. Therefore, I can collage fragments about reality to simulate another reality, which have faith, to see is to believe, in it—as other believer in Internet.

The existence of believer proves one thing that the images hint reality, however the ”reality” far away is so close to us and with the changing over time, we draw reality in advance, and at the very moment we share the death of distance. Actually we enjoy the “time reality” with reality, which cut itself to its reality.

It is like somebody named Internet has a kidding of time and space about reality. And the latest images give us very different outcome. On my mind, the strangest thing is that the one who had this kidding, including ours perception of body both have unquestionable alibi.

IPING (v2.0)

HYPERLINK "http://www.iping.idv.tw" www.iping.idv.tw

2004

“我可以請你吃晚餐嗎?” “你今天心情好嗎?” 一串串的文字由上落下，停留在兩條線的交叉點，只要上線者與不知名遠方的別人因為IP有了交集，也就開啟了溝通互動的可能性，但因為所有上站的人們都是來自於不同的彼端，因而能不能與他人有交集，便是網路架構下的命定，簡言之，就是「緣分」。

我每思及所謂的網路空間不過是由一群將想像寄託於此的人的共同意識所建構出來，同時人的存在在這裡卻又數值化到不可辨識，因此藉由擷取每個使用者進入網路空間所備持的一組位址，意即IP (Internet Protocol) 作為個人身分辨識的一組數字，這組數字由四個數值所組成，隨著被分配到的IP數值的不同，也暗示了每個使用者在網路世界中的定位，來自學術或是出身商業，抑或是地域性上的差異，數字會說話正如同色彩標示在身上，IP的數值與色彩RGB的數值一樣在0~255之間，這些數值和色碼成了個人獨一無二的象徵。

進入IPING的每個使用者依各自IP的前兩碼及後兩碼構成線段的兩點，線段的終點標示著該IP的UTC(中央標準時間)數字作為在IPING裡的代號，消除在地時區在網路世界裡的差異性，同時存有疏離於在地時間感的認知，真實又異化的時間觀在IPING裡即時地展現，使用者隨時登入登出反映在線段的突然出現又消失，而在短暫的共存時光裡，只有數值有機會交集的線段能夠對話，私密地傳送給對方訊息；而同網域的IP則永遠地失去了發生溝通的機會，這是奠基於網路通訊現實的命定，也因為在IPING裡可以輸入對方IP以計算出是否能交集互動的可能性，提出對網路命運的一題求知慾望。

IPING紀錄該站的網路行為，是共生又漂散的集體意識舞台。出自同一網域(前兩碼數值相同)者擁有共同的發散點，成為一個漂向不同的方向的放射群組；而不同來源的線段卻互相交集。我們藉著IP的交集與對方發生溝通，同時也錯過實體在你身旁的IP。因為即時呈現的網路溝通，呈現出每個寂寞的個體在網路中交錯或擦身而過的宿命以及所寄生網站上線動態的社會情境。這些行為在時間軸的檢視下承載了充滿意義的資訊，在任何一个重要的時刻，群組與個人及地域的關係都將被串起來，以數據化的幾何形式拋擲出網路動態中的個體宿命。

名稱來源：

PING是任何主機可以發送給對方電腦確認是否連上網路的指令

I-PING則是由我端PING向對方端

IP 是任何電腦上網時所需具備的一組編號 IP正在發生作用中則是IP-ING

IPING

The screenshot displays the IPING website interface, which features a network map and a user interface for interacting with the network.

Top Panel (IPING v2.0):

- Where am I?:** myID: ME, (x1,y1): 61,222, (x2,y2): 127,130
- online ipings:** 5
- can intersect others?:** please input another ip.

Network Map:

- Nodes are represented by circles with labels like ME, 135843, 134517, 140519, 118591, and various kkk IDs (e.g., kkk204, kkk73, kkk249, kkk59, kkk127, kkk21, kkk60, kkk37, kkk112, kkk15, kkk48, kkk210, kkk156, kkk242, kkk192, kkk107, kkk106, kkk105, kkk104, kkk103, kkk102, kkk101, kkk100, kkk99, kkk98, kkk97, kkk96, kkk95, kkk94, kkk93, kkk92, kkk91, kkk90, kkk89, kkk88, kkk87, kkk86, kkk85, kkk84, kkk83, kkk82, kkk81, kkk80, kkk79, kkk78, kkk77, kkk76, kkk75, kkk74, kkk73, kkk72, kkk71, kkk70, kkk69, kkk68, kkk67, kkk66, kkk65, kkk64, kkk63, kkk62, kkk61, kkk60, kkk59, kkk58, kkk57, kkk56, kkk55, kkk54, kkk53, kkk52, kkk51, kkk50, kkk49, kkk48, kkk47, kkk46, kkk45, kkk44, kkk43, kkk42, kkk41, kkk40, kkk39, kkk38, kkk37, kkk36, kkk35, kkk34, kkk33, kkk32, kkk31, kkk30, kkk29, kkk28, kkk27, kkk26, kkk25, kkk24, kkk23, kkk22, kkk21, kkk20, kkk19, kkk18, kkk17, kkk16, kkk15, kkk14, kkk13, kkk12, kkk11, kkk10, kkk9, kkk8, kkk7, kkk6, kkk5, kkk4, kkk3, kkk2, kkk1).
- Connections between nodes are shown as lines.
- Text overlays on the map include "Hey Mr.right", "Come on", and "Can't talk to another...".

Bottom Panel (Browser):

- Address bar: http://www.tnu.edu.tw/
- Page title: 國立臺北藝術大學
- Navigation menu: 不可不看, 本校簡介, 教學單位, 行政單位, 研究中心, 入學諮詢, 資訊查詢, 校園巡禮, 推薦教育, 特別專輯, 相關網站
- Content area: Taipei National University of the Arts, featuring a video player and news section.
- Footer: 完成, 網際網路