all right everybody hi what drives me and what drives everyone here I think is longing to fulfill your potential and I immediately felt that when I saw the Internet.

I just saw the Internet as a young child and then later in art school and I thought I can speak directly to my audience and that's absolutely amazing and so I decided not to treat the Internet as a portfolio but as a place for art so I didn't want to make sculptures and put pictures online and I said no the browser is my canvas and I'm going to treat it with respect.

I love the Internet does anyone love the Internet give a round of applause for the open web because I just feel I feel like a lot of artists use it for self-promotion but I think if you would show Leonardo da Vinci there's a magical box that you can convert your thoughts somehow and communicate them to a potential audience of billions really and that's growing I think he would be very interested.

look at these works this is one of my works and so the idea is that each work is in a domain name access accessible to anyone in the world so the title of the work is the location of the work is it on the screen.

I'll visualize a website let's do that so one of the pieces are great I love it when I make websites that one of my website is called mosquito Dobis it's a completely black website and you have your cursor of course and when you move the cursor you hear the sound of a mosquito and that's the website I'd like really simple ideas so you see the cursor and it goes etc and the cursor looks like a mosquito so

I'm a and that's what I love about the Internet you can put really strange silly ideas and no one is telling you not to do it and they find a place and the curator asked me to do a show and to somehow think of a way of converting such ideas to the real space and the space is about this big completely black completely dark and I said only one visitor is allowed in at the same time and when the visitor walks you hear the sound of a mosquito and when the visitor stops it's silent and I told the idea to the curator and he looked at me and he said you're kidding me right because he wanted a big show with a lot of works and very visual spectacle I said no this will be better and the problem was there were budget cuts so he really had to explain to the city.

let me start so this is the idea with treating the website as a work of art so this is a privately owned website by a collector but it's accessible to anyone in the world on any device it's an infinite kiss it keeps changing and so the Internet has specific properties you treat it in a specific way and really narrow down ideas.

Another example is I try to condense emotions into single but the problem then is in the we're used to being on the internet we see the work and we forget about the device but when we go to the exhibition space all of a sudden a computer is an object it's you're no longer in that dream area when you're at home and you forget about where you are.

This is an example in Korea where we showed my point is that the Internet is not just on your device it can be huge so this was a show in Korea this is the biggest screen in Asia it's 23 stories high and they only show art thank you so there's thousands of LEDs on the building it was always my intention a website should be like gas it should fill up potential space so it should it can work on a smartwatch but it can also work on the scale of a city or it could work on the moon and it's available to anyone that's absolutely important to me my vision if you think about a big dream is that many many artists will create boards for the Internet and in the future anyone on the planet can look at the Mona Lisa in their home there's no original but it'll be privately owned but accessible to the public.

Another example this I love simple ideas and I think anyone on the internet does so this is broken self com you're breaking your screen that's it I really love not explaining I just say that's it and then again a curator ask me we should do something with this not specifically this work but we can project it but can we think about it in another way so I thought let's make it more physical and low-tech.

I think all my work is about what I really care about is the intense intensification of perception because the world is so much and then I want to bring things to a focus which gives me a sense of calm and peace which this might not look very peaceful but I like really isolating an idea and then later on this was copied by a charity to encourage recycling so people throwing the glass I thought that was nice but I like this transition of the screen being we accepted as a reality and then the gallery it's another reality the gallery was very smelly afterwards because we just went to a lot of restaurants and picked up half empty bottles and it smelled like a really like that smell after a party but a huge party it's like lots of bottles because it was on for a month so you can imagine.

My early work was very figurative and I was interested in the depiction interactive depiction so what does it mean when you depict something interactively which were used to from video games isolating on perception but now it's moved in a more abstract direction because I feel like I want to reflect on what we're doing we're touching the screen we have a relationship with it the viewer is in the pictorial space which is new and I just love this virgin territory where I feel there's not a lot of history and I feel very free there.

This is an example I think a bit in the tradition of soul of it where you think mathematically how can you divide a space so simple rules there's lines that are cutting the screen and angles and you see that they're divided it's just an insight each section there's a movement as well and when you move left and right the content of those areas stop moving if you move up and down the lines start moving and this is again meditative because we always click to open a folder we always click to do something but I want to click for the sake of clicking and so every time you click there's a new composition.

Here's another example just really simple rules you start with the screen we all know the screen and what's unique about the web is that each screen is different so you have to think about composition in a different way because painters are used to I'll make a black I'll make a square painting I'll make a portrait or landscape but on the internet you don't know so the screen might be someone could look at it on their phone and it's like this so this is how you start with some color and then you set a point and the screen is divided in four sections and you set another point and so you it's a dialogue between me and you because I'm making a set of rules and you can play within those rules so it's it's always been about the presence of the user and the influence of the user on the image and then the ground idea I'm very interested.

I'm sure some scientists here we'll find out how some people have a talent for words some people have a talent for business some people have a talent for songs I always come up with moving images either interactive or moving but it's always so I always struggled with the still image and for that reason I always said a moving image is never an object we cannot hold a movie or a music video in our hands you might hold a USB stick but that's not the movie that's not the moving image you can hold a painting in your hand but you you just can't hold a moving image in your hand.

I had a show and they wanted to do a lenticular postcards which are those postcards you might remember with a girl on the bikini and you move it around and her bikini comes off that's kind of a moving image you can hold and it doesn't use any electricity so I thought that's exciting we made some tests and the medium of lenticular is kind of a it's clumsy so you want to animate you want to move things left and right but you see the frames it's kind of and I wanted to use that clumsiness you know that the transitions are actually the work and that's what I did in my latest text Bishan jumping into the physical thinking about color in a fundamental way but in an interactive way and a moving way just not moving yet so you see as you change your position you're changing there's several layers but there's an infinite amount of areas between them so it's really the amount of compositions in each work is infinite,

someone explain to me the science of it and I understand it on a basic level but I tried to explain it to people they said how does it work and now I finally just say it's magic that's the best way because I understand it kind of but it's it gets really complicated.

I think I wanted to start with this photo because I just love the Internet and that's why I got a tattooed on the inside of my lip so yeah yeah it's here so I just want to give a big round of applause for the Internet thank you