

In 1948, applied mathematician Norbert Wiener initiated a concept of cybernetics, which set up a structural framework to denote complex communication, control, and feedback systems. Cross multiple disciplines, and applicable to anthropology, cybernetics has inserted significant influences on various social disciplines, such as behavioral psychology, social philosophy, and architecture theory.

With the advent of the digital age and blossoming of cyberspace, a looping framework based on the ground rules of cybernetics seems appropriate to state a feedback system, materializing a digital dialog with an analog input. In a feedback system, the value of the system lies with the invitation to the audience to help advance the work. This is only fitting as the relationship amongst men and technology grew inseparable and indistinguishable. This feedback system is further supplemented by a notation system to reverse engineer audience's cognitive experience with the digital environment, where symbol's connotations and their reevaluation brought forward audience's instinctive reflex. For icons that are being interpreted as specific social value or behavior, like those of Google, Amazon and eBay, appearance does not merely resemble an image, but a trigger to engage the associated value with one's cognitive behavior. The ultimate resultant of such system is one of blurred boundary fending virtual and real environment. The confusion of oneself repeating in digital space against reality is intensified further by the floating icons. This project is ultimately a process of re-learning one's conformity to social value against intuition, through ambiguity.

I am, and I am only interested about people who embrace themselves with the digital world. Computers are omnipotent in controlling what we do, and how we go about various behaviors. Everyday, every minute, and every second, people are constantly switching roles as subjects or objects in such digitized environment, non-escapable.

Marc Lin was first inspired by digital art when he saw Golan Levin's Audiovisual Environment Suite. He was impressed by the visual and sound effects as well as the interactive relationship between the audience and the art work. Beyond simplistic relationship that is limited to subject and object, Marc Lin has furthered his discussion on interaction by exploring into the realm of social observation and criticism, in line with event-based Fluxus art and artists in the likes of Name June Paik. Lin's practice involves the continued discovery of evolving "computer-based cultural elements" which perpetually shape and define the digital aesthetic of new media, continuously sculpted by a new lifestyle emerged from the era of digital networking.

Marc Lin was born in Taiwan and currently resides and works in New York. He received his BA in industrial design from the National Chung Kung University in Taiwan and MA from Parsons School of Design in Design and Technology. At Parsons, he studied with artist and composer Golan Levin. His professional background is in product design, in particular bicycle and motorcycle design. Since 2000 he has been working in product design, graphics, and installation, as well as interactive and net-based technology and development. Lin's work has been exhibited at the Arnold & Sheila Aronson Gallery in New York City, the DUMBO Art Under the Bridge Festival, Beijing international new media arts exhibition and symposium, CO6 Taiwan Avant-Garde Documenta III and Outside In exhibition in New York 2008.