Marc Lee *1969* Switzerland creates network-oriented interactive projects since 1999. Experimenting with information and communication technologies, his projects locate and critically discuss economic, political, cultural and creative "issue-clusters" that are essential for communication processes in digital networks. Marc Lee has exhibited in major new media art exhibitions including: ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz, Contemporary Art Biennale Sevilla, Viper and Shift Basel, Read_Me Festival Moskau, CeC Dehli, ICC Tokyo, Media Art Biennale and MMCA Seoul.

马克·李 1969 年出生于瑞士，自 1999 年以来工作在网络核心的互动项目，对信息和沟通技术进行多方位的实验，通常这些项目都是经济、政治、文化和创造性基于数字网络沟通的碎片化话题。马克·李的作品广泛展出于：德国卡尔斯鲁厄媒体艺术中心，美国纽约新美术馆，德国柏林转译媒体艺术节，奥地利林茨电子艺术节，韩国的媒体艺术城市和日本的 ICC 媒体艺术机构等。
1. What do you think about internet art?

Internet art or net art covers artistic practices which uses the Internet as its medium. Mainly web-based projects that are primarily experienced via a browser and not focused on a particular location such as a museum or gallery. In order to see an original painting or installation, we have to travel to the specific location. Different than Internet art, which we experience the original work in a browser at home for example. That’s the great advantage. It’s possible to exhibit and share artistic projects globally, location independent, as they are, by just sending the link of the project.

1.1 Do you think that browser and tool are shaping our behavior as well? As human design the tool and the tool somehow control human.

Yes indeed, especially if we use them often. Let’s think about our 24-hour availability. So far we can avoid that in most cases. Probably in the future it will be difficult. As a simple example, in most Swiss train stations we must buy train tickets through a computer. About ten years ago the ticket machines substituted most ticket sellers. Therefore, buying a ticket, we must communicate with machines instead of with people.

2. Your work is very much on the situation of sharing information and construction of art by other people, how do you see yourself as an artist, and what’s the art fact in your work?

I often ask myself, are journalists still necessary in the age of the Internet? The usual media technologies, which have journalists as gatekeepers, who decide what is or is not published, which is maybe not conformed anymore. With my work I attempt to bring another view to the mass media, a view which is not driven by economic reasons and money. A critical view to reflect the information society.

2.1 The gatekeeper issue was a core issue after the 2nd world war, which keep people safe from an evil power, finally it turned into the evil power, we still have this kind of gatekeeper like the firewall and role in the society as well…to
reveal this is something that people do not always give attention to, but people like to participate in events, what you see the difference online and offline?

Different than in face to face communication, online conversation is generally accumulated and archived by governments, corporations, and research institutes and then transformed into everlasting stories as well. Even though it remains to be seen what long-term implications and consequences this collecting and archiving may have, it is worth thinking about it already now.

In my latest online project Picme I’m addressing that. Picme.com shows on google earth, the positions where a user sends their post to Instagram. The user’s trail can also be traced and the addresses are shown and localized on the map. Many users are unaware of features such as geotagging being activated by default on social media platforms. Much additional personal information is therefore revealed unintentionally.

3. your work dogmeat.org has a funny aspect on human behaviour and the culture difference? can you explain more about it and what happened during the project?

The Fifa (International Football Federation) claimed the Korean government banned eating dog meat during the Football World Cup 2002 in Korea. Eating dogmeat is an old tradition in Korea and it was one a century ago in Europa as well. Within the dogmeat.org project we went offensive and opened fictitious facilities in front of the football stadiums to let people taste dogmeat. We made poster-and press campaigns and opened a dogmeat butcher branch in Zurich, which is also the headquarters of Fifa. Within that, the press published stories about it and we were able to reach large audiences, who tested user reactions, addressed this postcolonial act of Fifa and maybe reduced prejudice.

3.1 what you see as humanity, people questioning on eating dog meat because of the relation issue with dogs or something else, it’s getting stranger that people protect dogs but not other human beings, do you see this superficial behavior related to things people cannot achieve or just because people like dogs better than people? that also reflects on the issue of culture violence, which normally happens to the non-develop areas or the powerless countries, primitive or cannibalism is some how easily related with how we treat animals and others, do you see a quality in the other culture, what is meaning of tradition?

In general, humans protect humans more than animals. But if people are manipulated or controlled by governments, companies, adds and so on, it can turn. Most of the time it’s an economically driven process which leads to evil actions in many countries and cultures. As I mentioned, eating dog meat was a tradition in Europe and now it’s cruel. In this shift we can see that traditions are changing, like everything around us. We should not blindly follow our tradition and we should be very careful if we transfer them to different cultures.

4. block/classified information is in the name of children, national security and other reasons, what you see about the phenomenon in nowadays? Will all of humanity and beneficial attention kill the real meaning of the internet?

There is a saying that there is a shift from the Internet into countless Intranets. Personally I cannot feel that so far, but I guess it’s true. This is very sad. The Internet with the open and interconnected structure brought so many social benefits like the open source initiative, free software movements and knowledge based websites like Wikipedia for example.

4.1 what do people get from the Internet, do people made
changed a lot in the recent years. Most services which are on the Internet can now be used within the mobile browser. Using the internet, we always get the newest version automatically. Using Apps we have to constantly update it, to get the newest version.

Actually at the moment, I’m working together with the KIT Institute for Technology Karl-sruhe, we transferring the existing project “10’000 moving cities” http://youtu.be/KCoC5uAByH8 into a telepresence mobile application. It will be possible to experience this work interactive in 3D on a mobile device using a Durovis 3D glass. The aim is to walk virtually around the installation in 3D, having the possibility to choose a new city and seeing and hearing in real time content from that chosen city. This project is very exciting and the mobile devices are of great help.

E-Mail interview for a Chinese magazine Art Times: Marc Lee
1. 你怎么看待网络艺术？

网络艺术囊括了使用网络作为媒介的艺术实践形式。主要的网络艺术形态是用浏览器进行体验的，而非聚焦在一个特定的发生地点，比如博物馆或画廊。为了看到一幅画或一个装置的原作，我们必须到一个特定的地点去。在网络艺术的概念范畴中，情况却不是这样：我们对“原作”的体验就发生在浏览器上，它的地点可能就在你的家中。这是网络艺术非常大的优势。在网络艺术的语境下，展览和分享艺术创作可以是独立于地点之外的，通过发送项目链接便可展遍全球。

1.1 你认为浏览器作为一个工具，是否也在塑造我们的行为？就像人发明工具，工具也反而控制人一样？

确实如此，尤其是当我们频繁使用这些工具时。让我们想想每天 24 小时的可用性。目前我们或许还能避免被工具控制，但未来或许就难了。

举个简单的例子，在绝大多数的瑞士车站，我们只能通过机器购买火车票。十年前，现在这些机器所提供的功能是由售票人完成的。因此，现在为了买一张票，我们必须跟机器沟通，而非跟人沟通。

2. 你的创作很大程度是关于他者的信息分享和艺术建构的，作为一个艺术家，你如何定位自己？你的作品又有怎样的艺术影响？

我时常问自己，在网络的时代，记者这个职业是否还有必要存在？那种常见的媒体技术，比如说记者作为信息的把关人，媒体人决定什么样的信息被发表等等，已经不再符合当下的现实。我的创作是试图带来另外一种看待大众媒体的视角，一种不被经济因素、不被金钱驱动的视角，一种用批判的眼光看待信息社会的视角。举个例子，这个视角意在让人们意识到今日环境下，操控“真实”是如此轻易。
2.1 In post-war times, the issue of 'gatekeepers' has become a crucial topic in the media. The concept was originally intended to keep people away from evil powers, but later it itself became evil. In today's society, such 'gatekeepers' like firewalls still exist. 

Revealing this reality can help people notice things that they平时不留意. Meanwhile, people are very fond of participating in various activities. What do you think about the difference between online and offline participation?

Unlike face-to-face conversations, online conversations usually take place through governments, enterprises, and research organizations, and are collected and archived, becoming continuous stories. Although the implicit results of these collections and archives might not be revealed in the future, thinking about them now would be worth it.

In the recent online project 'Pic-me' (Pic-me.com), I explored this topic. This website uses Google Earth to display the geographical locations of Instagram users. Users' paths can be tracked, and specific places are marked on the map. Many users do not realize that geographical location is set by default. Therefore, a lot of personal information is exposed inadvertently.

3. Your project, dogmeat.org《狗肉联盟》, revealed an interesting aspect of human behavior that involves cultural differences. Could you introduce us to this project and the stories that emerged from it?

In the 2002 World Cup held in South Korea, FIFA (International Football Association) issued an official statement requiring the South Korean government to prohibit the consumption of dog meat during the World Cup. In Korea, the consumption of dog meat is a long-standing tradition. In fact, it was practiced in Europe a century ago. In the dogmeat.org《狗肉联盟》 project, Marc Lee and I (with the cooperation of Korean artist Kim Sukhee) initiated a challenge to this statement. We created some fake dog meat installations in front of football stadiums and invited people to taste them. We did a series of posters and media promotion, even in Switzerland, the headquarters of FIFA. The media迅速报道ed this story, and we received a large audience. Their reactions tested some of our theories: FIFA's behavior was seen as colonial. This project has also alleviated some cultural bias.

What do you think about this project in terms of revealing human nature? People would question the consumption of dog meat because it is related to human-dog relationships or other factors. But it sometimes becomes strange, with some people being protective of dogs but indifferent to humans. What do you think about such behavior? Is it related to some things people cannot achieve?
3.1 因为人单纯的爱狗多过爱人？
因为这个问题也折射了一些关于文化暴力的问题。这些问题往往发生在相对欠发达的国家和地区，来自于对动物的保护。然而，如果人们被政府、企业、宣传广告等控制和操纵，结果可能会不一样。在很多国家和文化中，邪恶的行为往往被经济利益所驱动。就像我提到的，食肉行为在欧洲是一项传统，而现在被认为是残暴的。在这些变迁中，我们可以看到传统在发生改变，就像我们周围的事物一样。我认为我们不能盲目地遵循传统，然而，同样地，我认为我们在转移到其他的文化时，需要谨慎。

一般来说，人对同类的保护要多于对其他个体的保护。然而，如果人们被政府、企业、宣传广告等控制和操纵，结果可能会不一样。在很多国家和文化中，邪恶的行为往往被经济利益所驱动。就像我提到的，食肉行为在欧洲是一项传统，而现在被认为是残暴的。在这些变迁中，我们可以看到传统在发生改变，就像我们周围的事物一样。我认为我们不能盲目地遵循传统，然而，同样地，我认为我们在转移到其他的文化时，需要谨慎。

4. 加密信息的产生是因为保护儿童、国家安全等各种原因，你如何看待今天信息加密的现象？人类对信息加密的这种有益关注是否反而会扼杀了网络的真正意义？

在很多作品中，我的创作基础是用户产生的内容。在传统的摄影和录像艺术中，是由一个或一群艺术家决定展出的内容。然而，当内容由用户产生时，世界各地的人都可以获得一种声音，来分享他们的想法和故事。通过这种方式，我们可以在网络时代和网络社会中，更好地反思自己的生活、希望、愿景，尤其是未来一代的文化。我认为，这样的创作方式相比传统艺术而言，会有更为广泛和重要的意义。

在用户产生内容的前提下，我的有些作品是具有雕塑或装置的外观。在其中，我们可以囊括更多包括触觉、嗅觉和面对面沟通的感官体验。这对于纯粹的网络艺术来说是不可能的。因此，二者的结合使得创造出更为联觉的感官体验成为可能。

4.1 健康人从网络中可以得到什么？人们是否在网络上创造出这个时代喧嚣嘈杂？我个人的理解，网络存在的根基是分享和参与者的共同搭建，审查制度依然是一个重要的组成部分，或许因为所有人仍然怀有对旧时代媒体行为习惯的眷恋。通常，这些控制来源于旧系统的权力核心。当人们愿意让出自己的权力时，一些权力便会被系统所绑架。自然地，我们也需要拥有一个更好的系统。我想或许现在的人们还没有做好准备，你认为呢？

我认为人们总是在想方设法逃避所谓“完美”的控制和审查。原因有二：首先，没有人会喜欢被控制和审查；其次，人们是有创造力的。当然，在网络时代也变得更为困难，所以人们需要意识到这些议题的存在，意识到这个世界在发生着什么，这是非常重要的。一旦我们知道哪些信息在被审查，审查制度便会不复运转，因为人们会想出很多方法来躲过审查。

5. 你的艺术形式是什么？比如说，你的 CITY《城市》项目的一部分在卡尔斯鲁厄艺术与媒体科技中心（ZKM）展出，你是否认为你的作品带有雕塑或装置的性质？为什么？

5.1 你的作品很少涉及正在兴起的“平板文化”或者“掌上文化”，这是因为还没有到用这个工具进行创作的时候？还是因为你仍认为创作
核心应当是基于电脑的环境？

最初的时候，我并不是很喜欢掌上应用，原因很多在网络上免费的服务，到了移动终端我们就得付费。然而最近的几年我的观念改变了很多，现在很多网络上的服务也可以通过手机的浏览器获取。当然，在网络上，我们可以自动获取最新版本。

事实上，我现在和卡尔斯鲁厄理工学院（Institute for Technology Karlsruhe）合作一个项目，我们把已有的《10,000个移动城市》（10'000 Moving Cities）项目转换成一个基于遥控操作的手机应用。这个应用使得人们可以在手机终端，配合 Durovis 3D 眼镜（译者注：由科技公司 Shoogee 开发的手机 3D 眼镜）来在 3D 环境下互动地体验这个作品，其目的是让人们能在 3D 环境下虚拟地行走于装置之间，允许用户选择不同城市，并实时听到和看见所选城市的内容。这个项目非常令人激动，而手机设备和应用也确实帮了大忙。