

Taipei Fine Arts Museum Press Release  
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**TFAM Net.Open**  
<https://tfam-netopen.xyz/>

***Vanishing Acts***  
2025.09.19-2026.08.31  
[https://tfam-netopen.xyz/vanishing-acts/en/home\\_en/](https://tfam-netopen.xyz/vanishing-acts/en/home_en/)

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Press Kit  
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**2025 TFAM Net.Open – Online Exhibition *Vanishing Acts*  
Reflects on Human and Technological Vulnerabilities in the Digital Age**

Starting in 2024, the Taipei Fine Arts Museum (TFAM) launched the new platform “TFAM Net.Open,” which focuses on the diverse expressions at the intersection of technology and art in the digital age. The project seeks to broaden presentation formats by extending artistic practices from physical venues to virtual spaces, transcending the boundaries between exhibition spaces and digital technologies. It promotes diverse creative approaches and interdisciplinary collaboration, aiming to engage a broader and more diverse audience while exploring boundless possibilities for future artistic development.

This year's program, spanning summer and autumn, features the offline project, *The Sound of Sinking*, and the online exhibition, *Vanishing Acts*. Through a dual "offline/online" exhibition approach, the program explores the concepts of "disappearance and excavation," addressing themes of information flow and memory reconstruction in the digital age. Launched in July and nearing its conclusion, the offline project, *The Sound of Sinking*, has staged over 70 mixed-reality (MR) performances, attracting international curators and museum directors from the Netherlands, Singapore, Japan, Korea, and Hong Kong. Meanwhile, it has also engaged many experts and audiences interested in underwater archaeology, underwater acoustics, and virtual technologies in this interdisciplinary effort.

### Contemplating Digital Vulnerability in the Internet Era

As the second key part of the program, TFAM is introducing **the online exhibition, *Vanishing Acts***, from September 19, 2025, to August 31, 2026. Through a digital interface as its platform, the project examines how contemporary digital art affects information flow, community relations, and historical awareness, challenging viewers' habitual ways of viewing and understanding. Curated by Mexican independent curator and new media scholar **Doreen A. RÍOS**, the exhibition features four artists from Taiwan and abroad: **Federico PÉREZ VILLORO, Jung HSU, Anna RIDLER, and Olia LIALINA**—each contributing a new net artwork specifically created for the exhibition to explore the unstable relationships between humanity and technology in the digital age.

"Instances of erasure, occurrences of fading, moments of absence, processes of withdrawal, to decompress, to collapse, to disappear..." As visitors navigate the website, the exhibition's poetic language reveals the fragility and contradictions of digital media. Through the processes of fragmented visualization, emergence, and disappearance, the abstract notion of "vanishing" becomes a perceptual experience. functions not only as an exhibition platform but also as a virtual archive or cloud storage that aligns with the curatorial concept. It initiates interactions by employing contemporary digital tools, vocabularies, and display modes familiar to users across generations. As physical movements give away to finger taps that bring works before the eyes and allow navigation across folders, viewers are encouraged to reflect on how we perceive the existence and disappearance of memory in an environment shaped by digital tools.

The curator states, "When discussing digital technology, people generally believe that it will create a more ideal world with unlimited data access, fair and transparent of information, and decentralization. These promises, however, have been rapidly evaporating before our eyes." Those once-familiar digital technologies (the Internet, social media, smart devices, and the Internet of Things) have gradually revealed their true nature. They have never been immaterial, weightless, infallible, sustainable, or perfect, despite being claimed by technosolutionists as such.

In an era when artificial intelligence and algorithms continually collect interaction records, data, and files,

we also face crises of climate change, resource scarcity, intense ideological polarization, and excessive digital pervasiveness. *Vanishing Acts* poses a central question: “Can we find alternative relationships with technology in the grey areas prompted by tactical instability, dissolution, and withdrawal?”

#### **Four New Net Artworks Reveal the Transience and Collapse of Digital Realm**

This exhibition features newly commissioned works, each addressing one of four main themes—“materiality, memory, ghosts, and vulnerability”—that uncover the unpredictable facets of the digital world. The digital world holds unstable memories that may vanish suddenly or leave traces of past existence, challenging mainstream notions of information accumulation while collectively examining the weight, traces, absence, and fragility within it.

**Federico Pérez Villoro’s** work, *No Distance*, focuses on the submarine fiber-optic cables laid on the seabed, which form the physical infrastructure of the Internet. These aging, deteriorating cables, whose routes are often obscure and sometimes left forgotten after ceasing operation, challenge the idea of digital technology as “weightless and trace-free.” In reality, their damage, the environmental threats they pose to marine ecosystems, and their operational mechanisms remain invisible on screen. As viewers navigate this work by clicking on coordinates, viewing satellite images, and listening to the narration, they encounter the tangible infrastructure and traces behind the Internet. This encourages reconsideration of the “Internet’s immateriality.” The coordinates in the work will be gradually unlocked throughout the exhibition. At the same time, the work traces and reveals this symbiotic relationship, underscoring that every digital bit leaves a physical trace in the real world.

**Jung Hsu** has long examined the materiality of memory devices. In *Collected Memory*, she uses various USB flash drives that were abandoned, donated, or found by chance, employing digital forensic techniques to recover remnants of deleted files and reveal the ephemeral nature of memory. In the exhibition, this work begins with a USB stick made accessible to viewers, and over the course of the exhibition, it reveals the files that have been collected, analyzed, and restored over the past two years. Using a nostalgic web interface with windows and folders, it constructs collective generational memories and digital traces, illustrating the process of digital archaeology and cultural interpretation. The work not only questions our obsession with storage but also reminds us that memory is never as permanent and stable as a vault; instead, it is as fleeting as fog on glass. Since the work involves the investigation of personal data, sources and sensitive information are not disclosed in accordance with privacy laws.

**Anna Ridler** uses the LAION-5B database, which contains over 5 billion image-text pairs, as a starting point. Most links are now broken or missing images, leaving only faint, ghostly digital traces. Her work, *Every Single Iris on the Internet (the first 100,000 images)*, employs the word “iris”—whether referring to the flower, the eye’s iris, or a name—as a thread. These are all reduced to numerical abstractions initiating a “ghost hunt” for broken images. Ridler reactivates invalid links in the massive database. When viewers click and linger on fragmented images or evoke ghostly flowers, they not only expose the

limitations of AI training data but also demonstrate the ruptures and uncertainties that arise when technology attempts to fix or freeze language.

**Olia Lialina** has spent the past fifteen years manually archiving data from early “Yahoo! GeoCities.” Although the web hosting service platform shut down in 2009, it still contains around 382,000 preserved websites. By carefully reconstructing these defunct sites, the artist reveals the fragile nature of the digital world. In her project, *On the Internet Everybody Knows You Had a Dog*, she specifically features websites tagged with “dog,” presenting approximately 1,400 screenshots in their original layout and style, including background music used in mourning or playfully ascribed to the dogs themselves. The project recreates personal web pages created by people, as well as those from their pets' perspectives, ranging from pages of breeding farms and animal rescue groups to memorial pages for deceased pets and playful sites from “a dog’s point of view.” These once-overlooked online remnants now stand as a unique testimony of early internet culture, while the way we commemorate pets continues to evolve in digital forms today.

The artworks featured in this project depict the disintegration of the digital realm through imagery, including “poisoned water bodies,” “decaying USB sticks,” “phantom flowers,” and “dancing dogs.” They view the fleeting life cycle of the Internet as a form of critical practice—submarine fiber optic cables, broken links, and 404 error pages are not just mistakes but evidence of past existence, reminding us that the digital world is neither weightless nor sustainable but rooted in materiality, memory, and limited resources. The project also proposes the notion that digital ecosystems can be temporary, tangible, and built upon collaboration. Only by examining the tension between “storage” and “deletion” can we finally learn when, how, and what to let go.

This online exhibition features a trilingual interface (Chinese, English, and Spanish) and will present six online lectures and performances, as well as two offline screening events, beginning in October 2025 and continuing into 2026. For detailed information and updates, please visit the 2025 TFAM Net.Open website (<https://tfam-netopen.xyz/>), the TFAM website ([www.tfam.museum](http://www.tfam.museum)), or TFAM’s social media platforms ([Facebook](#) / [Instagram](#)).

## Appendix

### Curator

**Doreen A. RÍOS** (Mexico, 1992) is an independent curator and researcher. Her work focuses on technological disobedience in contemporary art, tactical media, and new materialities. Founder and director of [ANTI]MATERIA, an online platform dedicated to the research and exhibition of art produced through digital media and co-founder of the experimental research project Unidad de Conciencias Colectivas Terrestres. She served as chief curator at Centro de Cultura Digital from 2019 to 2021.

Doreen graduated with a Masters in Contemporary Curating from Winchester School of Arts, specialising in digital cultures, and with a degree in Architecture from the Tecnológico de Monterrey. She's currently pursuing a PhD in Art History, Theory, and Criticism at University of California, San Diego. She's part of the International Selectors Committee for Lumen Art Prize as well as the Leonardo Peer Review Panel.

### Artist

**Jung HSU** is a Taiwanese artist based in Berlin. Her practice begins with interdisciplinary research and often results in installation work. She is currently in the Meisterschüler program in Art and Media at the University of the Arts Berlin.

She received the Golden Nica (Interactive+ category) from Prix Ars Electronica in 2022 and the Art and Science winner from Falling Walls in 2023. Her current two projects focus on the materiality of memory devices, and investigating the globalisation of the canary bird.

Jung Hsu es una artista taiwanesa radicada en Berlín. Su práctica se inicia con investigaciones interdisciplinarias que frecuentemente culmina en instalaciones artísticas. Actualmente, forma parte del programa Meisterschüler en Arte y Medios de la Universidad de las Artes de Berlín.

En 2022, recibió el premio Golden Nica (categoría Interactivo+) en los Prix Ars Electronica, y en 2023 fue ganadora en la categoría de Arte y Ciencia de Falling Walls. Sus dos proyectos actuales se centran en la materialidad de los dispositivos de memoria y la globalización del canario.

**Olia LIALINA** Born in Moscow. Net Artist, one of net.art pioneers, animated GIF model. Co-founder of Geocities Research Institute and keeper of One Terabyte of Kilobyte Age Archive. Writes on New Media, Digital Folklore, Vernacular Web and Human Computer Interaction. Professor for new media and art and design online at Merz Akademie, Stuttgart.

**Anna RIDLER** is an artist and researcher who works with systems of knowledge and how technologies are created in order to better understand the world. She is particularly interested in the natural world. Her process often involves working with collections of information or data, particularly data sets, to create new and unusual narratives. Her work has been exhibited widely at cultural institutions worldwide including Times Square, the Barbican Centre, Centre Pompidou, HeK Basel, The Photographers' Gallery, the ZKM Karlsruhe, Ars Electronica and the Victoria and Albert Museum. She was listed as one of the nine "pioneering artists" exploring AI's creative potential by Artnet and received an honorary mention in the 2019 Ars Electronica Golden Nica award for the category AI & Life Art.

**Federico PÉREZ VILLORO** is an artist and researcher living and working in Mexico City. Through texts, installations, videos, and performances, Federico explores how state, corporate, and institutional power materializes via the strategic use of information technologies. His recent work addresses the industrialization of water as an example of technical operativity imposed on living ecosystems.

It has been exhibited internationally at institutions like Museo de Arte Contemporáneo de Monterrey (MARCO), Museo de Arte de Zapopan (MAZ), Espacio Odeón, Casa del Lago UNAM, Centre A Vancouver, Museo de Filatelia de Oaxaca (MUFI), and Palm Springs Art Museum (PSAM), and published by Luna Córnea, ADOCS, DELUS, The Serving Library, Printed Matter, C Magazine, Gato Negro Ediciones, diSONARE, the Walker Art Center, and featured in Quinto Elemento Lab, The New York Times, and Aristegui Noticias.

In 2023, he received the Jumex Grant Program Award and the C/Change Fellowship (Goethe-Institut/Gray Area). Residencies include Pivô Pesquisa (2023), OCAT Shenzhen (2019), and TBA21 (current, researching Caribbean water access). He has taught at RISD and CCA, lectured at MIT, NYU, ETH Zurich, Rutgers, CalArts, The New School, UNAM, Escuela de Artes Jalisco, and Hongik University. In 2019, he founded Materia Abierta, a summer school on theory, art, and technology in Mexico City. Federico holds an MFA from RISD (2013).

## Public Online Program

### Online Talks

Curator Talk / Introducing Vanishing Acts

Sun. 19th Oct 2025, UTC+8 14:00-15:30

Artist Talk / Jung HSU: Surfing: Collected Memory\_Carve from the Fragmented Past

Sun. 30th Nov 2025, UTC+8 14:00-15:30

Artist Talk / Olia LIALINA: Surfing: On the Internet Everybody Knows You had a Dog

Sun. 25th Jan 2026, UTC+8 14:00-15:30

Artist Talk / Anna RIDLER: Surfing: Every Single Iris on the Internet (the first 100,000 images)

Sun. 24th May 2026, UTC+8 14:00-15:30

Artist Talk / Federico PÉREZ VILLORO: Surfing: No Distance

Sun. 13th Aug 2026, UTC+8 14:00-15:30

### Special Events

Screening / LI Shuang, *I Want to Sleep More but by Your Side* / Sun. 23rd Nov 2026, UTC+8 14:00–15:00

Screening / Alan Warburton, *RGBFAQ* / Sun. Mar 8 2026 UTC+8 14:00–15:30

Performance / Daniela DE LA TORRE / Sun. Jul 19 2026 UTC+8 14:00–15:30

For detailed information: [https://tfam-netopen.xyz/vanishing-acts/en/home\\_en/](https://tfam-netopen.xyz/vanishing-acts/en/home_en/)