Introduction.

My primary research investigation is to use the web as a mapping tool. In using websites, this offers a unique position for the process of diagramming and output. Because this medium offers multiple possibilities, in that it relies heavily upon other artist's tools, i.e., painting, drawing, sculpture, film, video, photography, etc., this aids work in cyberspace because it surpasses the ability of all artist tools. This is so, because cyberspace can reach an audience that no other medium can replicate. Perspective is askew as well, in that cyberspace is an individual oriented experience for an audience; the viewer must interact and navigate through the pages, controlling the piece and their perspective of it. Viewing a website as a piece is unexpected interactivity, which contrasts sharply from the traditional museum or gallery viewing.

The website will engage ideas such as identity- where existence is mathematical, which is a dialogue within the novel, *Flatlands*. A space that only exists as a mathematical world. I developed math equations in an attempt to better understand the complex relationships of family. Visitors will enter their data on the website - birthdays and ages of individuals they have relationships with - to generate their own graphs. In addition to this step, the community and connectedness of all will be deduced simply from the data and the placement of the final data/human images is an interlocking group of those images within our galaxy, projected as stars.

Part I. Website.

The first component of this website, derived from the development of math equations in an attempt to better understand the complex relationships of family. For my own graphs, they incorporate a new formation in the creation of zygotes/births existing in cyberspace. They are also visual representations, similar to bar codes that deplete any emotional existence of the relationship between families, friends or however someone is connected to their data. In my particular case, the formation of the zygotes/births visually depicts black voids as the relationships between my ma and her zygotes/births.

Part II. Stage I. Website.

      Part II of the website is comprised of two stages. The first stage uses mathematics once again, however I have formulated my *own* property to gather data. Unlike, the last mathematical equation for the zygotes/births, this property will be more inclusive and less rigid in the data restrictions, for participants. My process involved researching mathematical properties from algebra, such as the dissociative, commutative and distributive properties. I then formulated the *exit property* to compute the existence of relationships between individuals, which is linked to the date of their creation (birth date) and the age of their Ma on their birth. Once I gathered the data, I transformed the numbers into points on a graph. Then I connected the points on the graph, producing sweeping lines. The end result was that data/human images were formed.

The values for the data are as follows: x= birth date (this is the beginning of an individual's creation, or entering earth), y= the age of the ma on her child's birth date (if an individual does not have a ma, any authority figure that raised you is valid; aunt, uncle, dad, grandma, your best friend, etc).

      The next step for incorporating the data into plotable points is through a deductive process. Whereas, the data gathered is transformed into a range of numbers from 1 thru 9 with the *exit property*. For example, a birthday such as 12.30.1946 is simplified by adding all numbers: 1+2+3+0+1+9+4+6= 26, then simplified further, 2+6= 8. Thus, the x value is equal to 6 for this particular birth date. Another particular component of the exit property is the exclusion of 0 as a number. Zero is an integer, which quantifies a count or an amount of null size; that is, if the number of your brothers is zero, that means the same thing as having no brothers, and if something has a weight of zero, it has no weight. Before counting starts, the result can be assumed to be zero; that is the number of items counted before you count the first item and counting the first item brings the result to one. And if there are no items to be counted, zero remains the final result. While mathematicians all accept zero as a number, some non-mathematicians would say that zero is not a number, arguing one cannot have zero of something. Others hold that if you have a bank balance of zero, you have a specific quantity of money in your account, namely none. It is that latter view, which is accepted by

mathematicians and most others. Therefore, in my data 0 is omitted as a number and in the cycles of data for the graphs, the number following 9 is 1.

In conclusion, the data collected creates an image for each individual and the results are plotted and overlaid together on graphs. This creates a series of shapes that represent the members in a family unit or group of two or more people in any type of relationship. The fascinating aspect of the groups of people is that when each of their data is overlaid upon one another. There are interesting intersections throughout the data/human images.

Part II. Stage II. Website.

Part II, Stage 2 of this site overviews the process involved for the search for a conclusion location for **all** the data/human images. Ultimately, finding the relationships and overlap between all data/human images; is a primary goal.   Thus, I began research in astronomy, a vast, not much understood space. Already, I had a strong interest and desire in connecting all data/human images to the universe and wanted the data/human images plotted in our galaxy, a point on a graph equivalent to a star.   Very much fixed upon our galaxy as the background and end point, but needed the connection.

First I began research in academic fields of astronomy and science, mostly physics, and ended with astrophysics. When researching for a connection between the exit property and data/human images, I found an interesting tool that was involved with multiple aspects of science. That affected humans in multiple ways, this tool could measure the amount of blood pumping through the heart, or is used in sound theory as a tool to measure sound waves also can be used to detect the presence of new stars, and endless other scientific advances in many fields. This was my connection I had been looking for; here was a tool responsible for finding the new existence of stars as well as being used to measure the amount of blood coursing through the human heart, a vital organ of life. The Doppler effect is responsible for finding the newness of life and monitors the organs that maintain life in humans. In addition to my newfound connection, in my research I stumbled upon a theorem that supported the connection of all data/human images to our galaxy. Prior to reading the proceeding theorem, I had already understood that the theme of this website would be *inherent connectedness*,

apparently Bell believed this as well. In the unity of mathematics and the universe in Bell's Theorem: Reality must be non-local -- is a mathematical proof of the inherent connectedness of the universe (http://www.halexandria.org/dward151.htm).

Reference Artists

The creation of this website references many artists and is inclusive of other academic fields besides art, including mathematics and astrophysics. However, I wanted to quickly review and revisit the art world and the works of three particular artists that possess similar strategies, processes and techniques in their works, which are similar to my own method.

First artist is Alfred Jensen, a painter with a very interesting technique for painting. This involves his mathematical equations, which govern the structures of his paintings. Each hand stroke, color, and all other components of the piece are manipulated and controlled by math. Jensen uses number abstractions to direct and create his paintings. All his paintings are constructed due to mathematical constraints; their existence was first as math and their creation a response to the formulas (http://www.alfredjensen.com/life/life.html).

Secondly, a pair of artists, Komar and Melamid, creates paintings by seeking data from the visitors/voters to their site. The artists are asking such questions as: "What would art look like if it were to please the greatest number of people? Or conversely: What kind of culture is produced by a society that lives and governs itself by opinion polls?" The paintings originate from the electrical input of voters at their website, which use individuals/voters who are categorized into their own country and vote for images there. With a click of the mouse, Komar and Melamid paintings exist by data imputed by citizens of a particular country. This data input strategy generates the output of paintings categorized as the *Web's Most Wanted* and the *Web's Least Wanted* images. (http://www.diacenter.org/km/index.html).

Lastly, Shelly Jackson uses body landscapes as the location and setting of her websites. Shelley Jackson's elegantly designed, beautifully composed *Patchwork Girl* offers the reader an experience of losing oneself to a text, for as one plunges deeper and deeper into one's own personal exploration of the relations here of creator to

created and of body to text, within the female Frankenstein possibility. Jackson's hypertext is a way of organizing material that attempts to overcome the inherent limitations of traditional text and in particular its linearity. In another websites, *My body*, Jackson denotes herself as, "An outlaw, a pervert, a bad seed / -a monster- / a vagrant, an adventurer, a bum," which is focusing upon numerous issues; including identity and the conception of such a notion and the infused, inherent gender play and multiplicities of gender, which preside amid her work.
(http://www.eastgate.com/catalog/PatchworkGirl.html,http://www.altx.com/thebody/).

Similar to the aforementioned artists, my ideas are within similar imposed constraints and general areas of congruity.   Use of my own mathematical properties, is a process of achieving data and also a constraint, which resembles the detailed mathematical commitment in Alfred Jensen paintings. As well as my data collection through the web, is a facet of Komar and Melamid electronic paintings. With Jackson, the actually use of hypertext is not a component of my website, however, philosophically and socially we are dealing with identities of people and their transformation within our sites. Whether that may be through Jackson's use of hypertext or my own human beings as data, transformed to data/human images, and finally placed amongst our galaxy, in a variety of shapes, yet all shapes formulated from the same data. Initially a website, this project investigated human relationships as an object. Humans are deduced by their birthdays into mathematical equations, then graphed into the galaxy amidst the stars, thus becoming part of inherent connectedness. Beings are stripped of emotion, one of the necessary qualities to be categorized as human. All are transformed into a community of data/human images amidst and inserted as a part of the stars in our galaxy. This project introduces purely visual relationships and humanizes math and equates the subject as human. My site introduces a program that generates visual relationships and humanizes math through interactive input data by viewer.