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MISSION ETERNITY

All cultures need to dispose of the dead and share the loss of friends and family connected with the challenge of remembering and forgetting. MISSION ETERNITY (M[∞]) is a digital cult of the dead for the information society. The art group etoy stores the data of a few M[∞] PILOTS forever with the help of thousands of M[∞] ANGELS who download and run a program on their computer. PILOTS cross the ultimate boundary to investigate afterlife, the most virtual of all worlds. On May 26, 2007, etoy transferred the mortal remains of Timothy Leary into the multiuser SARCOPHAGUS. A key figure of the information society, Leary experimented with the expansion of the human mind with the drug LSD and designed his own death in 1996 as a last trip.

The M[∞] SARCOPHAGUS is a modified 20 foot cargo container outfitted with 17'000 lights reflecting the info sphere of human beings who passed away: visual information, the voices of the dead, statistics and ascii text collected from governmental databases, family albums, and online sources explore the artistic portrait for information society (ARCANUM CAPSULE). The sarcophagus is a bridge that connects human memory and electric impulses with the mortal remains of M[∞] PILOTS. The TERMINUS, a plug-shaped repository, stores the ashes of a M[∞] PILOT after cremation. All other PILOTS are alive today and will enter the SARCOPHAGUS when they die. The interactive and networked sculpture links the community of the living and the dead. It travels geo-space like internet particles (TCP/IP packages) travel our global media reality. With this ultra long term project etoy challenges the way human civilization deals with memory (conservation/loss), time (future/present/past) and death.

etoy

etoy goes where traditional artists, companies and individuals cannot afford or risk to go. Founded in 1994, etoy.CORPORATION transforms the concept of artistic production and appearance in a world dominated by ambivalent parameters: mass production and consumption of information and goods, global transportation, branding, maximization of profits, growing complexity, technological penetration of life and virtualization.

While most successful artists, dealers and collectors depend on a game they tend to deny, superficially criticize or cynically celebrate, etoy does not play down the nature of art business or hide commerce behind radical chic. By registering, branding and protecting its identity as an abstract trade mark and by sharing its intangible value (pure art) in the form of stock, etoy puts the tools, vehicles and strategies of capitalism into the center of interest: 640'000 etoy.SHARES = 100% of etoy.CORPORATION = 100% of commercially available etoy.ART. More than 200 etoy.INVESTORS own, feed, control and protect the legendary corporate sculpture to scan and expand the boundaries of contemporary art.

25 etoy.AGENTS work on the etoy.OEUVRE. The digital hijack, TOYWAR, etoy.SHARE, etoy.TANKS or the MISSION ETERNITY SARCOPHAGUS became art history but can not be purchased or collected in the traditional way. The work is available to the public online and widely discussed in art publications from MIT Press, Tate Publishing, Dumont, Gestalten Verlag, JRP Ringier or Birkhaeuser.

etoy.SHOWS since 1996: Palais de Tokyo Paris, Kunsthalle St. Gallen, ICC Tokyo, Helmhaus Zurich, Art en plein air Môtiers, ARCO, Madrid Abierto, BigTorino, Fondazione Pistoletto Biella, Ars Electronica Linz, Secession Vienna, Museum of Modern Art San Francisco, Art Museum San Jose, Postmasters New York, Armory Center for the Arts Pasadena and more.

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