

8 workdescriptions Virtual Moves

Mogens Jacobsen (I/DK) / Art Magne created with his "Cubes" a kind of pseudo act over a thought experiment called "Schrödingers Cat". In 1935 a German scientist, Erwin Schrödinger, placed a cat in a box in order to test the surrounding's perception of reality. The experiment is often described as a paradox that tells us something is wrong with our understanding of reality. In "Cubes" the experiment is conducted by connecting a virtual box in Second Life to a real box in the National Gallery of Art. When the box in Second Life is moved by the avatars the physical box will vibrate.

Sachiko Hayashi (JP/SE) / Goodwind Seiling explores in his interactive audio installation "N00sphere Playground" the potential of art in Second Life. Sachiko herself has undergone a transformation in the creative process from what Sachiko Hayashi would normally do to what her avatar, Goodwind Seiling, is interested in doing. Goodwind and Sachiko are distinctively liberating the possibilities of the 3D universe by creating an interactive audio installation where the visiting avatars in them themselves are the key to the installation's function.

Kristoffer Gansing (SE/DK) and Linda Hilfling (DK/NL) / Frk Dreier makes through Calculating "Danmark" a critical exploration of the hype around the financial perspectives of Second Life. The Danish tax authorities entered Second Life in 2007 to ensure that tax was paid from earned money there. The artists' work is partly a calculator that sums up how much money the Danes earn and use in the virtual universe, and partly a video installation which intervenes the area of tax in Second Life. The work critically thematises the emptiness in the financial hype and the tax authorities' aims of control in that regard.

Ida Grøn (DK/UK) / Id Giha reflects about control and contact relations in Second Life and Real Life in her work "Keep in Touch". The work and the creative process have touched upon questions such as: what kind of contact relations do we possess as human beings? What distinguishes the relation between avatar and human being? Who controls who? In a broader perspective can we say that there is a relationship between Second Life and Real Life - one that correlates to Plato's Allegory of the Cave - or is it at all possible to claim that Real Life is more real than Second Life?

Jan Northoffs (D) / January Lightfoot focuses in the art project "Second Life Art Festival" on social networking as he transforms the area newBERLIN in Second Life into a collective art exhibition. The artist challenges with the work the perception of art as something limited, complete and physical. The intention is to liberate art in Second Life, including bringing into focus the fact that the virtual universe constitutes a final platform for artistic making and activity by use of the great network possibilities, the open systems and an army of co-creating artists/avatars.

Nis Rømer (DK) / Pierre Marteau reflects critically in his work "a memorial to the Iraq war" about how national states choose to remember and forget actions of war. The work establishes a collective agenda of the state's co-responsibility in regard to location of war monuments in the public space. Through a number of performances in Second Life and on the National Gallery of Art the artist plays Chess with Iraqis living in Denmark while discussing the critical situation with them.

Annette Finnsdottir (IS/DK) / Nettska Dreamscape reflects in her work "memory SLOt" about traces and memories in Second Life. The light symbolizes Second Life as a free zone for buying and selling. If your avatar gives "Memory SLOt" a trace of itself you will get a flickering glimpse of memory of hers and you become registered – at least as customer. Are you the new customer? The work thematizes likewise Second Life as a free zone of trade and entertainment, and questions the idea of interchange without consequences.

Maria Lavman Vetö (SE) / On Aeon challenges our understanding of reflection and identity with her interactive mirror for avatars in "I (me)". In a house there is a room which in itself is a kind of mirror. When the avatar steps into the room, the mirror reflects sound that shapes after the avatars appearance. The artist raises the question: I - who am I? In Second Life there exists no mirrors but in this work Maria has created an interactive sound-mirror which not only mirrors and reflects the actions of the avatar but which also add something more to the avatar and the surroundings. This way the mirror becomes a filtered extension of the avatar's body and personality and thus marks the surroundings.

Translated by Tina Hansen