CO²nscience

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Abstract

The possibility of an art that encloses the theoretical horizon, the innumerable intentions and the social context, still with an independent and private symbolic space, where aesthetic, cultural and social objects can be ranks in confrontation are the great desire of researcher in the technological art.

The platform of open code in the Second Life, allows cultural and social interchanges, increases the malleability of the individuals, through the net of information that consequently will bring a change in the artistic experimentation contemporary.

A space to cover, to try and to be together for a new type of art that works the subjectivity and the collective elaboration of the direction.

CO²nscience
This project is in AgenciaClick - Second Life.
http://slurl.com/secondlife/Agenciaclick(119,155,22)

The art in the SL, prepares for a future next, a world of innumerable possibilities abandoning and reconstituted another space inhabited for the humanity until today. We learn to inhabit a world that follows daily pay-conceived ideas of the real world, but where new models of action now can be created by the art. Using the expression of Michel Certeau, we are lodgers of the culture, in the cultural recycling, the invention of the daily one and the organization of the time.

In the Second Life, new modalities of subjectivity if create through the creative possibilities of objects, images and sounds, creative tools to invent new relations with the body, the time, the information of thoughts and behaviors. The art of today can be understood as a work process, a production way that soon that the public reaches, immediately becomes a collective of interator and creator. We affirm now , the public loses its quality of being that one that he looks at, today it starts to have a paper in the accomplishment of the workmanship, existing more space between workmanship and does not publish. We are in the time of the manipulation, the taking of decisions and in the complementation of the technological workmanship. The aura of the work of art disappears according to Walter Benjamin. We work with aesthetic a relationary one.

In this environment, the concept of Mijail Bajtin, if reaffirms. For it "does not exist limit between author and spectator when the expression material if converts formal into creative material".

In a similar way that Peter Weibel affirms about the screen of the monitor its looks like as a sponge, space without limits between the action and the interaction. Space of

transference, conscientious of accomplishment of the workmanship, as an aesthetic osmosis through the material, that works for personal account, if also disclosing as a plan of concepts and methods, as a hybrid zone. Second Life platform provides a land of privileged experience.

I have been developing the environmental and global warming issue in the Second Life platform. The goal is to question how engaged we are in taking a new stance in order to face this critical real world issue in a virtual world.

The project CO²nscience leads the SL avatar to try to get free of his own co²nsciencia. In the SL space, he gets an object, a box that goes with him everywhere he goes. With this object, he feels persecuted by his own consciousness. In SL's interactive platform, he can try to hide from the box, accept it and even select the texture of his consciousness-box, defining his position regarding the problem we are facing. The consciousness-box carries behaviors that do not allow one to leave the expositive space and, thus, at the end of the exhibit, we will have a visual sampling of the general public's awareness regarding this theme.

Taking advantage of the code and of SL's interactivity, I propose the avatars build – or not – a forest. My concern is calling people's attention to the environmental problem we face in the real world, proposing nothing more than people gain real-world awareness in the virtual world. These projects are related to the CO²science blog, with texts and panoramic images of the glaciers, in addition to photos of other unique locations, with major biological diversity and importance or scenic beauty. The world's "wonders" are being impacted by the CO² effect and in danger of disappearing or changing so much they will lose their characteristics. Within this proposal, a series of interactive net art projects explores the SL platform in an attempt to issue a warning and generate awareness about negative actions against nature. The goal is to make the public more sensitive in order for people to exercise their power of decision and survive in a planet that have been changed by people's own actions.

2.1 Figures
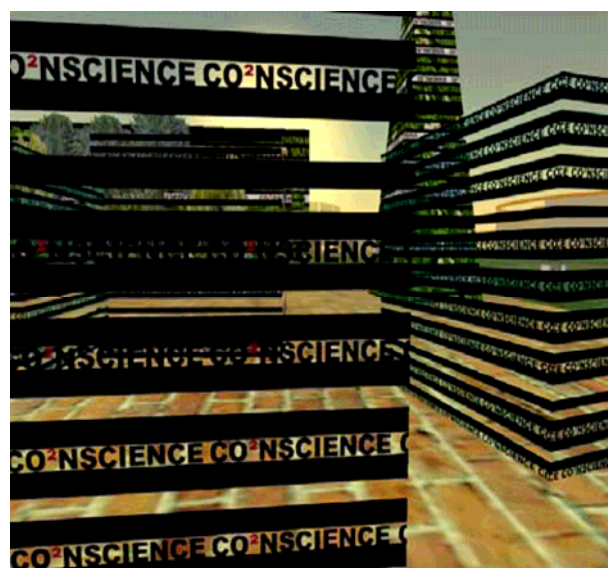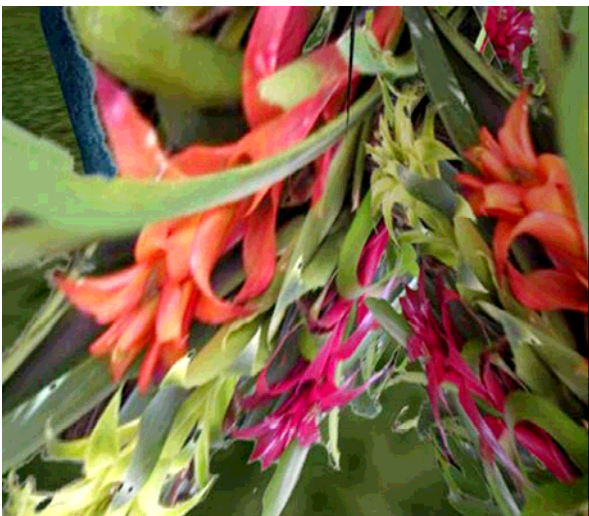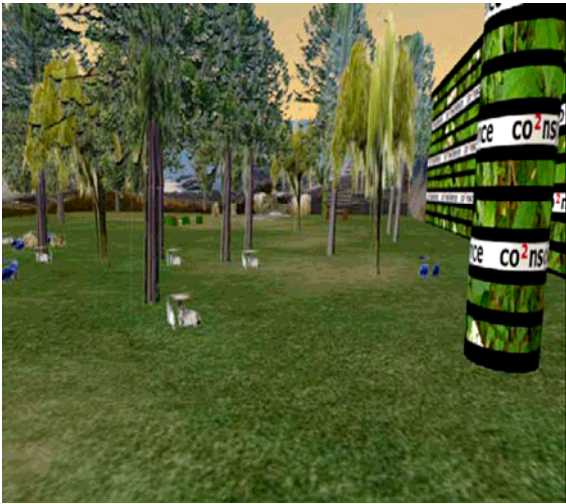
2.2.Some links
www.artzero.net/conscience/index.htm
http://galerianoema.typepad.com/co2nscience/

http://www.noema.art.br/br/

2.3 Bibliography

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Michel Certeau, La invención de lo cotidiano, I: las artes de hacer, - Universidade Iberoamericana, México, 1999

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2.4 References

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2 Michel de Certeau, La invención de lo cotidiano, I: las artes de hacer. Universidade Iberoamericana, México, 1999.

3 Walter Benjamin, "La obra de arte em la época de su reproducibilidade técina", in Discursos interrumpidos I, prólogo, tradução e notas de Jesús Aguirre, Madri, Taurus, 1989, p 24.

4 WEIBEL, P. (2004). "La Imagen Inteligente: ¿Neurocinema o cinema cuántico?" Parte 5 do Seminário Arte Algorítmico. De Cézanne a la Computadora, ministrado por Peter Weibel e organizado por UNESCO e MECAD/ESDi. Disponível em http://netart.incubadora.fapesp.br/portal/referencias/doc2/document_view

5 Instituto Brasileiro do Meio Ambiente e dos Recursos Naturais Renováveis