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Proposal for a concept adapted for Aquarium Compagnie

Topic: **Relation between original and copy**

The digitalization of the world means a fundamental change of the previous connotation, which distinguished the original from the copy. Products, texts, graphics, images, ... digitally created don't allow to discriminate the duplications any longer. Their reproductions are always one to one, they are identity maps. That means that finally you cannot identify the original anymore, that there can be infinitely many originals of one and the same product. Everything is an original or everything is a copy. So we are not able to differ the original and the copy.

That has an effect on the artistic work and its productions and implicates a shift in meaning and a change of collective perception, which exacerbates and points Walter Benjamin's thesis even more. In his essay *The Work of Art in the Age of Mechanical Reproduction* 1935 he exposed that art and its reception is subject to the change of time. The development of mass media like photography and film alter the conditions of reflecting and perceiving reality.

Due to the possibility of mass reproduction the artwork loses its *aura*. In turn this fact has an influence on the media, which takes place in changing the social function. In consequence of the reproducibility new collective aesthetics arise, which enable positive developments, but can be dangerous too: On one hand social emancipation and on the other one political appropriation.

I think the project dealing with topic *original - copy* on the background of the defined questions can be really interesting and exciting for Aquarium Compagnie and I propose to take up this idea to discuss about. A small selected circle of artists (maximum 10 participants) should take part in. I propose the following course of action:

1. Every participant creates an idea about the topic, only in a digital way. Not any paper, not any colour, not any canvas, not any scan etc. The piece of work will be saved.
2. On the base of a defined sequence and timetable everybody sends his particular artwork to the next selected partner.
3. Every partner adapts, modifies, adds ... the received concept, of course by digital means only. He saves the revised version and sends it again to the next partner.
4. The carousel of the transmission and further processing goes around till every piece of work is manipulated by every partner.
5. After finishing the procedure a presentation with a contrasting juxtaposition should be in Internet.
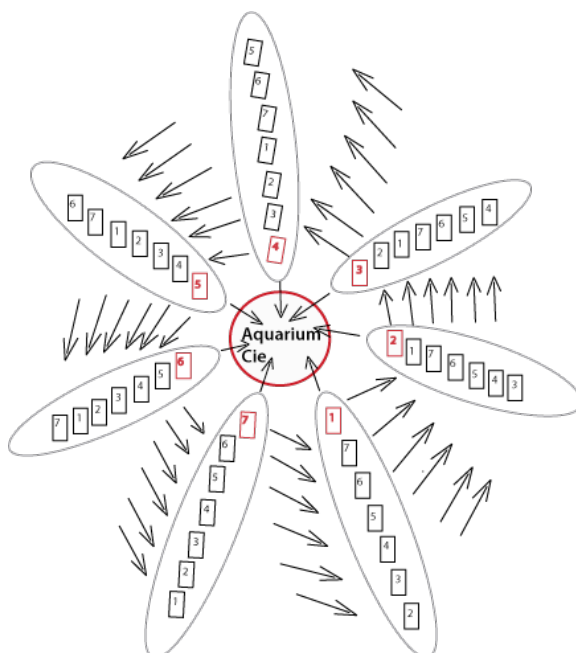
Example
When there are 7 participants, we receive all in all 49 pieces of work, i.e. there is 1 work of one's own and 6 edits from each output position.