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## Press quotes

Verena Kuni, Kunst-Bulletin, 2006

"etoy.CORPORATION goes, as to be expected from proven agents provocateurs in the scene, a step further: In their recent project, MISSION ETERNITY, they offer contemporaries to be conserved for eternity as massive datasets."

Reinhold Grether in MUTATIONS, Rem Koolhaas Harvard, ACTAR, 2001

"It's no exaggeration to say that in the years 1997 and 1998, etoy elevated the potentials of globalization to an art form."

Josephine Bosma in her Essay Constructing Media Spaces, 2004

"Through its installation (etoy.TANK-PLANT) in the public space of a city and the fact that access to a workshop is free of charge, this project reaches a very broad audience. «Etoy.Daycare» is one of the very few new media projects that actually successfully involves and inspires children... Etoy manages to let young children have a taste of art, of technology, and even of a mild form of subversion. This project is installation, workshop and media cultural access provider at the same time."

Roberta Smith, ARTS IN REVIEW / The NY Times, May 2000

"...some consider the cyber space antics of etoy.com to be hacking, others call it art. Either way, this well-known dot.com arts collaborative, which describes itself as an "experimental corporation," is making its first Manhattan gallery appearance... Think Devo crossed with Neo Geo mixed with a dash of James Bond, and you've got an idea of the etoy visual style..."

Cristina Ruiz in THE ARTNEWS PAPER, 2000

"Much web-based art is an uninspiring combination of text, flashy images and video clips that crashes your computer and leaves you bored, frustrated and bleary-eyed. But a group of European internet artists known as etoy stands miles ahead of the pack."

Antony Dunne & Fiona Raby in Design Noir, Birkhäuser, 2001

"...artists have concentrated on appropriating the business world's organisational structures to produce work that fused fictional and real, legal, economical and cultural systems. Probably the known example is etoy, a corporation, art group and brand formed in 1994 by a group of architects, lawyers, programmers, artists and designers. Their original aim was to create a purely digital identity ([www.etoy.com](http://www.etoy.com)) and break out of narrow art world constraints..."

Chris Brock in Inspiring Creative Webdesign, AVA, 2002

"Through this theory of bringing all these various fields of interest and work under one brand, etoy is virtually limitless in what it can set out and do. It has blurred the boundaries between business and art, individual and corporation, and was one of the first conceptual art groups to employ the Internet in such a way."

Constantin Seibt, Tagesanzeiger, 2006

"This is the art corporation etoy's boldest project since its foundation in 1994: MISSION ETERNITY. The technical backdrop of etoy's thought is the entry into the post-compression age. An age in which memory space on computers and phones become less and less expensive and thereby pushes the limits of conservable data further and further. The Internet is a non-physical meeting space for people. This allows for the most radical meeting in the electronic space: between the dead and the living."

Janus Magazine, 2004

"...orange etoy.TANKS pop up and vanish overnight ... each time to question the role of art, authorship and ownership by means of a cleverly interwoven virtual and tangible world."

Joichi Ito, jury statement Prix Ars Electronica, 1996

"...etoy is a very good example for the direction that art and the internet should take in the future... they capture the spirit of the internet but the same time they are well educated and very intelligent artists..."

Marc Andersen in WIRED NEWS, MAY 2000

"If Frank Sinatra's signature song holds true, etoy can now make it anywhere."

Matt Mirapaul, The New York Times, 2001

"They're artists, they're very creative artists, and they are going to push in some direction I can't even begin to conceive of -- and that's why their work interests me," he told me. "I haven't a clue, I just want them to surprise me again."

Andrew Leonard on salon.com, 2003

"That the artists won their battle (TOYWAR) is one of that bloated era's small masterstrokes, like the mustache Marcel Duchamp painted on the Mona Lisa."

WIRED NEWS, Mai 2000

"Dancing on the boundary between new-economy avatar and the digerati avant garde -- what author Douglas Rushkoff calls "an entity of human/silicon origin yet with no known biological or technological predecessor" -- etoy are mavericks within every sphere they propagate their identity."

Dr. Reinhold Grether, www.netzwissenschaft.de, 2000

"Warhol drove the recontextualization of everyday icons with great style, Koons exposed the pornography of surfaces and the Business Art of the '80s recast corporate identity to the hilt, so what's left for etoy? etoy's perversion lies in upping, measure by measure, the development of the value of a single icon, their own name, virtually cast as www.etoy.com, in the spiraling attention of the economic, political, social and artistic, thus reflecting the process of the creation of value in the financial markets in the excess of self-exaggeration. So it's not enough to merely simulate an airline, as Ingold Airlines does; you have to chase the take-off and landing slots away from Lauda Air..."

Alice Ratcliffe, REUTERS BUSINESS, September 2000

"...The highlight of the latest effort is to be "a virtual operational etoy.HEADQUARTERS" to be set up on the world's smallest sovereign territory, the self-proclaimed Principality of Sealand, an old military base resembling an oil drilling platform..."

Alan Gershenfeld, fmr. vice-pres. activision studios, 2000

"I believe that the story of the Toywar provides a very strong narrative and visual hook to explore a lot of significant issues about the internet and life in the digital age. I'm really excited about the potential for the film."

Andrew Leonhard, in Hotwired, 1996

"...etoy may be an indicator of the things to come... a catchy Euro-technopop melody that emanates a distinct digital telephone-beeping, postmodern-coupling, coital glow... "

Roberta Smith, ARTS IN REVIEW / The NY Times, May 2000

"The certificates, which feature unique images which the buyers select, show etoy.AGENTS in action, guarding containers, appearing on talk shows and so on, as well as the owner's name and the number of shares purchased. (The high tech logo-happy self-reference recalls Ashley Bickerton's early work.)...What is exceptional however is the skill with which etoy melds different spaces - cyber, actual and Conceptual - into genuine, if artistic liquidity."

Douglas Rushkoff, Professor, Author of «Media Virus»

"etoy is much more than your typical group of artist hackers. It is an organism, a virus; an entity of human/silicon origin yet with no known biological or technological predecessor. The boys who have volunteered for etoy have quite literally surrendered their lives to technosphere. Those of us lucky enough to have interacted with them or their mediations will never experience the man-machine-network interface in quite the same way again."

Joichi Ito, Internet Pioneer / etoy.INVESTOR, in "DU", 2001

"...unlike most internet stocks, etoy.SHARES have actually paid massive dividends in the form of art and fun. i feel i've already received a return on my principle and everything else is pure upshot. etoy continues to beat analysts expectations on reach and retention. solid products, strong marketing and first mover advantage in the impact management sector have put etoy in the lead. i would rate etoy.SHARES a strong BUY..."

Roberta Smith in Arts In Review / The NY Times, May 2000

"What is exceptional however is the skill with which etoy melds different spaces - cyber, actual and conceptual - into genuine, if artistic liquidity."

Suzanne Meszoly, Production Manager Cremaster5, NYC, 2000

"...etoy crosses disciplines with the ease of a remote control surfing endless TV channels, developing a new scanned lifestyle. ...adapting to the internationalization accessed by the web, creating a unique virtual space, attracting a massive public, developing a social sculpture in the tradition of Joseph Beuys, David Bowie..."

Tapio Mäkelä, SIKSI, the Nordic Art Magazine, 2001

"A combination of band and corporate identity is a rush within arts & the net, both idealized realms of apparent non-commerce."

Ars Electronica Festival Jury, Golden Nica, 1996

"etoy might be just a hype-but it is a very well designed one!"

John Perry Barlow, former Grateful Dead lyricist and co-founder of the EFF, 1999

"...is calling on the entire Internet community to rally behind the Zurich-based artists of etoy in their potentially historic domain-name battle with www.eToys.com..."

Cathy Lebowitz, ART IN AMERICA, Nov. 2000

"etoy offers an alternative to the traditional art object in the form of investment...since 1998, they have been moving four real cargo containers around the globe when they participate in international events, using them as offices/ studios/hotels. the long, narrow space offers everything an agent might need on location: sleeping compartments, computers, DJ equipment, etc..."

Julian Stallabrass, Internet Art, TATE publishing, 2003

"The DIGITAL HIJACK and the TOYWAR are in fact Internet Art..."

Reinhold Grether in MUTATIONS / Rem Koolhaas Harvard Project on the City, ACTAR, 2001

"If art production in the twentieth century labored on the paradox of on the one hand raising the intangible (concept, process, intervention, context) to the level of an art „object“, and on the other hand having to offer actual art objects to the art market, etoy can now both exhibit social practices in the form of ready-mades (in the tradition of Duchamp), while simultaneously setting up social sculptures in the holding formats etoy.TOWER and etoy.SHARE (in the tradition of Beuys) and capitalizing on these cultural intangibles directly, instead of through the detour of the object.“

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