OK | CYBERARTS 2015

PRIX ARS ELECTRONICA EXHIBITION

3 – 13 SEPTEMBER 2015

Press information, Sept. 2015

The **OK "Offenes Kulturhaus" in the Upper Austrian Culture Quarter** produces and presents new currents and trends in contemporary art, which always also reflect social developments. Since 1998, the **CyberArts Prix Ars Electronica** exhibition has been an important part of the ambitious program of changing thematic exhibitions and solo presentations. Exciting developments in media art become evident, particularly in the cooperation with the Ars Electronica Festival.

The Prix Ars Electronica is considered the world's most important showcase of excellence in digital media art. Its 29-year history impressively documents how quickly the Digital Revolution has progressed during this time span. Expert juries have selected the most interesting works and awarded Golden Nicas, Awards of Distinction and Honorary Mentions.

The exhibition of the winning projects from this international competition is not merely an art showcase but also a mirror of today's prevailing social dynamics and issues. Guided by the common urge to break new ground, and often collaborating across disciplines, the prizewinners supply with their works a compelling overview of current trends in media art. The present-day state of the Planet Earth and the resulting environmental issues are in clear evidence this year as fundamental themes.

Presenting a unique challenge in this exhibition setting are the varied spaces in the Ursulinenhof, which host artworks all the way up to the attic. This year's CyberArts show, curated by Genoveva Rückert, offers a compact and concentrated overview of the main award-winners in what are in the meantime eight categories, including four that alternate two by two biennially.

Also on the schedule, along with the exhibition, are the legendary **OK Night** and the **Prix Forum** on Saturday. An expanded choice of guided tours and the combined ticket with the Höhenrausch show ensure a special visitor experience.

The category "Hybrid Art" is dedicated specifically to the hybrid and transdisciplinary projects and approaches common in contemporary media art. Some of these artists meld disparate media and genres to create new forms of artistic expression while others transcend the boundaries of artistic practice to include research or social and political engagement. The environment is a frequent theme addressed in this year's works.

The project awarded the Golden Nica, *Plantas Autofotosintéticas,* is about purifying urban wastewater using bioreactors. Gilberto Esparza has created here a sociopolitically relevant project that is transferable from the art world to real life. The works by *Agnes Mayer-Brandis* and *Adam W. Brown and Robert Root-Bernstein* that were presented with Awards of Distinction likewise take environmental and scientific topics as their point of departure.

The category "Digital Musics & Sound Art" also features several expansive installations. Rather than classic computer-generated musical compositions, the jury leaned more toward audio installations in this year's selection. An intriguing work by *Ralf Baecker* deals with the Earth's magnetism, translating this phenomenon into a laser projection. *Douglas Henderson* has devoted his attention to ship navigation equipment, capturing sounds such as the fluttering of a sail. The American artist *Courtney Brown* attempts to recreate the noises dinosaurs made by having visitors speak into a replica dinosaur skull, which transforms their speech into primeval sounds.

Also on view are the main winners in the categories ***Computer Animation / Film / VFX, u19 – CREATE YOUR WORLD*, *[the next idea] voestalpine Art and Technology Grant*** and

Visionary Pioneers of Media Art for Jeffrey Shaw

Visionary pioneers in this sense are artists who have not only anticipated the social changes of the last decades in their work but have also been seminal in laying the foundations for the media art of our day. Selected by the 224 artists who have won a Golden Nica since 1987, the prizewinner this year is the media artist Jeffrey Shaw. In an interactive archive he provides an overview of his extraordinary artistic practice, teaching and research spanning more than 50 years.

![OK im oö kulturquartier logo]
OK Platz 1, 4020 Linz, Tel ++43.732.784178
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HYBRID ART

GOLDEN NICA
Gilberto Esparza | MX
Plantas Autofotosintéticas
Installation
http://plantasnomadas.com

The *Plantas autofotosintéticas* (autophotosynthetic plants) is a symbiotic, self-regulating system to improve waste water. It is an artistic engagement and answer to burning questions about present-day society's relationship with water as precious resource.
The artist uses sewage as a source of energy, thanks to autochthonous bacteria in microbialfuel cells. They not only purify the water, but in turn also produce the energy necessary to power light sources for the aquatic plants in the central container to photosynthesize. The installation is accompanied by a monitoring center with maps showing where water has come from, and a series of voltmeters to measure the electricity generated. There is also an instrument that translates the light activity of the nucleus and the biological activity generated into sound. The artistic research presents a model of a self-regenerative water system that could be applied to cities.

Collaborators: Diego Liedo, Taiyo Miyake, Érica Ledesma, Daniel Llermaly, Brenda González, Rodrigo Ayala, Diana Romero, Gabriel Aguirre, Constanza Díaz Mc Gregor, Marcela Armas, Ariel Guzik, Juan Angel Mejia, Javier Álvarez, Renzo Belón, José Luis Velázquez Ramírez.

HYBRID ART / AWARD OF DISTINCTION
ARTSAT: Art and Satellite Project | JP
ARTSAT1: Invader
Documentation
http://artsat.jp
A collaboration between Tama Art University and The University of Tokyo

The interdisciplinary group ARTSAT managed to design, build, program and launch the first nano art* satellite into space, thus turning an exclusive expert technology into a personal and artistic medium.
On February 28, 2014, the world's first art satellite, *ARTSAT1:Invader* was launched. *Invader,* a 10 cm cube 1U-CubeSat with a mass of 1.85 kg, continued its steady operation on orbit. During its mission it performed and produced a number of individual art pieces ranging from generative poems to images. The successfully performing array of artistic missions by commands from the main ground station at Tama Art University was shown at the Museum of Contemporary Art Tokyo as the world's first media installation using data from an operating satellite. The second Mission *ARTSAT2:Despatch* from December 3rd 2014 to January 3rd , 2015 penetrated into deep-space orbit, and marked the furthest distance of an artwork from the Earth. It will continue to semi-permanently orbit the sun as a planet.
*A new art discipline at the art-science-technology intersections, which is based on nanotechnology.

im oö **kulturquartier**
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HYBRID ART / AWARD OF DISTINCTION
Agnes Meyer-Brandis | DE
Teacup Tools
Installation
http://www.ffur.de/tea

The *Teacup Tool* is a prototype for a global network of tools for the investigation of micro clouds forming above the tea. Various measuring instruments are built in and onto the tea cups, measuring anything falling from the sky—aerosols*, residues, rain and data computation. The water for tea is literally boiled by the calculations of the massive amount of collected data. In the field of climate-related science, based on the analysis of abstract digits, the installation questions the routines of science. Everybody can log in locally (TEACUP.WIFI) or globally and find out more about this strange network of dancing teacups and the climate they are built for.

* Aerosol = solution of particles in air (ancient Greek a-er = air; Latin solutus = dissolved).
The project was developed at the SMEAR forest research station (Station for Measuring Ecosystem Atmosphere Relations) in Hyytiälä Finland, in the scope of the Climate Whirl Project, a collaboration between the Department of Forest Sciences, the Department of Physics (University of Helsinki), and Capsula. Supported by Kone Foundation, University of Helsinki and the Institute for Art and subjective Science.
With kind support of: Hyytiälä Forest Station Team

HYBRID ART / HONORARY MENTION
Andy Gracie | UK/ES
Drosophila titanus
Documentation
http://hostprods.net/projects/quest-for-drosophila-titanus/

Drosophila titanus is an ongoing project that aims to breed a species of fruit fly that would be theoretically capable of living on Saturn's largest moon, Titan. Employing *Drosophila melanogaster* [lat. fruit fly] and Titan as metaphors for the human and Earth respectively, this project embraces the methodologies of experimentation, simulation and artificial selection to explore themes of species, biological perfection, perception and future life.
While being a virtually impossible project to complete "successfully", it is estimated that the project will require another 200 or 300 years for its realisation.

HYBRID ART / HONORARY MENTION
Klaus Spiess, Lucie Strecker | AT/DE
Hare's Blood + A transgenetic performance project
Documentation + Installation
http://bio-fiction.com/2014/art/

For their project Spiess and Strecker opened one of the two hundred multiples in which Joseph Beuys had shrink-wrapped hare's blood. They inserted the blood's catalase gene, which protects against ageing (oxygen radicals), into living yeast cells. After having engineered a synthetic gene from the hare's blood and its host's

DNA, the artists programmed an interface able to activate the synthetic gene by oxygen radicals. They auctioned this transgenic Beuysian creature at the Biofiction Festival, with the attendees' commercial interest governing the artworks' growth. When the size of the actual bids diverged from the simultaneously streamed livestock share prices, the interface first activated the protecting activity of the synthetic gene, but if the bids diverged too widely, the artwork decomposed. *Hare's Blood +* questions the exploding prices for artworks incorporating dead animal relics and recalls visions of a counter-economy as emphasized by Joseph Beuys.

HYBRID ART / HONORARY MENTION
Ralf Baecker | DE
Mirage
Installation
http://www.rlfbckr.org/work/mirage

Mirage is a projection apparatus that combines optics and artificial neural network research to create a synthesized landscape that registers the magnetic field, which is dependent on the earth's geodynamo and its interactions with the activity of the sun, and feeds it into an unsupervised learning algorithm for analysis. At the same time the machine uses a wake-sleep algorithm, and "dreams" variations of the previously analyzed signal. These variations are translated into a two-dimensional matrix that physically transforms a thin mirror sheet by 48 muscle wires. Through the constantly shifting signals the projection resembles a subliminal wandering through a landscape.

HYBRID ART / HONORARY MENTION
Saša Spačal, Mirjan Švagelj, Anil Podgornik | SI
Myconnect
Installation
https://projectmyconnect.wordpress.com/

Myconnect is an interspecies connector that emerged as an aspiration to enable human beings to transgress their own species and connect with another at a perceptive and physiological level. By entering the installation one joins with the otherness, another multiplicity i.e. the fungal mycelium—the largest organism in the world. In the *Myconnect* capsule, a person's nervous system is integrated into a human-interface-mycelium feedback loop. The heartbeat of a person sets the system in motion. The signal travels to the mycelium where it is modulated in real time and then returns to the human body via sound, light and tactile sensory impulses. These overwhelming stimuli that affect the nervous system cause an alteration of the heartbeat. With the altered heartbeat rate a new loop begins and a circle is closed. Symbiosis of the different signals begins.

Production: Kapelica Gallery
Supported by: the Ministry of Culture of the Republic of Slovenia, Municipality of Ljubljana—Department for Culture and ŠOU—Ljubljana

HYBRID ART / HONORARY MENTION
Pei-Ying Lin, Špela Petrič, Dimitrios Stamatis, Jasmina Weiss | TW/SI/GR/SI
PSX Consultancy
Installation
http://psx-consultancy.com/

The PSX project proposes plant-centered sex toys designed for plants, enabling plants to enjoy successful reproduction. A team of designers, artists and scientists conceived the *Plant Sex Consultancy* agency, which aims to help plants with their reproductive efforts. Since many of decorative plants' existence is possible only in artificial conditions, pollinating occurs by trial and error. The reproductive augmentations conceived through this project are critically discursive objects rather than pragmatic design solutions, investigating the changing paradigm of the human/non-human relationship.

A collaborative project developed within the Designing Life topic at BIO50, the Biennial of Industrial Design 2014, Ljubljana, Slovenia.
Supported by: MAO, the Museum of Architecture and Design, Ljubljana; the Ministry of Culture of the Republic of Slovenia; the Ministry of Culture, Taiwan, RoC; National Culture and Arts Foundation, Taiwan, RoC

HYBRID ART / HONORARY MENTION
Adam W. Brown, Robert Root-Bernstein /US
ReBioGeneSys—Origins of Life
Installation
http://adamwbrown.net/projects-2/rebiogenesys-origins-of-life/

ReBioGeneSys combines sculpture, chemistry, alchemy and conservation to evolve an extreme minimal ecosystem. It is an automated, self-contained system that creates the first simulated prebiotic system capable of actual evolution. All known natural conditions such as desiccation-hydration, freeze-thaw and day-night cycles, exposure to UV light, electrical energy, and heat are incorporated into one apparatus so that any possible environment can be simulated or invented. Prebiotic compounds are not only synthesized, but selectively destroyed, some surviving to participate in further Darwinian evolution, others going extinct. This hybrid installation is art that functions as science and science that brings to life art.

Automated control design: Barry Tigner
Supported by: National Science Foundation Michigan State University
Special Thanks: The Physics and Astronomy Machine Shop, MSU; Scott Bankroff, Laboratory Glass, MSU

HYBRID ART / HONORARY MENTION
Quadrature (Jan Bernstein, Juliane Götz, Sebastian Neitsch**)**| DE
Satelliten
Installation
http://quadrature.co/

The work by Quadrature deals with the invisible machines in the sky by building an autonomous system that traces passing satellites onto physical maps. Around one thousand operational satellites orbit the Earth some since almost 50 years. Most of them need 90 to 130 minutes to complete an orbit. Despite their overall application, they are rarely visible from Earth. Based on a database maintained by the US Air Force, the

drawing machine *Satelliten* calculates the sheer number of satellite flyovers in regard to its own location. In a selected area of approximately 10 square cm, the machine draws their paths in real time on a paper map. As time passes, this new layer of human civilization covers the old one in an irreversible act of overwriting.

HYBRID ART / HONORARY MENTION
Heather Dewey-Hagborg | US
Stranger Visions
Installation
http://strangervisions.com/

Heather Dewey-Hagborg fuses the current trend towards hands-on amateur and DIY biotechnology with speculative renderings of "forensic DNA phenotyping": for *Stranger Visions,* the artist collects "evidence" such as cigarettes, chewing gum or stray hair in public spaces, and then analyzes genetic data to imagine what an anonymous stranger might look like. Based on the extrapolation of bio-informatically correlated traits such as gender, skin, eye or hair colour she is finally "giving a face" to the virtual and highly fragile data bodies in form of a 3D sculpture.
Her work points out the emerging privacy issues related to the increasing accessibility and decreasing costs of biotechnology by her amateur approach.
Supported by: Eyebeam Art and Technology Center, Genspace, Rensselaer Polytechnic Institute
Music: Timothy Day

HYBRID ART / HONORARY MENTION
Rimini Protokoll (Helgard Haug, Stefan Kaegi, Daniel Wetzel) | DE
Welt-Klimakonferenz
Documentation
http://www.schauspielhaus.de/de_DE/repertoire/welt_klimakonferenz.1011591
www.rimini-protokoll.de

Rimini Protokoll, a Berlin-based author-director team, has been working with diverse theatrical forms for over a decade. Their aim is to diminish or even completely eliminate the distance between the performers and the audience. In 2014, they produced *Welt-Klimakonferenz*, a three-hour simulation of a global climate summit meeting that spectators experience as a participative work. With all participants representing a different foreign country, the automatic upshot is a shift of individuals' personal perspectives. Reality intervenes in the form of experts who want to commit the spectators turned delegation members to their perspective, provide them with information from the different countries and describe possible scenarios. The result is a complex, interactive multimedia performance.

A project by Deutsches Schauspielhaus Hamburg | Rimini Protokoll
In collaboration with Max-Planck-Institut für Meteorologie, Germanwatch, Potsdam-Institut für Klimafolgenforschung, Alfred-Wegener-Institut
Stage: Dominic Huber
Dramaturgy: Imanuel Schipper, Jörg Bochow
Video: Hanna Linn Wiegel
Scientific advisor: Florian Rauser
Supported by: Norddeutsche Stiftung für Umwelt und Entwicklung aus Erträgen der Lotterie »BINGO! Die Umweltlotterie«, Greenpeace Energy and klimaretter.info

DIGITAL MUSICS & SOUND ART

DIGITAL MUSICS & SOUND ART / GOLDEN NICA
Nelo Akamatsu | JP
Chijikinkutsu
Installation
http://www.neloakamatsu.jp/chijikinkutsu-eng.html

Nelo Akamatsu captures a magnetic field in an industrial glass. *Suikinkutsu,* one of the decorations for Japanese gardens in the Edo period, is mechanized to reflect the sound of water dripping into an underground hole. *Chijikinkutsu* is a coinage combining *suikinkutsu* and *chijiki:* geomagnetism. The work creates a subtle sound using copper wire and a sewing needle in a glass of water. In addition, it merges a Western idea of physics with the view of nature in the traditional Japanese garden. The project encompasses what we can see and what we cannot see in our consciousness both in ordinary life and the psychological world.
Concept, space design, hardware development, sound-sequence programming: Nelo Akamatsu

DIGITAL MUSICS & SOUND ART / AWARD OF DISTINCTION
Josef Klammer | AT
Drumming Is an Elastic Concept – Staged solo concert for percussion and electronics
Documentation
http://klammer.mur.at

What we see and hear is the essence of musician/media-musician Josef Klammer's long-term process of dealing with his element—drumming with a combination of analog and digital equipment. Instead of conventional plastic drumheads, he uses latex fabrics that enable him to radically slow down and extend the sounds. Ultimately, all that can be heard is the drums' "breath." His incessant striving for enhancement, his search for sound variations and the continuous metamorphosis of his instrumental array enable him to take full advantage of the musical potential immanent in the media. The clear dramaturgical line, humor as a prominent design element, and the rhythm of the hidden and visible sounds condense the work. *Drumming is an Elastic Concept* not only entails the visual depiction of a procedure; it also plays on concepts such as adaptation and modification. It is considered an important contribution to the current discourse surrounding live electronic performance.

DIGITAL MUSICS & SOUND ART / AWARD OF DISTINCTION
Douglas Henderson | US
UNDER WAY
Installation
www.douglashenderson.org

Douglas Henderson uses sound and light to locate the viewer on board a ship at sea. He installs a moving horizon, with its ocean and stars, into the space. Its instrument is an illuminated, kinetic loudspeaker assembly, inspired by marine chronometers and compasses, the essential instruments of navigation. At the center of the installation is a five-channel electroacoustic composition, which addresses several layers of

compositional imperative: its low-frequency components must drive the motion of the speaker, while steady tone material is used to initiate standing waves in the room. Because the speaker is constantly reoriented, these waves and nodes are constantly varying, and combined with reflections from the walls as well as noticeable Doppler effects, they develop a highly complex and changing sonic architecture.

DIGITAL MUSICS & SOUND ART / HONORARY MENTION
Dmitry Morozov | RU
::vtol:: oil
Installation
http://vtol.cc

::vtol:: oil is an interactive sound installation based on anti-consumerism and anti-possession ideas. The installation consists of a hydraulic press, capable of crushing practically any object (a mobile phone, a pair of glasses, headphones or whatever). In the process of destruction, a special microphone records the sounds made as the object undergoes deformation, and in just a few minutes, a computer algorithm transforms them into a 20-minute album. The sound production is automatically recorded on an audio CD and given to the participant, completing the process of exchange. The project is intended to provoke visitors into spontaneously ridding themselves of material consumer objects, in order to create their own individual work of art via deprivation, divestment and destruction.
Commission by the Garage Museum of Contemporary Art, Moscow, 2014.

DIGITAL MUSICS & SOUND ART / HONORARY MENTION
Gijs Gieskes | NL
Electromechanical Modular
Installation
http://gieskes.nl/undefined/eurorack/

Netherlands-based artist/engineer Gijs Gieskes has come up with a surprising way to expand the sound repertoire of modular synthesizer systems. His solution: taking mechanical components that are integrated into electronic circuits and using them for modular synthesizers, for example an hourglass. *Electromechanical Modular* produces its tones primarily by means of mechanical movements. Gieskes' modular systems have been developed to the point that they can even be combined with commercially available sound systems. The idea that led up to this project goes back to one of the first things that he built himself out of electronic components. Since its inception, this has developed into a long-term mode of working that is meant to be a futuristic vision of a new expression of music & art.
Performance OK NIGHT Saturday September 5th, 8.25 – 8.40 pm

DIGITAL MUSICS & SOUND ART / HONORARY MENTION
Courtney Brown, Sharif Razzaque | US
Rawr! A Study in Sonic Skulls
Installation
http://www.courtney-brown.net

RAWR! lets you hear the sound of a dinosaur. Blowing through the mouthpiece imparts a voice to the life-sized dinosaur skull. The construction and the material used to produce the prehistoric creature's skull and larynx intensify the sound production process and turn its entire skull and life-sized nostrils into a resonance chamber. Courtney Brown opens up a window into a remote past by taking the voice of a dinosaur that we have never heard—a corythosaurus that lived during the late Mesozoic era of the Cretaceous period—allowing us to experience it audibly and even physically.
Performance OK NIGHT Saturday September 5th, 8.00 – 8.20 pm

Composer, music researcher, engineer, sculptor: Courtney Brown
Engineer, digital fabrication: Sharif Razzaque
Digital fabrication and advice (nasal passages): Carlo Sammarco
Advisor: Garth Paine
3D model of a hadrosaur skull: Lawrence Witmer
Funding: Arizona State University GPSA

DIGITAL MUSICS & SOUND ART / HONORARY MENTION
Kathy Hinde | UK
Tipping Point
Installation + Performance
http://kathyhinde.co.uk/tipping-point/

Tipping Point invites us to consider the need to balance the use of world's water resources.
The installation is created using a delicate combination of glass, water, audio feedback and lighting. Glass vessels filled with water are balanced by mechanics and a computer algorithm, which listens to the microphone feedback produced by the acoustic qualities of the vessels themselves. The glasses are arranged in pairs and interconnected, and as one glass fills, the other empties. The quantity of the water inside each glass changes the pitch of the audio feedback and the brightness of the lights inside each glass. When all of the twelve are resonating, a layered, choral texture is created, whereas a solo or duet reveals the plaintive rising and falling scales. The "tipping point" is a metaphor the artist uses to talk about balance in general and the balance of water resources.

Tipping Point forms both a sculptural sound installation and the basis of a live performance, in which Kathy Hinde performs live by manually controlling all the parameters of the installation. She then further sculpts the sounds through various guitar pedals, which in turn affects how the audio feedback behaves inside the vessels.
Performance OK NIGHT Saturday September 5th, 8.50 – 9.15 pm

Composition, concept, design, construction, electronics: Kathy Hinde
Handblown glass vessels: John Rowden
Software programming: Matthew Olden
Specialized parts: University of Bristol, School of Physics Mechanical and Glass Workshop
A Cryptic commission for Sonica. Supported by PRS for Music Foundation, The Britten-Pears Foundation, The Esmée Fairbairn Foundation, The Hinrichsen Foundation and Cove Park

COMPUTER ANIMATION |FILM |VFX

GOLDEN NICA
Alex Verhaest | BE
Temps Mort / Idle Times
Installation
http://www.dauwensbeernaert.com/artists/alex-verhaest/

Alex Verhaest's highly pictorial work operates by juxtaposing painting, video and contemporary technology. *Temps Mort / Idle Times* [Dead Time] reflects on the suicide of an absent patriarch and the incapacity of the family members to communicate.
The family and the storyteller, Angelo, are introduced via five *Character Studies*: a series of portraits that visualize the internal emotional struggle and inability of the surviving relatives to adopt an adequate attitude. Each character study thus corresponds with a so-called *Table Prop*, an animated still life operating as an allegorical representation of the protagonists and their inability to deal with this tragic event. The contrast between an aesthetical reference back to old master paintings and contemporary technology (IPads) creates an alienating visual anachronism.

The interactive *Dinner scene* brings together all protagonists, who are depicted twice – before and after the suicide of the absent father. In the tradition of the early Renaissance painters, this scene is an investigation of time and memory as a convergence of past and present via modern technology.

COMPUTER ANIMATION |FILM |VFX / HONORARY MENTION
Golan Levin, Kyle McDonald, Chris Sugrue | US
Augmented Hand Series
Installation
http://www.flong.com/projects/augmented-hand-series/

The *Augmented Hand Series* is a real-time interactive software system that presents dreamlike and uncanny transformations of its visitors' hands. The system uses the real-time posture of the participant's real hand as the moment-to-moment baseline for its transformations. Some of these perform structural edits to the hand's archetypal form; others endow the hand with new dimensions of plasticity; and others imbue the hand with a kind of autonomy, whose resulting behavior is a dynamic negotiation between visitor and algorithm. By playfully challenging our perception of our own image the project prompts a heightened awareness of our own bodies.

Software assistance: Dan Wilcox, Bryce Summers, Erica Lazrus and Zachary Rispoli. The project was commissioned by the Cinekid Festival, with support from the Mondriaan Fund, and developed at the Frank-Ratchye Studio for Creative Inquiry at Carnegie Mellon University.

VISIONARY PIONEERS OF MEDIA ART

GOLDEN NICA
Jeffrey Shaw | AU
eCLOUD: Jeffrey Shaw Compendium 1966-2015
interactive two channel video installation

Text/image/video documentation of approx. 130 works created between 1966 and 2015 is presented in two adjacent projections**.** The user can search through this database using its metadata categories including title, date, co-author, application software maker and engineer. The two identical parallel projections also create opportunities for conceptual and/or formal relationships between this constellation of works to emerge.

Jeffrey Shaw, *Chair Professor of Media Art*
Director AliVE and ACIM Research Centres
School of Creative Media, City University of Hong Kong
Visiting Professor, Institute for Global Health Innovation, Imperial College, London
Visiting Professor, Chinese Academy of Fine Arts, Beijing
University Distinguished Professor, Associate Director iCinema Research Centre, UNSW, Sydney

[the next idea] VOESTALPINE ART AND TECHNOLOGY GRANT

[the next idea] VOESTALPINE ART AND TECHNOLOGY GRANT
XXLab—Irene Agrivina Widyaningrum, Asa Rahmana, Ratna Djuwita,
Eka Jayani Ayuningtias, Atinna Rizqiana | ID
SOYA C(O)U(L)TURE
Documentation
http://xxlab.honfablab.org/

XXLab is an Indonesian women's collective that utilizes its members' know-how in science, technology, design and art to recycle waste byproducts generated by that country's extensive, intensive cultivation of soybeans. This project conducts R&D on the production of an affordable organic material that can be turned out in any simply equipped kitchen and used for the development of a variety of different products. In going about this, XXLab combines open-source software, do-it-yourself hardware and do-it-with-others methods to create alternative solutions for a sustainable economy. The material is a highly suitable production input in low-income regions. Plus, it can serve as a source of energy as well as a foodstuff, and, by no means of least importance, producing it reduces water pollution by soya factories.
This project is also displayed at PostCity.

u19 – CREATE YOUR WORLD

u19 – CREATE YOUR WORLD / GOLDEN NICA
Gabriel Radwan | AT
Inside & Between
Video

Gabriel Radwan's short film is about an artist who immerses himself so completely in his work that he forgets everything going on around him. While he's off in an illusory space/time, his surroundings are slowly dying. He perceives how much time he's losing in this realm, but it seems to be frozen solid.
Roger Waters' song lyrics on Pink Floyd's album "The Wall" inspired Gabriel Radwan to create his animated film. Compressed, poetic images, playfulness and sophistication characterize his work at the nexus of painting and filmmaking.

![OK im oö kulturquartier logo]
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PRIX FORUM

The Prix Forum offers the possibility to meet the winners of Prix Ars Electronica 2015 and hear them talk about their work, motives and motivations.

PRIX FORUM I - COMPUTER ANIMATION / FILM / VFX
FR. 4. SEPTEMBER 14.15 – 15.45 UHR , CENTRAL, LANDSTRASSE
Alex Verhaest /BE (Temps Mort/ Idle Times, Golden Nica)
Pascal Floerks /DE (Bär, Award of Distinction)
Hosted by Erick Oh /KR/US

PRIX FORUM II - VISIONARY PIONEERS OF MEDIA ART
SA. 5. SEPTEMBER 10.00 – 11.30 UHR, URSULINENSAAL, OÖ KULTURQUARTIER
Anne-Marie Duguet /FR
Jeffrey Shaw /AU/HK (Golden Nica)
Hosted by Erkki Huhtamo /FI/US

PRIX FORUM III - DIGITAL MUSICS & SOUND ART
11.45 – 13.15 UHR
Nelo Akamatsu /JP (Chijikinkutsu, Golden Nica)
Josef Klammer /AT (Drumming is an Elastic Concept, Award of Distinction)
Douglas Henderson /US (UNDER WAY, Award of Distinction)
Hosted by Seppo Gründler /AT

PRIX FORUM IV - HYBRID ART
14.30 – 16.00 UHR
Gilberto Esparza /MX (Plantas Autofotosintéticas, Golden Nica)
Akihiro Kubota /JP (ARTSAT1:Invader, Award of Distinction)
Agnes Meyer-Brandis /DE (Teacup Tools, Award of Distinction)
Hosted by Victoria Vesna /US

PRIX FORUM V - RESIDENCY ARTISTS
16.15 – 17.45 UHR
Ryoji Ikeda /JP (Collide@CERN Residency Award 2014)
Irene Agrivina /ID (SOYA C(O)U(L)TURE, [the next idea] voestalpine Art and Technology Grant)
Maria Ignacia Edwards /CL (art & science Residency Award @ ESO 2015)
Semiconductor /UK (Collide@CERN Ars Electronica Award 2015)
Hosted by Mónica Bello /ES

PRIX FORUM VI - ART & SCIENCE ROUND TABLE
17.30 – 19.00 UHR
Fernando Comerón /ES, Victoria Vesna /US, Mónica Bello /ES,
Michael Doser /AT, Jurij Krpan /SI and Jens Hauser /DE
Hosted by Gerfried Stocker

OK NIGHT am Sa 5.9.

is traditionally a high point of the festival week.

Electronic Theatre
20.00 open air cinema, voestalpine open space und 21.45 Uhr im Movie 2

Performances
20.00 – 20.20 Uhr, Brückenstudio   Rawr! A Study in Sonic Skulls
20.25 – 20.40 Uhr, Ursulinenhof, 3. OG   Electromechanical Modular
20.50 – 21.15 Uhr, Ursulinenhof, Dachboden   Tipping Point
21.30 – 22.00 Uhr, Ursulinenhof, Saal 2. OG   Soft Revolvers

Live-Act Outdoor/Indoor
21.00 - 21.30 Uhr Odd (Klub Sir3ne, Wien) (DJ)
21.30 - 22.30 Uhr Fontarrian Antime/Disko404, Graz (live)

Solaris DJs
Davi dB & Der Fux Salopp! | Jhruza rec.

The OK Night also offers an opportunity to enjoy the end of the evening of the "Linz Cloud of Sound" in the Höhenrausch exhibition high above the rooftops of Linz until 10 pm

alien productions
METAMUSIC - MATINEE CONZERT WITH PARROTS

SO. 6. SEPTEMBER 2015, 9 pm
special guest: Irene Kepl, violine;
http://www.irenekepl.at/Irene_Kepl/calendar.html

metamusic is a project by the artists' collective alien productions (Martin Breindl, Norbert Math and Andrea Sodomka) with and for the benefit of a group of African gray parrots. For the past several years – in strict observation of animal welfare regulations and in close cooperation with zoologists and biologists from the Association for the Protection of Parrots Austria.

CYBERARTS opening hours: 3. – 13. 9. 2015, everyday 10.00 am – 8.30 pm

Press information and photographs for download:
http://www.ooekulturquartier.at/pages/presse.html
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