A Festival Made in Linz

Local Heroes & Regional Contributions to Ars Electronica 2018

(Linz, September 4, 2018) Ars Electronica Linz is world-famous. It stands for a unique approach to considering the interrelationships of art, technology and society and thereby eliciting new ways of looking issues of key importance to our future. Ars Electronica brings together visionaries, pioneers, lateral thinkers, decision makers and activists in art, technology, science, business and politics. What these creative men and women from Linz and all over the world have in common is passionate commitment to getting involved and having a say in shaping a better future.

Expansion & Discourse among Experts

"The digitization of all aspects of life is one of the key reasons why Ars Electronica has grown and expanded at such an incredible rate in recent years," noted Gerfried Stocker, artistic director of Ars Electronica. "At the same time, Ars Electronica has continued to cultivate niches and is today, more than ever, a platform for a wide array of communities and the discourse among their members."

Global Action Radius & Regional Roots

The development of the festival reflects the generally expanding radius of action of all of Ars Electronica's divisions. The associates we collaborate with and the clients who commission our work are no longer limited to the fields of art and culture; most are now involved in science, business and industry. Their increasing interest in new perspectives and creative approaches has made Linz-based Ars Electronica a partner in demand worldwide.

Nevertheless, Ars Electronica is inconceivable without its regional roots. There's no other media art festival in the world on these dimensions that, in addition to classic artistic and cultural venues like museums, concert halls and universities, is also played out at locations like churches, parking decks, tunnels, shopping malls and harbor docks. Neither is there another media art festival anywhere that has collaborated on a long-term basis with a classical orchestra. Nor does any other media art festival include a special festival-within-a-festival for young people, or offer festivalgoers regional specialties at its own organic farmers' market. Or one that works together with architects and social welfare organizations to build sustainable furniture that's used during the festival and then made available to refugees.

It's the sum of these and many other thoroughly out-or-the-ordinary activities and regional partnerships that makes the festival something truly one-of-a-kind. In this respect, this year's Ars Electronica is no exception.

"Ars Electronica is our most international festival and, at the same time, it's 'made in Linz.' What make this festival authentic are the widespread regional roots of the various protagonists, institutions and locations. Here in Linz, Ars Electronica lives out what it aims to project as an international event, and festivalgoers appreciate this unique atmosphere that, over the course of five days, turns Linz into a biotope of art, technology, science and business," said Doris Lang-Mayerhofer, Commissioner of Cultural Affairs of the City of Linz and Chairwoman of the Ars Electronica Advisory Board.

Conferences, Lectures, Workshops

Get Inspired by Ars Electronica & the Upper Austrian Economic Chamber
Thursday, September 6, 10:30-20:30 / POSTCITY, Conference Hall & Lecture Stage

This partnership of two major local institutions is staging its first innovation forum targeting the regional business community. The program includes talks, presentations, workshops and themed tours dealing with various aspects of the innovation potential of errors and a constructive culture of dealing with mistakes. The lineup of internationally renowned experts in science, business and industry who will contribute their experience and skills includes Greiner executives and Birgit Wimmer Wurm of the University of Linz's Department of Research Services and Knowledge Transfer.

Perspectives on Political Education – Conference by the Upper Austrian Teachers College
Thursday September 6, 10:00-16:45 / POSTCITY, Lecture Stage

Peer Education is the theme of this year's conference by the Upper Austrian Teachers' College to consider social models and political activities from the perspective of young people, who are called upon to be "fresh, courageous and demanding." This program includes talks, discussions, workshops and a Dialogue of Disobedience. It's produced in cooperation with the Upper Austrian Chamber of Labor and Ars Electronica.

Interfaces in Motion at Expanded Animation – Conference by the Upper Austrian University of Applied Sciences' Hagenberg Campus
Friday September 7, 11:00-18:15 / Saturday September 8, 11:00-18:30 / CENTRAL

Produced in cooperation with the Upper Austrian University of Applied Sciences' Hagenberg Campus, the 6th Expanded Animation symposium focuses on animated worlds of imagery beyond well-trodden paths. This year's theme is Interfaces in Motion, a consideration of interfaces between human, computer and interaction in animation.

Day of Encouragement – Conference by HelpingTogether in Upper Austria
Saturday September 8, 10:00-16:00 / POSTCITY, Conference Hall

Upper Austria's front-line organization for aiding refugees and the integration process is holding its 4th annual conference in conjunction with Ars Electronica for committed individuals, interested laypeople and those impacted by these matters. This year's motto is Day of Encouragement; the program focuses on current prospects, inspiring best-practice projects, the latest developments and future challenges.

Exhibitions

CyberArts 2018 – Prizewinning Works of Media Art in the OK Center for Contemporary Art
Thursday September 6, Friday September 7, Sunday September 9 and Monday September 10, 10:00-19:30 / Saturday September 8, 10:00-22:00 / OK Center for Contemporary Art

The CyberArts show is a highlight of every Ars Electronica. This is the 21st time that the OK Center for Contemporary Art serves as the setting of a showcase of excellence in the Computer Animation, Digital Communities and Interactive Art + categories, and an impressive presentation of developments in digital art, current discourses and the issues they entail. After the festival, the exhibition will continue to run until September 16th.

Anatol Bogendorfer's (Hörstadt) "Tonfälle" in the "Error, Fake & Failure" Exhibition
Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 / POSTCITY

"Error, Fake & Failure," one of two exhibitions about this year's festival theme, examines the phenomenology of error from a scientific-technological perspective. One of the installations is Anatol Bogendorfer's "*Tonfälle*" [Tones of Voice], which deals with the culture of discussion and dispute in online forums—specifically, the tone of voice prevailing there. After analyzing hate speech posted to the sites of Austrian journalists Armin Wolf (ORF–Austrian Broadcasting Company), Hanna Herbst (Vice Magazine) and Rainer Nowak (*Die Presse* newspaper), Anatol Bogendorfer and actress/voice-over artist Maria Fliri sought parallels between the written and oral language of the emotions.

Florian Voggeneder's (AT) "The Kepler Station" in the "Space Art" Exhibition
Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 / POSTCITY

A base on Mars is the habitat of a group of space travelers living in total isolation in a hostile environment far from their home planet. Their everyday life consists of forays as far as the chain of hills on their horizon. Florian Voggeneder's photographic series entitled "The Kepler Station" shows scenic situations of a real Mars simulation designed to yield valuable insights for future flights to our neighbor in space, and documents human attempts to comprehend a strange planet.

"DSD-08AS" by Stefan Tiefengraber (AT) in the Ars Electronica Gallery Spaces
Thursday September 6 to Saturday September 8, 10:00-19:30 / Sunday September 9 and Monday September 10, 10:00-18:00 / POSTCITY Gallery Spaces Säulenhalle & Paketspeicher

Launched last year, Ars Electronica Gallery Spaces scrutinizes the zone of tension and interplay between media art and the art market. It deals with challenges such as hardware & software maintenance and the lack of understanding of high-tech, and also sheds light on new possibilities and business models in the online marketplace, as well as digital strategies for museums and art collections. The guests are galleries from all over the world and the media artists they represent—among them, Stefan Tiefengraber, the creator of an electro-mechanical, kinetic sound installation entitled "DSD-08AS." Its 24 modules, each consisting of two magnets, a metal rail and a metal ball, constitute a self-triggering system in which the metal ball functions as an electrical conductor between the rail and the magnets. When the ball completes an electrical circuit, current is fed to one of the magnets which, in turn, repels the ball to the other side and breaks the circuit. The result is a permanent back-and-forth between the two magnets and multiple loops with varying time delays.

Please Recharge –Linz Art University's Interface Cultures Program at Campus
Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 / POSTCITY Campus

Linz Art University's exhibition is a mainstay of every Ars Electronica Festival. Since 2004, the Interface Cultures program headed by Christa Sommerer presents exemplary works by graduating students. The current show, "Please Recharge," talks about mega-stress and exhaustion in times of digital sensory overload and 24/7 networking in social media.

"Log. Files. Stories from the Internet of Things" at Campus
Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 / POSTCITY Campus

Ars Electronica's Campus exhibition also features "Log. Files. Stories from the Internet of Things." This is a fictional scenario of the year 2030, when people's everyday lives are characterized, steered, determined by the Internet of Things. What will privacy, transparency and participation be like in such a world of network-linked devices?

Fashion & Technology in the "Practice of Art & Science" Exhibition
Fashion & Technology: Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 /
POSTCITY Campus
The Politics of Fashion – Fashion as Social Bot: Saturday September 8, 14:00-15:30 / POSTCITY Workshop Space

The future of fashion will likewise be co-determined by technology. At the festival, Linz Art
University's Fashion & Technology program and the Austrian Center for Fashion Research will offer
insights into current research practice—stuff that goes far beyond smart clothing and wearables. The
focus is on completely new processes, innovative materials and unprecedented forms. The exhibition
will be complemented by a round-table discussion: "The Politics of Fashion: Fashion as Social Bot."

Atelierhaus Salzamt – Campus Presentations & Space for Ars Electronica Residencies

Thanks to a collaborative arrangement in effect since early 2018, artists in Ars Electronica's network
can live and work in Atelierhaus Salzamt during July, August and September. The first beneficiaries
are Robertina Šebjanič and Gjino Šutić in conjunction with their Linz residency, which has enabled
them to complete "aqua_forensic," a part of the "ERROR in Progress" exhibition in POSTCITY.
Salzamt is the setting for Hexagram's Campus program throughout the festival.

Dazwischen (18-38) – Audio Exhibition about Life in Linz between the World Wars
Tuesday September 4 to Sunday November 18 / Martin Luther Square

On the occasion of the 100th anniversary of the founding of the Republic of Austria, Linz's Martin
Luther Square will be the setting of an unusual audio installation that documents the realities of
everyday life, the social and economic facts & circumstances and the political situation in Linz during
the interwar period. A total of 15 audio pieces were compiled from historical reports and documents
by author Walter Kohl and produced by theater@work. The installation's design and technical
implementation is the work of Ars Electronica Solutions. The Municipal Archive and Linz's Office of
Cultural Affairs are responsible for the content. "*Dazwischen* (18-38)" is supported by the Protestant
Parish of downtown Linz and the Thalia bookshop.

Events, Concerts, Performances

Accordion Noise Performance by Stefan Mittlböck-Jungwirth-Fohringer, Visuals by Peter Freudling, The Bien by Stefan Mittlböck-Jungwirth-Fohringer
Accordion Noise Performance: Friday September 7, 22:00-22:30 / POSTCITY Ground Floor, Salon Stage
The Bien: Thursday September 6, 21:00-Midnight, Friday September 7, 14:00-17:00 and 19:00-Midnight, Saturday
September 8, 13:00-17:30 and 19:00 -Midnight, Sunday September 9, 14:00-17:30 and 19:00-Midnight, Monday September
10, 12:30-17:30 / *Mariendom* (St. Mary's Cathedral)

Stefan Mittlböck-Jungwirth-Fohringer deals with transformations in performances and works of
visual art. The 2018 Ars Electronica Festival features two of his projects, both of which have to do
with the life and death of colonies of bees. The point of departure of his "Accordion Noise
Performance" is an apparently healthy colony that's preparing for winter, storing supplies and
successfully defying the incipient cold. But in spring, all is quiet in the hive. Whether due to sickness,
hunger or frigid cold—the floor of its enclosure is littered with dead bees. Gradually, other insects
move in and enliven the place. In his noise performance, Stefan Mittlböck-Jungwirth-Fohringer
interprets this transformation and thereby provides a basis for Peter Freudling's visuals.

Stefan Mittlböck-Jungwirth-Fohringer second project, a work of visual art entitled "The Bien," is on
exhibit in *Mariendom*. Here too, the collapse of an entire bee colony is the point of departure. The

artist's first step is to use the abandoned wax honeycombs to create casting molds out of silicon. He then fills the forms with concrete and lets them harden. The end results transform the actual wax honeycombs into precisely detailed replicas that convey an abstracted but nevertheless realistic impression of the interior of a beehive while simultaneously evoking the absence of its former inhabitants. "The Bien" is on display in *Mariendom*.

Mariendom – The Diocese of Linz Makes an Extraordinary Location Available
Opening hours of *Mariendom*: Thursday September 6, 21:00-Midnight, Friday September 7, 14:00-17:00 and 19:00-Midnight, Saturday September 8, 13:00-17:30 and 19:00-Midnight, Sunday September 9, 14:00-17:30 and 19:00-Midnight, Monday September 10, 12:30-17:30

The Diocese of Linz has worked together with Ars Electronica since 2014 and graciously permitted the use of *Mariendom* (St. Mary's Cathedral), the festival's most extraordinary and impressive location. Concerts, performances and exhibitions staged amidst the largest interior space of any church in Austria have a profound impact on audiences who experience them.

OK Night – OK Center for Contemporary Art Turns the Night into Day
Saturday September 8, 20:00-4:00 / OK Center for Contemporary Art & OK Deck

Lots of music, many performances and a healthy dose of partying—on Saturday evening, festivalgoers will be gathering at Upper Austria's Center for Contemporary Art to celebrate OK Night. Screenings of great works of animation will set the tone in the Electronic Theater. Then, Ei Wada and Nicos Orchest-Lab request the honor of your presence at a concert of a rather different sort. Club Night commences at 22:00—DJ Haram (Discwoman/Halcyon Veil, Philadelphia/US), Vincent Neumann (Distillery/Krill Music, Leipzig/DE), Susie starmodular (Zürich/CH) and Antonia XM (Ashida Park, Vienna/AT) will appear on the OK Deck; Sultan x Fabipolar (Linz/AT) heats it up in Solaris.

Sonic Saturday at Anton Bruckner Private University
Saturday September 8, 14:00-22:00 / Anton Bruckner Private University

Sonic Saturday is all about digital music. Scheduled events include a symposium, a guided tour through the computer music studio at Anton Bruckner University, performances of compositions that reflect the latest trends in computer music and are set in the university's multi-channel listening space, as well as a *Medium Sonorum* event staged in the university's concert hall, the CMS Sonic Lab featuring a 20.4 loudspeaker system. Sonic Saturday is curated by Se-Lien Chuang, Andreas Weixler and Volkmar Klien of Anton Bruckner Private University.

The Big Concert Night with Linz's Bruckner Orchestra, Johannes Braumann of Linz Art University's Robot Lab, Silk Fluegge and The Vibrationeers
Sunday September 9, 18:30-23:30 / POSTCITY Gleishalle

The Big Concert Night is one of the supreme highlights of every Festival. Following a reconfiguration of Ars Electronica's cooperative arrangement with the Brucknerhaus, this year's concert will kick off the 2018 International Bruckner Festival. The centerpiece of the first part of the concert is "The Berlioz Project," chief conductor Markus Poschner and the Bruckner Orchestra's celebration of "*Symphonie fantastique*," the ecstatic work that emerged from Hector Berlioz's delirious state after the composer had fallen passionately in love with English actress Harriet Smithson. A huge KUKA KR 600 industrial robot programmed by Johannes Braumann of Linz Art University's Robot Lab and positioned amidst the orchestra will dance to the music. Also contributing to this rapturous performance is Silke Grabinger's Linz dance collective.

In Part 2, artists from Linz and Upper Austria will deliver a unique performance in which the Gleishalle will literally quake to the vibes of the The Vibrationeers, a band of five Ars Electronica Futurelab and Ars Electronica Solutions staffers operating electrically-driven, computer-hacked tampers manufactured by Wacker Neuson!

"Piano Music Meets Digital Images" with Maki Namekawa, Dennis Russell Davies and Cori OLan
Monday September 10, 19:30-21:30 / POSTCITY Gleishalle

The concluding concert of Ars Electronica 2018 is programmatically entitled "Piano Music Meets Digital Images." Part I is a world premiere—Maki Namekawa's performance of the piano version of "Mishima" by Philip Glass. In Part II, Maki Namekawa and Dennis Russell Davies will play piano pieces for four hands by Steve Reich (Piano Phase), Maurice Ravel (*Ma mère l'oye*, Mother Goose) and Philip Glass (Stokes). The accompanying visualizations are by Cori Olan.

g.tec medical engineering Hosts "Bugfix the Brain" and the BR41N.IO Hackathon, and Participates in the Fire Brigade Challenge
Bugfix the Brain: Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 / POSTCITY
BR41N.IO Hackathon: Saturday September 8, 10:00 until Sunday September 9, 16:00 / POSTCITY First Floor
EMERGENCY ERROR BATTLE: Saturday September 8, 13:00-19:00 / POSTCITY Ground Floor & Spiral Falls

g.tec medical engineering is one of the top international players in the brain-computer interface (BCI) field. Spelling words or moving a cursor was all you could do with such BCIs 20 years ago; today, they assist motor rehabilitation of stroke survivors and the assessment of and communication with coma patients, and enable people with many different types of disabilities to successfully use various devices and appliances. Now, festivalgoers can get hands-on experience with what BCIs can currently contribute to rehabilitation technology at "Bugfix the Brain." And the virtually unlimited areas of application of state-of-the-art BCIs will be demonstrated at the BR41N.IO Hackathon, where engineers, programmers, designers and artists have 24 hours time to construct a wearable BCI headpiece that can measure brain activity in real time to permit various kinds of interaction. A very concrete example of such interaction is an essential element of the EMERGENCY ERROR BATTLE among POSTCITY's spiral packet chutes. For more info, read on!

The Concept Fire Truck by Rosenbauer
Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 / POSTCITY

Digitization, autonomous mobility, urbanization, demographic shifts—all of these developments will have wide-ranging consequences. These challenges have to be faced by emergency service organizations as well as their equipment suppliers. That's why Rosenbauer Co. is blazing new trails and looking far into the future with a Concept Fire Truck. The CFT constitutes a multipurpose emergency vehicle in every regard—a firefighting vehicle, a rescue vehicle and an ambulance all in one. The chassis, driver's cab and superstructure (with or without an integrated crew cabin) constitute a single unit. This provides decisive advantages with regard to vehicle dynamics and stability, as well as a low height in tandem with improved use of space and greater crew protection. The crew and driver cabins are merged to form a barrier-free compartment, which can be modified for every operation. The CFT is an extremely compact and maneuverable emergency vehicle with a highly functional design, which above all sets new ergonomic benchmarks. This is a vehicle that can be easily and safely operated from ground level, and no longer requires firefighters to "climb" into the cabin. Indeed, this truck is more reminiscent of a command center than a crew transporter. Moreover, it's a

vehicle which, when on the move and in operation, is extremely efficient and produces very limited exhaust and noise emissions. Anyone who would like to get a glimpse of the fire truck of the future is invited to attend the 2018 Ars Electronica Festival in POSTCITY. And there's a special treat for kids—future firefighters can use brain-computer interface technology developed by g.tec medical engineering to operate the Concept Fire Truck's light signals using only their thoughts!

Challenge: Emergency Error Battle
Saturday September 8, 13:00-19:00 / POSTCITY Ground Floor & Spiral Falls

Technologies change our world. They open up new, unimagined possibilities and nurture scenarios about which we can only speculate today. And that also applies to those who are getting prepared today to be optimally equipped to deal with the emergencies and catastrophes of the future. Here, we're talking about first responders, emergency service providers. What this means in concrete terms will be demonstrated at this year's Ars Electronica Festival. With expert advice provided by Peter Repczuk of the Vorchdorf Volunteer Fire Department, the Ars Electronica Festival staff has developed a competition that, in addition to the usual events that make up this format, will confront participating teams with some unusual challenges. The Emergency Error Battle, which is supported by the Federation of Upper Austrian Fire Departments, Rosenbauer and the ORF–Austrian Broadcasting Company's Upper Austria Regional Studio, will take place on Saturday, September 8th in spiral packet chute area of POSTCITY.

Animations & Screenings

"Cooperative Aesthetics – Next Edition" by Gerhard Funk, Christian Berger, Şehmus Poyraz Birusk, Clemens Niel and Fabian Terler
Thursday September 6 and Saturday September 8, 17:30-18:00 / Deep Space 8K in the Ars Electronica Center

The aim of "Cooperative Aesthetics" is to create an immersive, interactive space that enables those in it to partake of shared audiovisual aesthetic experiences. By means of laser tracking, the space's floor becomes an interface on which users' positions and movements influence and animate the audiovisual appearance of their surroundings. The second essential aspect is interaction among the users, their communication and cooperation. "Cooperative Aesthetics" is the product of close, long-term collaboration between Ars Electronica and Linz Art University's Time-based & Interactive Media program, which enables Gerhard Funk and his students to take advantage of Deep Space 8K and its laser tracking system in their artistic work.

u19 – CREATE YOUR WORLD
Thursday September 6 to Sunday September 9, 10:00-19:30 / Monday September 10, 10:00-18:00 / POSTCITY

TRIAL and ERROR and Mistake as Opportunity are the guiding principles of this edition of u19 – CREATE YOUR WORLD. As always, Ars Electronica's festival for young people—and the young-at-heart—is an invitation to try out new stuff. In going about this, there's no right and wrong. The point is being curious, open, courageous and even a bit disobedient at times, and trying new approaches—even if you have to run the risk of occasionally taking a wrong turn. The layout consists of 96 exhibits, projects and stations designed to nurture experimentation, tinkering and play. Most are by girls and boys, associations, institutions and companies from Linz and Upper Austria. At the Ars Electronica Festival, these creative individuals can get to know one another better and jointly develop ideas and projects. Take, for example, Larissa Stadler, a young composer from Steyr who submitted her film

soundtrack for Prix Ars Electronica prize consideration. In conjunction with a cooperative arrangement between u19 – CREATE YOUR WORLD and the Kuddelmuddel kids' cultural center, her work is now on the program of this year's *Kinderklangwolke*, which Larissa Schwaiger also got to work on as the supervisor of a so-called sound island. This enabled her to experiment with musical traditions and current developments. She's also represented at the Ars Electronica Festival by her "Composing Lab" that provides users with a basic course in composition and sound design.

In addition to regional networks, u19 – CERATE YOUR WORLD opens up opportunities to every participant to present his/her ideas and prototypes to experts from all over the world and get feedback from them.

A great example is the Versatile Nature Exploration Rover (VERNER) that Simone Atzwanger, Max Heisinger, Max Hofinger, Markus Pirngruber and Florian Rudinger constructed. VERNER consists of a handmade carbon-fiber chassis, six wheels and four motors. It's controlled by a credit-card-size processor with wireless connectivity that permits two-way exchange of data on engine workload, sensors and wheel position. Its one-of-a-kind programming interface makes it possible to reprogram all components live while the vehicle is on the go. Users can try out many of these features for themselves during the demonstration.

Improving the World with Code is the motto of the Youth Hacks Zone, an open lab in which kids can build, program and tinker with robots. These activities are always associated with a question: What's the impact of machines on individual human beings and on society as a whole?

"(no) great future": The future as a pointedly dystopian scenario—social media, fake news, performance pressure and bullying necessitate putting our thinking and behavior under a sort of glass dome in which we're apparently no longer able recognize reality any more. This "bell jar" has been graphically depicted in oversize format by a youth group at BFI Oberösterreich (regional career advancement agency). They now invite visitors to the Ars Electronica Festival to graphically enhance this work with the really important things in life. Maybe festivalgoers can succeed in collaborating with the BFI youth group to avert looming threats! The question is: What actually is really important in life?

"Glitch Painter": The participants in Virtual Office at Fab Linz have worked together with g.tec to develop a game about this year's festival theme, Error. A g.Nautilus EEG cap and specially programmed software enable players to intervene in an image using only their brain waves. The installation these young people have come up with deals with the subject of error on several levels: corporeal, social and technical. People don't always know exactly what they consider to be a mistake. Errors can be spontaneous, planned and even aesthetic! Minor glitches can be enthralling in that they allow for interpretational latitude.

"# Do it your Selfie": Glitch, selfie, hacking, error? Students in Linz Art University's Graphic Education program and festivalgoers play with analog and digital approaches to photography in a domain bounded by self-portrayal and image interference. Instead of deploying prefab digital filters, analog disruptions of digital images will be experimentally produced via colored foils, glass elements, mirrors, fabrics, common, everyday devices and lots more. Participants will explore the possibilities of hacking an SLR camera, and create analog add-ons for their own cell phone's camera. Then they can take home the selfie shot with them either in digital form or as a photographic printout!

"Error City": Here, Otelo—the Open Technology Lab of Upper Austria—demonstrates that cities don't just sprout up. And rarely do they develop according to plan. That's simply because we're human beings with ideas and needs of our own. That makes cities lively and gives us opportunities to co-

determine our habitat. Meanwhile, we're now surrounded by new technologies like drones, self-driving vehicles, automatic surveillance systems and other digital developments that will shape our image of the village and the city in the future. Here and there, now and then, we'll encounter errors because our needs change, things simply aren't expedient, or we just need space. Error City is a growing community. Visitors can develop it on an ongoing basis, electrify and digitize it. This is a place where drones deliver packages and autonomous garbage robots keep the streets clean. Error City isn't just a conceptual model; it's built of cartons and can be modified at will by the developers. The cityscape can be navigated by means of 360° cameras and robots; afterwards, urban denizens can experience these trips along with the feeling of being right in the middle of the action.

Social Furniture – Sustainable Furnishings for the Festival and for Refugees

Ars Electronica and the ULF–Independent Volunteer Center of the State of Upper Austria have staged a project entitled Social Furniture during the time leading up to the festival. The concept: Providing asylum-seekers—under the supervision of experts—with an opportunity to build simply designed, functional furniture that will first be used at the festival in POSTCITY and subsequently be given to the refugees themselves and/or the SOS human rights organization's facility on Rudolfstraße in Linz. Linz-based Anytime Architects—Jürgen Haller and Christoph Weidinger—provided the blueprints for stools, benches and two models of chairs & tables; Weyland Co. donated all the materials; ULF recruited asylum-seekers for the project and delivered on-site support during the construction process; Ars Electronica contributed tools and a space. It took only three days to create 20 stools, 80 chairs and 28 tables, which will be in use at the festival September 6-10, 2018. But by no means is that the last we'll hear of the Social Furniture project. The material requirements, construction plans and instructions will be made available on ULF's website, www.ulf.at.

WE GUIDE YOU!

Ars Electronica is a stage and meeting place of the media art scene, a theoreticians' forum, a festival for electronic music and performances, a fair showcasing innovations and prototypes, a young people's jamboree, and a platform for a wide variety of communities. In order to make this extensive lineup of diverse offerings accessible to as many different people as possible, we've developed a comprehensive array of guided tours over the last few years. The spectrum includes general SpotlightTours and KidsTours, a wide range of specifically themed ExpertTours, and CommunityTours offered in 13 of the foreign languages spoken in Linz.

Associated Program

"STWST48x4 SLEEP" in Stadtwerkstatt
Friday September 7, 14:00 to Sunday September 9, 14:00 / Stadtwerkstatt (STWST), Ars Electronica Main Deck, Danube

Sleep is the theme of this fourth 48-hour, nonstop program at Linz's Stadtwerkstatt. The lineup includes a series of sleep productions: SLEEP TUNNEL, a statement of a non-architecture, a SLEEP BATTLE supervised by the Sleep Laboratory, and the performance ROUGH SLEEP. STWST48x4 SLEEP was inspired by Matthew Fuller's book "How to Sleep: The Art, Biology and Culture of Unconsciousness."

Installations in afo architekturforum oberösterreich
Thursday September 6 to Monday September 10, 12:00-19:00 / afo architekturforum oberösterreich

afo, the regional center for architecture, is the hub of a lively open network made up of cultural & educational facilities, architects, artists and people working in cultural fields. This organization's contribution to this year's festival is a multidisciplinary performative, multimedia installation "Through the Far-See-Er" and the speculative objects of "futur.eco." afo has also suppored "Holy Hydra."

Holy Hydra by Amanda Augustin & Lorena Höllrigl in the Urfahr Parish Church
Thursday September 6, 17:00 to Friday September 7, 02:00, Friday September 7, 14:00 to Saturday September 8, 02:00 / Urfahr Parish Church

"Holy Hydra" is a two-day event that brings together various artistic genres and interest groups in the unique spiritual atmosphere of a sacred space. The lineup includes contemporary performances, electronic sound art, interactive light installations and a symposium entitled "Sacred Realm vs. Cityscape."

Spaces Alive #abstract in Gallery Space Memphis

Friday September 7 to Sunday September 9, 14:00-17:00 / Memphis

"Spaces Alive #abstract" by OFF8NOFF is a performance based on the interplay of media artists, dancers, sound and the gallery space. It calls into question the neutrality of the "white cube," the myth of abstraction and the so-called perfection of increasingly perfected technology.

ars.electronica.art

Time's Up – Featured Artists at Ars Electronica 2017 Currently in Vienna's Bildraum 07
Friday August 24 to Friday September 7 / Bildraum 07

"Medusa Bar particles" by the Linz-based collective Time's Up has been appearing at Bildraum 07 in Vienna since August 24. This is an excerpt of the extraordinary installation that Time's Up, the Featured Artists at last year's Ars Electronica Festival, produced at the LENTOS Art Museum. "Turnton Docklands" sketched a fictitious future in which an ecological dystopia was the point of departure for a social utopia. "Medusa Bar particles" runs until Friday, September 7.