

Ars Electronica 2019
OK | CYBERARTS
Prix Ars Electronica Exhibition
September 5 – 15, 2019

press information Sept. 5th, 2019

The Prix Ars Electronica is considered the world's most important showcase of excellence in digital media art. Its history impressively documents how quickly the Digital Revolution has progressed during this time span. It was launched in 1987 and meanwhile has seven categories: Computer Animation, Digital Musics & Sound Art, Interactive Art +, Digital Communities, u19 – create your world, Visionary Pioneers of Media Art and—the latest addition— Artificial Intelligence & Life Art.

The new category “Artificial Intelligence & Life Art” is dedicated to artistic practice and thinking related with all areas of Artificial Intelligence and Life Sciences.

Since 1998, the OK in the Upper Austrian Cultural Quarter presents the **CYBERARTS Prix Ars Electronica Exhibition**. The exhibition is considered an international survey show of digital media art. With their shared drive for what is new and often working in interdisciplinary cooperations, the award-winners offer an overview of developments with their works, demonstrating which social dynamics and topics are currently definitive.

A total of 3,256 entries from 82 countries were submitted for prize. The show presents 27 projects in the form of installations or documentaries in the Ursulinenhof – from the basement up to the attic.

The OK | CYBERARTS exhibition ist open daily from 10 am to 7.30 pm (Sat 7th, till 9.30 pm).

Admission to SINNESRAUSCH is free for visitors to the CyberArts 2019 exhibition.

EXHIBITION

Computer Animation

All animated images, however handcrafted, necessarily become digital at some stage of the production or distribution process, and thereby 'computer animation'. It is therefore about what it means as a tool for communication and for the creation of experiences. The spectrum of different forms widely ranges —from abstract works, music videos, essay films, character animations, data visualizations, physically situated installations, to virtual realities (VR, AR, and MR).

Digital filmmaking now encompasses very diverse genres and techniques—mapping architecture and landscapes, time-based sculptural works, experimental-abstract visual design and interactive features as well as storytelling and special effects for commercials and feature films. The Prix Ars Electronica Animation Festival features the best of this year's submissions. A selection curated by Jürgen Hagler and Christine Schöpf from among 835 1.157 submissions is screened at the POSTCITY Art Thinking House.

A selection is presented as Electronic Theatre.

Goldene Nica Computer Animation

Manic VR

Kalina Bertin, Sandra Rodriguez, Nicolas S. Roy, Fred Casia / CA

Installation

vimeo.com/273215708

Producer: Sandra Rodriguez, EyeSteelFilm__CreativeReality, Nicolas S. Roy, Dpt.co. / Creative coders: Josquin Zabka, Alexandre Bordereau, Paul Georges / 3D artist: Hugo Forget / Original music and sound design: David Drury

ManicVR is an impressive narrative about the complex world of people with bipolar disorder. The two siblings Felicia and François Bertin are themselves affected by the mental illness. They have been using the voicemail of their sister, filmmaker Kalina Bertin, as a personal diary for three years now. Guided by their voices, the users of the virtual reality documentary embark on an intense journey. An expedition marked by beautiful but also frightening phases, hallucinations, psychoses, mania and depression.

Award of Distinction Computer Animation

Undershoot, sensitive data: Cristiano

Cindy Coutant / FR

Installation

cindycoutant.net

3D: Robin Maulet / Unity development: Léon Denise / Produced by Le Confort Moderne (Poitiers), Zebra3 (Bordeaux) and LAC&S Lavitrine (Limoges) /F.

In *Undershoot, sensitive data: Cristiano*, soccer star Cristiano Ronaldo is the center of attention. Using text commands, Cindy Coutant interacts with a virtual Ronaldo. She remotely feeds the character (input), who then acts and transforms the submitted text (output). With this supposedly interactive project, the artist addresses the deeply human need to feel connected to someone with all our senses – be it real or just virtual.

Award of Distinction Computer Animation

Strings

Ruini Shi / CN

Installation

vimeo.com/218539975

Strings is a poetic animation in the style of early computer games. In this setting the main character is in search of his lost love in an obsolete online game. The film tells a story about mediated intimacy by depicting a range of virtualized spaces or realms in a game, aiming to open up new ways of thinking about digitally mediated relationships.

Honorary Mention Computer Animation

Solar Walk

Réka Bucsi / HU

Installation

vimeo.com/ondemand/solarwalk

Director: Réka Bucsi / Storyboard: Réka Bucsi / Layout: Jason Reicher, Réka Bucsi / Background artist: Réka Bucsi / Animation: Nicole Stafford, Jason Reicher, Cyrille Chauvin, Pernille Kjaer / Generalist: Lars Hemmingsen / Compositing: Lars Hemmingsen, Asger Kjaerholm / Sound and mixing: Péter Benjámín Lukács / Music: Mads Vadsholt / Production manager: Loréne Lescanne / Producer: Morten Thorning (The Animation Workshop/VIA University College), Claus Toksvig (Norlum)

Solar Walk shows the journey of individuals and their creations on through time and space. Any meaning behind the actions only exists from the viewpoint of the individual but not from the perspective of an entire solar system. Réka Bucsi conveys in her whimsical animation the melancholy acceptance of chaos as something beautiful and cosmic.

Honorary Mention Computer Animation

Emergence

Universal Everything / GB

Installation

universaleverything.com/projects/emergence

Creative Director: Matt Pyke / Developer: Chris Mullany / Sound Design: Simon Pyke / Senior Producer: Greg Povey

Emergence is an open-world environment and crowd performance. The virtual reality installation expresses the primal human desire to maintain individual identity while being part of a crowd. As the user navigates a crowd of thousands, shafts of light beckon them closer. As they touch the light, the environment responds in real time, continually challenging the user's perception. In this installation, Universal Everything experiments with software-based improvisation and custom-coded crowd simulations.

Honorary Mention Computer Animation

KIDS

Michael Frei, Mario von Rickenbach / CH

Installation

playkids.ch

Animation: Michael Frei, Martine Ulmer, Anaïs Voirol / Code: Mario von Rickenbach, Raphaël Munoz / Sound design: Masumi Takino / Production: Playables

Where does the individual end and the group begin? Who is steering the crowd? What if it is heading in the wrong direction? In the interactive installation *KIDS* the visitors can control the behavior of the masses. The characters in a crowd behave much like matter: They attract and repel, lead and follow, grow and shrink, align and separate. They are purely defined by how they relate to one other – without giving them distinguishable features.

Artificial Intelligence & Life Art

Establishing such a new category is a challenging task in the field of tension between the central key terms “Artificial Intelligence” and “Life Art” with regards to their highly relevant impact on societies, ecologies, and relationship that humankind has with other living beings. While this new category replaces the since 2007 highly successful “Hybrid Art” category, it still “hybridizes” fields of a both visionary and critical artistic inquiry into practices that technically combine hardware, software, and wetware, and spans from areas such as Synthetic Biology, Life Sciences, artificial life and Artificial Intelligence, Robotics and Kinetics, to performative practices.

„Artificial Intelligence & Life Art“ is dedicated to artistic practice and thinking related with all areas of Artificial Intelligence and Life Sciences. Rewarded are artworks engaging critically and highly qualitative with Biotech, Genetic Engineering, Life Sciences as well as Robotic and Kinetic, Machine Learning, Deep Learning and any other form of Artificial Intelligence Research.

Goldene Nica Artificial Intelligence & Life Art

Labor

Paul Vanouse / US

Installation

paulvanouse.com

Scientific Collaborator: Solon Morse / Scientific Advisor: Gerald Koudelka, University at Buffalo / Supported by: Genome Environment and Microbiome Community of Excellence at the University at Buffalo, and Burchfield-Penny Art Gallery, Buffalo State College

How does work smell? *Labor* is a dynamic, self-regulating art installation in which the smell of sweat is produced without any human effort. The body odor is artificially produced in glass bioreactors in which special human skin bacteria grow. While these bacteria metabolize simple sugars and fats, they produce smells reminiscent of human sweat. A white T-shirt in the center of the installation picks up the "scent" and stores it in its fibers. Paul Vanouse's "sweat stain prints" – shown in the exhibition, are also based on the sweaty T-shirt – the icon of wage labor, stress and exploitation: Freshly sweaty shirts were dusted with charcoal and pressed between paper under high pressure.

Award of Distinction Artificial Intelligence & Life Art

Confronting Vegetal Otherness: Phytoteratology

Špela Petrič / SI

Installation

spelapetric.org

Špela Petrič received an award for her three-part series *Confronting Vegetal Otherness* in which she deals with different forms of exchange between humans and plants. Her project Phytoteratology is a molecular performance in which plant embryos are grown in artificial wombs in lieu of seeds. The baby plants are nourished with hormones extracted from the artist's urine. Thus plant-human hybrids (phytopolutans) are bred. With this artistic-scientific project, incorporating biotechnology and computer-aided design of life, Petrič proposes new kinship between humans and plants.

Award of Distinction Artificial Intelligence & Life Art
VFRAME: Visual Forensics and Metadata Extraction
Adam Harvey / US

Installation
ahprojects.com

In conflict zones around the world, serious human rights violations repeatedly occur through the use of illegal munitions. *VFRAME* shows how surveillance technologies can be used to document such violations – for example in the Syrian conflict. A visual search engine was trained to analyze video data sets from battle zones to spot such weapons. In order to train the neural network of the search engine to recognize them even in low-resolution recordings, 3D models were created and fed into the object detection software.

Honorary Mention Artificial Intelligence & Life Art
One Tree ID – How To Become A Tree For Another Tree
Agnes Meyer-Brandis / DE

Installation
ffur.de

In collaboration with Prof. Dr. Birgit Piechulla and Dr. Uta Effmert, Biochemistry, Institute for BioSciences, University Rostock and Marc vom Ende, Senior Perfumer, Symrise
With kind support of the Stiftung Kunstfonds, Symrise AG, Universität Rostock

One Tree ID is a biochemical and biopoetic odor communication experiment between visitors and a black pine. For the project, the artist created a perfume from the gas emissions of the individual tree. These volatile organic compounds (VOCs) are the communication system of the plants and produce what we recognize as the fragrance of a forest. By applying it, one can potentially have a conversation that – although invisible and inaudible – might still take place on a biochemical level.

Honorary Mention Artificial Intelligence & Life Art
The Normalizing Machine
Dan Stavy, Eran Weissenstern, Mushon Zer-Aviv / IL

Installation
mushon.com/tnm

The Normalizing Machine aims to identify and analyze the image of social normalcy. Facing the camera, each participant is asked to point out who looks “more normal” from a line-up of previously recorded participants. The machine adds the selection to its aggregated algorithmic image of normalcy. The work draws from early investigations into photographic forensics, the Nazi use of face measurement, and today's methods of algorithmic face recognition. It examines how we perceive, define and categorize “normalcy.”

Honorary Mention Artificial Intelligence & Life Art

Mosaic Virus

Anna Ridler / UK

Installation

annaridler.com/mosaic-virus

This project was commissioned by IMPAKT within the framework of the EMAP/EMARE program with support from the Creative Europe program of the European Union.

The video work *Mosaic Virus* is a contemporary version of a classic Dutch still life for the twenty-first century. The project is based on 10,000 tulip photographs which were used to train a model. An artificial intelligence (AI) thus generates an endless flood of images of imaginary tulips whose appearance is directly controlled by the current Bitcoin course. *Anna Ridler* focuses on current speculation in crypto currencies and draws historical parallels in this way to the "tulip mania" of the 1630s in the Netherlands and Europe. At that time, horrendous prices were paid for tulips that were striped. These stripes were caused by a disease – the so-called mosaic virus.

Honorary Mention Artificial Intelligence & Life Art

[ir]reverent: Miracles on Demand

Adam Brown / US

Installation

adamwbrown.net/projects-2/irreverent

Funding provided by Humanities and Arts Research Program, Michigan State University / The College of Arts and Letters Summer Fellowship, Michigan State University

In his research project *Adam Brown* investigates the influence of invisible microbial agents on human history and its belief systems. He has developed a "miracle on demand" similar to those "divine phenomena" that people believed in for centuries. The artist uses *Serratia marcescens*, a microorganism that grows on bread and produces a viscous fluid that is very similar to blood. In a bio-incubator reminiscent of a Catholic monstrance, a host (or wafer) is inoculated drop by drop with the bacterial strain. After two days, microbial growth results in the appearance of prodigiosin (red pigment) and the bread begins to "bleed."

Honorary Mention Artificial Intelligence & Life Art

Human Study #4, La Classe

Patrick Tresset / FR

Installation

With support of Ateliers Tresset SPRL-S / Commissioned and co-produced by Illuminate Productions for Merge Festival in partnership with Better Bankside and Tate Modern.

Nine robots act as stylized pupils in the "classroom." They learn to pass the time and obey the teacher during the lesson represented in theatrical performance. Even after revolting, they get back in line to follow what is being taught. Childhood memories, Jacques Tati, Theodor W. Adorno and Michel Foucault influenced *Patrick Tresset* for this art installation. The 15-minute performance is less a commentary on technology itself than an observation on society, human nature, and behavioral standardization.

Honorary Mention Artificial Intelligence & Life Art

Resurrecting the Sublime

Christina Agapakis / US of Ginkgo Bioworks, Alexandra Daisy Ginsberg / UK, Sissel Tolaas / NO

Documentation

resurrectingthesublime.com

with support from IFF Inc.

The *Hibiscadelphus wilderianus* was once indigenous to the southern slopes of Mount Haleakalā in Maui, Hawaii, before colonial cattle ranching destroyed the plant's habitat. *Resurrecting the Sublime* reconstructs the smell of this hibiscus which was last seen in 1912, along with two other extinct species, the *Orbexilum stipulatum*, and the 'Leucadendron grandiflorum (Salisb.) R. Br.' Researchers extracted DNA sequences from historic specimens of the plants to predict the odor molecules they may have produced. The smells are then reconstructed and diffused in immersive installations, allowing visitors to experience flowers that no longer exist. This olfactory project questions our relationship to nature and the choices we make as a species.

Honorary Mention Artificial Intelligence & Life Art

Fossil Futures

Nora Al-Badri, Jan Nikolai Nelles / DE

Installation

aloversky.com/Fossil-Futures,

nora-al-badri.de/works-index#fossil-futures

„Oskar“ is what Germans affectionately call „their“ Dino, the world's largest dinosaur skeleton, which is at home in Berlin's Museum of Natural History. *Nora Al-Badri* and *Jan Nikolai Nelles* tried to find out where it originally came from and how it finally landed here. They received little information from the public authorities, but with the help of leaked data, artificial intelligence and 3D scans, the history of the fossil could be reconstructed. The trail led to the south of Tanzania. Under German colonial rule, tons of petrified bones were found there and brought to Germany. Using state-of-the-art technology – including a „Virtual Reality Museum“ – *Fossil Future* poses the question of stolen identity, cultural heritage and public property.

Honorary Mention Artificial Intelligence & Life Art

Carbon Black (aka A Particular Matter)

Anaïs Tondeur / FR

Installation

anaïs-tondeur.com/main/black-carbon

Support received from: The project was funded and developed as part of Resonance II, a project by the Joint Research Center, European Commission.

Despite the absence of industry, the inhabitants of Fair Isle suffer from respiratory problems. When *Anaïs Tondeur* visited the island, she retraced the itinerary of the particulate matters she encountered and could define the site of emission of the particles through emissions analyses and backflow models. The abstract trajectory led here to an expedition from the northernmost point of Scotland all the way to Folkestone in southeast England. Tondeur summerized each day in a photograph of the sky as well as by filtering black carbon particles from her breathing mask. The particles were later extracted and turned into ink. Thus *Carbon Black* presents a series of photographic prints of dramatic, and literally black skies, printed with ink composed from the particles captured in the sky where they were shot.

Digital Musics & Sound Art

In Computer Music is a strong tendency towards immersive listening experiences and compositions that let the listener dive deep into imaginary soundscapes. Nowadays artists deal critically with the seemingly obsolete relationship of digital and analog, the original, man and machine. As expected, Artificial Intelligence seems to slowly enter the field of music production.

Music occupies the longest period of time in the history of computer creation. Started in 1987 as the category for Computer Music, this category has changed in keeping with digital development. It now distinguishes contemporary digital sound production from the broad spectrum of electronically generated music, works combining sound, media and music, digital compositions ranging from electro-acoustic to experimental, and sound installations.

Goldene Nica Digital Musics & Sound Art

TORSO #1

Peter Kutin / AT

Documentation

bellingcat.com

Technical support and realization: Mathias Lenz / Soprano singer: Johanna Sophia Baader / additional vocal-samples: Agnes Hvizdalek / Further technical support: Oskar Kutin, Johannes Fritzer, Gratis Kaiserin
Supported by SKE Fonds and BKA

TORSO #1 is a sound sculpture that is visually reminiscent of a klopotec. This windmill-like wooden construction serves as a scarecrow in vineyards as it mechanically generates sounds and vibrations. Here, an electro-acoustic system of four 100 V loudspeakers rotates at different speeds, generating feedback patterns and modulating sound signals and the spatial sound itself. The targeted acceleration and deceleration of the rotating of the four-voice system serves as the central compositional means for the 35-minute piece – the sculpture becomes an abstract, audiovisual instrument.

Award of Distinction Computer Animation

Voices from AI in Experimental Improvisation

Tomomi Adachi / HK, Andreas Dzialocha / DE, Marcello Lussana / IT

Documentation

soundcloud.com/tomomibots

Artistic direction, performance: Tomomi Adachi / AI programming, concept: Andreas Dzialocha / Programming, concept: Marcello Lussana / Funding: Initiative Neue Musik Berlin e. V. (2018) und Musikfonds e. V. (2019)

Through machine learning, computers can recognize patterns in a variety of sound documents. But can they also learn to improvise musically? The software "*Tomomibot*" tries it out by interacting in real time with the sound artist *Tomomi Adachi*, using deep learning techniques. The Artificial Intelligence (AI) „learns“ the artist's individual style via voice recordings and directly confronts him with the newly generated material. Their joint performance shows how interactive technology and AI can influence a (vocal) style. However, this dialogue also makes clear that the artist will always be more creative and unpredictable than his mechanical counterpart.

Award of Distinction Computer Animation

Muted Situation #22: Muted Tchaikovsky's 5th

Samson Young / HK

Installation

thismusicisfalse.com/muted-tchaikovsky

Performed by the Flora Sinfonie Orchester, conducted by Thomas Jung.

Commissioned by the 21st Biennale of Sydney, the Hong Kong Visual Arts Centre, and the Hong Kong Art Promotion Office

This is how Tchaikovsky's 5th Symphony can sound too: keys click, sheets of music rustle, and bows sweep toneless-y over strings. By "muting" the foregrounded sound event, a surprising amount of previously unnoticed sounds can be heard in this performance. In *Muted Situation #22* – presented as a 12-channel audio installation – *Samson Young's* idea is to suppress the dominant voices, uncover the unheard, and point out basic principles about hearing and sounding.

Honorary Mention Digital Musics & Sound Art

Polar Force

Speak Percussion / Philip Samartzis, Eugene Ughetti / AU

Documentation

speakpercussion.com

Co-director: Clare Britton / Performers: Matthias Schack-Arnott & Eugene Ughetti / Lighting Designer: Keith Tucker

Sound Design & Instrument Design: Nick Roux / RMIT Industrial Design Atelier Leader: Dr Malte Wagenfeld

Producer: Sheah Sutton

Polar Force is a phenomenological investigation of the windiest, coldest, and driest continent on earth: Antarctica. During the one-hour work, vivid multichannel Antarctic field recordings of wind, water, and ice are combined with new instruments, sampled in a live performance and a choreographed artistic "lecture" undertaken by two performers reminiscent of scientists in a remote polar field station. The immersive live performance merges the art-science-tech to comment on geopolitical issues and the climate crisis.

Honorary Mention Digital Musics & Sound Art

The SINE WAVE ORCHESTRA STAY

The SINE WAVE ORCHESTRA: Ken Furudate, Daisuke Ishida, Kazuhiro Jo, Zuiki Noguchi / JP

Installation

swo.jp/works_stay.php

Commissioned by Yamaguchi Center for Arts and Media [YCAM] / Equipment support FOSTEX COMPANY / Co-developed with YCAM InterLab

The *SINE WAVE ORCHESTRA* has chosen to dedicate their work to the sine wave, said to be the most basic sound and therefore called pure tone, containing neither overtone nor noise but a single frequency. This work is defined by the interplay of visitors: Each spectator is given a small device which can play a sine wave and asked to choose its frequency and position on one of the columns of copper wire in the attic. It is thus music produced outside of the boundaries of traditional music – a collective performance, creating a piece that continues to change while revealing different sonic qualities.

Honorary Mention Digital Musics & Sound Art

MANTRACKS and Sonic Fields: A VirtuAural Duology

Part 1 – untitled #352

Francisco López / ES

Installation

franciscolopez.bandcamp.com

Part 1 – untitled #352

Created from original environmental sound matter recorded at the Régie de Chauffage Urbain / RCU (urban boiler plant facility) in Fontenaysous-Bois, near Paris. Initially developed for the audio-only installation-performance soundtrack of the choreographic project 'Exposure' by Anne Collod. Premiered for blindfolded audiences at the RCU as part of the Biennale de Danse du Val-de-Marne 2017. Selected complex layers further evolved and distilled into extensive electric mantras ('MANTRACKS'). Composed, mixed and mastered at 'mobile messor' (Den Haag, Dublin, Paris) and Dune Studio (Loosduinen), 2016-2017.

Industry and nature are the opposing starting points for this long-term sound meta-piece, which originally consisted of two parts. The ten-channel audio installation *untitled #352* was specially adapted for the attic of the Ursulinenkirche: Complex layers of sound, recorded in Fontenay-sous-Bois near Paris, develop further and are distilled into expansive electronic mantras ("MANTRACKS"). Unlike canonical "field recordings" or "soundscapes", this piece moves forcefully away from representation or documentation and delves into a territory of ontological deep exploration of sonic substance.

Honorary Mention Digital Musics & Sound Art

APPARATUM

panGenerator / PL

Installation

pangenerator.com/projects/apparatum

panGenerator: Krzysztof Cybulski, Krzysztof Goliński, Jakub Koźniewski

Digital interface meets purely analogue sound. The *APPARATUM* was inspired by the heritage of the Polish Radio Experimental Studio — one of the first studios in the world to produce electroacoustic music. The installation draws inspiration musically and graphically from the "Symphony – Electronic Music" composed by Bogusław Schaeffer. Here, analogue sound generators, based on magnetic tape and optical components, are controlled via a graphic score with a digital interface.

Honorary Mention Digital Musics & Sound Art

Wiki-Piano.Net

Alexandra Schubert / DE

Documentation

wiki-piano.net

Commissioned by Zubin Kanga, WIKI.PIANO.NET is part of the fellowship program #beethoven, a project by PODIUM Esslingen for the Beethoven anniversary 2020, supported by the Federal Cultural Foundation. UI + UX: Christoph Lohse / Büro für Exakte Ästhetik Web development: Dominic Osterried

Wiki-Piano.Net is a composition for piano that can be co-designed by internet users. Everything that the community has made available on the website will be performed on stage. This can be not only music, but also texts, images, or other content. For the musical realization of this score, the performing pianist has piano, keyboard, and his own voice at his disposal. It is not possible to study and practice this composition in the classical sense, but it is not the masterpiece either that is in the foreground of this project. Rather, it is a matter of continuous observation and playful exploration of community behavior and internet use.

Honorary Mention Digital Musics & Sound Art

Sky Brought Down

Åsa Stjerna / SE

Documentation

vimeo.com/322340478

Commission: Department of Public Art, Region Västra Götaland. (In Swedish: Konstenheten, Västfastigheter, Västra Götalandsregionen) / Curator: Brita Bahlenberg / Software developer: Andre Bartetzki / Technical concept and realization: Manfred Fox

Åsa Stjerna's site-specific work was developed as a permanent site-specific sound installation for the University Hospital in Gothenburg, Sweden. Even though it doesn't demand a great deal of attention of its audience, *Sky Brought Down* generously soothes and helps balance the hospital sounds, without disturbing the fragile balance of an everyday work space. A weather station on the roof of the hospital forwards weather data in real time to the sound installation. This data is transformed into different types of sound textures: Weather phenomena in the sky generate different sorts of sonic expressions in real time, according to a complex structure of algorithms. A total of 16 speakers, from floor to ceiling, provide for an extraordinary vertical listening experience.

Honorary Mention Digital Musics & Sound Art

Smart.ing Bodies

Evelina Rajca / DE, PL

Installation Kapelle OK Platz

Sand, or to put it more precisely high-purity silicon dioxide particles, is the essential raw material from which we make concrete, glass, fiberoptic cables, computer chips, and other high-tech hardware. The installation *Smart.ing Bodies* features "glass instruments" made of quartz sand that Evelina Rajca collected from disappearing beaches and mountains around the world. The multisensory sound installation consists of those two glass resonators, sensors, motors, and an algorithmic composition created partly by AI learning processes. In order to keep on playing and to avoid a "resonance disaster" (the destruction of the glass or motor), the algorithmic program has to learn to conduct a variety of smart frequencies. What can be heard is the sound of sand, which is pure yet complex and ever-changing.

PRIX FORUM

The Prix Forums offer an opportunity to meet 2019 Prix Ars Electronica winners and hear them talk about their work, motives and motivation. All talks will be held on Saturday, 7. September, in the Ursulinensaal at the OÖ Kulturquartier, and on Friday 6. September in the POSTCITY, Art Thinking Stage.

Prix Forum I – Computer Animation at POSTCITY

Friday, 6th Sep., 12:00–13:45, POSTCITY, Art Thinking Stage

Kalina Bertin, Sandra Rodriguez, Nicolas S. Roy, Fred Casia (CA) – *ManicVR* / Golden Nica

Cindy Coutant (FR) - *Undershoot, sensitive data: Cristiano* / Award of Distinction

Ruini Shi (CN) – *Strings* / Award of Distinction

Moderated by Birgitta Hosea (SW/UK)/ Jury member

Ursulinensaal at OÖ Kulturquartier:

Prix Forum II – Digital Musics & Sound Art

Saturday, 7th Sep., 11:00–12:30

Peter Kutin (AT) - *TORSO #1* / Golden Nica

Tomomi Adachi (JP), Andreas Dzialocha (DE), Marcello Lussana (IT) - *Voices from AI in Experimental Improvisation* / Award of Distinction

Samson Young (HK) - *Muted Situation #22: Muted Tchaikovsky's 5th* / Award of Distinction

Moderated by Shilla Strelka (AT) / Jury member

Prix Forum III – Artificial Intelligence & Life Art

Saturday, 7th Sep., 12:30–14:00

Paul Vanouse (US) – *Labor* / Golden Nica

Špela Petrič (SI): *Confronting Vegetal Otherness – Skotopoiesis, Phytoteratology, Strange Encounters* / Award of Distinction

Adam Harvey (US) - *VFRAME: Visual Forensics and Metadata Extraction* / Award of Distinction

Moderated by Jens Hauser (DE) / Jury member

OK | NIGHT

Saturday, 7th September

Lots of music, and a healthy dose of partying—on Saturday evening, festivalgoers will be gathering at the OK Center to celebrate the OK Night. Screenings of great works of animation will set the tone in the Electronic Theater. Club Night commences at 10 pm.

Electronic Theatre

20.00–22.00, Summer Cinema at the roof top

22.00–24.00, Movie 1 in Movimiento Cinema (OK Platz 1)

NIGHTLINE

presented by OK Klubinstitut

starting 10 pm

// OK DECK

Live :

Peter Kutin (Golden Nica, Digital Musics & Sound Art) /AT

Patrik Lechner (Honorary Mention, Digital Musics & Sound Art) /AT

Bocksrucker (Neubau) /AT

DJs:

Elena Sizova (Der Zyklus, WeMe Records) /BY

ABU GABI /AT

David Krieger /AT

Visual Design:

studio[sic] /AT

// SOLARIS

Mathias Grnwld / AT

Memet Acuma / AT

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photos and press information for down load: <http://www.oekulturquartier.at/presse/>