Visit "Kepler's Garden" in Linz and 120 other destinations around the world:

Travel tips for Ars Electronica 2020

(Linz, 2.9.2020) While the authorities and police enforce emergency laws and new intervention rights, social initiatives flourish; entire economic sectors collapse while others boom, some – mostly men – find greater self-determination in working from home while others – mostly women – see their workload increase and flexibility decrease in low-paid but "essential" jobs; wealth increases hugely for a few super-rich people and poverty worsens for tens of millions, especially women and children. Not in spite of Corona, but because of it, people all over the world are asking themselves: how should we go on, how must we go on?

That's why Ars Electronica 2020 is taking place: not in spite of Corona, but because of it. From September 9 to 13, the Festival for Art, Technology and Society will simply ask the question, what should be done now? For the first time, this will be the theme not only in Linz - in the city center and on the beautiful JKU campus - but at 120 locations around the globe.

Once around the world: a journey through Ars Electronica Gardens on every continent

From Silicon Valley to Auckland, from Bergen to Johannesburg, in big cities like L.A., London, Berlin, Moscow, Hong Kong, Seoul and Tokyo, on a research ship in Antarctica or on the bed of the Adriatic Sea - in the midst of the corona pandemic, this year's festival is more international than ever before. For the first time, Ars Electronica will take place not only in Linz but at 120 locations around the world. Festival venues can be found on every continent. They will show exhibitions, hold workshops and conferences, stage performances and concerts and offer guided "journeys." All programs are aimed at the regional audience - Stay Home, Stay Safe! - and are linked by Ars Electronica to form a unique festival on the Net. Through streams, chats, blogs, social media and Mozilla Hubs, anyone can take part in this unique world tour, visit familiar and unfamiliar places and meet new people: people who use peaceful means to fight against the destruction of our environment, who creatively rebel against the powerful, who demand that technology be oriented

towards humans and not the other way around - in short, people who engage with the burning questions of our time.

Ars Electronica Gardens in Oceania

Antarctica, Auckland, Brisbane, Melbourne, Newcastle and Sydney - there are a total of six festival locations in Oceania. The hosts in this part of the world include the University of Auckland, the Museum of Brisbane, the Science Gallery Network, Experimenta, Melbourne School of Design and the University of Melbourne. Here are a few examples of what festival visitors can expect on site and online:

A Utopian Post-Colonial Future - Victoria, Australia 2027 - at the Ars Electronica Garden Melbourne

What would a utopia look like that creates a post-colonial social and political framework and, inspired by indigenous concepts, overcomes our way of thinking about land as a commodity? Could a holistic understanding of land be the conceptual starting point for a utopian and futuristic response to the challenges we face today? During Ars Electronica, students from the Melbourne School of Design, MSD, will invite visitors to an inspiring VR garden full of future scenarios.

BIOMES - in the Ars Electronica Garden Newcastle

BIOMES is a collaborative project between the University of Newcastle Faculty of Science and the Faculty of Education and Arts. It focuses on the local effects of the climate catastrophe and the fight against it. By means of captivating, immersive experiences, it motivates and empowers local communities to become active and transform their region into a vibrant, sustainable and diverse community. As part of Ars Electronica, the event will take place on the grounds of Newcastle's old train station, where a series of installations will be shown, workshops held, performances staged and presentations offered.

Tactical Space Lab - in the Ars Electronica Garden Sidney

The Tactical Space Lab is a research initiative at the interface of art and technology. It aims to demystify Virtual Reality (VR) and make it accessible and usable for as many people as possible. The lab therefore sees itself as a showcase not only for the 3D models, animations, video and sounds that are created here but, above all, for the processes and conversations from which they emerged. As part of Ars Electronica, nine artists invite visitors to take a tour of the lab, present their projects and provide insights into VR technologies and workflows in digital creation.

Ars Electronica Gardens in Asia

Bangkok, Bengaluru, Daejeon, Hong Kong, Hsinchu, Jakarta, Jerusalem, Moscow, Seoul, St. Petersburg, Taipei, Tokyo and Yamaguchi: a total of 13 Ars Electronica Gardens on the continent of Asia. Here are just four examples:

"Finding Amir" - in the Ars Electronica Garden Jerusalem

For years, the Musrara Sonic Art Research Group has been working on techniques for representing sound and music in real and virtual spaces, and the artistic, philosophical and technical questions that arise from them. The group began working on an ambisonic studio and a performance space for local artists, had to stop all their efforts in early March 2020 and, like all other Israelis, had to go into isolation. On that very day, Amir Meir, one of its members, announced that he would retire to a cave in the Judean Desert. Since then he has disappeared. After the restrictions were relaxed again, the group decided to search for him in the desert. Their journey is documented in the short film "Finding Amir", which not least asks about the imagined realities behind the walls of digital and symbolic representation.

Datasets vs Mindsets - in the Ars Electronica Garden Moscow

More and more processes of our daily life are being digitalized. The result is always huge data sets that are analyzed by algorithms and scanned for patterns - at a speed and in a dimension that are simply inaccessible to our perception. The Moscow curator duo Helene Nikonole and Olga Vad invites us into a garden full of "datasets" and "mindsets." They question the boundaries between digital and physical spaces and what the implementation of algorithmic regulation and control tools means for a post-Soviet society like Russia. Ars Electronica will include an exhibition, a one-day conference and a one-day performance program.

Tokyo Garden - in the Ars Electronica Garden Tokyo

Tokyo is a high-tech city with a networked culture. But why? The Ars Electronica Garden Tokyo invites visitors to uncover the roots of Japan's leading media artists and explore their visions for the future. The program includes interviews with artists and curators, virtual studio tours and exhibition visits as well as a series of performances and concerts.

Igniting Creativity and Discovery where Science and Art Collide - at the Ars Electronica Garden Bengaluru

How will virtual reality affect different forms of therapy? How could biodesign improve - or destroy - our lives? What can stick insects teach an AI system about dance? How can collaboration between art and science inspire climate activism? As

both an international university showcase and a science gallery, the Ars Electronica Garden in Bengaluru is dedicated to public debate about the role artists and scientists play in deciphering and understanding the unknown. During the festival, interactive workshops, live streaming events and insights into a specially curated archive will be offered.

Ars Electronica Gardens in Africa

At two African locations, Ars Electronica Gardens invite visitors on exciting excursions into the realms of art, technology and society. These Gardens are ordered by Cairotronica, a major Festival of Electronic and New Media Arts in Cairo, as well as the Fak'ugesi African Digital Innovation Festival, the Johannesburg & Pan-African Creative Exchange and Bloemfontein:

WE ARE DATA - in the Ars Electronica Garden Cairo

WE ARE DATA is a program for Egyptian artists working at the interface of art, technology, design and digital culture. It focuses on issues of security, privacy, accountability, bias, freedom of action, transparency and ethics, and encourages artistic experimentation and dialogue with the general public. During the festival, the film "Cairo is Data" will be screened, which looks at today's Egypt from the perspective of young, creative people and shows the challenges they face every day, where they draw their inspiration from and how they imagine their future.

Fak'ugesi Pan-African Garden - in the Ars Electronica Garden Johannesburg

Johannesburg, South Africa. The restrictions and impositions of the pandemic were also the initial spark for numerous artists to search for new ways of production, presentation and communication. The pan-African garden of Fak'ugesi shows the innovative approaches developed in this process. During Ars Electronica, anyone can be there when curators, scenographers and digital artists stage five digital theater productions and completely rethink space, place and time.

Ars Electronica Gardens in South America

There are seven South American Ars Electronica Gardens. They are nurtured and maintained by institutions such as the Austral University of Chile in Valdivia, the Latin American Bioart Lab of the Universidad Abierta Interamericana and the Universidad Nacional de Tres de Febrero in Buenos Aires, the University of Campinas, the Santiago Museum of Contemporary Art, the Museo de Arte de Lima and the Museo del Hongo in Santiago de Chile. Here are three examples:

The nature of our nature - in the Ars Electronica Garden Buenos Aires

The Latin American Bioarte Lab (LatBioLab) has been creating organic art in Argentina for more than 12 years. Their aim is to raise awareness of the relationship between people and nature, as well as nature's own nature. Ars Electronica will invite visitors to embark on a voyage of discovery that fits perfectly into the "Dialogue between Deserts": The robot "Glaciator" is located in the Antarctic, the robot "Rabdomante" in the Atacama Desert. The former transforms snow into ice and sticks it to glaciers so they can grow and regain the mass they have lost through thawing. The latter "lives" by drawing water from the atmosphere at the driest place on earth.

Mutations - in the Ars Electronica Garden Austral

Everyone agrees there will be a different world after the global health emergency. But we have to get to this "after" first. Currently we are in the "in-between," where the uncertainty of this "in-between" becomes the moment of mutation. In the case of Chile, this overlaps with unprecedented social and political unrest. The simultaneity of global instability and local political transformation is at the core of the artistic projects developed at the Austral University of Chile and presented at Ars Electronica. Thematically, the city's ecosystem and Chile's southern macro-zone as well as their historical, cultural, ecological and visual mutations are at the center of these projects.

Achæoscillator_Towards incorporeal forms of sensing listening and gaze - in the Ars Electronica Garden on Cape Horn Island

The wind roars and whips the sea, the surf crashes against the rocks, spray flies through the air. The power of the elements is tangible, immediate and uncontrollable, here on Cape Horn Island. "Achæoscillator" is dedicated to the acoustic phenomena caused by the drastic weather conditions here at the tip of the South American continent and asks how the myths and beliefs of the indigenous people living in Tierra del Fuego have been influenced by them. At Ars Electronica, archaeologists, geologists, seismologists, curators and artists will present their work and results in a variety of text and video essays.

Ars Electronica Gardens in North America

Atlanta, Berkeley, Cambridge, Chicago, Denver, Detroit, Los Angeles, Long Beach, Montreal, Silicon Valley and Tequila - in North America, Ars Electronica Gardens can be found at eleven locations. They are created by renowned partners such as the University of California in Los Angeles, University of California in Berkeley, MIT Medialab in Boston and the School of the Art Institute in Chicago. Here is a selection:

Telluric Vibrations - in the Ars Electronica Garden Los Angeles

The UCLA ArtSci Center is participating in this year's Ars Electronica with an exhibition and a symposium. Under the motto "Telluric Vibrations," the focus will be on the ecology of earth and ether and those networks that create nodes for interaction and bridge the gap between species, cultures and technologies. The Mildred E. Mathias Botanical Garden on the UCLA campus will not only serve as a stage or backdrop, but will become an integrated, collaborative environment for the installations and performances presented in the exhibition.

PHI GARDEN - in the Ars Electronica Garden Montreal

The PHI GARDEN provides a virtual insight into the current "Emergence & Convergence" show of the PHI Center in Montreal, which examines the role of humanity in relation to our planet and all living things. It is about a future in which nature and technology merge and form a new ecology. During Ars Electronica, visitors are invited to take an online tour of the exhibition, watch the stream of a panel discussion moderated by Cheryl Sim, Managing Director & Curator of the PHI Foundation for Contemporary Art, and view interviews with artists.

The Grid: Exposure - Art + Tech + Policy Days - in the Ars Electronica Garden Silicon Valley

"The Grid: Exposure - Art + Tech + Policy Days" explores innovative ways to bring communities around the world out of isolation and connect them with each other. Together with artists, technologists and political decision-makers from all over the world, Exposure develops new forms of interdisciplinary and international cooperation and aims to overcome entrenched patterns of thought. Technologies are not thought of as mere artifacts, but as dynamic systems intertwined with culture and politics. Ars Electronica will offer a series of panels, workshops and live performances in which representatives of the SF Bay Area's leading art and tech organizations such as Gray Area, Codame, ZERO1 and MUTEK.SF as well as the local tech industry such as OpenAI, Google Magenta and Salesforce will participate.

Ars Electronica Gardens in Europe

The list of European Ars Electronica Gardens is long. It includes the Adriatic, Amsterdam, Athens, Avignon, Barcelona, Basel, Bavaria, Belgrade, Bergen, Berlin, Birmingham, Bourges, Braga, Bremen, Wroclaw, Brussels, Bucharest, Castelo Rodrigo, Cluj, Dresden, Dublin, Dubrovnik / Zagreb, Eindhoven, Esch, Espoo / Helsinki, Galway, Gdańsk, Gijón, Granada, Grenoble, Helsingør, Leiden, Liepaja, Linz/Valencia/Berlin, Lisbon, Liverpool, London, Lviv, Milan, Nantes, Nicosia, Oslofjord, Paris, Paros, Plymouth, Porto, Potsdam, Prague, Riga/Karlsruhe, Rome,

Rotterdam, San Sebastian, São Luis, Slovenia, Stavanger/As, Stockholm, St. Stefan ob der Stainz, Tallinn, Thessaloniki, Toulouse, Trbovlje, UK, Utrecht, Venice, Vilnius, Warsaw and Vienna.

In all these cities and regions across Europe, institutions such as the Vrije Universiteit Amsterdam, the Nxt Museum, Waag - Technology & Society, Sónar+D Barcelona, STEAMhouse, Birmingham City University, Ecole nationale supérieure d'art, the International Iberian Nanotechnology Institute will be the hosts, the Centre for Fine Arts BOZAR, the Deutsches Hygiene-Museum Dresden, the Science Gallery Network, the European Capital of Culture Esch 2022, Aalto University, Galway 2020 European Capital of Culture, the Laboral Centro de Arte y Creación Industrial Gijón, Leiden University, the Liepāja University Art Research Laboratory, the London College of Fashion, the University of the Arts, the Center for Urban History of East-Central Europe Lviv, the Oslo Metropolitan University, the IRCAM Institute for Research and Coordination in Acoustics/Music, the University of Plymouth, the Academy of Arts, Architecture and Design in Prague, RIXC Center for Art and Science Riga, Kersnikova Institute, Norwegian Bioart Arena, Estonian Academy of Arts, Centre for Research and Technology Hellas, Maastricht University, University Of The Arts Utrecht, Austria in Space or Vilnius Academy of Arts.

All of these institutions from the arts and sciences contribute to Ars Electronica with their program offerings. Three of them are listed here as examples:

Garden for Contemporary Investigative Art and Tactical Media - in the Ars Electronica Garden Ljubljana

Empowering a broad audience to critically use new technologies, supporting research laboratories throughout Slovenia in artistic productions, and making speculative artistic innovation and artistic thinking accessible to industry and others: these are the goals of konS ≡, a platform for contemporary investigative art and tactical media that is currently being established. The Ars Electronica Festival will feature a panel discussion, performances and talks.

Future Life. Interferences, Alterations, Changes - at the Ars Electronica Garden Gijon

Bodies and identities, the environment, the economy - everything is connected and is in a state of great change. At the Ars Electronica Garden in Gijon, artists use microbial cultures, robot shells and sensors to examine and visualize the pollution of the oceans; they use AI systems to visualize processes such as financial speculation with something as "innocent" as a flower. And they deal with the new icons, practices and virtual devices that define the increasingly polarized and radicalized scenarios of online social and cultural ecosystems. As part of Ars Electronica, the

"Future Life Exhibition" curated by Karin Ohlenschläger will be shown and a series of "Guided Journeys" will be offered.

CLICK Garden - in the Ars Electronica Garden in Helsingør

The vegetation at CLICK Garden in Helsingør is different. Existential and ethical dilemmas grow and flourish here, which always arise when people are confronted with artificial intelligence. Under the motto "Donald Trump vs WHO," the artists have organized a dispute between two politically biased AI systems, who engage in combat with each other and the audience about the "right" interpretation of "reality." Also online, in the Hologram 4D Box, visitors are engaged in a conversation about sharing memories. Conversation partners are a human and an AI system. Artists at every corner of the Ars Electronica Garden in Ljubljana criticize prevailing power relations in terms of technological development and data sovereignty. Their demand: Technologies like AI need a social dimension, and not only the economy, but above all civil society should have a say in what we want to use these systems for.

2020 - finally digital?! - the Gallery Spaces in a time of pandemic

For the art industry, the year 2020 began with a huge landslide, and after the densest clouds of dust had settled, it was clear that there was no more ground underfoot. A new assessment of the situation had to be made and quickly. The only platform still available for business and commercial transactions was - and still is – the Internet. Under the motto "2020 - finally digital?!", this year's "Gallery Spaces" will ask renowned players in the art industry where they currently stand and what their visions for the future look like. Representatives come from Carl & Marilynn Thoma Art Foundation (US), bitforms gallery (US), PMS Gallery, KÖNIG GALERIE (DE), Galeri ODUMIJE (NG), The Contemporary and Digital Art Fair (US), Art Collection Deutsche Telekom, LAST/RESORT Club (US), Black Cube Nomadic Museum (US), Desert Valley Art Ranch (US), Postmasters Gallery (US), Garage Museum of Contemporary Art (RU) and re. riddle (US).

Our first online guided tours: The Ars Electronica Journeys

There's a lot that is new at this 2020 Ars Electronica, including the "Ars Electronica Journey" format. Artists, researchers and producers invite you to take guided virtual trips not only across their fields and disciplines but also to the spaces where they work, research and experiment. They show places where they find inspiration and spaces where they share their ideas with others. They include the "STARTS Journey," which uses the example of the "Regional STARTS Centers" throughout Europe to provide insights into innovative, collaborative practices, as well as the Journeys of the "European ARTificial Intelligence Lab," which illuminate current research and developments in the field of artificial intelligence.

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A world tour on the net: ars.electronica.art/keplersgarden

Holding the Ars Electronica Festival for the first time not only in Linz but at 120 other locations around the globe and on the Net inevitably means exploring new territory. It means taking different time zones into account during programming and mapping them accurately in online calendars. It means not only streaming real programs 1:1, but also thinking about the manners and habits that prevail here when they are transformed into digital. It means developing new formats like the "Ars Electronica Journeys" that offer audiences exclusive insights into laboratories and studios around the world. And above all, it means looking for ways to interact that add a social dimension to the mere mediation of content.

The central platform for Ars Electronica 2020 is the festival website. All pathways - now links - lead to the ars.electronica.art/keplersgardens site. This is where the program is displayed and all streaming platforms and social media channels plus the Ars Electronica Blog are integrated. The streams run on a total of four YouTube channels and can be commented on there - provided you have a Google account. The "prime channel" stream will also be integrated on Facebook, which will be a clear invitation to the local community to post as many contributions to the discussion as possible. Instagram and Twitter will also be used intensively. In addition, Mozilla Hubs developed and designed especially for the festival will be opened. Mozilla's open-source project allows the creation of virtual spaces that not only present artistic and scientific content, but also give people a venue to meet and discuss. A total of 60 Mozilla Hubs can be visited during the festival.

Back in Linz - Ars Electronica in the city center ...

Ars Electronica will once again be performing in downtown Linz this year – something that was by no means guaranteed. "Both the OC and the Art University are taking part and bringing their attractive locations and great programs to the festival," says a delighted Gerfried Stocker. "In a year like this, it can be read as a strong commitment to their partnership with Ars Electronica, for which I would like to thank Martin Sturm and Brigitte Hütter."

Award-winning media art from around the world: the OC shows the CyberArts 2020

The CyberArts show is a selection of the best media art projects submitted to the Prix Ars Electronica, curated especially for the festival. In 2020, everything revolves around the categories COMPUTER ANIMATION, INTERACTIVE ART + and DIGITAL COMMUNITIES, plus an extensive presentation of the outstanding life's work of a Linz-born artist who made an international name for herself as a feminist, artist and pioneer: VALIE EXPORT. Note: In addition to the "Special Lecture" on VALIE EXPORT

at the OC, Crossing Europe will be showing its own film program "Tribute VALIE EXPORT." The archive of the VALIE EXPORT Center at the tobacco factory will offer guided tours and lectures. The exhibition "VALIE EXPORT. COLLECTION CARE" can be seen at the Francisco Carolinum in the Upper Austrian Provincial Museum.

In addition, the OC in the Upper Austrian Cultural Quarter invites you to the "Electronica Theater" – showing the best of this year's Prix category COMPUTER ANIMATION – and to the "Austrian Panorama" - a selection of the best Prix entries from Austria. This year's "OK Night," which always draws crowds, will be available as a livestream with performative contributions from the Prix Ars Electronica and contributions from international club culture.

Young Media Art from Linz: The Art University announces the WILD STATE

Welcome to the WILD STATE, a territory free from the usual rules and regulations. New, unconventional ideas can sprout, unfold and grow to full bloom. In the context of Ars Electronica, the Linz Art University will show that Corona has turned everything upside down even in the realms of (media) art. But it also shows the virtuosity with which young artists use this state of uncertainty and unpredictability for their creative development – and in so doing, send a signal to society as a whole. The program includes a large exhibition, performances, presentations, workshops, a panel discussion, an Internet flea market, a sound campus including Nightline or evening lectures with such speakers as Thomas Macho, Director of the International Research Center for Cultural Studies. Parallel to the program on site in Linz, regular live streams will be offered on ausstellungen.ufg.at/wildstate.

Treasures of art history, lots of AI and tours of the "Open Futurlab" - festivals at the Ars Electronica Center

The Ghent Altarpiece by VanEyck, explained by the art historian and director of the Musea Brugge Till-Holger Borchert, Raphael's "Burial of Christ", his "Self-Portrait" and "The Madonna with the Goldfinch", presented by the art historian Jelena Jovanovic, and Klimt's "The Kiss" with commentary by Franz Smola and Florian Waitzbauer of the Belvedere - the festival lineup of Deep Space 8K is filled with highlights of art history. And that is by no means all. Prepared by the Ars Electronica Futurelab team especially for Deep Space 8K, a three-dimensional model of Vienna's St. Stephen's Cathedral made of 20 billion laser points will be on display here for the first time during the festival. The virtually walkable model opens up the unique opportunity to explore every corner of the world-famous cathedral. Virtuoso piano music and fantastic visual worlds will then merge together in "Pianographique." Maki Namekawa takes a seat at the concert grand in Deep Space 8K and plays Philip Glass' piano solo piece Passacaglia - an Austrian premiere - and Gigue Diabolique by

Elliot Goldenthal. Their music in turn influences the impressive real-time visualizations of the artist Cori O'Lan.

Away from Deep Space 8K, the Ars Electronica Futurelab's researchers and artists invite you on guided tours of their workshops and studios. A number of current projects in the research fields of robotics, artificial intelligence, media architecture and interactive technologies will be presented and explained.

A declaration of love for the city and from the city: the "Sounding Linz" sound cloud

Ecological, participatory, sustainable - this time the Linz Klangwolke presents itself as a 21st-century (sound) work of art that has been steadily condensing since July 24 and will reach its climax on the evening of September 12, 2020. Together with more than 100 students and artists, Peter Androsch, Sam Auinger, Wolfgang "Fadi" Dorninger and Gitti Vasicek will create a "social sculpture" that invites everyone to contribute sounds and noises from Linz. "Sounding Linz" is a declaration of love for the city - in real and virtual space.

The appeal of the analog: Expanded Animation Symposium 2020

With the 8th edition of the Expanded Animation symposium series in conjunction with Ars Electronica 2020, current positions on the subject of computer animation in the context of media art will once again be discussed. Due to the pandemic, the symposium will take place primarily virtually. Under the title "The Appeal of Analog," experts will spend three days discussing current interfaces between animation, performance, interaction, computer games and audio. The symposium will open with artistic positions by Réka Bucsi (HU), Max Hattler (DE/HK) and Erick Oh (KR/US). The second day starts with the panels Real Time and Art & Industry, followed by a panel discussion on A New Media Manifesto from London. The Prix Forum will conclude with the Prix Ars Electronica Computer Animation category winners Miwa Matreyek (US), Maja Gehrig (CH) and Randa Maroufi (MA/FR) as well as the Electronic Theatre online screening, a current selection of computer animation films. In cooperation with the University for the Creative Arts, Farnham (UK), the symposium on the third day will address the interaction between animation and audio. Researchers and artists have been asked to contribute to the topic Synaesthetic Syntax: Sounding Animation / Visualizing Audio. The media artist Rose Bond (CA/US) will kick off this review, followed by three panels on the topics Hearing Color Seeing Sound, In Front of Your Eyes and Ears and The Kinaesthetics of Music and Vision. The lectures and panel discussions are available free of charge on the websites below.

... and on the campus of the Johannes Kepler University

A pond with ducks (and fish), an extensive park with freshly planted flower beds, hundreds of young perennials and old trees, two beach volleyball courts and a soccer field, a fitness center, lots of recently completed modern architecture and a 12th-floor viewing platform with a magnificent view over the whole of Linz - anyone who's been away for more than four weeks will not recognize the campus of Linz's Johannes Kepler University. It's a wonderful playground that Ars Electronica will be able to use here for the first time in the coming days, turning it into "Kepler's Garden."

Friday, September 11, 2020, this garden will open its doors and open the way for a walk through the realms of art, research, technology and design. Wherever you turn, the paths are lined with artistic works that ask about our relationship with nature, interactive research projects that present sustainable engineering from Linz, and award-winning cooperative projects combining science, technology and art that bring innovation from and for Europe to the fore. Last but not least, "create your world," the future festival of the next generation, cultivates a whole "garden of talents" under the expansive crowns of old oaks, birches and beeches, in which everything revolves around young visions for the future...

Engineering art from Linz: the Linz Institute of Technology (LIT) show

Responsible Technology - that is the vision of LIT. Here, research is not based on technical innovation alone, but pursues a holistic approach. The scientific debate always focuses on social, economic, health and legal aspects and consequences of the development of technology.

A magic dartboard that makes every throw the perfect throw. Real and virtual robots, which are used to solve playful tasks - and at the same time test the cooperation between man and machine. A stylized elephant that shows how technology and ecology can be reconciled in the future. A brain-computer interface that extracts information from the human brain in a quality never seen before and uses it to control an interactive dress. As part of the first Ars Electronica on the JKU campus, the LIT will be presenting fourteen projects that demonstrate the exciting combination of scientific research, artistic innovation and knowledge transfer.

The Garden Exhibition

He, she, it loves me. He, she, it does not love me. Well, in the end, Sebastian Wolf's robot will be pretty much indifferent to being loved or not. Nevertheless, no one will be eager to imitate his accurate and above all tireless plucking of daisy petals. Sometimes tongue-in-cheek, sometimes seriously, the artistic projects of the

"Garden Exhibition" refer to the enigmatic network of relationships between man, technology and nature.

Mathieu Zurstrassen, for example, points out that "GOD" spelled backwards is "DOG." His kinetic sculpture can be understood as a homage to Guy Debord's "La société du Spectacle" from 1967, which was a radical criticism of capitalism, the bureaucracy of real socialism, the industrial societies in East and West, and the modern techniques of government.

Domas Schwarz, in turn, shows the video of a windmill whose blades turn in the wind. The trick is that the video is played on a display that rotates at exactly the same speed in the opposite direction of the mill's blades. The result: everything rotates and yet the windmill seems to stand still. An endless use of technology, but for what?

Science, technology and art: the STARTS Exhibition

STARTS stands for "Science, Technology and Arts" and is an initiative of the European Commission. Its aim is to promote pioneering alliances between technology and artistic practice and to support people and projects that contribute to mastering current social, ecological and economic challenges. Part of the initiative is the STARTS Prize, which is awarded annually by Ars Electronica to honor innovative projects at the interface of art, technology and science. A specially curated selection of this year's submissions will be on view in "Kepler's Garden" during Ars Electronica.

A garden full of talent: create your world

When is the time to talk about the future, if not now? That's what "create your world" is about. In the context of Ars Electronica, it creates all the conditions for doing so. This time, the next-generation future festival is not so much a stage for presenting projects as a forum for exchanging and discussing ideas. Amid majestic old trees, YOUNG CREATIVES (under 14 years of age) and YOUNG PROFESSIONALS (between 14 and 19 years of age) will make their artistic criticism of today's world and outline their vision of a better world tomorrow.

Man & Machine: The AIxMusic Festival

The second "AIxMusic-Festival" will focus on questions concerning the ethical and creative dimensions of artificial intelligence. What does music have to do with it? As an "early adopter" of technology, music is the ideal medium to spark such a debate. New research findings and artistic practices developed in connection with Artificial Intelligence will be presented, with a special focus on facilitating networked collaboration between musicians around the world. On the one hand, the Corona

crisis has made digital information and communication tools crucial for artists to interact and perform. On the other hand, Artificial Intelligence has much greater potential for a networked approach to music. This year's "AIxMusic-Festival" will feature performances that will be streamed or presented online both in Linz and at other locations around the world. Artists, musicians, composers and researchers are invited to join in the discussion on how humans and machines interact.

Our eternal struggle for freedom and self-determination: The Great Concert Night 2020

Inspired by the millions of people who are taking to the streets from Hong Kong to Minneapolis these days to express their indignation at racism, discrimination and oppression, this year's Ars Electronica is dedicated to the importance of democracy, self-determination and freedom of action – particularly within the framework of the "Great Concert Night," which will take place under the motto "Fidelio Freedom Project." Conducted by Markus Poschner, the Bruckner Orchestra Linz will play Beethoven's liberation opera "Fidelio" and will be supported by the jazz group of Bastian Jütte, Harald Scharf, Hugo Friedrich Siegmeth and Nguyên Lê and the musicians Rupert Huber, Roberto Paci Dalo and AGF. Karl Markovics and Maria Hofstätter will also be present and will read from letters by Franz Jägerstätter and his wife, as well as texts by Martin Luther King and John Milton. Starting from antiquity, motifs of the struggle for justice, resistance and solidarity are taken up again and again in the course of this unique concert.

In the second part of the "Great Concert Night" Christina Kubisch and Katharina Ernst will perform their project "Interference." In a virtuoso interplay between man and machine, instrumental sounds are mixed with the sounds of electromagnetic fields and digital elements.

"The Big AI-Jam - AI meets musical diversity" forms the third and final part of the concert evening. Using advanced AI composition software, Ali Nikrang, composer and AI researcher at the Ars Electronica Futurelab, created a series of musical pieces and invited musicians from around the world to shape their interpretation. As part of the "Big Concert Night," nine of these musicians will perform their individual musical response live.

A brunch with classical music & fantastic visuals: Pianographique

"Pianographique" represents classical music at its best and fascinating real-time visualizations. Since 2013, pianists Maki Namekawa and Dennis Russell Davies have been working with media artist Cori O'Lan, striving for the most intimate and at the same time balanced combination of the three levels of experience of their live concerts: the piano music itself, the physical presence and virtuoso performance of

the pianists, and the visual accompaniment generated by an analysis of the music played in real time. This time, John Cage, Philip Glass, Ludwig van Beethoven and Kurt Schwertsik are on the program, the visualizations are by Cori O'Lan and, for the first time, by Gregor Woschitz. Designed as a Sunday brunch with classical music and fantastic visuals, "Pianographique" is the crowning finale of the Ars Electronica Festival. The venue and stage is the recently completed Kepler Hall on the JKU campus.

A festival in times of Corona: tickets only in advance & online, provision & temporary storage of contact data, mouth-nose protection & minimum distances on site

In order to give visitors to Ars Electronica 2020 the greatest possible freedom of movement and choice while ensuring the best possible protection for everyone in front of, on and behind the stage, a few things have to be taken into account:

Ticket sales only in advance and online

This time, tickets for the visit cannot be purchased on site, but only online in advance. Any queuing on site - whether at a ticket office or at entrances and exits - should be avoided.

Each ticket entitles the holder to a stay of a maximum of three hours

One ticket entitles the holder to a maximum three-hour stay in "Kepler's Garden." The reason: This prevents visitors from being unnecessarily asked to be tested or even quarantined because another visitor has subsequently tested positive for corona. "Thanks to the 3-hour tickets, we know exactly who was there and when, and can narrow down who needs to be contacted and who doesn't," explains Martin Honzik.

Minimum distances and mandatory wearing of a mouth and nose protector

In terms of minimum distances, all the guidelines of the Ministry of Health that apply in September will also have to be observed; wearing a mouth and nose protector is also mandatory for all visitors.

Stay Home - Stay Safe!

As indispensable as it is for overcoming the crisis to create spaces for dialogue and discussion and thus to allow a festival like Ars Electronica to take place especially this year, the message "Stay Home, Stay Safe" is just as important and serious. On site in Linz, the Ars Electronica Festival is therefore primarily addressing the regional audience. People who do not live and work in Austria or in a country bordering Austria should stay at home and stay healthy! With a bit of luck, one of the 120 "Ars Electronica Gardens" will be in your neighborhood anyway, and if not, you'll be invited to go online from September 9-13 and experience, comment on and discuss many presentations, lectures, performances, concerts and journeys around the world.

Ars Electronica Festival 2020: https://ars.electronica.art/keplersgardens/en/