

Despite a pandemic and the global shutdown of the art world

Prix Ars Electronica: 3,158 submissions from 86 countries

(Linz, 14.06.2021) 3,158 projects from 86 countries were submitted to the Prix Ars Electronica 2021, despite a pandemic and a temporary shutdown of the art world. “As a central hub in the global network of media art, we’ve been getting a very direct sense of how much pressure artists around the world are under since March 2020,” says Gerfried Stocker, Ars Electronica’s artistic director. “In light of that, we decided in the spring of 2021 to increase the Prix Ars Electronica’s prize money. This time, there will not only be 10,000 euros each for the ‘Golden Nicas,’ but also an additional 6,000 euros for the ‘Awards of Distinction.’”

Parallel to the Prix Ars Electronica, there are two new competitions this year: the “Isao Tomita Special Prize” and, in cooperation with the Austrian Foreign Ministry, the “Ars Electronica Award for Digital Humanity.” “We will be able to pay out a total of 69,000 euros in prize money this year, which has been such a difficult one for many artists,” explains Stocker. “In addition, we will do our utmost to commission as many artists as possible to present their exciting projects at the festival in Linz in September.”

The 2021 Golden Nicas go to ...

The Golden Nicas of the 2021 Prix Ars Electronica go to Alexander Schubert of Germany in the “Digital Musics & Sound Art” category, Guangli Liu of China in the “Computer Animation” category, and the international artists’ collective “Forensic Architecture” in the “Artificial Intelligence & Life Art” category. In the category “u19 – create your world,” the Golden Nica goes to the Viennese students Felix Senk, Emil Steixner and Max-Jakob Beer (all AT). The first “Isao Tomita Special Prize” goes to Khyam Allami from Great Britain and the “Counterpoint” collective, while the “Ars Electronica Award for Digital Humanity” goes to Climate Action Tech (EU/Global).

Renowned jurors from around the world

All these prizes were awarded by highly distinguished jurors. In the Digital Musics and Sound Art category, these were Ludger Brümmer (DE), Cedrik Fermont (CD/BE/DE), Rikke Frisk (DK), Daito Manabe (JP) and Christine McLeavey Payne (US). In the Computer Animation category, the judges were Juliane Götz (DE), Hsin-Chien Huang (TW), Randa Maroufi (MR/FR), Casey Reas (US) and Helen Starr (TT). In the category “Artificial Intelligence & Life Art,” the winners were Jens Hauser (DE/FR/DK), Kenric McDowell (US), Karen Palmer (GB) and Regina Rapp (DE). The winning projects in the category “u19 – create your world” were awarded by Sirikit

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Amann (AT), Josef Dorninger (AT), Conny Lee (AT), Mira Lu Kovacs (AT) and Tori Reichel (AT). “The prestige of the ‘Prix Ars Electronica’ depends in large part on the high level of expertise of the jury that judges each year,” says Gerfried Stocker. “So I would like to thank all the jurors for bringing their professional expertise, their enthusiasm for art and, last but not least, their respectful and constructive cooperation to the intensive and demanding discussions that award prizes to outstanding projects.”

The prizewinners of the Prix Ars Electronica 2021

Digital Musics & Sound Art

Golden Nica of the Prix Ars Electronica 2021

Convergence / Alexander Schubert (DE)

<http://www.alexanderschubert.net/works/Convergence.php>

<https://www.youtube.com/watch?v=o5UXkJWJciQ>

<https://www.youtube.com/watch?v=laoV7cGXUNo&t=0s>

*“The consistent aesthetics, the dramatic power, the chosen concept and the skillful integration of all technical and aesthetic means led the jury to the decision to award the Golden Nica.”
(excerpt from the jury’s statement)*

We know what the world is like because we see, hear, feel, smell and taste it. Or maybe not? In “Convergence,” Alexander Schubert (DE) makes us aware of two things: First, that what we call “reality” is a very constructed thing. And secondly, that although our convincing interpretation seems almost unchangeable to us, it is not. Alexander Schubert’s way of bringing this to our attention has earned him the Golden Nica of the Prix Ars Electronica 2021.

“Convergence” is a performance where human musicians and their AI-generated avatars play a piece together. However, the focus is not so much on the musical experience as on the stage-ready juxtaposition of constructed realities: the image of the human protagonists as we interpret it in one place, and the image as conjectured by the AI in another. Although our brains and neural networks work very differently, there are also similarities. In both cases, it all begins with an input – in this piece, images of musicians at work – continues with interpretation, and finally results in an output: what we think we see and hear. While our brains go through this process too fast for us to notice, in the case of AI we become quite aware of the process. In that sense, the AI is a kind of mirror that shows us that we, too, are constantly constructing reality. The fact that even a slight change of parameters leads to a completely different output and a completely different “reality” seems only logical in the case of AI – but social, societal or biological changes also have quite an impact on what we call “reality.”

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Digital Musics & Sound Art

Awards of Distinction of the Prix Ars Electronica 2021

Convergence / Douglas McCausland (US)

<https://www.douglas-mccausland.net/convergence>

"(...) a work of great virtuosity, energy, and expression." (excerpt from the jury's statement)

"Convergence" is a duet consisting of composer and electronic performer Douglas McCausland and Aleksander Gabryś on augmented double bass. "Convergence" explores the interactivity and interplay of acoustic and electronic elements, and the mediation of gestures and musical material in three-dimensional space. The result is a collision in a dense, chaotic, and gestural work that encourages both performers to push their own limits as well as the limits of the complex performance system.

A Father's Lullaby, Site-Responsive Sound Installations / Rashin Fahandej

<https://fatherslullaby.org>

fatherslullaby.com

<http://www.rashinfahandej.com/selected-projects#/a-fathers-lullaby>

"(...) a complex, emotional, and timely work, focusing on the role men play in raising children." (excerpt from the jury's statement)

"A Father's Lullaby" is an ongoing series of public installations, collaborative workshops, and a site-specific, audio-augmented-reality platform. The project highlights the role of men in child rearing and the consequences of their absence due to racial disparities in the criminal justice system. The project aims to give a voice to absent fathers and invites men to contribute by singing lullabies and sharing childhood memories. "A Father's Lullaby" exists in a variety of formats, from a website to curated museum exhibitions.

Digital Musics & Sound Art

Isao Tomita Special Prize

Apotome / Khyam Allami (GB), Counterpoint (INT)

<https://isartum.net>

"(...) a project that tries to be as comprehensive as possible, that invites the composers to explore the music world outside of the western box but also to push them to break the boundaries and be inventive." (excerpt from the jury's statement)

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“Apotome” is a unique musical project that illuminates the cultural asymmetries, biases, and non-neutrality of contemporary musical tools and their web of musical, educational, cultural, social, and political ramifications.

The project was launched by Khyam Allami and the creative studio “Counterpoint” and highlights two browser-based, non-commercial applications: Apotome, a generative music system that focuses on transcultural tuning systems and their subsets (scales/modes), and Leimma, which allows us to explore and create those very tuning systems.

This project aims to open up access to musical cultures that have been marginalized by Western music theory, modern music technology, and the hegemony of equal temperament.

Leimma and Apotome build on an innovative, narrative design, show the relationship between tuning systems and their subgroups in a clear, comprehensible way, and use new web audios, web synths, and web MIDI that can work in any music-making or music-learning environment. Because they are browser-based, they are easily accessible and great for teaching.

With their project, Khyam Allami and the creative studio “Counterpoint” are calling for a critical examination of the cultural prejudices inherent in today’s digital and electronic tools for making music. They show that this artistic problem is deeply intertwined with Europe’s colonial, imperialist and supremacist legacy. Although indirect, these legacies are remnants of inherited prejudices within European ideologies that are perpetuated by the technologies that facilitate music making around the world.

“Apotome” relies on disruptive forces to develop hybrid formats with novel web technologies that bring simplicity, accessibility, and a progressive, forward-thinking perspective to the act of making music that we all take so much for granted.

Computer Animation

Golden Nica of the Prix Ars Electronica 2021

When the Sea Sends Forth a Forest / Guangli Liu

(CN)

<https://vimeo.com/458623626>

(...) “a masterwork of magical realism” (excerpt from the jury’s statement)

In 1975, Pol Pot and his Khmer Rouge seized power in Cambodia. By the beginning of 1979, between 1.5 and 3 million people – around a quarter of the total population at the time – were to fall victim to their regime of terror. About 200,000 of these were people of Chinese descent. Many more members of Cambodia’s Chinese community fled to Europe, 150,000 to France alone.

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In “When the sea sends forth a forest,” Guangli Liu addresses the forgotten history of Cambodia’s Chinese community, who were persecuted, expelled and killed by the Khmer Rouge while China turned its back on them. Given the lack of historical footage from the country, which was completely sealed off from the outside world at the time, Guangli Liu uses two very different sources: the regime’s propaganda videos, and the horrifying images that were disseminated around the world after its fall. Expertly interweaving the old footage with 3D representations from a game engine, Guangli Liu creates a unique visual story. “When the sea sends forth a forest” is not a judgment on history, but a virtual space where past and present enter into dialogue: The ocean of forgetfulness will give way to a forest of personal memories of the Khmer Rouge era and the tragic fate of its countless victims.

COMPUTER ANIMATION

Awards of Distinction of the Prix Ars Electronica 2021

OPERA / Erick Oh (US)

<http://opera.beastsandnatives.com/>
[instagram.com/operamundi2021](https://www.instagram.com/operamundi2021)

“(...) a compelling and exquisite work of animation.” (excerpt from the jury’s statement)

“OPERA” is a massive 8K animation installation project that portrays our society and history with all its diversity of beauty and absurdity, borrowing from Renaissance fresco murals. Driven by the spirit of Bosch, Michelangelo, Botticelli and others, Erick Oh allows viewers to experience the range of intense emotions. His “OPERA” is hopeful, funny, thoughtful, frightening and sad all at once. OPERA is not only a living work of art, but also an invitation to question the mechanisms of society and our own behavior, and to learn from the past.

AIVA / Veneta Androva (BG)

<https://venetaandrova.com/works/aiva>
<https://vimeo.com/420716207>

“The narrative of the film paints a circle in which AI products, gendered as female, reproduce problematic stereotypes of women’s role in society.” (excerpt from the jury’s statement)

Within the context of a clichéd “art documentary,” the animation puts the spotlight on AI artist AIVA. Viewers get a glimpse into AIVA’s studio and watch her study and paint a male nude model while commenting on his beauty and perfection. The animation concludes with AIVA at her own exhibition, surrounded by gallery owners and her team of engineers. The audience learns that all of AIVA’s exhibited works have also been sold, fetching over a million dollars. With her animation, Veneta Androva addresses the systematic discrimination of women in art and the myth of the male genius that still prevails here. The film focuses on the lack of female perspectives in the field of artificial intelligence today and shows what this

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amounts to: a world where algorithms that satisfy human – male – needs are portrayed as female – whether it's Siri, Alexa, Cortana, Samantha, Ai-Da or AIVA.

Artificial Intelligence & Life Art

Golden Nica of the Prix Ars Electronica 2021

Cloud Studies / Forensic Architecture (INT)

<https://forensic-architecture.org/investigation/cloudstudies>

<https://vimeo.com/421127840>

“(...) the group produces visual and discursive evidence of aggressions in which the targets are no longer only individual bodies but also environments at large.”

There are always attempts to cover up human rights violations by states and the military. In order to uncover and document these human rights violations, civil society is dependent on “open sources.” The abundance of newly available data, the images and videos from the open source internet around which critical new methods are developed, require new forms of image literacy: an “investigative aesthetics” that enables us to “read” the traces of violence in these data. “Forensic Architecture” constitutes pioneering work in this area.

Particular challenges are presented by a form of violence that has increased massively in recent years: the use of chlorine gas and other chemical substances against the civilian population, for example in the Syrian civil war, or tear gas against civilians, often during peaceful demonstrations. Another form of violence is the excessive use of herbicides, which destroy farmland and displace entire agricultural communities, or systematic arson to destroy forests and establish industrial plantations. Behind all these toxic clouds are states or corporations and their quest for power and profit. Unlike kinetic violence, where a line can be drawn between victim and a “smoking gun,” the causes of this kind of “aerial violence” are much more difficult to prove. The dynamics of toxic clouds are elusive and governed by non-linear behavior and multi-causal logic.

The “Forensic Architecture” collective is therefore working with the Department of Mechanical Engineering at Imperial College London (ICL), a world leader in flow simulation. Together, they developed new methods that civil organizations can use to document and analyze aerial violence. That this approach works and can have an impact has already been proven: Forensic Architecture’s investigation of herbicide warfare in Gaza was cited in an official UN report.

In their “Cloud Studies,” the researchers and artists of “Forensic Architecture” have brought together eight investigations that analyze different types of toxic clouds and address the responsibility of states and corporations. By combining digital modeling, machine learning, fluid dynamics, and mathematical simulation in the context of active casework, “Forensic Architecture” has thus created a platform for new research practices in the field of human

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rights. After a year marked by environmental disasters, a pandemic, and worldwide political protests, these “Cloud Studies” are opening up a new framework in which the interconnectedness of global atmospheres, the permeability of national borders, and what Achille Mbembe has called the “universal right to breathe” are coming to the fore. For their “Cloud Studies,” “Forensic Architecture” will receive a Golden Nica from the Prix Ars Electronica 2021.

Artificial Intelligence & Life Art

Awards of Distinction des Prix Ars Electronica 2021

The Museum of Edible Earth / masharu (NL/RU)

www.museumofedible.earth

www.masharu.nl

“(...) captivates the senses of the visitor through the simplicity of the sense of taste, while enabling access to the complex theme of the sacredness of the Earth and our relationship to it as human beings.” (excerpt from the jury's statement)

Geophagy refers to the consumption of earth and earth-like substances such as clay or chalk. This ancient spiritual practice is integral to the cultures of several African, Asian and Latin American countries. This phenomenon is the focus of the Museum of Edible Earth (MME), an interdisciplinary project that centers on a collection of earth samples consumed by people for a variety of reasons. Visitors to the Museum of Edible Earth are invited to examine their relationships to the environment and the earth, and to test their knowledge of food and cultural traditions. Currently, the MME consists of approximately 400 earth samples from 36 countries, a digital interactive archival platform, video, photographic, and textual documentation of geophagy practices, and samples of edible ceramics, among other exhibits. Presentations by the Museum of Edible Earth invite visitors to participate, with a program of workshops, earth tastings, discussions, and film screenings.

TX-1 / tranxxeno lab / Adriana Knauf

<https://tranxxenolab.net/projects/tx-1>

"The jury was wildly convinced by the personal story underlying the project, exposing the artist's vulnerabilities while advocating for the acceptance of trans people in society." (excerpt from the jury's statement)

Adriana Knauf's tranxxeno lab investigates the biochemical requirements of transgender individuals in space, particularly with regard to their need for hormone replacement medications. The latter have been sent to the International Space Station and back to test their resistance to the adversities of space travel. The "TX-1" project also addresses the political question why transgender bodies are (not yet) accepted within established space

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programs. The project draws attention to the fact that all human bodies are subject to individual, societal and environmental changes, and that all people need support and care for their survival - whether on Earth or in space.

u19- create your world / Young Professionals 14 - 19
Golden Nica of the Prix Ars Electronica 2021

re-wire / Felix Senk, Emil Steixner, Max-Jakob
Beer, Höhere Graphische Bundes-Lehr- und
Versuchsanstalt

"(...) an instrument that not only involves an incredible amount of work, research and fiddling with sound, but that also enables you to create a distinctive sound." (excerpt from the jury's statement)

This year the Golden Nica in the category "u19 - create your world" goes to Felix Senk, Emil Steixner and Max-Jakob Beer. The three students from the Höhere Graphische Bundes-Lehr- und Versuchsanstalt in Vienna wondered how sustainable music would "sound." Their answer: "re-wire." Using an Arduino and electronic scrap, the three inventors built a MIDI controller that functions like an instrument. It can play 16 different loops independently. All the sounds were previously recorded with a field recorder and originate from the components built into the MIDI or their construction process – for example, from a circular saw used to cut the housing. Inside the MIDI controller is an "Arduino DUE" and a PC running "Ableton Live." The Arduino serves as a controller, using digital and analog pins to connect XLR rack, knobs and dials. The knobs are used to regulate the levels of preset effects such as reverb, echo or distortion. For the audio output, speakers were installed that come from radios and PC boxes.

u19– create your world / Young Professionals 14 - 19
Awards of Distinction of the Prix Ars Electronica 2021

INCERT /Isa Mutevelic, Simon Effenberger, David
Stummer, Höhere Graphische Bundes-Lehr- und
Versuchsanstalt

<https://www.instagram.com/therealsimsi>

<https://www.instagram.com/davidstummer>

<https://www.instagram.com/curveeditor>

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"(...) Sensory overload and exaggeration become a skillful stylistic device." (excerpt from the jury's statement)

"INCERT" is an experimental animated film that condenses the overwhelming emotions of a tumultuous time of crisis into less than two minutes, addressing current issues such as surveillance, the environment and climate crisis, and protests against racist police violence. "INCERT" – composed of the words "invert," "insert" and "uncertain" or "certain" – aims to show that there is probably no perfect future scenario and in all cases a certain uncertainty and unrest remains. Isa Mutevelic, Simon Effenberger and David Stummer attend the Höhere Graphische Bundes-Lehr- und Versuchsanstalt in Vienna.

Urban Green: Bamboo Bicycle / Angelina Djukic, Lukas Gabesam, Japleen Khurana, Alina Schweighofer, Euregio HTBLVA Ferlach

<https://kaernten.orf.at/stories/3088472>

"This new kind of bike is not only a product of the future, but also a very impressive design." (excerpt from the jury's statement)

"Urban Green: Bamboo Bicycle" tackles the construction of biodegradable bamboo bicycles. Despite their environmentally friendly reputation, their construction is a time-consuming process using synthetic sealants and toxic paints. To address these problems, the students developed a new manufacturing process that replaces the manual gluing and sanding of bamboo joints with faster steps. This is achieved through a combination of 3D printing and injection molding. Environmentally friendly materials such as bio-resin lignin and resin are used.

u19–create your world / YOUNG CREATIVES 0 - 14 u14 Main Prize of the Prix Ars Electronica 2021

digital mirror / Michael Zaminer

"(...) a prime example of one of Ars Electronica's basic concepts – namely, to bring technology, art and people's daily lives together in an enriching way."

Michael Zaminer from Vienna created an impressive work that bears witness to quite a bit of tinkerer's spirit. The "digital mirror" is a 1-meter x 1.25-meter LED wall, about 13 centimeters deep, consisting of 500 pixels. Each pixel of this wall, which is powered by a power adaptor and an Arduino Uno, measures 5 x 5 centimeters. The "digital mirror" has a resolution of 20 x 25 pixels and can display images, patterns and animations.

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u14 Awards of Distinction of the Prix Ars Electronica 2021

Black Day / Students of MS Lehen (Abdullah Akyazi, Adelina Arifović, Aleksandar Vukić, Altina S., Blerina Aliu, David Djordjević, Ilyas Kahveci, Marvin Arnold, Merisa Čajtinović, Obaid Baso, Scarlett Danninger, Şevval Duman)

<https://goldextra.com/black-day>

"The project reflects diverse facets of the lives of young people, on the one hand through its game principle inspired by video games, and on the other hand through its themes." (excerpt from the jury's statement)

"Black Day" is a series of three mixed reality games in which players must navigate their way through a creepy house, escape the insidious traps of a crazy school, or find their way as an "influencer" in the jungle of shady products. "Black Day" takes players into a world that combines elements of board games, adventure games, media art and comics. For the games, the students developed various interaction formats, worked out game ideas and rule systems, sought out exciting filming locations, tested playing fields and game material, and edited video and audio material.

Reunited / Clara Weiss

"At only 14 years old, she shows how art can be created with simple means and can captivate us with great passion." (excerpt from the jury's statement)

Clara Weiss from Vienna won an award with "Reunited," a richly detailed fineliner drawing. The picture deals with the destruction of nature caused by humans, the reconquest of the habitat by plants and a final symbiosis of nature, animals and humans – hence the picture's title, "Reunited."

u12 Main Prize of the Prix Ars Electronica 2021

The impossible computer game / students of class
1B of the RG/ORG antonkriegergasse school

<https://www.youtube.com/watch?v=EZCNeWc5Xlw>

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"A convincing, incisive team production." (excerpt from the jury's statement)

The students of class 1B of the RG/ORG antonkriegergasse school in Vienna produced a film on the topic of "We save the world," in which a joyfully anticipated school trip to Mars is suddenly interrupted by an alien attack. The students not only performed in front of the camera, but behind it too, and also created the background music and props.

u12 Award of Distinction of the Prix Ars Electronica 2021

Benjamin's Recycling Centre / Benjamin Hölzl

"The various pieces of equipment stand out not only for their technical sophistication, but also for their playful qualities." (excerpt from the jury's statement)

Waste separation is a top priority for Benjamin Hölzl. Robert, his remote-controlled LEGO Mindstorms robot, collects aluminum cans and hauls paper containers to disposal. A trash compactor presses paper boxes and a cork sorting machine separates plastic and metal caps. In addition to various LEGO components, "Benjamin's Recycling Centre" also uses a machine with gears and a motor-driven assembly line.

u10 Main Prize of the Prix Ars Electronica 2021

Crane vehicle on four tracks - LEGO Technic / Leopold Kastler

"Everything was designed and built by the artist himself – without instructions." (excerpt from the jury's statement).

Leopold Kastler from Linz has built a "crane vehicle" from LEGO Technic parts. Remote-controlled, it travels on four chains driven by four motors. He not only built motors into the vehicle, but also batteries, cables and receivers for the remote control. Additional motors are used to move the crane up and down and to lift loads using a winch.

u10 Award of Distinction of the Prix Ars Electronica 2021

World's first plastic swallower / Emilio Deutsch

"With his concept paper, sketch, prototype and presentation about the plastic swallower, he was as convincing as a true entrepreneur on his way to a big investment." (excerpt from the jury's statement)

Emilio Deutsch from Gaaden near Mögling wants to make a contribution to environmental protection and has invented the world's first "plastic swallower" that dissolves plastic waste within minutes using special acids and environmentally friendly chemicals. "If the 'plastic

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swallower' could be sold in large quantities, nature would have more space again," says Emilio Deutsch.

Ars Electronica Award for Digital Humanity of the Federal Ministry for European and International Affairs

Branch Magazine: A Sustainable and Just Internet for All / Climate Action Tech (EU/Global)

<https://branch.climateaction.tech>

The Internet is the largest fossil-fuel-powered machine in the world. If current trends continue, the IT sector will be responsible for 14 percent of global carbon emissions by 2040. The creators of “Branch Magazine” have a different vision for the future of the World Wide Web: the Internet should serve our collective liberation and be committed to ecological sustainability. “Branch” is intended to further this goal.

The magazine is a place for personal reflection, critical engagement with technology, and experimentation. It is a prototypical attempt to foster fresh thinking about how we can make the web greener technically, aesthetically, and politically. The authors are climate activists, open source technologists, indigenous leaders, artists, and energy scientists whose articles seek to reveal the causes and inequalities that have so far stood in the way of the sustainability we seek.

The site itself is “carbon conscious.” What does that mean? Based on data from a network-intensity API and the user's location, “Branch” displays four different interface designs. This needs-based code was developed and licensed in cooperation with leading Wordpress developers so that others can create carbon-conscious websites without having to be specialized developers. The code is available on Github.

In addition, the “Branch” site has been designed to consume as little energy as possible: it uses a limited number of fonts and system fonts, reduced image weight, and a design that avoids Javascript wherever it can. Another feature is that “Branch” is also available offline. The website is cached so users can access it without an Internet connection. This often forgotten feature reminds us that we don't always need to be connected, and may become increasingly necessary as the physical infrastructure of the Internet becomes less reliable due to environmental changes.

The first edition, published in September 2020, featured work from 25 contributors, received 14,000 views, and was made possible by EIT Climate KIC, Mozilla Foundation, Climate Action Tech, and the Green Web Foundation. The second edition will be published in June 2021.

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Appendix

Digital Musics & Sound Art / Honorary Mentions

Chosho Hakkei in Rittor Base Hpl ver /evala (JP)
<https://seebyyourears.jp/projects/chosho-hakkei-rittor>
<http://www.bansyouen.com/sound/en>

Deconstruction / Mariam Gviniashvili (NO/GE)
<https://youtu.be/2t73TxVXVZo>

Forest UnderSound / Tosca Terán (CA)
<https://www.toscateran.com/forest-undersound>

Music for Krügerand – Quartet for Gold Bullion Coins / Niels Lyhne Løkkegaard (DK)
<https://nielslyhne.com/krugerrandlp.html>

Organscape / Xoán-Xil López (ES)
<http://www.unruidosecreto.net/organscape>

PROTO / Holly Herndon (US), Mathew Dryhurst (GB)
<https://www.hollyherndon.com/proto>

Recurrent Morphing Radio / Interspecifics (INT)
<https://int-lab.cc/rmr>
<https://int-lab.cc/rmr/database>
<https://vimeo.com/530968158>

[re]:generativ / Maxime Corbeil-Perron (CA)
<https://vimeo.com/510824442>

residencia o contingencia / Emilio Gordoa (MX)
<https://www.youtube.com/watch?v=nKQjRS4lRfk>

Subnormal Europe / Óscar Escudero & Belenish Moreno-Gil (ES)
https://youtu.be/NnllYha_oPU

The Home / Jackie Zhou (US), Annie Saunders (US)
www.vimeo.com/393598812

Vis.[un]necessary force_4 / Luz María Sánchez (MX)
<https://www.vis-fuerzainnecesaria.org/v-u-nf-4>

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Computer Animation / Honorary Mentions

\$75,000 / Moïse Togo (ML)

https://www.youtube.com/watch?v=_oDC0kYSndg

<https://www.lefresnoy.net/panorama22/artwork/1333/75-000/moise-togo>

Chimes Era #1.2: the Seat in Judgment (Assessment following the sacrifices of CE #1.1 : the Benching) / Paul Jacques Yves Guilbert (FR)

<https://www.pauljacquesyvesguilbert.xyz/is/CE1.2.html>

<https://vimeo.com/462156294>

<https://youtu.be/iH2QBpJVN4s>

Dirtscraper / Peter Burr (US)

<http://peterburr.org/dirtscraper.php>

<https://vimeo.com/298436234>

Enter Full Screen / Wojtek Ziemilski (PL)

<https://vimeo.com/523718656>

<https://vimeo.com/461313006>

Frame Wave / MSHR (US)

<http://mshr.info/FrameWave>

<http://mshr.info>

<https://vimeo.com/398411966>

I can't remember a time I didn't need you / Danielle Brathwaite-Shirley (GB)

Blacktransair.com

Mosaic / Imge Özbilge (TR) and Sine Özbilge (TR)

<https://www.facebook.com/Mosaic2020>

<https://vimeo.com/433434610>

The Deep Listener / Jakob Kudsk Steensen (DK)

<https://augmentedarchitecture.org>

<https://vimeo.com/351470817>

<https://vimeo.com/manage/videos/351422773>

TRUE NORTH /Eiji Han Shimizu (JP)

<https://www.truenorth.watch>

<https://vimeo.com/316383574/6bcc1a122a>

<https://vimeo.com/426651211>

Vastum / L.A.Raeven (NL)

www.laraeven.net

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Warm Worlds and Otherwise / Anna Bunting-Branch (GB)
<https://annabuntingbranch.com/Warm-Worlds-and-Otherwise>
<https://vimeo.com/415490561/447b2c4017>

Why can't we do this IRL? / Megan Broadmeadow (GB)
<https://meganbroadmeadow.com/Why-Can-t-We-Do-This-IRL>
<https://vimeo.com/391954578/e795da864c>

Artificial Intelligence & Life Art / Honorary Mentions

AIELSON / Paola Torres Núñez del Prado (PE)
<https://khipucamayoc.github.io>

Baitul Ma'mur: House of Angels / Joe Davis (US), Sarah Khan (PK)

Bricolage / Nathan Thompson (AU), Guy Ben-Ary (AU), Sebastian Diecke (DE)
<http://guybenary.com/work/bricolage>

Capture / Paolo Cirio (IT)
<https://paolocirio.net/work/capture>
<https://ban-facial-recognition.eu>

Compasses / Allison Parrish (US)
<http://portfolio.decontextualize.com/#compasses>

PL'AI / Špela Petrič (SI)
<https://www.spelapetric.org/#/plai>

SCENT / Alan Kwan (HK)
<https://www.kwanalan.com/most-recent>

Slave Rebellion Reenactment / Dread Scott (US)
<https://www.slave-revolt.com>

Sound for Fungi. Homage to Indeterminacy / Theresa Schubert (DE)
www.theresaschubert.com

The Cleanroom Paradox / Felix Lenz (AT), Angela Neubauer (AT), Eszter Zwickl (HU)
<https://vimeo.com/502079708>

The Transparency of Randomness / Mathias Gartner (AT), Vera Tolazzi (AT)
www.veratolazzi.com/tor

UNBORN0x9 / Shu Lea Cheang (US), Ewen Chardronnet (FR), FUTURE BABY PRODUCTION (FR)
<http://unborn0x9.labomedia.org>

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Honorary Mentions YOUNG PROFESSIONALS 14 - 19

Durch den Wind / Jasmin Schlögl

dine. / Taniel Immler, Alexander Fetz, Daniel Hiebeler, Jakob Defranceschi, Mathias Johannsen, David Graf, HTL Dornbirn

Future/ just a dream? / Leonhard Gaigg
[Leo Gaigg \(@leogaigg\)](#)

Liebe ist kein Spielfilm / Sabine Wimmer
<https://filmfreeway.com/AllisFairinLoveandFilm>

Realitätsverlust / Fabian Ahammer / Wenzelhumer
<https://www.instagram.com/p/CL2RqA4jGLC>

Silence / Felix Zorn-Pauli

smartLantern – die smarte Straßenlaterne / Christoph Steiner, Moritz Vögl, Simon Schmidmayr, Jan Reinsperger, HTL Rennweg
<https://smartlantern.jimdosite.com>
https://www.instagram.com/smart_lantern
https://www.youtube.com/watch?v=4l7wZ_WvLE8

Sprechende Teslaspule / Nikolaus Juch
<https://www.instagram.com/techko02/?hl=de>
<https://www.youtube.com/channel/UCh-lBnm5UjB1YCqL3QoIZVA>
<https://youtu.be/H3xBtcQvs9M>

The Click / Julia Scheiwein, Zara Dineva, Anna Zoglauer, Caroline Bär, Höhere Graphische Bundes-Lehr- und Versuchsanstalt

The 2020 Rise Up /Johannes Rass, Julian Pixel Schmiederer, Gregor Franz
Link zum Film: <https://vimeo.com/474149553>
Julian Schmiederer (Website): www.julianpixel.at
Johannes Rass (Website): www.johannesrass.at
Gregor Franz (Website): www.gregorfranz.com

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Honorary Mentions YOUNG CREATIVES 0 - 14

Juck uf / Schüler*innen des Bundesgymnasium Dornbirn (Aaron Walzl, Alexander Fitz, Claudia Thal, David Nesler, Katja Mitterbacher, Leo Mohr, Luca Malin, Magdalena Fitz, Noemi Christensen, Pius Verkleirer, Simon Metzler, Valentina Schreyer)

Upcycling Stadt / Lisa Marits

Little Dancing Stars: Alle im Takt / Sarah Hölzl

Ars Electronica Award for Digital Humanity by the Austrian Federal Ministry for European and International Affairs Honorary Mention

In a Small Room / KyungJin Jeong (KR)

https://www.chanheecho.com/machine_learning/small_room

<https://vimeo.com/426885190>

<https://vimeo.com/426840542>

Ars Electronica: <https://ars.electronica.art/en/news>

Prix Ars Electronica: <https://ars.electronica.art/prix/en/>

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