TIMETABLE

ARS ELECTRONICA 2019

Festival for Art, Technology & Society

ars.electronica.art/outofthebox

DAILY

THU 5.9.

FRI 6.9.

SAT 7.9.

SUN 8.9.

ENGLISH

AI×MUSIC

FESTIVAL'19

September 5 – 8, 2019

Linz, St. Florian

ARS ELECTRONICA FESTIVAL APP

Download via:
ars.electronica.art/outofthebox/app

Europäische Kommission

ARS ELECTRONICA
Art, Technology & Society

S+T+ARTS

ST FLORIAN

Gerfried Stocker (AT)

AIxMusic

Encounters in the uncharted territories between human creativity and mechanical perfection.

The AIxMusic (Artifical Intelleigence – AI meets music) Festival is organized by Ars Electronica as part of the STARTS initiative of the European Commission (DG-CONNECT) together with many partners from industry, academic research as well as art and education organizations. It is a hybrid a music festival and an AI conference, of a philosophical symposium and a Start-Up presentation. It engages with art and music to demonstrate and discuss the latest achievements of AI research with respect to their potential impact on our lives.

The main goals of this new festival program are:

- bringing together artists, creators, computer scientists, philosophers, industry people, policy makers.
- exploring the complex and fascinating relationships of man and machine, culture and technology.
- celebrating human spirit, creativity and ingenuity which finds its expression in arts as well as in science and technology.
- to better understand the upcoming disruptions and forces that will result from new developments and the increasing presence of autonomous digital systems.
- to develop the necessary skills and strategies to stay ahead and in control of the ongoing changes in particular related to new applications of machine learning in many areas of our daily lives.
- to comprehend and strengthen the synergies and potentials of STARTS (Science Technology and Arts) collaborations as a source for discovery and innovation.
- to initiate new ideas and new alliances towards a specifically “European way” for a culture and humanity driven development of AI technologies and applications.

Creativity, the ability to give birth to new and unexpected forms of expression, to go beyond repetition and modification of what already exists, is often seen as an ultimate frontier only possible for the human mind.

- Will machines be able to create compelling works of art or ingenious scientific theories?
- What are the differences between repetition, interpretation, industrial creation and original creation?
- Will we be able and willing to appreciate it in the same way and depth that we appreciate art created by humans?
- How will AI and humans work together? How can AI serve humans best, empower not replace?

Discussing these questions is a powerful approach not only to the cultural and societal implications of AI but to a wider understanding and evaluation of the enticing potentials and possible threats of AI.
The high flying goals and expectations of AI are not only scientific and technological challenges but also cultural ones. Like no other technology before, AI is already causing a lot of controversy and calls for regulation in its very early stages.
This comes in a moment where we also see a growing skepticism towards new technology and the immense power of a few industry giants.
And it concerns not just some far ahead future of AI, it concerns us right now for the introduction of next generation social media, digital assistants and self-driving cars, smart cities, IoT, digital health care, etc. etc.

Success in the global competition of AI-based services and products will not only depend on technical features and specifications; to a large extend it will also be an issue of trust, confidence, and successful social and cultural implementation.

- How and where can we gain the insight and expertise necessary to master these cultural challenges?
- How can we start and conduct the necessary dialog with society?
- How can we ignite inspiration?

Moving into an era where we no longer just use technology as tools but essentially start to live together with it, we need to address these issues. Seducing people with marketing and advertisement won't do the job, we have to go deeper and we have to start now.
That's the crucial point of this new model of collaboration between artists, engineers, industry and society.

Why music?

- music throughout the centuries has always been a forerunner and early adopter of new technologies, has always been a close associate of mathematics and natural sciences. From Pythagoras' Chords, the first wind-driven organ which is attributed to Hero of Alexandria, the music machines from the Islamic Golden Age, to Johannes Kepler's "Harmonices Mundi" (published exactly 400 years ago and developed during Kepler's time in Linz) and further on to 20th-century artists like composer and architect Iannis Xenakis.
- Inventing and building musical instruments has always required the application of new materials as well as the latest improvements in craftsmanship and manufacturing. It was often also a field of fierce battles for patents and commercial licenses.
- New instruments inspired and challenged composers to create in new ways, to rethink music in contemporary and visionary ways, leading innovation beyond their artistic realm. Think of the pianoforte in J.S. Bach's time, or Beethoven who composed for the just-invented Panharmonikon[1]. Then come the Theremin, the Trautonium, the Illiac Suite (the first computer composed music from 1957)[2], Bob Moog's analog synthesizers or the computer generated sounds and sampling of our days music industry.
- Mathematical and algorithmic principles have always played a big role in music creation - fromm voice-leading in Western counterpoint, to Schönberg's 12-Tone music and computer music.
- The music industry - which went totally digital quite a while ago - is already one of the hot areas for practical applications of today's ML technologies (just think about the importance of recommendation systems).
- But music has also always kept its strong roots in history and tradition and has provided a sanctuary and refuge for the emotional and spiritual needs of people.

[1] In 1805 Johann Nepomuk Mälzel (1772-1838) completed the Panharmonikon, a highly complex music machine. For this machine Ludwig van Beethoven composed the second part of Wellington's Victory or the Battle of Vitoria (op. 91) in 1813.

[2] Illiac was the name of the computer which was used in 1957 by Hiller and Isaacson to compose their "Streichquartett Nr. 4".
In 1960, Russian researcher R. Kh. Zaripov published his seminal paper on algorithmic music composing using the "Ural-1" computer.
In 1965, inventor Ray Kurzweil premiered a piano piece created by a computer that was capable of pattern recognition in various compositions. The computer was then able to analyze and use these patterns to create novel melodies.

AIxMusic Festival

Although the applications of artificial intelligence are still in their infancy, it is clear that we are heading towards a turning point. Machine learning, in particular, is already making it clear today what disruptive changes we are facing—also and above all away from the realms of industry and research.

So it's high time we turned our attention to fundamental issues. For example, what role will—or should—AI-based systems play in the future? What will we use intelligent machines for and how do we want to be supported by them? What can we expect regarding the social acceptance of and responsibility for these autonomous technical systems? And last but not least, what does all this mean for our lives and self-image as human beings?

Music meets technology meets music

Culture shapes technology, and technology shapes culture. This is an interaction that is also evident in music, an art form that expresses our feelings in an almost magical way and at the same time is inextricably linked to mathematical rules and physical principles. Its history and development is therefore also one of the innovative technologies that have repeatedly created new means of expression for musicians.

A festival for music and AI

It is this very encounter between human creativity and technical perfection to which the first *AIxMusic Festival*, organized by Ars Electronica and the European Commission as part of the STARTS initiative, is dedicated. From September 6 to 8, 2019, Ars Electronica will be bringing together musicians, composers, cultural historians, technologists, scientists, and AI developers from all over the world in Linz to discuss the interaction between people and machines through concerts and performances, conferences, workshops, and exhibitions.

Renowned personalities from the world of art, such as Hermann Nitsch, Christian Fennesz, Oliviero Toscani), Markus Poschner, Dennis Russell Davies, Maki Namekawa, Memo Akten, and Sophie Wennerscheid, and from the world of science, such as Josef Penninger, Siegfried Zielinski, and Ludger Brümmer will be present. Other participants include personalities such as Matthias Röder from the Karajan Institute, the author, theologian, editor, filmmaker, and presenter Renata Schmidtkunz, and Amanda Cox from the New York Times's data journalism section "The Upshot." In addition, there will be internationally leading developers from the Yamaha R&D Division AI Group and the Glenn Gould Foundation, from Google's Magenta Studio, SonyLab, IRCAM, or the Nokia Bell Labs, as well as from various start-ups.

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Five locations

The venues for the *AIxMusic Festival* are the Anton Bruckner Private University, the Ars Electronica Center, the Linz Donaupark, POSTCITY, and the St. Florian Monastery. The latter is the undisputed hotspot of the *AIxMusic Festival*: Whether it is the marble hall, church, crypt, or tomb—the impressive rooms of this spiritual site are a perfect context for reflecting on the future role of intelligent machines and our self-image as human beings.

Four program pillars

The program of the first *AIxMusic Festival* is based on four pillars: concerts and performances, conferences, lectures and panels, workshops, and exhibitions.

Concerts & performances

A whole series of high-class concerts and performances will revolve around the interaction of man and machine—the arc that is drawn begins with the earliest examples of human music creation and extends to current experiments with AI systems. These concerts and performances will be given by the Bruckner Orchestra and renowned musicians and sound artists from all over the world. Classical and mechanical instruments, music automatons, wave generators, synthesizers, and AI-based music applications will be used in a virtuoso manner.

Conferences, lectures, & panels

In the form of a two-day conference program featuring a whole host of notable individuals, the *AIxMusic Festival* will explore the questions of how AI applications can support composers and musicians in their creative work, what new means of expression could arise as a result, and how this will change the role of the individual. Presenting and reflecting on current examples will be of particular importance.

Workshops & demos

The third program pillar of the *AIxMusic Festival* is workshops that offer everyone the opportunity to try out for themselves how AI systems can support music making and playing.

Exhibitions

In the form of exhibitions, the *AIxMusic Festival* will also present numerous artistic installations as well as prototypes and products.

DAILY

EXHIBITIONS, PROJECTS

POSTCITY, First Floor

THU 5.9. – SUN 8.9. 10:00 – 19:30
MON 9.9. 10:00 – 18:00

European Platform for Digital Humanism
→POSTCITY

STARTS
→POSTCITY, STARTS

AIxMusic
→POSTCITY, AIxMusic

THU 5.9.

EVENTS, CONCERTS, PERFORMANCES

19:30 – 00:40
Ars Electronica Opening: Unboxing the Festival
→POSTCITY, Courtyard, Train Hall & Basement Stage

19:30 – 19:50
Transmission, Live from the Award Ceremony
→POSTCITY, Courtyard

19:30 – 20:00
The Feline Project*
Dagmar Dachauer (AT), Kilian Immervoll (AT)
→POSTCITY, Art Thinking House, Basement Stage

19:50 – 20:10
Voices from AI in Experimental Improvisation
Tomomi Adachi (JP), Andreas Dzialocha (DE), Marcello Lussana (IT)
→POSTCITY, Courtyard

© Isabel Ortiz

Vocals, Carla Bolgeri (CL/IT), Francisco Marin (CL)

20:15 – 20:35
Reeps One x Dadabots ft. Second Self AI
→POSTCITY, Courtyard

20:30 – 20:40
TechiEon*
Corea Impact (KR)
→POSTCITY, Art Thinking House, Basement Stage

20:40 – 21:00
ULTRACHUNK
Jennifer Walshe (IE), Memo Akten (TR)
→POSTCITY, Courtyard

21:00 – 21:30
Vocals*
Caral Bolgeri (CL/IT), Francisco Marín (CL)
→POSTCITY, Art Thinking House, Basement Stage

21:05 – 21:35
A-MINT
Alex Braga (IT) Visuals by A-MINT and Cliché (IT)
→POSTCITY, Courtyard

21:45 – 22:05
ELECTRONICOS FANTASTICOS! featuring Stefan Tiefengraber
Ei Wada (JP), Stefan Tiefengraber (AT)
→POSTCITY, Courtyard

22:00 – 22:30
[re]BO[u]NDS ~ expanded media*
Giulio Colangelo (IT), Valerio De Bonis (IT) – LOXOSconcept
→POSTCITY, Art Thinking House, Basement Stage

22:15 – 23:00
Ritornell (AT) & Mimu Merz (AT)
→POSTCITY, Courtyard

23:00 – 00:00
Secret Gala – Hiding in Plain Sight
Award ceremony for all prize winners 2019 & Ars Electronica Originals
→POSTCITY, Courtyard

23:00 – 00:00
Vladislav Delay & AGF present Rakka (DE/FI)
→POSTCITY, Train Hall

00:10 – 00:55
subassemblies
Ryoichi Kurokawa (JP)
→POSTCITY, Train Hall

* Limited capacity. Admittance with numbered tickets only.
The tickets can be picked up at the POSTCITY Infodesk upon presentation of a Festivalpass or One-Day pass.

FRI 6.9.

EVENTS, CONCERTS, PERFORMANCES

20:00 – 22:00 (Doors open 19:30)
Big Concert Night **
in cooperation with the Buckner Orchestra Linz
→POSTCITY, Train Hall

20:00 – 20:30
Mahler Remixed
Fennesz (AT) & Lillevan (SE/IE)

20:30 – 21:40
The Mahler Unfinished Project
Bruckner Orchestra Linz (AT) conducted by Markus Poschner
Electronics: Christian Fennesz; Piano: Markus Poschner (AT); Human-machine performance: Johannes Braumann (AT) Creative Robotics / UfG Linz, Silke Grabinger (AT), Ars Electronica Futurelab, Peter Freudling (AT), Stefan Mittlböck-Jungwirth-Fohringer (AT), Roland Aigner (AT); Artificial Intelligence: Ali Nikrang (AT), MuseNet OpenAI; Live Visualizations: Akiko Nakayama (JP), Amir Bastan (IR), Gerhard Senz (AT)

22:00 – 04:00
Ars Electronica Nightline
→POSTCITY

22:00 – 22:45
Tripods One Live A/V
Moritz Simon Geist (DE)
→POSTCITY, Courtyard

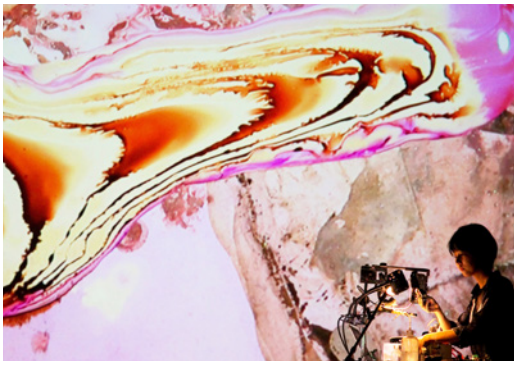
22:50 – 23:35
RRUCCULLA (ES) Live A/V
→POSTCITY, Courtyard

23:00 – 23:15
underbody – Silk (AT)
→POSTCITY, Train Hall

23:15 – 23:35
AG-MX70 DDX3216
Stefan Tiefengraber (AT)
→POSTCITY, Salonstage

23:20 – 00:00
Babii (UK) Live
→POSTCITY, Train Hall

23:40 – 00:25
Chronic Youth (AT) Live A/V
→POSTCITY, Salonstage


© Haruka Akagi

Alive painting for Bruckner Orchester, Akiko Nakayama (JP)

00:05 – 00:50
Cid Rim (AT) Live
→POSTCITY, Train Hall

00:30 – 01:25
HDMIRROR (UK) Live A/V
→POSTCITY, Salonstage

01:00 – 01:55
Sinjin Hawke & Zora Jones (WWW) Live A/V
→POSTCITY, Train Hall

01:30 – 02:45
Masha Dabelka (AT) DJ
→POSTCITY, Salonstage

02:45 – 04:00
Polyxene (GR) DJ
→POSTCITY, Salonstage

CONFERENCES, LECTURES, WORKSHOPS

10:00 – 16:00
AIxMusic Workshops
Registration via aixmusic-workshops.eventbrite.de
→POSTCITY, AIxMusic Workshop Space

10:00 – 11:00
Art of Intelligent Interruption and Augmented Relationships
Harry Yeff (UK) & Domhnaill Hernon (IE), Nokia Bell Labs

11:30 – 13:00
Computer Music Design and Research IRCAM
Jérôme Nika (FR), Daniele Ghisi (IT)

13:30 – 14:30
Digital Musical Interactions
Koray Tahiroğlu (FI/TR)

15:00 – 16:00
Recommenders and Intelligent Tools in Music Creation: Why, Why Not, and How?
Christine Bauer (AT), Peter Knees (AT), Richard Vogl (AT), Hansi Raaber (AT)

** Limited capacity. Admission with valid ticket or voucher in combination with a Festival pass or One-Day pass for Friday only. (Vouchers for the Big Concert Night can be redeemed free of charge at the POSTCITY Infodesk according to availability until 6.9. at 12 noon on presentation of a valid Festival or Day pass)

10:00 – 19:30
STARTS Day
→POSTCITY

10:00 – 12:00
Practices and Impacts of STARTS Collaborations
Initiatives: Ars Electronica Futurelab, Daimler AG, Re-FREAM, MindSpaces, Espronceda, STARTS Prize, EPFL+ECAL Lab, STARTS Residencies, IRCAM, Stochastic Labs, Experiments in Arts and Technology (E.A.T.) at Nokia Bell Labs, STARTS Ecosystem, Immersify, City University Hong Kong
Speakers: Hideaki Ogawa (JP/AT), Sabine Engelhardt (DE) & Alexander Mankowsky (DE), Isabel Berz (DE), Alejandro Martín Naranjo (ES), Florina Costamoling (AT), Nicolas Henchoz (CH), Hugues Vinet (FR), Vero Bollow (US), Domhnaill Hernon (IE), Aurelie Delater (PR), Roland Haring (AT), Maurice Benayoun (FR/HK) Moderation: Lucas Evers (NL)
→POSTCITY, AIxMusic Stage

12:15 – 13:15
Regional STARTS Centers
In collaboration with BOZAR, Gluon, French Tech Culture, Meet, MADE Group, Ars Electronica and Film University Babelsberg
→POSTCITY, AIxMusic Stage

13:30 – 15:00
Co-Thinking the Renewal of Fashion
In collaboration with Re-FREAM.
Speakers: Jessica Smarsch (US), Giulia Tomasello (IT), Tommaso Busolo (IT), Ivan Parati (IT), Julia Körner (AT), Jef Montes (NL), Ganit Goldstein (IL), Michael Wieser (AT), Viktor Weichselbauer (AT), Elisabeth Jayot (FR), Fabio Molinas (IT)
→POSTCITY, AIxMusic Stage

13:00 – 14:30
GET.Inspired
Moderation: Bradly Dunn Klerks (NL/BE);
Speakers: Johannes Klinglmayr (AT), Jen Keane (US), Drew Hemment (UK), Idalene Rapp (DE) & Natascha Unger (DE), Andreas Perotti (AT), Xin Liu (CN/US), Nobutaka Ide (JP), Johannes Braumann (AT), Markus Dorninger (AT), Sandira Blas (DE/US), Salomé Bazin (FR), Charlotte Jarvis (UK), Philipp Wintersberger (AT), Clemens F. Scharfen (AT), Sputniko! (JP/UK), Markus Roth (AT)
→POSTCITY, Lecture Stage

15:15 – 16:45
Legal Frameworks for STARTS Collaborations
Speakers: Robert Bauer (AT), Jie Qi (US), Lucas Evers (NL), Domhnaill Hernon (IE), Camille C. Baker (CA/UK), Daehyung Lee (KR) Moderation: Christopher Lindinger (AT)
→POSTCITY, AIxMusic Stage

17:00 – 18:00
STARTS Talks
Speakers: Mar Santamaria Varas (ES), Pablo Martínez (ES), Bjørn Karmann (DK), Tore Knudsen (DK)
Moderation: Nadav Hochman (US)
→POSTCITY, Conference Hall

18:00 – 19:30
Humanizing AI
Roberto Viola (IT), Martina Mara (AT), Simon Euringer (DE/US), Keiichiro Shibuya (JP), Alexander Mankowsky (DE), Hermann Erlach (AT), Hiroshi Ishii (JP/US)
→POSTCITY, Conference Hall

SAT 7.9.

EVENTS, CONCERTS, PERFORMANCES

14:00 – 14:30
Frühe Visionen virtueller Musik
Thomas Gorbach (AT)
→St. Florian Monastery, Keller

14:00 – 15:00
Organ Recital
Hermann Nitsch (AT)
→St. Florian Monastery, Basilika

14:30 – 15:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→St. Florian Monastery, Keller

15:00 – 15:30
Fantasie#1
Quadrature (DE) in collaboration with Christian Losert (DE)
→St. Florian Monastery, Basilika

15:00 – 15:30
Sphärenmusik
Thomas Gorbach (AT)
→St. Florian Monastery, Keller

15:00 – 15:30
The tenor duets of Claudio Monteverdi
Ensemble vivante (AT)
→St. Florian Monastery, Tafelzimmer

15:30 – 16:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→St. Florian Monastery, Keller

15:30 – 16:00
SHOJIKI “Play Back” Curing Tapes
Muku Kobayashi (JP), Mitsuru Tokisato (JP)
→St. Florian Monastery, Marmorsaal

15:30 – 16:00
C’est pour ça
Jérôme Nika (FR), Rémi Fox (FR)
→St. Florian Monastery, Altomonte Saal

16:00 – 16:30
Die Additive Farbtonmischung und Weiteres
Thomas Gorbach (AT)
→St. Florian Monastery, Keller

16:00 – 16:30
Orogenesis.... spatial piano improvisation inspired by the formation of mountains
Rupert Huber (AT)
→St. Florian Monastery, Marmorsaal

16:00 – 16:30
The tenor duets of Claudio Monteverdi
Ensemble vivante (AT)
→St. Florian Monastery, Tafelzimmer

16:10 – 16:30
Interactions II
Martina Claussen (DE)
→St. Florian Monastery, Gruft

16:30 – 17:00
Organ Music in the Field of Tension Between Inspiration, Composition and Improvisation
Klaus Sonnleitner (AT) Monastery Organist of St.Florian
→St. Florian Monastery, Basilika

16:30 – 17:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→St. Florian Monastery, Keller

16:30 – 17:00
Tenebrae
Roberto Paci Dalò (IT)
→St. Florian Monastery, Marmorsaal

16:30 – 17:00
Maki Namekawa performs Joep Beving
Maki Namekawa (JP)
→St. Florian Monastery, Altomonte Saal

16:30 – 17:30
The power places of our monastery, Johann Holzinger (AT) General Abbot of the Monastery St. Florian, in DE*
WE GUIDE YOU – Expert Tour
→St. Florian Monastery, Meeting Point: NOVIZENGARTEN

17:00 – 17:30
Fantasie#1
Quadrature (DE) in collaboration with Christian Losert (DE)
→St. Florian Monastery, Basilika

17:00 – 17:30
Teilchenmusik
Thomas Gorbach (AT)
→St. Florian Monastery, Keller

17:00 – 17:30
Johann Sebastian Bach: Suites for unaccompanied cello
Yishu Jiang (AT)
→St. Florian Monastery, Marmorsaal

17:00 – 17:30
The tenor duets of Claudio Monteverdi
Ensemble vivante (AT)
→St. Florian Monastery, Tafelzimmer

17:30 – 18:00
Cumulus — Stratus
Volkmar Klien (AT)
→St. Florian Monastery, Novizengarten

18:00 – 18:30
Ephemer dynamisch-bewegte Klangskulpturen
Thomas Gorbach (AT)
→St. Florian Monastery, Keller

18:00 – 19:00
The wedding between virtue and knowledge, Harald R. Ehrl (AT) Kustos, Monastery St. Florian, in DE*
WE GUIDE YOU – Expert Tour
→St. Florian Monastery, Meeting Point: ADLERBRUNNEN

18:00 – 19:00
Guided tour to and into the Bruckner Organ – intelligence in design and technology, aesthetics and play, MMag. Klaus Sonnleitner (AT) Monastery Organist of St. Florian, in DE*
WE GUIDE YOU – Expert Tour
→St. Florian Monastery, Meeting Point: Infodesk Stift St. Florian

18:30 – 19:00
Voices from AI in Experimental Improvisation
Tomomi Adachi (JP)
→St. Florian Monastery, Gruft

18:30 – 19:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→St. Florian Monastery, Keller

18:30 – 19:00
Bach Hauer Scelsi Cage
Weiping Lin (AT/TW)
→St. Florian Monastery, Marmorsaal

18:30 – 19:00
Piano Performance
Maki Namekawa (JP), Dennis Russell Davies (US)
→St. Florian Monastery, Altomonte Saal

19:00 – 19:30
Virtuell – Aktuell – Akusmatisch (Live)
Thomas Gorbach (AT), Anton Iakhontov (RU), Martina Claussen (AT), Bruno Strobl (AT)
→St. Florian Monastery, Keller

19:00 – 19:30
Bruckner Percussion Ensemble performs Xénakis
Leonhard Schmidinger (AT), Fabian Homar (AT), Vladimir Petrov (BG)
→St. Florian Monastery, Marmorsaal

19:30 – 20:00
WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10
Stefan Tiefengraber (AT)
→St. Florian Monastery, Keller

* Registration at We Guide You Desk necessary

20:00 – 22:00
Evening concert
→St. Florian Monastery, Basilika

Sonar Flux
Kaoru Tashiro (JP), Visuals: Ouchhh (TR)

Dear Glenn, – Yamaha AI Project & Francesco Tristano & Norbert Trawöger & Maria Elisabeth Köstler
Francesco Tristano (LU), Norbert Trawöger (AT), Maria Elisabeth Köstler (AT/DE), Akira Maezawa (JP) - Yamaha Corporation

GRAND JEU 2
Wolfgang Mitterer (AT)

Heavy Requiem – Buddhist Chant: Shomyo + Electronics
Eizen Fujiwara (JP), Keiichiro Shibuya (JP), Justine Emard (FR)

CONFERENCES, LECTURES, WORKSHOPS

11:00 – 13:00
Sonic Saturday – "Medium Sonorum"
presents recent works by Tobias Leibetseder (AT), Erik Nyström (UK), Astrid Schwarz (AT) and Tania Rubio (MX), by Luc Ferrari with Kaori Nishii (JP) at the piano and Angélica Castelló (MX) on the mixing desk.
→Anton Bruckner Privatuniversität, CMS Sonic Lab

14:15
Welcome and Opening
Johann Holzinger (AT) General Abbot, St. Florian Monastery
Roberto Viola (IT) Director General DG CONNECT, European Commission
Gerfried Stocker (AT) Artistic Director, Ars Electronica
→Stift St. Florian Monastery, Sommerrefektorium

14:30 – 15:30
AIxMusic Panel I: Homo Deus
Moderation: Renata Schmidtkunz (DE) Speakers: Josef Penninger (AT), Sophie Wennerscheid (DE)
→St. Florian Monastery, Sommerrefektorium

14:30 – 16:30
Walking Lectures: Calculated Sensations
Anthony Moore (GB/FR), Siegfried Zielinski (DE)
→St. Florian Monastery

14:30 → Starting point: Adlerbrunnen, Courtyard

14:45 → Bibliothek

15:30 → Basilika

16:10 → Novizengarten

15:00 – 15:30
AIxMusic Dialogue I: Komposition, Interpretation, Reproduction – 3 shades of creativity
Markus Poschner (DE) & Ali Nikrang (AT)
→St. Florian Monastery, Altomonte Saal

15:30 – 16:00
AIxMusic Dialogue II: AI & Bio Art
Maja Smrekar (SI) & Aza Raskin (US)
→St. Florian Monastery, Tafelzimmer

16:00 – 17:00
AIxMusic Panel II: AI, more than a technology
Moderation: Renata Schmidtkunz (DE) Speakers: Markus Poschner (DE), Douglas Eck (US), François Pachet (FR)
→St. Florian Monastery, Sommerrefektorium

16:00 – 16:30
AIxMusic Dialogue III: Anatomies of AI
Vuk Ćosić (SI) & Vladan Joler (RS)
→St. Florian Monastery, Altomonte Saal

16:30 – 17:00
AIxMusic Dialogue IV: AI and Music Research
Ludger Brümmer (DE) & Vittorio Loreto (IT)
→St. Florian Monastery, Tafelzimmer

17:00 – 17:30
AIxMusic Dialogue V: Overview of the AI and Music scene in the Bay Area
Clara Blume (AT/US) & Naut Humon (US)
→St. Florian Monastery, Altomonte Saal

18:00 – 19:00
AIxMusic Panel III: Deep Journalism, Information and Misinformation in the age of Artificial Intelligence
Moderation: Renata Schmidtkunz (DE) Speakers: Walter Ötsch (AT), Marta Peirano (ES)
→St. Florian Monastery, Sommerrefektorium

18:30 – 19:00
AIxMusic Dialogue VI: AI and Gaming
Lynn Hughes (CA) & Alain Thibault (CA)
→St. Florian Monastery, Tafelzimmer

19:00 – 20:00
AIxMusic Panel IV: What is Creativity
Moderation: Renata Schmidtkunz (DE) Speakers: Oliviero Toscani (IT), Hermann Vaske (DE), Amanda Cox (US)
→St. Florian Monastery, Sommerrefektorium

19:00 – 19:30
AIxMusic Dialogue VII: Dear Glenn, – Yamaha AI Project
Akira Maezawa (JP), Brian M. Levine (CA), Norbert Trawoger (AT), Francesco Tristano (LU)
→St. Florian Monastery, Altomonte Saal

SUN 8.9.

EVENTS, CONCERTS, PERFORMANCES

19:00 – 22:00
Episode am Fluss –
A tribute to the first Klangwolke 1979
→Donaupark, between Brucknerhaus and LENTOS Art Museum

19:00 – 19:30
From the inside to the outside to the body interaction
Wolfgang Dorninger (AT)

19:30 – 19:40
Bruckner Orchestra Linz Visualisation
Cori O'Lan (AT)

19:40 – 20:10
when the world was still new – realtime Dvořák remix
AGF (DE/FI)

20:10 – 20:20
The self-reference, Three AI composed Canons
Ali Nikrang (AT)

20:20 – 20:30
Live Transmission from Brucknerhaus

20:30 – 21:00
Improvisation
Rupert Huber (AT), Roberto Paci Dalò (IT), Markus Poschner (AT)

21:00 – 21:10
Radio Cloud
Cao Thanh Lan (VN/AT), Gregor Siedl (AT)

21:10 – 21:30
Bruckner Meets Highway 2
Sam Auinger (AT)

21:30 – 22:00
Fennesz (AT) & Lillevan (SE/IE)

CONFERENCES, LECTURES, WORKSHOPS

10:00 – 17:30
AIxMusic Day
→POSTCITY, AIxMusic Stage

10:00 – 13:00
AIxMusic Matinée
Institut de Recherche et Coordination Acoustique/Musique (IRCAM)
Speakers: Hugues Vinet (FR), Philippe Esling (FR), Daniele Ghisi (FR), Jérôme Nika (FR)

Music Information & Music Data
Speakers: Christine Bauer (AT), Peter Knees (AT), Ludger Brümmer (DE)

Pioneering the educational field
Speakers: Koray Tahiroğlu (FI/TR), Nick Bryan-Kinns (UK)

13:15 – 14:45
AIxMusic Industry Research
Speakers: Vittorio Loreto (IT), Sony CSL / Francois Pachet (FR), Spotify / Akira Maezawa (JP), Yamaha

15:00 – 16:00
AIxMusic Cultural Organizations
Speakers: Gerald Wirth (AT), Wiener Sängerknaben / Vive Kumar (IN), Athabasca University (US) / Veronika Liebl (AT), Ars Electronica / Matthias Röder (DE), Karajan Institut

16:15 – 17:30
AIxMusic Start-Ups and Applications
Speakers: Jean Beauve (FR), 01W audio / Oleg Stavitsky (RU), Endel / Florian Richling (AT), Fortunes / Ivan Turkalj (HR/AT), Music Traveler / Taishi Fukuyama (JP), Amadeus Code

10:30 – 18:00
AIxMusic Workshops
Registration via aixmusic-workshops.eventbrite.de
→POSTCITY, AIxMusic Workshop Space

10:30 – 12:00
Creating interactive audio systems with Bela
Andrew McPherson (UK)

12:30 – 13:30
Automatic Music Generation with Deep Learning – Fascination, challenges, constraints
Ali Nikrang (AT)

14:00 – 15:00
A-MINT Masterclass
Alex Braga (IT)

15:30 – 16:30
ACIDS: Artificial Creative Intelligence
Philippe Esling (FR)

17:00 – 18:00
We Revolutionize Music Education: The Neuromusic Education Simulator (NES)
Gerald Wirth (AT), Wiener Sängerknaben / Vive Kumar (IN), Athabasca University (US)

EVENTS, CONCERTS, PERFORMANCES

AIxMusic Program

The AIxMusic Festival is organized by Ars Electronica as part of the STARTS initiative of the European Commission.

Ars Electronica Opening: Unboxing the Festival

THU 5.9. 19:30 – 00:55

→ POSTCITY, Courtyard

19:30 – 19:50 **Transmission, Live from the Award Ceremony**

19:50 – 20:10 **Voices from AI in Experimental Improvisation**
Tomomi Adachi (JP), Andreas Dzialocha (DE), Marcello Lussana (IT)

20:15 – 20:35 ***Reeps One* x Dadabots ft. *Second Self* AI**

20:40 – 21:00 **ULTRACHUNK**
Jennifer Walshe (IE), Memo Akten (TR)

21:05 – 21:35 **A-MINT**
Alex Braga (IT), Visuals by A-MINT and Cliché (IT)

21:45 – 22:05 **ELECTRONICOS FANTASTICOS! featuring Stefan Tiefengraber**
Ei Wada (JP), Stefan Tiefengraber (AT)

22:15 – 23:00 **Ritornell (AT) & Mimu Merz (AT)**

23:00 – 00:00 **Secret Gala – Hiding in Plain Sight**

→ POSTCITY, Train Hall

23:00 – 00:00 ***Vladislav Delay & AGF* present Rakka (DE/FI)**

00:10 – 00:55 **subassemblies**
Ryoichi Kurokawa (JP)

→ POSTCITY, Art Thinking House, Basement Stage

Limited capacity. Admittance with numbered tickets only. The tickets can be picked up at the POSTCITY Infodesk upon presentation of a Festivalpass or One-Day pass.

19:30 – 20:00 **The Feline Project**
Dagmar Dachauer (AT), Kilian Immervoll (AT)

20:30 – 20:40 **TechiEon**
Corea Impact (KR)

21:00 – 21:30 **Vocals**
Carla Bolgeri (CL/IT), Francisco Marín (CL)

22:00 – 22:30 **[re]BO[u]NDS ~ expanded media**
Giulio Colangelo (IT), Valerio De Bonis (IT) – LOXOSconcept

As every year, we will open the first evening of the Festival with an exciting performance program. The focus will be on the various artistic possibilities offered by the voice, improvisation, and neural networks in humans and machines. Under the title *Voices from AI in Experimental Improvisation,* Tomomi Adachi will present an AI that has mastered his voice and his musical improvisation style. The collaboration of Reeps One ft. Secondself, on the other hand, is aimed at combining the machine learning of AI with beatboxing to create a new artistic tool. For her piece *Ultrachunk,* Jennifer Walshe recorded solo vocal improvisations every day over the course of a year. In cooperation with Memo Akten and an AI that recognizes her face and voice, she will present a collaborative live performance. Alex Braga has taken on the challenge of using a revolutionary instrument called *A-MINT* to design a new and organic sound. The artist plays tunes from which the AI produces endless melodies in real time. The long-time Ars Electronica collaborators Stefan Tiefengraber, and Ei Wada will join forces for a special show called *ELECTRONICOS FANTASTICOS!*. This will be followed by Linz's own Richard Eigner and his colleague Roman Gerold who will merge their project *Ritornell* with the vocal expressions of *Mimu Merz* to close the musical program in the courtyard.

After that, well-known artists from the electronic avant-garde scene can be experienced in the Gleishalle. AGF & Vladislav Delay will fill the spaces with a combination of electronic sounds and spectacular live visuals with their new project *Rakka*. This is followed by Ryoichi Kurokawa's *subassemblies*, aimed at revealing the power of art and nature using a wide variety of 3D data from architecture, ruins, and nature.

At the same time, several performances will take place on the Basement Stage in the Art Thinking House. Choreographer Dagmar Dachauer, together

with video artist Kilian Immervoll, initiates a humorous and bewildering interaction between the ancient pet, human and robot through a hyper-detailed movement language. Employing AI-based augmented reality (AR) and a mixture of electronic and folk music, the second performance *TechiEon by Corea Impact* aims to revisit and rethink the long history of heritage within a technological landscape. In *Vocals*, Carla Bolgeri and Francisco Marín explore the sonic power of language in an acoustic and corporal praxis that seeks in the voice a vehicle to experience a sonorous state in the body and in matter. *[re]BO[u]NDS* by LOXOSconcept, an electroacoustic composition/performance for three electromechanical performers (drippers), reactive and synchronized lights, real-time audio processing and electronic sounds, completes the performance series.

Big Concert Night

In cooperation with the Bruckner Orchestra Linz

FRI 6. 9. 20:00 – 22:00 (Doors open 19:30)
→ POSTCITY, Train Hall

Limited capacity. Admittance with valid ticket or voucher in combination with a Festival pass or One-Day pass for Friday only. (Vouchers for the Big Concert Night can be redeemed free of charge at the POSTCITY Infodesk according to availability until 6.9. at 12 noon on presentation of a valid Festival or Day pass)

The Big Concert Night 2019 is the third major project to be developed and performed with Markus Poschner as principal conductor of the Bruckner Orchestra. The concert begins with "Mahler Remixed," by Christian Fennesz, one of the main protagonists of the Austrian electronic music scene, who has already transformed various samples from Mahler symphonies into tonal and musical material for his live performances. Towards the end of this first part, Markus Poschner will improvise on the piano and, together with Christian Fennesz, build a bridge from electronics to the orchestra's performance. Johannes Braumann and the Ars Electronica Futurelab will continue a collaboration with dancer and choreographer Silke Grabinger, which began last year. With "Underbody" they try to bring to life a human-puppet-machine system in which dancer and choreographer Silke Grabinger will interact artistically as solo dancer with a configuration of six Kuka industrial robots playing one puppet dancer. Amir Bastan, Peter Freudling, Roland Aigner, Gerhard Senz and Stefan Mittelboeck are also involved in the development of this human-machine choreography which inverts the constellation of Gertrud Bodenwiesers piece "Dämon Maschine" where five dancers were transformed into one machine. The movements of the robots slowly coming to rest and the fading of their characteristic engine noises are then replaced by the striking initial motif of the viola in the third part of the evening, and the orchestra starts Mahler's symphony No. 10. The viola motif, the first ten notes of which were entered into one of the currently most powerful machine learning systems (MuseNet from OpenAI) as a starting theme, then begins again seamlessly, as a further movement, so to speak. The result of the machine learning system, which premieres at the end of the evening, was taken over completely unchanged and has been orchestrated by Ali Nikrang and will be performed by the Bruckner Orchestra, conducted by Markus Poschner. This year, Akiko Nakayama from Tokyo will come to POSTCITY for the live visualizations of the orchestra, while the Berlin artist Lillevan will visualize the electronic performance by Christian Fennesz.

A project by Ars Electronica and Bruckner Orchestra Linz
Orchestra: Bruckner Orchestra Linz, principal conductor: Markus Poschner (AT)
Electronics: Christian Fennesz (AT)
Artificial Intelligence: Ali Nikrang (AT), MuseNet OpenAI, Christine M. Payne (US)
Human-machine performance: Johannes Braumann (AT) Creative Robotics / UfG Linz, Silke Grabinger (AT), Ars Electronica Futurelab, Peter Freudling (AT), Stefan Mittlböck-Jungwirth-Fohringer (AT), Roland Aigner (AT)
Live Visualizations: Akiko Nakayama (JP), Lillevan (DE), Amir Bastan (IR), Gerhard Senz (AT)
Supported by Yamaha

Nightline

FRI 6.9. 22:00 – 04:00

→ POSTCITY, Train Hall

23:00 – 23:15 **SILK Cie. & SILK Fluegge – Underbody**
Silke Grabinger (AT)
23:20 – 00:00 **Babii (UK) Live A/V**
00:05 – 00:50 **Cid Rim (AT) Live**
01:00 – 01:55 **Sinjin Hawke & Zora Jones (WWW) Live A/V**

→ POSTCITY, Courtyard

22:00 – 22:45 **Tripods One – Moritz Simon Geist (DE) Live A/V**
22:50 – 23:35 **RRUCCULLA (ES) Live A/V**

→ POSTCITY, Salonstage

23:15 – 23:35 **AG-MX70 DDX3216 Stefan Tiefengraber (AT) Live A/V**
23:40 – 00:25 **Chronic Youth (AT) Live A/V**
00:30 – 01:25 **HDMIRROR (UK) Live A/V**
01:30 – 02:45 **Masha Dabelka (AT/RU) DJ**

02:45 – 04:00 **Polyxene (GR) DJ-Set**
→ POSTCITY, Art Thinking House, Basement Stage

Limited capacity. Admittance with numbered tickets only. The tickets can be picked up at the POSTCITY Infodesk upon presentation of a Festivalpass or One-Day pass.

17:00 – 17:10 **TechiEon**
Corea Impact (KR)

17:30 – 18:00 **Vocals**
Carla Bolgeri (CL/IT), Francisco Marín (CL)

18:30 – 19:00 **[re]BO[u]NDS ~ expanded media**
Giulio Colangelo (IT), Valerio De Bonis (IT) – LOXOSconcept

While the music of the Bruckner Orchestra in the Gleishalle fades and the last notes are still echoing in the audience's ears, we are getting the console ready for the transition to danceable sound experiments. *Moritz Simon Geist* kicks things off in the courtyard of the POSTCITY with masterful technoid sounds generated by his robots. No less extraordinary will be the live set of ultra-digital music by *RRUCCULLA*, who simultaneously plays drums and operates the visuals.

In addition to the outdoor stage, a complementary program will be offered in the interior spaces of the POSTCITY. *Babii* opens the Gleishalle with her dark lyrics and futuristic sounds between electronically tinged pop and R&B. multi-instrumentalist *Cid Rim* blends progressive electronic hip-hop with daring drum breaks when he takes the stage with his drum-set for an intermezzo before turning things over to *Sinjin Hawke & Zora Jones* for their live A/V show, with visuals based on a 3D scan as a digital representation of themselves.

The show comes to a close on the Salonstage, a venue that has become known for acts firmly anchored in Internet art, fast and danceable rhythms, combined with a dash of humor. This year's lineup features Linz's own *Stefan Tiefengraber*, *Chronic Youth* from Graz, and *HDMIRROR*—familiar from "Rave Tool 66"—as well as DJ-Sets by *Masha Dabelka* and *Polyxene*.

Even before the big concert night, the evening will begin with three performances on the Basement Stage in the Art Thinking House. Employing AI-based augmented reality (AR) and the mixture of electronic and folk music, the first performance *TechiEon* by Corea Impact aims to revisit and rethink the long history of heritage within a technological landscape. In *Vocals*, Carla Bolgeri and Francisco Marín explore the sonic power of language in an acoustic and corporal praxis that seeks in the voice a vehicle to experience a sonorous state in the body and in matter. *[re]BO[u]NDS* by LOXOSconcept, an electroacoustic composition/performance for three electromechanical performers (drippers), reactive and synchronized lights, real-time audio processing and electronic sounds, completes the performance series..

AIxMusic Festival St. Florian

SAT 7.9. 14:00 – 22:00
→ St. Florian Monastery

***Shuttles** operate every 15 minutes between POSTCITY and Monastery St. Florian between 13:00 – 22:30. For holders of an event ticket or FESTIVAL/DAY pass.*

ST. FLORIAN, BASILIKA

Organ Recital

Hermann Nitsch (AT)

SAT 7.9. 14:00 – 15:00

Organ improvisation in 4 movements
"the organ is for me the suitable instrument to realize the music of the orgien mysterien theater. my music uses long drawn-out tones, sound blocks, cluster arrangements, roaring tuttigefüge, tonal and dissonant, up to noise overlayers. everything that strings, woodwinds, brass and synthesizers cause in my orchestra, i can realize through the organ." Hermann Nitsch

It is perhaps one of the most human traits that we have to refine what we develop and make proper use of its new possibilities. This is as true of machine learning as it is of the tremendous organs built centuries ago. Hermann Nitsch's modern way of playing the organ bears witness to this process, which accompanies every technology.

Fantasie#1

Quadrature (DE) in collaboration with Christian Losert (DE)

SAT 7.9. 15:00 – 15:30, 17:00 – 17:30

Audiovisual Performance for radio telescope, Artificial Intelligence and self-playing organ
Via a radio telescope in front of the venue, the noise of the skies is performed by a self-playing organ. Little by little, neural networks take control over the organ and seek out familiar harmonies in the otherworldly noises. Ideas of melodies evolve as the artificial intelligence begins to fantasize about familiar tunes in these alien sounds.

Organ Music in the Field of Tension Between Inspiration, Composition and Improvisation

Klaus Sonnleitner (AT) Monastery Organist of St.Florian

SAT 7.9. 16:30 – 17:00

From Johann Sebastian Bach and Wolfgang Amadeus Mozart to French sound worlds and improvisations in the style of Anton Bruckner, Klaus Sonnleitner's organ concert digs even deeper into the history of organ music, particularly its significance in sacred music. It is the outermost counterpoint to the AI organ performance *Fantasie #1* by Quadrature and illustrates that the artistic possibilities opening up with AI may be new, but the data sets needed for machine learning depend heavily on a rich tradition in the respective field of application, which is outlined in the different performances.

Evening concert

SAT 7.9. 20:00 – 22:00

On Saturday evening, the AIxMusic Festival invites you to a journey through time from the beginnings of music history to the here and now. Pianist Kaoru Tashiro leads the audience through the various styles and musical landscapes of Lukas Neudinger, Kenji Sakai and Claude Ledoux. The experts from the Yamaha R&D Division AI Group, the Glenn Gould Foundation, Francesco Tristano and musicians of the Bruckner Orchestra will contribute an AI-based performance. Composer and organist Wolfgang Mitterer will demonstrate the power and effect human actors can unleash on stage, even in times of increasing digitalization. The crowning finale of the evening will be *Heavy Requiem – Buddhist Chant: Shomyo + Electronics.* Keiichiro Shibuya and Eizen Fujiwara will fuse traditional Buddhist music with electronic sounds, accompanied by visuals by Justine Emard.

Sonar Flux
Kaoru Tashiro (JP), Visuals: Ouchhh (TR)

Dear Glenn, – Yamaha AI Project & Francesco Tristano & Norbert Trawöger & Maria Elisabeth Köstler
Pianist: Francesco Tristano (LU), Flutist: Norbert Trawöger (AT), Violinist: Maria Elisabeth Köstler(AT/DE), Researcher: Akira Maezawa (JP) - Yamaha Corporation

GRAND JEU 2
Wolfgang Mitterer (AT)

Heavy Requiem – Buddhist Chant: Shomyo + Electronics
Chanting of Buddhist Hymns: Eizen Fujiwara (JP), Computer/Electronics: Keiichiro Shibuya (JP), Visuals: Justine Emard (FR)

ST. FLORIAN, KELLER

The Vienna Acousmonium

Thomas Gorbach (AT)

SAT 7.9.

14:00 – 14:30 **Frühe Visionen virtueller Musik**
Anestis Logothetis: Coloured Noise (1962-64)
Pierre Schaeffer: Quatre études de bruit (1948, 1971 revision)
Étude Violette, Étude aux Tourniquets, Étude aux Chemins de Fer, Étude Pathétique
İlhan Mimaroğlu: Agony (1965)
Halim El–Dabh: Wire Recorder Piece (1944)

15:00 – 15:30 **Sphärenmusik**
Laurie Spiegel: aus The Expanding Universe: Kepler's Harmonies of the worlds (1977)
Elisabeth Schimana: aus Sternenstaub "Sonnenwinde" (2009)

16:00 – 16:30 **Die Additive Farbtonmischung und Weiteres**
John Chowning: Turenas: the realization of a dream (1972)
Anestis Logothetis: Wellenformen EMS Stockholm (1981)

17:00 – 17:30 **Teilchenmusik**
Iannis Xenakis: Diamorphoses (1958)
Barry Truax: Riverrun (1986)
Thomas Gorbach: Four Variations with ribbed sounds (2014)

18:00 – 18:30 **Ephemer dynamisch-bewegte Klangskulpturen**
Beatriz Ferreyra: Echos (1978)
Elsa Justel: Cercles et Surfaces (2013)
Rocio Cano Valiño: Astérion (2018)
Daniel Mayer: Matters (2019)

19:00 – 19:30 **Virtuell – Aktuell – Akusmatisch (Live)**
Anton Iakhontov: Scothae (2004-8)
Martina Claussen:
Cri – Schwebungen II (2018)
Thomas Gorbach: Shots & Curls (2018/19)
Bruno Strobl: „weiter, weiter, weiter..." Transformationen - (2018)

A vibrating instrument to create ephemeral dynamic motion sound sculpture

Acousmatics ("acousma" in Greek means "aural cognition") is the cognitive science of listening; a listening to listening. To make this possible, unheard sounds and compositions are projected through an orchestra of loudspeakers: the *Acousmonium*.

The concerts on this day are in cooperation with Ars Electronica and IGNM-O.Ö./Linz

WM_EX10 TCM_200DV TP-VS500 MS-201 BK26 MG10

Stefan Tiefengraber (AT)

SAT 7.9. 14:30 – 15:00, 15:30 – 16:00, 16:30 – 17:00, 18:30 – 19:00, 19:30 – 20:00

Unexpected and uncontrollable analogue signals are altered and bent by the artist to create an audio/video noise-scape. Audio signals are sent directly to CRT monitors which are mounted onto the speakers, visualizing the signal in flickering and abstract shapes and lines in black and white to create a time-based sculpture.

ST. FLORIAN, MARMORSAAL

SHOJIKI "Play Back" Curing Tapes

Muku Kobayashi (JP), Mitsuru Tokisato (JP)

SAT 7.9. 15:30 – 16:00

Rewinding curing tapes with a motor. The performers use a switch to control the rotation direction of the motor and its ON/OFF. Each time the tape is rewound onto the motor axis, it makes peeling sounds and continuant sounds.

Orogenesis.... spatial piano improvisation inspired by the formation of mountains

Rupert Huber (AT)

SAT 7.9. 16:00 – 16:30

When two continental plates collide, one goes down, and the other goes up. Rupert Huber's piano improvisation is dealing with this process, sonifying the formation of an imaginary mountain. Improvisation seems to be a virtue of humanity. What is real, free improvisation and what factors influence it? Where is the boundary of free improvisation? When does the seemingly authentic, intuitive performance construct itself from a comprehensible pattern or method? This question also relates to our criteria for evaluating intelligence in the context of artificial intelligence and comparing it with that of human beings. Is the typical improvisational approach of humans comparable to the construction of knowledge or music that originates from artificial intelligence?

Tenebrae

Roberto Paci Dalò (IT)

SAT 7.9. 16:30 – 17:00

A solo concert for clarinet (and bass clarinet) that works with the very special acoustics and reverbs of Sankt Florian's Marmorsaal and evokes different musical styles from Gregorian to Monteverdi and Gesualdo da Venosa. Sometimes it makes a timbral memory appear, borrowed from practices and memories of electronic musical culture. Improvisation expands into a dialogical discourse with space and environment, thus establishing a direct relationship to those construction parameters that artificial intelligence uses in the formation of information as the outcome of algorithmic calculation processes.

Johann Sebastian Bach: Suites for unaccompanied cello

Yishu Jiang (AT)

SAT 7.9. 17:00 – 17:30

The Bach cello suites played in the performance are structured in six movements each: prelude, allemande, courante, sarabande, two minuets or two bourrées, and a final gigue. The Bach cello suites are among the most profound of all classical music works; J.S. Bach was already considered a virtuoso during his lifetime. But what is perfection? Can learning machines bring something to perfection? Yishu Jiang's performance contrasts the idea of high precision perfection with all the human affection that is transported in musical compositions.

Bach Hauer Scelsi Cage

Weiping Lin (AT/TW)

SAT 7.9. 18:30 – 19:00

Weiping Lin (violin) presents four rather different compositional approaches by composers who, in their individual ways, reflected on questions of musical order and its relation to the wider contexts of human

existence. Musical order in this particular case refers to the deconstruction and re-construction of musical patterns in creating ever-new variations of the same initial position. The analogy to artificial intelligence lies in the technical principle of order and the ensuing process of musical statements.

Bruckner Percussion Ensemble performs Xénakis

Leonhard Schmidinger (AT), Fabian Homar (AT), Vladimir Petrov (BG)

SAT 7.9. 19:00 – 19:30

Iannis Xenakis (1922-2001) was a pioneer in the application of mathematical models like set theory or stochastic processes in musical composition and had also an influence on the development of computer music. Stochastic processes are basically what machine learning is all about, making Xenakis an important precursor to contemporary experiments with AI and music. Xenakis composed *Okho* for three djembe players. Using this West African instrument, he succeeds in creating a tribal modernism. This interpretation deviates from the original instrumentation and makes use of an extended percussion setup.

ST. FLORIAN, TAFELZIMMER

The Tenor Duets of Claudio Monteverdi

Ensemble vivante (AT): tenors: Tore Tom Denys & Erik Leidal, harpsichord: Anne Marie Dragosits, Viola da gamba & Baroque guitar: Daniel Pilz, Baroque harp: Reinhild Waldek

SAT 7.9. 15:00 – 15:30
16:00 – 16:30
17:00 – 17:30

Ensemble vivante presents the dramatically charged vocal music of a contemporary of Kepler, offering works whose texts reflect their time's turbulence, innovation and discovery through their depictions of nature and humanity. With baroque harp, baroque guitar and harpsichord, Ensemble vivante calls to mind the development of musical instruments, but also the knowledge of how to play them. One of the well-known effects of modern technology is that we have forgotten ancient forms of knowledge. Still, we have to acknowledge their role in history if we want to contextualize the present developments.

ST. FLORIAN, ALTOMONTE SAAL

C'est pour ça

Jérôme Nika (FR), Rémi Fox (FR)

SAT 7.9. 15:30 – 16:00

Saxophone Improvisation Concert (IRCAM)

In a process of "digital lutherie," artistic collaborations are inseparable from the technological aspects. C'est pour ça develops an electronic aesthetic while seeking to preserve the organic character of the summoned "memories" (traditional choirs, spoken voice, saxophone playing modes...).

© Ambra Galassi

Tenebrae, Roberto Paci Dalò (IT)

Maki Namekawa performs Joep Beving

Maki Namekawa (JP)

SAT 7.9. 16:30 – 17:00

In this solo part Maki Namekawa plays three pieces by the Dutch pianist and composer Joep Beving, whose music has been brought to the attention of a wide audience by the streaming platform Spotify.

Piano Performance

Maki Namekawa (JP), Dennis Russell Davies (US)

SAT 7.9. 18:30 – 19:00

The duo performs the two pieces *Hymn to a Great City* and *Pari Intervallo* by the renowned Estonian composer Arvo Pärt, who is a well-known representative of "New Simplicity." The program is rounded off by three piano four-hand pieces from György Kurtág's Piano Transcriptions of Bach's work, putting new technological developments and their application into context by contrasting them, in this case with "more" traditional, or analogue approaches.

ST. FLORIAN, GRUFT

Interactions II

Martina Claussen (DE)

SAT 7.9. 16:10 – 16:30

Voice and sound recordings, together with sound objects, weave a "sound carpet" that provides the basis for an electroacoustic journey. These textures act as a sort of humus for voices, from which they repeatedly emerge in fragmented form. Associations of the most diverse kinds and unexpected connections are evoked.

Voices from AI in Experimental Improvisation

Tomomi Adachi (JP)

SAT 7.9. 18:30 – 19:00

The artists built an AI called "tomomibot" which learned Adachi's voice and improvisation using neural network algorithms, so he can improvise with himself. The performance raises questions about the logics and politics of computers in relationship to human culture.

ST. FLORIAN, NOVIZENGARTEN

Cumulus — Stratus

Volkmar Klien (AT)

SAT 7.9. 17:30 – 18:00

A Composition for a Peal of Bells
The peal of bells has a longstanding secular and religious tradition, not only as a way to announce social occasions but also for defining the daily rhythm of people, even of a whole social community. Today, we are oblivious to this fact: our chronological rhythm has changed, especially with the development of digital technology. Our daily routines follow algorithms – of apps, electronic devices and computer programs. *Cumulus – Stratus* is mixing the traditional peal of bells with AI-based pattern recognition, letting the audience – between swipes, algorithmically picked music on Spotify and Bluetooth headphones – re-experience a sound that has been part of human life for centuries. The special acoustic event is best experienced at the Novizengarten, exclusively opened for this occasion.

© Carlo Stanghellini

Roberto Paci Dalo (IT)

Episode am Fluss – A tribute to the first Klangwolke 1979

SUN 8.9. 19:00 – 22:00
→ Donaupark, between Brucknerhaus and LENTOS Art Museum

Ars Electronica, the Bruckner Orchestra under Markus Poschner, and the Brucknerhaus cooperate to trace the history of the *Klangwolke*. After the large visualized cloud of sound on Saturday, a tribute will be paid to the beginnings of this special project on Sunday evening.
As in 1979, the starting point of this sound journey will be the orchestra concert in the Brucknerhaus, which will not only be broadcast to the outside world through the powerful sound system of the Klangwolke, but will also provide sound material for the artists to create new acoustic, analog and digital sound spaces in the Donaupark.

19:00 – 19:30 **From the inside to the outside to the body interaction**
Wolfgang Dorninger (AT)

19:30 – 19:40 **Bruckner Orchester Linz**
Visualisation by Cori O'Lan (AT)

19:40 – 20:10 **when the world was still new – realtime Dvořák remix**
AGF (FI/DE)

20:10 – 20:20 **The self-reference, Three AI composed Canons**
Ali Nikrang (AT)

20:20 – 20:30 **Live Transmission from Brucknerhaus**

20:30 – 21:00 **Improvisation**
Rupert Huber (AT), Roberto Paci Dalò (IT), Markus Poschner (AT)

21:00 – 21:10 **Radio Cloud**
Cao Thanh Lan (VN/AT), Gregor Siedl (AT)

21:10 – 21:30 **Bruckner Meets Highway 2**
Sam Auinger (AT)

21:30 – 22:00 **Fennesz (AT) & Lillevan (SE/IE)**

CONFERENCES, LECTURES, WORKSHOPS

FRIDAY

AIxMusic Workshops

FRI 6.9. 10:00 – 16:00
→ POSTCITY, AIxMusic Workshop Space

The AIxMusic Festival will start with a series of workshops at POSTCITY. Harry Yeff and Domhnaill Hernon from Nokia Bell Labs will place a focus on disruptive research for the next phase in human history. Presenting the generative agents / software instruments DYCI2 Jérôme Nika will show how to combine machine learning models and generative processes with reactive listening modules. Daniele Ghisi will explore, how machines learn to produce music. Computer music designer, musician, and researcher Koray Tahiroğlu will present tools for real-time performances of digital music and discuss how computation transforms our musical norms, habits, language and intentions, impacting widely upon how music is performed, experienced, shared and distributed. The workshop series will close with Christine Bauer, Peter Knees, Richard Vogl and Hansi Raber highlighting the role of artificial intelligence, machine learning-supported composition, and recommender systems in the process of music creation.

10:00 – 11:00 **The Art of Intelligent Interruption and Augmented Relationships**
Harry Yeff (UK) & Domhnaill Hernon (IE), Nokia Bell Labs

11:30 – 13:00 **Computer Music Design and Research – IRCAM**
Jérôme Nika (FR), Daniele Ghisi (IT)

13:30 – 14:30 **Digital Musical Interactions**
Koray Tahiroğlu (FI/TR)

15:00 – 16:00 **Recommenders and Intelligent Tools in Music Creation: Why, Why Not, and How?**
Christine Bauer (AT), Peter Knees (AT), Richard Vogl (AT), Hansi Raber (AT)

SATURDAY

Sonic Saturday – "Medium Sonorum"

SAT 7.9. 11:00 – 13:00
→ Anton Bruckner Private University, CMS Sonic Lab

The Sonic Saturday *Medium Sonorum* computer music matinée at Anton Bruckner University's 20.4 channel concert hall, the CMS Sonic Lab, presents recent works by Tobias Leibetseder, Erik Nyström, Astrid Schwarz and Tania Rubio, as well as a rarely performed classic, the *36 enfilades pour Piano et Magnétophone* by Luc Ferrari with Kaori Nishii at the piano and Angélica Castelló on the mixing desk.

***Shuttle** to St. Florian from Anton Bruckner Private University: Departure 13:00 (Bus stop Hagenstraße)*

AIxMusic Festival St. Florian

The AIxMusic Festival is organized by Ars Electronica as part of the STARTS initiative of the European Commission.

SAT 7. 9. 14:00 – 22:00
→ St. Florian Monastery

SAT 7. 9. 14:15
→ St. Florian Monastery, Sommerrefektorium
Welcome and Opening
Johann Holzinger (AT) General Abbot, St. Florian Monastery
Roberto Viola (IT) Director General DG CONNECT, European Commission
Gerfried Stocker (AT) Artistic Director, Ars Electronica

AIxMusic Panels

→ St. Florian, Sommerrefektorium

Panel I: Homo Deus
SAT 7.9. 14:30 – 15:30

For many centuries science in Europe was conceivable only in the service of religion and in accordance with the doctrine of the Church. In the industrial age, technology and science were entirely subordinated to the rational of economy. With the introduction of ML and AI, ethical and moral aspects suddenly reappeared. How can/shall AI research and development deal with this?

Moderation: Renata Schmidtkunz (DE)
Speakers: Josef Penninger (AT), Sophie Wennerscheid (DE)

Following the panel Yishu Jiang (AT) will perform *Johann Sebastian Bach: Suites for unaccompanied cello*.

Panel II: AI, more than a technology
SAT 7.9. 16:00 – 17:00

AI is expected to open many new possibilities for creators, not replacing them but assisting and supporting their work. Even more so we see big expectations for the businesses related to the distribution of music. What are the consequences and implications? What kind of new business models can we expect? How will this affect the artists?

Moderation: Renata Schmidtkunz (DE); Speakers: Markus Poschner (DE), Douglas Eck (US), François Pachet (FR)

Following the panel, violist Weiping Lin (AT/TW) will perform *Bach Hauer Scelsi Cage*.

Panel III: Deep Journalism, Information and Misinformation in the age of Artificial Intelligence
SAT 7.9. 18:00 – 19:00

Which potentials and risks does the increasing automation and handling of information processes entail? Can we develop sensitive strategies for our data in digital space?

Moderation: Renata Schmidtkunz (DE)
Speakers: Walter Ötsch (AT), Marta Peirano (ES), Amanda Cox (US)

Panel IV: What is Creativity?
SAT 7.9. 19:00 – 20:00

Numerous theoreticians, artists and lately also neuro-scientists have tried to unlock the secrets of creativity and in our new economy it has also become a much sought after ingredient for commercial success. So what is it, where does it come from and could it be delivered also by AI-Systems?

Moderation: Renata Schmidtkunz (DE)
Speakers: Amanda Cox (US), Oliviero Toscani (IT), Hermann Vaske (DE)

AIxMusic Dialogues

Dialogue I: Markus Poschner (DE) & Ali Nikrang (AT)
Komposition, Interpretation, Reproduction – 3 shades of creativity
SAT 7.9. 15:00 – 15:30
→ St. Florian, Altomonte Saal

Dialogue II: Maja Smrekar (SI) & Aza Raskin (US)
AI & Bio Art
SAT 7.9. 15:30 – 16:00
→ St. Florian, Tafelzimmer

Dialogue III: Vuk Ćosić (SI) & Vladan Joler (RS)
Anatomies of AI
SAT 7.9. 16:00 – 16:30
→ St. Florian, Altomonte Saal

Dialogue IV: Ludger Brümmer (DE) & Vittorio Loreto (IT)
AI and Music Research
SAT 7.9. 16:30 – 17:00
→ St. Florian, Tafelzimmer

Dialogue V: Clara Blume (AT/US) & Naut Humon (US)
Overview of the AI and Music scene in the Bay Area
SAT 7.9. 17:00 – 17:30
→ St. Florian, Altomonte Saal

Dialogue VI: Lynn Hughes (CA) & Alain Thibault (CA)
AI and Gaming
SAT 7.9. 18:30 – 19:00
→ St. Florian, Tafelzimmer

Dialogue VII: Akira Maezawa (JP), Brian M. Levine (CA), Norbert Trawöger (AT), Francesco Tristano (LU)
Dear Glenn, – Yamaha AI Project
SAT 7.9. 19:00 – 19:30
→ St. Florian, Altomonte Saal

Walking Lectures: Calculated Sensations

Anthony Moore (UK/FR), Siegfried Zielinski (DE)

→ Starting Point: 14:30 Adlerbrunnen, Courtyard

Moore's and Zielinski's expanded lecture is an invitation for travelling in a time machine: a journey through the Deep Time of Acoustics and Hearing – between calculation, sensation and endless variants of the art of combination.

14:45	**Bibliothek**
15:30	**Basilika**
16:10	**Novizengarten**

SUNDAY

AIxMusic Day

SUN 8.9. 10:00 – 18:00
→ POSTCITY, AIxMusic Stage

Artificial intelligence is changing our understanding of music. Starting with a series of talks, the AIxMusic Matinée invites universities and institutions like IRCAM or Aalto University to share their research and present an overview about what it is happening today in those incubators. The second panel will discuss the

massive changes within the music industry caused by the developments of AI. There is a revolution in the creative industries from creation to production, from copyrights to distribution and consumption. The third panel on AIxMusic Education invites Gerald Wirth from the Wiener Sängerknaben and Vive Kumar from Athabasca University to present the Neuromusic Education Simulator (NES). We close our AIxMusic Day with the most recent trends on the music market, including startups presenting potential developments for the music industry and how they might impact our society.

10:00 – 13:00 **AIxMusic Matinée**
Institut de Recherche et Coordination Acoustique/Musique (IRCAM)
Speakers: Hugues Vinet (FR), Philippe Esling (FR), Daniele Ghisi (FR), Jérôme Nika (FR)
Music Information & Music Data
Speakers: Ludger Brümmer (DE), Christine Bauer (AT), Peter Knees (AT)
Pioneering the educational field
Speakers: Koray Tahiroğlu (FI/TR), Nick Bryan-Kinns (UK)

13:15 – 14:45 **AIxMusic Industry Application Oriented Research**
Speakers: Vittorio Loreto (IT), SonyLab / Francois Pachet (FR), Spotify / Akira Maezawa (JP), Yamaha

15:00 – 16:00 **AIxMusic Cultural Organizations**
Speakers: Gerald Wirth (AT), Wiener Sängerknaben / Vive Kumar (IN), Athabasca University (US), Veronika Liebl (AT), Ars Electronica / Matthias Röder (DE), Karajan Institut

16:15 – 17:30 **AIxMusic Applications**
Speakers: Jean Beauve (FR), 0W1 Audio / Oleg Stavitsky (RU), Endel / Florian Richling (AT), Fortunes / Ivan Turkalj (HR/AT), Music Traveler / Taishi Fukuyama (JP), Amadeus Code

AIxMusic Workshops

SUN 8.9. 10:30 – 18:00
→ POSTCITY, Workshop Stage

In recent years, the academic interest in applying deep learning to creative tasks such as generating text, images or music has drastically increased. These workshops offer everyone the opportunity to try out the AI systems used for making and playing music. Andrew McPherson will present *Bela*, an open-source embedded hardware platform for creating interactive audio systems. The second workshop by Ali Nikrang focuses on current technical approaches to automatic music generation. Next, Alex Braga introduces *A-MINT*, the first artificial intelligence to enter conservatories and music institutions as a separate instrument to be learned alongside traditional musical instruments. Philippe Esling, researcher from the IRCAM will present an AI-trained glove that can orchestrate sounds in real time, empowering anyone, including non-musicians, to create their own music. The AIxMusic Workshops series will close with Gerald Wirth from the Wiener Sängerknaben and Vive Kumar from Athabasca University showing their latest research on teaching music with AI. Participants will have the chance to experience the NES (neuromusic education simulator) a revolutionary tool based on the Wirth Method.

10:30 – 12:00 **Creating interactive audio systems with Bela**
Andrew McPherson (UK)

12:30 – 13:30 **Automatic Music Generation with Deep Learning – Fascination, challenges, constraints**
Ali Nikrang (AT)

14:00 – 15:00 **A-MINT**
Alex Braga (IT)

15:30 – 16:30 **ACIDS: Artificial Creative Intelligence**
Philippe Esling (FR)

17:00 – 18:00 **We Revolutionize Music Education: The Neuromusic Education Simulator (NES)**
Gerald Wirth (AT), Wiener Sängerknaben / Vive Kumar (IN), Athabasca University (US)

AIxMusic Workshop Space

The AIxMusic Workshop Space is an open room that belongs to the program of theme conferences and exhibitions in POSTCITY, mainly focused on the experts' experience, the artistic work and processes of creation. It provides an intimate space for presentations, panels, workshops and discussions, creating a friendly space for knowledge exchange. International artists, academics and speakers from the general program of the Festival will take part, inspired by this year's main topics. The AIxMusic Workshop Space gives attendees the opportunity to enjoy the input of the expert members of the Festival at close quarters, learning through direct participation with them.

THU 5.9.

14:00 – 15:30 **Knowledge Engine Co-Creation Workshop**

16:00 – 17:30 **Chilean Artists Talks**

FRI 6.9.
10:00 – 16:30 **AIxMusic Workshops**
16:00 – 18:30 **Expert Workshop on AIxCulture**

SAT 7.9.
10:00 – 16:15 **Workshop Series European Platform for Digital Humanism**

SUN 8.9.
10:30 – 18:00 **AIxMusic Workshops**

AIxMusic Stage

The AIxMusic Stage will host events exploring the questions of how AI applications can support composers and musicians in their creative work, what new means of expression could arise as a result, and how this will change the role of the individual. Presenting and reflecting on current examples will be of particular importance.

THU 5.9.
15:00 – 17:30 **Digital Theatre Network Meeting**

FRI 6.9.
10:00 – 12:00 **Practices and Impacts of STARTS Collaborations**
12:15 – 13:15 **Regional STARTS Centers**
13:30 – 15:00 **Co-Thinking the Renewal of Fashion**
15:15 – 16:45 **Legal framework for STARTS Collaborations**

SAT 7.9.
14:00 – 15:30 **The need for a digital revolution in our cities**

SUN 8.9.
10:00 – 18:00 **AIxMusic Day**

EXHIBITIONS, PROJECTS

AIxMusic

In the context of exhibitions, the AIxMusic Festival also presents numerous artistic installations as well as prototypes and products. It engages with art and music to demonstrate and discuss the latest achievements of AI research with respect to their potential impact on our lives.

THU 5.9. – SUN 8.9. 10:00 – 19:30
MON 9.9. 10:00 – 18:00
→ POSTCITY

A-Mint, *Alex Braga (IT)*
Computers that Learn to Listen, *JKU, Gerhard Widmer (AT)*
Experiments in Art and Technology Lab at Nokia Bell Labs, *Domhnaill Hernon (IE)*
In Posse, *Charlotte Jarvis (UK)*
IRCAM, *Jérôme Nika (FR)*
Artificial Creative Intelligent and Data Science (ACIDS), *Philippe Esling (FR)*
NOISA, *Koray Tahiroğlu (FI/TR)*
Radiosands, *Thom Kubli (DE/CH) with ZHAW / Sven Hirsch (DE)*
The Neuromusic Education Simulator (NES) Project, *Wiener Sängerknaben (AT), Gerald Wirth (AT)*
Dear Glenn, Yamah AI Project, *Yamaha Cooperation – Akira Maezawa (JP), Rintaro Kane (JP), Minako Shintake (JP), Kei Shimada (US/JP), Naoya Takizawa (US/JP), Toshihiko Tanabe (JP)*

© Volkmar Klien

Anschwellen – Abschwellen, Volkmar Klien (AT)

0W1 Audio, Jean Beauve (FR)

START-UPS

0W1 Audio, *Jean Beauve (FR)*

Amadeus Code, *Taishi Fukuyama (JP), Jun Inoue (JP), Hide Nakanishi (JP), Masa Matsumoto (JP), Gyo Kitagawa (JP)*

Endel, *Oleg Stavitsky (RU)*

Music Traveler, *Aleksey Igudesman (DE/AT), Julia Rhee (KR/US), Dominik Joelsohn (DE/AT), Ivan Turkalj (HR/AT)*

SAT 7. 9. 14:00 – 22:00
→ St. Florian Monastery

Anschwellen – Abschwellen, *Volkmar Klien (AT)*

Bird Language, *Helena Nikonole (RU)*

Critical Cartography: Unauthorized Blueprints, *Vladan Joler (RS)*

Das audiovisuelle Archiv, *Volkmar Klien (AT)*

Ittrans_ctx, *Ryoichi Kurokawa (JP)*

La fabrique des monstres, *Daniele Ghisi (IT)*

last breath, *Dmitry Morozov / ::vtol:: (RU)*

Looped Improvisation, *Ali Nikrang (AT), Michael Lahner (AT)*

Mutual understanding, *Thomas Grill (AT)*

nimiia cétiï, *Jenna Sutela (FI)*

SEER: Simulative Emotional Expression Robot, *Takayuki Todo (JP)*

Soundform No.1, *Yasuaki Kakehi (JP), Mikhail Mansion (US), Kuan-Ju Wu (US)*

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WE GUIDE YOU

Information and Registration

→ POSTCITY, WE GUIDE YOU Meeting Point

THU 5.9. – SUN 8.9. 10:00 – 19:30
MON 9.9. 10:00 – 18:00

+43 699 1778 1616 (EN/DE)
https://ars.electronica.art/outofthebox/weguideyou

Registration is necessary due to limited number of participants (max. 30 persons).

The power places of our monastery
The tour gives a glimpse behind the walls of the monastery and its hidden "power places." Each of the many rooms of the monastery has its own special significance in the life of the order – General Abbot Johann Holzinger shows the oratory and the crypt.

Johann Holzinger (AT) General Abbot of the Monastery St. Florian.

SAT 7.9. 16:30 (DE)
→ St. Florian Monastery, Novizengarten

Guided tour to and into the Bruckner Organ – intelligence in design and technology, aesthetics and play
Hearing the great organ of the basilica has always been a highlight for many visitors to the monastery. Anton Bruckner also received a lot of inspiration for his work here. Take part in the unique guided tour with organist and cantor Klaus Sonnleitner.

MMag. Klaus Sonnleitner (AT) Monastery Organist of St.Florian

SAT 7.9. 18:00 (DE)
→ St. Florian Monastery, Infodesk

The wedding between virtue and knowledge
The "virtual" ceiling fresco, which shows us the virtual, or the virtues, wants to show us a way of dealing with knowledge in a "virtuous" and useful way. The colorful and lively picture program reminds us that "education without education leads to knowledge without conscience." Does the balanced coexistence of these two human possibilities remain only a "virtual reality" or do they have the chance to become a reality that serves human beings? In this guided tour, curator Harald R. Ehrl shows the library and its colorful baroque "sky."

Harald R. Ehrl (AT) Kustos, Monastery St. Florian

SAT 7.9. 18:00 (DE)
→ St. Florian Monastery, Adlerbrunnen

TICKETS

TICKET INFORMATION ONLINE:
https://ars.electronica.art/outofthebox/tickets

	REGULAR PRICE	*DISCOUNT
FESTIVALPASS The FESTIVALPASS is valid for the entire period of the festival and entitles the holder to free admission to all exhibitions, conferences, symposia, performances, open labs, evening events, concerts as well as to Sinnesrausch in the OÖ Kulturquatier. For some events access is restricted. If you want to go to the Big Concert Night, you have to get a reservation voucher at the POSTCITY INFO & TICKET Desk (first come – first served).	**€ 147,-**	**€ 99,- / € 18,-******
ONE-DAY-PASS The ONE-DAY-PASS is valid for the entire period of the festival and entitles the holder to free admission to all exhibitions, conferences, symposia, performances, open labs, evening events, concerts as well as to Sinnesrausch in the OÖ Kulturquatier. For some events access is restricted. If you want to go to the Big Concert Night, you have to get a reservation voucher at the POSTCITY INFO & TICKET Desk (first come – first served).	**€ 52,-** FRI/SAT/SUN	**€ 36,-** FRI/SAT/SUN

Event-Tickets

Big Concert Night and Nightline » FRI 6. 9. Doors Open: 19:30, Start: 20:00 *ATTENTION: No late admittance!*	**€ 49,-**	**€ 29,-**
Ars Electronica Nightline » FRI 6.9. 22:00	**€ 12,-**	**€ 7,-**

AIxMusic Festival St. Florian

AIxMusic St. Florian – ONE-DAY-PASS (incl. Concert) » SAT 7.9. 14:00	**€ 15,-**	**€ 8,-**
AIxMusic St. Florian – HALF-DAY-PASS » SAT 7.9. 14:00	**€ 9,-**	**€ 7,-**
AIxMusic St. Florian – Concert » SAT 7.9. 20:00	**€ 10,-**	**€ 5,-**

A fleet of busses will provide transfer directly from POSTCITY to the monastery of St. Florian: permanent between 13:00 – 22:30 (approx. every 15 min.). Ticket prices include shuttle transfer.

WE GUIDE YOU

WE GUIDE YOU Experts Tour With a valid ticket, participation is free of charge: https://aixmusic-festival.eventbrite.de	**free**

***Discounts** available for youngsters attending school, apprentices, college students (under age 26), children and teenagers under the age of 19 (born after September 2000), seniors (age 65 and over), Austrian men performing mandatory military service or alternative civil service, people with handicaps, members/holders of Aktivpass Linz, European Youth Card, LINZ KULTUR-CARD 365, OÖ Familienkarte (parents or grandparents accompanied by at least one registered child) and OÖNcard, members of Alumniverein Forum-Kunstuniversität Linz, OÖ Presseclub, Ö1 Club and Die Presse Club.

****Discounts** for children and teenagers under the age of 19.

Free entry for children under the age of 6, holders of Kulturpass "Hunger auf Kunst und Kultur" (1 ticket per person) and for the accompanying person of people with assistance needs.

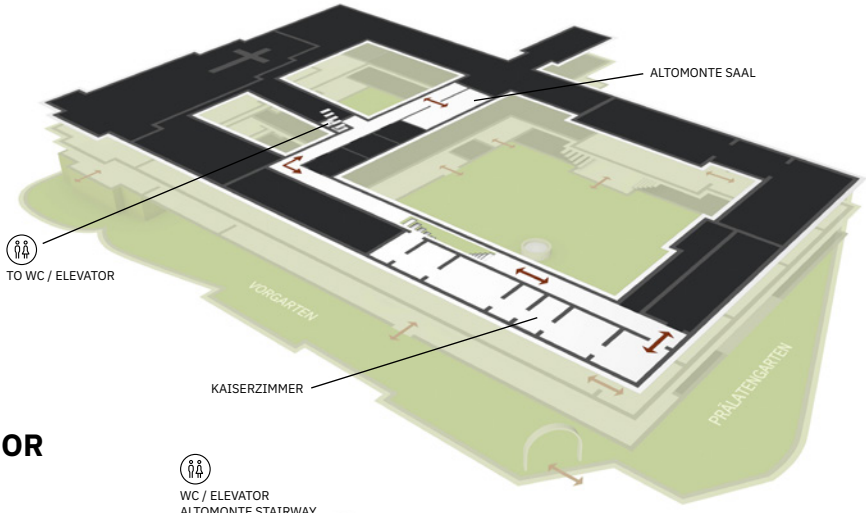
Ticket Sales at Monastery St. Florian:

SAT 7.9.	13:45 – 20:00

Ticketsales at POSTCITY:

MON 2.9. – WED 4.9.	13:00 – 20:00
THU 5.9. – SUN 8.9.	10:00 – 19:30
MON 9.9.	10:00 – 18:00

MAP ST. FLORIAN



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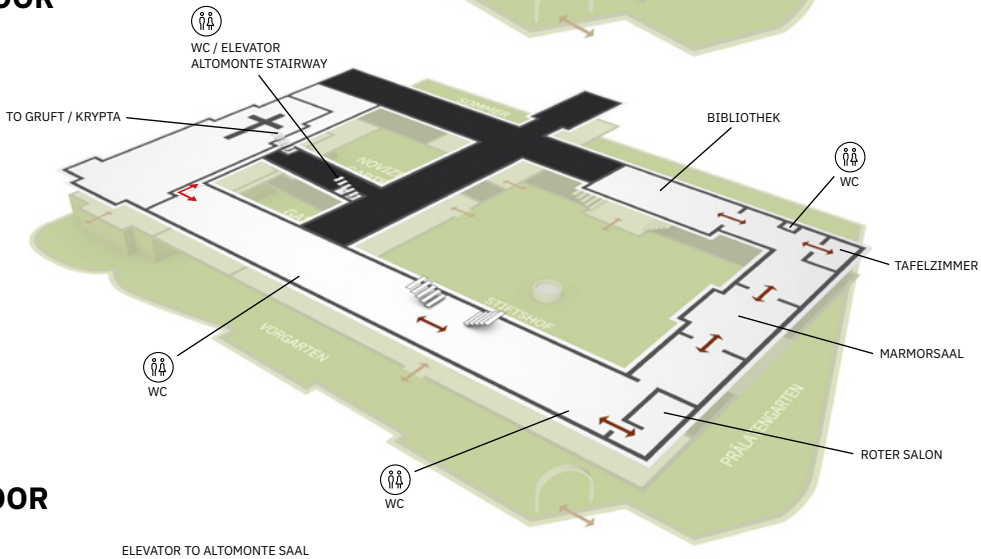

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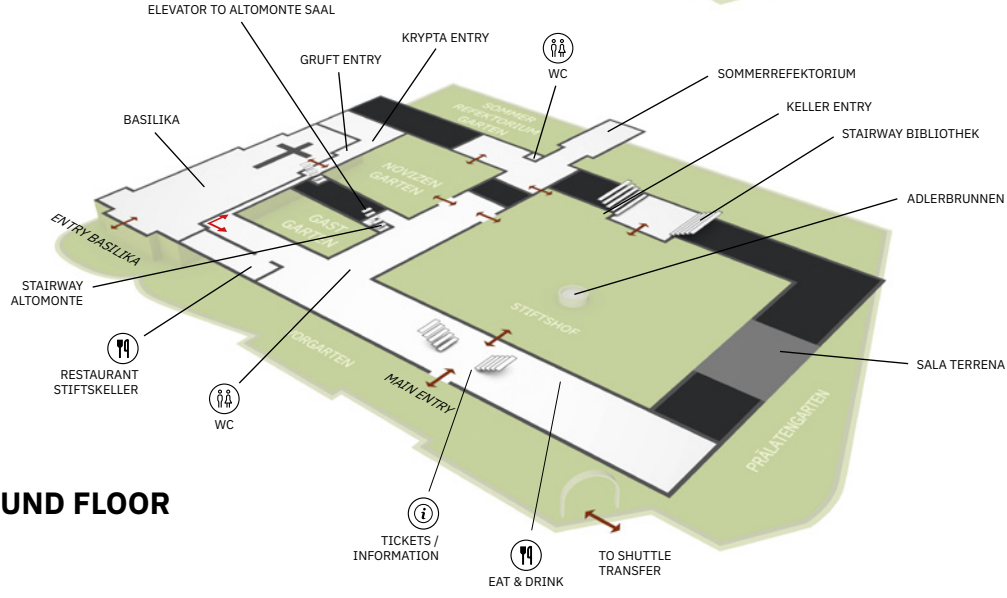
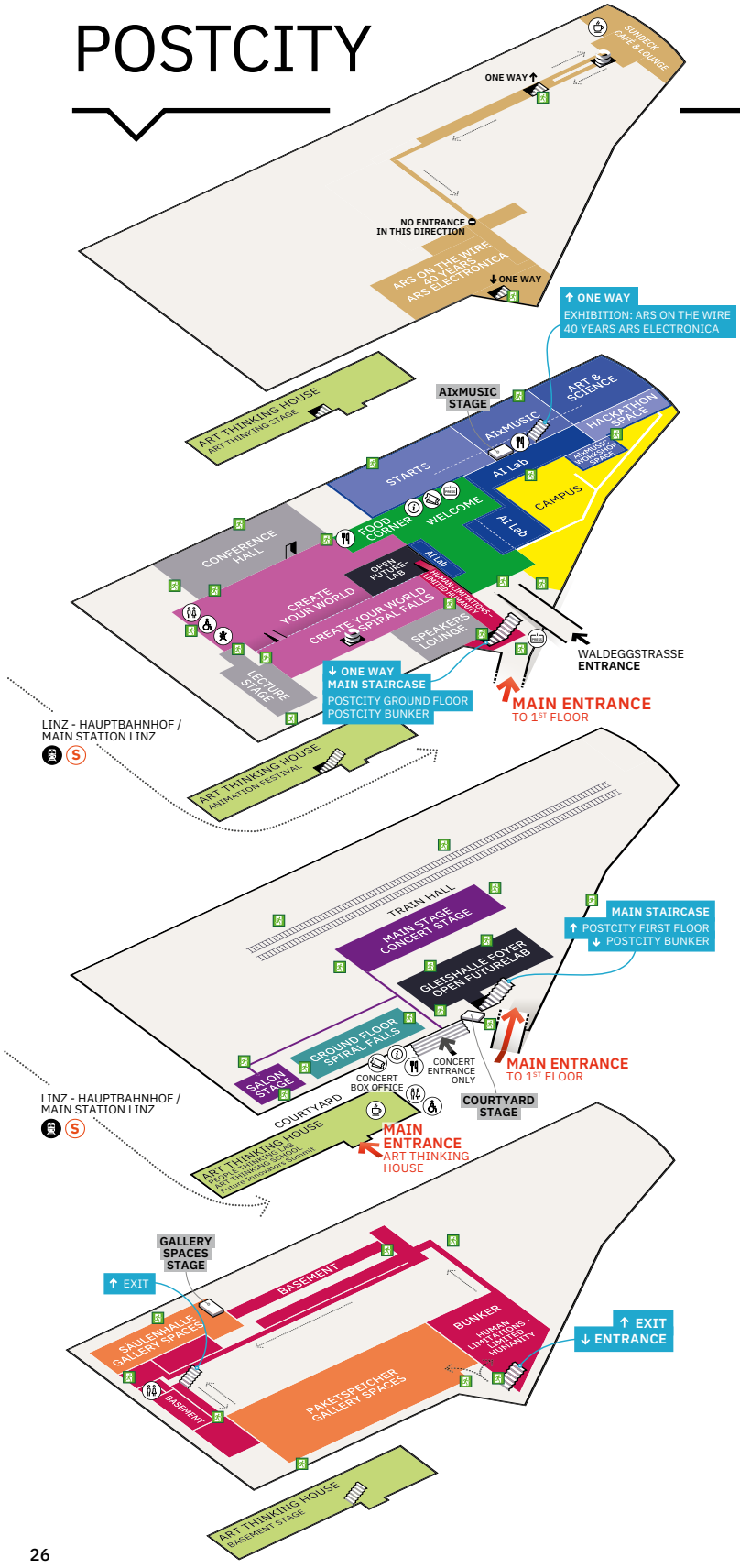


GROUND FLOOR

POSTCITY MAP



ROOF TOP
EXHIBITIONS

ARS ON THE WIRE 40 YEARS ARS ELECTRONICA

Entrance only with valid Festival-Pass / One-Day-Pass or Ticket

FIRST FLOOR
EXHIBITIONS / CONFERENCES / WORKSHOPS

EUROPEAN PLATFORM FOR DIGITAL HUMANISM

- **European ARTificial Intelligence Lab**
- **STARTS**
- **AIxMUSIC**
- **ART & SCIENCE**
- **HACKATHON SPACE**
- **AIxMUSIC WORKSHOP SPACE**
- **AIxMUSIC STAGE**

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EXHIBITIONS

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GROUND FLOOR
EXHIBITIONS / CONCERTS / PERFORMANCES

TRAIN HALL

- **Ars Special** (THU)
- **Big Concert Night** (FRI)
- **Nightline** (FRI)
- **Piano Music meets Digital Images** (MON)

GLEISHALLE FOYER

- **Open Futurelab**

Entrance only with valid Festival-Pass / One-Day-Pass or Ticket

ART THINKING HOUSE
CONFERENCES, WORKSHOPS, PERFORMANCES, SCREENINGS

- **SECOND FLOOR: ART THINKING STAGE**
- **FIRST FLOOR: ANIMATION FESTIVAL**
- **GROUND FLOOR: PEOPLE THINKING LAB, ART THINKING SCHOOL, Future Innovators Summit**
- **MINUS ONE: BASEMENT STAGE**

BUNKER
EXHIBITIONS

BUNKER / BASEMENT

- **HUMAN LIMITATIONS – LIMITED HUMANITY**

SÄULENHALLE / PAKETSPEICHER

- **Gallery Spaces**
- **Gallery Spaces Stage**

Entrance only with valid Festival-Pass / One-Day-Pass or Ticket

ESCAPE ROUTE

INTERNATIONALES
BRUCKNERFEST LINZ 19

Intendanz Dietmar Kerschbaum

4/9–11/10

HIGHLIGHTS

NEUE WELTEN

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8 SEP 19:30

BRUCKNER ORCHESTER LINZ & MARKUS POSCHNER

A. Dvořák: *Aus der Neuen Welt*
A. Bruckner: Sinfonie Nr. 1

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14 SEP 19:30

CAMERON CARPENTER & MARKUS POSCHNER

A. Bruckner: Orgelwerke
L. v. Beethoven: Sinfonien Nr. 1 und Nr. 8

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17 SEP 19:30

SIR ANDRÁS SCHIFF

L. v. Beethoven & R. Schumann

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OPENING HOURS

POSTCITY

THU 5.9. – SUN 8.9.	10:00 – 19:30
MON 9.9.	10:00 – 18:00

Parts of the POSTCITY exhibitions are only open until 18.30 on Thursday and Friday.
Parts of the POSTCITY are also open in the evening: Train Hall, Art Thinking House & Courtyard on Do 5.9. from 19:00 as part of the Ars Electronica Special, Train Hall, Courtyard, Art Thinking House & Salon Stage on Fr 6.9. from 19:30 as part of the Big Concert Night and Nightline as well as Train Hall on Mo 9.9. from 19:00 as part of the "Piano Music meets Digital Image" Concert.

St. Florian Monastery

SAT 7.9.	14:00 – 22:00

Shuttles operate every 15 minutes between POSTCITY and Monastery St. Florian between 13:00 – 22:30. For holders of an event ticket or FESTIVAL/DAY pass.

The **Info and Accreditation Desk**, the **Ticket Counter**, the **Press Office** and the **We Guide You meeting point** at Ars Electronica 2019 are located in POSTCITY.

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