



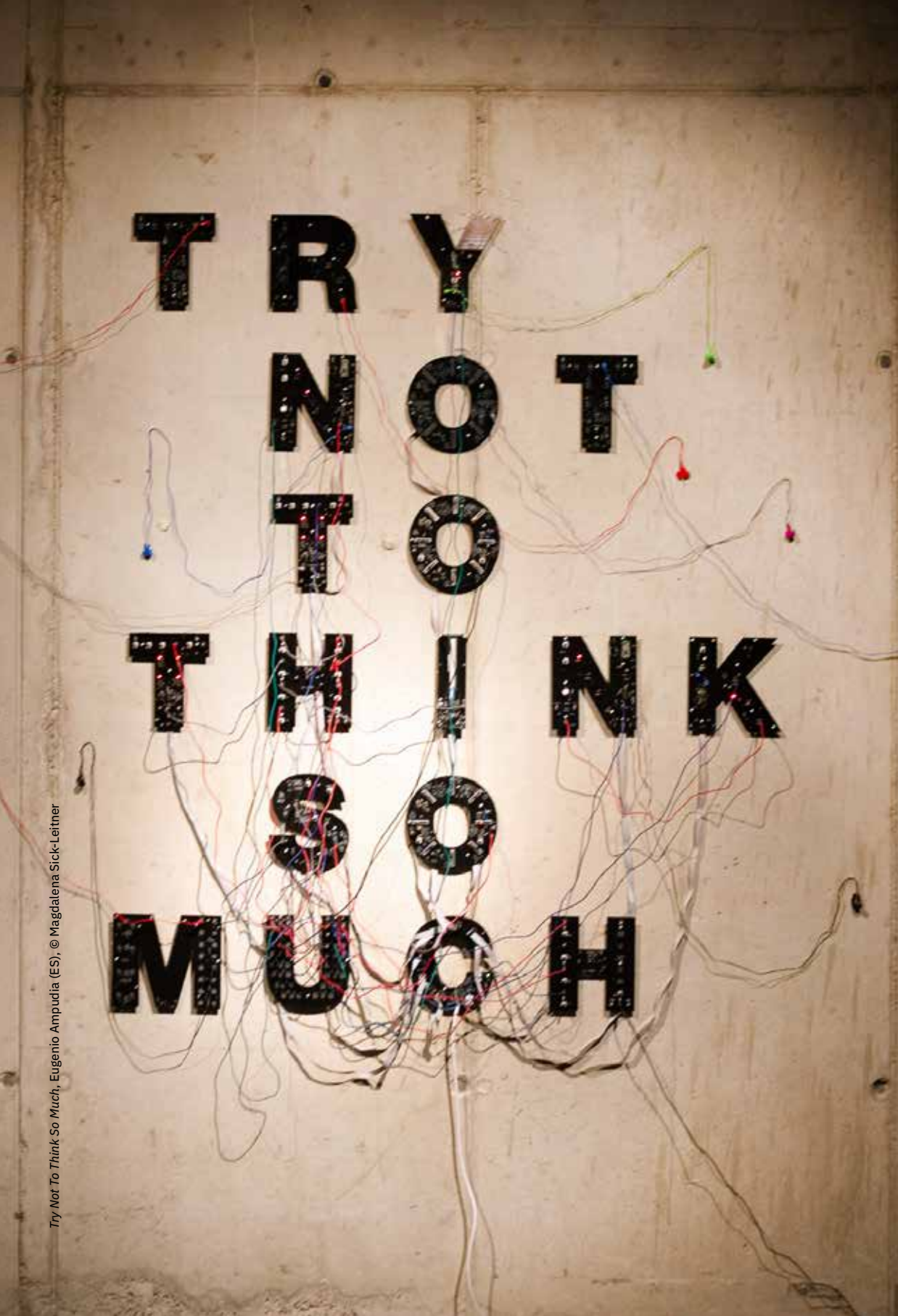
ARS ELECTRONICA 2019

Festival for Art, Technology & Society

Ars Electronica Gallery Spaces

September 5 – 9, 2019

POSTCITY Linz, Basement



Try Not To Think So Much, Eugenio Ampudia (ES), © Magdalena Sick-Leitner

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GALLERY SPACES AT ARS ELECTRONICA 2019

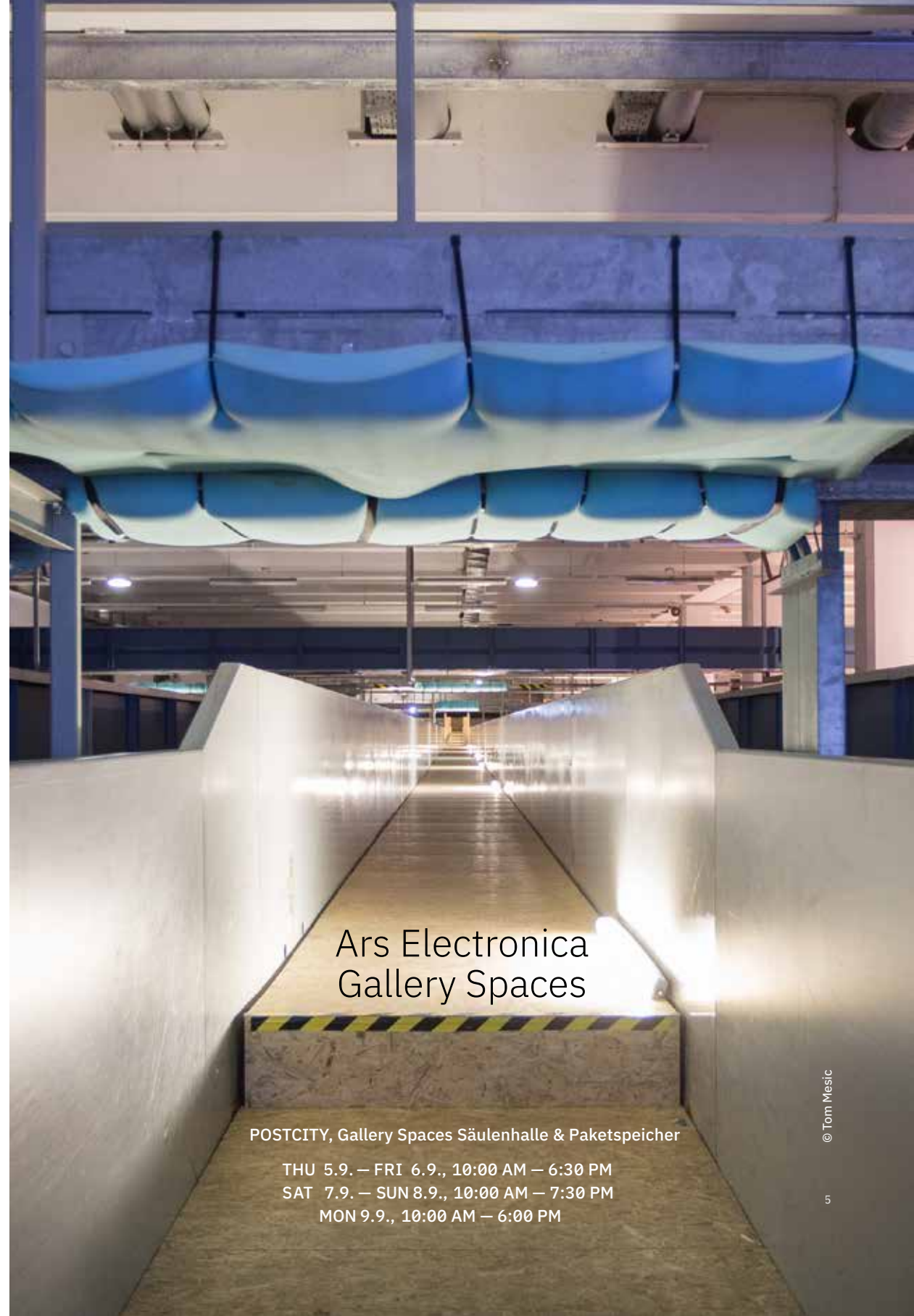
The Gallery Spaces Program, deliberately written in plural, brings a large number of international galleries and collections with their different positions on digital art to the Ars Electronica Festival. But there is more to it than showing digital artists represented by galleries: it is above all about the changing conditions of creating and marketing art under the impact of digitalization.

For a long time, gallerists and collectors have been looking rather skeptically at media art — for many quite different reasons, such as its novelty and highly experimental approach, the technical aspects, its virtual and ephemeral nature, the difficulties of preservation and maintenance, and so on. But many of these problems are no longer particular to media art — they have become our everyday problems, and we are increasingly getting used to dealing with them.

Media art in its many forms has a long tradition, and while works based on digital code, using the internet or virtual reality, are still young we can look way back to the early days of film and photography, to kinetic sculptures, op art, video art or also radio drama, musique concrete and electronic music. And it becomes more and more clear that digitally based art is a major part of the cultural heritage of our century and will play an even larger role in the coming decades — not instead of the other forms of artistic expression but in addition to them, side by side.

This confronts us with exciting developments but also with very difficult challenges. What kind of skills are necessary to create this art, to evaluate and to appreciate it, to preserve it and to keep it alive? But the art market itself is also experiencing a big digital transformation; online art magazines, online galleries and internet auctions are booming, new hybrid business models are being explored — some successfully, some with spectacular failures.

Accordingly, new possibilities and business models for positioning oneself on the digital online marketplace are discussed as well as digital strategies for museums and established art collections. Further questions of the workshops and discussion rounds are how digital art can be preserved in the long term and how the many works created since the 1960s can be restored and preserved for the future. With its continuous work and experience in the production and presentation of media art and digital art since 1979, as well as the remarkable exhibition areas of POSTCITY, Ars Electronica is the ideal environment for this exchange. The program at this year's Ars Electronica Festival will feature artists' talks and presentations in a dedicated, approximately 1000-square meter gallery space, and special guided tours for collectors and gallerists.



Ars Electronica Gallery Spaces

POSTCITY, Gallery Spaces Säulenhalle & Paketspeicher

THU 5.9. — FRI 6.9., 10:00 AM — 6:30 PM
SAT 7.9. — SUN 8.9., 10:00 AM — 7:30 PM
MON 9.9., 10:00 AM — 6:00 PM

Gallery Spaces Program

THU, Sept. 5, 12:30 PM – 2:00 PM, POSTCITY, Gallery Spaces Stage

Unlocking the power of digital art and emerging technologies to radically disrupt the art market

How will we value art in the future? The high-end art market has a reputation for being notoriously conservative and lacking parity. Yet increasingly diverse and empowered artists and consumers are heralding a radical market shift. Furthermore, evolving digital technologies offer unprecedented creative opportunities and the promise of decentralized infrastructure is radically disrupting held ideas of art ownership.

Participants:

Pegah Ghojavand (DE), developer and technical marketing manager, aternity Crypto Foundation
Anna Jill Lüpertz (DE), art & curation, YAIR
Robert Montgomery (UK), international media artist
Wu Juehui (CN), international media artist

Moderation:

Lovis Leonardo Lüpertz (DE), co-founder & chief art officer, YAIR

FRI, Sept. 6, 1:00 PM – 4:30 PM, POSTCITY, Gallery Spaces Stage

1:00 PM – 2:30 PM

Art & Science for Ecology

Since its creation, Quo Artis has developed a series of projects at different magnitudes that aim to reflect on our climate urgency and ecology. The roundtable presents an opportunity to put into context the works of the exhibition “Postnature. The Future is Present” presented by QUO ARTIS, while seeking to contemplate the creative potential of intersecting art and science, opening a line of escape towards a more ecological and sustainable future.

Participants:

Joaquin Fargas (AR), artist, founder and director of the Exploratorio, Arts, Science and Technology Center in Buenos Aires, director of the LatBio Lab
Daniel López del Rincón (ES), Doctor in Art History, professor at the University of Barcelona
Maja Smrekar (SI), international media artist

Moderation:

Tatiana Kourochkina (RU), co-founder QUO ARTIS

3:00 PM – 4:30 PM

The Potential and Limitations of the Media Art Market

The media art market is constantly changing and gradually becoming more diverse through new players such as auction houses, mega galleries, and experimental galleries. What are the emerging trends for the art and technology market? This panel will broaden people’s understanding of the media art market and collecting as well as raise questions about not only their potential but also their limitations.

Participants:

Jason Foumberg (US), digital media curator, Thoma Foundation
Eduardo Kac (BR/US), international media artist
Kelani Nichole (US), director, TRANSFER, Los Angeles
Wiyu Wahono (ID), media art collector
Anne-Cécile Worms (FR), start-up founder and president ArtJaws, founder and editor MCD magazine & Makery.info

Moderation:

DooEun Choi (KR/US), curator, BIAN 2020, International Digital Art Biennial in Montreal, Pioneer Tower Iconic Public Art Project in Fort Worth, and Quayola: Asymmetric Archaeology in Asia

SAT, Sept. 7, 1:00 PM – 4:30 PM, POSTCITY, Gallery Spaces Stage

1:00 PM – 2:30 PM

Interdisciplinary Art — how becoming established?

Museums, galleries, collectors, curators, and critics are part of the active market participants influencing the dynamics. Artists seeking interdisciplinary approaches are in need of resources, display and active discourse with all industry participants to increase awareness, understanding and appreciation for interdisciplinary work. What is needed of all industry participants to propel interdisciplinary work to a representation established level?

Participants:

Daria Parkhomenko (RU), curator and founding director of LABORATORIA Art&Science Space
Marko Peljhan (SI/US), international media artist
Mariano Sardon (AR), international media artist

Moderation:

Christina Steinbrecher-Pfandt (DE/US), art world professional, co-founder of blockchain.art, San Francisco

3:00 PM – 4:30 PM

Artists & Scientists — Exploring new forms of collaboration (Scientist in Residence Program)

Just as artists today are increasingly interested in science and technology, scientists and technologists are turning to the arts as a source of new perspectives and tools for communication. To what extent can these interdisciplinary collaborations stimulate innovative ideas and projects of social relevance? What challenges do scientists have to face in working together with artists? And how can organizations help them achieve meaningful exchanges?

Participants:

Tarek R. Besold (DE), Chief Behavioural Officer (CBO) at Alpha Health
Raoul Frese (NL), Assistant Professor Biophysics at VU Amsterdam, Director Hybrid Forms ArtScience Media Lab
Beatrice de Gelder (NL), Professor of Cognitive Neuroscience in the Faculty of Psychology and Neuroscience at Maastricht University
Frank Raes (BE), former director of the Joint Research Centre of the European Commission, Climate Change Unit

Moderation:

Christophe De Jaeger (BE), director Gluon

SUN, Sept. 8, 1:00 PM – 4:30 PM, POSTCITY, Gallery Spaces Stage

1:00 PM – 2:30 PM

Paradoxes and obstacles in maintaining and staging alive biomed art

This panel with prominent protagonists from the field of biomed art discusses the unprecedented challenges of staging, transporting, conserving, and collecting art that appropriates and subverts the most diverse technologies of the life sciences. The shift from organic representation or simulation to actual biological manipulation results in technical, institutional, regulatory, legal, ethical, bureaucratic, philosophical, and aesthetic issues.

Participants:

Jo Wei (CN), curator, researcher, founder of the Pan Bio-Art Studio (PBS)
Vicente Matallana (ES), director Beep Electronic Art Collection
Marta de Menezes (PT), international media artist
Robertina Šebjanič (SI), international media artist
Paul Vanouse (US), international media artist

Moderation:

Jens Hauser (DE/FR/DK), media studies scholar, art curator

3:00 PM – 4:30 PM

Digital art going mainstream?

With the history of digital art from the 1960s to current immersive digital art installations, which quickly generate an immense following and are considered commercially successful – has digital art become mainstream? The conversation will try to unfold what production of digital art means for the artists themselves and for museums and collectors with regard to exhibiting, collecting and archiving.

Participants:

Sergiu Ardelean (RO/AT), co-founder, CEO, Artivive
Hemma Schmutz (AT), director Lentos Kunstmuseum Linz
Taihei Shii (JP), CEO Startbahn, Inc.

Moderation:

Christina Steinbrecher-Pfandt (DE/US), art world professional, co-founder of blockchain.art, San Francisco

Performances

THU 2:00 PM, 4:30 PM, FRI 2:00 PM, 4:30 PM, SUN 2:00 PM, 4:30 PM, MON 2:00 PM
(Duration of each performance: ten minutes), POSTCITY, Gallery Spaces Paketspeicher

last breath

Dmitry Morozov / ::vtol:: (RU)

“::vtol:: last breath - a ritual instrument of dying that can be played with when I no longer have any strength to use any other instrument. Until the last breath.”

FRI & SAT 5:00 PM – 6:00 PM, Galerie Hofkabinett, Hofgasse 12, 4020 Linz

U >> N <> I << T >> A #Urbana Natura in_hancing_The_Augmented

STATION ROSE (AT)

Artist tour through the augmented exhibition (Artivive App), subsequently audio-visual chamber concert (works from the digital archive of STATION ROSE 1988 – 2019).

SUN 6:00 PM – 7:00 PM, Atelierhaus Salzamt

Seeing I

Mark Farid (UK)

Public conversation between the artist Mark Farid (UK) and the project's Clinical Psychologist Dr. Tamara Russell (UK).

Tours

THU 5.9. 4:00 PM – 5:30 PM (EN)

Ars Electronica Gallery Spaces Tour I

What is the progression of the art and technology market and is media art not actually the contemporary art of our time? While exploring various topics from the power of digital art and emerging technologies, the intersection of art & technology with the art market, as well as the need to maintain and stage artworks that deal with alive biomed art, the tour through Paketspeicher and Säulenhalle you will encounter not only amazing artworks but also important actors of the Gallery Spaces.

Meeting Point: WE GUIDE YOU desk, POSTCITY
Christl Baur (DE)

SAT 7.9. 4:30 PM – 6:00 PM (EN)

Ars Electronica Gallery Spaces Tour II

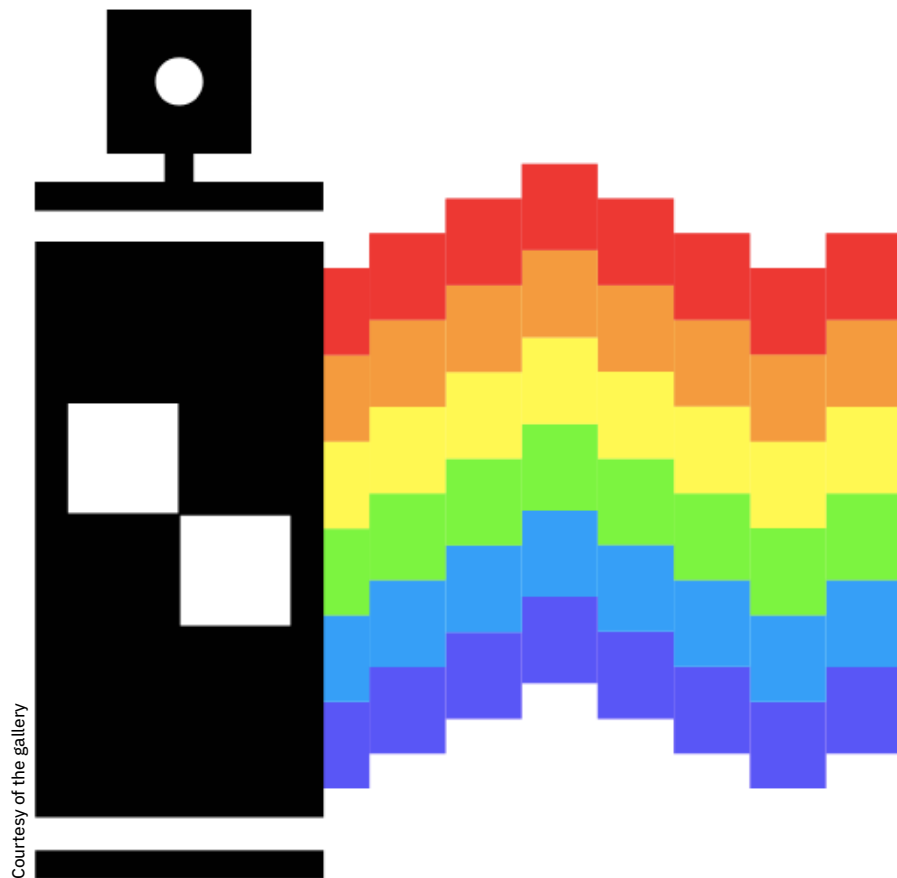
This year, the Art Market Initiative Tours once again offer the opportunity to become immersed in the world of the New Media Art Market. The second tour looks at the Gallery Spaces exhibition from the art market point of view. Christina Steinbrecher-Pfandt, an art world professional with over a decade of experience in the art industry, co-founder of blockchain.art, reflects on how well the art market adapts to the growing presence of digital artworks and new forms of engagement. The guided tour raises the questions of how collectors and the public perceive the new art forms and what is needed from the market and its participants.

Meeting Point: WE GUIDE YOU desk, POSTCITY
Christina Steinbrecher-Pfandt (DE/US)

æternity Crypto Foundation, Vaduz

Established in the Principality of Liechtenstein, the æternity Crypto Foundation aims to support an ever-evolving and thriving blockchain ecosystem. The foundation builds bridges between technology and society to foster the sustainable growth of extraordinary talents, world-changing ideas, and innovative projects. The æternity Crypto Foundation is a nonprofit organization.

The Graffiti Project,
2019, The Graffiti
Art Project,
Decentralized
application



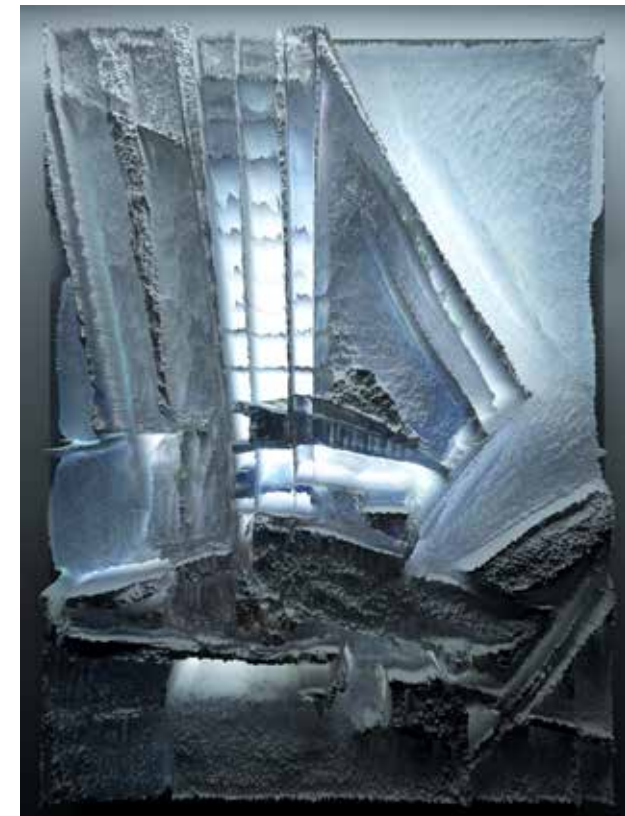
Courtesy of the gallery

Refik Anadol (TR/US)

Ars Electronica has played a primary role in shaping the discourse at the intersection of art, science, society and technology. As an institution, its shared history is filled with a multitude of visionary projects that have reinforced the remarkable power of technology and collaboration. *Origin* is an immersive installation that aims to use self-reflection as a tool for anticipating future action. By applying machine learning to forty years of archival information from Ars Electronica itself, *Origin* aims to narrate this incredible cultural and scientific legacy through a latent cinematic composition. The boundaries of perception are illusory, constructed by our limitations. It is only by eliminating those boundaries that we may begin to appreciate the infinite opportunities that lie ahead. Traveling through time and space in the mind of a machine, *Origin* allows the use of machine intelligence and an immersive space to deconstruct our notions of finite moments and limited senses. This piece also speculates about what the future of a library or archive might look and feel like, if our interaction with knowledge and information were intuitive and embodied. *Origin* is not only a story of institutional foresight and innovation, but also one that makes visible the future trends and realities made possible by Ars Electronica.

Refik Anadol Studio (This project is supported by Epson)

Origin, 2019,
Refik Anadol (TR/US)
Immersive installation



Courtesy of the artist

Exhibited at
Atelierhaus Salzamt

arebyte Gallery, London

arebyte Gallery is a London-based art organization which supports the development of artists working across digital and emerging art-forms. Following in the long tradition of artists experimenting with new technologies, arebyte Gallery has led a pioneering program since 2013, to much acclaim. From web-based work to multimedia installations including virtual and augmented reality, artificial intelligence, computer generated images and 3D printing, the gallery commissions new works from emerging, as well as more established artists. The gallery supports multiple voices in digital cultures across the UK and internationally to bring innovative perspectives to art through new technologies. Registered as a charity and operating as a studio provider throughout London, arebyte channels its rental income into its arts program to deliver a series of exhibitions and online projects, with the support of additional private and public funders. At the forefront of today's digital art scene, arebyte Gallery offers an inspiring place to explore emerging media art with an interdisciplinary approach at the intersection of art, new technologies, and social sciences. Through a public engagement program nurturing creative and digital skills, the gallery fosters a young and inclusive art community that reflects the diversity across Tower Hamlets, Newham and Greenwich.



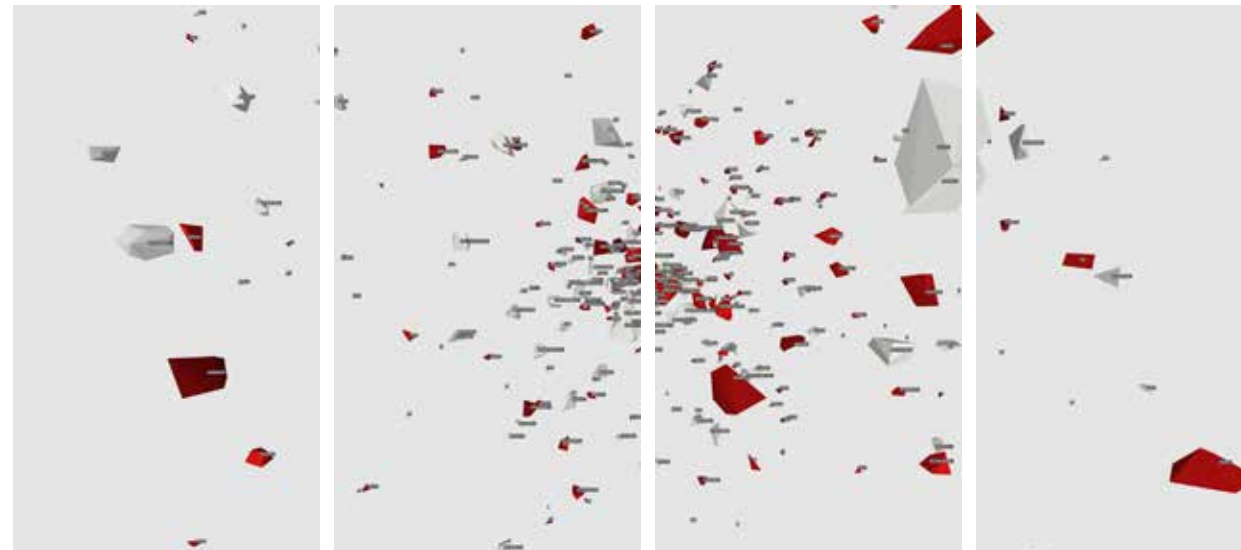
© le Roux

Seeing I, Mark Farid (UK)
Conceptual,
Performance, Video

Galleria Artericambi, Verona

Galleria Artericambi was founded in 2002 by Francesco Pandian. The gallery introduces a new approach to contemporary art with great attention on scientific and philosophical thought. Focused on research and experimentation in all media including video, sound, performance, painting, sculpture, installation, and photography, over the years it has organized several group and solo shows with international artists.

M0T3TU5, 2019,
Alessandro Capozzo (IT)
Four-channel audio
video installation,
8 min 24 sec



Courtesy of the artist & gallery

ArtJaws, Paris — New York — Hong Kong

ArtJaws is working with renowned and emerging artists to extend their influence in the international art market through its online networks and its representative offices based in Paris, Hong Kong, and New York. With a presence in over 27 countries, ArtJaws offers the most extensive media arts catalog worldwide and dedicates a large part of its collections to guest curators: media art experts and pioneers of digital cultures; ArtJaws is also curating pop-up gallery exhibitions during the major international art fairs to introduce viewers to artists who have been under-represented in the current art market.

Infinite Skulls,
Ronan Barrot (FR) /
Robbie Barrat (US),
2019
Oil painting on Canvas &
UV Printed on Plexi
20/20 cm



Courtesy of the artist & gallery

Galerie Anita Beckers, Frankfurt am Main

Established in 1995 in Darmstadt, the gallery space moved to Frankfurt in 1998. From the beginning, the emphasis has been on promoting young artists. In particular, the gallery has worked for the promotion of video and new media art by enabling artists to show their work in the necessary settings, as well as supporting publications and productions. Gallery artists have also been invited to take part in the exhibitions of important, international museums, international festivals and biennials. After 20 years of activity, it is the aim of the gallery to contrast historical positions with emerging artists, particularly in photography and video. Today the emphasis is on the dialogue between these young artists and established artists. In the Fall of 2015, the new exhibition space was opened in Frankfurt's inner city at Braubachstraße 9.

WASTELAND NEONS,
2019, Igor Simić (RS/US)
Weltschmerz,
520 x 65 cm, unique



Courtesy of the artist & gallery

The Beep Electronic Art Collection, Reus

The objective of the Beep Electronic Art Collection is to be witness and agent of the transgression created at the intersection of art, science and technology. It is recognized not only for what it collects, but for how it does so; it has generated a new type of collectionism promoting programs of production, preservation and patronage of technological art, encouraging the debate around issues related to the introduction of new technologies in art.

Artists presented in the Ars Electronica Gallery Spaces: Robertina Šebjanič (SI), Manuel Berenguer (ES), Félicie d'Estienne d'Orves (GR), Patricio Rivera (AR), Mariano Sardón (AR), Mariano Sigman (ES), Kenneth Dow (DE), TopLap — Lina Bautista (CO/ES), Ivan Paz (MX/ES)



Courtesy: BEEP Collection



© Félicie d'Estienne d'Orves, Adagp Paris 2019.
Courtesy: BEEP Collection



Courtesy: BEEP Collection

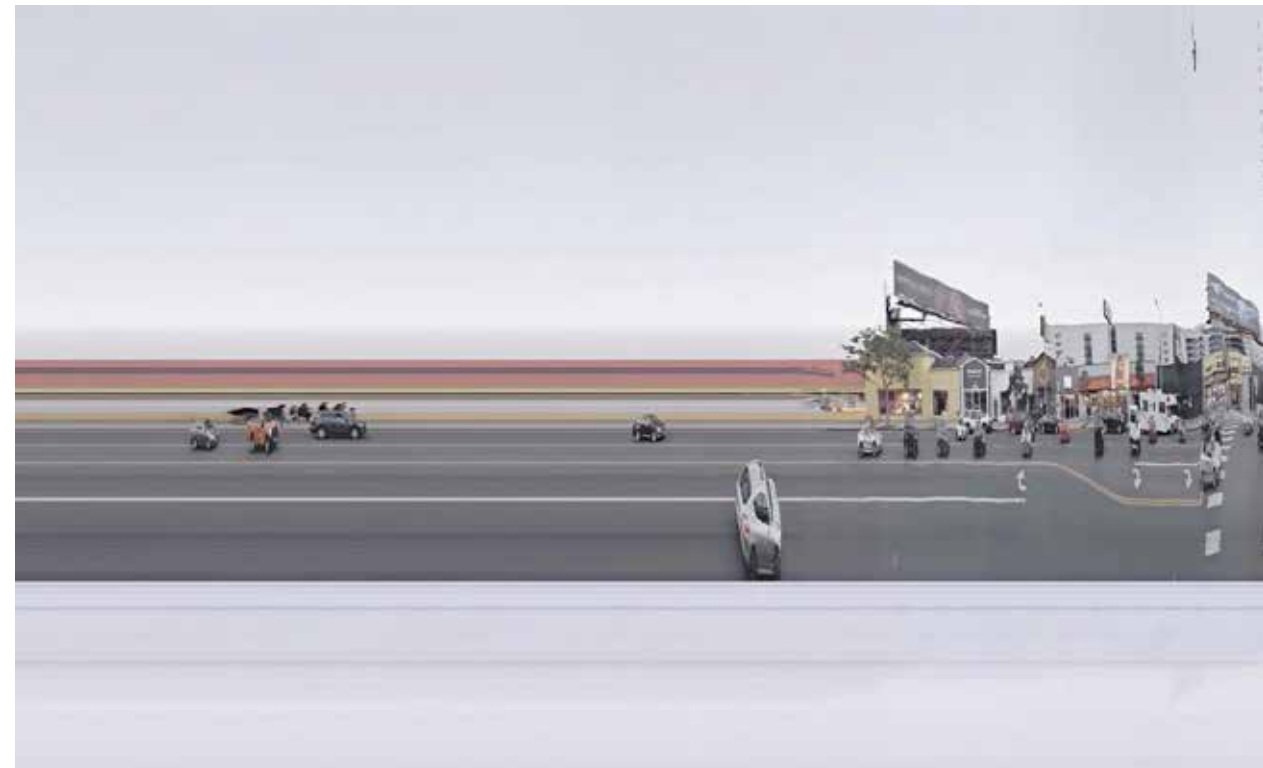
1 *Aurelia 1 +Hz / proto viva generator*, 2019, Robertina Šebjanič (SI) Interactive generative installation with living system

2 *Eclipse II*, from series *Cosmos*, 2012/2019, Félicie d'Estienne d'Orves (GR) Painted aluminium disc, light projector, 120 cm diameter

3 *The Wall of Gazes*, 2011, Mariano Sardón (AR), Mariano Sigman (ES) Software-based visualisation

Bildrecht, Vienna

Bildrecht, the Austrian Collecting Management Organization representing over 5,000 Austrian artists active in the genres of fine arts, media arts, choreography, design and architecture, fulfils a special cultural function: by collecting and distributing royalties, offering support programs and awarding prizes, it boosts the artists' means of subsistence. Bildrecht also operates four art spaces: Bildraum 01 and Bildraum 07 in Vienna, Bildraum Bodensee in Bregenz and Bildraum Studio, an artist-in-residence program at Brotfabrik Wien. In addition to monthly changing exhibitions, its residency program and the participation at various art fairs, Bildrecht is a longstanding cooperation partner of Ars Electronica. By contributing the artist statement by Markus Oberndorfer during the festival and an exhibition of Kathrin Stumreich, taking place at the same time in Bildraum 07 in Vienna, Bildrecht exhibits art at the interface between mixed media, technology and research.



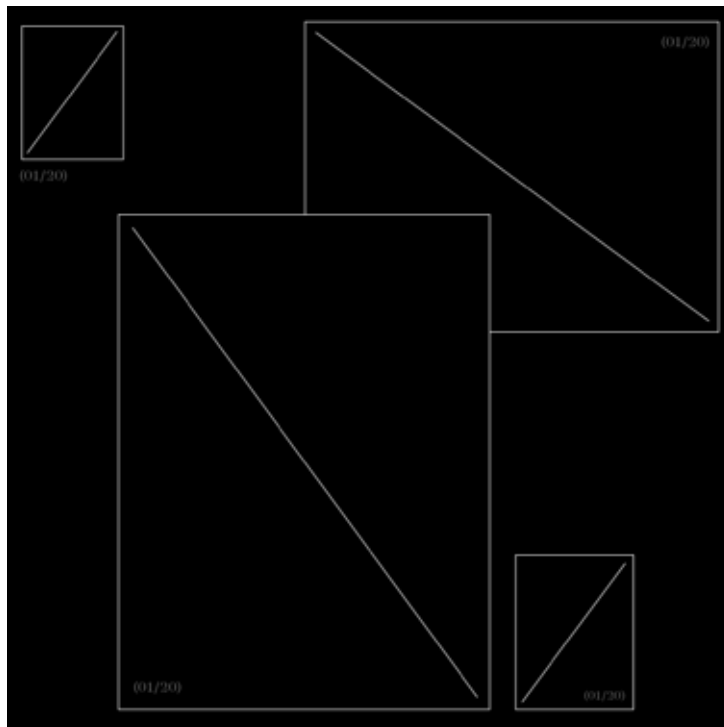
© Bildrecht, Vienna 2019

REVISITED SOURCE FOOTAGE COLLAGE (Still) 2016, Markus Oberndorfer (AT) Timeline#3, 360° Video Spacetime Panorama, Sunset Strip

Blockchain.art, San Francisco

blockchain.art is excited to present its news portal focused on breaking news and updates in the non-fungible token (NFT) art market with feature content highlighting the most intriguing creations, artists, makers, investors, and collectors in the field. Co-founded by Christina Steinbrecher-Pfandt, former director of viennacontemporary and advisor to Ars Electronica, and Micha Anthenor Benoliel, founder of Nodle.io and co-founder of Open Garden, blockchain.art aims to grow the audience interested in NFTs by demystifying the space with insightful, digestible news coverage of the market and its players. NFTs are the next evolution of the art world — a powerful form of immediate, transparent collecting, which transcends international borders and democratizes the collection of art. blockchain.art is the first news platform of its kind and intends to be its primary market information resource. By providing current trends and often elusive information on the NFT market, blockchain.art breaks down the barriers to entry, accelerating transactions of digital collectables. In turn, blockchain.art builds the community of creators and artists by providing opportunities for exposure and collaboration. All of the team members are innate collectors, of all sorts, pushing their passion further by engaging blockchain.art. Simultaneously we are working to launch our blockchain.art NFT exchange.

*Blockchain.art —
inform and inspire the
world with NFTs*
News portal focused on
the non-fungible token
(NFT) art market



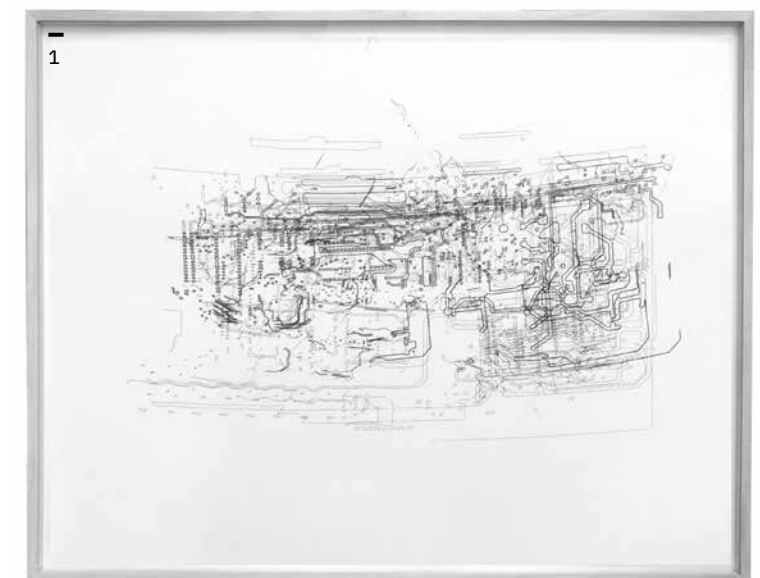
- 1 *Pretext*,
2015, Jerry Galle (BE)
Drawing, custom-made
3D frame, 73 x 65 cm
Book, 30 x 21 x 11 cm,
AI generated machine
texts, A4 paper bounded

- 2 *The top of an egg*,
2017, Jerry Galle (BE)
3D print and plexi,
30 x 50 cm

- 3 *A small small
mannerism*,
2017, Jerry Galle (BE)
3D print and plexi,
50 x 80 x 15 cm

BOZAR Centre for Fine Arts, Brussels

BOZAR is a European house for culture, it is a multi-disciplinary and cross-sectoral artistic platform engaged in the social development of the city of Brussels, in innovation, inclusion, diversity, sustainability, defending Europe as a shared cultural space. As a new initiative of BOZAR, the Centre for Fine Arts in Brussels, BOZAR LAB opened its doors on September 14th 2017. It's a brand new space for projects on the cross roads of arts, media and technologies. Here creators, researchers and the general public can meet to critically reflect on scientific and technological developments and their impact on society.

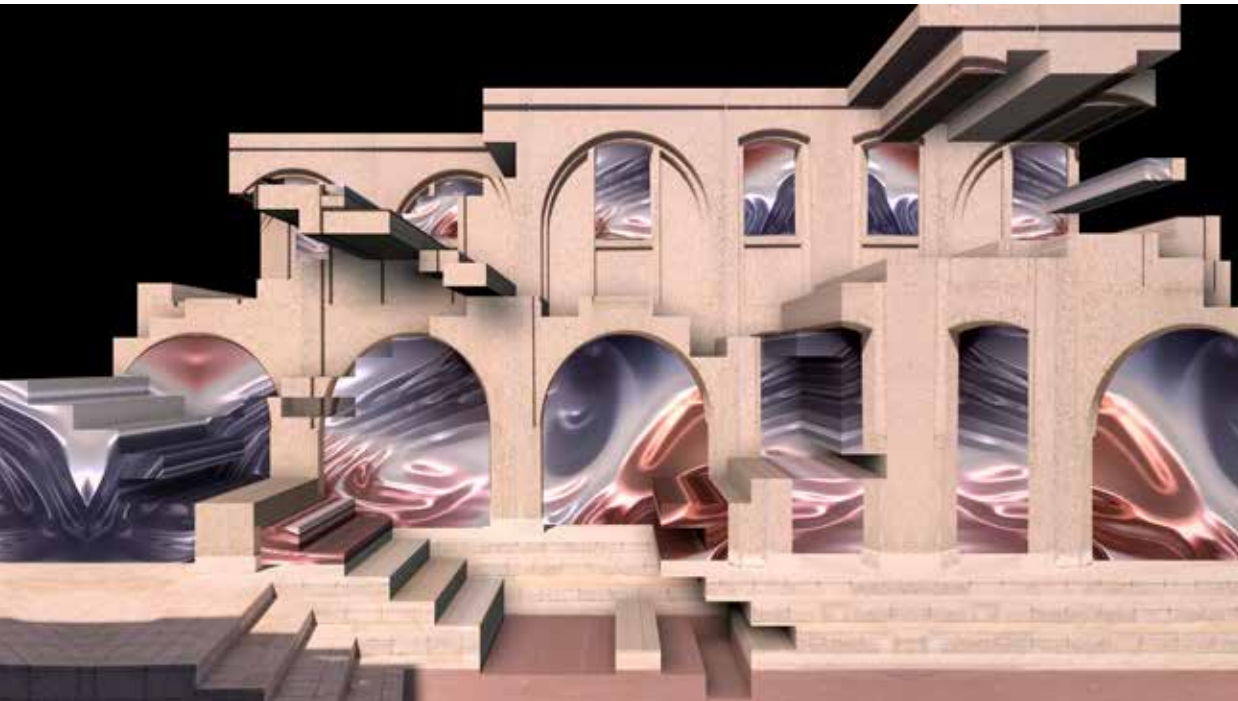


Courtesy of the artist & gallery

Galerie Charlot, Paris — Tel Aviv, Yafo

Galerie Charlot was created by Valérie Hasson-Benillouche in 2010 in order to promote innovative contemporary art practices. Valentina Peri joined the gallery in 2011 and she is currently the associate director. Particularly sensitive to emerging art forms, Galerie Charlot focuses on the relation between art, technology and science. In May 2017 Galerie Charlot opened a second space in Tel Aviv-Yafo, Israel. The gallery's yearly schedule is punctuated by conferences, round table discussions, performances and exhibitions in the Paris and Tel Aviv spaces. These exhibitions are enriched by contemporary art fairs in which the gallery takes part each year. Collaborations with art galleries, institutions, and curators foster the gallery's reputation internationally. The gallery is a reference point for a clientele ranging from young to leading art collectors who appreciate its challenging vision for today's and tomorrow's talents.

Machine for Living,
2018, Sabrina Ratté (CA)
Video Series/ Installation,
Sound by Roger Tellier
Craig



Courtesy Galerie Charlot Paris-Tel Aviv

D21 Proyectos de Arte, Santiago

D21 Art Projects was established in October 2009 as an independent center for creation, production and exhibition of visual arts and poetry in Santiago, Chile. Our work is developed through: exhibitions of recognized artists; projects of creation and production of works of art; collaborations with other cultural agents; and publications of catalogues and books of art and poetry. D21 Art Projects aims to contribute actively, independently and in a multidisciplinary context to the cultural life of Chile while developing and strengthening the international reach of Chilean art.

Supported by Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile.

Cordillera de los Andes,
instalación con archivos
Polaroid, 1987,
Gonzalo Mezza (CL)
17 polaroids on acrylic
support, 15 x 15 cm
with neon light



Light table and slides,
1972 – 1994,
Gonzalo Mezza (CL),
Thirty original slides
with historical projects
of Gonzalo Mezza



Courtesy of the artist & D21 Art Projects

Eginhartz Kanter (AT/DE)

taking away shows surprisingly quiet streets in Tokyo at night. The nocturnal peace is interrupted by an unauthorized intervention. A strange object shifts the appearance of the uncanny and seemingly apocalyptic nightly streets. It disturbs the peaceful order of the well-kept neighborhood.

Linz Kultur. Austrian Cultural Forum Tokyo. Experimental Field Tokyo. Förderungsverein Kunstuniversität Linz. Kulturland Oberösterreich.

taking away, 2018,
Eginhartz Kanter (AT/DE)
Video, 6 min 42 sec



Courtesy of the artist

ELEKTRA, Montréal

ELEKTRA is an international media and contemporary digital art organization based in Montréal, Québec, Canada. Since 1999, it has presented artists and works that combine creative technological genres, such as music, video, cinema, performance, design, audio, robotic, interactive and visual arts. The ELEKTRA Festival is its major annual event. Since 2012, ELEKTRA is also the producer of the BIAN, the International Digital Art Biennale, focusing on new media installations, exhibitions and public art.

LIMINAL, 2018,
Louis-Philippe
Rondeau (CA)
Interactive installation



Courtesy of the artist & gallery

EXILE, Vienna

EXILE is a platform for contemporary art founded in 2008 by Christian Siekmeier. EXILE understands art as a collaborative, inter-generational and overarching discourse embedded in a complex web of socio-political, gender and personal histories as much as in aesthetic theory and conceptual practice.

Spiritual reality, 2019,
Lou Cantor (DE)
Acrylic resin, sound
screen, dimensions
variable



Formal Structures,
2004 — 2019, Patrick
Fabian Panetta (DE)
Screen recordings,
variable length



*Not Here / Proudly Found
Elsewhere*, 2019,
Fette Sans (DE)
Unique filled capsules,
each 1.2 x 0.5 x 0.5 cm



Courtesy of the artist & gallery

Gluon, Brussels

Gluon is a Brussels-based platform for art, science and technology. At Gluon we believe that interactions between researchers, artists, entrepreneurs, citizens and young people are vital in the quest for solutions to our global societal challenges. Gluon stimulates exchanges between these different actors. Gluon supports collaborative projects between artists, researchers and companies. These interactions give rise to artistic and philosophical outcomes or innovative ideas, services and products in sectors such as education, healthcare, ecology, cultural diplomacy and community building. The results of these alliances are presented in a program of lectures and exhibitions. The educational STARTS (Science, Technology & Arts) program is the other major axis of Gluon's activities. It is dedicated to youngsters between 14 and 18 years old and aims to support them in the development of digital skills, critical thinking, creativity and entrepreneurship.

Artists presented in the Ars Electronica Gallery Spaces: Daman Diawara (US), Jonas Lund (SE) x Televic (BE), AnneMarie Maes (BE)

Behind The Robots Eyes,
2019, Daman Diawara
(US), film still



Disrupted Sensations,
2017,
AnneMarie Maes (BE)
Three lightboxes,
each 26 x 26 x 14 cm,
Microbial cellulose,
vegetal dyes, SEM
(Scanning Electron
Photography of Pollen
grain). Brushed metal
lightbox, plexiglas,
duratrans prints,
Led-lights, transfo



Courtesy of the artist & gallery

Jean Danton Laffert (CL), Karin Astudillo (CL), Camilo Gouet (CL)

Meditative Symbiosis is a trans-disciplinary project that explores the interdependence of a living organism and an electronic system, looking for the aesthetic result of a digital-biological process. The installation is composed of containers with plants (*Soleirolia soleirolii*) and sensors inside. The photosynthetic activity of the plants is sensed by the carbon dioxide absorption rate. This information is then sent to a computer module, which processes the data to create graphic patterns in real time. These are then projected on the surface plants, influencing photosynthesis by the light intensity of the figures. The process generates a cycle of constant and mutual dependence: while the plants grow, the digital image evolves from the data supplied by them, producing a bio-electronic aesthetic that evolves in time.

This project is supported by: Fablab U.Chile. Research laboratory. Technical and staff support.
Development team:
Sensor and electronic interfaces: Esteban Norambuena
Computer platform and programming: Mauricio Hormazabal
Second scientific support: Daniel Opazo Bunster
Automatization interfaces: Nicolás Briceño
Supported by Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile



Courtesy of the artist

Meditative Symbiosis,
2019, Jean Danton
Laffert (CL),
Karin Astudillo (CL),
Camilo Gouet (CL)
Installation, containers,
Soleirolia soleirolii,
sensors

Galería José de la Mano, Madrid

Since its foundation in 2005, Galería José de la Mano has manifested its commitment to reviving interest in the pioneers of the electronic art created with computers and photocopiers in Spain in the 1960s and 70s, notably the figure of Lugán. The gallery has also drawn attention to artists working in the context of the Centro de Cálculo (1969 – 73), whose seminars analyzed the potential for applying calculus to the process of artistic creation.

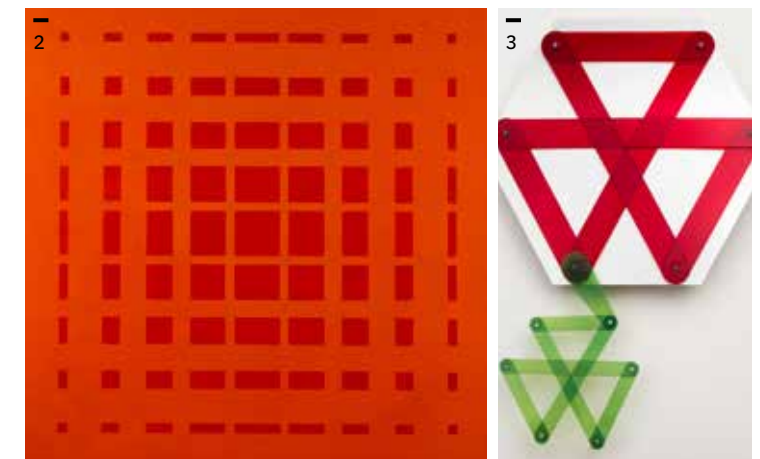
Artists presented in the Ars Electronica Gallery Spaces: José Luis Alexanco (ES), Tomás García Asensio (ES), José Luis Gómez Perales (ES), Lugán (ES), Enrique Salamanca (ES), Ana Buenaventura (ES), Elena Asins (ES)

- 1 *Five Sound Taps*,
1973 – 1974,
Lugán (ES)
Set of five sound taps,
stainless steel and
sound, electronic
circuits,
each 53 x 23 x 23 cm



- 2 *Untitled*, 1967, Tomás
García Asensio (ES)
Oil on canvas,
115 x 115 cm

- 3 *Tape Cylinders*, 1971,
Enrique Salamanca (ES)
Perspex, aluminum
and electric motor,
87 x 100 x 19 cm



Courtesy of the artists & gallery

MAM Mario Mauroner Contemporary Art, Salzburg — Vienna

The gallery was founded in 1972 by Mario & Waltraud Mauroner (at the time the gallery was still named Galerie Academia). After more than 40 years of international experience and over 500 exhibitions and participations at international art fairs an additional 1200sqm exhibition space on two levels was opened in Vienna, offering spectacular space for the presentation of large-scale sculptures — one of the main focuses of the gallery. Building a second point of interest, the gallery's program is also dedicated to a range of outstanding and international contemporary artists especially from the Mediterranean area, whose common ground is a steady progression of their respective creative work, developed independently of current trends. Aside from the ground floor and basement, the gallery in Vienna includes a room called roomnumberOne, which is exclusively dedicated to young emerging artists. In October 2014 the newest edition of Mario Mauroner Contemporary Art VIENNA opened — our project space All About Art which is focusing on interdisciplinary projects and where we realised in September 2017 "In relation" — a solo show by mischer'traxler studio.



Level II, 2019,
mischer'traxler studio (AT)
Carbon fibre rods,
copper, metal, POM,
cable, Japanese
paravent paper, electric
components, custom
made circuit boards,
140 x 230 x 220 cm

Courtesy of the artist & gallery

Media Art Globale, Jakarta — Zurich

Media Art Globale is a new media art festival in Jakarta, Indonesia organized by Connected Art Platform (CAP). The festival focuses on showcasing cutting-edge media artworks and consists of multi-disciplinary conversations through a month-long exhibition, artist talks, symposia and workshops. It aims to create a place where artists, scientists, curators, and researchers can meet, discuss, develop and create together in the form of artworks, journals and products. Media Art Globale also creates opportunities for artists and art communities in Indonesia, Southeast Asia and internationally, both established and emerging, to enter into dialog and develop their potential. CAP is an ecosystem of art platform enriching the relationship between artists through collaborative projects and exhibitions in Asia and Europe. CAP is built on a vision among art enthusiasts and culture producers that embraces the notion of collecting with sensibility.

1 *Indonesia Kaya in Augmented Reality, My Identity in Augmented Reality*, 2019, Budi Ubrux (ID)
Painting, acrylic,
60 x 900 cm



2 *The Work of Art in The Age of Instastory*, 2019, Reza Zefanya Mulia (ID)
Acrylic on paper,
readymades
(smartphones), and
three-channel video



3 *Digital Investigations #1 & #2*, 2019, Valerio Vincenzo (IT)
Book 49 x 39 x 27 cm,
prints 41.8 x 27.9 cm



Courtesy of the artists & gallery

Dmitry Morozov / ::vtol:: (RU)

Recently I have been actively developing the concept of “passive instruments.” I understand passive instruments to be different multimedia objects that do not require management so much as co-existence with them. *last breath* is an example of such an instrument. Operating principle: the exhaled air (its pressure and flow rate) activates the generative process, which depends on the exhalation parameters and is managed by the air movement in the organ. The object does not require any special playing technique, although any change in the breathing is directly dependent on playing dynamics and also on all the other parameters used to generate the sonic flow. I consider this object to constitute a deathbed mask — a ritual instrument of dying that can be played with when I no longer have any strength to use any other instrument. And the final representation of the object was formed on this basis: sterile cyber-gothic, new rituals, the organs that support the functioning of the organ.

last breath, 2019,
Dmitry Morozov /
::vtol:: (RU)
Multimedia object



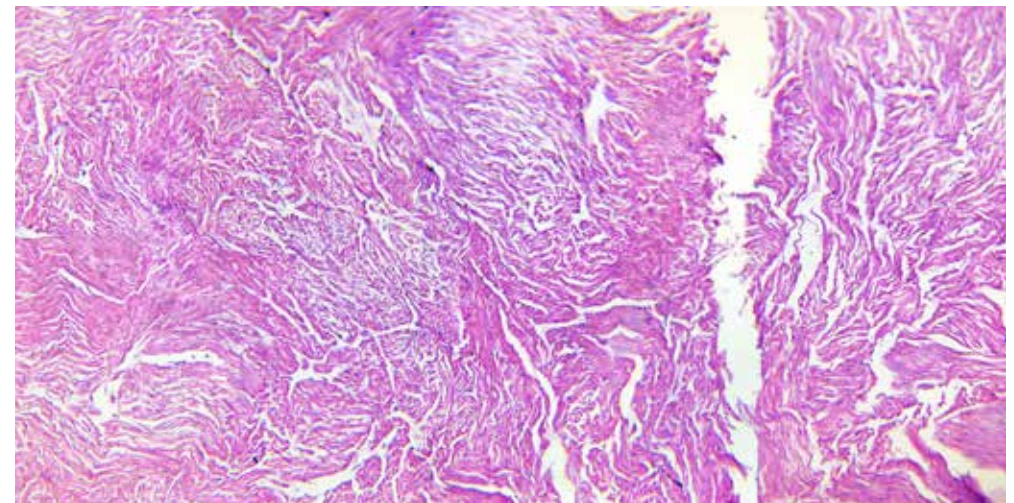
Anna Kortyukova

Aksiniya Peicheva (BG)

Trauma Mapping is a transdisciplinary project, that aims to develop a methodology for creating ‘geographical’ maps of physical injuries, illnesses or other damages the body experiences. It seeks to explore the inner processes of suffering; to look for visual traces, left by traumatic events – their projection on the body, the reaction of the organism towards it, the way the cells are being rearranged by what has happened. Survey objects are stray animals from the streets of Bulgaria that have experienced stressful situations while living on the street – from fairly harmless to more serious ones (such as shooting) –, which have a lasting impact on their lives and sometimes prove to be fatal. Sometimes the traumatic process is the result of deliberately caused harm, sometimes its aetiology is vague, but the concept of continuing suffering and the visual processes that it leaves behind is still important. The methodology of the project combines microbiology (hematology), computational geometry and geography. Every work within the project is connected to a particular case (a story) of a stray animal and the approach towards it is chosen accordingly.

Eric Osborn (USA), software engineer; Siyana Petrova (BG), microbiologist;
Alexander Penkov, PhD (BG), geographer

Trauma Mapping, 2019,
Aksiniya Peicheva (BG)
Installation,
multilayered prints and
canvases, sculptural
object, reliefs



Courtesy of the artist

Constanza Piña (CL)

The Inca khipu are textile devices for recording information, made of cotton or camelid fiber strings that store data coded as knots. This piece is an open-source textile computer based on the manufacture of astronomical khipu, the cords of which were hand-spun with alpaca wool and copper wire. It functions as an antenna for electromagnetic fields that is connected to an amplifier circuit. The encoded data in it corresponds to: a spectral classification of the stars in the Boötes constellation; a lunar calendar; a solar eclipse; two earthquakes, and the elliptic position of the sun and moon at the time of our births. This project is a sound and arts interpretation of the technology, wisdom and history of our ancestors, meant to express how the universe is governed by harmonious numerical proportions. What we are hearing now is thus the amplification of inaudible Space, the voices of specters visiting the void, a celestial score, the music of the spheres: the voice of silence.

Direction and Concept: Constanza Pina
Realization: Melissa Aguilar, Ana Cervantes, Ana Ortiz, Daniela Sofia Main Reyes, Constanza Pina
Electronics: Constanza Pina
Graphic and editorial design: Melissa Aguilar
Technical assistance: Alexandre Castonguay
Made in MedialabMX (Mexico City) and Perte de Signal (Montreal)
Supported by Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile

KHIPU, 2017,
Constanza Piña (CL)
Electrotextile
prehispanic computer



Courtesy of the artist

Quayola (IT)

Strata #4 is a video installation diptych that reimagines the iconic Rubens' altarpieces of Palais des Beaux Arts in Lille through computational methods. The Baroque paintings are algorithmically analyzed beneath their figurative appearance, allowing them to be re-discovered under a new authenticity.

a project by Quayola
Beccy McCray: producer
Matthias Kispert: sound design
James Medcraft: photography
Kieran Finch, Cai Matthews: animation assistants
Mauritius Seeger, Evan Bohem: programming
Patrick Hearn: technical support
Commissioned by Palais des Beaux Arts, Lille
Produced by Nexus, London

Strata #4, 2011,
Quayola (IT),
still from video,
dimensions/
configurations variable



Courtesy of the artist

QUO ARTIS, Barcelona

Quo Artis is an international non-profit organization founded in 2015 that seeks to generate connections between art, science and technology, acting as a bridge between professionals in these fields. With headquarters in Barcelona, Quo Artis organizes international exhibitions, conferences, Art&Science expeditions, workshops and directs the production of commissioned works. Among the collaborators of Quo Artis are UNESCO, MIT Media Lab, Sant Pau Art Nouveau Site, Institute for Research in Biomedicine Barcelona, Center of Contemporary Culture Barcelona CCCB and the European Space Agency.

Artists presented in the Ars Electronica Gallery Spaces:

Q.R*3 — Quimera Rosa (ES/AR/FR) + Roger Rabbitch (ES) + Rebeca Paz (ES), Joaquín Fargas (AR), Maja Smrekar (SI), Brandon Ballengée (US)

- 1 *Survival Kit for the Anthropocene* — Trailer, 2015, Maja Smrekar (SI) Installation



© Borut Peterlin

- 2 *Species Reclamation Via a Non-linear Genetic Timeline: An Attempted Hymenochirus curtipes Model Induced By Controlled Breeding*, 1998 — 2006, Brandon Ballengée (US) Thirty-three images (multiple formats) pasted on the wall, printed in color, bond paper (90g)



Courtesy of the artist & gallery

Rachel Smith (UK)

Cat: Collaborating with a Neural Network is a conversation between Rachel Smith (human) and cifar10_cnn.py (artificial neural network). In order to communicate successfully, they must speak the same language. The method of communication is a human/machine compromise; a hand-painted grid of pixels. The human must automate and restrict herself, the network must cope with human error and bodily forms — colors mixed with naked eyes and brushstrokes. By engaging with a closed system, Rachel forces a dialogue where there would usually be none. In exposing the “hidden layers” of the neural network, extracting digital information and replacing it with an analogue counterpart, she is able to influence the final decision made by the machine.

Cat: Collaborating with a Neural Network, 2018, Rachel Smith [UK] Seven paintings in wooden frames, water soluble marker on floor

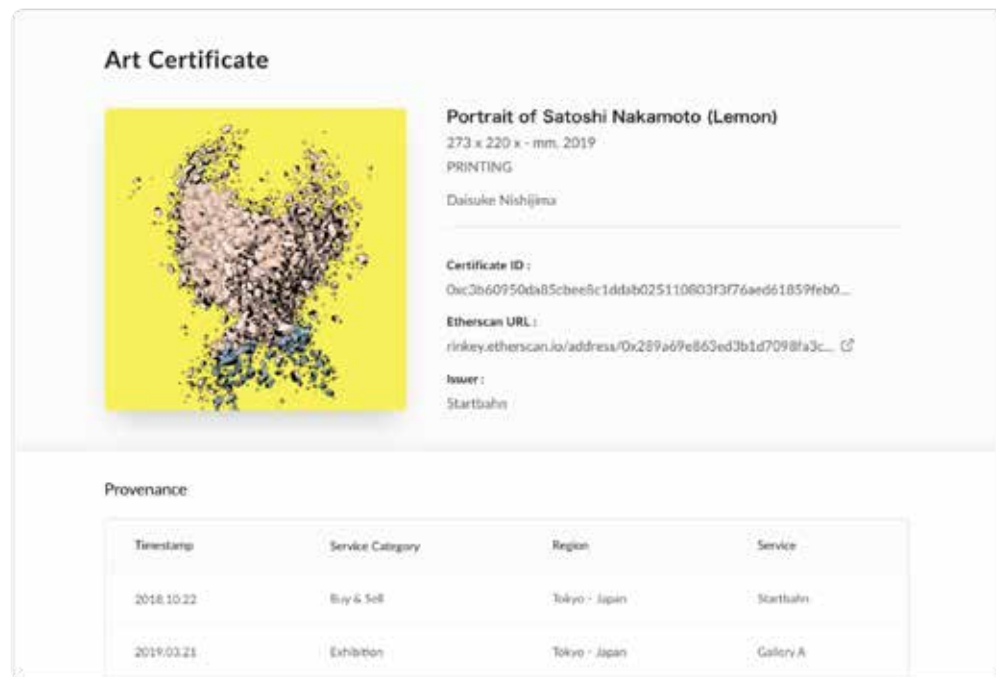


Courtesy of the artist

Startbahn, Inc., Tokyo

Startbahn is developing a blockchain infrastructure for art registry and trade. Art Blockchain Network (ABN, tentative name) enables all art-related stakeholders to share an artwork provenance and to trade safely. Startbahn aims to broaden the market potential and liquidity for art. In addition to ownership proof and transition, users can make contracts on copyright regarding a specific artwork on ABN, including artist's resale rights for the secondary art market. Moreover, including our web platform, multiple art-related companies have already joined the ecosystem of ABN. The number of partners is increasing rapidly. Startbahn plans to expand the ABN ecosystem outside of Japan by the global release in October, 2019.

Portrait of Satoshi Nakamoto (Lemon),
2019, Daisuke Nishijima
Print, 27.3 x 22 cm



Courtesy of the artist & gallery

Takuro Someya Contemporary Art, Tokyo

Takuro Someya Contemporary Art (TSCA) is a art gallery in Tokyo. TSCA thoughtfully shows researches and works by a number of Japanese and international contemporary artists across various mediums who are groundbreakers in their respective genres. The gallery represents its artists at international art fairs. Art fairs that Takuro Someya Contemporary Art participated in include Art Basel Miami Beach, Art Stage Singapore, and Art Fair Tokyo. The gallery was founded in 2006, now situated within a major contemporary art gallery complex (TERRADA) in Shinagawa of Tokyo.

Ittrans_ctx, 2019,
Ryoichi Kurokawa (JP)
Video installation



Courtesy of the artist & gallery

TRANSFER, Los Angeles

TRANSFER is an experimental gallery that focuses on simulation in contemporary art. The gallery represents an emerging movement of women refiguring technology, and specializes in immersive exhibitions of new formats like animated GIFs, algorithmic art, software-based artworks, VR/AR, and internet art. In 2016 TRANSFER launched a virtual exhibition format called the *TRANSFER Download*, which has traveled to public art institutions in San Francisco, New York City, Los Angeles, Santa Fe, Basel, and Shanghai. The gallery was founded in NYC in 2013, and opened in Los Angeles in 2019. TRANSFER is independently owned and directed by Kelani Nichole.

Liminal Beings, 2019,
Eva Papamargariti (GR)
Three-channel HD Video
with Audio, 8 min 22 sec



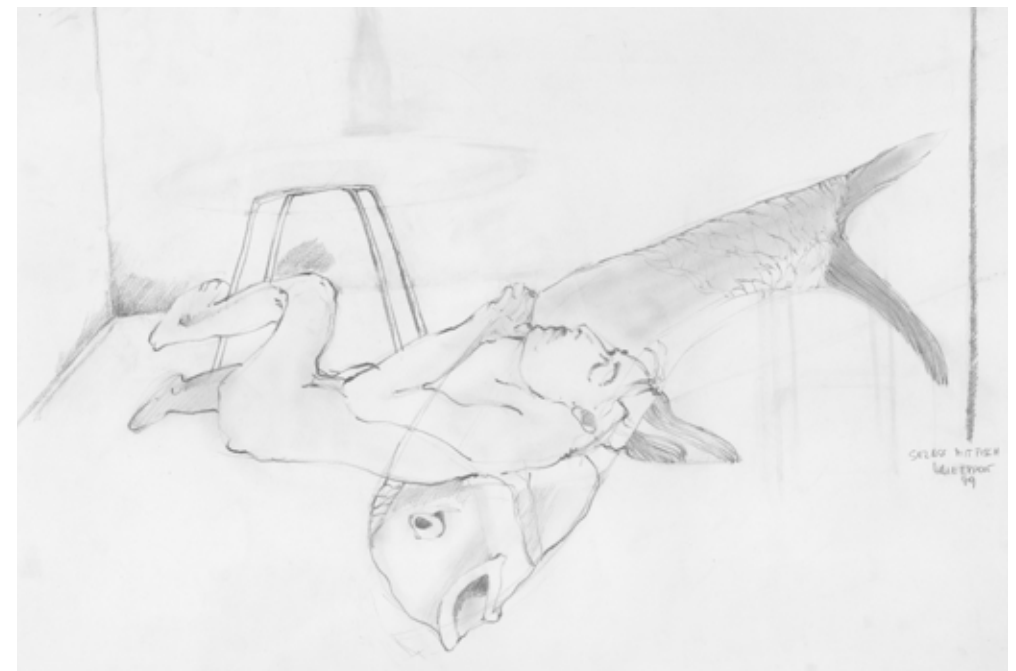
Courtesy of the artist and TRANSFER

VALIE EXPORT (AT)

“A drama in the continuum of perturbation in the mixed-gender relationship. Based on shoulder and hand symbolism as historical body language, the history of women in the world of men is broken wide open.” (V.E.)

Delta. A piece, 1976-77: The bond between the shoulders is replaced by a binding attached to the hand. I write the following with a severely restricted hand: The power of the powerless is silence. At the tip of the triangular plane, which is repeatedly struck by a fist in a cast — as a form of expression, to make an utterance, to find one’s own sound. (...) The triangle becomes a hatchet. With the hatchet in hand, the field of action is destroyed, as the power of women lies not in the tiresome representation of how easy they are to please, on the way from Virgin Mary to lawfully wedded wife, we have found detours from married life, diversions that create a final gulf/cut between the trade-offs between body and mind.

DELTA. A Piece, 1976/1977
Persona performance
Video 1977, 18 min.
documentation of eponymous persona performance at International Cologne Art Market, 1977 Performance concept/performer: VALIE EXPORT
Production: Intermedia Art Team Studiogalerie/ Berlin (Mike Steiner)
Reediting VALIE EXPORT. © VALIE EXPORT



SELBST MIT FISCH, 1979, self-portrait, drawing,
body posture of the artist from *Restricted Code*.
A Piece, 1979, City Gallery at Lenbachhaus,
Munich 1979; prop as well; fish from the film
Invisible Adversaries, motion picture, Vienna 1976

© VALIE EXPORT, Bildrecht Wien, 2019;
Courtesy VALIE EXPORT

V E N T Gallery, Vienna

Vienna based V E N T Gallery promotes international and local rising artists in contemporary visual arts, curated in solo and group exhibitions as well as performative formats. The program of V E N T Gallery is focused on research into the artificial meaning of media, through the implementation of technologies from the late 20th and the 21st century into the artistic process and the analysis of their social potential. V E N T Gallery focuses on the artistic and curatorial exploration of futurity. Futurity describes future incidents that are already inscribed into the present as a diffuse phenomenon of so-called “hyper-objects.”



1 *modul_sync*,
2017, Ivo Rick (DE)
CNC-milled wood,
powder-coated steel,
varnish, PVC edge-
savers



2 *former// coated ('sthesi)*,
2018, Ivo Rick (DE)
Waterjet-cut and
powder-coated steel,
3D-printed plastic,
spray paint, waterjet-cut
foamed plastic, fabric

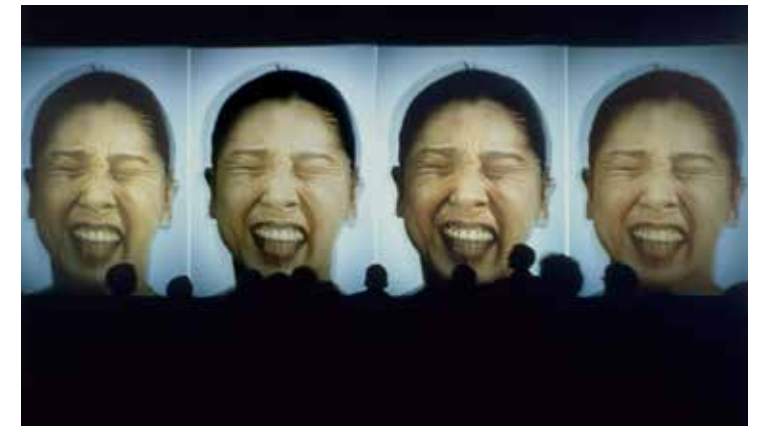
Courtesy of the artist & gallery

Wiyu Wahono Collection, Jakarta

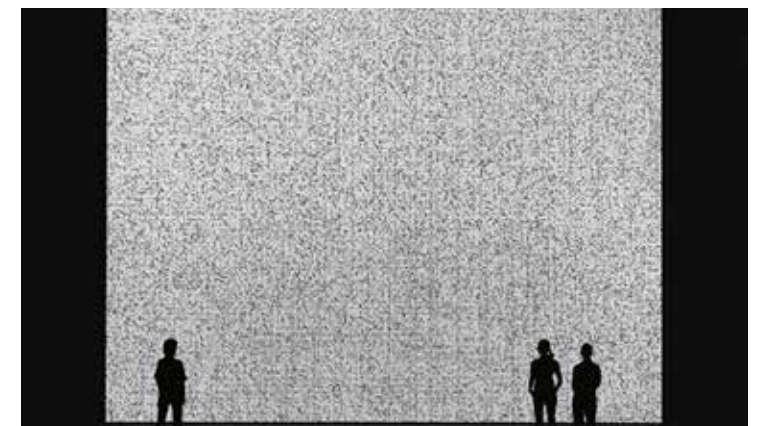
Wiyu Wahono collects contemporary artworks based on his understanding that a good collection should be a visual reflection of the Zeitgeist. The biggest challenge of any art collector is to find out how people in the future will describe the era in which we currently live. He employs this retrospective view when collecting artworks within the context of digitalization, globalization, environment and urbanization. As contemporary art knows no boundaries in its use of medium nor of any separation between art and non-art, Dr. Wahono collects a wide range of art including: Bio, Sound, Performance, Video, Intermedia, and Light Art, Computer Generated Images, Scanography, Installations, Video Mapping, and Contemporary Photography.

Artists: Eduardo Kac (BR/US); Granular Synthesis — Kurt Hentschlaeger (DE), Ulf Langheinrich (AT); Ryoji Ikeda (JP); C-Lab — Howard Boland (UK), Laura Cinti (UK); Tromarama — Febie Babyrose (ID), Herbert Hans (ID), Ruddy Hatumena (ID)

Modell 5, Granular
Synthesis — 1994
Kurt Hentschlaeger (DE),
Ulf Langheinrich (AT)
Video with 5.1 audio
tracks installation,
30 min



data.tron,
2007, Ryoji Ikeda (JP)
Single projection audio-
visual installation —
DLP projector, computer,
speakers



Courtesy of the artist & Wiyu Wahono Collection

Galerie Liusa Wang, Paris

Liusa Wang opened her gallery in January 2014 with the primary aim of promoting young contemporary Chinese artists. Today, she wants to create a dialogue between emerging Chinese artists and young artists around the world. Meetings with the specialized presses and the growing support of collectors also largely established the recognition of these artists. In addition, working with public institutions contributes to the same objectives. The gallery is sensitive to the narrative poetry of the concepts and open to diverse mediums. The exhibition space is located on Boulevard Saint-Germain in Paris, in the heart of the Latin Quarter, offering various spatial possibilities.

Series Pixel Errors of Very Large Telescopes IV – IX, 2018, Quadrature –
Juliane Götz (DE),
Sebastian Alexander Neitsch (DE)
Laser engraved black anodized aluminium



Courtesy of the artist & gallery

Alexander Wöran (AT)

Material Poetry: #2 ArchIVE: In his essay “On Language as Such and on the Language of Man,” Walter Benjamin writes: “Die Antwort auf die Frage: Was teilt die Sprache mit? lautet also: Jede Sprache teilt sich selbst mit.” The English translation would roughly be “What does language communicate? All language communicates itself.” The original German sentence carries an ambiguity that cannot be translated adequately; it draws upon the word “mitteilen” (Engl. communicate), which also encloses the word “to separate,” so the sentence could also be understood as: “All language separates itself.” The ambiguity expresses the “gap” of language – it communicates and it separates, it is ephemeral and preserving. #2 ArchIVE is part of a series that revolves around the materiality of language and its “gap”; and we are the ones shaping it, for better or worse. Beneath the sculpture made of beeswax is a heating element linked to a motion sensor, which at a certain threshold of passers-by starts heating up and re-shaping it. Like language, it constantly fluctuates between a fluid and solidified state.

Concept, sculpture: Alexander Wöran (AT)
Programming and electronics: Simon Kropf (AT)
Special thanks to Leo Küllinger and Anna Götzendorfer for their support

Material Poetry:
#2 ArchIVE, 2019,
Alexander Wöran (AT)
Installation, beeswax,
arduino, heating plates



© Anna Götzendorfer

Exhibited at St. Mary's
Cathedral / Mariendom

YAIR – Your Art is Reality, Berlin

YAIR seeks to preserve digital cultural heritage, standardize ownership and provide free public access to digital artworks. From video and photography to VR & AR, YAIR is working with all digital media. YAIR is building a secure, standardized, convenient and tokenized ecosystem for digital arts on a blockchain infrastructure. To do this YAIR is establishing a foundation with a community of experts in the field of contemporary art. Through the foundation, artists, collectors and institutions join forces to build a platform that will pave the way for a new generation of digital artists to achieve greatness. The YAIR foundation will actively promote new media arts via exhibitions and PR to support international artists to share their digital artwork and to engage with the latest tech, enabling them to truly unleash the power of the digital arts. YAIR is creating new ownership models for collectors by using blockchain to sell participation rights (via tokens) for an emerging economy of artwork IP licensing. A new form of art collecting in the digital era is about to be unleashed.

Artists: Wu Juehui (CN), Robert Montgomery (UK), Maria Marshall (UK),
Yan Lei (CN), Julius von Bismarck (DE)

bitTOWER,
2019, Wu Juehui (CN)
Hybrid interactive
installation, scaffolding,
digital 3D projections,
sound

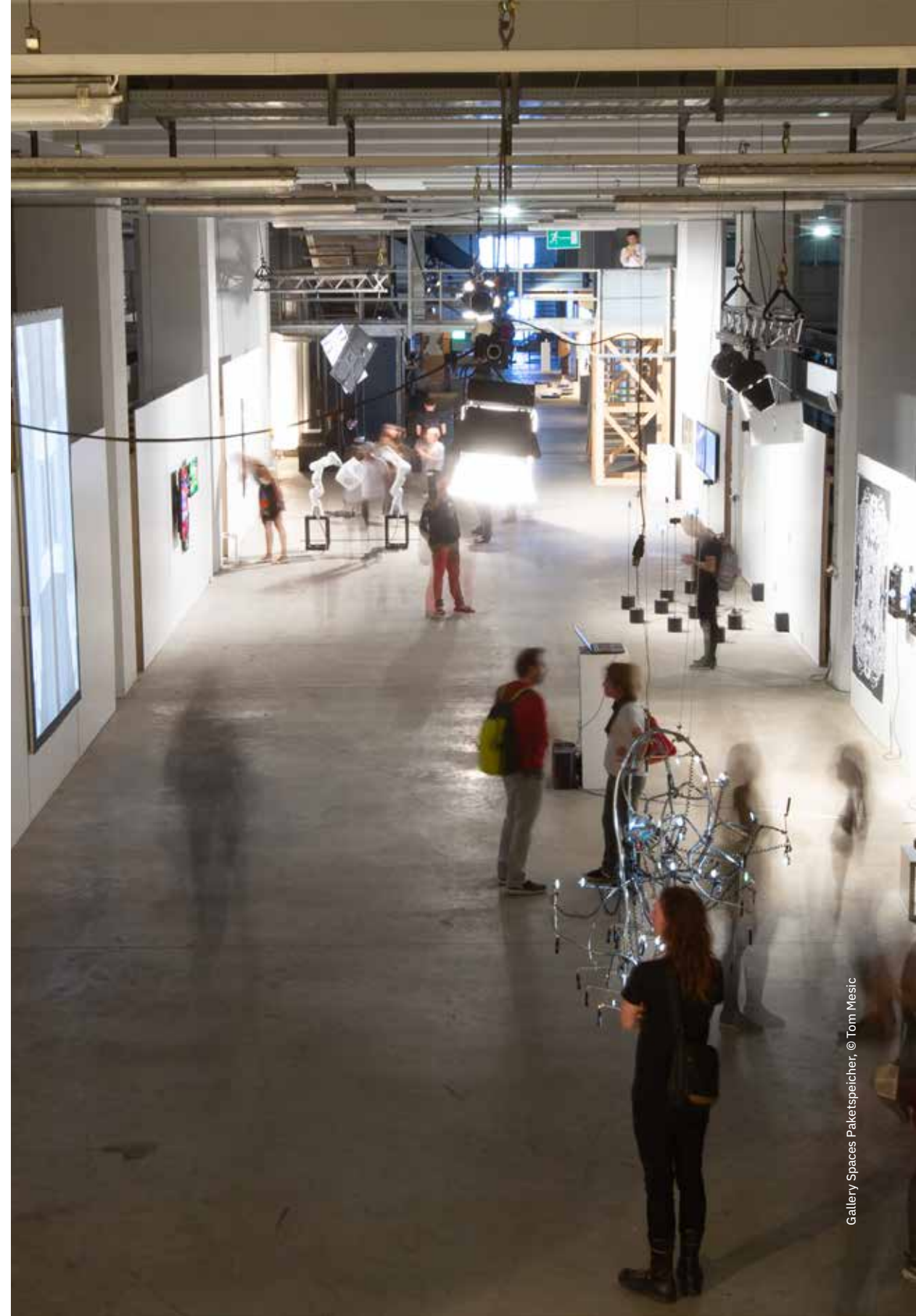


Today Art Museum

*Estuary Poem for
Wyndham Lewis*, 2017,
Robert Montgomery (UK)
Single-channel video
work, 4 min 43 sec



Courtesy Robert Montgomery Studio



Gallery Spaces Paketspeicher, © Tom Mesic



Tycho; *Test One*, Paul Friedlander (UK), © vog.photo

Ars Electronica Gallery Spaces

Ars Electronica 2019
Festival for Art, Technology, and Society

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Ars Electronica, Linz

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