www.aec.at/hybrid

ABSORB ADOPT AMALGAMATE ASSEMBLE
ASSIMILATE ATTACH BIND BLEND BREED
BUDDY CLUMP CLUSTER COALESCE
COMBINE COMPETE CONNECT CONVERGE
CROSS CROSSBREED CROSS-FERTILIZE DIGI-
TIZE EMBED EMBRACE EQUAL FUSE GRAFT

HYBRID
living in paradox

GRIND GROUP HUDDLE HYBRIDIZE IMPLANT
IMPLEMENT INCLUDE INCORPORATE INCUL-
CATE INFUSE INSERT INSTILL INTEGRATE
INTERLACE INTERMINGLE INTERSPERSE
INTERTWINE INTRODUCE JUMBLE KNOT
LACE LINK MARRY MATCH MATE MELD MEND
MINCE MIX MORPH MOULD MOULT PAIR
RECOMBINE REINFUSE RESHUFFLE SAMPLE
SHAMBLE SHIFT SHUFFLE TRANSCRIBE
TRANSDUCE TRANSLATE TRANSLITERATE
TRANSPORT TRANSPOSE UNIFY UNITE WED

ARS ELECTRONICA 2005
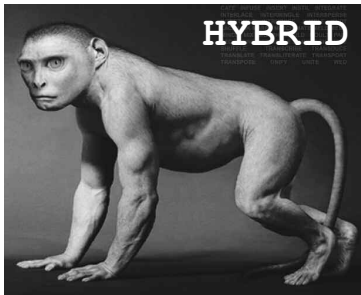## Festival für Kunst, Technologie und Gesellschaft
LINZ, Do 1. – Di 6. September

ARS ELECTRONICA

BRUCK
KNER
HAUS

Centrum für Gegenwartskunst
Oberösterreich

ORF

HYBRID

Press Release - Overview
Linz, April 13, 2005
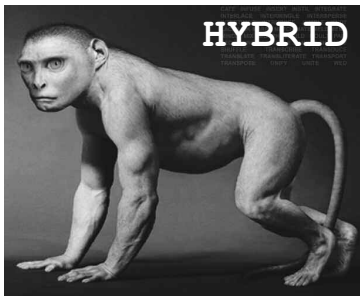
ARS ELECTRONICA 2005
`HYBRID – living in paradox`

Press Kit

Content:

Contact: Wolfgang A. Bednarzek, Ars Electronica Center, Press Relations Department
              Tel   +43.732.7272-38
              Mobile +43.664.8126156
              Fax   +43.732.7272-638
              wolfgang.bednarzek@aec.at

Information on the Ars Electronica Festival: http://www.aec.at/hybrid
and the Ars Electronica Press Lounge: http://www.aec.at/press

1. Press Release
Linz, April 13, 2005

Hybrid: Living in Paradox

Digitization and globalization are bringing about worldwide processes of restructuring and inter-mingling of cultures, identities, disciplines and previously discrete fields, specialties and domains. The rapid ongoing abrogation of boundaries and fusions in art, technology and society will occupy the focal point of the 2005 Ars Electronica Festival.

2005 Ars Electronica Festival: The Theme

Nike products in Lagos, manga comix in Grieskirchen, Muslim headscarf-rappers in Berlin, ethnic look as accessorized lifestyle, media moguls as prime ministers—these are just a few examples of how borders are disintegrating and new identities are emerging in a globalized, technologized world.

Science, research, media, politics, art, cultural identity and the definition of physicality—boundaries are vanishing clear across all spheres and aspects of society. Traditionally separate domains are blending together to engender new products, alliances and forms of expression. The consequences of this trend that is increasingly encompassing and pervading all facets of human creativity are "mixed," hybrid solutions like nanotechnology, bionic prostheses, culture jams, hybrid motors, pod-casting and blogging—to name just a few. Via modern media and international networking, individuals have long since come to define themselves in terms of a cultural mix composed of highly diverse influences. This development is the source of insecurity among many different segments of the human community and triggers defensive reactions ranging as far as racism and fundamental-ism.

"*Hybrid* – no other term provides such a consummately appropriate and comprehensive description of the highly paradoxical current state of our world, one that is characterized by interrelationships that, among other things, are extraordinarily contradictory," is how Ars Electronica Artistic Director Gerfried Stocker sums this up. "Cultures are being superimposed upon one another and fused together, barriers are being broken down—national ones as well as those of a material, technologi-cal, psychological and ethical nature."

An internationally unique series of presentations and events including symposia, addresses by artists, exhibitions and installations, concerts, performances, workshops, seminars and interventions in public spaces will be dedicated to elaborating on this theme.

Hybrid Theory / Symposium

The essential driving forces behind the incredibly rapid and widespread development of hybrid phenomena recently have been new technologies. A select group of top-name international theoreticians, philosophers and scientists will undertake an analysis of the causes and consequences of and the deep-seated interconnections among these manifestations. *Derrick de Kerckhove*, head of the Marshall McLuhan Program in Culture & Technology at the University of Toronto and one of the world's leading media experts, is curating the *"Hybrid" theme symposium* at the Brucknerhaus in Linz. Defining the fundamental issues he plans to address, De Kerckhove stated: "Hybrid, the symposium, wants to explore the receding or vanishing boundaries of identity, the strategies and patterns of how things mix, match and marry in design, architecture or recombinant engineering. [...] A good question is: does the rising consciousness of the hybrid condition spell a permanent feature of a globalized culture, or merely a transition phase between the era of hardware and the era of software?" During four sessions scheduled for September 2-3, internationally renowned experts will convene in Linz to confront the basic principles and effects of the increasing amalgamation of all aspects of human existence and the waning of the limits that had formerly separated distinct realms.

Hybrid Art / Performances and Exhibitions

The artistic efforts being undertaken at the Srishti School of Art and Technology in Bangalore, India comprise a mixture of old artforms with modern media and, in doing so, become hybrid forms of expression between yesterday and today. The City of Bangalore itself is an example of a radically hybrid combination of different tendencies in a single region, one in which 700 slums are no less characteristic of the cityscape than a flourishing IT industry that has earned it the nickname "Silicon Valley of the East."

On Linz's Main Square, the Srishti School will be organizing a very special kind of music, video and light performance. Artists in Linz and in Malwa in the Indian State of Madhya Pradesh will be linked up live to present a fascinating mixture of traditional artistic recital and international performance featuring a video and light show.

The Srishti School will also assume responsibility for this year's Campus Exhibition at Linz's University of Art and Industrial Design. The centerpiece of this installation will be the concept of freedom at the nexus of commercial interests and individual creativity. In the view of Geetha Naranyan, director of the Shrishti School and curator of the exhibition, the success or the ongoing development of a society ought to be measured to a lesser extent in accordance with the standards of economic progress. Much greater importance should be attributed to the ongoing development of personal freedom in the sense of the personal capacity for expression and improvement in the quality of life for all societies on a global level.

Theo Jansen is already "breeding" the seventh generation of his multi-legged walking critters designed to roam the Dutch coastline. His multifarious constructions—or perhaps "life forms" would be a more appropriate characterization—range from tiny creatures to immense yet surprisingly nimble behemoths that blend high-tech engineering and biological principles. They all have one thing in common: They move about on multiple sets of legs, and all of their movements are fed by gusts of wind, whereby Theo Jansen's creations can also be said to represent a vision for futuristic, alternative forms of locomotion. In any case, one of his newest creatures already comes equipped with a saddle.

The Dutch artist has been constructing his hybrid forms at the interface of nature and technology for about 14 years. Jansen has constantly enhanced and upgraded his creatures in a process that he refers to as "evolution."

Prix Ars Electronica

As the world's most important competition in the cyberarts, the Prix Ars Electronica has been a trend barometer in the expanding world of media art since 1987. The centerpiece of the 2005 Ars Electronica Festival lineup is the *Prix Ars Electronica awards ceremony* staged jointly by the ORF - Austrian Broadcasting Company's Upper Austria Regional Studio and the Ars Electronica Center in conjunction with the Ars Electronica Gala in the *Brucknerhaus*. The *CyberArts 2005* exhibition at the *O.K Center for Contemporary Art* will showcase the projects singled out for recognition by the 2005 Prix Ars Electronica. The winners - outstanding proponents of media art from all over the world - will present and discuss their work within the framework of the Prix Forums. The conference being sponsored by the *Ludwig Boltzmann Institute for Digital Culture and Media Science* will launch a new aspect of the Festival program.

Hybrid – Living in Paradox:
Thursday, September 1 to Tuesday, September 6, 2005

The Ars Electronica Festival's new format has proved its merit. Running from Thursday to Tuesday makes possible a more intensive use of the entire weekend, which is now positioned right in the middle of the lineup of events. "Hybrid – Living in Paradox" will manifest itself in a broad spectrum of forms and a wide variety of venues – via symposia, discussions with artists and workshops, exhibitions, installations and interventions in public spaces, as well as performances and concerts.

The logo of this year's Festival is based on a graphic by internationally renowned artist Daniel Lee, who utilizes software to create hybrid forms that blend human and animal expressions. Daniel Lee's visual art has been on public display in a number of settings recently, in particular the exhibition entitled "Andererseits: Die Phantastik" (The Other Side: The Fantastic) in the Landesgalerie and the Schlossmuseum Linz.

For updates, log on to www.aec.at/hybrid

During the months leading up to the festival, our website www.aec.at/hybrid will provide you with regular updates about the festival theme, program details and news. During the festival, www.aec.at/hybrid will become Ars Electronica's online showcase, delivering live streams from the symposia and online reportage about what's been going on at the festival.

Press information in the form of press releases, photo material in print-ready format and background information is available at Ars Electronica's press portal at www.aec.at/press. Beginning on June 14, 2005 at this address, we'll be starting online festival accreditation for representatives of media outlets.

2. Press Release - Glossary
Linz, April 13, 2005

Hybrid

The term hybrid has the following meanings:

Hybrid [...] in biology [...] has two meanings. The first meaning is either the offspring of two different species, or of two different genera. The second meaning of "hybrid" is crosses between populations or cultivars ("cultivated varieties") of a single species.

Hybrid -- made up of parts drawn from multiple but similar sources to create something new. Haraway's cyborg is a metaphoric human/machine hybrid.

Hybrid -- a term in biology.

Hybrid can refer to systems containing both continuous and discrete sample times, e.g. in control theory.

Hybrid in engineering and telecommunications is a functional unit in which two or more different technologies are combined to satisfy a given requirement.

Note: Examples of hybrids include (a) an electronic circuit having both vacuum tubes and transistors, (b) a mixture of thin-film and discrete integrated circuits, and (c) a computer, or electronic device that has both analog and digital capability.

Hybrid words have mixed etymologies.

A ***hybrid*** may also refer to a hybrid vehicle.

Hybrid is also the name of a British electronic music group formed in the late 1990s.

Hybrid atomic orbitals in chemistry. [...]

Hybrid car

Today's hybrid cars or hybrid electric vehicles are automobiles powered by internal combustion engines, but also equipped with batteries recharged during driving and an electric motor to assist with power demand. There are different levels of hybrids, ranging from minor systems to "full hybrid" systems. Hybrids do not necessarily have to be plugged in, yet still deliver superior mileage and are environmentally-friendly alternatives to traditional internal combustion vehicles. [...]

Nanotechnology

[...] A definitive feature of nanotechnology is that it constitutes an interdisciplinary ensemble of several fields of the natural sciences that are, in and of themselves, actually highly specialized. Thus, physics plays an important role—alone in the construction of the microscope used to investigate such phenomena but above all in the laws of quantum mechanics. Achieving a desired material structure and certain configurations of atoms brings the field of chemistry into play. In medicine, the

specifically targeted deployment of nanoparticles promises to help in the treatment of certain diseases. Here, science has reached a point at which the boundaries separating discrete disciplines become blurred, and it is for precisely this reason that nanotechnology is also referred to as a convergent technology.

Weblog

A weblog, web log or simply a blog, is a web application which contains periodic time-stamped posts on a common webpage. These posts are often but not necessarily in reverse chronological order. Such a website would typically be accessible to any Internet user. "Weblog" is a portmanteau of "web" and "log". The term "blog" came into common use as a way of avoiding confusion with the term server log.

Blogs run from individual diaries to arms of political campaigns, media programs and corporations, and from one occasional author to having large communities of writers. Many weblogs enable visitors to leave public comments, which can lead to a community of readers centered around the blog; others are non-interactive. The totality of weblogs or blog-related websites is usually called the blogosphere. When a large amount of activity, information and opinion erupts around a particular subject or controversy in the blogosphere, it is commonly called a blogstorm or blog swarm.

The format of weblogs varies, from simple bullet lists of hyperlinks, to article summaries with user-provided comments and ratings. Individual weblog entries are almost always date and time-stamped, with the newest post at the top of the page. Because links are so important to weblogs, most blogs have a way of archiving older entries and generating a static address for individual entries; this static link is referred to as a permalink. The latest headlines, with hyperlinks and summaries, are offered in weblogs in the RSS or Atom XML format, to be read with a feed reader. A weblog is edited, organized and published often through a content management system or CMS.

All definitions taken from Wikipedia, the free encyclopedia: *http://en.wikipedia.org/*

Contact: Wolfgang A. Bednarzek, Ars Electronica Center, Press Relations Department
                Tel   +43.732.7272-38
                Mobile   +43.664.8126156
                Fax   +43.732.7272-638
                wolfgang.bednarzek@aec.at

Information on the Ars Electronica Festival: http://www.aec.at/hybrid
and the Ars Electronica Press Lounge: http://www.aec.at/press
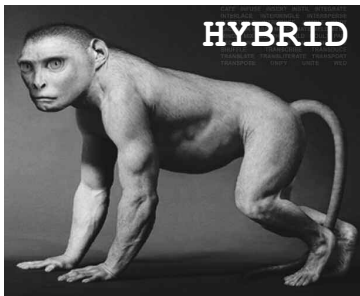
3. Press Release - Hybrid Theory / Symposium
Linz, April 13, 2005

Hybrid Theory / Symposium

Insights, analyses, scientific and scholarly exchange—the theme symposium curated by Derrick de Kerckhove will shed light upon the background factors of and causes contributing to the disintegration of boundaries and fusions in art, technology and society.

"Hybrid – Living in Paradox" — With this theme, the 2005 Ars Electronica Festival focuses on the implosive tendencies that have been triggered by digital technologies and are in the process of transforming our world. Cultures are being superimposed upon one another and fused together; borders and barriers are being broken down—national ones as well as those of a material, technological, and psychological nature.

Hybrid creations and creatures, identities and cultures emerge from out of the recombinations of our fundamental codes—digital, genetic and atomic ones. Ultimately, digital media art itself is a hybrid resulting from a melding at the interface of art and technology. It cumulates the entire spectrum of forms of expression and demands an extraordinary crossover of expert knowledge and skills.

The "Hybrid" Symposium will be curated by *Derrick de Kerckhove*.

Head of the Marshall McLuhan Program in Culture & Technology at the University of Toronto since 1983, member of the Club of Rome, and author of numerous books including "*The Skin of Culture,*" "*Brainframes: Technology, Mind and Business*" and "*The Architecture of Intelligence,*" Derrick de Kerkhove is a frequent intercontinental traveler in his capacity as advisor to governments, major corporations and cultural initiatives, and is himself a living example of the hybrid nature of media culture.

Statement by Derrick de Kerckhove on the "Hybrid" Symposium:

Hybrid – Living in Paradox

"Hybrid, the symposium, wants to explore the receding or vanishing boundaries of identity, the strategies and patterns of how things mix, match and marry in design, architecture or recombinant engineering. The symposium will also address tough questions such as why do certain social and biological entities refuse hybridization, why ethnic cleansing? why fundamentalism? why, in fine, racism?

Hybridity, then, has become a visible sign of fashion in cars, power plants, clothes and music. A good question is: does the rising consciousness of the hybrid condition spell a permanent feature of a globalized culture, or merely a transition phase between the era of hardware and the era of software ?"

Derrick de Kerckhove

Structuring of the Symposium

In order to elaborate on the multifarious facets of hybridity, the symposium has been divided into four thematic spheres.

1. The Driving Forces behind and Patterns of Hybridization

Hybrid creations and creatures are engendered by recombinations. The smaller and more flexible the entity, the larger the number of possible new permutations; therefore, the most important forces driving hybridity are genes, atoms and bits. Even the alphabet, the set of building blocks that functions as translator and "hybridizer" of the panoply of human languages, is one of the driving forces behind hybridization. Like migration and cross-fertilization, hybridization is the upshot of metaphors as well—after all, they too bring out the shared characteristics of entities that are otherwise unrelated to each other.

2. Hybrid Forms in the Economy and Politics

Since jobs in the so-called Information Society have mutated into temporary roles, many people are being forced to change their occupation, their vocation and their workplace numerous times over the course of their career path. Nowadays, you've got to always have several irons in the fire to insure your survival. From the tiniest economic niches to the most colossal mega-mergers, traditional sectors—all the way down to their most fundamental structures—are being reshaped by new waves, stresses and configurations. Most such changes are lateral, as we witness the recurring drama of vertical disintegration. The many firms that are "going digital" confront hybrid markets in which hardware and software are being combined into new and often lucrative concatenations.

3. Hybrid Cultures and Identities

Now that Europeans have suddenly become global, continental and local at the same time, they have succeeded in accumulating identities. Nevertheless, it was an American who uttered the immortal words: "Ich bin ein Berliner." And on September 11, 2001, people all over the world could be heard to say: "We are all Americans." We are, indeed, all global, though some of us more so than others—for instance, the 1.5 billion people who own a cell phone. They can slip the whole wide world into their pocket. Anybody who wants to see cultural hybridization ought to attend a showing of a Bollywood film.

4. Hybrid Creatures and Ecologies

Both a robot and a cyborg are hybrids. Human beings endow the former with its mentality and, in what is still quite a difficult linkage of metal and flesh—the latter with its corporeality. But all technologies obviously begin as an externalized extension and then are unconsciously absorbed and internalized by the psyche of the user. Highly brachiated techno-cultural ecologies (such as those of the oil industry) emerge from these renewed cycles of external innovation and internal assimilation.

To a Permanent State of Hybridization

The first hybrid creature was the human being. And mankind lives amidst a paradox. As a mixture of mind and material, as a mediator between mind and material and vice-versa, mankind lives, consciously or unconsciously, in a permanent state of hybridization.

So then, what's the point of even discussing a condition that is so absolutely omnipresent? We do so

because of the emergence of new forces that are propelling hybridization, forces that are bringing the hybrid state ever more clearly—and, for some, ever more unpleasantly—to light. Along with globalization comes implosion in which all cultures collide and time zones are superimposed. In this implosion, things either integrate or they disintegrate.

Another factor is digitization, which brings forth a continuous flow of novel combinations—all hybrids, meticulously cultivated with software, like flowers.

We exist is a paradoxical state, in a suspicious state of uncertainty that will persist until the dust settles and the contradictions between the self and the other, between nationalisms and globalism, between democracy and state control are resolved.

And then there are the contradictions between the power of the media and that of the state. And the contradictions between science and business, which gives rise to all conceivable hybrid forms, whereby profit has clear priority over service to mankind. And the contradictions ...

Art is the sustenance that nourishes hybridization. It translates and transports the forms of one culture into those of another one by selecting, emphasizing and mixing together elements of both. Sampling is not just one of the digital techniques; it has also developed into a lifestyle. And, consequently, there also exist DJs of cultures, although these operate in much longer-term rhythms. What remains for the rest of us other than to keep on sampling in an environment in which everything is available all the time?
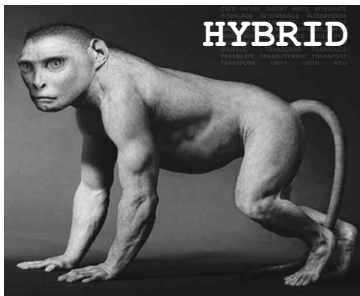
4. Press Release - Hybrid Art / Performances and Exhibitions
Linz, April 13, 2005

Srishti School of Art, Design and Technology

University of Artistic and Industrial Design, Linz
Linz Hauptplatz (Main Square)

Hybrid Art / Performances and Exhibitions

As organizer of the Campus Exhibition and producer of a major performance on Linz's Main Square, India's Srishti School of Art Design and Technology presents two examples of a successful blend of the traditional and the modern.

The artistic efforts being undertaken at the Srishti School comprise a mixture of old artforms with modern media and thus become hybrid forms of expression at the interface of yesterday and tomorrow. Geetha Narayanan, the school's director, will serve as the curator of this year's Campus Exhibition hosted by the University of Artistic and Industrial Design, Linz. For her theme, she has chosen the concept of freedom at the nexus of commercial interests and personal creativity. A fascinating music and video performance on Linz's Main Square will feature a live link-up of artists in Austria and India as well as audience participation.

The Shrishti School of Art Design and Technology is itself an expression of India's contradictory, hybrid situation. The poverty of broad segments of the population is no less characteristic of this country than the dynamic development its high-tech sector has undergone in recent years. Bangalore, the city in which the institute is located, has even earned the nickname "Silicon Valley of the East." Founded in 1996, the Srishti School of Art Design and Technology is the only educational institution in India that offers both artistic instruction as well as training in the field of design.

With the title "Tana Bana - Designing Substantive Freedoms," Shrishti endows the works featured in this showcase presented within the framework of the festival with a conceptual focus. This will be the fifth year that the University of Art's campus will become the venue of an exhibition by a foreign guest institution that takes an innovative approach to the teaching of media art and culture.

The "Hybrid" Symposium will be curated by *Geetha Narayanan*.

Geetha Narayanan, who will be curating the exhibition, is a founder and the director of the Srishti School of Art Design and Technology in Bangalore and a member of ThinkCycle, an international ini-

tiative that furthers cooperation among disadvantaged communities.

Geetha Narayanan is a creative individualist who is playing a decisive role in the development of new pedagogical ideas and institutions. The university-trained mathematician, teacher and self-taught artist and designer has come up with both pedagogical concepts and set up communities of practice (CoP) at Srishti and at other institutions in whose establishment, development and success she has been involved. Her special fondness for new technologies and her passionate confrontation with the theme of "un-freedom" have greatly influenced the curatorial concept of this exhibition.

Statement by Geetha Narayanan, Srishti College for Art Design and Technology, Bangalore, India:

Designing Substantive Freedoms

"We believe that the processes of art, design and technology are increasingly intertwined in our present era and have an intrinsic and intense bearing on the individual human being, the systems and the structures of society. The understanding of how these processes emerge, are constructed and managed and coalesce within local and global cultures has tremendous value both for the present and the future. We believe too that such understanding is inevitably tied in to the larger questions/issues of 'freedoms.'"

Geetha Narayanan

Campus - Exhibition

TANA-BANA – Designing Our Essential Freedoms

The exhibition theme that Srishti has chosen for Ars Electronica is entitled "TANA-BANA," which can be translated literally as "The warp and the weft" and is meant to evoke the ideal of the "integration of communities or societies." Within the context of the overall, unifying concept of "Designing Our Essential Freedoms"—an idea that goes back to the work of economist Amartya Sen—this curatorial theme of the integration of societies and the origination of communities will be developed further and analyzed in depth. Amartya Sen is best known for his pioneering critique of conventional systems of political economy and for shifting the focus of attention onto human well-being, work for which he was awarded the Nobel Prize in Economics.

THE CURATORIAL CONCEPT: Srishti, a vibrant, dynamic art and design community that cultivates the pursuit of alternative conceptual approaches, incessantly calls into question the relationships between material wealth, technological expertise, infrastructure and the human capacity to lead a life of one's own choosing. This form of encounter is of tremendous significance in India, since the interwoven doctrines of globalization and the liberalization of markets as the path leading to economic prosperity have been adopted here too. This exhibition shows how the primary indicators of the success of a society are the freedoms that that community enjoys—those essential freedoms that nurture and further the society's capacity to help itself and to design its own world. People's freedom to express constructive concern and dissatisfaction is, from this perspective, a better indicator of a society's success than criteria that are connected with income and prosperity.

In the development of this curatorial concept, particular attention has been paid to the exhibition's physical setting in Europe and to the political debates currently raging in affluent societies about the issues of unemployment and social security. Up to now, these confrontations have primarily focused on the utilitarian aspects of income (or the disappearance thereof) and not on the far-reaching consequences for human freedom—the loss of self-confidence, of autonomy, and of physical and mental health. It is sincerely hoped that the presentation of TANA-BANA at Ars Electronica will launch a discussion about a way of looking at things that perceives essential freedoms as means to enhance the quality of life and increase the well-being of all societies on our planet.

This exhibition features works by students, graduates and artists-in-residence on the faculty; the accompanying program of seminars and discussions is an integral part of it.

A spectacular interactive performance is also planned for Linz's Main Square in conjunction with the exhibition. Srishti will stage a performance that will translate living folk art into an international dimension and also set up a live link-up of both performers and audiences on-site in Linz and in Malwa in the Indian State of Madhya Pradesh.

This live interactive performance is being conceived and executed synchronously in Linz by Tara Kini, a classical musician from Hindustan, and the internationally prominent filmmaker and media artist Shabnam Virmani, and in Malwa by popular artist Prahlad Singh Tipaniya. This spectacular perform-ance will be accompanied by a new media installation featuring movement, video and light.

Srishti, School for Media Art

Srishti was founded in 1996 by a group of teachers, designers and artists as a South Indian regional center for art, design and technology. The institution then quickly developed into a stronghold of innovation and experimentation in which pedagogy remains on the leading edge and the curricu-lum and individual specialized programs are continually being redefined. Srishti's innovative teach-ing methods and unusual projects have garnered well-deserved recognition and attracted many young art students and artists from India and throughout the world.

Srishti places great value on imparting solidly grounded theoretical knowledge and practical skills as the basis for a successful career in art and design. The school has been at the forefront of the emer-gence of the new media arts and technologies and has consistently enriched its program of training with the profound consideration of issues related to political fundamentals and development.

Contact: Wolfgang A. Bednarzek, Ars Electronica Center, Press Relations Department
              Tel   +43.732.7272-38
              Mobile +43.664.8126156
              Fax   +43.732.7272-638
              wolfgang.bednarzek@aec.at

Information on the Ars Electronica Festival: http://www.aec.at/hybrid
and the Ars Electronica Press Lounge: http://www.aec.at/press

International Competition for Cyberarts
http://prixars.aec.at

Computer Animation / Visual Effects
Digital Musics
Interactive Art
Net Vision
Digital Communities
u19-freestyle computing
[the next idea] art and technology grant

PRIXARS
PRIX ARS ELECTRONICA

5. Press Release - Prix Ars Electronica
Linz, April 13, 2005

PRIX ARS ELECTRONICA

With the awarding of the Golden Nica statuettes, the CyberArts 2005 exhibition and the Prix Forums as its featured events, the world's leading competition in the cyberarts is an essential component of the Ars Electronica Festival.

The Prix Ars Electronica awards ceremony produced by the Ars Electronica Center and the ORF – Austrian Broadcasting Company's Upper Austria Regional Studio is held in conjunction with the Ars Electronica Festival. The Cyberarts 2005 exhibition at the O.K Center for Contemporary Art showcases the works that have been singled out for recognition by the judges, and thus presents outstanding examples of the latest developments in the digital arts. The prizewinners discuss their works at the Prix Artist Forums.

The Prix Ars Electronica is being produced for the 19th time in 2005. From its very inception, this prize competition has been conceived as an open platform for a wide variety of disciplines in the area of digital media at the interface of technology, art, science and society.
The 2005 Prix Ars Electronica features five international categories: Computer Animation/Visual Effects, Digital Musics, Interactive Art, Net Vision and Digital Communities. They are joined by the u19 - freestyle computing category open to Austrian young people age 19 and under. [the next idea] art and technology grant is awarded to up-and-coming young talent in the fields of media art, media design and media technology.

Prizes include a total of six Golden Nicas and 12 Awards of Distinction as well as up to 12 Honorary Mentions in each category. Total prize money is 110,000 euros.

The 2005 Prix Ars Electronica award winners will be announced at a press conference on May 23.
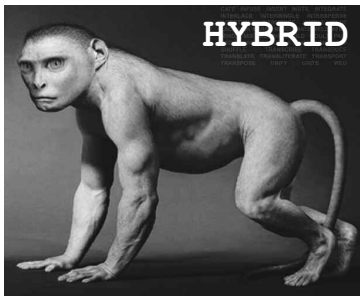
Prize Donors and Sponsors

The Prix Ars Electronica's lead sponsors and prize donors are Telekom Austria, voestalpine AG, the City of Linz and the Province of Upper Austria. Patrons are KulturKontakt Austria, Casinos Austria, Pöstlingberschlöss'l, Sony DADC and Spring.

For additional information about the Prix Ars Electronica, log on to *http://prixars.aec.at*

6. Press Release - About Ars Electronica
Linz, April 13, 2005

About Ars Electronica

With its specific orientation and the long-standing continuity it has displayed since 1979, Ars Electronica is an internationally unique platform for digital art and media culture consisting of the following four divisions:

Ars Electronica – Festival for Art, Technology and Society
Prix Ars Electronica – International Competition for CyberArts
Ars Electronica Center – Museum of the Future
Ars Electronica Futurelab – Laboratory for Future Innovations

Ars Electronica Festival

The essence of the internationally renowned Ars Electronica Festival is interdisciplinarity and an open encounter of international experts from the arts and sciences with a broad audience of highly diverse backgrounds and interests. Annually since 1979, the Festival has featured a lineup of symposia, exhibitions, performances and events designed to further an artistic and scientific confrontation with the social and cultural phenomena that are the consequences of technological change.

Prix Ars Electronica

As the world's premier cyberarts competition, the Prix Ars Electronica has been a forum for artistic creativity and innovation since 1987. It is the trend barometer in an ever-expanding and increasingly diversified world of media art.
Thanks to its annually recurring nature, its international scope and the incredible variety of the works submitted for prize consideration, the enormous Prix Ars Electronica Archive provides a detailed look at the development of media art and a feel for its openness and diversity.

Ars Electronica Center

The Ars Electronica Center opened in 1996 as a prototype of a "Museum of the Future." Its mission is to utilize interactive forms of mediation to facilitate the general public's encounter with virtual reality, digital networks and modern media. A focus on issues at the interface of media art, new technologies and social developments characterize the Center's innovative exhibitions. Beyond this, the Ars Electronica Center is the permanent base and thus the organizational foundation of Ars Electronica's regional and international activities.

Ars Electronica Futurelab

The Futurelab is a model of a new kind of media art laboratory in which artistic and technological innovations engender reciprocal inspiration. The lab's teams bring together a wide variety of specialized skills; their approach is characterized by interdisciplinarity and international networking. The Futurelab's wide-ranging activities include designing and engineering exhibitions, creating artistic installations, as well as pursuing collaborative research with universities and joint ventures with private sector associates.

Contact: Wolfgang A. Bednarzek, Ars Electronica Center, Press Relations Department
Tel   +43.732.7272-38
Mobile +43.664.8126156
Fax   +43.732.7272-638
wolfgang.bednarzek@aec.at

Information on the Ars Electronica Festival: http://www.aec.at/hybrid
and the Ars Electronica Press Lounge: http://www.aec.at/press