GOODBYE PRIVACY

ARS ELECTRONICA
Festival for Art, Technologie and Society
Linz, Wed 5 - Tue 11 September 2007

GOODBYE PRIVACY – Ars Electronica 2007

Featured Speakers:

Christine Schöpf, Gerfried Stocker / Artistic Directors of Ars Electronica
Martin Honzik / Director of the Ars Electronica Festival

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A new culture of everyday life is now upon us, bracketed by the angst-inducing scenarios of seamless surveillance and the zest we bring to staging our public personas via digital media. One in which everything seems to be public and nothing's private anymore. Panopticon or consummate individual freedom of expression? At symposia, exhibitions, performances and interventions, the 2007 Ars Electronica Festival will delve into what the public and private spheres have come to mean and the interrelationship that now exists between them. Dates: September 5-11. Location: throughout the City of Linz.

Second City

This year's festival is "going public" too before the backdrop of our (involuntary) digital transparency and the (voluntary) relinquishment of our privacy. "We are very intentionally running this "public sphere risk" because this step—going public, going into the public realm—is the only logical and consistent way to approach GOODBYE PRIVACY," said Ars Electronica Artistic Director Gerfried Stocker. In going about this, urban spaces and infrastructure serve not only as a stage but also as a medium that blends with artistic interventions and, in turn, becomes a message. The epicenter of this "infiltration" is Marienstraße, a street that seems to be a dead zone in the middle of downtown Linz. The prevalence of vacant retail spaces here strongly evokes the atmosphere of a stage set and makes pedestrians feel like they're walking past the artificial buildings of a virtual city. Ars Electronica will put these premises to use and transform Marienstraße into Second City, into the portal between reality and artificiality. What will be

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staged here during the week of September 5-11 is not some sort of urban renewal program; rather, this initiative has a strictly transient, virtual character. It is real artificiality and, conversely, artificial reality. The festival's traditional propagation is thus endowed with a new quality—not just out into the city but throughout the cityscape.

Ars Electronica – innovative, same as ever

A mix of traditional features and completely new approaches will make GOODBYE PRIVACY a one-of-a-kind festival in several respects. For one thing, "art in public space" will be taken to the next qualitative level: art as public space. Campus, an Ars Electronica fixture of long standing, has also gotten a conceptual makeover: Campus 2.0 approaches networking not only as a chance to share experiences and knowledge but as an essential component of the research process itself. Accordingly, the emphasis will not be on showcasing the outstanding work being done at a particular art college but rather on getting many such research facilities linked up with each other. Another new feature involves the Animation Festival that made its debut in 2005. This year, it's being exported in real time, which means simultaneous screenings in Linz, Vienna and Kiev.

Another first this year is the presence of the new mobile atelier of the ORF – Austrian Broadcasting Company's radio station Ö1. This prototype container module is an innovative piece of art in its own right. The mobile atelier engages in a dialog with its physical surroundings and also provides artists with working and exhibition space.

Another bold experiment is being carried out jointly by Ars Electronica and Stephan Doesinger: "Bastard Spaces – 1st Annual Architecture Competition in Second Life." This open competition will pursue new trends in architecture and design.

Thematic Clusters and Highlights

Symposium
Curated by Ina Zwerger & Armin Medosch
(September 5-7)

Whether it's Flickr, MySpace or YouTube—the services subsumed under the heading Web 2.0 are based on network linkage, exchange and voluntarily making available private information. The paradox: it's precisely the heightened extent (and inflationary usage) of participation that's leading to the erosion of its cultural status. At the same time, we're in the midst of a big bull market in personal data, and we're witnessing the emergence of a steady stream of services for the increasingly efficient exploitation of this information. Transparent society or ever-more-tightly-woven web of surveillance? The symposium being curated jointly by Ina Zwerger (ORF-Ö1 science editor) and Armin Medosch (artist and author) will focus on the updating of the private sphere under the impact of terrorism and Web 2.0.

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Press Conference
Monday, June 4, 10:00
Ars Electronica Center
Graben 15 on the corner of Dametzstraße
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Conferences

Fundamental Rights in the Digital World
Conference of the Austrian Judges' Association
(September 5 & 6)

In a culture of everyday life in which the Internet, cellphones and video are instruments of communication that we take completely for granted, the right to a private sphere and data protection increasingly come into conflict with freedoms of information and communication. For this reason, the Austrian judges' conference will be kicking off this year's festival. This conference will take an interdisciplinary and international approach to analyzing problems and bringing to light areas in need of legal protection. Austrian Minister of Justice Maria Berger will join the Austrian judges in attendance in an effort to come to terms with fundamental rights in the digital world.

Closeness vs Dislocation – Contextualising Net-Based Art
Conference of the Ludwig Boltzmann Institute Media.Art.Research
(September 10)

The field of media art was expanded in the 1990s to include the genre of network art. Exploratory and dynamically creative, critically probing and transcending the boundaries of both the medium and the very concept of art itself, it has nevertheless often been declared obsolete. Founded in Linz in 2005, the mission of the Ludwig Boltzmann Institute Media.Art.Research is to integrate this relatively young variety of media art into the research activities of cultural

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scholars, develop forms of description custom-tailored to these types of works, and combine existing theoretical approaches to the source material. On the basis of different methodological approaches, "Closeness vs Dislocation – Contextualising Net-Based Art" will place Internet art into an interdisciplinary context of media art research and, as part of the effort to preserve mankind's digital cultural heritage, address issues having to do with the archiving and (re)presentation of artworks of this genre. In addition to a historical elaboration of how the Internet came to be constituted as an artistic medium and the resulting consequences for the process of artistic creativity, conference participants will explicitly scrutinize approaches and references in the field of art history that interlink net-based art and traditional artforms. The presentation of the "netzpioniere.at" archiving and documentation project will establish the connection between the theoretical basis on one hand and restoration and archiving applications on the other and, as applied basic research, thereby complete the conference's agenda.

Media – Progress – Democracy
Radio FRO Conference
(September 9)

In January 2007, the Council of Europe underscored the importance of free, non-commercial broadcasting for the ongoing development of democracy: "[The Committee of Ministers] stresses that policies designed to encourage the development of not-for-profit media can be another way to promote a diversity of autonomous channels for the dissemination of information and expression of opinion, especially for and by social groups on which mainstream media rarely concentrate." But what sort of impact will technological advances have on the

media landscape? What opportunities and risks can we anticipate over the middle and long term? How can the situation of free broadcasting be improved? And how will it be possible in the future to guarantee "open access" as the essential characteristic of free, non-commercial broadcasting? The 2007 Radio FRO Conference will deal with these and other issues, and update participants on the latest technical developments and standards in the field of electronic media.

Exhibitions

Campus 2.0 – Neo-analog and acar2
HyperWerk HGK FHNW
(September 5-11)

Not a "showcase of excellence" of a single university of art and design but rather the networked future of scholarly research will be the centerpiece of the 2007 edition of Campus. In charge this year is Mischa Schaub of the HyperWerk Institute, a department of the University of Art and Design in Basel, Switzerland. Partners in the network include the Berlin University of the Arts, the University of Art and Design Linz's Interface Culture program headed by Christa Sommerer and the Interface Design program at the University of Applied Sciences Potsdam.

In 2003, HyperWerk launched acar2, a proliferating network of universities, craft initiatives and private firms seeing to set up an academy to explore the future of the crafts. The academy is pursuing a new current in European design: neo-analog design. acar2 is based on the fundamental idea that the classical

handicrafts that have been the driving forces behind European cultural development over many centuries and have provided the wood, metal, leather, cloth and glass utensils that have shaped our everyday life will be able to survive only if they open themselves up to efforts to make the digital functions of new objects available to the intuition. It appears that, after a phase of digital abstraction dominated by screen and mouse, digital technology is about to find its way back to tangible things. Interlinked objects with an increasingly process-oriented character will change our interaction with the world. Design that shapes this digital tangibility is called neo-analog.

Electrolobby
(September 5-11)

The electrolobby will once again be the festival's open hub. It will host an inquiry into issues connected with designing ephemeral, process-oriented variants of digital art and mediating the encounter with them. The Kitchen is the discourse domain of this "festival with the festival": Artists present their positions and works, and then put them up for discussion. Goings-on at the festival are also subjected to critical analysis.

acting in utopia
In cooperation with the Landesgalerie Linz; Support: Sylvia Eckermann, Doron Goldfarb, Peter Szely
(September 5 to November 11)

In the ACTING IN UTOPIA exhibition project, seven artists, artistic duos and art collectives from around the world are creating utopian spaces in which visitors can intensively confront their five senses in ways ranging from playful to serious.

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ACTING IN UTOPIA makes use of haptic modes of interaction to enable visitors to directly experience works of art and even to become part of the work itself. ACTING IN UTOPIA is essentially an effort to open up the concept of art into an open field of activity within which the discourse group that emerges among those partaking of the exhibited works can include youngsters (though without turning this into a playground). ACTING IN UTOPIA is both challenge and invitation; it enables visitors to personally intervene in works of art, and visitors, in turn, become aware of the changed role of those partaking of art in the 21st century.

CyberArts
O.K (Offenes Kulturhaus Oberösterreich)
(September 6 to October 14)

An absolute must-see event at Ars Electronica each year is the CyberArts exhibition in the O.K showcasing selected works that have been singled out for recognition by the 2007 Prix Ars Electronica.

Prix Ars Electronica – Animation Festival
O.K (Offenes Kulturhaus Oberösterreich) & Vienna & Kiev
(September 6-11)

The Prix Ars Electronica Animation Festival in the O.K provides insights into what's happening behind the scenes in computer animation and showcases the latest currents in the field. After being launched at the 2005 Ars Electronica Festival, the Animation Festival quickly established itself in Ars Electronica's starting lineup. This year, it's even being exported and screened simultaneously in Linz, Vienna and Kiev. Festivalgoers will get to see the greatest hits from this year's Prix Ars Electronica. More than 500 films—big-budget Hollywood

productions, extremely imaginative commercials and shorts, experimental videos and individual graphic/motion picture miniatures—illustrate the whole multi-cultural bandwidth of contemporary narrative filmmaking.

Pixelspaces
Ars Electronica Futurelab
(Conference: September 8 & 9; Exhibition: September 5-11)

The Ars Electronica Futurelab conceptualizes and stages a core element of the festival lineup. Pixelspaces brings together reps of media art laboratories from all over the world to scrutinize and discuss current trends.

Artists' Talks
(September 9 & 10)

2007 Prix Ars Electronica prizewinners will be making appearances over the course of two days in Linz. In talks moderated by a representative of one of this year's juries, the artists will present their work and field audience questions.

Bastard Spaces – 1st Annual Architecture & Design Competition in Second Life
Stephan Doesinger
(September 9 & 10)

Are virtual spaces just metaphors for real physical spaces? Or are both of them constructs within which we assume defined roles—consumer, for instance—and perform specific activities? And for that matter, what space do we occupy when we're surfing online, playing a computer game or talking on our cellphone? When physical and medial spaces intersect and new realms—"bastard spaces"—emerge

at their nexus? Like soap bubbles that initially expand and then suddenly burst, these domains exist only temporarily—for the duration of a computer game or a telephone conversation. Stephan Doesinger and Ars Electronica take a look at Second Life, which is simultaneously a metaphor and a reality. At a world in which individuals multimedially stage themselves in order to reassert, as it were, their right to exist as individuals. At a world in which avatars and architecture function as alter egos and are nevertheless unable to establish a sense of being at home there. Like contemporary architecture in which estrangement manifests itself in Modernism.

Events, Concerts & Performances

Once a year, every year since 1979, all of Linz becomes a stage for media installations, video projections and sound sculptures. From the Brucknerhaus to the Lentos, from the O.K Center for Contemporary Art to the University of Art and Design Linz and from the Ars Electronica Center to Donaupark, events, concerts and performances invite festivalgoers to encounter world-class media art. And once again this year, the Grand Café Rother Krebs is the place to be for nocturnal revelers.

Ars Electronica Gala
Brucknerhaus
(September 7)

The festival's dazzling highpoint will once again be the Ars Electronica Gala in Linz's Brucknerhaus. This evening totally dedicated to the artists themselves features the presentation of the Golden Nicas to the winners of the 2007 Prix Ars Electronica!

Six Tales of Time – Visualized Klangwolke
Donaupark
(September 8)

At this year's *Klangwolke* (Cloud of Sound), Folke Tegetthoff, an author of poetic fairy tales from Graz, Austria, will perform his work "Six Tales of Time," a account of how the village turned into the world and the world, in turn, became a village again. The accompanying visualization will be created by Markus Beyr of Kraftwerk, a multimedia firm in Wels, Austria.

Long Concert Evening
Brucknerhaus
(September 9)

Among the highlights of this year's Long Concert Evening are the Bruckner Orchestra Linz's performance of Frank Zappa's "Perfect Stranger" and György

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Sándor Ligeti's "Concerto for Piano and Orchestra (1985-88)," and the Ensemble SurPlus' renditions of "3 Electroacoustic Pieces" by Luigi Nono.

Digital Musics in Concert
(September 10)

One of the most popular feature's of each year's festival is the concert by the Golden Nica prizewinner in the Prix Ars Electronica's Digital Musics category. In 2007, more than 590 sounds, works of electronica and computer compositions were submitted for prize consideration by artists from all over the world.

Online Accreditation

Journalists can get accredited for GOODBYE PRIVACY right now by logging on to www.aec.at/accreditation.

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