



GOODBYE PRIVACY

Ars Electronica Festival

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Speakers

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Press Conference
 Thursday, August 23, 11:00
 Radiokulturhaus
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GOODBYE PRIVACY

(Vienna, August 23, 2007) Ever higher in resolution and ever more tightly-woven is the net of digital surveillance that surrounds us. Data-tile by data-tile, highly sophisticated algorithms compile the mosaics depicting our digital persona. And while it's going on, we're giving ourselves over to Web 2.0 services in which we willingly reveal larger and larger fragments of our everyday life. Whether via background checks completely unbeknownst to us or the voluntary relinquishment of our privacy, The Visible Man seems to have become reality. In light of these developments, Ars Electronica 2007 says GOODBYE PRIVACY and sets off in search of traces of a new culture of everyday life at the nexus of angst-inducing scenarios of seamless surveillance and the enthusiasm we bring to staging our personas in public. September 5-11. All over Linz.

Ars Electronica 2007 – Innovative, same as ever

To bid farewell to our private sphere in a way that's consistent with the phenomenon itself, Ars Electronica is staging this event in the only possible venue: the public sphere. The Festival's traditionally wide-ranging propagation is thus endowed with a new dimension—not just out into the city but throughout the cityscape and even beyond this particular urban realm. The epicenter of proliferation is Marienstraße. This curiously lifeless, stage-set-like island in the midst of downtown Linz will morph into *Second City*, the portal between reality and artificiality. The public sphere and the metropolitan infrastructure become part of the artistic intervention and, thereby, a medium in their own right. The culmination of this artistic discourse pitting privacy against publicity will be an observation & control scenario encompassing the entire territory within the city limits. During a protracted flyover, an eye-in-the-sky will take about 4,400 orthographic photographs of Linz and its inhabitants—a group portrait raised to the superlative degree.

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Highlights 07

A wide array of symposia, exhibitions, performances and interventions will be evaluating and reflecting the significance and status of publicity and privacy. Among the special highlights on this year's Festival calendar are:

- *Fundamental Rights in the Digital World*, an international conference being organized jointly by the Austrian Association of Judges and Ars Electronica
- the *Symposium* being curated by *Ina Zwerger* and *Armin Medosch*
- *A Day in the City* that will climax with the all-city group portrait
- *We Guide You*, the premiere of a Festival *parcours* specially designed for young people and parents

Fundamental Rights in Digital Worlds

(2007 Ars Electronica Program – Page 9)

Kicking off the artistic and scholarly encounters with this year's festival theme is this conclave of Austrian judges. Globalized communications that have been uncoupled from space and time are confronting the field of jurisprudence with enormous challenges. Can our fundamental rights to the protection of our data and our private sphere even be enforced in the digital world? And what tensions arise thereby with respect to the fundamental rights to freedom of information and communication?

Viktor Mayer-Schönberger (Harvard University) outlines global trends in this area, *Joichi Ito* (Creative Commons) limns the limits of modern-day lawmaking and judicature, and *Wolf-Dietrich Grussmann* (EU Commission) presents IT projects currently in the works at the European Union (keyword: e-Government). These address will be followed by workshops dealing with the manifold aspects of these issues:

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The *social risks of public registers* such as land registers, commercial registers, insolvency files and archives of notarized documents and certificates: How can the protection of the private sphere be assured when individual profiles can be (or are being) assembled through the online linkup of these various registers? Should private individuals be permitted to have access to public registers? Who has access to such official information that has been saved to data storage media, and what are the salient features of suitable security concepts?

The *long-term storage of data* will soon be subject to EU guidelines that obligate Telecommunications providers to undertake precautionary, across-the-board capture of communications traffic data (locations, IP addresses, e-mail contacts) and to store them for at least six months. Is this intrusion into the private sphere and the freedom of telecommunications traffic appropriate in a case in which the individuals involved are not suspected of involvement in any criminal activity at the time the data are stored? Is obligating private telecommunications providers to cooperate with state intelligence and law enforcement agencies compatible with fundamental rights like the one mandating respect for private property?

The (fundamental) *right to information* is established in Article 10 of the European Convention on Human Rights. An outgrowth of this is the sociopolitical aim of avoiding the emergence of a digital gap: a society of digital haves and have-nots. The state has to set up the infrastructure necessary to accomplish this. Providing basic information services also has to be seen before the backdrop of the development of e-Government. What entitlements do individual citizens have with respect to the state in this area?

Video surveillance doubtlessly constitutes an intrusion into the private sphere. To what extent can this really be justified by security considerations? The flourishing surveillance



of city streets and squares is redrawing the boundaries of the public sphere; a manifestation of this is a changed mode of behavior in public.

Goodbye Privacy Symposium

(2007 Ars Electronica Program – Page 10)

The symposium being curated by *Ina Zwerger* and *Armin Medosch* dovetails with these issues. In the context of the War on Terror and our new public lives lived out via Web 2.0, four thematic clusters elaborate on how the private sphere is being updated:

No Privacy – No Autonomy! considers the value of privacy. According to the classic understanding of Modernism, the private sphere is a condition for individual autonomy and a person's ability to act on his own account. Discussions held in the sheltered realm of the private sphere are a *sine qua non* for a critical democratic public. Can this view of the private sphere still be maintained under the conditions of terror and Web 2.0?

Speakers:

Beate Rössler (professor of philosophy, University of Amsterdam and Leiden University)

Jordan Crandall (artist and media theorist)

Erich Moechel (FutureZone ORF)

Danny O'Brien (journalist, coordinator with the Electronic Frontier Foundation)

Rikke Frank Jorgensen (member of the Board of Directors of the European Digital Rights Initiative)

Franz Schmidbauer

Identity 2.0 – Reclaiming Sovereignty focuses on the 24/7 surveillance of public spaces by means of CCTV cameras in the streets and "dataveillance" in the registers of data processing. How can the private sphere be reconceptualized to prevent the complete loss

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of personal sovereignty? Might it be possible to construe an “Identity 2.0” that is attuned to the new technical and social facts and circumstances?

Speakers:

Helen Nissbaum (Information Law Institute, New York University School of Law)

Manu Luksch (artist and producer in the field of net culture and film)

Ralf Bendrath (political scientist, University of Bremen)

Volker Grassmuck (media researcher and author)

Goodbye Privacy! – Welcome Publicity? reflects the “New Public Life.” Are the tools that people use to stage their own personas in public also giving rise to a critical public sphere? Or is the political being inundated by the private in blogs full of self-centered dismay, and is the I-stream becoming the mainstream? Web-2.0 entrepreneurs, media theorists and activists, sociologists, artists and hackers discuss life after the demise of privacy.

Speakers:

Brian Holmes (author and activist)

Konstantin Guericke (co-founder of LinkedIn, CEO of jaxtr)

Jakob Lodwick (co-founder of Vimeo.com)

Felix Stalder (free-lance researcher)

Creative Resistance is dedicated to those artists and hackers who seek and find gaps in the system of controls. Participants will present possible ways out of the digital Panopticon: active data protection and creative system-hacks.

Speakers:

David Lyon (Queen’s University, sociologist, head of the Surveillance Project)

Francesca da Rimini (cyber-feminist)

Konrad Becker (head of the Institute for New Culture Technologies)

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Graham Harwood (artist, member of Mongrel)

jaromil (hacker, artist, activist)

Marko Peljhan (artist and initiator of Makrlab)

Second City

(2007 Ars Electronica Program – Page 17)

Real and digital spaces are becoming ever more tightly interwoven and this is raising questions and problems. An outstanding example of this is “Second Life,” the best-known and, at the same time, the most controversial parallel universe. With the exchange rate of its currency linked to the actual US dollar, virtual transactions denominated in Linden Dollars have consequences for payer and payee’s balances in their Second account as well as their First. The boundaries separating virtuality from reality are blurring...

With the installation of “Second City,” Ars Electronica is conjuring up a real live mock-up of this merger of virtual and real spaces as well as of the forms of interaction taking place in them. The prime venues of this process of artistic reflection are Pfarrplatz (a square in downtown Linz) and Marienstraße. Designed by Berlin media artist *Aram Bartholl* as a portal between reality and artificiality, the public sphere and urban infrastructure not only serve as a stage setting; they also become part of the artistic intervention and a medium in their own right. What Ars Electronica is staging here is by no means an urban renewal project in the city planning sense; the modifications are strictly of a transient, virtual nature—thus, real virtuality and, conversely, artificial reality.

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“All of Linz – A Group Portrait from Above”

(2007 Ars Electronica Program – Page 3)

Art *for* the public, art *with* the public—a dual mission statement defines an essential aspect of this year's Festival. The highpoint of this endeavor—one encompassing the entire city—is the staging of an observation & control scenario in which the process of being observed is taken to the point of absurdity through the active participation of those under observation.

For four and a half hours, an airplane specially equipped for orthographic photography will be cruising at an altitude of about 1,100 meters above the city and taking more than 4,400 exposures in which each individual pixel represents “64 square centimeters of Linz.” While the aerial photography is in progress, the people being observed on the ground will be able to assume the role of actors sending back towards the heavens messages representing their conscious perception of what's going on. Via banner or human chain, by means of a creatively mowed lawn or a work of art. The propagation of the Festival thus reaches new heights—not just out into the city but throughout the entire cityscape and off into the wild blue yonder.

We Guide You – Meet Ars Electronica 2007

(2007 Ars Electronica Program – Page 5)

Ars Electronica 2007 is “going public” to an unprecedented extent, and one factor motivating this is inclusiveness: breaking down barriers and helping people get over their reservations about getting involved. In this spirit, we're launching a program specially designed to mediate encounters of young people and their parents with this year's festival theme.

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Kids age 14 and under can go on a Puzzle Tour with stops at the Festival's main attractions as well as the Landesgalerie and the Stifterhaus. Parallel to that, our grown-up guests are cordially invited to go on their own extraordinary round-trip through the Festival's happenings; during this excursion, encounters with artists and curators will provide a one-of-a-kind behind-the-scenes look at media art.

This mediation program will culminate on Saturday, September 8 with a symposium for young people and parents being staged jointly by Ars Electronica and the Kinderfreunde Oberösterreich, Upper Austria's children's advocacy organization. The focal-point topics are children's rights, the protection of minors, as well as data and copyright protection in the Internet. This will be followed by a game at the interface of virtual and real space that is being developed in cooperation with Verein Pangea – Intercultural Media Workshop Linz.

Featured Artist: Marko Peljhan

(2007 Ars Electronica Program – Page 46)

Marko Peljhan is this year's featured artist. Born in 1969 in Slovenia, the media artist founded Ljudmila (Ljubljana Digital Media Lab) in 1995. He is coordinator of the international Insular Technologies Initiative and the Makrolab project. Marko Peljhan also works together with the Yuri Gagarin Cosmonaut Training Center in Moscow. He is currently associated with the UC Santa Barbara's Department of Art and its Media Arts and Technology program.

At Ars Electronica 2007, Marko Peljhan is presenting *Situational Awareness: the Lodomir Surveillance System*, an exhibit of various sensor-equipped vehicles that have been under development since 1997, as well as models of the architecture of polar systems and accompanying documentation and reference material.

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A documentary film about the work of Project *AtoI* (director: Zemira Alajbegovic) and the first *I-TASC* expeditions to the Arctic and Antarctic in 2006-07 by Saso Podgorsek, Amanda Rodrigues Alves and Thomas Mulcaire will also be screened. *SPEKTR* is a three-hour performance about the interception and manipulation of audio and video signals on the HF, VHF, UHF and microwave bands. These signals can be received with *Makrolab* sensors (radar, automatic surveillance receivers, transponder receivers and other exotic black-box systems). This is a collaborative effort of Aljosa Abrahamsberg alias Nullo, Matthew Biederman alias DeIRay and Marko Peljhan alias MX.

C-ASTRAL CCR will be the first flight demonstration in Austria of an unmanned aeronautical system designed for civil counter-surveillance. Following the success of the *77CCR System* experiments that were demonstrated in Vienna in 2004, the *C-ASTRAL* unmanned flying object will now be charting a course above the Danube. Presented by the *C-ASTRAL* Team: Marko Peljhan, Samo Stopar and Nejc Trost.

Conferences

(2007 Ars Electronica Program – Page 8)

Closeness vs Dislocation – Contextualising Net-Based Art Conference of the Ludwig Boltzmann Institute Media.Art.Research (2007 Ars Electronica Program – Page 14)

“Closeness vs Dislocation – Contextualising Net-Based Art” will take a variety of methodological approaches in attempting to place Internet art into the interdisciplinary context of media art research and, as part of the effort to preserve our digital cultural heritage, address issues having to do with archiving and (re-)presentation. The conference will also consider the netzpioniere.at archiving and documentation project that, as applied basic research, establishes the connection between a theoretical foundation and applications designed to perform restoration and archiving tasks.

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Goodbye FM/AM, Farewell Analog TV Radio FRO Conference

(2007 Ars Electronica Program – Page 15)

“[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” is what the Council of Europe recently had to say about the importance to democratic political life of free, non-commercial broadcasting. But what impact are technological innovations having on the media landscape in general and on free broadcasting in particular? And how can *open access* as the defining feature of free, non-commercial broadcasting continue to be assured in the future as well? The Radio FRO Conference will address these and other issues.

Pixelspaces 2007: Onfield

The Ars Electronica Futurelab Conference

(2007 Ars Electronica Program – Page 16)

Pixelspaces 2007: *Onfield* will discuss the fast-approaching transfer of the strategies and methods of community informatics to location-based services. This is best understood via analogy: the individual’s movement through physical space corresponds to the active use of social software and instant messaging. Via link-up with the physical localization of users and user-generated content, “being online” becomes “being onfield.”

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Exhibitions

(2007 Ars Electronica Program – Page 48)

Campus 2.0 – Neoanalog and acar2

HyperWerk HGK FHNW

(2007 Ars Electronica Program – Page 42)

This isn't a showcase of excellence of a particular school of art; the networked future of scientific research occupies the focal point at this year's *Campus 2.0*. Mischa Schaub of HyperWerk HGK FHNW in Basel, Switzerland is in charge. Network partners include UDK-The Berlin University of the Arts, the Linz Art University's interface culture program headed by Christa Sommerer, the Potsdam Technical College's interface design program, et al.

Initiated by HyperWerk, brachiating since 2003—*acar2* is a network of educational institutions, artisans' initiatives and private firms that is establishing an Academy for the Future of Handicrafts. What's now emerging at the tail end of a monitor-and-mouse-dominated digital abstraction phase is that digital technologies are making their way back to tangible things. The design of this digital tangibility now has a name: neoanalog.

Acting in Utopia

In cooperation with Landesgalerie Linz

Support: Sylvia Eckermann, Doron Goldfarb, Peter Szely

(2007 Ars Electronica Program – Page 49)

Acting in Utopia is an exhibition project in which seven international artists—actually individuals, duos and collectives—have created utopian spaces in which visitors can undertake intensive, participative encounters—some playful, some serious—using their five senses. Through the use of haptic (tactile) interaction possibilities, *Acting in Utopia* enables installation visitors to directly experience works of art and to even become a part

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of them, and to thereby get an immediate impression of how the role of the person partaking of a work of art has changed in the 21st century.

CyberArts

O.K Center for Contemporary Art (Offenes Kulturhaus Oberösterreich)

(2007 Ars Electronica Program – Page 56)

The CyberArts exhibition at the O.K is an annual Ars Electronica fixture. It showcases selected works that have been singled out for recognition by the 2007 Prix Ars Electronica.

Bastard Spaces – 1st Annual Architecture & Design Competition in Second Life

Stephan Doesinger

(2007 Ars Electronica Program – Page 31)

Are virtual spaces just metaphors for real physical spaces? Or are both actually constructions within which we assume defined roles—consumers, for instance—and perform specific acts? And, for that matter: which space are we in when we surf online, play a computer game or make a cellphone call? Or when physical and medial spaces merge and new bastard spaces emerge at their intersection? *Stephan Doesinger* and Ars Electronica take a long, hard look at Second Life, metaphor and reality at the same time.

Chats with Artists

(2007 Ars Electronica Program – Page 12)

The 2007 Prix Ars Electronica prizewinners will be doing guest shots in Linz over the course of two days. In talks moderated by a member of the jury in the respective category, the artists will present their work and do audience Q&A.

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My Museum – Your Museum

(2007 Ars Electronica Program – Page 50)

With this year's festival, the Ars Electronica Center is launching a collaborative endeavor with Upper Austria's Landesmuseum, the O.K Center for Contemporary Art and the Stifterhaus. Guided tours and workshops provide user-friendly possibilities to personally experience the tremendous diversity of contemporary artistic production. This is a great opportunity to discover (for yourself!) the museum not only as a place for presentation but also as one of encounter and dialog, as the site of individual worlds of experience and of designed domains at the intersection of real and virtual space. The *Museum of the Future* defines itself as an expanded space for learning, one that hosts the transfer of content and imparts modes of working that are usually treated only marginally in formal educational settings ...

Events, Concerts & Performances

Since 1979, Linz annually serves as a setting for media installations, video projections and sound sculptures. From the Brucknerhaus to the Lentos, from the O.K Center for Contemporary Art to the Linz Art University, from the Ars Electronica Center to the riverside Donaupark—the Festival stages performances, concerts and events showcasing superb media art. Night people will find what they seek at the Grand Café zum Rothen Krebsen once again this year.

More than memories

(2007 Ars Electronica Program – Page 34)

This year's opening event is dedicated to individual worlds of thought, image and sound connected with the subject of memory. The centerpiece: banned literature and burned books. The point of departure of this literary journey is Linz's Botanical Garden. Amidst this place of life at its most vibrantly colorful is the Stony Field of Remembrance—

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hundreds of paving stones bearing steel plaques and numbers commemorating the victims of the Mauthausen concentration camp. Readings from banned books will be held 'round about this place. From here, the journey continues directly beneath the Botanical Garden in the Aktienkeller's underground passageways. During the Nazi era, these catacombs were a subsidiary concentration camp known as *Nebenlager Linz II*. Here, *FEED* will transport visitors to the limits of perception and orientation. This begins with the choreographic staging of human-like 3D figures trapped in a state of weightlessness. Then, a thick fog fills the performance space that is repeatedly lit up by dazzling flashes of stroboscopic light. At this point—like the figures previously observed—the viewers themselves are in a disoriented, “weightless” state.

Ars Electronica Gala

(2007 Ars Electronica Program – Page 35)

The Festival's star-studded highpoint will once again be the Ars Electronica Gala in Linz's Brucknerhaus featuring the presentation of the Golden Nica statuettes to the 2007 Prix Ars Electronica prizewinners. The artists themselves are the stars of this show.

Six Tales of Time – Visualized *Klangwolke* (Cloud of Sound)

(www.brucknerhaus.at)

“Six Tales of Time” was conceived by Folke Tegetthoff, a well-known Austrian poet and storyteller, and is being executed by Kraftwerk Living Technologies, a multimedia firm based in Wels, Austria. The 2007 *Klangwolke* tells a story on two narrative levels. One has to do with six human inventions that have enabled the world to grow from a place of tiny villages to one of megalopolises and then, through the proliferation of global networks, to become a village once again. The purpose of this story is to make people cognizant of these earth-shaking achievements that have come to be taken for granted. The second level deals with the lives and fates of six human beings, inhabitants of different continents who are linked to one another in a mysterious way. Finally, the two

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narrative strands become intertwined as a metaphor for interconnection, for harmony and for what people who are presumably quite different have in common. A symbolic expression of this is the collaboration of the Vienna Boys Choir with Japanese Daiko drummers on a musical journey from crossover rhythms to symphonic tones.

Perfect Strangers

(2007 Ars Electronica Program – Page 37)

For the fifth year in a row, Ars Electronica's evening concert is offering fascinating insights into the world of contemporary music ranging from orchestral works to live electronics to audio-visual performances. The Festival is carrying on its successful collaboration with the Bruckner Orchestra Linz featuring Maki Namekawa on piano. The arc being spanned by this year's program is a wide one indeed, extending from luminaries of the 1970s—composer Luigi Nono (1924–1990) and Frank Zappa (1940–1993), a rock musician who was keen on experimentation (to say the least)—to contemporary artists: Scenic Panner, the trio named @c + Lia, Israeli artist Ran Slavin, and Fuckhead, the bad boys from Upper Austria.

Digital Musics in Concert

(2007 Ars Electronica Program – Page 38)

One of the absolute highlights each year is the concert by the prizewinners in the Prix Ars Electronica's Digital Musics category. In 2007, more than 590 sounds, works of electronica and computer compositions were submitted by artists from all over the world.

Ars Electronica Animation Festival

(2007 Ars Electronica Program – Page 40)

Approximately 1,500 films were submitted for prize consideration to the 2007 Prix Ars Electronica. The Animation Festival has drawn upon this rich source to compile this year's

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10 programs of outstanding films. For the first time, they're being screened simultaneously in Linz, in Vienna (net.culture.space, MQ, Quartier 21) and in Kiev (Cinema House Zhovten). They range from commercial productions by industry pros to works by artists and students from around the world: films that tell their stories in very individualized ways, that are well-suited to the medium being used, that cast a spotlight on our society or that entertain us in an intelligent way and thereby demonstrate the power of illusion of motion pictures.

Stretched Worlds – Is the world around us reality or illusion? This question is far, far older than computer animation, but that's precisely the artform that's now attempting to answer it.

Bestiarium Digitalis – The word "animation" means "to endow with a soul" (anima: soul in Latin). Surreal creatures are the most appreciative objects of such alchemistic experiments.

Narrative – An interesting story forms the core of any film, and works of computer animation are no exception ...

Drama – So, at the heart of every film is an interesting story. But not all stories are funny.

Fight and Chase – A bloody brawl and a hot pursuit are *de rigueur* elements of big-screen entertainment. And lots of indie animators too are incessantly pursuing the dream of rock 'em, sock 'em fisticuffs. Until recently, animated fight scenes posed a real technical challenge. But the tools are constantly improving ...

Visual Effects – New technologies are increasingly blurring the dividing line between illusion and reality in the cinema.

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Abstract, space, movement – The emergence of abstract painting in the early 20th century was accompanied by the inspiring concept of creating absolute beauty free of literal meaning. But who could have imagined the incredible dimensions that pure art would be endowed with a hundred years later by computer animation.

Late Night – Films like these only come out at night!

u19 - freestyle animation – Witty, weird, subtle, tragic and serious works of animation produced by up-and-coming artists age 19 and under. Each year, gifted young directors enter their short films in the Prix Ars Electronica u19 – freestyle computing category. The *Young Animation Festival* will showcase a selection of the greatest hits. For the first time this year, there will also be screenings of works by young filmmakers from other countries: Switzerland (bugnplay, migros/kulturprozent's competition for young people), Germany (MB21), Taiwan (Unison-u19) and Japan (Digital Stadium).

Japanese Animation – Visual inventiveness and unconventional narrative forms are the trademarks of animated works made in Japan. The program curated by the *Japan Media Arts Festival* provides a well-rounded overview of the past year's artistic productions.

Rückfragehinweis & weitere Informationen
Christopher Ruckerbauer
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Press Conference
Thursday, August 23, 11:00
Radiokulturhaus
Argentinierstraße 30a
A-1040 Wien



2007 Publications



Goodbye Privacy
 Katalog zur Ars Electronica 2007
 Hatje Cantz, Ostfildern-Ruit
 € 28,00
 ISBN: 978-3-757-2025-0

The 2007 festival catalog combines essays elaborating on the theoretical reflections of participating artists and scientists with descriptions of featured works of art and thus—as always—illuminates what’s emerging right now in the charged field of interaction between art, technology and society.



CyberArts 2007
 Internationales Compendium
 Prix Ars Electronica
 Hatje Cantz, Ostfildern-Ruit
 € 48,50 (incl. DVD and CD)
 ISBN-Code: 978-3-757-2026-7

CyberArts 2007 compiles text and graphic documentation of the prizewinning works singled out for recognition by juries of international experts in the “Computer Animation / Film / VFX”, “Digital Musics”, “Interactive Art”, “Hybrid Art”, “Digital Communities”, the “u19 – freestyle computing” competition for young Austrian artists as well as the Art and Technology grant [the next idea] and the Media.Art.Research.Award. This comprehensive volume is accompanied by a DVD with excerpts from the award-winning works in the category “Computer Animation / Film / VFX” as well as documentaries of the awarded projects in the “Digital Musics” and “Interactive Art” categories. The CD is a compilation of the best works of the “Digital Musics” category.

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Press Gatherings at Ars Electronica 2007

Local Heroes	September 3, 2007 10 AM	Altes Rathaus / Pressezentrum
Opening: Ars Electronica 07	September 6, 2007 9 AM	Kunstuniversität K 2
Ars Electronica 07 Wrap-up	September 11, 2007 2 PM	Marienstraße 7

Online Accreditation

Journalists can get accredited for GOODBYE PRIVACY at www.aec.at/accreditation up to and including August 31, 2007.

Ars Electronica Press Bureau, Pfarrplatz 6

Upon arrival, please pick up your press pass and info packet at the Press Bureau, where our staff will be on duty throughout the Festival to provide you with assistance in word and deed. We're located at the Pfarrplatz:

Pfarrplatz 6
A 4020 Linz
Hours: 9 AM to 7 PM

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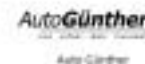
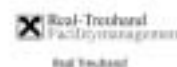
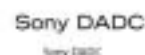
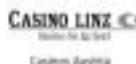
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