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Linz, May 23, 2006

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# 1. Featured Speakers
Linz, May 23, 2006

## Gerfried Stocker

**Artistic director of Ars Electronica, media artist**

Gerfried Stocker was born on January 26, 1964 in Judenburg / Austria. In 1991, he set up the x-space team to carry out interdisciplinary projects. Out of this came numerous installations and performance projects at the nexus of interaction, robotics and telecommunications. Stocker was also responsible for the conception of radio network projects and the organization of worldwide "Horizontal Radio." Since 1995, he has been CEO of the Ars Electronica Center and, since 1996, jointly with Christine Schöpf, artistic director of Ars Electronica.

## Christine Schöpf

**Artistic director of Ars Electronica**

Christine Schöpf has contributed to the development of Ars Electronica in a number of capacities since 1979. In 1989, she was appointed chief arts and science editor at the ORF – Austrian Broadcasting Company's Upper Austria Regional Studio, where her main area of concentration was Ars Electronica and the Prix Ars Electronica.

**Since 1996, Christine Schöpf has been, jointly with Gerfried Stocker, artistic director of Ars Electronica.**

# 2. Press Release
Linz, May 23, 2006

## PRIX ARS ELECTRONICA 2006: The Results

**3,177 entries from 71 countries—the Prix Ars Electronica attracted a record number of submissions once again this year. A total of €117,500 in prize money is being awarded to the winners.**

The Prix Ars Electronica, a trailblazer in the cyberarts since 1987, is organized by the Ars Electronica Center in cooperation with the ORF – Austrian Broadcasting Company's Upper Austria Regional Studio, the Brucknerhaus and the O.K Center for Contemporary Art. Four of its competitive categories — **Computer Animation / Visual Effects**, **Digital Musics**, **Interactive Art** and **Net Vision** — focus on digital media design. The introduction of the **Digital Communities** category in 2004 is emblematic of Prix Ars Electronica's intensified confrontation with the impact art and technology are having on social developments. The **u19 – freestyle computing** category for youngsters and **[the next idea]** grant for up-and-coming artists showcase approaches to new media being taken by promising young creatives.

The number of countries represented is indicative of the Prix's international importance. In addition to the major industrialized nations of the West, Ars Electronica's activities are also having an impact in smaller countries in distant regions of the globe. Submissions from such diverse places as Azerbaijan, Thailand, Nigeria and Brazil underscore the Prix Ars Electronica's intercultural reach.

A large contingent of experts from all over the world convened in Linz April 27-30, 2006. In a series of intensive sessions, seven juries of specialists evaluated a total of 3,177 projects. The verdicts were finalized on April 30, when the juries named the winners of six Golden Nicas, 12 Awards of Distinction and 73 Honorary Mentions. Two merchandise prizes are being awarded in the **u19 – freestyle computing** category: one to entrants up to age 10 and one to those 15 and under.

Once again, the prizewinning projects do justice to Prix Ars Electronica's role as a barometer of current trends in the international media art scene.

## 2006 Prix Ars Electronica: Trends

When asked about general trends evident among the submissions to the 2006 Prix Ars Electronica, the competition's artistic co-directors mentioned first and foremost that this year's entries were indicative of more intensive involvement in social and political issues on the part of media artists.

*"The dream of utilizing digital technologies to make human societies more democratic and more just has generally given way to the reality of ever-more-pervasive commercialization, but media artists are holding out against this development. They question conventional ways of looking at things and are coming up with creative ideas to strengthen individuality,"* said Ars Electronica Artistic Director Gerfried Stocker.

*"Something that has been of great concern to artists since time immemorial is thus being expressed in a creative new way by means of digital media, and this trend has further intensified this year,"* according to Christine Schöpf, artistic co-director of the Prix Ars Electronica.

In a public sphere that has been radically changed by new media in recent years, new technologies are thus becoming liberating means of expression beyond the realm in which shoppers and brand managers have their say.

## 2006 Prix Ars Electronica: Winners of the Golden Nicas

A total of six Golden Nicas are being awarded. The winning projects attest to the Prix Ars Electronica's high-profile role as seismograph of global media culture.

A very short film entitled **"458nm"** is the winner in the **Computer Animation / Visual Effects** category. This is a simple but very remarkable story with a surprising twist by Ilija Brunck, Tom Weber and Jan Blitzer from the Film Academy of Baden Württemberg. Their superb direction, excellent use of filmmaking techniques and ingenious dramaturgy captivated the jury.

The Golden Nica in the **Digital Musics** category goes to sound pioneer Eliane Radigue for a contemplative piece entitled **"L'île re-sonante."**

The winning project in the **Interactive Art** category, Paul DeMarinis' installation **"The Messenger,"** takes telegraphy as its point of departure for an examination of the interrelationship of electricity and democracy. "The Messenger" deals with how electronic communications technologies, in addition to enriching our lives and experiences, also contribute to our loneliness and isolation.

**"The Road Movie"** by the Japanese artists group exonemo takes the Golden Nica in the **Net Vision** category. This project plays on the tradition of origami, the Japanese art of folding paper to form objects, and, by masterfully and nimbly merging it with the road movie genre, creates a Web project of a very special sort.

**canal*ACCESSIBLE**, winner in the **Digital Communities** category, is an ambitious project that combines new, generally available mobile technology with digital photography and places them at the service of individuals confined to wheelchairs as a way of enabling the handicapped to help themselves. canal*ACCESSIBLE is an example of how modern technologies can contribute to strengthening and empowering socially disadvantaged segments of the population.

The winning project in the **u19 – freestyle computing** competition for young people is **"Abenteuer – Arbeitsweg,"** an animated film by Alexander Niederklapfer, David & Magdalena Wurm and Ehrentraud Hager, Linz youngsters age 13 to 15. It offers excitement and suspense, a wide array of optical effects and excellent pacing. The jury was also extremely impressed by the public relations work that accompanied the project, which featured a highly polished website including a trailer and a news service.

The jury awarded **[the next idea]** grant for up-and-coming creatives under 27 to Himanshu Khatri,
a 23-year-old artist from India. **"Aquaplay,"** an ambitious application for displays, is based on air
bubbles rising through a special fluid. This concept constitutes a completely novel idea and a
dramatic contrast to pixel graphics.

## Support from the Private and Public Sectors

The Ars Electronica Festival and the Prix Ars Electronica are financed by private-sector sponsors and
subsidies from the public sector.

Ars Electronica is especially grateful to our lead sponsors, *Telekom Austria* and *voestalpine*. The Prix
Ars Electronica is also supported by the *City of Linz, the Province of Upper Austria* and *the Austrian
Federal Chancellery / Art Section*.

Ars Electronica also wishes to thank *KulturKontakt Austria, Casino Linz, Pöstlingbergschlössl, Sony
DADC*, *Spring Global Mail* and *Linz AG*..

## The Prix Ars Electronica Gala: Highlight of the Ars Electronica Festival

The Prix Ars Electronica awards ceremony, a joint production of the Ars Electronica Center and the
ORF – Austrian Broadcasting Company's Upper Austria Regional Studio, is held during the Ars
Electronica Festival in Linz's Brucknerhaus. The prizewinning works will go on display at the O.K
Center for Contemporary Art. This exhibition entitled CyberArts 2006 thus offers a detailed and
comprehensive look at current developments in the digital arts. The prizewinners will discuss their
works at the two-day Prix Artist Forums.

During the Festival, Ars Electronica will premiere a special u19 – freestyle computing exhibit that
will run in the Museum of the Future until March 2007.

At the Ars Electronica Festival, Hatje Cantz Verlag will release a media package documenting the
Prix competition. "CyberArts 2006" will consist of a comprehensive catalog, a DVD and a CD.

## Organizers

The Ars Electronica Festival and the Prix Ars Electronica competition are produced by the Ars
Electronica Center, the ORF – Austrian Broadcasting Company's Upper Austria Regional Studio, the
Brucknerhaus Linz and the O.K Center for Contemporary Art.
Cooperating partners are the Linz University of Art, the Lentos Museum of Art, Architecture Forum
Upper Austria and Posthof Linz.



ARS ELECTRONICA   BRUCKNERHAUS   O.K Centrum für Gegenwartskunst Oberösterreich   ORF OÖ OBER-ÖSTERREICH

Prix Ars Electronica im Internet: http://prixars.aec.at

# 3.1. Facts and Figures: Entries, Prize Money, Countries

## Number of Entries

| | |
|---|---|
| Net Vision / Net Excellence | 303 |
| Digital Communities | 314 |
| Digital Musics | 612 |
| Computeranimation / Visual Effects | 581 |
| Interaktive Kunst | 609 |
| u19 | 691 |
| [the next idea] Grant | 67 |

| | |
|---|---|
| **Total Number of Entries** | **3177** |
| Total Number of Participants | 4747 (including 1,230 in the u19 category) |
| Participants represent a total of 71 countries | |

## Prize Money

Prix Ars Electronica winners will receive a total of €117,500 in prize money.
Seven juries made up of experts in the respective fields select the recipients of six Golden Nicas, 12 Awards of Distinction and 73 Honorary Mentions. A jury also selects the project that will be produced with funding from [the next idea] Art and Technology Grant. Merchandise prizes and special prizes are also awarded.

| | |
|---|---|
| **Total Prize Money:** | **€ 117.500,--** |
| 5 x 1 Golden Nica @ | € 10.000,-- |
| 1 x 1 Golden Nica in u19 @ | € 5.000.-- |
| 5 x 2 Awards of Distinction @ | € 5.000,-- |
| 2 Awards of Distinction in u19 @ | € 2.000.— |
| 1 Merchandise Prize in u19 | € 500.-- |
| 1 Merchandise Prize in u19 | € 500.-- |
| [the next idea] Grant | € 7.500.-- |

## List of Countries from which Entries were Submitted

| | |
|---|---|
| **Total Number of Countries:** | **71** |

Argentinien / Argentina (AR), Österreich / Austria (AT), Australien / Australia (AU), Aserbaidschan / Azerbaijan (AZE), Bosnien-Herzegowina / Bosnia - Herzegovina (BA), Bangladesch / Bangladesh (BD), Belgien / Belgium (BE), Bulgarien / Bulgaria (BG), Brasilien / Brazil (BR), Weissrussland / Belarus (BY), Kanada / Canada (CA), Schweiz / Switzerland (CH), Chile / Chile (CL), China / China (CN),

Kolumbien / Colombia (CO), Costa Rica / Costa Rica (CR), Tschechische Republik / Czech Republic (CZ), Deutschland / Germany (DE), Dänemark / Denmark (DK), Ecuador / Ecuador (EC), Estland / Estonia (EE), Spanien / Spain (ES), Finnland / Finland (FI), Frankreich / France (FR), Griechenland / Greece (GR), Hongkong / Hong Kong (HK), Kroatien (Hrvatska) / Croatia (Hrvatska) (HR), Ungarn / Hungary (HU), Irland / Ireland (IE), Israel / Israel (IL), Indien / India (IN), Island / Iceland (IS), Italien / Italy (IT), Japan / Japan (JP), Kenia / Kenya (KE), Litauen / Lithuania (LT), Luxemburg / Luxembourg (LU), Marokko / Morocco (MA), Mazedonien / Macedonia (MK), Malta / Malta (MT), Mexiko / Mexico (MX), Malaysia / Malaysia (MY), Nigeria / Nigeria (NG), Nicaragua / Nicaragua (NI), Niederlande / Netherlands (NL), Norwegen / Norway (NO), Nepal / Nepal (NP), Neuseeland / New Zealand (NZ), Peru / Peru (PE), Philippinen / Philippines (PH), Polen / Poland (PL), Puerto Rico / Puerto Rico (PR), Portugal / Portugal (PT), Republik Korea / Korea, Republic (RK), Rumänien / Romania (RO), Russland / Russia (RU), Schweden / Sweden (SE), Singapur / Singapore (SG), Slowakei / Slovakia (SK), Slovenien / Slovenia (SL), Thailand / Thailand (TH), Türkei / Turkey (TR), Taiwan / Taiwan (TW), Ukraine / Ukraine (UA), Uganda / Uganda (UG), Großbritannien / United Kingdom (UK), Vereinigte Staaten / United States (US), Venezuela / Venezuela (VE), Jugoslawien / Yugoslavia (YU), Südafrika / South Africa (ZA)

# 3. 2. Facts and Figures: u19 – freestyle computing

## Provinces /Entries /Entrants

| Province | Number of Entries | Number of Entrants |
|---|---|---|
| Vienna | 261 | 427 |
| Lower Austria | 53 | 116 |
| Upper Austria | 220 | 398 |
| Salzburg | 38 | 47 |
| Tyrol | 4 | 59 |
| Vorarlberg | 6 | 6 |
| Styria | 20 | 35 |
| Burgenland | 16 | 47 |
| Carinthia | 73 | 95 |
| **Total** | **691** | **1230** |

## Gender Distribution

| | Entrants | Percentage |
|---|---|---|
| Female | 596 | 48 |
| Male | 634 | 52 |
| Total | 1230 | 100% |

## Age Distribution

| Alter | Teilnehmer | % |
|---|---|---|
| 19 Years | 20 | 1.6 |
| 18 Years | 180 | 14.6 |
| 17 Years | 74 | 6 |
| 16 Years | 22 | 1.8 |
| 15 Years | 101 | 8.2 |
| 14 Years | 115 | 9.3 |
| 13 Years | 123 | 10 |
| 12 Years | 56 | 4.6 |
| 11 Years | 13 | 1.1 |
| 10 Years | 80 | 6.5 |
| 9 Years | 87 | 7.1 |
| 8 Years | 122 | 9.9 |
| 7 Years | 43 | 3.5 |
| 6 Years | 85 | 6.9 |
| 5 Years | 75 | 6.1 |
| 4 Years | 28 | 2.3 |
| 3 Years | 6 | 0.5 |
| Totals | 1230 | 100% |

## Project Origination

| Origination Setting | Number of Projects | Percentage |
|---|---|---|
| Recreation | 318 | 46 |
| School | 373 | 54 |
| Total | 691 | 100% |

| Mode of Production | Number of Projects | Percentage |
|---|---|---|
| Alone | 232 | 34 |
| Teamwork | 495 | 66 |
| Total | 691 | 100% |

## U19 Project Categories

| | | |
|---|---|---|
| Animation/Video | 148 | 21.4% |
| Graphics/Digital Image Processing | 409 | 59.1% |
| Internet Application/Website | 64 | 9.3% |
| Program/Software Development | 20 | 2.9% |
| Robotics/Hardware Application | 8 | 1.2% |
| Sound/Music | 19 | 2.7% |
| Game/Interactive Application | 20 | 2.9% |
| Other: Video Installation | 3 | 0.5% |
| Totals | 691 | 100% |

# 4. Details about the Prizewinning Works

Linz, May 23, 2006

# 4.1. Details about Golden Nica Recipients

### Golden Nica in Computer Animation / Visual Effects
### 458nm (Animation)
### Jan Bitzer, Ilija Brunck, Tom Weber/ Film Academy of Baden Württemberg (DE)

It's midnight. A smattering of moonlight falls upon the forest floor. Two mechanical snails move slowly through the darkness. They confront one another and briefly take the measure each other's powers before uniting in love play. With mounting ecstasy, their transparent bodies begin to glow, but just before climax a dark shadow looms over them ...
This animated film, which is named after the blue wavelength (specified in nanometers), blends allegorical and abstract components with impressive narrative skills.
www.458nm.de

### Golden Nica in Digital Musics
### L'île re-sonante
### Eliane Radigue (FR)

According to Eliane Radigue, "L'île re-sonante" (The Resonating Isle) was inspired by a moment in which the musician saw an island in a lake while the water reflected her face. Such an image is two elements in one—a "real" picture and an optical illusion. The depth of the water is reflected by the deeper tones; the higher tones float above them like the island jutting out of the water. Eliane Radigue emphasizes the transparency on which the work is primarily based, and cites as an additional source of inspiration the moment at which the last strains of a piece of music resonate in listeners' ears while they simultaneously prepare to partake of new sounds—a fleeting moment that extends "no longer" and anticipates "not yet."

Eliane Radigue composes electro-acoustic music. In the early '50s, she was one of the pioneers of this genre (together with Pierre Schaeffer and Pierre Henry). The same consistency and economy with which she works exclusively with an ARP synthesizer has characterized her musical mode of expression for decades. Lately, she has been discovered as a model by a younger generation of musicians.

**Golden Nica in Interactive Art**
**The Messenger**
**Paul DeMarinis (US)**

E-mails from all over the world are received by a computer and distributed to three systems of bizarre output devices that enable installation visitors to experience the messages sensorially. First, to 26 washbasins arrayed in a large oval; the number of basins is identical to the number of letters in the alphabet, and a different voice is assigned to each one. Built-in loudspeakers serially intone the individual letters of the incoming e-mail. Second, there's a chorus line of 26 dancing skeletons; each skeleton wears a small poncho prominently displaying one of the letters of the alphabet. The individual letters of the message activate the corresponding skeleton and the chorus line's dance reproduces the text of the e-mail. And third, there's a series of 26 electrolytic jars with metal electrodes in the form of the letters A to Z that oscillate and bubble when electricity is passed through them and let the letters of the e-mail glow in color.

The system stores no information and has no data processing capabilities. If the signals are not observed, written down and interpreted, then the installation is the end of the line for messages that had traveled around the world to meet their demise here. The installation thus becomes an allegory for messages whose final destination is a total void—a phenomenon that has become a standard component of everyday life in the modern world.

According to DeMarinis, "The Messenger" is based on early ideas about telegraphy and especially those of Catalan physician and naturalist Francesc Salva. He designed an "output device" for his telegraph equipment that involved an array of 26 servants who, following "stimulation" in the form of an electrical shock, would each call out a particular letter of the transmitted message, which could then be understood by a listener.

The installation takes this as the point of departure for a consideration of the interrelationships between electricity and democracy, and how electronic communications technologies have led to loneliness and isolation just as they have contributed to the enrichment of our lives and experiences..
http://www.stanford.edu/~demarini/

**Golden Nica in Net Vision**
**The Road Movie**
**exonemo (JP)**

"The Road Movie" is what might be called a mobile installation that originated in conjunction with a live project entitled "MobLab" in which young Japanese and German artists undertook encounters with art and communication during a journey by bus through Japan.

While the group was traveling through a wide variety of landscapes, the webcam mounted on the bus produced five images of the surroundings every five minutes. The image files were uploaded to the Internet in the form of a piece of origami art.

Anyone who wants to can print out this origami and create his own road movie with folded busses. Far-off locations are suddenly to be found right in ones own living room.
www.exonemo.com/RM


## Golden Nica in Digital Communities
## canal*ACCESSIBLE
## http://www.zexe.net/barcelona

How can new media be used to improve the world we live in? Since the introduction of the Digital Communities category in 2004, Prix Ars Electronica has been dealing more intensively with the socially relevant implementation of artistic and technological innovations.
As its name suggests, canal*ACCESSIBLE addresses the accessibility or inaccessibility inherent in the topographical surroundings of people who have difficulty walking. The city of Barcelona is taken as an example. 40 handicapped individuals document the problems they encounter on their way through the city by using images and, in a few cases, sound recordings. This material is posted to the website, and the places at which each one was created are specified on a city map. These locations can then be accessed using a built-in "find" function.

The result is a map of Barcelona's inaccessibility for those confined to wheelchairs, a cartographic representation of the parts of town that are closed to people with handicaps. In this way, 3,336 architectural barriers and stumbling blocks have been documented on canal*ACCESSIBLE since December 2005—thus, empowerment of disadvantaged segments of the population as something other than empty phrases for once.


## Golden Nica in u19 – freestyle computing
## Abenteuer – Arbeitsweg
## Ehrentraud Hager, Alexander Niederklapfer, David Wurm, Magdalena Wurm /
## Krmpf Krmpf Studios(AT)

This year's Golden Nica in the u19 – freestyle computing category goes to a group of four 13- to 15-year-old youngsters from Linz.
Using building blocks and action figures, Alexander Niederklapfer, David & Magdalena Wurm and Ehrentraud Hager produced a 13-minute-long animated film about a LEGO man going on his way to work.
What is especially impressive about this animated film is the love for detail that manifests itself in the wide variety of techniques the filmmakers used: optical effects like stop-action, zoom-ins, zoom-outs, moving reflections in windowpanes and the many different camera angles and settings employed in hundreds of still images. The audio sequences that make up the soundtrack—for instance, the sound of a train pulling into the station or the background noise of a TV studio audience—are perfectly synchronized to the sequences of images. This work, which took two years to produce, displays nothing less than professionalism.
www.aarbeitsweg.at.tt

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# 4.2. Details about Recipients of Awards of Distinction, Merchandise Prizes and [the next idea] grant

## Awards of Distinction in Computer Animation / Visual Effects

### Award of Distinction in Computer Animation / Visual Effects
### Kein Platz für Gerold
### Daniel Nocke (DE)

Annoyance about dirty dishes, unpunctuality and other people's eating habits—a perfectly normal situation for a group sharing an apartment somewhere in Germany. But here, the difference is that the four cohabitants are a crocodile, a gnu, a rhinoceros and a hippopotamus. After 10 years, it's time for Gerold the crocodile to relocate. Does Ellen, the gnu who recently moved in, have something to do with this decision? And what's going on between Ellen and her rhinoceros roommate?
In this four-minute-long film featuring characters shaped out of plastiline modeling clay, Daniel Nocke and his crew have created a work of wit and enigmatic humor. "Simply brilliant! Great depth, very unusual and very good," is what the Prix Ars Electronica jury had to say.

http://www.filmbilder.de/de/r/shorts/gerold.htm

### Award of Distinction in Computer Animation / Visual Effects
### NEGADON: The Monster from Mars
### Jun Awazu (JP)

The story: The year is 2025 and the Earth's population is 10 billion. In order to create new living space, a project is launched to make Mars habitable for human beings. The Izanami, a spaceship named after the Shinto goddess who watches over creation and death, is returning to Earth from a Mars expedition. Just prior to landing, something goes terribly wrong and the shuttle crashes in Tokyo. Negadon, a space monster that the crew had been transporting with them, is awakened to life by the impact. Robotics engineer Ryuichi Narasaki, whose beloved daughter died in the crash and thus feels he has nothing left to lose, takes up the fight against Negadon. But does he have a chance to prevail against the space monster?

"NEGADON: The Monster from Mars" is an independent film that utilizes CG special effects. It's the first monster movie in the tradition of the '50s and '60s to be produced totally by computer.

http://www.negadonattacks.com/
http://www.cwfilms.jp/negadon/

## Awards of Distinction in Digital Communities

### Award of Distinction in Digital Communities
### Codecheck
### www.codecheck.ch

The Codecheck project is an effort to create an informed "community" of consumers who are able to critically assess products prior to reaching their purchasing decisions. Whereas certain initiatives pursue this aim primarily by condemning retail offerings that are potential health hazards, Codecheck takes a different approach: it helps consumers decipher the product's barcode. The way this works is as simple as can be. A potential buyer uses his/her PC to enter the product's numerical code and sends it via Internet to codecheck.ch; what immediately comes back are comprehensive definitions and information from experts about ingredients like sodium laurent sulfate and E250. The result is the creation of a reference work that is constantly being expanded and updated with contributions from manufacturers, wholesale distributors, specialized labs, consumer organizations and individual consumers. Potential purchasers thus have access to a wide variety of information, opinions and reports, a body of knowledge that constitutes a solid basis on which to form an opinion about a particular product.

Plans are currently in the works to enhance this system by building in mobility. For example, a shopper in a supermarket could use his/her cell phone's camera to photograph a product's barcode and then send this image as an MMS to codecheck.ch, and the relevant information would immediately be transmitted back. By linking up diverse technologies (photography, Internet, telecommunications) in this way, Codecheck represents a step in the direction of well-informed consumers.
Credits: Roman Bleichenbacher (CH/US)

### Award of Distinction in Digital Communities
### PROYECTO CYBERELA – RADIO TELECENTROS
### www.cemina.org.br

"Cyberela" is a project designed to improve the lives of Brazilian women by providing them with access to communications and information technologies.

Each womon participating in the project receives a desktop computer equipped with audio processing software and instructions on how to operate the hardware and software. Plus, they are provided with a broadband Internet connection and technical assistance six months long.

With this infrastructure—which is also being made available at Telecenters in rural regions—women can actively take advantage of the projects being run by the network. These include participating in local radio programs (which can also be accessed online).

This project benefits women in several ways: it helps them acquire skills involving modern communication technologies and thus enhances women's qualifications; it fosters networking and

information exchange by means of local radio productions; it alerts women to job possibilities, informs them about political and social issues, and enables them to contact and network with other women.

In doing so, "Cyberela" provides sustainable developmental aid to human beings who are doubly disadvantaged: victims of gender-specific discrimination, as well as of the so-called Digital Gap whereby access to information technology is distributed very unevenly throughout the world.

Credits: Denis Viola, Thais Corral, Madalena Guilhon, Silvana Lemos (BR)

## Awards of Distinction in Interactive Art

**Award of Distinction in Interactive Art**
**Zachary Lieberman (US)**
**drawn**

"drawn" is a poetically witty and, at the same time, enigmatic scenario in which figures drawn with pen and ink take on a life of their own. No sooner are they liberated from their rigidly confined existence on a sheet of drawing paper than they begin to interact with the hand that created them. At live performances, Zachary Lieberman's creation elicits enthusiastic audience response; as an interactive installation at exhibitions, "drawn" exerts a magnetic attraction on all age groups. Hardly anyone can resist the magic of real figures made of solid material that the users themselves draw by hand, and which then suddenly come to life on the computer screen.
Zachary Lieberman explains that his inspiration is drawn from early cartoons ("lightning sketches"), so that "drawn" can be considered a modern form of this technique. Special software transforms a video image in real time into a digital image that, in turn, reacts to real processes like the movements of the hand that drew the figure.
http://thesystemis.com/drawnInstallation/

**Award of Distinction in Interactive Art**
**Evan Roth, James Powderly and the agents of the G.R.L. (Eyebeam OpenLab, US)**
**Graffiti Research Lab**

Billboards and neon advertising signs determine in increasingly radical fashion the appearance of our streets and squares. The Graffiti Research Lab has taken up the task of actively opposing this state of affairs. In light of the thoroughgoing commercialization of public space, its aim is to redefine and rehabilitate graffiti as an individualized means of expression.
Reasonably-priced technologies are designed to give individuals the opportunity to stake a claim to a public space and to make an impact on it. In collaboration with street artists and activists in New York and Washington D.C., Graffiti Research Lab has developed actions that bring software and electronics into traditional forms of expression of urban protest. This gives rise to completely new forms of Street Art in which building walls, streets and squares are painted with light-graffiti. graffitiresearch.com provides instructions on how to go about it and documentation about what's been done so far.
The Digital Age too opens up countless opportunities to take creative and political liberties—you just have to know how take advantage of the available latitude!
http://graffitiresearchlab.com/

## Awards of Distinction in Digital Musics

### Award of Distinction in Digital Musics
### Joe Colley (US)
### psychic stress soundtrack

Joe Colley is a young composer from San Francisco who processes audio recordings into sound sculptures. The outstanding feature of this project is its finely wrought tonal shaping, which comes across despite its extreme loudness.

The work's references to contemporary political events aroused the interest of the jury—in the Near East, extremely loud music is being deployed as a method of torture since it does, after all, provoke physical stress.

Joe Colley himself describes his piece as follows: "Psychic stress soundtracks: psychic stress condensed into unstable audio. Sounds break apart quickly or continue too long, reaching lowest points, empty moments, then moments overfull of madness. Heights that cannot be maintained. Stamina, mania, obliteration. The wreckage of self."

### Award of Distinction in Digital Musics
### Kaffe Matthews (UK)
### Sonic Bed

Kaffe Matthews' "Sonic Bed_London" installation consists of a bed equipped with built-in loudspeakers; when installation visitors lie down on it, an endless loop of sounds washes over them. Due to their frequency and intensity, these sounds are perceived not only with the ears but also with the entire body in what is a very pleasant experience. The installation has already been exhibited several times and has proven to be a popular attraction with young and old alike since it harmoniously appeals to several different dimensions of human life. The choice of what is actually a rather intimate object used in everyday life as well as the proximity of other installation visitors opens up a strong social component. On the other hand, the installation also makes it possible to experience sound in a new way and thereby provides access to a new auditory dimension.

## Awards of Distinction in Net Vision

### Award of Distinction in Net Vision
### Michael Stadler (AT)
### Tsunami Harddisk Detector

As a reaction to the fact that commercially available tsunami warning systems are so expensive that many countries that are potential victims of these catastrophes cannot afford them, Michael Stadler developed a freeware program that can measure earthquakes through the motion of a

conventional computer's harddisk and sound an alarm when one occurs.

A harddisk's read/write head has to operate with great precision. To work with stored data, it scans the disk's surface with exactitude down to the micrometer. If its position is changed by even a single micrometer as the result of a tremor, it must immediately be returned to the correct position. Such vibration correction features are standard equipment in the harddisk of every PC.

Now, Michael Stadler's simple but ingenious idea is to utilize this information about tremors for a tsunami warning system. Computers all over the world are linked up via the software he has developed; they then communicate with each other about whether they're undergoing a tremor and, if so, its strength.
Such a peer-to-peer network makes it possible to localize the epicenter of an earthquake that could potentially trigger a tsunami. To accomplish this, individual processors are selected to function as nodes to evaluate the data being fed in by the computers assigned to them. Only when several computers report unusually strong shocks would a potentially lifesaving warning signal be issued.

www.ninsight.at/tsunami

**Award of Distinction in Net Vision**
**Wayne Clements (UK)**
**un_wiki**

The un_wiki website displays entries submitted to Wikipedia that were subsequently rejected by the editorial board of this purportedly open encyclopedia. The source of this material is Wikipedia's own deletion log.
With this project, media artist Wayne Clements confronts in a highly polemical fashion the discrepancy between the ostensible democracy and openness of Wikipedia (any user can post and edit entries) and the way it really works (system administrators edit or delete entries).

http://www.in-vacua.com/un_wiki.html

## Awards of Distinction and Merchandise Prizes in u19 - freestyle computing

**Award of Distinction in u19 - freestyle computing**
**Ralph Aichhorn, Katharina Greul, Felix Gruber, Fabian Guschelbauer (AT)**
**Robofisch**

Four students at Kirchdorf High School provide solid proof of their environmental awareness with their Robofisch project. The objective was to develop a device that could help maintain the quality of Austria's lakes and rivers. The outcome is a fishlike programmable robot that can carry out several different underwater research tasks. Robofisch is able to take water samples for subsequent lab analysis, take readings of the water's temperature, clarity and depth, and also do underwater photography.
The students have been enhancing and upgrading their project on an ongoing basis: they have reworked the design, done some reprogramming and carried out tests under actual conditions in

1. Featured Speakers: Gerfried Stocker and Dr. Christine Schöpf | 2. Press Release: 2006 PRIX ARS ELECTRONICA: The Results | 3. Facts and Figures | 3.1. Facts and Figures: Entries, Prize Money, Countries | 3.2. Facts and Figures: u19 – freestyle computing | 4. Details about the Prizewinning Works | 4.1. Details about Golden Nica Recipients | **4.2. Details about Recipients of Awards of Distinction, Merchandise Prizes and [the next idea] Grant** | 4.3. Details about Recipients of Honorary Mentions | 5. Ars Electronica Photo Service | 6. Jurors and International Advisors | 7. Background information about Ars Electronica

the Klaus Reservoir.

### Award of Distinction in u19 - freestyle computing
### Irene Kriechbaum (AT)
### FACEOLOGY

18-year-old Timelkam resident Irene Kriechbaum's FACEOLOGY project deals with the "average face" of her female classmates. She began with a series of head shots and then morphed together individual facial features of particular girls. The end result was the class' "average face."

Kriechbaum then proceeded to process the individual photos into a video. The result of displaying a rapid-fire sequence of the individual faces is that they end up blending and merging. Rhythm and speed thus open up an alternative way of looking at the "average" face.

### Merchandise Prize in u19 – freestyle computing
### Julius Lugmayr
### Wunderwelt Candy CAVE

Julius Lugmayr likes candy, light, color and creative software, and he has managed to work all of them into his remarkable light sculpture.

By experimenting with different gadgets, the 11-year-old boy from Linz got the idea to use his computer, a video camera, two small 12-volt beamers and the results of some tinkering in the workshop to design a software-controlled light sculpture that resembles a glowing, constantly changing planet of candy.

To achieve this, the beamers are used to project a specially-prepared film onto a glass globe (with a hole in it so it can also be viewed from inside). When you stick your head into the globe, you see the film being projected all about you and experience being at the center of a candy wonderland!

### Merchandise Prize in u19 – freestyle computing
### 1C / BRG Stubenbastei, 1010 Wien
### Trick und Politik

"Trick und Politik" is a 7-minute-long animated film produced by Viennese high school students. It's about politicians and the stances they take on current affairs, and thus consists of several shorter takes on particular political issues. A wide variety of cinematic tricks, effects and techniques are utilized and interwoven into a harmonious whole.

The film's use of a collage technique evokes thoroughly intentional associations with daily newspapers or media reportage in general. The danger of degenerating into a dry-as-dust treatment of these topics is avoided in brilliant fashion through lively animation.

# Winner of [the next idea] Art and Technology Grant

## Himanshu Khatri (IN) / NID – National Institute of Design – Paldi – Ahmedabad – INDIA
## Aquaplay

The jury awarded this year's €7,500 grant to Himanshu Khatri, a 23-year-old artist from India. The jurors explained their choice in these terms: "'Aquaplay' is an ambitious application for displays; it is based on air bubbles rising through a special fluid. This technology constitutes a completely novel idea and a dramatic contrast to pixel graphics."

The project plan calls for a large fluid-filled container with air vents in its base. The user is provided with a touchpad to transmit information to the container's built-in computer about which forms the user would like to depict. The processor uses this information to generate commands to the vents, which in turn give off precisely controlled groups of air bubbles that form the prescribed patterns or blocks of text in 2D or 3D. Diffused lighting turns Aquaplay into a "magical installation."

This innovative development can be used for information depiction purposes in displays of all kinds as well as for signage and guidance systems or even as a part of exquisitely designed interiors. During the time leading up to the Ars Electronica Festival, the grant recipient will continue to work on the realization of the project at the Ars Electronica FutureLab.

http://www.4shared.com/file/783477/bae3ba83/For_Hannes-_PROJECT-aquaplay.html

# 4.3. Details about Recipients of Honorary Mentions

## Honorary Mentions in Computer Animation / Visual Effects

Kakurenbo: Hide and Seek (Animation)
YAMATOWORKS (Shuhei Morita, Shiro Kuro) (JP)
http://www.yamato-works.com/
http://www.cwfilms.jp/kakurenbo/

MTV: Crow (Animation)
Marco Spier, Marie Hyon, (US) / PSYOP

renaissance (Animation)
Volckman Christian (FR) / (onyx films)
http://www.renaissance-lefilm.com

The Regulator (Animation)
Philippe Grammaticopoulos (FR)

Discord: metal and meat (Animation)
Stephan Larson (US)
http://art.nmu.edu:16080/larson/diversions/

Strasse der Spezialisten (Animation)
Saschka Unseld, Jakob Schuh (DE) / Studio Soi GmbH & Co. KG
Co-production cine plus Media
http://www.studioso.de

CAFARD (Animation)
Thomas Leonard, Guillaume Marques, Paul Jacamon (FR) / SUPINFUCOM
http://www.supinfocom-arles.com/

Als ich hier angekommen bin (Animation)
Perrine Marais (DE) / Filmakademie Baden-Württemberg
http://www.filmakademie.de

Rexona – Stunt City (Visual Effects)
The Mill (UK)
http://www.the-mill.com/

Shinsatsu-Shitsu (Consultation Room) (Animation)
Kei Oyama (JP)

Sin City (Visual Effects)
Stu Maschwitz (US)/The Orphanage
http://www.theorphanage.com/

ONE MAN BAND (Animation)
Mark Andrews, Andrew Jimenez (US) / Pixar Animation Studios
http://www.pixar.com

## Honorary Mentions in Digital Musics

Radio_Copernicus. das deutsch-polnische Künstlerradio
Prof. Sabine Breitsameter (DE), Robert Gawlowski (PL)
http://www.radio-copernicus.org

Black One
Stephen O'Malley, Greg Anderseon (US) / SUNN O)))
http://www.ideologic.org / http://www.southernlord.com

Spire Live in Geneva
Mike Harding (UK)/ Touch
http://www.touchmusic.org/

february sessions
Tobitani Kensuke, Satoshi Fukushima, Yoshihisa Suzuki, (JP) Mimiz

Satanicpornocultshop: Zap Meemees
*Es, Lisa, Vinylman, Ugh, Liftman, Frosen Pine & Meu (JP)
http://www.nunulaxnulan.biz / http://www.sonore.com

Wordless
Yannis Kyriakides (CY/NL)
http://www.circadian.net / http://www.unsounds.com

"YOKOMONO"
Carsten Stabenow (DE), Geert-Jan Hobijn (NL) / staalplaat soundsystem
http://www.staalplaat.org

Storm!
Ambrose Field (UK)
http://www.ambrosefield.com

8∞
Nikolaus Gansterer, Katharina Klement, Josef Novotny (AT)
http://www.katharinaklement.com

Voodooluba
Yvonne Cornelius (Niobe) (DE) / Sonig
http://www.sonig.com


A Life Without Fear
Ekkehard Ehlers (DE) / Staubgold
http://www.staubgold.com

The Rose Has Teeth In The Mouth Of A Beast
Matmos (US)
http://www.brainwashed.com/matmos/index2.html


## Honorary Mentions in Interactive Art

Retroyou Nostal(g)
Joan Leandre (ES)
http://nostalg.org

Hello, world!
Yunchul Kim (DE)
http://www.khm.de/~tre

The Robotic Chair
Raffaello D'Andrea, Max Dean, Matt Donavan(CA)

Occular Witness
Arijana Kajfes (SE)
www.arijana.net

vexations
Yuko MOHRI, Soichiro Mihara (JP)
http://cip.io/

Tartarus
Alan Price (US)
http://accad.osu.edu/~aprice


Outerspace
Markus Lerner, Andre Stubbe (DE)
http://www.markuslerner.com / http://www.andrestubbe.com

SOBJECT
Alberto Frigo (I/SE)
http://www.albertofrigo.net

S.U.I.
Ryota Kimura (JP)
http://www.ryotakimura.net/index.html

KHRONOS PROJECTOR
Alvaro CASSINELLI (JP)
www.k2.t.u-tokyo.ac.jp/members/alvaro/Khronos/

double helix swing
Ursula Damm (DE)
http://www.khm.de/~ursula/double_helix_de.pdf

Office Live
Techart Group (TW)
http://www.techartgroup.com/

## Honorary Mentions in Net Vision

Dentimundo
Ricardo Miranda Zunigao(US)
http://www.dentimundo.com/

Dun.AV - Danube Panorama Project
Michael Aschauer (AT)
http://danubepanorama.net

Tank-FX
Sandro Catallo, Markus Cremers (DE)
www.tank-fx.com

Personal World Map
Roxana Torre (AR/NL)
http://www.personalworldmap.org/

The Virtual Marathon
Woon Tien Wie (SG)
http://www.virtual-marathon.net/

COLORS project
h.o (JP)
http://www.colors-expo2005.org/index.en.html

SwarmSketch
Peter Edmunds (AU)
http://swarmsketch.com

Tracking Transience
Hasan M. Elahi (US)
http://trackingtransience.net

cyclone.soc
Gavin Baily, Tom Corby (UK)
http://www.reconnoitre.net/rec_main/docs/cyclone.htm

Streamfishing
Beat Suter, Rene Bauer (CH)
http://streamfishing.cyberfiction.ch

ZONE*INTERDITE
Christoph Wachter, Mathias Jud (CH)
http://www.zone-interdite.net

## Honorary Mentions in Digital Communities

The Organic City
http://www.theorganiccity.com

Mountain Forum
http://www.mtnforum.org

stencilboard.at - prevent disappearance
www.stencilboard.at

MetaReciclagem
http://metareciclagem.org

Arduino
http://www.arduino.cc

Northfield.org – Citizen Journalism
http://northfield.org

UgaBYTES Initiative
http://www.ugabytes.org

The Freecycle Network
www.freecycle.org

CodeTree
http://www.codetree.org

Charter97.org – news from Belarus
www.charter97.org

Semapedia.org
http://www.semapedia.org

Pambazuka News
http://www.pambazuka.org

## Honorary Mentions in u19 – freestyle computing

Kiwi-Monster
Lisa Steiner (Tobelbad / Styria)

Die Fische und der Hai
Stjepan Milicevic, Markus Weber (Vienna)

Comic-Life: Musik-Comic der 3 C
The ThreeCeés / ´3C BRG Landeck (Tyrol)

Piep!
Klassenarbeit Sonderpädagogisches Zentrum Diehlgasse (Vienna)

Winamp Fernsteuerung
Dominik Amschl (Tobelbad / Styria)

Donaufischer.at, der Fischertreffpunkt im (Fischer-)Netz
Gabriel Freinbichler (Aschach/Donau / Upper Austria)

Ich kauf mir 'ne Rakete
Jiri Kuban (Linz / Upper Austria)

War
Nana Susanne Thurner (Bad Leonfelden / Upper Austria)

AC_FORM
Emanuel Jauk (Graz / Styria)

www.zu-fall.net.ms
Thomas Hainscho (Maria Saal / Carinthia)


## Honorary Mentions in [the next idea] Art and Technology Grant

TotalSurveillance
Thomas Winkler (AT)
http://projects.datenmafia.org/

ShiftSpace
Dan Phiffer (US), Mushon Zer-Aviv (IL)
http://shiftspace.org/

THE GAZE
Sandra Kroiss (AT)

PARASITE: mobile projection system
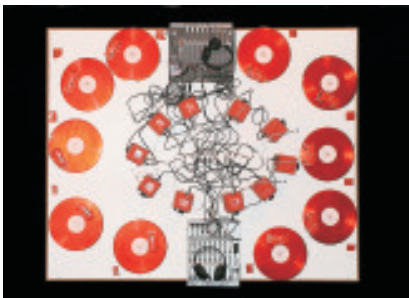Frédéric Eyl, Gunnar Green und Richard The (DE)

# 5. Ars Electronica Fotoservice
Linz, May 23, 2006

The following **print-quality image (18 cm x 13 cm / 300 dpi)** is available for **download at www.aec.at/presskit**.



**Golden Nica u19 – freestyle computing**

Abenteuer-Arbeitsweg

Foto: Krmpf Krmpf Studios



**Honorary Mentions in Computer Animation/Visual Effects**

CAFARD

Foto: Leonard, Marques, Jacamon / Supinfocom



**Honorary Mentions in Digital Musics**

february sessions

Foto: Kensuke, Fukushima, Suzuki

The following **print-quality image (18 cm x 13 cm / 300 dpi)** is available for **download at www.aec.at/presskit**.

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**Award of Distinction in Computer Animation/Visual Effects**

Kein Platz für Gerold

Foto: Daniel Nocke



**Honorary Mention in Digital Musics**

YOKOMONO

Foto: staalplaat



**Goldene Nica Interactive Art**

The Messenger

Foto: Paul DeMarinis

The following **print-quality image (18 cm x 13 cm / 300 dpi)** is available for **download at www.aec.at/presskit**.

# 6. Jurors and International Advisors
Linz, May 23, 2006

### U19 – Cybergeneration
1.   Sirikit Amann (AT)
2.   Gerlinde Lang (AT)
3.   Christopher Lindinger (AT)
4.   Stefan Pirker (AT)
5.   Tereza Szente (AT)

### Net Vision
6.   Yukiko Shikata (JP)
7.   Marko Ahtisaari (FI)
8.   Eva Wohlgemuth (AT)
9.   Marius Watz (NO)

### Interactive Art
10.   Pamela Winfrey (US)
11.   Karin Ohlenschläger (ES)
12.   Joachim Sauter (DE)
13.   Ingvar Söjberg (SE)
14.   Masaki Fujihata (US/JP)

### Digital Musics
15.   Naut Humon (US)
16.   Yuko Nexus 6 (JP)
17.   Elisabeth Schimana (AT)
18.   Rob Young (GB)
19.   AGF Aka Antye Greie (DE)

### Computer Animation
20.   Shuzo John Shiota (JP)
21.   Dietmar Offenhuber (AT)
22.   Rick Sayre (US)
23.   Mark Dippé (US)
24.   Sabine Hirtes (DE)

### Next Idea
25.   Horst Hörtner (AT)
26.   Corista Sommerer (AT)
27.   Gustav Pomberger (AT)
28.   Wilhelm Burger (AT)
29.   Daniela Pühringer (AT)

### Digital Communities
30.   Andreas Hirsch (AT)
31.   Steven Clift (US)
32.   Peter Kuthan (AT)
33.   Lara Srivastava (CA)

### DIGITAL COMMUNITIES 06 – Advisors

Markus Beckedahl, Sonja Bettel, Zeljko Blace, Hisham Bizri, Roman Bleichenbacher, Danah Boyd, Ed Burton, Nathalie Caclard, Patricia Canetti, Pier Luigig Cappucci, Denise Carter, Scott de Lahunta, Kunda Dixit, Peter Tomaz Dobrila, Jim Downing, Tim Erickson, Mengbo Feng, Fabian Fischer, Carlo Formenti, Alex Galloway, Keith Goddard, Carlos Gomez de Ilarena, Anita Gurumurthy, Usman Haque, Mike Jensen, Christopher Kelty, André Lemos, Matt Locke Jose-Carlos Mariategui, Jane Metcalfe, Geetha Narayanan, Ashwin Navin, Marcus Neustetter, Margit Niederhuber, Frederick Noronha, Nicole Öhlrich, Dorothy Okello, Alex Okwaput, Annalisa Pelizza, Casey Reas, Scott Robinson, Barbara U. Schmidt, Russel Southwood, Ashok Sukumaran, Thomas Thaler, Agnese Trocchi, Jimmy Wales, John Wilbanks, Mahir M. Yavuz, Yukihiko Yoshida, Ina Zwerger

# 7. Background information about Ars Electronica
Linz, May 23, 2006

## Über Ars Electronica
Seit 1979 ist die Ars Electronica eine in ihrer spezifischen Ausrichtung und langjährigen Kontinuität weltweit einmalige Plattform für digitale Kunst und Medienkultur, die von folgenden vier Säulen getragen wird:

Ars Electronica – Festival für Kunst, Technologie und Gesellschaft
Prix Ars Electronica – Internationaler Wettbewerb für CyberArts
Ars Electronica Center – Museum der Zukunft
Ars Electronica Futurelab – Laboratory for Future Innovations

## Festival Ars Electronica
Interdisziplinarität und die offene Begegnung internationaler KünstlerInnen und WissenschaftlerInnen mit einem breiten interessierten Publikum charakterisieren das weit über Österreichs Grenzen hinaus renommierte Festival Ars Electronica. Seit 1979 widmet es sich jährlich in Symposien, Ausstellungen, Performances und Events der Auseinandersetzung mit den gesellschaftlichen und kulturellen Phänomenen des technologischen Wandels.

## Prix Ars Electronica
Als weltweit wichtigster Wettbewerb für CyberArts bietet der Prix Ars Electronica seit 1987 ein Forum für künstlerische Leistungen und Innovationen. Er ist Trendbarometer einer expandierenden und sich zunehmend diversifizierenden Medienkunstwelt.
Der Wettbewerb findet jedes Jahr statt; seine internationale Reichweite und die Fülle der eingereichten Projekte werden im Archiv des Prix Ars Electronica dokumentiert, das detaillierte Einblicke in die Entwicklung der Medienkunst und in ihre Offenheit und Vielfalt ermöglicht.

## Ars Electronica Center
Das 1996 eröffnete Ars Electronica Center stellt den Prototyp eines „Museums der Zukunft" dar. Mit seinen interaktiven Vermittlungsformen, mit virtual reality, digitalen Netzwerken und modernen Medien wendet es sich an ein breites Publikum. Themenstellungen zwischen Medienkunst, neuen Technologien und gesellschaftlichen Entwicklungen prägen den innovativen Charakter der Ausstellungen. Das Ars Electronica Center ist darüber hinaus permanente Basis und organisatorisches Fundament der internationalen und regionalen Aktivitäten von Ars Electronica.

## Ars Electronica Futurelab
Das Futurelab ist ein Medienkunstlabor neuer Prägung, in dem sich künstlerische und technologische Innovation wechselseitig inspirieren. Die Teams des Labors vereinigen unterschiedlichste Fachrichtungen und sind in ihrer Arbeitsweise durch Transdisziplinarität und internationale Vernetzung geprägt. Konzeption und Realisierung von Ausstellungsprojekten, künstlerische Installationen sowie Kooperationen mit Universitäten und der Privatwirtschaft bilden das breite Spektrum der Aktivitäten.
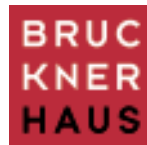
**Pressekonferenz**
**Dienstag, 23. Mai 2006**
**10:00 Uhr**
Ars Electronica Center
SKY Media Loft Café & Bar
Hauptstraße 2-4
A-4040 Linz

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email: wolfgang.bednarzek@aec.at
URL: http://www.aec.at/press

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