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**OFFENES KULTURHAUS
OBERÖSTERREICH**

Ars Electronica 2011

PRESS INFORMATION

1 September 2011

OK | CYBERARTS 2011

Prix Ars Electronica Exhibition

1 - 7 Sept. 2011

The **OK "Offenes Kulturhaus" Upper Austria** produces and presents new, contemporary currents and trends in contemporary art. For years, the **CyberArts Prix Ars Electronica** has been an important part of the ambitious program of changing thematic exhibitions and solo presentations. The OK's expertise in media technology and know-how in the production of art projects also plays a vital role in the installative realization of computer art. As the OK has been a partner of the Ars Electronica for many years, the CyberArts exhibition is a high point in exhibition activity throughout the year:

The Prix Ars Electronica and CyberArts 2011 present a comprehensive overview of the current state of digital media art.

More than 3,600 projects from 74 countries were entered this year in the **25th Prix Ars Electronica**. The best works were selected by juries of international experts, and Golden Nicas, Awards of Distinction and Honorary Mentions are awarded in **seven categories**. The focus of the CyberArts exhibition in the OK is on works from the categories **Interactive Art, Hybrid Art** and **Digital Musics & Sound Art** - which are presented as spatial and sound installations and invite interaction.

What makes the situation this year exciting is the interweaving with the highly successful exhibition HÖHENRAUSCH.2/Thrill of the Heights running in parallel. In addition to the rooms in the OK, in which works are assembled that are bracketed by the theme "museum", two floors of the city parking garage have also been adapted for the CyberArts as a laboratory.

There is also a reflection of **trends in the choice of jury members for the Prix Ars Electronica and the selection for the CyberArts exhibition**: culture and science have lastingly changed our society (which is also the theme of the AEC and the Festival). **Media art as a hotbed of critical inquiry into social and technological changes** takes these innovations into its vocabulary of forms (like a 3D printer in *Be Your Own Souvenir*), conducts field research (*Cinema for Primates*) or investigates between imagination and visualization (*Tropospheric Laboratory*), is a social counter-site and example of civil engagement (*MACHT GESCHENKE: DAS KAPITAL*), hacks (*Newstweek*), ironically comments (*Safe Cuddling*), occupies gaps in the system (*Face to Facebook*) or exposes (the largest oil spill of all times in *is there a horizon in the deep water?*).

New technologies' power to change is depicted thematically and in installations particularly in the categories "Hybrid Art" and "Interactive Art": genetic engineering (*Pigeon d'Or*) and its effects on society (*May the Horse live in Me*); comprehensive digital networking and being informed around the clock and the ever more extensive use of computer-based tools (*Sentient City Survival Kit*) are changing our everyday life, just as social networks like Facebook (*Face to Facebook*) are influencing new forms of behavior. After years of dreaming of a "Second Life", a virtual parallel life on the World Wide Web with billions of users has actually become reality.

In the **category "Hybrid Art"** the French duo "Art Orienté Objet" was awarded the Golden Nica for their long-term ethological and biological research with the goal of making horse blood compatible for human beings to be used for medical purposes (*May the Horse live in Me*). The Award of Distinction *Pigeon d'Or* by Tuur Van Balen is an ironic take on the tendency of synthetic biology to "design" life, as pigeons are manipulated so that their excrement is transformed

into useful cleaning material. Another Award of Distinction in this category goes to the long-term project *MACHT GESCHENKE: DAS KAPITAL* by Christin Lahr, who transfers one cent every day to the German Ministry of Finance, systematically feeding into it a transcription of Karl Marx' *Das Kapital*, thus addressing complex themes revolving around economic and symbolic capital, guilt, power and gift with this act. The translation of the binary logic of the digital into a completely analog film loop installation (*Continuization Loop*) stands for the scope of "Hybrid Art" and the tendency in more recent media art to also deal with its own development and history.

Awarded to *Newstweek* by Julian Oliver and Danja Vasiliev, the **Golden Nica for the category "Interactive Art"** distinguishes a project that establishes a parallel WLAN to manipulate headlines and thus "twist the facts". For the third part of their *Hacking Monopolism Trilogy* (following Google and Amazon), Paolo Cirio and Alessandro Ludovico have received an Award of Distinction for *Face to Facebook*, with which they satirized the online giant Facebook with its security holes, appropriated one million profiles from Facebook and transferred them to a special dating agency.

Along with these projects clearly oriented to socio-political themes, especially in the category "Interactive Art" there are also projects that offer a strong immersive experience (enclosing the body and to be grasped with all the senses) with a large *Tunnel* that can be entered, create fantastically aesthetic installations with fascinating optical-kinetic effects, and shift digital phenomena like pixels into the three-dimensional so that they can be manipulated (*Six-Forty by Four-Eighty*). The broad scope of Interactive Art ranges from the communicative exchange of heartbeats in *Heartbeat Picnic* through a search engine for the spoken word in private film archives (*algorithmic search for love*) all the way to conceptual works like the artwork *A Tool to Deceive and Slaughter* that sells itself on eBay.

Two works have been selected to represent the category "**Digital Music & Sound Art**": a carefully composed sonic fabric generated from synthetic sounds and field recordings (*Bee*), presented as an audio

installation; and with *A Balloon for ...* a project that invites visitors to acoustically discover a specific space through bursting balloons.

Ars Electronica

ANIMATION FESTIVAL

Along with the CyberArts exhibition, the **Ars Electronica Animation Festival** (2 - 6 Sept.) is also part of the program at the OK: a roughly 40-hour video program of experimental-abstract productions, sound visualizations, short cuts and special effects, all the way to classic story-telling.

OK NIGHT

The **OK NIGHT** on 3 September is presented this year in cooperation with Solaris/Movimiento. It starts at 8:00 pm in the Movimiento Summer Cinema with the **Electronic Theatre**, the film show with the best computer animations.

The concert night following that takes place in the OK Mediendeck and is supplemented with DJs in Solaris. Along with the Houztekk DJs Ned Rise, currently busy with releases on multiple labels at the same time, and Thomas Saubermann, the music program is arranged by the producer and musician Hans Staudinger.

Houztekk Records presents DORN - "Mund und Ohr gefesselt", the late-night project by Wolfgang Fadi Dorninger.

Also to be found in the OK Mediendeck is Sascha Kösch from Berlin, alias DJ Bleed. Kösch is co-founder, co-editor and managing director of the magazine De:Bug.

The Mediendeck program is expanded by Maximilian M. alias M-Fx, DJ, producer and founding father of Houztekk Records, and his label colleague Uciel. The lighting design of the Mediendeck is taken over by the artist formation Lichttapete.

OK - Mediendeck:

DORN (live) Katharina Vötter (vocals)

Bleed (de:bug magazine, Berlin) Maximilian M. (houztekk rec)

Uciel (houztekk rec)

Visual Design: Lichttapete

Special Guest: Julie Monaco (Cover Design)

Solaris:

Ned Rise (houztekk rec)

Hans Staudinger (Schönbrunner Techno)

Opening hours: during the Ars Electronica Festival the OK is open daily from 10 am to 10 pm.

General Guided Tours: daily at 1:30 pm and by appointment

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Visitors to the OK I CyberArts 2011 can also visit the exhibition OK I HÖHENRAUSCH.2. Admission: 10,-/7,- Euro

You will find photos for downloading at <http://www.ok-centrum.at/?q=content/pressearchiv>

Maria Falkinger, *Press & PR, OK*

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