Ars Electronica Festival 2019:

Out of the Box – The Midlife Crisis of the Digital Revolution

POSTCITY Linz, September 5-9, 2019

(Vienna, August 29, 2019) A stage for media art, a festival for digital music, a forum for the sciences, a showcase for enterprises, a platform for startups, a playground for the next generation—Ars Electronica is the largest festival for art, technology, and society in Europe.

Forty Years of the Digital Revolution

Launched in 1979 by Hannes Leopoldseder, Herbert W. Franke and Hubert Bognermayer, Ars Electronica turns forty this year and will be celebrating this anniversary with the most extensive program in its history. Running from September 5th to the 9th, the festival will be a meeting place for pioneers whose works span four decades of digitalization as well as award-winning artists, leading scientists, and influential developers who are today breaking new ground and helping shape our future. The pulsating center of the festival will once again be POSTCITY, whose spectacular industrial architecture will, for the last time, set the mood for this five-day event. Additional hotspots will include the redesigned Ars Electronica Center with its focus on artificial intelligence and the Augustinian canon monastery of St. Florian, a centuries-old place of spirituality and a perfect stage for the "AI x Music Festival," the first festival of its kind to be hosted by the European Commission.

Out of the Box – The Midlife Crisis of the Digital Revolution

Over the past four decades, our world and our lives have changed radically—even though digitalization has actually done nothing more than accelerate existing processes in our industrialized world. This is a process that Ars Electronica has never considered to be technological—on the contrary, ever since 1979 we have regarded it as a societal development. Technology itself has therefore never been at the heart of the matter, but rather technology's effects on our lives. This approach has been codified in the phrase "Art, Technology and Society" dating back to the very first festival and remains to this day the secret to the success of Linz's own Ars Electronica.

And now Ars Electronica is turning forty—in the middle of the digital revolution's "midlife crisis." Reason enough to take a straw poll of experts and a wide audience: Where do we stand today, and why? Which path do we want to take from here on out? And how can we avoid perhaps the biggest oversight of the past forty years over the next forty?: How can we ensure that we do not continue to allow a handful of corporate entities to singlehandedly shape our future—entities that reap billions in profits but that shift the burden of all the political, societal, and ecological damage they cause onto society? This is why Ars Electronica 2019 bears the title "Out of the Box" which will hopefully ring out as a call to emancipation: We must leave behind the roles we have been given, as mere consumers and compliant data providers, and take responsibility for shaping our future. We must finally get out of our comfort zones!

Ars Electronica Festival 2019:

Out of the Box – The Midlife Crisis of the Digital Revolution

Wednesday, September 4, 2019 / Pre-Opening

Before the festival officially begins, locals are invited to an inaugural tour, a pre-opening, on Wednesday evening. Four Ars Electronica 2019 locations may be visited early: the New Cathedral Linz (4 p.m.), the LENTOS Art Museum (5 p.m.), the University of Art and Design (6.30 p.m.) and the new Ars Electronica Center (8 p.m.):

YAIR – Your Art Is Reality (DE): Unleash
4 p.m. / New Cathedral Linz

Everyone should own art and be able to access it from anywhere. That's the vision of YAIR, a Berlin startup that wants to unite media art with the art market, thereby relying on the blockchain: The Art is the Token. The Token is the Product. The Product is the Art. In the New Cathedral Linz, YAIR presents works by Julius von Bismarck (GER), Wu Juehui (CN), Yan Lei (GER), Maria Marshall (CH/UK), and Robert Montgomery (UK) exploring the open question of human omnipotence. The show's title: "Unleash."

ARS and the City
5 p.m. / LENTOS Art Museum

In the city, with the city, for the city: "ARS and the City" is the motto of the show in the LENTOS Art Museum. The focus rests on legendary art projects from the past four decades, projects that still spark discussion today, and not just in Linz. In the LENTOS art museum auditorium, Uwe Rieger and Yinan Liu from the arc/sec lab "LightWing II" present a spectacular interactive installation that superimposes stereoscopic 3D projections and spatial sounds onto a kinetic construction.

Bauhaus University Weimar: Shared Habitats
6.30 p.m. / Art University Linz

The tour continues at Hauptplatz with the university that this year plays host to the "Ars Electronica Campus": On the occasion of the institution's hundredth anniversary, students and professors from the renowned Bauhaus University Weimar will present a major exhibition on the theme of "Shared Habitats."

COMPASS – Navigating the Future
8 p.m. / Ars Electronica Center

Then we make our way across the Danube to the last stop on this grand evening before the festival: Under the banner "COMPASS - Navigating the Future," everything in the completely redesigned Ars Electronica Center will focus on the coming revolution, sparked by artificial intelligence, and its impact on our lives and on our perceptions of ourselves as human beings.

Daily—these exhibitions can be viewed during the entire festival

Thursday, September 5, is the official day one of Ars Electronica 2019. At precisely 10 a.m., all festival locations through downtown Linz will open: POSTCITY, the OK in the Offene Kulturquartier, the New Cathedral Linz, the LENTOS Art Museum, the University of Art and Design and, of course, the new Ars Electronica Center. All the exhibitions opening along this festival mile can be seen throughout the Ars Electronica Festival, from September 5th to the 9th:

Forty Years of Ars Electronica: ARS and the City / ARS on the Wire
LENTOS Art Museum (ARS and the City), POSTCITY (ARS on the Wire)

"Art, Technology, and Society" has been the guiding principle of Linz's Ars Electronica since 1979. Today, forty years later, Ars Electronica is not only deeply rooted in Linz's public and cultural landscape, but is also one of the world's leading institutions in the field of media art. Two exhibitions serve to display the milestones in this development: "ARS and the City" focuses on legendary art projects in Linz and their significance in the development of the city; "ARS on the Wire" is dedicated to groundbreaking initiatives in the digital realm.

The retrospective "ARS and the City" features groundbreaking art projects executed in the Donaupark, on the main square, on the Voestalpine grounds and by (or within) the Stadtwerkstatt. This journey through time begins in September 1979, when people all over Upper Austria placed their radios in their windows, thereby creating a huge "sound cloud." Also part of the exhibition is the Linzer Stahloper ("Linz Steel Opera"), staged by Giorgio Battistelli in 1982, in which the performers included professional singers, workers and musicians from the Voestalpine factory band, the percussion ensemble of the Grieskirchen Music School, dancers from the Bruckner Conservatory of Upper Austria, and children from the Harbach Music High School wearing costumes from the master class in "Metal Sculptural Design" at the Linz College of Artistic and Industrial Design. And the legendary "Checkpoint 95," which the Stadtwerkstatt staged in 1995 on the occasion of the 50th anniversary of the end of World War II: With theP.R.D. telepresence system (Parallel Room Display), developed especially for the occasion, war veterans in New York and Moscow, who had once faced each other as enemies on the Nibelungen Bridge in Linz, were able to communicate with each other and meet peaceably face-to-face in the middle of the bridge. And Wolfgang Fadi Dorninger's midnight journeys on the stainless-steel panorama train through the Voestalpine factory grounds.

"ARS on the Wire" focuses on the development of the Internet, from the beginnings of the World Wide Web up to 2019. The exhibition shows how the Internet developed from a purely technical infrastructure to a social, public space and eventually became the focal point of our society. It reminds us that young "net artists" were already exploring the structures and potential of this new medium at the end of the 1970s. Even back then, Ars Electronica in Linz served as one of the venues for this groundbreaking artistic exploration...

Bauhaus University Weimar: Shared Habitats
University of Art and Design Linz, Hauptplatz

One can find representatives from 57 universities spanning Australia, Asia, the USA, and Europe cavorting about this year's Ars Electronica Campus, presenting the results of their educational programs at the intersection of art and technology, and none more so than the Bauhaus University Weimar, which is celebrating its hundredth anniversary this year. The large show "Shared Habitats" will be on display on the premises of the University of Art and Design Linz at Hauptplatz. This joint exhibition by students and teachers examines the influence of technology on socio-cultural processes and invites visitors to come in contact with other living creatures. A total of sixteen digital, biological, and interactive works explore the roles of different organisms in their environment, the effects of humans on their habitats, the interactions between human and non-human beings, and the relationships between humans and machines.

Interface Cultures: TRANSCODE!
POSTCITY

The second portion of the "Ars Electronica Campus" will be available for a visit at POSTCITY. Occupying center stage here is the large "TRANSCODE!" exhibition by the students of "Interface Cultures" from the Linz University of Art and Design. The starting point for their artistic research is the general discourse around the transformation of our world, dystopian visions of our future lives, and the oft-made promises of technological panaceas. We find ourselves stuck in the middle or right in the midst of things, seeking our bearings and driven by the needs of markets and the mighty. So much for the status quo. With the exhibition "TRANSCODE!", the students of the Interface Culture department take a step forward in their flight towards the future, demanding we change the way we think, function, and "fictionalize."

CyberArts 2019
OK in the OÖ Kulturquartier (the exhibition runs until Sept. 15)

3,256 entries from 82 countries were submitted to the Prix Ars Electronica in 2019 in the various categories "Computer Animation," "Digital Musics & Sound Art," "Artificial Intelligence & Life Art," and "u19-CREATE YOUR WORLD." A selection can be seen in the CyberArts exhibition at the OK in the OÖ Kulturquartier. The presentation tackles the development of digital art, the relevant modern discourse, and related questions.

Gallery Spaces
POSTCITY, New Cathedral and Atelierhaus Salzamt

The "Gallery Spaces Program," begun in 2017, once again brings a large number of international galleries and collections to Linz, and along with them various positions on digital art. POSTCITY, the New Cathedral, and the Salzamt will present media artists who have enjoyed successful representation in the art market by galleries. A series of panels will also focus on changing conditions in the creation and marketing of art. New possibilities and business models for positioning within the online marketplace will be discussed, as well as digital strategies for museums and established art collections. Workshops and roundtables will also reflect on how digital art can be preserved in the

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long term and how the many works created since the 1960s can be restored and preserved for the future.

Human Limitations – Limited Humanity
POSTCITY, Bunker

In this large exhibition on the festival's theme, this time we humans find ourselves approaching our limits—and going beyond them. In the spectacular POSTCITY bunker, the exhibition "Human Limitations – Limited Humanity" brings our current relationship with our environment into focus and poses the question of what social and ethical obligations may arise from it. "Human Limitations" deals with its subjects on an individual level, foregrounding the unending optimization of our bodies by means of microchip implants or the use of "gene scissors" and the questions these issues raise. "Limited Humanity," on the other hand, deals with societal boundaries that have gained visibility on the heels of disputes over refugees, catastrophic climate change, and mass surveillance. And the exhibition shows that, for all these issues, technology is neither friend nor enemy but simply what we make of it.

European Platform for Digital Humanism
POSTCITY

What might an alternative to the "data capitalism" of the IT monopolists and to the "data totalitarianism" of authoritarian regimes look like? Or to put it another way: Is there a path that can lead us into a digital society that ensures competitiveness and value creation, while at the same time upholding a commitment to European values? Such a path seems quite feasible, not least because the success of new services increasingly depends on the credibility of those who provide them and the trust that their users place in them. And so many current EU projects and initiatives have set their sights on integrating art, creativity, and education more strongly into technological development, with an eye toward generating new ideas and opening up alternatives for action. The "European ARTificial Intelligence Lab" initiated by Ars Electronica, for example, promotes broad, critical discourse on AI-related scientific and technological issues. Ars Electronica is also involved in the "European Media Art Platform," which awards production grants to artists across Europe on an annual basis, supporting their artistic research and making their results public. One major exhibition is entirely dedicated to the EU Commission's STARTS Initiative, supported by Ars Electronica, which seeks to promote synergies in art and technology and thereby strengthen sustainable innovation in industry and society.

CREATE YOUR WORLD
POSTCITY

CREATE YOUR WORLD is Ars Electronica's future festival for the next generation, and this time it tackles the question: who will decide what the future looks like? CREATE YOUR WORLD is a hub for creative projects, a playground for crazy ideas, a laboratory for exciting experiments, and a forum for constructive protest. Something of a festival inside the festival, it provides space to artists, inventors, lateral thinkers, those thirsty for knowledge, enthusiasts of futurism, and activists—to anyone who wishes to exchange ideas with those of like (and unlike) mind, to experiment with new technologies and to conceive new plans of action together. The motto: Come, be inspired, join in! The mission: Get involved and help shape the future!

The new Ars Electronica Center: Compass – Navigating the Future
Ars Electronica Center

Observing artificial intelligence in the act of "thinking," training self-driving cars, programming robots, 3D-printing, modifying one's own DNA with gene scissors—the completely redesigned Ars Electronica Center will be without a doubt a hotspot of this year's festival. "Compass – Navigating the Future" constitutes the Center's guiding principle, goal, and challenge; the Center takes a hard look at current developments in the fields of artificial intelligence, neuroscience, neuro-bionics, robotics, prosthetics, autonomous mobility, genetic engineering, and biotechnology. But in center stage stands a single technology and its effects on our lives: Artificial intelligence.

Thursday, September 5, 2019 / History Day

The first day of this year's Ars Electronica is not simply the opening day of the exhibition. It is also "History Day," devoted to creative encounters with pioneers of the digital revolution, as well as with artists, scientists, and developers breaking new ground today:

History Summit
2-6 p.m. / POSTCITY

Since 1979, Ars Electronica has been seeking out connections and intersections, for causes and effects at the interface of art, technology and society. In its "History Summit," this year's festival invites to the stage such pioneers as Hannes Leopoldseder, Herbert W. Franke and Christine Schöpf, not to mention other visionary minds who played key roles in designing and developing this unique festival for art, technology, and society. A round table with more than thirty speakers will shine a light on the art forms and techniques that have come into being over the past forty years. The speakers include: Hannes Leopoldseder (AT), Herbert W. Franke (AT), Peter Weibel (AT), Gottfried Hattinger (AT), Andreas Broeckmann (GER), Derrick de Kerckhove (CA), Hiroshi Ishii (JP/US), Jon Cates (US), Vuk Ćosić (SI), Christa Sommerer (AT), Machiko Kusahara (JP), Yukiko Shikata (JP), Minoru Hatanaka (JP), Atsuhito Sekiguchi (JP), Yoichiro Kawaguchi (JP), DooEun Choi (KR/US), Eduardo Kac (BR/US), Jens Hauser (GER/FR/DK), Monika Fleischmann (GER), Wolfgang Strauss (GER), Kyoko Kunoh (JP), Marta de Menezes (PT), Andreas J. Hirsch (AT), and Gerfried Stocker (AT).

Ars Electronica Art Thinking School / Future Innovators Summit
THU 9/5 - MON 9/9 / POSTCITY, Art Thinking House

The future stands in sharp focus at the "Ars Electronica Art Thinking School," a new festival program that includes themed tours, workshops, and activities. The focus is on "Art Thinking": how to learn it and how to use it in everyday life. One part of the new "Ars Electronica Art Thinking School" is the Future Innovators Summit (FIS), developed in collaboration with Hakuhodo, a leading Japanese communications agency; the summit brings together experts of all ages in the fields of art, design, science, technology, entrepreneurship, activism, and philosophy in order to discover new ways of brainstorming the crucial issues facing humanity and to conceive potential future scenarios.

Award Ceremony
7:30-9:45 p.m. / POSTCITY, Gleishalle

The winners of the Prix Ars Electronica and the European Commission's STARTS Prize will be honored at the "Award Ceremony"—the former will be awarded their Golden Nicas, the latter their STARTS Trophies. The 2019 prizewinners are Kalina Bertin, Sandra Rodriguez, Nicolas S. Roy and Fred Casia (CA) (Golden Nica in the category "Computer Animation"), Paul Vanouse (US) (Golden Nica in the category "Artificial Intelligence & Life Art"), Peter Kutin (AT) (Golden Nica in the category "Digital Musics"), Alex Lazarov (AT) (Golden Nica in the category "u19 - CREATE YOUR WORLD"), Bjørn Karmann and Tore Knudsen (both DK) (STARTS Prize for "Artistic Exploration"), and the Innovation Office "300.000 Km/s" (ES) (STARTS PRIZE for "Innovative Collaboration").

Opening: Unboxing the Festival
7:30 p.m.-12:40 a.m. / POSTCITY

"Unboxing the Festival" is the motto for the Ars Electronica 2019 opening, with numerous performances and concerts on the program and three stages in POSTCITY: the Basement Stage, the Courtyard, and the Gleishalle. The former will feature Dagmar Dachauer (AT), Kilian Immervoll (AT) with "The Feline Project," Corea Impact (KR) with "TechiEon," Carla Bolgeri (CL/IT) and Francisco Marín (CL) with "Vocals", and Giulio Colangelo (IT) and Valerio De Bonis (IT) – LOXOSconcept with "[re]BO[u]NDS ~ expanded media." The stage in the courtyard is shared by Tomomi Adachi (JP), Andreas Dzialocha (DE), and Marcello Lussana (IT) with their "Voices from AI in Experimental Improvisation," Reeps One x Dadabots ft. "Second Self A," Jennifer Walshe (IE) and Memo Akten (TR) with "ULTRACHUNK," Alex Braga (IT) and Cliché (IT) with "A-MINT," Ei Wada (JP) with ELECTRONICOS FANTASTICOS! featuring Stefan Tiefengraber and Ritornell (AT) & Mimu Merz (AT). Then, in the Gleishalle, Vladislav Delay & AGF present Rakka (DE/FI)—and last but not least, Ryoichi Kurokawa (JP) will perform his "subassemblies."

Friday, 6 September 2019 / Innovation Day

The second day of the Ars Electronica Festival is all about innovation. The program includes an innovation forum for businesspeople from across Upper Austria, a number of talks and presentations on the European Commission's STARTS Initiative, part one of the major conference on the festival's theme, and the Expanded Animation Conference on innovative trends in computer animation. The Big Concert Night, a true highlight of the festival, will be held in the evening, seamlessly transitioning into the POSTCITY Nightline.

GET.Inspired by Ars Electronica
10.30 a.m.-7.30 p.m. / POSTCITY

"Get Inspired" is the motto of the day-long Innovation Forum, this year organized once again by Ars Electronica in collaboration with the Upper Austrian Chamber of Commerce. The forum's goal: take the international festival community's cumulative expertise in the future and make it available to the Upper Austrian economic region and to the city of Linz. Businesspeople from all over Upper Austria will be able to exchange ideas and experiences easily and directly with artists, designers, scientists, developers, and entrepreneurs from all over the world and benefit from their experience and

expertise. Talks, workshops, and guided tours will be offered with representatives from Daimler, Microsoft, MIT Media Lab, Nokia Bell Labs, University of Tokyo, JKU, and many others.

Science, Technology, Arts – STARTS
10 a.m.-7.30 p.m. / POSTCITY

Innovation is also the central theme of "STARTS Day," organized by Ars Electronica in cooperation with the European Commission. In the foreground: groundbreaking collaborations at the intersection of art, technology, science, and industry. The day-long program kicks off with a podium discussion that explores concrete examples of interdisciplinary cooperation and their effects. Afterwards, "Regional STARTS Centers" will present educational activities and strategies to get young people interested in science, technology, and art. In the panel that follows, artists will discuss the future of the fashion industry, in particular new materials, features, and methods of production. The "Worth Partnership Project" will also be introduced, promoting international and interdisciplinary cooperation between fashion and design, technology, handcraft, and manufacturers. After lunch, "STARTS" meets "GET.Inspired": startups and established companies will present new products spanning art, technology, and science. This will be followed by a discussion of future legal regulations that will be needed not only to create a suitable framework for interdisciplinary projects and new business models, but also to protect intellectual property. The next session will be the STARTS Talks, featuring the winners of the 2019 STARTS Prize: Bjørn Karmann and Tore Knudsen (both DK) (STARTS Prize for "Artistic Exploration") and representatives of the Innovation Bureau "300.000 Km/s" (ES) (STARTS Prize for "Innovative Collaboration") discuss their award-winning projects. "STARTS Day" will conclude with the panel "Humanizing AI": experts will consider the influence and responsibility of developers for shaping future AI systems in a humane and fair way, and the transition from automation to autonomy in a societally sustainable way.

Out of the Box – Midlife Crisis of the Digital Revolution / conference on the festival theme, part 1
11 a.m.-7:30 p.m. / POSTCITY, Conference hall

Friday is traditionally the first day of the big conference on the festival's theme. And so the first panel with Gerfried Stocker (AT), Walter Ötsch (AT), and Martin Rauchbauer (AT/US) bears the fitting title "Welcome to the Midlife Crisis"! We continue with a section on "Creativity, Art & Education" with Lynn Hughes (CA), Hermann Vaske (GER), and Rachel Goslins (US), and the "Activate & Participate" session led by Amanda Cox (US), Marta Peirano (ES), and representatives of Fridays for Future (INT). Then it's "Trajectories": Sarah Petkus (US), Aza Raskin (US), and Andrew Pickering (UK) will speak. In the last panel, Roberto Viola (IT), Martina Mara (AT), Simon Euringer (GER/US), Keiichiro Shibuya (JP), Alexander Mankowsky (GER), Hermann Erlach (AT), and Hiroshi Ishii (JP/US) will have their say on the topic of "Humanizing AI."

Expanded Animation
FR 6.9. 12:00-5:45 Uhr, SA 7.9. 12:00-5:00 Uhr / POSTCITY, Art Thinking Stage

Exciting developments well off the beaten track take center stage at the "Expanded Animation Conference." This star-studded symposium was held for the first time in 2013 and will present and discuss theoretical perspectives and ideas from the art world, the R&D sector, and industry. Its

mission: to promote interdisciplinary discourse. This year's symposium orients itself on the festival theme "Out of the Box" in the sense of "thinking outside existing conventions" and has as its focus the fundamental idea of the Expanded Cinema movement, widely regarded as a pioneer of media art. The "Expanded Animation Conference" is a collaboration between Ars Electronica and the FH OÖ Campus Hagenberg.

Big Concert Night Mahler Unfinished

8-10 p.m. (doors 7:30 p.m.) / POSTCITY, Gleishalle

Since 2002, Ars Electronica and the Bruckner Orchestra Linz have been staging the "Big Concert Night," a unique convergence of classical music and the digital world. 2019's concert is all about Gustav Mahler.

The first performance is "Mahler Remixed" by Christian Fennesz, who improvises with samples from various Mahler symphonies with the capable accompaniment of pianist Markus Poschner.

Immediately afterwards, a choreography of man and machine takes the stage—the solo dancer Silke Grabinger interacts with six of Kuka's industrial robots. The normal sounds of their motors are amplified to create an unusual sound space.

Once the robots have come to a halt, the third part of the evening begins. Under the direction of principal conductor Markus Poschner, the Bruckner Orchestra plays Gustav Mahler's Tenth Symphony. Also premiering is a piece composed by OpenAI's MuseNet, to which were given the first ten notes of the viola theme from the opening of Mahler's 10th Symphony. The piece that resulted was orchestrated by Ali Nikrang and Markus Poschner and will be performed for the first time by the Bruckner Orchestra Linz at the Big Concert Night.

POSTCITY-Nightline

10 p.m.-4 a.m. / POSTCITY, Courtyard, Gleishalle

Right after the Big Concert Night, it's time for the Ars Electronica Nightline—a highlight of every Ars Electronica Festival, and not just for dance enthusiasts and night owls. Moritz Simon Geist will start the festival off by heating up the POSTCITY courtyard with his robotic instruments; no less unusual is the live set by "Rrucculla," who accompanies her own digital music with a performance on the drums and by manipulating her visuals. Silk is the opening act in the Gleishalle, to be followed by Babii, Cid Rim, and Sinjin Hawke & Zora Jones. Performers on the Salon Stage include Stefan Tiefengraber from Linz, Chronic Youth from Graz, and HDMIRROR, known for "Rave Tool 66," as well as DJsets by Masha Dabelka and Polyxene.

Saturday, 7 September / AI x Music Festival & Public Day

There are three particular hotspots that are likely to attract all the attention on Saturday, September 7: POSTCITY, with CREATE YOUR WORLD, the Yami-Ichi Internet flea market, the ZusammenHelfen (HelpingTogether) conference, the organic farmers' market, and the hackathon. The St. Florian Monastery, home of the "AI x Music Festival." And, last but not least, the OK in the OÖ Kulturquartier, which will be the first destination for all media art fans with its CyberArts show as well as artist chats with this year's winners of the Golden Nicas, not to mention a hotspot for night owls with the traditional OK Night.

ZusammenHelfen Conference 2019 – Day of Encouragement
10.15 a.m.-6 p.m. / POSTCITY, Conference hall

For the fifth time now, the contact center "ZusammenHelfen in Oberösterreich" is organizing a conference for all those active in, interested by, or personally involved with migration and integration. In keeping with the theme of this year's Ars Electronica, integration is here conceived as a social challenge that might become a win-win situation if we can manage to get a bit more "out of our boxes." New projects and perspectives by, with, and for refugees and those who support them will be presented.

BR41N.IO Hackathon
SAT 9/7, 10 a.m. to SUN 8.9., 4 p.m. / POSTCITY, Hackathon Space

The "BR41N.IO Hackathon" by g.tec neurotechnology deals with prototype applications for interactions between the human brain and computers, also known as brain-computer interfaces (BCI). Participating teams consisting of developers, technologists, engineers, students, artists, and scientists have exactly 24 hours to implement concrete solutions. The aim is to explore the potential of BCIs and to break new ground. The Austrian company g.tec neurotechnology will demonstrate the enormous potential of this technology: With their "recoveriX" system they have achieved great success in the field of stroke therapy; now, with the "mindBEAGLE" system, they're working on communicating with coma patients.

AI x Music Festival
11 a.m.-1 p.m. / Anton Bruckner Private University
2 p.m.-10 p.m. / St. Florian Monastery

Although the applications of artificial intelligence are still in their infancy, it is clear that we are approaching a turning point. Above all, today's machine learning is making it crystal clear that we are facing disruptive changes. What role will—or should—AI-based systems play in the future? What will we use intelligent machines for, and how would we like them to assist us? It is this very meeting of human creativity and technical perfection to which is dedicated the first AI x Music Festival, organized by Ars Electronica and the European Commission as part of the STARTS initiative:

To start off we have the "Medium Sonorum Computermusikmatinée" in the 20.4-channel concert hall at the Anton Bruckner Private University, the CMS Sonic Lab. Current works by Tobias Leibetseder, Erik Nyström, Astrid Schwarz, and Tania Rubio will be presented here, as well as a rarely performed classic, the "36 enfilades pour Piano et Magnétophone" by Luc Ferrari, with Kaori Nishii on the piano and Angélica Castelló on the mixing console.

Starting at noon, shuttle buses will take you to St. Florian, a town with a population of 6185 in Linz's immediate vicinity. The village is well known outside its own borders for its Augustinian canon monastery, in which Anton Bruckner himself was once active. Throughout the afternoon and evening, moderated lectures, talks, installations, and concerts will be on the program. Renowned celebrities will be on hand, including Hermann Nitsch, Oliviero Toscani, Josef Penninger, Renata Schmidtkunz, Amanda Cox, Christian Fennesz, Dennis Russell Davies, Maki Namekawa, Markus Poschner, Siegfried Zielinski, Anthony Moore, Memo Akten, Sophie Wennerscheid, Ludger Brümmer, Hugues Vinet, and

many others. In addition, leading international developers will be visiting from the Yamaha R&D Division AI Group, Google's Magenta Studio, Spotify, SonyLab, IRCAM, and Nokia Bell Labs.

Prix Forums

11-12:30 a.m., OK in the OÖ Kulturquartier (Prix Forum II - Digital Musics & Sound Art)
12:30-2 p.m. / OK in the OÖ Kulturquartier (Prix Forum III - Artificial Intelligence & Life Art)

At every Ars Electronica Festival, we dedicate the OK in the OÖ Kulturquartier to the very best of media art from around the world. Not only will the CyberArts show be on display here, but the award-winning artists will also be present in person: On Saturday, September 7, they will appear at the "Prix Ars Electronica Forums," discussing their artistic work and answering questions from the public. The discussions will be moderated by members of the renowned Prix Ars Electronica jury.

OK Night
8 p.m.-4 a.m. / OK in the OÖ Kulturquartier

Late in the evening, the OK becomes the backdrop for the traditional "OK Night" with plenty of danceable beats. The program, curated by Markus Reindl, is always packed with prizewinners from the Prix Ars Electronica category "Digital Musics & Sound Art" alongside a number of national acts. Peter Kutin, winner of this year's Golden Nica for "Digital Musics & Sound Art", Patrick Lechner (AT) and Bocksrucker (AT) will grace the OK Deck Live, while Elena Sizova (BY), Abu Gabi (AT) and David Krieger (AT) are slated to DJ the OK Deck. The visual design was created by studio[sic] (AT).

Sunday, September 8 / European Platform for Digital Humanism Day

Sunday, September 8, is fully devoted to European projects and visions. First, the festival will take up its position as a "European Platform for Digital Humanism" in the second part of the main thematic conference. That evening, Ars Electronica, the Bruckner Orchestra and the Brucknerhaus will invite visitors to the Donaupark to pay homage to the very first sound cloud.

European Platform for Digital Humanism – A conference by the European ARTificial Intelligence Lab / conference on the festival theme, Part 2
10 a.m.-3 p.m. / POSTCITY

In this second portion of this year's thematic conference, the Linz-based Ars Electronica reasserts its conception as the "European Platform for Digital Humanism." The opening statement will be delivered by Roberto Viola (IT), Director General for Communication Networks, Content and Technologies of the European Commission. Derrick de Kerckhove (CA) will lead the panel discussion that follows on "Bias Research" with Eveline Wandl-Vogt (AT), Clara Blume (AT), and Andreas Broeckmann (GER). "Inclusive AI Applied" comes next, with speakers Birgitte Aga (NO) & Coral Manton (UK), Max Haarich (GER), Vladan Joler (RS), Maja Smrekar (SI), Joana Moll (ES), Margherita Pevere (IT/GER), and Aisling Murray (IE). In the last panel, the Experiential AI group from the Edinburgh Futures Institute, Drew Hemment (UK), Vaishak Belle (IN), Larissa Pschetz (DE) and Dave Murray-Rust (UK) delve into "Experiential AI: Entanglements – Fair, Moral and Transparent AI."

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Episode at the Riverside
7-10 p.m. / Donaupark

With its "Episode at the Riverside," Ars Electronica, the Bruckner Orchestra, and Brucknerhaus will stage an homage to the very first sound cloud. Just as in 1979, the starting point for this unique sound journey will be the orchestra concert in the Brucknerhaus Great Hall. But its music will not simply be piped outside into the powerful sound system of the sound cloud; instead, the music will serve as the jumping-off point for Wolfgang "Fadi" Dorninger, Ali Nikrang, Roberto Paci Dalò, Rupert Huber, Markus Poschner, Sam Auinger, Christian Fennesz, and Lillevan, who will create from it new acoustic, analog and digital sound spaces.

Monday, September 9 / Music Monday

Monday, September 9, is the last day of Ars Electronica 2019 and is traditionally dedicated to music. The evening concert by Maki Namewaka, Dennis Russell Davies, and Cori O´Lan is a more-than-worthy conclusion to the festival and also represents Ars Electronica's last farewell to POSTCITY.

Music Monday
10 a.m.-9 p.m. / Anton Bruckner Private University, POSTCITY

„Music Monday" invites you on a day-long tour that makes its stops exclusively at installations and projects involving music and the worlds of sound. The Anton Bruckner Private University serves as the morning starting point of the tour, which was created by Werner Jauk (AT) and Tilman Hatje (GER); its end station in the evening will be the Gleishalle at POSTCITY for the closing concert of the festival.

Pianographique – Piano Music x Digital Images
7.30-10 p.m. (admission 7 p.m.) / POSTCITY, Gleishalle

Ars Electronica bids farewell to POSTCITY on the evening of Monday, September 9, with two Austrian premieres. The piano concerto by Maki Namekawa and Dennis Russell Davies, which Cori O'Lan will supplement with real-time visualizations, is the last item on this year's festival program and a true highlight: First, Maki Namekawa and Dennis Russel Davies will play Igor Stravinsky's Firebird, arranged by Dennis Russel Davies for piano four-hands. After that, Maki Namekawa will play Philip Glass' "Piano Sonata," accompanied by Cori O 'Lan's impressive visualizations. The piano sonata was commissioned jointly by the Ruhr Piano Festival, the Philharmonie de Paris and Ars Electronica.