

ARS ELECTRONICA 2018

ARS ELECTRONICA
GALLERY
SPACES

Festival for Art, Technology and Society



Work by Haihan Levey Projects, Brussels, © Tom Mestic

The Ars Electronica Gallery Spaces were coined in response to growing mutual interest on the part of media artists, collectors and galleries as a setting for protagonists to exchange experiences and to discuss, among other topics, such core issues as the long-term maintenance and conservation of media-art projects and the many new formats and business models manifesting themselves on the growing online art market.

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GALLERY SPACES

AT ARS ELECTRONICA 2018

Following its successful launch last year, the Gallery Spaces Program, deliberately written in the plural, brings a large number of international galleries and collections with their different positions on digital art to the Ars Electronica Festival.

But there is more to it than showing digital artists represented by galleries: it is above all about the changing conditions of creating and marketing art under the impact of digitalization.

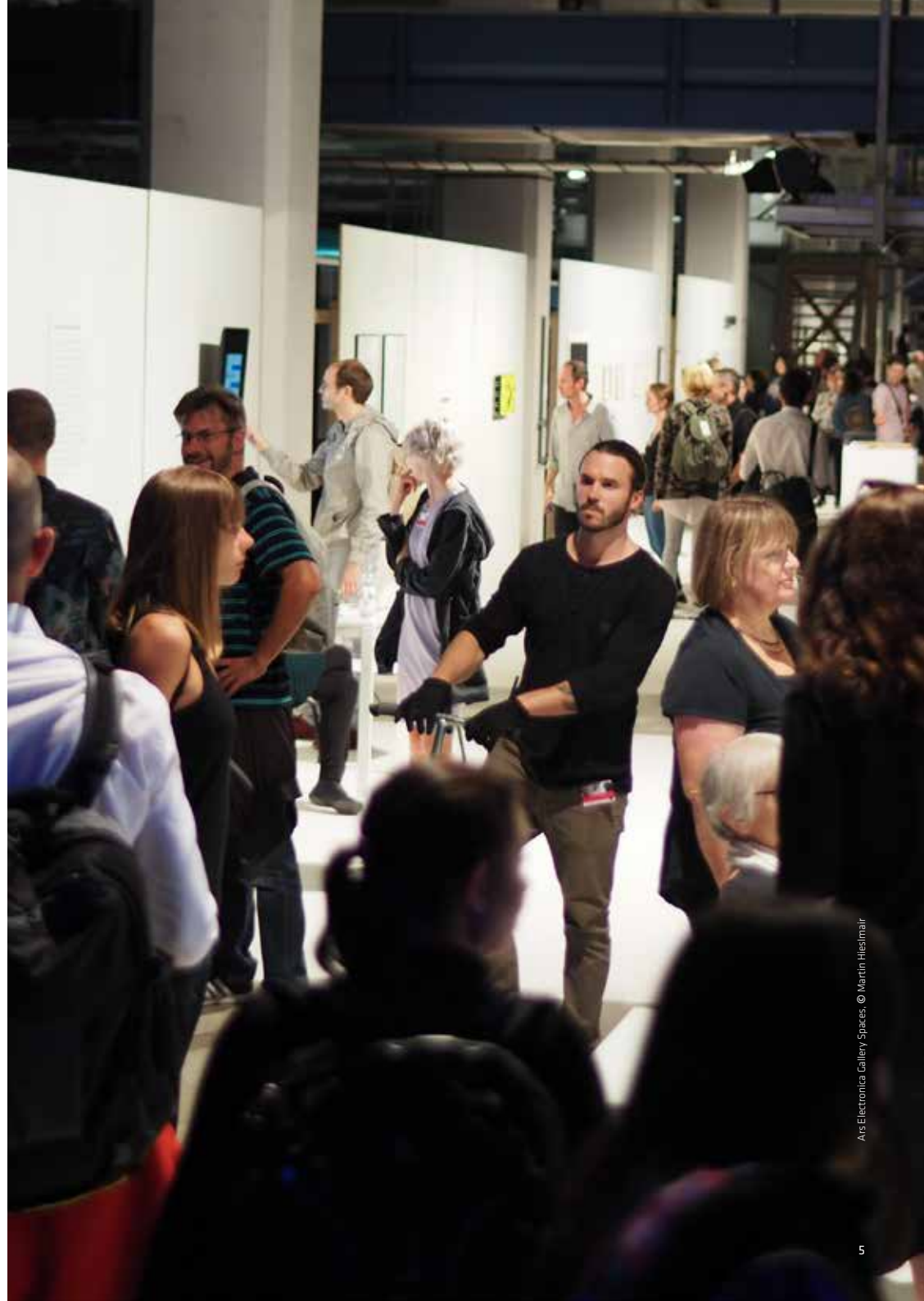
For a long time, gallerists and collectors have been looking rather skeptically at media art—for many quite different reasons, such as its novelty and highly experimental approach, the technical aspects, its virtual and ephemeral nature, the difficulties of preservation and maintenance, and so on. But many of these problems are no longer particular to media art – they have become our everyday problems, and we are increasingly getting used to dealing with them.

Media art in its many forms has a long tradition, and while works based on digital code, using the internet or virtual reality, are still young we can look way back to the early days of film and photography, to kinetic sculptures, op art, video art or also radio drama, musique concrete and electronic music. And it becomes more and more clear that digitally based art is a major part of the cultural heritage of our century and will play an even larger role in the coming decades—not instead of the other forms of artistic expression but in addition to them, side by side.

This confronts us with exciting developments but also with very difficult challenges. What kind of skills are necessary to create this art, to evaluate and to appreciate it, to preserve it and to keep it alive? But the art market itself is also experiencing a big digital transformation; online art magazines, online galleries and Internet auctions are booming, new hybrid business models are being explored—some successfully, some with spectacular failures.

Accordingly, new possibilities and business models for positioning oneself on the digital online marketplace are discussed as well as digital strategies for museums and established art collections. Further questions of the workshops and discussion rounds are how digital art can be preserved in the long term and how the many works created since the 1960s can be restored and preserved for the future.

With its continuous work and experience in the production and presentation of media art and digital art since 1979, as well as the remarkable exhibition areas of POSTCITY, Ars Electronica is the ideal environment for this exchange. The program at this year's Ars Electronica Festival will feature an expert symposium, artists' talks and presentations in a dedicated, approximately 1000 sqm gallery space, and special guided tours for collectors and gallerists.



Gallery Spaces Program

THU, Sept. 6, 3:30 PM – 5 PM, POSTCITY, Gallery Spaces Säulenhalle

Beyond Patronage: Artists and Experimental Monetization – in collaboration with Kickstarter

Participants:

Kevin McCoy (US), artist, CEO and co-founder of Monegraph, Kickstarter
Creator-in-Residence
Estela Oliva (UK), creative director, curator and consultant working across art, design and technology
Stefanie Wuschitz (AT), artist & founder of Mz* Baltazar's Lab, a feminist hackerspace space in Vienna
Christoph Nagel (UK), international manager Europe at Kickstarter Public Benefit Corporation
Christophe de Jaeger (BE), founder Gluon / program manager BOZAR Art & Research

Moderation:

Lindsay Howard (US), independent curator and Manager of Creator Initiatives at Kickstarter

FRI, Sept. 7, 3 PM – 5:30 PM, POSTCITY, Gallery Spaces Säulenhalle

3:00 PM

LINZ-V.R.-(T)RAUM, Brigitte und Jonathan Meese (DE) discuss with Genoveva Rückert (OK Center for Contemporary Art)

3:35 PM

The New Infinity – New art for planetariums, Adrian Waschmann and Marie-Kristin Meier (program coordination Berliner Festspiele)

4:00 PM

Identification and Self-identification online. Technology and the true self – in collaboration with .ART (DOT ART DOMAINS)

Participants:

Egor Kraft (RU/AT), interdisciplinary artist
Anika Meier (CH/DE), art critic and curator
Martha Fiennes (UK), film director, writer and producer
Masha Sergeeva (RU), director of communications, .ART (DOT ART DOMAINS)

Moderation:

Andrey Sebrant (RU), director of strategic marketing at Yandex

SUN, Sept. 9, 2 PM – 5:15 PM, POSTCITY, Gallery Spaces Säulenhalle

2:00 PM

Digital presentation strategies and collections

Participants:

Simon Fang (CN), founder of NOVA prize, president of BCAF multimedia art fund, director of Wuhan Big House Art Center
Johann Nowak (DE), DNA Galerie, Berlin
Oren Moshe (IL), Niiio
Anita Beckers (DE), Anita Beckers Galerie, Frankfurt a. M.

Moderation:

Christa Sommerer (AT), Interface Cultures University of Art and Design Linz

3:45 PM

Preservation of Media Art

Participants:

Sonia Milewska (PL), team Member of Senster 2.0 project, art restorer
Vicente Matallana (ES), director Beep Electronic Art Collection
Dr. Moisés Mañas (ES), media artist, researcher and senior lecturer of Media Art at Universitat Politècnica de València
Marie-Therese Hochwartner (AT), archive, Mumok Wien

Moderation:

Mariano Sardón (AR), artist

Media Art Market Symposium

SAT, Sept. 8, 3:15 PM – 4:45 PM, OK Center for Contemporary Art

Participants:

Aleksandra Smilek (FR), creative director EP7 Paris
Ulvi Kasimov (RU), founder .ART (DOT ART DOMAINS)
Anne-Cécile Worms (FR), start-up founder & president ARTJAWS, founder & editor MCD magazine & Makery.info
Steven Sacks (US), director bitforms gallery
Paul Dujardin (BE), general director and artistic director of the Centre for Fine Arts, Brussels (BOZAR)
Vicente Matallana (ES), director Beep Electronic Art Collection

Moderation:

Christl Baur (DE), Ars Electronica

ARS ELECTRONICA GALLERY SPACES

POSTCITY, Gallery Spaces Säulenhalle & Paketspeicher

THU Sept. 6 – SAT Sept. 8, 10 AM – 7:30 PM
SUN Sept. 9 – MON Sept. 10, 10 AM – 6 PM

At this year's Ars Electronica Festival, an exhibition space of more than 1000 sqm is dedicated to galleries, who represent media artists. Located in the POSTCITY, the Gallery Spaces comprise two halls – the packet repository and the portico. The packet repository, two levels underground and filled with conveyor belts, gives you a cool, technoid and – at the same time - mysterious feeling.

The term Gallery Spaces focuses on the fact, that today's art market is in transition. According to this, also presentations of online-platforms, artists collectives and art and science collaborations take place here.

Considered to be a platform for information and exchange between the different players, the Gallery Spaces are aimed to create a more qualified approach to both directions, the galleries and collectors but also the artists by hosting guided tours, a round table and a conference program that introduce collectors to the world of media arts. Architecturally, the Gallery Spaces represent an extended white-cube situation that refers to and integrates the cool and patinated atmosphere of the industrial environment.

Anita Beckers Galerie, Frankfurt a. M.

Gallery Anita Beckers was established in 1998 along with an additional space dedicated solely to video art. Since the beginning, the gallery has continuously exhibited time-based media art. One of the main focuses of the gallery has always been to show how the moving image has influenced contemporary art and art production. Through presenting and selling at international art fairs, the gallery has been able to positively influence many young artists' careers. In 2011, Anita Beckers co-founded the research platform BLINKVIDEO.DE with Julia Soekeland.

***Fly Simulator*, Christa Sommerer (AT), Laurent Mignonneau (FR)
Sketch of Interactive VR installation**



Courtesy of the artist & gallery

arebyte Gallery, London

arebyte gallery is a London-based art organization which supports the development of contemporary artists working across emerging artforms. Through our gallery space and affordable studio complex, we create thriving environments for artists to expand on their practices, explore collaborative working and meet new audiences. In October 2017, after three years in Hackney Wick, we relocated our gallery to brand new development, London City Island in Canning Town. Since its inception in 2013, our exhibition space has nurtured digital and participatory artforms through interdisciplinary dialogues. We commission cutting edge artists who bring new perspectives to digital culture by connecting emerging technology and art practices, and we curate participatory performative work by artists who push the boundaries of collaborative art-making. Our artistic program provides empowering art experiences to local communities, art practitioners, and academics as well as the broader creative and tech sector.

Artists: Tom Ireland (UK), Laura Yuile (UK), Marc Blazel (UK), Stelios Ilchuk (CY), Eden Mitsenmacher (US), Christopher MacInnes (UK), Conor Brazier (UK), Will Kendrick (UK)

**1 *Sticky Vectors*, 2018,
Christopher MacInnes (UK)
Still from video,
11 min 54 sec**



**2 *Knights of Omikron*,
2017, Marc Blazel (UK),
Stelios Ilchuk (CY)
Still from video,
12 min 25 sec**



**3 *THEHEAVENS_road2utopia*, 2017,
Tom Ireland (UK)
Still from video,
3 min 41 sec**



Courtesy of the artist & gallery

.ART (DOT ART DOMAINS)

.ART provides relevant web products to help creative individuals and art organizations become visible in the online space. At .ART, we have adopted the Gilbert & George motto "TO BE WITH ART IS ALL WE ASK" as our own. Dedicated to support culture in a variety of forms, .ART empowers members of the artistic community to make strong statements in the online space. With .ART, one can create clear and concise websites, website names and email addresses that instantly define one's values and beliefs. .ART was launched in 2016. Right from the start it was adopted by the art leaders, including Marina Abramovic Institute, ICA London, Creative Time, White Wall Magazine, TeamLab, Uovo, Sheng Wei among many others. With offices in Los Angeles, Moscow and Beijing, .ART is headquartered in London. It is led by the international team of professionals dedicated to the goal of making .ART the world's most creative website address.

URL Stones,
2015, Egor Kraft (RU/AT)
Marble, JPG File, GPS
sensor, Wikipedia Article,
film, two-channel video
installation
95 x 70 cm



Yugen, 2018,
Martha Fiennes (UK)
Excerpt image

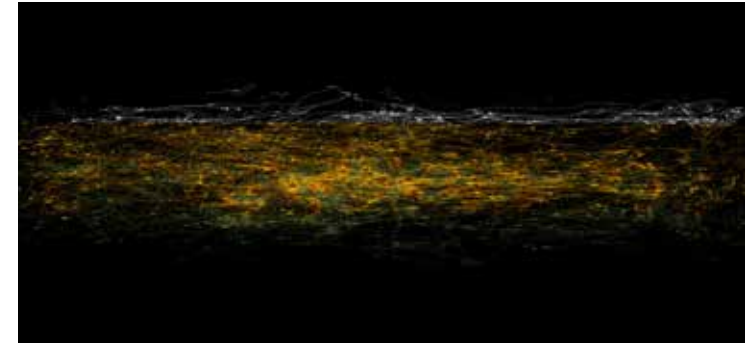


Courtesy of the artist & gallery

Galleria Artericambi, Verona

Artericambi Gallery was founded in 2002 by Francesco Pandian. The Gallery introduces a new approach to contemporary art with a great attention for scientific and philosophical thought. Focused on the research and the experimentation in all media including video, sound, performance, painting, sculpture, installation, and photography, over the years it has organized several group and solo shows with international artists.

Sunflowers, 2017,
Mariano Sardón (AR),
Mariano Sigman (AR)
C-print, 190 x 115 cm,
mounted on aluminum



Manhattan, 2017,
Mariano Sardón (AR),
Mariano Sigman (AR)
C-print, 190 x 115 cm,
mounted on aluminum



Brooklyn, 2017,
Mariano Sardón (AR),
Mariano Sigman (AR)
C-print, 190 x 115 cm,
mounted on aluminum



Courtesy of the artist & gallery

ARTJAWS, Paris

ARTJAWS.com is the first media arts marketplace for collectors. Founded by Anne-Cécile Worms (Chief editor of MCD magazine, Ceo of Makery.info, producer of Variation Media Art Fair). With a presence in over 27 countries ARTJAWS offers the most extensive media arts catalog worldwide. ARTJAWS dedicates a large part of its collections to guest curators: media art experts and pioneers of digital cultures. For Ars Electronica 2018, ARTJAWS highlights artists and artworks from the collection #BodyMorph by DooEun Choi (co-curator Aurora Festival (US), former chief curator at Art Center Nabi (KR)).

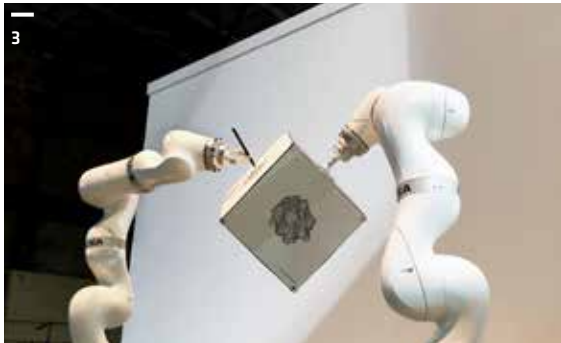
1 *She-red ear*, 2018,
Kim Joon (KR)
64 x 40 cm, digital print
with AR application



2 *Kiss, or Dual Monitors*,
2017, Exonemo (JP)
Variable dimensions,
mixed media



3 *Over the Air*, 2018,
teamVOID & Young
Kak Cho (KR)
Variable dimensions,
robotic installation



4 *Running Woman*, 2018,
Minha Yang (KR)
Digital Animation



Courtesy of the artist & gallery

Art & Science Gallery Lab AXIOM, Tokyo

Established in 2016 as the first private art gallery in Japan that specifically explores and expands the nexus between Art & Science. The gallery boasts a myriad of world-class exhibits, cross-talks, workshops, in addition to providing a forum for discussion on cutting-edge creativity in all art forms. The gallery aims to be at the forefront of imminent technological and socio-economic changes that would shape the way art and science converge in the age of a truly trans-disciplinary society.

Over Display, 2018,
Akira Wakita (JP)
Mixed Media
(Liquid Crystal Display,
Plastic Models, Dolls),
99 x 81 x 51 cm



Takahiro Tsushima



Takahiro Tsushima

Ghosthouse, 2018,
h.o (JP)
Installation, robotic
devices, app



Courtesy of the artist & gallery

The Beep Electronic Art Collection, Reus

The Beep Electronic Art Collection is a result of the patronage of the Ticnova Group. The objective is to be witness and agent of the transgression created at the intersection of Art, Science and Technology. It is recognized not only for what it collects, but for how it does so; it has generated a new type of collectionism promoting programs of production, preservation and patronage of technological art, encouraging the debate around issues related to the introduction of new technologies in art.

- 1 *Gust*, 2017, Daniel Canogar (ES) Flexible LED tiles, LED electronics and power supply units, computer, steel structure, 175.5 x 90 cm, edition 1/3



- 2 *Try Not To Think So Much*, 2018, Eugenio Ampudia (ES) Modular synthesizer, 200 x 150 cm, edition A/P from 5.1



- 3 *The Perpetual Storytelling Apparatus*, 2008, Julius von Bismarck (DE) and Benjamin Maus (DE) Customized plotter and computer, 150 x 100 cm, edition 1/3



- 4 *Tycho; Test one*, 2018, Paul Friedlander (UK) Kinetical installation, translucent concrete, electronics, mirrors, spotlights, electric engines, ropes



Jan Bernstein (DE)

The interaction of chance, mistakes, definitions, dependence, fictions and realities in connection with the person who has invented and built such a sphere, finds itself in the works. All exactness has its borders, deviates in reality from the planned, because the analog world has many variations in its functionality and conversion. The work *The Imponderable Weight of the Dead* is based on the difference between setpoint and process values. The difference here means that there is an error, since the setpoint value should deviate as little as possible from the process value. In *The Imponderable Weight of the Dead* I am concerned with the difference in weight between living weight (setpoint value) and actual weight (process value) – both values are written at the wall. This discrepancy is embodied by stuffed birds, which on the one hand are present in their literal form of life and on the other hand have nothing in common with their actual existence anymore, which can be defined by the representation of the difference in weight.

Soll / Ist consists of several statically combined gauge blocks. These so-called gauge blocks are small cuboid blocks of steel for testing and calibrating instruments of measurement and testing equipment. They represent linear measures with a high degree of accuracy. Due to their surface quality, they can be assembled at the ends to any desired length and then adhere together due to their adhesive force. Adding all defined lengths of these blocks results in a target value of the total length. The actual value of this total length is measured separately from a measuring device to approximately +/- 0.001 mm. And their difference, which results from inaccuracies, temperature differences, measuring errors and others, conveys an idea of the desired perfection of product and concept, but in reality remains inaccurate regardless of any precision. The need for measurability and definition in the smallest units has much to do with a human need for control, but also carries a fine aesthetic within it.

- The Imponderable Weight of the Dead*, 2018, Jan Bernstein (DE) Taxidermied birds, 150 x 60 x 25 cm



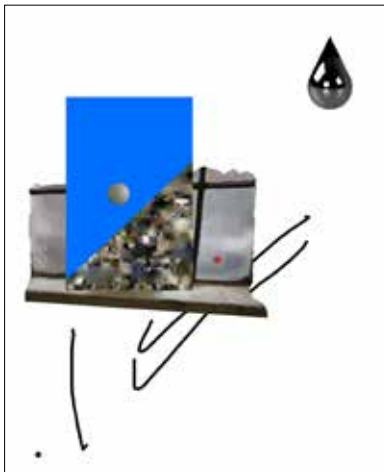
- Soll / Ist*, 2018, Jan Bernstein (DE) Steel, copper, each 80 x 4 x 2 cm



Bildrecht, Vienna

Bildrecht, the copyright agency representing 5000 artists active in the segments of Fine Arts, Media Arts, Graphic Arts, Photography, Performance, Design and Architecture, performs a special cultural function: by acquiring and distributing royalties, offering support programs and awarding prizes it strengthens the livelihoods of artists. Bildrecht also maintains four art spaces: Bildraum 01 and Bildraum 07 in Vienna, Bildraum Bodensee in Bregenz, and Bildraum Studio at Brotfabrik Wien. In addition to monthly changing exhibitions, its residency program and the participation at various art fairs, Bildrecht is a longstanding cooperation partner of Ars Electronica. By contributing artist statements by Philipp Pess, Michaela Putz and Kathrin Stumreich during the festival and an exhibition of the Time's Up artists' collective taking place at the same time in Bildraum 07 in Vienna, Bildrecht exhibits art at the interface between digital art, technology and research.

**COME AND SEEN,
2018, Philipp Pess (AT/DE)
Pigmentprint on
Alu-Dibond, 150 x 110 cm**



© Bildrecht, Wien 2018, photo courtesy of the artist

**Traces of Seemingly
Insignificant Gestures,
2017, Michaela Putz (AT)
Photogram, installation
detail**



© Bildrecht, Wien 2018, photo courtesy of the artist

PRIX BLOXHUB INTERACTIVE

The International PRIX BLOXHUB INTERACTIVE is an ambitious competition encouraging an interdisciplinary focus on creating livable cities. The competition invites architects, creatives, engineers, tech-people and visionaries from all around the world to share visions for public life in urban environments. Winners are awarded a uniquely designed statuette, prize money ranging up to 5000 EUR per category and an opportunity to showcase their talents at the BLOXHUB INTERACTIVE Festival at BLOX in Copenhagen and at the famed Ars Electronica Festival in Linz. Selected projects in the category Excellence will also get a chance to showcase their visions in BLOXHUB for the rest of 2019 and submissions in the concept category will be offered matchmaking with relevant Danish companies. The BLOXHUB INTERACTIVE festival takes place at BLOXHUB Copenhagen from the 16th to the 17th of May 2019. The festival focuses on how to use technology to create livable cities and in addition to the competition PRIX BLOXHUB INTERACTIVE and the associated exhibition, the festival will feature talks, workshops and industry matchmaking sessions

Excellence: what can we learn?

The "Excellence" category addresses submission of a tested project (proof-of-concept) or already realized projects, where technology either has been a part of the process or the result. It recognizes excellence in work that can show us a better or new understanding about the usage, from looking at data patterns gathered from the installation/building/urban design. We encourage entries that show data analysis unfolding the use of an initiative in relation to time of a day, week and/or year.

Concept: "next big thing"

The "Concept" category is dedicated specifically to tomorrow's hybrid and trans-disciplinary projects and approaches to the design of public space. Primary emphasis is on new, exciting concepts transcending the boundaries between industry and research, architecture and behavioral patterns, physical shape and technology. In this category, artistic originality counts just as much as masterful technical achievement. We encourage entries of concepts that will show visions on how an activation of a space can invite people from different ages, cultures and genders.

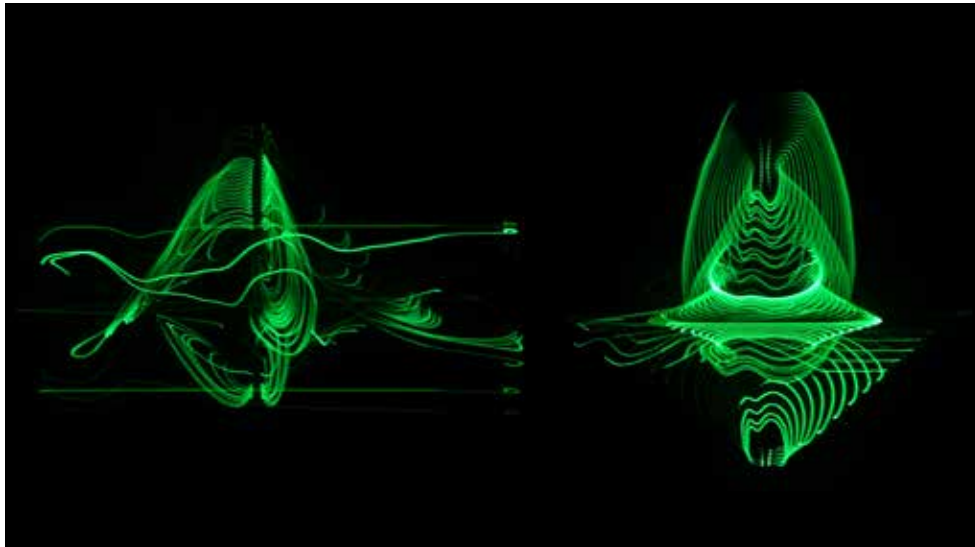


Courtesy of Prix Bloxhub

DNA Galerie, Berlin

DNA, founded in 2001, is dedicated to promoting contemporary art. It focuses primarily on international artists. The program accommodates a wide range of artistic media (painting, sculpture, video, installation and drawing), presented via innovative, interactive, interdisciplinary and multimedia projects. DNA has an international character, collaborating regularly with numerous galleries and institutions outside Germany. The DNA's objective is to provide a stage for contemporary art and stimulate the debate that surrounds it. It aims to present and foster new horizons in art, which in turn require experimental forms of exhibiting, conveying and communicating. Prior to running a commercial gallery, the managing director Johann Nowak has been working as an independent curator, realizing numerous international projects, such as The Festival of Vision, Berlin – Hongkong in collaboration with Haus der Kulturen der Welt Berlin (2000), INSIDEOUT, Boros- Bunker Berlin (2002) and Photo Macau (2018). DNA participated in the most important international art fairs. Since 2013, this engagement has ceased and the gallery is working on new market concepts.

Linguistic Spill, 2018,
Gary Hill (US)
Audio/Video installation



Courtesy of the artist & gallery

EP7, Paris

EP7 Gallery is a digital facade made of 12 monumental LED screens. It is one of the first architectural and digital infrastructures dedicated to digital art in the public space. EP7 is reinventing the conception of "exhibition space" and is creating one of the first digital open air gallery spaces.

Artists: SYSTAIME (FR), Jonathan Monaghan (US), Fabien Zocco (FR)

Deep Dream,
Jonathan Monaghan (US)
Still from video



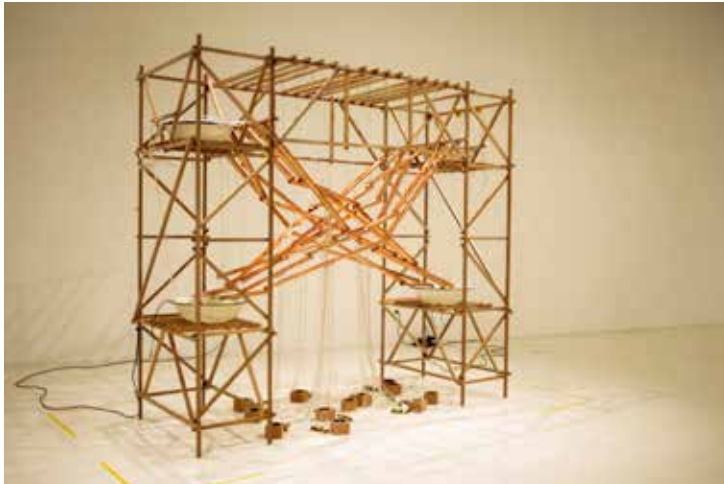
Courtesy of the artist & gallery

Claudia González Godoy (CL)

The Water Resistance Laboratory Toboggans is a sound installation that seeks to make a connection between the natural and the synthetic, making possible different meanings for the element of water: as a physical material that generates sound, and as a substance with chemical properties that has an effect on the interaction with humans and nature. The permanent contact between water and electricity in an apparent risk plays a fundamental role in thinking through the relation between nature and artifice. This project aims to provoke thought about media and electronic devices, placing water at the center of technological development. It explores the water element as an interface that interconnects with electronic devices, generating a tension between two elements that are extremely important to life: water and electricity, where the water becomes the center of this installation, acting as a variable resistor to modify and modulate the sound of DIY synthesizers.

Installation and assembly concept: Claudia González Godoy
Sound design and hardware development: Claudia González Godoy
Design and construction wooden structure: Andrés Moreno
Programming: Daniel Tirado
Collaboration: Rodrigo Moreno, Silvia Godoy
Institutions: Plataforma Bogotá (2013) Tsonami Sound Art Festival (2016)
Assembly assistants: Daniel Tirado, Andrés Moreno

***The Water Resistances
Laboratory Toboggans,
2016, Claudia González
Godoy (CL)***
Sound installation
consisting of water,
water pumps, solenoid
valves, hoses, pipes,
acrylic toboggans,
wooden structures,
water containers, digital
DIY circuits, Arduino,
Raspberry Pi, DIY
sound synthesizers, DIY
amplifiers, speakers,
cables and metal
connectors,
300 x 300 x 200 cm



Courtesy of the artist

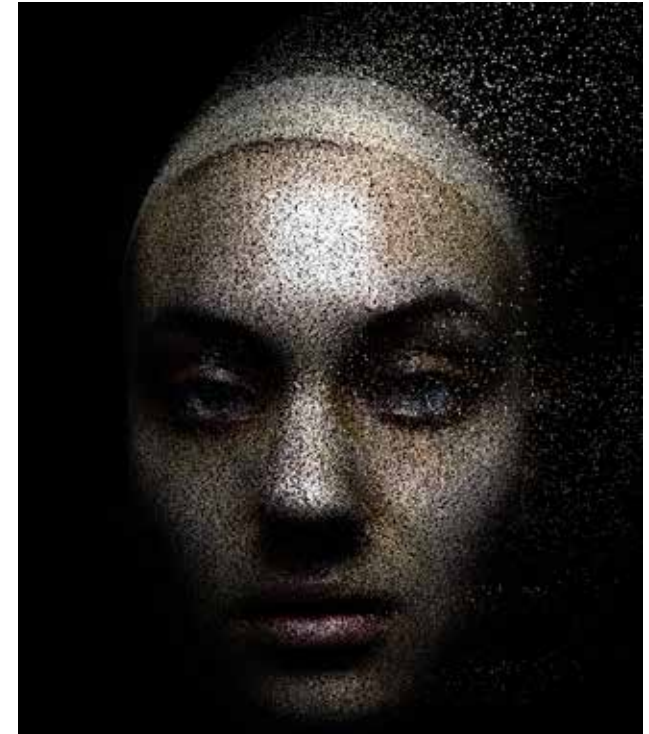
Catherine Ikam (FR), Louis Fléri (FR)

Point Cloud Portraits is a video-generative installation in which a particularly unstable face is created by a movement of attraction between a million particles and 3-D faces that assemble and disintegrate in real time. Random or interactive parameters change constantly and in a certain perspective, at a given moment when the particles are assembled in a certain way, the portrait appears very precisely in all its clarity and one can recognize the one who was the model of it, and then it becomes blurred again. The darker the particles, the smaller and more transparent they become, creating strata and gaps in the representation of the face. It is a game about emergence and disappearance, because one cannot master both the various elements, the force of attraction of the particles, the position of the model in space, the continuous movement of the camera. One could speak of a digital flesh composed of dot clouds, CAD of tiny surface elements, each occupying a well-defined position at a moment T in space and moving according to the viewer's point of view.

Jeanne is a video-generative installation in which a particularly unstable face is created by a movement of attraction between a million particles and the visitor that assemble and disintegrate in real time. Random or interactive parameters change constantly and in a certain perspective, at a given moment when the particles are assembled in a certain way, the portrait appears very precisely in all its clarity and one can recognize the one who was the model of it, and then it becomes blurred again.

Thomas Muller, FVX Director (FR) Centre des Arts, Enghien les Bains (FR)
Galerie W / Galerie Albert Benamou et Véronique Maxé, Paris

***Point Cloud Portraits -
Jeanne, 2017/2018,
Catherine Ikam (FR),
Louis Fléri (FR)***
3-D Portrait



Courtesy of the artist & gallery

Kickstarter – Public Benefit Corporation

Kickstarter's mission is to help bring creative projects to life. This has been done since 2009 through one-time project funding, but also through Drip, Kickstarter's latest tool for ongoing community building and financial support. Funding isn't the only question raised by artists & creators, who are constantly seeking emotional and practical guidance. Kickstarter provides that through The Creative Independent, through interviews & how-to's. Through its several tools & platforms, Kickstarter's ultimate goal is to educate, inspire, and grow the community of people who create or dream of creating.

Panel Discussion

How do artists get paid? Digital art has always run counter to traditional institutional models, and sought direct engagement with audiences. From the collaborations between artists and engineers at Bell Labs in the 1950s to the browser-based artworks from the 1990s through today, digital art has positioned itself as an underdog, a laboratory, and a space for creative experimentation. Digital artworks have explored some of the most urgent concerns of our time, while the artists who create them have often struggled to find consistent funding and support. This panel will ask: How are artists experimenting with payment and distribution models in ways that are both creative and practical? In keeping with the medium's alternative traditions, what are artists doing to subvert existing models and create new ones, drawing inspiration from things like e-commerce, software piracy, and crowdfunding?

Masterclass

Have you considered crowdfunding as a way to fund and build a community around an upcoming project? Kickstarter helps artists, musicians, filmmakers, designers, and other creators find the resources and support they need to make their ideas a reality. In this masterclass, multidisciplinary designer & Oscar Lhermitte and Christoph Nagel will guide artists through the process of launching a Kickstarter or Drip. The program will cover strategies for building an audience, promoting your practice, preparing and managing finances, and navigating rewards and fulfilment. This is an introductory class, with an opportunity for one-on-one sessions afterwards.

FRI, Sept. 7, 2018

Säulenhalle, Gallery Space Panels area

2 – 2.30 PM Kickstarter Masterclass by Oscar Lhermitte (FR)

2.30 – 2.45 PM Introduction to Drip by Christoph Nagel (UK)

Paketspeicher, Lounge

3 – 4 PM One-on-one sessions with Lindsay Howard (US), Gemma Seltzer (UK) & Christoph Nagel (UK) from Kickstarter PBC

MAM MARIO MAURONER CONTEMPORARY ART VIENNA + SALZBURG

Mario Mauroner Contemporary Art is 45 years of international experience and realization of more than 600 exhibitions in Salzburg and Vienna as well as participations in international art fairs such as Basel, Brussels, Chicago, Cologne, Dubai, Madrid, Miami, Paris and Vienna. The gallery program is especially focused on multi-dimensional works by artists whose common ground is a steady progression of their respective creative work, developed independently of current trends. Our "RoomnumberOne" at Vienna gallery is exclusively dedicated to young emerging artists such as the artist collective RaumZeitPiraten.

**GIFmeister, 2017,
RaumZeitPiraten (DE)
Installation, electronics,
cable, LED, optics,
miniature figures,
200 x 200 x 200 cm**



Courtesy of the artist & gallery

Brigitte & Jonathan Meese (DE)

The first virtual reality production by Jonathan Meese and his mother Brigitte Meese, *Mutter und Sohn = Realität trifft Kunst (Z.U.K.U.N.F.T. der Unendlichkeit)*, is a journey into the heart of the dictatorship of art. In the artist's virtual studio, the spectators witness the emergence of a 360°-Gesamtkunstwerk of the future: The sleeping artist is visited by wonderful, inspiring dreams. His mother enters, brings him coffee and urges him to paint. Another Mother Meese comes in, and another... and the artist paints in a frenzy of creation, because "art is just to get started, and right away it's more awesome than Picasso" (Jonathan Meese). While Clouzot's famous film *Le mystère Picasso* (1956) showed the creative act on a two-dimensional plane, here the spectators are right inside the events, entering into their mysteries. The white studio space becomes a multidimensional screen. Several mothers enter, commenting, evaluating and provoking a work that is a reflection on Alfred Hitchcock, Anthony Perkins, Richard Wagner and Joseph Beuys. It leads to a compelling insight: Everybody is an artist, at least beneath these VR-goggles. In a cooperation project with ARTE spanning several years, Berliner Festspiele/Immersion and invited artists are exploring the potentials and limits of Virtual Reality Experience and 360° film. This technology has been inspiring game developers for years, and artists are also beginning to experiment with VR to open up and explore new spaces for art. For the initial presentation from 21 to 29 April 2018, the room designed by Jonathan Meese will be reconstructed at Gropius Bau. Visitors will be able to witness the creation of an artwork within an artwork. From this time, the film will also be available via the free ARTE360 VR-app for iOS, Android, GearVR and Daydream as well as on ARTE's website.

With Brigitte Meese, Jonathan Meese, Directed by: René Pöpke, Robin von Hardenberg, Concept/Idea: Jonathan Meese, Dramaturgy: Henning Nass, Dramaturgical consultation: Thomas Oberender, Jutta Wangemann, Props: Caroline Rössle-Harper, Camera: Philipp Wenning, Camera assistant: Kevin Ruhland, Mats Meisen, Music: Bernhard Lang, Editor: René Pöpke, Production: Julia Schmejkal, Compositing/3-D: Paul Schunack, Alexander Court, Lukas Scholz, Dennis Röscheisen, Sound: Sven Mühlender, Technical direction: Kobalt Martin Michaels, Chief of lighting: Andreas Schwab, Lighting: Julian Lück, Berliner Festspiele/Immersion, Artistic Director: Thomas Oberender, Technical Director: Matthias Schäfer, Project Coordinator: Marie-Kristin Meier, Project Assistant: Adrian Waschmann, Technicians: Ivan Jovanovic, Sybille Casper, Mirco Neugart, Martin Zimmermann, Atelier Jonathan Meese, Coordination: Doris Mampe, Mathilde Walter, Construction and logistics: Stephan Kallage, Editorial team: Simon Ofenloch (ZDF/ARTE), Kay Meseberg (ARTE360/ARTE G.E.I.E.), Caroline Mutz (ARTE G.E.I.E.), Jochen Werner (Berliner Festspiele), Annina Zwettler (ARTE Deutschland) "SAXOPHONE SOLO from the second act of the opera *MOND'PARSIFAL BETA 9-23*". Original title *PARZEFUOL - DER TUMBE THOR*, Music and text: Bernhard Lang, © by G. Ricordi & Co. Bühnen- und Musikverlag GmbH, With friendly permission of the Universal Music Publishing Group, A recording of Österreichischer Rundfunk (Radio Österreich 1), Unit manager Jens Jamin (ORF), Recording engineer Andreas Karlberger (ORF), With thanks to Bayerische Staatsbibliothek München/Image archive, Production KOBALT Kreation, Berliner Festspiele/Immersion, ZDF/ARTE, © Kobalt Kreation | Berliner Festspiele/Immersion | ZDF/ARTE 2018

***Mutter und Sohn = Realität trifft Kunst (Z.U.K.U.N.F.T. der Unendlichkeit)*, 2018, Brigitte & Jonathan Meese (DE) 360° film / installation**



René Pöpke

Mohsen Gallery, Tehran

Founded in 2010, Mohsen Gallery is one of the leading contemporary art galleries in Tehran serving as a definitive think tank for ambitious and critically engaging exhibitions of Iranian and international artists, embracing diverse artistic practices: from painting, installation, photography, video art to performing arts and new media. Experimentation is at the core of what we do as we provide a laboratory-like factory that encourages artists to test, question, challenge, and potentially shift perspectives through our commitment to a rigorous, interdisciplinary curatorial approach. In 2011, Mohsen Gallery initiated the first digital art festival in the country. Since then, TADAEX –Tehran Annual Digital Art Exhibition– has provided a transdisciplinary platform for local and international artists and creative thinkers to meet, collaborate and exhibit their projects. During the eight years since its establishment, the Gallery has staged over 200 exhibitions and published books, catalogs, as well as a bilingual quarterly magazine, ZARD, which documents and provides insights into exhibitions and events of Mohsen Gallery and its partner spaces.

Artists: Ali Phi (IR), Arya Tabandehpoor (IR)

***QAL*, 2017, Ali Phi (IR) Interactive/generative audiovisual installation Prints on canvas, 100 x 200 cm**



Courtesy of the artist & gallery

Niio, Tel Aviv

Niio is the premium discovery and display platform for curated video and new media art, trusted by leading artists, galleries and curators to expose their very best moving image artworks. Niio provides access to thousands of exclusive limited-edition artworks from leading international galleries, artists and archives, including videos and interactive art. All works can be securely delivered on-demand and displayed on any type of screen or projector in public spaces, corporate locations or private homes.

Artists: Joe Hamilton (AU), Jonathan Monaghan (US), Casey REAS (US), Sara Ludy (US), Refik Anadol (TR/US), ZEITGUISSED (DE), Tone Bjordam (NO), Ronen Sharabani (IL), Felix Luque (ES), Xindian Boys (TW)
Object design Säulenhalle: Stephanie Winter & SALON HYBRID (AT)

- 1 *Wind of Boston Data Paintings*, 2017, Refik Anadol (TR/US)
Still from moving image, 4 min 3 sec



- 2 *Cezanne, Unfixed*, 2018, Joe Hamilton (AU)
Still from video, 4 min 16 sec



- 3 *The Phoenix and the Medusa*, 2017, Jonathan Monaghan (US)
Still from moving image, 5 min 32 sek
Edition of 30



Courtesy of the artist & gallery

NOME Gallery, Berlin

Founded in Berlin in 2015, NOME works with international, emerging and mid-career artists whose practices are engaged with politics, technology, and histories of the present, across diverse disciplines and media. The curated program of the gallery aims to raise critical awareness of the crucial issues facing our age. NOME enables artists to deepen their research by collaborating with cultural institutions and facilitating the production of new works for each exhibition.

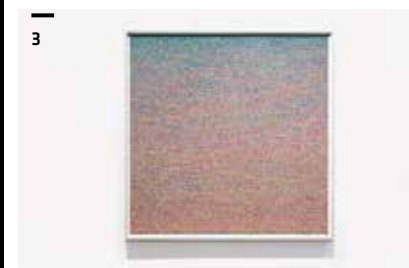
- 1 *Activation 001*, 2017, James Bridle (UK)
Ditone Archival Pigment Print
100 x 46.6 cm



- 2 *Gogogogogoku*, 2015, Matthew Plummer-Fernandez (UK/CO)
SLS polyamide, resin, paint,
47 x 48 x 33 cm
Edition of 3



- 3 *Gogogogogoku.png*, 2015, Matthew Plummer-Fernandez (UK/CO)
Ditone archival pigment print,
100 x 100 cm



Courtesy of the artist & gallery

NOVA Prize

BIG HOUSE Contemporary Art Center and Beijing Contemporary Art Foundation co-launch the inaugural NOVA New Media Interactive Art Prize. Collaborating with an array of the world's innovative art and cultural institutions, foundations, art academies, and professional media services, Nova Prize aims to inspire and encourage young artists to break the boundary between art and technology and redefine the two disciplines. The NOVA Prize annually discovers an interactive-art artist who has great potential for originality and independence, and provides the artist with a scholarship of 100,000 RMB (~12,700 EUR) as well as opportunities for international art residency, exhibition tours, media collaborations, academic research, and social projects for public awareness, etc.

Keeping a foothold in the present and looking into the future. The NOVA Prize is dedicated to uniting artistic concepts and ideas with future-oriented technologies and exploring how the development of new technologies will influence new media art creation. In the meantime, the Prize facilitates the communication between new media art and global audiences.

The jury of the Prize is constituted by international leading contemporary artists and curators, including Cao Fei (Artist), Martin Honzik (Director of the Ars Electronica Festival), Huang Xufu (Board Member of New Museum of Contemporary Art, Co-Founder of M Woods), Li Zhenhua (Curator of Film Sector, Art Basel Hong Kong), Christiane Paul (Adjunct Curator at the Whitney Museum of American Art), Margit Rosen (Head of Department of Collections, Archives & Research, ZKM | Center for Art and Media Karlsruhe), Qiu Zhijie (Artist, Head of the School of Experimental Art, Central Academy of Fine Arts).

Organizational Structure: Organizers: Wuhan BIG HOUSE Contemporary Art Center, Beijing Contemporary Art Foundation Collaborating Institutions (A-Z): Asia Society / Art Basel Hong Kong / Academy of Arts & Design, Tsinghua University / Massachusetts Institute of Technology / New Museum of Contemporary Art / New York Foundation for the Arts / New York University / Prix Ars Electronica / School of Experimental Art, Central Academy of Fine Arts / School of Intermedia Art, China Academy of Art / SymbioticA, The Centre of Excellence in Biological Arts, The University of Western Australia / V2_Lab for the Unstable Media / ZKM | Center for Art and Media Karlsruhe

STATE Studio, Berlin

STATE is a Berlin-based festival and studio for open science, art and innovation. Founded in 2014 out of the Paul-Drude-Institute, STATE stands for a new way of connecting people with science: participatory, interdisciplinary and inspiring. Integrating research, technology and culture in its thinking, STATE explores current developments in science where cutting-edge research transforms society. It creates a meeting ground for science and the public, where scientific inquiry meets artistic expression. In addition to international projects and temporary gallery projects, STATE now opens its first permanent art and science gallery in Berlin from October 2018. STATE Studio Berlin is supported and developed in partnership with Wissenschaft im Dialog, the German umbrella organization for science communication.

**CRISPR Chronicles:
EUDAIMONIA, 2018,
Emilia Tikka (FI)
Object: Handblown glass,
3-D printed brass,
3-D printed polyamide
with flocking gold plated
needle;**

**Film still,
11 min,
text German and English**



Courtesy of the artist & gallery

Stefan Tiefengraber (AT)

DSD-08AS is an electromechanical kinetic sound installation. 24 modules – each consists of two solenoids, a metal rail and a metal ball – build a self-triggering system, where the metal ball functions as a conductor between the rail and the solenoids. The ball closes the circuit and electricity is applied to the solenoid, which instantly pushes the ball back to the opposite side, thereby cutting the electric flow. This results in an interplay between the two solenoids and multiple loops with different time delays. Soon after initially applying electricity to the installation, the resulting rhythm of solenoid bolts hitting metal balls starts shifting and recreates itself over and over again in endless possibilities. There are several factors influencing the sound beside the mechanical inaccuracy of the solenoids – the friction of the balls on the rails, the characteristics of the wall the installation is mounted on, the size of the space and the position of the spectator. At the end of a cycle the electricity gets cut and the balls rest in their final position, leaving the spectator in a silent space where slowly the atmosphere sound fades in.

As in my previous works, I have been experimenting with unconventional ways of producing sound by using devices and tools made for a different purpose. In this installation, these objects become new devices to produce unpredictable results.

***DSD-08AS*, 2018,
Stefan Tiefengraber (AT)
Electromechanical kinetic
sound installation**



Courtesy of the artist

Erwin Wurm (AT)

In the video *59 positions* for the first time, I felt I was allowing absurd aspects to enter my work. Before, I had always held this very high notion of what I was pursuing; I was after the supreme level of art. High art, I thought, is very spiritual, very intellectual, and always so smart. I had always wanted to achieve these ideals, but it never happened. In *59 positions*, there are many segments, which I had the impulse to throw out when I saw them. But I left them; it's good for me to include what is wrong with what seems right, it always leads to something new and interesting.

***59 positions*, 1992,
Erwin Wurm (AT)
Color video, 20 min**



© Studio Erwin Wurm

For 14 hours, from sunrise to sunset, a male figure stands alone in a wide plain of Lower Austria and is put under hypnosis by two therapists. From time to time, the therapists leave the figure only to return to it and prolong the hypnosis. Erwin Wurm creates a performative sculpture, as he calls it, with his film. The film *Stand West* shows 8 hours film material of the young man, completely relaxed, in a sense emptied of everything spiritual. Only the outside world is occupied with projection and attribution work. When in *2001: A Space Odyssey* by Stanley Kubrick the stela, which rises out of the landscape like a minimalist sculpture, begins to shimmer, to send, as it were, a situation full of tension arises. It remains to be seen who is the source of the tension. Is it the stela that emits an invisible energy, or is it the bystanders who concentrate all energy on this moment? *Stand West* is about achieving a state of emptiness and maintaining it for a “working day,” which normally lasts eight hours – also the time frame a museum or a gallery is open. The audience can spend eight hours watching the film *Stand West*. Only the “work” of the viewer fills the “emptied” sculpture with meaning. In his *One Minute Sculptures* Erwin Wurm is also concerned with giving sculpture a dimension of the temporal. For the short period of one minute, the audience can transform itself into a sculpture. [Eva Maria Stadler, 5/2008]

***Stand West*, 2007/2008,
Erwin Wurm (AT)
Video, 8 h**



© Studio Erwin Wurm

YAIR (YOUR ART IS REALITY), Berlin

Imagine a world where anyone with a few dollars could own and experience cutting edge contemporary art... Imagine valuable art in the hands of everyone, not just an exclusive of elite collectors...

What if artists and their descendants received royalties every time their art changed hands, long after they had given up the ownership, even generations into the future? Imagine immersive digital art being available to its owners to view any time and place, stored securely in the cloud in perpetuity. Could blockchain tech make these things a reality? Do these points sound like fantasies of disruption? The typical spiel of a crypto startup that will “transform and revolutionise industry x” and “disrupt industry y” YAIR wants to build this future but not by turning over an existing industry. YAIR is not here to disrupt the world of traditional art collecting. YAIR are not revolutionaries. They are pioneers. YAIR is not trying to claim the fields of the king to grow food for the people, they want to plow a new field and grow an experimental crop to offer the people. What is this new field? It is the field of valuable digital art produced by leading contemporary artists.

Digital artworks from leading creators have been around since Andy Warhol began creating images on a Commodore 64. But they have never achieved the valuable collectable status that can be found in paintings, sculptures and other physical forms today. Until blockchain technology arrived, art in the digital world has not been secure. Like any digital file, digital artworks can be reproduced without limit and the scarcity that makes art collectable has been missing.

The YAIR project began with a plan to capture the value of art through tokenizing ownership of existing physical artworks. However we soon came to realize that in such a model, there is a critical point of centralized weakness: the physical artworks themselves need to be authenticated, transported, cared for, insured and protected. Additionally, how is the art to be enjoyed? Art demands to be experienced, not locked in a vault. These concerns brought us to the consideration of digital art. Digital art by its nature is the perfect art to live on the blockchain.

Digital art opens spatial and temporal possibilities not present in other mediums. Immersive virtual or mixed reality creations mean the artist is no longer constrained by a flat square of canvas or the static medium of sculpture. Digital art has been inhibited from obtaining values remotely similar to the values experienced by physical art on a similar level. There have been persistent problems in collecting, trading, authenticating and experiencing digital art. The YAIR approach of tokenizing the artwork brings access, security and ease to these problem areas.

YAIR takes the value of art and secures it with blockchain technology, making it available to a global community of collectors, traders and enthusiasts. YAIR works with leading contemporary artists to produce digital artworks. Each artwork exists exclusively embodied as a limited supply of crypto-tokens. Each token is a key that grants access to to directly experience the artwork in its native medium and is an equity percentage of the artwork itself. The art is the token. The token is the product. The product is the art.

The YAIR concept to embody art on the blockchain was born in the summer of 2016. From day one the vision has been discussed with artists, galleries, collectors, art enthusiasts and, of course, institutions and museums. These discussions have revealed the pains and and potential gains of YAIRs approach to this new market of digital art. All of them see a great opportunity in the YAIR project.

Artists we interviewed: Julius von Bismarck, Robert Montgomery, Douglas Gordon, Jonas Burgert, Cao Fei, Cyprien Gaillard, Wu Juehui
Galleries we interviewed: DUVE (Berlin), PM/AM (London)



Untitled (Attractors Series), Voldemars Johansons (LV), © Tom Mesic

