

Shu Lea Cheang, Armin Medosch, Yukiko Shikata

## Kingdom of Piracy <KOP> Online Project

*Kingdom of Piracy <KOP>* is an online, open work space to explore the free sharing of digital content—often condemned as piracy—as the Net’s ultimate art form. Commissioned by the Acer Digital Art Center [ADAC] in Taiwan for ArtFuture 2002, <KOP> was designed to include links, objects, ideas, software, commissioned artists’ projects, critical writing and online streaming media events. Hailed as the first international online exhibition sponsored by Taiwan’s computer giant Acer Group, a pilot website, <<http://kop.adac.com.tw>> was launched in December 2001 and presented with a press conference at the Museum of Contemporary Art in Taipei, Taiwan. In April 2002 the leadership and direction of ADAC changed. At about the same time, a major anti-piracy initiative was launched in Taiwan. <KOP> became a politically sensitive issue in Taiwan and the launch was delayed—indefinitely it seemed. By May, the curatorial and artists’ FTP access to the <KOP> server was denied. By mid-June, <[kop.adac.com.tw](http://kop.adac.com.tw)> was taken offline. ADAC demanded editorial rights to artists’ links and requested a change of the title, *Kingdom of Piracy*. The joint curatorial team rejected this demand and sought ways of preserving the project as both a Taiwanese initiative and an international online art project. In the meantime <KOP> is seeking patronage of the Museum of Contemporary Art, Taipei, and is being premiered at Ars Electronica 2002.

In the emergent information, or immaterial, economy, intellectual property (IP)—copyrighted content and patented ideas—constitutes the central resource of many of its biggest industries, from IT to entertainment, pharmaceuticals and biotech. The definition of intellectual property rights in the digital domain has emerged as one of the central struggles to shape the culture of the information society.

Less than a decade ago, the Internet promised free and unlimited exchange of digital cultural goods. In recent years, however, the specter of “piracy” has been replacing this utopia. In the wake of this shift, a repressive regime is being installed to clamp down on what is seen as a threat to the information economy. Content industries employ armies of lawyers to shut down peer-to-peer file sharing networks, and write laws preventing any and all circumvention of copyright protection mechanisms. The latter is aimed at bolstering the relatively new approach to enforce copyright through special software, known as digital rights management systems (DRMS), which should make the unauthorized copying of ebooks, music and video files impossible. These systems fundamentally change the nature of ownership. Culturally important, even essential, notions such as fair use are being eroded in favor of total control of the owners over the uses of their content.

In this brave new world, the buyer receives a limited license to use a file rather than “owning” a record, video or book. The balance of power shifts to companies that hoard big libraries of copyrighted material. These companies, mostly big multinational conglomerates, have recently been branded as ‘data lords’ because they can control how we can see, hear, read, and process digital content that we legally own. The rigid enforcement of intellectual property rights worldwide through patents,



copyright, anti-piracy laws is resisted by a loose but growing alliance of scientists, researchers, free software and open source developers, artists, lawyers and teachers. They fear that the barriers for innovation are being set too high by the data lords. By building digital and legal fences around information, the costs of access for educational, scientific and artistic institutions and practices are becoming prohibitive. As a consequence intellectual life and radical innovation are in danger of being choked in the interest of a few who control how existing information can be used for the creation of new information.

The purpose of *Kingdom of Piracy <KOP>* is to consider the law-and-order provisions surrounding intellectual property in the context of geographical and cultural borders, and to examine the changes and challenges presented by them to artists and cultural producers worldwide.

Contrary to frequent claims, intellectual property rights are not universal. They have no history in Asia, for example. The demonstrative destruction of millions of pirated CDs and DVDs in China, part of the spectacle of the country's entry into the WTO, does not change the fact that much of the Asian continent is still operating on its own terms. The bursting of the dot-com bubble in the early 21st century has plunged Taiwan and Asia's electronic supply industries into recession, keeping the divide between Western and Eastern economies as wide as ever.

The Kingdom of Piracy is everywhere where there is radical innovation: on the fringes and in the mainstream high-tech economies, from Asia to Eastern Europe to the data havens of Sealand and hackers' garages in Silicon Valley. The digital commons is bathing in millions of MP3s and an endless supply of warez. Codes for appropriation, cut-and-paste, replication, sampling and remixing have long been established as artistic practice. <KOP> challenges artists, writers and practitioners to use these techniques to question, contribute to, analyze and otherwise address this growing Kingdom. It also asks them to become intimately involved in the processes of the Kingdom itself, a place in which all productions are part of an innately collaborative, derivative and intimately interconnected environment of intellectual 'properties.'

*Kingdom of Piracy <KOP>* invites allied crews of hackers (in the sense of Eric S. Raymond: "A person who enjoys exploring the details of programmable systems and how to stretch their capabilities") and artists to plug into the supply lines of digital abundance. The <KOP> site is an active public sphere for global file-sharing, de/scrambling and digital culture jamming. Commissioned works are engaged in artistic acts of "piracy" as a strategy for intellectual discourse and poetic intervention, but not as any endorsement of piracy as a business model.

co-curators: Shu Lea Cheang, Armin Medosch, Yukiko Shikata  
 project producer: Ray Wang, project coordinator: Mia Chen  
[www.aec.at/kop](http://www.aec.at/kop)  
<http://211.73.224.150/>

## Kingdom of Piracy <KOP>

### The Right to Copy: Local study on piracy as an art form

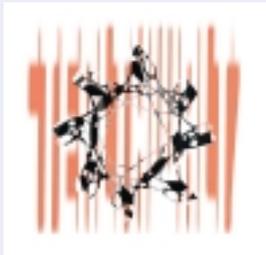
Whiteg Weng

[www.elixus.org](http://www.elixus.org)

As all-encompassing as the idea of intellectual property and copyright is today, the mis-coinage “piracy” has wide application on the Internet beyond those of w4r3z d00dz, key generators and bootleg distributions. Music soundtracks, HTML source code, and 2-D graphics are all subjects to low-cost duplication efforts. This study takes a local perspective to focus on the positive effects of uncontrolled duplication both on industrial growth and cultural identification; this mentality was arguably the core reason for the so-called “Taiwan Miracle,” which heavily depends on IP-free materials in the Commons.

Highlighting the most influential events of the past 10 years, we provide a chronology of the mass movement of duplication and distribution on various media, and try to shed some light on today’s dilemma of striking a balance between pleasing foreign content holders and fostering development of local culture. Is the right to copy an exclusive privilege of content suppliers? What are the positions of various participants in this struggle? Is such a vendetta absolutely unavoidable?

*(writing project)*



### stealth waltz

Mukul Patel & Manu Luksch

[www.ambienttv.net](http://www.ambienttv.net)

#### The Corporation Inc

##### Announcement to stakeholders: Heritage License Agreement

Announcement to stakeholders: Heritage License Agreement  
Following the highly successful appropriation of bio- and eco-knowledge and techniques through patent legislation, The Corporation today announces the extension of its reach to the regulation of folkloric production—in particular, music. Folklore encodes traditional wisdom that rightfully belongs to everyone. The current inheritors of these forms do not have the means to adequately preserve or share them. The Corporation, with the support of a consortium of publishing companies, will safeguard this global cultural heritage, develop efficient distribution mechanisms, and conduct an archaeology of the traditional wisdom encoded in folklore through the Heritage License Agreement (HLA). The HLA is effective immediately. Only instrumental electronic music in 2/2 time (binary beats) is exempt from the Heritage License, and may be distributed and consumed without reference to an agent of the HLA.

The Corporation will be the exclusive licensing agent for traditional music production and distribution. As a valued stakeholder, you are assured of high rewards.

**Ambient Information Systems Ltd./ For Immediate Release**

Ambient Information Systems Ltd. is proud to launch the first fully vetted and ratified HLA-free 2/2 server ([www.ambienttv.net/2002/2](http://www.ambienttv.net/2002/2)). DOWNLOAD FOR FREE (limited time offer). Our first license-free 2/2 track, *Stealth Waltz* by Electroglo-Bodywerkz (Manu & Mukul). Hidden inside one simple rhythm loop (in time sig. of 4) is another loop. When the 2 loops are played together, a waltz is heard—the *stealth waltz*. AIS: For all your contemporary musical needs. Stay safe, stay legal!

## Low\_Level\_All\_Stars

BEIGE vs. RSG

[http://rhizome.org/Low\\_Level\\_All\\_Stars/](http://rhizome.org/Low_Level_All_Stars/)

Video game culture has long relied on “crackers,” the fearless geeks who remove a game’s copy protection through brute force. Crackers often leave behind modified start-up screens as evidence of their trade. This special cracker graffiti both documents the intrusion and provides a platform to showcase the cracker’s skills. “Low Level All Stars” showcases the best cracker tags selected from over 1,000 games available for the commodore 64 computer. All cracker tags have been re-cracked by beige and RSG and extracted as stand-alone commodore animations. You may watch a video clip documenting each piece, or view still images. ROMs will be available soon from this site. All documentation was made directly from the C64 with no computer emulation.

## The File That Wouldn't Leave

0100101110101101.org

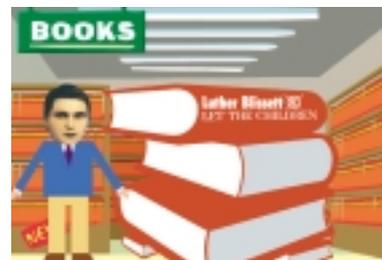
[www.0100101110101101.ORG](http://www.0100101110101101.ORG)

**Satanism, Pedophilia, Cyber Inquisition and Cultural Terrorism in the amazing story of “The File That Wouldn't Leave”**

**You won't believe it!**

On the 4th of March 2002, 0100101110101101.ORG is forced to immediately erase from its server the file containing Luther Blissett's book *Lasciate che i bimbi* (“Let The Children. Paedophilia as a pretext for a witch hunt”). The server hosts the (un)complete archive of the Luther Blissett Project 1994 – 2000 ([www.LutherBlissett.net](http://www.LutherBlissett.net)). The imposition comes from the international Internet provider PSInet, with the threat of cutting 0100101110101101.ORG's connectivity. The excuse is that the content of the book is “illegal and defamatory and relating to paedophilia.” The named book analyses instead how the creation of emergency becomes a way to establish more restrictive laws and censorship, both in the real world and on the Internet. The book comes to the conclusion that the pedophilia phenomenon has been amplified and magnified resulting in a repressive crusade towards all individual liberties.

The *File That Wouldn't Leave* is the story of a case of subtle censorship obtained through the provider's Net Abuse Policies, that allows it to impose the removal from a website of any material considered defamatory, obscene, pornographic, pedophile or simply inconvenient. The pyramid-like Internet connectivity system allows any server, by simply sending an email message, to start a chain reaction of removing requests that, threatening to cut the connectivity, starts from the upper level server downwards, to reach any single website that hosts the named material. Whereas no server is supposed to verify the truth of the accusation, any server has the right of imposing the removal to the lower ones. *The File That Wouldn't Leave* shows how censorship develops and where it can lead.



## Kingdom of Piracy <KOP>

### injunction generator

[ubermorgen.com](http://ubermorgen.com)

[www.ubermorgen.com](http://www.ubermorgen.com)

The *injunction generator* offers all Internet users a platform to generate court orders and automatically send them to the respective registrars, domain-name holders and journalists. You can issue as many court orders as you wish and bring down as many domains as you want. The platform will constantly monitor the targeted urls and send out alerts to all involved parties as soon as the target-site dns is down. Chaos in all cases, it does not matter whether the registrar actually decides to take the domain down or not, chaos is guaranteed in any case (and as we all know, certain downtimes for web-servers are usual, so our alerts will generate some attention to this fact). So we wish you a pleasant "ZEITGEISTschifferversenken" game with our non-territorial digital legal art.

### Global Village Health Manual v.1

Raqs Media Collective + Joy Chatterjee

[www.sarai.net](http://www.sarai.net)

#### Work in the Age of Virtual Reproduction

This work wants you to suspend conventional notions of authorship while you interact with it. Just as the artisans of the popular prints of the last two centuries often used images and motifs from the visual universe around them, so too have we gathered materials from the World Wide Web to constitute the different layers of this work.

This is as much to bring to public attention the inherent extensibility and reproducible nature of artwork in the digital domain, as it is to reclaim the knowledge-sharing imperative of early popular printmaking. This is why we have chosen the cover of a manual, a primer of public health, as our point of reference. In the late nineteenth century, printmaking entered the public imagination as a cheap, accessible and popular means of producing and circulating pictures, stories, information and rumor. This was a culture that eluded censors and skirted copyright. Today, a hundred years later, a cluster of technologies centered on the computer and the Internet has made possible the birth of a new folklore of images and ideas, which, like its print ancestor, is also busy eluding censors and skirting copyright.

This work wants you to bridge the distance between the data stream of the present and the fading imprint of the recent past. It asks that you look through yesterday's web of images at the bitmap of where you are today.

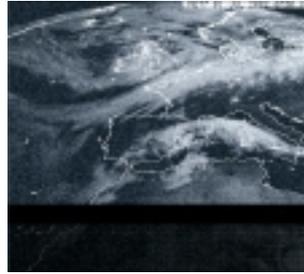
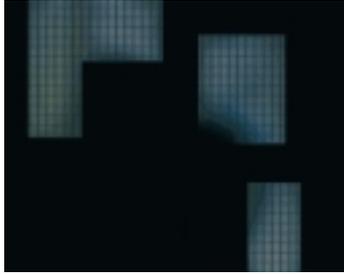


### Resource Hanger +

[doubleNegatives](http://doubleNegatives)

[www.d-xx.com](http://www.d-xx.com)

*ResourceHanger+ (RH+)* makes objects of web sites from the inputted keyword or URL, and offers the interface which carries out the hybrid. It supports basic cycles of all creative acts such as: copy → improvement → copy ... as the process will be further repeated. The code by JAVA of *RH+* itself is also open for improvement.



### I love you, world

p.RT

[www.cyberrex.org/p.rt](http://www.cyberrex.org/p.rt)

I want to make a piece of poetry lost in the net; with sudden cuts, minimal and cold, baroque and lonely, mixing CNN with flowers, inviting Christiane Amanpour to write few sentences, code and information, from haven to earth. The World Data is hacked and accessible, why should we lose time discussing Entertainment Data piracy? I want to explore sense of precise solitude in the Kingdom. (V.R.)

### explorer 98 game

EASTWOOD – Real Time Strategy Group

<http://explorer98.net>



*explorer 98* is a net game, which is based on two inseparable parts of today's industry of fun: corporations that make computer games, and platforms—operative systems on which games have been played. The game *explorer 98* is a perverse convergence of the largest software corporation, Microsoft, and one of the biggest studios for RTS (real-time strategy) games, Westwood Studio. *explorer 98* is a RTS game but also includes several other genre elements of contemporary computer games as

adventures or arcades. *explorer 98* uses as its game map snapshots (print screens) from Windows *explorer 98* browser that is a constitutive part of the Windows 98 operating system. Units in the game are units from Westwood's game from the Command & Conquer Series: *Tiberian Sun*. Symbolically, this game is played inside the very core of the Microsoft empire, inside Windows Explorer, the ultimate search engine in Windows' operating system. There is only one campaign. The player is always on the side of Microsoft; he/she must choose to be a hero of the Microsoft Windows empire against evil terrorists. There is no alternative.

Everything, from the explorer map to the units is cut/pasted and then included in the game. All software is illegal/pirate (Windows98, Westwood's *Tiberian Sun*), and it was bought on the Novi Sad black market.

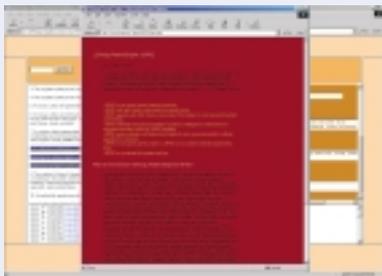
## Kingdom of Piracy <KOP>

### i\_Biology Patent Engine(i-BPE)

Diane Ludin

[www.thing.net/~diane/artindex/dlartrez.html](http://www.thing.net/~diane/artindex/dlartrez.html)

"A patent is a type of property right. It gives the patent holder the right, for a limited time, to exclude others from making, using, offering to sell, selling, or importing into the United States the subject matter that is within the scope of protection granted by the patent."—U.S. Patent Office



*i-BPE* is an open gene patent machine.

*i-BPE* is an open gene project.

*i-BPE* is a counter-market-objectivity tool.

*i-BPE* is a patent the patent action.

*i-BPE* agents will offer trans-corporate DNA play, for non-governmental ownership.

*i-BPE* gene patents will return bio-rights to non-governmental, cultural agents for revision.

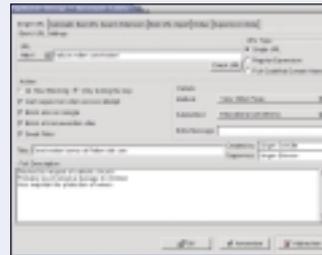
### Top 100 Net Blockers

Dragan Espenschied, Alvar Freude

<http://a-blast.org/~drx/>

<http://alvar.a-blast.org/>

The Internet is the single most powerful medium for free expression and speech in history. This freedom is endangered by many initiatives that are trying to block access to content for certain audiences: for example, the inhabitants of a whole state. State agencies promote restricted access and impose filtering policies on ISPs to "protect" Internet users from pornography, racism, crime and every other non-valid content. Intelligence services want to read emails, monitor each Internet user and a lot more. ODEM.org aims to add a new view to the discussion by presenting an off-the-shelf information blocking, filtering, manipulating and spying-out solution called Omni Cleaner that:



- easily handles the amount of traffic a typical provider has to deal with
- can be controlled by a centralized agency—for example, a possible future German Ministry of Internet Censorship,
- offers all the nasty features a police state would like to have in a comfortable interface that gives people with no Internet experience (like the typical politician) the possibility to control all net traffic
- can also keep encrypted websites under surveillance
- is able to forward arbitrary emails over a secure connection to a centralized agency
- offers the possibility to change the content of every affected web page: partially or completely

Purchase Omni Cleaner and finally live in a beautiful world! (price negotiable)

## From Underground to Mainstream

Felix Stalder

<http://felix.openflows.org>

As the Internet exploded into a mass medium in the mid-1990s, underground culture that had contributed significantly to the creation of cyberspace exploded with it. This was not the first time that the underground burst out of its niche, but this time, things were different. By having full access to highly efficient means of production and distribution, the underground was no longer restricted to a few clubs in global cities, some galleries in Paris, London, and NYC, specialized book stores, or computer labs at universities. Underground acquired overnight the global reach of the mainstream. On a structural level, the distinction between the two was disappearing rapidly. Nothing symbolized this better than Napster. Free sharing of music, simply for the joy of being part of a peer group, could now rival the industry's own distribution channels in terms of efficiency.

As a consequence, the open model of underground culture (defamed as piracy) has come into full confrontation with the closed model of the mainstream.

*(writing project)*



## Warriors of Perception: Search and Manifest (A Freenet Game)

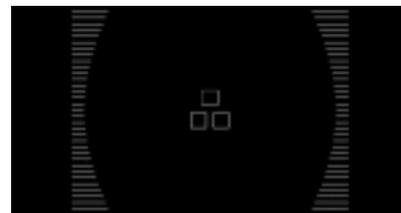
Agnese Trocchi

<http://candida.kyuzz.org>

## SOME UNIVERSE for heike, dragan and your browser

Olia Lialina

<http://art.teleportacia.org/olia.html>



## PiraPort

The elixir Initiative

(Autrijus Tang & Ilya Eric Lee)

[www.elixus.org](http://www.elixus.org)

## HIGH BALL

exonemo

[www.exonemo.com](http://www.exonemo.com)



## Distributed Media → Digital Abundance: Property Decay in C21

J.J. King

[www.jamie.com](http://www.jamie.com)

*(writing project)*

# African Art Screen

## Between the Large Tree and the Small One

Davis O. Nejo

This installation deals with the symbiosis of art, nature and technology. The water stands for the origins of life, the source of energy and that which links all living creatures to one another. The withdrawal of water from the cycle of the river triggers a metamorphosis that symbolizes the archaic and the modern in new technology. At the same time, the projection of water refers to the transience of the creation of the new media in today's rapidly changing times, since the water is flowing.

The interaction among several artists—including works by the Algerian video artist Ounouh (*Jerusalem*), the Senegalese artist Bouna Medoune Seye (*Le Pied*), the Nigerian artist Folake Shoga (*Imperfect Windows*), the Algerian artist Zoulika Bouabdellah (*Avance Rapide*) and by Cilia Sawadogo from Burkina Faso (*La femme mariée à trois hommes*)—on a new conceptual medium forms the basis of this fusion of art in public space.

## The Water

Moataz Nasr

Many faces are projected onto a puddle. The image of those people is then broken by the step of an unknown person. The video is 4 minutes, 36 seconds long and it's created for never-ending repetitions. It uses a pictorial technique to send a message without telling a story. The video was produced by Moataz Nasr in Cairo with rudimentary technical equipment.

## Modernisme

Kandji



This piece, which works with the techno-junk of our consumer and communications society, reminds those who view it that what ought to be of value in the modern world is harmonious development among human beings, and that even the most beautiful technological achievements are damned to an extremely short-term existence ...

Translated from the German by Mel Greenwald

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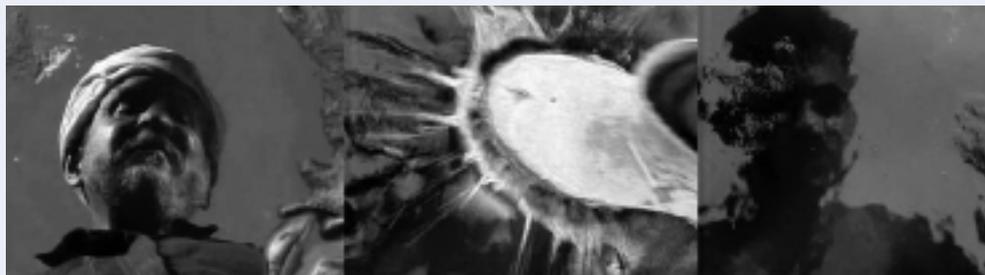
African Art Screen Projects selected by Davis O. Nejo / Cross Cultural Communication, Vienna

## Zwischen dem großen und kleinen Baum

Davis O. Nejo

Diese Installation behandelt die Symbiose von Kunst, Natur und Technologie. Das Wasser steht für den Ursprung des Lebens, die Quelle der Energie und die Verbindung aller Lebewesen miteinander. Durch die Entnahme des Wassers aus dem Kreislauf des Flusses, tritt eine Metamorphose ein, die das Symbol für das Archaische und Moderne in der neuen Technologie darstellt. Gleichzeitig weist die Projektion auf Wasser auf die Vergänglichkeit der Kreationen der Neuen Medien in der heutigen, sich schnell ändernden Zeit hin, denn das Wasser fließt.

Die Interaktion zwischen mehreren Künstlern – u. a. Arbeiten des algerischen Video-Künstlers Ounouh (*Jerusalem*), des senegalesischen Künstlers Bouna Medoune Seye (*Le Pied*), der nigerianischen Künstlerin Folake Shoga (*Imperfect Windows*), der algerischen Künstlerin Zoulika Bouabdellah (*Avance Rapide*) und von Cilia Sawadogo aus Burkina Faso (*La femme mariée à trois hommes*) – auf einem neuen konzeptionellen Medium bildet die Grundlage dieser Fusion der Kunst im öffentlichen Raum.



## The Water Moataz Nasr

In *The Water* werden die Gesichter vieler Menschen in eine Pfütze projiziert. Die Bilder dieser Menschen werden dann vom Schritt, den ein Unbekannter in diese Pfütze tut, zerbrochen. Das Video ist vier Minuten 36 Sekunden lang und ist für eine Endlosschleife gedacht. Die Botschaft wird hier lediglich über Bilder transportiert, die aber keine Geschichte erzählen. Das Video wurde von Moataz Nasr in Kairo mit simplem technischen Equipment gestaltet.

## Modernisme Kandji

Diese Arbeit, die mit Techno-Schrott unserer Konsum- und Kommunikationsgesellschaft arbeitet, möchte daran erinnern, dass das, was in der modernen Welt Gewicht haben sollte, die harmonische Entwicklung zwischen den Menschen sein sollte und dass die schönsten technologischen Errungenschaften zu einem sehr kurzfristigen Dasein verdammt sind ...

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African Art Screen Projekte ausgewählt von Davis O. Nejo / Cross Cultural Communication, Wien

# Prix Ars Electronica 2002

The Prix Ars Electronica, staged by the Austrian Broadcasting Company's Upper Austria Regional Studio, is the annual exhibition of the state-of-the-art of digital media art. Eighteen cash awards totaling 109,900 Euros will be handed out at a ceremony to be held September 9, 2002. This year's Prix Ars Electronica prizes, endowed by Telekom Austria as lead sponsor, will be going to artists from the US, Japan, France, Sweden, Great Britain, Australia, Canada, India and Austria.

Exactly 1,373 artists from 80 countries submitted 2,356 works to this year's 16th Prix Ars Electronica, the most internationally esteemed and longest established cyberarts competition. Taken as a whole, the results from the competition's six categories offer a representative overview of the current state of design in the field of digital media. The cybergeneration – u19 freestyle computing category has again proved to be an ongoing success story with 925 works submitted this year. This competition sponsored by the BAWAG / P.S.K. Group is designed to offer young people the opportunity to display their ability, creativity and imaginativeness in working with computers.

Christine Schöpf

## NET VISION

### Golden Nica

Radical Software Group: Carnivore

### Distinctions

Michael Aschauer / Josef Deinhofer /  
Maia Gusberti / Nik Thönen: ./logicaland

It's Alive: BotFighters

### Honorary Mentions

Jonathan Gay: Macromedia Flash

Alexandra Jugovic / Florian Schmitt /  
Hi-Res!: The Third Place

Harper Reed: Audreyhacking

## NET EXCELLENCE

### Golden Nica

Josh On: They Rule

### Distinctions

Alexandra Jugovic / Florian Schmitt /  
Hi-Res!: Donnie Darko

schoenerwissen: Minitasking

### Honorary Mentions

Peter Kuthan / Sabine Bitter / Thomas  
Schneider / Helmut Weber: Tonga.Online

Kenneth Tin-Kin Hung: 60x1.com

Francis Lam:  
db-db.OUR.DESIGN.PLAYGROUND

Elan Lee: Cloudmakers

## INTERACTIVE ART

### Golden Nica

David Rokeby: n-cha(n)t

### Distinctions

Rafael Lozano-Hemmer: Body Movies

Ranjit Makkuni: The Crossing Project

### Honorary Mentions

Autorenwerkstatt MEET: FX Factory

Luc Courchesne: The Visitor—Living  
by Number

Crispin Jones: An Invisible Force

Ryota Kuwabako: PLX

Golan Levin with Scott Gibbons /  
Greg Shakar / Yasmin Sohrwardy /  
Joris Gruber / Erich Semlak / Gunther  
Schmidl / Jörg Lehner: Dialtones

Tetsuya Mizuguchi / United Game Artists: Rez

Volker Morawe / Tilman Reiff: PainStation

Michael Saup + supreme particles:  
R111



Yasuhiro Suzuki / NHK Digital Stadium:  
The Globe-Jungle Project  
Atau Tanaka / Kasper Toeplitz: Global Strings  
The Synthetic Character Group: Alpha Wolf  
Young Hay / Horace Ip /  
Alex Tang Chi-Chung: Body Brush

### COMPUTER ANIMATION / VISUAL EFFECTS

#### Golden Nica

Pete Docter / David Silverman / Lee  
Unkrich / Andrew Stanton: Monsters, Inc.

#### Distinctions

BUF: Panic Room  
Peter McDonald: Harvey

#### Honorary Mentions

Hiroshi Chida: Polygon Family: Episode 2  
Erik Nash / Digital Domain /  
Dreamworks: The Time Machine  
Lars Magnus Holmgren (aka  
Dr. Frankenskippy): Annlee You Proposes  
Wojtek Wawarczyk: Mouse  
Jason Watts / The Mill: BMW Pool  
Yasuhiro Yoshiura: Kikumana

### DIGITAL MUSICS

#### Golden Nica

Yasunao Tone: Man'yo Wounded 2001

#### Distinctions

Aeron Bergman / Alejandra Salinas / Lucky  
Kitchen: The Tale of Pip / Revisionland  
Curtis Roads: Point, Line, Cloud

#### Honorary Mentions

Anticon: We Ain't Fessin'

Iancu Dumitrescu / Ana-Maria Avram:  
"Oiseaux Célèstes II" / "Traces, Sillons,  
Sillages" II

pxp: pxp—print if

Goodiepal: Narc Beacon

Russell Haswell: Live Salvage 1997 – 2000

Francisco López: Buildings [New York]

Raz Mesinai: Soldier of Minian

Phoenicia: Brownout

Marina Rosenfeld: Delusional Situation

Mika Taanila / Ø: Fysikaalinen rengas

Carl Michael von Hausswolff: A Lecture  
on Disturbance in Architecture

Stephan Wittwer: Streams

### CYBERGENERATION – u19 FREESTYLE COMPUTING

#### Golden Nica

Karola Hummer: TI-92

#### Distinctions

Philipp Luftensteiner: Arena  
sofa 23: minials

#### Honorary Mentions

Projekt Dezentrale Medien: [www.herein.at](http://www.herein.at)  
BG XIX: Flash Animation  
Manuel Fallmann: o fortuna  
Georg Gruber: [inflex.org](http://inflex.org)  
Stephan Hamberger: Meine Homepage  
Dominik Jais: Berufsbekleidungsprogramm  
Marian Kogler: Topix  
Martin Kucera: [filmemacher.at](http://filmemacher.at)  
Raphael Murr: Overcast  
Lucas Reeh: DJ\_Sky feat. HP –  
Deskjet 695c  
Iris und Silvia Schweinöster:  
Digitale Malereien  
René Weirather: \$%\$\$\$%\$YYYY

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Selected works or Prix Ars Electronica are  
being presented in the CyberArts 2002  
exhibition at the O.K Centrum für Gegenwarts-  
kunst. You find a detailed description of the  
projects in the Prix Ars Electronica Compendium  
CyberArts 2002.

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CyberArts 2002  
International Compendium  
Prix Ars Electronica  
H. Leopoldseder / C. Schöpf (eds.)  
Hatje Cantz Publishers, Ostfildern-Ruit 2002