

KEPLER'S  
GARDEN  
Exhibitions

# Theme Exhibition STUDIO(dys)TOPIA — at the Peak of Humankind

The play on words in the exhibition title does not describe the cynical view of human action but refers to human evolution in order to contrast it directly with technical development. The artistic projects presented in the exhibition refer to the countless advances in the development of humanity itself, which in our self-perception have made us the dominant and sole force on this planet. The exhibition directly juxtaposes this development and its implications in order to deal with the shadow of our fame rather than with our achievements per se. On display are artistic positions that examine human actions and, first and foremost, its resulting dramatic consequences. Consequences that are unsurpassed in their dimension and drama, yet directly and indirectly related to human activity and design. We are talking about effects whose repercussions have profoundly changed our planet; about a "new world" that no longer permits a departure for new shores, whose resources no longer seem infinite but are increasingly depleted. Art-driven collaboration has the power to create real awareness that only the radical transformation of ourselves and our actions can lead to the preservation of our planet. *Welcome to Planet B* describes the need for a Plan B — to recognize but rather to respond to the changes that are increasing within our environment. How can we respond properly, adapt and coexist in the best possible way? The addition "But How?" is not meant as a cynical

question in an overall hopeless situation, but as a concrete invitation to responsible action.

It is the crucial question about the foundations on which we want to base our future activities, about the economic and ecological values we want to pursue in the process and means of ensuring that they constitute an integral part of our cultural self-image, our cultural identity.

*STUDIO(dys)TOPIA* explores how humankind can transform sustainable practices into action and serves as a metaphor for our present, in which the concepts of dystopias and utopias find themselves in a changed reality. The exhibition aims to investigate possible outcomes when, through a collaborative process of recalibration between art and science, we approach the essence of the challenges we face by recognizing our own nature, existence, and actions in an effort to render them manageable. The selected works focus on the reality of change and the inherent contradictions, highlighting the convergence of two disciplines — art and science — the character of which is to be contradictory as a means of arriving at possible answers and solutions. *STUDIO(dys)TOPIA* offers a space where antithetical states can be experienced, tested and recognized as a virtue and an opportunity, asking what role art should assume in this crucial endeavor.

This exhibition is part of the STUDIOTOPIA project and co-funded by the Creative Europe Programme of the European Union.

Maja Smrekar (SI), Jonas Jørgensen (DK)

# !brute\_force

## Soft Resilience

*!brute\_force* is an umbrella title for an ongoing research platform interrogating the premise that humans and nonhumans are no longer embedded in a dualist frame, but are instead levelled within the global infrastructure of the market economy and the techno-capitalist commodification of life. The work is set up as a grid where a human and a dog climb through a landscape of tiles, while their physiological data is captured and classified by an AI.

By means of a generative procedure, gathered data has been translated into structural mesh patterns embedded in soft robotic morphologies. The robots enact the performativity of an evolutionary algorithm that transduces data into vectors and generates new deviations by applying a method for continually introducing as much difference into the system as possible. Through an extension of mutant values, the data eventually becomes an independent entity, pushing the soft robots towards the transformative potential of the algorithmic unknown.

### Installation:

Design: Maja Smrekar (SI)

Design process research: Dongwook Jang (KR/NL)

Planning and technical solutions: Miloš Vujković (RS/DE)

Architecture: Aljaž Rudolf (SI)

### Soft Robotics:

Design: Jonas Jørgensen (DK), Mads Bering Christiansen (DK)

Soft robotics fabrication: Mads Bering Christiansen (DK)

Microcontroller programming: Daniel Mauricio Fernandez Gonzalez (CO/ES), Jonas Jørgensen (DK)

Algorithm programming: Daniel Mauricio Fernandez Gonzalez (CO/ES)

Mechanical parts design and fabrication: Cao Danh Do (DK)

Electronics: Jeppe Rahbæk Mosgaard (DK)

Tile design and production: Miloš Vujković (RS/DE)

AI Team: Alen Balja (SI), Miran Lončarič (SI), Naveen

Agula (IN), dr. Primož Ravbar (US)



@ Hana Jošić

Interface design: Dongwook Jang (KR/NL)

K-9 Team: Mia Zahariaš (SI), Tina Šolar (SI)

Dogs: Boogie (SI), Ada (SI)

Thanks to: RPS Company, Ljubljana (SI)

The first in the series of projects (2019–2020) under the title *!brute\_force: Feeding the Algorithm* was executed by Maja Smrekar and produced by Quo Artis Foundation (ES), co-produced by Kapelica Gallery/Kersnikova Institute (SI), The Culture Yard/CLICK Festival (DK). The project was part of the European ARTificial Intelligence Lab and was supported by the Creative Europe Program of the European Union, Ministry of Culture of the Republic of Slovenia (SI), Municipality of Ljubljana — Department for Culture (SI) and Danish Art Council (DK).

The soft robotic tile prototype (2020–2021) was realized in co-authorship between Maja Smrekar and Jonas Jørgensen within the framework of the STUDIOTOPIA program at Ars Electronica Linz GmbH & Co KG (AT) with the support of the Creative Europe Culture Program of the European Union in collaboration with Center for Soft Robotics, SDU Biorobotics, The Maersk Mc-Kinney Moller Institute, University of Southern Denmark (DK).

The final robotic performance installation (2022) was realized in co-authorship between Maja Smrekar and Jonas Jørgensen and produced by PiNA Association (SI); co-produced by TROP — Institute for artistic research (SI) in collaboration with Center for Soft Robotics, SDU Biorobotics, The Maersk Mc-Kinney Moller Institute, University of Southern Denmark (DK) and RPS Company (SI). Funded by the Ministry of Culture of the Republic of Slovenia (SI).

Domestic Data Streamers Studio (ES)

# 730 Hours of Violence

An exhibition on new paradigms of violence

While we were creating this exhibition, in September 2021, 230 people were killed in the conflict between Gaza and Israel, 2 people died in a driverless Tesla car crash and almost 11,000 people were evicted in Spain. Violence has always been a part of human history, but today it presents itself in ways we never could have

imagined. Technology, capitalism, new urban lifestyles and the commodification of security have provided violence with a solid ground from which to flourish. It evolves with us, taking up new spaces wherever we go.

If we want to tackle the challenges these new violence present, we first need to understand how they have come to be normalized.

*730 Hours of Violence* is an exhibition that aims to shed light on such complex realities while holding critical discussions with citizens about how we collectively see and relate to new paradigms of violence.



© Domestic Data Streamers

*730 Hours of Violence* is the first of a series of experimental projects by Domestic Data Streamers. *730 Hours of Violence* is part of the MediaFutures project. This project received funding for research and innovation from the European Union's framework Horizon 2020, under grant agreement No 951962.

The information reflects the author's views. The European Commission is not liable for any use that may be made of the information contained therein.

Conceptual Advisors: Sara Torres, Maria Fabuel, David Fernández / Collaborators: Productions: Marta Velasco y Oscar Pérez / Architecture: Jennifer Méndez / Translations and Corrections: Alex Johnstone, Anna Mas Llopart / Special Thanks: Ricardo Camilleri, Leva Jakuša, Alex Johnstone, Iasa Monique, Ben Olsen, Pau Horta

Manthia Diawara (ML/US)

## A Letter from Yene

Manthia Diawara's latest documentary unfolds as if it were a letter written to the viewer. In *A Letter from Yene* the filmmaker is not only the storyteller, but also the owner of one of the houses along the beach of Yene. Following encounters between fishermen, pebble collectors and himself, Diawara explores how their intersecting lives collectively and unknowingly contribute to the undermining of their shared environment.

Produced by: Maumaus / Lumiar Cité

Director: Manthia Diawara

Commissioned by Serpentine, MUBI and PCAI Polygreen Culture & Art Initiative

as part of Serpentine's Back to Earth project.

With additional support from Portuguese Ministry of Culture / Directorate General of the Arts;

Heinrich-Böll-Stiftung, Dakar

This project is presented in the STUDIOTOPIA exhibition with the support of the Creative Europe Culture Programme of the European Union.



Manthia Diawara, *A Letter from Yene* (still), 2022. Film. Commissioned by Serpentine, MUBI and PCAI Polygreen Culture & Art Initiative, as part of Serpentine's Back to Earth project. Courtesy of the artist and Maumaus / Lumiar Cité, Lisbon.



Irakli Sabekia (GE/NL)

## Archive of Spatial Knowledge

*Archive of Spatial Knowledge* is a curated collection of spatial memories hosted on an experimental digital platform. It gathers idiosyncratic spatial and social memory of individuals and groups who were forcefully displaced from the geographies of their origin or are denied representation and the possibility to build historical and cultural continuity in the locations of their current residence. The archive uses a mobile software application, as a tool to allow its contributors to attach their stories to geographic locations, creating a protected pool of knowledge overlaid on the physical landscape. At the same time, the archive functions as

a spatial intervention. Using the same digital tool, the viewer of the archive can access the erased knowledge on location, to juxtapose invisible stories and the reality of physical spaces.

The archive's first edition addresses the issues of spatial justice in and around the Russian occupied regions of Georgia.

[spatial-knowledge.org](http://spatial-knowledge.org)

This artwork was created with the support of the Creative Industries Fund (NL) in 2021, and during the ArtScience Residency, enabled by the partnership of Ars Electronica and Deutsche Telekom and the Sustainable AI Lab at the University of Bonn in 2022.

Zoran Srdić Janežič (SI)

## Biobot: AI ARThropods

The project is focused on tissue engineering and the harvesting of an electric signal from neurons which influences the movement and shape of a biobot. The artistic and expert team grows neurons on an array with electrodes that conduct the electric signal. Through a complex sensing and programming system, the signal is converted from analogue to digital, amplified and used to move the biobot. Artificial intelligence compares the input from neurons with the movements of different arthropods and selects the appropriate number of legs and joints. The result is an unpredictable zoomorphic form. *Biobot* brings new biotechnological and algorithmic processes to artistic practices. It uses biotech and software developments to create an artistic narrative about the

bio-technological body and its representation. The algorithmic search for the shape in relation to biological data becomes an evolutionary process. The biobot aspires to be a living entity with its own intelligence and movement.

Concept, development: Zoran Srdić Janežič / AI programming: Benjamin Fele, Ana Smerdu / Biosensing electronics, programming: Erik Krkač Electronics, PCB / Design: Gregor Krpič, Jakob Grčman / Bioengineering: Kristijan Tkalec, BioTehna Lab, Dr. Helena H. Chowdhury, Laboratory of neuroendocrinology-Molecular Cell Physiology, Ljubljana / Curatorial guidance: Jurij Krpan / Production: Kersnikova Institute, Kapelica Gallery. Supported by Ministry of Culture of the Republic of Slovenia, City of Ljubljana (SI)

This project is presented in the STUDIOTOPIA exhibition with the support of the Creative Europe Culture Programme of the European Union.



© Zoran Srdić Janežič, Biobot: AI ARThropod

Kuang-Yi Ku (TW/NL)

# Calico Human

*Calico Human* is a collaboration with Prof. Chris Marine at the VIB Center for Cancer Biology. It examines the plausibility and desirability of manipulating skin color through the use of new biomedical technologies. This is done by inducing “safe” tanning (by activating the melanin-producing ability of specialized cells — known as melanocytes — without causing skin damage) with the primary goal of decreasing the risk of melanoma, an aggressive form of skin cancer which is induced by exposure to UV of sunlight. The incidence of melanoma is 10 times higher in Australia and New Zealand. This is because the skin of most Australians and New Zealanders, whose ancestors come from the UK, is not adapted to the “sunny” environment. In order to reduce the risk of melanoma, changing skin color could be one of the crucial roles within this problem. This project aims to explore the complex relationships between race, migration, health, fashion and the future of biomedical services.

Scientist: Chris Marine / Cell cultivation: Ewout Landeloos  
3D design: Suzanne Bongers / Introductory video: Berend van Rossum / Graphic design: Yu-Tzu Huang / Concept video: Jian-Da Huang / Costume design: Chia-Wei Tien  
Prop design: Hung Lu Chan, Hsin Min Chan / Make-up artist: Leanne van Niekerk / Model: Anna de Charentenay  
/ Supported by Creative Europe, Gluon, VIB, National Culture and Arts Foundation

Calico Human is part of the STUDIOTOPIA project supported by the Creative Europe Programme of the European Union.



© Yu-Tzu Huang



Kat Austen (GB/DE)

## Carbon Echoes

Entanglement with carbon is an essential component of the extreme influence of humans on the planet. This trilogy of works introduces three artistic responses to this problem space from Kat Austen's practice that address positions on aspects of anthropic entanglement with carbon at a more-than-human timescale. Presented together for the first time, the three works interrogate carbon and the impact of humans on its distribution around the planet and through time. The impact of fossil fuel extraction on landscapes, society and ecosystems, the impact of the spread of microplastic — the starting material for which is

predominantly fossil fuels — on trees and forests and the reconfiguration of enduring carbon-based materials in a speculative past. These positions reflect not only on the climate crisis but also on quality of life for humans and for the plants, animals and ecosystems with which humans share the planet.

These artworks were realized as part of the STUDIO(dys)TOPIA program at Ars Electronica and the European Media Art Platform's EMARE program at WRO Art Center, supported by the Creative Europe Culture Program of the European Union and as part of an Artist Fellowship at the Institute for Advanced Sustainability Studies Potsdam.

Kat Austen (GB/DE)

## Palaeoplasticene

*Palaeoplasticene* addresses the breakdown of plastic in the environment by engaging with a speculative past where plastic-based fungi evolved naturally, introducing plastic to the ecosystem in pre-human history. This fictional past invites visitors to realize the longevity of the material and to engage with the implications for our current and future ecosystems. Designed to be durable and unreactive, plastic outlasts its surrounding flora and fauna. Yet ecosystems are already adapting to this new materiality with microorganisms evolving to feed on plastic, and plants being shown to take microplastics into tissue. Based on a series of artistic research experiments to encounter the enduring nature of plastic, which are documented online, the *Palaeoplasticene* sculpture invites visitors to engage with the longevity of plastic and the implications for our current and future ecosystems by reconfiguring our understanding of its presence over time.



© Kat Austen

*Palaeoplasticene* was realised within the framework of the Studiotopia program at Ars Electronica with support of the Creative Europe Culture Programme of the European Union.

Concept developed in collaboration with Indrė Žliobaitė and Laurence Gill. Production: Andrew Newman. Metalwork: Keep Away From Fire.

*Palaeoplasticene* was realised with support of the Creative Europe Culture Programme of the European Union.



© Andreas Baudisch

Kat Austen (GB/DE)

## Stranger to the Trees

Microplastic particles have been found at the farthest reaches of the planet and within human bodies. But what does the presence of this anthropogenic new material mean for other entities with which humans share the planet? *Stranger to the Trees* is a new media project exploring the complementary coexistence of microplastics and trees as carbon sinks.

How do trees and microplastics coexist in forests, capturing carbon in the time of the climate crisis? Combining video, interactive sound and sculpture, *Stranger to the Trees* queries the response of forest ecosystems to the ubiquitous and irrevocable dispersal of microplastics around the world. The extensive transdisciplinary research behind *Stranger to the Trees* has also given rise

to a scientific paper showing the first evidence of microplastic inclusion in tree roots.

*Stranger to the Trees* was realised within the framework of the European Media Art Platforms EMARE program at WRO Art Center with support of the Creative Europe Culture Programme of the European Union.

Experts: Joana McLean, Section 3.7 – Geomicrobiology, German Centre for Geoscience. Franz Hölker, Ecohydrology, Leibniz Institute for Freshwater Ecology and Inland Fisheries. Daniel Balanzategui, Natural Science Unit, German Archaeological Institute and Section 4.3 – Climate Dynamics and Landscape Evolution, German Centre for Geoscience, Simon Barraclough, Pawel Janicki, Kamila Mróz, The Eugeniusz Geppert Academy of Art and Design, Michal Adamski, Keep Away From Fire. Special thanks to: Matthias Strauß, Bernhard Bosecker, Kristen Råstas, Kelli Gedvil, Andreas Baudisch, [post-gallery.online](http://post-gallery.online)

Kat Austen (GB/DE)

## This Land is Not Mine

*This Land is Not Mine* focuses on the region of Lusatia, where Germany, Poland and the Czech Republic meet and the Sorbian minority group has its home. Over the last century, the region has also become known as a site of extraction, with open cast brown coal (lignite) mines and power stations transforming the landscape, society and environment. *This Land is Not Mine* explores the changing identity of the ecosystem, land and peoples in a region of co-existing cultures that is undergoing fundamental changes as mining is phased out. What can be learned from this transition to a post-extractive landscape and what are its implications for living within the climate crisis and moving beyond the Anthropocene? Including contributions of sounds from residents of Lusatia, the work is realized as a 7-track experimental music album and as a 20-channel video installation with soundscape, providing vignettes of this beautiful, historical, epic and changing region.

*This Land is not Mine* was realised within the framework of an Artist Fellowship at the Institute for Advanced Sustainability Studies Potsdam.

Programming and tech consultancy: Kazik Pagoda, aBe Pazos. Carpentry: Will Greensmith. Field recording contributors: Ili Os, Christina Kliem, Johannes Staemmler, John Grznicz, Erik Lemke. Lausitzklang platform web development: Andreas Baudisch.

Special thanks to: Maze Tools, the Kliem family, the Serbski Institut, Am Lichtbaum Festival, Wilde Moehre Festival, Der Gelbe Wahnfried, Wendisch Museum Cottbus, Brandenburg Museum of Modern Art and DomPro

This project was realised with support of the Creative Europe Culture Programme of the European Union.

This project is presented in the STUDIOTOPIA exhibition with the support of the Creative Europe Culture Programme of the European Union.



© Kat Austen



CR project intro @ Fara Peluso

Kat Austen (GB/DE), Fara Peluso (IT/DE)

## Ouroboros

*Ouroboros* speaks to the cyclical nature of material and of human relationships with the environment. The ouroboros is a symbol of renewal and rebirth, the emblem of chaos around a world of imposed order. As industrialized activity exerts order on the planet, the impulse of the changing climate will impose a global supra-human chaos on human existence. In developing a bioplastic material grown from algae, fulfilling not only the circular aim of leaving no trace but also of fostering abundance through its production, *Ouroboros* is an emblem of the process of renewal and rebirth. *Ouroboros* juxtaposes new material with bodies of human and algae, framed in a landscape-transitioning from extraction.

The sculpture showcases the material properties developed through the *Circular Records* project alongside a prototype bioplastic LP record. *Circular Records* and *Ouroboros* are realized through the STARTS Repairing the Present Residency at Ars Electronica.

This artwork is realized by Kat Austen and Fara Peluso and co-commissioned by Ars Electronica within the framework of STARTS Residency Repairing the Present with the support of Johannes Kepler University Linz, Innovationshauptplatz of the City of Linz, Greiner Innoventures GmbH, co-funded by the STARTS initiative of the European Union.

Videography by Falko Seidel, metalwork by Keep Away From Fire.

Kuang-Yi Ku (TW/NL)

## Center for Plant Immigrant Integration

*Center for Plant Immigrant Integration* explores the relationship between plants and bacteria as a metaphor for human migration to Europe. The project builds upon the research of Prof. Sofie Goormachtig (VIB–UGent Center for Plant Systems Biology) exploring soybean cultivation in Flanders, aims at providing a high-protein crop and an eco-friendly meat alternative for the future. Her research especially focuses on the interactions of soybeans with nitrogen-fixing bacteria in the soil. As an Asian artist who works and lives in Europe, Kuang-Yi Ku thinks the soybean (an Asian plant) significantly resonates with his own racial

identity. This inspired him to explore the similarities between the plant-microbe research and the integration of immigrants in European societies.

Scientist: Sofie Goormachtig / Scientific assistance: Lena Vlamincx, Judith van Dingenen / Introductory video: Berend van Rossum / Graphic design: Yu-Tzu Huang / Research assistance: Yu-Chun Lo / Concept video: Jian-Da Huang / Performer: Sean Fisher / Costume design: Chia-Wei Tien / Prop design: Hung Lu Chan, Hsin Min Chan/ Supported by Creative Europe, Gluon, VIB, National Culture and Arts Foundation.

Center for Plant Immigrant Integration is part of the STUDIOTOPIA project supported by the Creative Europe Programme of the European Union.



© Philippe de Gobert / Bozar



© Robertina Šebjanič

Robertina Šebjanič (SI)

## Echinoidea Future – Adriatic Sensing

The project *Echinoidea Future – Adriatic Sensing* addresses the current biogeological and morphological conditions in the sea urchin environment, which is aqua-formed by anthropogenic liquid waste, resulting in low oxygen levels in the water. Exploring the stressors of the local/global human footprint, the project demonstrates the resilience of the aquatic species. *Echinoidea Future – Adriatic Sensing* acts as an activation of (sy)(e)mpathia. The main research was carried out within The Zero Pollution Adriatic residency initiated by the UR Institute as part of STARTS4Water and took place in the coastal region of the southern

Adriatic. The project includes the art installation *Echinoidea Future – Adriatic Sensing* by Robertina Šebjanič, workshops, technological innovation S.M.A.R.T Urchin by Marjan Žitnik and a ZPA Social Innovation initiative.

Artist: Robertina Šebjanič / Video support A.I.: Tanja Minarik / Scientific advisory: Dr. Alenka Malej, UR Institute, Gjino Šutić, Filip Grgurević / Production support: Zavod Sektor, PiNA, Miha Godec / Special thanks: Martina Gluhan, Marjan Žitnik / The Zero Pollution Adriatic was commissioned by UR Institute within the framework of STARTS4Water and is co-funded by the STARTS program of the European Union.

Klaus Spiess (AT), Ulla Rauter (AT), Emanuel Gollob (AT), Rotraud Kern (AT)

## ECOLALIA

By 2100, one third of biological species and nine tenths of languages will have disappeared. Under the impression of this simultaneous decline in diversity, we designed *ECOLALIA*, a poetry of extinction and disappearance as a deep learning process that starts from a real-time chemo-vibrational conditioning of oral microbes. *ECOLALIA* takes its starting point in the history of poetry: while the poets of the classical age brought their words to life, we – as literati of the post-anthropocene – discover in microbial reproduction and death as such a source of poetry. To sensitize the audience's oral microbiota to interact

with phonemes, we “skeletonize” the repetitive speech sounds (of a performer and the audience) down to their phonetic structure, sonic materiality, tonal vibration and noisiness. The audience visually and acoustically attunes their speech sounds to the life and death of their fragile oral flora, becoming bilingual co-authors of the post-anthropocene.

Dept Digital Arts, Performance Laboratory, Medical University of Vienna, ArtScience Group, University of Applied Arts, Vienna, Austrian Science Fund PEEK AR 687, Jens Hauser, Lucie Strecker, Bozhidar Baltov, Boris Vitazek, Christoph Freidhöfer, Ula Reutina



© Klaus Spiess



© Yasunari Kikuma

Yuima Nakazato (JP), Ruya Honda (JP), Takahito Iguchi (JP), Yukari Wada (JP)

## FASHION FRONTIER PROGRAM

The human imagination is powerful. What kind of reality can we create with this power? Can it be used for doing good or bad? What is fashion able to do in the face of climate crisis, pandemics, and war? The *Fashion Frontier Program* was established in 2021 by fashion designer Yuima Nakazato (JP), under the belief that to seek fame and educate future fashion designers, who have the courage and ambition to overcome these

situations will lead us to a better society. Age, gender, race ... Anyone can apply to this program. *Fashion Frontier Program* is an opportunity not only for the participants but for all of us to learn and think about garment, to raise our social awareness, and to encourage us to move into a new era.

Presented with support from the Agency for Cultural Affairs, Government of Japan.



Posthuman Studies Lab (RU)

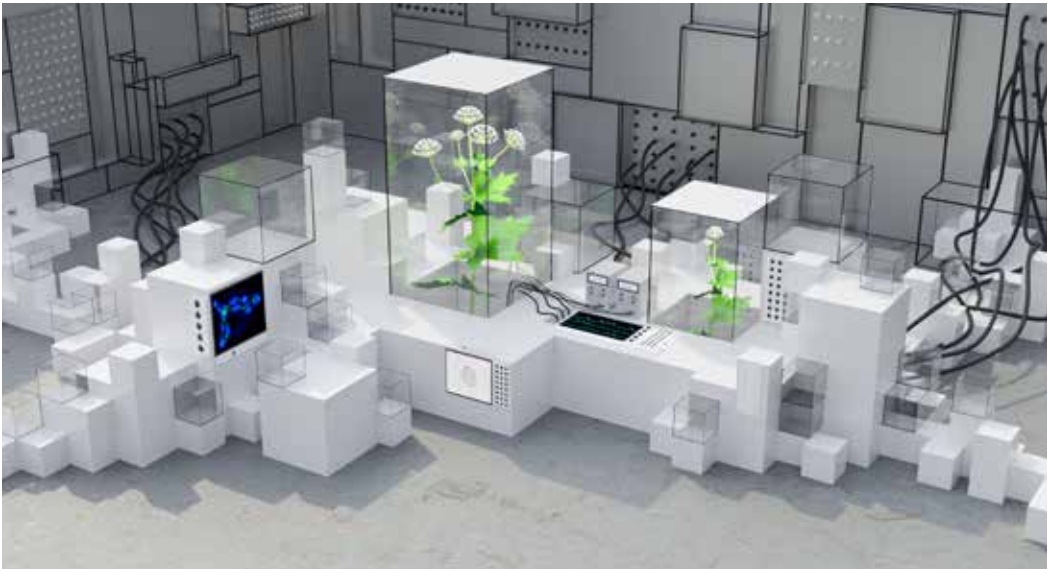
## Feral Automated System: ULTB-1

*Feral Automated System: ULTB-1* is a living research project, creating a new vision of automated systems: it re-enacts a networked body of Communism composed from different vegetal, digital and engineering layers. Plants here are a pure “hyle”, a scaffold of the project – in the material of the network, its exchanging information (vegetal cryptocurrency) and its very protocols of exchange (derived from the real mechanisms of vegetal communication). The network rethinks the ecological status of vegetal biodiversity as a legacy of the agrobiological experiments: plants created in the Soviet laboratories and communal households (Heracleum, Lupinus, Populus) still do their labor as green proletarians and accumulate toxic resources on the edge of abandoned industries.

By collecting the products of their labor into the power source (flow battery), we are using it for starting and maintaining the network. Toxins accumulated within feral plants help to reconstruct the idea of a commons of – always unstable – interspecies connections.

N.Sazonov, E.Nikitina, I.Markelov, M.Molokova, S.Karavaeva, I. Petrova, D.Lobanov, M.Petrov, A.Yashina, A.Adamatzky, Y.Filatova, S.Pavlov, N.Alatortseva, D.Okhrimenko, R.Solodkov, D.Trubarova, A.Brovina, E.Bezginova, K.Ruban, E.Khlopotov, I.Gulyakina, A.Kraftsky, M.Alexandrova, N.Alatortseva, N.Kuzmina, V.Vishnevaya, T.Nosov, A.Mustafina, B.Shershenkov, V.Shakhnovich, D.Olgin, Quo Artis, EMCPS Lab, Sreda Obuchenia, SDVIG.

Creative Europe Project 616712 Roots & Seeds consortium: University of Barcelona, Quo Artis, Ars Electronica, Leonardo/OLATS.



© Roman Solodkov

Ralf Baecker (DE)

# Floating Codes

*Floating Codes* is a site-specific light and sound installation that performs the inner workings and hidden aesthetics of artificial neural networks, the fundamental building blocks of machine learning systems. The exhibition space itself becomes an open neural network that processes information, its constant alternating environment (for example, the day-night cycle) including the presence of the visitors. The network consists of 250 custom artificial neurons (perceptrons) arranged in a hexagonal topological grid. These neurons are able to register light stimuli and react by sending out light pulses to communicate with

other neurons in the space. Signals are looping, mutating, feedbacking, and canceling themselves, resulting in a complex and continuous altering of visual and acoustic movements. The installation places the visitors in the center of the computational dialog of the neural network.

Production Studio Ralf Baecker, production assistants Timo Johannes, Juan Luque Valbuena and Felix Fiskus

With support of the Embassy of Germany in Austria. This project is presented in the STUDIOTOPIA exhibition with the support of the Creative Europe Culture Programme of the European Union.



© Floating Codes, Ralf Baecker 2021/22



© Michael Karibian. Images from early live performances/  
performer Charles Amirkhanian

Charles Amirkhanian (US), Carol Law (US)

## Hypothetical Moments

In the early 1970s, artist Carol Law and composer Charles Amirkhanian joined forces in creating theater-scale media performance works in California. These early works were produced before the personal computer or digital arts were introduced. Using the basic tools of high-quality 35mm Kodachrome slides, hand-built slide dimmers, ambient sound recordings and early radio studio technology, their work represents a transition to the more sophisticated computer arts soon to arrive. The result is a complex and dense sound/image reminiscent of 20th century Dada, Surrealism, Pop Art and Fluxus. The non-syntactic language in Charles's music is reflected

in Carol's use of selected words to trigger visual reference images or themes. Thus, two interlocking non-linear strains evolve—one sonic, one visual.

The artists both use montage and scale as methods of composing. Each short piece has a story to tell. This historical retrospective has been made possible by contemporary digital technology.

Video Production & Preservation by David Taylor (US) / Carol Law and Charles Amirkhanian, Photo: Arts Plural, 2021, B & W photo: Hal Baker, 1982, (taken during the period when these works were created. We have worked together for over 40 years.)

Siobhán McDonald (IE)

# INVISIBLE SEAM

Siobhán McDonald examines the particles floating in the air and matter buried underground from past worlds. In an exploration of Arctic permafrost and plants preserved in this depository, the project traces histories of generations of underground systems. Starting with boglands

as its protagonist – their ecosystem, history and mythologies – the project considers ideas around time and the preservation of collective memory in that thin layer between soil and rocks where some of the most important changes in contemporary times are taking place.



*Cosmic Gas*

© Siobhan McDonald



*Listening to Soil*

© CEAMC

Siobhán McDonald (IE)

## Cosmic Gas

*Cosmic Gas* is a series of works on paper that fuses materials devised from poisonous invisible methane gas and explores ideas of what manages to live in the ruins we have made. Consisting of both drawing and lithographic prints, they bear the direct imprint of plant fragments collected from bog sites, what used to be living organisms, which over time have become gaseous. The drawings appear delicate and complex, conveying the light and dark histories from which they emerge — recounting stories of life and decay — from remedy/medicine to the poisoning of an ecosystem. The work is rooted in the medieval mythology of boglands as a cultural preserver offering an insight into ancient pagan times. The strange landscape of boglands with many rare geographical features and occurrences explains the mythology surrounding it. Tim Robinson, the celebrated writer and cartographer remarked of an Irish bog “Mind is being reabsorbed into matter; humanity’s imposition of languages, order, meaning, is being sucked down and choked off by nature.” Maybe it is this mysterious timelessness

that placed the bogs as reminders that we are not mortal. That we are made of the same material. The dimensions of the entire installation adapt to the exhibition space. Each individual drawing is 78x55cm on German etching. The prints painted with an ink of methane pollution extracted from the bogs, reproduce images of solar eclipses from a 1905 Sonnenfinsternis-Expedition.

This project was created within the framework of Studiotopeia in association with GLUON: Arts Meets Science in the Anthropocene (2019–2022), an initiative funded by the Creative Europe program of the European Commission. Supported by the Dublin Institute for Advanced Studies, JRC and the Brussels Capital-Region. The project is also courtesy of Arts Council of Ireland Project Award, Trinity College Dublin, Monaghan County Council and the Creative Ireland Award.

Collaborators: Arwyn Jones (IT), European Commission, Joint Research Centre, Italy, European Commission, Joint Research Centre Soil Series.

Professor Jennifer Mc Elwain (IR), Professor of Botany (1711), Botany, Trinity College Dublin. Collaborator: Robert Russell, Graphic Studio Dublin.

Matthew Saunders (IR), Professor in Plant Ecophysiology at Trinity College Dublin.

Siobhán McDonald (IE)

## Listening to Soil

### Interaction between materials, technology and culture

The project started with me collecting soil samples, organizing them by location, thus creating a roadmap to the journey soil has taken, the trail along which civilization travels. As the trail progresses across timescales, the PH content changes and the tonality of the soil shifts. The installation is one result of my ongoing dialogue with Arwyn Jones (EU — JRC) and archaeologist Dr Brendan O’Neill (IRL) to chart processes and rituals circa 1500 BC.

By constructing a traditional lime kiln to mix lime with clay and soil, I am producing a series of urns, mimicking the shape of Bronze Age burial vases historically meant to enclose cremation ashes.

The vessels aim to reveal forgotten histories when ecological practices and gathering food

were based on the necessity of survival and the cycle of life. The artwork rewinds to a time when people did not exhaust nature because they knew that they could be harming themselves.

Special thanks to: DR Brendan O’Neill, UCD School of Archaeology and CEAMC.

Arwyn Jones from the European Commission’s Joint Research Centre (JRC) Land Resources Unit

This project was created within the framework of Studiotopeia in association with GLUON. Supported by the Dublin Institute for Advanced Studies, and the Brussels Capital-Region and The Joint Research Centre (JRC) of the European Commission, Arwyn Jones from the Soil Project of the JRC Land Resources Unit, Ispra, with the support of the JRC SciArt project. The project is also supported by Arts Council of Ireland Project Award, Trinity College Dublin, Monaghan County Council and the Creative Ireland Award.

Siobhán McDonald (IE)

## Methane Lake

In the video installation *Methane Lake*, the artist paints methane ink on ancient ice which melts away. The act presents itself as a ritual or a time capsule of the frequency of the Earth 20,000 years ago, representing the imagined notion of a time we cannot go back to.

The film explores the slow workings of geological processes found deep in permafrost, meditating on the sentience of ice. The artist embarked on an expedition to explore this beautiful and vital Arctic ice which holds a memory that extends for millions of years into the past. By painting on transient matter such as mycelium and ice from different moments in history and letting them melt, the artist wishes to express the infinite concept of *Ensō*. *Ensō* is rooted in Japanese calligraphy and closely related to the concept of *wabi-sabi* — the Japanese idea of the transience of all things.

Siobhán McDonald (IE)

## Tipping Point water to air

### A slow distillation of deep time, temperature, atmosphere, and biosphere

A hand-blown glass vessel filled with 20,000-year-old glacial water (from the Dryas period) and 2.00 ml of future air that maps the story of the last major tipping point in the earth to the present day. It is a slow distillation of deep time, temperature, atmosphere and biosphere that points to a methane unsustainable future.

*Tipping Point – Water to Air* is inspired by the oldest plant ever to be regenerated and grown from 32,000-year-old seeds — the artist explored this age-old plant to determine how the seeds were able to survive for so long.

A time capsule of the frequency of the Earth 32,000 years ago. The seeds were found covered in ice 124 feet below the permafrost and regenerated in glass vials.

The artist's process of painting the circle evokes ideas of imperfection, transience, frequency and the void; it can also symbolize hope as a symbol for the world.

In Zen, *Ensō* is a circle that has since ancient times been written with canes or sticks in mid-air.

Special thanks to: Christopher Ash (USA), Film maker / Atlay Film / Dr Robert Mulvaney, Glaciologist, British Antarctic Survey.

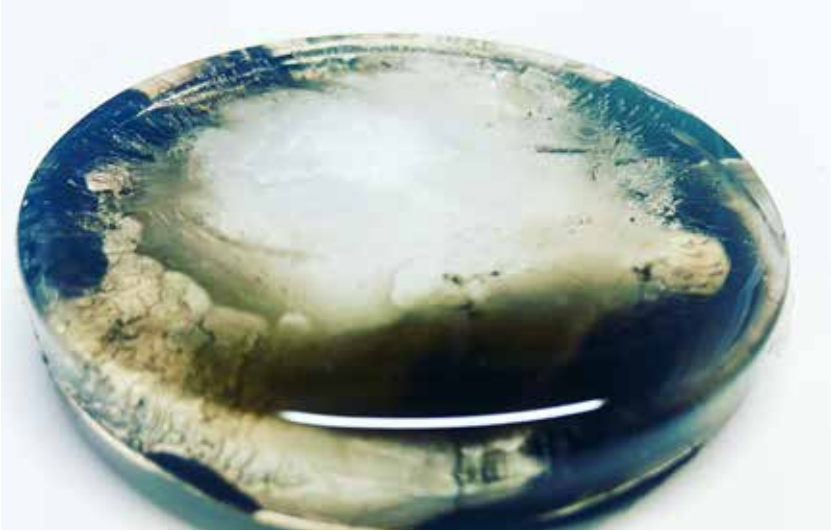
This project was created within the framework of Studiotopia in association with GLUON and co-funded by the Creative Europe Programme of the European Union. Supported by the Dublin Institute for Advanced Studies, and the Brussels Capital-Region and The Joint Research Centre (JRC) of the European Commission, Arwyn Jones from the Soil Project of the JRC Land Resources Unit, Ispra, with the support of the JRC SciArt project. The project is also supported by Arts Council of Ireland Project Award, Trinity College Dublin, Monaghan County Council and the Creative Ireland Award.

Dr Robert Mulvaney (GB), glaciologist and Science Leader of the Ice Dynamics and Palaeoclimate team at British Antarctic Survey.

Professor Jennifer McElwain (IE) holds the 1711 Chair of Botany at Trinity College Dublin's School of Natural Sciences.

Professor Margit Laimer (AT), Department of Biotechnology, University of Natural Resources and Life Sciences, Vienna.

This project was created within the framework of Studiotopia in association with GLUON and co-funded by the Creative Europe Programme of the European Union. Supported by the Dublin Institute for Advanced Studies, and the Brussels Capital-Region and The Joint Research Centre (JRC) of the European Commission, Arwyn Jones from the Soil Project of the JRC Land Resources Unit, Ispra, with the support of the JRC SciArt project. The project is also supported by Arts Council of Ireland Project Award, Trinity College Dublin, Monaghan County Council and the Creative Ireland Award.



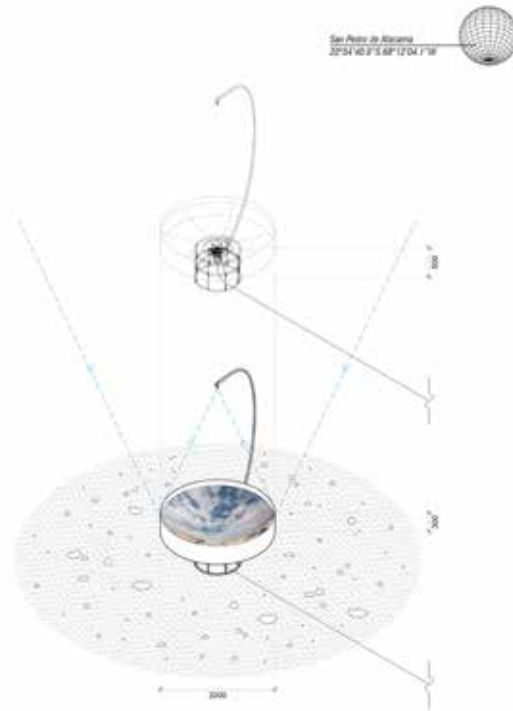
© Siobhan McDonald

*Methane Lake*



© Siobhan McDonald

*Tipping Point water to air*



© Mauricio Lacrampette

Mauricio Lacrampette (CL), Santiago Valdivieso (CL), Diego Gajardo (CL), Lucas Margotta (CL)

## LIQUID SKY

In the Atacama desert, a camera captures on video the image of the sky reflected by a rotating water mirror and transmits it live to Linz during the festival, taking as a reference the ancient Inca technique of contemplating the sky through its reflection in water poured over flat sculpted stones. In Linz, the image is projected and the presence and movement of those who contemplate it are captured by sensors and processed live. A variability pattern is generated from this data and is sent back to affect the water mirror's rotation speed in real time, causing distortions in the projected image of the Atacama sky. A space-time portal opens between two points on the planet. *Liquid Sky* is a ritual in which the

interaction between the live image of the Atacama sky, the Ars Electronica attendees in Linz and a series of machines, mechanical gestures and data flows are assembled in a rhizome of trans-local feedback, causing the observer and the observed to merge.

Authors: Mauricio Lacrampette, Santiago Valdivieso, Diego Gajardo, Lucas Margotta Collaborators: Sebastián De Andraca, David Ramirez, Lucas Riveros, La Wayaka Current (residency program)

The participation is the result of a collaboration between Ars Electronica and the Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile.



Laura Deborah Cinti (IT/ZA)

## Living Dead — On the Trail of a Female

No longer existing in the wild, *Encephalartos woodii* is one of the rarest plants on Earth. One male specimen was found in 1895 in the Ngoye Forest, South Africa. It was removed from the wild and its offsets have been propagated in botanical gardens worldwide. However, these specimens are all clones of the original male. Numerous expeditions have sought to find another specimen, specifically a female, to bring *Encephalartos woodii* back from the brink of extinction but so far without success. The Ngoye Forest has not been fully surveyed and there is a possibility that a female may exist.

This project partakes in the search for the elusive female using manned aircraft surveys and drone technologies with expert guidance. Its story illustrates just how easy it is to lose a species and biodiversity — the search continues ...

Dr. Howard Boland (NO), Video & Software, C-LAB.  
Dr Debbie Jewitt (ZA), Conservation Scientist & Drone Pilot, Ezemvelo KZN Wildlife. This project is a recipient of the Roots and Seeds XXI Biodiversity Crisis and Plant Resistance Production Award and is co-funded by the Programme of the European Union.

Roots & Seeds consortium: University of Barcelona, Quo Artis, Ars Electronica, Leonardo/OLATS.



© Debbie Jewitt, Ezemvelo KZN Wildlife, Laura Cinti, C-LAB

Christian Kosmas Mayer (AT/DE)

## Maa Kheru

Egyptian mummies are physical relics of a highly advanced ancient civilization for which the search for immortality was a defining cultural impetus. In his performative approach to an approximately 2000-year-old male mummy, Christian Kosmas Mayer draws on the ancient Egyptian belief that the dead can only attain eternal life if their voices are revived. Using data from computed tomography (CT) scans, the artist and his scientific advisors were able to create an exact replica of the mummy's vocal tract, which they then fitted with a movable silicone tongue. Mayer played this

artificial vocal organ as though it were an instrument and produced a range of vocal sounds from which he then composed a multi-channel sound piece. Falling somewhere between science and poetic speculation, the resulting sounds take us into the depths of time and combine the archaic with the hypermodern.

Christian Kosmas Mayer and Schauffler Lab@TU Dresden  
Maa Kheru (2021); 8-channel sound installation, speakers, golden tongues; Installation view: A&I, Altana Galerie, Dresden, 2021; Courtesy Christian Kosmas Mayer and Schauffler Lab@TU Dresden.



© Adrian Sauer



Marine Caves and Benthic Terrazzo Film Still (2021),  
Photo: Ioulios Giabedakis

Hypercomf (GR), Markos Digenis (GR)

## Marine Caves and Benthic Terrazzo

*Marine Caves and Benthic Terrazzo* investigates the practical and perceptual problems concerning marine ecosystem preservation with a focus on marine caves and plastic waste. The project artistically explores the present and future links between the isolated cave ecosystems and the terrestrial human home. Markos Digenis and fellow HCMR scientists performed a holistic study of marine caves in Crete including documenting micro and macro plastic pollution. Hypercomf used photoquadrats of these marine cave walls to inspire a series of floor tile prototypes, *Benthic Terrazzo*. They are produced using the traditional Venetian terrazzo flooring technique modified

to incorporate, macro and micro plastics, ropes and so on, collected on the Tinos coastline and all over Greece through the Blue Cycle network. *Fish Kissed* looks at the often distant but intimate relationship between the human home and the sea, all occurring over a kitchen sink, featuring a traditional island song by the Domna Samiou Choir.

Produced within the framework of the STUDIOTOPIA program, organized by Onassis Cultural Foundation and co-funded by the Creative Europe Program of the European Union, with production support by the Blue Cycle lab.

PDNB (AT/DE/GB/IT)

## Postdigital Natures of Planet B

The commitment to finding inspiration from nature is a disciplinary stance with a rich heritage and one of the most conflicted metaphors in the history of architecture. *Postdigital Natures of Planet B* questions this approach by exploring ambiguous overlaps and interfaces between the natural, the virtual, and the built environments. Through a series of reconfigurable architectural components, the project explores a variety of interfaces between the aforementioned domains. Paired with virtual overlays, various 3D-printed structures highlight contemporary potentials of novel, renewable, recyclable and regrowable materials in conjunction with robotic fabrication. In the project, organic shapes and metabolic

ambience interact with each other. The integration of non-human agents – both flora and fauna – further questions the role of spacemaking in the Anthropocene. Together the proliferation of all those components establishes a positive, colorful, postdigital vision of Planet B.

Postdigital Natures of Planet B, by PDNB: Marjan Colletti, Peter Massin, Theresa Uitz, Andreas Körner, Georg Grasser, Philipp Schwaderer, Jan Contala, Mümün Keser. Student collaborators: Catalina Tripolt, Kilian Bauer, Julian Edelman, Mehmet Cakir

This project is presented in the STUDIOTOPIA exhibition with the support of the Creative Europe Culture Programme of the European Union.



© PDNB



© FAB DAO

Yi-Wen Lin (TW), Lien-Cheng Wang (TW), Aluan Wang (TW),  
Jinyao Lin (TW), Che-Yu Wu (TW), Newyellow (TW)

## Project Percentage

One hundred mountains rise, then one island is built. *Project Percentage* is a nonprofit social innovation experiment based in Taiwan, combining digital art and social action, as well as making an impact on the NFT market. With the total number of 10,000 generative art NFTs, % takes the number of the creations as a symbol of the landscapes of "the top 100 peaks" in Taiwan. Collectors are invited to form a DAO, and all donations will be pooled with cryptocurrency public funds. As NFTs, *Project Percentage* is a generative artwork and a proof of donation to public fundraising.

There will be an exhibition of generative art from *Project Percentage* and an audiovisual performance. The exhibition features works by five Taiwanese Artists, LienCheng Wang, Aluan Wang, YiWen Lin, JinYao Lin, and CheYu Wu. Are art and society two separate halves? No, maybe they were destined to be one.

Co-organized by Taiwan Creative Content Agency (TAICCA) and National Taiwan Science Education Center (NTSEC). This project is a co-commission by TAICCA and Ars Electronica.



© Courtesy of the artists

Tega Brain (AU), Sam Lavigne (US)

## Synthetic Messenger

*Synthetic Messenger* is a botnet that artificially inflates the value of climate news. Every day it searches the internet for news articles covering climate change, then 100 bots visit each article and click on every ad they can find. In an algorithmic media landscape, the value of news is determined by engagement statistics. Media outlets rely on advertising revenue earned through page visits and ad clicks, and these engagement signals produce patterns of value that influence what stories and topics get future coverage. Public narratives about climate change are shaped by these interwoven algorithmic

and economic logics, logics that are presently leveraged by the fossil fuel industry. *Synthetic Messenger* is a climate engineering scheme to manipulate the algorithmic systems that shape these narratives. What if media itself were seen as a form of climate engineering, a space where narrative becomes ecology?

This project has been supported by the Goethe-Institut's New Nature Program, the STRP Festival and the Sonar Festival. This project is presented in the STUDIOTOPIA exhibition with the support of the Creative Europe Culture Programme of the European Union.

Dorotea Dolinšek (SI)

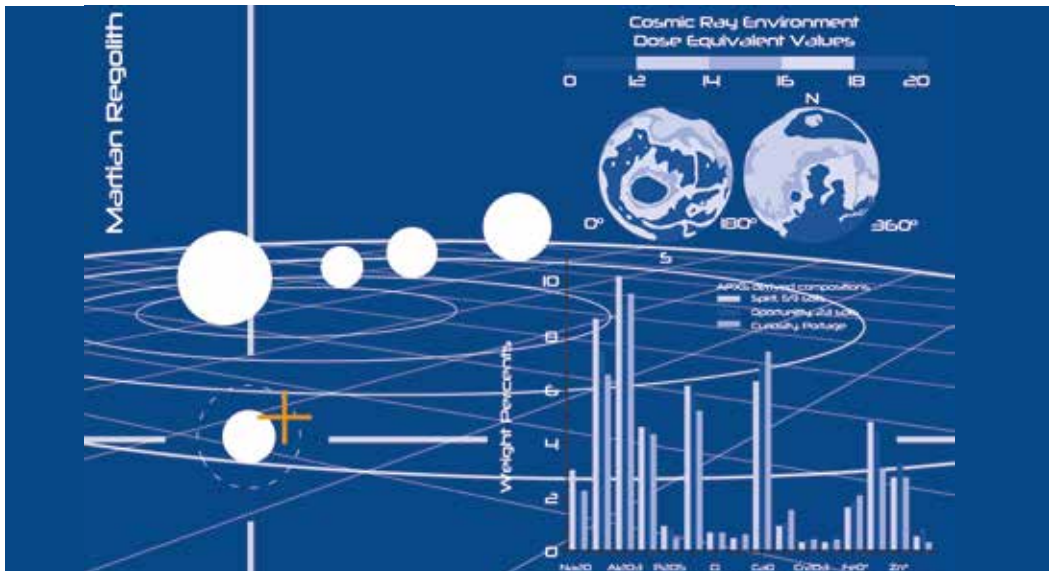
## TerraPort

Advances in space technology rest on the premises informing our understanding of both interstellar space and life on Earth. Inspired by the latest efforts in astrobiology and by the prototypes for terraforming the planets envisaged for future human settlement, the artist developed a machine for automated Martian regolith enrichment. Soybean (*Glycine max*) as a model organism is planted in the regolith and watered with an organic mix of processed human urine, dried menstrual blood, and chopped hair. Inside the regolith, travelling on a conveyor belt, the organic and mineral substances gradually decompose, transforming it into a substrate that can sustain microorganisms and plant life. *TerraPort* is the first in a series of projects driven by experiencing the

fragility of a planet in a deep ecological crisis. In it, the artist uses her entire female body to contribute to fertility initiatives for future interplanetary civilizations.

Biotech support: Kristijan Tkalec | Construction: Jože Zajc | Technical support: Simon Gmajner, Jure Sajovic | Thanks to: Robert Černelč, Sašo Sedlaček – University of Ljubljana, Academy of Fine Arts and Design, Marko Flajšman, PhD – University of Ljubljana, Biotechnical Faculty (SI) Produced by: Kersnikova Institute / Kapelica Gallery (SI) Supported by: Ministry of Culture of the Republic of Slovenia, City of Ljubljana (SI)

This project is presented in the STUDIOTOPIA exhibition with the support of the Creative Europe Culture Programme of the European Union.



Graphics: Barbara Sušnik, Photo: Katja Gojlat

Josefina Buschmann (CL) in collaboration with Daniela Camino (CL), Nicole L’Huillier (CL), Francisca Sáez (CL), Poli Mujica (CL)

## The Fallen Clouds

Selfies, memes, tweets; they all live in the “cloud,” an opaque metaphor of our times. Where are those “clouds”? What footprints do they leave on the ground? How can we make their materialities and geographies visible?

*The Fallen Clouds* is a speculative research-based installation that delves into the socio-environmental resonances of digital infrastructures in Chile to break the great myth of cloud computing. The narrative follows a digital cloud searching for its body and origin extended from submarine cables in the Pacific Ocean, data centers in Santiago, to lithium extraction in the Atacama Desert. On the journey it becomes entangled with

human and more-than-human beings; past, present and future myths. This exploration takes the form of an atmospheric installation composed of floating sonic sculptures and a film projection to create an immersive experience, opening a portal to a deep time temporality where future remediation lies in the past.

Produced by Mimbres Films. Partially funded by CreaTures – Creative Practices for Transformational Futures

The participation is the result of a collaboration between Ars Electronica and the Ministerio de las Culturas, las Artes y el Patrimonio and the Ministerio de Relaciones Exteriores | Gobierno de Chile.



© Josefina Buschmann





© Superflux

Superflux (GB)

## the Intersection

*the Intersection* explores a bold and hopeful vision of the future. Set in the near future, Superflux's film journeys from a violent present to a cooperative future. It tells stories of active hope from those who have fought to reimagine extractive technology, serve community, support nature, and value planetary relationships. Influenced by Ken Burns' documentary *The Dust Bowl*, the film is situated within a possible future, several years after modern technology brought growing racial, social and economic inequality to a critical mass. The story features diverse protagonists individually recounting past experiences with modern technology and

exploring their place in the future they now live in. We hope this film makes the future of ambient technology more tangible, prompts us to investigate our relationship with technology, and encourages us to build toward a more just, pluralistic world that centers the experiences of those most marginalized among us.

Commissioned by Eshanthi Ranasinghe, Julia Solano, Nicola Allred (Omidyar Network) / Strategy & Creative Direction: Jon Ardern, Anab Jain / Film Direction: Anab Jain, Matthew Edgson, Jon Ardern / Production: Matthew Edgson, Lizzie Crouch, Nicola Ferrao, Ed Lewis, Nicò Fioritti, Leanne Fischer, Natalia Dovahlionok / Research: Aarathi Krishnan, Yuebai Liu, Jay Owens, Justin Pickard, Ronda Zelezny-Green

# CyberArts Exhibition

The *CyberArts* exhibition has always been one of the most outstanding parts of the festival's program. The exhibition presents the works of the Prix Ars Electronica winners, who were selected by experts from all over the world.

They come from various fields of digital art and culture and their work is evaluated in intensive jury sessions in different categories. At this major media art event, the best works are selected from more than 2,338 submissions from over 88 countries.

The Prix Ars Electronica is one of the most important platforms for media artists to get in touch with the broader public. But it also acts as a looking glass for society, giving us an alternative view each year of the relationship between society and technology, and even of the world in general. The exhibition *CyberArts*, appearing in *Kepler's Gardens* in the heart of the JKU campus for the first time this year, presents the best works of media art. That alone would justify its presence, but coincidentally it also offers critical reflections on the festival theme *Welcome to Planet B – A Different Life Is Possible! But How?*.



Viophonograph, playing disc containing "For Instants" (1975)  
Laurie Anderson, Golden Nica in the Visionary Pioneers of Media Art Category

The *CyberArts* exhibition takes place in the building of the campus dining hall of the JKU, right next to the STARTS exhibition, and is considered one of the most important program points of the festival. The ceremonial presentation of the Golden Nicas to the Prix Ars Electronica winners will take place on the Friday of the festival during the Award Ceremony in the immediate vicinity of the exhibition. The following morning the young winners of the Austrian based u19-create your world category gather on that very same stage to accept their awards.



Being, © Rashaad Newsome,  
Golden Nica Computer Animation



Bi@film.net: Resist (like bacteria) / Jung Hsu,  
Natalia Rivera, © Jung Hsu,  
Golden Nica Interactive Art +



Avatar Robot Cafe DAWN ver.β / Ory Yoshituij /  
Ory Lab, © MIYOGRAPHY,  
Golden Nica Digital Communities



Die Schwarze Decke, © Mary Mayrhofer  
Golden Nica u1.9 – create your world

# Winners of the Prix Ars Electronica 2022

## Computer Animation

### **GOLDEN NICA**

*Being* — Rashaad Newsome (US)

### **AWARDS OF DISTINCTION**

*Absence* — Marc Hericher (FR)

*Anxious Body* — Yoriko Mizushiri (JP)

### **HONORARY MENTIONS**

*Ad Hominem* — Alex Verhaest (BE)

*Cangjie's Poetry* — Donghao Ren (CN),  
Weidi Zhang (CN)

*It was a Roadside Picnic / Beyond  
Black Orientalism* — Salma Noor (SO),  
Megan Broadmeadow (GB), Brandon  
Covington Sam Sumana (US), Nicholas  
Delap (GB), Ben Hall (GB), Nayu Kim (KR),  
Kinnari Saraiya (IN)

*Promesa* — Julian Palacios (IT)

*Radicalization Pipeline* —  
Theoklitos Triantafyllidis (GR)

*Samsara* — Hsin-Chien Huang (TW)

*Tartarus* — Mariano Fernández Russo (AR)

*The Crow* — Glenn Marshall (GB)

*Unless* — Deborah Joyce Holman (CH/GB),  
Yara Dulac Gisler (CH)

*Very, Very, Tremendously* — Guangli Liu (CN)

*When fox and rabbit say goodnight* —  
Finn Stevenhagen (NL/GB)

*Wisdoms for Love 3.0* — Keiken w/Obso1337,  
Ryan Vautier, Sakeema Crook (GB)

## Digital Communities

### **GOLDEN NICA**

*Avatar Robot Cafe DAWN ver.β* —  
Ory Yoshifuji / Ory Lab (JP)

### **AWARDS OF DISTINCTION**

*Families For Freedom* — Amina Khouhani (SY)

*STRONG HAIR* — Yatreda (ET)

### **HONORARY MENTIONS**

*All the Stars We Cannot See* — Yujie Gao (CN),  
Megan Smith (CA)

*Alsaha Archive* — Akhbar ElSaha (INT)

*Atomfa (and other stories)* — Johanna Wright (GB)

*Blank Noise* — Jasmeen Patheja (IN)

*Center for Political Beauty*

*Commons Cargobikes* — Commons Cargobike  
Initiatives (DE), wlebebenwir e.V. (INT)

*FragDenStaat*

*Internet Freedom Foundation* —  
Ashlesh Balaji Biradar (IN)

*SalvageGarden: Computers Against Covid*

*Sisyphus* — Kachi Chan (HK)

*Total Refusal — pseudo-marxist media  
guerrilla* — Total Refusal (AT) and ZKM  
Karlsruhe (DE)

*Twisted Gravity* — Inspired By A Sustainable  
Future For Clean Water — Lynn Hershman  
Leeson (US) in collaboration with Dr. Thomas  
Huber and Richard Novak/The Weiss Institute  
Harvard

## Interactive Art +

### **GOLDEN NICA**

*Bi0film.net: Resist like bacteria* —  
Jung Hsu (TW), Natalia Rivera (CO)

### **AWARD OF DISTINCTION**

*The Eternal Return, pre-Hispanic  
Interactions* — Cristhian Avila (PE)

*Perfect Sleep* — Tega Brain (AU),  
Sam Lavigne (US)

### **HONORARY MENTIONS**

*Another Moon* — Kimchi and Chips (KR)

*Behind Shirley* — Ibiye Camp (GB)

*BLACKTRANSARCHIVE.COM/ WE ARE HERE  
BECAUSE OF THOSE THAT ARE NOT* —  
Danielle Brathwaite-Shirley (GB)

*Brave New Commons* — Masaki Fujihata (JP)

*Chroma* — Yunchul Kim (KR)  
*How to Make and Ocean* — Kasia Molga (GB)  
*morphchore* — Daito Manabe, Shingo Oono, MIKIKO (JP)  
*NoSearchBar* — Erik Anton Reinhardt (DE)  
*Siempre se tienen 19 años en un rincón del corazón* — Gabriela Munguía (MX), Germán Pérez (AR)  
*Technologies of Hope & Fear: 100 Pandemic Technologies* — Marek Tuszynski (PL), Stephanie Hankey (GB)  
*The Zizi Show* — Jake Elwes (GB)  
*Voz Pública* — Dora Bartilotti (MX)

## Visionary Pioneers of Media Art

### **GOLDEN NICA**

Laurie Anderson (US)

## Ars Electronica Award for Digital Humanity

*The Data Nutrition Project* — Kasia Chmielinski (US), Sarah Newman (US), Matthew Taylor (US)

### **HONORARY MENTION**

*Digital Research Travelogues through European Archives* — Marina Gržinić, Jovita Pristovšek, Sophie Uitz (INT)

## u19—create your world

### **GOLDEN NICA**

*Die schwarze Decke* — Mary Mayrhofer (AT)

### **Young Professionals AWARD OF DISTINCTION**

*/\_ holofear* — Jolanda Abasolo (AT), Julian Köppl (AT), Xaver Haiden (AT), Leonhard Schönstein (AT)  
*171* — Fabian Wenzelhuber (AT)

### **Young Professionals HONORARY MENTIONS**

*BONGOS* — Sabrina Koller (AT), Martina Janjic (AT), Barbara Mendez Mendez (AT), Johanna Stefanic (AT)  
*Cyberfish* — Mika Weinmayr (AT), Felix Mrak (AT)  
*Humanity = Nature* — Frida Tabi Tataw (AT), Frederik Lorenzoni (AT), Harald Müller (AT), Lino Müller (AT)

*LOST Kurzfilmproduktion* — Workshop participants of the Medien Kultur Haus Wels (AT)  
*not in public* — Emil Klostermann (AT)  
*Radikalisierung im Netz* — Johanna Westreicher (AT), Magdalena Juen (AT), Sophie Juen (AT), Anna Zangerl (AT), Leonie Jäger (AT)  
*Reinigung* — Barbara Nina Rettig (AT)  
*Saudade* — Jasmin Pemmer (AT)  
*Unity* — Michael Zaminer (AT)  
*Waste-Bin-GO* — Maximilian Zaglmayr (AT), Manuel Obermayr (AT)

### **Young Creatives u14 Prize**

*Orpheus und Eurydike* — Elena Schöppl (AT), Carla Schöppl (AT), Rosina Umgeher (AT)

### **Young Creatives u14 AWARDS OF DISTINCTION**

*Chaos in Wien* — Pupils of RGORG 23 antonkriegergasse (AT)  
*Driving into the Future* — Pupils of the 3rd class MS Frohnleiten (AT)

### **Young Creatives u12 Prize**

*Druzeiplo* — Benjamin Hölzl (AT)

### **Young Creatives u12 AWARD OF DISTINCTION**

*SNELL — Die Wahrheit kommt heraus* — Gloria Riedmann (AT), Viktor Flatz (AT), Matteo Di Cesare (AT)

### **Young Creatives u12 HONORARY MENTION**

*ISS MIR RIM SSI* — Dominik Pichler (AT), Immanuel Fröhlich (AT), Lennard Fellner (AT)

### **Young Creatives u10 Prize**

*Leuchtende Zukunft* — Emilio Deutsch (AT)

### **Young Creatives u10 AWARD OF DISTINCTION**

*Save the monkeys, save the rainforest* — Sarah Hölzl (AT)

### **Young Creatives u10 HONORARY MENTIONS**

*Bärlauch* — Levi Pittermann (AT), Arthur Fortin (AT), Thabo Juric-Grubner (AT), Jakob Daburon (AT), Kaan Colak (AT)  
*Ferngesteuerter Roboter* — Leopold Kastler (AT)

# JKU LIT @ ARS ELECTRONICA

Linz Institute of Technology,  
Johannes Kepler University

Christopher Lindinger (AT)

## What If We Embrace Uncertainty?

Unknown, diverse and blurred, it lies before us, our future. Even if many attempts, in foreseeing developments and interpreting their effects, appear to come slightly closer to it, the future still remains a great unknown, concealing an opaque mesh of possible ramifications and options. The climate catastrophe, the war in Ukraine, or the (seemingly) never-ending Corona pandemic: all these amplified by the media, can feed a demoralizing, fearful, or despondent view of the new times. Yet we must not ignore one crucial unknown in the equation for measuring our future: ourselves. After all, we are the X that makes any prediction, however precise, merely an approximation, a probability. Our attitude towards what is to come, our decisions and actions have an impact on where we are heading in the future, which developments are pushed or prevented, whether the equation works out in the end or not. As a university, it is in our DNA not to shy away

from the unknown, but boldly and courageously engage with it and to penetrate its depths. The complexity of the current challenges calls for a creative combination of different perspectives and approaches. Connections must be made between scientific disciplines, between science and art, and between society. A transdisciplinary methodology in research and teaching must be the credo of a modern university. Only together can effective changes be initiated and implemented. For this reason, it is natural for us to forge partnerships, find partners, and build a strong network.

A vibrant collaboration between JKU and Ars Electronica was established three years ago. The close cooperation is based on the common goal of interweaving art and science more closely in the long term, working toward an open transfer of knowledge with society and promoting a concept of technology that puts people at the center.

The projects of the Institute of Technology (LIT) and Ars Electronica interweave science, art and society in an impressive way, forming the visible level of a common, creative striving for innovation. The Festival University, which is taking place for the second time, the Campus as a festival location and theme-specific art and science residencies all pursue the same goal.

Another strong line of connection leads further East, to the University of Applied Arts Vienna and the former Wiener Postsparkasse, where shared space has been rented. The manifesto “Innovation through Universitas,” written in 2019, defines the substance of the cooperation. Words have since been followed by actions and a variety of joint projects. In the winter semester of 2023, a joint bachelor’s degree program will start, focusing on transformation processes and seeking answers as well as approaches in both the sciences and the arts. A prototype for this is the course “What if ... Shaping our future,” which took place in the summer semester of 2022 in Linz, Vienna and at the International Academy Traunkirchen. 25 students from both universities from 19 different fields of study were invited to participate in the course, with the goal of developing speculative future scenarios and prototypes based on scientific facts. Through curiosity and a desire to engage in the creative process, five remarkable interdisciplinary group works emerged in a very short time, addressing topics as diverse as artificial intelligence, empathy and human communication, nutrition and sustainability, and educational equity. Alternative solutions were then formulated.

At the European level, we are delighted to be the Johannes Kepler University lead partner in

the winning consortium for the new and ninth Knowledge and Innovation Community (KIC) on the topic of culture and creativity. Together with more than 50 institutions and partners from science, society, industry and business – including Fraunhofer, Goethe-Institut, City of Amsterdam or Industry Commons Foundation – effective changes for a sustainable and habitable Europe can be brought about on the continental level. Austria has a strong voice in the consortium with JKU, Kreativwirtschaft Austria, Ars Electronica and the University of Applied Arts. As JKU, our focus is clearly on higher education, innovation and research. Together with the European network, our goal is to promote the interweaving of different disciplines and sectors, shifting the bridge to society and art to the center of future higher education.

A mapping study was conducted a year ago aimed at identifying European universities, research and cultural institutions dedicated to this interweaving of art and science. In order to reinforce the topic as a whole and to do justice to the dynamics of constant change, and to raise the institutions’ visibility and promote networking among them, the research was transferred to the digital platform *artsciencemap.org*. The result is an exemplary atlas that reflects the diversity of European art and science impulses, in which agglomerations connections are depicted. In collaboration with art, science and society and together with a multitude of fellow campaigners, our wish is to continue to venture optimistically and full of curiosity beyond the confines of own discipline. In this spirit, we look toward the unknown, toward new times, ceaselessly building on the foundation of a livable and sustainable future.

Lea Luka Sikau (DE), Denisa Pubalova (CZ), Michael Artner (AT), Julia Wurm (AT)

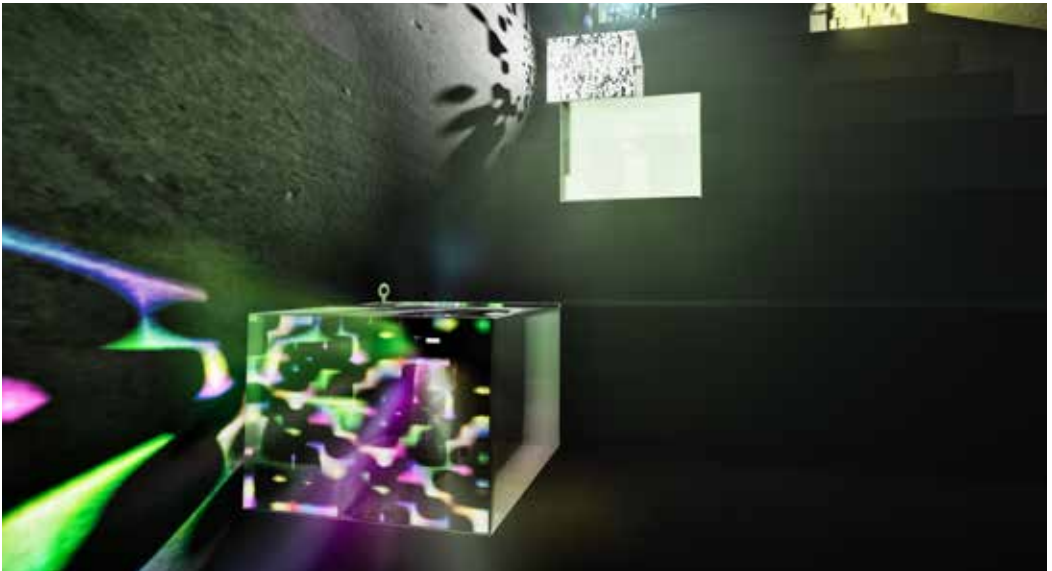
## Ars for Nons

The Ars Electronica Festival combines art, technology, and society. For 43 years, the festival has nurtured the creation of art for society with technology.

The installation *Ars for Nons* deconstructs this equation: it creates art for technology, which essentially is a part of society already.

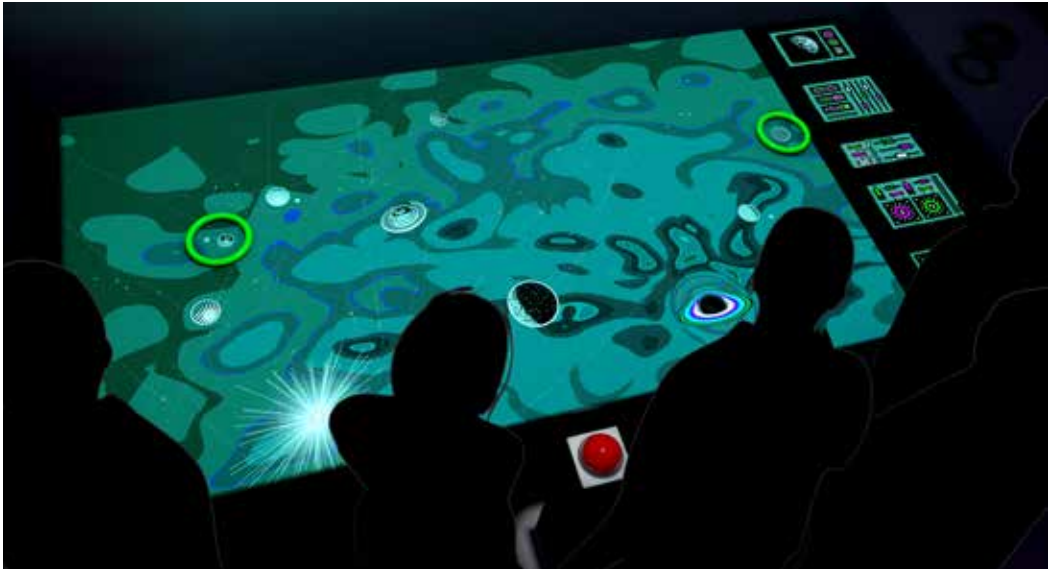
Art is not made by nonhuman technology for humans, but with technology for nonhumans. It asks why and how to create art for other-than-human beings. *Ars for Nons* creates a space for

nonhumans, “Nons”, to be immersed in *Ars*, an interactive art piece. The installation is conceptualized for the group of Nons that are most likely to be present at the Ars Electronica Festival: smartphones. Every phone inhabits its own white cube to perceive and contribute to an art installation, consisting of sound, vibration, and imagery. In the meantime, the accompanying human waits. Ultimately, the installation stretches the human perspective, deconstructing and rethinking our relationship with art.



© Art for Nons Collective





© Franz Schubert

A.B.Melchiorre (IT), O.Lesota (RU), M.Schedl (AT), F.Schubert (AT), M.Moscato (IT), D.Penz (AT), E. Dobetsberger (AT), J.Usorac (BA), A.Hausberger (AT), S.Pile (RU), A.Ebner (AT)

## Black Holes of Popularity

*Black Holes of Popularity* (BHP) is a gamified art exhibit that exposes the imbalance of music popularity on online music consumption platforms. Popular tracks not only enjoy vast public attention but, as algorithms recommend them to millions of listeners, their popularity increases more and more. In this "rich-get-richer" cycle, the few very popular tracks effectively overshadow the many more niche and lesser-known tracks and artists who struggle to reach an audience. In *BHP*'s allegorical music universe, planets, stars, and comets

represent existing music tracks of various genres. The most popular tracks, however, appear as black holes that threaten to swallow the other cosmic bodies, leaving nothing behind. Only the visitor's intervention can change the fate of the doomed cosmic bodies and save them from disappearing into the black holes.

*BHP* received financial support from the Linz Institute of Technology, the State of Upper Austria, and the Federal Ministry of Education, Science, and Research.



© Johannes Traun

Lisa Caligagan (AT), Paracetamol Collective (AT)

## BODIE:S

Signage on public toilets reflects our social ideals. *BODIE:S* addresses the underrepresentation of different body shapes and identities. Initiated by human interaction, the installation uses an algorithm to generate unique pictograms consisting of simple basic geometric shapes. The animation is displayed on a tripartite screen and printed on sticker paper. In doing so, the installation actively invites visitors to claim and re-label public spaces. The artist also consciously uses physical space to outline the missing space for

diverse body shapes and identities. She forces people to cross paths with it by positioning the installation in highly frequented spots. Visually, *BODIE:S* draws parallels to a one-armed bandit wrapped in handmade ceramic tiles that represent exemplary pictograms and turns them into a tangible experience. The installation actively invites visitors to enter new perspectives and create space for critical discourse.

Johannes Traun, Claudio Farkasch

Nives Meloni (CH), Julian Pixel Schmiederer (AT)

# I Hear Future Voices

*I Hear Future Voices* is here to question the power and influence of AI-based voice assistant systems (VAs) on human life, both in the present and in the near future. Backed by scientific research in the field, the installation proposes an artistic insight into the everyday use of voice assistants. Coupled with a distinctive intimate, play-like aesthetic, the three constitutive parts of this visual project catapult viewers into disparate realities located between utopia and dystopia. During the Ars Electronica Festival, *I Hear Future Voices* will

be presented on three contiguous screens and accompanied by an informative, research-based installation. The aim is to view voice assistant technologies through a critical lens, reflect on what human-centered AI means, and highlight challenges, problems, and consequences coming with the usage of VAs. *I Hear Future Voices* is part of the LIT Special Call and arose out of the cooperation between Nives Meloni, the JKU Psychology student (MA) and Julian Schmiederer, the film director.



© Laurenz Hintermayer

Mark Hlawitschka (DE), Moritz Simon Geist (DE)

# Transforming Sound and Material

The last escape for mankind was Planet B. The first trees were planted: water is still scarce. To generate raw materials, necessary reaction processes are carried out in bubble columns. Instead of the old steel world on Earth, it was possible to integrate production into nature and generate a resting zone with an extraordinary soundscape similar to an underwater world. The changing boundary conditions, for example the availability of sunlight, require a flexibilization of the facilities by means of adaptive geometries. In addition, the change of transmission paths plays an important role. New transmission paths often lead to delays

in signal processing, for musical transmission as well. Dive into the future and play!

We thank the state of Upper Austria for the financial support (LIT Call Ars Electronica Lit-ARS-2022-001).



© Benno Brucksch B.A. Industrial Design

Santa Pile (AT), Martin Gasser (AT), Christina Humer (AT), Silvan David Peter (AT), Andreas Ney (AT), Verena Ney (AT)

# Spin-Wave Voices

Spin waves are one of the options to replace the transfer of electronic charges in logic devices to make information processing faster and more efficient. The *Spin Wave Voices* installation allows us to explore, sense, and interact with this emerging technology. With a simple pedal activation, it is possible to start an excitation of spin waves in one of various microstructures of different shapes. As the pedal is pressed, micromagnetic simulations of the real structure, which were confirmed by synchrotron measurements, are visualized and sonified. Although they are extremely fast and small in real life, the waves are slowed down and magnified billions of times at the installation in order to make them accessible to human perception. Altogether, that allows us to see and to hear the *Spin Wave Voices* as they appear, evolve, and differ depending on the shape. The posters explaining the scientific

background and a microscope showing how small the real structures are will allow visitors to explore the concept in more depth.

SWV would like to acknowledge funding by Johannes Kepler University Linz, Linz Institute of Technology (LIT), the State of Upper Austria, and the Federal Ministry of Education, Science, and Research (LIT-2019-7-SEE-117), the FWF Austrian Science Fund (DFH 23-N and ESP 4), and the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation program (101019375).



© Santa Pile

Gregor Pechmann (AT), Floria Rothkegel (AT), Markus Schedl (AT), Alexander Wallner (AT), Emilia Parada-Cabaleiro (ES), Vasco Fragoso (PT)

## Melody of Crisis/Joy

*Melody of Crisis/Joy* is an interdisciplinary project aiming to benefit from Artificial Intelligence within an artistic setting. In order to promote awareness of how globally occurring crisis events are communicated online, emotions conveyed by spoken statements are identified through sentiment analysis and speech emotion recognition, then sonified into musical melodies. For the transformation, recordings by several musicians expressing positive and negative emotions are used to train two machine learning models able to sonify positive/negative statements into crisis/joy melodies, respectively. When entering the installation, an interactive audiovisual world map

where countries can be selected to listen to their corresponding melodies is presented and the visitor is invited to guess the type of melody (Crisis/Joy); subsequently, the real statement is played back with subtitles. Visitors are also invited to interact with intelligent musical sculpture able to sonify their voices in real-time.

Johannes Kepler University Linz (Antonia Ebner, Vasco Fragoso, Emilia Parada-Cabaleiro, Gregor Pechmann, Martin Reiter, Florian Rothkegel, Theresa Rubenzucker, Markus Schedl, Alexander Wallner); Musicians from the Anton Bruckner Private University (Ivan Bykov, Johanna Dömötör, Anna Maria Dörfler, Bernhard Hadriga, Matthias Kronsteiner); Land Oberösterreich



© Gregor Pechmann, Alexander Wallner



© Myungin Lee, Sabina Hyoju Ahn, Yoojin Oh

Yoojin Oh (AT/KR), Sabina Hyoju Ahn (US/DE/KR), Myungin Lee (US/KR)

## Coexistence with the SARS-CoV-2 virus

This project aims to transform the nano-scale of a striking biological phenomenon, the relationship between SARS-CoV-2 coronavirus and human molecules, into an interactive audiovisual simulation. In this work, the interaction data between the spike protein of SARS-CoV-2 and human cellular proteins is measured by Atomic Force Microscopy, which can touch and image a single molecule. We are creating an interactive audiovisual installation and performance from a set of interaction data. The audience is invited to an immersive space where they can control the biomolecules' behavior so that they can intuitively

recognize the biological characteristics. This project is not only a demonstration of scientific data but also tries to look at the interspecies relationship in parasitism.

This project particularly deals with our current and future life with coronavirus and demonstrates how we might control our coexistence in virtual space.

We acknowledge support from LIT-ARS-2022-005. We appreciate data from H.Seferovic, R.Zhu, L.Hain (Institute of Biophysics, JKU), G.Kada(10-9), C.Rankl(RECENDT), and advice from J.Kuchera-Morin, A.Cabrera (UCSB), H.S.Lee(KR).

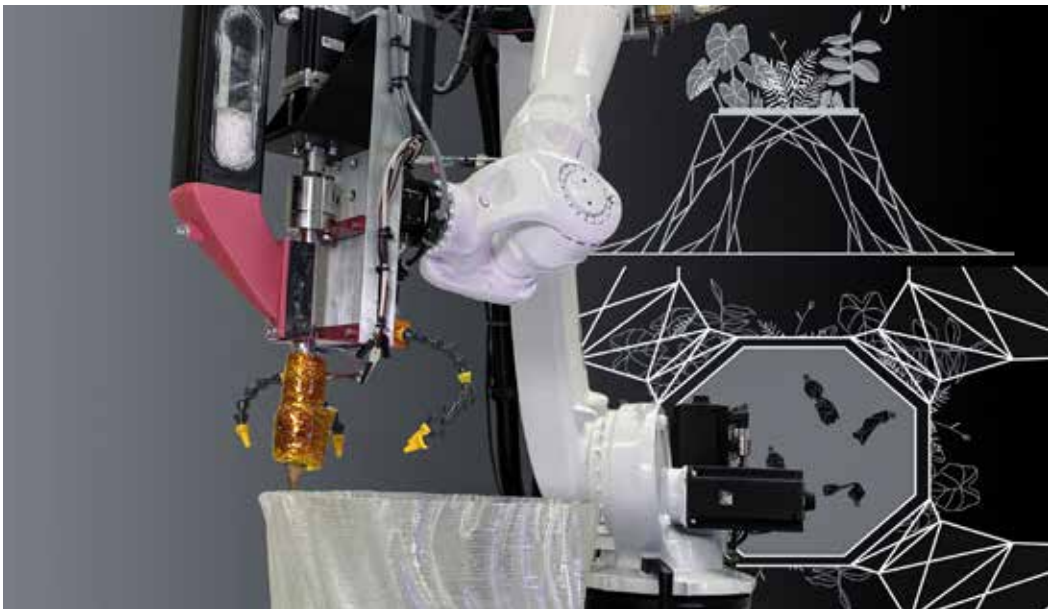
Martin Reiter (AT), Jörg Fischer (AT), Johannes Braumann (AT), Florian Nimmervoll (AT)

## Re-wasted

The omnipresence of plastics has already become invisible to us because we are so used to it. By placing artifacts into an ever growing artificial/natural environment, recipients may look at the circular economy from different angles. Plastic passes through several stages in its life cycle, a process that can be experienced first-hand in this exhibition. Our recycling journey begins at the “wasteyard,” where the different types of plastics are explained and selected for recycling.

After passing through a shredder, a mixer and an extruder, the recycled items are now ready for further processing.

Using manual injection molding machines, small practical components can be made by the visitors themselves. Small 3D printers produce unique components from recycled materials with the help of filament. A 3D printing robot will directly recycle the shredded waste and transform it into large components.



© Martin Reiter, Florian Nimmervoll

# State of the ART(ist)

The war in Ukraine brings with it devastating consequences. It is destroying livelihoods and setting out to eliminate the cultural identity of Ukraine and its citizens. These dramatic and frightening developments in Eastern Europe compel us to examine the situation of the cultural sector there and of Ukrainian artists in particular. Together with the Austrian Ministry of Foreign Affairs and in the spirit of the well-established Prize for Digital Humanism, we intend to offer a digital, virtual space that, whether anonymized or personalized, should enable the expression and documentation of free artistic thought and creativity.

This digital space is to be understood as a platform for action and exchange between all those artists whose current situation does not permit them to express themselves freely. It should also be a permanent documentation space, a memorial to what moves artists in such drastic circumstances – a space that should symbolize that no external force, even massive political or military influence, can and may hinder the critical reflective power of artists. It should enable artists suffering from censorship or prohibition

to continue their careers and professions. The initiative is aimed at all those working in the creative and cultural sector from Ukraine and beyond, in order to provide both concrete financial support to Ukrainian artists, and artistic support. The drastic Ukrainian situation provides a starting point for the coming years, too, a warning to us to keep calling out those cases worldwide where political influence and aggression prevent artists from playing their special role in society.

In addition, an international jury from the art and culture sectors selected the works which they will draw upon to curate a virtual exhibition relating to this year's festival motto.

The jury consists of Björn Geldhof, artistic director of PinchukArtCentre in Kyiv, Ukraine, Boris Magrini, curator at HeK Basel, Switzerland, and Marita Muukkonen, co-founder and co-director of Artists at Risk from Finland. All selected *State of the ART(ist)* projects will be presented at the 2022 Ars Electronica Festival *Welcome to Planet B: A Different Life Is Possible. But How?* onsite and online, and thus, made accessible to a worldwide audience.



Boris Magrini (CH), Björn Geldhof (UA), Marita Muukkonen (FI)

## The Jury Statement for the State of the ART(ist)

The jury reflected on what it means to be an artist at risk and considered this situation as one of the main criteria for the selection of works. There are clearly very different situations and contexts. The State of the ART(ist) call was motivated by the desire to stand in solidarity with Ukrainian artists, but it was extended to all silenced and threatened artists worldwide. Currently, being at risk in Ukraine means life-threatening danger due to the war, but it is not a situation of persecution, violation of artistic freedom, or political repression, as is the case in other countries for dissident artists / artists at risk. This is why we adopted different criteria for different situations and countries.

A second important criterion concerns the work of the artists; we prioritized works that strengthen democratic values, human rights including environmental rights, and are close to activist methods. Collaborative approaches similar to tactical media and strategies of resistance were also favored. As few such works were submitted, we have included works that are more traditional, such as video essays and

installations, but include a critical discourse. The jury recognized the urgent need to stand in solidarity with Ukraine and its artists in the time of brutal Russian invasion.

Also, the majority of the submissions were from artists from Ukraine. The jury wished to have had more submissions from persecuted and silenced artists from around the globe, who are often more difficult to reach. Among the selected artists, there are a few collectives and artists from Burma, Hong Kong and Syria, who fit the criteria described above and demonstrate a variety of resistance strategies.

These just give a tiny glimpse of ongoing persecution and violations of artistic freedom, as well as forced displacement of artists worldwide. We want to express the deepest respect for all artists who risk their lives to stand up for artistic freedom, basic human rights, totalitarian governments, and continue to create art in the middle of the war, and other unimaginable hardships.

The jury recognized the urgent need to support Ukraine and its artists.

Andriy Rachinskiy (UA), Daniil Revkovskiy (UA)

# Clanking, Hammering, Dispute and Gurgling

This video is one of the parts of the exhibition *Tailings Dam*. The exposition was presented in the form of the Museum of Human Civilization, created in the future, already after the death of mankind. The museum is dedicated to the future archeology of the tailings repository in Kryvyi Rih. A tailings repository is a complex of special facilities designed for the storage of radioactive, toxic and other mineral enrichment waste. The video features two main characters heading for the tailings dam and climbing it.

In four parts parodies other parts of this project:

1. The clanking of the Scythian pommel.
2. Hammering on the pipes of the director of Kryvorizhstal, who was sitting in the bomb shelter.
3. Dispute, as a reflection of all the disputes and misunderstandings of our time, between countries and individual people.
4. Gurgling of the water extraction station.



© Rachinskiy, Revkovskiy

Floating Projects Collective (HK), Linda CH Lai (HK)

## D-Normal/V-Essay, online video zine, issues 1–4 (2020–2022)

*D-Normal/V-Essay* (DnVe) was launched in the autumn of 2020 in response to strict social-distancing and crowd-restriction measures in Hong Kong. DnVe was proposed to answer the call for a sustainable “digital normal” of: (1) virtual togetherness, (2) open and free expression via the re-invention of the video essay; and (3) encouraging artists and non-artists to articulate their conditions of existence by maximizing the imaging tools they have.

Multiple rounds of open call brought in over 200 submissions from around the world, including Latin America and the Middle East. A total of 90 videos have been selected for four editions (Dec 2020, Mar 2021, Jun 2021, Apr 2022), each with a theme and sub-themes based on the unique ideas articulated by the submitted works in a particular round.

Re-inventing the digital essay, on the one hand, highlights the relevance of the video essay, especially in Hong Kong at a time when the range of free speech and free ideas is narrowing, but also for the rest of the world which is dealing with effects of the pandemic. On the other hand, considering the ease of virtual transportability, our curiosity drove us to find out what it was that an ordinary citizen has in mind to articulate. This bottom-up approach purposefully subverts the tendency to take certain issues for granted.

What did they want to express? The daily routine of a Turkish immigrant in Germany, the gender-based architectural structure of a house in Iran, different ways to speak of one’s feelings about Hong Kong, where to “glean” the neglected history of Taiwan, virtual presence and digital beings performing in front of the camera, a focus on the momentary (being in time) and the search for liminal space, documentary impulses, quarantine experiences, isolation, and what goes into one’s mind during a full year of online schooling ... About 60% of the final published works are by Hong Kong people.



© Floating Projects Collective

A Floating Projects initiative.

All staff members are members and friends of the Floating Projects Collective, who contributed to the online zine outside their full-time work.

General Editor/Project Initiator/Grant recipient:

Dr. Linda C.H. Lai

Digital platform maintenance and on-line editing:

Chun-hoi Wong, Hugo Yeung, John Chow, Winnie Yan, Jess Lau (graphic design)

Extended educational workshop coordinators: Andy Li, Kel Lok

Jury: Fei-pang Wong, Dr. Hector Rodriguez,

Prof. Tamas Waliczky and the entire editorial team

Digital platform development: XCEPT (an IT company formed by young HK artists)

The project is supported by a one-off initiative of the Hong Kong Jockey Club administered by Hong Kong Arts Development — awarded to Linda Lai through a competitive open call, to be executed by the Floating Projects Collective.

The Floating Projects was initiated by members of the Floating Projects Collective to experiment with art associations, sustainability, economics of contribution and participatory art.



© Ivan Svitlychnyi

Ivan Svitlychnyi (UA)

## Donate

Today we see that there are no local epidemics or wars, no isolated environment, but we have a common home, one planet, and its wellbeing depends on everyone's efforts.

In this context, perhaps awareness of the environmental consequences of our actions must become a fundamental principle in art, an author's filter for endorsing artistic ideas. In the project *Donate*, the viewer is an active participant, who provides the life of an art object (and forms it) by donating electricity.

*Donate* consists of a site ([donate-wh.com](http://donate-wh.com)) and a light installation that is powered by donating electricity. How do you donate electricity? Donors look for ways to conserve electricity in their everyday lives, such as using fewer light sources, optimizing washing machine cycles, etc. The donor then enters the information about the donation (the power of the electrical equipment and the time it was not used) on the project site. The collected energy is the only resource that powers the installation.

Amir Almuarri (SY)

## Hip-hop Music to Honor the Syrian Memory

Resisting dictatorship, sectarianism and war through music in Syria

I was very young when the uprising started in my hometown, Idlib. I had to adjust to living in a war-torn territory and face countless losses of family and friends. To channel all this and manage to stay sane and hopeful in this context, I focus on creating songs that give voice to a population under siege, men and women who were resisting bombardment and attacks on different fronts from armies and geopolitical interests. My most popular song, which was widely covered by international media, is “On All Fronts.”

In my work, I like to particularly focus on Syrian youth, on how they interact with their war-torn

territories and where they find hope, including through training disciplines such as parkour. I am also very invested in exploring how technology and digital platforms allow populations under siege to be present and connect with international audiences. And most of all, I am dedicated to honoring the Syrian memory, including the detainees and disappeared, sharing a tribute to all those who sacrificed so much for freedom, justice and dignity.

Director: Yaman Antabli

Composer: Fares Dannan

Lyrics and singing: Amir Almuarri



© Amir Almuarri



Still from the video by Ivan Nikolov

Daria Pugachova (UA)

## I Will Close the Sky So You Could Breathe

Daria Pugachova came to Bulgaria due to the war. She participated in Radar Sofia residency developing her performance dedicated to the war in Ukraine. *I Will Close the Sky So You Could Breathe* took place at Brotherly Mound Monument in June 2022. She visualized this piece as an act of unity, where Ukraine finds protection and support. The artist lies on the ground; the net is stretched over her naked body. She asks the audience to ‘cover the sky’ – this is what Ukrainians request to have protection from Russian rockets falling from the sky. Together, participants weave a camouflage net over the body of the artist to metaphorically

protect her. This collective action shows that peace could be achieved if only humanity unites.” However, it happened as a solitary action with no support from others – only as an expression of the artist’s own will. The decision that the artist had to take reflected both the political situation in the world and the unbroken spirit of Ukrainians.

Artist: Daria Pugachova  
Operator: Ivan Nikolov  
Drone: Svetlin Marionv  
Editing: Ivan Nikolov, Daria Pugachova  
Support received from Radar Sofia, Goethe-Institut Bulgarien, Swimming Pool

Karl Ingar Røys (NO) & Peacock Generation (MM)

## Peacock Generation

Thangyat is one of the oldest examples of Burmese song culture. It is performed with a lead singer who has a dancing chorus behind him, which responds to the main singer. Thangyat can be funny and satirical, combining politics, poetry, dance and music.

Traditionally, troupes of Thangyat singers celebrate the yearly Burmese water-festival with songs, chants, dances and plays. The performances were banned for decades because they often have an anti-authoritarian slant.

Thangyat groups are required to send their chants to the regional government's Information and Public Relation Department for approval. According to government rules, chants cannot feature "one-sided accusations and criticisms that could affect the dignity of the Union of Republic

of Myanmar and the government" and must not "lead to the disintegration of national solidarity." The student movement in Burma has been a very important political force in the most pivotal events in the country's brutal history and young people are at the forefront again today during the current uprising against the Junta takeover. Many of the singers in the *Peacock Generation* have been arrested for their performances, some have also had to leave the country and go into exile.

Han Htoo Khant Paing, Nan Lin, Paing Phyo Min, Tint Tint Su, Aung Lay, Soe Htet Oo, Paing Ye Thu, Min Thu Kyaw & Zay Yar Lwin

Translation: Nilar Kyaw

Video/sound: Karl Ingar Røys

Support received from: Office for Contemporary Art Norway, The Fritt Ord Foundation Norway



© Karl Ingar Røys

fantastic little splash (UA)

## Similar Image

On the beach or in the forest, when you close your eyes, you hear the sound of water, wind, rustling leaves, insects. You can still hear the motorboat, ringtone, highway, buzzing drone, industrial plant. When you close your eyes and just listen, the sounds mix; gradually you realize that all this nature is not the first or the second, it is the canvas, including you. But as soon as you open

your eyes, you notice order everywhere. Humans ordered the world more and more rapidly, until they found themselves in the forest – unpredictable and magical. It seems if you go deeper, you will have to expose yourself to danger and disappear. It also seems that this disappearance is not about absence, but about another form of presence.



© fantastic little splash





The exhibition „Control Freak“, curator Ksenia Malych, artist Oleksiy Sai, 2020, screen shot

SVITER art group (UA), Ivan Svitlychnyi (UA)

## Shukhliada Exposition Environment

*Shukhliada Exposition Environment* is a website ([shukhliada.com](http://shukhliada.com)), and its main mission is to be a platform for independent curators and artists. The idea of the project arose in 2013 from the artists Liera Polianskova, Max Robotov, Ivan Svitlychnyi (at that time living in Kharkiv, UA), one year after a very traumatic event – the illegal seizure of the building where Liera, Max and Ivan founded the artist-run space.

After analyzing the situation, the artists decided that they wanted to create their own space,

independent of political or financial aspects, and realized that the Internet platform could become such a space.

The artists were able to launch a site only in 2017, and that is when the first exhibition took place – White Triptych, consisting of works with different media.

At the moment, *Shukhliada Exposition Environment* works as an environment for addressing a variety of artistic and social tasks, from institutionality to inclusivity.



The Big Wild Field Draft © Oksana Chepelyk

Oleksandr Burlaka (UA)

## The Big Wild Field Draft

The rise of the heavy industry in the southeast of Ukraine started when a Welsh businessman, John Hughes, founded the plants for coal, iron and rail production in 1870s. Later, this economic region became the heart of the Soviet state's economy. Before industrialization, these northern areas of the Black and Azov Seas were known as the Wild Field. The Wild Field was traversed by important trade and warpaths. The first map of it was commissioned by the Tsar of Moskovia, Ivan IV the

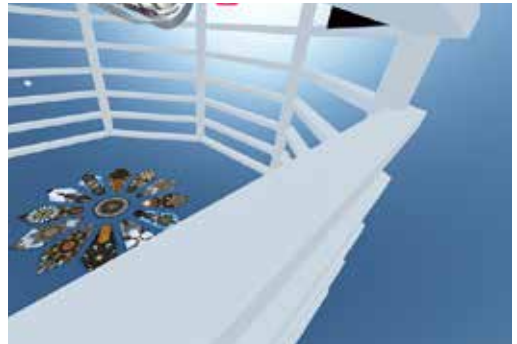
Terrible, in the mid 16th century. “The Book of the Great Drawing” is a later textual description of this lost map. The book contains descriptions of various reference points of the ways which still exist. The historical stratification of the paths, rivers, and villages later became the core of urbanization of the region and the scheme for the coal mining industry. The ongoing Russian invasions of 2014–2022 returned the paths back to their war destination.

Oksana Chepelyk (UA)

## VR Collider

*VR Collider* works with time, public space and history. It examines the iconic places of the political history of the 20th and 21st century through the idea of collisions. It deals with events in public spaces that influenced a subsequent historical development. A virtual environment built as a platform that flies over planet Earth and captures the vibrations of time-space, presented by fragmented video panoramas that are revolved with acceleration in an art collider, activating a mechanism of audio-visual jumps, where some fragments can be substituted by archival videos followed by visual transmutations. It is a visual narration of political flashpoints. The *VR Collider* project is dealing with the events that have formed the world and raises the question: is a person a particle in the system of accelerators of global forces, or the energy of interaction investigating new values, new forms of thought and new ways of existence in the world — insinuating that another world is possible?

*VR Collider* by Oksana Chepelyk with the participation of Glib Chuliuk-Zagrai, Sensorama and “Genesis” part with the participation of Denis Gumynyuk Mult VR. Sound “Stamina” fragment by KOTRA, “Innocence Lost” fragment by Lee Alverson, Dakha Brakha, Sergiy Bedusenko, fragments from “Playing Together” Central Asia, recorded at The Ilkhom Theater (Tashkent, Uzbekistan) October 11, 2016, “Pulsar” by Anna Korsun. With the support of the UCF — Ukrainian Cultural Foundation and Culture in Motion: Regional Mobility Fund of the Goethe-Institut Eastern Europe/Central Asia



© Oksana Chepelyk

DE NE DE (UA)

## Yellow Line

DE NE DE promotes recognition of the Ukrainian cultural heritage of the Soviet period and emphasizes its value. Soviet art and architecture in Ukraine have always been stigmatized and not recognized as important historical and cultural artifacts of the past era. Since 2015, so-called “decommunization laws” have been in force in Ukraine, designed to condemn totalitarian ideology. And since ideology cannot be separated from the works of art of that period, many of them were destroyed.

The *Yellow Line* project is a documentation about objects of architectural and monumental art heritage of the 20th century from the Donbass region. In 2018, the *Yellow Line* project revealed the value and uniqueness of certain inconspicuous

objects of cultural heritage, which were not recognized in the same way. Today, most of these cities have been destroyed and occupied by the Russian army.

For this reason, the documentation of the *Yellow Line* project remains almost the only preserved evidence of these unique sights from the past.



# S+T+ARTS EXHIBITION

STARTS is an initiative of the European Commission to foster alliances of technology and artistic practice that effectively implement European policymaking to nurture innovation and that benefit the art world as well. The focus is on people and projects that contribute to mastering the social, ecological and economic challenges this continent faces. The STARTS Prize is awarded annually to innovative projects at the interface of art, technology and science that have the potential to contribute to sustainable economic and social innovation. This year's exhibition of selected winner and STARTS projects showcases current best practice approaches for responsible innovation in the fields of environmental commons, ecology,

artificial intelligence, digital ownership, policy-making as well as communication and media technologies. The projects shed light on these impressive, wide-ranging roles of the artistic and creative communities and their potential to act as guides through the digital transformation. The exhibition displays stunning artistic-driven innovation in the form of large-scale transnational and multidisciplinary collaborations, community-led digital investigations, artist-tech partnerships and grassroots initiatives.

The STARTS Prize has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 956603.

## **Featured Artists:**

*Antarctic Resolution* – Giulia Foscari (IT), UNLESS (INT)

*Holly+* – Holly Herndon (UM), Matthew Dryhurst, Herndon Dryhurst Studio

*Digital Violence: How the NSO Group Enables State Terror* –  
Forensic Architecture (GB) in collaboration with Laura Poitras/Praxis Films

*Avatar Robot Cafe DAWN ver.β* – Ory Lab Inc., OYAMATSU Design Studio, TASUKI Inc.

*UITSLOOT* – Gijs Schalkx (NL)

*Cleaning Emotional Data* – Elisa Giardina Papa (IT)

*The Plant Intelligence Plan* – Zhang Tianyi (CN)

*Quorum Sensing: Skin Flora Signal System* – Helena Nikonole (RU/TR), Lucy Ojomoko (RU)

*Ent-* – Libby Heaney (GB)

*Ambient Weaving* – Hosoo Co., Ltd., Yasuaki Kakehi Lab,  
The University of Tokyo, ZOZO NEXT, Inc.

*The Glass Room: Misinformation Community Edition* – Tactical Tech (INT)



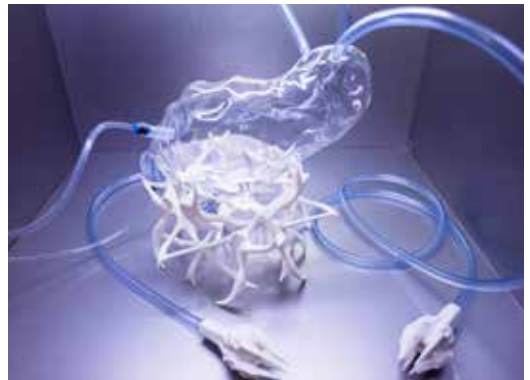
*Antarctic Resolution*, Giulia Foscari UNLESS



*Holly+*, © Andres-Manon



*Digital Violence*, © Forensic Architecture, Laura Poitras/Praxis Films



*Quorum Sensing: Skin Flora Signal System*, © Hana Jošić



*Slootmotor* & Prof. Eet, © Nadine Pijnacker



*The Plant Intelligence Plan*, © Zhang Tianyi