



PRESSEINFORMATION

● 09.09.2020

● CYBERARTS Prix Ars
Electronica Exhibition
09.-15.09.2020

The OK in the OÖ Kulturquartier has been presenting the CyberArts exhibition since 1998. As a showcase for the Prix Ars Electronica winners, it is an excellent platform from which to observe current developments and trends in our digital age, with a special focus on their social and economic impact. The selected works exemplify the social dynamics and issues that are dominating today's discourse.

Currently, the Prix Ars Electronica has seven categories: Computer Animation, Digital Musics & Sound Art, Artificial Intelligence & Life Art, Interactive Art +, Digital Communities, u19 – CREATE YOUR WORLD, and Visionary Pioneers of Media Art, whereby four of these categories alternate on a biennial basis and are awarded with a "Golden Nica." In 2020 a total of 3,209 entries from 90 countries were submitted for prize consideration to the world's most time-honored media arts competition.

29 projects are presented in the CyberArts Exhibition.

VISIONARY PIONEER OF FEMINIST MEDIA ART 2020

Golden Nica

VALIE EXPORT / AT

valieexport.at

What began as a technological revolution has long since become part of our culture and our social reality. There are visionary pioneers who not only anticipated these changes with their artistic work but have also been seminal in laying the foundations for media art as we know it today. The Prix Ars Electronica's Golden Nica for Visionary Pioneers of Media Art pays tribute to their achievements. It has been awarded five times since 2014, and this year it goes to the visionary feminist media artist VALIE EXPORT.

01-011, 2001

Salzburger Zyklus

01-12 I, 2001

Salzburger Zyklus

Installation

With her Salzburg Cycle, a series of ten black-and-white photographs commissioned as architectural art for Salzburg's Surgery Ward West in 2001, VALIE EXPORT presents an early application of digital image editing. In each of the images, she interlinks the portrait of a hospital employee with architectural fragments of the building and written quotes. EXPORT thus carries forward her decades-long performative and cinematic examination of the female body into the digital medium. The Salzburg Cycle is a perfect example of EXPORT's artistic work where the perception of surroundings always relates to one's own body and language.

SPECIAL FEATURED FEMINIST MEDIA ARTIST

LYNN HERSHMAN LEESON

! W.A.R. – ! Women Art Revolution, 2010

Video Installation

video, color, sound, 82'50"

Graphic Novel von | by Lynn Hershman Leeson & Spain Rodriguez

womenartrevolution.com

With support from: Zeitgeist Films Ltd.

Lynn Hershman Leeson pioneered site-specific, performative, and interactive media art. With this film she creates a monument to all the women who have changed the world of art since the 1960s as artists, curators, and critics. The chronological documentation is composed of interviews with important artists such as Yoko Ono, Yvonne Rainer, and Carolee Schneemann as well as women working in the museum business, combined with clips on the political background that Hershman Leeson collected over a number of decades. The highlights of the feminist movement in the art scene are presented by the artist and filmmaker in the form of a graphic novel with images by Spain Rodriguez.

DIGITAL COMMUNITIES

In 1995, in the wake of the World Wide Web's emergence, the Prix Ars Electronica launched its internet category and then proceeded to repeatedly redefine it in accordance with the rapid development of life online. The focus is currently on projects with significant social relevance. Citizen activism, strategies to promote financial and political transparency, "enabling" projects in the so-called Global South, optimizing individual potential, and crowdfunding reflect the massive paradigm shift that is still underway.

GOLDEN NICA Digital Communities (Starts Prize)

Be Water by Hong Kongers / HK

Dedicated to the Hong Kong protesters by Eric Siu & Joel Kwong / HK

Installation

Credits: All Hong Kong protesters involved in the struggle to safeguard democracy.

This year's Golden Nica goes for the first time to an anonymous group: Hong Kong citizens who have been organizing the pro-democratic protests since 2019. The decentralized, leaderless, and technologically sophisticated organization of their collective efforts sets new standards in digital activism for protest movements. In their struggle for basic democratic rights, the demonstrators use digital media as one of many means for organizing, communicating, documenting, and evading surveillance. This is demonstrated by the anonymous references to their activities, presented in the form of a stylized five-person apartment in a Hong Kong social housing complex – a cramped microcosm that exemplifies local living conditions. Be shapeless, be formless, be able to adapt to any situation: "Be water!" The motto of the award-winning protest movement, popularized by martial arts icon Bruce Lee, goes back to the ancient philosophy and political theory known as the Tao Te Ching, credited to the sage Laozi.

AWARD OF DISTINCTION Digital Communities

Algorithmic Justice League (AJL) / US

Documentation

ajl.org

Founder: Joy Buolamwini, Creative Communications: Lead Nicole Hughes

Supported by: The Ford Foundation, MacArthur Foundation, Sloan Foundation, Rockefeller Foundation, and individual donors

Algorithms have become essential elements of our daily lives, used in almost all areas of society: in online searches and navigation, in ratings systems and smart devices or bots, but also in banking, speech and facial recognition, health care, policing, and so on. However, the systems that are

developed are never neutral, which means that algorithms may be biased and discriminatory. The Algorithmic Justice League (AJL) is an organization that combines art and research to increase public awareness of the social implications and dangers of Artificial Intelligence. It does so through artistic means, for example texts, TED talks, or films – or, for example, through founder Joy Buolamwini’s talk “AI, Ain’t I a Woman?” in the format of a poem.

AWARD OF DISTINCTION Digital Communities

Habaq Movement / PS

Documentation

facebook.com/habaqmovement

The Habaq Movement is a Lebanese initiative in the form of an agricultural cooperative that is taking concrete measures to rebuild the broken country: reclaiming unused agricultural land, setting up work teams, and growing food again. The organization is also at work developing alternative solutions for local communities, organizing training courses, and linking up the local population with refugees from elsewhere so that they can work together on agricultural projects. The members of the Habaq Movement, who have diverse nationalities, religions, and ethnicities, are thus taking concerted action to overcome the country’s long-standing supply crisis.

HONORARY MENTION Digital Communities (Starts Prize)

Code of Conscience / INT

Documentation

codeofconscience.org

Team: *AKQA*: Tim Devine, Hugo Veiga, Pedro Araujo, Daniel Kalil, Adam Grant; *Tekt Industries*: Matthew Adams

Illegal logging operations in the Amazon rainforest are having a fatal impact on the planet but also pose an existential threat to the indigenous population and their habitat. Code of Conscience responds by obliging construction machinery manufacturers to include built-in mechanisms to prevent the misuse of their equipment. The system enables automatic shutdown of forest-clearing machines as soon as they are located in a protected area. This function is based on mapping data provided by the World Database on Protected Areas operated by the United Nations, matching the data with the location of the construction machinery. Applied until now on a voluntary basis, the ultimate goal is to enshrine the Code of Conscience in Brazilian federal law.

HONORARY MENTION Digital Communities

Ghana ThinkTank is Developing the First World / INT

Documentation

ghanathinktank.org

With support from: Creative Capital, Creative Time, Foundation for Art and Creative Technology, John S. and James L. Knight Foundation, CEC ArtsLink, Queens Museum of Art, Detroit Justice Center, Puffin Foundation, Black Rock Arts Foundation, New York State Council on the Arts, SUNY Research Foundation Network of Excellence in Arts and the Humanities, SUNY Purchase College, Kindle Project, DTE Foundation, Michigan Economic Development Corporation, Kresge Foundation and Sigrid Rausing Trust.

What if it was not the “poor” Global South that needed development aid but the privileged North instead – and what if it then received such aid from the so-called “Third World”? Ghana ThinkTank starts from exactly that premise, with teams in Ethiopia, El Salvador, Palestine, Morocco, Indonesia, Iran, and Ghana at work developing solutions to “first-world problems.” This turning of the tables has the effect of empowering those who are otherwise thought to be in need of help, enabling them to contribute their own knowledge, innovation, creativity, skills, and experience. Mexican migrants, for example, are advising self-appointed US border guards in Texas, and the Moroccan riad concept (shared gardens and courtyards) is being proposed as a response to increasing social isolation in Detroit.

HONORARY MENTION Digital Communities

Indigemoji / AU

Documentation

indigemoji.com.au

Indigemoji was delivered through funding partnerships with the Johnston Foundation, Northern Territory Government, Ingeous Studios, Alice Springs Public Library and inDigiMOB, a partnership between First Nations Media Australia and Telstra.

Indigemoji offers over ninety pictograms that express via emojis the culture and language of the Arrernte, an Aboriginal tribe from Mparntwe (Alice Springs) in the Northern Territory of Australia. More than 900 participants in a workshop assembled pictures and drawings that reflect the modes of expression, meanings, and cultural symbols and codes of the Arrernte, as well as important events and animals and plants significant to the tribe. In close cooperation with Arrernte elders, linguists, and a team of Aboriginal artists, designers, and programmers, these were then put into stylized form as emojis. The project thus ensures that the culture and language of the indigenous population is passed on to the younger generation and lives on in the digital space.

HONORARY MENTION Digital Communities

Listening at Pungwe / NA / ZA / ZW

Documentation

listeningatpungwe.wordpress.com

With support from Savvy Contemporary, Berlin, PASS at Chimurenga, Cape Town, ProHelvetia, Johannesburg, Deutschlandfunk Kultur, DAAD, Germany, Goethe Institute, Namibia

In the Bantu language Shona pungwe refers to an assembly gathered together for a spiritual vigil like those held in times of colonial rule. Playing music on the mbira, a lamellophone, is central to this rite. In *Listening at Pungwe*, the historian Memory Biwa and the interdisciplinary artist Robert Machiri re-enact this ritual and the associated listening experience as a way of coming to terms with the (post-) colonial heritage and its practices. In installations, performances, and documentation, they combine historical recordings by White ethnologists with contemporary music and archival recordings of speeches, language, singing, and body sounds. The performances thus create a sense of continuity while also highlighting breaks with the past. The interplay between history and the self-empowered reconsideration of this ritual is designed to generate a new, postcolonial archive that will help to reinvent the future present.

HONORARY MENTION Digital Communities

Participedia / INT

Documentation

participedia.net

Participedia is currently supported by the Social Sciences and Humanities Research Council of Canada (SSHRC) and international partner organizations.

Participedia.net was developed by a team of women who work at Emily Carr University of Art + Design in Vancouver, BC, Canada. It is a publicly accessible archive that serves as a trove of useful ideas for citizen activists, helping them to learn from the experiences of other activist groups. Whether the Women's March on Washington or the citizens' assemblies responding to Brexit – the multilingual open source online platform, which is itself participatory, brings together activists, NGOs, and academics so that they can pool all the knowledge on self-empowerment and self-governance gathered by local communities all around the world. More than anything, the archive offers a reliable data model enabling political scientists and data scientists to analyze this complex field.

HONORARY MENTION Digital Communities

PULANG PERGI / ID

Documentation

play.google.com/store/apps/details?id=com.pulang.pergi

With support from: Gwangju Biennial (2016), Goethe Institut East Asia and Southeast Asia (2018-2019)

PULANG PERGI is an online platform for knowledge sharing amongst Indonesian migrant workers who are currently still abroad and those who have returned home, focusing on the variety of bottom-up economic reintegration possibilities. Only a small portion of returnees have successfully (economically) reintegrated in their respective regions. Their bottom-up knowledge and experiences are extremely valuable to other migrant workers who are still abroad. PULANG PERGI thus provides a platform where this previously un-codified knowledge can be articulated, accumulated, and distributed.

HONORARY MENTION Digital Communities

School of Machines, Making & Make-Believe / DE

Documentation

schoolofma.org

Conceived as an alternative educational institution, the *School of Machines, Making & Make-Believe* in Berlin is designed specifically for women and other groups who are still underrepresented in the field of new technologies. The “school” not only seeks to arouse enthusiasm for these technologies but also to speculatively explore this unknown terrain in order to discover new ways of understanding the interaction between humans, machines, the environment, nature, and technology. The overall goal is self-empowerment and a creative artistic approach to the latest developments that should enable both expanded comprehension and fresh ways of intervening on several levels. The school regularly presents the results of its research in public exhibitions.

HONORARY MENTION Digital Communities

Smart Coop / EUR

Documentation

smart.coop

Freelancers are becoming the norm in today’s economy, and yet the institutional infrastructure, for example the social insurance system, is still tailored to “regular” employees and therefore discriminates against the self-employed. Smart Coop helps freelancers to maintain their freedom and autonomy while offering them protection within a collective. In addition, the network provides a wide range of services such as information, training, legal advice, a professional social network, and work spaces. Smart Coop was founded in Belgium back in 1998 and in the meantime has over 100,000 members in nine European countries.

HONORARY MENTION Digital Communities

STEAM physical education program / JP

Documentation

youtu.be/6tl8sX-IlsU

With support from: Takashi Terada (Terada 3D Works), Jinryou Elementary School, Kamiyama-cho (The town of Kamiyama), NPO Green Valley Inc., KAWAGUCHI FILM OFFICE.

STEAM creatively addresses the increasing use of digital devices and the associated problems, such as lack of exercise and communication, computer gaming addiction, and loneliness. The Frisbee serves here as a connecting element and communication tool between children and the analogue and digital worlds. Schoolchildren design their own Frisbee models, which they then produce using 3D printing. The process culminates in the immediate sensory experience of joint play. Initially conceived as a temporary project, the workshops have since been incorporated into the Japanese primary school curriculum thanks to their promotion of playful learning and the great enthusiasm on the part of the pupils.

HONORARY MENTION Digital Communities

Syrian Archive / INT

Documentation

syrianarchive.org

The *Syrian Archive* sets out to visually document the human rights violations that have been perpetrated in the course of the Syrian conflict. Evidence is gathered in order to amass a reliable source of information in the hope of attaining some form of justice. The project was launched in 2014 by Hadi Al Khatib, who enlisted the help of a team of volunteers to begin rapidly and methodically archiving content from the web before it could be removed from the online platforms where it had been posted. Their work is a race against time, but it plays a central role for Syria's future – paving the way for justice and accountability while educating future generations about what has really been happening in Syria since people took to the streets in 2011.

HONORARY MENTION Digital Communities

Vis. [un]necessary force_3 / MX

Documentation

vis-unnecessaryforce.org

With support from: Sistema Nacional de Creadores de Arte (SNCA) / Secretaría de Cultura del Gobierno de México, Universidad Autónoma Metropolitana, Romain Re *molosc.com*. Luz María Sánchez *luzmariasanchez.com*.

In 2019 alone, more than 60,000 people disappeared in Mexico under violent circumstances – often with the complicity of the police or military. The relatives who remain behind have not been able to attain any help in their search or support with their grief. María Sánchez set out to draw public

attention to their plight with her creative research project Vis. [un]necessary force_3, initially by installing portrait sculptures at the sites where people had vanished. It soon became clear, however, that this form of public display would put the bereaved families in dire danger. The project was therefore shifted onto a website and app that Sánchez and her team use to help citizens organize and to encourage them to document, expose, and share with the world human rights violations and abuses of power, including through participatory audiovisual mapping.

HONORARY MENTION Digital Communities

#WirVsVirus Hackathon / DE

Documentation

wirvsvirus.org

With support from the German government which functioned as co-initiators and patrons of the Hackathon (no financial involvement).

In the midst of the coronavirus pandemic, the world's biggest-ever online hackathon (a portmanteau made up of "hacking" and "marathon") took place with 26,581 participants. In the space of just four days, seven non-profit organizations had joined forces to launch *#WirVsVirus*. The aim of the developers' conference was to create a common digital space for all those who had started work on innovative solutions to the problems caused by the coronavirus or who wanted to help cope with the crisis.

INTERACTIVE ART +

The Interactive Art + category has been a Prix Ars Electronica mainstay since 1990. The entries include a broad spectrum of formats ranging from installations to network projects. The jury focuses on the artistic quality of how the work's interaction is designed and developed, and looks for a meaningful dialogue between the content on one hand and the work's interaction principles and interfaces on the other. Of particular interest is the socio-political relevance of the interaction and how it manifests an inherent potential to expand human beings' scope for action.

GOLDEN NICA (Starts Prize) Interactive Art +

SOMEONE

Lauren Lee McCarthy / US

Installation

lauren-mccarthy.com/SOMEONE

With support from Harvestworks and Google Artists and Machine Intelligence

What level of convenience and comfort does it take for us to be willing to forfeit our privacy and control over our lives to an AI system? **SOMEONE** is an interactive installation that illuminates the tension between intimacy and privacy as well as between comfort and autonomous action. Instead of a machine, **SOMEONE** responds to the wishes of the participating Smart Home residents. The project documentation shows these "human Alexas" operating their clients' specially designed smart household appliances from a command center – while at the same time observing, eavesdropping on, and monitoring them.

AWARD OF DISTINCTION Interactive Art +

Google Maps Hacks

Simon Weckert / DE

Installation

simonweckert.com/googlemapshacks.html

At a walking pace, Simon Weckert pulls ninety-nine second-hand smartphones on which the Google Maps routing function is activated along the road in a handcart. The app interprets the devices' slow forward progress as a traffic jam and thus changes the street display from green to a warning red. Google Maps then automatically redirects users to another route, meaning that the purely virtual traffic jam begins to have an impact on the real world. This and other actions by the artist reveal the influence navigation systems such as Google Maps and apps such as Airbnb and Tinder have on our perception of the world and how they guide our behavior unawares.

AWARD OF DISTINCTION Interactive Art +

Shadow Stalker

Lynn Hershman Leeson / US

Documentation

lynnhershman.com/project/shadow-stalker

Commissioned by: *The Shed* with additional funding from VIA Art Fund

Invisible surveillance deprives people of their civil rights as specially developed algorithms and data mining systems define people by race, economic factors, or gender. Lynn Hershman Leeson believes there is an urgent need to expose these tactics in order to stop the global damage they cause. Her work *Shadow Stalker* presents a film that sketches the history of predictive policing, digital identity theft, and the dangers of data mining. In the interactive part of the installation, visitors' "digital shadows" are made public – comprising personal information generated in real time that can be retrieved from internet databases via an email address alone.

HONORARY MENTION Interactive Art +

Algorithmic Perfumery

Frederik Duerinck / NL

Installation

algorithmicperfumery.com

Design: Vincent Soffers, Mark Meeuwenoord

This multisensory project calls into question the concept of mass production by envisioning a potential future personalized perfumery. The Algorithmic Perfumery evaluates completed customer questionnaires and uses the data to generate a unique scent. The respondents' feedback on this personal perfume is then in turn fed back into the program to refine the compositions developed by the algorithm. By interacting with the machine, users are given the power to play an active role in the creative process: the machine learns from their personal physical experiences and subjective (olfactory) sensations.

HONORARY MENTION Interactive Art +

Appropriate Response

Mario Klingemann / DE

Installation

onkaos.com/mario-klingemann

With support from: Colección SOLO

In *Appropriate Response*, Mario Klingemann questions the significance attributed to the written word *per se*. A participant kneels down at a "confessional," and an AI system starts to generate a unique sequence of words – a "message" like those conveyed by aphorisms, quotations, or sayings in fortune cookies but which is created only once, i.e., supposedly only for the respective individual. Here the artist plays with the expectations, hopes, and fears that words can evoke in us, even if they have been created by a computer program. The way the interaction is staged deliberately recalls religious rituals and thus summons thoughts of the deeply human search for meaning.

HONORARY MENTION Interactive Art +

Center for Technological Pain

Dasha Iliina / RU

Installation
centerfortechpain.com

The Center for Technological Pain (CTP) is a dummy company founded by Dasha Iliina to provide remedies for health problems caused by digital devices such as smart phones and laptops. Its products and services include homemade objects, self-defense techniques, yoga exercises, and workshops. The proposed open commons and DIY practices take a humorous approach to what is in face a serious contemporary problem: the ever-increasing space that digital technologies occupy in society and the negative impact they can have on our bodies.

HONORARY MENTION Interactive Art +

Machine Auguries

Alexandra Daisy Ginsberg / GB

Documentation

Commissioned by Somerset House and A/D/O by MINI.
With additional support from Faculty and The Adonyeva Foundation.
Photo credit: Luke Andrew Walker

We tend to overlook all too readily the impact that we humans have on the ecosystem. For example, light and noise pollution in densely populated areas have a massive influence on the behavior of birds. In an effort to adapt, they now sing earlier, louder, longer, or at a higher pitch. Alexandra Daisy Ginsberg would like to draw more attention to such changes brought about by human habitation. In her Machine Auguries, the audience experiences an immersive environment in which bird song changes with different lighting conditions at the various times of day. Real bird recordings are mirrored here by trained neural networks that instantly learn the songs and imitate them. In the end, we hear only artificially generated bird song that can no longer be distinguished from a real “twilight chorus.”

HONORARY MENTION Interactive Art +

The Intimate Earthquake Archive

Sissel Marie Tonn in collaboration with Jonathan Reus / DK

Installation
jonathanreus.com/portfolio/the-intimate-earthquake-archive

Hardware design/Interaction: Marije Baalman & Jonathan Reus, Carsten Tonn-Petersen
Vest design: Gino Anthonisse and Christa van der Meer
Graphic Design: Márton Kabai

With support from: Theodora Niemeijer Fund, Van Abbemuseum, TNO - Innovation for Life, KNMI, Artefact festival, Stroom Den Haag, Stimuleringsfonds NL

This work is both an ongoing research project and an interactive installation dealing with earthquakes of human causation in the Dutch province of Groningen. To draw attention to the problems in the region – one of Europe’s largest natural gas fields – as well as to the general effects of our exploitation

of fossil fuels, The Intimate Earthquake Archive invites visitors to experience “deep listening.” To this end, Sissel Marie Tonn has found a way to let visitors feel the vibrations caused by earthquakes in their own bodies. For the presentation in the exhibition, sound artist Jonathan Reus has created a ten-minute tactile composition from the seismic data of a recorded earthquake, which can be heard and felt via a “tactile vest.”

HONORARY MENTION Interactive Art +

Trickle Down, A New Vertical Sovereignty

Helen Knowles / GB

Documentation

helenknowles.com/index.php/work/trickle_down

Supported using public funding from Arts Council England. The artwork is produced by FutureEverything with additional support from Whitworth Gallery, The University of Manchester, arebyte Gallery, FACT and One London Bridge.

In the installation documented here, which originally consisted of a four-channel video projection, a transparent coin machine, and a generative soundscape, Helen Knowles subtly lays bare the mechanisms of technological and financial power structures. Every time a coin is inserted into the machine, it triggers automated payments in cryptocurrency to all persons involved in the project, from auction participants and artists to people who helped to realize the installation. Together they form a “trickle-down community” in which everyone receives equal shares of the artwork in recognition of the (invisible) work they have done.

COMPUTER ANIMATION

All animated images, however handcrafted, necessarily become digital at some stage of the production or distribution process, and thereby “computer animation.” The question is therefore what kind of tool for communication they represent and which experiences they create for the viewer. The spectrum ranges here from abstract works, music videos, essay films, and character animations, to data visualizations and physical installations, all the way to virtual realities (VR, AR, and MR).

The Electronic Theatre *featuring the best of this year’s submissions is screened every evening starting at 20.30 at the rooftop KUNSTKINO.*

GOLDENE NICA Computer Animation
Infinitely Yours
Miwa Matreyek / US

Video Installation
semihemisphere.com/#/infinitelyyours
Supported by: Princess Grace Foundation Special Project Grant 2019

Floods and droughts, forest fires, resource exploitation and pollution – with *Infinitely Yours*, Miwa Matreyek combines animation and theatre in an impressive kaleidoscopic live performance. Again and again the artist finds herself as a shadow figure in dystopian scenarios of overlaid animations, in which the man-made destruction affects not only the environment but also the artist's body, i.e., the human being herself. The Los Angeles-based director, designer, animation and performance artist received the Golden Nica in the Computer Animation category for the genre-crossing personified illustration.

HONORARY MENTION Computer Animation
Serial Parallels
Max Hattler / DE

Video Installation
maxhattler.com/serialparallels
Supported by grants from the Hong Kong Arts Development Council and the Research Grants Council of Hong Kong

In his experimental animation, Max Hattler approaches the built environment of Hong Kong with its dense and architecturally extreme high-rise housing estates as parallel rows of celluloid film strips. The repetitive patterns in the city's signature architecture are thus reimaged as *Serial Parallels*, with each floor or window corresponding to a film frame. What was literally set in stone in the single image becomes a re-animated film sequence of architectural flow.

HONORARY MENTION Computer Animation

The Sky is on Fire

Emmanuel Van der Auwera / BE

Video Installation

Produced: By Harlan Levey Projects with the support of the Botanique Museum, Brussels

Images: Courtesy the artist and Harlan Levey Projects

Technological advances are changing the way we see the world, altering our understanding of and interactions with our surroundings. In his multi-screen virtual reconstruction of Miami, Emmanuel Van der Auwera depicts a fractured landscape that embodies today's widespread feeling of unease.

Viewers are presented with a hollowed-out world echoing with isolated voices. It begins with a monologue by a troubled man who comforts himself with the thought that nothing will ever be destroyed or lost, because everything is being backed up and technology will save us.

HONORARY MENTION Computer Animation

Underground Circuit

Yuge Zhou / CN

Video Installation

yugezhou.com

Underground Circuit is a collage of hundreds of video clips shot in the subway stations in New York.

The installation invites viewers to sit on the central cube and observe the anonymous characters in the projected urban labyrinth: the rushing commuters in the outer rings, people waiting on benches in the inner-most ring, and the central drummers acting as if they were the controllers of the commuters' movements, similar to the four-faced Buddha in Chinese folk religion, who fulfills and grants all the wishes of its devotees. The flow of commuters in the outer rings suggests the repetitive cycle of life, here with urban theatricality and texture.

OK NIGHT

OK Night is a yearly presented nightline format at OÖ Kulturquartier on Ars Electronica's Saturday. Originally conceived to present performative works from the range of Prix Ars Electronica awarded works the night also features local and international club culture. The 2020 livestream presents two music acts. Vienna based artist Zanshin is also part of the duo Depart, who were awarded an honorary mention in the category Computer Animation at this years Prix Ars Electronica. His music features an experimental approach to dance music with complex beats. Linz resident Andaka is a DJ and avid presenter of broken club beats with profound knowledge of music history and the local scene. Set at the „OK Deck“ on the upper floor of OK center for contemporary art, with a view above the OK Platz, this years OK Night is an online only edition. The global club scene is at a standstill, and so is Linz night life.

Zanshin AT (live)

Vienna based artist Zanshin is also part of the duo Depart, who were awarded an honorary mention in the category Computer Animation at this years Prix Ars Electronica. His music features an experimental approach to dance music with complex beats.

Andaka AT (DJ)

Linz resident Andaka is a DJ and avid presenter of broken club beats with profound knowledge of music history and the local scene.

[LIVE STREAM: oekulturquartier.at/oknight2020](https://www.oekulturquartier.at/oknight2020)

CYBERARTS Prix Ars Electronica Exhibition

Opening hours

9.–15. September, daily from 10.00 to 20.30

Admission to the exhibition Auf ins Wolkenkuckucksheim! On the rooftop is free for visitors of the CyberArts 2020 exhibition.

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[Photos for Download: http://www.oekulturquartier.at/presse/](http://www.oekulturquartier.at/presse/)

The whole program of this years Ars Electronica 2020: <https://ars.electronica.art/keplersgardens/>