

Ars Electronica 2018
OK | CYBERARTS
Prix Ars Electronica Exhibition
September 6 – 16, 2018

press information Sept. 9th, 2018

The Prix Ars Electronica is one of the most important awards in the world for creativity and a pioneering spirit in the field of digital media.

Since 1998, the OK in the Upper Austrian Cultural Quarter presents the /CYBERARTS Prix Ars Electronica Exhibition/. The exhibition is considered an international survey show of digital media art. With their shared drive for what is new and often working in interdisciplinary cooperations, the award-winners offer an overview of developments with their works, demonstrating which social dynamics and topics are currently definitive.

A jury has selected the most inspiring works out of 3.046 entries from 85 countries. The show presents 22 projects in the form of installations or documentaries in the Ursulinenhof – from the former theatre basement up to the attic. In the entrance area, visitors are greeted by a timeline showing the progression from the Interactive Art+ category at the Prix, introduced in 1990, through to the Digital Communities award inaugurated in 2004 and onward to the present day.

CyberArts 2018 – the Year of Digital Communities

Projects engaging with social and political themes are strongly represented at this year's Prix Ars Electronica, and many of them are also actively involved in developing solutions and alternatives. A prime example is the online platform *Bellingcat*, winner of the Golden Nica in the **Digital Communities** category. The digital collective, which relies on civic participation and social media research, became an active investigator of world affairs with the reports of the shooting down of Flight MH17 in eastern Ukraine and the Syrian war.

Participation and social activism are also demonstrated in the winning project in the **Interactive Art** category, *BitSoil Popup Tax & Hack Campaign*. The campaign works on the premise that data, in

other words bitsoil, is the new oil: a raw material that is making companies like Google, Facebook, Amazon, and Apple rich. Using bots and Twitter, the LarbitsSisters demanded a fairer redistribution model.

A **Robot Zone** has been set up in the exhibition featuring works from the Interactive Art + category. Several projects are dedicated to the latest variants in human-like machines and thus to current research on self-learning systems in Artificial Intelligence (AI).

Outstanding works from the category **Computer Animation** are also on view, including the award-winning video installation *Tropics* by Mathilde Lavenne from France.

This year, the transdisciplinary magazine Leonardo was named **Visionary Pioneer of Media Art**. An archive provides an overview of its extraordinary curatorial contribution spanning more than 50 years of art criticism and theory.

In addition to the inspiring exhibits, a varied selection of recent computer animations, film productions, and visual effects will be shown during the five-day Ars Electronica **Animation Festival at MOVIMENTO**.

The legendary **OK | Night** on Saturday, in cooperation with Kino and SOLARIS, will be celebrated across OK Platz, onward to Solaris, and all the way up to the OK Deck.

Talks and lectures with jury members and award winners are taking place on Saturday in the Ursulinensaal.

OK Night

Saturday September 8, 20:00-04:00 / OK Center for Contemporary Art & OK Deck

Lots of music, many performances and a healthy dose of partying—on Saturday evening, festivalgoers will be gathering at Upper Austria's Center for Contemporary Art to celebrate OK Night. Screenings of great works of animation will set the tone in the Electronic Theater. Then, Ei Wada and Nicos Orchest-Lab request the honor of your presence at a concert of a rather different sort. Club Night commences at 22:00—DJ Haram (Discwoman/Halcyon Veil, Philadelphia/US), Vincent Neumann (Distillery/Krill Music, Leipzig/DE), Susie starmodular (Zürich/CH) and Antonia XM (Ashida Park, Vienna/AT) will appear on the OK Deck; Sultan x Fabipolar (Linz/AT) heats it up in Solaris.

Animation Festival 2018

Thursday September 6, to Monday September 10th / Movimiento, Movie 1

A total of 220 works and projects make up the lineup of this year's Animation Festival. They were selected from among 1,007 works submitted for prize consideration in the 2018 Prix Ars Electronica's Computer Animation category. They're divided into 10 programs, each of which manifests specific strategies and points of view, and, as a whole, provide a representative overview of current trends in digital filmmaking. Many of the works being screened transcend conventional genre boundaries and make use of VR technology. Generally speaking, at the top of many artists' agenda is the effort to deliver new audiovisual experiences to their audience. There's also a Young Animations program of works from the Prix's u19 – CREATE YOUR WORLD category.

Prix Forum & Art Talks

Saturday September 8, 11:30-19:30 / OÖ Kulturquartier Ursulinensaal

The Prix Ars Electronica artists' talks offer a unique opportunity to get personally acquainted with this year's prizewinners. Prix Forum I is dedicated to Computer Animation and therefore takes place on Friday, September 7th in conjunction with the Expanded Animation conference. Prix Forum II showcases the 2018 honorees in the Interactive Art + category—the LarbitsSisters (BE) took the Golden Nica; Mary Flanagan (US) and Kohei Ogawa (JP) received Awards of Distinction. The moderators are Gerfried Stocker (AT), Emiko Ogawa (JP) and Lubi Thomas (AU). Prix Forum III spotlights Digital Communities. The speakers are Golden Nica laureate Eliot Higgins (UK) as well as Award of Distinction recipients Farah Salka (LB) and Bess Lee (TW) & Chihhao Yu (TW); Sarah Kriesche (AT) moderates. Prix Forum IV turns our attention to one of the Visionary Pioneers of Media Art: Leonardo/The International Society for the Arts, Sciences and Technology. Ars Electronica is honoring this global community on the occasion of its 50th anniversary. Derrick de Kerckhove (CA) and Roger Malina (US) will speak; Gerfried Stocker (AT) will moderate.

EXHIBITION

Computer Animation

Digital filmmaking now encompasses very diverse genres and techniques— mapping architecture and landscapes, time-based sculptural works, experimental- abstract visual design and interactive features as well as storytelling and special effects for commercials and feature films. These vertices limn the range of computer animation today, though visual design's boundaries are becoming increasingly permeable. The *Prix Ars Electronica Animation Festival* features the best of this year's submissions. A selection curated by Jürgen Hagler and Christine Schöpf from among 1,007 submissions is screened daily at *Movie 1*.

Goldene Nica Computer Animation

TROPICS

Mathilde Lavenne / FR

Video Installation, 13'40"

mathildelavenne.com

French artist Mathilde Lavenne's animated film is a visually impressive search for traces of a long-lost civilization. The setting is the town of Jicaltepec on the Filobobos river in the Mexican province of Veracruz, where French farmers and their families settled in the 19th century and began to cultivate the land according to a European model.

Furthermore, *TROPICS* tells about the last traces of the pre-Columbian past and shows us a lesser-known side of modern-day Jicaltepec. To do this, she used a FARO scanner, a technology usually employed by architects to generate three-dimensional images of buildings. From the scanner's point clouds, she created a three-dimensional image of the landscape in which multiple strata always overlay each other.

Via its distinctive aesthetic, *TROPICS* imparts the feeling of seeing the structures of things that usually remain unseen. The film invites viewers to discover not only an unfamiliar landscape but also the foreignness of the world — the one that we inhabit today, and the one that used to be long ago.

Award of Distinction Computer Animation

489 Years

Hayoun Kwon / KR

Video Installation, 11'18"

hayounkwon.com

489 Years is a work of computer animation based on the accounts and recollections of a former South Korean soldier. The film offers insights into the demilitarized zone between North and South Korea.

Since only authorized persons are permitted to set foot in the zone, Hayoun Kwon used animated sequences to reconstruct this place. The soldier talks about his experiences during a reconnaissance

mission in an area that had been completely reclaimed by nature—a paradoxical setting in which he felt both alarm in light of the political-military importance of this zone as well as awe at the beauty of nature.

With her imagined landscape, Hayoun Kwon tells of the geopolitical reality of the divided peninsula and the danger of war that constantly looms here.

Award of Distinction Computer Animation

La Chute

Boris Labbé / FR

Video Installation, 14'22"

youtube.com/watch?v=byfsw8QTgsg

Boris Labbé found the inspiration for his animated film by reading Dante's "Divine Comedy" from the early 14th century, which describes a journey through various otherworldly kingdoms, as well as in "The Fall of the Rebel Angels", a painting by Pieter Bruegel the Elder from 1562.

La Chute (The Fall) conveys the feeling of a world that is more of an imaginary creation based on art, myths, and the history of humankind. The artist employs traditional techniques and combines them with computer-aided processing.

The animated sequences consist of ink and watercolor drawings on paper, whereby approximately 4,000 original images were needed to produce the whole film.

Honorary Mention Computer Animation

Descent

Peter Burr / US, **Mark Fingerhut** / US, **Forma** / US

Installation

vimeo.com/195036249

Descent is a downloadable digital artwork that's inspired by both Pieter Bruegel the Elder's 1562 painting "Triumph of Death" and the Black Plague, carried by hordes of rats.

Taking the form of a desktop application, *descent.exe* gives the user a brief glimpse of a world descending into darkness, as the plague of rats that has infested the desktop destroys everything in its wake. The project aims to be a playful meditation on one of humanity's blackest hours.

The digital artwork was created by artist Peter Burr and programmer Mark Fingerhut, with music by Forma. The PC program is available for free download and a video version also exists.

Honorary Mention Computer Animation

Rediscovery of anima

Akinori Goto / JP

Installation

vimeo.com/272616026

This project attempts to revive “anima” (“life” or “soul” in Latin) and also animation through primitive methods using sunlight.

For this purpose the artist reached back in time far before the technologies of the 19th century, when cinema was invented, and created animations using stones, tree branches, and hemp in a way that could have been possible in prehistoric times. When Goto manually shifts one of his handmade objects, the sun’s rays directly create the illusion of a moving image.

The aim of the project is to help people rediscover the sheer joy and wonder of the illusion of movement in an age when technological advances have made it possible to consume visual media anytime, anywhere.

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 dialog between the content on one hand and the work’s interaction principles and interfaces on the other. Of particular interest is the sociopolitical relevance of the interaction and how it manifests an inherent potential to expand human beings’ scope for action.

Goldene Nica Interactive Art +

BitSoil Popup Tax & Hack Campaign

LarbitsSisters / BE

Installation

bitsoil.tax/campaign

More than 2.5 trillion bytes of data are generated daily. Every click, every Tweet, every post generates data that can be sold. In return for free services, we swap this data with Google, Apple, Amazon, Facebook et al. The digital economy earns billions and concentrates these profits in the hands of a few big players.

LarbitsSisters regarded this as a totally unacceptable situation, and it motivated them to initiate their *BitSoil Popup Tax & Hack Campaign*. The internet installation makes use of a troop of bots that comb through Twitter accounts for particular keywords: affluence, Apple, assets, benefit, common, data, data economy, cash, and cost. When they’re found, the respective Twitter user is contacted and invited to join the *BitSoil Popup Tax & Hack Campaign*, which the user can do in a variety of ways:

create and launch their own bots, or send a digital postcard from BitREBUPUBLIC to a CEO of one of the ten biggest high-tech companies or the head of state of their country of choice.

Each of these activities in turn generates new data—which is to say new BitSoil— and the resulting profit is divided up fairly and transparently among all participants. The general public can follow this process on Twitter or on site.

Award of Distinction Interactive Art+

Alter

Kohei Ogawa / JP, Itsuki Doi / JP, Takashi Ikegami / JP, Hiroshi Ishiguro / JP

Documentation

youtube.com/watch?v=QN7pJQz1XD8

Alter was developed to find out just how lifelike a robot can be. Judging by its appearance, *Alter* seems to be a denuded machine; nevertheless, its complex movements appear natural.

And even if there is evidently no rhyme or reason to these movements, they are constantly changing in accordance with the algorithm they are based on, which imitates the logic of the neuronal circuitry of living creatures. *Alter* does not move about in a predetermined way; rather, the robot's movements originate in real time. A neuronal network of 1,000 nerve cells is emulated on a computer, and *Alter* "learns" lifelike actions from its sensors' signals.

Alter is the offspring of a collaboration between two researchers: one working with androids, the other in artificial intelligence.

Award of Distinction Interactive Art +

[help me know the truth]

Mary Flanagan / US

Installation

maryflanagan.com/work/help-me-know-the-truth

[help me know the truth] is a software-controlled participatory work of art. First, the visitor takes a digital self-portrait in the exhibition space. Using the tools of the cognitive neurosciences, the face is then manipulated with noise patterns to, in the truest sense of the word, construct the perfect stereotype through time and the visitor's input.

The visitor is asked to choose between two slightly different portraits that correspond to a text on display. Through the selection of slight variations of the image over time, various facial features emerge from otherwise random patterns. Visitors are asked to apply certain criteria to choosing the corresponding face, such as "Pick the victim"; "Which one is the ringleader?"; or "Choose the terrorist", also deciding on which face looks the most angelic, the friendliest, and the most like a wrongdoer.

The artist's intention is to question how computer techniques can uncover the categorizing systems of consciousness and how software itself is thus subject to socially constructed fears and values.

Honorary Mention Interactive Art +

Conspiracy: Conjoining the Virtual

Kristin McWharter / US

VR Installation

kristinmcwharter.com

This participatory artwork interrogates individual subjectivity within collective decision-making as five people interact through the sculptural object—each directed by their own virtual reality experience*. The participants play a simple game of capture-the-flag within the virtual space while the sculptural fixture restricts their movement, compelling them to predictably move side to side in physical space. This behavior in turn activates the physical object.

Conspiracy: Conjoining the Virtual builds on the artist's research into how isolating qualities of VR in conjunction with social haptic feedback can expose viewer subjectivity and social influence through the expression of the body. It thus investigates how virtual reality can give us new perspectives on the role of the individual in a collective intention, seeking to expose the fallacy of the hive mind.

Honorary Mention Interactive Art +

Digital Shaman Project

Etsuko Ichihara / JP

Installation

etsuko-ichihara.com/2017/04/04/

digital_shaman_project

The *Digital Shaman Project* proposes a new mode of mourning in keeping with the technical advances of today.

A 3D-printed mask of the deceased's face is placed on a domestic robot equipped with a motion program that mimics the physical characteristics – personality, speech, gestures – of that individual as if possessed by their spirit. The program functions for 49 days—according to Buddhist belief, the time it takes for a deceased person to enter the next life—and then the robot bids farewell to the bereaved and shuts down.

The artist wants with her project to create an emotional relationship between machines and human beings, in the belief that new technologies should take into consideration human desires, emotions, and sensations.

Honorary Mention Interactive Art +

ECHO

Georgie Pinn (Electric Puppet) / UK / AU

Creative producer: Kendyl Rossi / CA / AU

Software developer: Jeremy Boulton / AU

Installation

electric-puppet.com.au/current-work

The key intention of the *ECHO* project is to create a vehicle for the exchange of empathy, blurring the boundary with oneself and the other. As the world becomes more complex and digitally connected, the role of empathy is becoming increasingly important as an antidote to personal loneliness and ideological isolation.

ECHO explores connection through the exchange of personal narrative and facial identity. Touch screen, real-time facial tracking technology combines with animation, storytelling, and portraiture to highlight the intersections between strangers.

The work is iterative, allowing you to donate your own story and build into an embodied archive of cross-cultural experience that elicits compassion. For the presentation in Linz, local graffiti artists were invited to design the walls of a space that recalls a photo booth.

Honorary Mention Interactive Art +

ELECTRONICOS FANTASTICOS!

Ei Wada / JP, Nicos Orchest-Lab / JP

Installation

eiwada.com

electronicosfantasticos.com

With the help of festival visitors, Ei Wada will bring back to life the spirits of retired consumer electronics devices. In workshops, discarded electronics will be “fantastically transformed” into musical instruments, which will then be played in concerts in the Ursulinensaal during the festival.

Ei Wada’s community project is especially popular in Japan. While some people are glad to get rid of their old electronics, others happily take to making music with these unique instruments. The artist is assisted by engineers and designers who dismantle the old devices and use their parts to build new instruments. Forming the springboard for the “fantastic electronics” are supernatural creatures from Japanese folklore known as “yokai,” which also sometimes appear as the spirits of abandoned tools. Making music with the *ELECTRONICOS FANTASTICOS!* is a fun approach to what the future of Japanese folklore might bring.

Honorary Mention Interactive Art +

Monitor Man

Yassine Khaled / MA / FI

Documentation

yassinekhaled9.wixsite.com/yassine

Watch out: During Ars Electronica Festival Yassine Khaled will do his “guiding tours” in Linz! More precisely he will act as the physical embodiment of those who are only able to be virtual tourists, bearing them through the city.

The artist wears a helmet-like devise with visor, and via a live stream transmitted onto a screen, the “travelers” can explore the city and speak with passers-by. Reversely, the citizens can learn about the virtual travelers culture through conversation.

With his unusual tours through the cities of the Western world, *Monitor Man* raises awareness of the realities faced by those who live in different worlds. Through telepresence, an artificial closeness is created between places and people.

Honorary Mention Interactive Art +

Mother of Machine

Sarah Petkus / US

Installation

noodlefeet.zoness.com

The robot “NoodleFeet” is the physical manifestation of an illustrated character, built and “raised” by the kinetics and robotics artist Sarah Petkus – the *Mother of Machine*.

Petkus has been continuously developing her “offspring” further since 2015, teaching him more and more new skills. Image recognition software helps him to perceive and understand his surroundings. On the basis of machine learning, he can also learn how to make decisions. His trademark is four legs wrapped in swimming noodles that also serve as modules for tasting, grasping, and feeling.

Sarah Petkus sees herself as the mother of her creation, helping him along and continuing to develop him until he is able to “exist freely in the world.” With the project *Mother of Machine*, the artist wants to encourage inventors to regard their ideas as “children” they are rearing until they are able to “stand on their own two feet.”

Honorary Mention Interactive Art +

POPPY Interactive – War and Organized Crime Gone Global

Submarine Channel / Antoinette de Jong / NL / Robert Knoth / NL

Documentation

poppy.submarinechannel.com

The interactive documentary is the result of a protracted investigation into the global nexus of drugs, war, and organized crime using photo, video, radio reportage, and found footage.

POPPY Interactive combines analysis and a fact-based global perspective with intimate personal stories and invites the user to become a traveler and discover how drug money destabilizes entire countries, fuels conflict, and allows a worldwide illegal economy to flourish.

We see families who grow the poppies, heroin addicts in prison in Kyrgyzstan, a crashed plane full of cocaine in Mali, luxury villas in Dubai, and more. It is all interconnected.

Honorary Mention Interactive Art +

Positions of the Unknown

Quadrature / DE

Installation

quadrature.co/work/unknown

52 mechanical devices follow in real time the paths and movements of mysterious manmade objects in outer space. We know only that these objects exist but have no idea of their mission and function.

These are satellites or remnant pieces, orbiting the earth without being officially acknowledged. No nation has laid claim to them, and their purpose is unclear. But there are a few ambitious amateur astronomers who trace such objects and make their existence known to the public.

The installation *Positions of the Unknown* localizes these enigmatic. Each pointer follows the movements of one of those artefacts. Officially denied and yet objectively present, they linger in a state between existence and non-existence.

Honorary Mention Interactive Art +

AI DJ Project — A dialog between human and AI through music

Nao Tokui / JP, Shoya Dozono / JP

Documentation

aidj.qosmo.jp

Two DJs spin vinyl records in dialogue with each other—one a human and the other a complex Artificial Intelligence (AI) system. They take turns choosing songs, trying to make smooth transitions and optimally entertain the crowd.

The AI DJ consists of an automated turntable and a robotic finger. It “learns” the task and perceives what’s happening in its environment by means of various AI technologies. This enables it to select a

“suitable” song from its database to match the features and beat of what the human DJ just played. The artificial DJ is also able to read the crowd, basing its selections on the mood in the room and the number of people dancing.

When the *AI DJ Project* duo performs, there is always tension and excitement in the air: Which unexpected turns might the set take? Can the two DJs coordinate their performance and are they able to communicate with the audience and each other via the music? Does the AI DJ measure up to what is required of a good DJ?

Honorary Mention Interactive Art+

Turnstile

Ursula Damm / DE

Installation

ursuladamm.de/u-bahnhof-schadowstrasse

Turnstile is a digital artwork in public space that investigates swarm behavior as an expression of collective daily life.

In a version specially adapted for the CyberArts show, passers-by on OK Square are filmed and their images transmitted to customized generative software. The software follows a particular grammar to translate the interplay of local events, pedestrian activity, and social interaction into virtual geometric architecture. These readings of the real-time video stream generate new geometries for the setting, suggesting new axes and spatial divisions.

The original *Turnstile* is a permanent installation that was set up in 2016 in the Schadowstraße subway station in Düsseldorf, Germany.

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. A prize for *Digital Communities* premiered in 2004. 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.

Goldene Nica Digital Communities

Bellingcat

Documentation

bellingcat.com

The machinations of Mexican drug cartels, the shooting down of flight MH17, and war crimes such as those being committed in Syria: *Bellingcat* gathers together open source and social media investigations by citizen journalists and interlinks them.

In addition to publishing and disseminating articles and reportage, *Bellingcat* offers instructions and pointers for up and coming citizen journalists.

Bellingcat was founded in 2014 by Eliot Higgins, who made a name for himself as the author of the “Brown Moses Blog” with its revelations about the Syria conflict. Initiated as a platform dedicated to open source investigations to serve as a network interlinking these “lone wolves,” it stands today for a global community of citizen journalists active at the world’s current flashpoints, bringing (war) crimes to the attention of the international public.

Award of Distinction Digital Communities

Anti-Racism Movement (ARM)

Documentation

armlebanon.org

In response to a racist incident in Beirut, the *Anti-Racism Movement (ARM)* was founded in 2010 in Lebanon as a grassroots movement by young feminist activists in collaboration with community activists and domestic employees who had immigrated to that country.

ARM set up several Migrant Community Centers (MCCs) as settings for projects and campaigns run in cooperation with migrant workers and especially migrant domestic workers. The MCCs are freely accessible, secure spaces tailored to the needs of its members—places to exchange views and work together, to learn new skills, to build power and find a community. MCCs have served as settings for free language and computer courses, consultations on health matters and legal issues, celebrations, projects promoting cultural exchange and campaigns on labor rights.

Award of Distinction Digital Communities

g0v.tw

Documentation

g0v.tw

In 2012, *g0v.tw* grew out of discontent with the disconnect between Taiwan’s bureaucratic government and the people of Taiwan, a young democratic country, trying to establish its own identity after centuries of colonial rule.

g0v.tw is a decentralized grassroots community that, among other things, utilizes technology in its broadest sense to eliminate information asymmetry, foster independent thinking, create safe spaces, online and offline, for experiments and collaboration.

Contributors of *g0v.tw* trust in the power of “nobody”. “Ask not why nobody is doing it. You are nobody.” Following this spirit, many open-source projects were made. “Taiwan Environmental Dashboard” calls attention to air quality, “Amis Moe-Dict” fights to revive one of Taiwan’s most widely used native tongue, “Open Political Contribution” and “Voting Guide” inform people before elections.

Visionary Pioneer of Media Art

What began as a technological revolution has become our culture and our common environment and reality. Visionary pioneers not only anticipate these changes with their work; they often decisively shape them and, in so doing, establish the foundation of media art as we know it today. To accord them the recognition corresponding to their accomplishments, the Prix Ars Electronica established a new prize in 2014: Golden Nica for Visionary Pioneers of Media Art. The 4th Golden Nica in this category is going for the first time to a community this year and honors the visionary work of a worldwide active network: Leonardo/ISAST. The presentation of the magazine and international network within the frame of the CyberArts 2018 — compiled by the Canadian artist, curator and member of the Leonardo/ISAST governing board Nina Czegledy — gives an insight into the 50 years of transdisciplinary work between art, music, science and technology.

Leonardo/ISAST

Documentation

leonardo.info

The journal *Leonardo* was founded in 1968 in Paris by kinetic artist and aerospace pioneer Frank Malina and published by Pergamon Press. The US-American researcher and thought leader strove to establish an international platform for artists whose work focused mostly on science and new technologies.

After Frank Malina's death in 1981, this vision was carried on by his son, Roger Malina, an astronomer at the University of California, Berkeley. In 1982, together with Frank Oppenheimer and Robert Maxwell, two founding members of *Leonardo*, he launched the *International Society for the Arts, Sciences and Technology (Leonardo/ISAST)*. The non-profit organization addressed the growing need on the part of members of the art, science, and technology communities to engage in networking in the form of conferences, symposia, festivals, lecture programs, and competitions, to inspire one another, and to enter into new alliances. All the while, the *Leonardo* journal has reported on these activities and constantly presented current experiments, pilot projects, and new collaborations. This was the beginning of the *Leonardo* network.

Ever since its inception, the *Leonardo* community has nurtured transnational and interdisciplinary collaborative projects in the USA and abroad, propagating and documenting the most creative and most promising ideas of our time.

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