



**ARS  
ELECTRONICA**  
7-11 SEPTEMBER  
— LINZ (AUSTRIA)

## Catalan Digital Arts get international exposure with the participation at Ars Electronica, the most relevant festival for Digital Culture.

The Institut Ramon Llull, together with New Barcelona Art, Science and Technology Hub (Hac Te) and NewArtFoundation boost the presentation of 6 Catalan projects at [Ars Electronica 2022](#), hosted from September 7 to 11 in Linz (Austria). *Welcome to Planet B* is the title for this year's festival, which has been held for more than 40 years.

Catalan digital Arts will be heavily represented at **Ars Electronica 2022**, featuring among others a new work by artist **Antoni Muntadas**. More than 40 years after its founding, Ars Electronica is the main global event for digital arts, a meeting point for art, technology, and society with an eye on the future and the global challenges it brings.

With **Ars Electronica Garden Barcelona** hosted in 2020 and 2021, the capital of Catalonia become one of the main de-localised destinations of Ars Electronica Festival. After two years of the pandemic, this year the Austrian festival returns to its physical presence on site and offers an opportunity for international exposure for Catalan digital art.

Six projects following this year's festival theme -*Welcome to Planet B. A different life is possible. But how?*- are presented gathered under the title "[Collaborative Ecosystems for a Sustainable World](#)". *Tasmanian Tiger* by **Antoni Muntadas**, *Species I, II and III* by **Mónica Rikić**, *Do Bodies Dream of Electromagnetic Organs?* by **Esther Rodríguez-Barbero**, *Chemical Ecosystem* by **Yolanda Uriz Elizalde**, *FORMS - Screen Ensemble* by **Santiago Vilanova - Playmodes**, and *Tools for a Warming Planet* by **Sara Dean**, **Beth Ferguson**, and **Marina Monsonís**.

The six artworks in this exhibition are the outcome of different initiatives such as the 2020 and 2021 Ars Electronica Garden Barcelona, the grant programs convened by ISEA2022 Barcelona and NewArtFoundation, as well as interdisciplinary research projects developed by Hac Te. The new creation by **Antoni Muntadas**, *Tasmanian Tiger: Case Study of the Museum of the Extinction*, is presented to the public for the first time at the Festival.

Besides that, on **September 8th**, the main arena of Ars Electronica (Festival University Stage) will host a [panel discussion on collaborative practices](#) and how the transversal sharing of knowledge can generate proposals for a sustainable world. The panel discussion will be chaired by **Pau Alsina**, co-director of **HacTe**, Lecturer and researcher in Arts and Humanities Studies at the Universitat Oberta de Catalunya, with the participation of the architect and designer **Sara Dean** (California), ecological designer and educator **Beth Fergusson** (California), the artist and director of the **MACBA Kitchen Lab** **Marina Monsonís** (Catalonia) and media artist and creative coder, Catalan National Culture Award 2021, **Mónica Rikić** (Catalonia).

On Saturday **10th September** there will be a [guided tour](#) of the exhibition with the director of **NewArtFoundation** **Vicente Matallana** and some of the artists and collaborators. The festival will also include a workshop in connection to [Tools for a Warming Planet](#) by the creators of the project.

**Collaborative Ecosystems for a Sustainable World** is a production of the **Institut Ramon Llull** in collaboration with **Hac Te** and **NewArtFoundation** with the support of the **General Directorate for Innovation and Digital Culture of the Government of Catalonia** and the **Barcelona City Council**.

These projects and Ars Electronica Garden Barcelona are made possible by the contributions of a great diversity of Catalan entities and institutions among which **BIST-Barcelona Institute of Science and Technology**, the **IBEC-Institute for Bioengineering of Catalonia**, the **UOC – Open University of Catalonia**, **ISEA2022 Barcelona**, **NewArtCollection**, **DKV**, **La Caldera**, **Hangar Centre for Art Research and Production in Barcelona**, **La Capella**, the **Foundation Ernesto Ventós – Nasevo**, **Canòdrom - Ateneu d'Innovació Digital i Democràtica**, **Arts Santa Mònica**, **Festival OFFF** and **Espronceda Institute of Art & Culture**.

## OTHER CATALAN PARTICIPANTS AT ARS ELECTRONICA 2022

Other projects generated in Barcelona that will participate at the event this year are the ones by **Quo Artis**, **Espronceda**, and **Domestic Data Streamers**.

**Quo Artis** is an international non-profit organization that seeks to generate connections between art, science and technology. They will present workshops and talks as well as the works generated within the [Roots and Seeds XXI](#), an international cooperation project exploring Biodiversity Crisis and Plant Resistance developed in collaboration with Leonardo/OLATS, the University of Barcelona and Ars Electronica and cofounded by the Creative Europe Programme of the European Union.

**Espronceda Institute of Art and Culture**, an international platform and multidisciplinary environment for artists and curators, presents [INTRONS](#), developed by **Solimán López** in the context of the [Metaverse platform NUBIA](#). INTRONS is a proposal to solve the human and natural presence in virtual spaces or metaverses. It results in creating a new digital identity extracted from various scientific data of the human genome obtained from genetic tests inhabiting the digital space.

**Domestic Data Streamers**, a creative multimedia studio that creates participatory projects that connect data and human beings, presents [730 Hours of Violence](#), an exhibition that aims to build critical discussions about how the citizenship see and relate to the new paradigms of violence, included in the exhibition *STUDIO(dys)TOPIA – At the Peak of Humankind*, co-funded by the Creative Europe Programme of the European Union, exploring how the evolution and technical development have made humankind the dominant and sole force on this planet

## HONORARY MENTION

[Inanimate Species](#) by **Joana Moll** will receive an honorary mention at **STARTS Prize 22**, awarded during Ars Electronica 22. Moll's installation sets out to expose the links between the explosion of techno-capitalism, the acceleration of climate change, and the resulting decline of essential ecosystems. The STARTS Prize is an initiative of the European Commission to promote alliances between technology and artistic practice contributing to the innovation targeting the social, ecological and financial challenges of the future.



*Welcome to Planet B. A different life is possible. But how?, poster for Ars Electronica 2022.*



## **COLLABORATIVE ECOSYSTEMS FOR A SUSTAINABLE WORLD**

### ***Seeds from Barcelona's Gardens for a Planet B***

#### **TASMANIAN TIGER: CASE STUDY OF THE MUSEUM OF THE EXTINCTION** **BY ANTONI MUNTADAS**

The artist's interest of the Tasmanian tiger happened in Australia, during his residency at the University of Western Sydney, NEPEAN in 1993. In one of those outings in Sydney, to the Tasmanian school of art, while visiting the island, Muntadas found a beer with a label of the Tasmanian tiger. This image later became a recurrent image that he researched, read documents visits to the Museum of Natural History and he was able to find out that in 1936 it was considered extinct.

On the other hand, it was alive in the same way that it was in the beer label, it was alive in the imaginary of all the people that spoke about it. Nobody had seen it. This project is a new production of

NewArtFoundation in collaboration with the Hac Te and a special participation of the Barcelona Institute of Science and Technology and the Barcelona Institut of Bioengineering of Catalonia.

**Antoni Muntadas** addresses through his works social, political and communications issues, the relationship between public and private space within social frameworks, and investigations of channels of information and the ways they may be used to censor central information or promulgate ideas. He works on projects in different media such as photography, video, publications, Internet and multi-media installations.



*Tasmanian Tiger*, Antoni Muntadas, 2022. © Víctor Pérez Pallarés

#### **SPECIES I, II and III** **BY MÓNICA RIKIĆ**

*Species I, II and III* focuses on imagining alternative evolutions for artificial cognitive systems. It aims to argue that the possibilities of existence of artificial consciousness lie in a matter of philosophical attribution and not only in technical developments.

To do so, the project presents a set of robotic devices, built from algorithmic structures inspired by philosophical principles, which represent a small

inorganic ecosystem. They are dramaturgical devices staging a possible evolution of AI, imagining a possible integration of these systems in the future.

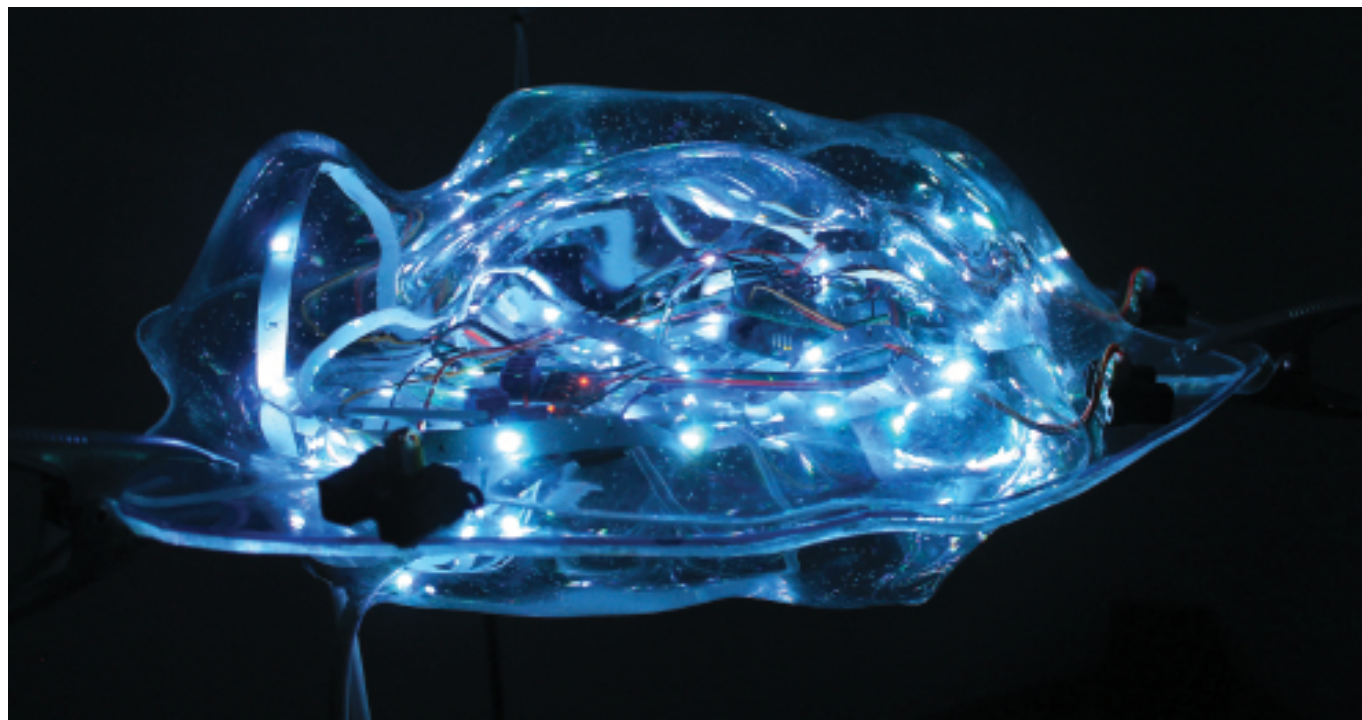
This project is the result of the ISEA2022 Barcelona Grants promoted by ISEA, NewArtFoundation, Hac Te and DKV, presented at La Capella as part of *What is Possible and What is Not* exhibition in the context of ISEA2022 Barcelona.

Mónica Rikić, electronic artist and creative coder from Barcelona, focuses her practice in code, electronics and non-digital objects. Her projects propose alternative ways of thinking about technology, robotics and AI. She has been awarded with the Catalan National Culture Award 2021. Her projects have been exhibited around the world in places such as Ars Electronica, ISEA, FILE, Japan MA Festival, among others.



*Species I, II and III*, Mónica Rikić, 2022.  
© Mónica Rikić

## DO BODIES DREAM OF ELECTROMAGNETIC ORGANS? BY ESTHER RODRÍGUEZ-BARBERO



*Do bodies dream of electromagnetic organs?* ©Esther Rodríguez-Barbero

*Do bodies dream of electromagnetic organs?* is a performative installation built by movement sensors that reflects on the relationship between body and electromagnetic biomedical implanted devices. It addresses the alterations in terms of perception, self perception, movement and spatial relations that appear after some experiences where state of consciousness is suspended. It proposes an environment that works as an extension of these devices, researching on politics of the body, cyborg, otherness and the unknown.

This project is the result of the Ars Electronica Garden Barcelona 2020 Grants promoted by the Institut Ramon Llull, NewArtFoundation, UOC, La Caldera, and Hangar, presented at Canòdrom as part of *Ars Electronica Garden Barcelona 2021* exhibition.

**Esther Rodríguez-Barbero** is a choreographer, performer, architect and researcher in the arts. Her research addresses the relationships between body, space & place through dance and movement, starting from curiosity towards the unknown as a driving force. She has developed several projects covering different formats, performative, site works, installations and laboratories.

Coding & software architecture: Ivan Paz (MX) & Roger Piernat (ES) (Top Lab Collective)

Technical advice & interactive support: Miguel de las Heras (Interactive Laboratory, Hangar) (ES)

Structure design & assembly: Elia Bagó (ES)

Sound support: José Velasco (ES)



## CHEMICAL ECOSYSTEM BY YOLANDA URIZ ELIZALDE

*Chemical Ecosystem* reflects on the function of smell today, inviting the public to observe how its presence influences the environment and affects the beings that inhabit it, listening to the olfactory messages that these inhabitants emit.

Ten synthetic organisms hang from a circular cover with fans to diffuse odors, speakers and gas sensors to capture the composition of the surrounding air. The sounds vary dynamically according to the data of the air content, affected by the human presence.



*Chemical Ecosystem*, Yolanda Uriz Elizalde. © Dani Cantó

This project is the result of the ISEA2022 Barcelona Grants promoted by ISEA, NewArtFoundation, Hac Te and Fundació Ernesto Ventós – Nasevo, presented at La Capella as part of *What is Possible and What is Not* exhibition in the context of ISEA2022 Barcelona.

**Yolanda Uriz** creates multi-sensory experiences. With a particular interest in the proximity senses (smell, taste and touch), she uses digital tools like Pure Data to generate sound or Arduino to interact with the analog world, combined with DIY perfumery or messing around in the Fab-Lab.

## FORMS - Screen Ensemble BY SANTIAGO VILANOVA – PLAYMODES

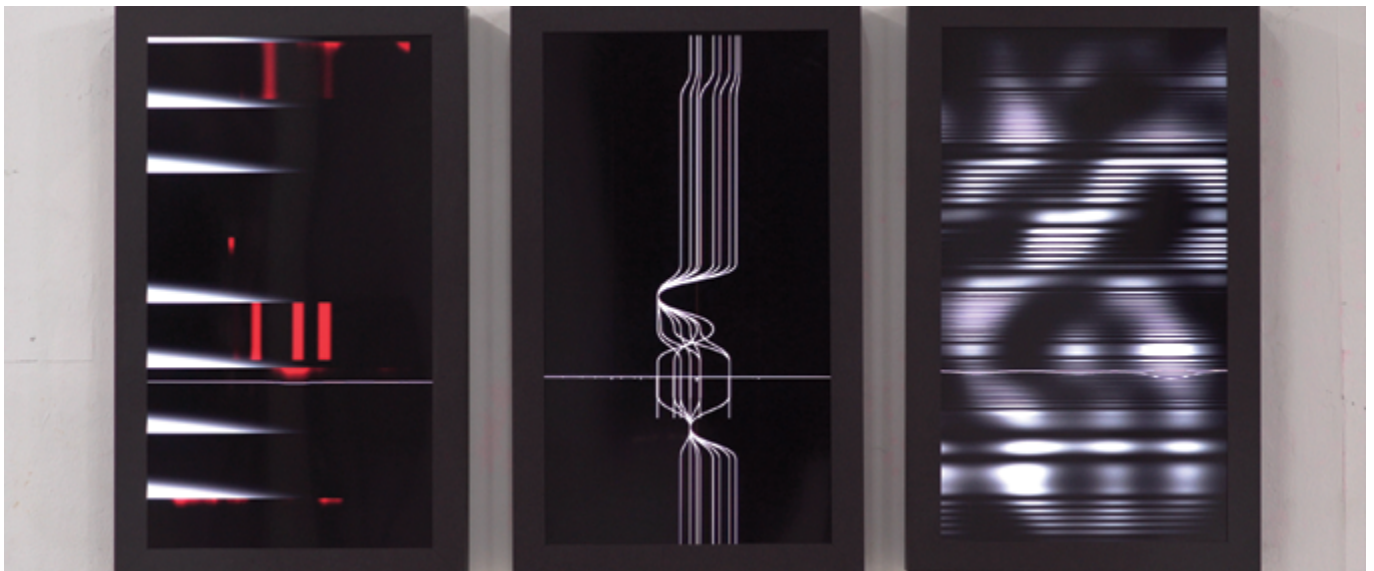
*Forms - Screen Ensemble* is a generative visual music jukebox. Driven by chance and probabilities, this automata creates endless, unrepeated graphic scores that are immediately transformed into sound by means of sonification algorithms, making it possible to -literally- hear what you see.

Performed by this trio of automats -rhythm, harmony and texture-, a visual symphony gives birth to unique sonic landscapes: from ambient music to raging rhythms, surreal electronic passages or dance-floor beats.

This project is the result of the Ars Electronica Garden Barcelona 2020 Grants promoted by the Institut Ramon Llull, NewArtFoundation and Hangar, presented at Arts Santa Mònica as part of *Ars Electronica Garden Barcelona 2020* exhibition.

Graphic designer, music composer and self-taught creative coder, **Santi Vilanova** was (de) formed in the rave scene of the early 2000s. His recent research combines digital algorithms and sonification engines with classical staves and acoustic ensembles, focusing on the idea of a visual music.

*FORMS - Screens Ensemble*, Santiago Vilanova.  
©Playmodes



## TOOLS FOR A WARMING PLANET

BY SARA DEAN, BETH FERGUSON, MARINA MONSONÍS

*Tools for a Warming Planet* is a collection of present-day and speculative tools for adapting to a changing world. New tools are needed for understanding, responding, communicating, building, and living together through climate chaos. This crowd-sourced collection represents exciting potentials for new futures from designers, artists, activists, and scientists worldwide.

This is a collaborative project presented at Arts Santa Mònica as part of *The Irruption* exhibition in the context of ISEA2022 Barcelona.

**Sara Dean** is an architect and designer in California. Her work investigates opportunities of digital technologies to engage cities towards greater equity and adaptability, under the dual threat of the Anthropocene and capitalism. This includes works responding to climate disaster, digital activism, mapping, and the future of our cities. She is an advocate for open-source systems of knowledge.



**Beth Ferguson** is an ecological designer and educator in California who blends industrial design with sustainable transportation, solar engineering, climate resiliency, and public engagement. She is the director of Adapting City Lab at UC Davis, which investigates new potentials of solar charging, urban transportation planning, and forms of micromobility in global cities.

**Marina Monsonís** is a visual artist who works with hybrid processes of micro-social transformation rooted in territories, collectives, and communities with a focus on marine science, place-based design, gastronomy, graffiti, radical geography, critical ethnography, and oral histories. She is the director of the Barcelona Museum of Contemporary Art Kitchen Lab and based in Barcelona, Spain.

Other participating artists (in no particular order): Sara Dean, Beth Ferguson, Amy Balkin, Sima Pirmoradi, Marina Monsonís, Monica Martinez, Johanna Hoffman, Yara Said, Margaretha Haughwout, Cristina Gaitan, Margaret Ikeda, Even Jones, Adam Larson, Lisa Korpos, SCAPE, Brett Snyder, Claire Napawan, Jovita Wattimena, Wendy Brawer, Cy Keener, Alba Iniesta Saez, Ofelia Viloche Pulido, Eldy Lazaro, Interactive Organisms Lab, Ana Otero, Flounder Lee, Maud Bausier, Antoine Jaunard, Alejandra Ruiz, Benner Boswell, Lara Garcia Diaz, Adam Marcus, Leslie Roberts, Chris Falliers, Rosten Woo, Shihan Zhang, Qinqin Yan, INaturalist, Crystal Titus, Yangyigan Dong, Zahra Jajarmikhayat.

*Tools for a Warming Planet*  
©Tools for a Warming Planet

## PHOTO GALLERY

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## VIDEOS

Interviews to the artists as well as footage of the exhibited pieces are available under request for press uses. Please, contact Llull - Communication team for further information: [cestrada@llull.cat](mailto:cestrada@llull.cat) / [gpeiro@llull.cat](mailto:gpeiro@llull.cat)

Link to the exhibition <https://ars.electronica.art/planetb/en/collaborative-ecosystems/>

Link to the main page of the festival <https://ars.electronica.art/planetb/en/#ArsElectronica22>