

Meet the Team - Summit on New Media Art Archiving

Summit Team

Summit on New Media Art Archiving

For the team members, see paragraph Summit Team in *Meet the Team: Summit Team Biographies*

Abstract

The Summit on New Media Art Archiving series has served as a platform and communication channel for stakeholders in new media art archiving, aiming to facilitate critical discourse and collaboration. The development of the Summit series relies on support from various parties, especially a dedicated Summit Team.

Keywords

Summit on New Media Art Archiving, Archive, Archivist

Introduction

Since 2020, the annual Summit on New Media Art Archiving has emerged as a specialised conference focused on pertinent topics in the field. This year, the Fourth Summit is a collaboration involving the ISEA Symposium Archives, the Archive of Digital Art (ADA), the Archive for the Histories of Media Art, the ZKM Archives, the ACM SIGGRAPH History Archive, the Electronic Language International Festival (FILE) Archives, the MEMODUCT Posthuman Archive, and is endorsed by Ars Electronica and ISEA International. Supported by ISEA2024 Brisbane, it will be one of the key components of ISEA2024, the 29th International Symposium on Electronic Art. The Summit series results from continuous efforts by a dedicated team comprised of representatives from the archive partners, and other experts.

History

The Summit on New Media Art Archiving initiative started with ISEA roundtable discussions on new media art archiving at ISEA2018 in Durban, South Africa, and ISEA2019 in Gwangju, South Korea.

From that, the initiative grew to connect to all major new media art archives and organise a Summit on New Media Art Archiving. The first Summit on New Media Art Archiving was held in ISEA2020 Montreal. Following the consecutive ISEA symposia, ISEA2022 Barcelona and ISEA2023 Paris, we now witness the fourth Summit in Brisbane.

As a result, the annual Summit series has become one of the more organised and focused group conferences for related topics and has established itself as a platform and communication channel for stakeholders in new media art archiving to facilitate critical discourse and collaboration.

Connecting New Media Art Archives

The team recognised an urgent need to initiate discussions on and consolidate scattered efforts within the new media art archiving community. The initiative implemented the Liverpool Declaration [1] as a guide, working closely with archive partners to address the universal demand for preserving and documenting this contemporary art form. Although the Summit does not directly solve problems in new media art archiving and preservation, it takes significant steps forward by accumulating knowledge, connecting stakeholders worldwide, and triggering discussions and other initiatives.

As a result of the development of the Summit Series, the international nomadic nature of the ISEA symposium, which takes place in different cities each year, also provides a unique opportunity to reach out to archives in various regions. This benefits the growth and engagement of worldwide communication and connections.

ISEA

The Summit on New Media Art Archiving development has been closely associated with and held at consecutive ISEA Symposia. Besides the Summit Team's contributions, it is important to acknowledge the support provided by ISEA in realising the Summit. With nearly four decades of rich history and organisational development, the abbreviation ISEA carries different meanings and refers to various integrals: 1) the ongoing symposium series, each organised by a local organiser, 2) the current foundation, ISEA-International, and 3) the original founding membership association, Inter-Society for the Electronic Arts. Despite the different implications of ISEA, the core remains to coordinate the ongoing symposia, reflecting one of its initial aims: 'to start a network of organisations interested in the relationship between art and science.' [2]

It is essential to acknowledge the local organisers each year who provide various levels of support for hosting the Summit, including the venue, general administrative processes, registrations, technical support, and the publication of the Summit papers in the symposium proceedings. Moreover, the endorsement from ISEA-International further solidifies its significance. Additionally, the involvement of the ISEA co-founder, who is also one of the initiators of the ISEA Archives, plays a leading role in developing the Summit series. This brings a unique perspective with lived experience over the evolution of the art genre, expertise in organising international collaborations relating to New Media Art, and the vision of connecting organisations in art and science.

The Summit Team

Despite support from ISEA, the Summit series has been self-organised and managed by a dedicated Summit Team, which is responsible for the planning and execution of the summit, in addition to forming the International Programme Committee (IPC). The Summit Team consists of representatives from archive partners and other experts. Current archive partners include:

- ISEA Symposium Archives
- ACM SIGGRAPH History Archive
- The Archive of Digital Art (ADA)
- The Archive for the Histories of Media Art
- The ZKM Archives
- The Electronic Language International Festival (FILE) Archives
- MEMODUCT Posthuman Archive

The Summit is also continuously endorsed by the Ars Electronica Archive and other Summit Team members.

A brief introduction to each archive and biographies of Summit team members can be found in the later section with a collection of papers:

- 1) *Meet the Team: ISEA Symposium Archives*
- 2) *Meet the Team: ACM SIGGRAPH History Archives*
- 3) *25 Years ARCHIVE FOR DIGITAL ART (ADA): Next Steps*
- 4) *Decoding the FILE Festival Archive: A Dynamic Repository for Groundbreaking Electronic Art and its Cultural Memory*
- 5) *Introducing the ZKM | Archives: A Holistic Approach*
- 6) *Meet the Summit Team: MEMODUCT*

- 7) *Ars Electronica Archive*
- 8) *Meet the Team: Summit Team Biographies*

Future Planning

Other initiatives and discussions have consequently emerged from the Summit, including the cross-institution data connection project [3], international fundraising, and forming a formal entity. These are important topics for the Summit Team to prioritise and investigate further. With the Summit Workshop planned for February 2025 at ZKM, Germany, some of these topics are already scheduled to be highlighted on the agenda. Details of the Summit workshop will be published shortly after the 4th Summit on New Media Art Archiving at ISEA2024. In addition, it is anticipated that the fifth edition of the Summit on New Media Art Archiving will take place at ISEA2025 Seoul in June 2025, bringing the Summit back to Korea, where a milestone roundtable discussion occurred in 2019, and also an opportunity to embark discussions and collaborations with New Media Art archives based in the Asian region.

References

- [1] "Declaration", Media Art History Website, access April 25, 2024, https://www.mediaarthistory.org/?page_id=557
- [2] "History", ISEA-International Website, accessed April 25, 2024, <https://www.isea-international.org/history/>
- [3] Carl-Philipp Hoffmann, Paula Perissinotto, Terry Wong, Bonnie Mitchell, Oliver Grau (moderator), "Bridging Knowledge: Connecting New Media Art Archives", ISEA2023, accessed April 25, 2024, https://www.isea-archives.org/isea2023_3rd_snmaa-panel_hoffmann_et-al



Photo: Summit Team Photo taken after the 3rd Summit on New Media Art Archiving at ISEA2013 in Paris, from left to right, starting from the first to the second row: M. Alejandra Crescentino, Juergen Hagler, Janice Searleman (ISEA & SIGGRAPH Archives) [on the computer screen], Terry Wong (ISEA Archives), Wim van der Plas (ISEA Archives), Paula Perissinotto (FILE Archive), Fabiana Krepel (FILE Archive), Byeongwon Ha, Oliver Grau (ADA & Media Art Histories), Violeta Vojvodic Balaz (MEMODUCT Posthuman Archive), Carl Philipp Hoffmann, Sonia Michigan (ISEA2023), Carla Milena Zamora, Bonnie Mitchell (ISEA & SIGGRAPH Archives), Felix Mittelberger (ZKM Archive), Klio Krajewska (ISEA2023).

Meet the Team: ISEA Symposium Archives

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Abstract

The ISEA Symposium Archives chronicles the nearly four-decade history of the nomadic ISEA Symposium series. Over the past year the ISEA Archive team has welcomed new members and a student internship program was established. As well as entering ISEA2023 materials into the archive, missing materials were added to past art events.

Keywords

ISEA, archive, electronic arts, digital arts, new media art

Introduction

The ISEA Archives focus on documenting materials related to the ISEA symposium series. These materials include academic papers, abstracts, information about exhibitions, performances, screenings, and other collective memories. There are currently two different archives: the ISEA Classic Archive (see Figure 1) developed in 2012, and the ISEA Extended Archive (see Figure 2) created in 2015 as an improved database drive version.



Figure 1: The Classic Archive, <https://www.isea-archives.org/>

Both the Classic and Extended versions are updated with new content and undergo periodic reviews to ensure the accuracy of records.



Figure 2: The Extended Archive, <https://isea-archives.siggraph.org>

Team Members

In 2024, the ISEA Symposium Archive Team significantly increased in size. The co-Directors consisted of Wim van der Plas, Bonnie Mitchell, Terry Wong and Jan Searleman. Wim van der Plas focuses on research and updating the Classic Archive. Bonnie Mitchell focuses on data management, PDF development and programming. Terry works on content management, research, and data analysis. Jan focuses on data entry, proofing and programming. In December 2024, Colby Jennings, a professor at Missouri State University (USA), joined the team and took over the image processing tasks.

Student Internship Program

In the Fall of 2023, we developed a student internship program. In January 2024, we welcomed our first two interns, Xavier Nokes, a PhD student at Arizona State (USA) and Joshua Barbato, an undergraduate student at Clark University in Boston (USA). The internship program offers the opportunity for the students to work with international pioneers in the field of media arts and contribute to a significant project with world recognition.

Progress Update

Over the past year, the programming of the back-end was updated. Images were added to the early symposia (FISEA, SISEA, TISEA, FISEA93) as well as for ISEA2002 and ISEA2013. The archive team also added the ISEA2023 presentations, workshops, art events, and contributors. The missing programs and catalogs were scanned, optimized, and added to the archive.

Future Goals

Our goals for the future are to establish a grant writing team that can seek out partners to help sponsor the archive's development. In the past our focus has been on entering information and functionality but we are now moving into the proofing stage. We will be researching missing information and contacting members of the ISEA community to contribute additional materials to the archive. We also will be establishing a social media team to disseminate information about the archives and the history of electronic arts, sciences, and culture.

Meet the Team: ACM SIGGRAPH History Archives

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Abstract

The ACM SIGGRAPH History Archive is a physical and online repository that houses materials from the ACM Special Interest Group on Computer Graphics and Interactive Techniques. Over the past year, the archive doubled in size in an effort to prepare for a major exhibition of the archive in Los Angeles. The goal is to complete the data entry for conference materials in the next year and then focus on creating data visualizations of the archive.

Keywords

archive, SIGGRAPH, computer graphics, new media art, animation, history, emerging technologies.

Introduction

The ACM SIGGRAPH History Archive is a repository of abstracts, images and information related to the people, presentations, demonstrations, art exhibits and artifacts related to the SIGGRAPH organization and conferences from 1974 to present. SIGGRAPH is the ACM Special Interest Group on Graphics and Interactive Techniques that promotes, produces and disseminates research and creative work in the field of new media art, animation and computer graphics techniques. The archive is a physical collection of thousands of artifacts and a custom-built content management system that feeds information to a website (see Figure 1).

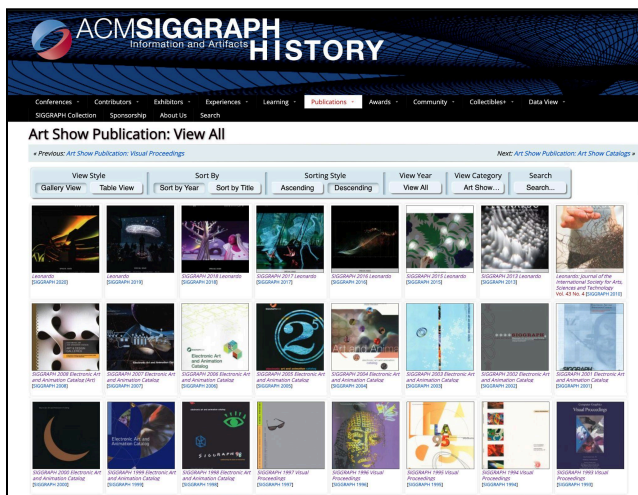


Figure 1: The Online ACM SIGGRAPH History Archives (<https://history.siggraph.org>)

Progress and Archive Exhibition

Over the past year, we have added over 18,000 entries to the archive and reprogrammed parts of the interface. In the summer of 2023, we used the contents of the archives to create an exhibition at the 50th SIGGRAPH conference in Los Angeles that attracted over 17,000 attendees. The exhibit contained an immersive Time Tunnel with an animated timeline of the history of computer graphics as well as interactive data visualization of the content of the archive. We displayed the archive's artifacts in showcases (see Figure 2) along with a graphics hardware exhibition. The publication covers and T-shirts were displayed as image grids along the walls. We also displayed historic emerging technologies, a handbuilt robot, and an AI exhibition. There were also five retrospective talks featuring CG pioneers.

Team Members

The achieve team consists of volunteer co-directors, Bonnie Mitchell and Jan Searleman along with 3 SIGGRAPH community members, 7 student interns and 1 archivist in training. Currently there are 13 people actively working on the archive weekly.

Future Goals

The goal for the next year is to complete the entry of conference materials and work on entering the information from the SIGGRAPH organization and community. After proofing the website contents, our goal is to work on data visualization of the contents and alternate ways to access the information about the history of computer graphics.



Figure 2: The ACM SIGGRAPH History Archive artifacts on display at the Los Angeles Convention Center.

25 Years ARCHIVE FOR DIGITAL ART (ADA): Next Steps

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Keywords

Digital Art Documentation, Archiving, MediaArtHistories, Media Archaeology, Education, Museum Collections, Preservation, HUB

Celebrating the 25th anniversary of the Archive of Digital Art. For over a quarter of a century, ADA has been a leading project, with a background of more than 35 years. It has grown to become one of the most significant online archives, documenting the rapidly evolving world of digital art and its related fields. In cooperation with established media artists, researchers and institutions it documents thousands of artworks at the intersection of art, science and technology: www.archive-digitalart.eu

As probably the most complex media art resource with almost 5000 events, 1000+ institutions, 3500 Articles and several thousand art works and their technical data, ADA represents the scientific selection of 800 artists of approx. 6000 evaluated artists. As pioneer, ADA was developed as a collective open-source project. Because of their different structure, digital artworks required a modified, an “expanded concept of documentation”. ADA also documents, interfaces and displays and other inventions, soft- and hardware configurations, keywords and high-res visuals to give the next generation of artists the needed knowledge, scholars resources; and museums, who want to start a collection, essential information.

ADA, ARS, ISEA, ZKM, SIGGRAPH started the Connected Archives Initiative, and the question is: How broadly do we create the keyword bridges? Quick connections can be established with names through Wikimedia but we also need keyword bridges trained for example on the Getty AAT and Warburg Index, such as the Bridging Thesaurus, which enables connections into art history - AI might help too..

Share Your Exhibitions and Research

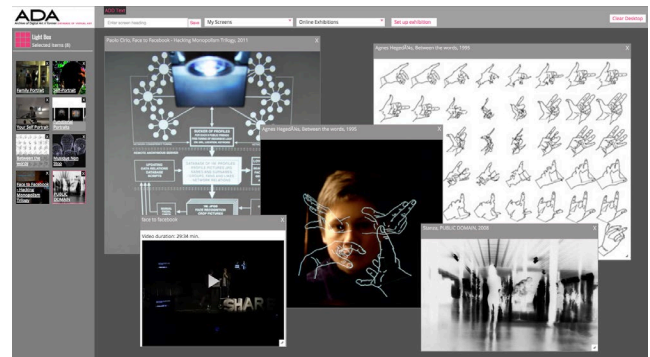
Become a Member of ADA: With five published articles and/or exhibitions you meet the academic standard to

register for your ADA archive pages: <https://www.archive-digitalart.eu/support/login.html>

ADA's Next Future as a HUB

As scientific archive, ADA has been globally oriented since its foundation. Reflecting this, it has since a year the URL www.archive-digitalart.eu, which characterizes its new role as a HUB. In future, ADA will be made available for free to initiatives in countries that have no online-archive but an established media art scene. A Europe-wide call will be published. An international jury will select winning initiatives. Resulting archives aggregate in a European network..

Figure 1. ADA-Lightbox Tool.



Acknowledgements

Board: Christiane Paul, Roy Ascott, Erkki Huhtamo, Gunalan Nadarajan, José Alcalá; Education: Wendy Coones; Editor: Alejandro Quinones, Francesco Pampiglione editor@archive-digitalart.eu

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Decoding the FILE Festival Archive: A Dynamic Repository for Groundbreaking Electronic Art and its Cultural Memory

Paula Perissinotto, Fabiana Krepel

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Abstract

The FILE Festival is a renowned Brazilian cultural institution promoting Art and Technology. Its FILE ARCHIVE is a digital repository covering 23 years of electronic art history, including installations, performances, and more. Led by Paula Perissinotto and Fabiana Krepel, the archive uses open-source software TAINACAN to manage and release its collection. Partnerships with organizations like Tainacan, ISEA, SIGRAAPH, ADA, Ars Electronic archives as well as with the GLAM Project of Wikipedia extend its impact. Supported by ProAC Espresso Lab Call and the Digital Collections and Research Project led by Professor Giselle Beiguelman, FILE solidifies its status as a leader in the Latin American Art and Technology landscape.

Keywords

Art and Technology; Digital collection; Algorithmic art, Digital Archives, TAINACAN, Collaboration, Digital documents; GLAM Wiki ; Wiki Brasil

FILE Festival

As a distinguished Brazilian cultural institution with international acclaim, the FILE Festival is dedicated to fostering the progression and promotion of Art and Technology in Brazil. At the heart of this mission lies the FILE ARCHIVE (archive.file.org.br), a digital collection that encapsulates 23 years of avant-garde electronic art history from XXI century. The archive serves as a vital resource for novel ideas and creative expressions, inspiring both practical innovations and academic research in various domains of digital art production, including installations, performances, video art, sound art, animations, games, web art, bio art, and algorithmic art.

The repository's extensive range of documents and records, encompassing physical and digital materials such as biographies, synopses, publications, and photographic records of exhibitions and works, reflects the contributions of artists from over 48 countries. The FILE ARCHIVE project, originally spearheaded by Gabriella Previdello in 2012 and presently led by festival co-founder Paula Perissinotto and Fabiana Krepel, has undergone a remarkable transformation through collaboration with an international academic and cultural communities.

Committed to openness and free dissemination of content, the FILE ARCHIVE leverages the Brazilian open-source software TAINACAN as its foundation for managing and gradually releasing items from the collection. In pursuit of expanding the archive's reach and accessibility, FILE has established strategic partnerships, such as collaborating with the ISEA, SIGRAAPH, ADA and Ars Electronic archives as well as with the GLAM Project of Wikipedia. These collaborations enable the sharing of specialized information and facilitate the development of new projects and research in the realms of art and culture in Brazil.

This undertaking has garnered support from the ProAC Espresso Lab Call and is an integral part of the Digital Collections and Research Project, a FAPESP Thematic Project spearheaded by Professor Doctor Giselle Beiguelman. The project aims to devise accessible methodologies and interfaces for managing museum collections and digital documents within the Brazilian context, further solidifying the FILE Festival's status as a pioneering institution in the global Art and Technology landscape.

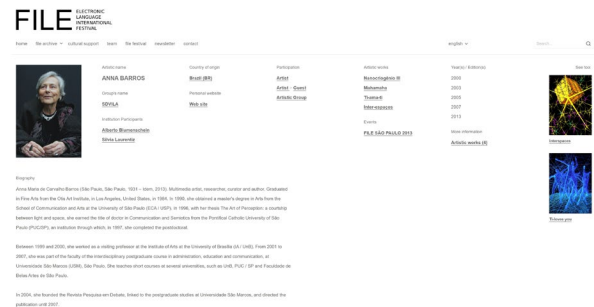


Figure 1. FILE ARCHIVE participant page. © Copyright. FILE FESTIVAL

Introducing the ZKM | Archives: A Holistic Approach

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Abstract

The ZKM | Center for Art and Media in Karlsruhe, founded in 1989, redefines the museum concept by combining regular museums functions with institutionally grounded artistic research and development. Its archive, established in 2017, integrates institutional, artist, and conservator collections, preserving not only a vast array of audio-visual material and archival documents, but also technical manuals and software essential for comprehending new media art and its history.

Keywords

Institutional Archive, Artists Archive, New Media Art conservation, Art of the 20th and 21 century

The ZKM Archive

Founded in 1989, the ZKM | Center for Art and Media in Karlsruhe was not conceived as a traditional museum, but as a place designed to facilitate artistic access to the latest technologies and promote reflection on its aesthetic and social impact. It was only in 2017, after a fundamental reorganisation, that the ZKM officially established its archive, which takes a holistic approach to the preservation and exploration of media art. The archive's team of art historians, archivists, media artists, conservators and librarians enable efficient and technically profound project implementation thanks to their diverse expertise.

The ZKM archive, which is part of the department “Wissen” [Knowledge], combines the institutional archive and archives of artists and theorists, but also an archive that has been and is being created through the work of conservators on the media art collection. This includes an extensive collection of technical manuals and software, which are crucial for the ongoing maintenance and understanding of media art works.

The ZKM archive is also characterised by the integration of restoration with the Laboratory for Antiquated Video Systems and the Laboratory for Digital Art Restoration, and is thus able to acquire and preserve both historical video archives and historical digital formats.

In addition to the tasks of acquisition and preservation, the archive endeavours to make the holdings visible to the public through exhibitions, publications and seminars, but also through artistic interventions and experimental projects such

as for instance the reconstruction of electronic instruments and artistic interventions.

These activities not only safeguard artistic and technological legacies but also foster a deeper understanding and appreciation of new media art's evolving narrative.

The ZKM archive therefore act as a custodian of artistic and technical heritage but also facilitate ongoing research and public engagement, contributing to the broader discourse on media art and its impact on art and society in the 20th and 21st centuries.



Figure 1. The ZKM Archive. © ZKM | Center for Art and Media Karlsruhe, photo: Thomas Mayer, Ostkreuz.

Meet the Summit Team: MEMODUCT

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Profile

MEMODUCT Group builds on Vannevar Bush's concept of the memex—how technology can help to capture marginalised creation/innovation. MEMODUCT focuses on the site-specific media art history, information art, environmental art and tactical media. Its goal is to further Artists-Archiving-Artists methodology and to enable future researchers to study genesis of site-specific media art phenomena in relation to the evolution of the environmental complexity.

Keywords

SNMAA team, site-specific media art history, micro archiving, Artists-Archiving-Artists, cyber anthropology

Introduction

MEMODUCT Group emerged from the legacy of a project *Posthuman.Archive* (2020), an artist-run initiative based on micro archiving. It was formed by artists Violeta Vojvodic Balaz and Eduard Balaz (Urtica, art and media research group, 1999-2011, <https://urtica.org>). In 2023, an artist and digital engineer Michael Aschauer (<http://m.ash.to>) joined the group.

Site-specific Media Art History

MEMODUCT approach to media art history is based on a system theory which analyses the unity “Artist—Artwork” in a specific socio-historical point, in physical and virtual environments. A task is to reconstruct a conjuncture in which an artwork is created, to establish connections with the events that influenced it, to reconstruct a decision-making line of an artist, to archive artwork related specificities and novelty in media. The first pilot project was *NS digi.povera*, a research on generation X media art scene in Novi Sad (Yugoslavia 1988–Serbia 2022) [1] MEMODUCT production evolves toward the development of online archiving tools, specifically case study and bio-mapping applets.

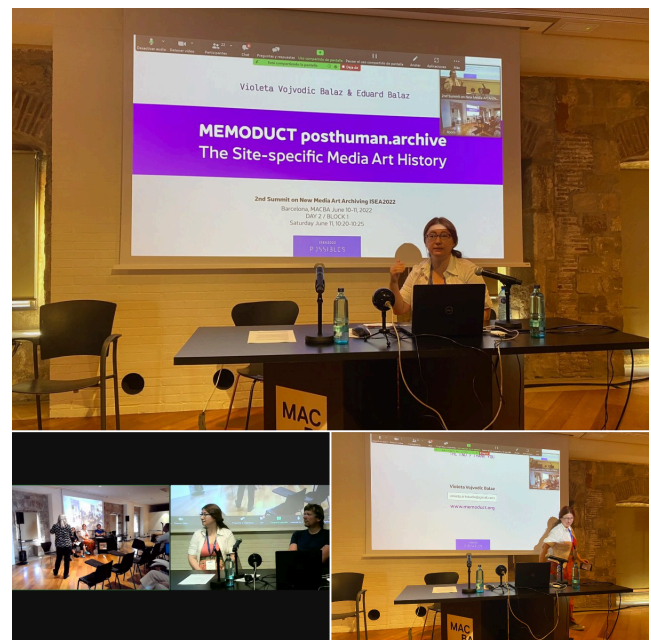
3A Methodology: Artists-Archiving-Artists

MEMODUCT micro archiving is based on Artists-Archiving-Artists (3A) practice which focuses on the employment of technology, development of iconography and interface, professional identity and personal epistemology of an artist. In 2024, in cooperation with Center kuda.org

(Novi Sad) and the Academy of Arts in Novi Sad, Memoduct Group has initiated archiving of the manuscript collection of Bogdanka Poznanović (1930–2013), as a part of broader research on Yugoslav media art pioneers.

Digital Walkabout via MEMODUCT

The site-specific approach of MEMODUCT corresponds with the ISEA2024 Brisbane main theme *EveryWhen*—“the notion that past, present and future are co-habiting any given location.” In order to create a more systematic worldview, MEMODUCT method couples up art and cyber anthropology in a narrative of computerised society and a rite of passage into a virtual self (posthuman). We called this method the *Digital Walkabout*. It stands for the social function of art which transfers values and cognitive systems to a future generation, e.g., *How to maintain a sense of identity, body and space in a countably infinite environment like digital Network (virtual) or Universe (physical)*.



© 2nd SNMAA Barcelona 2022. Presentation “MEMODUCT posthuman.archive: The Site-specific Media Art History” (day 2/block 1, Saturday June 11)

[1] Violeta Vojvodic Balaz, 2022. “Digital Migration of Generation X and Eco-techno Utopia: The Case of Novi Sad New Media Scene,” *35th CIHA World Congress | MOTION: Migrations*.

Ars Electronica Archive

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Abstract

The Ars Electronica Archive contains documentation content since the start of Ars Electronica in 1979. A huge number of artists and researchers from the field of art, technology and society were part of Ars Electronica activities during more than 40 years and have left their traces in the archive. Part of it is accessible online (Online Archive), part of it only internally (physical Archive & Internal Database).

Keywords

online archive, media art, festival, media art prize

Ars Electronica Archive

The Ars Electronica Archives mission is to preserve the ideas and the diversity of Ars Electronica, based in Linz, Austria, and to make as much of it as possible, freely accessible to users. It's holdings include a diverse array of documentation of art works, projects, exhibitions, and activities from the Ars Electronica context and across the entire spectrum of media art throughout the world. Highlights in the Archive are the winning projects of Prix Ars Electronica in the Prix Online Archive, and video documentation of the early Festival years and Center exhibitions.

Part of the Ars Electronica Archive is accessible online (Online Archive, <https://ars.electronica.art/archive/en/>, <https://archive.aec.at/>), part of it only internally on request (physical Archive & internal Database).

In a separate talk in the New Media Art Archive Presentation Section, you will hear more about the currently running "Archive Relaunch Project", which is funded by the BMKÖS (Austrian Ministry for Arts, Culture, the Civil Service and Sports) in the context of digitizing cultural heritage, and which enables the Ars Electronica Team, to make substantial changes within the archive structure and the various collecting and archiving workflows.



Figure 1. Ars Electronica Archive, © Martina Hechenberger, Ars Electronica

Meet the Team: Summit Team Biographies

Summit Team

Summit on New Media Art Archiving
For the team members, see paragraph Summit Team

Abstract

The development of the Summit of New Media Art Archiving series relies on support from various parties, especially a dedicated Summit Team. Below is a full list of current Summit Team members and their biographies.

Summit Team

Summit on New Media Art Archiving is formed with representatives of the Summit partners, experts, and active members in new media art archiving.

- Violeta Vojvodic Balaz
MEMODUCT posthuman.archive
Belgrade-Novı Sad, Serbia
- Alejandra Crescentino
Autonomous University of Madrid
Madrid, Spain
- Oliver Grau
ADA & Media Art Histories
Berlin/Vienna, Germany/Austria
- Bayonwon Ha
University of South Carolina
South Carolina, USA
- Juergen Hagler
University of Applied Sciences Upper Austria
Hagenberg im Mühlkreis, Austria
- Carl Philipp Hoffmann
Danube University
Krems an der Donau
- Fabiana Krepel
Electronic Language International Festival, FILE
São Paulo, Brasil
- Bonnie Mitchell
ISEA & SIGGRAPH archives
Bowling Green, OH, USA
- Felix Mittelberger
ZKM collection & archive
Karlsruhe, Germany
- Paula Perissinotto
Electronic Language International Festival, FILE
São Paulo, Brasil
- Wim van der Plas
ISEA Symposium archives
Rotterdam, NL
- Margit Rosen
ZKM collection & archive
Karlsruhe, Germany
- Janice Searleman
ISEA & SIGGRAPH archives
La Jolla, CA, USA
- Terry C.W. Wong
ISEA Symposium archives
Vancouver, BC, Canada

In addition, the Summit on New Media Art Archiving is endorsed by Ars Electronica:

- Christina Radner (Post-Team Member)
Ars Electronica archive
Linz, Austria

Summit Team Biographies

Violeta Vojvodic Balaz (MEMODUCT Group), a media artist and researcher. Violeta holds a PhD from the Faculty of Fine Art (Belgrade). She received a European Diploma in Cultural Management (Brussels), her research was focused on strategic planning, virtuality and cybernetics. Together with Eduard Balaz she founded Urtica, an art and media research group (Novi Sad, 1999-2012). She was one of the co-founders of Center_kuda.org in Novi Sad (2001). She worked as an editor (New Media Expert) at www.labforculture.org Amsterdam (2005–2007). In 2020, she founded micro archiving research initiative MEMODUCT posthuman.archive. As an artist, she participated at numerous international festivals and exhibitions, and was awarded the UNESCO Digital Arts Award at IAMAS Japan (2003). Since 2023, she is a member of the International Programme Committee (IPC) of the New Media Art Archiving Summit, and she has been coordinating “The SNMAA Sustainability Workshops Series.”



Violeta Vojvodic Balaz

M. Alejandra Crescentino (1983, Mendoza, Argentina) is a media art researcher, educator, and cultural manager. She holds both a BA and a PhD in Artistic, Literary and Cultural Studies from the Autonomous University of Madrid. She is also a member of the research group DeVisiones. Discourses, genealogies, and practices in contemporary visual creation at the same university (<https://www.devisiones.com/>). Furthermore, she maintains a stable collaboration with Legado (<https://legado.ar/>) a project which explores experimental audiovisual created by women in Argentina, spearheaded by media artist Graciela Taquini.

In her academic work, she delves into the accessibility, dissemination, endurance, and remediation strategies of both online collections and physical archives dedicated to media art in South America. Crescentino is part of the of the International Programme Committee of the Summit on New Media Art Archiving ISEA since 2022.



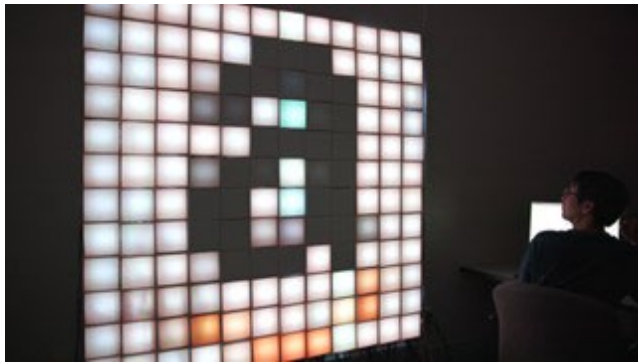
M. Alejandra Crescentino ©Tom Escobar

Oliver Grau. 20 years Chair Professorships in Art History and Image Science at int. Universities. Elected Member of Academia Europaea. More than 350 invited lectures and keynotes at conferences, incl. Olympic Games culture program and G-20 Summit. Grau founded and serves as director of the internationally extensive Archive of Digital Art, ADA: www.archive-digitalart.eu Grau's “Virtual Art. From Illusion to Immersion”, MIT Press (Nature & Scientific American Book of the Month) is with 2900+ citations internationally among the most quoted art history books since the year 2000. It offered the first historic evolution in image-viewer theory of immersion and a systematic analysis of the triad of artist, artwork and beholder in digital art. Grau was founding director and is head of the MediaArtHistories Conference Series board. He received several awards and his numerous publications have been translated in 15 languages. His main research is in histories of media art, immersive images, art and emotion, the history of artificial life and digital humanities. Grau developed new international curricula: MediaArtHistories MA, Image Science, Digital Collection Management, the Erasmus MediaArtsCultures Program is supported by the EU with 5.5 Mio Euro.



Oliver Grau

Byeongwon Ha is an assistant professor in Media Arts in the School of Visual Art and Design at the University of South Carolina. He has created as an artist and a researcher in the field of new media art in Columbia, South Carolina. His research traces a significant transition from analog media, including film, architecture, and video, to new media. He exhibited interactive installation in Singapore, South Korea, Colombia, South Africa, Canada, and the United States. To interact with scholars and artists from around the world, he has been taking part in international conferences and festivals in the field of new media art such as the ACM Creativity & Cognition (C&C2024), the ACM Conference on Designing Interactive Systems (DIS2023), the ACM Conference on Human Factors in Computing Systems (CHI 2016), SIGGRAPH Asia 2012, ARTECH 2019 & 2021, and the International Symposium on Electronic Art (ISEA 2014, 2015, 2016, 2017, 2018, 2020, 2022, 2023).



Interactive art *Fav(panopt)icon Project*. Created by Byeongwon Ha in 2024. © Respect Copyright.

Juergen Hagler is an academic researcher and curator working at the interface of animation, game, and media art. He studied art education, experimental visual design, and cultural studies at the University for Art and Design Linz, Austria. Currently, he is a Professor of Computer Animation and Media Studies and the head of studies of the bachelor's and master's program Digital Arts at the University of Applied Sciences Upper Austria, Hagenberg Campus. Since 2014 he has been the co-head of the research group Playful Interactive Environments. He has been involved in the activities of Ars Electronica since 1997 in a series of different functions. Since 2017 he has been the director of the Ars Electronica Animation Festival and initiator and organizer of the Expanded Animation Symposium.



Juergen Hagler

Carl Philipp Hoffmann is an information architect specialising in the development and lifecycle of semi-structured information repositories, with experience across a variety of industries and cultural domains. He is currently Project Manager for Digital Memory Studies at the Department for Arts and Cultural Studies at the University for Continuing Education, Krems located on the Danube in Lower Austria.



Carl Philipp Hoffmann

Fabiana Krepel is a Food Engineer graduated from Unicamp University, and post-graduated in marketing from ESPM. She holds a Graphic Design Certificate from Parsons The New School of Design and an ADVANCED DIPLOMA in Online Education & Training from the Institute of Education, University of London. Fabiana has experience in strategic planning, direct market-ing, acquired in multinational and national companies such as WUNDERMAN. She has also 15 years of experience in specialized consultancy for cultural projects in incentive laws; both in the development and approval of customized projects, as well as in the management of sponsorship resources and accountability. Since 2001 she has been a Partner – Director of KCE Consultoria Empresarial | b.k design; and is responsible for coordinating the FILE FESTIVAL platforms; FILE ALIVE and FILE ARCHIVE (online educational platform and archive Platform); as well as responsible for FILE cultural projects in incentive laws.



Fabiana Krepel

Bonnie Mitchell is a new media artist and Professor at Bowling Green State University in Digital Arts, in Ohio, USA. Mitchell is a member of the ISEA International Advisory Committee, New Media Art Archiving, and ISEA Symposium Archives team. She is also a member of the ACM SIGGRAPH History and Digital Arts Committee where she focuses on the development of their online archives. She was the SIGGRAPH 2023 conference History Chair in charge of the immersive Time Tunnel, history displays and retrospective talks. Her current creative practice focuses on development of physically immersive, data visualization environments that showcase climate change over time. Mitchell's artworks explore spatial and experiential relationships to our physical, social, cultural, and psychological environment through interaction, abstraction, and audio. She has created numerous abstract visual music installations and animations that have been shown in hundreds of venues world-wide.



Bonnie Mitchell

Felix Mittelberger studied art history and philosophy at the FAU | Friedrich-Alexander University Erlangen, art science and media theory at the HfG | Hochschule für Gestaltung [University of Art and Design] Karlsruhe and archival science at the Fachhochschule [University of Applied Science] Potsdam. Responsible for the Institutional Archives and the Archives of Artists and Theorists, he has been working as the chief archivist at the ZKM | Center for Art and Media Karlsruhe since 2018.



Felix Mittelberger

Paula Perissinotto is specialized in new media, contemporary art and digital culture. Master's degree in visual poetics from ECA (School of Communications and Arts at USP University of São Paulo). Since 2000 I have been working as Co-organizer and Co-curator of FILE, Electronic Language International Festival, a non-profit cultural organization that promotes and encourages aesthetic and cultural productions related to the new poetics of contemporary culture. At the festival, is responsible for the selection of works, international relations and also calls for project management carried out in Brazil. Have produced and realized 50 art and technology exhibitions. Current is a PHD student at the University of São Paulo, School of Communications and Arts | ECA, in Visual Poetics. Member of the Realidades Research Group licensed by CNPq, led by Prof. Dr. Silvia Laurentiz who in turn, is formally affiliated with the School of Communications and Arts and the Department of Visual Arts, ECA / USP.

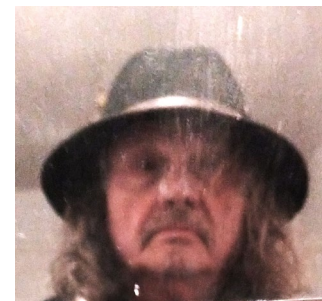


Paula Perissinotto

Wim van der Plas is co-founder of ISEA and organiser of the three ISEA symposia held in the Netherlands. He led ISEA HQ in the first 8 years of its existence and was a board member of the Inter-Society for the Electronic Arts and ISEA International (both of which he also was co-founder) until 2017. Since then, he is Honorary Chair of the ISEA International Advisory Committee and ISEA Symposium archivist. He received a Leonardo Pioneer Award in 2018.

Wim wishes to thank for financially assisting his trip to ISEA2024:

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Wim van der Plas

Margit Rosen is an art historian and curator. In 2016, she established the department 'Collection, Archives & Research' at the ZKM Centre for Art and Media in Karlsruhe, which she has headed since then. She has taught at various universities, including the State Academy of Art and Design Karlsruhe (HfG), Danube University Krems, the Academy of Fine Arts Münster, the Central Academy of Fine Arts (CAFA) in Beijing, and the Università degli Studi di Milano. Her research, publications, and curatorial work are centered on 20th and 21st century art, with a particular emphasis on the relationship between art, society, and new technologies



Margit Rosen ©Felix Gruenschloss.

Terry C. W. Wong is an archivist and co-organizer for the ISEA Archives. He holds a BAsC in Mechanical Engineering from the University of British Columbia and an MA in Fine Art from the Chinese University of Hong Kong. Currently, he is conducting graduate research on connecting new media art archiving worldwide at the School of Interactive Arts and Technology at Simon Fraser University. Terry has been actively involved with the New Media Art Archiving Summit and is currently a member of the organizing committee and the International Programme Committee (IPC). Before his archiving work, Terry gained years of experience in project management as a professional engineer, while also being a practicing artist and designer. Additionally, Terry has extensive experience in arts administration and has been involved in international projects, including the ISEA Symposium, SIGGRAPH, the Hong Kong Arts Festival, and the Venice Biennale.



Terry C. W. Wong

Jan Searleman taught Computer Science at Clarkson University for 37 years, retired in 2015, and since retirement has been an Adjunct Research Professor at Clarkson. Her research areas are Virtual Environments, Human-Computer Interaction, and Artificial Intelligence. A senior member of the ACM, Jan is also on two ACM SIGGRAPH Committees: Digital Art (DAC) and History. Jan and Bonnie Mitchell coordinated a DAC Online Exhibition "The Earth, Our Home: Art, Technology and Critical Action". She is co-director of the ACM SIGGRAPH History Archive with Bonnie Mitchell. Jan also co-directs the ISEA Symposium Archive with Bonnie Mitchell, Wim van der Plas, and Terry C.W. Wong.



Jan Searleman

Christina Radner (AT) is the responsible project manager for the Ars Electronica Archive in Linz, Austria. After her master's degree in art history at the University of Vienna she got first insight into the archive work of a museum at the Art Brut Museum Gugging in Klosterneuburg. There she made an internship and was afterwards hired project-based, to help work on an artist's estate and to prepare a retrospective and a comprehensive catalogue of works. At Ars Electronica she started 2013 as part of the Ars Electronica Archive Team. Since 2015 she is the responsible project manager for the Archive and part of the Festival/ Prix/Archive Core Team. In this role she was also part of the "Summit of New Media Art Archiving" Team from 2021 to 2023.



Christina Radner