



PROGRAM

Program
Overview

Full
Program

Exhibition

Keynote

Workshop

Events

Special
Track

2025
2nd
DAC

SPECIAL TRACK

- To participate in a Special Track, individuals without a full or day registration are required to purchase a “Special Track Ticket.” They must also apply through the reservation link, which will become available in April.
- Participants who already possess a full or day registration are entitled to attend any of the special tracks(full or day) at no additional cost. However, they are also required to apply through the reservation link, which will be available in April.

5TH SUMMIT ON NEW MEDIA ART ARCHIVING – 26 MAY

5TH SUMMIT ON NEW MEDIA ART ARCHIVING – 27 MAY

BARRIERS AND ALIENATION IN ART X TECH EDUCATION – 27 MAY

NAM JUNE PAIK: LIVE SCIENCE FICTION MOVIE – 28 MAY

5TH SUMMIT ON NEW MEDIA ART ARCHIVING – 26 MAY (Mon)

PROGRAM INFORMATION

- **Title** : 5th Summit On New Media Art Archiving – 26 May(Mon)
- **Date/Time** : 26 MAY 2025 10:00-17:25
- **Venue** : Seoul National University Museum Of Art (Auditorium)
- **Reservation Link** : <https://forms.gle/Dbscr4kdoyqUhZj9>

As digital and electronic arts continue to evolve, they challenge traditional archival methods, necessitating ongoing adaptation to new technologies. The 5th Summit on New Media Archiving brings together scholars, practitioners, and archivists to address the preservation and archiving of new media artworks—a vital component of our cultural heritage. This summit serves as an important platform for discussing the theoretical and practical challenges associated with archiving new media artworks and events.

The 5th Summit on New Media Art Archiving, is a collaborative initiative involving the following partners: ISEA Symposium Archives, ACM SIGGRAPH History Archive, Archive of Digital Art (ADA), Ars Electronica, Electronic Language International Festival (FILE) Archives, MEMODUCT Posthuman Archive, and the ZKM Archives. This dedicated group aims to connect archives around the globe and enhance the archiving and preservation efforts of new media art.

PRESENTATION INFORMATION

Abbreviations (IT: Invited Talks, FP: Full Paper, AP: Archive Presentation, SP: Short Paper, P: Panel)

Session	Theme	Time	Title
Session 1 10:00 – 11:25 Session Chair: Bonnie Mitchell	Opening	10:00	IT: Introductions and Welcome
	Welcome	10:05	AP: The History of Art Center Nabi: Positioning Itself as a Mediator Soh Yeong Roh
	Interconnections and Sound	10:10	SP: Futures Forgotten: Rhizomatic Archiving of Immersive Memories Zeynep Abes
10:25		SP: Sharing Attachments: Collective approaches to cataloguing distribution-based audiovisual arts Linnea Semmerling	
10:40		P: Digital Preservation and Virtual Reconstruction of Architectural Acoustic Heritage Doyuen Ko, Sungyoung Kim and Hyeseung Shim	
		11:25 – 12:30	Lunch
		13:00 – 14:00	Keynote

Session 2 14:20 – 15:45 Session Chair: Terry Chun Wong	AI & New Tools in Archiving	14:20	SP: Ask Me Anything: Information Retrieval for Interactive Narrative Generation from Digital Archives Paul Heinrich Bethge and Jeffrey Shaw
		14:35	FP: “You Can’t Surprise Yourself!” Suggestion for Human-AI Collaboration When Retrieving from Audiovisual Collections Dominik Bönisch and Christian Geiger
		14:55	SP: Improving Historical Algorithm Recreation Through Systems Thinking: A Study Using Large Language Models and Early Computer Art Sean Carroll
		15:10	SP: Archiving New Media Art with a VR Camera Kit Byeongwon Ha
		15:25	FP: Staging Ars Electronica Archive: Alternative Concept for Exploring Media Art in Education focusing on New Animation Art Juergen Hagler, Christl Baur and Emiko Ogawa
		15:45 – 16:00	Break
Session 3 16:00 – 17:25 Session Chair: Dominik Bönisch	Workshop Report	16:00	IT: Report on the Minting, Displaying and Connecting Archives Through the Blockchain Workshop Aissa María Santiso Camiade
	Archive Presentations	16:05	AP: The History of the ISEA Symposium Archives Wim van der Plas, Bonnie Mitchell, Terry Chun Wong, Jan Searleman, Colby Jennings
		16:10	AP: ACM SIGGRAPH History Archives: Progress and Next Steps Bonnie Mitchell and Janice Searleman
		16:15	AP: Ars Electronica Archive: Preserving the History of Digital Art and Innovation Anita Halbartschlagler [Virtual]
		16:20	AP: The Evolving Archive of Digital Art (ADA) Oliver Grau [Virtual]
		16:25	AP: Archive & Reconstruction: ZKM Rebuilding New Media Art History Felix Mittelberger [Virtual]
		16:30	AP: Legado.Ar: A Dynamic Archive of Experimental Visual Narratives María Alejandra Crescentino [Virtual]
		16:35	AP: Chinese Cyberfeminism Archive (CCA) ephemeral:data\
		16:40	AP: BFI Our Screen Heritage Institutional Presentation Will Swinburne and Kristina Tarasova

New Media Art Reincarnation	16:45	FP: Conserving Art Experience in Evolving Media Milieux: A Case Study of Light on the Net (1996/2024) Shigeru Kobayashi
	17:05	FP: Toshio Iwai, Piano – as image media and Time Stratum Series: A Tale of (re)Creation Hiroko Kimura-Myokam

Session 1

• The History of Art Center Nabi: Positioning Itself as a Mediator +

- **Session Type** : Archive Presentation
- **Time** : Mon 26 May 10:05-10:10
- **Author** : Soh Yeong Roh
- **Abstract**

This presentation aims to reflect on the 25-year history of Art Center Nabi, which has established itself as a leading media art platform in South Korea. Art Center Nabi has served as a mediator connecting various entities, including creators, institutions, researchers, and corporations. These activities have been manifested through exhibitions, educational programs, and projects, and have been archived on our website. As part of ISEA2025, we plan to host an archival exhibition at the Seoul Arts Center to commemorate Art Center Nabi's 25-year milestone.

• Futures Forgotten: Rhizomatic Archiving of Immersive Memories +

- **Session Type** : Short Paper
- **Time** : Mon 26 May 10:10-10:25
- **Author** : Zeynep Abes
- **Abstract**

This paper examines rhizomatic archival structures, drawing on Deleuze and Guattari's concept of decentralized and interconnected knowledge, as a dynamic solution for preserving XR (extended reality) and its complex histories. Unlike traditional hierarchical archives, referencing rhizomatic models emphasize decentralized, participatory systems that capture diverse perspectives and community-driven contributions. Such approaches are vital for XR, a medium shaped by rapid technological obsolescence and limited accessibility.

• Sharing Attachments: Collective approaches to cataloguing distribution-based audiovisual arts +

- **Session Type** : Short Paper

- **Time** : Mon 26 May 10:25-10:40

- **Author** : Linnea Semmerling

- **Abstract**

This paper inventories current heritage practices for distribution-based audiovisual arts from the 1970s to the 1990s. It analyzes different approaches to cataloguing the audio and video tapes of Conrad Schnitzler (1937-2011) on the platforms IMAI Play, Tape- Mag, and Discogs. Specific attention is paid to community involvement, i.e. the ways in which producers, distributors, and audiences as well as owners, buyers, and sellers participate in the cataloguing process and redefine it in the process. The analysis of these heritage practices is guided by Antoine Hennion's sociology of attachments, challenging the separation of archivist and archival object. This results in the proposition of a speculative platform for sharing attachments among the communities of sound and video art as well as cassette culture.

• Digital Preservation and Virtual Reconstruction of Architectural Acoustic Heritage +

- **Session Type** : Panel

- **Time** : Mon 26 May 10:40-11:25

- **Author** : Doyuen Ko, Sungyoung Kim and Hyeseung Shim

- **Abstract**

This panel discussion will explore the methodologies, challenges, and new opportunities for the preservation and virtual reconstruction of acoustic heritage. Our multi-year initiative, funded by the National Endowment for the Humanities in the USA, aims to develop scalable and extensible methods for capturing, processing, and virtually representing acoustical data. This project addresses the dynamic relationship between architecture and human experience, emphasizing the crucial role of acoustic characteristics in conveying social, artistic, and cultural messages. We will present three detailed case studies to illustrate our methodologies and outreach efforts. First, we will outline our protocol for collecting translatable auditory heritage data, ensuring its long-term preservation. Second, we will examine best practices for processing this data into scalable presentations suitable for various media platforms. Finally, we will introduce pathways for other researchers to adopt these methodologies, enabling the academic community and the public to explore and experience this intangible cultural asset through virtual presentations. This discussion will benefit cultural heritage preservationists, architecture scholars, archaeologists, audio engineers, musicians, artists, and new media practitioners.

Session 2

• Ask Me Anything: Information Retrieval for Interactive Narrative Generation from Digital Archives +

- **Session Type** : Short Paper

- **Time** : Mon 26 May 14:20-14:35

- **Author** : Paul Heinrich Bethge and Jeffrey Shaw

- **Abstract**

In the dynamic realm of media and technology, digital archives have become pivotal in preserving and accessing historical and cultural artifacts. However, the sheer volume and complexity of these archives often hinder efficient and intuitive information retrieval. This paper introduces the Ask Me Anything (AMA) system, which leverages the power of Large Language Models (LLMs) and immersive display systems to revolutionize user interaction with text-centered digital archives. The core of the system is the Narrative Engine, which allows users to explore archives through conversational engagement with a virtual agent. A handheld device for speech or text input facilitates the interaction. The system interprets user queries and delivers relevant responses, seamlessly integrating archival texts with related media files. Custom-built for Hong Kong Baptist University's nVis system — a novel 360-degree 3D LED screen, the Visualization Engine provides a captivating immersive experience by displaying content in a virtual 3D space. We showcase the system's capabilities using James Ricalton's "China Through the Stereoscope," featuring historical stereoscopic photographs. Our methodology encompasses meticulous data preparation, generating embeddings for text and image retrieval, and employing Retrieval Augmented Generation (RAG) for precise responses. The AMA system showcases multiple advantages of AI for digital archives, offering an engaging and intuitive way to navigate and visualize the rich tapestry of digital media. Future development may be viewed here: <https://github.com/bytosaur/ask-me-anything>

• "You Can't Surprise Yourself!" Suggestion for an Human-AI Collaboration When Retrieving from Audiovisual Collections +

- **Session Type** : Full Paper
- **Time** : Mon 26 May 14:35-14:55
- **Author** : Dominik Bönisch and Christian Geiger
- **Abstract**

By identifying and evaluating retrieval tools, the aim of the paper is to provide audiovisual media archives with technical solutions to make masses of digitized material in their collections accessible and efficiently searchable. Multimodal AI models are to automate the retrieval processes in order to streamline manual labor, as personnel are becoming scarce and therefore expensive. Potential software tools are to be selected based on the archives' requirements, which are identified through findings from a qualitative study. To achieve meaningful retrieval, we suggest combining AI automation with human interaction, leading to a human-AI collaboration. We propose an application-oriented implementation of how this collaboration can be realized when retrieving audiovisual material and discuss the potential for archives.

• Improving Historical Algorithm Recreation Through Systems Thinking: A Study Using Large Language Models and Early Computer Art +

- **Session Type** : Short Paper
- **Time** : Mon 26 May 14:55-15:10
- **Author** : Sean Carroll
- **Abstract**

This paper reports on preliminary research that examines whether systems thinking principles can improve the accuracy of large language models (LLMs) in recreating historical computer art algorithms. Using nine projects listed in my references, detailed in the Computer Arts Society's PAGE magazine (1969-1974), I compared giving the AI the exact text, against an approach that translated the text into a loosely defined systems thinking approach that decomposed algorithms into constants, variables, interactions, feedback loops, and emergence. Results

demonstrate that the systems thinking approach achieved higher fidelity in conceptual and interactive elements, while direct implementation excelled in mathematical precision. This suggests that a systems approach could enhance LLM-based preservation of computer art by better capturing the purpose of underlying processes involved in the algorithm and balancing those with experiential qualities, though with some admitted tradeoffs in technical precision. The research contributes towards a novel framework for digital art preservation that balances algorithmic accuracy with experiential authenticity.

• Archiving New Media Art with a VR Camera Kit +

- **Session Type** : Short Paper

- **Time** : Mon 26 May 15:10-15:25

- **Author** : Byeongwon Ha

- **Abstract**

In the limited exhibition opportunities available, most new media installation art is primarily consumed through online images. Many people engage with it via online archives and interpret it based on visual impressions. However, unlike traditional art forms such as painting and sculpture, archives of new media installation art often include not only still images but also video documentation. The time-based documentation is typically edited according to the creators' concepts and visualized through cinematic techniques. The video documentation can effectively convey an artist's ideal concept. However, it often differs phenomenologically from the onsite reality of the installation. This paper explores how to phenomenologically document new media installation art using a virtual reality camera kit to bridge the gap between traditional video documentation and the actual experience of the installation. Ultimately, it argues that VR documentation is not a replacement for an artist's documentation but rather a phenomenological supplement that enhances the authentic representation of the installation. This discussion is grounded in a case study documenting an art exhibition at ACM Creativity & Cognition 2024.

• Staging Ars Electronica Archive: Alternative Concept for Exploring Media Art in Education focusing on New Animation Art +

- **Session Type** : Panel
- **Time** : Mon 26 May 15:25-15:45
- **Author** : Juergen Hagler, Emiko Ogawa, and Christl Baur
- **Abstract**

This paper introduces an alternative teaching concept designed to explore the history of media art through a visual investigation of the Ars Electronica Archive. As one of the largest repositories of media art, the archive documents the Ars Electronica Festival, the international Prix Ars Electronica competition, and various activities since 1979. Its comprehensive data serves as a valuable resource for education and research. Students in the Media Art and Theory course at the University of Applied Sciences Upper Austria have traditionally concluded their studies with a seminar paper. However, the increasing presence of artificial intelligence, particularly large language models, has prompted a re-evaluation of written assignments. In the winter semester of 2024, an alternative approach was introduced: students created infographics based on specific research questions drawn from the archive. This method enabled them to apply their digital art skills, visually analyze relationships, and uncover new connections within the data. The process culminated in works that were documented and prepared for exhibition. This article examines the concept and preliminary results, with a focus on New Animation Art, while also discussing the advantages, limitations, and educational potential of infographics compared to traditional seminar papers.

Session 3

• Report on the Minting, Displaying and Connecting Archives Through the Blockchain Workshop +

- **Session Type** : Report on Workshop
- **Time** : Mon 26 May 16:00-16:05
- **Author** : Aissa María Santiso Camiade
- **Abstract**

Aissa María Santiso Camiade will present a report on the Minting, Displaying and Connecting Archives Through the Blockchain Workshop where she shared tools implemented by creators of NFT ecosystems. The workshop addressed how to store online assets on the blockchain. This technology can be used as a way to bring archives that live within local servers to a wider audience through the use of public blockchains. It can be a useful tool for connecting digital libraries and archives.

• The History of the ISEA Symposium Archives +

- **Session Type** : Archive Presentation
- **Time** : Mon 26 May 16:05-16:10
- **Author** : Wim van der Plas, Bonnie Mitchell, Terry Chun Wong and Jan Searleman
- **Abstract**

ISEA maintains two online archives showcasing 36 years of symposium presentations, workshops and art events.

This archive currently has over 21,000 entries and contains abstracts, full papers, images and videos. The history of the archive's development will be discussed as well as its current state. The presentation will conclude with a discussion of its involvement in the worldwide connecting new media art archives initiative.

• ACM SIGGRAPH History Archives: Progress and Next Steps +

- **Session Type** : Short Paper
- **Time** : Mon 26 May 16:10-16:15
- **Author** : Bonnie Mitchell and Janice Searleman
- **Abstract**

The ACM SIGGRAPH organization maintains an online archive which includes information about presentations, exhibitions, demonstrations, animation screenings and other events at the annual conferences. The online archive was developed by a collaborative team of volunteer image processors, data managers, and programmers. Team members researched, digitized and entered over 50 thousand entries and programmed innovative features that enable easy access to this valuable resource. Along with an online archive, a physical archive was established at Bowling Green State University and contains thousands of artifacts and publications from the SIGGRAPH organization. The SIGGRAPH History archive team is also preparing the archive to be part of the world-wide distributed network of new media art archives.

• Ars Electronica Archive: Preserving the History of Digital Art and Innovation +

- **Session Type** : Archive Presentation
- **Time** : Mon 26 May 16:15-16:20
- **Author** : Anita Halbartschlager
- **Abstract**

Ars Electronica, founded in Linz, Austria, is a global leader in the intersection of art, technology, and society. Originating with the Ars Electronica Festival in 1997, the event has grown into the world's largest of its kind, uniting artists, scientists, and innovators. The Prix Ars Electronica, established in 1987, honors pioneering media art, with winning projects preserved in the archive, which documents the evolution of digital art. The Ars Electronica Center, opened in 1996, offers interactive exhibitions on digital culture and technology.

The physical archive, one of the largest dedicated to digital media art, holds over 75,000 records, including audiovisual materials, publications, and detailed project documentation. In 2008, the Ars Electronica Archive digitized an extensive amount of material for long-term preservation and accessibility. The archive is now organized into three parts: an internal database, an online archive, and a physical archive. The internal database contains over 200,000 entries, supporting research and documentation. The online archive provides public access to selected materials, while the physical archive holds rare items like early festival footage. With a new internal database and interface, the archive continues to grow, making digital art history accessible to researchers, artists, and the public, while ensuring its preservation for future generations.

• The Evolving Archive of Digital Art (ADA) +

- **Session Type** : Archive Presentation

- **Time** : Mon 26 May 16:20-16:25

- **Author** : Oliver Grau

- **Abstract**

Kickstarting the field of Media Arts research, the ARCHIVE OF DIGITAL ART (ADA) has documented the rapidly evolving field of digital art since 1999. This research-oriented overview of works at the intersection of art, science, and technology has developed in cooperation with international media artists, researchers and institutions as a collective project. Since today's digital artworks are processual, ephemeral, interactive, multimedia-based, and fundamentally context dependent because of their different structure, they require a modified, or expanded concept of documentation. ADA ascribes high importance to artistic inventions like innovative interfaces, displays or software.

How does ADA continuously adapt to address changing needs of researchers and artists? After the last research phase the focus was on further development of the social media functions of the living community, uploading and tool development for data analysis and visualization in AR, the next phase is a.) on the pros and cons of AI in a living archive, b.) the development of a transcontinental network of leading archives, c.) a federal initiative to integrate digital art into the museum world and d.) transfer of ADA to institutions in (smaller) countries with difficulties to afford many years of archive development but have a lively media art scene...

• Archive & Reconstruction: ZKM Rebuilding New Media Art History +

- **Session Type** : Archive Presentation

- **Time** : Mon 26 May 16:25-16:30

- **Author** : Felix Mittelberger

- **Abstract**

On the basis of the extensive archive of Harald Bode, one of the most influential engineers for analog electronic audio instruments, ZKM | Center for Art and Media Karlsruhe, SYNTH-Werk and HfM | University of Music Karlsruhe reconstructing lost instruments of this nearly forgotten figure of electronic music history. The first rebuilt invention of Harald Bode is the Barberpole Phaser, Bode's last instrument, which he created as an analog instrument on the edge of the digital revolution. Only three instruments were sold and Bode died soon after the release. Now – with the help of his archive – his work comes back to life.

The project showcases the fact that the ZKM archive is not only used by art historians to produce text and exhibitions, but also by artists and, in particular, by conservators and engineers. The archive plays an essential role in the preservation and reconstruction of new media artworks.

• Legado.Ar: A Dynamic Archive of Experimental Visual Narratives +

- **Session Type** : Archive Presentation

- **Time** : Mon 26 May 16:30-16:35

- **Author** : María Alejandra Crescentino

- **Abstract**

Legado.ar is a living, feminist and non-hierarchical archive that highlights and vindicates Argentina's artistic and technological practices, engaging in a constant dialogue with the local contexts from which they emerge. The project has its roots in the audiovisual archive of pioneering Argentine video artist Graciela Taquini, whose work as a researcher and curator has frequently explored themes linked to feminism, identity, memory and archiving. This digital platform hosts an ever-expanding database of works and artistic profiles, which forms the basis for various

theoretical, curatorial, artistic, educational and outreach initiatives. More than just an online archive, it serves as a dynamic tool that activates and revalorizes artistic memory from a dissident perspective – challenging hegemonic narratives – and through experimental and research-driven artistic methodologies.

• Chinese Cyberfeminism Archive (CCA) +

- **Session Type** : Archive Presentation

- **Time** : Mon 26 May 16:35-16:40

- **Author** : ephemeral:data\

- **Abstract**

The Chinese Cyberfeminism Archive (CCA)¹ is a selfreflective web archive dedicated to preserving defunct and lost Chinese feminist websites, forums, and blogs from the late 1990s to early 2010s. Using a slow archive approach, our archive rediscovers feminist networks that existed before social media giants dominated the Chinese internet. CCA has showcased 38 of the discovered 120+ sites, creating buffer space for feminist and queer memories in the face of censorship-induced data loss.

• BFI Our Screen Heritage Institutional Presentation +

- **Session Type** : Archive Presentation

- **Time** : Mon 26 May 16:40-16:45

- **Author** : Will Swinburne and Kristina Tarasova

- **Abstract**

In April 2024, the BFI announced the 'Our Screen Heritage' project, a vital stepping stone to pave the way for the BFI's Screen Archive of the Future. The project will bring the BFI National Archive, the UK's national collection of moving image, up to date by acquiring and preserving the story of moving image in the digital/online era and reflecting the diversity and richness of contemporary Britain today. As archivists and curators, we have been confronting the challenges of adapting conventional archival practice to the age of superabundance of online digital works which, in form and context, diverge strikingly from the media landscape of early Film and Television production when many archival standards were established. In pursuing this project, we have found vanishingly few examples of national film archives attempting to collect online media work at this scale, so we are breaking new ground and looking to the world of Electronic/Emerging Art for guidance and collaboration. Intended as part of the special track for Digital Heritage: The 5th Summit on New Media Art Archiving, we bring an Institutional Presentation to share our experience of this journey so far.

• Conserving Art Experience in Evolving Media Milieu +

- **Session Type** : Full Paper

- **Time** : Mon 26 May 16:45-17:05

- **Author** : Shigeru Kobayashi

- **Abstract**

This paper reports the challenges of maintaining experiential quality across different technological eras in media art, focusing on Light on the Net (1996/2024) as a case study. The original 1996 installation allowed participants on

the internet to collectively control a physical lighting installation with 49 bulbs. In re-exhibiting the work in 2024, the key challenge was not merely preserving technical functionality but maintaining its essential experiential quality while adapting to contemporary participants' evolved perception, shaped by dramatically faster internet speeds and different technological expectations. The study employs Bergson's theory of time, particularly his concept of *durée* (duration) and its multi-time scale interpretation. Through this framework, it analyzes how the work's core experiential quality emerges not from technical latency but from the imperfective aspect created by subjective intervals and potential interventions from other participants. The 2024 recreation, developed through close collaboration between the artist and technical collaborators, successfully maintains this essential experiential quality while adapting to the contemporary media milieu. The study contributes to media art conservation discourse by demonstrating that successful recreation requires understanding works as embedded in their media milieu, and by documenting the recreation process of a classical work where both the original artist and technical collaborators were actively involved.

• Toshio Iwai, Piano – as image media and Time Stretcher +

• **Session Type** : Full Paper

• **Time** : Mon 26 May 17:05-17:25

• **Author** : Hiroko Kimura-Myokam

• **Abstract**

To understand “the image” in the works by Toshio Iwai, one should first understand the technological back-ground of their constituent elements and their specific characteristics at the time they were first created. For example, his best-known works, Piano – as image media (1995) and the Time Stratum series (1985–1990), deal with phenomena that could not exist without specific combinations of equipment and materials. This sets them apart from image works that rely on playback devices and support media, such as projector and screen, video deck and monitor. One troublesome aspect: these works incorporate forms that are unlike the way ordinary imaging systems are used. In other words, Iwai's works incorporate multiple layers of the history and technology of imaging, as well as the artist's interpretation of image histories. This is different from what we usually think of media art, that it is constantly evolving with advances in technology. Here, we give some thought to the preparations that may be needed in the future to reproduce these two works again, based mainly on the fruits of the process of the “Iwai Toshio Archive & Research” project that Iwai and I have engaged in to recreate these two emblematic works since 2021.



ABOUT ISEA

The series of ISEA symposia is coordinated by ISEA International.

Founded in the Netherlands in 1990, ISEA International (formerly Inter-Society for the Electronic/Emerging Arts) is an international non-profit organisation fostering

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interdisciplinary academic discourse and exchange among culturally diverse organisations and individuals working with art, science and technology. ISEA International Headquarters is supported by the University for the Creative Arts (UK).

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