PROGRAM

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 – 27 MAY (Tue)

PROGRAM INFORMATION

• **Title :** 5th Summit On New Media Art Archiving – 27 May (Tue)
• **Date/Time :** 27 MAY 2025 10:00-15:45
• **Venue :** Seoul National University Museum Of Art (Auditorium)
• **Reservation Link :** https://forms.gle/pTr7qM4sGLFZUeiEA

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 4 10:00 – 11:25 **Session Chair:** Byeongwon Ha	**Archives Presentations**	10:00	**AP: Unlocking the Digital Canvas: The FILE ARCHIVE and Its Open Access Commitment** Paula Perissinotto and Fabiana Krepel [Virtual]
	Digital Heritage	10:05	**P: YOUR HOSTING SERVICE HAS BEEN DEACTIVATED: Persistence and Discontinuity in the Preservation of Latin American Media Arts** Vanina Y. Hofman Matusevich
		10:25	**SP: Informal Archiving: The Space of Reverie and the Dispersed Art Object** Avrokomi Zavitsanou
		10:40	**P: Digital Literature Archives in Latin America: Creative, Curatorial and Technical Choices** Leonardo Flores, Verónica Paula Gómez, Marcos Wasem, José Aburto and Vinícius Carvalho Pereira
		11:25 – 12:30	**Lunch**
		13:00 – 14:00	**Keynote**

Session 5 14:20 – 15:45 Session Chair: Wim van der Plas	Connecting Archives	14:20	SP: A Cross-Cultural Framework for New Media Art Archives Daechan Heo
		14:35	P: Preserving, Providing, Progressing: Access the Excess Lena Holub, Martin Honzik, Lev Manovich, Olga Shishko, Escher Tsai and Soh Yeong Roh
		15:20	IT: Panel on Connecting Archives: Workshop on New Media Art Archiving 2025 Bonnie Mitchell, Terry Chun Wong, Dominik Bönisch, Andreas Kohlbecker, Víctor Fancelli Capdevila, Lozana Rossenova
	Closing	15:40	Concluding Remarks

Session 4

• Unlocking the Digital Canvas: The FILE ARCHIVE and Its Open Access Commitment +

• **Session Type :** Archive Presentation

• **Time :** Tue 27 May 10:00-10:05

• **Author :** Paula Perissinotto and Fabiana Krepel

• **Abstract**

Unlocking the Digital Canvas: The FILE ARCHIVE and Its Open Access Commitment" explores the transformative role of the FILE Festival and its digital repository, the FILE ARCHIVE, in promoting electronic art and enhancing accessi-bility to cultural heritage. Established in 2000, the FILE Festi-val has become a leading platform for avant-garde works, showcasing over 8,000 artworks from artists across 48 countries through 49 exhibitions. In 2021, the FILE ARCHIVE was launched to preserve 25 years of electronic art history, serving as a vital resource for academic research and documentation. This presentation will highlight the archive's commitment to open access via TAINACAN software, which facilitates easy navigation and retrieval of information. The API of the FILE ARCHIVE further enhances user engagement by allowing seamless integration with external systems, promoting broader access to digital art. Additionally, we will discuss the integra-tion of data visualization techniques to analyze historical data related to festival editions, visitor metrics, and artwork distri-bution. By employing these visual tools, the FILE ARCHIVE aims to enrich understanding and foster a deeper appreciation for new media art among diverse audiences. Ultimately, this in-itiative not only preserves electronic art history but also strengthens collaborative efforts with international institutions, ensuring that digital art remains accessible and relevant for fu-ture generations.

• YOUR HOSTING SERVICE HAS BEEN DEACTIVATED: Permanence and Discontinuity in the Preservation of Latin American Media Arts +

- **Session Type :** Full Paper
- **Time :** Tue 27 May 10:05-10:25
- **Author :** Vanina Y. Hofman Matusevich
- **Abstract**

Taxonomedia, founded in 2006 and deactivated in 2022, was an independent project dedicated to exploring the heritage of media arts. The project emerged in response to global initiatives of the time but sought to address preservation questions through the lens of regional geopolitics and cultural histories. Taxonomedia fostered debates on critical issues such as digital materiality, counter-memories, and the feasibility of regional approaches to digital heritage in a globalized, internet-driven world.

Operating at the margins of institutional and academic structures, Taxonomedia embraced a disruptive, alternative perspective on media art preservation, emphasizing the concept of an ecology of divergent practices. Interweaving Taxonomedia's story with broader challenges in the field, this article advocates for a more inclusive and expansive understanding of media arts heritage, envisioning it's uncertain yet possible futures.

• Informal Archiving: The Space of Reverie and the Dispersed Art Object +

- **Session Type :** Short Paper
- **Time :** Tue 27 May 10:25-10:40
- **Author :** Avrokomi Zavitsanou
- **Abstract**

This paper investigates the practice of informal archiving as a space of reverie, where memory, creative impulse, and temporal dislocation converge. In contrast to structured, institutional archives, the informal archives curated by artists embrace disarray, fragmentation, and fluidity, embodying a unique form of memory preservation. Situated in a state of "archival reverie," artists engage with their dispersed works in a semi-conscious ritual, crafting an environment where art objects move between the physical and digital realms, continuously reshaped by personal association and reinterpretation. This study reflects on how such informal, often somnambulistic, archival practices contribute to digital heritage, capturing not only the remnants of creative processes but also the transitory and transformative nature of artistic legacy. Ultimately, informal archiving emerges as both a documentation of and a dynamic engagement with the artist's evolving identity, challenging conventional paradigms of archiving within the digital and creative fields.

• Digital Literature Archives in Latin America: Creative, Curatorial and Technical Choices +

- **Session Type :** Panel
- **Time :** Tues 27 May 10:40-11:25
- **Author :** Leonardo Flores, Verónica Paula Gómez, Marcos Wasem, José Aburto and Vinícius Carvalho Pereira
- **Abstract**

This panel explores the challenges and possibilities of archiving born-digital literature, emphasizing the unique sociotechnical realities of Latin America. By focusing on creative and curatorial practices informed by decolonial frameworks, it highlights the interplay between tradition and technology. Panelists will present diverse approaches, including cartographic projects mapping the migrations of digital literature, a regional archive blending local perspectives with global platform dynamics, and personal insights from creators navigating

technological obsolescence. The discussion aligns with the festival's theme of transcending barriers through technology and resonates with the objectives of the 5th Summit on New Media Art Archiving, advocating for innovative, inclusive, and sustainable archival practices.

Session 5

• A Cross-Cultural Framework for New Media Art Archives +

• **Session Type :** Short paper
• **Time :** Tue 27 May 14:20-14:35
• **Author :** Daechan Heo
• **Abstract**
This paper presents a framework for developing cross-cultural new media art archives. We identify three key challenges in cross-cultural archiving: preserving cultural context and overcoming linguistic barriers, and technical standardization. To address these challenges, we propose a comprehensive framework built on culturally-sensitive metadata schemas, interoperable documentation protocols, and cross-cultural integration system. The implementation strategy encompasses multilingual taxonomy development, dual-layer infrastructure design, and a three-tier community engagement model. Through this framework, we aim to enable grassroots archives to integrate with global networks while maintaining their distinct cultural perspectives, ultimately contributing to the preservation and accessibility of diverse media art histories. Our approach focuses on practical solutions for bridging cultural and linguistic boundaries in digital archives while ensuring sustainable, community-driven growth.

• Preserving, Providing, Progressing: Access the Excess +

• **Session Type :** Panel
• **Time :** Tue 27 May 14:35-15:20
• **Author :** Lena Holub, Martin Honzik, Lev Manovich, Olga Shishko, Escher Tsai and Soh Yeong Roh
• **Abstract**
This panel traces the genealogies of media art platforms—online archives, media art databases, and contemporary streaming services. By examining technological, aesthetic, and conceptual continuities, the discussion will center around a key question: What kind of archive does the future need? What could an expanded vision of the media art archive look like, and how can engaging with the past unveil pathways to reimagine the future?
What kinds of subjects might the practice of using such archives shape, and how can access to a media art archive influence the aesthetic and political imagination of those who engage with it? How can insights from early media platforms and contemporary artistic practices be meaningfully integrated into today's structures without merely replicating the past? This question invites an exploration of hybrid approaches that merge the resilience and insights of early platforms with the innovative possibilities of modern ones.

• Panel on Connecting Archives: Workshop on New Media Art Archiving 2025 +

- **Session Type :** Panel
- **Time :** Tue 27 May 15:20-15:40
- **Author :** Bonnie Mitchell, Terry Chun Wong, Dominik Bönisch, Andreas Kohlbecker, Víctor Fancelli Capdevila, Lozana Rossenova
- **Abstract**

The Workshop on New Media Art Archiving (WNMAA) was held at ZKM | Center for Art and Media Karlsruhe in Germany from 5th to 8th February, 2025. The Workshop brought together over 60 participants from Europe, Asia, Australia, Latin and North America. With the objective of "Connecting Archives & Connecting People," the WNMAA organisers aimed to build a collaboration platform that united experts, practitioners, and stakeholders in the field of new media art archiving. This platform will enable the archivists to share knowledge and work together to preserve the history of media art. At the Workshop, participants formed groups and discussed issues such as technical infrastructure, AI and archiving, ontologies, interfaces, communication platforms, and ways of connecting people. This transformative event was an extension of the Summit on New Media Art series and significantly advanced the goals of the Connecting Archives Working Group in their efforts to create a platform that links new media art archives around the world.

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 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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