

MISSION

- since **1999**, the **pioneering and longest-running archive** for Digital Artworks at the intersection of art, science, and technology
- ascribes high importance to artistic inventions such as innovative displays, interfaces, and software
- 100s of **Artists and Scholars** represented, out of more than 5,000 evaluated applicants
- with **1,000s of documents, photographs, and videos** of Digital Art
- more than **3,500 scientific articles**
- and a survey of over **750 institutions**, including universities, research centers, museums, galleries, and festivals
- platform for **image-based digital humanities**



Most extensive international bibliography of Digital Art →

- Board:** Roy ASCOTT (Beijing DeTao Masters Academy), Jorge LA FERLA (University of Buenos Aires), Beryl GRAHAM (University of Sunderland), Erkki HUHTAMO (UCLA), Gunalan NADARAJAN (University of Michigan), Christiane PAUL (The New School, Whitney Museum of Art)
- Funding:** German Research Foundation (DFG, Deutsche Forschungsgemeinschaft), Austrian Science Fund (FWF, Der Wissenschaftsfonds), BMBWF, and Australian Research Council

DOCUMENTATION

- Digital Art is based on multimedia substrates, constituted by the latest technologies often characterized by rapid obsolescence
- artworks originating even just 10 years ago can often no longer be exhibited
- Digital Artworks have potentially many ephemeral iterations, as they may be exhibited with various interactive platforms or context-dependent user interventions
- complicates object oriented preservation methods as well as static indexing strategies
- EXTENDED DOCUMENTATION**, a defining strategy to include artist statements and interviews, awards, biographical information and literature about the artist, collaborators and technical staff, copyright, exhibitions, funding, institutional context, installation views, iteration specifics, production processes, observer response, as well as technical information and schematics on software, hardware, interface, and display

COLLECTIVE ARCHIVING

- OPEN ACCESS** policy supports accessibility and sustainability, as well as data aggregation across institutions
- FEATURED ARTIST/SCHOLAR** published monthly on homepage, social media, and web newsletters

Featured Artist/Scholar

Lanfranco Aceti

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Lanfranco Aceti works as an academic, artist and curator and is the founder of The Studio: Lanfranco Aceti Inc. He is the

founder and Director of OCR (Operational and Curatorial Research in Contemporary Art, Design, Science and Technology) and →



- LIGHT BOX** feature allows users to create visual pin-boards of archive documents, including photographs, text, and video

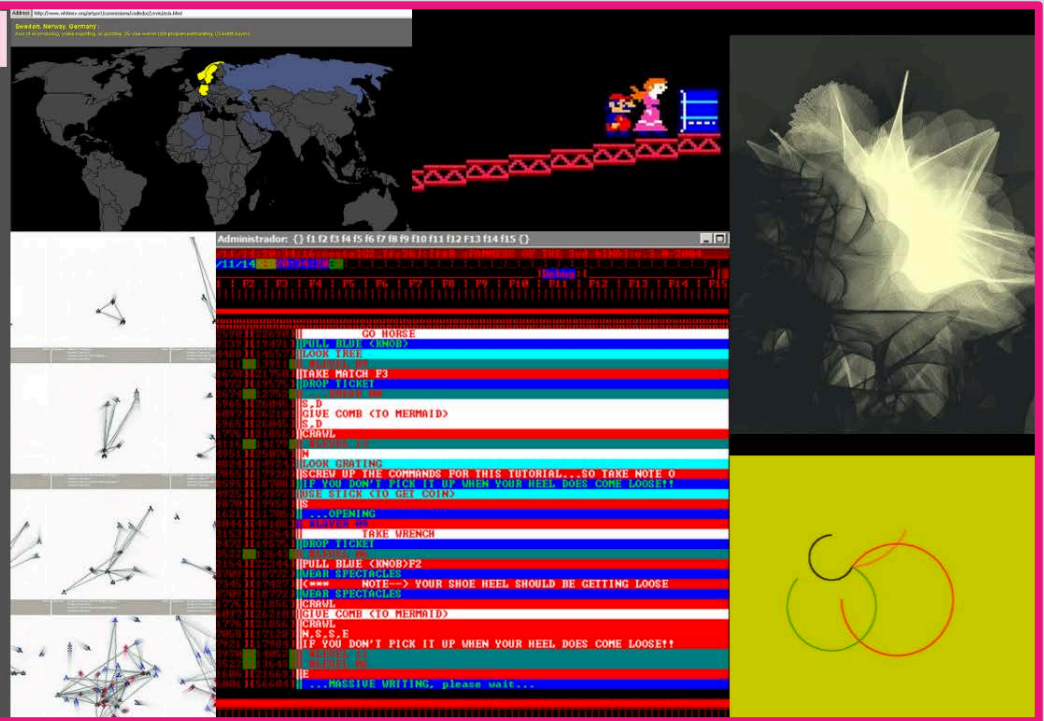
- ONLINE EXHIBITION** publishable for a wide variety of applications, from scientific or art-based research, to science, education, or public outreach

Exhibition

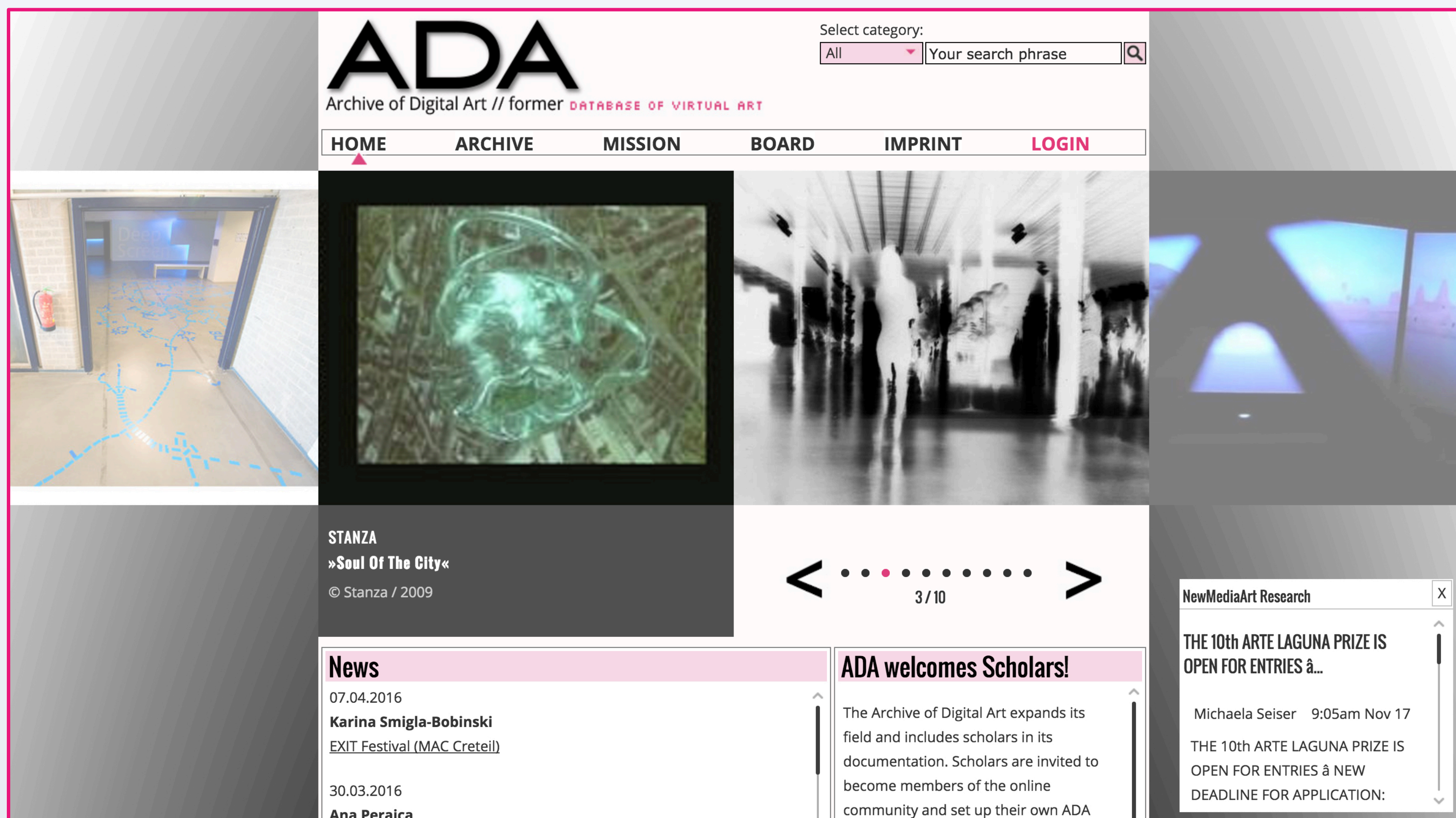
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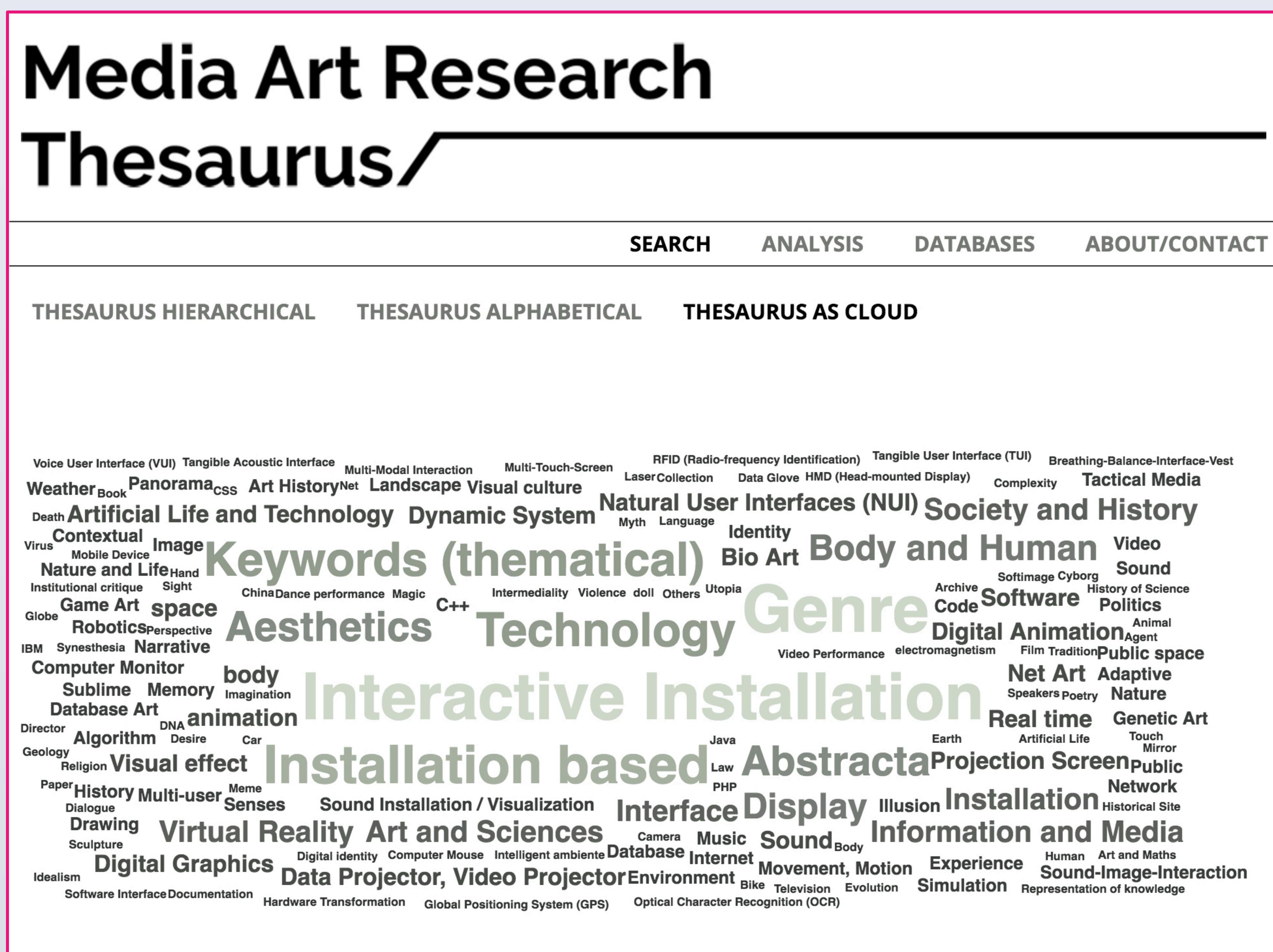
Christiane Paul



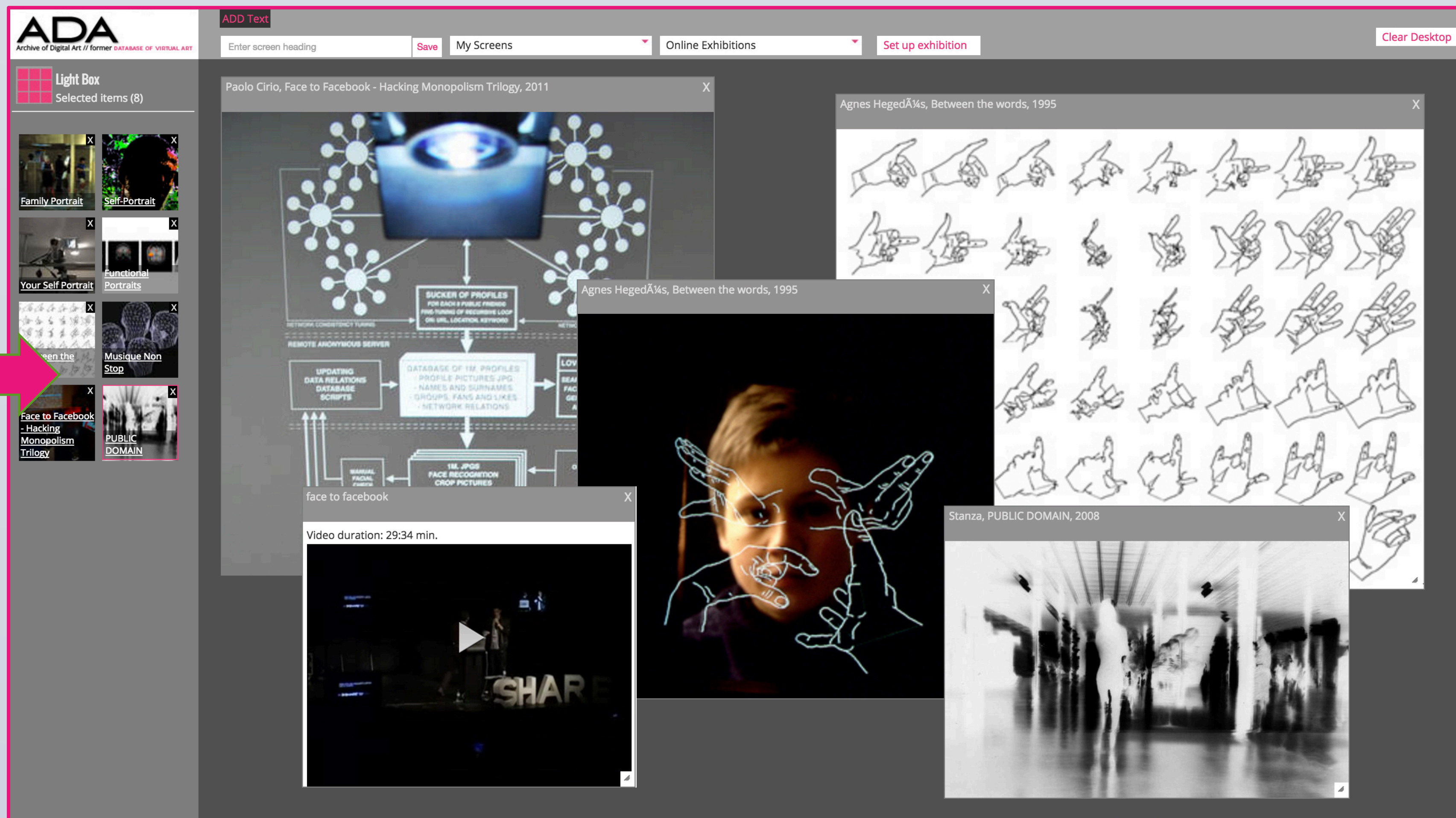
ARCHIVE OF DIGITAL ART



MEDIA ART RESEARCH THESAURUS



SPECIAL RESEARCH FEATURES



SOCIAL WEB

- PROFILE PAGES** for Artists and Scholars
- upload and update to **ABOUT, CV, WORKS, NEWS, EXHIBITIONS & CONFERENCES, PUBLICATIONS & REFERENCES**
- add to **WORKS** text descriptions, collaborators, funding, technological information on hardware, software, and installation requirements, images and videos
- FOLLOW** and **MESSAGE** other Members, monitor contributions and peer-review

JEFFREY SHAW

* 1964
<http://www.jeffrey-shaw.net/>

About

Jeffrey SHAW has been a pioneer and leading figure in new media art since its emergence. In the context of the 1960's paradigm of installation he started with expanded cinema, performance and participatory environments, aiming to change the traditional relation between object and spectator from a passive examination and consumption to an interactive involvement and immersion. New technologies such as the computer as well as new user interfaces allowed Shaw a new approach to this aim and had been integrated and developed in his art works very early. He is internationally renowned for pioneering virtual and augmented reality, immersive visualization, navigable cinematic systems and interactive narrative. SHAW's works: The Legible City (1989), The Virtual Museum (1991),

CV

2009 joined City University in Hong Kong as Chair Professor of Media Art and Dean of the School of Creative Media (SCM) / joined City University in Hong Kong as Chair Professor of Media Art and Dean of the School of Creative Media (SCM).
2009 Professor Shaw has a continuing position at UNW as co-director of the iCinema Research Centre for the purposes of academic and research co-

Works

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»Look Up Bombs» 2015

»Remaking the Confucian Rites» 2014

»Infinite Line» 2014

»March» 2014

News

03.09.2015

PRIX ARS ELECTRONICA Golden Nica for Visionary Pioneers of Media Art

Jeffrey Shaw is honored with the Golden Nica for Visionary Pioneers of Media Art at this years Ars Electronica festival 03-07.09.2015
<http://prix2015.aec.at/prixwinner/visionary-pioneers/>

Exhibitions & Conferences

»Hong Kong Art Fair 2011»
Hong Kong Art Fair

2007
Exhibition :
»YOU, see, The Century of the Consumer 19th»
ZKM

2007
Festival :
»Panorama Festival 2007»
ZKM

Publications & References

Stiles, Kristine: »Agnes Hegedüs, Bernd Lintermann, Jeffrey Shaw: Reconfiguring the CAVE« in Future Cinema: The Cinematic Imaginary after Film, edited by Jeffrey Shaw and Peter Weibel, 492-497, Karlsruhe, Cambridge: Center for Art and Media and MIT Press, 2004.

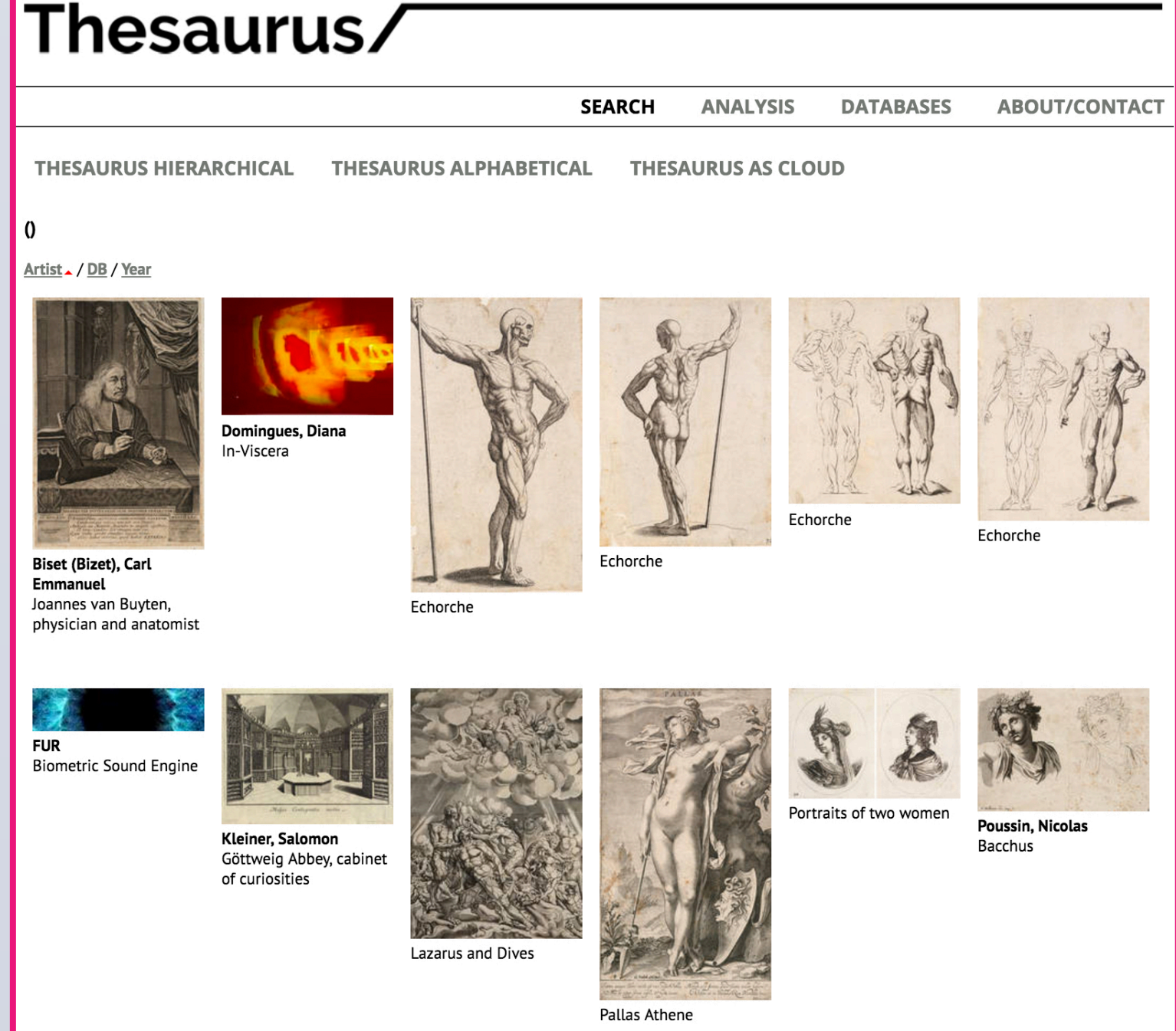
Grau, Oliver: »Virtual Art: From Illusion to Immersion« Cambridge, MA: MIT Press, 2003.

Shaw, Jeffrey and Peter Weibel, ed: »Future Cinema: The Cinematic Imaginary after Film« Cambridge, MASS: The MIT Press, 2003.

KEYWORD BRIDGING

- 400 KEYWORDS** provide comprehensive overview as well as usable interface
- hierarchical schema top-down from lexical triad of **AESTHETICS, SUBJECT, and TECHNOLOGY**
- integrates **1) 'traditional' art history vocabularies**, such as Iconclass, Art and Architecture Thesaurus (AAT), and Warburg-Index;
- 2) Digital Art databases** that have either lost key researchers, had funding expired, or were eventually terminated such as The Dictionnaire des Arts Médiaiques, GAMA, Daniel Langlois Foundation, and Netzspannung;
- 3) contemporary Digital Art festivals** such as Ars Electronica, Inter-Society for the Electronic Arts (ISEA), and Transmediale;
- and **4) disciplinary literatures of Digital Art**

Media Art Research Thesaurus



- SEMANTIC 'BRIDGES'** support cross-cultural, inter-disciplinary, and trans-historical comparative analysis between contemporary digital artworks on ADA and historical artworks in other art forms and databases
- including the **GÖTTWEIG ABBEY GRAPHIC COLLECTION**, founded in 1083, and partially digitized by the Department for Image Science, with over 30,000 woodcuts, etchings, and lithographs, the largest private collection of Renaissance and Baroque prints in Austria