ACM SIGGRAPH Art Papers Programs 2019-2020

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Abstract

This institutional presentation introduces the ACM SIGGRAPH Art Papers programs 2019 and 2020. The 2019 edition marks the 11th version of the program and our main goal is to highlight its principal novelties and projections onto 2020. At this occasion, we will discuss the main scientific and artistic contributions of art papers, but also different ways of accessing, experiencing, and enhancing the published content.

Keywords

ACM, SIGGRAPH, computer graphics, interactive techniques, art, science, humanities, conference.

Introduction

ACM SIGGRAPH is the Special Interest Group in Computer Graphics and Interactive Techniques (SIGGRAPH) of the Association for Computing Machinery (ACM). While its history can be traced back to 1967, when a small group of specialists organized a seminar in interactive computer graphics, it was in 1974 when the first annual conference was organized. Nowadays, SIGGRAPH is an international community of researchers, scientists, technologists, artists, filmmakers, developers, and business professionals. Together with SIGGRAPH Asia (SA), which began in 2008, the conferences are attended by tens of thousands of professionals every year [1].

In 2019, the 46th International Conference and Exhibition on Computer Graphics & Interactive Techniques includes twenty-four programs and two special events distributed in five main areas: Production & Animation, Research & Education, Arts & Design, Gaming & Interactive, and New Technologies [2]. This year marks the 11th edition of the Art Papers Program, which brings together communities of researchers and practitioners working at the intersections of art, design, humanities, science, and technology. This institutional presentation introduces the ACM SIGGRAPH Art Papers programs 2019 and 2020.

ACM SIGGRAPH Art Papers Program

The ACM SIGGRAPH Art Papers Program has been organized since 2009. It consists of a series of cutting-edge art-science-technology research presented in the form of scientific papers. To be included in the program, authors first submitted their papers as proposals that go through a rigorous blind peer-review process. Accepted papers are presented in person by at least one of its authors at the SIGGRAPH venue and published in a special issue of Leonardo, the journal of the International Society for the Arts, Science, and Technology (ISAST) (MIT Press) [3], also available from the ACM Digital Library [4] and, since 2015, as open access conference content accessible from the SIGGRAPH website [5].

Over the time, the program has grown substantially, from an average of 40 submissions during the early years to more than 130 in 2018. One of the reasons of such increase in the volume was the introduction, in 2018, of Short Papers to the already existing Long Papers format. The main difference between both formats is that Long Papers describe concepts, processes, and applicability of advances in science, computer graphics, and interactive techniques, while Short Papers discuss on-going works and visions.

2019

Although we did not define an explicit topic for 2019, we did call for submissions that explored innovative and provocative projects in a self-reflective manner, i.e. multiple views (or entry points), multicultural translations, and multigenerational communication [6].

From the beginning of the planning process we had clear objectives in mind:

- To attract high-quality scientific papers that explore the most innovative intersections of arts, technology, humanities, and computer graphics.
- To provide rigorous and thoughtful reviews to all submissions by at least 3 members of the jury.
- To enhance the visibility of art-based research within the SIGGRAPH communities.

To cope with these goals, it was paramount to increase the number of jurors, to consolidate relationships with other artistic communities associated to SIGGRAPH, and to maintain the publishing recognition of an academic journal such as Leonardo while amplifying the accessibility through the exploitation of web-based platforms.

To foster dialogue between approaches we proposed four broad categories: 1) Project descriptions; 2) Theory/criticism of contemporary digital art; 3) Meth-

ods/techniques of creative practices; and 4) History/Media Archaeology of materials and roles of artists. This organization was also helpful to the review process. We gathered an international jury composed of 10 renowned artists, scientists, and scholars in such areas. Moreover, the jurors could extend an invitation to other experts and specialists to serve as external reviewers and we had 28 by the end of the process.

In this institutional presentation we present highlights of the 15 accepted papers. Authors will present their research in three sessions. In the first session, the main themes comprised spaces and territories including our relationship to fictional and psychological constructions such as borders, frontiers and our inherent human vantage point. In the second session, some of the steering topics dealt with digital tools and archives, preservation of artworks and memorializing social events with digital media. In the third session, the contributions shared a consideration of volume and space as a key component for interaction and interpretation from 3D printing techniques to multimedia installations.

2020

At ISEA 2019 we will evoke the overall plan for SIGGRAPH 2020, which will take place in Washington DC from July 19 to 23. We will announce on-site the overall procedure, the main dates, and the potential topics under discussion. In the end, we also share some novelties about the program in cooperation with the recently created Arts Advisory Group at SIGGRAPH.

Acknowledgements

researcher, as an individual artist and in collaborations with other artists and designers. The broad spectrum of his work illustrates the importance, indeed the prevalence, of interdisciplinary collaborative work in the field of digital art.

References

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Authors Biographies

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