

The project 'Researching Critical Media Arts & Artistic Technology' (short: Artistic Technology Research) worked on a discursive, as well as on a practical level to approach critical media arts through artistic research. The project developed a discourse in 'artistic technology' through artistic interventions, public workshops and interactions that involved diverse audiences. The project presented its research on contemporary media art practices globally at festivals, exhibition and art&science related events. An international network of interdisciplinary researchers was established to investigate and test the hypotheses and to further develop the findings of the project to ultimately transform the theory and work undertaken into a sustainable and communicable novel approach for new media arts practice ('artistic technology') in the 21st century.

Using the method 'action research' and extending it to include 'documentation as a method,' the project was designed to connect workshops, presentations and artistic practice to open research and to open discourses. Bringing artists together with academic positions, the entire process was designed as an interdisciplinary approach of knowledge-building (combining artistic knowledge and new media knowledge) and at the same time supported the popular awareness of the implications of looking at new media arts as both practice and research. In order to explore and react to the apparent but also often opaque processes of how new media transform artistic processes and reflects on society, the project concentrated on three thematic points relevant to contemporary media-arts practices:

- 1) production and innovation: media art-work as a process artefact
- 2) new public(s) in interaction: knowledge-work and communication in new media arts
- 3) aesthetics of new media arts in 'economies of attention'

The project tackled these issues by analysing and documenting research methods used by artists and through a mapping of technological innovation developed in media art. The project displayed this tacit knowledge through diverse outputs: exhibitions, workshops, presentations and publications. In experimental lab-settings with artists and hackers, the current state of experimental technology in use and its conceptual employment for art was analysed and documented and brought into a theoretical and practical context.