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Preface

Smart graphics are pervasive in our lives nowadays. The ways artists and designers produce images that effectively support human cognition and communication are continuously changing and evolving as they incorporate novel methods provided by the advances in science and technology. As a counterpart, the radically new visions in most art forms have stimulated scientists to breath-taking levels of achievement.

This symbiotic relationship between art and science (and technology) is one of the foundations of the technological culture of contemporary society and is especially evident in the creation of smart graphics. Such a process rests on a deep understanding of the fundamentals of perception and cognition as they relate to interaction and communication technologies, together with artificial intelligence and computer graphics techniques, to automate reasoning and enhance cognition.

The International Symposium on Smart Graphics 2009 was held from May 28–30 in Salamanca, Spain. With this edition we celebrated our tenth anniversary: a successful series of inspiring and exciting meetings originating in 2000 as an American Association for Artificial Intelligence Spring Symposium.

This year we proposed a specific emphasis on visual analytics as well as all kinds of transversal research that harnesses the power of humans and technological artifacts in order to convey, understand and deal with complex scientific and social processes. We were lucky to have Daniel Keim and Jörn Kohlhammer, two internationally renowned experts on this area of research, as invited speakers.

Smart Graphics, beyond a conventional symposium, was intertwined with the 5th International Arts Festival of Castilla y León, and we brought together artists, technologists and scholars from the fields of computer graphics, artificial intelligence, cognitive science, graphic design and fine art. Complementary to the usual sessions, during the symposium system demonstrations, exhibitions, performances, panels and discussions were opened to the public as part of the festival program. Artists hired by the festival and from entertainment studios were invited to foster dialog, and the Organizing Committee would like to warmly thank them here.

The quality of the submitted papers was as high as in previous years. The Program Committee decided to accept 15 full papers, 8 short papers, and 2 system demonstrations. This year we also had an arts track; four artworks were selected for live performance and one of them (dream.Medusa) was awarded the best smart graphics artwork. The acceptance rate for full papers was 30%.

We would like to thank all authors and speakers for making this year’s event such a success, the reviewers for their careful work, and the Program Committee for selecting and ordering contributions for the final program. We are grateful to the Vice-rectorate for Technological Innovation of the University of Salamanca, to the local organizers of the event and, especially, to Guy Martini, director of
the International Arts Festival of Castilla y León, for giving us the opportunity to move part of the Smart Graphics symposium out of academia and to become a cultural event.

For these reasons Smart Graphics 2009 was not only a big scientific success but also a completely new experience in art and sciences which will inspire future Smart Graphics enterprises.

March 2009

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Marc Christie
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Antonio Krüger
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