

# Abstract

This research paper correlates fine art theory and new media theory, through the investigation of interactive digital artworks, which contain aspects of both disciplines. The motivation of this research is to contribute to the discourse of fine art and computer science, from my perspective as a student of both. This paper theorises interactive digital artworks through a structured analysis of the existing literature and a contextual analysis of two exhibitions: a) *Recovered Voices: Stories of the Irish at War 1914-1915* (2015) at the National Museum of Ireland in Collins Barracks, Dublin and b) *Lifelogging* (2015) at Science Gallery, Dublin. The core of this research is focused on a range of interviews which were conducted with the artists and art professionals affiliated with these exhibitions, providing a wealth of rich anecdotal evidence for analysis. The findings of these interviews are disseminated into themes of site, object and audience, in order to discern a wider understanding of the particularities of interactive digital artworks exhibited in the context of cultural institutions. It is the aspiration of this paper to demonstrate that when analysing multimedia artworks and art practices, an interdisciplinary approach to research can be a viable and useful methodology.