



# ISEA2011 UNCONTAINABLE & UNTITLED

TAKSİM CUMHURİYET SANAT GALERİSİ

14 EYLÜL-7 EKİM, 2011

ZİYARET SAATLERİ: 10:00-18:00

BAŞ KÜRATÖR/SENIOR CURATOR **LANFRANCO ACETI**  
KÜRATÖR/CURATOR **ÖZDEN ŞAHİN**

SANATÇILAR/ARTISTS **THOMAS ANKERSMIT & PHILL NIBLOCK; ART IN PROCESS (BELLO BENISCHAUER & ELISABETH M. EITELBERGER); GAVIN BAILY, SARAH BAGSHAW & TOM CORBY; DAVID BOWEN; AYOKA CHENZIRA; PAOLO CIRIO; DARKO FRITZ; MURAT GERMEN; BARUCH GOTTLIEB; JANE GRANT; IAN HAIG; JANEZ JANŠA; KUUKI (GAVIN SADE AND PRISCILLA BRACKS); KAREN LANCEL & HERMEN MAAT; TEOMAN MADRA; YOTA MORIMOTO; KILIAN OCHS; ESTHER POLAK & IVAR VAN BEKKUM; DAAN ROOSEGAARDE; SCENECOSME (GRÉGORY LASSERRE & ANAÏS MET DEN ANCXT); TAMIKO THIEL, CEM KOZAR & İŞİL ÜNAL; PATRICK TRESSET; SANDER VEENHOF; PIETER VERHEES & JOHANNES WESTENDORP; NILS VÖLKER.**

SANAT DİREKTÖRÜ VE KONFERANS BAŞKANI /  
ARTISTIC DIRECTOR AND CONFERENCE CHAIR  
**LANFRANCO ACETI**

KONFERANS VE PROGRAM DİREKTÖRÜ /  
CONFERENCE AND PROGRAM DIRECTOR  
**ÖZDEN ŞAHİN**



# UNCONTAINABLE & UNTITLED



Kilian Ochs with *Sphere 12/16* before his public performance on Taksim Square. The work was exhibited at *ISEA2011 Uncontainable & Untitled*, Taksim Cumhuriyet Art Gallery, Istanbul, September 14 – October 7, 2011. (Photographic documentation by Özden Şahin.)



# UNCONTAINABLE & UNTITLED



*Ghost* by Jane Grant at *Uncontainable & Untitled*, Maksem, Istanbul, September 14 – October 7, 2011. (Photographic documentation by Özden Şahin.)

# UNCONTAINABLE & UNTITLED



*Akousmaflora* by Scenocosme at *ISEA2011 Uncontainable & Untitled*,  
Taksim Cumhuriyet Art Gallery, Istanbul, September 14 – October 7,  
2011. (Photographic documentation by Özden Şahin.)



# UNCONTAINABLE & UNTITLED



Selection of artworks inspired by light, using multiple digital media based on instant and random inspiration. 1964-2011 by Teoman Madra at *ISEA2011 Uncontainable & Untitled*, Taksim Cumhuriyet Art Gallery, Istanbul, September 14 – October 7, 2011.

*Tele-Present Wind* by David Bowen at *ISEA2011 Uncontainable & Untitled*, Taksim Cumhuriyet Art Gallery, Istanbul, September 14 – October 7, 2011.



# UNCONTAINABLE & UNTITLED



*Paul* by Patrick Tresset at *ISEA2011 Uncontainable & Untitled*, Taksim Cumhuriyet Art Gallery, Istanbul, September 14 – October 7, 2011.



*Tele-Present Wind* by David Bowen at *ISEA2011 Uncontainable & Untitled*, Taksim Cumhuriyet Art Gallery, Istanbul, September 14 – October 7, 2011. (Photographic documentation by Özden Şahin.)

# ISEA2011 UNCONTAINABLE & UNTITLED

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**EITELBERGER); GAVIN BAILY, SARAH BAGSHAW & TOM CORBY;**  
**DAVID BOWEN; AYOKA CHENZIRA; PAOLO CIRIO; DARKO FRITZ;**  
**MURAT GERMEN; BARUCH GOTTLIEB; JANE GRANT; IAN HAIG;**  
**JANEZ JANŠA; KUUKI (GAVIN SADE AND PRISCILLA BRACKS);**  
**KAREN LANCEL & HERMEN MAAT; TEOMAN MADRA; YOTA**  
**MORIMOTO; KILIAN OCHS; ESTHER POLAK & IVAR VAN BEKKUM;**  
**DAAN ROOSEGAARDE; SCENECOSME (GRÉGORIE LASSERRE**  
**& ANAÏS MET DEN ANCXT); TAMIKO THIEL, CEM KOZAR & İŞİL**  
**ÜNAL; PATRICK TRESSET; SANDER VEENHOF; PIETER VERHEES &**  
**JOHANNES WESTENDORP; NILS VÖLKER.**

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**TR** *Uncontainable & Untitled* (“Sığdırılmayan ve Adlandırılmayan”), *Uncontainable* adlı genel ISEA2011 İstanbul sergisinin bir parçası. *Uncontainable & Untitled* başlığı, *İsimsiz - 12.* İstanbul Bienali’ne gönderme yapıyor ve sanat, bilim ve teknolojinin kesiştiği yerlerdeki sosyo-politik meselelerin güncel önemini vurguluyor. Güncel olayların ve teknolojik gelişmelerin dağınık doğası, izleyicileri güncel sanat ve yaşamın şaşırtıcı olasılıkları ve problematik gerçeklikleriyle başbaşa bırakıyor.

**EN** *Uncontainable & Untitled* is an exhibition strand of the general ISEA2011 Istanbul exhibition entitled *Uncontainable*. The title *Uncontainable & Untitled* is an homage to the 12<sup>th</sup> Istanbul Biennial - *Untitled* and plays on the contemporary relevance of socio-political issues at the intersection of art, science and technology. The dispersed nature of contemporary events and technological advancements presents viewers both with the fascinating possibilities and the problematic realities of contemporary art & life.





# THOMAS ANKERSMIT, PHILL NIBLOCK

*Two concerts : Thomas Ankersmit - A solo set with computer, modular synthesizer and acoustic alto saxophone; Phill Niblock - Music and Images (from the Movement of People Working films).*

**Thomas Ankersmit** is a musician and installation artist based in Berlin and Amsterdam. His main instruments are a Serge analogue modular synthesizer, computer, and alto saxophone. Ankersmit regularly performs together with composer Phill Niblock and with electroacoustic artists Valerio Tricoli and Kevin Drumm. Ankersmit's music and installation work have been presented at festivals all over the world.

**Phill Niblock** makes thick, loud drones of music, filled with microtones of instrumental timbres which generate many other tones in the performance space. Simultaneously, he presents films/videos of the movement of people working, or of computer driven black and white abstract images floating through time. Since the mid-60's he has been making music and intermedia performances which have been shown at numerous venues around the world. Since 1985, he has been the director of the Experimental Intermedia Foundation in New York where he has been an artist/member since 1968. He is the producer of Music and Intermedia presentations at EI since 1973 and the curator of EI's XI Records label.

Thomas Ankersmit at Lampo, Chicago, February 20, 2008. (Photographic documentation by Angeline Evans.)



Phill Niblock at Berghain, techno club, Berlin, Germany.





# THOMAS ANKERSMIT, PHILL NIBLOCK



Thomas Ankersmit, Domino Festival, Brussels, Belgium, April 6, 2011 - solo, Touch night with Mika Vainio and Hildur Guðnadóttir. (Photographic documentation by Mich Leemans.)



# BELLO BENISCHAUER & ELISABETH M. EITELBERGER A.K.A. ART IN PROCESS

*We critically engage with a number of issues/  
behaviours specific to cross-cultures and  
consumer culture in our work and develop  
projects that use new media/technology as a  
fusing and transmitting element.*

**Bello Benischauer** is an independent artist (Australia/Austria) and co-founder of ART IN PROCESS, working across installation, video and performance art. Developing his practice through artistic partnerships around the world, he found his own aesthetic language, presented through numerous installations and art projects that aim for a critical social engagement on different levels with his audience. He toured a solo-exhibition in Australia from 2008 to 2011 and developed many AIR projects internationally – recently in Vienna and Sydney. He created a Commissioned Work for the LIA Lab Inter Arts, Mozarteum University Salzburg in 2010. All his digital work is distributed by CAM Contemporary Arts Media.

**Elisabeth M. Eitelberger** (Australia/Austria) is an independent artist and, with artist Bello Benischauer, a co-founder of ART IN PROCESS – an independent entity since 2000. Elisabeth's part involves performance acts, voice works and writing short abstract plays, as well as independent research on theoretical questions concerning ART IN PROCESS practice and context. She received her Master of Arts from the University of Vienna and is currently writing an artistic monograph about ART IN PROCESS.



*INTERVENTION*, 2009, Bello Benischauer, still from HD video 15'00 min.



*Fool's Gold*, 2010, Bello Benischauer, still from HD video 20'00 min, *Emotional Seasons* series.



*BELLO BENISCHAUER &  
ELISABETH M. EITELBERGER  
A.K.A. ART IN PROCESS*



*Not quite kosher*, 2010, Bello Benischauer, still from  
HD video 12'00 min.





# DAVID BOWEN

*My work is concerned with aesthetics that result from interactive, reactive and generative processes as they relate to intersections between natural and mechanical systems.*

**David Bowen** was born in the United States in 1975 and is a studio artist and educator. His work has been featured in numerous group and solo exhibitions including: *Brainwave* at Exit Art, New York, NY, The Japan Media Arts Festival at The National Art Center, Tokyo, *if/then* at Vox Populi, Philadelphia, PA, *Artbots* at Eyebeam, New York, NY and *Data + Art* at The NASA Jet Propulsion Laboratory, Pasadena, CA.

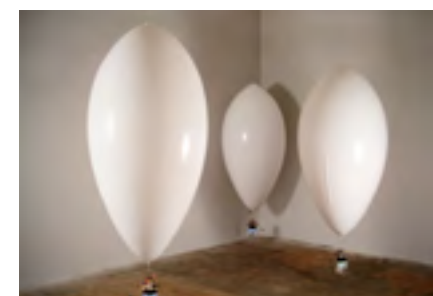
His work has been featured in publications such as: *Art in America*, *Leonardo* and *Sculpture Magazine*. He was recently awarded Grand Prize in the Art Division in The Japan Media Art Festival and 3<sup>rd</sup> Prize in the Vida 12.0 Art and Artificial Life International Awards. He received his BFA from Herron School of Art in 1999 and his MFA from the University of Minnesota, Minneapolis in 2004. He is currently an Associate Professor of Sculpture and Physical Computing at the University of Minnesota, Duluth.



*Tele-Present Wind*, 2010,  
David Bowen, plastic,  
aluminum, electronics, tansy,  
dimensions variable.



*Tele-Present Wind (detail)*, 2010, David Bowen, plastic,  
aluminum, electronics, tansy, dimensions variable.



*Fly Blimps*, 2010, David Bowen,  
plastic, electronics, houseflies,  
helium, dimensions variable.

# AYOKA CHENZIRA

*Transmedia storytelling provides engagement opportunities around what it means to “be” in the world and the moral choices that further a goal of making the world a better place.*

**Ayoka Chenzira** is a filmmaker, interactive digital media artist, educator and a recognized pioneer in African-American independent cinema. She is a graduate of New York University (B.F.A. Film), Columbia University Teacher's College (M.A. in Education) and the Georgia Institute of Technology (Ph.D. Digital Media). Ayoka has created numerous award-winning films that span fiction, animation, documentary and performance. She received a Sony Innovator Award for her early work with converging film, video and computer animation, and the Apple Computer Distinguished Educator Award for her work with storytelling and digital technology. There have been many international retrospectives of her films which are also in permanent collections including the Museum of Modern Art in New York.

Ayoka's current work is in transmedia storytelling. As an interactive filmmaker, she uses custom-built and off-the-shelf digital frameworks to combine the moving image with interactive websites, mobile phones, video, projection and sensing technologies. She is currently a professor Spelman College in Atlanta Georgia. She is the founding director of the Digital Moving Image Salon, which teaches students to produce documentary films for various digital platforms.



*Ordinary On Any Given Day, 2011, Ayoka Chenzira, interactive installation with video, mobile phone and projection.*



*Ordinary On Any Given Day, 2011, Ayoka Chenzira, interactive installation with video, mobile phone and projection.*



# PAOLO CIRIO

Recombinant Fiction is a political and aesthetic fiction genre of new immersive and participative forms of art which defines a unique genre able to drive tactical activism and dramatic purposes.

Paolo Cirio is an Italian artist and public speaker, who was born in Turin, Italy in 1979 and currently lives in New York. An award-winning artist, Paolo has had numerous group exhibitions worldwide and he exhibited in major exhibitions and museums such as Laboral, Gijon; s.M.A.K, Ghent; National Museum of Contemporary Art, Athens; Courtauld Institute, London; HMKV, Dortmund; PAN, Naples; MOCA, Taipei; Halle für Kunst, Lüneburg; NTT ICC, Tokyo; among others. Paolo has worked as media artist in various fields: net-art, street-art, video-art, public-art, marketing-art, software-art and experimental storytelling. He is currently fellow of Eyebeam Art + Technology for 2012/2013.

Paolo investigates how the perception and creation of cultural, political and economic realities are manipulated by new modes of control over information's power. As a tactical media artist, he hacks and orchestrates media through videos, coding, websites, social media, printed media, interventions in public spaces, characters enacted by actors, careful analyses and audience participation, creating edifying narratives and controversial provocations that tackle contemporary social issues.



*Drowning NYC*, 2010, Paolo Cirio. New York, U.S.



*Drowning NYC*, 2010, Paolo Cirio. New York, U.S.

# PAOLO CIRIO



*The Big Plot*, 2009, Paolo Cirio. Halle-Salle, Germany.





# DARKO FRITZ

*I find my work filling the gap between contemporary art and media art and culture. I have an interest in the 1960s, the closing period of Modernism, and its reflection in contemporary world.*

**Darko Fritz is artist and independent curator and researcher.** He was born in 1966, in Croatia, and currently he lives and works in Amsterdam, Zagreb and Korčula. His work fills the gap between contemporary art practices and media art culture. He has worked with video since 1988 when he also created his first computer-generated environment. He has used the Internet as artistic medium since 1994. Recently he has been developing horticultural units in public spaces, transgressing the contents from the digital domain. His research on histories of international computer-generated art resulted in several publications and exhibitions shown publicly since 2000.

As editor for media art at net portal Culturenet he edited related database and published *A Brief Overview of Media Art in Croatia* in 2002. In 2010 he started the research on the beginning of computer generated art in the Netherlands. Fritz is founder and programmer of the grey) (area – a space of contemporary and media art since 2006.



*204\_NO\_CONTENT*, 2007, Darko Fritz, horticulture unit, 3,6 x 31 m, 2220 cactusses (Echinocactus Grusonii) [each cca. 18 cm diam.], vulkanic lava, desert sand. Installation view: El Efeque, Fuerteventura, Canari Islands, Deambulatorios de una jornada, en el principio y el proyecto Tindaya. Curated by Nilo Casares, 2007 from the *Internet Error Messages* project.



*End of the Message*, 1995, Darko Fritz. Installation view, *Obsessions: From Wunderkammer to Cyberspace*, Rijksmuseum Twenthe, Enschede, curated by Bas Vroege.



# DARKO FRITZ



*Archives in Progress* [Projects 1987 - 2007],  
2007, Darko Fritz, 12-channel video installation, part  
of the installation view, Ring Gallery, Croatian Artist  
Association, Zagreb.





# MURAT GERMEN

Muta-morphosis was obtained by reducing panoramic images in one axis. The lack of a single perspectival structure due to multiplicity of perspectives can be linked to Ottoman miniatures and connects the global contemporary representation to tradition.

Murat Germen is an artist who uses photography as his tool of expression. He has a MArch degree from M.I.T., where he attended as a Fulbright scholar. He received an AIA Henry Adams Gold Medal. He currently works as a professor at Sabanci University, Istanbul. His work has been exhibited at conferences such as SIGGRAPH, ISEA, Mutamorphosis, TSC, CAe, CAC2, EVA-London, eCAADe, ASCAAD and has been shown in over 50 inter/national exhibitions. He is represented by C.A.M. Gallery (Turkey), ARTITLED! (Netherlands-Belgium), Rosier Gallery (USA). His work is in over 50 private collections inter/nationally, in addition to those in the Istanbul Modern, and Proje4L Elgiz Museum of Contemporary Art collections. His work has also been auctioned at Sotheby's and Christie's.



*Muta-morphosis, London #4, 2012, Murat Germen.*  
Courtesy of C.A.M. Gallery, ARTITLED! & Rosier Gallery.



*Muta-morphosis #117, Brussels, 2011, Murat Germen,*  
170 x 90 cm, 7 editions + 2 AP. Courtesy of C.A.M. Gallery, ARTITLED! & Rosier Gallery.





# MURAT GERMEN



*Muta-morphosis, #122, 2011, Murat Germen. Courtesy of C.A.M Gallery, ARTITLED! & Rosier Gallery.*



# BARUCH GOTTLIEB

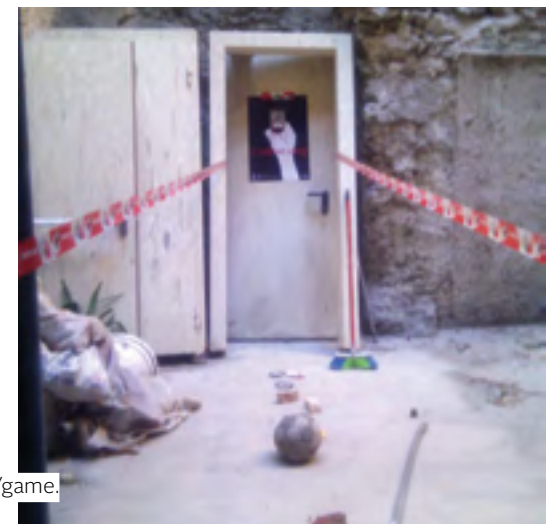
*iMine was created to help all of us come to terms with the dark material reality brooding behind the luminous utopianism of the digital age. Through a networked game interface, users are brought into the world of mining raw materials for electronic components.*

**Baruch Gottlieb**, trained as a filmmaker at Concordia University, has been working in electronic image and sound with specialization in public art since 1999. He has exhibited globally including: Prince Takamatsu Gallery Tokyo (2005), ZKM Museum for Art and Media Karlsruhe (2011), Dakar Biennial (2002, 2004, 2006), transmediale, Berlin (2009, 2010, 2011, 2012), Gwangju Biennial (2004), Yeosu World Expo (2012), ISEA Istanbul (2011), LABORAL (2011) and the Canadian Embassy, Berlin (2011). From 2005-2008 he was assistant professor of Media Art at Yonsei University Graduate School for Communication and Arts. He is currently Artist-Researcher in Residence at the Institute for time-based media at the University of Arts, Berlin.

*i-Mine*, 2011, Baruch Gottlieb.  
Experimental art-app/game.



*i-Mine*, 2011, Baruch Gottlieb. Experimental art-app/game.



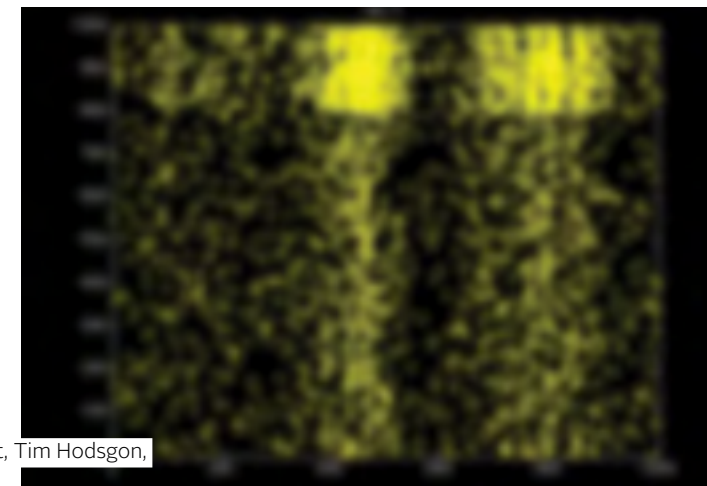
# JANE GRANT

*Ghost is a neuronally embedded distributed instrument merging 'memory' or noise in the cortex and live ambient sound to form a dynamically rich and haunting sonic artwork.*

**Jane Grant** is an artist and academic. Her collaborative work with scientists, musicians, composers and designers has resulted in award winning projects. *The Fragmented Orchestra* created with John Matthias and Nick Ryan was the winner of the PRSF New Music Award, 2008 and received an Honorary Mention at Prix Ars Electronica 2009, Hybrid Arts Category. *The Fragmented Orchestra* was exhibited at FACT and 23 sites across the UK including the National Portrait Gallery and The Roundhouse. Grant's recent work includes *Soft Moon* and *Leaving Earth*. Both films draw upon astrophysics and science fiction with specific reference to the writing of Italo Calvino and Stanislaw Lem. She is currently working with the temporal, topological networks and pathways of the cortex, exploring them in conjunction with brain hallucinations or 'sonic ghosts' and also on a series of works regarding dark matter. The collaborative work *Plasticity*, with John Matthias, Nick Ryan and Kin, was recently exhibited at the BFI Southbank, London as part of the onedotzero\_adventures in motion festival 2011. Jane is associate professor (reader) in Digital Arts at Plymouth University, UK, where she is co-director of the research group, art + sound and she is principal supervisor in the Planetary Collegium, CAIIA-Node.



*Ghost*, 2011, Jane Grant.  
Installation at Maksem during  
*ISEA2011 Uncontainable*,  
Istanbul, September 14 –  
October 7, 2011.



*Raster Plot, Ghost 2*, 2011, Jane Grant, Tim Hodgson,  
screen shot.



# JANE GRANT

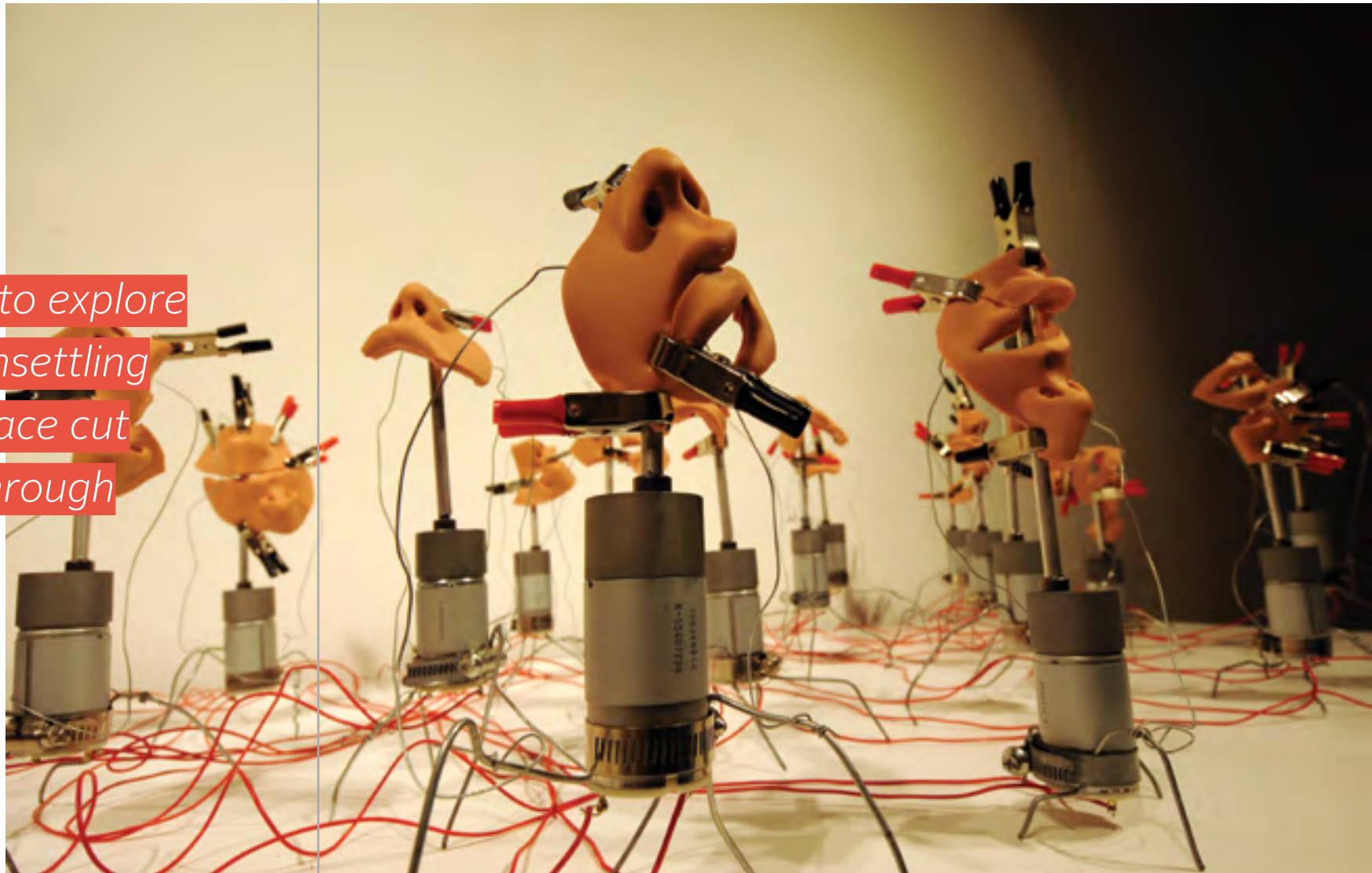


*Ghost*, 2011, Jane Grant. Installation at Maksem during  
*ISEA2011 Uncontainable*, Istanbul, September 14 –  
October 7, 2011.

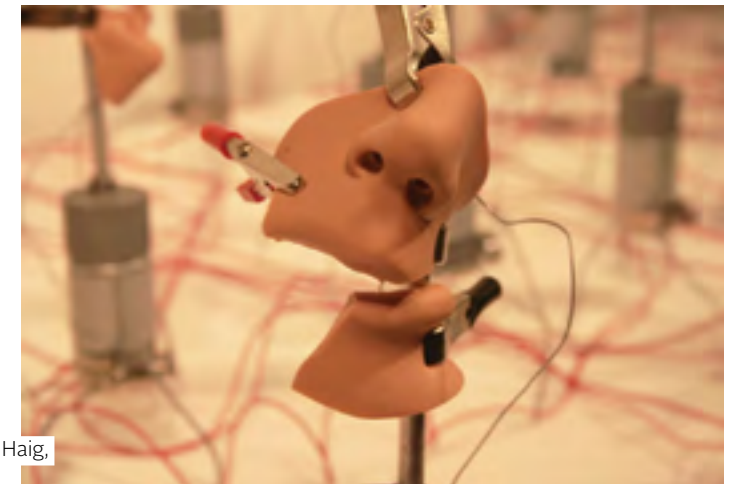
# IAN HAIG

*Twitch Of The Death Nerve seeks to explore the idea of the uncanny and the unsettling feeling of seeing elements of the face cut up, recombined and reanimated through simple electrical motors.*

Ian Haig works at the intersection of visual arts and media arts. His work explores the strangeness of everyday reality and focuses on the themes of the human body, devolution, abjection, transformation and psychopathology, often seen through the lens of low cultural forms. Previous works have explored subjects ranging from the science fiction of sexuality and the degenerative and malign aspects of pervasive new technologies to the cultural forms of fanaticism and cults and the ideas of attraction and repulsion. Over the years the trajectory of Haig's vision has encompassed various media from site-specific installation projects, Super 8 movies, interactive sculpture, comics, and noise music to animations, videos, drawings, web projects, and large scale gallery installations.



*Twitch Of The Death Nerve*, 2011, Ian Haig, kinetic sculpture. (Photographic documentation by Korhan Karaoyul.)



*Twitch Of The Death Nerve*, 2011, Ian Haig, kinetic sculpture (detail).



IAN HAIG



*Twitch Of The Death Nerve*, 2011, Ian Haig, kinetic sculpture. (Photographic documentation by Korhan Karaoyul.)

# JANEZ JANŠA

*What is a personal name? What is its role in the society? Name Readymade is a project presentation dealing with a wide range of issues related to the “name changing” gesture perpetrated by three Slovenian artists.*

**Janez Janša** (born 7 December 1970 in Bergamo, Italy, as Davide Grassi) is one of the three contemporary artists who in 2007 changed their names to the name of the Slovenian right-wing politician Janez Janša. Janez Janša is a conceptual artist, performer and producer who graduated from the Academy of Fine Arts of Milan, Italy. His work has a strong social connotation and is characterized by an inter-media approach. He is co-founder and director of Aksioma – Institute for Contemporary Art, Ljubljana.

**Janez Janša** (born 6 February 1964 as Emil Hrvatin) is one of the three contemporary artists who in 2007 changed their names to Janez Janša. He is an editor, theatre and film director, and contemporary performing artist.

**Janez Janša** (born in 1973 as Žiga Kariž in Ljubljana) is one of the three contemporary artists who in 2007 changed their names to Janez Janša. He is a visual artist. He represents the younger generation of artists who problematise the field of painting through the use of media images and a free relationship with various technological processes.



002199616 (Identity Card),  
002199341 (Identity Card),  
002359725 (Identity Card),  
2007, Janez Janša, Janez Janša, Janez Janša. Print on plastic, 5,4 x 8,5 cm. (Courtesy: Aksioma Institute for Contemporary Art, Ljubljana.)



My name is

JANEZ JANŠA\_

*My Name Is Janez Janša*, 2012, Janez Janša.  
Janez Janša, Janez Janša, Janez Janša.  
(Photo: Aksioma.)



*My Name Is Janez Janša*, 2012,  
Janez Janša. Portrait of Janez Janša.  
(Photo: Oriana Eliçabe / The Influencers.)



# PRISCILLA BRACKS & GAVIN SADE A.K.A. KUUKI

The crickets in *Suzumushi* have abandoned audible communications, instead their radio frequency calls spread like memes through the swarm, appearing as text displayed on LED screen within each cricket.

**Kuuki is an art, design, and media production collective directed by Gavin Sade and Priscilla Bracks.** Work produced by Kuuki explores contemporary life, interpersonal relationships, and humanity's relationship with the environment and other non-human species. This work arises from 'post-environmental' politics in that it considers the cultural and anthropocentric construction of nature that inhibits our ability to develop deeper relationships with 'nature' and take meaningful steps towards protecting it.

Priscilla is a visual artist practising in photography, digital illustration, installation, and new-media. Before completing a first class honours degree in photography at the Queensland College of Art in 2002, Priscilla studied and practiced law in Australia.

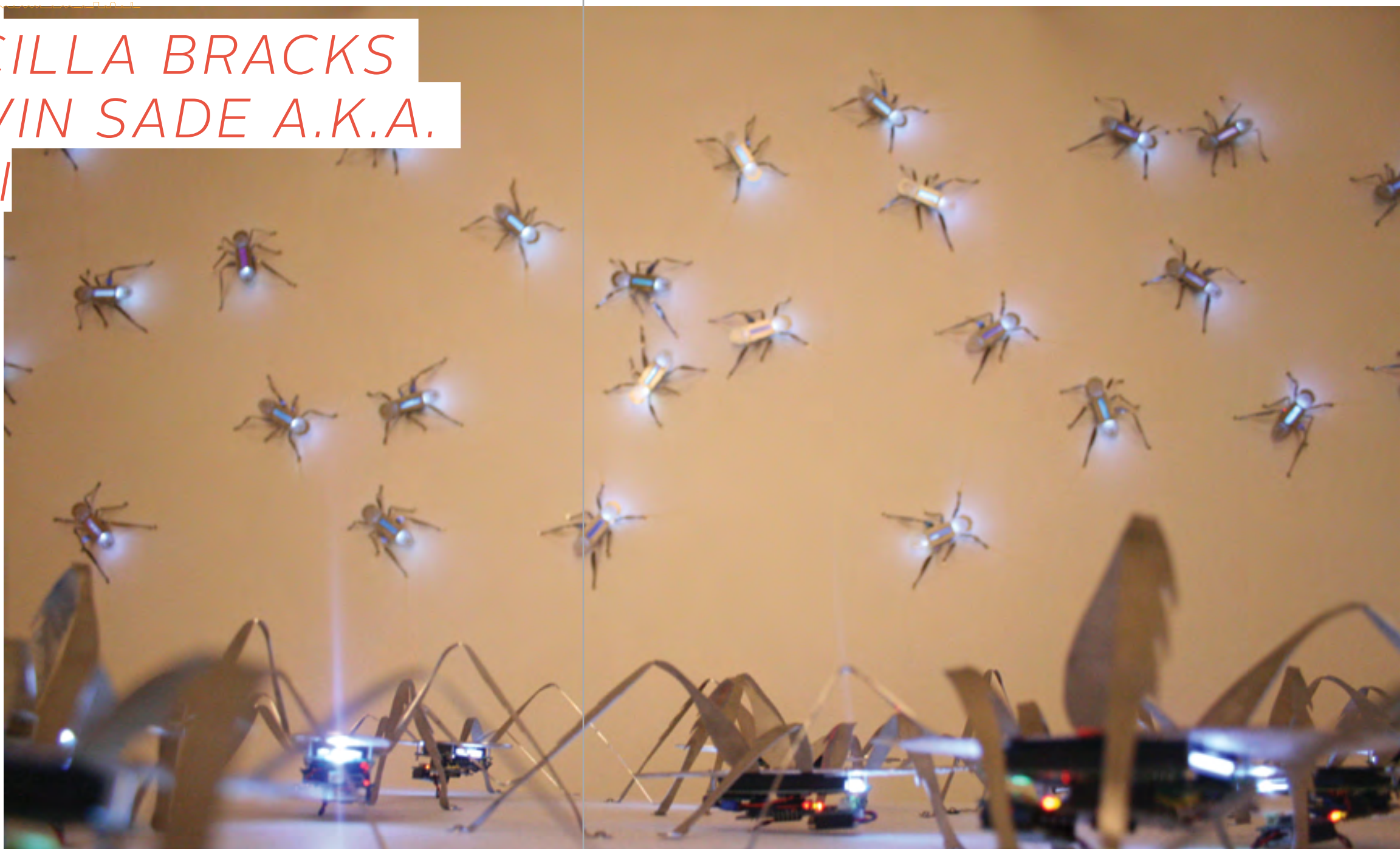
Gavin is a designer in the field of interactive computational media, with a background in music and sonology. Gavin also teaches interaction design at the Queensland University of Technology. Priscilla and Gavin have been working collaboratively since 2005. Their interactive media works have been exhibited in Australia and internationally.

*Suzumushi: The Silent Swarm*, 2011, Priscilla Bracks and Gavin Sade, laser-cut stainless steel, post-consumer plastic and electronics, dimensions variable.



*Suzumushi: The Silent Swarm* (detail), 2011, Priscilla Bracks and Gavin Sade, laser-cut stainless steel, post-consumer plastic and electronics, dimensions variable.

PRISCILLA BRACKS  
& GAVIN SADE A.K.A.  
KUUKI



*Suzumushi: The Silent Swarm*, 2011, Priscilla Bracks and Gavin Sade, laser-cut stainless steel, post-consumer plastic and electronics, dimensions variable. (Photographic documentation by Özden Şahin.)



# KAREN LANCEL & HERMEN MAAT

How do we trust each other online?

Do you need to see my eyes? Or do

we need to touch? How do we trust as  
networking bodies?

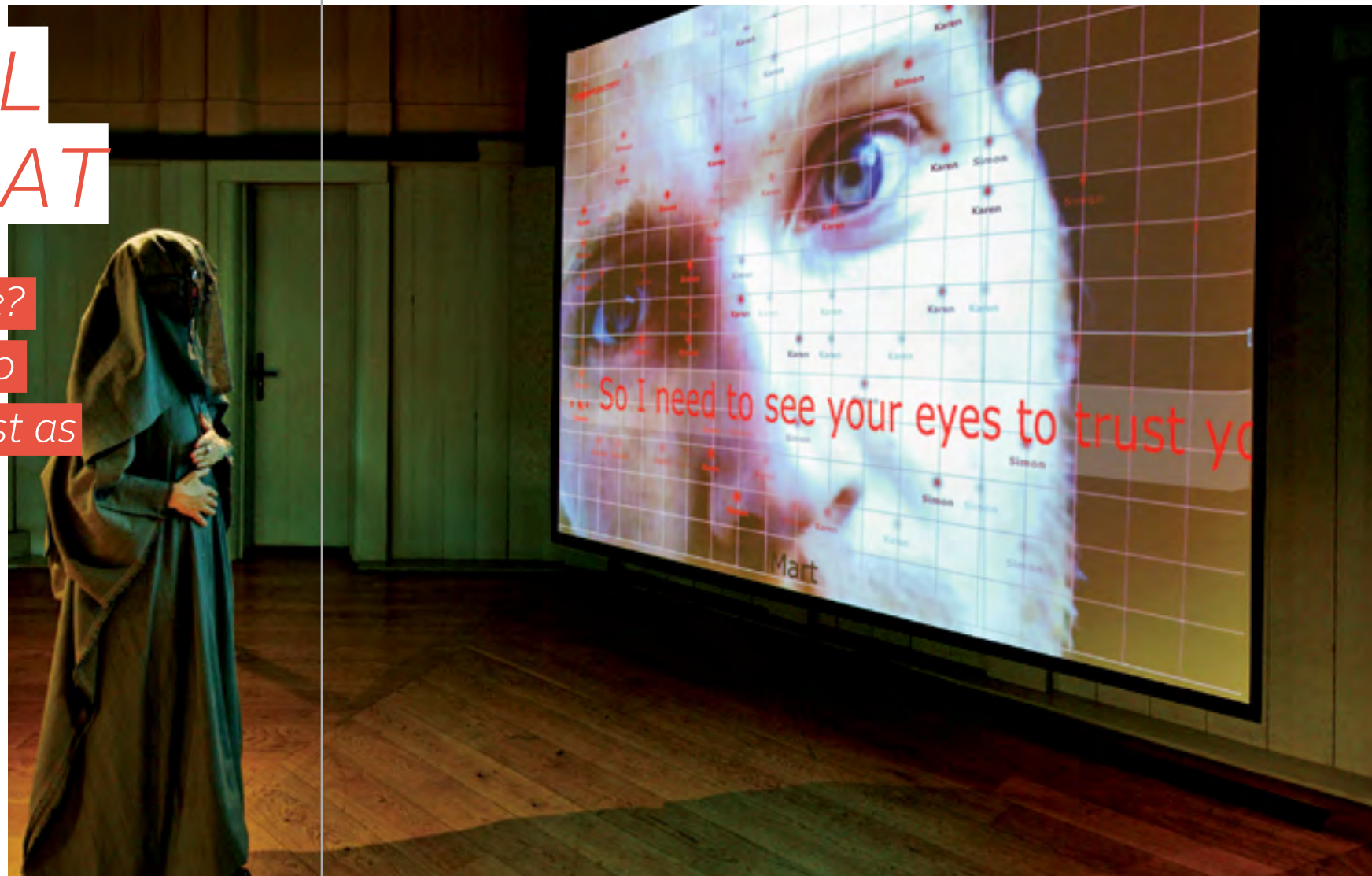
**Karen Lancel** is Ph.D. candidate at the Technical University of Delft; member of ARTI research group at Amsterdam School of the Arts; and core lecturer at MFA at Frank Mohr Institute Groningen for interactive media art.

**Hermen Maat** teaches media art at the Minerva Art Academy Groningen.

Artists research social systems in a mediated society. They design hybrid 'meeting places' – social sculptures in city public spaces that function as artistic 'social labs.' The audience in 'meeting place' is invited to experiment and play with social technologies, reflecting on their perception of the smart city, and their experience of body, presence, identity and community.

*Tele\_Trust* networked performance-installation takes place in dynamic city semi-public spaces, researching new parameters for online presence, trust and privacy. Interactive and wearable *DataVeil* is a tangible body interface for scanning online trust. In an ongoing process, user generated content is continuously added to the *Tele\_Trust* database. Stories from different cities weave together into an exchanging narrative.

*Tele\_Trust*, 2009-2011, Lancel & Maat, *DataVeil* containing interactive wearable smart textile touch technology connected to smartphone app. (performance-installation at Waag Society for old and new media Amsterdam).



*Tele\_Trust* (performance-installation at the Stedelijk Museum Amsterdam).

# KAREN LANCEL & HERMEN MAAT



*Tele\_Trust*, 2011, (performance-installation at the *Uncontainable* exhibition, ISEA2011 Istanbul). (Photographic documentation by Korhan Karaoyosal.)



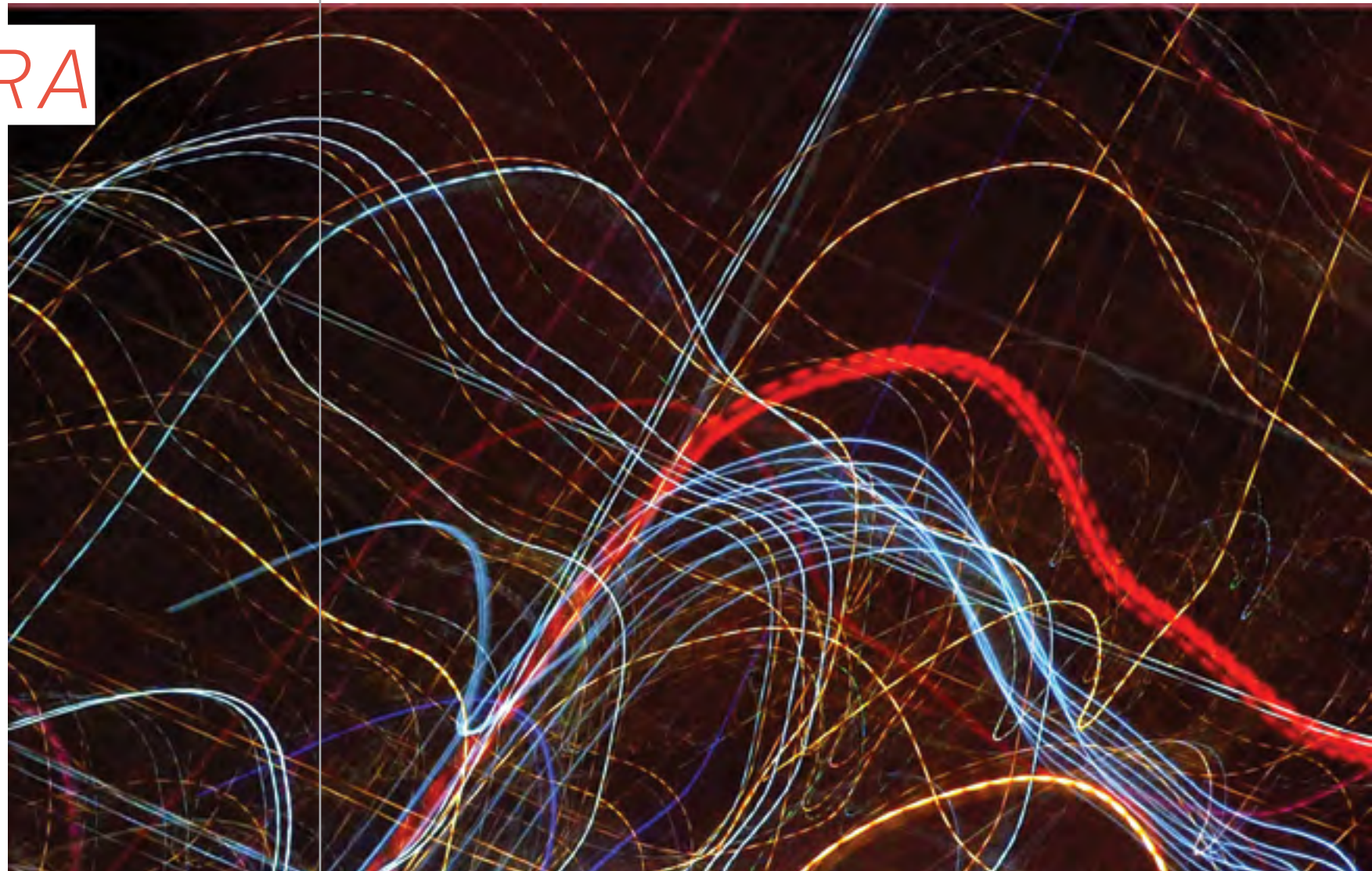


# TEOMAN MADRA

**Teoman Madra is a photography and multi-media artist** who started his half a century production in May 1964, with his first abstract photography exhibition at the Municipal Art Gallery Beyoğlu, Istanbul. Subsequently, he continued doing new things and frequented contemporary art events yearly. His abstract photography with contemporary music shows reflected Fluxus concepts and aesthetics.

He is one of the first artists who experimented with video and computer to create multi-media environments and installations, always using the original compositions of Turkish and international musicians. He made first video art show in Istanbul Museum of Painting and Sculpture in 1979.

He did many yearly multimedia performances and installations between 1965 and 2010 and was invited to participate in the Paris Biennial of 1967 at the Musée de l'Art Moderne, as well as the 48th Venice Biennial. Throughout in 2000's, he made multimedia shows, interactions, photography video, music shows, such as *solar2002intermedia* and *Dada-Loop* show. He participated in ARTALAN II in 2005, Mediterranean Countries Festival in 2006 and AMBER Festival in 2008.



Selection of artworks inspired by light, using multiple digital media based on instant and random inspiration. 1964-2011, Teoman Madra.



Selection of artworks inspired by light, using multiple digital media based on instant and random inspiration. 1964-2011, Teoman Madra.



# TEOMAN MADRA



Selection of artworks inspired by light, using multiple digital media based on instant and random inspiration. 1964-2011, Teoman Madra. (Photographic documentation by Eser Ayyün.)





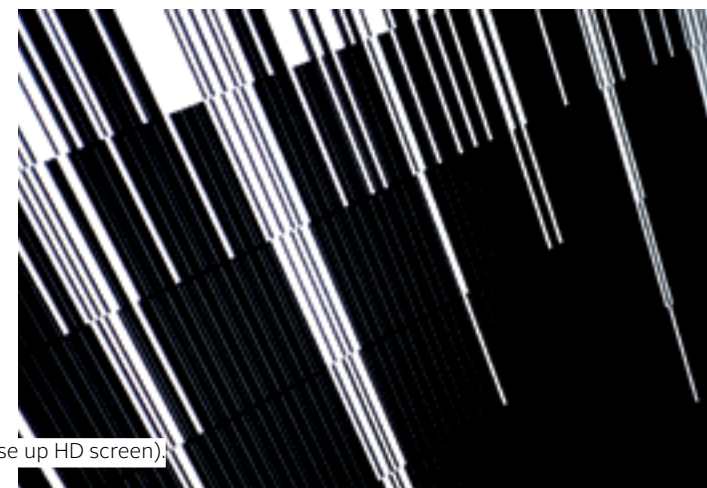
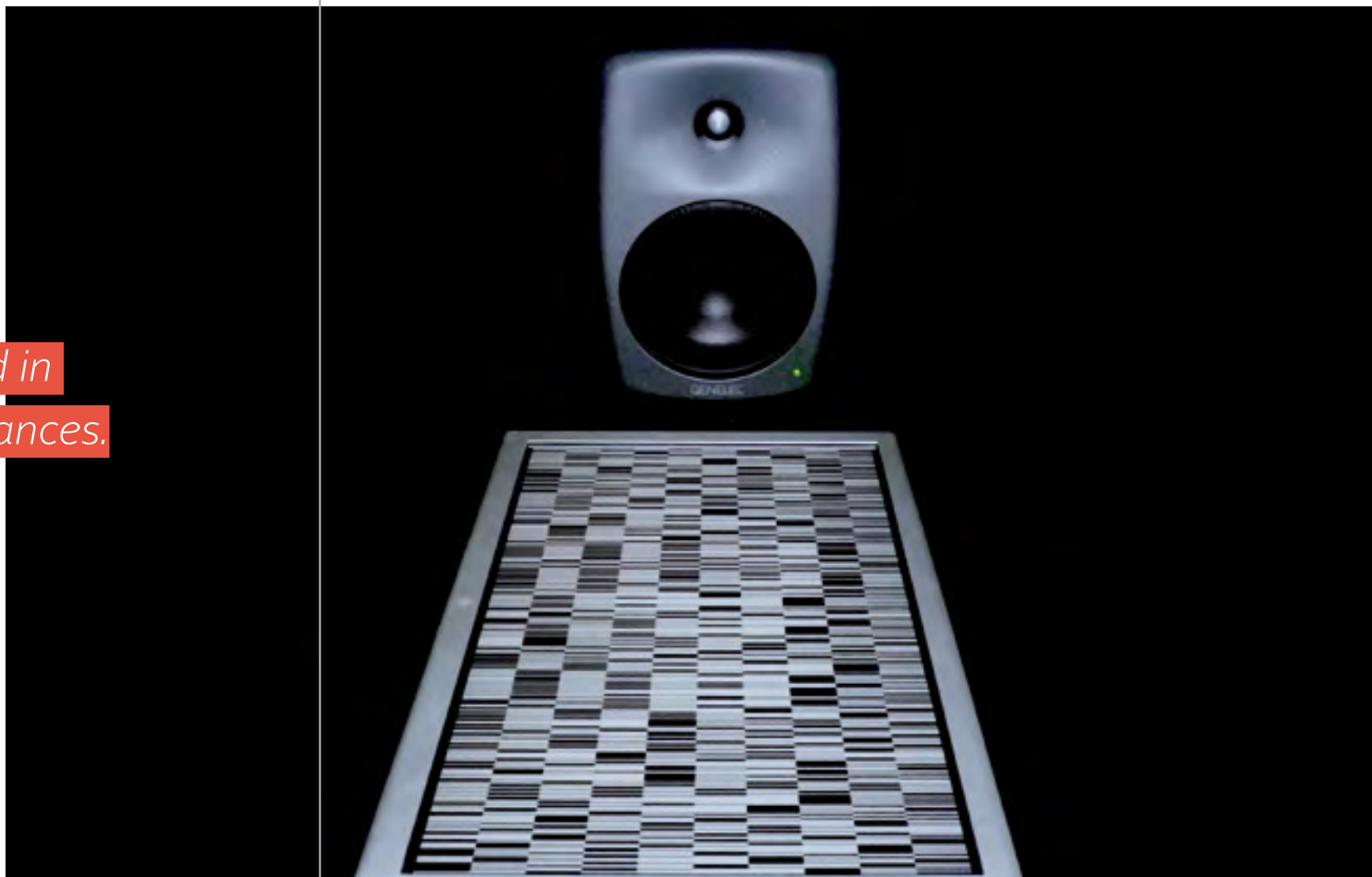
# YOTA MORIMOTO

*A non-conventional approach to  
generating and transmitting sound in  
audio-visual installations/performances.*

**Yota Morimoto** is a Japanese composer born in Sao Paulo, Brazil, currently undertaking a doctorate research at the University of Birmingham, UK. His works explore unconventional approaches to generating and transmitting sound, implementing models of noise, turbulence and abstract machines.

His works have been presented in festivals and conferences such as Today's Art Festival (Den Haag), NWEAMO (Mexico), transmediale (Berlin), ISEA (Ruhr), makeart festival (Poitiers), EMUFest (Rome), ICMC (Belfast), and SMC (Porto, Barcelona).

*sO [vo.1]*, Yota Morimoto,  
audio-visual installation, 1  
ch, 16:9 screen.



*sO* (close up HD screen).

# KILIAN OCHS

*I believe that there is a reality of systems, which is the counterpart to the reality of usefulness in an anthropocentric sense. The systematic reality is vital and self-referential.*

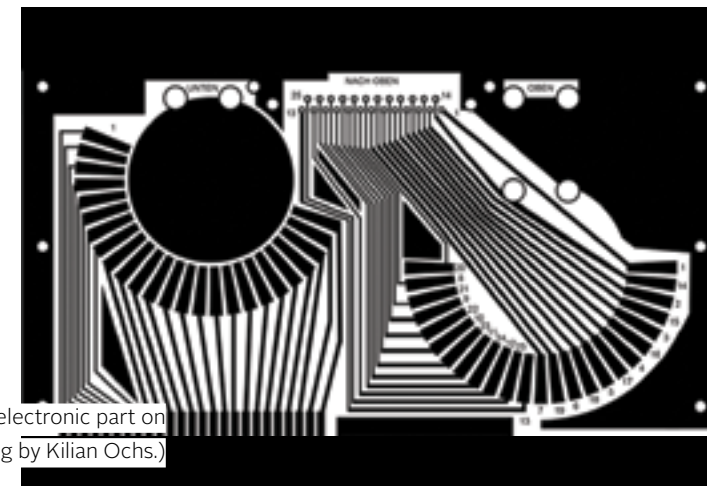
**Kilian Ochs** was born in 1980, in Pforzheim (Germany).

He grew up in a family of workers and technicians. His early interest for the reality of pure logic, combined with a need for distinct expression, brought him to writing, and in 2002, at the age of 22, he was ready to start his studies in the department of philosophy at the Karlsruhe University of Arts and Design. However, feeling the urge to get closer to the obstructive challenges of materiality, he decided to change departments after one semester and to study media art. He graduated in 2010. The artist lives and works in Karlsruhe (Germany) and Tallinn (Estonia).

For several years now, he has been dealing with the development of his own theory of systems, and with the challenges that derive from shaping systematic procedures into material. With *Sphere 12/16*, one of his latest projects, he built his first object which both theoretically and aesthetically achieves the goal of melting logical thoughts and resistant material together.

*Sphere 12/16* was built during a stay in Tallinn (Estonia) from 2009 to 2010. The artist wants to express his gratitude to all his friends there who supported and helped him on this project, above all to Leho Reiska and Erik Alalooga.

*Sphere 12/16*, 2009-2011, Kilian Ochs, steel, electronic circuits, LEDs, hydraulic system, 180 x 180 x 180 cm. The sculpture in action. (Photographic documentation by Korhan Karaoyal.)



Circuit board print drawing for one electronic part on *Sphere 12/16*. (Drawing by Kilian Ochs.)



# KILIAN OCHS



*Sphere 12/16*, 2009-2011, Kilian Ochs, steel, electronic circuits, LEDs, hydraulic system, 180 x 180 x 180 cm.  
In action on Taksim square, Istanbul. (Photographic documentation by Joscha Steffens VG Bild Kunst.)





# ESTHER POLAK & IVAR VAN BEKKUM

*The energy of the morning is fluid. It grows stronger and warmer over time. A small machine manages to catch up and translate this orbit and its daily differences.*

**Esther Polak** (born 1962) studied graphic art and mixed media at the Rijksacademie, The Hague.

**Ivar van Bekkum** (born 1965) studied journalism (Zwolle) and worked as a graphic designer.

Polak and Bekkum are interested in how technology determines (visual) perception. In their practice they focus on landscape and mobility. They use GPS and other technologies to approach and depict landscape and (the use of) space in a new way. Their visualizations are digital as well as physical.

*Spiral Drawing Sunrise*, 2009-2011, Esther Polak and Ivar van Bekkum, solar panel carrier, arduino, electro motor, battery, sand, bottle.



*Spiral Drawing Sunrise* (detail). (Close-up of sand spiral, drawn by solar powered robot.)

*Spiral Drawing Sunrise* (detail). (Test run, the solar cart passes its starting point.)



# ESTHER POLAK & IVAR VAN BEKKUM



*Spiral Drawing Sunrise*, 2009-2011, Esther Polak and Ivar van Bekkum, solar panel carrier, arduino, electro motor, battery, sand, bottle. In action on Taksim square, Istanbul. (Photographic documentation by Özden Şahin.)



# DAAN ROOSEGAARDE

*The connection established between ideology and technology results in what Roosegaarde calls “techno-poetry.”*

Artist and architect **Daan Roosegaarde** (1979) explores the dawn of a new nature that is evolving from technological innovations by creating interactive landscapes that instinctively respond to sound and movement. Roosegaarde's remarkable works of art function as a documentation of the dynamic relation between architecture, people, and technology.

His sculptures, such as *Dune* and *Intimacy*, are tactile high-tech environments in which viewer and space become one. This connection, established between ideology and technology, results in what Roosegaarde calls “techno-poetry.”

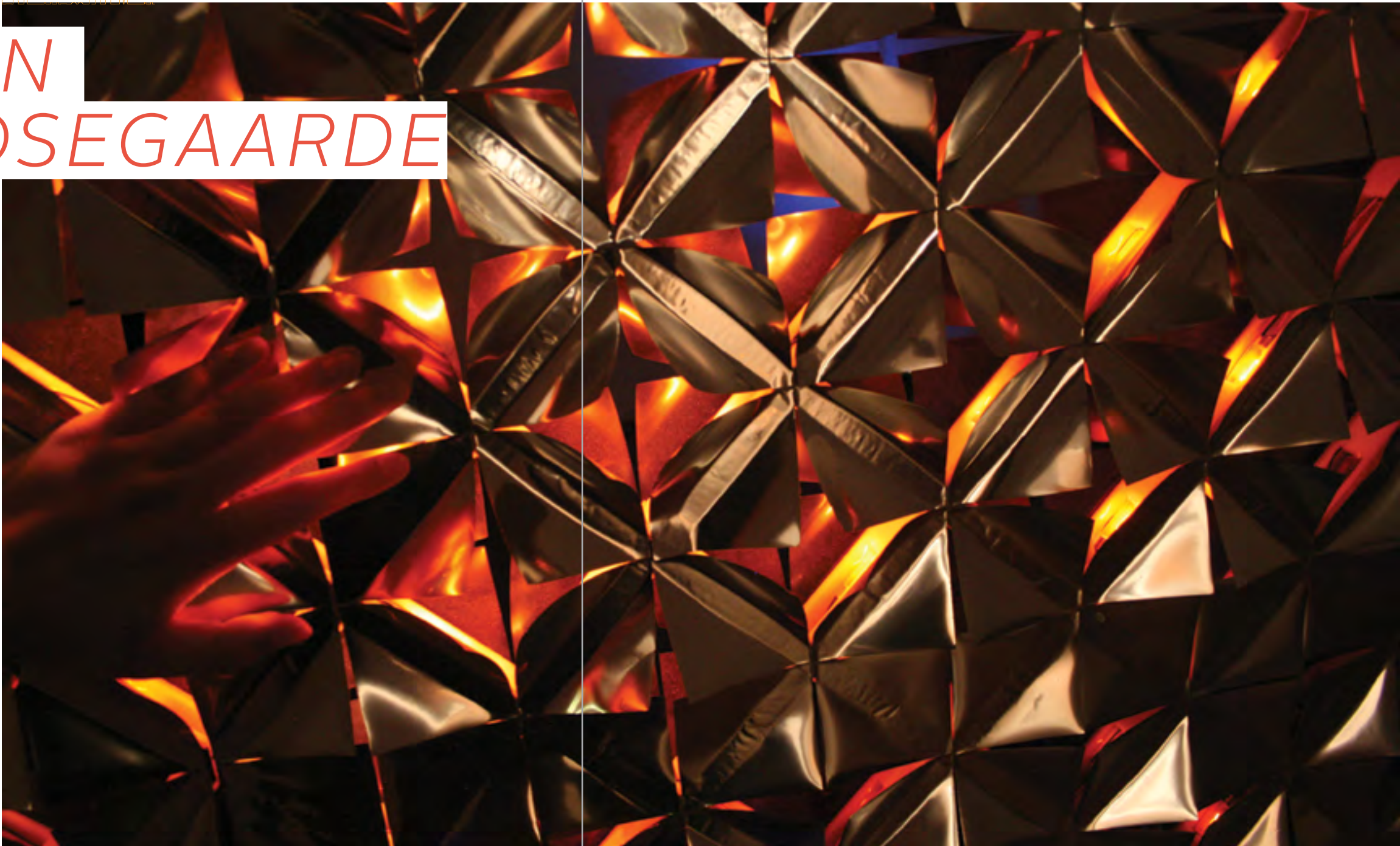
In 2009, Roosegaarde won the Dutch Design Award. He has been the focus of exhibitions at the Tate Modern, the National Museum in Tokyo, the Victoria and Albert Museum in London, and various public spaces in Rotterdam and Hong Kong.

*Intimacy Black*, 2010-2011, Daan Roosegaarde, in co-production with V2\_Lab, Maartje Dijkstra and Anouk Wipprecht. Smart foils, wireless technologies, electronics, LEDs, copper and other media. (Photographic documentation by Özden Şahin.)





# DAAN ROOSEGAARDE



*LOTUS 7.0*, 2010-2011, Daan  
Roosegaarde, smart foils, lamps,  
sensors, software and other media,  
curved wall, 400 x 50 x 200 cm.



# GRÉGORY LASSERRE & ANAÏS MET DEN ANCXT A.K.A. SCENOCOSME

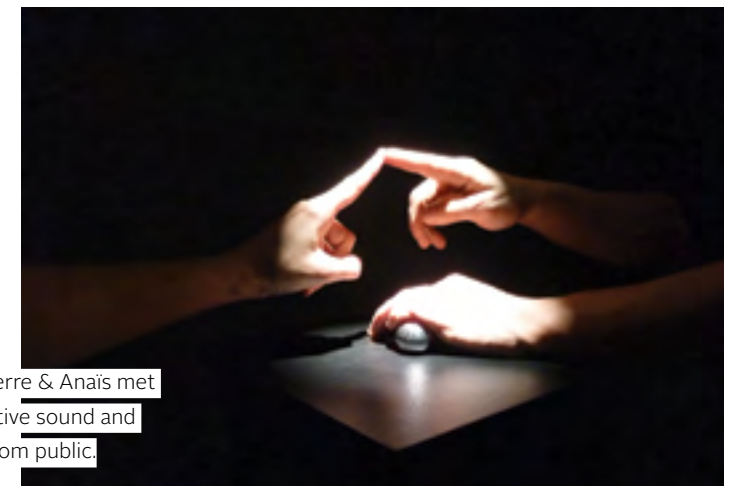
Exploring invisible relationships with environment: feeling energetic variations of living beings, and designing interactive stagings where spectators share sensory and amazing experiences.

Gregory Lasserre and Anaïs met den Ancxt are two artists who work together as a duo with the name Scenocosme. They use interactive art, music and architecture. With multiple forms of expression, they invite spectators to be in the centre of musical or choreographic collective performances. Scenocosme invents sonorous or/and visual languages: artists translate the exchanges between living beings and between the body and its environment. Materialised, sensations are augmented. Scenocosme's artworks react to the electrostatic energy of the human and uses the body itself as a continuous sensorial interface with the world. Thus, Scenocosme creates a dramaturgic space in which the different approaches of postural communication generate sonorous reactions with plants, stones, water or human body.

In 2007, Scenocosme created *Akousmaflore*, which offers original sonorous interactions by touching plants. In 2009, Scenocosme created *Lights Contacts*, an interactive installation where contacts between spectators create sounds and light according to the electrostatic energy of their bodies. In 2010, this artwork received the Visual Arts and New Technologies award at the Bains Numeriques festival.



*Akousmaflore*, 2007, Grégory Lasserre & Anaïs met den Ancxt a.k.a. Scenocosme. Sensitive and interactive musical plants.



*Lights Contacts*, 2009, Grégory Lasserre & Anaïs met den Ancxt a.k.a. Scenocosme. Interactive sound and light installation with body and skin from public.



# GRÉGORY LASSERRE & ANAÏS MET DEN ANCXT A.K.A. SCENOCOSME



*Lights Contacts*, 2009, Grégory Lasserre & Anaïs met den Ancxt a.k.a. Scenocosme. Interactive sound and light installation with body and skin from public. (Photographic documentation by Korhan Karaoyasal.)



# TAMIKO THIEL, CEM KOZAR, IŞIL ÜNAL

'Invisible Istanbul' - an augmented reality (AR) intervention into the Istanbul Biennial that uses GPS positioned artworks to create surrealistic and poetic juxtapositions within the physical space of Istanbul and the Biennial.

**Tamiko Thiel** is American media artist who develops the dramatic and poetic capabilities of augmented reality as a medium for social and cultural issues. She has degrees in engineering from Stanford and MIT and in fine arts from the Academy of Fine Arts, Munich. Her work has been supported by WIRED Magazine, Japan Foundation, MIT, Berlin Capital City Cultural Fund and The IBM Innovation Award.

Architects **Cem Kozar** and **Işıl Ünal** founded design office PATTU (Sumerian; a field, ready to be cultivated) which focuses on creating new fields in architecture, design and urbanism through exhibitions, research projects and urban interventions. Their works have been exhibited in the Rotterdam Architecture Biennial, Istanbul Architecture festival and the Istanbul Summer exhibition. PATTU recently finished the *Ghost Buildings* research/exhibition project which was supported by the Istanbul 2010 Capital of Culture Agency. Their office is still cooperating with local and international artists on a variety of projects.



*Invisible Istanbul: Urban Dynamics Node 5*, 2011, PATTU (Cem Kozar/Işıl Ünal), augmented reality. Node 5: Brothels: from many brothels to one brothel to a park and hotels.



# TAMIKO THIEL, CEM KOZAR, IŞIL ÜNAL



*Invisible Istanbul: Captured (cannon balls)*, 2011,  
Tamiko Thiel, augmented reality. Virtual 'nazar  
boncuğu' glass amulets with animated eyeballs. Seen  
here in the Istanbul Biennial exhibition *Untitled (Death  
by Gun)*, with Kris Martin's *Obussen II*.





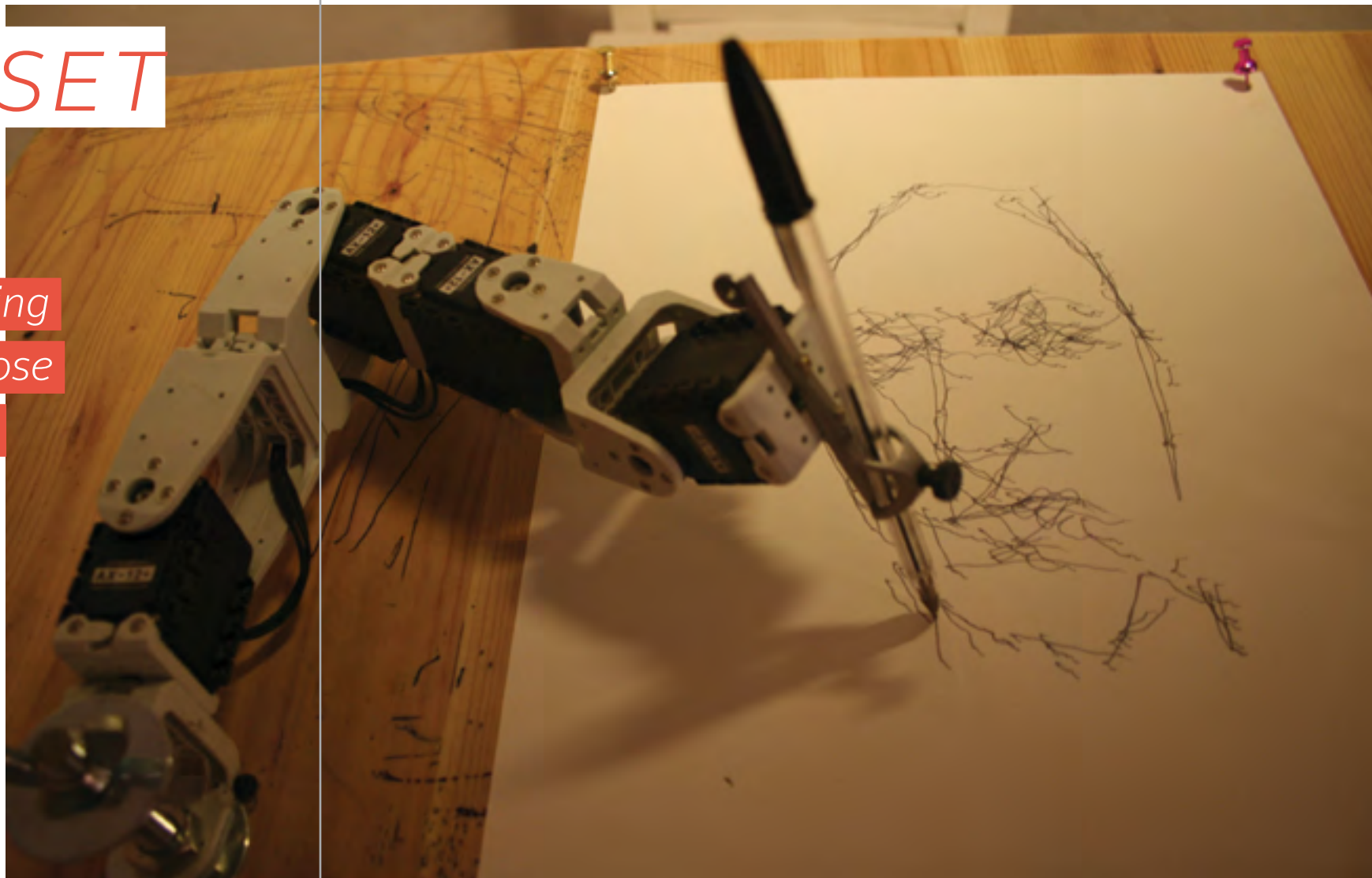
# PATRICK TRESSET

*Paul is an obsessive artificial drawing entity that sketches people who pose for it. Its sketching style resembles Patrick Tresset's own.*

**Patrick Tresset** is a French artist/scientist currently based in London. On the artistic side Patrick uses what he calls "clumsy robotics" to create autonomous cybernetic entities that are playful projections of the artist.

On the scientific side Patrick co-directs the Aikon-II project with Prof. Frederic Fol Leymarie at Goldsmiths College, University of London. The Aikon-II project investigates the observational sketching activity through computational modeling and robotics.

Tresset's recent exhibitions in the UK include- Kinetica Art Fair, Waterman Art Center, Tenderpixel Gallery, The Victoria and Albert Museum, and the Science Museum.



*Paul, 2011, Patrick Tresset.*



*Paul, 2011, Patrick Tresset.*



# PATRICK TRESSET



*Paul*, 2011, Patrick Tresset. (Photographic documentation by Korhan Karaoyul.)



# PIETER VERHEES & JOHANNES WESTENDORP

*Inside Mount Lu will drop you in a borderland between discovery and creation. You will be challenged to create a transition from functional sound towards expression and perhaps even to a musical experience.*

**Pieter Verhees** composes artworks, performances and installations in the real and digital domains from the disciplines of drama, sculpture and mechanics. Fascinated by the way we interpret ourselves and how we relate to our environment, his artworks can be engaged and political like the project *Theatre of War* or they can be intimate, poetic and contemplative as in *Blikkensteler*. He searches for a state of transformation, when a sensation or thought reveals something new and blocks the way back. With composer Johannes Westendorp, he developed *Inside Mount Lu*, an interactive music composition in which participants enter a sonic world and use sound as a means to navigate or as a contribution to a musical composition.

**Johannes Westendorp** studied guitar at the conservatories of Tilburg (Netherlands) and Gent (Belgium). In 2010 he completed his studies with a Master Artistic Research at the University of Amsterdam. He is part of the electric guitar quartet Zwerm. He designs unreliable musical instruments using them in performances such as *Tijdwerk*, *Obstructie* and *Hoquetus*.



*Inside Mount Lu*, 2011,  
Pieter Verhees & Johannes  
Westendorp. (Acoustic  
performance.)



*Inside Mount Lu* (detail).

# NILS VÖLKER

*One Hundred and Eight is a wall-mounted installation mainly made out of garbage bags and cooling fans. The bags are selectively inflated and deflated in controlled rhythms, creating wavelike animations across the wall.*

**Nils Völker is an artist and communication designer living and working in Berlin.** He creates artworks with the means of physical computing somewhere at the intersection of technology and art. Often his work consists out of large amounts of everyday objects combined and rearranged in an unusual way.

*One Hundred and Eight*, exhibited in ISEA2011 *Uncontainable*, became the starting point for a series of installations based upon the inflating and deflating of cushions made from different materials. The largest one was made from 252 large silver bags for the exhibition *Captured – a Homage to Light and Air*. This was followed by further site specific installations such as *Thirty Six Art* for Lab Gnesta, *Forty Eight* for the Birmingham Museum & Art Gallery, *Seventy Five* for Kuandu Museum of Fine Arts in Taipei and *Eighty Eight* commissioned by the Gewerbemuseum, Winterthur, Switzerland. Nils Völker's most recent work is *64 CCFL*, a light installation that is mainly made with so-called cold cathode fluorescent lights which are normally used as backlights for computer screens. Currently he is working on his first large scale work to be placed permanently outdoors as part of a sculpture park in Hangzhou, China.

*One Hundred and Eight*,  
Summer/Autumn 2010,  
Nils Völker, cooling fans,  
plastic bags, MDF, custom  
electronics, 240 x 180 cm.



*One Hundred and Eight (detail).*





# NILS VÖLKER



*One Hundred and Eight, Summer/Autumn*  
2010, Nils Völker, cooling fans, plastic bags, MDF,  
custom electronics, 240 x 180 cm. (Photographic  
documentation by Korhan Karaoysal.)