ISEA2011
17th International Symposium on Electronic Art
ISEA2011 Istanbul

UNCONTAINABLE

SENIOR EDITOR & ARTISTIC DIRECTOR Lanfranco Aceti
EDITOR & CURATOR Özden Şahin
ASSOCIATE EDITOR Andrea Ackerman
IMPRINT

Catalog of the
17th International Symposium on Electronic Art
ISEA2011 Istanbul

This publication appears on the occasion of the ISEA2011
Istanbul, 17th International Symposium on Electronic Art,
14–21 September 2011.

ISSN: 1071-4391

SENIOR EDITOR AND ARTISTIC DIRECTOR Lanfranco Aceti
EDITOR AND CURATOR Özden Şahin
ASSOCIATE EDITOR Andrea Ackerman
ART DIRECTOR Deniz Cem Önduygu
ASSISTANT DESIGNER Zeynep Özel

© 2011 Leonardo/ISAST, ISEA Foundation, Sabanci University and Goldsmiths, University of London.

All rights reserved.

No part of this publication may be reproduced without prior written permission of one of the publishers: Leonardo/ISAST, ISEA Foundation, Sabanci University or Goldsmiths, University of London.

Individual authors of papers and presentations are solely responsible for all material submitted for the publication and for copyright clearance. All opinions expressed in the book are of the authors and do not reflect those of the editors.

Photo credits: Unless otherwise stated, all images are © by the artists.
When talking about ISEA2011 Istanbul one of the things I believe will remain as a legacy of the symposium is its magnitude. ISEA2011 was the most attended to date with almost 1500 attendees, the last count we had was of 1489, and it had over 100 artists – the ones we could account for - who participated and engaged with the city in multiple ways, authorized and non.

Overall ISEA2011 responded to the idea that we crafted for the event: a sprawling series of art events, exhibitions, initiatives, encounters, talks and performances that would reflect the sprawling uncontainable nature of the city of Istanbul. It was also about the ‘uncontainable’ nature of contemporary digital media which cross over physical borders and interfere with the local cultural order. These interferences may at times have generated conflicting relationships but in doing so also spurred development and innovative approaches.

ISEA2011 Istanbul proved how the lines and borders of contemporary national states present the observer with ideological and cultural frameworks that are no longer valid. Concepts of identity, cultural identifiers, nation state and belonging as well as place and time are challenged in both real and virtual contexts.

As Artistic Director for this exhibition – together with Özden Şahin, the Program Director – I wanted to showcase the complexity of contemporary social interactions and the role that technology is playing in redefining contemporary aesthetics.

The exhibition Uncontainable was part of the official Parallel Program of the Istanbul Biennial, which allowed participating artists and curators to provide diverse perspectives on the contemporary developments within fine arts aesthetics.

For this reason I am very grateful to all of the artists and delegates that supported ISEA2011 Istanbul through what at times was a difficult process in a difficult economic climate. Turkey does not have public funding for the arts – as for example in European countries – and ISEA2011 Istanbul was made possible through a long string of private sponsorships, institutional support and donors that we solicited.

In the end the variety of the venues and programs provided a colorful framework and allowed artists to engage not only with one another and the public but also with the Istanbul Biennial, with the art market held during two wonderful boat journeys across the Bosporus and with the city of Istanbul itself.

For the first time in the history of ISEA an electronic art exhibition program was officially part of the parallel program of an international biennial. The exhibition with its artists was publicized in the press package of the 12th Istanbul Biennial together with initiatives and events dotted across the city and internationally.

Therefore the art program was conceived as an artistic itinerary across the city that placed art events in proximity to the major touristic attractions of the city, creating an electronic/new media/digital layering that would interact with the socio-political history of the city. The art program did not limit itself to the ISEA conference period – September 14 to 21, 2011 – but continued with its events until November 2011.

The catalog becomes a way to place an order to all of the events and activities, creating a record of the artists participating and the invited curators, to whom I am extremely grateful for their contributions. It is a snapshot of the city and of the event itself, which has signed, we hope, a milestone in the history of the ISEA Foundation.

Lanfranco Aceti
Artistic Director and Conference Chair
ISEA2011 Istanbul
Istanbul, May 5, 2012
Tim Head was born in 1946 in London. He studied at the University of Newcastle-upon-Tyne from 1965 to 1969, where his teachers included Richard Hamilton and Ian Stephenson. In 1968 he went to New York where he worked as an assistant to Claes Oldenburg, and met Robert Smithson, Richard Serra, Eva Hesse, Sol LeWitt, John Cale and others. He studied on the Advanced Sculpture Course run by Barry Flanagan at St Martin’s School of Art, London, in 1969. In 1971 he worked as an assistant to Robert Morris on his Tate Gallery show. From 1971 to 1979 he taught at Goldsmiths College, London. In 1987 Head was awarded First Prize in the 15th John Moores Exhibition. Head has exhibited widely internationally. His solo shows include MoMA, Oxford (1972); Whitechapel Art Gallery, London (1974 and 1990); British Pavilion, Venice Biennale (1980); ICA, London (1985); and Kunstverein Freiburg, Germany, and touring (1995).
Laughing Cavalier, 2002, Tim Head. Still from LED display from realtime computer programme.