

About Editors & Curators

Lanfranco Aceti

artistic director & conference chair

Lanfranco Aceti works as an academic, artist and curator. He is Visiting Professor at Goldsmiths College, department of Art and Computing, London; teaches Contemporary Art and Digital Culture at the Faculty of Arts and Social Sciences, Sabancı University, Istanbul; and is Editor in Chief of the *Leonardo Electronic Almanac* (The MIT Press, *Leonardo* journal and ISAST).

He was the Artistic Director and Conference Chair for ISEA2011 Istanbul and works as gallery director at Kasa Gallery in Istanbul. He has a Ph.D. from Central Saint Martins College of Art and Design, University of the Arts London. His work has been published in *Leonardo*, *Routledge* and *Art Inquiry* and his interdisciplinary research focuses on the intersection between digital arts, visual culture and new media technologies. He is the founder and director of the LEA digital media platform and of the research center ORADST (Operational Research in Art, Design, Science and Technology).

Lanfranco Aceti is specialized in contemporary art, inter-semiotic translations between classic media and new media, contemporary digital hybridization processes, avant-garde film and new media studies and their practice-based applications in the field of fine arts.

He has worked as an Honorary Lecturer at the Department of Computer Science, Virtual Reality Environments at University College London. He has exhibited works at the Institute of Contemporary Art (ICA) in London and done digital interventions at TATE Modern, the Venice Biennial, Neue Nationalgalerie, the ICA and the Irish Museum of Modern Art.

Previously an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an AHRC Postdoctoral Research Fellow at Birkbeck College, University of London, School of History of Art, Film & Visual Media and as Visiting Research Fellow at the Victoria and Albert Museum.

Özden Şahin

conference & program director

Özden Şahin received her BA from Boğaziçi University in 2007 and her MA in Cultural Studies from Sabancı University in 2009. Her thesis entitled *Censorship on Visual Arts and Its Political Implications in Contemporary Turkey: Four Case Studies from 2002-2009* sought to explore cultural manifestations of recent art censorship in Turkey through the narratives provided by artists. Her main research interests are visual culture and new media art curation.

Ozden currently works at Sabancı University Kasa Gallery as the Vice-Director and In-house Curator, developing and executing the annual exhibition and publication program.

In 2011, she was the Conference and Program Director of ISEA2011 Istanbul: The 17th International Symposium on Electronic Art, the leading world conference and exhibition for art, media and technology.

Since 2009, she has been working as the Co-Editor at the *Leonardo Electronic Almanac* (The MIT Press, *Leonardo* journal and ISAST), the peer-reviewed, electronic arm of the leading art-science-technology journal *Leonardo*.

Andrea Ackerman

associate editor

Andrea Ackerman is an artist, writer and theorist living and working in New York. At Yale she studied physics and biophysics and afterwards graduated from Harvard Medical School, with a concentration in neuroscience. She trained and practiced as a psychiatrist and Freudian psychoanalyst. She gradually turned to a career as an artist. Ackerman creates digital artworks that mediate our relationship to the synthetic in a deep, sensuous and complex way. Her series of synthetic landscapes culminated in the 3D computer animation *Rose Breathing*, in which a synthetic rose, whose petals are reminiscent of flesh, rhythmically opens and closes in human-like respiration. *Rose Breathing* has been shown in galleries, museums and public screens internationally, and is in the permanent collection of the San Jose Museum of Art. Ackerman is currently working on an interactive 3D computer animation, incorporating real time fluid effects to intensify the sensuous experience of interactivity.

Ackerman writes theoretical papers on aesthetic theory. Her most recent paper, "Some Thoughts Connecting Deterministic Chaos, Neuronal Dynamics and Aesthetic Experience," was published in the inaugural issue of the newly re-launched Leonardo Electronic Almanac (2011). In this paper, she proposes a new formal aesthetic theory, arguing that it is the properties of deterministic chaos and complexity, as the native dynamics of the brain/mind, that are fundamental to the creation of aesthetic experience. Ackerman is currently working on a further elaboration of this aesthetic theory.

Ackerman lives and works in New York, NY with her family. She has taught 3D computer modeling (Maya) at Pratt Institute, was a Co-director of ISEA2011, and is an editor of Leonardo Electronic Almanac.

Mehveş Çetinkaya

conference and exhibition organizer

Mehveş Çetinkaya is working on a PhD study on the effects of financial investments made in design in large companies and how these investments affect the companies' brand recognition levels. She holds an MA in Visual Communication Design from Sabanci University in Istanbul, Turkey and a BSc in Industrial Product Design from Istanbul Technical University in Turkey, where she currently continues her PhD study. Mehveş's general research interests cover design and branding relationships in SMEs and large companies, design and innovation and design thinking. She is part of research projects both in Business & Design Lab/Gothenburg University and in Istanbul Technical University and has presented several works in national and international conferences.

The Australian Center of Virtual Art

guest curator

The Australian Centre of Virtual Art was established in 2007 to help promote the work of selected artists working in digital, hybrid and virtual mediums. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

Kathy Cleland

guest curator

Dr. Kathy Cleland is a curator, writer and researcher specialising in new media art and digital culture. She is Director of the Digital Cultures Program at The University of Sydney, an innovative cross-disciplinary program that critically investigates the social and cultural impacts of new digital media technologies. Her curatorial projects include the Cyber Cultures exhibition series which toured to over 20 venues in Australia and New Zealand (2000 – 2003), the Mirror States exhibition (2008) at MIC Toi Rerehiko, Auckland, NZ and Campbelltown Arts Centre, Sydney, and *Face to Face: portraiture in a digital age*, an exhibition that toured Australia and Asia (2008–2011). Kathy is a founding member of Robot Cultures, a research initiative set up by the Digital Cultures

Program and the Social Robotics Centre at the University of Sydney, and her current area of research is the investigation of audience responses to robotic and screen-based entities. Her exhibition *Signs of Life: Robot Incubator* is part of the exhibition program at ISEA2011 in Istanbul. She is on the Organising Committee and is Chair of the Curatorium Committee for ISEA2013 Sydney.

Ian Clothier

guest curator

Ian Clothier is Director of Intercreate Research Centre (intercreate.org), Founder and Co-director of SCANZ residency, symposium and exhibition and Senior Academic at Western Institute of Technology at Taranaki New Zealand. His art projects intersect art, technology, science and culture. Recent creative projects include the integrated systems *The Park Speaks* and *Haiku* robots and the hybrid cultural *Making History*, a project of his internet micronation, *The District of Leistavia*. He has had thirteen solo shows and been selected for exhibition at institutions in twelve countries including three ISEA exhibitions – What if at Puke Ariki Museum New Zealand; ISEA2009 Belfast Ireland exhibition; *Taranaki culture* at Puke Ariki; ISEA2008 Singapore symposium; *net.NET* at The JavaMuseum; for Finger Lakes Environmental Film Festival (upstate New York, USA); ISEA2006 San Jose exhibition; *Graphite* at the University of Otago NZ; the First International Festival of Electronic Art in Rio de Janeiro; *Fair Assembly* at ZKM; New Forms

Festival in Vancouver; ISEA2004 Tallinn/Helsinki exhibition; *ReJoyce* in Dublin and *Wild 2002* in the Tasmanian Museum. He was awarded a Converge Artist Fellowship at the University of Canterbury in 2005 for an augmented reality project. Written work has been published in respected journals, *Leonardo*, *Convergence* and *Digital Creativity* and he has delivered papers to conferences and symposia worldwide.

Curatorial experience includes the current exhibition; *Inter:place* at Puke Ariki Museum 2010; selection panel member for SCANZ 2011: *Eco sapiens*; SCANZ 2009: *Raranga Tangata*; *Solar Circuit Aotearoa New Zealand 2006*; *WITT-wide* an exhibition covering work by staff of all departments of Taranaki's Institute of Technology at Taranaki in 2009; *Interactive City* selection panel for ISEA2006; and several gallery positions held between 1984 and 1992.

Sean Cubitt

guest curator

Sean Cubitt is Director of the Program in Media and Communications at the University of Melbourne and Honorary Professor of the University of Dundee. He is also Professor of Film and Television Studies at Goldsmiths College Department of Media and Communications. His publications include *Timeshift: On Video Culture* (Comedia/Routledge, 1991), *Videography: Video Media as Art and Culture* (Macmillans/St Martins Press, 1993), *Digital Aesthetics* (Theory, Culture and Society/Sage, 1998), *Simulation and Social Theory* (Theory, Culture and Society/Sage, 2001), *The Cinema Effect* (MIT Press, 2004) and *EcoMedia* (Rodopi, 2005). He was the co-editor of *Aliens R Us: Postcolonial Science Fiction* with Ziauddin Sardar (Pluto Press 2002) and *The Third Text Reader* with Rasheed Araeen and Ziauddin Sardar (Athlone/

Continuum 2002) and *How to Study the Event Film: The Lord of the Rings* (Manchester University Press, 2008). He is an editor of *Cultural Politics* and serves on the editorial boards of a dozen journals including *Screen*, *Third Text*, *Visual Communication*, *Futures* and *The International Journal of Cultural Studies*. His article on early video art won the 2006 CAA Award for best article. He is the series editor for *Leonardo Books* at MIT Press. His current research is on public screens and the transformation of public space and on genealogies of digital light.

Vince Dziekan

guest curator

Dr. Vince Dziekan is Associate Dean (Research) in the Faculty of Art & Design at Monash University in Melbourne, Australia. In addition, he is affiliated with the Foundation for Art & Creative Technology (FACT) in Liverpool, UK as a FACT Associate, and most recently was appointed Digital Media Curator of the *Leonardo Electronic Almanac* (LEA). His research focuses on the impact of digital technologies on curatorial design and the implications of virtuality on exhibition-based practices. This interdisciplinary investigation has been articulated recently in *Virtuality and the Art of Exhibition* (forthcoming publication, Intellect Books, UK). He has exhibited widely in solo and group exhibitions and through independent curatorial practice. He exhibited his demonstration exhibition, *The Ammonite Order, Or Objectiles for an (Un) Natural History* at Ormeau Baths Gallery in Belfast, Northern Ireland as part of the ISEA2009 juried exhibition. He is research leader of the Photography

& Video Research Cluster at Monash Art & Design, Adjunct Programme Advisor for FACT ATELIER (FACT, Liverpool), series editor of *Transdiscourse* (in collaboration with Z-Node; ZHdK, Zurich University of the Arts), and member of the international advisory committee of *ReWire 2011* (MediaArtHistories conference, Liverpool) and the Virtual NGV steering committee (National Gallery of Victoria, Melbourne).

Tihomir Milovac

guest curator

Tihomir Milovac is an art historian, currently Museum Advisor and Head of the Experimental and Research Department at the Museum of Contemporary Art in Zagreb. Since 1984 as a museum curator he has curated numerous of solo, group and thematic exhibitions with Croatian and artists abroad (with a preference for the former East Europe). His focus is engaged in new, contemporary phenomena in visual arts, especially in new media and at defining the role of art in contemporary societies. In the museum praxes he develops curatorial role as a producer, working with the artists on their new productions. In 2006 he was co-author of the Museological conception for the MCA Zagreb Collection permanent display. He is a member of CIMAM (Executive Board member 2007 – 2010).

Helen Sloan

guest curator

Helen Sloan has been Director of SCAN, Digital and Interdisciplinary Arts Agency since its launch in 2003. SCAN is a networked organization and creative development agency working on arts projects and strategic initiatives in arts organisations, academic institutions and further aspects of the public realm. Helen's career spans over twenty years during which she has curated, commissioned and convened over 200 exhibitions, new works, and events. She has written and researched a number of key strands in digital arts including wearable technologies, the intersection between art and science, and arts policy. She has directed festivals such as Across Two Cultures in Newcastle 1996 (an early event on the overlapping practice of creative thinking in arts and science), Metapod, Birmingham 2001 - 2, and Bournemouth's festival, Public Domain 2010. Current areas of interest are digital arts and place, high-speed networks and online resources/spaces, models of practice and the creative economy, and climate change and the arts.

Paul Thomas

guest curator

Associate Professor Paul Thomas has a joint position as the Head of Painting at the College of Fine Art, University of New South Wales and Head of Creative Technologies at the Centre for Culture and Technology at Curtin University. Paul was the co-chair of the Transdisciplinary Image Conference 2010. In 2000 Paul instigated and was the founding Director of the Biennial of Electronic Arts Perth. Paul has been working in the area of electronic arts since 1981 when he co-founded the group Media-Space. Media-Space was part of the first global link up with artists connected to ARTEX. Paul's current research project "Nanoessence" explores the space between life and death at a nano level. The project is part of an ongoing collaboration with the Nanochemistry

Research Institute, Curtin University of Technology and SymbioticA at the University of Western Australia. The previous project "Midas" involved research at the nano level the transition phase between skin and gold. Paul has recently completed working on an intelligent architecture public art project for the Curtin Mineral and Chemistry Research Precinct. Paul is a practicing electronic artist whose work can be seen on his website [Visiblespace](#).

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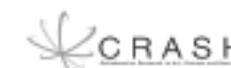
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