



*Tree Ceremony* by Kirsty Boyle at ISEA2011  
*Uncontainable: Signs of Life: Robot Incubator*,  
Taksim Cumhuriyet Art Gallery, Istanbul, 14  
September – 7 October, 2011.

# ISEA2011 UNCONTAINABLE

## SIGNS OF LIFE: ROBOT INCUBATOR

TAKSİM CUMHURİYET SANAT GALERİSİ  
14 EYLÜL–7 EKİM, 2011  
ZİYARET SAATLERİ: 10:00–18:00

SANAT DİREKTÖRÜ/ARTISTIC DIRECTOR **LANFRANCO ACETI**  
KÜRATÖR/CURATOR **KATHY CLELAND**

SANATÇILAR/ARTISTS **KIRSTY BOYLE; JOHN TONKIN; MARI  
VELONAKI.**

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

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



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## Signs of Life: Robot Incubator



*Diamandini* by Mari Velonaki at *ISEA2011 Uncontainable: Signs of Life: Robot Incubator*, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September – 7 October, 2011.  
(Photographic documentation by Özden Şahin.)

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## Signs of Life: Robot Incubator



*Diamandini* by Mari Velonaki at *ISEA2011 Uncontainable: Signs of Life: Robot Incubator*, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September – 7 October, 2011. (Photographic documentation by Özden Şahin.)

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**TR** Robotlar biyolojik olarak doğmazlar. Robotlar tasarlanır, monte edilir, programlanır ve gelişip çeşitli versiyonlar ve tekrarlamalarla büyürken insan ebeveynleri tarafından kuluçkaya yatırılır. Sanatçılar mekanikten insansıya doğru evrilen, geniş bir robot nesli sergiliyor. Görünüşleri birbirinden çok farklı olsa da robotların hepsi tüm yaşam göstergelerine, ve davranış ve hareketleri aracılığıyla gösterdikleri kişiliklere sahipler.

**EN** Robots aren't born biologically. They are designed, built, programmed and incubated by their human parents as they develop and grow through different versions and iterations. The artists in this exhibition show a diverse range of evolving robotic progeny from the machinic to the humanoid. Although very different in their appearance, these robots all display emergent signs of life and personality through their behaviour and movement.

# KIRSTY BOYLE

Handcrafted in a range of different materials; robots represent an awareness of the relationship between the material, the ecological and the spiritual.

Kirsty Boyle is an Australian artist whose passion for robots has driven her to travel the world in order to work with other like-minded artist and scientists. Her practice is truly interdisciplinary, encompassing skills in sculpture, theatrical performance, film and animation, digital arts and design, mechanical and electrical engineering and artificial intelligence.

During 2002, Kirsty began study under Mr. Tamaya Shobei, a ninth generation Karakuri Ningyo craftsman and last remaining mechanical doll master in Japan. She is currently his only student, and the only woman to have ever been trained in the tradition. Therefore, she is now considered one of the world's foremost authorities on Karakuri.

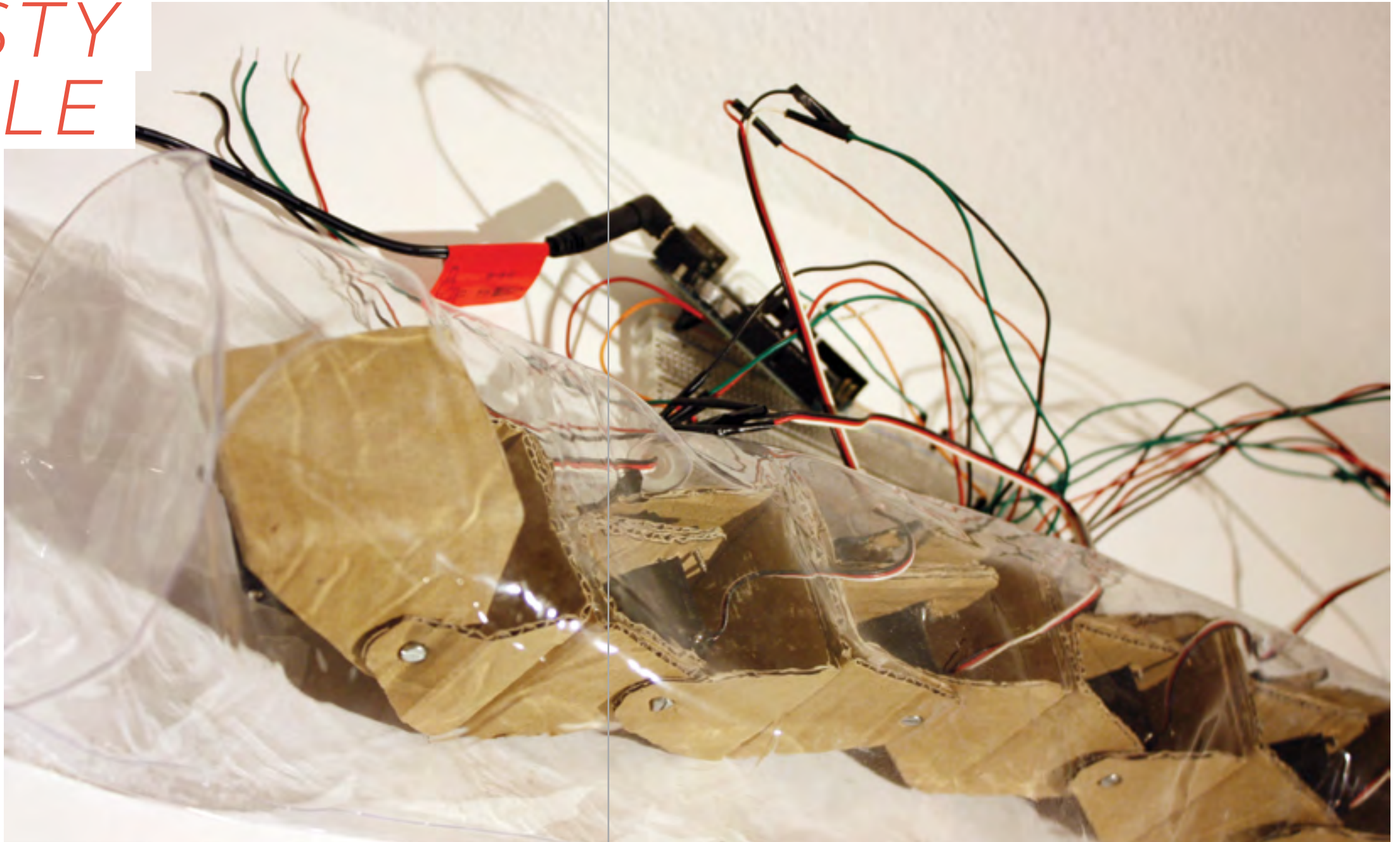
She has been based in Zurich for the past three years, completing an artist residency at the AI Lab, University of Zurich and is an active member of SGMK (Swiss Mechatronic Art Society). In 2010 she produced *Tree Ceremony*, commissioned by the Museum Tinguely and Kunsthaus Graz for the Robot Dreams exhibition, touring 2010 – 2011.

*Tree Ceremony*, 2010, Kirsty Boyle, installation of multiple parts: robot (electronics, linden wood, vintage textiles, buffalo hair), bonsai tree, tatami mat, active loud speakers variable dimensions.



*Fragment*, 2010, Kirsty Boyle, modular robot (electronics, cardboard) variable dimensions.

# KIRSTY BOYLE



*Fragment*, 2010, Kirsty Boyle, modular robot  
(electronics, cardboard) variable dimensions.  
(Photographic documentation by Eser Aygün.)

# JOHN TONKIN

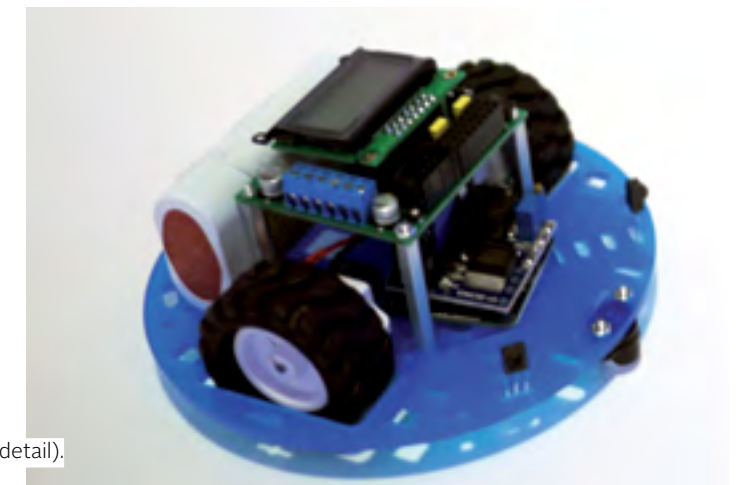
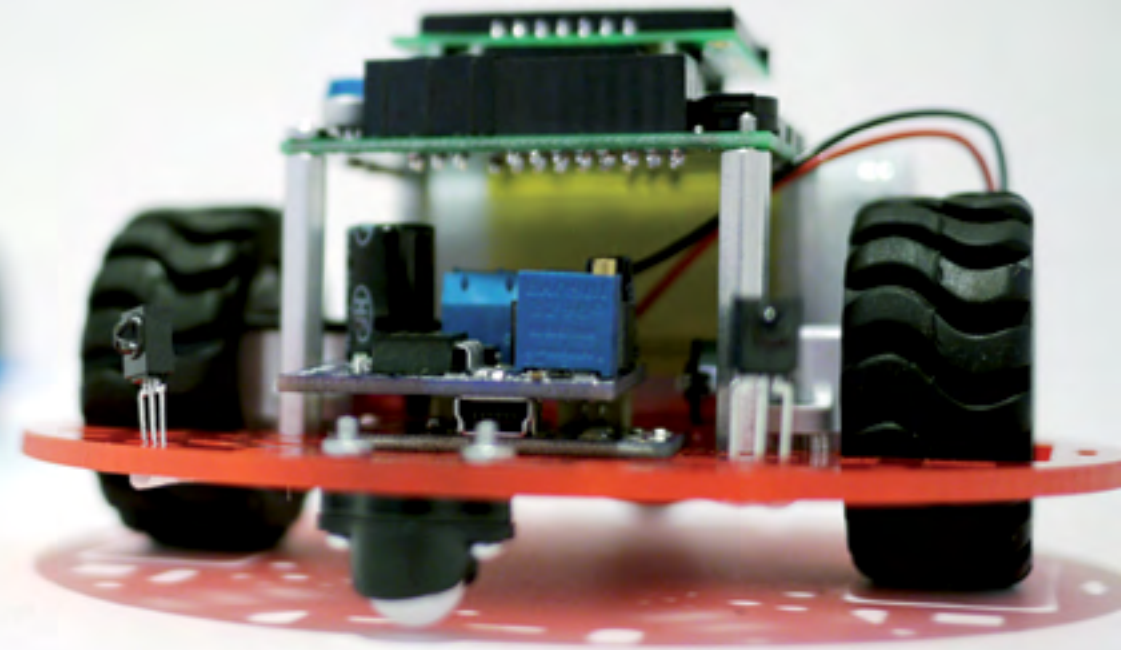
*These dysfunctional robots explore how cybernetics has been used to construct computational models of mental processes; using feedback loops and homeostatic control systems to describe the (mis)workings of the mind.*

**John Tonkin is a Sydney based media artist who has been working with new media since 1985.**

In 1999-2000 he received a fellowship from the Australia Council's New Media Arts Board. His work explores interactivity as a site for physical and mental play. Recent projects have used real-time 3D animation, visualisation and data-mapping technologies and custom built and programmed electronics. His works have often involved building frameworks/tools/toys within which the artwork is formed through the accumulated interactions of its users.

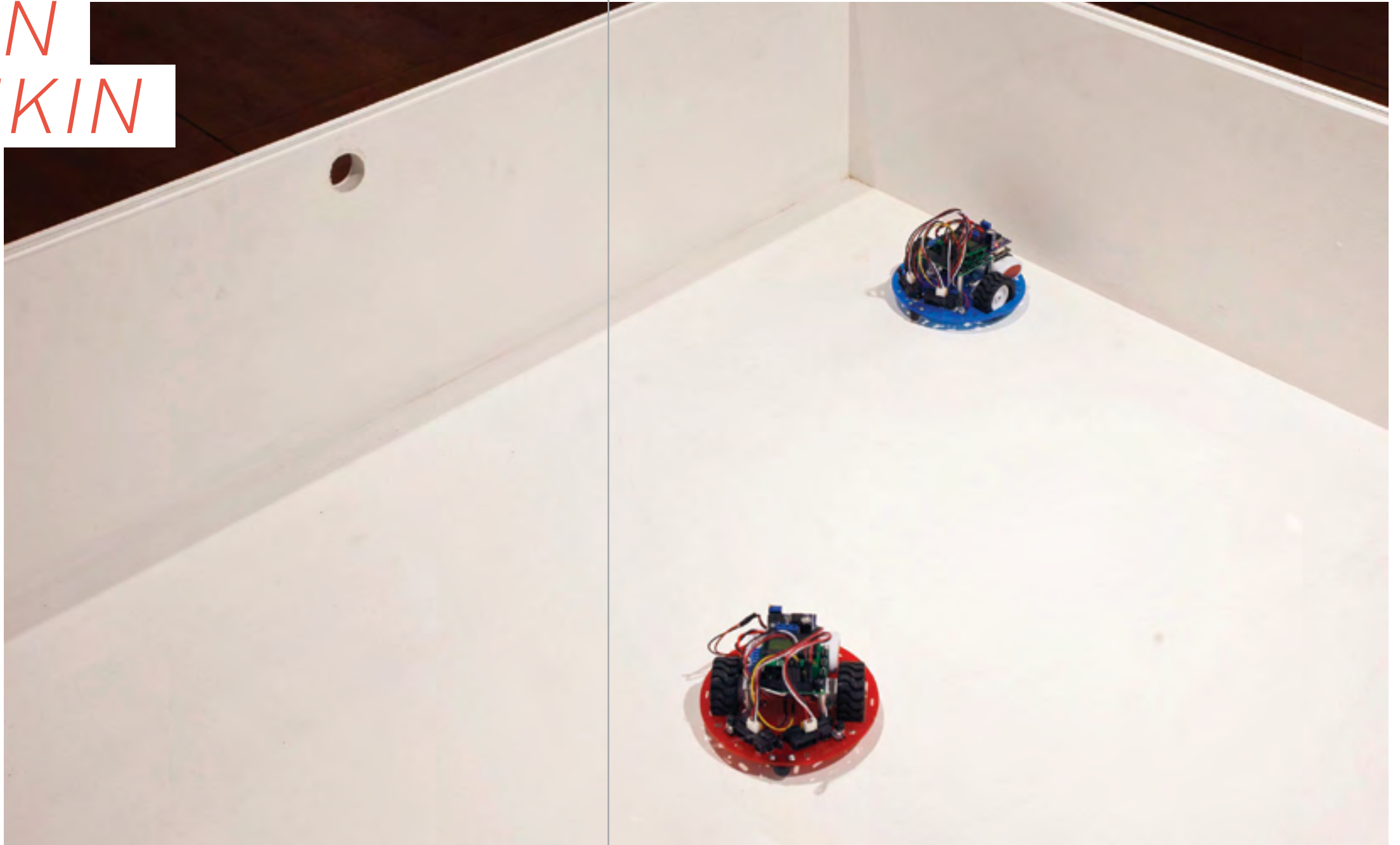
John lectures within the Digital Cultures Program, at the University of Sydney and is undertaking a practice based PhD in the School of Media Arts at COFA, UNSW. His current research is around cybernetics, embodied cognition and situated perception. He is building a number of nervous robots that embody computational models of mind and responsive video environments that explore situated models of perception.

*nervous robots*, 2011,  
John Tonkin, custom  
electronics/software.



*nervous robots* (detail).

# JOHN TONKIN



*nervous robots*, 2011, John Tonkin, custom electronics/software. (Photographic documentation by Ender Erkek.)



# MARI VELONAKI

*Diamandini is an autokinetic interactive sculpture which progresses through different stages, exploring if intimacy between a human and a robot is possible and acceptable.*

**Mari Velonaki is an artist and researcher who has worked in the field of interactive installation art since 1995.** Her practice engages participants with digital and robotic “characters” in interplays stimulated by sensory triggered interfaces. Her human-machine interfaces promote intimate and immersive relationships between participants and interactive artworks. She was awarded a PhD in Media Arts at the College of Fine Arts, University of New South Wales in 2003.

Since 2003, Mari has been working as a senior researcher at the Australian Centre for Field Robotics (ACFR). In 2006 she co-founded with David Rye the Centre for Social Robotics within ACFR at the University of Sydney. In 2007 Mari was awarded an Australia Council for the Arts Visual Arts Fellowship in recognition of her work. In 2009 she was awarded a prestigious Australian Research Council Queen Elizabeth II Fellowship (2009–2013) for the creation of a new robot. This research investigates human-robot interactions in order to understand the physicality that is possible and acceptable between a human and a robot. Mari’s installations have been exhibited in museums and festivals worldwide.

**ORIGINAL CONCEPT & ARTIST/INTERFACE DESIGN**

Mari Velonaki

**ROBOTIC SYSTEMS DESIGN** David Rye

**MECHANICAL AND ELECTRONIC DESIGN** Mark Calleija

**LEAD PROGRAMER** Cedric Wohlleber

**MECHANICAL FABRICATION** Bruce Crundwell

*Diamandini* (detail), 2011, Mari Velonaki, interactive robotic installation, dimensions variable. (Photographic documentation by Özden Şahin.)



*Diamandini*, 2011, Mari Velonaki, interactive robotic installation, dimensions variable.

# MARI VELONAKI



Birth of *Diamandini* in Istanbul, 2011, Mari Velonaki, interactive robotic installation.  
*Diamandini*: Robot Prototype's shell was constructed for the first time for ISEA2011 Istanbul and put together with her multi-directional motion base by David Rye.  
Mari Velonaki, David Rye, Kirke Godfrey and Mark Calleija (from left to right).  
(Photographic documentation by Özden Şahin.)