

ISEA 2011 17th International Symposium on Electronic Art
ISTANBUL ISEA2011 Istanbul

**UN
CONTAIN
ABLE**

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ISEA2011 Istanbul

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Uncontainable – ISEA2011 Istanbul: Some Thoughts After The Fact

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 uncontrollable 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and borders of contemporary national states present the observer with ideological and cultural frameworks that are no longer valid.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 Bosphorus 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



JULIAN PRIEST

The Sun is the Earth's information service provider. The Earth is an open system that creates forests of life, culture and technology and exports entropy into the galactic gloaming.

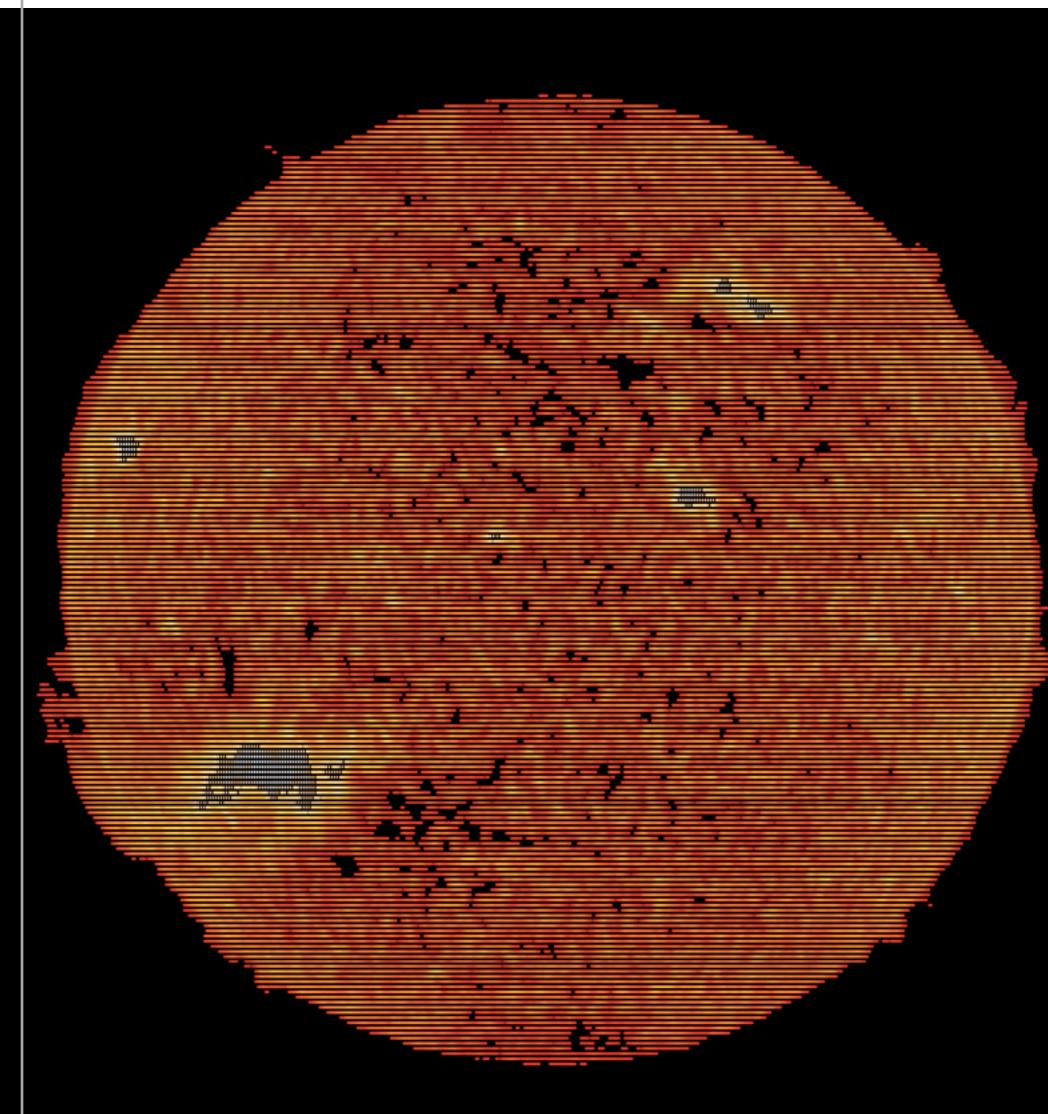
Julian Priest is an artist and researcher. He was an early community wireless networker and became an activist and advocate for the freenetworking movement, exploring wireless networking as a theme in fields of arts, development, and policy.

He was co-founder of the consume project and one of the instigators of WSFI, the world summits on free information infrastructures, an international series of events to promote grass roots information infrastructures. He has commented on radio spectrum policy and co-founded policy intervention OpenSpectrum UK to advocate an open spectrum in the public interest, in Europe and the UK.

Since 2005 he has developed an artistic practice around participatory and collaborative forms. His current interests are themes around the physical and cultural boundaries between technology and the environment, and the connection between energy and information. He is based in Whanganui, New Zealand where has a project room 'The Green Bench.' He is on the board of Aotearoa Digital Arts trust and lectures in creative technologies with the Interdisciplinary unit at A.U.T University in Auckland.



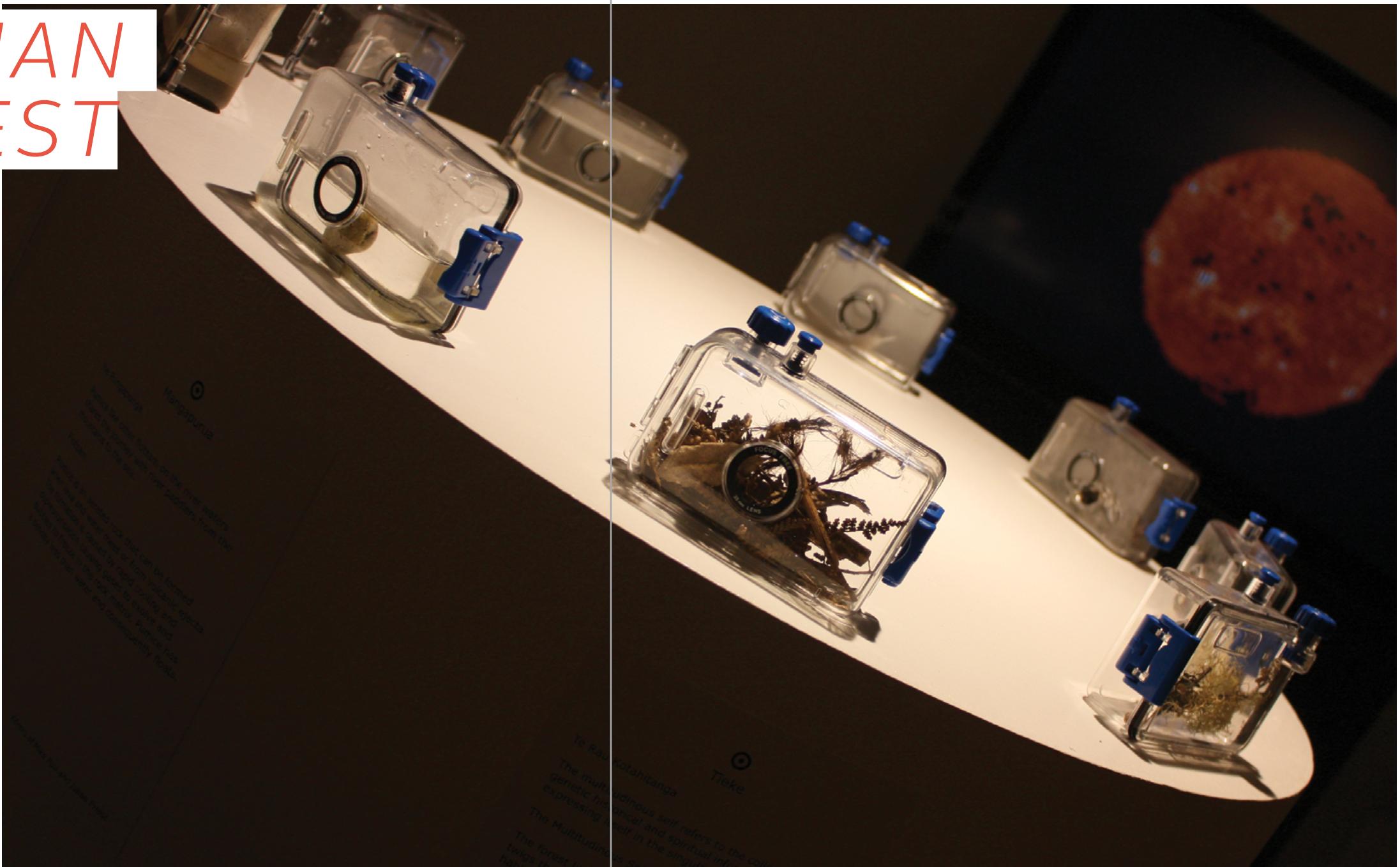
Information Comes From The Sun, 2011, Julian Priest, solar powered monitor, video animation, media player, photovoltaic cells. (Light sensitive animation and collection of Whanganui river objects and stories. 100% light.)



Information Comes From The Sun, 2011, Julian Priest, underwater camera case with light sensitive animation and collection of Whanganui river objects.
Kiri Rakau - The Skin.



JULIAN PRIEST



Information Comes From The Sun, 2011, Julian Priest,
underwater camera case with light sensitive animation
and collection of Whanganui river objects.
Kiri Rakau - The Skin. (Photographic documentation
by Eser Aygün.)

