

ISEA 2011
TANBUL

17th International Symposium on Electronic Art
ISEA2011 Istanbul

UN CONTAIN ABLE

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ASSOCIATE EDITOR Andrea Ackerman

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and borders of contemporary national states present the observer with ideological and cultural frameworks that are no longer valid.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

DARKO FRITZ

I find my work filling the gap between contemporary art and media art and culture. I have an interest for a closing period of Modernism in the 1960s 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 and created his first computer-generated environment in 1988. He is using 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 that went public 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 start the research on the beginning of computer-generated art in the Netherlands. Fritz is founder and programmer of the grey) (area - 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.

