ISEA2011
UNCONTAINABLE

BROKEN STILLNESS

ŞİRKET-İ HAYRİYE SANAT GALERİSİ
14–21 EYLÜL, 2011
ZİYARET SAATLERİ: 10:00–18:00

SANAT DİREKTÖRÜ/ARTISTIC DIRECTOR **LANFRANCO ACETI**
KÜRATÖR/CURATOR **HELEN SLOAN**

SANATÇILAR/ARTISTS **BOREDOMRESEARCH (VICKY ISLEY & PAUL SMITH); SUSAN COLLINS; DAVID COTTERRELL; SIGUNE HAMANN; PETER HARDIE; TIM HEAD; SUSAN SLOAN.**
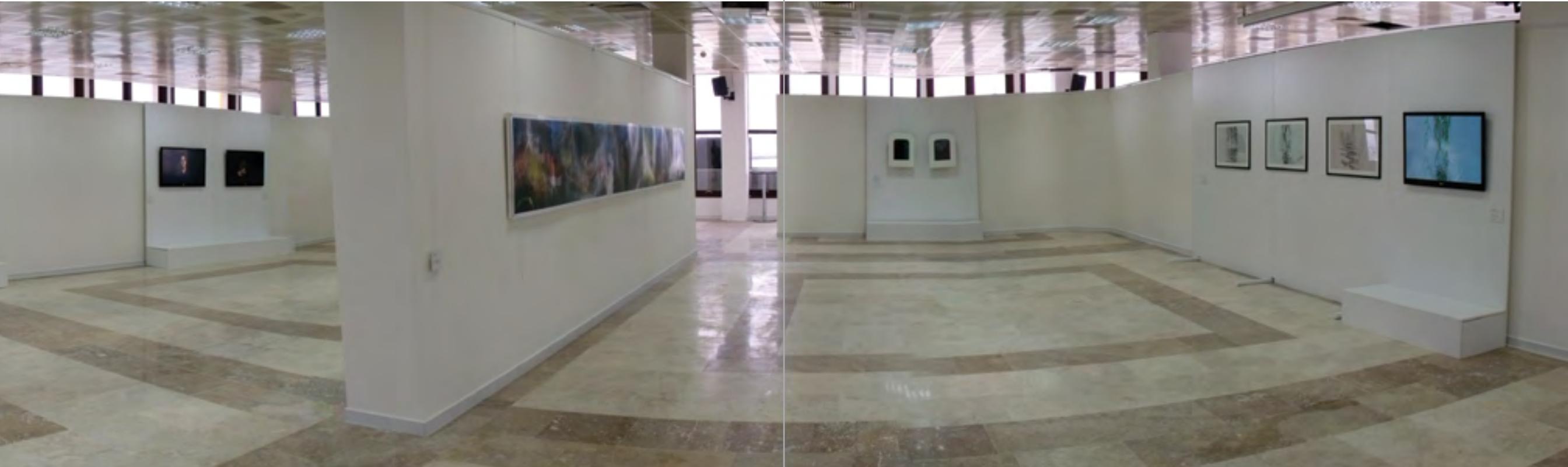
SANAT DİREKTÖRÜ VE KONFERANS BAŞKANI /
ARTISTIC DIRECTOR AND CONFERENCE CHAIR
LANFRANCO ACETI

KONFERANS VE PROGRAM DİREKTÖRÜ /
CONFERENCE AND PROGRAM DIRECTOR
ÖZDEN ŞAHİN

ISEA2011 Uncontainable: Broken Stillness, Şirket-i Hayriye Art Gallery, Istanbul, 14–21 September 2011. (Photographic documentation by Ender Erkek.)

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ISEA2011 Uncontainable: Broken Stillness, Şirket-i Hayriye Art Gallery, Istanbul, 14–21
September 2011. (Photographic documentation by Ender Erkek.)

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TR Sanatçılar, özel yazılmış bilgisayar programları ve hack'lenmiş veri paketleri aracılığıyla, çağdaş görsel sanatlarda imge yaratma politikaları ve gelişimini sorgulamak için analog ve dijitalin birleşimini kullanıyor. Eserler, hareketli imge ile durağan resim ve fotoğrafçılık arasında bir yerde konumlanan görseller yaratmak üzere veriyi manipüle ediyor.

EN Through custom written software or hacked packages the artists use a fusion of the analogue and the digital to engage the politics and development of image-making in contemporary visual arts. The works manipulate data to create images that reside between the moving image and the stills of painting and photography.
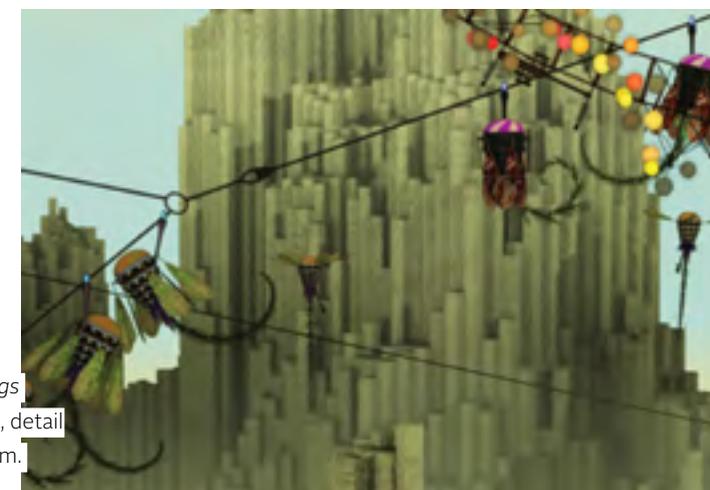
VICKY ISLEY & PAUL SMITH A.K.A. BOREDOMRESEARCH

Generative artworks explore extended time frames, greatly inspired by the diversity in nature. Computational technology is used to simulate natural patterns, behaviours and intricacies that gradually change.

boredomresearch is a collaboration between Southampton UK based artists Vicky Isley and Paul Smith. The collective are internationally renowned for creating software driven art, highly aesthetic both visually and acoustically. All their art is computer generated and includes interactive public works of art, generative objects, online projects and environments. boredomresearch's artwork *Ornamental Bug Garden 001* is housed within the British Council's Collection and has been awarded honorary mentions in Transmediale.05, Berlin (2005) and the VIDA 7.0 Art & Artificial Life International Competition, Madrid (2004)

'boredomresearch's artworks have been exhibited worldwide in festivals, galleries and museums such as the KUMU Art Museum in Tallinn, Estonia (2011); [DAM]Cologne (2011); Electrohype Biennial, Ystad Art Museum in Sweden (2010); FILE Prix Luz in São Paulo (2010); Today Art Museum in Beijing (2010); LABoral Centro de Arte y Creacion Industrial in Gijón, Spain (2010); MAXXI Museo Nazionale delle Arti del XXI Secolo in Rome (2010); STRP Festival in Eindhoven, Netherlands (2009); Instituto Itaú Cultural in São Paulo (2008); SIGGRAPH08 in Los Angeles (2008); iMAL Center for Digital Cultures and Technology in Brussels, Belgium (2008) among other venues.

Lost Calls of Cloud Mountain Whirligigs (view 2, left & right), 2010, boredomresearch, software artworks in lacquered frames, 60 × 49 × 2 cm. Courtesy of [DAM]Berlin.

Lost Calls of Cloud Mountain Whirligigs (view 2, left), 2010, boredomresearch, detail from software artwork, 60 × 49 × 2 cm. Courtesy of [DAM]Berlin.

VICKY ISLEY & PAUL SMITH A.K.A. BOREDOMRESEARCH
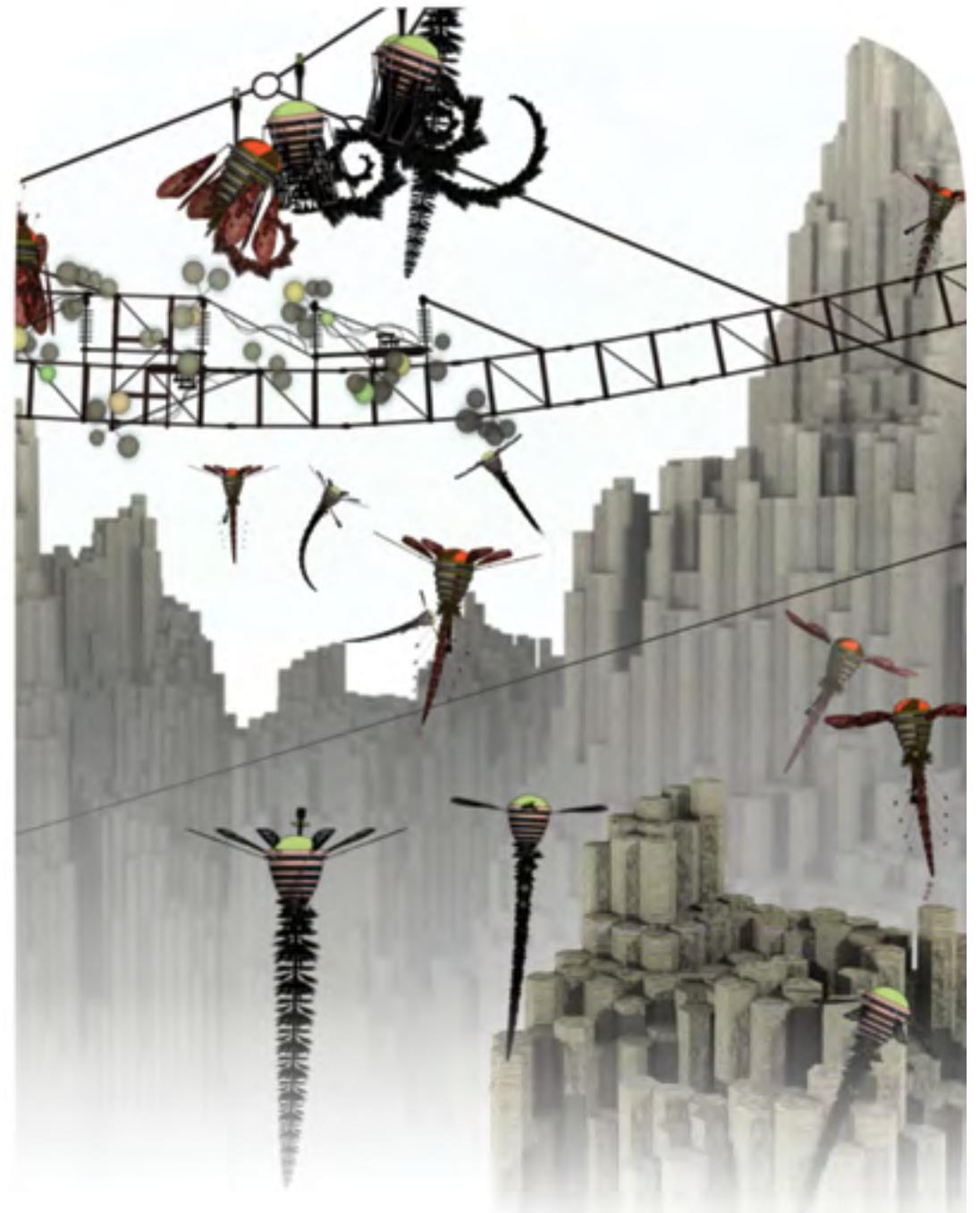
Lost Calls of Cloud Mountain Whirligigs (view 2, left & right), 2010, boredomresearch, detail from software artwork, 60 × 49 × 2 cm. Courtesy of [DAM]Berlin.

SUSAN COLLINS

Recorded for a time period of 2 years, through a networked camera overlooking Loch Faskally, Scotland, programmed to record images at one pixel a second, Glenlandia *addresses the relationship between the natural and the man-made, and our perception of landscape and technology over time.*

Susan Collins works across public, gallery and online spaces with recent works employing transmission, networking and time as primary materials. She has exhibited extensively internationally including the works, *In Conversation*; Tate in Space (a BAFTA nominated Tate netart commission); *Transporting Skies* which transported sky (and other phenomena) live between Newlyn Art Gallery, Penzance in Cornwall and Site Gallery Sheffield in Yorkshire; *Fenlandia* and *Glenlandia*, pixel by pixel internet transmissions from remote landscapes; *The Spectrascope*, an ongoing live transmission from a haunted house in England, and *Seascape* commissioned by Film and Video Umbrella and the De La Warr Pavilion. Public commissions include a wildlife surveillance system for Sarah Wigglesworth Architect's RIBA award winning Classroom of the Future, and *Underglow*, a network of illuminated drains for the Corporation of London. Susan Collins is a Professor of Fine Art and the Director of the Slade School of Fine Art, University College London where she established the Slade Centre for Electronic Media in Fine Art (SCEMFA) in 1995.

Glenlandia, 2005-06, Susan Collins, 19 August 2005 at 09:53 a.m.

Glenlandia, 2005-06, Susan Collins, 11 March 2006 at 11:41 a.m.

SUSAN COLLINS

Glenlandia, 2005-06, Susan Collins, 1 September
2005 at 15:03 p.m.

SIGUNE HAMANN

In film-strips I capture the energy of urban environments using a photographic camera in the manner of a movie camera. The film-strip at ISEA2011 depicts a section of a 90 second handheld pan of the UK student protest march against budget cuts in Whitehall 9.12.2010.

Sigune Hamann is an artist who deals with still and moving images. In photographs, videos, installations and online environments she explores the effects time and perception have on the construction of mental images. Hamann's projects include film-strips (ISEA, Istanbul Biennial 2011, Kunsthalle Mainz 2008, Gallery of Photography, Dublin 2008, Harris Museum, and Preston 2005); *wave* (Wellcome Collections 2012), *the walking up and down bit* (BFI, 2009) and *Dinnerfor1* (British Council, transmediale, Berlin, 2005) and NothingButTheTruth.org.uk 2002.

Born in Frankfurt am Main, Hamann graduated from the UdK Berlin and RCA London (with distinction). She is a Senior Lecturer at Camberwell College of Arts. Hamann curated the symposium *Stillness and Movement* at Tate Modern in 2010.

Undercurrent, 2008, Sigune Hamann. Photograph on blueback paper, wall-mounted, 1,80 × 12m Kunsthalle Mainz, Germany.
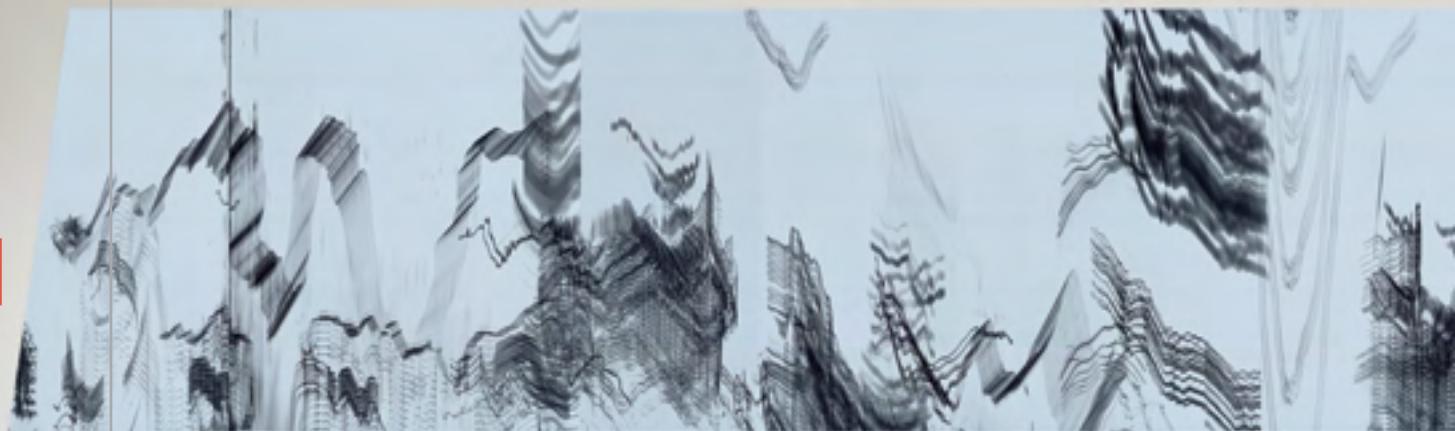
I'll walk alone - you'll never walk alone, 2005, Sigune Hamann. Photographic film-strip, size variable, proportion 1 × 50.

SIGUNE HAMANN

Film-strip (Whitehall 9.12.2010) from *Isea2011*
Uncontainable: Broken Stillness, Sigune Hamann.
C-type-print, 568 × 65cm.

PETER HARDIE

My work is driven by the observation and reaction to moments in time and place of landscape. In the current work, the landscape is willow trees reflecting onto a rippling river.

Peter Hardie is full time artist focusing on the creation of still and moving artworks though the innovative use of the tools and techniques available in three dimensional computer animation systems. His work is based on the study of natural phenomena and landscape exploring the area between realism and abstraction, looking at aspects of colour, light, form and movement to deliver specific, sensation based experiences. The current artworks started in 2004 and are ongoing. The works have been exhibited widely within the UK and also at festivals and conferences in Europe and the United States.

Before 2007, Hardie was instrumental in developing computer animation courses for art-based students in UK universities, in particular the undergraduate and master's programs in computer animation at Bournemouth University. He has also been program leader for the Masters in Arts in 3D Computer Animation from its inception to 2004. He was the founding member and leader of the Visual Research from its inception to 2004. Parallel to these activities, he has been engaged in exhibitions, publications, and creating computer animated sequences for television and computer generated simulation ride films.

Reflection_one, 2011, Peter Hardie, print generated using a computer animation system, 60 × 48 cm.

Ripple_grey_one, 2011, Peter Hardie, print generated using a computer animation system, 74 × 42 cm.

PETER HARDIE

Ripple_flat_four, 2011, Peter Hardie, print generated
using a computer animation system, 74 × 42 cm.

TIM HEAD

Here the basic elements are the luminous fabric of the screen pixels with the red, green and blue light mixing to produce over 16.5 million colours and the hidden procedures of the computer operating at ultra fast speeds that drive them.

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 1992); British Pavilion, Venice Biennial (1980); ICA, London (1985); and Kunstverein Freiburg, Germany, and touring (1995).

Nowhere, 2010, Tim Head. Still from dataprojection from realtime computer programme.

Sunday Morning, 2009, Tim Head. Still from data projection of realtime computer programme onto building exterior.

TIM HEAD

Laughing Cavalier, 2002, Tim Head. Still from LED
display from realtime computer programme.

SUSAN SLOAN

These portraits lie between painting, animation, video and sculpture. They draw from all of these practices and whilst entirely constructed in 3D software the motion of the subject is recorded from real life.

Susan Sloan is a Lecturer/ Research Fellow at the National Centre for Computer Animation, Bournemouth University. She works both collaboratively and alone using animation to create artworks and public projects. Her work has been shown nationally and internationally at exhibitions including the SIGGRAPH Gallery, San Diego; 404 Festival, Argentina; IVO3 London; IVO6, London, Sydney; Kunstihoone Gallery, Tallinn, Estonia; Yokohama Art Museum, Japan; An Tuireann, Isle of Skye, Glasgow International Festival; NPAR, Annecy Animation Festival, France. She has undertaken a number of residencies including District of Columbia Schools, Washington DC; Royal Scottish Academy, Florence and The National Centre for Computer Animation, Bournemouth University.

Mary, 2011, Susan Sloan. Motion capture animated portrait (still from moving image sequence).

Annie and Mary, 2011, Susan Sloan. Installation view of motion capture animated portraits, *ISEA2011 Uncontainable: Broken Stillness,* Şirket-i Hayriye Art Gallery, 14-21 September 2011.

SUSAN SLOAN

Susan and Annie, 2011, Susan Sloan. Installation view
of motion capture animated portraits.

Uncontainable: Broken Stillness
A change of speed, a change of style

BY

Helen Sloan

Director, SCAN

The relationship between technology and speed has been closely associated with the development of progressive technology in the 20th century and now in this century, with the ubiquity of personal computers, mobile devices and networks, with rapidly increasing capability. It has been an expectation that machines will work faster and more seamlessly in the service of making society more flexible and agile. Unless procedures go wrong in the mainstream, data transfer, manipulation and creation is rarely questioned. Notably Paul Virilio commented on these developments observing that speed is so much a part of our engagement with society that we are dependent on it, while apprehensive or even fearful that the technology of speed may break, stop or cause accident and disaster. This subject has of course been the subject of much science fiction over the last 120 years from HG Wells to James Cameron. Current debate, such as that present in ISEA2011, focuses on our relationship with digital data and the complexities that have arisen in terms of creative practice, data storage, the environmental impact of working with digital data, and new forms of socio-economic grouping that are being created by social media and data mining.

The work in *Uncontainable: Broken Stillness* asks the viewer to address the issue of the relationship between new creative practices and older analogue pursuits, such as painting and pre-digital photography – the exhibition suggests that the temptation to discard art history in the digital era may be misguided.

Uncontainable: Broken Stillness is a shameless celebration of an artist's signature work and style in an age celebrating collective authoring, sharing and the 'hive mind'. The exhibition does not suggest an alternative for shared working but suggests that there is space for individual practice to make a contribution. The works have been selected for their use of digital techniques embedded in the development of a visual language begun in earlier forms of image-making. Much of the work is implicitly political and subverts the mainstream use of technology - particularly in relation to speed, mostly by slowing the process down at least for the viewer. The artists use the unique value of technology to increase the spectrum of mark-making, landscape, media and gesture.

Tim Head, a forerunner of the contemporary trend towards fusion of art and science and the producer of politically driven imagery and installation, strips data back to the material of the OS and the screen with a program written in C that randomly generates lines of colour on screen in conceptual works such as *Laughing Cavalier* - shown in the exhibition. (In some of his works randomly generated colours are produced pixel by pixel.)

Peter Hardie, a pioneer in computer animation, has dedicated years to studying the properties of water and the representation of its movement in animation. His *Ripple* series shown in the exhibition combines his interest in impressionist painting with animation. This work strives to find marks and techniques that can only be produced through computer programming. His study of water and light has combined mathematics, the study of molecular movement and light with the observational techniques of the impressionists. It is this combination that has enabled the artist to extend the range of techniques possible for describing movement of water and the reflection of light on it.

Susan Collins has worked since the 1980s in computer and electronic arts and is recognised as a leading UK artist in this area of practice. *Glenlandia*, a contemporary investigation into landscape art, is an archive of images gathered from pointing a webcam at Loch Faskally. The work shows images on screen generated by changing pixel by pixel over approximately 21 hours in a day. This piece provides a timeframe as well as an in-depth study of a single landscape. Presented on the screen in landscape format the artist introduces the representation of time, showing simultaneously day and night views of the same scene studied and recorded over two years. Collins has produced a series of archives in the UK and internationally that explore the subtleties of the landscape tradition.

boredomresearch continues the landscape theme using Processing to develop artificial life for their playful diptych *Lost Calls of Mountain Whirligigs*. The work generates fictional beings (Whirligigs) set in an environment combining landscape with mechanical technology. Each viewer experiences the piece differently as the Whirligigs exhibit individually

generated behaviors and lifespan. Through the use of genetic algorithms, boredomresearch rely on the generation of unique images and behaviors so that no two people will see exactly the same image. boredomresearch is interested in the way that viewers engage with landscape and the ability of digital media to develop fictional, fantastic, landscapes with which the viewer can engage. This multiple creation of images is reflected in Tim Head and Susan Collins' pieces, although all are dealing with very different approaches to image-making and concept.

Sigune Hamann, photographer and video-maker, uses analogue 35mm stills photography to add movement to the image by shooting a still film in one take. The resultant film-strip (*Whitehall* 9.12.10) made at the student protests in December 2010 stunningly combines moving image, panoramic photography and painterly gesture. This work develops her interest in the role of the camera and subject in standard narrative in film and photography and the application of digital techniques to old media to question and subvert these narratives. For example, the student protests were a mix of dreary, dynamic and subversive atmospheres and yet here the film-strip shows a beautiful painterly scene that seems removed from the reality of the subject.

David Cotterrell's work also subverts context by challenging our understanding of war through media images. His recent body of work assembled from footage taken during his residency in Helmand Province, Afghanistan, deliberately looks at the images of war that represent the waiting for action rather than the much publicized activity of war. *Green Room* is a video loop showing the anticipation of the arrival of casualties to the medical room in Helmand. Treated in post production and heavily mediated, *Green Room* creates a sumptuous image that enhances anticipation

of action – a very different tableau from media and cinematic representations of casualties of war.

Susan Sloan has researched extensively the use of motion capture in animation. This technique, most associated with gaming and cinema special effects, tends to focus on the production of stylized and standardized movements of characters. These are achieved through a post production 'cleaning' process erasing glitches in movement. Through the inclusion of individual signature gestures and character in her subjects, *Mary and Annie*, Susan Sloan is able to develop the language of portraiture and likeness through image and movement. Her short loop of each character provides an image that occupies a place somewhere between a painting and an animation.

Whilst all the images in U*ncontainable: Broken Stillness* suggest movement or are animated, these movements are subtle, falling in between the tradition of moving and still image. It is the power of the subtle suggestion of movement and the place the work occupies in art historical, cinematic or media representation, that is the focus of the exhibition. The pieces in this exhibition seek to develop significantly the role of image-making using these new techniques. ■

NOTES

1. Paul Virilio, *The Aesthetics of Disappearance*, trans. Philip Beitchman (New York, NY: Semiotext(e), 1991).