



Kāinga a roto (Home Within) by Sonja van Kerkhoff and Sen McGlinn at ISEA2011
Uncontainable: Second Nature, Taksim Cumhuriyet Art Gallery, Istanbul, 14
September – 7 October, 2011. (Photographic documentation by Barbaros Gökdemir.)

ISEA2011 UNCONTAINABLE

SECOND NATURE

TE KORE RONGO
HUNGAORA

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

SANAT DİREKTÖRÜ/ARTISTIC DIRECTOR **LANFRANCO ACETI**
KÜRATÖR/CURATOR **IAN CLOTHIER**

SANATÇILAR/ARTISTS **SOPHIE JERRAM & DUGAL
MCKINNON; SONJA VAN KERKHOFF & SEN MCGLINN; PAUL
MOSS; JULIAN OLIVER; MICHAEL PAULIN; JULIAN PRIEST;
RACHEL RAKENA; LISA REIHANA & JAMES PINKER; JO
TITO; TE HUIRANGI WAIKEREPURU.**

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

KONFERANS VE PROGRAM DİREKTÖRÜ /
CONFERENCE AND PROGRAM DIRECTOR
ÖZDEN ŞAHİN



UNCONTAINABLE Second Nature



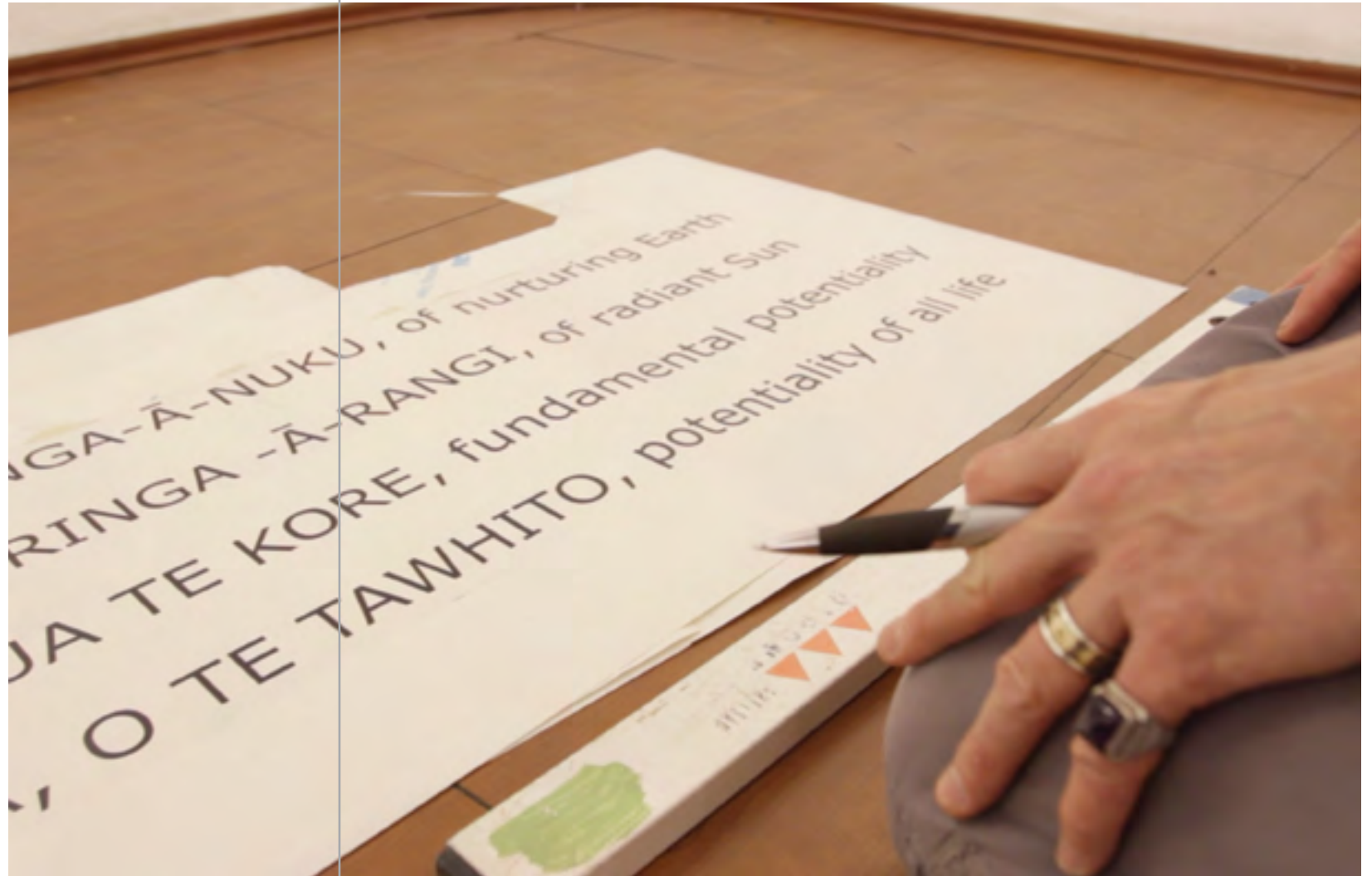
ISEA2011 Uncontainable: Second Nature, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September – 7 October, 2011. (Photographic documentation by Barbaros Gökdemir.)

UNCONTAINABLE

Second Nature



Sen McGlinn setting up *Kāinga a roto (Home Within)*.
ISEA2011 Uncontainable: Second Nature, Taksim
Cumhuriyet Art Gallery, Istanbul, 14 September – 7
October, 2011. (Photographic documentation by
Barbaros Gökdemir.)



ISEA2011 Uncontainable: Second Nature, Taksim
Cumhuriyet Art Gallery, Istanbul, 14 September – 7
October, 2011. (Photographic documentation by
Barbaros Gökdemir.)

ISEA2011 UNCONTAINABLE SECOND NATURE TE KORE RONGO HUNGAORA

KÜRATÖR/CURATOR **IAN CLOTHIER**

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MCKINNON; SONJA VAN KERKHOFF & SEN MCGLINN;
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PRIEST; RACHEL RAKENA; LISA REIHANA & JAMES
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TR Ian Clothier'in küratörlüğünü, Nina Czegledy, Trudy Lane ve Tengaruru Wineera'nın danışmanlığını yaptığı sergide kültürel ve disiplinler sınırlar ihlal ediliyor. Māori ve Avrupa akıllarına dayalı bir çerçeve dahilinde kültürel bir köprü kuruluyor. Avrupa ve Māori dünya görüşlerinden beş tema mevcut: *kozmozolojik bağlam, her şey enerjidir, hayat sudan çıkmıştır, antropik (insancı) ilke ve entegre sistemler.* Sergideki tüm eserler bu temalardan birkaçına ait.

EN Curated by Ian Clothier with an advisory panel of Nina Czegledy, Trudy Lane and Tengaruru Wineera, the exhibition crosses cultural and discipline boundaries. A cultural bridge has been constructed, based on a framework of both Māori and European knowledge. Five themes from within European and Māori world views were located: *cosmological context, all is energy, life emerged from water, anthropic principle and integrated systems.* All the selected works address more than one of these thematic regions.

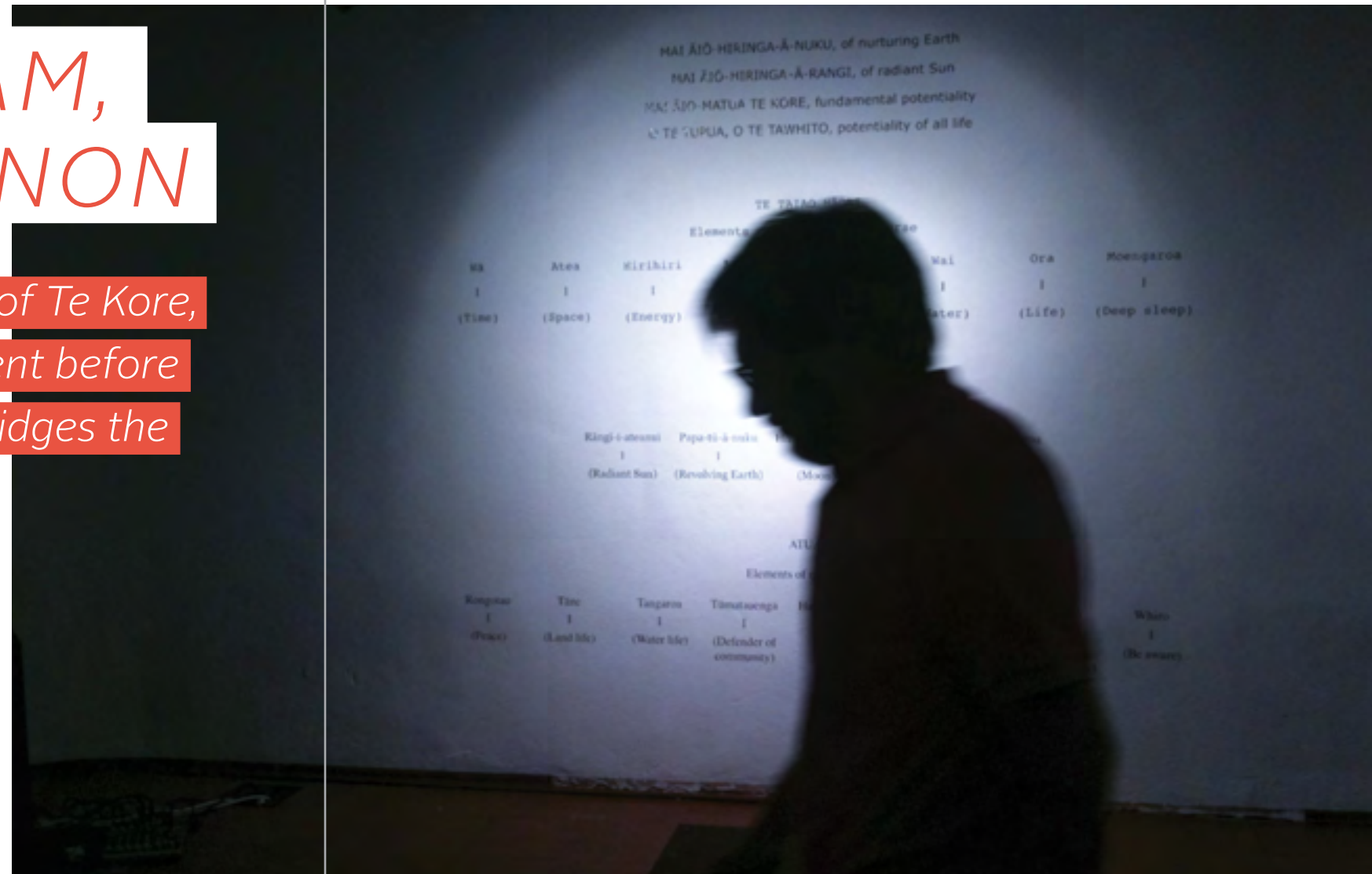
SOPHIE JERRAM, DUGAL MCKINNON

We work from the Maori concept of Te Kore, the void of potential, as the moment before the universe began. The breath bridges the sacred and the everyday.

Sophie Jerram works in video, audio and through intervention, finds meaning in negotiating between the phatic and the prized. Jerram also works as a curator and is the co-director of the New Zealand programme *Letting Space*, which concerns the artistic occupation of commercial and commons sites and based in Wellington, NZ.

Dugal McKinnon is a composer of electronic, instrumental and multimedia work and a sound artist and a writer on contemporary music. He is the director of the Lilburn Electroacoustic Music Studios at the New Zealand School of Music (Wellington, NZ). Together Dugal and Sophie direct Now Future, an organisation founded in 2009 to foster interdisciplinary research and production at the intersection of art and ecology.

Te Kore, (Street of Breaths), 2011, Sophie Jerram and Dugal McKinnon, distributed audio (three locations).



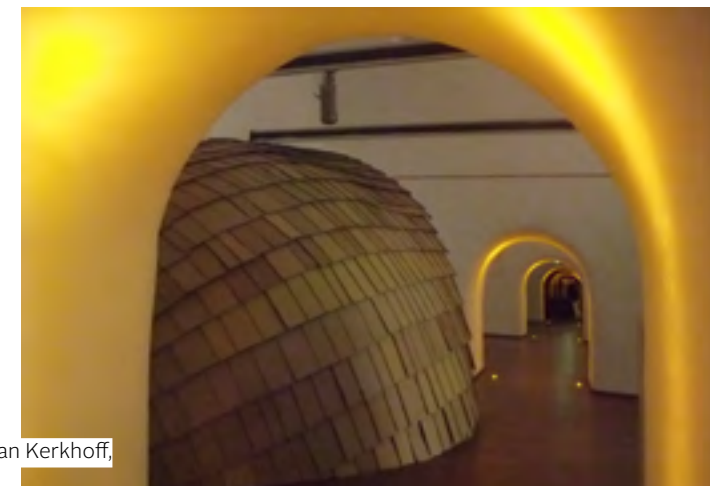
Te Kore, (Street of Breaths), 2011, Sophie Jerram and Dugal McKinnon. Installation at ISEA2011 Uncontainable: Second Nature, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September - 7 October, 2011.

SONJA VAN KERKHOFF, SEN MCGLINN

Kāinga a roto (Home Within) consists of videos, soundscapes, music, spoken text, and a physical space. Each video is a system of allusions and symbols, relating the personal to the environmental, cultural and cosmic systems.

Sonja van Kerkhoff (born 1960, Taranaki, Aotearoa/New Zealand) and **Sen McGlinn** (born 1956, Christchurch, Aotearoa/New Zealand) have been based in the Netherlands since 1989. Their art projects are listed on www.sonjavank.com/sensonja. Sonja has a blog on art and media at www.sonjavank.wordpress.com and a listing of essays, reviews and papers at www.sonjavank.com/text. Sen's blog on postmodern theology in relation to the Bahai Faith is at senmcglinn.wordpress.com.

Kāinga a roto (Home Within), 2011, Sonja van Kerkhoff, Sen McGlinn. Cardboard and wood collected from the streets around Taksim Square and the Dolapdere gypsy area, 50 carpet mats, 5 stereo channel videos. The form reflected the curves of the Cumhuriyet gallery walls and ceilings. (Interior view.)



Kāinga a roto (Home Within), 2011, Sonja van Kerkhoff, Sen McGlinn. (Exterior view.)

SONJA VAN KERKHOFF, SEN MCGLINN



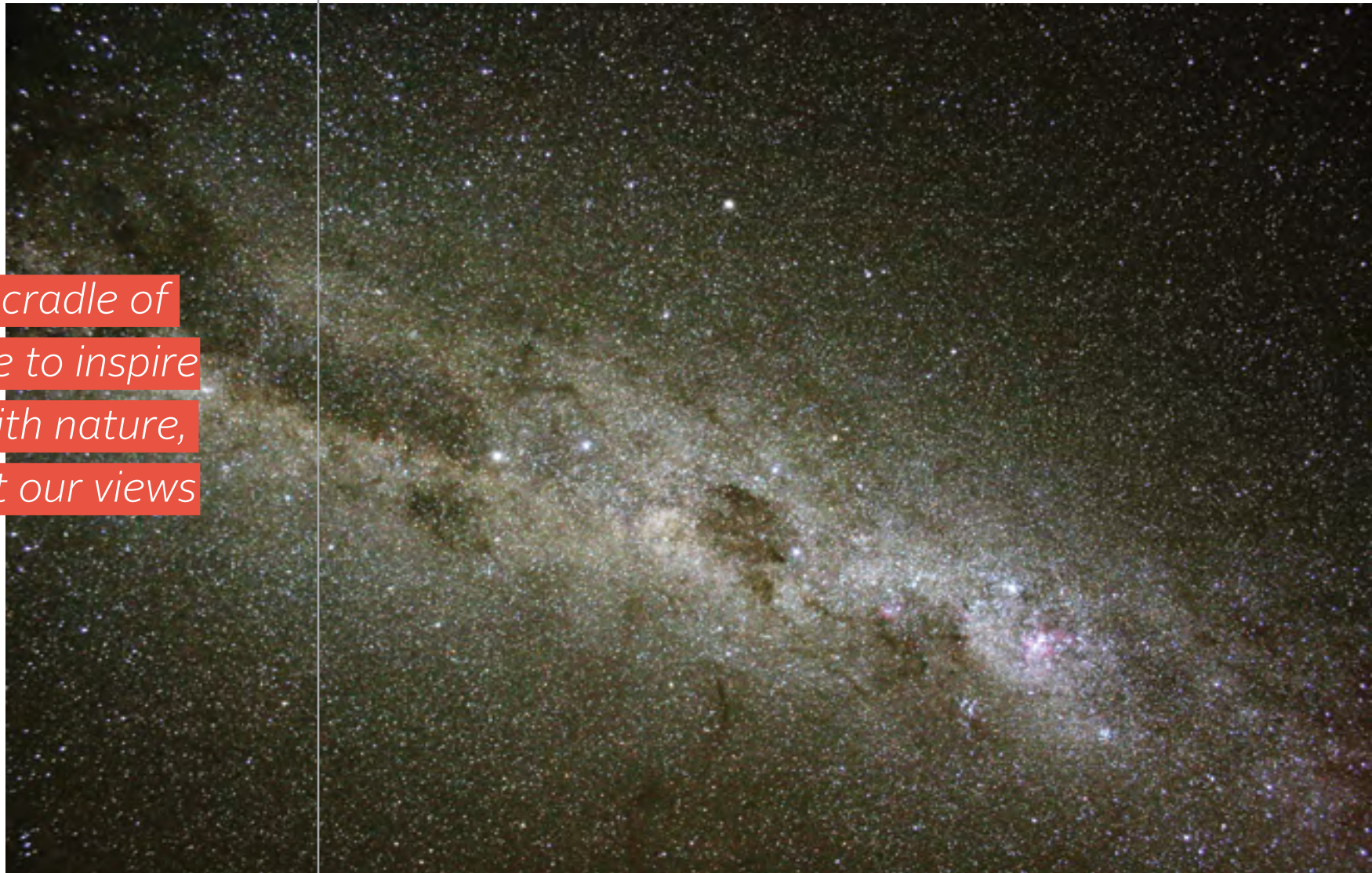
Kāinga a roto (Home Within), 2011, Sonja van Kerkhoff, Sen McGlinn. Interior view. The following video link <http://youtu.be/XRSLvY-6qwE> gives an overview of the process of collecting the materials from the street and the construction of the installation.

PAUL MOSS

The beginning of time back to the cradle of civilisation, with humility and desire to inspire thinking about our relationships with nature, to create a framework to re-invent our views and behaviours with nature.

Paul Moss is a new media artist, specialising in astro-photography and astro-video for entertainment and illustrative purposes, for art gallery installations, for publication in newspaper and magazine articles, CD covers, posters, calendars/almanacs, and including publication in the NZ award winning book, *Astronomy Aotearoa*. Paul organises events with telescopes, live music, camera crews for documentaries and live video screens at festivals. Paul performs as VJ, DJ and dubmaster Moza. Paul was awarded a global gold medal by UNESCO and IAU for 'Most Outstanding Individual' - for record breaking astronomy events IYA2009.

The Milky Way – Te Māngāroa, 2008, Paul Moss.



Stonehenge, 2008, Paul Moss. Aotearoa, New Zealand.



PAUL MOSS



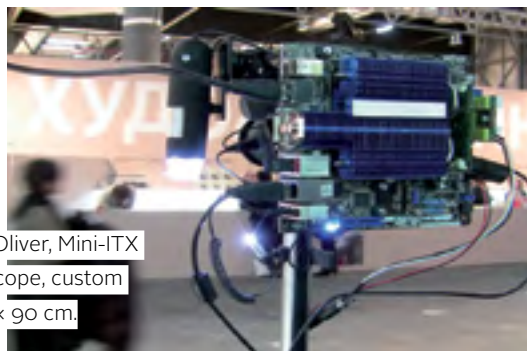
Clusters M6 Butterfly Cluster – NGC 6383 M7 Open
Cluster – NGC 6475, 2010, Paul Moss.

JULIAN OLIVER

The most transformative language today –shaping the way we move, make, communicate and think– is engineering. As a critical engineer, I study, expose and exploit this influence.

Julian Oliver is a New Zealander and critical engineer based in Berlin. His projects and papers have been presented at many museums, international electronic art events and conferences, including the Tate Modern, transmediale, Ars Electronica and the Japan Media Arts Festival. His work has received several awards, the most notable being a Golden Nica at Ars Electronica 2011 for *Newstweek*, developed in collaboration with Danja Vasiliev.

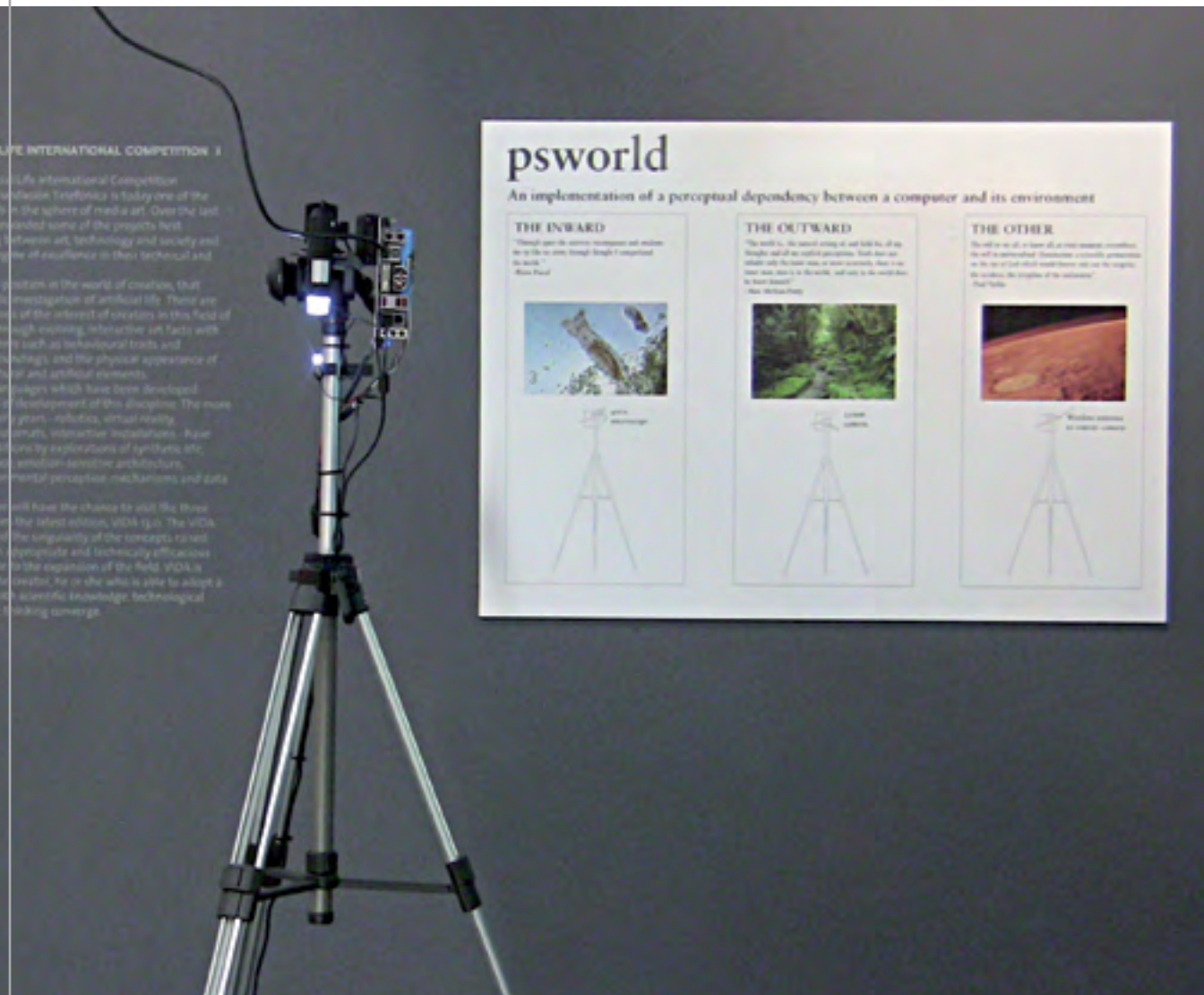
Julian has given numerous workshops and master classes around the world in software art, augmented reality, creative hacking, data forensics and object-oriented programming for artists, virtual architects, artistic game developers and on information visualization, UNIX/Linux and open source development practices.



psworld – The Inward, 2011, Julian Oliver, Mini-ITX x86 computer, tripod, 400x microscope, custom software, GNU/Linux OS 160 x 90 x 90 cm.



psworld – The Inward, 2011, Julian Oliver, Mini-ITX x86 computer, tripod, 400x microscope, custom software, GNU/Linux OS 160 x 90 x 90 cm.



psworld –The Inward (detail),



MIKE PAULIN

How the shark's electrosensory system evolved, from simple(r) to sophisticated creatures? Seems to me there's a story there, about art and science and storytelling as ways of seeing and navigating.

Mike Paulin is Associate Professor of Zoology at the University of Otago in New Zealand. He studies fundamental questions about brain function using computer models of early nervous system evolution, and models of nervous system function in animals as diverse as spiders, sharks and humans. He takes a synthetic, rather than an analytic, approach to understanding brains and minds, by embedding brain models in virtual animals and robots, in simulated and real environments.

Computational Visualization of the Electromagnetic Sensory World of Sharks, 2008, Michael G. Paulin, computational physics simulation with 3D visualization. (Photographic documentation by Eser Aygün.)



Computational Visualization of the Electromagnetic Sensory World of Sharks, 2008, Michael G. Paulin, computational physics simulation with 3D visualization.

JULIAN PRIEST

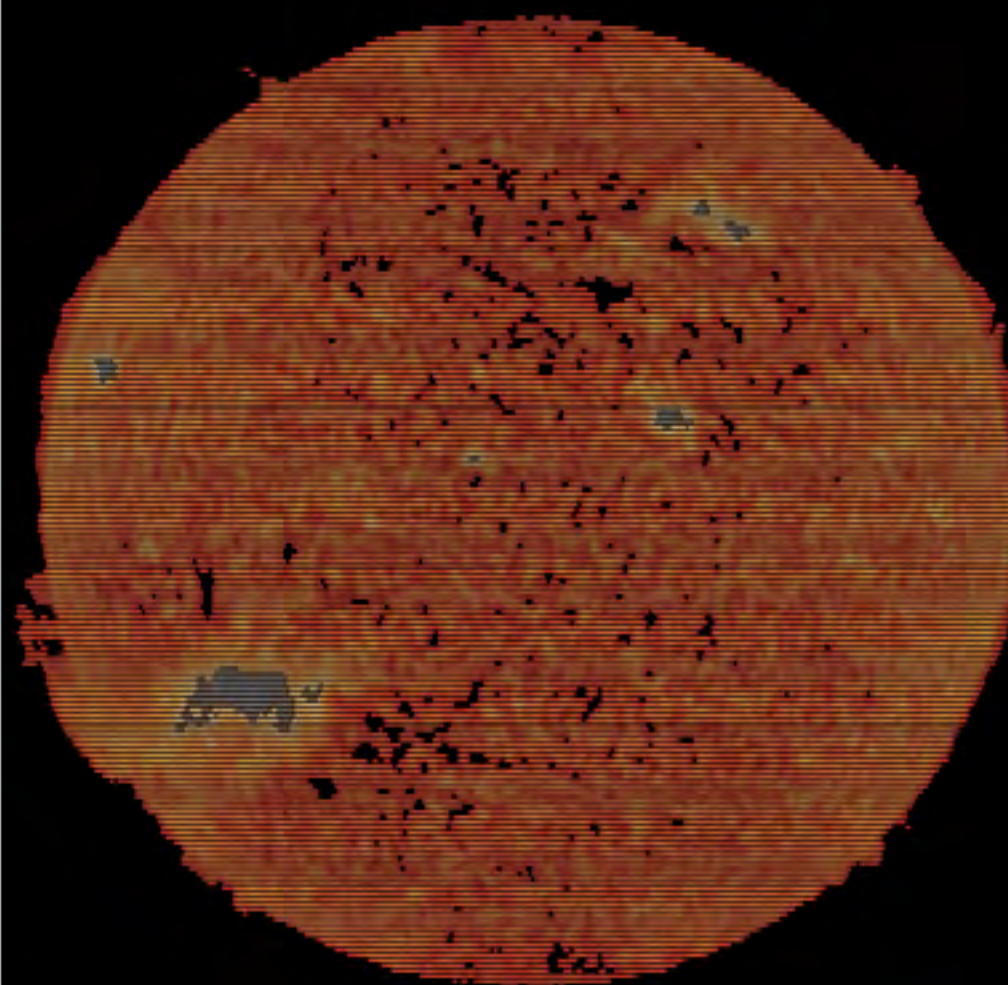
The Sun is the Earth's information service provider. The Earth is an open system that creates forests of life, culture and technology and exports entropy into the galactic gloaming.

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 WSFII, 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.

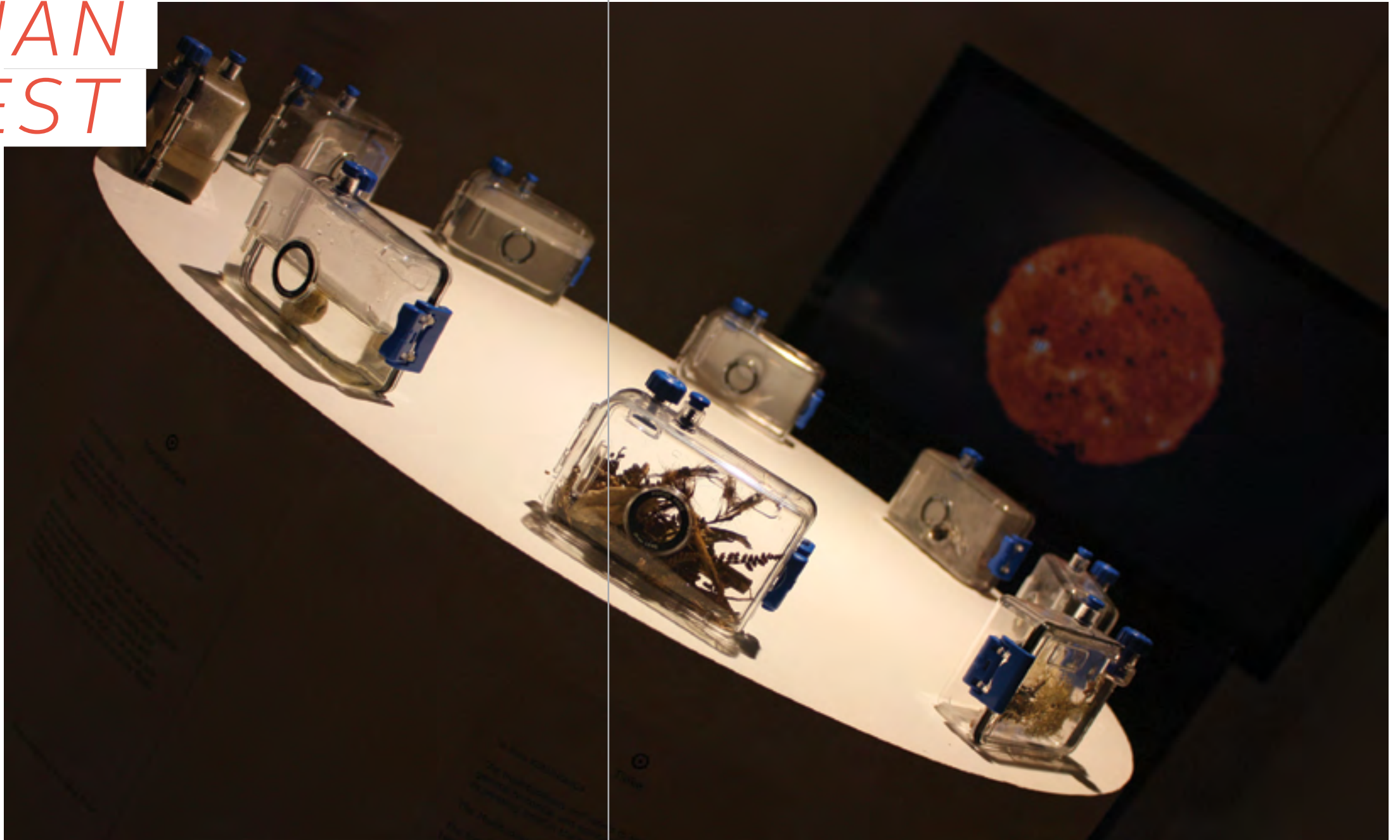
Since 2005 he has developed an artistic practice around participatory and collaborative forms. His current interests are themes around the physical and cultural boundaries between technology and the environment, and the connection between energy and information. He is based in Whanganui, New Zealand where he 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



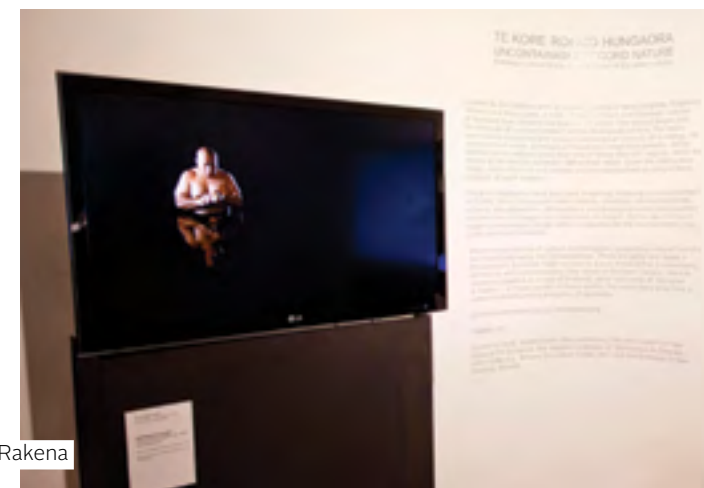
Information Comes From The Sun, 2011, Julian Priest,
underwater camera case with light sensitive animation
and collection of Whanganui river objects.
Kiri Rakau - The Skin. (Photographic documentation
by Eser Aygün.)

RACHAEL RAKENA

A solitary and self-contained male figure eats at the table of Tangaroa (the god of the sea) in a dark water world, which is at once sensuous and forbidding - evoking narratives of Narcissus, Maui and Hine nui Te Po.

Rachael Rakena was born in 1969 in Wellington, New Zealand, of Maori and European/Pakeha descent (Ngai Tahu, Nga Puhi). She has a Master of Fine Arts (Distinction) and is a lecturer at Massey University, School of Maori Visual Arts. In work that is both ethereal and political, she employs a new language and new tools derived from digital media and video to invoke a contemporary Maori identity that is timeless and fluid. She is a highly innovative artist who explores the application of contemporary technology to articulate timeless notions of Maori culture and identity that flow from the past, through the present and into the future. Rakena has been exhibiting widely for more than 10 years throughout New Zealand, Australia and Europe, and in the UK and USA. Rakena is a video artist who frequently collaborates. In 2007, *Aniwaniwa* a collaborative project with Brett Graham was included in the collateral events section of the 2007 Venice Biennial. Other major international exhibitions of recent years have included the Busan Biennial, 2008 and Sydney Biennial, 2006.

One Man is an Island, 2009, Rachael Rakena (Iwi - Ngai Tahu, Nga Puhi). High definition video, courtesy of Bartley and Company Art, Wellington.



One Man is an Island, 2009, Rachael Rakena (Iwi - Ngai Tahu, Nga Puhi).

LISA REIHANA, JAMES PINKER

Whanaunga [family] features the Maori demigod Maui, he is the Trickster and Shapeshifter figure in Maori cosmology. Maui was believed to be still-born, and is cast into the ocean in his mother Taranga's topknot of hair.

Lisa Reihana is a Maori artist who has played a leading role in the development of film and multimedia art in Aotearoa New Zealand. Her works communicate complex ideas about indigenous identity and bi-cultural living, and are drawn from eclectic sources, including Maori mythology and contemporary culture. Reihana reinterprets important oral histories and customary lore, making them available to a collective Aotearoa New Zealand consciousness through their contemporary presentation.

James Pinker has worked for many years within the visual art world primarily as a sound artist but also as a photographer and videographer. Pinker is the Visual Arts Manager of Mangere Arts Centre Ngā Tohu o Uenuku which presents the work of Maori and Pacific artists. He is a member of Holiwater, a collaboration with Indian musical maestros Vikash and Prabash Maharaj from Varanasi, India, and Tom Bailey, UK.

MAUI Charles Koroneho

CAMERA James Pinker

MONTAGE Lisa Reihana

SOUNDTRACK James Pinker & Lisa Reihana



Whanaunga, 2011, Lisa Reihana (artist) and James Pinker (sound), digital video.



Whanaunga, 2011, Lisa Reihana (artist) and James Pinker (sound), digital video still.



JO TITO

A rock is shaped by water that flows from the mountain across the land and out to sea. It has many stories and carries the energy of the land from which it comes...

Jo Tito is a 37 year old creative entrepreneur and artist who is passionate about art and bringing about change in the world. An innate connection to the land and environment inspires her creativity and the stories she tells through her work. She has been a photographer for the past 16 years and is also a multi-media artist working in painting, sculpture and digital storytelling. She also has a background in health and education and has worked at the grass roots level of community using art as a tool for change. Connections and relationships are important to her and are at the heart of everything she does. Over the past 10 years, she has had the privilege of working with some of the most talented artists from around the world through overseas travel, exhibitions, festivals and gatherings.



Kohatu, 2011, Jo Tito, painted rock.



Kohatu (detail).

JO TITO



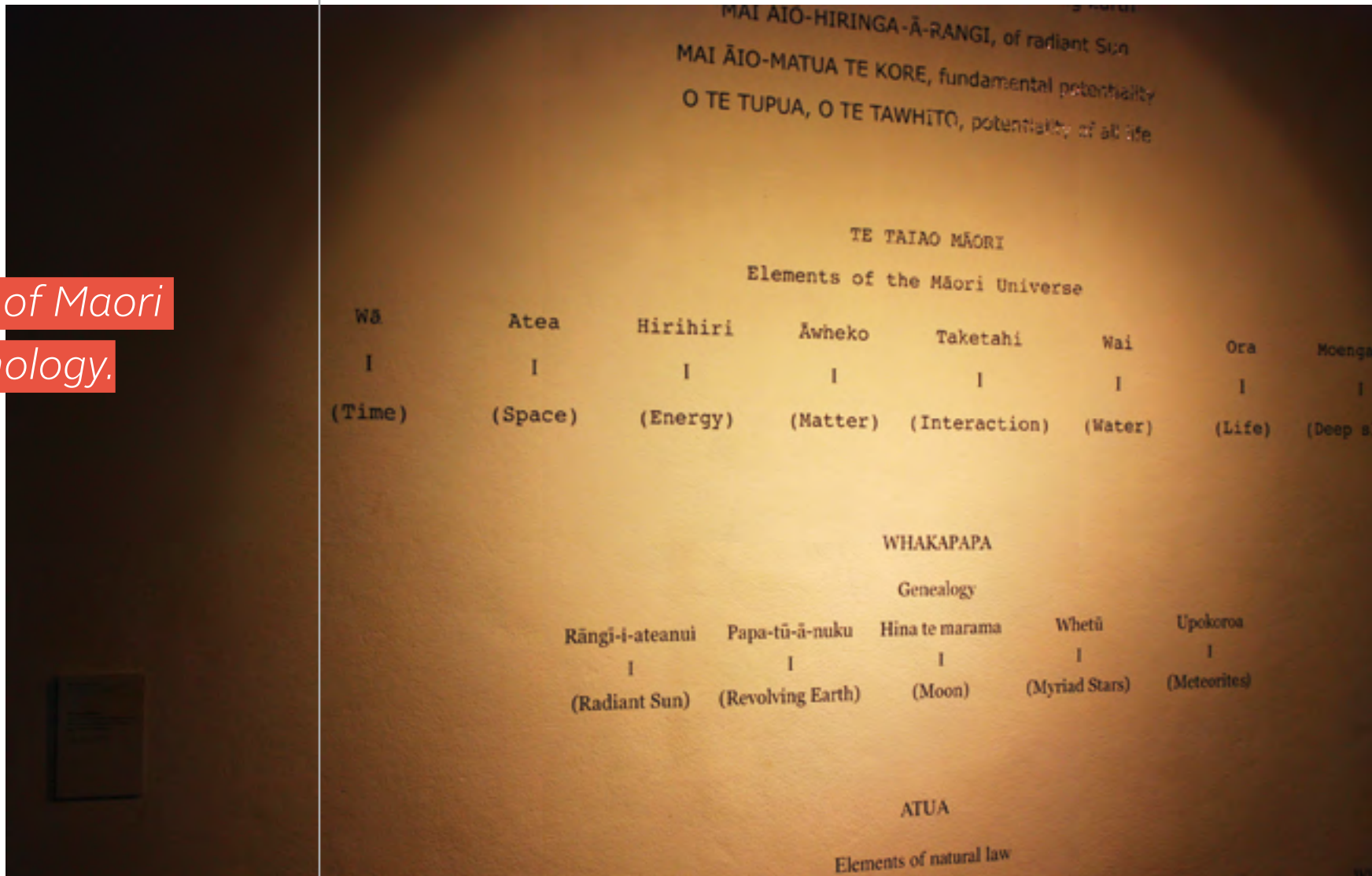
Kohatu, 2011, Jo Tito, painted rock.



TE HUIRANGI WAIKEREPU

Te Taiao Maori is a representation of Maori whakapapa (genealogy) and cosmology.

Te Huirangi Waikerepuru a Taranaki kaumatua with a nationally significant record of contributions to the cultural life of Aotearoa including early work in developing Māori Television and ensuring a path for legislation of the Māori language to be held as a national taonga. He is Te Kāhui Kaumātua for the Tertiary Education Union Council, serves as a Guardian of Taranaki, fulfils the role of Cultural Advisor to WITT and is a prize winning author of childrens books in Te Reo Māori. He holds an Honorary Doctorate for his contribution to Māori submissions on the radio spectrum.



Te Taiao Maori (detail), 2011, Te Huirangi Waikerepuru. Vinyl text, 2500mm x 2000mm. (Photographic documentation by Eser Aygün.)

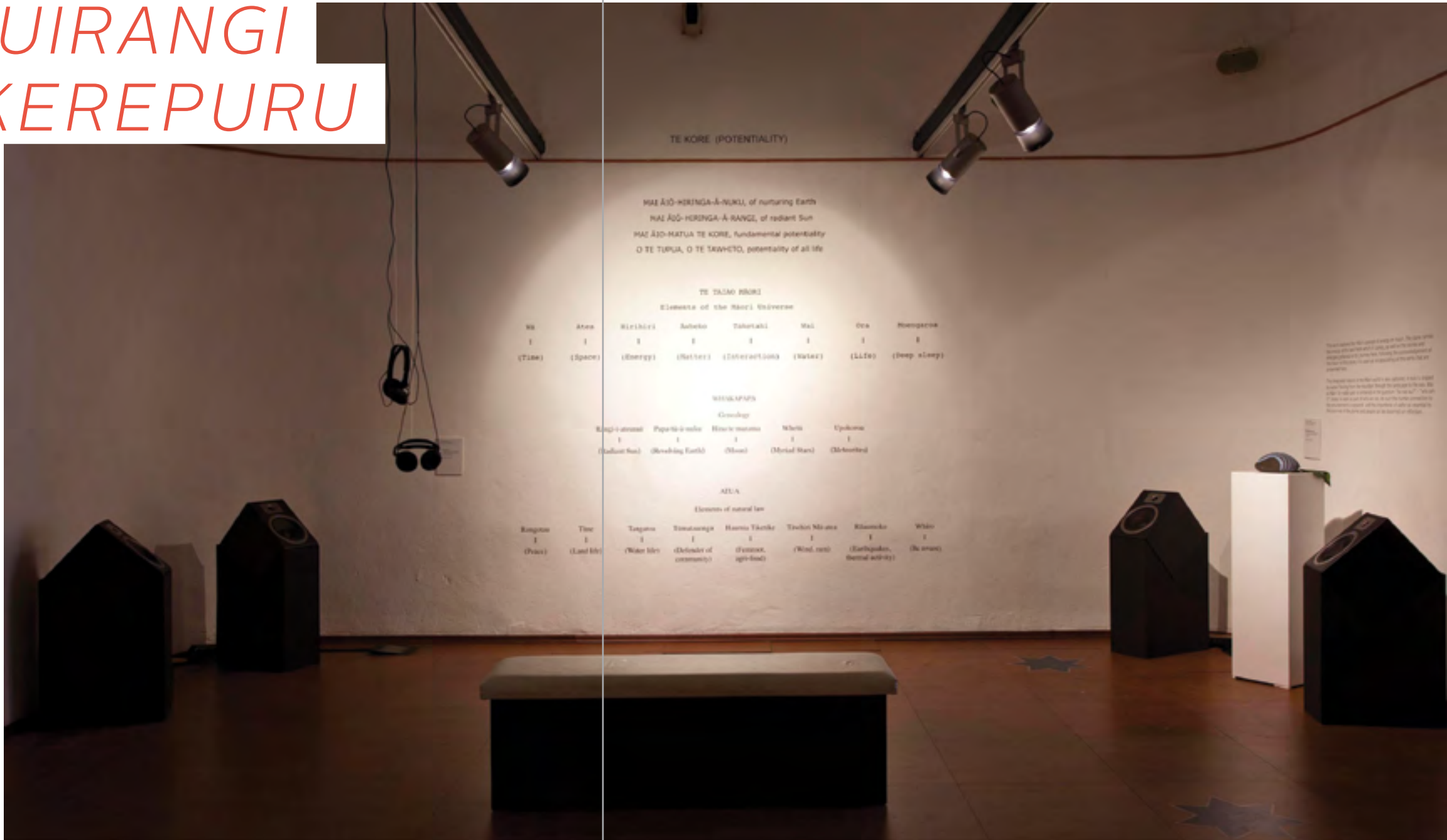
TE KORE (POTENTIALITY)

MAI ĀIŌ-HIRINGA-Ā-NUKU, of nurturing Earth
MAI ĀIŌ- HIRINGA -Ā-RANGI, of radiant Sun
MAI ĀIŌ-MATUA TE KORE, fundamental potentiality
O TE TUPUA, O TE TAWHITO, potentiality of all life

Te Taiao Maori (detail).



TE HUIRANGI WAIKEREPU



Te Taiao Maori, 2011, Te Huirangi Waikerepuru.
(Photographic documentation by Korhan Karaoyal.)