

ISEA2011 UNCONTAINABLE

THE WORLD IS EVERYTHING AND THAT IS THE CASE

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

SANAT DİREKTÖRÜ/ARTISTIC DIRECTOR **LANFRANCO ACETI**
KÜRATÖRLER/CURATORS **SEAN CUBITT, VINCE DZIEKAN,
PAUL THOMAS**

SANATÇILAR/ARTISTS **KAREN CASEY; MARK CYPHER;
TINA GONSALVES; MARK GUGLIELMETTI & INDAE HWANG;
NIGEL HELYER; JOEL LOUIE, JAN L. ANDRUSZKIEWICZ,
BRYAN J. MATHER, KEVIN RAXWORTHY, JULIAN STADON &
PAUL THOMAS; MITCHELL WHITELAW.**

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

KONFERANS VE PROGRAM DİREKTÖRÜ /
CONFERENCE AND PROGRAM DIRECTOR
ÖZDEN ŞAHİN

Weather Inflections by Joel Louie, Jan L. Andruszkiewicz, Bryan J. Mather, Kevin Raxworthy, Julian Stadon, Paul Thomas at ISEA2011 *Uncontainable: The World is Everything and That is the Case*, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September – 7 October, 2011.

THE WORLD
EVERYTHING
IS THE CASE



MONASH University
Art & Design



Carlin University



UNCONTAINABLE

The World is Everything and That is the Case



Propositions 2.0 by Mark Cypher at *ISEA2011 Uncontainable: The World is Everything and That is the Case*, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September – 7 October, 2011. (Photographic documentation by Özden Şahin.)

UNCONTAINABLE

The World is Everything and That is the Case



Chameleon by Tina Gonsalves at *ISEA2011 Uncontainable: The World is Everything and That is the Case*, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September – 7 October, 2011. (Photographic documentation by Özden Şahin.)

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The World is Everything and That is the Case



Meditation Wall by Karen Casey at ISEA2011 *Uncontainable: The World is Everything and That is the Case*, Taksim Cumhuriyet Art Gallery, Istanbul, 14 September – 7 October, 2011. (Photographic documentation by Özden Şahin.)

ISEA2011

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THE WORLD IS EVERYTHING AND THAT IS THE CASE

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DZIEKAN, PAUL THOMAS**

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CYPHER; TINA GONSALVES; MARK GUGLIELMETTI
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TR Taşınabilir müzeden eğreti sokak satıcısı tezgahına, göçmenin yıpranmış bavulu Wittgenstein'i anımsatıyor: "The World is everything that is the case." Sergideki sanatçılar sanat yapma eyleminin göçebe doğasını inceliyorlar; anlama açılan patikalarla, göç yollarındaki alışverişlerin estetiği arasında küresel bir dolaylama oluşturuyorlar.

EN From the portable museum to the make-shift stand of the street corner trader, the migrant's battered suitcase tied with string acts as an echo of Wittgenstein: "The World is everything and that is the case." 'In each case' the contributing artists explore the migratory nature of artistic practice; acting as a global mediation between the aesthetics of trade along the peregrine, wandering routes that lead towards meaning.

KAREN CASEY

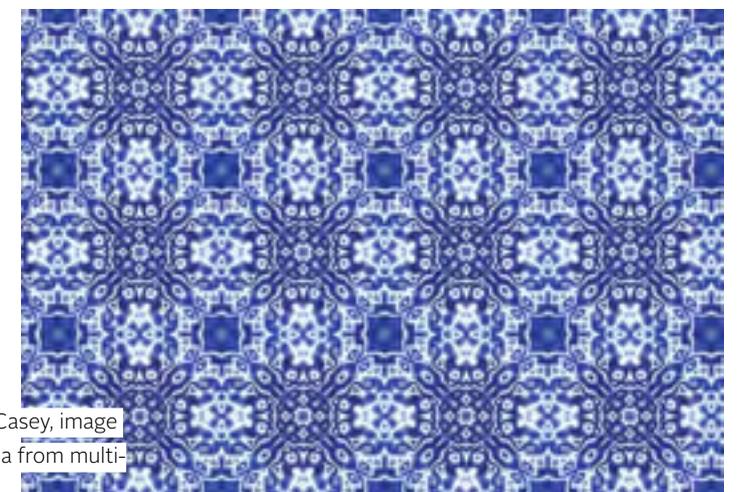
I was inspired from the sounds and architecture of Istanbul and the ancient geographical referents of the Australian desert. The artwork was created with specialized software using my meditating brainwaves.

Karen Casey is an interdisciplinary artist who employs a combination of traditional and new media techniques to explore intersections between the arts, science and society. She has experimented and worked with various analogue and digital media technologies since the early 1990's, while practicing as an installation, photo media and public artist. Karen has exhibited in numerous curatorial and touring exhibitions and her work is widely represented in national galleries and public collections in Australia and internationally. She has received several significant grants, awards and public art commissions and was appointed as Artist-in-Residence for the City of Melbourne, 2003-04.

Following research undertaken at the Brain Sciences Institute, Swinburne University of Technology Melbourne in 2004, Karen initiated 'Art of Mind' and the collaborative development of an interactive interface designed to generate audiovisual effects from Electroencephalographic (EEG) or brainwave data. In 2010 she launched the Global Mind Project with a live 'neuro-art' collaborative performance event *Spectacle of the Mind*, at Melbourne's Federation Square, as part of an ongoing project and her interest in creativity and cognition.

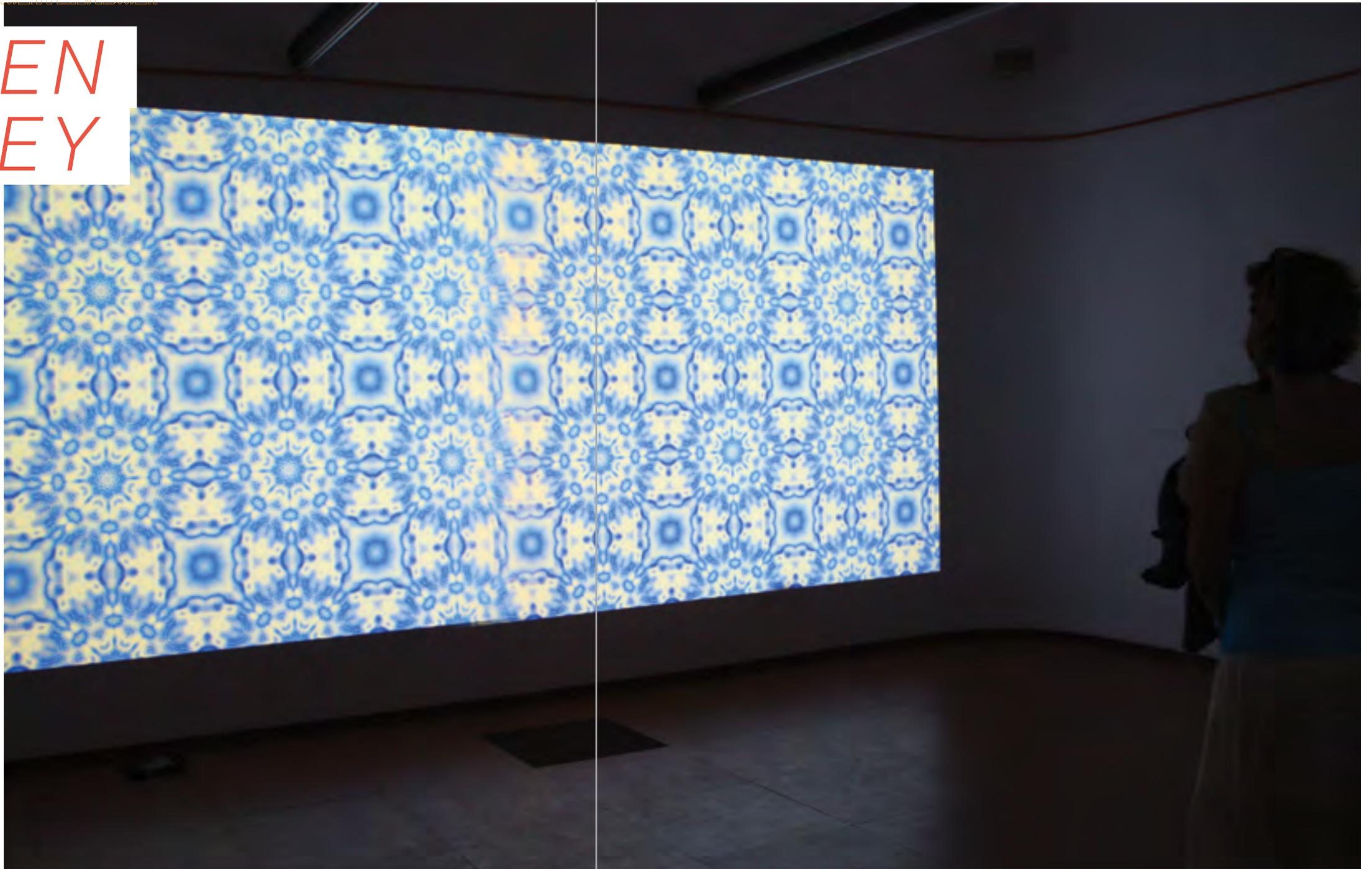


Meditation Wall (detail), 2011, Karen Casey, image capture of brainwave generated media from multi-channel video, 200 x 600 cm.



Meditation Wall (detail), 2011, Karen Casey, image capture of brainwave generated media from multi-channel video, 200 x 600 cm.

KAREN CASEY



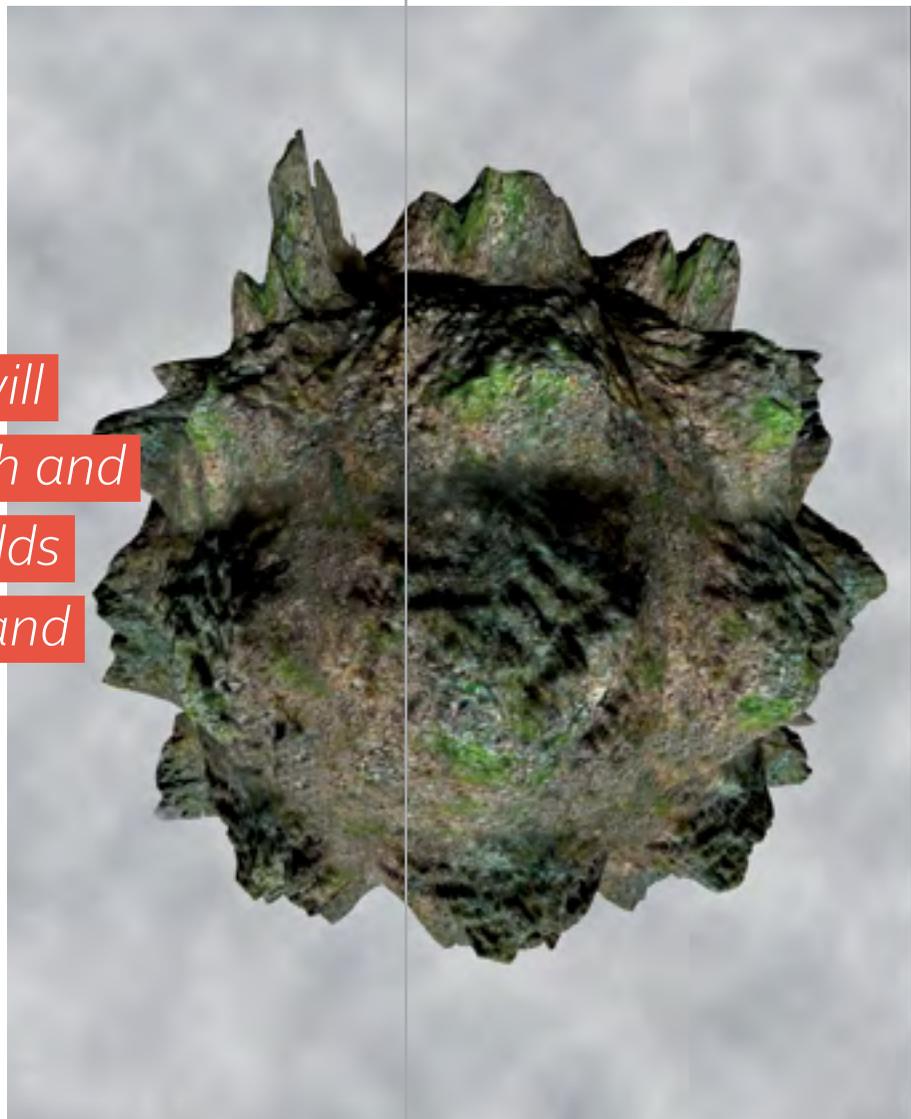
Meditation Wall, 2011, Karen Casey, gallery installation of brainwave generated media from multi-channel video, 200 x 600 cm. (Photographic documentation by Mehveş Çetinkaya.)

MARK CYPHER

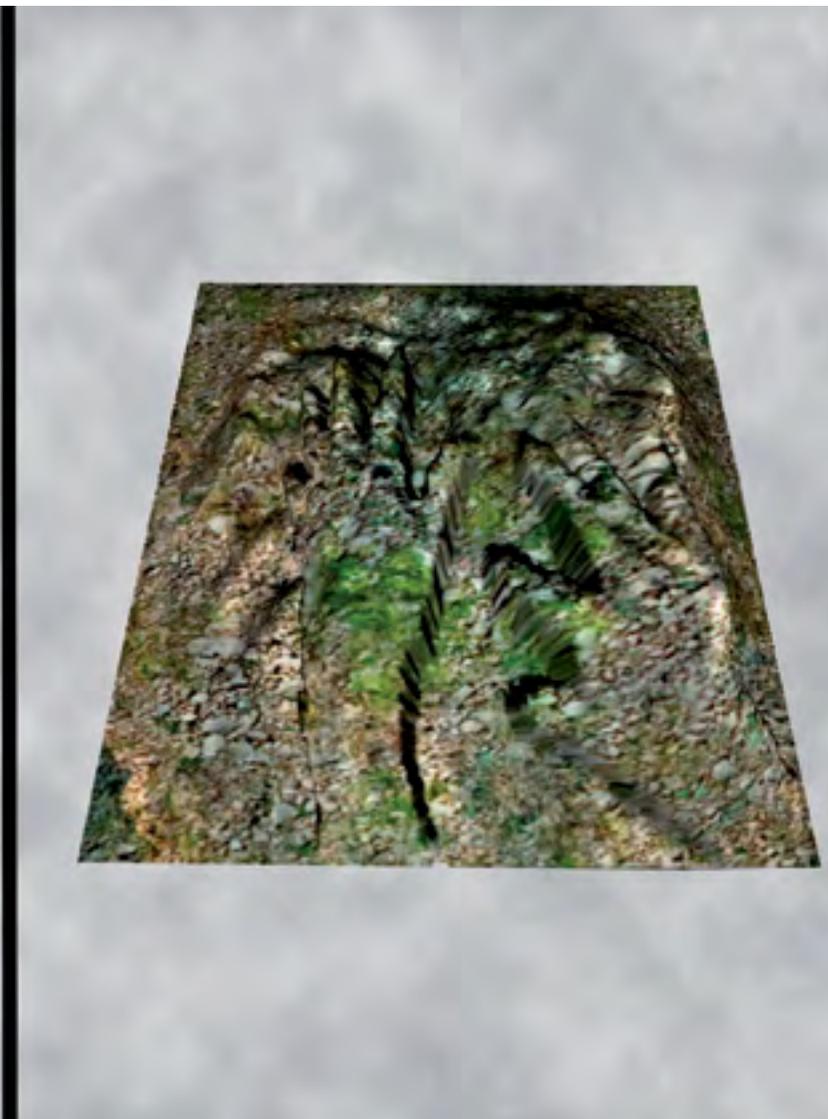
The installation Propositions 2.0 will enable participants to interact with and generate different cumulative worlds based upon the manipulation of sand in a suitcase.

Mark Cypher is a new media artist and Academic Chair of Digital Media at Murdoch University, Perth, Western Australia. His practice reflects an ongoing engagement with the practice and discourse of interactivity particularly in relation to actor-network theory.

His artwork has been featured in several international exhibitions including, 404 International Festival of Electronic Arts (Argentina), Salon International De Art Digital (Cuba), Siggraph 2006 (USA), FILE - Festival Internacional de Linguagem Eletrônica (Brazil), NewFormso6 (Canada), BEAP -Biennial of Electronic Art (Australia), Haptic 07 (Canada), Bios4, Centro Andaluz de Arte Contemporáneo (Spain) and Electrofringe (Australia).



Propositions 2.0, 2011, Mark Cypher, suitcase containing sand, kinect camera, projector, games engine software, 300 x 300 x 300cm.



Propositions 2.0 (Interaction detail).

MARK CYPHER



Propositions 2.0, 2011, Mark Cypher, suitcase containing sand, kinect camera, projector, games engine software, 300 x 300 x 300cm. (Photographic documentation: Özden Şahin.)

TINA GONSALVES

Exploring the intimacies and vulnerabilities of human emotions through video, wearable technology, emotion sensing interactivity and installation.

Over the last ten years **Tina Gonsalves** has explored the intimacies and vulnerabilities of human emotions through video, wearable technology, emotion sensing interactivity and installation. Her work investigates the intersections of art, technology and science. Gonsalves is currently working with worldleaders in psychology, neuroscience and emotion computing in order to research and produce moving image artworks and interventions that probe and respond to emotions. Poetic installation video works, mobile and wearable technology works respond to pulse, sweat, voice and emotional expressions. Her recent project, *Chameleon*, is a collaboration with neuroscientists, technologists, curators and international research departments. Over two years, via a range of prototypic experiments she is creating an interactive video project that explores emotional contagion.

Her work has been exhibited and awarded extensively internationally. She has been awarded numerous international Artist in Residence programs. She is currently artist in residence at Nokia Research Center, Finland and the Max Planke Institute in Germany and is about to embark on an Asialink Residency based in Beijing.



Chameleon, 2009, Tina Gonsalves. Installation view of *Chameleon 09*, Fabrica, Brighton, UK.



Installation view of *Chameleon 07*, *Superhuman*, *Revolution of the Species*, RMIT Gallery, Melbourne Australia.



Hear and Now Series, *Percolate*, 2011, Tina Gonsalves. An installation shot of the documentation of *Percolate*, Gen Art Systems, Australia Council, Sydney, Australia.

TINA GONSALVES



Chameleon, 2009, Tina Gonsalves. Installation
at Taksim Cumhuriyet Art Gallery, Istanbul,
(Photographic documentation by Ender Erkek.)

MARK GUGLIELMETTI & INDAE HWANG

Investigating the 'enigma' of artificial life through the creation of a generative world and documentary recorded by an artificial filmmaker. We unpack the human endeavor; life as it is and life as it can be.

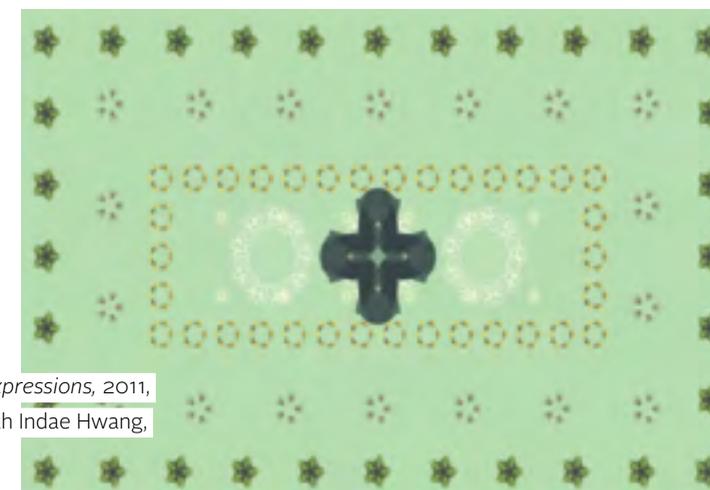
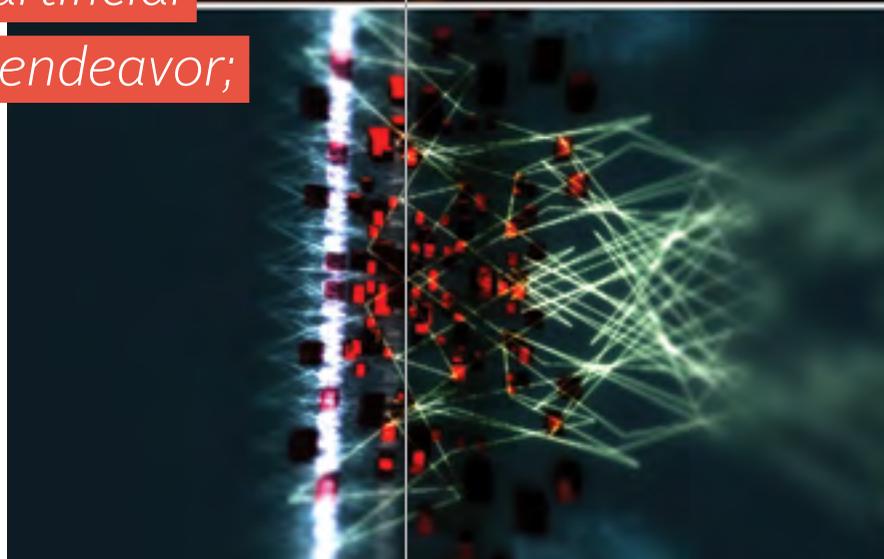
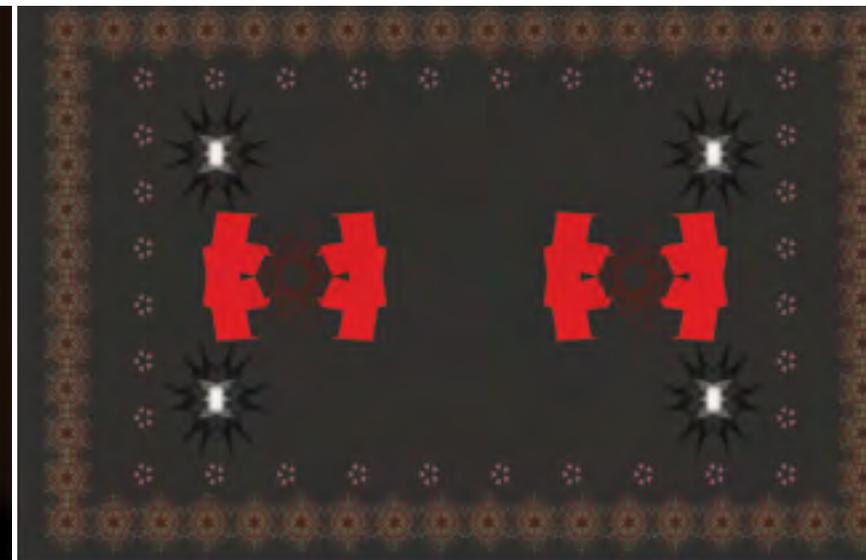
Mark Guglielmetti investigates the formations of cultural identity and subjective experience. He uses various media to explore these and related issues - electronic, digital and biological. His work has been exhibited nationally and internationally including the Melbourne International Film Festival 2001, Biennial of Electronic Arts Perth (BEAP) 2004, Ars Electronica 2004, and showcased at the Architectural Biennial in Beijing 2004 as well as in Australian Screen Culture, at the Barbican in London 2004 and Centre Pompidou in 2003.

Recent works and exhibitions include *Intractable* (2010) in the InsideOut Exhibition, Object Gallery, Sydney and DMU Cube Gallery Leicester, England; *Documentary nShape* (2009) at Guilford Lane Gallery in Melbourne; and *Laboratories of thought* (2007) Trocadero ArtSpace, Footscray.

Guglielmetti is beaver away researching the relationship between cinema and artificial life in an attempt to co-evolve an artificial life filmmaker with an artificial life world.

Travelogue: A Recording of Minute Expressions, 2011, Mark Guglielmetti in collaboration with Indae Hwang, software and code.

Travelogue: A Recording of Minute Expressions, 2011, Mark Guglielmetti in collaboration with Indae Hwang, software and code.



MARK GUGLIELMETTI &
INDAE HWANG



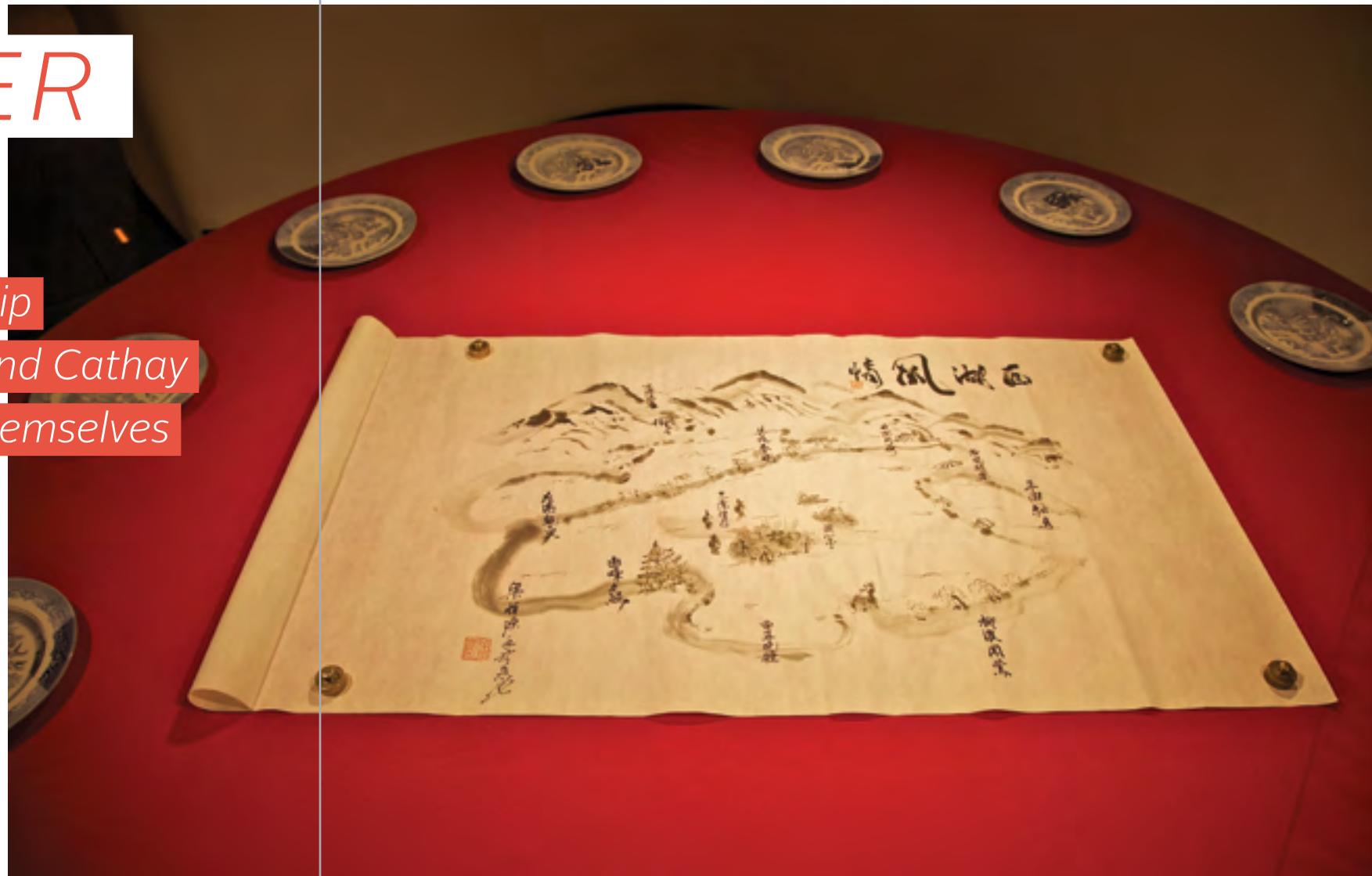
Travelogue: A Recording of Minute Expressions, 2011,
Mark Guglielmetti in collaboration with Indae Hwang,
software and code.

NIGEL HELYER

*Cultural and ideological relationship
between two Empires, Britannia and Cathay
(China) both of which regarded themselves
as the hub of the Universe.*

Dr. Nigel Helyer (a.k.a. DrSonique) is an independent interdisciplinary sculptor and sound-artist. He is the director of a small multidisciplinary team *Sonic Objects*; Sonic Architecture which has forged an international reputation for large scale sound-sculpture installations, environmental public artworks, museum inter-actives and new media projects. Nigel is a longstanding collaborator with, and advisor to, the SymbioticA lab of the University of Western Australia, realising such projects as *GeneMusik*, a biological music remixing system, the insect installation *Host* and the infamous *LifeBoat* – in his role as the Artistic Director.

Helyer's activities include the development of a powerful virtual audio reality mapping system, *Sonic Landscapes* in collaboration with Lake Technology (now Dolby Australia). He is also the Artistic Director of the AudioNomad Research Group, developing the AudioNomad location sensitive environmental audio system at UNSW. He is currently Adjunct Professor in the National Institute of Experimental Art, College of Fine Arts, UNSW. Additionally, he is Honorary Research Fellow in SymbioticA, UWA, Honorary Research Fellow in Institute for Marine and Antarctic Studies UTAS and Visiting Professor in National Institute for Experimental Arts, COFA, UNSW.



Weeping Willow, 2011, Dr. Nigel Helyer, audio sculpture, ceramics, wood and audio electronics.



Weeping Willow, 2011, Dr. Nigel Helyer, audio sculpture, ceramics, wood and audio electronics.

NIGEL HELYER



Weeping Willow, 2011, Dr. Nigel Helyer, audio sculpture, ceramics, wood and audio electronics.

JOEL LOUIE, JAN L.
ANDRUSZKIEWICZ, BRYAN J.
MATHER, KEVIN RAXWORTHY,
JULIAN STADON, PAUL THOMAS

Weather Inflections is an interactive audio installation that collects weather readings from Perth, Australia and converts temperature, humidity, air quality, CO₂, CO and ambient light data into a visceral soundscape.

Joel Louie is a PhD Candidate at Curtin University. Joel's research and creative practice seek to explore how our relationship to computing technology is effected and affected through mediation with embodied interaction modalities.

Jan L. Andruszkiewicz completed a BA, Fine Art at Curtin University and a Bachelors degree in Computer Science at Edith Cowan University. He has recently completed an MPhil in Creative Arts at Curtin University.

Bryan J. Mather is a polymath with two specific fields of expertise, Information Technology and Fine Art, and since 1981 he has alternated between these two careers.

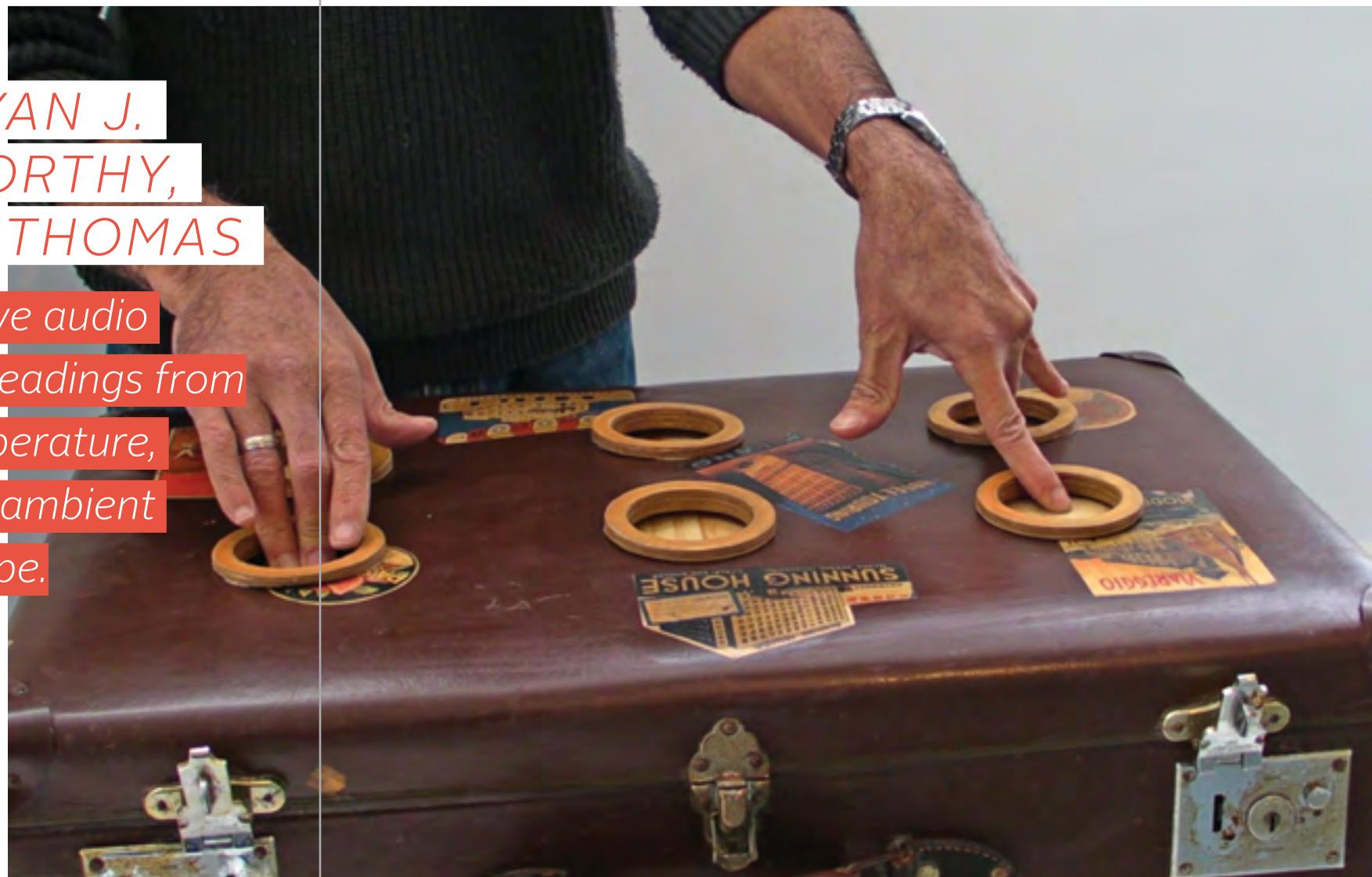
Kevin Raxworthy is senior technician in the Studio of Electronic Arts at Curtin University of Technology. Kevin has recently completed an MA in Electronic Art.

Julian Staddon completed BA Fine Arts and MA Electronic Arts at Curtin University. He is currently working as associate lecturer for Open Universities Australia, as Web Development and e-learning researcher for Curtin Art Online, and as RA for NOMAD.

Paul Thomas currently holds a joint position as Head of Painting at the College of Fine Art, University of New South Wales and Head of Creative Technologies, Centre for Culture and Technology, Curtin University of Technology.

SUPPORTED BY CURTIN UNIVERSITY OF TECHNOLOGY (PERTH, AUSTRALIA) & COLLEGE OF FINE ART, UNIVERSITY OF NEW SOUTH WALES (SYDNEY, AUSTRALIA)

Weather Inflections,
2011, Joel Louie, Jan L.
Andruszkiewicz, Bryan J.
Mather, Kevin Raxworthy,
Julian Staddon, Paul Thomas.



Weather Inflections (detail).

JOEL LOUIE, JAN L.
ANDRUSZKIEWICZ, BRYAN J.
MATHER, KEVIN RAXWORTHY,
JULIAN STADON, PAUL THOMAS



Weather Inflections, 2011, Joel Louie, Jan L.
Andruszkiewicz, Bryan J. Mather, Kevin Raxworthy,
Julian Staddon, Paul Thomas.

MITCHELL WHITELAW

Generative processes and digital fabrication address growth, materiality, locality and the network. Bowl-like forms are framed by a network diagram in which our familiar hyperconnectivity disintegrates into local islands.

Mitchell Whitelaw is an academic, writer and artist with interests in new media art and culture, especially generative systems and data-aesthetics. His work has appeared in journals including *Leonardo*, *Digital Creativity*, *FibreCulture*, and *Senses and Society*. In 2004 his work on a-life art was published in the book *Metacreation: Art and Artificial Life* (MIT Press, 2004).

His current work spans generative art and design, digital materiality, and data visualisation. He is currently an Associate Professor in the Faculty of Arts and Design at the University of Canberra, where he leads the Master of Digital Design. He blogs at The Teeming Void.



Local Colour (detail), 2011, Mitchell Whitelaw, laser-cut cardboard.



Local Colour (detail).

The Art of Packing A Curatorial Portmanteau¹

BY

Vince Dziekan

Associate Dean Research in the Faculty of Art & Design, Monash University in Melbourne, Australia.

The suitcase lies prone in the middle of the cabin; its epidermis of waterproofed black canvas sags gently in the middle, suggestive of a resigned worldweariness. A cursory topographical analysis serves to simply reiterate its mute presence, there, as a material fact. A paper bracelet adorns the handle grip that I used to manoeuvre the luggage into its present position. A patch of raised edges ripple along the section of the baggage tag where the adhesive backing of this looped strip was forced into contact with itself. Sweeping diagonally across the bar-code printed onto its waxy surface, the ink in this zone of turbulence has been scuffed away, removing from its lateral stream of bands an area that serendipitously resembles the Alexander Archipelago – the group of islands off the southeastern coast of Alaska whose waters we have just left behind. ² A metonym of the friction that inevitably results from the collision of different worlds; in this case, the active interface between the smoothness of information transfer and the materiality, the living tectonics of physical surfaces set in motion.

To an outside pocket of the case, a single word is embroidered in red thread: “*Cosmopolitan*.” The word forges a disjunctive gap between fiction and reality, assigning to this otherwise nondescript unit of mass-produced luggage (manufactured anonymously “somewhere” in provincial China) an unwarranted connotation of worldly sophistication conjured by travel goods from a bygone era of romanticised tourism: the exotically named *Hartmann Gibraltarized*,

or the *Wheary Wardrolette* (designed “for railroad, steamship, motor or airplane travel.”)

The suitcase reveals the spatial science of a migratory aesthetic. ³ Today, cultural objects are anchored not by their fixed position in space and time, but by a constant and shifting mobility. Displacement operates as the default condition for a more general theory of relationality. As described by Mieke Bal: “If aesthetics is primarily an encounter in which the subject, body included, is engaged, that aesthetic encounter is migratory if it takes place in the space of, on the basis of, and on the interface with, the mobility of people as a given, as central, and as at the heart of what matters in the contemporary, that is, ‘globalized’ world”. (Bal, 2007: 23-24). While Ulf Hannerz connects anchorless cosmopolitanism with the trade in ideas that circulate through the international networks of the intelligentsia, when noting that: “there is now one world culture; all the variously distributed structures of meaning and expression are becoming interrelated, somehow, somewhere. And people like the cosmopolitans have a special part in bringing about a degree of coherence; if there were only locals, world culture would be no more than the sum of its separate parts.” (Hannerz, 1996: 111).

Who better to epitomize this state of affairs than the avant-garde’s traveling salesman, Marcel Duchamp? I can imagine the quixotic young artist being accompanied on his transatlantic crossing aboard the *S.S. Rochambeau* in 1915 by a trusty flat-bottom

steamer trunk of beech wood slat construction and geometrically patterned canvas coating. ⁴ Or, three years later, once again requiring the services of his “Travelling Wardrobe” for the month-long steamship journey from New York to Buenos Aires: When stood upright and opened, the right half of the hinged trunk is lined with drawers; the other comprised of the main wardrobe compartment, complete with anchor-shaped “Princess” hangars and presser bar, a shoe box and a hidden, extendable ironing board with flat-iron. Perhaps while en route, he would have on occasion gone to his luggage, removed the locking bar that secures the bank of drawers while at sea (carefully re-storing the bar to its hidden compartment mounted behind the top drawer) and rummaged through one of the drawers: setting to one side a strange conglomeration of coloured rubber strips – resembling a Portuguese Man o’ War (*Physalia physalis*) that could have been washed ashore on a beach in Barbados – and, instead, cautiously extracting a cardboard portfolio containing conceptual plans and drawings for his latest work: the *Grande verre*, or *The Large Glass (The Bride Stripped Bare By Her Bachelors, Even)*. ⁵

Some years later, following upon the eventual assembly of these supplementary notes into what would become known as the *Boîte verte*, Duchamp would undertake to collect together his artistic wanderings from the far-flung reaches of his career by setting out to make “an album of approximately all the things I produced.” ⁶ He would end up dedicating

five years towards realizing this ambitious “portable museum”. The extensive range of production associated with the project would be carried out nomadically. Photographic and printing processes were coordinated “on the move” during periods of time travelling between Paris, New York, Hollywood and Cleveland over 1935-36, while the years from 1937-40 would be spent working between Paris and Arcachon, near Bordeaux (which was then part of the occupied zone of France). It was there where he turned his attention to fabricating the three-dimensional replicas and the actual construction of the plywood box itself. The resulting *Boite* – which in many ways resembles a sample kit of a travelling salesman – contains sixty-nine items constituted from an ensemble of seventeen miniature facsimiles of artworks and a set of loose folders containing reproduced prints, or *Feuilles libres*. The *Sculpture de voyage* is found represented in the seventh of these folder alongside photographic reproductions of two other Readymades (*Bottle Dryer* and *Hat Rack*), and the works: *In advance of a broken arm*, *Ready made malheureux* and *Pharmacie*. The photograph used for reproduction documents the bathing cap sculpture's informal installation in his room in Buenos Aires. Duchamp would resort to the labour-intensive *pochair* technique to recreate the colouration of this “multicolored cobweb,” by meticulously adding pigment to the edition of dark grey collotype prints produced for the *Boite*.

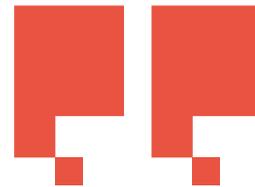
Reigning in these runaway thoughts for a moment, I draw my focus back to the case (at hand), and gently peel back its front cover. Packing is indeed an art form. A folding garment compartment is fitted into the upper lid of the suitcase; I hook a suit and some shirts to the metallic bracket that is secured there. Between folds I insert an art print that is backed by common cardboard and sheathed in a sleeve of plastic (in actuality, a photocopy masquerading as a pencil sketch of a vanquished local sporting hero – goaltender Roberto Luongo of the Vancouver Canucks – bought from a Vietnamese street artist outside the Vancouver Art Gallery, whose portfolio included photorealistic renderings of Jimi Hendrix, Barack Obama and Angelina Jolie). Secured with straps, I clip

the retractable compartment back into place. I take a more structured approach to dealing with packing the contents that will fill the bottom of the main case: Start by fitting my pair of black Onitsuka Tigers, yin-yang fashion, into the top left corner. Fill each shoe with a combination of socks and small souvenirs (a bear-bell from Juneau; commemorative golf ball from Pebble Beach; fridge magnet from Alcatraz). Enclose the ensemble in a hessian tote bag that bares a rather severe likeness of Gertrude Stein screen-printed below the motto: “You can either buy clothes or you can buy pictures” (bought in the museum store of SFMOMA). Address the dilemma of whether to “roll” or “fold” by rolling up a pair of jeans, then kneading them into the groove that is created by the inner tubing that provides the trolley case with its primary structural reinforcement, as well as doubling as sheath for its retractable pull-arm. Below them, pile together assorted folded pullovers, cardigans and t-shirts. Add or subtract layers as required to ensure that a uniform level is achieved across the entire surface. Then, repeat this process to fill the opposite side of the compartment.

The empty space that remains, resulting from this symmetrical folding along the case's vertical mirroring axis, is set aside for (starting from the base and working upwards):

- 1) Toiletries case and camera bag;
- 2) A bottle of Pasa Robles Viognier, wrapped inside a brown carry bag emblazoned with a motif of a zeppelin; and
- 3) A bubble-wrapped cocoon that nests within it a carved whale-bone sculpture purchased as a memento of our final port of call in Ketchikan.

Any remaining fissures are to be filled, ultimately, with an assortment of loose travel adapters, power supplies and computer cables.



Today, cultural objects are anchored not by their fixed position in space and time, but by a constant and shifting mobility. Displacement operates as the default condition for a more general theory of relationality.



Before packing away my camera, however, I remove its “memory” card. Holding the manipulated charge of hundreds of photographs as packets of digital information, the reconstruction of these arrays of pixels, block by block, reveals the inherent approximations involved in the process of digitization. The degradation latent in the process of “lossy compression” resulting from the technicalities of moving between light and eye, software and screen only exacerbate the *loss in translation* that is inevitable through the act of photography: The impossibility of conveying the phosphorescent quality of blue found in certain ice floats, let alone the animistic personality of the ocean that rises to its undulating surface, or the tonal subtleties of transitory vistas that emerge only momentarily from the littoral zone produced from the meeting of water, shoreline, dissolving veils of mist and seeing (which in this instance, intimately links the act of looking out on this view of the fog-shrouded coastline of Revillagigedo Island through a window of the cruise ship's onboard gym with the sensation of propelling the vessel through the narrow waterway by tapping out 120 RPM on a bike machine while listening

to *TV On The Radio*; my attention split between taking in this passing scene and the visual white noise of CNN, showing, at that moment, an interview with photographer David LaChapelle, interspersed with cuts between interviewer, the artist, and an edited montage of details from his photographic recreation of the *Pieta* using “look alike” models resembling Kurt Cobain and Courtney Love) that insidiously seeps into my peripheral vision from a wall-mounted flat screen monitor.

Deftly I store away the card within the cushioned interior of a small rubberized case that dangles from a key ring latched to a miniature silver replica of the tower of Pisa, and set it aside for the moment. Then, I return the camera to its own battered and worn carry bag, which has been lined with an extra layer of bubble wrap; clip shut. Snuggly fit the camera bag into the sole remaining cavity in the suitcase. Close its lid and zip shut, fastening the interlocking sliders with a small padlock. Next, fill the outer pocket of the case with an assortment of paperbacks, magazines and a manila folder containing photocopies and hand-written notes.



Zip shut and lock. Stand the case upright. Tighten a red Air Canada strap around its midriff. Finally, stow the pouch safeguarding my collection of SD cards into a recycled Qantas flight amenity bag; pull drawstring to seal. Slip this package in the interior security pocket of my Crumpler shoulder bag, where my iPad, iPod (its playlist including *Bright Eyes'* Conor Oberst warbling the lyrics "Some wander the wilderness. Some drink Cosmopolitans") and document wallet, containing passports, remnants of Canadian, American and Australian currencies, and other sundry forms of travel-related documentation are already found; waiting in readiness to support me negotiate the impending suspended realities, the zones of transience, that will be encountered shortly: ship disembarkation in Vancouver, departure gates, transit lounges, domestic and international flight connections, the pressurized cabin of an A380 and the disappearance of a phantom day somewhere, sometime over the Pacific. 10

A smooth, aerodynamically silhouetted disc of grey plastic is already attached to the top handle of the trolley case by an elasticized chord. The disc contains an embedded RFID chip designed to track my luggage's journey, paralleling my own, through a series of regulatory and monitoring systems; the testimony of integration between e-ticketing, baggage reconciliation and security architectures buried down in the code. The omnipresent conveyor belt will neutralize the suitcase's travel through these different environments. At multiple junctures along the way, its movement through the system will be arrested, and the contents it carries subjected to non-invasive inspection by X-Ray. The main parts of the common baggage inspection systems used to screen hand-luggage are the generator, the detector and the signal processor unit that intensifies the incoming signals, reproducing them into a visual image. During the course of scanning, as the stream of radiation slices

through the materialities that, combined together, constitute the anatomy of the case, some electrons pass through objects while others are absorbed. What physiognomic characteristics are revealed in the pattern that results and what other natures escape or evade being imaged? What if, instead of following the course pre-determined by the mechanics of cold calculation, the stream of controlled light energy were to take a more idiosyncratic, indirect and winding route? Efficiency offset by curiosity; a speculative spectroscopy. What if a more mixed-dimensional form of inspection was possible, with the detection of material types and densities counterbalanced by one for their *qualia*? A chromatic fluctuation of red registering the *gravitas* of an artefact; a variation of luminance designating the lingering *resonance* of a souvenir.

As the beam commences its passage through the suitcase, it bisects the stratified layer of printed matter that has been indiscriminately compiled in the outside pocket, which includes:

- 1) Spare copy of travel itinerary;
- 2) In-flight magazine, featuring an article on a current exhibition of Louis Vuitton luxury travel goods at the National Museum of China in Beijing, read while flying over Cascadia;
- 3) Pocket book (*Settlements of the Doomed: History's forsaken camps & communes*);
- 4) A second-hand copy of a Lonely Planet guide to Istanbul (that, to my amusement, contained a trilingual flyer – in Turkish, German and error-strewn English – for a night club purportedly housed in a fifth century Byzantine tower; deducing this to have been used by the previous owner as a bookmark); and
- 5) Assorted reference material, gallery floor plans and written annotations related to exhibition preparations for *The World Is Everything That Is the Case*.

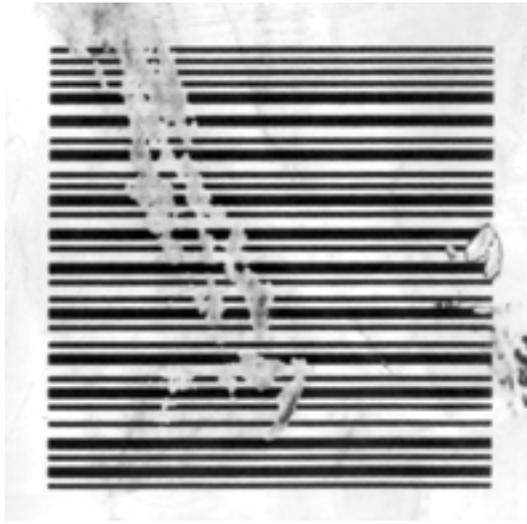
These notes articulate how the exhibition's form and conceit seeks to explore the migratory nature of artistic practice in order to act as a global mediation between the aesthetics of trade and the peregrine, wandering routes that lead towards meaning. How the humble, innocuous suitcase – typified by the portable flat-topped cases of shellac-coated canvas glued to pine, lined on the inside of the floor and lid with newsprint (often decoratively patterned using wooden stamps and ink), wallpaper or thin cloth – will be explored as a space that embodies (contains?) the transformation of cultural practice under globalized aesthetic conditions, occurring across states, borders and demarcation zones of continuous production. Standing as a token for each of the artworks produced by the six contributing artists, the suitcase is self-contained, and its consignment compressed (or "zipped"); the role of curation will be to function as their codec. 11

As it will transpire, none of the words found, there, in that collection of notes (tabulated in uniformly spaced rows of typographic characters or hurriedly scribbled in my barely legible handwritten scrawl) will rise to the notice of the X-Ray scan. Just as the ideas intimated in these passages of text will elude further interrogation by technological means, so to the experiential residue, the patina of encounters in the world between objects and people, times and places.

The trolley case trips an ultraviolet sensor as it is transported along the conveyor belt into the darkened chamber of the airport's inspection system on its return to Melbourne. As a controlled pass of radiation rains down as a volumetric whole, all of the flights of imagination, references and foresights, allusions and plans vaporize into a single diluted orange mass. The resulting zone of undifferentiated colour is punctuated by smaller fragmentary shards of green, blue and black (indicative of the mechanical components of a camera

and lens, the architecture of a charge-coupled device, a battery). Emerging from the diaphanous layers of semi-transparency, a more deeply saturated orange shape materializes on the screen of the customs inspector; hovering in the vicinity of the centre of the case, its softly abstracted features resemble an arctic puffin. ■

Illustration, mixed by Vince Dziekan and Shannon Collins (2011). Image sources:



Bar code. Scanned digital image. Courtesy of the author.



Alexander Archipelago, Southeastern Alaska. Sensor: Terra/ MODIS. Visualization Date: 2002-02-07. Credit: Jacques Descloitres, MODIS Land Rapid Response Team, NASA/GSFC. Credit: NASA, Visible Earth. Reproduced under stated terms of Use: <http://visibleearth.nasa.gov/>



Chief Anotklosh of the Taku tribe wearing a woven Chilkan blanket of cedar bark and mountain goat wool and a European-style cap, and holding a carved wooden bird rattle. Photograph by W.H. Case, ca. 1913, Juneau, Alaska. This media file is sourced from Wikimedia Commons, and is in the public domain in the United States and applies in countries and areas that apply the rule of the shorter term for US works where the copyright has expired, often because its first publication occurred prior to January 1, 1923.

NOTES

1. A portmanteau is a type of travel bag common to England and other parts of Europe in the nineteenth century. Derived from the French, *porter* (to carry) and *manteau* (a coat or cover), the word traces back to the mid-sixteenth century in English to describe a bag or carrying case for clothing. A contracted variant of the term, “port” was commonly used in Australia for school bags, but this usage is now out-dated. Further, Lewis Carroll is said to have invented the notion of a *portmanteau word* – a linguistic blend whereby two meanings are packed into a single word – in his book *Through the Looking-Glass*.
2. In the late eighteenth century, European explorers from Russia, Britain, France, and Spain all converged on this uncharted coastline, motivated by the prospects for trade or to protect claims on nearby territorial waters. Ultimately, the British would gain control over what would eventually become the coast of British Columbia, thanks largely to the expeditions of James Cook (1778-79) and George Vancouver, who systematically surveyed the area between 1792-93. The main indigenous occupants of the Alexander Archipelago are the Tlingit (translated as “People of the Tides”). Because their lands covered large tracts encompassing major inland rivers that flow into the Pacific, the Tlingit developed extensive trade networks with Athabaskan tribes of the continental interior prior to white settlement in the nineteenth century. As with other first nation peoples of the northwest Pacific coast with relatively easy access to bountiful resources, Tlingit culture is characteristically multifaceted and complex. Art and spirituality are interwoven, with common everyday objects, utensils and storage boxes decorated to invest them with spiritual power and historical significance.
3. According to the editors of *Essays in Migratory Aesthetics: Cultural Practices Between Migration and Art-Making*, migratory aesthetics is suggestive of: ‘the various processes of becoming that are triggered by the movement of people and peoples; experiences of transition as well as the transition of experience itself into new modalities, new art work, new ways of being!’ (Durrant and Lord, 2007: 11-12).
4. Founded in Paris in 1854, the Louis Vuitton fashion house secured worldwide patents on its signature Monogram Canvas in 1896 to protect against counterfeiting. Its recognizable patterning of monogram and graphic symbols, including quatrefoils and flowers, is an illustrative example of the trend of using Japanese and Oriental designs in the late Victorian era.
5. Besides taking these developmental notes on his voyage to Argentina, Duchamp also carried his *Sculpture de voyage* – a soft sculpture made up of different colored rubber strips cut from bathing caps. These strips were cemented together at random junctures allowing for the whole construction to be tied up flexibly with strings attached to the corners of a room. The artist announced the creation of this readymade in a personal letter sent shortly before departing from New York:

“My dear Jean, Yvonne has written you and you have had the cable announcing that I, and probably Yvonne too, was going to leave for Buenos Aires. – Several reasons, which you know: nothing serious. I have finished the big panel for Miss Dreier and started another more interesting thing for her as well. You remember those multicolored rubber bathing caps – I have bought some, cut them up into small irregular strips, glued them together, not flat, in the middle (up in the air) of my studio, and, attached by strings to various walls and nails of my studio, it makes a sort of multicolored cobweb. I have almost finished it..”

Transcribed in Ecke Bonk’s detailed inventory of the *Boite-en-valise*. (Bonk, 1989: 236-7).
6. Quoted from a letter to Katherine Dreier dated 5 March 1935. As introduced by Bonk, the *Boite-en-valise*: ‘is not only a convenient epitome of his work in miniature: it is also the synthesis of his paradoxical principles, of his apparently – but only apparently – contradictory rationale. The manifold overlaps and cross-references in his work as a whole are reflected in the spatial construction of the



Boite as well as in the arrangement of the reproductions. His artistic statements and achievements, in all their heterogeneous and many-sided profusion, are presented here by Duchamp as a carefully ordered whole.' (Bonk, 1989: 9).

7. 'Pochoir is a refined stencil-based technique employed to create prints or to add color to pre-existing prints. It was most popular from the late 19th century through the 1930's with its center of activity in Paris. Pochoir was primarily used to create prints devoted to fashion, patterns, and architectural design and is most often associated with Art Nouveau and Art Deco. The use of stencils dates back to as early as 500 C.E. and was also used in Europe from the 1500's onward to decorate playing cards, postcards and to create simple prints. It was, however, the increase in popularity of Japanese prints in the middle of the 19th century that spurred the refinement of the use of stencils culminating in the development of pochoir.' Van Dyk, Stephen H. and Siegel, Carolyn. 'Introduction,' in *Vibrant Visions: Pochoir prints in the Cooper-Hewitt, National Design Museum Library*. <http://www.sil.si.edu/ondisplay/pochoir/intro.htm>
8. Bonny Doon Vineyard is a winery based in the Santa Cruz, California. Known for its boutique vintages, the winery embraces obscure Rhone and Italian varietals along with principles of biodynamic production. The company's brand identity is a stylized zeppelin, the airship that pioneered aviation in the early twentieth century. Zeppelins were used by Deutsche Luftschiffahrts-AG, or DELAG – who are recognized as the world's first commercial airline – to pioneer passenger aviation prior to the outbreak of World War I. By the 1930s, dirigibles regularly operated transatlantic flights between Germany to North America and Brazil. However, the ill-fated Hindenburg disaster of 1937, along with burgeoning global political and economic issues of the day, brought the golden age of the zeppelin to an abrupt end.

9. Secure Digital (SD) is a non-volatile memory card format that is the storage standard for a wide range of consumer electronic devices, including mobile phones, digital cameras, portable music players, and car navigation systems. The standard was developed by the SD Association, which was formed in 2000 by Panasonic Corporation, SanDisk Corporation and Toshiba Corporation.
10. The need for establishing an international date line was amongst the "discoveries" of Ferdinand Magellan's around-the-world expedition (1519–1522). According to legend, the ship's judiciously maintained logbooks were found to be one-day out of register with the local time at port when the ship returned to Spain from its circumnavigation of the globe (leaderless, following the death of Magellan at the hands of Mauthan natives in the Philippines the year before.) The voyage illustrates the dawning of the modernized era of globalization. According to Lemert, Elliott, Chaffee and Hsu: "the modern world is... a theory of extended space. Modern space was certainly politically organized, economically driven, and institutionally settled. But it was, and remains, a projected space – a dimension that seems to have outrun traditional ideas of cyclical time in order to inspire, among other aspects, the voyages of discovery that led to the projection of power into distant colonies that made efficiencies of travel of the essence of economic profit." (Lemert, 2010: 65)

11. A codec is a device or computer program capable of encoding and/or decoding a data stream. The word "codec" is a *portmanteau* of 'compressor-decompressor' or, more commonly, 'coder-decoder'. A codec encodes a digital signal for transmission, storage or encryption, or decodes it for playback or editing. Codecs are widely used in videoconferencing, Internet streaming of media and video editing applications. Both Adrian Mackenzie and Sean Cubitt have written about *codecs* in relation to digital technology and contemporary media culture. Writing about the MPEG-2 codec, which functions as the universal standard for digital video, Mackenzie observes: "...the way the MPEG-2 codec pulls apart and reorganizes moving images goes further than simply transporting images. Transform compression and motion estimation profoundly alter the materiality of images, all the while preserving much of their familiar cinematic or televisual appearance. Like so much software it institutes a relational order that articulates realities that previously lay further apart."

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