

ISEA 2011
TANBUL

17th International Symposium on Electronic Art
ISEA2011 Istanbul

UN CONTAIN ABLE

SENIOR EDITOR & ARTISTIC DIRECTOR Lanfranco Aceti

EDITOR & CURATOR Özden Şahin

ASSOCIATE EDITOR Andrea Ackerman

IMPRINT

Catalog of the
17th International Symposium on Electronic Art
ISEA2011 Istanbul

This publication appears on the occasion of the ISEA2011
Istanbul, 17th International Symposium on Electronic Art,
14-21 September 2011.

ISSN: 1071-4391
ISBN: 978-1-906897-19-2

SENIOR EDITOR AND ARTISTIC DIRECTOR Lanfranco Aceti
EDITOR AND CURATOR Özden Şahin
ASSOCIATE EDITOR Andrea Ackerman
ART DIRECTOR Deniz Cem Önduygu
ASSISTANT DESIGNER Zeynep Özel

© 2011 Leonardo/ISAST, ISEA Foundation, Sabancı
University and Goldsmiths, University of London.

All rights reserved.

No part of this publication may be reproduced without prior
written permission of one of the publishers: Leonardo/ISAST,
ISEA Foundation, Sabancı University or Goldsmiths, University of
London.

Individual authors of papers and presentations are solely
responsible for all material submitted for the publication and for
copyright clearance. All opinions expressed in the book are of
the authors and do not reflect those of the editors.

Photo credits: Unless otherwise stated, all images are © by the
artists.

UN- CONTAIN- ABLE



SENIOR EDITOR & ARTISTIC DIRECTOR Lanfranco Aceti
EDITOR & CURATOR Özden Şahin
ASSOCIATE EDITOR Andrea Ackerman

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

JANEZ JANŠA

What is a personal name? What is its role in the society? Name Readymade is a project presentation dealing with a wide range of issues related to the “name changing” gesture perpetrated by three Slovenian artists.

Janez Janša (born 7 December 1970 in Bergamo, Italy, as Davide Grassi) is one of the three contemporary artists who in 2007 changed their names to Janez Janša, the name of the Slovenian right-wing politician Janez Janša. He is a conceptual artist, performer and producer graduated from the Academy of Fine Arts of Milan, Italy. His work has a strong social connotation and is characterized by an inter-media approach. He is co-founder and director of Aksioma – Institute for Contemporary Art, Ljubljana.

Janez Janša (born 6 February 1964 as Emil Hrvatin) is one of the three contemporary artists who in 2007 changed their names to Janez Janša. He is editor, theatre and film director, and contemporary performing artist.

Janez Janša (born in 1973 as Žiga Kariž in Ljubljana) is one of the three contemporary artists who in 2007 changed their names to Janez Janša. He is a visual artist. He represents the younger generation of artists, who problematise the field of painting through the use of media image and a free relationship with various technological processes.



002199616 (Identity Card),
002199341 (Identity Card),
002359725 (Identity Card),
2007, Janez Janša, Janez Janša, Janez Janša, Janez Janša. Print on plastic, 5,4 x 8,5 cm. (Courtesy: Aksioma Institute for Contemporary Art, Ljubljana.)



My name is

JANEZ JANŠA_

My Name Is Janez Janša, 2012, Janez Janša.
Janez Janša, Janez Janša, Janez Janša.
(Photo: Aksioma.)



My Name Is Janez Janša, 2012,
Janez Janša. Portrait of Janez Janša.
(Photo: Oriana Eliçabe / The Influencers.)

