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lea

DISLOCATIONS
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D I S L O C A T I O N S

by Lanfranco Aceti
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Dislocations: Questions of War, Place, Trauma and Context in the Transmediations of Art on Public Giant Screens

The habit of searching within a word for multiple meanings, exploring its multiple facets and etymology is an hermeneutic process that I have inherited from Professor Pino Paioni at the International Center for Semiotics and Linguistics at the University of Urbino. It is with this semiotic and linguistic approach that I had been researching the possible implications for the word dislocation to develop the underpinning concepts of the exhibition program by the same title on the Media Façade of the Museum of Contemporary Art, Zagreb (hso) in collaboration with Kasa Gallery and part of the 12th Istanbul Biennial’s Official Parallel Program and of naa2011 Istanbul.

The Oxford English Dictionary provided me with two interpretations that suited the project that I wanted to develop.

1. Geol. A displacement in a stratum or series of strata caused by a fracture, with upheaval or subsidence of one or both parts; a fault.
2. fig. Displacement of parts or elements; disarrangement (of something immaterial); a confused or disordered state.

Both of these definitions with their implications became part of the conceptual underpinning of this exhibition. Dislocations was conceived as a representation of the displacement in the layers of meanings and conceptualizations of the artworks as well as a displacement of the whole artwork in a different media context which could and would feed back into the artworks and their curatorial frameworks.

This approach was based on the consideration that the contemporary work of art is no longer a static object or an isolated form that is not subjected to the influence of the technological context within which it operates or to the cultural context that surrounds it.

The openness of the artwork to other influences was explained by Umberto Eco in the seminal book *The Open Work*, which although mainly referencing textual work has ever since also been applied to conceptualizations and aesthetic processes in the visual arts as well. From an aesthetic and philosophical perspective Eco was codifying practices and approaches that, derived from Modernism and at times in an antagonistic relationship to it, were seeking, in a post-modernist rhizomic approach, ways to supersede structural frameworks in an attempt to better understand and capture the complex reality of a world in constant evolution and transformation.

The Fluxus’ aesthetic and process based methodologies and the intermedia approach to art by Dick Higgins codified intermedia interactions in the field of art. The intermedia approach can also be considered as evolutionary; not in the framework of ‘art evolving from better to worse or vice versa’; but as reflecting the aesthetic, conceptual and technological media developments in art.

Therefore, process based and intermedia art could be considered as evolutionary if it reflects technological, aesthetic and socio-political contexts.

The evolutionary element I was interested in and that was reflected within the program of Dislocations was a multi-layered complex matrix of all of the above contexts. In the exhibition there were three main foci: the first focus area was based on the influence of context in the understanding and deciphering of the artwork by the audience; the second was in the transformation of the artwork itself, which would have to adapt to a different medium and a different technological materiality and restraints in order to take advantage of the new strengths that large screens would provide to the artwork; the third was based on the conceptual strengths underpinning the artwork, enabling it to absorb and subsume layers of socio-political meanings even if contradictory.

When talking of evolution in art it is only in the framework of the ‘evolution of art for art’s sake’ and to analyze how an artist would take advantage of a medium that did not exist when the artwork was initially conceived. This is in order to understand how the artist (or the curator) would take advantage of a different cultural context that would add layers upon layers of new meaning and understanding to the artwork and the artists’ conceptualizations.

The material and conceptual transformation of a previously created artwork, in order to respond to the material restraints and opportunties of a new technology, can be best defined as transmediation, where the technological and the conceptual elements have to be redefined in order to present a work that is still the same work. It is a process of artistic and aesthetic translation that...
the artist does himself, preserving, in curatorial terms, the integrity of the artwork and its correspondence to what the conceptual frameworks and underpinnings are.

Particularly for early computer, digital and new media artworks there have not been many examples of transmediations done by the artist themselves in response to new technological possibilities that were only envisaged at the time of creation of the original artwork and were not yet technically feasible. For example how would Stan VanDerBeek transform his seminal artwork Movie-Drome if he had access to the contemporary technological context of immersive reality environments, augmented realities and giant screens?

In the exhibition program of Dislocations I was very excited in having the possibility of working with one of the early pioneers of computer and digital art, Charles Csuri, who was so kind to transform his early work, Random War (1967), into a mix of video and technological intervention via Facebook to be displayed on the giant screens of the MSU Media Façade.

Since processes of remediation, in order to preserve ephemeral digital artworks, had been at times implemented by curators without direct participation of the artist – I was keen to collaborate with the artist themselves, Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Danielle Roney & Jeff Conefrey, in order to re-adapt and alter the spatial and media’s frameworks for the artworks that the artists had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order to re-adapt and alter the spatial and media’s frameworks for their artworks and were not yet technically feasible.

I chose the title Dislocations for the program on the Media Façade at MSU as an experiment in transmediation. The program was also part of another larger curatorial concept – the dislocation and re-allocation of artworks as part of focus foused biennials. The Dislocations show, as part of the 12th Istanbul Biennial, was at the same time linked to and disjointed from the events of the biennial in Istanbul, responding to a globalized perspective of new-media frameworks of participations under meta-umbrella events.

The artworks in Dislocations were events scheduled on a weekly basis that coincided with the 12th Istanbul Biennial and that were presented in the press package of the biennial. The artworks were physically inaccessible to the audience present in Istanbul, but nevertheless present across the Internet and widely publicized.

The Media Façade of MSU in Zagreb was transformed each week during a period of five weeks into a different container. First it became a box containing and restricting womens’ sense of identity, existence and upward social mobility. The idea was to create a trap through a media framework imposing a constant existential conflict. The brains of people in Zagreb discussing issues related to war and trauma stirred up.

The complexity of Dislocations and its multilayered structure was both challenging and rewarding. I was able, with the support of the artists, to showcase artistic practices in which the work of the artist is no longer exhausted in the creation of the artwork itself. Even if there is a moment in which the artwork is ‘complete,’ the conceptualization, engagement and re-thinking process of the curatorial practice, artistic process and audiences’ engagements continue to evolve through the process of interrogating the artwork and by revisiting the images. The audience developed a practice of driving by the Media Façade of the Museum of Contemporary Art, Zagreb, in order to discover new images transforming the public exhibitions into social forms of engagement that could be consumed as ‘drive by art,’ entertainment or through more complex interactions based on commentaries and deeper engagements with the images that were being displayed in the public space.

The choice of a transmediation process of already existing artworks for giant screens was influenced by today’s constant presence of multiple media outlets – from giant screens to iPads – that increasingly require a process of re-adaptation or media specific translation transmediation as defined by Lev Manovich or Henry Jenkins.

The process of transmediation takes into account the media’s language specificity from the initial conception of the artwork and could be compared to the creative process of translation of poetic text or better still to the adaptation of a literary text to theater, film and TV.

Transmediation is a complex process that transcends the simple technological transfer – or re-mediation – and requires a reinvention of the text and/or the artwork. It can be described as a transposition process that sees the new medium into which the artwork is transferred as an entirely new space that requires alterations – at times drastically different from its original version – in the aesthetic conceptualizations of the artwork as well as its material manifestations.

These new media based spaces have technological requirements, media language specificities and are located within a physical reality that redefines the audience’s engagement while layering new
INTRODUCTION

The contemporary art locus – in the multilayered interpretation of Henri Lefebvre – is a space where these technological changes are a reflection of social conflicts and of the struggle of the artist and the curator to respond to the contradictions and demands that the new spaces – both virtual and physical – impose upon the artwork.

Dislocations with its program and its artists wanted to analyze the complexity of contemporary artistic interactions in public spaces. It also aimed to showcase the technological challenges as well as the importance of the curatorial role for art that uses contemporary technology that is based on the understanding of space and of the transmediation processes as basic tools to build an aesthetic partnership between the artist and the curator. This is a partnership between writers and translators (who often are themselves writers in the language they translate into).

The role of the curator becomes increasingly that of a creative中间 writers and translators (who often are themselves writers in the language they translate into).

Also I am grateful to Özden Şahin, who continues to support me in my multiple endeavors, and John Francenacii who patiently encourages me in my creative and curatorial processes.

ACKNOWLEDGEMENTS

I would like to thank for their support the exhibition Dislocations Tihomir Milovac at the Museum of Contemporary Art, Zagreb, who co-curated this program with me, making it possible, and Biep Oner at the Istanbul Cultural and Art Foundation (koc) for her support during the 12th Istanbul Biennial. To all the artists who so graciously gave their time and effort go my heartfelt thanks.

Also I am grateful to Diden Sahn, who continues to support me in my multiple endeavors, and John Francenacii who patiently encourages me in my creative and curatorial processes.

From the artists who so graciously gave their time and effort go my heartfelt thanks.

The role of the curator becomes increasingly that of a creative partner in order to respond to the challenges that media and physical spaces thrust upon the artwork and its creator.

Lanfranco Aceti
Editor in Chief, Leonardo Electronic Almanac
Director, Haia Galleria

REFERENCES AND NOTES


2. An entire chapter is dedicated in Eco’s book to The Open Work in the Visual Arts, “Informal art” is open in that it proposes a wider range of interpretive possibilities, a configuration of stimuli whose substantial indeterminacy allows for a number of possible readings, a ‘constellation’ of elements that lend themselves to all sorts of reciprocal relationships.” Umberto Eco, The Open Work, trans. Anna Cancogni (Cambridge, MA: Harvard University Press, 1986), 84.


6. One example is Roy Ascott who transmediated La Plissure du Texte (1968) in Second Life LPDT 2 (2010). “This Second Life version (built and enacted by Elif Aytler, Max Moswitzer and Selavy Oh, in association with Heidi Dahlsveen) is installed at INDAF incorporates an Artificial Intelligence which enables the public to enter into an SMS conversation with the LPDT2 metaverse,” Roy Ascott @ INDAF LPDT2/SYNCRETICA 1+4DAT, http://www.oai.org/roy-ascott-indaf-ipts/syncretica (accessed March 10, 2012).

7. “Influenced by Buckminster Fuller’s spheres, VanDerBeek had the idea for a spherical theater where people would lie down and experience movies all around them. Floating multi-images would replace straight one-dimensional film projection. From 1957 on, VanDerBeek produced film sequences for the Movie-Drome, which he started building in 1953. His intention went far beyond the building itself and moved into the surrounding biosphere, the cosmos, the brain and even extraterrestrial intelligence.” Jürgen Claus, “Stan VanDerBeek: An Early Space Art Pioneer,” in Leonardo 36, no. 3 (2003), 209.

8. “At one end of this skykline dominated by important works we observed the emergence of everyday life, the revelation of its hidden possibilities; at the opposite end everyday life reappears but in a different perspective […] everyday life becomes less and less wearable, less and less interesting: yet the artist manages to create an interest in this intolerable tediousness simply by telling it.” Henri Lefebvre, Everyday Life in the Modern World, trans. Sacha Rabbeno (London: The Athlone Press, 2000), 11.

DISLOCATIONS
Battle Fields and Social Spaces Without Meaning

When Charles Csuri was preparing and transmediating the artwork Random War (1967) for the Museum of Contemporary Art, Zagreb (MSU), he received The Distinguished Artist Award for Lifetime Achievement in Digital Art from SIGGRAPH. It was an exciting coincidence that the two events happened around the same time, providing food for thought on an artist that is one of the most important pioneers in the field of digital and computer art. But perhaps this is an incorrect definition; if I had to try to explain Csuri’s methodological approach I would say that he was one of the first artists to experiment with computers in order to produce art.

The two labels art and computer historically do not mix well and the fine arts for some time now have relegated new media arts, digital arts and computer arts to a role that is that of a minor muse. Despite this and in spite of this, Charles has continued to produce and experiment. Random War – which was one of the artworks that Charles produced as plotter drawings in 1967 – in 2011 was totally transformed and re-adapted and transmediated in order to fit with the aesthetic framework and technical requirements of the Media Façade of the MSU.

It was a complex process of re-visiting and re-staging in a totally different medium the original Random War. Charles created a piece that linked my personal Facebook friends into a video animation where people’s names would be fed into an ‘all devouring machine’ that would then spit them out in a list of dead, missing in action, wounded, etc. The Media Façade of the MSU became a giant typewriter where the lists would scroll down, continuously, with Csuri’s classic images of soldiers superimposed and floating above the text.

The artwork generated a series of questions that ranged from the use of ‘friends’ on social networks (Lev Manovich happened to be killed in action) together with the legal implications related to the use of Facebook data to the set of relationships that are established through today’s social networks which are not necessarily straightforward but pit individuals against each other in a competition for the most visibility, access, the most friends.

The process of transmediation of the artwork from the original plotter drawing to a giant screen prompts the questions as aesthetic, poetical and political issues of who our friends really are and what are instead artificial environments which, labeled as social, are social in the sense of ‘ethological social networks’ where animal behaviors, alliances and enmities are constructed.

Csuri unveiled this process by visualizing the modalities of social interactions as a process of herding of friends in a metastructure – that of Facebook – that simply disappears, vanishes, while at the same time takes advantage and exploits the masses within it and their behaviors.

The reasons underpinning war in Charles Csuri’s artwork Random War (1967–2011) disappear and leave a field of casualties and victors. Facebook disappears and what is left are the friends and foes represented in a battle for which no one knows the reasons. The causes of war and their metastructures become distant elements in this artwork and what is fixed in the visual landscape is the field of death, mayhem and destruction with its absolute commodification of the human toll.

REFERENCES And NOTES

1. Also, interestingly, since Facebook technically owns all content posted on it, do they actually own the artwork?

CHARLES CSURI, RANDOM WAR (2011). MEDIA FACADE OF THE MUSEUM OF CONTEMPORARY ART, ZAGREB.

PHOTO BY TOMISLAV ŠMIDER
CHARLES CSURI, RANDOM WAR (1967).

CHARLES CSURI, ENEMY IN RANGE (2012). FROM RANDOM WAR (1967).
CHARLES CSURI, AN ENDLESS BATTLE (2012). FROM RANDOM WAR (1967).
<table>
<thead>
<tr>
<th>Name</th>
<th>MOS</th>
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<tr>
<td>LONG RUSSELL B</td>
<td>PVT</td>
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<td>ZWEIER PAUL</td>
<td>PVT</td>
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<td>SCOTT HUGH</td>
<td>PVT</td>
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<td>RICHMAN DAVID</td>
<td>PFC</td>
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<td>PVT</td>
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<td>PVT</td>
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<td>NICHOL DAVID M</td>
<td>PVT</td>
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<td>SHARPZER DONALD</td>
<td>PVT</td>
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<tr>
<td>ADAM CARL T PVT</td>
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<tr>
<td>KEEL JOHN</td>
<td>PVT</td>
</tr>
</tbody>
</table>

**DISLOCATIONS**


CHARLES CSURI

MISSING

RA14036826 MILLS WILBUR D PVT
RA11768682 HATFIELD MARK PVT
RA13981075 STANLEY RICHARD F PFC
RA16762418 CHESTER JOHN J PFC
RA16838149 RUSTIN RICHARD B PVT
RA14903741 BOND JAMES PVT
RA17455605 STRAUD JAMES PVT
RA19422493 BAER ROBERT PVT
RA12349063 BEMIDIJ BEN B PVT
RA19761996 THOMSON ALEX PVT
RA14081591 LUTZ CLAYTON F PVT
RA19065704 ROBERTSON CLIFF PFC
RA15097059 NOGAWICK CLOVIS SGT
RA15899759 OGILBY ANGUS PFC


MEDALS AWARDED

HERO
AR11870628 REYNOLDS HOWARD PVT SURVIVING
MEDAL FOR VALOR
AR11140051 GAVIN JOHN PFC WOUNDED
AR11140016 WINTERS HARRY F PVT SURVIVING
AR111111114 MEILING RICHARD L PFC WOUNDED
AR10520592 BAUS ROBERT PVT SURVIVING
DEAD CONDUCT AWARD
AR11193002 KRIEMEL GARY H PVT SURVIVING
AR11530975 OILBY ANGUS PFC MISSING
AR11490318 MARRIS GEORGE PVT SURVIVING
AR11140079 HYLEN JOSEPH PVT WOUNDED
AR11055565 STRADJ JAMES PVT MISSING
AR119761006 THOMSON ALEX PVT MISSING
AR111701705 SEAY JR ALBERT H PVT SURVIVING
AR111771801 STERNBERGER JOSEPH PVT WOUNDED
AR112261511 IRWIN JOHN PVT WOUNDED
AR111140184 HARRIS MICHAEL R PFC WOUNDED
AR11161512 LEACH CLARENCE C PVT SURVIVING
AR105407955 BARNETT WILLIAM PVT SURVIVING
AR111422463 BAER ROBERT PVT MISSING
AR11252700 SIRNATSE JAMES PVT SURVIVING
AR110531996 PATZER ANTON C PVT SURVIVING


CHARLES CSURI, CLOSE COMRADES (2012). FROM RANDOM WAR (1967)


| RA1507920 | CARINE LE MALET | CAPT | MISSING |
| RA174902 | ANNA BARROS | PVT | WOUNDED |
| RA1809258 | SYLVIE BAGIN | LT | MEDAL |
| RA1865651 | KORST AMBACHER | CAPT | DEAD |
| RA11002321 | LEYLA OZGE KELEK DURALU | PVT | WOUNDED |
| RA1334276 | BARBARA COISSIN | COL | MISSING |
| RA1699986 | LILLY YUENNA BAIK | SGT | DEAD |
| RA1548766 | ANJALI GUPTA | LT | SURVIVING |
| RA1730552 | DAVID APPEL | PVT | MEDAL |
| RA1101238 | MARTHA WALKER | PFC | MEDAL |
| RA1055595 | DAVID LARIMORE | COL | DEAD |
| RA1598723 | JUAN DIAZ INFANTE | LT | MEDAL |
| RA1461276 | FRAN SHALOM | SGT | WOUNDED |
| RA1500520 | JEANNE JAFFE | PFC | MISSING |
| RA1598909 | JON MCCORMACK | SGT | MISSING |
| RA1381417 | VERONIKA DIANKOFE | COL | DEAD |

CHARLES CSURI, FRIENDS NOT FORGOTTEN (2011).
CHARLES CSURI, RANDOM WAR (2011). MEDIA FACADE OF THE MUSEUM OF CONTEMPORARY ART, ZAGREB.

PHOTO BY TOMISLAV ŠMIDER.
Notes on the Author

Lanfranco Aceti works as an academic, artist and curator. He is Visiting Professor at Goldsmiths College, Department of Art and Computing, London; teaches Contemporary Art and Digital Culture at the Faculty of Arts and Social Sciences, Sabanci University, Istanbul; and is Editor in Chief of the Leonardo Electronic Almanac (the MIT Press, Leonardo journal and ixaT). He is the Gallery Director and Conference Chair for ixaT Istanbul. Istanbul. He has a Ph.D. from Central Saint Martins College of Art and Design, University of the Arts London. His work has been published in Leonardo, Routledge and Art Inquiry and his interdisciplinary research focuses on the intersection between digital arts, visual culture and new media technologies. Lanfranco Aceti is specialized in contemporary art, inter-semiotic translations between classic media and new media, contemporary digital hybridization processes, Avant-garde film and new media fine arts.

He has worked as an Honorary Lecturer at the Department of Computer Science, Virtual Reality Environments at University College London. He has exhibited works at the Institute of Contemporary Art (ica) in London and done digital interventions at Tate Modern, The Venice Biennale, MoMA, Neue Nationalgalerie, the icA and the Irish Museum of Modern Art.

Previously an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art, Dr. Aceti has also worked as an Honorary Research Fellow at the Slade School of Fine Art.

SONGOl Boyraz studied Sculpture at Mimar Sinan University of Fine Arts, Istanbul and Academy of Fine Arts Vienna. In many of her works she deals with the human body and its fragmentation. Closely connected with the space created by the medium (video and photography) the concentration on the pars pro toto without any accessories and reception is able to tell in detail about the brutality and tragedy inherent in everyday situations.

JEFF Conery is a media artist and painter specializing in 3D content development and interactive interface design. His recent projects include media production and technical systems for the u.s. Pavilion, Venice Biennale of Architecture, pilot asset creation for Bark Bark Studios, and time-based construction animations for building information modeling. His work has been exhibited nationally including the Atlanta Biennale and the Museum of Contemporary Photography, Chicago. He attended The Rhode Island School of Design and holds a Bachelor of Fine Arts in Painting from the University of New York at Purchase.

David Cotterrell is an installation artist working across varied media including video, audio, interactive media, artificial intelligence, device control and hybrid technology. His work exhibits political, social and behavioural analyses of the environments and contexts, which he and his work inhabit. David is Professor of Fine Art at Sheffield Hallam University, has been a consultant to strategic masterplans, cultural and public art policy for urban regeneration and is an academic, artist and curator. He is best known for pioneering the field of computer graphics, computer animation and digital fine art, creating the first computer art in 1964. Between 1971 and 1987, while a senior professor at the Ohio State University, Charles Csuri founded the Computer Graphics Research Group, the Ohio Super Computer Graphics Project, and the Advanced Computing Center for Art and Design.

Mathias Fuchs has pioneered in the field of artistic use of games and is a leading theoretician on Game Art and Games Studies. He is an artist, musician, media critic and currently Senior Lecturer at the University of Salford. Since 2011 he holds a visiting Professorship at the University of Potdam. During the last 3 decades he presented sound- and media-installations. Since 2004 Mathias Fuchs’ work focuses on Creative Games for Museums, Urban Planning and Theatre Performances.

Mathias Fuchs studied computer science in Erlangen and Vienna University of Technology, and composition in Universität für Musik und darstellende Kunst Wien, Vienna and in Paris, Fylkingen in Stockholm.

Danielle Roney is an artist working with hybridization, immersive environments and interactive media architecture in the context of global identity structures. She attended the University of Georgia in sculpture and digital media and has held studios in Los Angeles and Beijing. Roney is currently working with transnational spatial narratives and the migrant human condition through interactive architectural facades.

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Notes on the Artists
DISLOCATIONS

An art program of Re-contextualization and Transformation, Sept 12 – Oct 16 2011
Kasa Gallery, Istanbul

Jeff Conefry & Danielle Roney

“From the Venice Biennale to Kasa Gallery, even though the participation of Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Naoko Tosa.

Re-interpretations, misinterpretations and unrelated transmediations, sees the participation of Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Naoko Tosa.

For the internationalism, the unprecedented and the related curators create new conditions of perspective and understanding, leading to the redundancy of the self and human conversations between local realities and globalized audiences. Dislocations program artists that are exposed to the new and dislocated realities that we live in.

For the minimal systems Dislocations will be introduced to the world audience Random War, the new transmeditated artwork on Facebook by the digital pioneer Charles Csuri, inspired by a 1967 political drawing by the same title.

David Cotterrell

Digital artist currently working at the University of Chicago. He attended the University of Chicago for his BFA and the University of Illinois at Chicago for his MFA. He has exhibited in many museums and galleries around the world, including the Museum of Contemporary Art, Chicago, and the Museum of Modern Art, New York.

Songül Boyraz

Singer-songwriters and visual artists have a long history of working together. One reason for this is the shared exploration of the personal and the political, and the ways in which they intersect.

Charles Csuri

Charles Csuri is best known for pioneering the field of computer graphics, computer animation and digital fine art, creating the first computer art in 1964. Between 1967 and 1977, while a media professor at the Ohio State University, Charles Csuri founded the Ohio State University, Charles Csuri founded the Computer Graphics Research Group, the Ohio Super Computer Graphics Project, and the Advanced Computing Center for Art and Design (ACCD). He has been a professor of media and computing at the University of California, Santa Barbara, and is the author of numerous books on computer graphics.

Mathias Fuchs

Mathias Fuchs has pioneered in the field of artistic use of games and computer games. He is professor of games and is a leading theoretician on Game Art and Games Studies. He is an artist, musician, media critic and currently holds a Professorship at the University of Potsdam. During the last 3 decades he has created innovative installations, interactive media and immersive environments and interactive media for building interactive installations. His work has been presented at the Ars Electronica Festival and the Dialysen Festival in Austria, and the Museum of Contemporary Photography, Chicago. He attended The Rhode Island School of Design and holds a Bachelors of Fine Arts from The University of New York at Purchase.

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