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LEA

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“Dislocations” Printed Promotion Materials

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INTRODUCTION

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 Facade of the Museum of Contemporary Art, Zagreb (Ima) in collaboration with Kasa Gallery and part of the 12th Istanbul Biennial’s Official Parallel Program and of na@2011 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 formats 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 viceversa,” 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 multilayered 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 opportunities of a new technology, can be best defined as transmediations, where the technological and the conceptual elements have to be redefined in order to present a new 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 transmediate 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’s 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 artists themselves, Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Danielle Roney & Jeff Conefry, in order to re-adapt and alter the spatial and media frameworks for which the artworks had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order which the artworks had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order with the artworks themselves, Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Danielle Roney & Jeff Conefry, in order to re-adapt and alter the spatial and media frameworks for which the artworks had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order with the artworks themselves, Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Danielle Roney & Jeff Conefry, in order to re-adapt and alter the spatial and media frameworks for which the artworks had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order with the artworks themselves, Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Danielle Roney & Jeff Conefry, in order to re-adapt and alter the spatial and media frameworks for which the artworks had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order with the artworks themselves, Songül Boyraz, David Cotterrell, Charles Csuri, Mathias Fuchs and Danielle Roney & Jeff Conefry, in order to re-adapt and alter the spatial and media frameworks for which the artworks had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order.

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 fociussed 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 women’s sense of identity, existence and upward social mobility. The idea was to create a trap through a media framework imposing a constant existential gender war reflecting women’s battles for equality (Songül Boyraz, 2011). Then the façade was transformed into an enormous data crunching machine of a war field – with Charles Csuri’s Random War (1967–2011) – presenting the audience with a ‘type writer’. The façade was transformed into an enormous data crunching machine of a war field – with Charles Csuri’s Random War (1967–2011) – presenting the audience with a ‘type writer’. The façade was transformed into an enormous data crunching machine of a war field – with Charles Csuri’s Random War (1967–2011) – presenting the audience with a ‘type writer’ – into a video game screen with war exploding across Europe, while animated characters would act out and play (or perhaps more appropriately dance) moves.

With David Cotterrell the museum became a Theatre (2008–2011). It was both a theater as a spectacularizing giant screen of the Afghanistan war, in which David participated as a war artist, and also a theater as a way to enter into and assist to a surgical operating theatre where wounded soldiers were being ushered in. Theatre provided another element to understand the multilayered complexities, spectacularized mediations and overlooked long-term consequences of war.

With Mathias Fuchs’ borderline the Media Façade became a giant video game screen with war exploding across Europe, while animated characters would act out and play (or perhaps more appropriately dance) moves.

Opposing Views (2011) by the artistic duo Danielle Roney and Jeff Conefry displayed the neurophysiological visualizations of the brains of people in Zagreb discussing issues related to war and conflict. The MSU’s Media Façade became a physical display of people’s neuro-biological feedback based on the emotions that memory of 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 translocation 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 rede fines the audience’s engagement while layering new
local contextual meanings upon the artwork itself, further enrich-
ing or problematizing the artworks’ conceptual underpinnings.

The contemporary art locus – in the multilayered interpretation of
Henri Lefebvre 
– is a space where these technological challenges are a
reflection of social conflicts and of the struggle of the art-
ist 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 contempo-
rary technology that is based on the understanding of space and of
transmediation processes as basic tools to build an aesthetic
partnership between the artist and the curator. This is a partner-
ship that in the context of contemporary multiple technologies is
similar in its methodology to historical literary partnerships be-
tween 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 Francenucci who patiently encourages me in my creative and
curatorial processes.

Laenfranco Aceti
Editor in Chief, Leonardo Electronic Almanac
Director, Kasa Gallery

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program with me, making it possible, and Bige Öner at the Istanbul Cultural and
Art Foundation (IKSV) 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 Ozan Sahn, who continues to support me in my multiple
endeavors, and John Francenucci who patiently encourages me in my creative and
curatorial processes.

REFERENCES AND NOTES

osiol.com/owd/entry/54.20/redirectedFrom=dislocation (accessed May 10, 2012).

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:


4. Thomas Hancox, Evolution in the Arts: And Other Theories of Culture

See also N. Katherine Hayles, “Translating Media: Why We Should Rethink Textuality,” in The Yale Journal of Criticism 16, no. 2 (Fall 2003), 270; Henry
Jenkins, Convergence Culture: Where Old and New Media Collide (New
York and London: New York University Press, 2006) and Michael Ryan

6. One example is Roy Ascott who transmediated La Plissure du Texte
(1966) in Second Life (LPDT 2) (2010). “This Second Life version [built and
emailed by Elif Aytar, Max Mooswyler and Selayi CH, 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
LPDT 2 metaverse.” “ROY ASCOTT @ INDAF LPDT2/SYNCRETICA” i-DAT,
http://www.i-dat.org/roy-ascott-indaf-lpdt2syncretica/ (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 Claas, “Stan VanDerBeek: An Early Space Art

8. “At one end of this skyline 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 bearable; less and less interesting; yet
the manager uses create an interest in this intolerable tediousness
simply by telling it…” Henri Lefebvre, Everyday Life in the Modern World,

9. “Lévi-Strauss’ La Plissure du Texte [1966] presents two frameworks of
thought for deconstruction: the first is methodological, the second is
ontological.” Jacques Derrida, Of Grammatology, trans. Gayatri Chakravorty

10. The Contingent of the Medium, trans. Corinne Léger (Cambridge, MA:
David Cotterrell

War Artists and War Curators

David Cotterrell is an artist that I have known for the past few years and there is a particular bond that we have developed based on the themes that inspire his artworks and that constantly resonate with me.

Theatre was not a simple artwork to display – not for a public screen. Nevertheless it happened. For this both David and I have to be thankful to Tihomir Milovac, Deputy Director and Senior Curator at the Museum of Contemporary Art in Zagreb, who wanted to have and sought works that would challenge traditional perspectives and that would break new ground.

Spectacularizing and aestheticizing war is what David’s artwork could have done, instead Theatre created, despite being displayed so overtly on a screen surface of four hundred square meters, an intimate and thoughtful video piece. This is an artwork that in its beauty, in its silence and in its movement is a hymn to human life and the tragedy of war.

Theatre is a waiting scenario – the story of the constantly ready to go. The scenario of constantly on call doctors and nurses in an operating theatre who have to be ready to respond to the inevitable tragedies of war. The Media Façade of the Museum of Contemporary Art, Zagreb (MSU), became an operating theatre where viewers, like the people on the screen, were waiting for the next victim to arrive. The images were running at night on the screens and to those just passing by it was not possible to understand if the suspension, the waiting, the pause, was an event being recorded and happening in real time. It was as if a giant window had been carved into the museum that crossed into another space from which it was possible to see life suspended.

The contrast and the layers were there to be seen and explored, but none was as evident and perhaps as jarring as the contrast between the normal night life taking its course – people sitting at the café under the giant screens, walking along the road, waiting for the bus – and the images of the war in Afghanistan being displayed in the contemporary art museum of a country and a city that twenty years earlier had been touched by war itself.

The normality of this whole process, the glance of the flaneur, as Giuliana Bruno would say, created an urban landscape in which the architecture of the MSU and the video screens created a disordered state of emotions, a map that no longer orderly combined reality, but that instead offered a sense of abnormality through the perception that normality could not be and should not be in order in that place.

Personally it brought back memories of Karlovac in Croatia during the war, with people sitting at a different café in the middle of the ruins of the city, while in the not too far distance it was possible to hear shooting to which nobody was any longer paying attention.

With Theatre, David Cotterrell conjured the contrast between reality, representation and perception and in particular the role that screens, large or small, play in mediating and reconstructing the perception of the viewer. No longer only a piece about war, Theatre had become something else altogether. It was a piece about life, life going about its business while waiting for death to happen.

References and Notes

1. “Transformation was inscribed into the genealogy of the atmospheric theater, for this space was supposed to absorb us and transport us to different places.” Giuliana Bruno, Atlas of Emotion: Journeys in Art, Architecture, and Film (New York: Verso, 2002), 48.
DAVID COTTERELL, THEATRE (2008). MEDIA FACADE OF THE MUSEUM OF CONTEMPORARY ART, ZAGREB. PHOTO BY TOMISLAV ŠMIDER
DAVID COTTERRELL, THEATRE (2008). C17 FLIGHT FROM BRIZE NORTON TO KANDAHAR.

DAVID COTTERRELL, THEATRE (2008). C17 CARGO VIEW.
DAVID COTTERRELL, THEATRE (2008). FROM FLIGHT-LINE TO BASE AT BASTION.
DAVID COTTERRELL, THEATRE (2008). C130 ARRIVAL AT CAMP BASTION.

DAVID COTTERRELL, THEATRE (2008). FIELD HOSPITAL OPERATING THEATRE AT BASTION.
DAVID COTTERRELL

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DAVID COTTERRELL, THEATRE (2008).
PRE-OP PREPARATIONS AND X-RAY OF INJURIES.

DAVID COTTERRELL, THEATRE (2008).
RESUS ASSESSMENT OF CASUALTY.

DAVID COTTERRELL, THEATRE (2008).
INITIAL OPERATION ON TRAUMA INJURIES.

DAVID COTTERRELL, THEATRE (2008).
X-RAY OF MINE-STRIKE INJURY.
DAVID COTTERRELL

D A V I D  C O T T E R R E L L

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

D A V I D C O T T E R R E L L , T H E A T R E ( 2 0 0 8 ) . ‘ S H M O O L I E ’ S I G N A L F L A R E , B A S T I O N.


D A V I D C O T T E R R E L L , T H E A T R E ( 2 0 0 8 ) . T R I A G E O F M A S S C A S U A L T I E S .

D A V I D C O T T E R R E L L , T H E A T R E ( 2 0 0 8 ) . T R I A G E O F M A S S C A S U A L T I E S .

DAVID COTTERRELL

THEATRE (2008).

PREPARATION FOR ONWARD MED-EVAC.

SHRAPNEL FROM IED.
DAVID COTTERRELL, THEATRE (2008). SANGAR BASTION.
DAVID COTTERELL, THEATRE (2008). VIEW OF LANDSCAPE BEYOND BASTION.

DAVID COTTERELL, THEATRE (2008). CONTAINERS, BASTION.
DAVID COTTERRELL, THEATRE (2008). DETONATION OF ORDINANCE, BASTION.

DAVID COTTERRELL, THEATRE (2008). ORDINANCE COLLECTED FROM LANDSCAPE BEYOND BASTION.
DAVID COTTERELL, THEATRE (2008). CT-SCAN IN TIER-3 HOSPITAL.

DAVID COTTERELL, THEATRE (2008). TRANSPORT TO DESERT BEYOND BASTION PERIMETER.
DAVID COTTERRELL, THEATRE (2008). DETONATION OF ORDINANCE, BASTION.

DAVID COTTERRELL, THEATRE (2008). TEMPORARY CLOSURE OF WOUND.

DAVID COTTERRELL, THEATRE (2008). TREATMENT OF ENTRY WOUND.
DAVID COTTERRELL, THEATRE (2008), BLAST POST-OP EVACUATION OF CASUALTY.

DAVID COTTERRELL, THEATRE (2008), OPERATION ON BLAST-INJURIES.

DAVID COTTERRELL, THEATRE (2008), ACCESS TO ROOF-TOP OBSERVATION POINT, FOB SANGIN.
DAVID COTTERELL

DAVID COTTERELL, THEATRE (2008). CCAST FLIGHT FROM BASTION TO KANDAHAR.

DAVID COTTERELL, THEATRE (2008). HANDOVER FROM TACTICAL TO STRATEGIC CCAST, KANDAHAR.
DAVID COTTERELL, THEATRE (2008): CASUALTY LOADING ONTO C130 HERCULES TRANSPORT
DAVID COTTERELL, THEATRE (2008). RAMP-TO-RAMP CASUALTY TRANSFER, KANDAHAR.

DAVID COTTERELL, THEATRE (2008). C17 STRATEGIC MED-EVAC, KANDAHAR.
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DAVID COTTERELL

DAVID COTTERELL, THEATRE (2008). LOADING CHINOOK, BASTION.

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DAVID COTTERRELL, THEATRE (2008). REMEMBRANCE DAY SERVICE, BASTION.
DAVID COTTERELL,
THEATRE (2008).
VIEW FROM BASE PERIMETER, LASH-KAGAR.

DAVID COTTERELL, THEATRE (2008).
MENTAL HEALTH SERVICES, BASTION.

DAVID COTTERRELL, THEATRE (2008). MEETING WITH VILLAGE LEADERS, SANGIN.
DAVID COTTERELL

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DAVID COTTERELL, THEATRE (2005): FLIGHT-LINE BLAST-BARRIER, BASTION.
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INCOMING MERT FLIGHT.

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STERILISED MEDICAL INSTRUMENTS, BASTION.

DAVID COTTERRELL, THEATRE (2008). C17 STRATEGIC MED-EVAC, KANDAHAR.
DAVID COTTERRELL, THEATRE (2008). VILLAGERS AT SANGIN.
DAVID COTTERELL, THEATRE (2008). MEDIA FACADE OF THE MUSEUM OF CONTEMPORARY ART, ZAGREB. PHOTO BY TOMISLAV SMIDER.
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 iEAST). He is the Gallery Director at Koca Gallery in Istanbul and worked as the Artistic Director and Conference Chair for ISAST 2011 in 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 studies and their practice-based applications in the field of 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 iCaa 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, Istanbul Academy of Fine Arts, Venice. 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 deception 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 behavioral 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, healthcare and growth areas.

Notes on the Artists

Sungil Boyraz studied Sculpture at Mimar Sinan University of Fine Arts, Istanbul and Academy of fine Arts, Vienna. In many of his works he 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 deception is able to tell in detail about the brutality and tragedy inherent in everyday situations.

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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 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 Potsdam. 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 LiE, Fylkingen in Stockholm.

Diane 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.
For its world premiere Dislocations will also introduce transmediations, sees the participation of Songül Boyraz, David Cotterrell, Chuck Csuri, Mathias Fuchs, Jeff Conefry & Danielle Roney, John Craig Freeman, Will Pappenheimer, and Naoko Tosa. For its world premiere Dislocations will also introduce transmediations, sees the participation of Songül Boyraz, David Cotterrell, Chuck Csuri, Mathias Fuchs, Jeff Conefry & Danielle Roney, John Craig Freeman, Will Pappenheimer, and Naoko Tosa. Dislocations, an art program that are inspired by or reference acts of war and illustrated realities that we live in.

David Cotterrell

David Cotterrell is an installation artist working across varied media including video, audio, interactive media (the concentration on the pars pro toto in 3D content development and interactive interface technology). His work exhibits political, social and technological analyses of the environment and culture, which he and his work inhabit. David is Professor of Fine Art at Sheffield Hallam University, has been a pioneer Charles Csuri, inspired by a 1967 plotted understanding, leading to the rediscovery of the self and human commonalities beyond local realities and everyday situations.

Chuck Csuri

Chuck Csuri is best known for pioneering the field of computer graphics, computer animation and digital fine art, creating the first computer art in 1964, 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

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, museum, media critic and currently Head Curator at the Museum of Contemporary Photography, Chicago. Since 2011 he holds a visiting Professorship at the University of Potsdam. During the last 3 decades he presented sound- and media-installations. Since 2010, Mathias Fuchs work features Creative Games for Other Areas (coauthored with Jarek Lato and Mark Skwarek), Media Arts in the Digital Fine Arts culture, and composition for building information modeling. His work has been presented in various festivals and at the Museum of Contemporary Photography, Chicago. He attended the Potential Risk School of Design and held a Rockefeller of Fine Arts in Painting from the University of New York at Purchase.

About Songül Boyraz

Songül 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 representation. Clarity conceived as transmutability and impermanence, she uses photography, technology and sculpture as the means to explore awareness and description. She is well known among her friends and closely related to influential structures.

About Danielle Roney

Danielle Roney is an artist working with hybridization, immersive environments and interactive media. From 2010 to 2011, she attended the University of Oregon as sculpture and digital media and has held residencies at Los Angeles and Beijing. Roney is currently working with transnational spatial narratives and is engaged in researching climate through interactive environmental stories.

About Charles Csuri

Charles Csuri became known for pioneering the field of computer graphics, computer animation and digital fine art, creating the first computer art in 1964, 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.

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ISEA2011 ISTANBUL
Dislocations

The program, motivated by Serial Circuit: Luminescence, Sound and Image Memory, is in collaboration with and supported by the Museum of Contemporary Art, Istanbul, the Istanbul Modern and the Istanbul Biennial. For its second year, Dislocations will also introduce to the world audience: Turkish artists, the new transnational art world and sovereign civic consciousness by the digital, analog and print. The biennial will then be reinterpreted, re-contextualized and re-defined. It will manifest itself as a new political act and a potent force for change, as a new global urban life is being created. Dislocations presents artists who are expressing by far reference acts of war and its dislocated narratives not so far.

ISEA2011 Istanbul will facilitate a conference and networking events with its museum, gallery, press and public programs. It will present a unique opportunity for the exhibition of art works, film screenings, public lectures, public discussions, public rehearsals, public readings and conference conversations via the website: www.isea2011istanbul.org

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