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LEONARDO®
THE INTERNATIONAL SOCIETY FOR THE
ARTS, SCIENCES AND TECHNOLOGY

Sabancı
Universitesi

KASA
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UNIVERSITY OF LONDON

LEA

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DISLOCATIONS

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 re-searching 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 (MSU) in collaboration with Kasa Gallery and part of the 12th Istanbul Biennial's Official Parallel Program and of ISEA2011 Istanbul.

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

- c. *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. ¹

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 material 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. ² 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 ³ 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. ⁴

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 transmediation, ⁵ 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's frameworks for which the artworks had been initially conceived. I was interested in analyzing the alterations that the artists would implement in order to achieve a new aesthetic process of display functional to their original conceptual underpinnings and creative work.

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 locus focused 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 gender war reflecting womens' battles for equality (Songül Boyraz, *UT.(HANNA)*, 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 'typewriter' cascading effect of my personal Facebook friends, being killed in action, being awarded medals, being reported as missing in action as well as surviving. Lev Manovich himself, in this process of transmediation, was registered in the artwork on the Media Façade as dead.

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 videogame screen with war exploding across Europe, while animated characters would act out and play (or perhaps more appropriately dance) attack 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-adaption 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 translation 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

local contextual meanings upon the artwork itself, further enriching or problematizing the artworks' conceptual underpinnings.

The contemporary art locus – in the multilayered interpretation of Henri Lefebvre ⁸ – is a space where these technological tensions 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 that in the context of contemporary multiple technologies is similar in its methodology to historical literary partnerships 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 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, Kasa Gallery



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

REFERENCES AND NOTES

1. *Oxford English Dictionary Online* (Oxford University Press) <http://www.oed.com/view/Entry/54709?redirectedFrom=dislocation#eid> (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: Harvard University Press, 1989), 84.
3. Dick Higgins, "Intermedia," *Leonardo* 34, no. 1 (2001): 49–54.
4. Thomas Munro, *Evolution in the Arts: And Other Theories of Culture History* (Ohio: The Cleveland Museum of Art, 1963).
5. Lev Manovich, *The Language of New Media* (Cambridge: MIT Press, 2001). 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 Moore, *Adaptation and New Media*, *Adaptation* 3, no. 2 (2010): 179–192.
6. One example is Roy Ascott who transmediated *La Plissure du Texte* (1983) in *Second Life LPDT2* (2010). "This Second Live version (built and enacted by Elif Ayiter, 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," 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 1963. 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), 229.
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 author manages to create an interest in this intolerable tediousness simply by telling it..." Henri Lefebvre, *Everyday Life in the Modern World*, trans. Sacha Rabinovitch (London: The Athlone Press, 2000), 11.

Charles Csuri

Random War

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 ¹ to the set of relationships that are established through today's social networks which are not necessarily straightforward but pit individuals one against the other in a competition for the most visibility, access, the most friends. ²

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?
2. "Regarding the new security terrain, its morphology is constructed from the oppositional engagement of 'them' and 'us' adaptations of the generic form of the global/informational economy: the network enterprise." Mark Duffield, "War as a Network Enterprise: The New Security Terrain and its Implications," in *Cultural Values* 6, no. 1–2 (2002): 155.



RA11067744	LE	ROSON	SGT	DEAD
RA11762783	CH	OPHER HOWARD	LT	MEDAL
RA11565371	OZ	ENC	SGT	WOUNDED
RA11843731	ST	N JA	CAPT	MISSING
RA11210157	WA	TO ASUSHI	LT	MISSING

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1571988	MIHA	CI
1254378	MEHMET	
1705202	FRANCK	
1745512	MARKET	
1375884	COLV	

RA11791860	ASLI	M	IC	PFC	MISSING
RA11424728	RACHEL	GREENE		PVT	WOUNDED
RA11451861	IREM	KARGIOGLU		COL	MISSING
RA11235842	FRANZ	KA SCHROEDER		PVT	MISSING
RA1164					

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

PHOTO BY TOMISLAV ŠMIDER

DEAD

RA14326856 LONG RUSSELL B PVT
 RA19955679 ZWEIER PAUL PVT
 RA18915815 SCOTT HUGH PVT
 RA19591285 RICHMAN DAVID PFC
 RA14048283 GRAHAM LARRY PVT
 RA17083653 MURDOCK NORMAN PVT
 RA10777467 HOFFA JAMES R PFC
 RA13936732 DEAL THOMAS D PVT
 RA19274763 KAZUTAKA KIKAWADA PVT
 RA11115441 COOK DONALD D PFC
 RA10535961 THARP MELVIN E PFC
 RA18729436 MENDELSON DENNY D PVT
 RA15931262 TURNER ROBIN PVT
 RA13815506 BARNARD CHRISTIAN PVT
 RA10150807 MILLER MILLARD J PVT
 RA14363968 NICHOL DAVID H PVT
 RA10788375 RUGGLES CHARLES SGT
 RA15385581 SHARTZER DONALD PVT
 RA14761275 ROWAN CARL T PVT
 RA12032679 KEEL JOHN PVT

WOUNDED

RA18473853 RUSK DEAN PFC
 RA19785150 ROCKEFELLER N A PVT
 RA17528654 FIORITTO THOMAS PFC
 RA18787358 REAGAN RONALD PFC
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 RA11796275 ROCKEFELLER W A PVT
 RA11141642 NATALE MICHAEL R PVT
 RA14745691 CHESBORN NORMAN PVT
 RA13243241 MALLET GEOFFREY PFC
 RA13489883 COLE DAVID W PVT
 RA15742152 FISHER RALPH PVT
 RA13646568 KURFESS CHARLES F PVT
 RA18111924 MELLING RICHARD L PFC
 RA12524728 CONNICK WILLIAM W PVT
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 RA11866804 BRADBURY RAYMOND LT
 RA10007137 PALMER ARNOLD PFC

MISSING

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 RA11768682 HATFIELD MARK PVT
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 RA16762418 CHESTER JOHN J PFC
 RA16838149 AUSTIN RICHARD B PVT
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 RA17455605 STROUD JAMES PVT
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 RA19761996 THOMSON ALEX PVT
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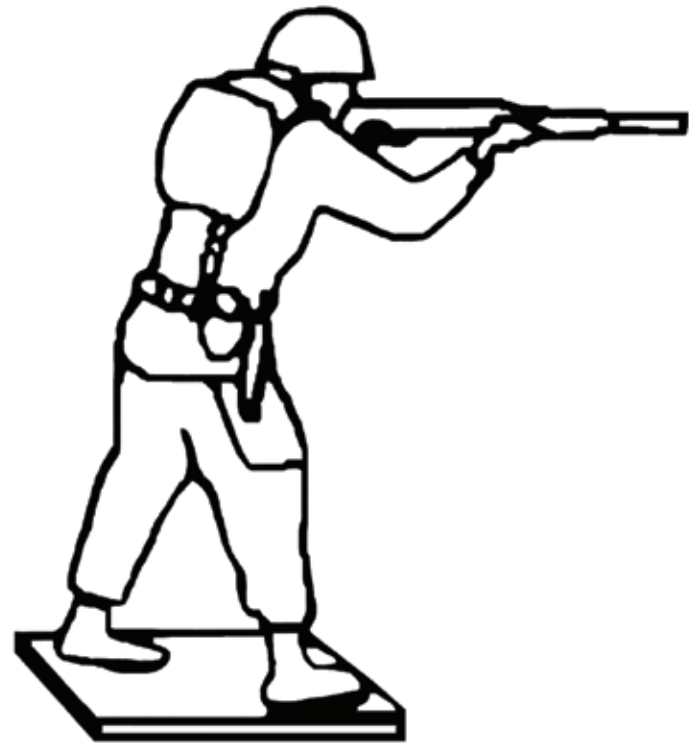
SURVIVING

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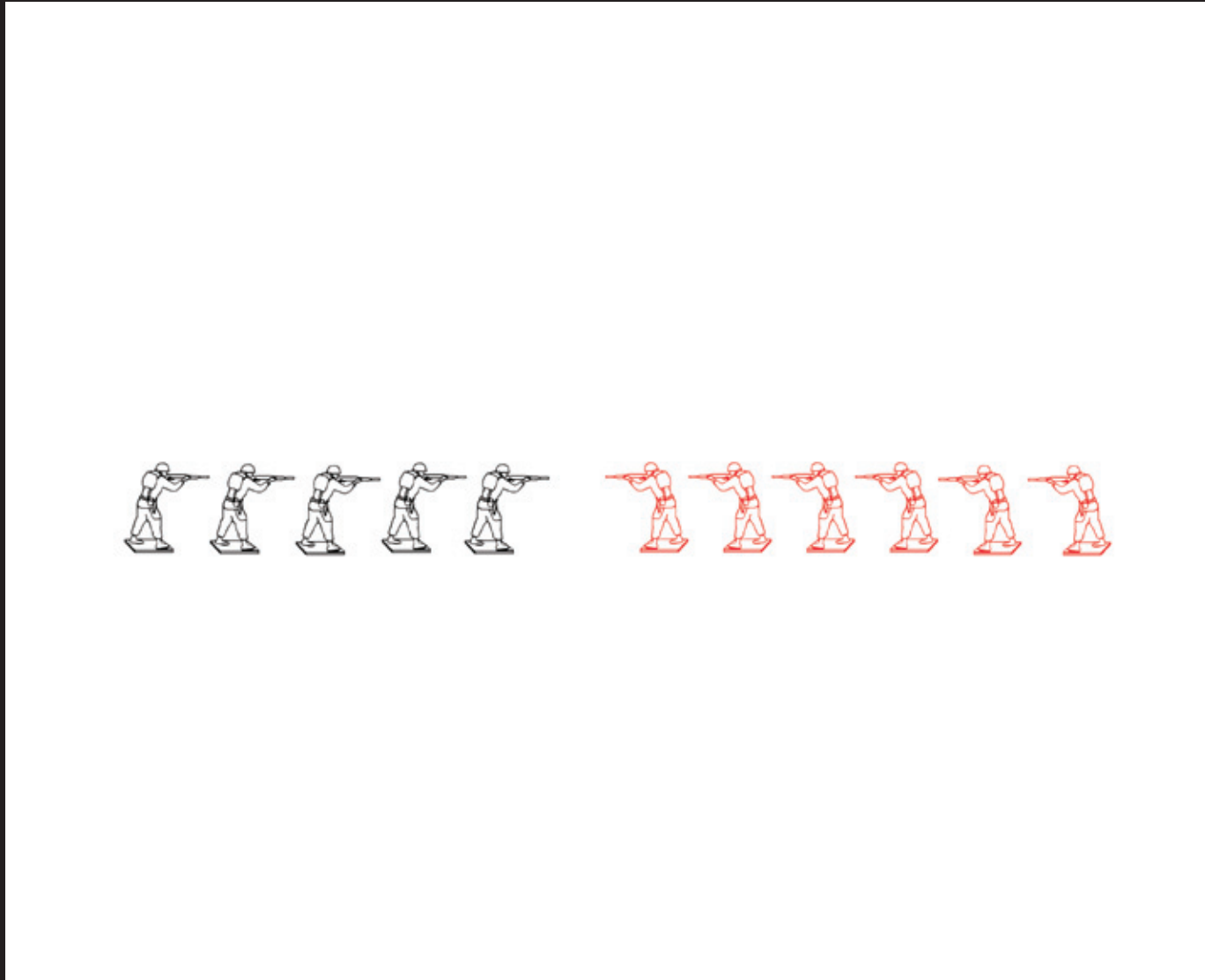
CHARLES CSURI, *PRELUDE TO LIN* (2012). FROM *RANDOM WAR* (1967).



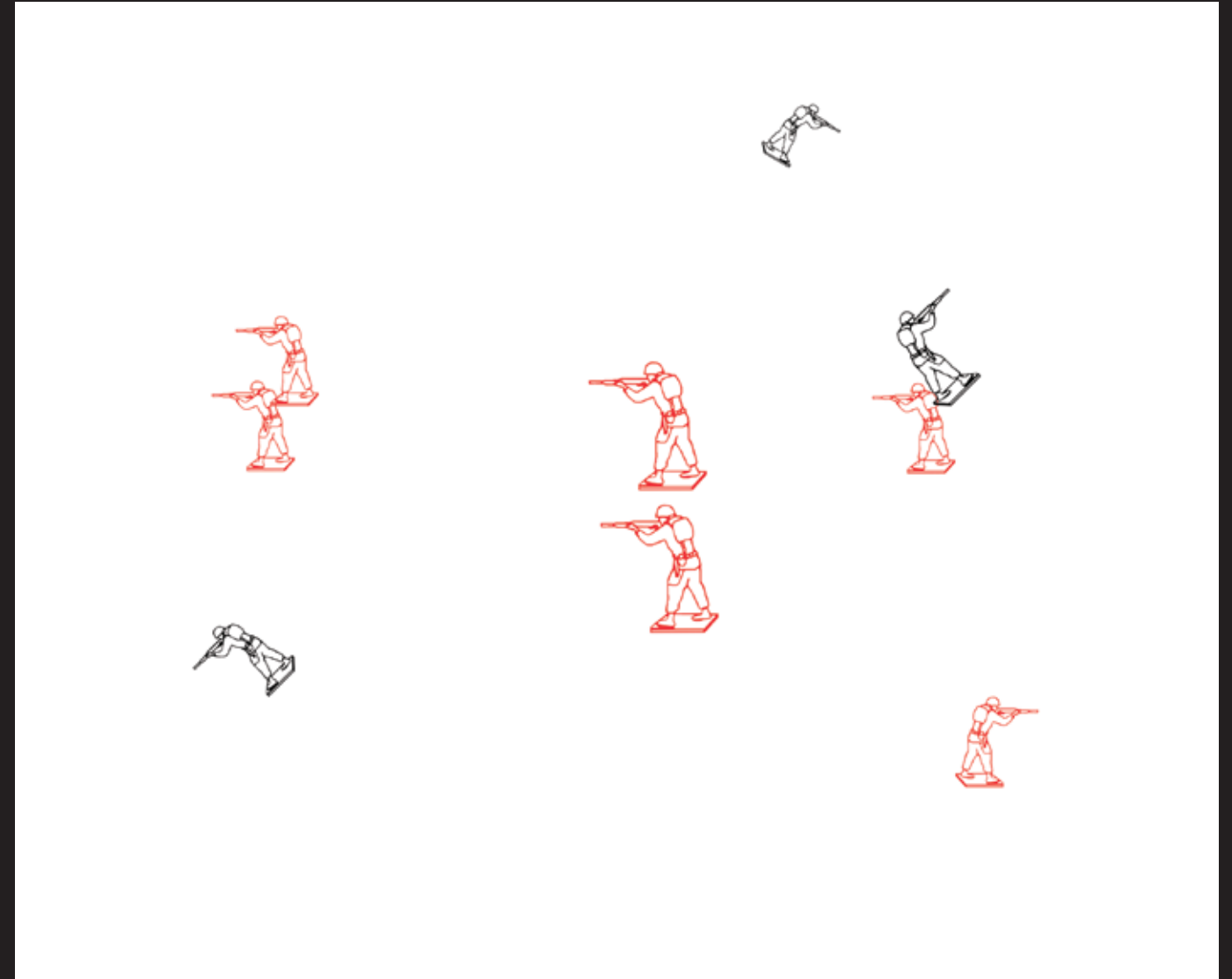
CHARLES CSURI, *POINT BLANK* (2012). FROM *RANDOM WAR* (1967).



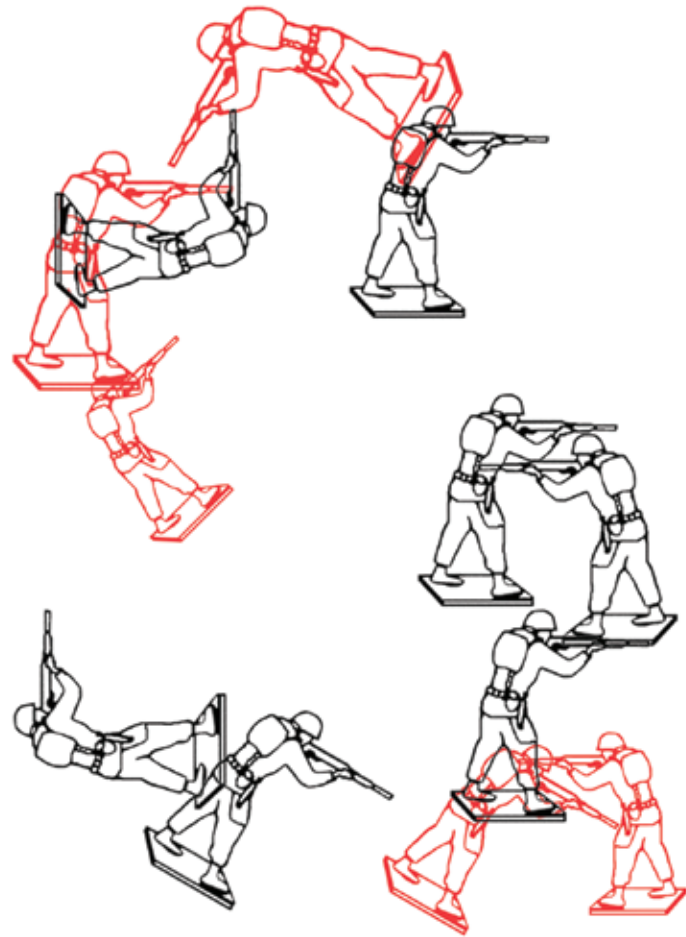
CHARLES CSURI, *ENEMY IN RANGE* (2012). FROM *RANDOM WAR* (1967)



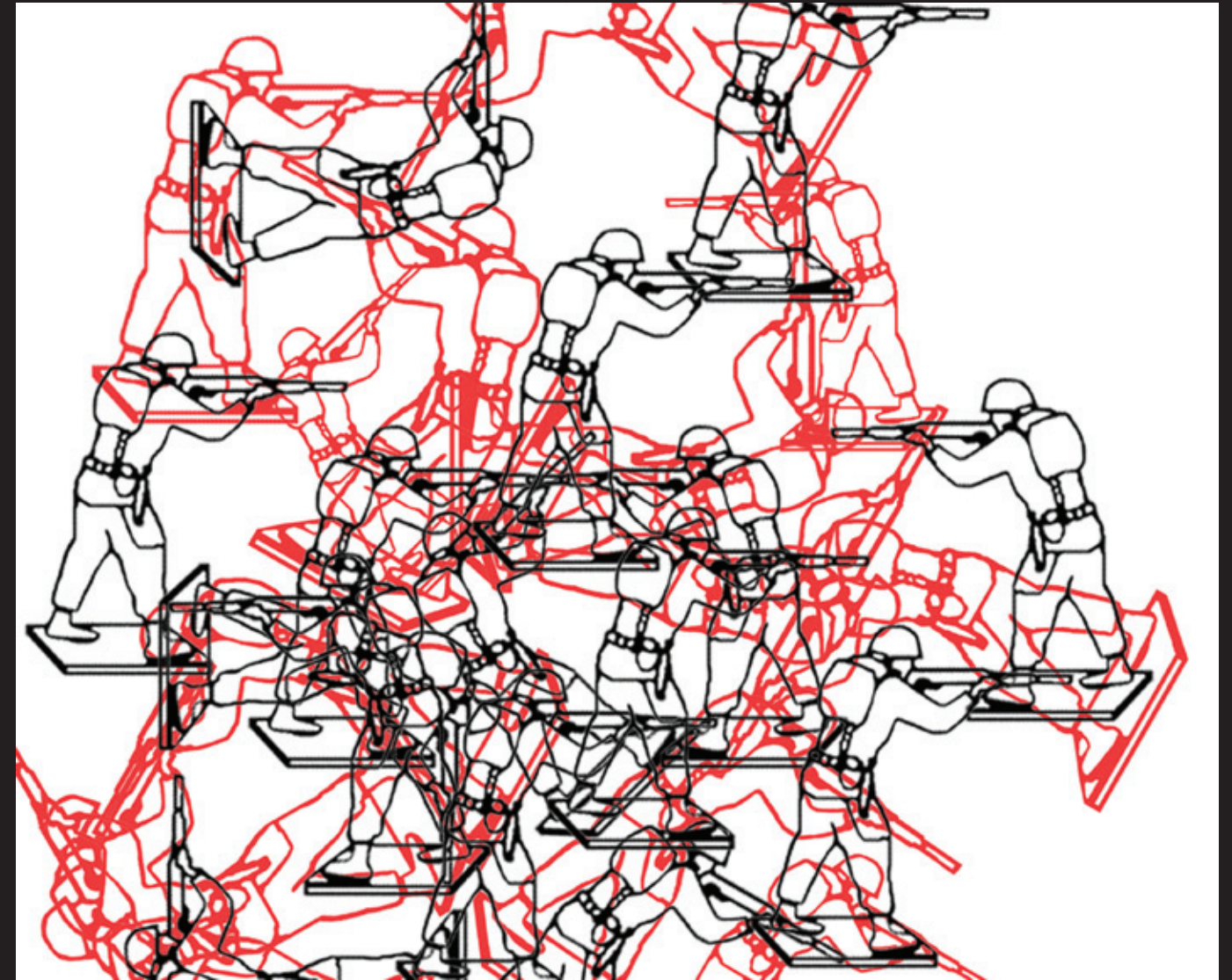
CHARLES CSURI, *SLIGHT ADVANTAGE* (2012). FROM *RANDOM WAR* (1967).



CHARLES CSURI, *ADVANTAGE* (2012). FROM *RANDOM WAR* (1967).



CHARLES CSURI, *AN ENDLESS BATTLE* (2012). FROM *RANDOM WAR* (1967).



CHARLES CSURI, *MORASS* (2012). FROM *RANDOM WAR* (1967)

CHARLES CSURI, *WITHOUT HOPE* (2012). FROM *RANDOM WAR* (1967).

DEAD

RA14326856	LONG RUSSELL B	PVT
RA19955679	ZWEIRER PAUL	PVT
RA18915815	SCOTT HUGH	PVT
RA19591285	RICHMAN DAVID	PFC
RA14048283	GRAHAM LARRY	PVT
RA17083653	MURDOCK NORMAN	PVT
RA10777467	HOFFA JAMES R	PFC
RA13936732	DEAL THOMAS D	PVT
RA19274763	KAZUTAKA KIKAWADA	PVT
RA11115441	COOK DONALD D	PFC
RA10535961	THARP MELVIN E	PFC
RA18729436	MENDELSON DENNY O	PVT
RA15931262	TURNER ROBIN	PVT
RA13815506	BARNARD CHRISTIAN	PVT
RA10150807	MILLER MILLARD J	PVT
RA14363968	NICHOL DAVID M	PVT
RA10788375	RUGGLES CHARLES	SGT
RA15385581	SHARTZER DONALD	PVT
RA14761275	ROWAN CARL T	PVT
RA12032679	KEEL JOHN	PVT

CHARLES CSURI, *DEAD* (2012). FROM *RANDOM WAR* (1967).

MISSING

RA14036826	MILLS WILBUR D	PVT
RA11768682	HATFIELD MARK	PVT
RA13981075	STANLEY RICHARD F	PFC
RA16762418	CHESTER JOHN J	PFC
RA16838149	AUSTIN RICHARD B	PVT
RA14903741	BOND JAMES	PVT
RA17455605	STROUD JAMES	PVT
RA19422493	BAER ROBERT	PVT
RA12348963	BEMIDJI BEN B	PVT
RA19761996	THOMSON ALEX	PVT
RA14081591	LUTZ CLAYTON F	PVT
RA19065704	ROBERTSON CLIFF	PFC
RA15097059	NOGAWICK CLOVIS	SGT
RA15899759	OGILBY ANGUS	PFC

MISSING

CHARLES CSURI, *MISSING* (2012). FROM *RANDOM WAR* (1967).

CHARLES CSURI, *MISSING* (2012), (DETAIL). FROM *RANDOM WAR* (1967).



CHARLES CSURI, *POINTING AT THE OBVIOUS* (2012). FROM *RANDOM WAR* (1967).



CHARLES CSURI, *SOMETHING'S WRONG* (2012). FROM *RANDOM WAR* (1967)

MEDALS AWARDED

HEAD

RA18670698	REYNOLDS HOWARD	PVT	SURVIVING
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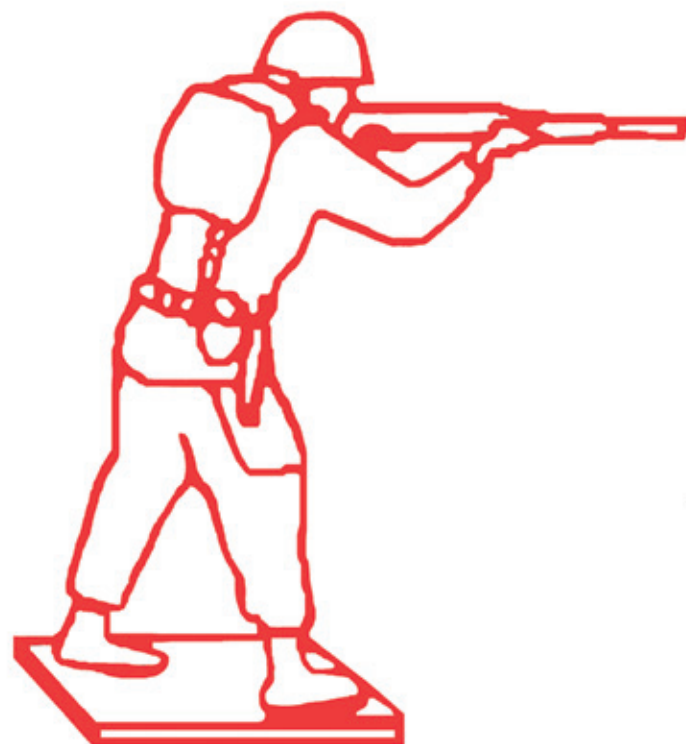
MEDAL FOR VALOR

RA11440641	GAVIN JOHN	PFC	WOUNDED
RA10090186	WINTERS HARRY F	PVT	SURVIVING
RA18111924	MEILING RICHARD L	PFC	WOUNDED
RA10525982	BAUS ROBERT	PVT	SURVIVING

GOOD CONDUCT AWARD

RA18430042	KRIMMEL GARY W	PVT	SURVIVING
RA15899759	OGILBY ANGUS	PFC	MISSING
RA17906185	MAHARIS GEORGE	PVT	SURVIVING
RA11600079	HYLER JOSEPH	PVT	WOUNDED
RA17455605	STROUD JAMES	PVT	MISSING
RA19761996	THOMSON ALEX	PVT	MISSING
RA17282705	SEALY JR ALBERT H	PVT	SURVIVING
RA13971338	STERNBERGER JOSEPH	PVT	WOUNDED
RA17266211	IRVINE JOHN	PVT	WOUNDED
RA11141642	NATALE MICHAEL R	PVT	WOUNDED
RA18161522	LEACH CLARENCE O	PVT	SURVIVING
RA15497705	BARNETT WILLIAM	PVT	SURVIVING
RA19422493	BAER ROBERT	PVT	MISSING
RA12932700	SAVARESE JAMES	PVT	SURVIVING
RA16351998	PATZER ANTON C	PVT	SURVIVING

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



CHARLES CSURI, *ONE MAN* (2012). FROM *RANDOM WAR* (1967).

WOUNDED

RA18473853	RUSK DEAN	PFC
RA19785150	ROCKEFELLER N A	PVT
RA17528654	FIORITTO THOMAS	PFC
RA18787358	REGAN RONALD	PFC
RA14054141	LAIRO MELVIN	PVT
RA11796275	ROCKEFELLER W A	PVT
RA11141642	NATALE MICHAEL R	PVT
RA14745691	CHESBORN NORMAN	PVT
RA13243241	MALLET GEOFFREY	PFC
RA13489883	COLE DAVID W	PVT
RA15742152	FISHER RALPH	PVT
RA13646568	KURFESS CHARLES F	PVT
RA18111924	MELING RICHARD L	PFC
RA12524728	CONNICK WILLIAM W	PVT
RA19674051	REYNOLDS ALFRED G	PVT
RA11520929	ALBL MICHAEL O	PVT
RA19333806	SHEARER WILLIAM K	PFC
RA16518324	ALLEN GLEN	PVT
RA16001735	MOORE EARL	PVT
RA15942314	HEGMAN MICHAEL L	PVT
RA12656876	HICKS JACK	PVT
RA17266211	IRVINE JOHN	PVT
RA17852824	TARRINGTON PAUL	PFC
RA13971338	STERNBERGER JOSEPH	PVT
RA12145872	STOCKDALE ROBERT E	PVT
RA11600079	HYLER JOSEPH	PVT
RA12577168	MCLAUGHLIN THOMAS	PVT
RA19250405	SPARAFORE JAMES	PVT
RA16840729	YINGER GERALD	PFC
RA14163370	TUTTLE LLOYD W	PVT
RA10523143	WILLIAMS ANDREW	PVT
RA11440641	GAVIN JOHN	PFC
RA18307096	MACMURRAY FRED	PFC
RA12213530	COLLINS OAKLEY	LT
RA18186236	HARVEL JAMES M	PVT
RA16432951	FRIDLEY DALE	PVT
RA10318312	ROMNEY GEORGE	PFC
RA18265007	WHITCOMB GARDNER L	PVT
RA11866804	BRODBURY RAYMOND	LT
RA10007137	PALMER ARNOLD	PFC

CHARLES CSURI, *WOUNDED* (2012). FROM *RANDOM WAR* (1967).

RA19333806

RA15385581

RA12032679

RA17852824

RA16001735



CHARLES CSURI, *DOES IT REALLY MATTER?* (2012). FROM *RANDOM WAR* (1967).

WOUNDED

RA11796275 ROCKEFELLER W A PVT

RA16001735 MOORE EARL PVT



RA19428833 GOLDWATER BARRY M SGT

RA14180414 SANDBERG JOHN R PVT

RA17903379 WOODARD MALCOLM PVT

CHARLES CSURI, *SURVIVOR* (2012). FROM *RANDOM WAR* (1967)

SURVIVING

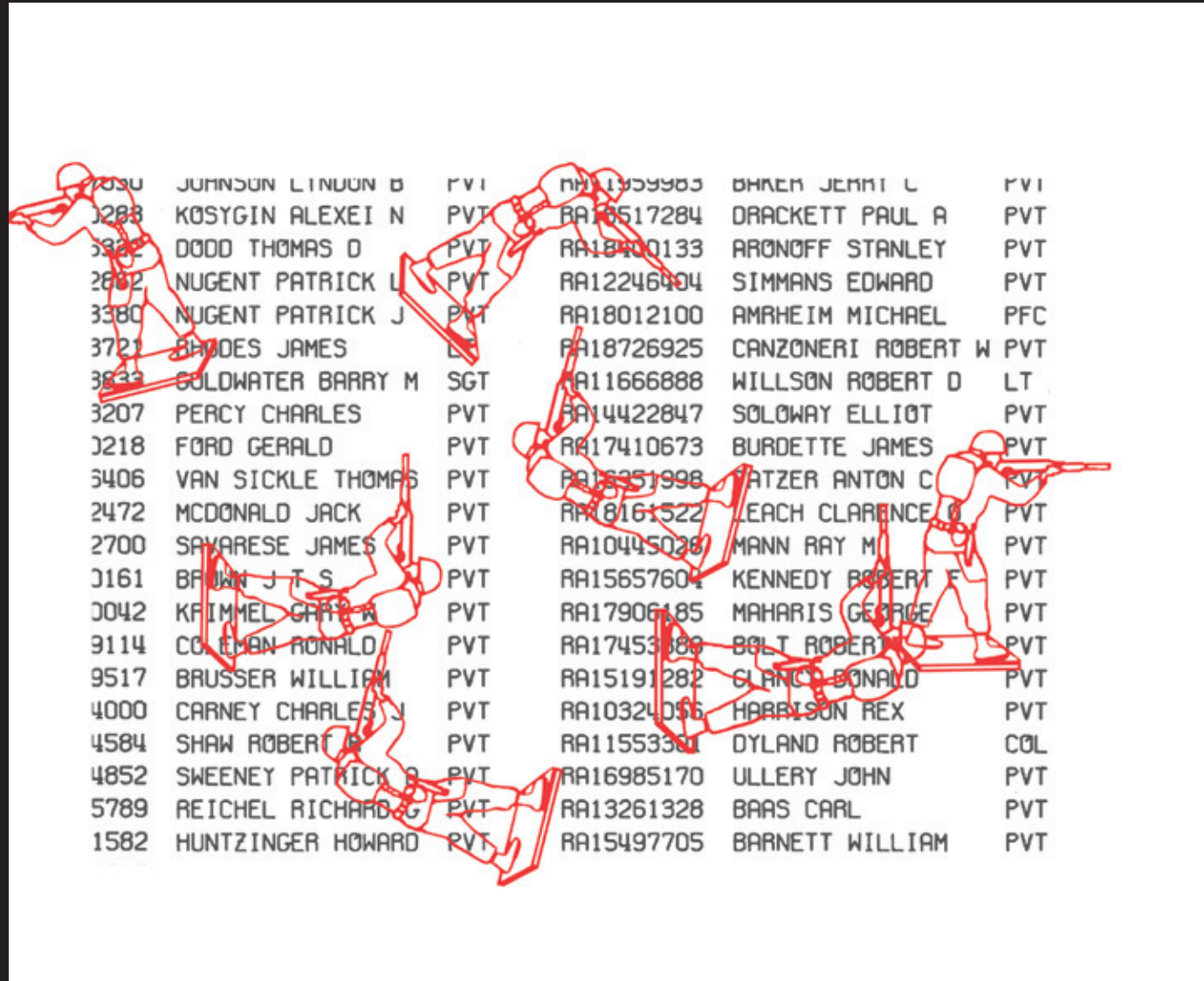


SURVIVING

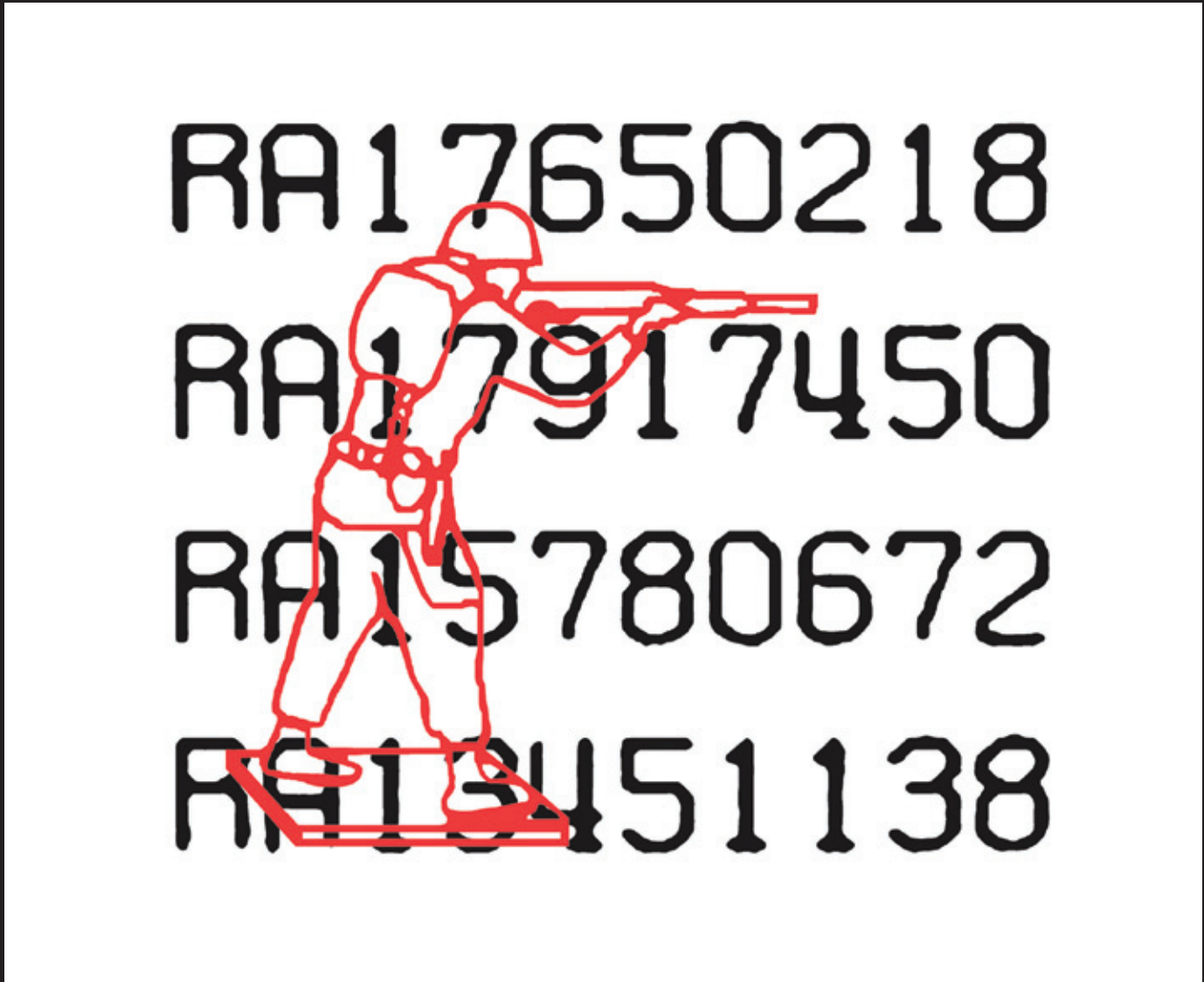
RA10137030	JOHNSON LYNDON B	PVT	RA11959983	BAKER JERRY C	PVT
RA11690283	KOSTYGIN ALEXEI N	PVT	RA18517284	DRACKETT PAUL A	PVT
RA15785322	ODD THOMAS D	PVT	RA18400133	ARONOFF STANLEY	PVT
RA16952862	NUGENT PATRICK L	PVT	RA12246404	SIMMANS EDWARD	PVT
RA19333380	NUGENT PATRICK J	PVT	RA18012100	AMRHEIM MICHAEL	PFC
RA18328721	RHODES JAMES	LT	RA18726925	CANZONERI ROBERT W	PVT
RA19428833	GOLDWATER BARRY M	SGT	RA11666888	WILLSON ROBERT D	LT
RA19383207	PERCY CHARLES	PVT	RA14422847	SOLOWAY ELLIOT	PVT
RA19830218	FORD GERALD	PVT	RA17410673	BURDETTE JAMES	PVT
RA15926406	VAN SICKLE THOMAS	PVT	RA16351998	PATZER ANTON C	PVT
RA12342472	MCDONALD JACK	PVT	RA18161522	LEACH CLARENCE O	PVT
RA12932700	SAVARESE JAMES	PVT	RA10445026	MANN RAY M	PVT
RA14680161	BROWN J T S	PVT	RA15657604	KENNEDY ROBERT F	PVT
RA18430042	KRIMMEL GARY W	PVT	RA17906185	MAHARIS GEORGE	PVT
RA12589114	COLEMAN RONALD	PVT	RA17453388	BOLT ROBERT	PVT
RA12779517	BRUSSER WILLIAM	PVT	RA15191282	GLANCY DONALD	PVT
RA13914000	CARNEY CHARLES J	PVT	RA10324056	HARRISON REX	PVT
RA15034584	SHAW ROBERT A	PVT	RA11553301	DYLAND ROBERT	COL
RA19154852	SWEENEY PATRICK A	PVT	RA16985170	ULLERY JOHN	PVT
RA15895789	REICHEL RICHARD G	PVT	RA13261328	BARR CARL	PVT
RA16841582	HUNTZINGER HOWARD	PVT	RA15497705	BARNETT WILLIAM	PVT
RA17282705	SEALY JR ALBERT H	PVT	RA12846165	RUPER RODNEY	PFC
RA11809736	THOMPSON HOWARD	PFC	RA18670698	REYNOLDS HOWARD	PVT
RA19573682	CONLEY THOMAS C	PVT	RA11193051	SHANNON PATRICK Z	PVT
RA18863159	JONES PAUL E	PVT	RA16469447	JONES JOHN	PVT
RA10090186	WINTERS HARRY F	PVT	RA18264430	GUSTAF CARL	PVT
RA16666236	CARTER JOSEPH	PVT	RA13113409	MARTINEZ VICTOR H	PVT
RA10437062	YOUNG JOHN D	PVT	RA11952450	MORGENTHAU ROBERT	PVT
RA14288688	WALLACE GEORGE	CAPT	RA13093439	NICKLAUS JACK	PFC
RA17254668	MIZUKAMA TATSUZO	PVT	RA19257537	SMITCHE HENRY A.	PVT
RA16886196	KONO FUMIHIKO	PVT			
RA18613675	BRINKMAN WILLIAM	PVT			
RA10525982	BAUS ROBERT	PVT			
RA12193625	SHOEMAKER FRED	PFC			
RA11672588	REESE EDWARD E	PVT			
RA17548830	FERRELL JOHN D	LT			
RA16906421	WAGNER JAY E	SGT			
RA12800016	HIGGINS ROGER	PVT			
RA14202790	DENSMORE BERNARD	PFC			
RA17237826	MARTIN DAVID B	PVT			

CHARLES CSURI, *THE FEW* (2012). FROM *RANDOM WAR* (1967).

CHARLES CSURI, *SURVIVING* (2012). FROM *RANDOM WAR* (1967).



CHARLES CSURI, WHO WILL REMEMBER? (2012). FROM RANDOM WAR (1967).



CHARLES CSURI, UNKNOWN SOLDIER (2012). FROM RANDOM WAR (1967).

RA11557920	CARINE LE MALET	CAPT	MISSING
RA11174902	ANNA BARROS	PVT	WOUNDED
RA11809258	SYLVETTE BABIN	LT	MEDAL
RA11006651	HORST AMBACHER	CAPT	DEAD
RA11002321	LEYLA OZGIVELEK DURLU	PVT	WOUNDED
RA11334276	BARBARA COLASSIN	COL	MISSING
RA11699986	LILYA YUREVNA BRIK	SGT	DEAD
RA11648766	ANJALI GUPTA	LT	SURVIVING
RA11730352	DAVID APFEL	PVT	MEDAL
RA11016238	MARTHA WALKER	PFC	MEDAL
RA11055595	DAVID LARIMORE	COL	DEAD
RA11598723	JUAN DIAZ INFANTE	LT	MEDAL
RA11461276	FRAN SHALOM	SGT	WOUNDED
RA11500520	JEANNE JAFFE	PFC	MISSING
RA11598909	JON MCCORMACK	SGT	MISSING
RA11381417	VERONIKA DIRNHOFER	COL	DEAD



CHARLES CSURI, *FRIENDS NOT FORGOTTEN* (2011).



CHARLES CSURI, *CLEAR ADVANTAGE* (2012). FROM *RANDOM WAR* (1967)



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 ISAST). He is the Gallery Director at Kasa Gallery in Istanbul and worked as the Artistic Director and Conference Chair for ISEA2011 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 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 AHRC Postdoctoral Research Fellow at Birkbeck College, University of London, School of History of Art, Film & Visual Media and as Visiting Research Fellow at the Victoria and Albert Museum.

Notes on the Artists

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 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 CONEFRY 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, healthcare and growth areas.

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 EMS, 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.

KASA
GALERİ

Dislocations

September 12
October 16
2011

David Cotterrell

Chuck Csuri

Mathias Fuchs

Jeff Conefry & Danielle Roney

Songül Boyraz

KASA GALERİ

DIRECTOR LANFRANCO ACETI
VICE DIRECTOR AND IN HOUSE CURATOR ÖZDEN ŞAHİN
ADJUNCT CURATOR VINCE DZIEKAN

"DISLOCATIONS"

Senior Curators: Lanfranco Aceti, Tibomir Milovac

"DISLOCATIONS" is in collaboration with and supported by the Museum of Contemporary Art Zagreb, Borusan Müzik Evi

David Cotterrell - (Monday, 12 September to Sunday, 18 September)
Chuck Csuri - (Monday, 19 September to Sunday, 25 September)
Mathias Fuchs - (Monday, 26 September to Sunday, 2 October)
Jeff Conefry and Danielle Roney - (Monday, 3 October to Sunday, 9 October)
Songül Boyraz - (Monday, 10 October to Sunday, 16 October)

ISEA 2011 ANBUL ISEA Sabanci Üniversitesi Goldsmiths

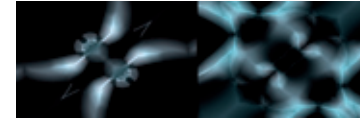
KASA GALERİ | Bankalar Caddesi 2, Karaköy, 34420 İstanbul
T: (0212) 292 49 39
kasagaleri.sabanciuniv.edu

KASA GALERİ 2011 / DISLOCATIONS
| DISLOCATIONS ARTISTS
12 EYLÜL-16 EKİM 2011

KASA
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KASA GALERİ 2011 / DISLOCATIONS | DISLOCATIONS ARTISTS
SEPTEMBER 12TH-OCTOBER 16TH 2011

DISLOCATIONS, AN ART PROGRAM OF RE-CONTEXTUALIZATION AND TRANSMEDIATIONS, SEES THE PARTICIPATION OF SONGÜL BOYRAZ, DAVID COTTERRELL, CHARLES CSURI, MATHIAS FUCHS AND DANIELLE RONEY.



Re-interpretations, misinterpretations and un-related contexts create new modalities of perception and understanding, leading to the rediscovery of the self and human commonalities beyond local realities and globalized stereotypes. Dislocations presents artworks that are inspired by or reference acts of war and the dislocated realities that we live in.

For its world premiere Dislocations will also introduce to the world audience Random War, the new transmediated artwork on Facebook by the digital pioneer Charles Csuri, inspired by a 1967 plotted drawing by the same title.



About Songül Boyraz

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The program, realized by Senior Curators Lanfranco Aceti and Tihomir Milovac, is in collaboration with and supported by the Museum of Contemporary Art Zagreb, Borusan Muzik Evi and Kasa Gallery.

For its world premier Dislocations will also introduce to the world audience *Random War*, the new transmediated artwork on Facebook by the digital pioneer Chuck Csuri, inspired by a 1967 plotted drawing by the same title.

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ISEA2011 Istanbul will also feature a conference and networking events with 450 PAPERS, 70 PANELS, 50 WORKSHOPS, 8 KEYNOTES, AND 4 FORA. For more information on exhibitions, locations and conference tickets please visit the website www.isea2011istanbul.org

ISEA2011 ISTANBUL ARTISTIC DIRECTOR AND CONFERENCE CHAIR Lanfranco Aceti
ISEA2011 ISTANBUL PROGRAM AND CONFERENCE DIRECTOR Özden Şahin



ISEA2011 DISLOCATIONS FLYER FOR THE 12TH ISTANBUL BIENNIAL PRESS PACKAGE

