

This issue of LEA  
is a co-publication of

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

Sabancı  
Universitesi

KASA  
GALERİ

Goldsmiths  
UNIVERSITY OF LONDON

LEA

DISLOCATIONS



This issue of LEA  
is a co-publication of

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

Sabancı  
Universitesi

KASA  
GALERİ

Goldsmiths  
UNIVERSITY OF LONDON

Exhibition Sponsor

 **BORUSAN**

Grateful thanks to

ISEA 2011  
ISTANBUL

ISEA

FACT

**LEA PUBLISHING & SUBSCRIPTION INFORMATION**

ISSN 1071-4391 ISBN 978-1-906897-17-8

Copyright © 2012 ISAST

**EDITOR IN CHIEF** Lanfranco Aceti

**CO-EDITOR** Özden Şahin

**MANAGING EDITOR** John Francescutti

**SENIOR CURATORS & SENIOR EDITORS** Lanfranco Aceti and Christiane Paul

**EDITOR & CURATOR** Vince Dziekan

**KASA GALLERY VICE DIRECTOR AND IN-HOUSE CURATOR** Özden Şahin

**ART DIRECTOR** Deniz Cem Önduygu

**GRAPHIC DESIGNER** Zeynep Özel

**EMAIL**

info@leomanac.org

**WEB**

- » [www.vimeo.com/leagallery](http://www.vimeo.com/leagallery)
- » [www.leomanac.org](http://www.leomanac.org)
- » [www.twitter.com/LEA\\_twitts](http://www.twitter.com/LEA_twitts)
- » [www.flickr.com/photos/lea\\_gallery](http://www.flickr.com/photos/lea_gallery)
- » [www.facebook.com/pages/Leonardo-Electronic-Almanac/209156896252](http://www.facebook.com/pages/Leonardo-Electronic-Almanac/209156896252)
- » [kasagaleri.sabanciuniv.edu](http://kasagaleri.sabanciuniv.edu)
- » [vimeo.com/leagallery](http://vimeo.com/leagallery)

Leonardo Electronic Almanac is published by:

Leonardo/ISAST

211 Sutter Street, suite 501

San Francisco, CA 94108

USA

Leonardo Electronic Almanac (LEA) is a project of Leonardo/The International Society for the Arts, Sciences and Technology. For more information about Leonardo/ISAST's publications and programs, see [www.leonardo.info](http://www.leonardo.info) or contact [isast@leonardo.info](mailto:isast@leonardo.info).

Posting of this journal is prohibited without permission of Leonardo/ISAST, except for the posting of news and events listings which have been independently received.

Leonardo is a trademark of ISAST registered in the U.S. Patent and Trademark Offices.

All rights to the content of this issue reserved by Leonardo/ISAST and the copyright holders.

# DISLOCATIONS

by Lanfranco Aceti



# Contents

Lanfranco Aceti	06	<i>Introduction</i>
Charles Csurí	12	<i>Random War</i>
David Cotterrell	46	<i>Theatre</i>
Danielle Roney, Jeff Conefry	98	<i>Opposing Views</i>
Mathias Fuchs	122	<i>Borderline</i>
Songül Boyraz	144	<i>UT.(HANNA)</i>
	180	<i>Notes on the Author and the Artists</i>
	182	<i>“Dislocations” Printed Promotion Materials</i>

# 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 12<sup>th</sup> 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. <sup>1</sup>

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. <sup>2</sup> 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 <sup>3</sup> 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. <sup>4</sup>

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, <sup>5</sup> 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 12<sup>th</sup> 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 12<sup>th</sup> 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 <sup>8</sup> – 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



#### ACKNOWLEDGEMENTS

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

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.

# Mathias Fuchs

## *borderline*

### Games of War and Art

When choosing from the over 1,000 different proposals we received for the Media Façade of the Museum of Contemporary Art, Zagreb (MSU), my attention was captured by the video material that Mathias Fuchs had sent us. The sharp colors that characterized the video, the lights blinking with explosions, the sharp movements of the ‘warriors’ that were coordinated and choreographed but at the same time aggressive and war like, all of these elements contributed to create a feeling in the viewer of being trapped between a choreographed dance and an imminent transformation of the characters into a real menace ready to pop out of the screen.

I was not concerned that the artwork could be considered a video game: the reality is that games and their complex and multilayered narratives have been making their way into the mainstream of contemporary art. <sup>1</sup> Mathias Fuchs’s *borderline* was an artwork and the use of the videogame aesthetic was only a further layer into the complexity of contemporary representations. *borderline* was the natural complement to all the other videos that were being exhibited on the Media Façade – even if the game medium could be considered as vacuous and repetitive in terms of more traditional aesthetic approaches, Fuchs’s artwork made repetitiveness and apparent vacuity disappear, giving a personalized aesthetic to the characters’ images engaged in war and its representation. The play was between anonymity and recognition, a phenomenon characteristic of war events where individuality disappears; and that contrast and tension was what I was most interested in.

There was also another contrast played between the seriousness of the topic and the supposed vacuity of the medium that I wanted

to stress, <sup>2</sup> particularly in the post-postmodern contemporary societal structures where the production of perfect meaning is devoid of meaning itself. <sup>3</sup> The artwork also allowed the viewer to give emphasis to the place as its geographical representation on the screen linked with the reality and the history of the context, generating from the complex narratives of the landscape new imaginary scenarios.

The artwork had an almost celebratory rhythm that at times rendered the images less menacing, dangerous or worrying, making life and war appear as a game, a dance. *borderline* made the Media Façade a temporary video game screen, creating a contrasting and powerful connection with the history of the Balkans that, from a local to a global stage, acted as a reminder of the past and a warning for the future. War in gaming is a process in which the player participates with nonchalance, everyone would easily cut the head of an adversary with no regrets – it is all a game... and the fact that perhaps it is no longer a game is overlooked. In the era of drones, of remotely controlled machines of war, of war games played from the sofa of a suburban house, the *game* becomes a sign of the malaise of detached representation and visualization without consequences. <sup>4</sup>

Fuchs’ willful research for an aesthetic of war, of a possible future world of explosions and warriors, is one not solely inspired by processes of memory and representation, past events and envisioning of the future, but it is about the conflicts underpinning the geographical divisions and boundaries on which the characters of the game stand. These are geographical boundaries that are in a constant state of flux. The characters of the game, and the viewers

for that matter, are no longer solely warriors but warriors that are dancing on a minefield.

It is the representation of the minefield that Europe has become, where the inherited conflicts of the past and the uncertainties of the present conjure a world that is not a game and that only a ‘video game’ could represent so effectively and so artfully.

#### REFERENCES AND NOTES

1. Aaron Smuts, “Are Video Games Art?” in *Contemporary Aesthetics*, November 2, 2005, <http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=299> (accessed March 20, 2012).
2. The issue of repetition in video games is often associated with vacuity. In Bettelheim’s pedagogical analysis repetition of the narrative is a form of exorcism of fears and difficulties that the child is facing at that particular moment. From a psychological perspective games could be considered as contemporary society’s exorcism of fears and anxieties that can no longer be expunged from the body politics through more traditional media and forms of visualization.
3. “A universe purged of all threat of meaning, in a state of asepsis and weightlessness – it is this very perfection that is fascinating.” Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor: The University of Michigan Press, 1994), 34.
4. It is a game where the commodification is the metastructure overarching and connecting both the object and the subject – or what remains of it. “The impersonality of this flattened emptiness is there to reveal the gap between people where the commodity sits.” Sean Cubitt, *Digital Aesthetics* (London: Sage Publications, 1998), 73.



MATHIAS FUCHS, *BORDERLINE* (2011). MEDIA FACADE OF THE MUSEUM OF CONTEMPORARY ART, ZAGREB.

PHOTO BY TOMISLAV ŠMIDER



MATHIAS FUCHS, *BORDERLINE* (2011).

MATHIAS FUCHS, *BORDERLINE* (2011).

```

//=====
// ACTION_borderline_PlayExplosionSound //=====
=====
=== // ACTION_borderline_PlayExplosionSound // ACTION_PlayExplosionSound was buggy and crashed with multiple recursions called New
class avoids multiple recursion. Currently explosion sounds are taken from // ExplosionSound(i)=Sound'ONSVehicleSounds-S.Explosions.
Explosion(i+1)' // This is not a final solution and requires the ONS Vehicle soundpackage to be available for borderline to play prop-
erly. //=====
// Created by Mathias Fuchs, 8 May 2011 //=====
=====
class ACTION_borderline_PlayExplosionSound extends LatentScriptedAction; var(Action) name      SoundEmitterActorTag;
// source emitting the sound (none = self) var(Action) float  SoundVolumeScale;           // volume scale var(Action) float  SoundRa-
diusScale;           // radius scale var(Action) float  SoundPitchScale;           // pitch scale var      Actor  SoundE-
mitter; var Sound ExplosionSound[11]; var byte      bPlayed[11]; event PostBeginPlay( ScriptedSequence SS ) {      super.PostBegin-
Play( SS );          if ( SoundEmitterActorTag == 'None' || SoundEmitterActorTag == '' )      SoundEmitter = SS;          else
ForEach SS.AllActors(class'Actor', SoundEmitter, SoundEmitterActorTag)          break; } function bool InitActionF
or(ScriptedController C) {          if ( SoundEmitter != None )          {          PlayUniqueRandomExplosion();
PlayUniqueRandomExplosion();          C.CurrentAction = self;          C.SetTimer(0.33, false);          return true;
}          return false; } event ActionCompleted() { PlayUniqueRandomExplosion(); } function bool CompleteWhenTriggered() {
return true; } function bool CompleteWhenTimer() { return true; } function string GetActionString() { return ActionString @ Soun-
dEmitterActorTag; } function PlayUniqueRandomExplosion() { local int Num; Num = Rand(42) % 11;          if ( bPlayed[Num] > 0 )
{ //          PlayUniqueRandomExplosion(); try again if already played this sound...          return;          }          SoundEmitter.
PlaySound(ExplosionSound[Num],, 4.0*SoundVolumeScale,, 1600*SoundRadiusScale, SoundPitchScale);          bPlayed[Num] = 1; } event Reset()
{          local int i;          super.Reset();          for (i=0; i<11; i++)          bPlayed[i] = 0; } defaultproperties {          SoundVolu-
meScale=1.000000          SoundRadiusScale=1.000000          SoundPitchScale=1.000000          ExplosionSound(0)=Sound'ONSVehicleSounds-S.Explosions.
Explosion01'          ExplosionSound(1)=Sound'ONSVehicleSounds-S.Explosions.Explosion02'          ExplosionSound(2)=Sound'ONSVehicleSounds-S.
Explosions.Explosion03'          ExplosionSound(3)=Sound'ONSVehicleSounds-S.Explosions.Explosion04'          ExplosionSound(4)=Sound'ONSVehicleS
ounds-S.Explosions.Explosion05'          ExplosionSound(5)=Sound'ONSVehicleSounds-S.Explosions.Explosion06'          ExplosionSound(6)=Sound'ONS
VehicleSounds-S.Explosions.Explosion07'          ExplosionSound(7)=Sound'ONSVehicleSounds-S.Explosions.Explosion08'          ExplosionSound(8)=S
ound'ONSVehicleSounds-S.Explosions.Explosion09'          ExplosionSound(9)=Sound'ONSVehicleSounds-S.Explosions.Explosion10'          ExplosionSo
und(10)=Sound'ONSVehicleSounds-S.Explosions.Explosion11'          ActionString="Play explosion sound" } //=====
===== // borderline_grenade for UT2004 //=====
// Created by Mathias Fuchs, 4 May 2011 //=====
class borderline_grenade extends decoration; #exec MESH MODELIMPORT MESH=borderline_grenadeMesh MODELFILE=models\borderline_grenade_mesh.PSK LO
derline_grenade_mesh.PSK LODSTYLE=10 #exec MESH ORIGIN MESH=borderline_grenadeMesh X=0 Y=0 Z=0 YAW=0 PITCH=0 ROLL=0 #exec ANIM IMPORT
ANIM=borderline_grenadeAnims ANIMFILE=models\borderline_grenade_ani.PSA COMPRESS=1 MAXKEYS=999999 IMPORTSEQS=1 #exec MESHMAP SCALE
MESHMAP=borderline_grenadeMesh X=0.475 Y=0.475 Z=0.475 #exec MESH DEFAULTANIM MESH=borderline_grenadeMesh ANIM=borderline_grenadeAnims
// Digest and compress the animation data. Must come after the sequence declarations. // 'VERBOSE' gives more debugging info in UCC.
log #exec ANIM DIGEST ANIM=borderline_grenadeAnims USERAWINFO VERBOSE #EXEC TEXTURE IMPORT NAME=borderline_grenadeTex0 FILE=Textures\
camouflage512.bmp #EXEC TEXTURE IMPORT NAME=borderline_grenadeTex1 FILE=Textures\head001.bmp #EXEC TEXTURE IMPORT NAME=borderline_gre-
nadeTex2 FILE=Textures\legs001.bmp #EXEC MESHMAP SETTEXTURE MESHMAP=borderline_grenadeMesh NUM=0 TEXTURE=borderline_grenadeTex0 #EXEC
MESHMAP SETTEXTURE MESHMAP=borderline_grenadeMesh NUM=1 TEXTURE=borderline_grenadeTex1 #EXEC MESHMAP SETTEXTURE MESHMAP=borderline_gre-
nadeMesh NUM=2 TEXTURE=borderline_grenadeTex2 simulated function PostBeginPlay() {          LoopAnim('grenade_loop', 0.8);          Super.
PostBeginPlay(); } defaultproperties {          bStatic=False          Mesh=SkeletalMesh'Borderline_Scripts.borderline_grenadeMesh' } //=====
// variation of the ONS_Emitter PowerCoreBreach //=====
// Created by Mathias Fuchs, 4 May 2011 //=====
class borderline_PowerCoreBreachEffect extends Emitter; #exec OBJ LOAD
FILE="..\Sounds\IndoorAmbience.uax" defaultproperties {          Begin Object Class=SpriteEmitter Name=SpriteEmitter16          FadeOut=True
RespawnDeadParticles=False          AlphaTest=False          SpinParticles=True          UseSizeScale=True          UseRegularSizeS
cale=False          UniformSize=True          AutomaticInitialSpawning=False          BlendBetweenSubdivisions=True          UseRan-
domSubdivision=True          Opacity=2.000000          FadeOutStartTime=1.000000          MaxParticles=20          StartLocationOffs
et=(Z=10.000000)          StartLocation //===== // A game
type used for Borderline Show and // Game // Mathias Fuchs // 22nd December 2008 //=====
// Created by Mathias Fuchs, 8 May 2011 //=====
class BorderlineGameInfo extends DeathMatch; // // Spawn any default inventory for the player. // function
AddDefaultInventory( pawn PlayerPawn ) {          local Weapon newWeapon;          local class<Weapon> WeapClass;          // Spawn default weap-
on.          WeapClass = None; //BaseMutator.GetDefaultWeapon();          if( (WeapClass=None) && (PlayerPawn.FindInventoryType(WeapClass))=No-
ne )          {          newWeapon = Spawn(WeapClass,,PlayerPawn.Location);          if( newWeapon != None )          {          newWeapon.
GiveTo(PlayerPawn);          newWeapon.BringUp();          newWeapon.bCanThrow = false; // don't allow default weapon to be thrown
out          }          }          SetPlayerDefaults(PlayerPawn); } defaultproperties {          bAutoNumBots=False          NumBots=3          TimeLimit=6000
CountDown=0 // do not count down from 4 (default) but start right away          bQuickStart=true // and don't wait for left mouseclick

```

```
class borderline_grenade extends decoration; #exec MESH MODELIMPORT MESH=borderline_grenadeMesh MODELFILE=models\borderline_grenade_mesh.PSK LO
```

MATHIAS FUCHS, BORDERLINE (2011).



```

=====
// ACTION_borderline_PlayExplosionSound //=====
=====

=====
// ACTION_borderline_PlayExplosionSound // ACTION_PlayExplosionSound
// was buggy and crashed with multiple recursions called
// New class avoids multiple recursion. Currently explosion sounds are taken from
// ExplosionSound(i)=Sound('ONSVehicleSounds-S.Explosion(i+1)') // This is not a final solution and requires the ONS Vehicle soundpack to be available for borderline to play properly. //=====
=====

=====
// Created by Mathias Fuchs, 8 May 2011 //==
=====

=====
class ACTION_borderline_PlayExplosionSound extends LatentScriptedAction:
    var(Action) name
    SoundEmitter ActorTag;
    // source emitting the sound
    (none = self) var(Action) float
    SoundVolumeScale; // volume
    scale var(Action) float
    SoundRadiusScale; // radius
    var(Action) float // us scale
    PitchScale; // /
    Actor SoundEmitter;
    var byte event PostScriptedSequence.PostSS;
    in Play{
        PostSS;
    }
    Play{
        SoundEmitter =
    }
    else
        foreach
    
```

MATHIAS FUCHS, BORDERLINE (2011).

```

=====
// ACTION_borderline_PlayExplosionSound //=====
=====

=====
// ACTION_borderline_PlayExplosionSound // ACTION_PlayExplosionSound
// was buggy and crashed with multiple recursions called
// New class avoids multiple recursion. Currently explosion sounds are taken from
// ExplosionSound(i)=Sound('ONSVehicleSounds-S.Explosion(i+1)') // This is not a final solution and requires the ONS Vehicle soundpack to be available for borderline to play properly. //=====
=====

=====
// Created by Mathias Fuchs, 8 May 2011 //==
=====

=====
class ACTION_borderline_PlayExplosionSound extends LatentScriptedAction:
    var(Action) name
    SoundEmitter ActorTag;
    // source emitting the sound
    (none = self) var(Action) float
    SoundVolumeScale; // volume
    scale var(Action) float
    SoundRadiusScale; // radius
    var(Action) float // us scale
    PitchScale; // /
    Actor SoundEmitter;
    var byte event PostScriptedSequence.PostSS;
    in Play{
        PostSS;
    }
    Play{
        SoundEmitter =
    }
    else
        foreach
    
```



MATHIAS FUCHS, BORDERLINE (2011).

MATHIAS FUCHS, *BORDERLINE* (2011).

```
function PlayUniqueRandomExplosion()
{
    local int Num;

    Num = Rand(42) % 11;
    if ( bPlayed[Num] > 0 )
    {
        // PlayUniqueRandomExplosion(); try again
        // already played this sound...
        return;
    }

    SoundEmitter.PlaySound(ExplosionSound[N
    4.0*SoundVolumeScale,, 1600*SoundRadiusSca
    SoundPitchScale);
    bPlayed[Num] = 1;
```

MATHIAS FUCHS, *BORDERLINE* (2011).



MATHIAS FUCHS, *BORDERLINE* (2011).



MATHIAS FUCHS, *BORDERLINE* (2011).

MATHIAS FUCHS, *BORDERLINE* (2011).MATHIAS FUCHS, *BORDERLINE* (2011).

```
function bool CompleteWhenTimer()
{
    return true;
}

function string GetActionString()
{
    return ActionString @
    SoundEmitterActorTag;
}
```

```
local int Num;
```

```
Num = Rand(42) % 11;  
if ( bPlayed[Num] > 0 )
```

MATHIAS FUCHS, *BORDERLINE* (2011).



MATHIAS FUCHS, *BORDERLINE* (2011).



MATHIAS FUCHS, *BORDERLINE* (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

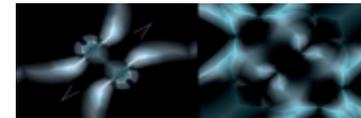
KASA GALERİ | Bankalar Caddesi 2, Karaköy, 34420 İstanbul  
T: (0212) 292 49 39  
kasagaleri.sabanciuniv.edu

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

KASA  
GALERİ

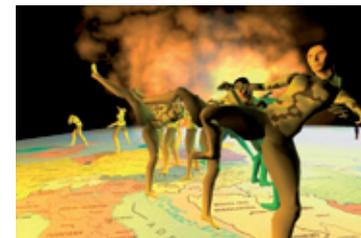
KASA GALERİ 2011 / DISLOCATIONS | DISLOCATIONS ARTISTS  
SEPTEMBER 12<sup>TH</sup>-OCTOBER 16<sup>TH</sup> 2011

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

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.

#### About Jeff Conefry

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.

#### About David Cotterrell

David 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.

#### About Charles Csuri

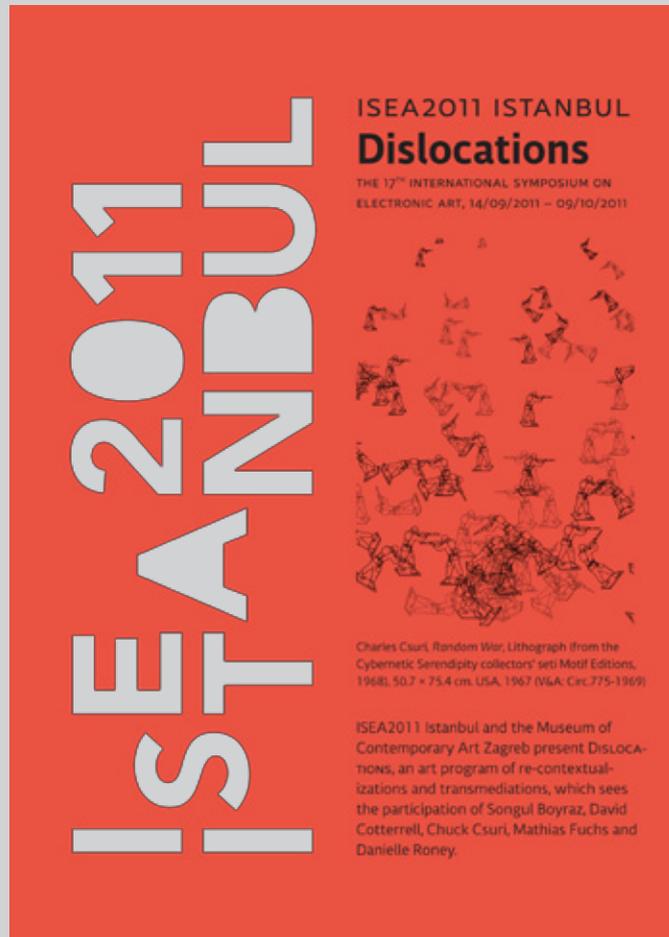
Charles Csuri is best known for pioneering the field of computer graphics, computer animation and digital fine art, creating the first computer art in 1964. Between 1971 and 1987, while a senior professor at the Ohio State University, Charles Csuri founded the Computer Graphics Research Group, the Ohio Super Computer Graphics Project, and the Advanced Computing Center for Art and Design.

#### About 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, 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.

#### About Danielle Roney

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.



ISEA2011 DISLOCATIONS FLYER FOR THE 12TH ISTANBUL BIENNIAL PRESS PACKAGE

