

In many ways this is a story of modernity. Modernity and its various forms of visual representation as the screws tighten on a century of unprecedented horror and destruction. The polar dynamics of the trauma of the real – as experienced firsthand – and the detachment that the perception of that trauma engenders – as experienced by the documentation and visualisation of modernity through media arts production – are embedded in these cultural markers.

The central thesis of what these markers represent : an aesthetic darkness – or as Jaron Lanier hypothesises as a 'new Dark Age' – is underpinned by Paul Virilio's 'image loop' of the mediated apocalypse. The concurrent disconnect of the global audience from these recurring themes of 'end times' as entrenched in popular culture and the networked mass media haunts this aesthetic with a anxious gothic tone. This is not to say that this exhibition is dedicated to the examination of an apocalypse of faith, society, economics or other, but rather how the technological fantasies – both real and imagined – of the 20th century have a deep mediated history which may have given rise to a new apocalyptic moment - frozen as it were - at the dawn of the new millennia.

Mitch Goodwin 11/09/11

Dark Euphoria

unclassified media



[http://: darkeuphoria.info](http://darkeuphoria.info)

Instructions

To access artist statements and background research on the exhibition you may visit the project site at <http://darkeuphoria.info> or scan the corresponding **QR Code** beside each of the individual works.

This site functions as the virtual catalogue for the exhibition and will require a smart phone or iPad with an internet connection to access exclusive content designed to background each of the works and provide visual cues to the evolution of the project.

The image on the right is a QR Code. Readers for these codes are freely available for Apple, Windows and Android smart phones and tablets :

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