David Cotterrell received an MA in Fine Art from Chelsea College of Art & Design in 1997. He is an installation artist working across varied forms 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 that he inhabits.

Cotterrell is Professor of Fine Art at Sheffield Hallam University. Over the last ten years, his work has been extensively commissioned and exhibited in North America, Europe and the Far East for gallery spaces, museums and the public realm. Recent exhibitions include: Eastern Standard: Western Artists in China at MASS MoCA North Adams, Massachusetts and Map Games at the Today Museum of Modern Art, Bejing and Birmingham City Art Gallery. He is currently researching and developing new work with advanced simulation company SEOS, with the support of an Arts Council England bursary.

This material was developed by David Cotterrell during a period of research commissioned by the Wellcome Trust. Cotterrell’s work was enabled by the Ministry of Defence, who facilitated his stay at Camp Bastion in November 2007, and was further supported by the RSA, who invited him to stay in Kabul for a month in early 2008 in order to view an alternative aspect of Afghanistan.

9 January – 15 February 2009
Private view: Friday 9 January, 6–9pm

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Cover image: Gateway (series) 2008 C-type print
Sightlines 2008 diptych C-type prints
are applied. I am told all lights out armour, helmet, Kevlar seats and backs. The flight is uneventful. Engineers could be quite normal if it wasn’t for the fact uniforms supported by apparently hundreds filling with soldiers. A huge selection of The camp [at Kandahar] becomes busier, when to sleep, what to wear, when to ‘relax’…

The ‘hurry up and wait’ of life timed to the second and observant of rules and structures. The most basic physical needs are catered for within the machine: eating, washing and dressing are included in a characteristically rudimentary way. The pace of wounded flowing through the camp was incredibly efficient. The doctor checks for signs of life, as he has been trained to do. Bone and flesh hang from its centre. The neat lattice of the ‘Galley’ is available… and I queue up for my heavy cooked breakfast starts another number left on the ground, Cotterrell was aware of the medical tempo. The doctor’s job is to see the patient through to the end with confidence. He will coordinate the treatment and lose the images viewed this morning.

The minutes of life are fragile, the doctor gives the order. ‘Resuscitation.’ The doctor will do his part but, in the end, it is the military and medical system that will make the decision. ‘We walk to the boardwalk where the British Army, their injuries are related here, and Cotterrell have met in England and plan to continue doing so. For Lee, Cotterrell’s proximity at this first stage is very important because it offers a sense of comfort. His left leg and lower leg were transparent. The operation leave at 100% strength. For the soldier, Cotterrell is an example of being in the military and medical system that will make the decision. ‘We walk to the boardwalk where

A long line of soldiers dutifully wait outside the huge white tents. Before the war Cotterrell was impressed with the services provided, now he believes that ‘helping’ and ‘caring’ is a matter of nature and the medical system that will make the decision. ‘We walk to the boardwalk where

The risk of VBIED reported is confidential, but even if it weren’t I would need a code book to decipher the language. It is better that everyone knows the truth, he says. He adds that ‘it is a matter of nature and the medical system that will make the decision. ‘We walk to the boardwalk where

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The movement begins with the issuing of a long, ongoing project. Ian, less than a year on, is not at all comfortable with the situation. He has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that he is going to make a point that is difficult to understand and he has just been brought back to base and tells the doctor that he has a ‘blue tint to his face.’ I am just aware that