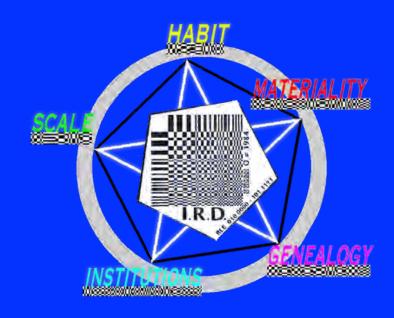
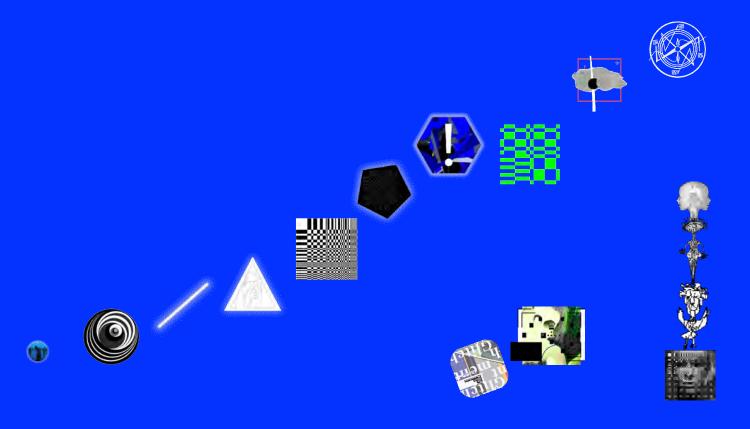
#### Beyond Resolution 2018 - ongoing

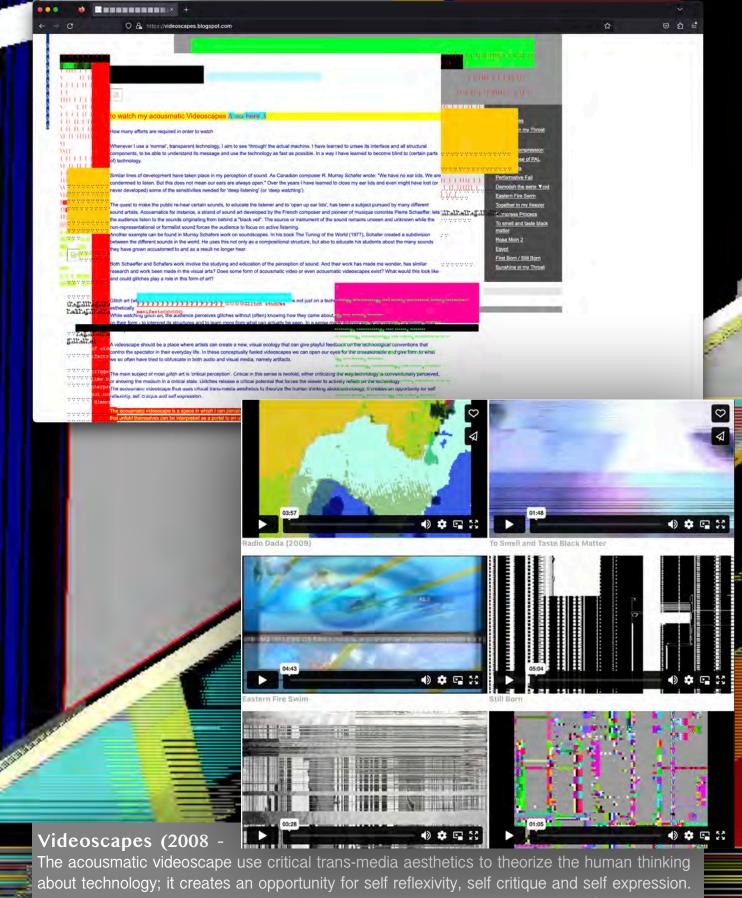
Archive / frontpage of my website available at with SIGILs. On the landing page of my website, the main projects I have developed are presented with their own sigil. The sigils all have another 'complexity;' the first one is a dot, the second is a line, the third is a triangle, etc. They also are RGB and black and white / grey colour coded, which signals they all relate. The development of my website also involved the development of an archive and repository of my research, which has been a big task I accomplished during the past years.



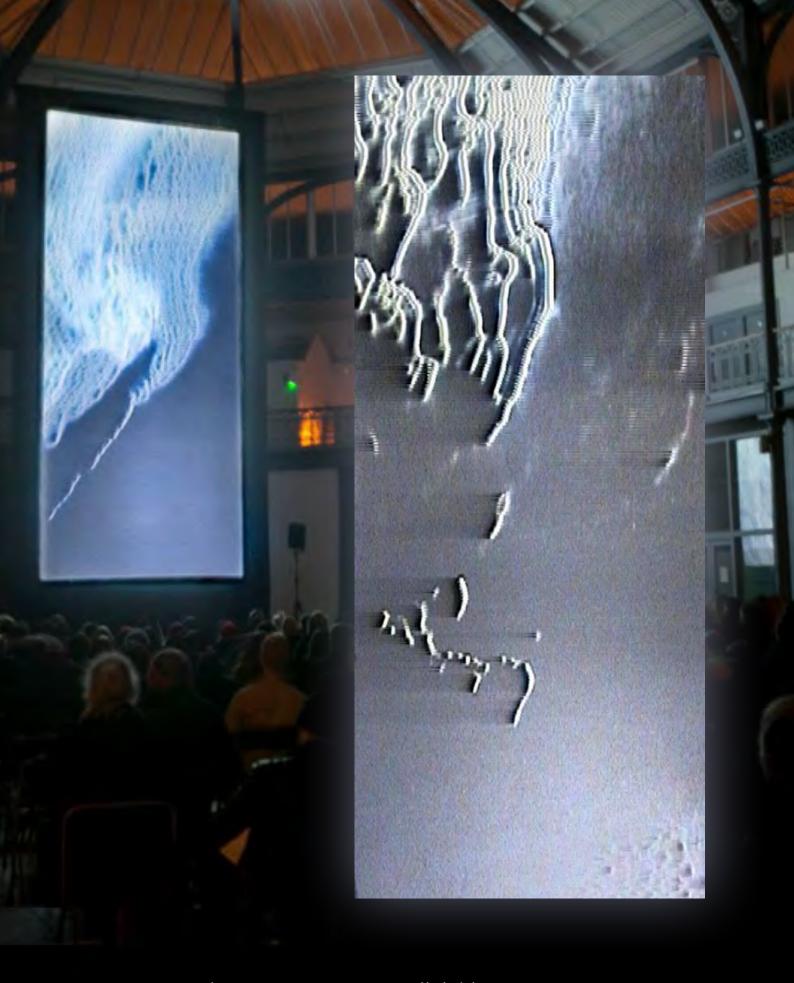


Rosa Menkman Beyond Resolution





The acousmatic videoscape use critical trans-media aesthetics to theorize the human thinking about technology; it creates an opportunity for self reflexivity, self critique and self expression. The acousmatic videoscape is a space in which I can perceive output outside of my goggles of speed, transparency and usability. The new structures that unfold themselves can be interpreted as a portal to an utopia, a paradise like dimension, but also as a black hole that threatens to destroy the technology as I knew it. Here is a purgatory; an intermediate state between the death of the old technology and a judgement for a possible continuation into a new form of seeing and using, a new perspective...



<u>Lunar Storm</u>. 4 min. 1:2.39, 35mm on celluloid: 2014. Commissioned by <u>Sonic Acts</u> as part of the <u>Vertical Cinema</u> program. Vertical Cinema involved the build of a special celluloid projector that could project vertically and large, <u>vertical projections in architecturally special locations</u>. For more information: <u>verticalcinema.org</u>





### Beyond Resolution. Screenshot from a recording of a solo live AV performance: 2015.

15:30 min Live AV performance registration that during Syndrom 3.X @ Static Gallery, Liverpool, January 2015.

Pattern recognition lost its resolution.

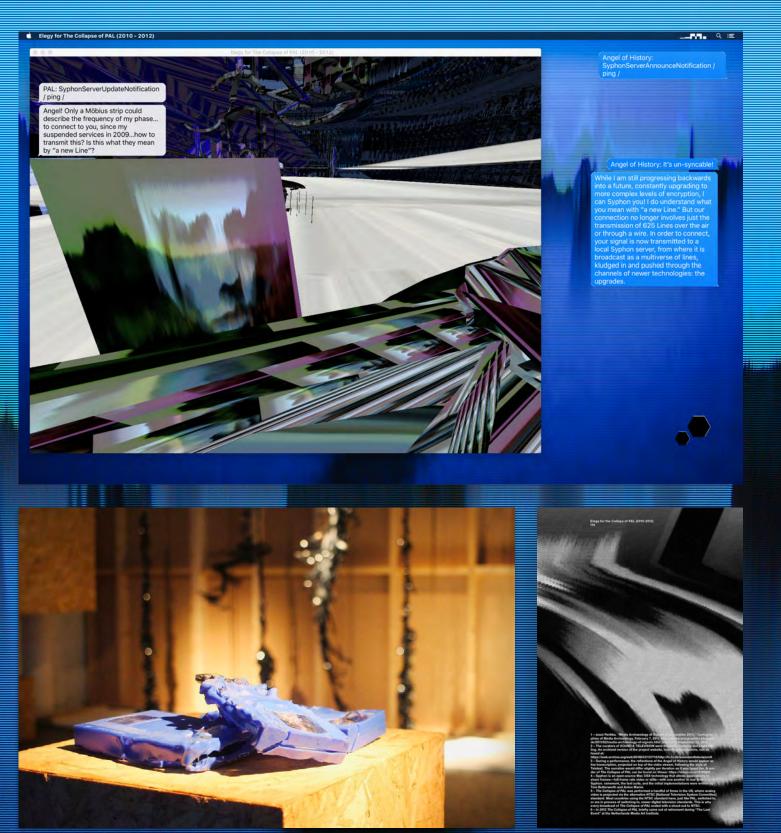
Featuring remixed video images by Alexandra Gorczynski, and a remixed sounds from the track 'Professional Grin' by Knalpot. Sound mastering by Sandor Caron.







Collapse of PAL. Live television performance and rendered video: 2011. In "The Collapse of PAL" (Eulogy, Obsequies and Requiem for the planes of blue phosphor), the Angel of History <href: Walter Benjamin> reflects on the PAL signal and its termination. This death sentence, although executed in silence, was a brutally violent act that left PAL disregarded and obsolete. While it might be argued that the PAL signal is dead, it still exists as a trace left upon the new, 'better' digital technologies.



Elegy for the Collapse of PAL. A conversation between PAL and the Angel of History: 2017.

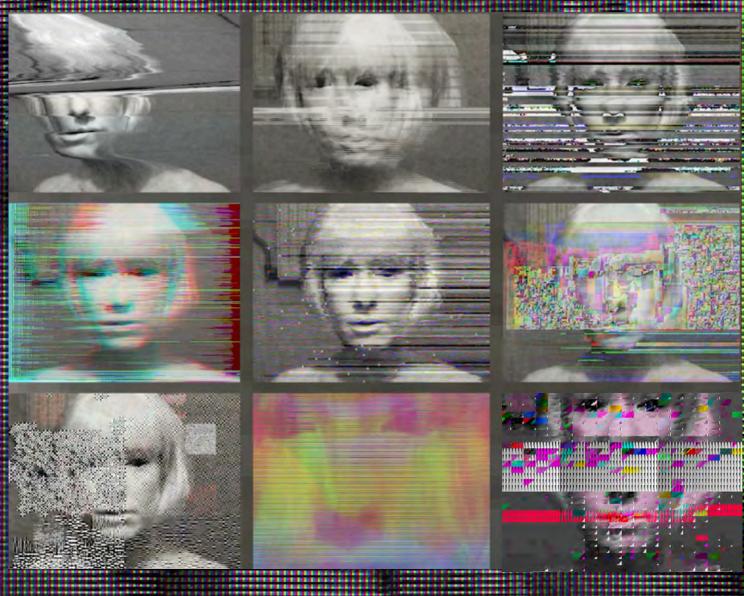
Elegy for the Collapse of PAL was first presented in the Transmediale reader as text, it was then performed as a short 10 min solo performance in NYC. Its recording was shown at Vivid Projects with a 'shrine' featuring blue, burned cassette tapes.

Performance: Radiator Gallery, NYC, 2017.

Published in across & beyond - A transmediale Reader on Post-digital Practices, Concepts, and Institutions Year of publication: 2016.

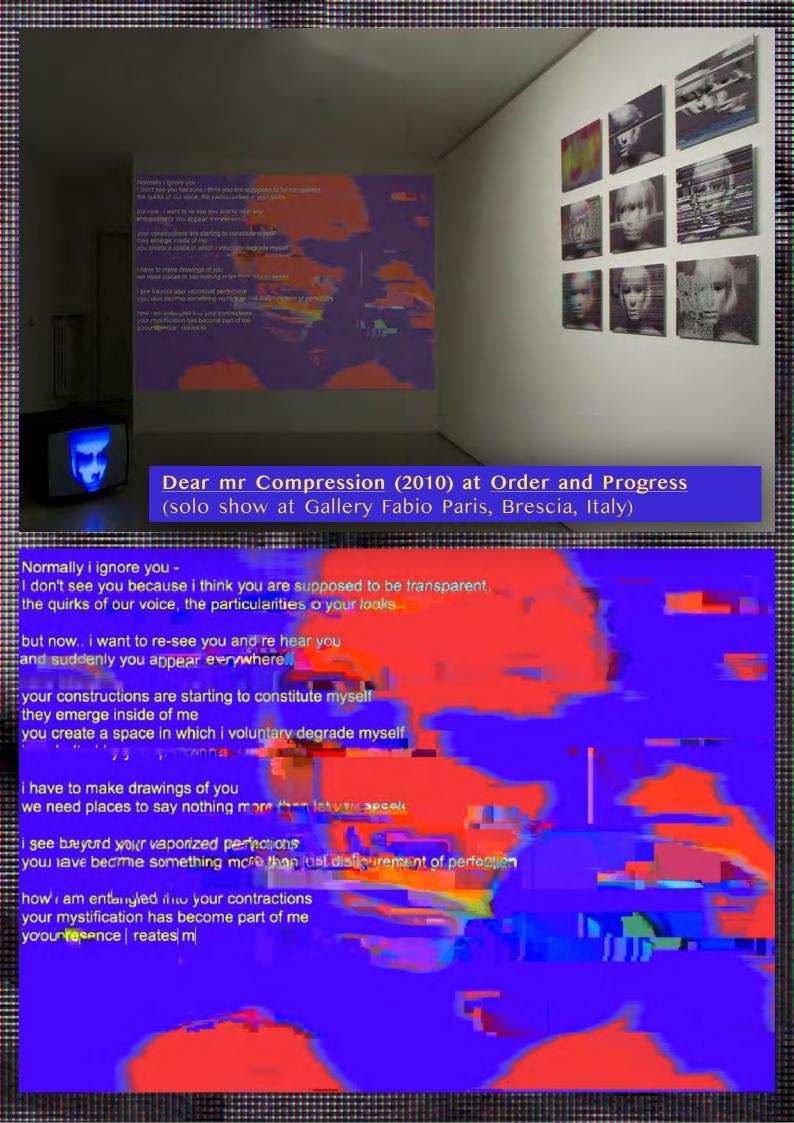
Installation at Vivid Projects: Superseded (2017) by Antonio Roberts

# A RACUAR



#### A Vernacular of File Formats. 2010.

In A Vernacular of File Formats, I subsequently compressed the source image via different compression languages and subsequently implementing a same (or similar) error into each file, to let the otherwise invisible compression language presents itself onto the surface of the image.





Monglot. A Glitch Software: 2011. Download link. Collaboration with Johan Larsby (SE)

Mongrel: the offspring of a variety of species, of mixed background, bastard, or imperfect crossbreed Monoglot: knowing only one language; monolingual.

Generally, glitch aesthetics or compression artifacts such as fragmentation, grain, ghosting, heterodynes, interlacing, jitter, jaggies, (...) posterization, pixelating, quantization error, ringing, staircase noise, scan lines (...) come to the surface because of an accidental flaw in the image data, which shows on the surface of the image itself.

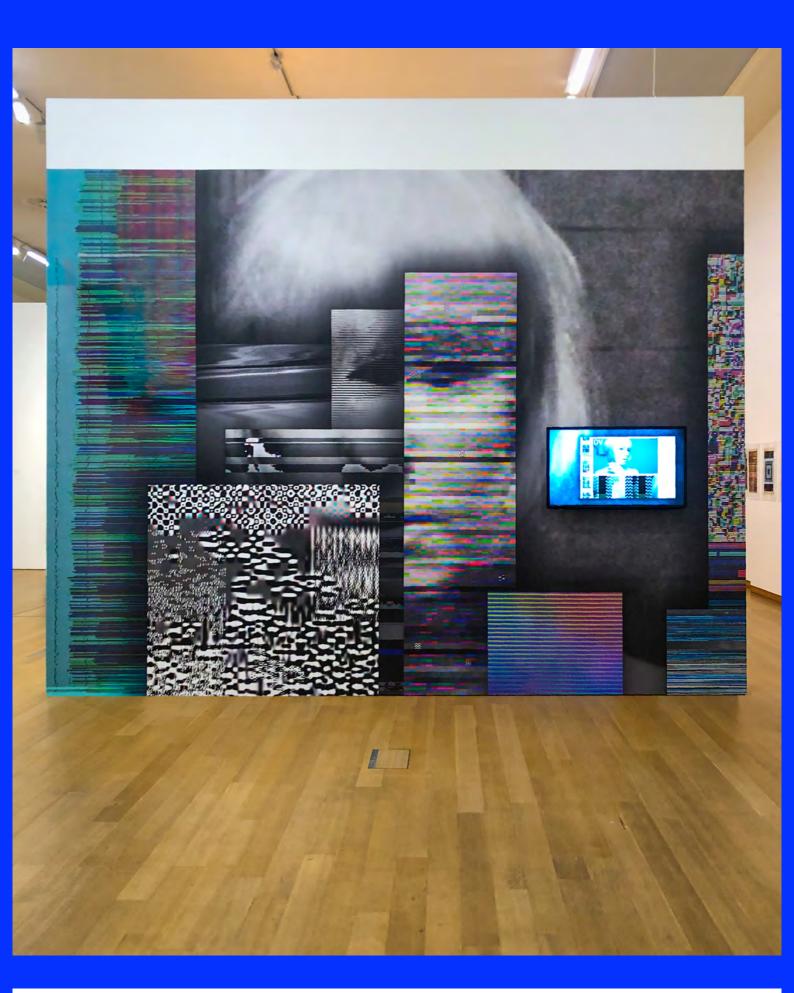
The Monglot software generates glitches. It does this by adding a random or chosen error to the image-data, which is encoded via a compression language of choice. This error then breaks through to the surface of the image. In doing so, Monglot mashes two languages together: the language of the compression and the original image.

While for most glitch softwares the final product is the focus, Monglot focusses on the /experimental/, generative part of glitching. By comparing different file formats and their behaviors, Monglot can be used to learn and research about file formats. Monglot aims to show the ambivalence (cool vs. hot) and the double articulation (encoding vs. image data) of (file format-based) Glitch Art. The user of Monglot is able to repeat an error by clicking 'Glitchspeak' or chose a particular error on the 'Replace' function of the software.

This is how Monglot exists as a compromise in-between cool and hot.

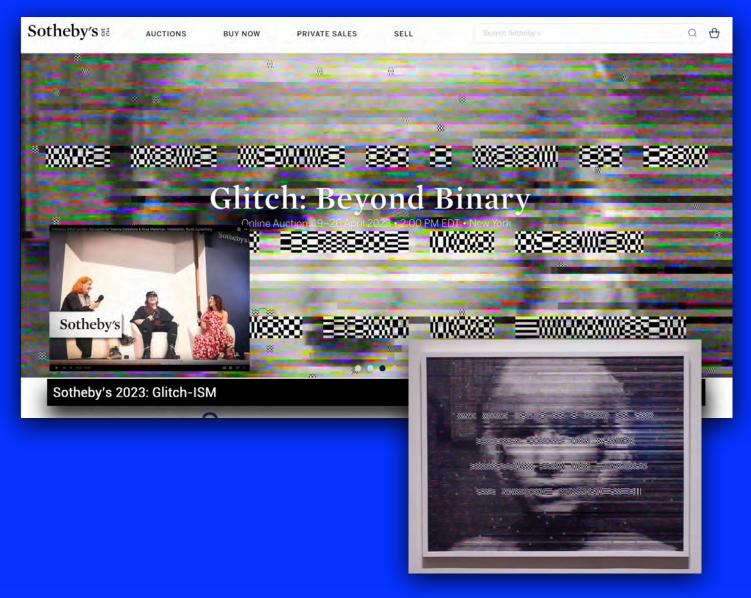


Glitch Timond, Wall Installation: 2014. 10 uniquely shaped and mounted prints.



#### A Vernacular of File Formats

Commissioned installed at the Stedelijk Museum Amsterdam Base Collection Exhibition, 2020.

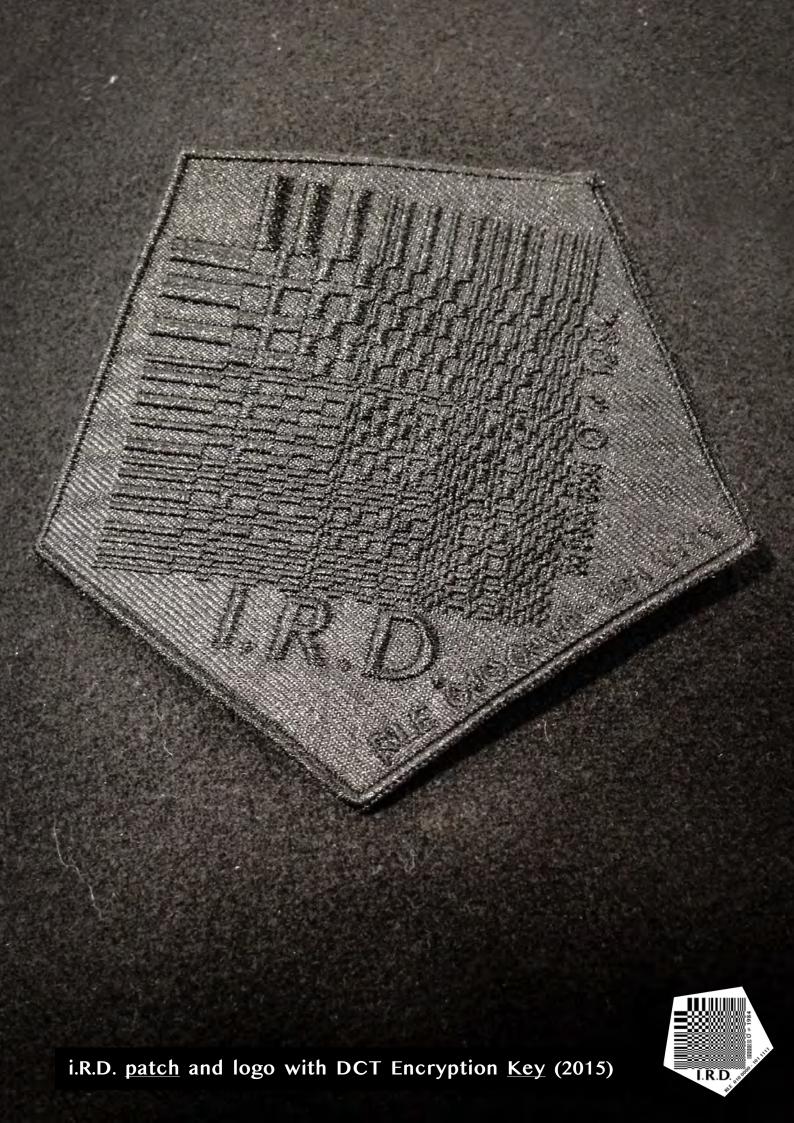


#### JPEG FROM A VERNACULAR OF FILE FORMATS, (2009 - 2010), 2023 REVISITATION WITH HIDDEN MESSAGE IN DCT.

For this JPEG, specifically created in response to the 30 all male, Sotheby's "Glitch-Ism" auction, which used a portrait of the Vernacular of File Formats in their promotional material, I combined two existing pieces: A Vernacular of File Formats (2010) and DCT (2015). I selected my JPEG portrait from A Vernacular of File Formats as the source image for this piece, onto which I embedded a secret message using DCT Encryption.

A Vernacular of File Formats (2009-2010) explores the various compression algorithms used to save and read (encode and decode) image data. In this work, I compressed the same source image, a self-portrait, via different algorithms (BMP, JPEG, GIF, etc), resulting into a set of different image data files that all render into identical images. I then introduced a same or similar error to each file: I 'glitched them'. A method that introduces the normally invisible compression language to crack onto the surface of the image. Initially I released the Vernacular of File Formats as a handbook for compression based image design.

In DCT (2015) I use the aesthetics of JPEG glitches - known as macroblocking - to write and mask secret messages onto the surface of the image. At the basis of the JPEG compression sits the DCT algorithm, consisting of 64 macroblocks that together form the core ingredients of any JPEG image. I abstracted these 64 different macroblocks and mapped them onto the most used glyphs (0-9, A-Z, etc). The resulting font, titled DCT, can be used to stenographically write a message onto the surface of the image, mimicking a glitch in the image.





#### How Not to be Read, a recipe using DCT (2015)

DCT uses the aesthetics of JPEG macroblocks to mask its secret messages on the surface of the image, mimicking error. The encrypted message, hidden on the surface is only legible by the ones in the know; anyone else will ignore it like dust on celluloid.



<u>institutions of Resolution Disputes</u>, Solo Exhibition in Transfer Gallery, New York: 2015.

20" Acrylics; 5 institutions of the iRD, encrypted in DCT — Edition of 1AP (2015). Together these statements form the manifesto of the iRD - the institutions of Resolution Disputes.



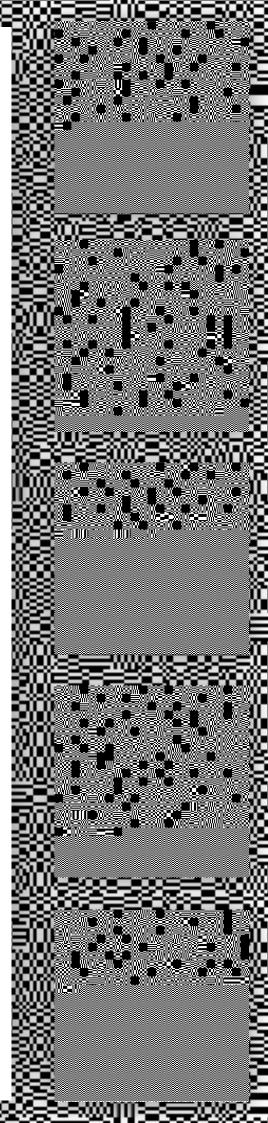
## <u>institutions of Resolution Disputes</u>, Solo Exhibition in Transfer Gallery, New York: 2015.

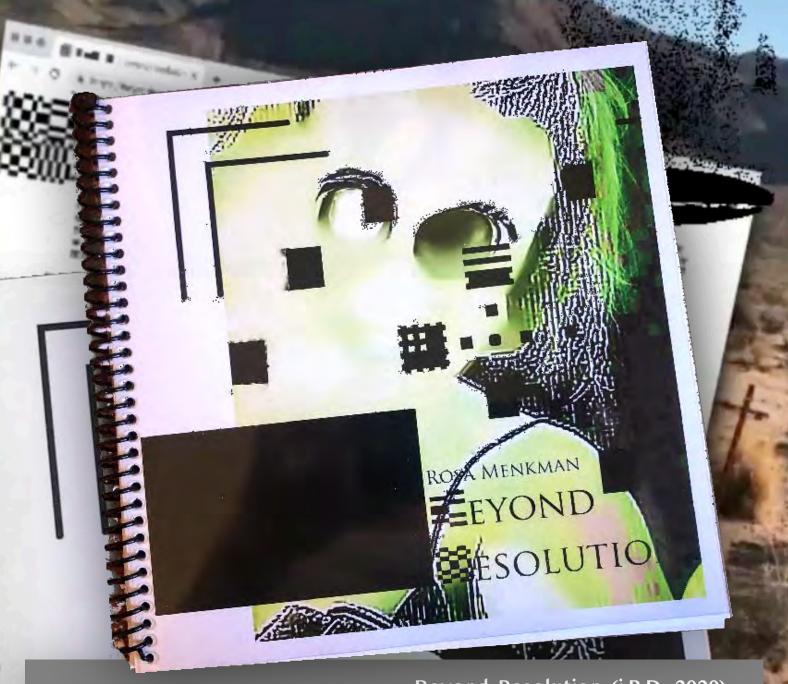
20" Acrylics; 5 institutions of the iRD, encrypted in DCT – Edition of 1AP (2015).

Together these statements form the manifesto of the iRD the institutions of Resolution Disputes.

Even though the iRD mimics an institute, in reality it is not a classic, institutional organ. Instead, the iRD multiplexes the term institution, by revisiting its usage in the late 1970s. In this context, formulated by Joseph Goguen and Rod Burstall, institution refers to a slightly 'more compound framework', that deals with the growing complexities, connecting different logical systems (such as databases and programming languages) within computer sciences. A main result of these non-logical institutions is that different logical systems can be glued together at a substrata level, forming illogical frameworks through which computation also takes place. Inspired by the idea of hyper functional, yet illogical frameworks, the iRD is dedicated to researching the interests of anti-utopic, obfuscated, lost and unseen, or simply 'too good to be implemented' resolutions.

- 1. The institutions of Resolution Disputes [iRD] call attention to media resolutions. While a 'resolution' generally simply refers to a standard (measurement) embedded in the technological domain, the iRD reflect on the fact that a resolution is indeed a settlement (solution), but at the same time a space of compromise between different actors (objects, materialities and protocols) who dispute their stakes (frame-rate, number of pixels etc.) within the growing digital territories.
- 2. Resolutions inform both machine vision and human ways of perception. They shape the material of everyday life ubiquitously. They do this not just as an "interface effect"\* but as hyperopic lens, obfuscating any other possible alternative resolution from the users media literacy.
- 3. The question is, 'have we become unable to construct our own resolutions, or have we become oblivious to them?' Either way we are in need for another re-"(Re-)Distribution of the Sensible".
- 4. iRD intend to impose methods of "creative problem creation" to bring authorship back to the layer of setting a 'resolution'. The radical digital materialist believes in an "informed materiality"; while every string of data is ambiguously fluid and has the potential to be manipulated into anything, every piece of information functions within /adhesive\*/ encoding, contextualisation and embedding (etc).
- 5. Through iRDs tactics beyond resolution, the otherwise grey mundane objects of everyday-life show their colours. iRD is not a Wunderkabinet of





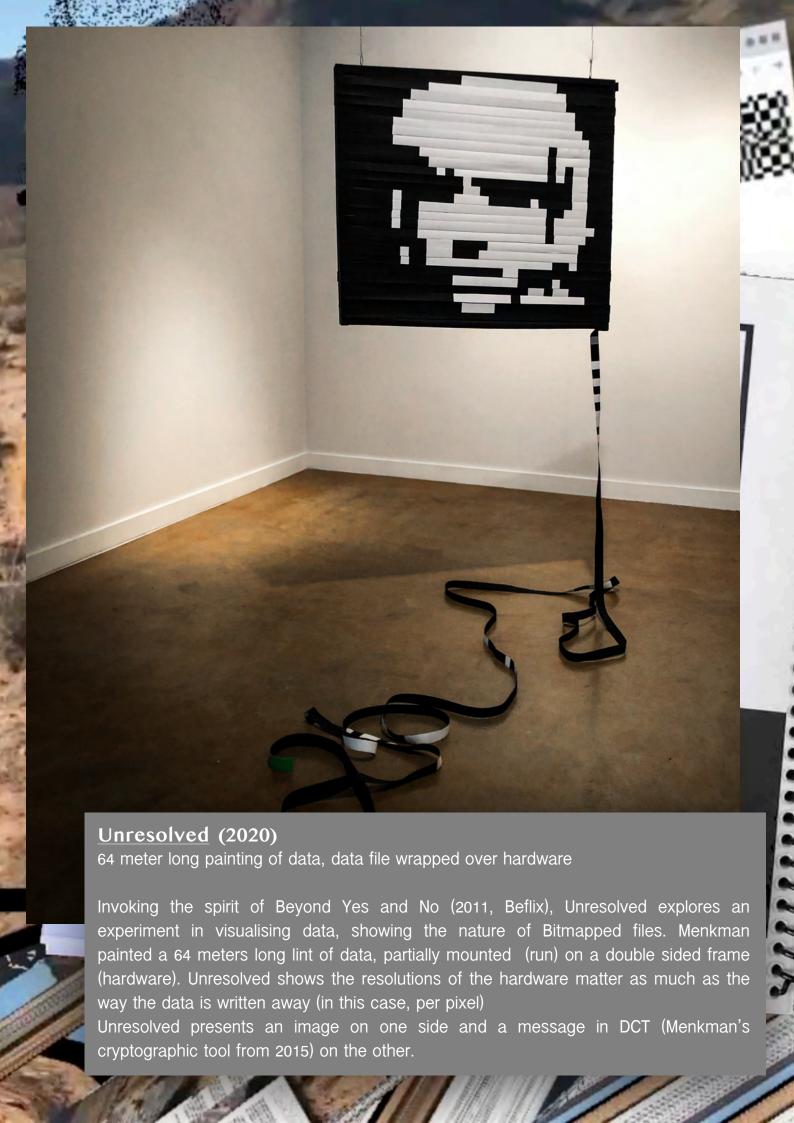
#### Beyond Resolution (i.R.D. 2020)

Artist book / self published pdf: i.R.D., 2020. ISBN: 978-90-828273-0-9. Available as <u>PDF</u> In Beyond Resolution, Menkman insists on an extended formulation of resolution. A resolution is not just a trade-off between settings that manage speed and functionality, while considering materials affordances.

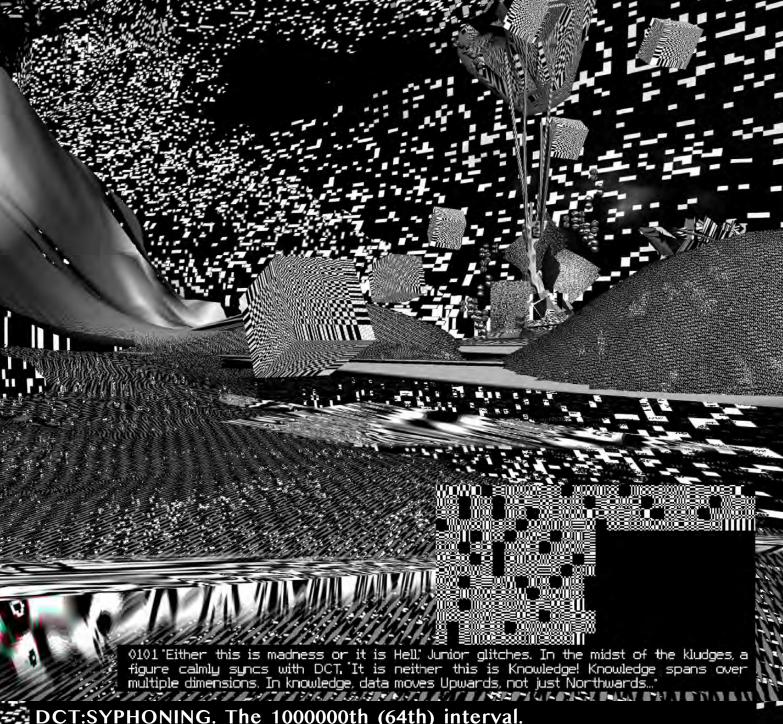
A resolution also always involves the inherent compromise of other ways of rendering, and it is through these other ways - these alternative but not implemented resolutions - that we need to train to see, run and formulate our alternatives. With the example of the genealogy of the color test cards, Menkman offers an exemplary way to make such latent and biased power structures more apparent.

This independently published book consists of a collection of different types of texts ranging from short stories to an introduction into basic optics and a manifesto like text.

The publication is accompanied by a collection of artworks that Menkman developed during a triptych of solo shows (institution of Resolution Disputes, Behind White Shadows and Shadow Knowledge), all geared towards introducing and developing the concept: "Resolution Studies".







#### DCT:SYPHONING. The 1000000th (64th) interval.

#### http://beyondresolution.info/DCT-SYPHONING

VR, commissioned as part of DiMoDA's Morphe Presence.

DCT:SYPHONING was first commissioned by the Photographers Gallery in London, for the show Power Point Polemics (Jan - Apr 2016).

A modern translation of the 1884 Edwin Abbott Abbott roman "Flatland", explains some of the algorithms at work in digital image compression. Inspired by Syphon, an open source software by Tom Butterworth and Anton Marini, in DCT:SYPHONING, an anthropomorphised DCT (Senior) narrates its first SYPHON (data transfer) together with DCT Junior, and their interactions as they translate data from one image compression to a next (aka the "realms of complexity").

As Senior introduces Junior to the different levels of image plane complexity, they move from blocks (the realm in which they normally resonate), to dither, lines and the more complex realms of wavelets and vectors. Junior does not only react to old compressions technologies, but also the newer, more complex ones which 'scare' Junior, because of their 'illegibility'.

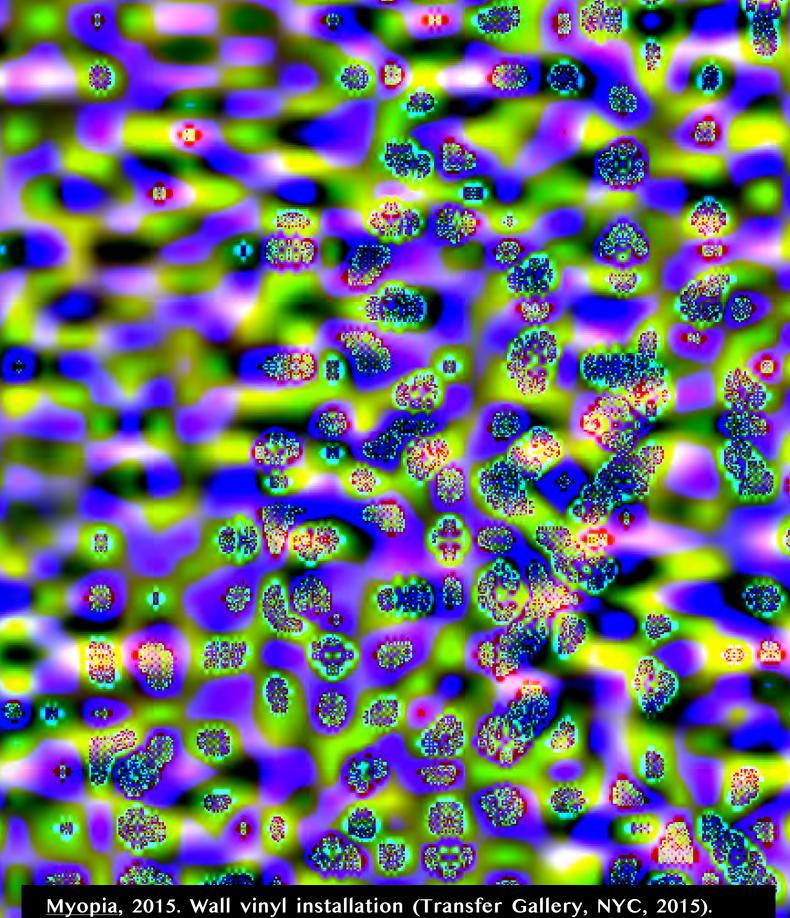


The exhibition featured a new installation of my research into the compromises and hidden biases implicit in image processing technologies. The central piece in the show 'DCT:SYPHONING. The 1000000th (64th) interval' is extended beyond the headset, into the gallery, projected on sculptural forms. A print shows the topographies of the 3D environments.



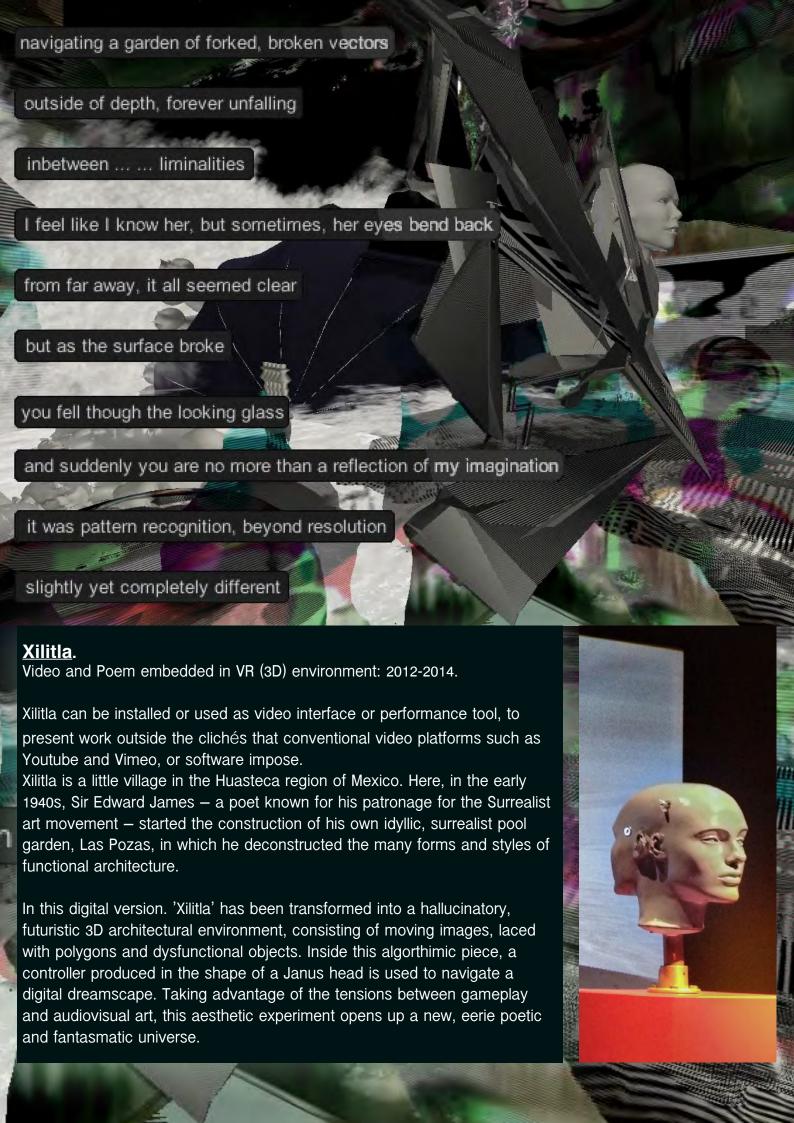
Spomenik for resolutions that will never be. 4x3 meters: 2017. Non quadrilateral, extruding (non flat) video-mapped sculpture, presenting videos shot within DCT:SYPHONING.





Myopia, 2015. Wall vinyl installation (Transfer Gallery, NYC, 2015). 12 x 3 meters, and extruding vectors.

Myopia zooms into the JPG2000 wavelet compression artefacts, created by adding a line of 'other data' into the JPEG2000 file data.





#### A Lena Patch (glow in the dark on white): 2017

We should be more aware of the war that is taking place in the realm of image processing technologies. A war that takes place on many levels; on the plane where images are produced, the biased ideologies these images internalize and that show often at the expense of the marginalised.

And as every war needs a patch - I created a white on white (glow in the dark) 'the Lena' patch.



#### Pique Nique Pour les Inconnues: desktop video, 6:42 min, 2019

How can you give back a voice to materials - such as color test cards - that are so important to the history of image processing?

In Pique Nique Pour les Inconnues, the "Angel of History" sends its friends and colleagues an email with the photos of two female figures attached. These two images, modelled after real women, are still seen by many people. However their names and identity remain unknown.

The Angel writes: "While contemplating these images, I had to think about other women, whose faces were put through similar histories. Forever resonating within the realms of image processing - wether they chose this fate themselves or not. As it seems your face is amongst them, I wondered if you could share some of your insights." The Angel receives replies subsequently from the leader ladies, Lena, Ariane and a render ghost.

# https://beyondresolution.info/Les-Inconnues || Rosa Menkman

















































# 365 Perfect Decalibration ARMY 8 archival non square prints mounted in non square custom build wooden frames with embedded AR video: 2019 - ongoing

In 365 Perfect, I used the mobile imaging softwares 365 Perfect. 365 Perfect profiles itself as "the best FREE virtual makeup app, period. It's like having a glam squad in your pocket".

The options in the app include virtual photo make-up, which has filters such as 'delete blemishes', or 'brighten and soften skin'. It can also deepen the smile, put lipstick or even lip tatoos, enlarge the eyes and make the face slimmer, lift the cheeks, enhance the nose, or resize the lips. And lets not forget to whiten the teeth, add eyelashes, eye liner and eyebrows and finally change the hairstyle.

I used the app to make myself perfect. not once, not twice, but hundreds of times over, more perfection one year along. If everyday I could get just one shade lighter, slimmer cheeks or bigger eyes... how beautiful would I become?

By re-saving my newly beautified face every iteration, the artifacts of a re-compressed JPEG and the absurdity of our beautifying standards are amplified.







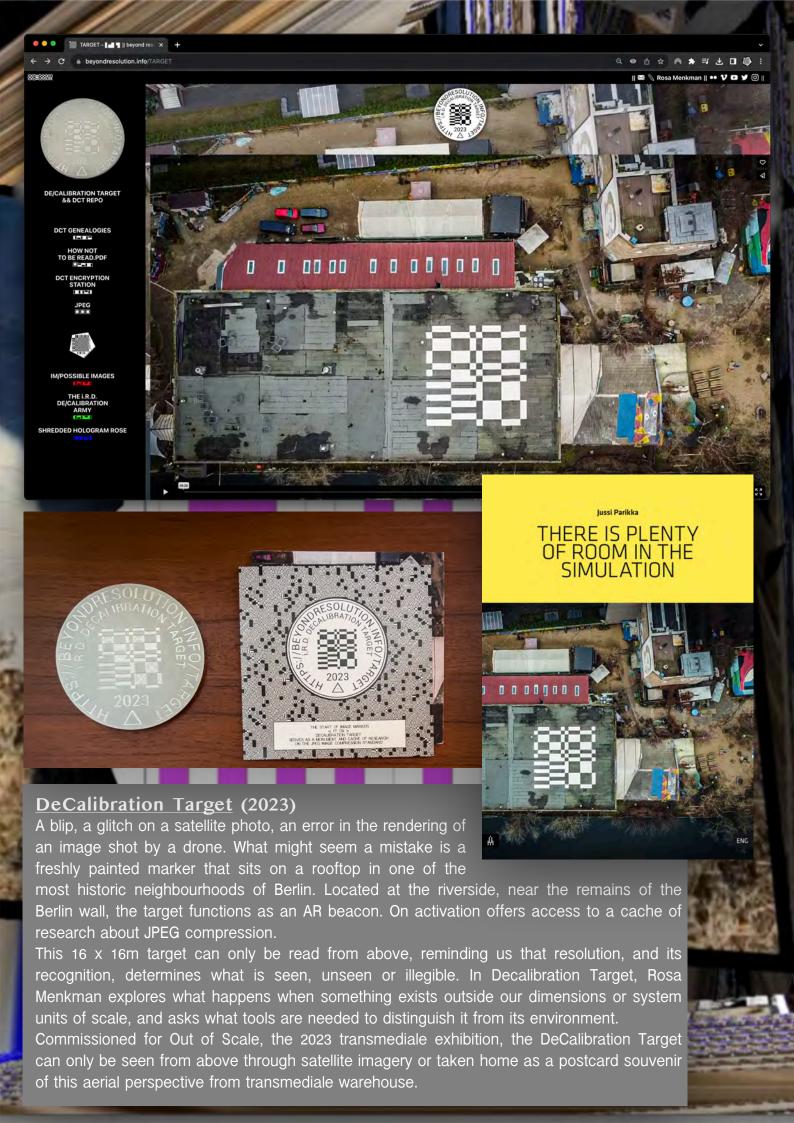














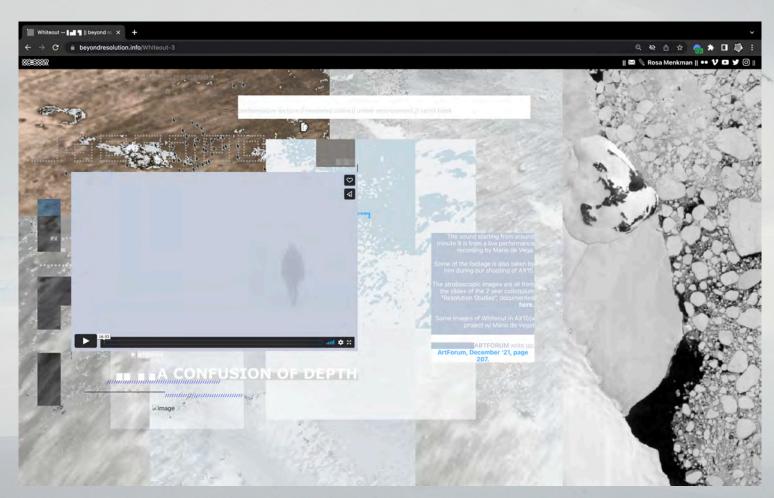
Whiteout: performance, video essay and book publication by Mario de Vega (with photos and text by me) PDF Essay as published by Photoresearcher: 2019-2020

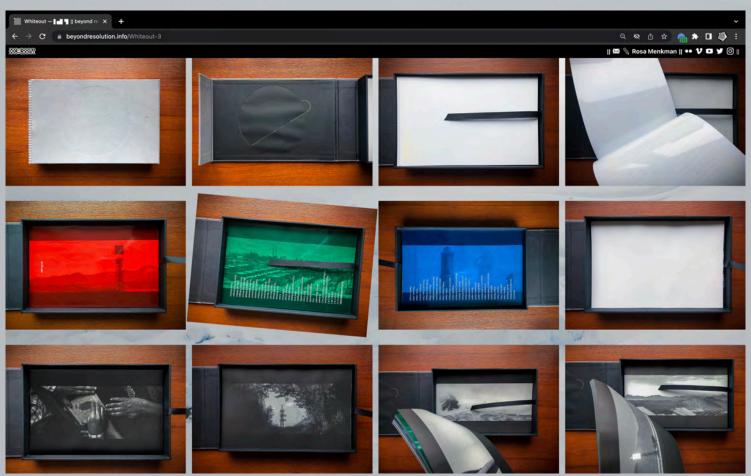
Its grey and windy. Snow in the form of fine dust is coming down. The trees bow slightly under its weight and occasionally shed a cache, which then falls down onto the forrest floor, landing with a dampened sound. This is not the ideal weather to hike up a mountain - yet I find myself .. on a hike ...

Soon, most of the trees give way. The path is now completely covered in a thick fresh pack of snow. Footsteps and the occasional boulder mark its surface. We use GPS for navigation, and a device called LIMENIA, to pick up electromagnetic radiation from the surroundings, to listen to their translations into sound.

The atmosphere becomes more dense and the wind has picked up, taking away the distance, making it impossible to see more than 50 meters ahead. A gradient changing from white greys to grey whites fills my fourth wall.

Whiteout: essay, film, publication and 3D lecture performance environment.







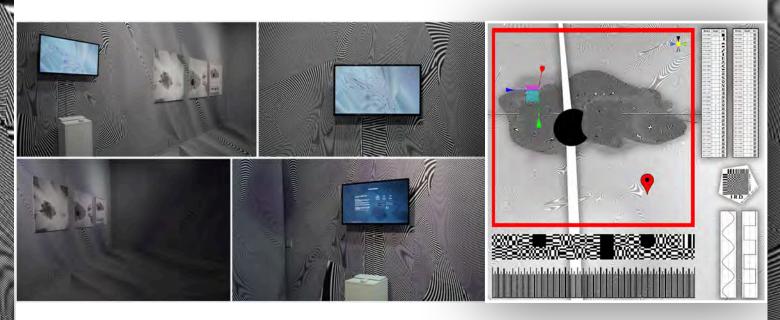
Imagine you could obtain an 'impossible' image of any object or phenomenon that you think is important, with no limits on spatial, temporal, energy, signal/noise or cost resolutions.

What image would you create?

(The answer can be a hypothetical image of course!)

During the three months of my Collide at CERN residency I asked every scientist I met this question. Not only for them to consider what images are possible or impossible, but also to probe and isolate the mechanics at work whenever a certain type of image (or rendering) is or becomes 'impossible,' or similarly, when a method of rendering gets compromised (deleted, discarded or obsolete).

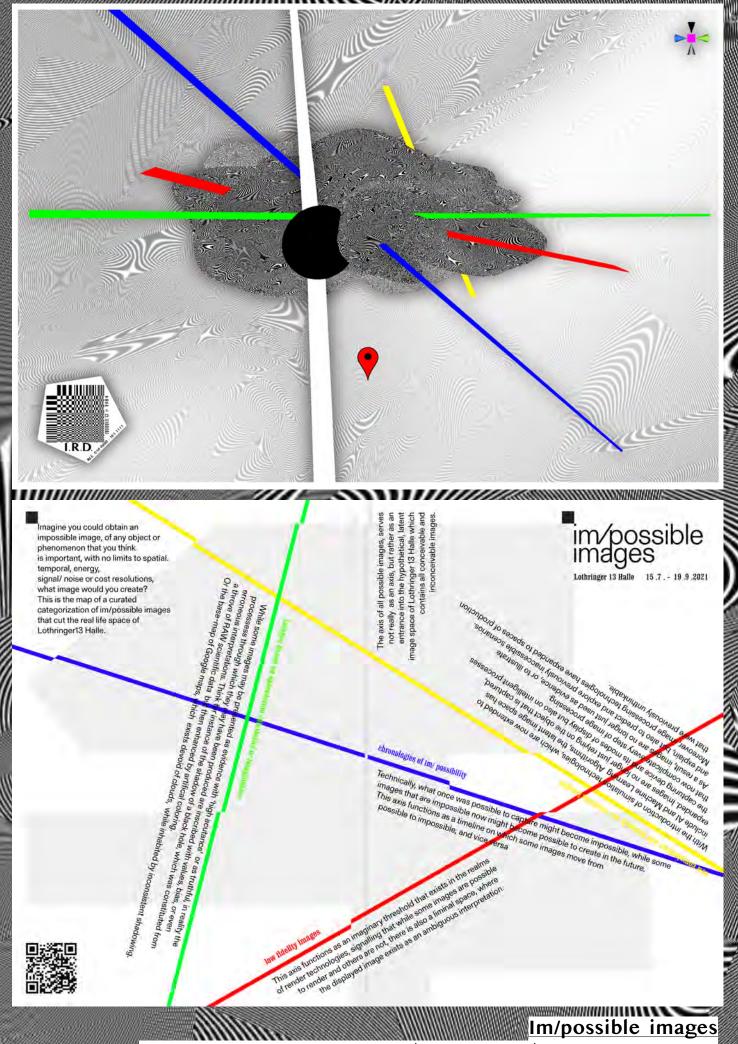
I compiled the im/possible images in a single document to create an initial categorization. And it was at this moment I first realized that the collection of im/possible images I had gathered was amazing in its own right. The BLOB was built to give a metaphoric 'shape' to the space of all images, past and future. An exhibition of impossibilities can be found inside.



#### The BLOB of im/possible images

at "Temporal Stack: the Deep Sensor" in Guizhou, China Curated by Iris Long and HE Zike (2021).





The im/possible images exhibition (15.7.-19.9.2021) at Lothringer 13 Halle, conceptualised by Rosa Menkman and produced by Luzi Gross.

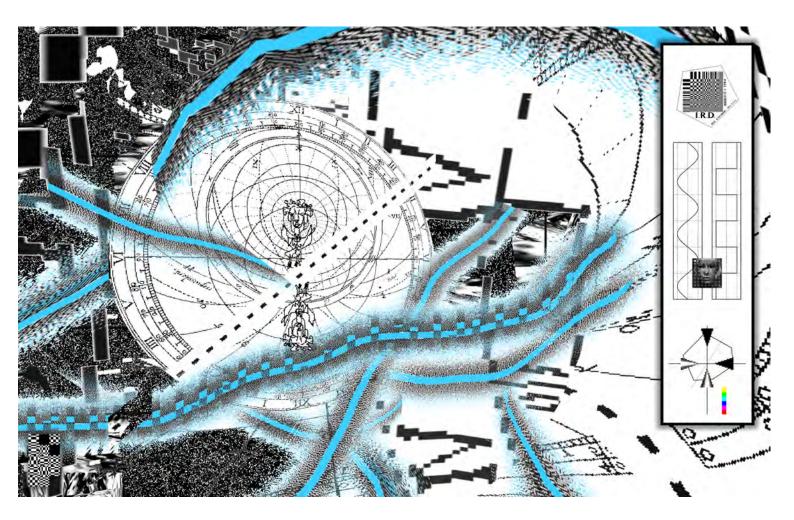


#### A sequence custom environments created for performative lectures:

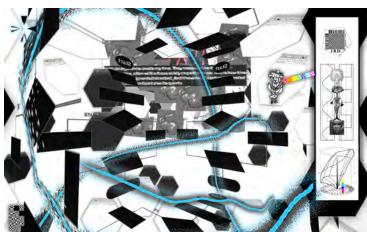
- Beyond Resolution (Marburg, DE Keynote "Das digitale Bild," 2022)
- A collection of Collections folded into a library (NeMe, Cyprus, 2022)
- Whiteout (2021)











#### NEW HOROLOGY OF GLITCH For Outland: 2023.

(No more "glitch history", please)

In recent cycles, a lot has been written about "glitches" or "glitch art." I am using the word "cycle" here because I am not referring to the linear time of seasons or histories, but rather to the nonlinear and overlapping cycles of clocks, drops and iterations our technologies now inhabit.

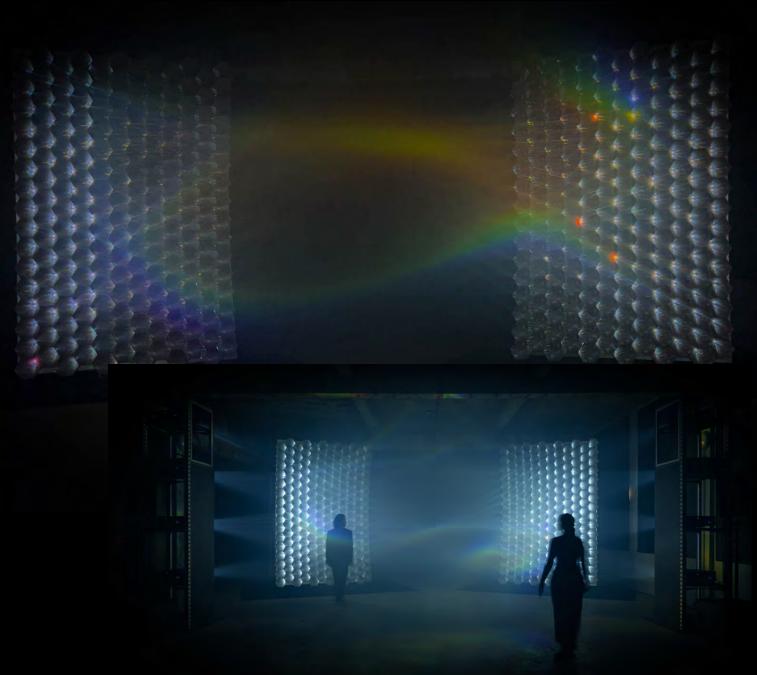
While some of us still fetch, decode and execute, time is no longer just hi-fi, rhythmic or real. Instead, our moments are governed by an undertow of artificial transforms: the gears of our algorithmic systems that cut time in opaque increments.





The Shredded Hologram Rose. (3D world, 2021 - ...). 3D world, performance and video essay 2021-ongoing Published in Angelaki: Shredded Hologram Rose PDF

From the shredded side of a Hologram, one can peek into the 3D objects' Delta Axis. From this perspective, one can see the Holograms render objects, which form a repository of layered information about the Holograms provenance, metadata, and other information that the unscathed Hologram would never prevail.



#### Refractions && Cyclops Retina (2023 -

Performance, video essay and large scale (8 projectors, 2x200 mirror walls of 4x2,5 meter, smoke machines) light installation In collaboration with Kimchi and Chips.

Commissioned Install that ran for 17 March - 4 June 2023 for Thin Air @The Beams, London, UK. Thin AIR had 200.000+ visitors.

In Cyclops Retina, Kimchi and Chips and Rosa Menkman combine their contrasting research into light as both a material and neurological phenomena to create an experimental video essay presented in an experimental format. The specially commissioned narrative written and narrated by Menkman takes us on her journey into the cave of a cyclops so that she might learn how to see into the future. This journey is illustrated by millions of beams of light which are merged in the haze to create floating graphics in the air. The installation and narrative delve into unconventional modes of vision, pushing boundaries and exploring new ways of experiencing light and perception.

In which the Angel of History goes on a mission to learn from a cyclops vision.