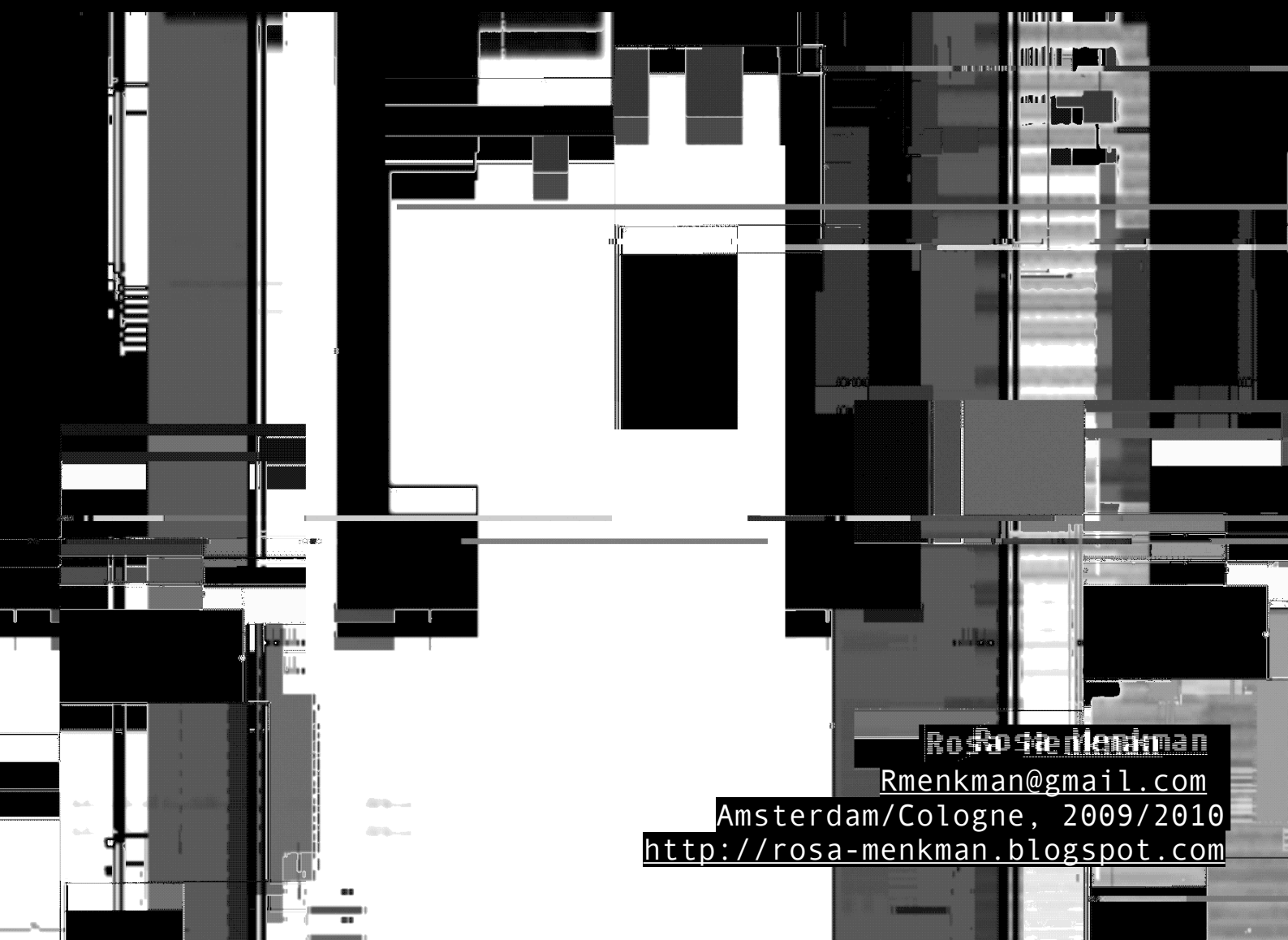


# GLITCH STUDIES MANIFESTO



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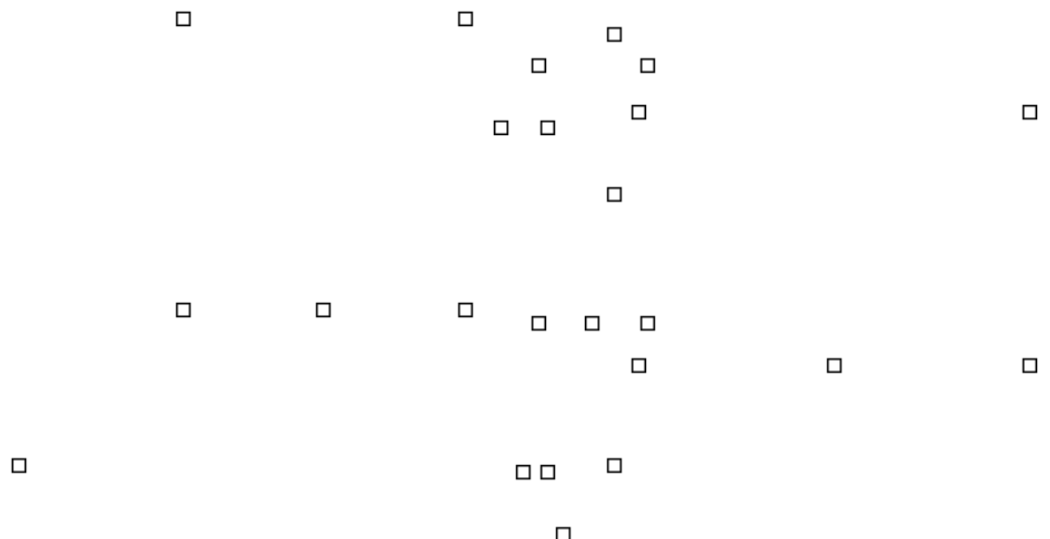
<http://rosa-menkman.blogspot.com>

The dominant, continuing search for a noiseless channel has been, and will always be no more than a regrettable, ill-fated dogma.

Even though the constant search for complete transparency brings newer, 'better' media, every one of these new and improved technologies will always have their own fingerprints of imperfection. While most people experience these fingerprints as negative (and sometimes even as accidents) I emphasize the positive consequences of these imperfections by showing the new opportunities they facilitate.

In the beginning there was noise. Then the artist moved from the grain of celluloid to the magnetic distortion and scanning lines of the cathode ray tube. he wandered the planes of phosphor burn-in, rubbed away dead pixels and now makes performances based on the cracking of LCD screens.

The elitist discourse of the upgrade is a dogma widely pursued by the naive victims of a persistent upgrade culture. The consumer only has to dial #1-800 to stay on top of the technological curve, the waves of both euphoria and disappointment. The user has to realize that improving is nothing more than a proprietary protocol, a deluded consumer myth about progression towards a holy grail of perfection.



## Dispute the operating templates of creative practice; fight genres and expectations!

I feel stuck in the membranes of knowledge, governed by social conventions and acceptances. As an artist I strive to reposition these membranes; I do not feel locked into one medium or between contradictions like real vs. virtual or digital vs. analog. I surf the waves of technology, the art of artifacts.

The quest for complete transparency has changed the computer system into a highly complex assemblage that is often hard to penetrate and sometimes even completely closed off. This system consists of layers of obfuscated protocols that find their origin in ideologies, economies, political hierarchies and social conventions, which are subsequently operated by different actors.

Some artists set out to elucidate and deconstruct the hierarchies of these systems of assemblage. They do not work in (binary) opposition to what is inside the flows (the normal uses of the computer) but practice their art on the border of these flows. Sometimes, they use the computers' inherent maxims as a façade, to trick the audience into a flow of certain expectation that the artwork subsequently rapidly breaks out of. As a result, the spectator is forced to acknowledge that the use of the computer is based on a genealogy of conventions, while in reality the computer is a machine that can be bend or used in many different ways. With the creation of breaks within politics and social and economical conventions, the audience may become aware of the preprogrammed patterns. In this way, a distributed awareness of a new interaction gestalt can take form.

G e t

There are three occasions in which the static, linear notion of transmitting information can be interrupted. I use these instances to exploit noise artifacts, that I sub-divide as glitch, encoding / decoding (of which compression is the most ordinary form) and feedback artifacts.

Etymologically, the term “noise” refers to states of aggression, alarm and powerful sound phenomena in nature ('rauschen'), such as storm, thunder and the roaring sea. But when noise is explored within a social context, the term is often used as a figure of speech and as such has many more meanings. Sometimes, noise stands for unaccepted sounds: not music, not valid information or what is not a message. Noise can also stand for a (often undesirable, unwanted, other and unordered) disturbance, break or addition within the signal of useful data. Here noise exists within the void opposite to what (already) has a meaning. Whichever way noise is defined, the negative definition also has a positive consequence: it helps by (re)defining its opposite (the world of meaning, the norm, regulation, goodness, beauty and so on).

Noise thus exists as a paradox; while it is often negatively defined, it is also a positive, generative quality (that is present in any communication medium). The voids generated by a break are not only a lack of meaning, but also powers that force the reader to move away from the traditional discourse around the technology, and to open it up. Through these voids, artists and spectators can understand the politics behind the code and voice a critique towards the digital media. It can be a source for new patterns, anti-patterns and new possibilities that often exist on the border or membrane.

[illegible]

Use  
t h e  
glitch as  
an exoskeleton  
of progress.

The glitch is a wonderful experience of an interruption that shifts an object away from its ordinary form and discourse. For a moment I am shocked, lost and in awe, asking myself what this other utterance is, how was it created. Is it perhaps ...a glitch? But once I named it, the momentum -the glitch- is no more...

But somewhere within the destructed ruins of meaning hope exists; a triumphal sensation that there is something more than just devastation. A negative feeling makes place for an intimate, personal experience of a machine (or program), a system showing its formations, inner workings and flaws. As a holistic celebration rather than a particular perfection the glitch can reveal a new opportunity, a spark of creative energy that indicates that something new is about to be created.

The glitch has no solid form or state through time; it is often perceived as an unexpected and abnormal mode of operandi, a break from (one of) the many flows (of expectations) within a technological system. But as the understanding of a glitch changes when it is being named, so does the equilibrium of the (former) glitch itself: the original experience of a rupture moved passed its momentum and vanished into a realm of new conditions. The glitch is a new and ephemeral, personal experience.

## Use bends and breaks as a metaphor for difference

As an artist, I find catharsis in disintegration, ruptures and cracks. I manipulate, bend and break any medium towards the point where it becomes something new. This is what I call glitch art. Even so, to me, the word 'glitch' in 'glitch art' means something slightly different than the term 'glitch'.

The glitch art genre moves like the weather; sometimes it evolves very slowly while at other times it can strike like lightning. The art works within this realm can be disturbing, provoking and horrifying. Beautifully dangerous, they can at once take all the tensions of other possible compositions away. These works stretch boundaries and generate novel modes; they break open previously sealed politics and force a catharsis of conventions, norms and beliefs.

Glitch art is often about relaying the membrane of the normal, to create a new protocol after shattering an earlier one. The perfect glitch shows how destruction can change into the creation of something original. Once the glitch is understood as an alternative way of representation or a new language, its tipping point has passed and the essence of its glitch-being is vanished. The glitch is no longer an art of rejection, but a shape or appearance that is recognized as a novel form (of art). Artists that work with glitch processes are therefore often hunting for the fragile equilibrium; they search for the point when a new form is born from the blazed ashes of its precursor.

Even so, glitch art is not always (or by everyone) experienced as an art of the momentum; many works have already passed their tipping point. This is because glitch art exists within different systems; for instance the system of production and the system of reception. Not only the artist who creates the work of glitch art is responsible for the glitch. The 'foreign' input (wrongly encoded syntaxes that lead to forbidden leakages and data promiscuity), the hardware and the software (the 'channel' that shows functional? collisions) and the audience (who is in charge of the reception, the decoding) can also be responsible. All these actors are positioned within different (but sometimes overlapping) flows in which the final product can be described or recognized as glitch art. This is why an intended error can still be called glitch art and why glitch art is not always just a personal experience of shock, but has also become a genre; a schematic metaphor for a way of expression, that depends on multiple actors.



Realize that  
the gospel of glitch art also tells about new  
norms implemented by corruption.

Over time some of the glitches I made developed into personal archetypes; I feel that they have become ideal examples or models of my work. Moreover, some of the techniques I (and others) used became easily reproducible for other people, either because I explained my working process, or sometimes because of the development of a software or plugin that automatically simulated or recreated a glitching method (that then became something close to an 'effect'). I have started to believe that the popularization and cultivation of the avant-garde of mishaps has become predestined and unavoidable.

The procedural essence of glitch art is opposed to conservation; the shocking experience, perception and understanding of what a glitch is at one point in time, cannot be preserved to a future time. The beautiful creation of a glitch is uncanny and sublime; the artist tries to catch something that is the result of an uncertain balance, a shifting, un-catchable, unrealized utopia connected to randomness and idyllic disintegrations. The essence of glitch art is therefore best understood as a history of movement and as an attitude of destructive generativity; it is the procedural art of non con-formative, ambiguous reformations.

Nevertheless, some artists do not focus on the procedural entity of the glitch. They skip the process of creation-by-destruction and focus directly on the creation of a formally new design, either by creating a final product or by developing a new way to re-create or simulate the latest glitch-archetype. This can for instance result into a plug-in, a filter or a whole new 'glitching software'.

This form of 'conservative glitch art' often focuses more on design and end products than on the procedural breaking of flows and politics. There is an obvious critique: to design a glitch means to domesticate it. When the glitch becomes domesticated, controlled by a tool, or technology (a human craft) it has lost its enchantment and has become predictable. It is no longer a break from a flow within a technology, or a method to open up the political discourse, but instead a cultivation. For many actors it is no longer a glitch, but a filter that consists of a preset and/or a default: what was once understood as a glitch has now become a new commodity.

But for some, mostly the audience on the receptive end, these designed errors are still experienced as the breaks of a flow and can therefore righteously be called glitches. They don't know that these works are constructed via the use of a filter. Works from the genre 'glitch art' thus consist as an assemblage of perceptions and the understanding by multiple actors. Therefore, the products of these new filters that come to existence after (or without) the momentum of a glitch cannot be excluded from the realm of glitch art.

Even so, the utopian fantasy of 'technological democracy' or 'freedom' that glitch art is often connected to, has often little to do with the colonialism of these glitch art designs and glitch filters. If there is such a thing as technological freedom, this can only be found within the procedural momentum of glitch art; when a glitch is just about to relay a protocol. Not when "one disruptive click is just about to create a new design".



# Celebrate the critical trans-media aesthetics of glitch artifacts

I use glitches to assess the inherent politics of any kind of medium by bringing it into a state of hypertrophy.

Within software art, the glitch is often used to deconstruct the myth of linear progress and to end the search for the holy grail called the perfect technology. In these works, the glitch emphasizes what is normally rejected as a flaw and subsequently shows that accidents and errors can also be welcomed as new forms of usability. The glitch does not only invoke the death of the author, but also the death of the apparatus, medium or tool (at least from the perspective of the technological determinist spectator) and is often used as an anti 'software-deterministic' form.

This fatal manner of glitch presents a problem for media and art historians, who try to describe old and new culture as a continuum of different niches. To deal with these breaks, historians have repeatedly coined new genres and new media forms to give these splinter practices a place within this continuum. As a result, an abundance of designations like databending, datamoshing and circuitbending have come to existence, which in fact all refer to similar practices of breaking flows within different technologies or platforms.

Theorists have also been confronted with this problem. For them, terms like post-digital or post-media aesthetics frequently offer a solution. Unfortunately, these kinds of terms are misleading because in glitch art 'post' actually often means a reaction to a primer form. But to act against something does not mean to move away from it completely - in fact a reaction also prolongs a certain way or mode (at least as a reference).

I think that an answer to the problems of both historians and theoreticians could be found when glitch art is described as a procedural activity demonstrating against and within multiple technologies. Something I describe as critical trans-media aesthetics. The role of glitch artifacts as critical trans-media aesthetics is twofold. On the one hand, these aesthetics media show a medium in a critical state (a ruined, unwanted, not recognized, accidental and horrendous state). These aesthetics transform the way the consumer perceives the normal (every accident transforms the normal) and describe the passing of a tipping point after which the medium (might) become something new. On the other hand, these aesthetics critique the medium (genre, interface and expectations). They challenge its inherent politics and the established template of creative practice while producing a theory of reflection.



# The nomad of noise travels the acousmatic videoscape

I am a voyager of videoscapes: I create conceptually synesthetic artworks, that use both visual and aural glitch (and other noise) artifacts at the same time. These artifacts shroud the black box, as a nebula of technology and its inner workings.

What actually happens when a glitch occurs is unknown, I stare at the glitch as a void of knowledge; a strange dimension where the laws of technology are suddenly very different from what I expected and know. Here is the purgatory; an intermediate state between the death of the old technology and a judgement for a possible continuation into a new form, a new understanding, a landscape, a videoscape..

Whenever I use a 'normal' transparent technology, I only see one aspect of the actual machine. I have learned to ignore the interface and all structural components, to be able to understand a message and to use the technology as easy and fast as possible.

The glitches I trigger show the technology as the obfuscated box that it actually is (and not absent or transparent). They shroud its inner workings and the source of the output as a sublime black veil, while they confront me with a message that I cannot understand. I perceive the glitches and the machine without understanding where they originate from. This realization gives me the opportunity to concentrate better on their formal qualities - to interpret their structures and to learn more from what I can actually see. These glitching technologies create an acousmatic videoscape in which I can perceive an output outside of my goggles of immediacy, transparency speed and usability.

In the acousmatic videoscape, the critical trans-media aesthetics reflect on the perception of technology and its messages; they create an opportunity for self reflexivity, self critique and self expression.

In the acousmatic videoscape synesthesia exists not just as a metaphor for transcoding one medium upon another (with a new algorithm), but as a conceptually driven meeting of the visual and the sonic within the newly uncovered quadrants of technology.

<http://videoscapes.blogspot.com>

I curate a Vimeo video pool about conceptual synesthetic artifact videos:

<http://vimeo.com/groups/artifacts>

# Speak the totalitarian language of disintegration

I believe that  
'Glitchspeak' can  
democratize society,

Glitchspeak is a  
vocabulary of new  
expressions; an always  
growing language. These  
expressions teach the  
speaker something about  
the inherent norms,  
presumptions and  
expectations of a  
language. It teaches  
what is not being said  
and what is left out.

Glitches do not  
exist outside of  
human perception.  
What was a glitch 10  
years ago is not a  
glitch anymore. This  
a m b i g u o u s  
contingency of  
glitch depends on  
its constantly  
m u t a t i n g  
materiality; the  
glitch exists as an  
unstable assemblage  
in which the  
materiality is  
influenced by on the one  
hand the construction,  
operation and content of the  
apparatus (the medium) and on  
the other hand the work, the  
writer, and the interpretation by  
the reader and/or user (the  
meaning) influence its materiality.  
Thus, the materiality of the glitch  
art is not (just) the machine the work  
appears on, but a constantly changing  
construct that depends on the  
interactions between text, social,  
aesthetical and economic dynamics and of  
course the point of view from which the  
different actors are involved and create  
meaning.

## S t u d y

what is outside of knowledge, start with  
glitch studies. Glitch theory is what you  
can just get away with!

Just like Foucault stated that there can be no reason without madness, Gombrich wrote that order does not exist without chaos and Virilio described that there is no technological progression without its inherent accident, I am of the opinion that flow cannot be understood without interruption or functioning without glitching. This is why there is a need for glitch studies.

Glitch studies attempts to balance nonsense and knowledge. It searches for the unfamiliar while at the same time it tries to de-familiarize the familiar. This studies can show what is acceptable behavior and what is outside of acceptance or the norm. To capture and explain a glitch is a necessary evil that enables the generation of new modes of thought and action. When these become normalized, glitch studies changes its focus or topic of study to find the current outsider of a new technology or discourse. Glitch studies is a lost truth, it is a vision that destroys itself by its own choice of oblivion. The best ideas are dangerous because they generate awareness. Glitch studies is what you can just get away with.

Some people see glitches only as a technological thing, while others perceive them as a social construction. I think it is useless to place one perspective above the other. Glitch studies needs to take place in between, both, neither and beyond.

There needs to be more research in the art of artifacts. For the future, I would like to argue for the development of a historiography of the glitch and the writing of a theory around critical trans-media aesthetics, which might also include the artistic use of other digital artifacts.

[Order] ><<<>><<>><<>><<>><<>>><>><<>><<>><<>>><>><<>><<>><<>>><>><[Chaos]



Aristotle	Substance	Accidents
Foucault	Reason	Madness
Virilio	Progress	Accident

## Reception

Flow	Break
Transparent Immediacy	Obscure
Cultivated/Normal	Abnormal
perfect	imperfect

## Categorisation of noise

Encoding / Decoding	Encoding / Decoding Artifacts
Compression	Compression Artifacts
Feedback	Feedback Artifacts
Functional	“true” Glitch
“design” Glitch	

Chance



//As presented / performed at

- Blip Festival, New York, US. 18-12'09.

I performed parts of the manifesto during my Little-Scale visual set:

<http://www.youtube.com/rosamenkman#p/a/f/0/SXbSvQjyauM>

- Media Playgrounds, Montevideo, Amsterdam, NL. 12-12'09.

Goto80 and I performed 5 points of the manifesto on live television:

[http://www.montevideo.nl/nl/agenda/detail\\_agenda.php?id=556&archieff=](http://www.montevideo.nl/nl/agenda/detail_agenda.php?id=556&archieff=)

- Pixxelpoint Festival, Nova Gorica, SL. 05-12'09. Regular lecture.

<http://www.pixxelpoint.org/onceuponatimeinthewest-e.html>

- Video Vortex Conference, Atomium, Brussels, BE. 20-11'09. Regular lecture.

<http://networkcultures.org/wpmu/video-vortex/video-vortex-v>