

DIRTY NEW MEDIA

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REVOLUTION 02

PRESENTED IN ASSOCIATION WITH ANTONIO ROBERTS

21 MARCH 2013, 4-10PM

THE BARBER INSTITUTE OF FINE ARTS



REVOLUTION 02

DIRTY NEW MEDIA

Dirty New Media artists utilize hacked electronics and improvisation to create works of art that are so wrong they're right! This engaging day of performances and interactive installations from digital artists, hacktivists and new media explorers from the West Midlands, Chicago and beyond features artworks in the form of hacked and customised hardware, accessories, demos, lectures, data-mangling, projection and more.

1_approach.dnm: (inter)active viewership in dirty new media
steven hammer + shawne holloway, 2013

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Author's Note: In the style and philosophy of the work this essay references, we have undertaken the articulation of these ideas with a certain amount of adventurousness and disregard for strict clarity and form. Our words seek to provoke rather than alienate.

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The invisibility of various technologies, interfaces, and wares, via their often seductive and seamless interfaces, fosters a kind of cultural ocularcentrism[1] vis-a-vis capitalist consumerism. Dirty New Media (DNM) seeks to disengage our perception of screen-based activity from the two-dimensional, and critique material production of objects and systems that produce, curate, and guide reception of various texts.

In this way, DNM is both responsive and anticipatory to the proliferation of a culture uncritically enamoured with digital/web/device-being. By absorbing a wide array of amateur and artisan generated media artifacts, the (anti)genre "once anticipated and now brings us"[2] a form of technophenomenology, a cyber-ouroboros, allowing fluidity between our consciousness and digital media. This recursivity begins to weave a distinctly humanistic[3] perspective alongside the non-human data streaming from network to network, window to window.

[1] Pallasmaa, Juhani. "Hapticity and Time: Notes on Fragile Architecture." The Architectural Review 207 (2009): no. 1239.

[2] jonCates, email message to the author, February 1st, 2013.

[3] jonCates, ".g/-/ΔP+3ΓГ.#cDPKtYgT; from @sterlingcrispin to @slashdot: misunderstanding as/if #glitch +/ or #noise in experimental New Media Arts" (gl1tch.us, 2012)

[4] Peplin, Erica. "Dirty New Media Art." Chicago Art Magazine, October 25, 2011. <http://chicagoartmagazine.com/2011/10/dirty-new-media-art/> (accessed March 3, 2013).

[5] Mark Wigley, "The Translation of Architecture, the Production of Babel" Paper presented at the Chicago institute for Architecture and Urbanism, September 1988; published in Assemblage. 8 (February 1989)

[6] @sterlingcrispin Jul 24, 2:18pm via Twitter for Android @ beafremderman @joncates like Dada it can be info>noise>new info, but Im skeptical & weary of this nonhuman mutant info, crippled from chaos

[7] We are calling on Foucault's notion of transdiscursivity, originally in relation to his author function. See Michel Foucault, "What is an Author?" The Foucault Reader, New York: Pantheon Books (1984)

The ties that bind DNM artists to their work are diverse but seem to originate deep within a strong tendency to resist the conceptual sterility and perfectionism seen within more traditional New Media architectures.[4] DNM provides, "... no hygienic starting point, no superior logic to apply." [4] While some call DNM an "inversion of humanity," [5] others find comfort in its ability to layer a range of perspectives, human or otherwise, to construct immaterial compositions that speak to all of our senses. No matter the angle from which we choose to approach works of DNM, it is imperative that we allow them to approach us in return:

- Δ. DNM enacts glitch methods of inter/corr/dis_ruption onto and from and through object-bodies, producing a transdiscursive [6] model, transforming borders into porous membranes.
- Δ. The object-ness, the materiality of bodies/beings is reflected vis-à-vis disruption of digital (and otherwise) media inter/Faces as invisible, seamless, projections of teleos and corporal extension. [7]
- Δ. DNM reveals layers && layers of being-ness, layers of inherent [8] + performed [9] subjectivity in tools and media and data. Layers as actants, actants as relationships (being in relation to another). [10] DNM realizes situatedness.
- Δ. DNM is an act of uncovering&discovering&recovering the capacity to sense and exploit and undercut those invisible and inaudible layers, yet simultaneously liberating the object from thing-ness (resisting the modernist hyperdichotomization machine) and the subject from formlessness. [11] The hybrid body-object emerges. [12] DNM is simultaneous subjectivity + object-ness.
- Δ. Body-objects perform, are performed upon. Gaze and are gazed upon. Technophenomenology. Technobondage.

[8] Marshall McLuhan claims that all media are extensions of the human body by means of "self-amputation," Marshall McLuhan and Quentin Fiore, *War and Peace in the Global Village* (New York: Bantam, 1968)

[9] See Graham Harman, *Tool-Being* (Peru: Open Court, 2002) and John Searle, *Consciousness and Language* (Cambridge: Cambridge University Press, 2002)

[10] See Judith Butler, *Bodies that Matter: On the Discursive Limits of 'Sex'* (New York: Routledge, 1993)

[11] See Bruno Latour, *The Pasteurization of France* (Cambridge: Harvard University Press, 1993)

[12] See Bruno Latour, *We Have Never Been Modern* (Cambridge: Harvard University Press, 1993)

[13] See Donna Haraway, "The Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," In *Simians, Cyborgs, and Women: The Reinvention of Women* (New York: Routledge, 1991)

/-;-/-;-/- audio visual performances -\;-;\;-;\

Circuit Ben
Norah Lorway
Minuek

/-;-/-;-/- exhibition -\;-;\;-;\

Benjamin Gaulon

Kindle Glitched, 2013

The Aesthetics of Planned Obsolescence / Readymades Glitch Art. Kindle Glitched is a series of glitched kindles donated, found or bought on eBay, signed by the artist.

The generated visual are unique and permanent. No battery required.

Jeff Donaldson

16bit Edition Glitch Scarf - source: Atari ST emulator read error, 2013

The 16bit Edition Glitch Scarf is a continuation of the exploration of glitch imagery as a new paradigm in textile design. Beginning in 2001 by preparing video game systems with wires to alter their function, textile renders of 8bit glitch patterns began with the 1st edition, 8bit glitch scarf in 2007. Limited to 20 pieces, the pattern was created with a prepared Nintendo Entertainment System then, rendered as a wearable glitch knit at a 1:1 pixel to knot ratio. The 16bit Edition Glitch Scarf pattern was created with an Atari ST emulator running a classic demo scene release at a different resolution than it was coded for. A read error glitch result was then chosen and rendered as a glitch textile again at a 1:1 pixel to knot ratio.

Stef Lewandowski

Data Necklace, 2012

Data. It's all around us. Much of what we do on a daily basis leaves digital records of our activity behind us.

It turns out that there are tiny, hidden stories in the data that we create just by being ourselves, and we can turn those stories into beautiful things.

The Data Necklace is a wearable visualisation of a person's Twitter feed over time, that can serve as a permanent reminder of how often they use a particular word.

Kate Pemberton

Tracert, 2005

Tracert (pronounced trace route) is an examination of how traditional craft ideas translate into the modern multi-media networked world. A sampler has been cross-stitched by hand from a transposed graphic of a tracert DOS command.

Dec Ackroyd

Cityscape #46, 2013

Cityscape #46 image is from a series of GIF based images that are made to resemble city skylines, the images are created using digitally broken image files

Jamie Boulton

C:\Users\5629a7\Pictures\IDDisplay.jpg, 2013

- > Applying reality safeguards...
- > Discarding morality values...
- > Deactivating motivation protocol...
- > Accessing Internet Database...
- > Initialising...
- > Ready.

Jason Soliday

Harbinger Variations, 2013

Harbinger Variations consists of five disassembled, reprocessed, and remixed versions of a track entitled Harbinger Bit that I posted to my Soundcloud in early 2012. Harbinger Bit itself is comprised of disassembled, reprocessed, and remixed audio from various live performances in late 2011.

Charlotte Frost and Rob Myers

#arthistory, 2013

These 3D printed models of the Twitter hashtag '#arthistory' rendered here in plastic and in gold-plated stainless steel are a playful way to think about what art history might be in the age of social media and crowd-sourcing. The entire artwork comprises both the creation of the ability to render this piece of digital text in 3D form and its ownership/use by anyone. There is a dedicated website (<http://hasharthistory>) that explains the project and points to how the tags can be obtained. It also features links to places where you can see the hashtag in use and join in (i.e. tagging real world items as 'art history'), these include a Flickr gallery, a Tumblr blog and of course the #arthistory Twitter stream. The project is also a three dimensional and/or practice-based rendering of an argument made by Charlotte Frost in an online art history article entitled: 'Is Art History Too Bookish?' In this article - which is deliberately offered online, rather than in print - Frost asks after the extent to which the format of printed books have contributed to the way we think about art. In this sense, the tags ponder the physical nature of textual objects and the future of art discourse. The work is also closely related to Myers' series of 'Sharable Readymades' which is the creation of 3D printable models of iconic works of art.

URRRGH

__KWEEN__CLARISSURRRGH, 2012

clarissa made children believe we knew it all as well. now we're adults and we're clueless. thanks clarissa.

__YOUCHOOB_4_EVA, 2012

yin-yangtube. we're all timewasters and it feels great.

__ALADDINZ_CAT, 2012

cat stuck on a magical carpet, riding over the fuzzy memories of on-screen memories.

/-;-/-;-/- lectures -\\-;-\\-;-\\

Jon Cates

WTF?! IS D1RTY N3W M3DIA?!

Dan O'Hara

An Irregular and Spasmodic History of Glitches and other Systemic Stutterings, 2013

Glitches interrupt the smooth realism of our mediated experience of the everyday world, from malfunctioning train announcement boards to distorted video streams and white noise in our phone calls. But is it only machines that glitch, or does 'glitching' exist in nature too? We'll look at the way Glitch art occupies a peculiar space inbetween the crafted and the unintentional, opening up a new view of 'natural' anomalies, as well as an aesthetic of the artificial. We'll also take an historical tour of artists working with broken systems, artefacts, and technologies from across the world – from dirty new media in Europe and Asia to Gambiarra traditions in the Americas – to ask, what (if anything) does malfunction mean when we copy or reproduce it?

/-;-/-;-/- screenings -\\-;-\\-;-\\

Michael Lightborne

What did the duck say to the pig?

A stupid joke, told badly.

Modulate

O>L>S>

Description: A short audio visual journey exploring abstract narrative, movement, shape, colour, non verbal expression and spatial awareness. Sounds sourced from "The Octophonic Loop System" 8.1 sound installation by Bobby Bird /Modulate, commissioned by Francisco Lopez.

Carrie Gates

A portrait of a portrait of a portrait of NN

The images for this work were created in 2003 for a project where Carrie used a piece of OS9 software art by Adrian Ward called "A portrait of Netochka Nezvanova" to create a generative video collage of a collection of over 10 000 .psd files Carrie had prepared on the topic of "cyberculture". This video is the remix, prepared in Feb. 2013 for an online exhibition by Ellectra Radikal and Systaime Alias Michael Borrás at <http://cupcake.spamm.fr/>.

Theodore Darst

Approach

Following a group shows' theme of "home in the digital age", Approach utilizes 3D modeling software to create a private digital sculpture garden textured, in part, with personal screenshots.

Antonio Roberts

I Am Sitting in a Room

In this piece I have used a script that explores the font file and damages it by randomising the values that construct each glyph. The computer, doing only what it has been instructed to do, continually attacks the font files' data to the point where it is sometimes corrupted and not even it can interpret it correctly. The resulting video shows the gradual damaging of the data. The viewer will struggle to find meaning amongst the visual noise whilst the computer still understands it.

Nick Kegeyan

i went home this winter (or my friends, lights, a game, and the last time i saw my childhood home)

i went home this winter (or my friends, lights, a game, and the last time i saw my childhood home)

Jennifer Chan

[[[I'll Show You HD]]]

Kevin Carey

OTC//DXM_[remix]

In response to an increase in works inspired by DJ Screw's chopped & screwed sound and the surrounding culture, this piece looks to subvert the smoothness and fluidity of the recent aesthetic focus within the underground rap community. What results is a frustrated trip – a dirty, murky exploration of over the counter and beyond.

Bryan Peterson

[Dirty] inputs/processes.outputs

Appropriated Phil Morton video, twisted and built through analog video mixers

Sian Macfarlane

/'zi(ə)r,äks/ (xerox), 2013 – 6:00

A copy of a copy; partially reconfiguring x-traterrestrial digital glitch

/-;-/-;-/- workshop -\\-;-\\-;-\\

An optical theremin is a motion-operated instrument, based on an LM386 op-amp chip, we'll be building them from scratch, learning the basic principles behind audio manipulation using voltage, and making some unholy racket! No soldering experience necessary.

/-;-/-;-/- Audio Visual Performances -\;-;\;-;\ 7 – 10Pm

Minuek

Norah Lorway

Circuit Ben

/-;-/-;-/- Screenings -\;-;\;-;\ 6 – 7pm

Modulate, Carrie Gates, Theodore Darst, Antonio Roberts, Nick Kegeyan,

Jennifer Chan, Kevin Carey, Michael Lightborne, Sian Macfarlane, Bryan Peterson

/-;-/-;-/- Lectures -\;-;\;-;\ 4 – 6pm

Jon Cates

Dan O'hara

/-;-/-;-/- Workshop -\;-;\;-;\ 12 – 2Pm

Optical Theremin Workshop with Circuit Ben

/-;-/-;-/- Exhibition -\;-;\;-;\

Benjamin Gaulon [aka Recyclism], Jeff Donaldson, Dec Ackroyd, Jason Soliday,

Charlotte Frost and Rob Myers, Kate Pemberton, Jamie Boulton, Urrrgh,

Stef Lewandowski

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