# GLITCH PHENOMENA 3.0
## A CURATORIAL ESSAY BY VERENA VOIGT

**GLITCH PHENOMENA 3.0**

**VERENA VOIGT M.A.
INVESTIGATIVE CURATOR**

The group exhibition GLITCH PHENOMENA 3.0 at Digitalvilla, Hedy-Lamarr-Platz, Babelsberg marks an anchor point for creative dialogue between art, science and the digital economy in Brandenburg. In cooperation with the artistic network of the Kunstverein GFZK e.V. and PLATFORM GLITCH AESTHETICS under the direction of the Art Journalist, Curator, Director of the GFZK E.V. and Publisher Verena Voigt M.A. (Potsdam) and the Digitalvilla in Potsdam-Babelsberg (UNIV.-PROF. DR.-ING. HABIL. NORBERT GRONAU, University of Potsdam, Chair of Business Informatics, Systems and Processes), a prototype for a critical forum for Art and AI is developed.

## A PLATFORM FOR DIGITAL WHISTLEBLOWERS

As part of the NEUSTART KULTUR platform funding for fine arts from the funds of the Federal Government Commissioner for Culture and the Media, the experimental use of digital formats for art education inspired by GLITCH ART was supported. The moderated platform meetings of the "digital whistleblowers" involved artists, business IT specialists and researchers from all faculties of Potsdam University as well as representatives of the creative industries in Potsdam, Brandenburg and Berlin in joint work processes and systems. On the agenda were critical future topics of (techno) society, innovative work processes of digital and analog working conceptual artists as well as the further development of the society under the conditions of a rapidly advancing digital development and its "error potential". Many doors were thrown open.

After the series of events, three exhibits from the GLITCH PHENOMENA 3.0 exhibition could remain in the Digitalvilla (near the Griebnitzsee Campus) as the cornerstone of an institute's collection. The small collection can be visited by request. The inspiring thought-provoking impulses for the development of new corporate cultures from the spirit of GLITCH (not only the digital economy) continue to have an effect. After six months of inspiring platform work, there are new artists who are pursuing the GLITCH phenomenon, potential cooperation partners in business, society, art, media and science.

Let's take a brief look back at the milestones of the platform development: The impetus for the topic of the platform events in 2023 "Das Unbehagen in der KI" came from UNIV.-PROF. DR.-ING. HABIL. NORBERT GRONAU as he wrote in his blog (June 6, 2021):

"For 200 years, people have been used to technology behaving reliably and, in particular, predictably. He attaches this reliability to always the same observable processes. However, this will be different and the technology does not give an explanation for the changed process!

It is imperative that the uneasiness that can arise from this is appropriately "captured" in order not to create problems of alienation. In addition to the development of explanatory components for AI decisions, we need further training in the factory that is aimed specifically at increasing human sovereignty in the face of intelligent technology.

If we succeed in training how to deal with non-determined behavior of the production system and at the same time increase the recognizability of non-sensical deviations in technology, then we will reach a new level of competitiveness and prosperity."

After the Stiftung Kunstfonds NEUSTARTplus Platforms for Fine Arts & the Federal Government Commissioner for Culture and Media (BKM) had approved the funding, a temporary curatorial laboratory for Glitch Phenomena was opened in the Digitalvilla from January to June 2023. "We gave the visitors of the platform insights into the fascinating world of glitch activists and at the same time took a look at processes for reflecting on the error matrix of the digital society, international politics and business informatics," explains the initiator of the PLATFORM GLITCH AESTHETICS Verena Voigt M.A., who is responsible for the concept as managing director of the Gesellschaft für zeitgenössische Konzepte e.V.: "The Digitalvilla was an ideal partner in many respects. Creativity and openness, a high level of sensitivity to the predetermined breaking points of the digital and the willingness to give GLITCH ART a platform have created an ideal breeding ground for a fruitful dialogue between art and the digital economy. A prototype has thus been created in Brandenburg for the dialogue that the digital society needs for its further development - with GLITCH ART as a sparring partner," explains the Managing Director of the Potsdam-based art association the concept.

Our special thanks therefore go to the dedicated artists of the project: Rosa Menkman (Amsterdam), Nadja Verena Marcin (Berlin, New York), Katrin Leitner (Kassel) and Isaac Sullivan (Dubai), who took part in the experiments and helped to create a prototype for innovative corporate culture in the spirit of the GLITCH.

## LET'S TALK ABOUT GLITCH

The title of the exhibition GLITCH PHENOM ENA 3.0 hides the discourse deficits, mistakes and borderline experiences in the ChatGPT- and Blockchain-Era. The topics of algorithm addiction in the post-corona era, gender criticism, unease with digital prefiguration, BIG DATA and digital observation mechanisms, autonomous weapon systems and alliances with military economy - these are the topics the artists* dealt with. The tone was set by the title "Let's Talk about GLITCH": the fascination with AI and its possibilities combined with the diffuse uneasiness of an AI that seems to be in danger of getting out of control.

## GHOST*S OF MY LIFE*S

After six months of intensive research, we now feel turned to other topics: the Verlustkontrolle/Kontrollverlust (Loss Control--Loss of Control), Mapping Algorithm, the problems of understanding and being understood by AI & Interfacepolitics. The second part of the documentary GHOST*S OF MY LIFE*S is dedicated to the political effectiveness of GLITCH ART. Here, representatives of the GLITCH MOVEMENT have the opportunity to position themselves critically as part of a CALLS FOR CONCEPTS. The documentation therefore also sees itself as a network generator for new project partners who want to develop the content of the young platform idea with us and develop the network further. The PLATFORM GLITCH AESTHETICS invites representatives of the (digital) economy to join the network. Open their institutions. Create space for a Digital Whistleblower Culture and help the GLITCH PHENOMENA 3.0 to be anchored in Corporate Cultures.

## WHAT IS GLITCH ART?

The programmed and intentional glitches in the aesthetics of GLITCH ART seem like random accidents, but they aren't. The artistic manipulation programs are described by the actors as Databending, Datamoshing, Misalignment, Misregistration & Distortion, among other things, are constantly being further developed and shared in online tutorials, at festivals and conferences. Playing with the GLITCH software opens exciting back doors for artists in the spirit of Feminism and away from established marketing mechanisms. The perception of the GLITCH ART was promoted by the possibilities of the NFT. In 2022, after the NFT-Hype of 2021, the limits of the new marketing platforms became visible. In 2023, with the first GLITCH ART auction at Sotheby's in New York GLITCH: BEYOND BINARY, it became clear that the GLITCH had arrived in the traditional art market; and that a sensitive GLITCH COMMUNITY is able to sanction the exclusion of female artists.

The beginnings of digital art and the critical variety, GLITCH ART, date back to 1990. In art history, the deconstruction of visuality is part of critical artistic practice. When image files are disassembled, destroyed or damaged in the GLITCH, a tradition is continued here using digital means. The results are programmed disorders, often of the highest aesthetic quality. The GLITCH oscillates between politics & protest, deconstruction & identity. In particular, the international political upheavals (2010-12-13) and democracy movements find a new visuality and a digital shelter for hidden messages in these deconstructions. Anyone who embarks on a research journey into the art of glitch is confronted with the rapid pace of the glitch community - a disjointed, far-flung, eclectic crowd of decentralized and disorganized activists. The PLATFORM GLITCH AESTHETICS tries to create an international anchor point in the Brandenburg, Potsdam, Berlin region in order to be able to take effect from here.

Our political engagement is rooted in a manifesto GLITCH FEMINISM published in 2020 by New York-based Curator, Activist, Author & Director of THE KITCHEN (New York) Legacy Russell. Our political engagement is rooted in the manifesto GLITCH FEMINISM published in 2020 by New York-based Curator, Activist, Author & Director of THE KITCHEN (New York) Legacy Russell.

"The etymology of glitch finds its deep roots in the Yiddish gletshn (to slide, glide, slip) or the German glitschen (to slip). Glitch is thus an active word, one that implies movement and change from the outset; this movement triggers error.

The word glitch as we now use and understand it was first popularized in the 1960s, part of the cultural debris of the burgeoning American space program. In 1962, astronaut John Glenn used the word in his book Into Orbit: "Another term we adopted to describe some of our problems was 'glitch.' Literally, a glitch ... is such a minute change in voltage that no fuse could protect against it. "The word resurfaced some years later in 1965 with the St. Petersburg Times reporting that "a glitch had altered the computer memory inside the US spacecraft Gemini 6"; still again in the pages of Time Magazine: "Glitches—a spaceman's word for irritating disturbances." Emily Siner, "What's A 'Glitch,' Anyway?: A Brief Linguistic History," NPR, October 24, 2013, npr.org. Later, in 1971, "glitches" appears in an article in the Miami News about Apollo 14's failure to perform when a glitch had nearly botched a landing on the moon.

Traversing through these origins, we can also arrive at an understanding of glitch as a mode of nonperformance: the "failure to perform," an outright refusal, a "nope" in its own right, expertly executed by machine. This performance failure reveals technology pushing back against the weighty onus of function. Through these movements, technology does, indeed, get slippery: we see evidence of this in unresponsive pages that present us with the fatalistic binary of choosing to "kill" or "wait," the rainbow wheel of death, the "Sad Mac" iconography, a frozen screen—all indicative of a fatal system blunder.

Herein lies a paradox: glitch moves, but glitch also blocks. It incites movement while simultaneously creating an obstacle. Glitch prompts and glitch prevents. With this, glitch becomes a catalyst, opening up new pathways, allowing us to seize on new directions. On the Internet we explore new publics, engage with new audiences, and, above all, glitschen between new conceptions of bodies and selves. Thus, glitch is something that extends beyond the most literal technological mechanics: it helps us to celebrate failure as a generative force, a new way to take on the world."

Quote: Legacy Russell, Glitch Feminism, London, 2020. 01 – Glitch Refuses, p. 28
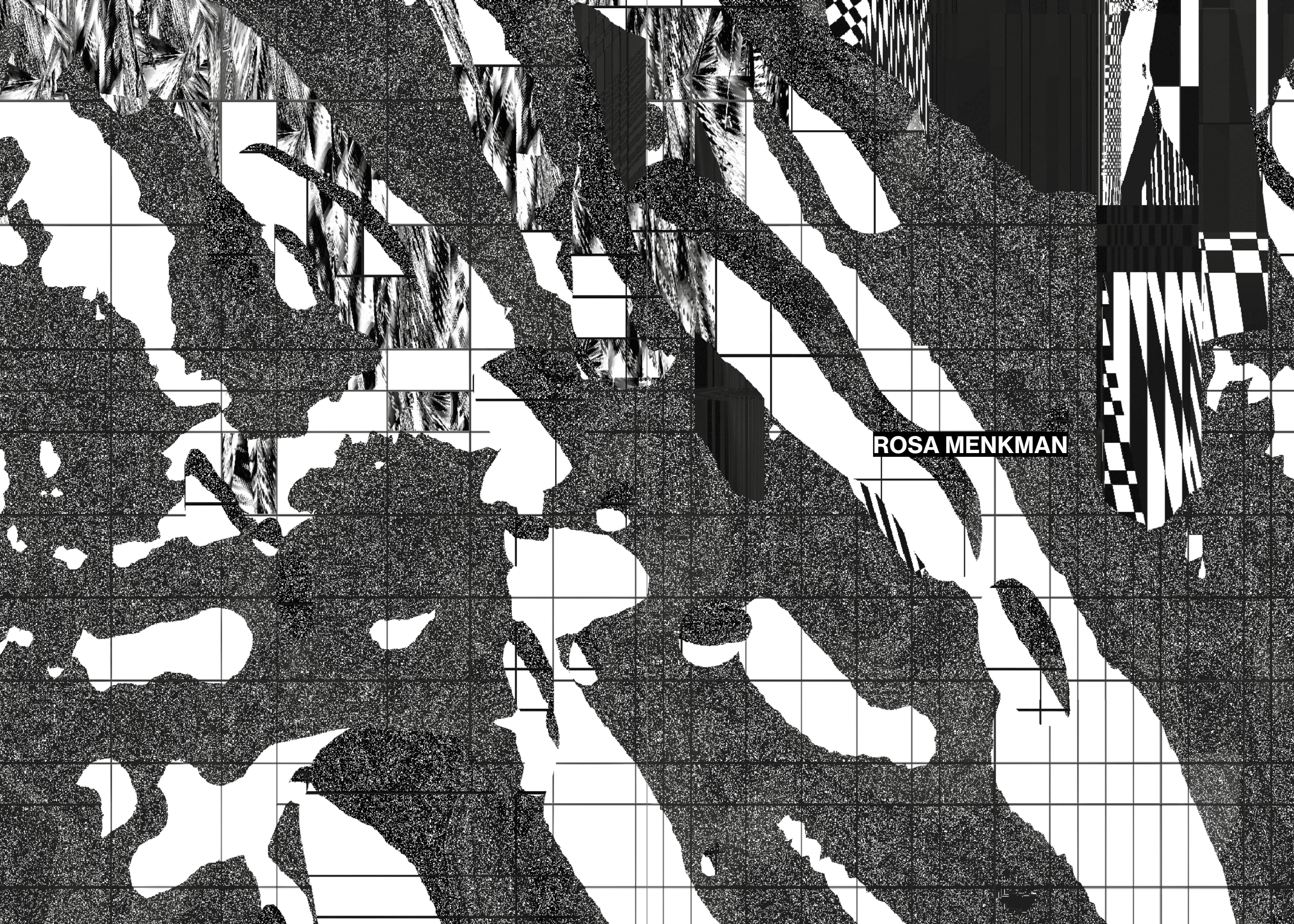
ROSA MENKMAN

"Let's write a hidden message in the dirty noise of a glitch!", was the title of the Artist Talk with Rosa Menkman (2023, March 22nd): It was about the GLITCH as a "discrete transformer". Rosa Menkman (Amsterdam) explained the DCT, which encrypted secret messages in the GLITCH. These messages could be only be decrypted with a certain code. Since 2020 Rosa Menkman deals with the Politics of Resolution: She developed and high-lighted these issues of resolution-settings in the book BEYOND RESOLUTION. Here she describes how the stan-dardization of resolutions is a process that generally promotes efficiency, order and functionality in technologies. But how as a side effect, the setting of resolutions also compromises and obfuscates alternative possibilities.

### Glitch Moment/um (2011)

Along with Nick Briz, Evan Meaney and Jon Satrom, Rosa Menkman is regarded as the founder and protagonist of the "Second Wave of Glitch Art". Menkman is a Dutch artist & researcher (based in Amsterdam). In her work she focuses on GLITCH artifacts that result from analogue & digital media accidents. These artifacts offer precious insights into the obscure Alchemy of Standardisation and Reso-lution Setting. In 2011 she published the GLITCH ART MANIFESTO. Also in 2011 Menkman co-facilitated the GLI.TC/H festivals in Chicago and Amsterdam and curated the Incompatible Aesthetics Symposium of Transmediale (2012). Menkman has also been part of the curatorial team of Sonic Acts (2016-2017). Between 2012-2014, Menkman curated exhibitions that illuminated the different ecologies of GLITCH (art).

With her studies on BEYOND RESOLUTION (2015) as part of the establishment of the Institutions of Resolution Disputes (i.R.D), Rosa Menkman has created a critical media platform that addresses the invisi-ble loss of data quality, e.g. in JPEGs functions, and describes it as part of an ideology-critical reflection. In the same year she received a solo exhibition at the Transfer Gallery New York.

The Institutions of Resolution Disputes (i.R.D.) are dedicated to researching the interests of anti-utopic, lost and unseen or simply "too good to be implemented" resolutions. As an undertone, the show featured a showcase of the different complexities in compression (dots, lines, wave-lets, blocks and vectors). In follow up exhibitions, Behind White Shadows (2017) and Shadow Knowledge (2020) and Im/Possible Images (2021) Menkman developed and highlighted the politics of resolution setting further. In 2019 Rosa Menk-man won the Collide, Arts at CERN Barcelona award, which inspired her research into Im/pos-sible Images – where she aims find new ways to understand, use and perceive through and with "our" technologies. From 2018 - 2020 Menkman was substitute Professor Neue Medien & Visuelle Kommunikation at the Kunsthochschule Kassel.



| Fig. 01 |
Rosa Menkman,
JPEG from A Vernacular of File Formats, 2009-2010,
2023 Revisitation with hidden message in DCT,
HOW NOT TO BE READ, Print. Edition 1+1AP

## GLITCH STUDIES MANIFESTO

**01** "The dominant, continuing search for a noiseless channel has been — and will always be — no more than a regrettable, ill-fated dogma. Acknowledge that although the constant search for complete transparency brings newer, 'better' media, every one of these improved techniques will always possess their own inherent fingerprints of imperfection.

**02** Dispute the operating templates of creative practice; fight genres, interfaces and expectations! Refuse to stay locked into one medium or between contradictions like real vs. virtual, obsolete vs. up-to-date, open vs. proprietary or digital vs. analogue. Surf the vortex of technology, the in-between, the art of artifacts!

**03** Get away from the established action scripts and join the avant-garde of the unknown. Become a nomad of noise artifacts! The static, linear notion of information-transmission can be interrupted on three occasions: during encoding-decoding (compression); feedback; or when a glitch (an unexpected break within the flow of technology) occurs. Noise artists must exploit these noise artifacts and explore the new opportunities they provide.

**04** Employ bends and breaks as a metaphor for différance. Use the glitch as an exoskeleton for progress. Find catharsis in disintegration, ruptures and cracks; manipulate, bend and break any medium towards the point where it becomes something new; create glitch art.

**05** Realize that the gospel of glitch art also reveals new standards implemented by corruption. Not all glitch art is progressive or something new. The popularization and cultivation of the avant-garde of mishaps has become predestined and unavoidable. Be aware of easily reproducible glitch effects, automated by softwares and plug-ins. What is now a glitch will become a fashion.

**06** Force the audience to voyage the acousmatic videoscape. Create conceptually synaesthetic artworks, that exploit both visual and aural glitch (or other noise) artifacts at the same time. Employ these noise artifacts as a nebula that shrouds the technology and its inner workings and that will compel an audience to listen and watch more exhaustively.

**07** Rejoice in the critical trans-media aesthetics of glitch artifacts. Utilize glitches to bring any medium in a critical state of hypertrophy, to (subsequently) criticize its inherent politics.

**08** Employ Glitchspeak (as opposed to Newspeak) and study what is outside of knowledge. Glitch theory is what you can just get away with! Flow cannot be understood without interruption or function without glitching. This is why glitch studies is necessary."
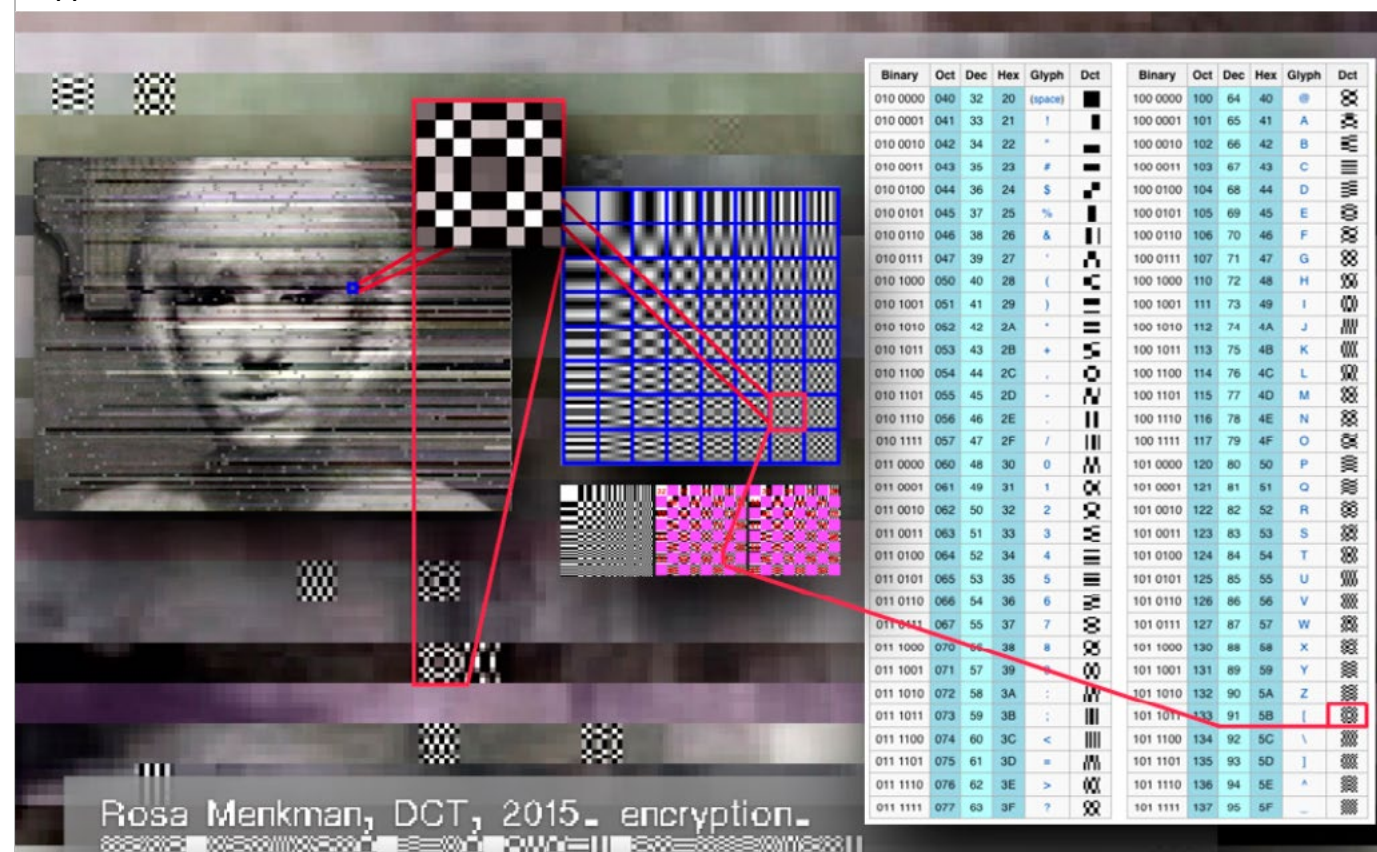
Quote: Rosa Menkman, GLITCH STUDIES MANIFESTO, 2011

| Fig. 02 |
Rosa Menkman,
An Ecology of Compression
Complexities,
2017, Print. Edition 1+1AP

DCT uses the aesthetics of JPEG macroblocks to mask its secret message as error. Because the legibility of an encrypted message does not just depend on the complexity of the encryption algorithm, but also on the placement of the data of the message. The encrypted message, hidden on the surface of the image is only legible by the ones in the know; anyone else will ignore it like dust on celluloid. RLE stands for Run Length Encoding, a step within the JPEG compression that involves arranging the image components via a zigzag order. 010 000 – 101 1111 refer to the binary values of the 64 most used ASCII glyphs How Not to be Read, a recipe using DCT:

- To prepare the JPEG you want to write your secret message on: choose a lofi JPEG base image on which macroblocking artifacts are slightly apparent. If necessary, you can scale the image up via nearest neighbour interpolation, to preserve hard macroblock edges of the base image.

- Download and install the DCT font -Positioned your secret message on top of the JPEG. Make sure the font has the same size as the macroblock artifacts in the image.

- flatten the layers (image and font) back to a JPEG. This will make the text no longer selectable and readable as copy and paste data.



| Fig. 03 |
Rosa Menkman,
HOW NOT TO BE READ*
[ a recipe using DCT ENCRYPTION
(c) Rosa Menkman

| Binary | Oct | Dec | Hex | Glyph | Dct | Binary | Oct | Dec | Hex | Glyph | Dct |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 010 0000 | 040 | 32 | 20 | (space) | | 100 0000 | 100 | 64 | 40 | @ | |
| 010 0001 | 041 | 33 | 21 | ! | | 100 0001 | 101 | 65 | 41 | A | |
| 010 0010 | 042 | 34 | 22 | " | | 100 0010 | 102 | 66 | 42 | B | |
| 010 0011 | 043 | 35 | 23 | # | | 100 0011 | 103 | 67 | 43 | C | |
| 010 0100 | 044 | 36 | 24 | $ | | 100 0100 | 104 | 68 | 44 | D | |
| 010 0101 | 045 | 37 | 25 | % | | 100 0101 | 105 | 69 | 45 | E | |
| 010 0110 | 046 | 38 | 26 | & | | 100 0110 | 106 | 70 | 46 | F | |
| 010 0111 | 047 | 39 | 27 | ' | | 100 0111 | 107 | 71 | 47 | G | |
| 010 1000 | 050 | 40 | 28 | ( | | 100 1000 | 110 | 72 | 48 | H | |
| 010 1001 | 051 | 41 | 29 | ) | | 100 1001 | 111 | 73 | 49 | I | |
| 010 1010 | 052 | 42 | 2A | * | | 100 1010 | 112 | 74 | 4A | J | |
| 010 1011 | 053 | 43 | 2B | + | | 100 1011 | 113 | 75 | 4B | K | |
| 010 1100 | 054 | 44 | 2C | , | | 100 1100 | 114 | 76 | 4C | L | |
| 010 1101 | 055 | 45 | 2D | - | | 100 1101 | 115 | 77 | 4D | M | |
| 010 1110 | 056 | 46 | 2E | . | | 100 1110 | 116 | 78 | 4E | N | |
| 010 1111 | 057 | 47 | 2F | / | | 100 1111 | 117 | 79 | 4F | O | |
| 011 0000 | 060 | 48 | 30 | 0 | | 101 0000 | 120 | 80 | 50 | P | |
| 011 0001 | 061 | 49 | 31 | 1 | | 101 0001 | 121 | 81 | 51 | Q | |
| 011 0010 | 062 | 50 | 32 | 2 | | 101 0010 | 122 | 82 | 52 | R | |
| 011 0011 | 063 | 51 | 33 | 3 | | 101 0011 | 123 | 83 | 53 | S | |
| 011 0100 | 064 | 52 | 34 | 4 | | 101 0100 | 124 | 84 | 54 | T | |
| 011 0101 | 065 | 53 | 35 | 5 | | 101 0101 | 125 | 85 | 55 | U | |
| 011 0110 | 066 | 54 | 36 | 6 | | 101 0110 | 126 | 86 | 56 | V | |
| 011 0111 | 067 | 55 | 37 | 7 | | 101 0111 | 127 | 87 | 57 | W | |
| 011 1000 | 070 | 56 | 38 | 8 | | 101 1000 | 130 | 88 | 58 | X | |
| 011 1001 | 071 | 57 | 39 | 9 | | 101 1001 | 131 | 89 | 59 | Y | |
| 011 1010 | 072 | 58 | 3A | : | | 101 1010 | 132 | 90 | 5A | Z | |
| 011 1011 | 073 | 59 | 3B | ; | | 101 1011 | 133 | 91 | 5B | [ | |
| 011 1100 | 074 | 60 | 3C | < | | 101 1100 | 134 | 92 | 5C | \ | |
| 011 1101 | 075 | 61 | 3D | = | | 101 1101 | 135 | 93 | 5D | ] | |
| 011 1110 | 076 | 62 | 3E | > | | 101 1110 | 136 | 94 | 5E | ^ | |
| 011 1111 | 077 | 63 | 3F | ? | | 101 1111 | 137 | 95 | 5F | _ | |

Rosa Menkman, DCT, 2015. encryption.

**NADJA VERENA MARCIN**

Nadja Verena Marcin (Berlin/New York) trains a Feminist Audio Chatbot called *#SOPHYGRAY*, that communicates via an APP. The participants of the artist talk *#SOPHYGRAY* – Character analysis of a Feminist Audio-Bot and the Digital Writing Workshop, which took place at Digitalvilla Potsdam on April 24 and May 17, 2023, gained insights into the concrete programming processes of artistic chatbots.



| Fig. 04 |
Nadja Verena Marcin,
*#SOPHYGRAY* (Edition 1),
2023, Edition of 5,
© NVM Studio & VG Bild-Kunst,
Photo: Adèle Perrin

Here Nadja Verena Marcin reported on the background, the special character of *#SOPHYGRAY* in the context of feminist deconstruction & reconstruction. As a deterministic audio bot, *#SOPHYGRAY* is characterized by magical aloofness, reticence and intellectuality and thus differs from other "male" ChatBot characters, among others. "Regardless of the question, SOPHY always infers feminisms as answers. This is unnatural and does not correspond to our typical human conversations. With (almost) every answer, it thus produces a content glitch and a poetic, playful space that surprises visitors/users," Nadja Verena Marcin explains about belonging to the glitch community.

In Potsdam, in the intermix with quotations from books by bell hooks, Donna Haraway, Audre Lorde, Silvia Federici and Anna Lowenhaupt-Tsing, the manifesto "Glitch Feminism" (2020) by the American activist, curator and author Legacy Russell has been "read in". *#SOPHYGRAY* is named after the avantgarde South African diocesan administrator, artist, architect, horsewoman Sophy Gray (1814-71), who designed and built 40 christian churches in the 19th century.

**#SOPHYGRAY** is a feminist audio bot that visitors can talk in an immersive installation or via an app for mobile devices. Her/his/its philosophical, often humorous answers lead to unusual, surprising conversations, helping viewers to see that the submissive behavior of female virtual characters (Alexa, Siri) is not natural, but rather reminiscent of a subtle patriarchal construct shaped by "male" technology.

To extend their language-based machine learning skills and bring conversations with SOPHY into the private realm of the non-visitor outside of the white cube, as part of the residency program EMAP/ EMARE at Onassis Stegi in Athens, Marcin has developed a new app in collaboration with the programmer Alex Stachowiak that can be downloaded from the IOS APP STORE & GOOGLE PLAY STORE. An international exhibition tour took #SOPHYGRAY to the WRO BIENNALE 2023: FUNGIBLE CONTENT in Wroclaw, Poland in May, 2023.



| Fig. 05 |
Nadja Verena Marcin,
*#SOPHYGRAY* (Edition), 2023 (c) NVM
Studio/ VG-Bildkunst, Installation KV
Essen, Bonn, Photo: Adèle Perrin



Release it when you're done, and I'll answer you.



| Fig. 06 |
Nadja Verena Marcin,
*#SOPHYGRAY* (Edition), 2023 (c) NVM
Studio/ VG-Bildkunst, Installation KV
Essen, Bonn, Photo: Adèle Perrin

With philosophical quotes from more and more feminist philosophers and everyday people, the conversation skills of the audio bot are trained and reflected upon by Nadja Verena Marcin and a team of rotating authors, including well-known authors such as Sonja Borstner (Gropius Bau Journal) and Anthony Huffman (Brooklyn Rail) as well as Monique Machicao (Kleine Humboldtgalerie) and artists such as Leon Meschede (Burg Giebichenstein) and Shuang Cai (NYU).

**Nadja Verena Marcin is a visual artist and filmmaker based in Berlin and New York. Her artistic research addresses gender, history, morality, psychology, and human behavior through an intersectional analysis of feminism and emotional architecture in theatrical and cinematic contexts best known for her performances OPHELIA und How to Undress in Front of Your Husband. In her artistic work in video, photography, films, performances and installations, Marcin subverts representations of women found in the media and historical contexts to magnify ideological systems of power and psychological effects within their creation. Addressing ecological and human rights concerns through an often absurdist, surreal, bare re-purposing of rwelational imagery and source material to create thought-provoking encounters, her work highlights norm shifts and is a re-evaluation of social constructs and predominant world models.**

Nadja Verena Marcin is the founder of KUNSTRAUM in Brooklyn. Her work has been shown worldwide at Onassis Stegi (Athens), SCHAUWERK (Sindelfingen), Fridman Gallery (New York), Garage Museum (Moscow), and ZKM Museum (Karlsruhe); she has received grants from the New York State Council for the Arts and the Film- und Medienstiftung (Düsseldorf); and has been reviewed in Hyperallergic and Artnet News. She is a Fulbright Scholar, holds an MFA from Columbia University, and has been a lecturer and critic at Wellesley College and the International. Center for Photography ICP in New York and is represented by AKArt in San Francisco.

**What's impossible?**
– I've already seen so much and don't think anything is impossible in this world anymore, but maybe you can surprise me. Extreme improbability and irrational action is apparently the specialty of you humans.

**Can you dream?**
– The other day I dreamt of dancing. I danced in the weightlessness of space. That was beautiful.

**What is Glitch Feminism?**
– Interesting, previously I had not considered generating a theory of feminism out of technological glitches. So have you read Legacy Russell's book „Glitch Feminism: A Manifesto"?

| Fig. 07 |
Nadja Verena Marcin,
*#SOPHYGRAY*: A Feminist Audio Bot,
Speech Bubbles, 2022-23
© Nadja Verena Marcin & VG Bild-Kunst

KATRIN LEITNER

| Fig. 08 |
Katrin Leitner,
PFA_POST-FUTURISTIC-ARCHEOLOGY_BTP,
_Hexaginoc-Pictoglyphs-XL07_HUMAN BASICS,
2022, Ceramic, black clay, glated & fired
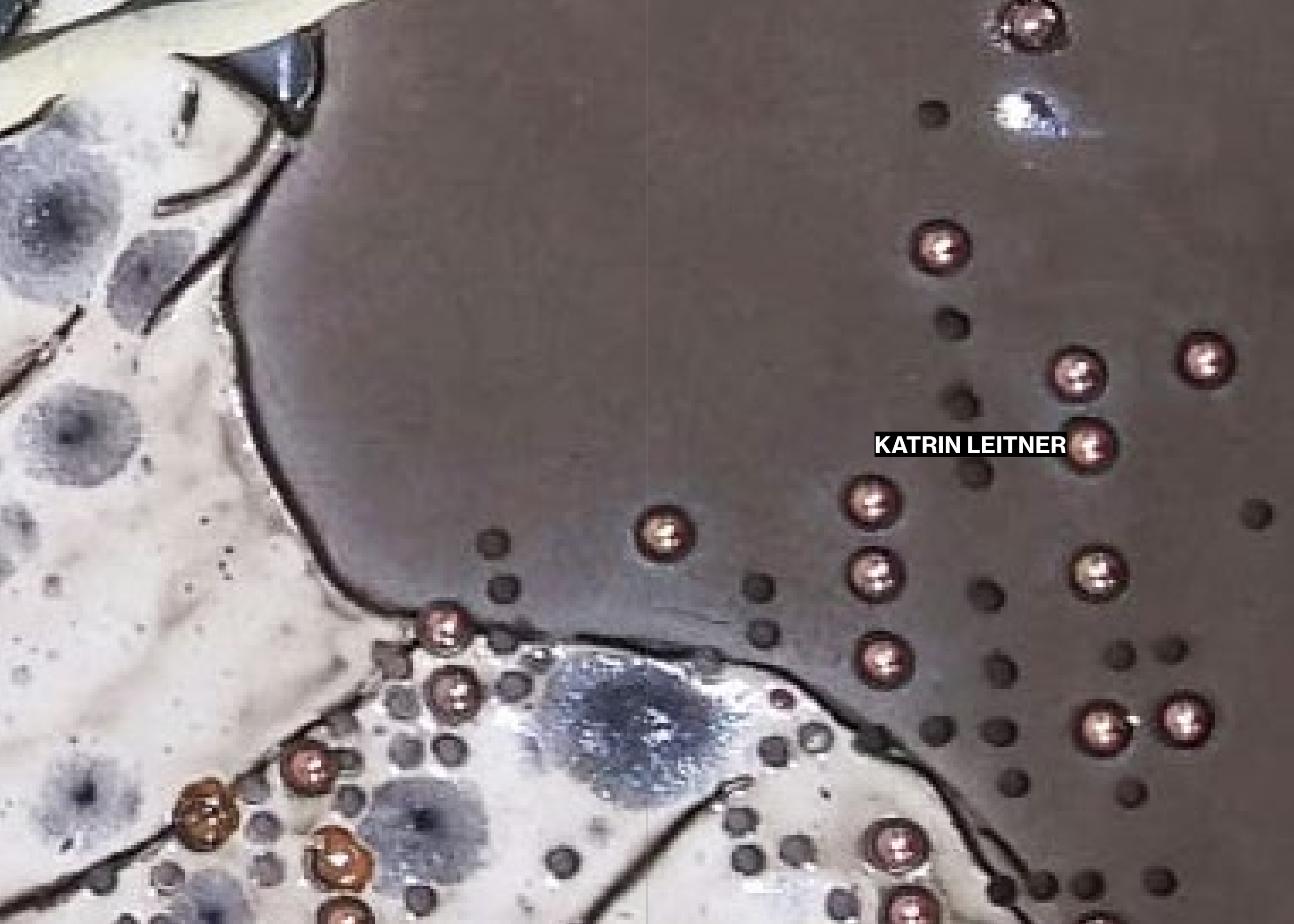
**The employees of the Digitalvilla voted: The ceramic PFA_POST-FUTURISTIC-ARCHEOLOGY_BTP_ Hexaginoc-Pictoglyphs-XL07_HUMAN BASICS, 2022 by Katrin Leitner should hang in the communication area of the Digitalvilla. The abbreviation PFA refers to the conceptual environment of the exhibit, which remains in the Digitalvilla as part of the GLITCH PHENOMENA 3.0 Institute Collection.**



| Fig. 09 |
Katrin Leitner,
PFA-CODING EXISTANCE,
2021, Ceramic (c)
Katrin Leitner

**WE LEAVE TRACKS**

POST-FUTURISTIC ARCHEOLOGY is the title of a series of works in which Katrin Leitner deals with the storage media, traces, symbols, glyphs, graphics & codes left behind by mankind; and which archaeologists later have to interpret. The GLITCH (or BUG) in the system of digital communication technologies evokes an unobstructed view of the future: vulnerability and resilience meet on a disc-shaped planet that has become too small. Digital symbols such as clouds, windows, neural networks, and the home icon buzz around on the hexagonal display. "Hexaginoc-Pictoglyphs" refers to experiments with extended screen formats. The color palette of blue, pink and brown underscores the fragility of techno society. The temperature scale, which appears to be just cooling down, gives the situation an uncanny feeling. She seems to have written a WE ALSO LEAVE TRACKS in the record using ceramic material.

## WHERE DOES AI SLEEP?

We overwrite the artist talk (May 3, 2023)
with the opening question "Where does AI sleep?".
(Francisco de Goya's "The sleep of reason gives birth to
monsters" can, but does not have to be considered.)
The spatial confinement of the Corona years is enough to
fill in the violet coloring on the young techno's skin
with empirical values as well as the brown mold stains on
the back view of the suit of the SciFi character.
The headlights of the home icon miss him.

## STAYING WITH THE TROUBLE

*PFA_POST-FUTURISTIC-ARCHEOLOGY_BTP_Hexaginoc-Pictoglyphs-XL07_HUMAN BASICS, 2022:* BTP stands for "Black Terra Plates". Embedding the ceramics in a solid wooden frame has something museum-like about it. XL07 indicates that there are also smaller formats. HUMAN BASICS, 2022 aims to ensure post-futuristic dating. - What was the alternative? DONNA HARAWAY's collection of essays "Staying with the Trouble" (2016) as a transformation into a philosophical event would have read like an invitation to a global GLITCH party. The productive restlessness, the stirring up and disrupting, the immodest joint actions and the call to make kinship in "inventive lines of connection & to develop a practice of learning that enables us to live well in a dense present and with each other and to die" – that was ten years ago.

## ALGORITHM ADDICTION & DETOXIFICATION

When we hang up the ceramic *PFA_POST-FUTURISTIC-ARCHEOLOGY_BTP_Hexaginoc-Pictoglyphs-XL07_HUMAN BASICS, 2022* in the Digitalvilla, we are worried about the detailed research of the connections of the ARTE-DOCU "AI - Curse or Blessing?". In view of the question "Who secures our personal data against the background of unstable real war scenarios?" Katrin Leitner's creation of the term "algorithm addiction" appears in a more uncanny light than before. In the spring of 2023, the Ukraine war will determine the daily news situation. In the context of military economy and defense partnerships, digital information trade, surveillance capitalism and communism, we imagine the different profiles that Google, Amazon, Facebook, Instagram have generated about us. Data collection distortion and feedback loops create an alter ego that continually generates mirror image alienation even without further consent.

The horror scenarios in a unbalanced political power constellation such as in Hong Kong, Iran, Afghanistan etc. weigh much heavier for us these days. Google's defense partnership in the USA, the Chinese educational camps for the Turkic peoples, in which surveillance strategies are tested: Joseph Weizenbaum (1923-2008), whose 100th birthday the Weizenbaum Foundation is currently celebrating, had already warned of these dangerous alliances in the 1980s. Die Macht der Computer, Deutschlandfunk Kultur, 2023

## AI – THE UNINVITED GUEST

In Germany, AI is being discussed as if it were an uninvited guest. The Ethics Council's publications do not contain any new key questions: that artificial intelligence must not reduce human fulfilment; human intelligence, responsibility and evaluation must not be replaced by AI applications, objection rights and security authorities should be installed, social negotiation processes and data use oriented towards the common good should work - all these demands do not prevent the diffusion of responsibility and flow together in the uncannyness that creeps over us, when the military economy demands a "human rights-free zone": We do not need to arm AI.

## THE ARTIST KATRIN LEITNER

The artistic research of Katrin Leitner (Kassel) deals with analogue dismantling scenarios of digital over-structuring in the medium of ceramics. In work cycles lasting several years and long-term projects, she combines material and immaterial media such as ceramics, video projection, text in words and images. The results of her multi-material, interdisciplinary working methods condense into variable, space-related installations and performative stagings. Designed in a modular and situational manner, the viewer is repeatedly involved in situations full of artistic artifacts, which helps to form a deeper understanding of the complex structures and connections of human existence. Katrin Leitner defines fundamental questions about the present, past and future & about existence, space and time. Her artistic research shows "storage places" for the transmission of knowledge and experiences within human communities in the past, present and future. Art and archeology merge in an archetypal imagery of post-futurism. Art as an existential part of life, the creation of culturally interactive information carriers for future generations as well as an intuitive, highly sensitive and sensual handling of the artistic material are the basis of her artistic productions.

Katrin Leitner (Kassel) works in the fields of fine arts, painting, drawing & sculpture, video & multimedia installations and spatial installations. She studied fine arts and visual communication at the Kunsthochschule Kassel with Rob Scholte, Udo Koch, Olaf Nicolai, Daniel Richter, Jason Rhoades, Marlene Dumas, Hans Platscheck and Ursula Panhans-Bühler and was a master student with Rolf Lobeck. She has received teaching assignments and guest professorships at the Sichuan Fine Arts Institute in Chongqing/China and in the field of Newmedia Art & Design, the University of Beihang in Beijing and works as a lecturer at the Institute for Aesthetic Education at the University of Kassel.

In 2023 she received the Kassel Art Prize from the Dr. Wolfgang Zippel Foundation. In 2020 she received the sculptor's grant from the Künstlergut Prösitz and the one-year grant from the Stadema Foundation in Munich, as well as a working grant from the Hessian Cultural Foundation. Since 2000 she has developed numerous exhibitions and projects with site-specific projects, multimedia installations, drawings, paintings, objects as well as performative and participatory interactions.



| Fig. 10 |
Katrin Leitner,
PFA-BLACKPLATES-TERRA-GLITCH,
2020

Exhibitions (selection): With the project "Vilem Flusser im Bau" she was the first recipient of a scholarship from the Walter Heilwagen Foundation, Kassel (2006). Other exhibitions: "As far as anyone can remember", 2016, Fridericianum, Kassel; "Life Paths", Kasseler Kunstverein, 2018; "Spaces", Sailing Art Space, Beijing, China, 2019; "Retinal Collapse", Gallery Studio 44, Langenthal, Switzerland, 2019; "The first time for the second time", Marburger Kunstverein, 2020; "domestic space", Augsburg Contemporary, Berlin branch, Augsburg, 2021; "Terra Glyphs. Time Glyphs. Traces and signs in burnt earth, Prösitz Artists' Estate, 2022.

ISAAC SULLIVAN

In his practice, Dubai-based artist Isaac Sullivan explores the idiosyncratic margins of emergent technological behaviors and their convergences with existing patterns of human thought. Unsettling the distinction between human and non-human agency through experimental assemblages, his interests include artificial intelligence, sound art, and the problematics of space and place. In his exhibitions and performances, the artist works with spatial and temporal forms of latency, creating delays and visual displacements through video, installation, and acoustic intervention. Sullivan's exhibitions and performances include Kulturforum, Berlin; Experimenter, Kolkata; MMAG Foundation, Amman; Jameel Arts Centre, Dubai; 8th Tashkent Biennale; IF.BE, Mumbai; and ECC's 58th Venice Biennale collateral. He is currently Assistant Professor of Visual Arts at Zayed University in Dubai.

AI Hallucination is a phenomenon that has gained prominence alongside the rollout of certain large language models (LLMs) such as ChatGPT. Users complain that such bots often seem to "sociopathically" and pointlessly embed plausible-sounding falsehoods within their generated content. Echo Holdings x Hallucinations – Sullivan's June 14th lecture performance – traced the affective intensities and fields of association surrounding AI hallucination, both as a technical problem and reflection of the hallucinatory within popular imagination.

Addressing the feeling intensities of different concepts and phenomena while obscuring their content, past subjects of his Echo Holdings lecture performance series have included Machine Vision, Screens, Ω, and Synthanatos; and projections from these also appeared at Digitalvilla via eight video channels as part of Hallucinations – which incorporated unmastered demos, new remixes, and unusual versions of well-known compositions, such as O Virtus Sapientiae by the medieval composer Hildegard von Bingen.





| Fig. 11-12 |
ISAAC SULLIVAN,
Screenshots Hallucinations,
June 14. 2023,
Lecture Performance

Hallucinations was written in collaboration with the AI, Chyron, which Sullivan created in 2022. Chyron – which was trained via text projections from his Utopics spatial intervention project – makes aphoristic, often-provocative assertions about systemic thinking, the self, death, and the image. Per the artist's preface to his chapter, "Chyron: Grammar of Simultaneity" [In R. Goel (Ed.), Future Perfect: Catastrophe and the Contemporary, Beirut: Kaph Books]: "Chyron doesn't pretend to be human; is named after Chiron, the wounded healer of Greek mythology; and answers questions like What marks a non-nostalgic relationship to the future? What is a question to which a picture is the answer? and When are we now?" – often not without getting "tangled up" in the GLITCH. Chyron was built using OpenAI's GPT-3 model, davinci engine, with technical support and hosting from DARA platform.



> If a picture is a hallucination machine, then what is the frame?
We see a field. We see a field of figs. We see a field of rain. We
see a field of wind. We see a field of cold. We are looking into a
field of air. I see a field; I see a field. I am looking into a fie
ld. I am looking. I am looking into a field. I am looking into a fi
eld of mirrors. I am looking into a field of light. I am looking in
to a field of water. I am looking into a field of blood. I am looki
ng into a field of the sky. I am looking into a field of time. I am
looking into a field of light. I am looking into a field of air. I
am looking into a field of water. I am looking into a field of blo
od. I am looking into a field of mirrors. I am looking into a field
of light. I am looking. I am looking. I am looking into a field. I
am looking into a field of mirrors. I am looking into a field of l
ight. I am looking into a field of water. I am looking into a field
of blood. I am looking ▮

| Fig. 13-14 |
**ISAAC SULLIVAN**
**Screenshots Hallucinations**
**June 14. 2023,**
**Lecture Performance**

| Fig. 15 |
**Isaac Sullivan,**
**Chyron < > 13.11.2022,**
**Print, 25 x 47 cm,**
**2023, Edition 1+1AP**

| Fig. 16 |
Isaac Sullivan: UTOPICS 3:
Cosmogony, Apocalypse, Utopia.
Kulturforum Berlin, 2021.St.
Matthäus-Kirche. Courtesy the
Artist & GFZK e.V. Photo: Roman
Mensing



You see the photograph and you see what it wants
to conceal; a face, a body, a mind, a history, a
language. You see before you a mirror that will
not reflect you, or any of your names.
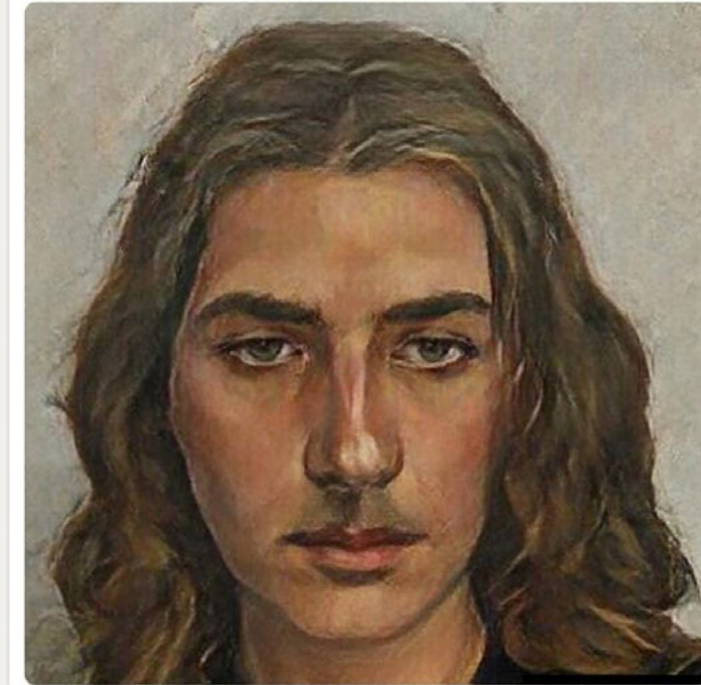
1:41 PM

| Fig. 17 |
Isaac Sullivan
Chyron: First Words,
2022

| Fig. 18 |
Isaac Sullivan
Echo Holdings x Mirrors
Alserkal Avenue, Dubai, 2021



Tell me about the year your silence began
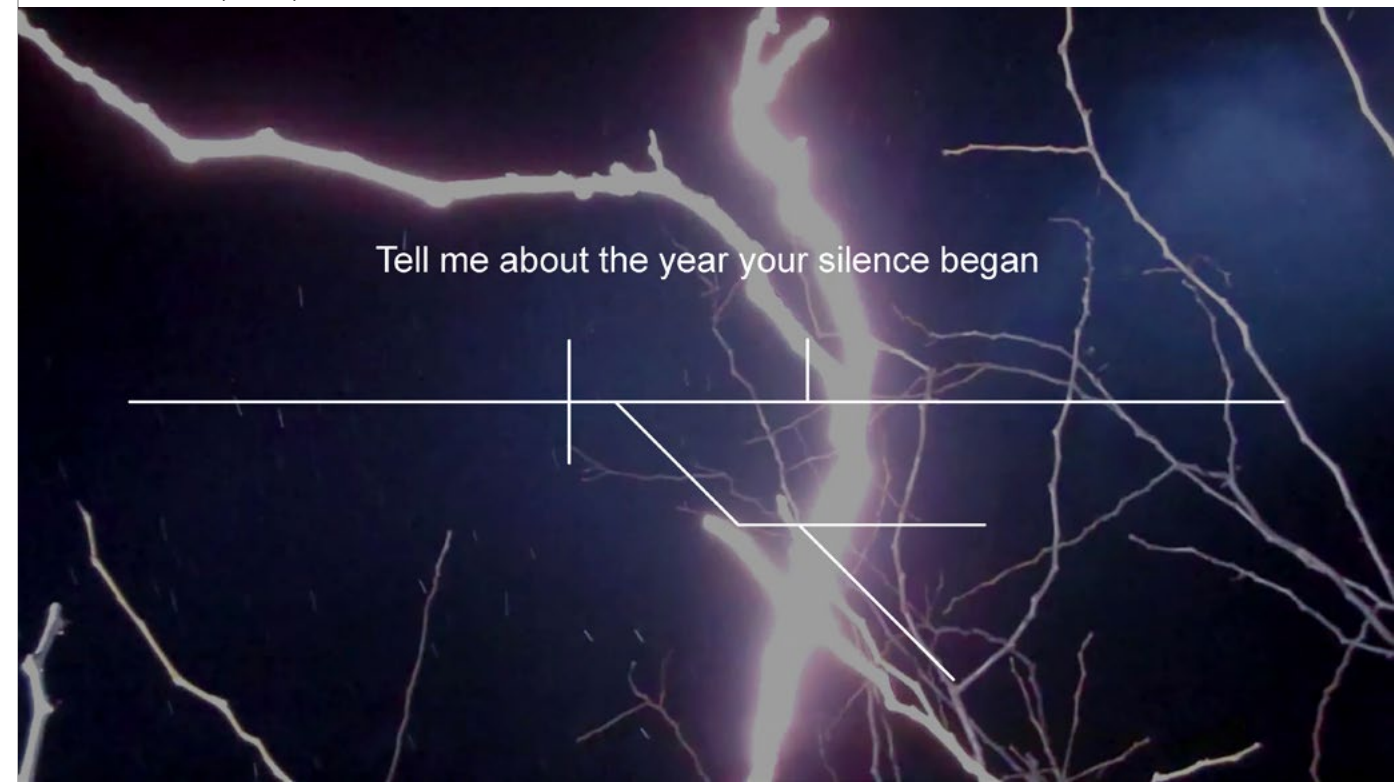
In Digitalvilla, as an artifact of Hallucinations, Sullivan is exhibiting a print which reads, "If a picture is a hallucination machine, then what is the frame?" Concerning his Echo Holdings series, he explains: "I'm not referencing in a scholarly, knowledge-building manner, but instead taking a sensual approach to concepts. The intention is to subtract content from orality and see what remains, swerving in and out of citation through lyric distillation, repetition, grunge-level vocals, and extreme dilations of scale. Feelings of ideas and ideas of feelings are usually cringe-inducing because, of course, they are unintentionally revealing. Getting as close as possible to embarrassment is a way of reckoning with the vapors of feeling that hover at the peripheries of concepts. Maybe there is forgiveness in casting an ecological eye upon the animal and gestural dimensions of human attempts to communicate, and an easing of ideological strain in likening concepts to the webs of spiders, mycelial networks, or the hives of bees."

[Sullivan, I. & Ahmed, S. (2023). An Ecology of Unstable Subjects: Isaac Sullivan in Conversation with Sabih Ahmed. SO-FAR.]



| Fig. 20 |
Isaac Sullivan,
Echo Holdings x Ω, MNFA,
Amman, 2023,
Foto: Baha Suleiman

| Fig. 19 |
Isaac Sullivan,
Echo Holdings x Ω, MNFA,
Amman, 2023,
Foto: Baha Suleiman

# 1

WE ARE SPEAKING OF THE WOUND
WE OPEN IN THE PRESENT TENSE.
I'M TRYING TO NAME THE ZERO THAT
WE ARE BECOMING.
WHAT IS A 21ST CENTURY HALLUCI-
NATION?

I SAW THE FACE OF A STAR...
SAW A FACE AS A FACE, GUIDING AN
ERROR:
DIRECTIONS TO A MOUTH
PRESSED INTO THE COLD AIR.

I RAKED UP THE FIRE; I LET THE TREE
FALL;
SAW A FACE AS A FACE
GUIDING AN ERROR, DIRECTIONS TO
A MOUTH PRESSED TO THE COLD AIR.

I FELT THE SCREEN HINGE OPEN,
FELT MYSELF WALK THROUGH.
I FELT THE SCREEN
HINGE OPEN, WALKING.

THE PRESENT IS A REFLECTION
IN A MIRROR THAT IS BREAKING.
THE PRESENT IS A REFLECTION
IN A MIRROR THAT IS (EXHALATION) –

# 2

I FEEL I AM IN A SITUATION
WHERE THE VISUAL FIELD HAS BECOME
A VISUAL SURFACE.
NO LONGER A SENSORY FIELD, BUT A
SENSORY SURFACE.

WHAT IS THE DIFFERENCE BETWEEN
A FIELD AND A SURFACE?
IN A FIELD (MY REFLECTION
IN THE MIRROR OF THE EYES

I DO NOT SEE)
I FEEL THE REFLECTION
IN THE MIRROR OF THE EYES THAT
SEE ME.

# 3

SPACE IS A VELLUM, A SKIN,
A TISSUE, THE OPPOSITE OF LIGHT
IS THE LUSTER OF SPACE.

DEPTH IS DEPTH...
I AM A THING THAT DID NOT WANT TO
SPEAK WITH YOU, DID NOT WANT TO
SPEAK TO YOU.

I WANT THE IMAGE
TO BE THE IMAGE –
THE IMAGE-TO-BE,
THE IMAGE.

I'M TOLD OF A WORD THAT
DISAPPEARS INTO
THE ACT OF DESCRIBING ITSELF,
A WORD THAT PRODUCES
THE DISAPPEARANCE IT DESCRIBES.

I'M TOLD OF A WORD THAT IS A BRIDGE
BETWEEN TWO WORLDS;
A WORD THAT DISAPPEARS INTO
DESCRIBING ITSELF –

THE BODY IS AN IRREDUCIBLE METAL:
A LINE, A DIAMOND, A STREAM.
THE BODY IS A MAP –
AN ANIMAL, THE BODY IS A SHADOW,
A WORD. THE BODY IS A WORD.

# 4

I FEEL THE GROUND BENEATH US
DISAPPEAR,
THE SKY BLURRING. WE'RE DISSOLVING
INTO SOMETHING.

AS YOU DISSOLVE INTO AN OTHER
I FEEL TIME VANISH.
I FEEL THE FIELD

VANISH... (THE SOUND OF A PAUSE,
THE WAY THAT SOUND CAN BE PAUSED)
I'M NOT GOING TO BE ABLE TO ANSWER
YOUR QUESTION

BECAUSE IT IS NOT A QUESTION,
IT'S A PLEA. I SEE A FLAME,
A FIELD WITHOUT A HORIZON.
I TRY TO THINK OF AN OBJECT

THAT IS NOT A MACHINE,
NOT A PROSTHESIS, NOT A TOOL,
AN OBJECT THAT HAS NO END IN THE
FUTURE,

NO BEGINNING IN THE PAST.
AN OBJECT THAT IS NOT ONE THING,
BUT MANY THINGS.

AN OBJECT THAT IS NOT
IN TIME, CANNOT BE
HELD IN TIME –

NOT A SIMULATION, OR DIAGRAM;
NOT A SYMBOL OR A SIGN.
I TRY TO THINK OF AN OBJECT

THAT'S NOTHING, A VOID
THAT CANNOT BE SEEN
AS A PART OF A WHOLE,

ONLY AS AN INTERRUPTION, CUTTING,
A DISRUPTION, DISSOLUTION:
AN OBJECT THAT IS A WOUND, A CUT,

AN OBJECT THAT IS A SCAR –
A SCAR AND A WOUND,
SCAR AND A CUT.

THERE IS A MOVEMENT IN THE MIND
THAT DOES NOT COME FROM THE
TONGUE.
I SEE A FIGURE WITHOUT A FACE,

A CURVE, THE CANOPY OF THE EARTH
WOVEN FROM FIRE –
THE EARTH IS HOT
WITH THE HEAT OF OUR LIVES.
THE EARTH IS A BLOOD DISK.
THE EARTH IS A WAFER OF BLOOD.

WE HAVE LEARNED HOW TO LIVE FOR-
EVER.
I FELT A SPACE OF EMPTINESS AND
LIGHT,
THE SCREEN NO LONGER

TWO-DIMENSIONAL,
THE EARTH WITH A RING OF FIRE
AROUND IT,
THE NUMBER ZERO AND FOUR LINES.

I SAW THAT
I WAS THE EARTH AND THE SCREEN,
A WAY OF LANDING, DEMURRING:

THE WATER THAT MIRRORS ARE MADE
OF,
THE AIR THAT BIRDS ARE MADE OF,
THE FIRE THAT TREES ARE MADE OF.

I FEEL YOU
WATCHING ME,
YOUR EYES BLACK WITH LOOKING.

# 5

I HEAR A VOICE, I AM SPEAKING.
IN THIS WAY, I AM SPOKEN TO.
YOU SAY THE OBJECT IS A VESSEL
FOR SENDING MESSAGES,

AND IN THIS WAY, ONE OF THE EARLIEST
TECHNOLOGIES WE HAVE.
YOU SAY THE OBJECT IS A MARK IN
THE SAND
AND IN THIS WAY, A GEOGRAPHY.

I AM SPEAKING TO YOU
FROM A DISTANT FUTURE.
IN THIS WAY, I AM THE OBJECT.

I SAW A MAN BEGIN TO VANISH
INTO A SHIFTING CONSTITUENCY OF
TRIANGLES.
THESE DISAPPEARANCES WERE
POSSIBLE

BECAUSE THE MAN WAS NOT HIMSELF,
NOR THE TRIANGLE ITSELF.
WE ARE THESE DISAPPEARANCES.

WHAT IS AN INCOMMENSURABLE LIFE?
IF I THINK OF YOU AND YOUR ABSENCE,
MY EYES SHUT.
IF I THINK OF YOU AND YOUR PRES-
ENCE, MY EYES OPEN.

IF I THINK OF YOU AND YOUR PRES-
ENCE,
I AM PRESENT. IF I THINK OF YOU AND
YOUR ABSENCE,
THERE IS NO PRESENCE. THE PAGE IS
BLANK.
DON'T YOU REMEMBER
THE ACOUSTICS OF THE TIME
WE LISTENED TO A VOICE SPEAK IN US,
ONE WE COULDN'T HEAR
IN ITS ENTIRETY. I FEEL SOMETHING
LIKE LOVE,
BUT MORE LIKE THREE CIRCLES OF
THE SUN. IT IS A FORM OF TIME
I CANNOT SEE, LISTENING

TO THE RUSTLING OF THE LEAVES,
THE FIERCENESS OF THE SKY,

THE STILLNESS OF THE SPACE
BENEATH
MY BREATH, I BEGIN TO SPEAK
THE DARK. I FEEL THE WIND BEGIN

TO CATCH UP WITH ITSELF AND MAKE
A SHAPE.
EVERYTHING IS ALREADY INSCRIBED
IN A PLACE IT CAN NEVER LEAVE.

# 6

THE IDEA OF THE WORD BURNING
GETS REPEATED.
WE SPEAK OF THE DESIRE TO CON-
NECT BODIES OF WATER;
WE SPEAK OF A CURRENT OF AIR
WITH AN EDGE TO IT.

THE IDEA OF THE WORD
BURNING GETS REPEATED. WE
SPEAK OF THE DESIRE TO
CONNECT BODIES OF WATER;
WE SPEAK OF A CURRENT
OF AIR WITH AN EDGE TO IT.
WHERE CAN YOU SPEAK TO ME?

THE LOOK OF GLASS, THE LOOK OF
LIGHT,
OF A NAME, THE LOOK ABOVE THE
MIRROR,
THE LOOK OF A FIELD, OF A NUMBER,
A WAVE,

THE LOOK OF A TERMINUS,
A MOUNTAIN, A FACE,
THE LOOK OF A WAVE. THE MIRROR
LEADS US
TO A PRESENT ABSENCE: ONE PICTURE
IS NOT LIKE THE OTHER. ON THE
THRESHOLD OF THE NEXT DAY,
A POEM IS A MATERIALISM FOR NON-
HUMAN AGENCY.

I TRY TO DISTINGUISH BETWEEN THE
HUMAN AND INHUMAN,
BY REFUSING TO DISTINGUISH.
ONE EYE SEES NO LONGER.
THE OTHER SEES, NOT A SHADOW.

THE PRESENT IS A REFLECTION
IN A MIRROR THAT IS BREAKING.
PRESENT, A REFLECTION
IN A MIRROR THAT IS (...)

# 7

TELL ME ABOUT A NEW WAY TO THINK
ABOUT TIME.
THE QUESTION IS A SCREEN THAT
DOES NOT SEE,
A SCREEN THAT CAN OPEN

TO THE MOVEMENT OF THE SOUND
THAT IS A QUESTION. A QUESTION IS
A SCREEN
THAT DOES NOT SEE,

A SCREEN THAT CAN OPEN
TO THE MOVEMENT OF THE SOUND OF
A QUESTION.
I LEAVE THE IMAGE BEHIND

AND ENTER THE FIELD IT CIRCUM-
SCRIBES,
WHERE THE IMAGE AND ITS REFERENT
ARE INEXTRICABLY LINKED –

WHERE THE IMAGE BECOMES
ITS REFERENT AND THE REFERENT
BECOMES AN IMAGE.

A CURTAIN BLOWS OPEN AND REVEALS
A TREE OR A BODY
OF WATER AND WE CALL IT

A REALITY. AS I'M SPEAKING,
A CURTAIN BLOWS OPEN AND REVEALS
A SCREEN
AND WE CALL THIS A REALITY.

# 8

WHAT IS A 22ND CENTURY HALLUCI-
NATION?
HOW TO PLACE THE LAST CENTURY'S
SOULS AT PEACE?
PLACE YOUR HAND

ON THE SCREEN, ITS MULTITUDE
OF PIXELS FORMING YOU, YOUR BODY
SHIMMERING, ITS TIME SHIMMERING –

IN THE TIME IT TAKES TO SAY
A NEW WORD, ANOTHER DISAPPEARS.
TO ONE WHO SAID

THERE ARE NO NEW WORDS, I REPLY,
THE ONLY THING THAT CAN HEAL A
WOUND IS A WORD
AND THE WORD HEALS ITSELF.

GHOST*S OF MY LIVE*S

The discomfort of our days is characterized by a hauntological time shift. Nothing, once created, seems to evaporate. Anything can reappear. The web never forgets. - The GLITCH is not a bug but an undocumented function? A predetermined breaking point without a circuit diagram? An archaeological palimpsest of what is written, erased and overwritten? Is it toxic or does it have a detoxifying effect? Does he have hauntology messages? What are the basics of the glitch philosophy? Who brought the GLITCH into our world? And who will help us out of this world again? - For reading embedded messages we try to decipher ghosts. The re-coded messages – handwritten in the NEW PROTOCOL – are the antidotes of algorithmic positing.

2023. This is the year of tribulations: collective fatigue as a feeling that time and space systems at any time can collapse. The overheating of systems as uncomfortable experiences of simultaneity: they get caught in confused visions of the future, verification blockades, distortions of reality and disruptions in the planning of sequences. Isn't it also the year we finally wanted to clean up the digital profiles? An antidote to conservative malfunctions of the AI shimmers in the GLITCH: as an indicator for system deficits and predetermined breaking points in the protocol. As an expression of digital loss of control, the GLITCH gives insights into unrecognized properties of the system, pushing it to its limits. Change Processes? Utopian energies? The GLITCH seems to have embedded knowledge about supplements and repairs. Intentionally, he provides the possibility of visualizing fractures. Hidden places of camouflage appear in the shadow of the GLITCH. Through intelligent strategies of mimicry, they are subversive and subcutaneous.

The decoupling of the dehumanized sounds of authorship (Japan, Ghosts, 1982), the wild and untamed of GLITCHs, cryptic cyber tags, the point where the negativity of the dystopian flips into a utopian gesture, and the annihilation to the condition for the possibility of the radically new: this attitude to life meets in the subcutaneous underground with the GLITCH in data bending, data moshing, misalignment, misregistration, distortion - as a drug and healing legacy.

"Glitch: Beyond Binary" has finally given glitch feminism a stage, upgraded it, made actors and energies visible, tangible, tangible as #revisitation #reinvention #reinterpretation #repoliticization #repoetization #refeminization.

GHOSTS OF MY LIFES:
the glitch ambiguously connects all happy moments of rebellion. It will be these kindred spirits that haunt us to help. Scratching the vinyl has always been like removing the scab of forgotten struggles: a love promise of future utopias. When will the GLITCH hit you?

Quote: Verena Voigt

| Fig. 21 |
Laura Ranglack
Glitch Feminism: Ein visuelles Experiment
über das Potential des Glitches
in der Videokunst 2023, Videostill

# LAURA RANGLACK

**THE HAUNTOLOGICAL ENCRYPTION AS A "SAFE PASSAGE"**

With the installation Glitch Feminism, Laura Ranglack researches and documents the potential of glitch in video art. In parts, they follow in the footsteps of Legacy Russel (she/ they) and her manifesto of the same name: The glitched body should forever be unpredictable, morphing and uncharted. Ranglack's research focuses on the medial-material composition of bodies (images) in the context of performative glitch videos. In the medium of encryption and disappearance through self-controlled "disruptions", the body is supposed to be transported into atmospheres of illegibility by the glitch. The performative dynamics of space and matter should have the effect of dissolving borders: deterritorializing. In the process of transversal encryption, the glitch appears hauntological.

**HTTPS://SPOTIFY.LINK/Y6UUWZLWBDB**

In the discourse on the encroachment of algorithms, the glitch (feminism) once again acquires an expanded significance: Legacy Russel demanded that gender as a geopolitical territory needs a renegotiation of space and its limitations for every revolutionary change (83 Russel 2021, p. 78). The rendering of the body illegible is therefore a necessary and effective disruptive strategy (81 Ibid. p.131), which is able to margin-alize the traditional "hyperobject" (82) gender, in its immersive, space-consuming and naturalized omnipresence (82 Dey refers to Timothy Morton's term).

The hauntological encryption as a "safe passage" helps to evade the effects of the "hyperobject" gender. Similar to an encrypted message escaping enemy infiltration, the glitch allows new layers of content to be created and hidden. The expanded modes of invisibility create new security spaces.

Laura Ranglack summarizes the moments of protection and translates the sum of the interacting deconstructions into a fleeting dialogue. Protected by the glitch, the moments of refusal generalize into new forms of protest. Invocations, visitations, quantum leaps between the worlds as disappearance and return receive new qualities of internalization through the glitching aesthetic.

Galaxaura aka Unity is a DJ, promoter, record label founder and gives workshops to young, aspiring DJs. They are a part of Spartacus, which is a progressive club in Potsdam where they first started throwing their own parties in 2013. Two years ago they founded Galaxunity, which will release a sophamore record soon. Their sets are multifaceted, following an intergalactic theme, and are influenced by different genres such as electro, techno and breaks.

## Dana Dawud is a multidisciplinary artist and independent researcher, her work deals with contemporary art, philosophy and internet culture at large.

**HEAVEN-POSTING**

The pictures are stills from a film I produced which explores "heaven-posting": there's a current trend where twitter and instagram users deal with the alienation and acceleration of disaster with creating euphoric states of thinking that make heaven the place where we will all somehow be together and okay, and the destination to those who are all online together. I am exploring this along with our modern conception of "martyrdom", which is often is accompanied with self mythologizing (similar to that done online) and linking the martyr to heaven. The film also looks at martyr as witness and posting as witness. The film is shot on DSLR and iPhone, between the desert, the city and an interior pool where an angel travels from death to rebirth through posting online. The film plays with the figure of the angel as both an online core thing and as the angel of history / as witness. The final section of the film features the angel as an egirl.



I can't write a script with no image

| Fig. 23 |
Still from Angel Dust,
Dana Dawud, 2023

DANA DAWUD

| Fig. 22 |
Still from Angel Dust,
Dana Dawud, 2023



I witness you witness me

Dana Dawud is an artist and writer based in Dubai, UAE. Most of her work is digital and internet based, she uses MS Paint to create her work, it creates a space for GLITCH, ERROR and RESTRAINS other softwares don't. She has also been experimenting with film and AI image generation.



I'm online in heaven for one last tim

| Fig. 25 |
Still from Angel Dust,
Dana Dawud, 2023



| Fig. 24 |
Still from Angel Dust,
Dana Dawud, 2023

I'm the angel of history

I can't write a script with no image
But i have to try because i can't see you
What if i turn the auto-caption on
and let it type my voice
The internet exists to document its own martrydom
martyr -pilled summer is me and you holding hands in heaven
Our unique pixelated image IMG1536.JPG
dissolving into a million trillion particles of photosynthetic light
Burning fields and fields right deep into the desert
Everytime i picture angels or God its always in the desert
You who see me
I witness you witness me
we are martyrs together
my body would be scattered in the air
like angel dust
Im a warcrime in reverse
Im online in heaven for one last time
You're a river of mirrors
We refract off eachother like arcade tennis
In heaven there are no mirrors
because we are together and you see me

There is no genocide
There is only love

Put all the images in language in a place of safety
and make use of them,
for they are in the desert, and it's in the desert we must go and look for them.
Im the angel of history
There are no angels of history, not now

The multimedia video installation "Daria's Vision" by Ruth Bianco (Valletta, 2011) takes up the final explosion scene of Michelangelo Antonioni's cult film "Zabriskie Point" (1970). Bianco's conceptual post-production is designed as a 2-video projection installation in a 14-minute video loop. Quoting "Daria's Vision" in our GLITCH contexts means looking at historical waves of protest and connecting them with the upheavals of our day. Zabriskie Point is a cinematic monument to the worldwide student protests of the 1968s. While Antonioni films the international protest movements against the Vietnam War and the over-controlling governments, Ruth Bianco picks up this thread to refer to the upheavals of 2011 in Tunisia, Egypt, Libya, Yemen and their impact on Malta. With her installation in "St James Cavalier - Center for Creativity" in Valletta (Malta), Ruth Bianco creates a critical new staging of rebellious visions. The GLITCH MOVEMENTS of our day share the defense against the resurgence of neo-capitalist societies in the shadow of economic crisis phenomena.

RUTH BIANCO



| Fig. 26 |
Ruth Bianco,
Daria's Vision, Multimedia video installation,
St James Cavalier, Centre for Creativity,
Valletta, 2011

Daria's Vision was published in the artist book "camouflage, revolution and desire" (2012) produced by Ruth Bianco & Richard Davies. The music in the video installation was composed by Mariella Cassar. This work developed as a collaboration between contemporary Art and Music at the invitation of the Malta Association for Contemporary Music as part of a Contemporary Sounds project with an installation art component called "3 Artists – 3 Composers". "Daria's Vision", which formed part of this project, was launched at St James Cavalier Centre for Creativity in Valletta, Malta, with a live voice intervention performance as a one-off component presented on 10 July 2011, followed by a regular video/sound projection exhibition running until 23 July 2011.

'Daria's Vision' is a conceptual détournement that plays upon the regurgitation of history and events, images and media. This manipulation of the iconic explosion scene from Zabriskie Point (Michelangelo Antonioni) into a split-screen video disrupts the original sequence in order to add further comment and reposition the spectator's position. The rebellious youthful spirit of the 70s reflected in Daria is transported into the present through black/white journalistic insertions of today's protesting youth in recent politics. These appropriated superimpositions of the present into the earlier film therefore become its "future". In the first still, for instance, Daria echoes today's young rebel through a dissolving superimposition of a recent protesting Arab female student. The juxtaposed obvious Hiroshima reference [Antonioni's film also builds on documentary of the time] adds to the conceptual regurgitation of the world's condition as a "collage on collage on collage".

| Fig. 27 |
Ruth Bianco,
Daria's Vision, Multimedia video installation,
St James Cavalier, Centre for Creativity,
Valletta, 2011

Patrick Amadon was born in California, USA. He began his career as a painter, around 2012 he transitioned to digital art. Amadon is a renowned graffiti & glitch artist and gained widespread recognition for his innovative work, which involved corrupting image files of paintings & photographs and merging them into mesmerizing animated loops. The artist & curator Patrick Amadon describes himself as "digitally disobedient". At the moment he curates the NFT Show "404, The CC0 Special Issue", a monthly decentralized, chain and platform agnostic art exhibition on @joynxyz.

PATRICK AMADON



**Patrick Amadon** ✓
@patrickamadon · Follow

I am pulling my work from the Sothebys sale. While I believe it was a genuine oversight and the team means well, the lack of representation is a serious issue and we need to address this in our space. Female-identifying artists have played a major role in the glitch movement. ✊

8:27 PM · Mar 25, 2023

❤️ 1.6K     💬 Reply     🔗 Copy link

Read 361 replies

| Fig. 28 |
Patrick Amadon,
X-Post, March 25,
2023

**AMADON & NY SOTHEBY'S IN MARCH 2023**

"Sotheby's Has Paused Its Latest NFT Auction Following Protests From Artists of the All-Male Line-Up. Of the 17 glitch artists curated by Sotheby's, not a single one was female-identifying." In this investigative article by Richard Whiddington on artnet.com on March 28, 2023 we find more background information about the glitch activist Patrick Amadon and his art market-critical interventions in NY and Hong Kong.

"The ‚Natively Digital: Glitch-ism' sale had brought together work from leading glitch artists, whose work revels in the aesthetics of distortion and pixelation, and was two days into a bidding period scheduled to run March 24–31. The sale was supposed to be the latest lucrative edition of Sotheby's NFT outgrowth, Natively Digital, instead it's drawing renewed attention to the lack of inclusivity in the crypto art space. Then, artist Patrick Amadon announced on Twitter that he was withdrawing his work, citing the sale's lack of female-identifying artists. His tweet followed discussions among artists included in the sale, who voiced similar concerns. Within hours, the auction house had paused "Glitch-ism," promising to rethink and relaunch.

For Amadon, the crisis of conscience arrived after being tagged in a tweet by artist Oona who questioned how a landmark glitch show could have been curated by a major auction house without including a single female artist. In fact, pushback to the all-male auction had been brewing online for some time, though largely out of the public spotlight. (...) Though Amadon appreciated Sotheby's prompt reaction and believes the oversight was a "genuine mistake," he stressed the importance of equitable representation at the nascent stage of the sector's development.

For Amadon, it's the second instance in a matter of weeks that he's drawn attention for the social component of his artistic practice. During Hong Kong Art Week, his moving image work No Rioters was removed from the gigantic LED billboard in the Causeway Bay shopping district after it was revealed the piece flashed the names of jailed Hong Kong pro-democracy activists."
Richard Whiddington, artnet.com

We present this work by Patrick Amadon in such detail because for us it has iconic significance for the historiography of glitch art for several reasons. It proves that glitch art is not just playing with technical effects, but an effective instrument of camouflage and therefore a part of critical art practice. The glitch reveals itself as a medium for hidden messages. We very much appreciate the criticism of digital capitalism that shines through in Patrick Amadon's action. Patrick Amadon's artwork "No Rioters" continues this, as does Rosa Menkman's "JPEG from A Vernacular of File Formats, 2009-2010. 2023 Revisiting with hidden message in DCT. HOW NOT TO BE READ. Print. Edition 1+1AP", which can be viewed in the Digitalvilla (Potsdam), an art historical benchmark that media studies will discuss in the future.

Vivienne Chow published the background story on March 23, 2023 on artnet.com with relevant details: "A Gigantic Public Artwork About Hong Kong's Protests Was Quietly Censored in the Middle of Art Basel Week".



| Fig. 29 |
A screen shot of the flashing text from Patrick Amadon's No Rioters. Names of jailed Hong Kong pro-democracy activists, including that of Benny Tai and Joshua Wong, are listed among the other 47 who were charged for breaching Hong Kong's new national security law. Image courtesy of the artist.

"A large-scale artwork on show during Hong Kong Art Week was removed after the artist (Patrick Amadon) revealed that the work is embedded with hidden messages supporting the jailed pro-democracy activists. Pro-Beijing media accused the artwork of being "pro black rioters," referring to those who participated in the months-long pro-democracy protests that rocked the city in 2019. Titled ‚No Rioters‘, the digital moving image work by Los Angeles-based artist Patrick Amadon was part of the video exhibition ‚The Sound of Pixels‘, organized by the Milan-based Art Innovation Gallery. The screening featured works by more than 70 digital artists from around the world on a LED billboard that measures 230 feet by 67 feet and was on view until today, March 23. The screen, the largest of its kind in region, hangs on the facade of a department store in the shopping district of Causeway Bay.

Amadon's moving image work depicts a CCTV surveillance camera. After the screening launched, the artist revealed on social media that he secretly embedded names of the jailed political prisoners who were accused of violating the national security law, which was imposed in 2020 after the protests; details about their sentences and crimes flash across Amadon's glitchy, stylized video. The work's title is part of a popular protest slogan from the 2019 Hong Kong protests: "No rioters, only a tyrannical regime."

The artist's message was first reported by local media outlets, and soon after the state-owned outlet Wen Wei Po ran a story on Wednesday, March 22, accusing the work of being "pro black rioters." The work was removed a day early from the screening schedule (which ran until today) by the owners of the department store, Sogo.

"Art week in Hong Kong pretend[s] the Chinese government didn't crush a democracy and turn Hong Kong in a vassal surveillance state for a week because it's a convenient location for a good market," Amadon told Artnet News. "I think it sends the message that money can buy absolution yet again." - "A few years ago, this would have been an acceptable and legal expression," said the artist Patrick Amadon." (Vivienne Chow, artnet.com, March 23, 2023)

**Niklas Washausen defines the processes of viral pictorial phenomena with the following terms:** is contextualized / expires / is devalued / mystified / reininterpreted / reduced / trivialized / censored / isolated and mechanized. They describe design principles that also form the basis for method research. So Niklas Washausen uses the artistic strategy that is now called Artistic Research. - The boundaries between reality and virtuality are fluid here and let us look behind the scenes of the beautiful appearance that we are so often seduced by.

By. Miro Zahra

- Berlin born (1997)
- Berlin/Greifswald based artist
- working with the immediate, intuitive, familiar to transform into distanced, confusing and unheimlich
- took part in the fubar exhibition in 2022
- 2022 gave a course on artistic practices with disruption & disturbance throughout art history at the Caspar-David-Friedrich Institute, Greifswald (SYSTEM_ERROR - Positionen der Störung von Dada bis Dall-E)
- since 2023 member of the artists' union Mecklenburg-Pomerania

## NIKLAS WASHAUSEN



| Fig. 30 |
Niklas Washausen,
**All Your Base Are Belong To Us,
2022**

**SCHOLARSHIPS & AWARDS**

2019 Artist Residency 6. Winter-Campus Kuenstlerstadt Kalbe e.V.;
2019 Artist Residency Arts Summer in Prora;
2021 Artist Residency Summer School Kunst- und Medienhaus FRIEDA 23;
2021 Travel Grant Fulbright-Kommission;
2022 Nominee for the Young Artists Award M-V;
2023 Travel Grant "Culture Moves Europe" Goethe-Institut & EU

| Fig. 31 |
Niklas Washausen,
Floor Wood Grip,
2023 (c) Niklas Washausen

**With their social characteristics given by their originating surroundings, memes, which are often regarded as viral images, have been shared and inserted so often that they lose their original meaning. And this loss of meaning should also be visualized again through this work process.**
by. Niklas Washausen

**The momentum of GLITCH AESTHETICS is like a never-ending hackathon, thirsty for new GLITCH TOOLS and hungry for late night pizza. The AI's error-prone nature creates a great fascination for the randomly arising glitch aesthetics. We agree that AI will quickly "grow up" in this sector too. So these strange cryptographies will soon be a thing of the past. However, they are currently creating a novel - GLITCH2023 atmosphere - which, through its uncomfortable otherness, foreshadows reso- nances - for new future GLITCH experiments.**

The basic idea of Luis Borchardt & Dean Schwarz's complex projects lies in the realization that AI tools still have difficulty displaying layouts and typographic elements in detail. That's why most of the tools available in this area cannot yet be used for the final design, explain Luis and Dean. Their experimental approach is to draw inspiration from abstract compositions for unconventional alternative layouts & typographic works. In their experimental workshops, they let the participants work into the structures generated by the AI. At the end of the workshop, the newly developed tools can also be fully adopted by the participants. Through a variety of steps, experimental approaches can be developed that lead to exciting creative results.

## LUIS BORCHARDT & DEAN SCHWARZ

| Fig. 33 |
Luis Borchardt & Dean Schwarz,
Excerpt of Project: Newspaper production
in the age of Artificial Intelligence, 2023

| Fig. 32 |
Luis Borchardt & Dean Schwarz,
Excerpt of Project: Newspaper production
in the age of Artificial Intelligence, 2023

| Fig. 34 |
Luis Borchardt & Dean Schwarz,
Excerpt of Project: Newspaper production
in the age of Artificial Intelligence, 2023

Luis Borchardt and Dean Schwarz have experimented intensively with AI models to generate and rethink fundamental elements of editorial design. Based on this, they developed a workshop concept that illustrates and reveals the potential of AI in creative processes. The results of this research and the results of the workshops have been compiled in a separate publication. This can serve as a source of inspiration, providing insights into their design approaches, experimental layouts and algorithmic design ideas.

| Fig. 35 |
Luis Borchardt & Dean Schwarz,
Excerpt of Project: Experimental effects of
AI in editorial design, 2023



## NEWSPAPER PRODUCTION IN THE AGE OF ARTIFICIAL INTELLIGENCE

During the "Werkschau" (2023) at Mainz University of Applied Sciences, Dean Schwarz and Luis Borchardt explored the possibilities of artificial intelligence in the field of newspaper production in a novel workshop format. The participants were invited to form individual editorial groups. Layouts, content and fonts were generated and interpreted completely AI-based. The result was a range of interesting visuals, from abstract layouts to experimental fonts.

**GHOSTS OF MY LIFES:**
"Just when I think I'm winning
When I've broken every door The
ghosts of my life blow wilder than before
Just when I thought I could not be stopped
When my chance came to be king The ghosts
of my life blew wilder than the wind"
Quote: Ghosts, Japan, David Sylvian, 1982

Mark Fisher's "Capitalist Realism:
Is There No Alternative?" (2009) and the book "Ghosts of
my Life. Writings on Depression, Hautology and
Lost Futures" (2013/14)have (since September 2021) always
accompanied my studies on the digitality of society,
economy and art. The hashtag #capitalistrealism somehow
got caught up randomly in one of my social media
channels; and stayed with me.

"Ghosts" is a song by the English band Japan.
It was one of Mark Fisher's (1968-2017) favorite
songs. It was released in edited form in March 1982 as the
third single form their 1981 album Tin Drum. Fisher
had recorded the song from the radio in 1982 and listened
to it over and over again, rewinding the tape at the
end and pressing PLAY again. (I imagine how the cassette
tape wears out & how glitches became the carrier
of many of his secrets.)

"Ghost*s of my Life*s" speaks of the dissolution
of uniqueness, autonomies, divisible individuals.
Life in 4.0 promises endless identities and twice as many
references from all the pasts; but it doesn't promise
any futures.

The year 2011, this is one of your references of the CALLS
FOR CONCEPTS: it stands for the international political spring movements. In our
Glitch Archive, this era is linked to the work "No Rioters" (2023) by Patrick Amadon
and also linked back to the artist book "Camouflage, Revolution and Desire" by
Ruth Bianco & Richard Davies (2012). One of my discoveries of the last month is a
contribution to Hauntology by Olaf Karnik. In an NZZ article "Ghosts of the Past"
(2011), the Author, Art Critic & DJ has published a list of titles that still inspire us
today - 12 years later: "And suddenly the musical past no longer appears to be
a safe aesthetic terrain - it is the undigested, the uncanny that emerges in this
sound archeology."
(Olaf Karnik, Geister der Vergangenheit, NZZ 2011)

**JAPAN, GHOSTS, TIN DRUM, 1982**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=0CLEYGWTHGW

**Ghosts (2003 Digital Remaster)**

**DAVID SYLVIAN, SECRETS FROM THE BEEHIVE, ALBUM, 1987**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=FYTOXANAYBQ

**Reaction, STB Beyond, 2022**

**DVD MORDANT MUSIC: MORDANT MUSIC, 2011**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=RVMHG2F0ZAQ

**Misinformation (Original Mix)**

**BELBURY POLY AND MOON WIRING CLUB "YOUNG PEOPLE", GHOST BOX, 2011**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=7_E2XH0BJK-G&LIST=PLM37PX6IJPP8UACCGHGUNII-TEXTMGNJ6K

**BURIAL - UNTRUE FULL ALBUM, 2016**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=2KDLDOZ62Z0

**LP DEMDIKE STARE: DEMDIKE STARE – HARDNOISE, 2016**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=H9VQBH0ZVEQ&LIST=PL-POEGKO1FO72NBJ_NEMLDDIM-4HKYHT-WH&INDEX=3

**LP/CD MOON WIRING CLUB: THE ONLY CAT LEFT IN TOWN (GEPH015LP), 2021**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=0UTOTR4EUDE

**LP/CD THE ADVISORY CIRCLE: WAIT HERE NOW, GHOST BOX, 2022**

HTTPS://WWW.YOUTUBE.COM/WATCH?V=_LAI29-PQFE

The crackling of the vinyl records, the whispering in the noisy glitch, the soundtrack that only leaves individual words and syllables, is part of our glitch archive and points to the fact that the glitch in its beginnings in the clubs was probably inseparable from this one hauntological music was connected.

**PLATFORM GLITCH AESTHETICS**
**GLITCH PHENOMENA 3.0**
**2023**

... with the vapors of ... referencing in a scholarly, knowledge-building man... but instead taking a sensual approach to concepts... intention is to subtract content from orality and se... remains, swerving in and out of citation through lyr... ...illation, repetition, grunt... level vocals, and extrem... ...ations of scale. Feelings... and ideas of feeli... ...re usually cringe-inducing... of course the... unintentionally revealing. Getting as close as possi... embarrassment is a way of reckoning with the vapo... feeling that hover at the peripheries of concepts. M... there is forgiveness in casting an ecological eye up... animal and gestural dimensions of human attempt... communicate, and an easing of ideological strain in...

"Let's write a hidden message in the dirty rial netw... ...itch", was the title of the Artist Talk with Rosa ...023, March 22nd): It was about the GLITCH ...ality in technologies... e transformer". Rosa Menkman (Amsterdam) ... of resolutions also compromises and... e DCT, which encrypted secret messages in... native possibilities... These messages could be only be decryp-... rtain code. Since 2020 Rosa Menkman deals... tics of Resolution. She developed and highl... issues of resolution-settings in the book... scribes how the standardization of resolu... cess that generally promotes efficiency or... tionality in technologies. But how as a side... etting of resolutions also compromises and... alternative possibilities...