

GLITCH NIGHT: presented by Nick Briz @ UCF Cinematheque

Tuesday, April 21 2009

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How are we to describe the nature of that which functions through a performance of invisibility? How are we to ask questions of a system that, through its very purpose, oftentimes fools us into thinking that it is all but absent? I write to you here of digital media - of video and binary - of items which catalogue, reconstitute and pretend not to exist as to silently confer upon us that which they represent. This representative burden has been approached by others under the name 'apparatus' and spoken about in the academy – still, many artists seem interested in keeping the technical medium silent in their work. Notable exception can be seen to the world of avant-garde filmmaking, those celluloid scientists who scratched and warped and, through a process of their own hands, reminded us that cinema was a medium and not just a vehicle. The concepts of glitching owe a great deal of gratitude to this dense work and the ideology it embodied. However, as film is overtaken by the exponential proliferation of digital media - mediums predicated on computational binary and coded systems of memory, rather than physical material - we seem to be once again lost in a sea of representation trying to find birth in the understanding of that which carries us. So we return to the experimental work of our predecessors in an attempt to determine how it is that we are to make a hand-processed video, one that incorporates the narrative of the medium into the discourse of the piece as a functioning whole.”

Glitching is a process of creating work that raises awareness of the means by which we communicate and ultimately exteriorize thought. It is an attempt to integrate the 'nebula' of video with a concrete process of interpretation and injunction, thereby incorporating the properties of a medium into the narrative of its content. At very least, glitch-art functions as a reminder that the technology of digital production and information theory remains as an inexorable collaborator in all works of digital propagation and therefore should be treated as significant. For every file is telling a dual story, one of its accessible presentation and one which is only apparent as its internal systems, its code, become visible.”

(Evan Meaney – 2008 - http://evanmeaney.com/glitching/theory/evan_meaney_onglitching.pdf)

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- .Atari Noise.2000.Arcangel Constantini.0:58
- .Performative fail.2008.Rosa Menkman.4:26
- .tiedoe.2005.Karl Klomp.3:28
- .Rex.2005.Karl Klomp.3:32
- .Vortex Accumulator Black Mirror.2008.Jimmy Joe Roche.1:07
- .From the Ground Up In Order Embrace.2007.Nick Briz.1:25
- .Binary Quotes.2008.Nick Briz.5:22
- .Operation Twins.2009.Brian McKenna.4:24
- .something having to do with clouds without using the word cloud.2008.Teen Novel.4:57
- .to hold a future body so close to one's own.selected portraits.2008.Evan Meaney.4:07
- .Beneath the Pressure of the Sky.2008.Evan Meaney.10:57
- .kolobokz.2001.Jon Satrom.6:12
- .Panasonic AG-77.2008.Morgan Higby Flowers.13:17