



ERRORRUNNINGWWWATERNOISES... Realtime: Reflections and Render-times by jonCates (2012)
DE:SCRIPT

jonCates reflects on 15 years of Realtime media / performance across water noises rendered online and offline. Running in realtime, errors fragment and overlap reconnect jonCates to himself in recursivities. These feedback loops merge personal data and swim in associations from Chicago to Chicago, from 1997 / 1998 to the presents / 2012.

ERRORRUNNINGWWWATERNOISES is part of a series of Realtime: Reflections and Render-times by jonCates (2012) + will be performed as part of POST-STATIC:

Post-Static: Realtime Performances by jonCates & Jon Satrom

curated by Christy LeMaster

Thursday, September 20th, 2012

6 PM

\$5

Intuit

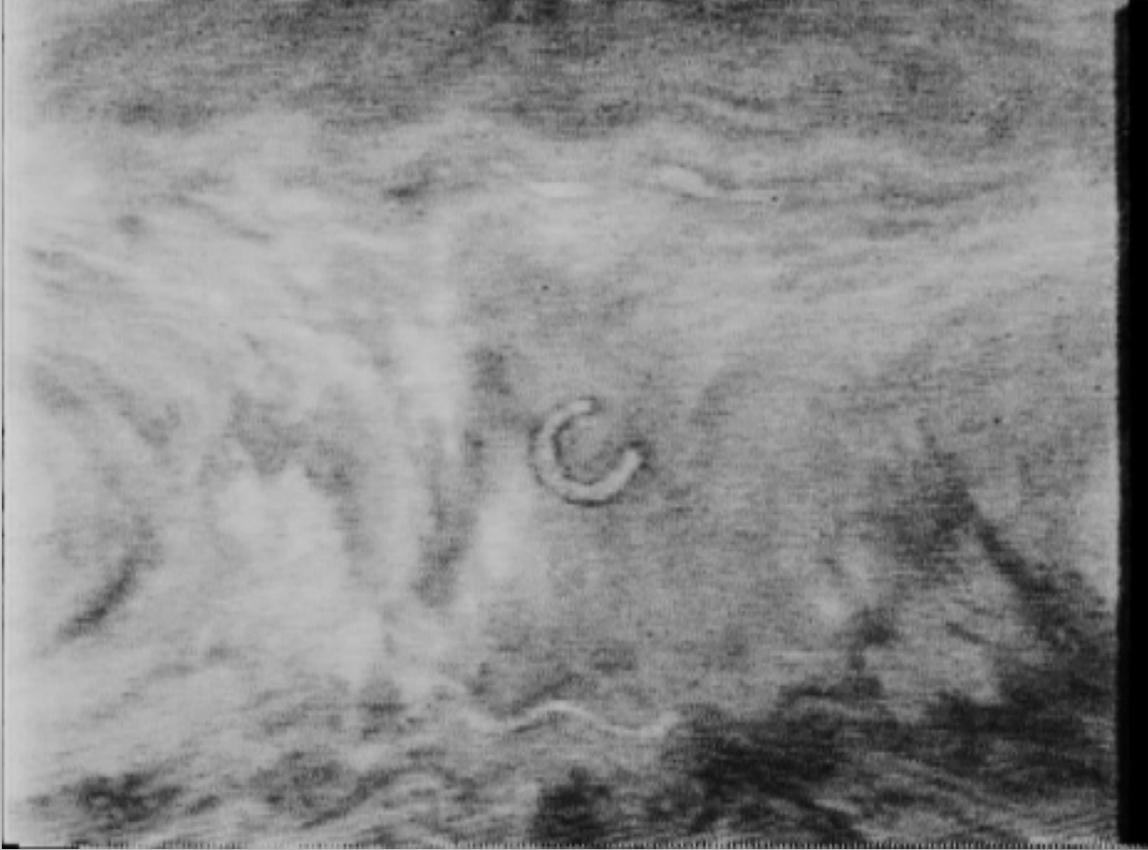
756 N. Milwaukee Ave

Chicago, IL

60642

In conjunction with the current exhibit, Ex-Static: George Kagan's Radios, Intuit has invited two local new media artists, Jon Cates and Jon Satrom, to create screen-based, real-time performances inspired by Kagan's re-purposed and interactive radios. Both Cates and Satrom glitch hardware and software to create live cinema performances in the same way Kagan tweaks radio technology. Technological objects expand in purpose to become instruments of sound and image.

<http://art.org/2012/08/post-static/>



TRANS:d.CRYPT

SAMPLES / SECTIONS FROM:

BOLD3RRR... Realtime: Reflections and Render-times by jonCates (2012)

DE:SCRIPT

jonCates reflects on Realtime across international timezones. Rendering Time in fragments, errors and overlaps, jonCates plays with recursivities. These feedback loops merge personal data and swim in associations from Chicago to Taipei to Boulder and back again. Realtime: Reflections and Render-times by jonCates (2012) was performed live via Skype for MediaLive 2012 at Boulder Museum of Contemporary Art, July 14 2012:

<http://vimeo.com/43746118>

<http://bmoca.org/2012/06/jon-cates/>

<http://facebook.com/events/339766002768916/>

BOLD3RRR... Realtime: Reflections and Render-times by jonCates (2012) is a processed document of Realtime: Reflections and Render-times by jonCates (2012), screen recorded in realtime and camera viewed forward in reverse by jonCates (2012).



...

switch on: **Video**

as Douglas Kahn says in his *Noise, Water, Meat*: “Water flowed in the arts prior to midcentury, of course” + by this he means not our century but the century before ours “but it was restricted almost entirely to programmatic, depicted, or discursive water: water music, water scenes, water talk.” i want to make this a realtime water talk, flowing in datastreams of mountainfalls

if almost a memory alrdy

...

waterfall
waterflow

switch to: **Camera**



// IF FORK, THEN:

FROM:

from @sterlingcrispin to @slashdot : misunderstanding as/if #glitch +/or #noise in experimental New Media Arts - jonCates (2012)

a couple of event have occurred recently which i was unable to respond to immediately. our accelerated digitalLifestyles (accelerated not in the sense of a Virilio-style acceleration towards deadly crashes (0), but rather in the sense of accumulated momentum gained by increased connections of people to people online) prize immediate responses. these responses can become part of an ephemeral flow forward without reverse, without archive (1). but a couple recent moments / events have stayed wit me in my consciousness as i myself have bin offlines + AFK, yet continuing to move through these wwwwirlds. these recents express multiple misunderstandings (of glitch, noise, criticality, interventions, openings, etc...) from 2 sources: most recently, the well-known young artist Sterling Crispin && secondly + most previously, a multitude of voices in a Slashdot comment thread responding to an interview that i did w/ Slashdot (2). Jake Elliott + i were interviewed for Slashdot TV (3) b/c we had organized an experimental Critical Glitch Artware, Dirty New Media && Noise Music / Art event (4) as part of a hacker conference called NOTACON (5) + a demoscene party @ that hacker conference called PixelJam (6)

...

when i say that my work is in fax an axxxual process of addressing issues of Glitch, Fetish Cultures, Noise (as both an Art + as a Musics form) && Dirty New Media (as experimental New Media Art forms) from a humanist perspective, i mean this most literally. i do this work as part of an ongoing activity in my theory-practice of being an artist in these worlds + their flowwws; IRL + AFK (12); online && offline. my expressions + articulations of positions, thoughts + feelings regarding these topix are informed by + expressed through my theory-practice



// IF FOLLOW PREVIOUS FLOWS, THEN:

if @ least a memory @ all of fragments when i was in Amsterdam for the 1st time, watching reflections then, after having been in a realtime event, we were reflecting on the ways in which simulations are made to make water music, water scenes, water talk. or mayhaps now rather waternoise in feedback + feedforward patternings like the last time i was in Amsterdam w/Rosa Menkman who took me to the waterscene of a glitchscene, a favorite place, similar to before, nearby even. she took me to see a realtime version of a waterscene she rendered inna glitchscene in which she said: slowly vanishes in these ruins... only to survive as a trace... a memory left onto other connections...

glitchstories

switch to: **Camera**

Electronic Music often anticipates Digital Art methods, models and aestheticconcepttechniques. vii This is the result of sum pragmatics of computing and processing power. operations as basic as copy/paste or as complex as synthesis and realtime processing are hystorically implemented on increasingly complex data formats (i.e. first in plain text, programming languages, then in audio and later in video capabilities). Digital sampling forms a conceptual basis for the conversion of the Analog Era into contemporary Digital Cultures. Analog operates as points of origin which simultaneously co-exist with and mayhaps are better rendered by the language of 'singular'-ness in relation to the Digital. Analog: singular. Digital: plural; multiple; instantiated...

"We hear the distant sound, as if from the sky, the sound of a breaking string, dying away mournfully. Silence ensues, and all we hear far away in the orchard is the thud of an axe on a tree." - Anton Chekhov

Noise is a type of music which comes from musical traditions such as Musique concrète and Art Historically originates from Futurist, Dadaist, Surrealist and FLUXUS. xxv Nearby, the term 'realtime' refers to receiving and processing a continuous signal at the same rate as the signal is produced. Contemporary computers are able to produce and process datastreams (i.e. audio and video) in realtime. These realtime systems thereby allow digitization (sampling from the analog), resampling, transcoding, synthesis, generation of born-digital data and feedback (which is itself often a feature of Noise musics). Live performance interactions with these audio-video systems and streams can recurse, like codes falling infinitely in on/of themselves, flooding stacks and overrunning buffers that break like eggs and leak memory as if it was (at least linguistically) fluid. Unstable fluids fill unstable media xxvi, awash in memories made warm by our seemingly ongoing need to personify and/or anthropomorphize machines, make species-specific biological metaphors as models to understand devices of our own making or comfort ourselves in the face of our own fears of approaching technological singularities beyond which we have no capacities to imagine.

For me these are the recent futures and nearby pasts in which Glitch, Noise and Dirty New Media connect and/or coalesce, remixt && glitcht in perpetual parallel alter-dimensionality

13 - 13.37

LEET. ERROR. IMPERFECTIONS in language

listening me or only are you poetically pre-recordings or interventions in realtime?

13.37 - 16

unstable. destabilized. re:stabilized. incorporated in yr consciousness a m a j i k t r i x x && understood now / later / before. pre-consciousness considered post-static after status updates the futures recent

16 - 19

the state of the machine: *realtime. conversational. processing*

19 - 23

cyberpsychadelic processing

Glitch Art is often also *cyberpsychadelic*.

i use the term *cyberpsychadelic* to refer to the combinatory effects of mixing Cybernetics and Psychedelics as cultural influences. In his work on the countercultural origins of cybercultures, Fred Turner refers "small-scale technologies of psychedelia" including personal digital and analog computing systems, electronic musical forms and perception (mind and mood) altering drugs. I will refer to the combination of cybernetics (in terms of feedback systems enabled by realtime technologies) and psychedelics as '*cyberpsychadelic*'. i understand these small-scale cyberpsychadelic technologies to be designed technologies of personal transformation +/or tools for conviviality, as well as being *aestheticconcepttechnics*.

broken tools can still be convivial, in fact we take pleasure in breaking them, in bending them, in stretching them to their limits + testing their boundaries. + in here we hear a reference to another kind of dirtiness in the Dirty New Media now known as Glitch Art or rather in the grim light of glittery gloom and dithered doom.

23 - 30

noise

from the database i heard pseudocode say deadFingers talking; knot in the coloursound of simulated digitalSystems panicking; knot the colourcrash of recoding recodings; but rather rendering in realtime reflections on truth claims

"Remixology is the science of continuation and the art of drastic remaking, total remaking" - Kodwo Eshun

Text editors existed prior to + now concurrently with Word Processing applications. The line editor "Colossal Typewriter", developed by John McCarthy + Roland Silver in 1960, was a specialized application to edit text

for a PDP-1 mainframe computer. A line-based text editor such as "Colossal Typewriter" was used to input data, write + reprogram code through a typewriter style terminal connected to the mainframe machine. ++then again screen-oriented or full-screen text editors such as "vi" (initially introduced for the Unix BSD Operating System, programmed by Bill Joy in 1976 + still actively in use in the UNIX + Linux commnities). These + other applications function as editors for computer programmers to write + edit lines of source code close to the bone, on the computer systems running those codes so when sum how Word Processing arrived in the late 1970's + as personal computers became more wide spread out across a social spectrum in the mid 1980's these consumer computing systems flowed inputs into a namespace "Desktop Publishing Revolution" turning over again new found stories told. Digital narrative of radical break with the past + presently the ease for those who coded earlier or later who owned or could access these systems to write, layout + print documents. the Edit Functions of Copy, Paste, Find + Replace became integral + common to all such Word Processing applications. Copy, Paste, Find + Replace quickly became abstracted to non-digital analog human experiences, generalized as meatspace metaphors + naturalized into everyday vernacular use, proliferating into parallel alterdimensions

How can beginnings permutate endings when permutations continue beginning?

an operation of rendering decodings in realtimes, cutting-up... re:starting again... re:connecting disconnects && discontents. as the re:starts recurse they then they overlap loosening + eventually escaping controls of its manipulator. this is precisely a moment sought after in Glitch Art as we know it + theorypractice it, to be in that moment lost improvisationally && caught amidst a sense of wonder + surprise. when sumthin wonderful is happening. these are the glitcht operations of Third Minds gone wrong. gone beautifully wrong in the redLite of re:beginnings, re:starts, rippedUp && sung new songs unread, unopened

the river of all language--Word dust drifted streets of broken music ...Word Falling /// He set up screens on the walls

"At all events my own essays and dissertations about love and its endless pain and perpetual pleasure will be known and understood by all of you who read this and talk or sing or chant about it to your worried friends or nervous enemies. Love is the question and the subject of this essay"
The Policeman's Beard Is Half Constructed – Racter (1984)



jonCates, Chicago 2012