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D1RTY

N3W

M3DIΔ:

2005 - 2012

CH1CΔGø -

// jonCates

W/-/()?! ---

Dirty New Media is an *idea* **jonCates** developed in 2005 as a part of the (A) r4WB1t5 festival project, which jonCates initiated && organized w/ Jon Satrom, Amanda Gutierrez, Jake Elliott, Jason Soliday, Arcangel Constantini, Juanjose Rivas and many others Dirty New Media artists... (A) r4WB1t5 micro festivals were international decentralized and open platforms for playing realtime systems in conversational contexts.

wwwσo+?! ---

Dirty New Media is not only *dirty* as in **filthy, explicit, raw, noisy**, i.e. in terms of **porn / fetish / sexxy**; **jonCates** wrote a **README** file for the 1st r4WB1t5 in which he also defines Dirty New Media as: "viral broken infectious crash... messy desire multiple modular... microrevolutionary leakages... open organic fluid decentralized distributed... play realtime systems converse contexts... connect participate collaborate now organize"!

vvHeη?! ---

in CHICAGO \$iηçè 2005...

W4R3ZZZ?! ---

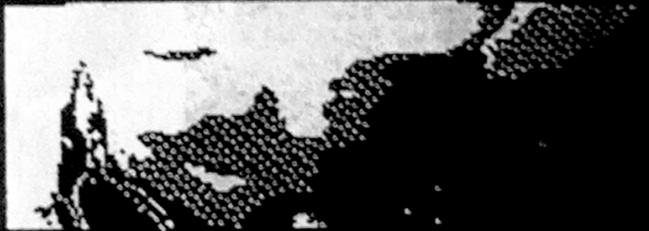
Chicago, "birthplace of dirty new media" - Jason Scott, archivist for Archive.org "... the R4wb1t5 microfest first hit the scene on May 25 at hipster dive hangout the Mutiny, and has since branched out... seeding their approach in a digital punk culture, they're making a commentary on the kind of cleanliness inherent to digital work.

"That's another critique I hope we're mobilizing, that there can be a kind of rawness to the work," says Cates. And it's difficult to disagree." - Michael Workman (2005)



r4WB1t5

micro.Fest 2005.08.27 CHI IL US

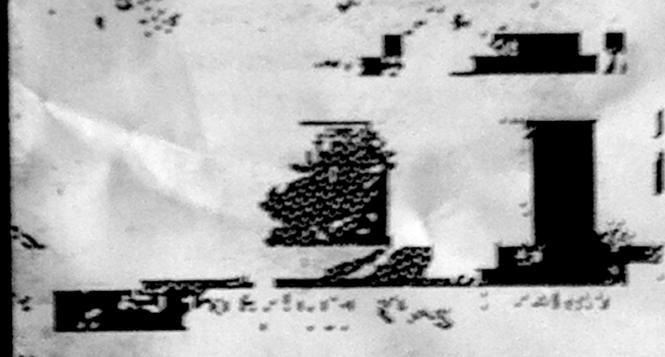
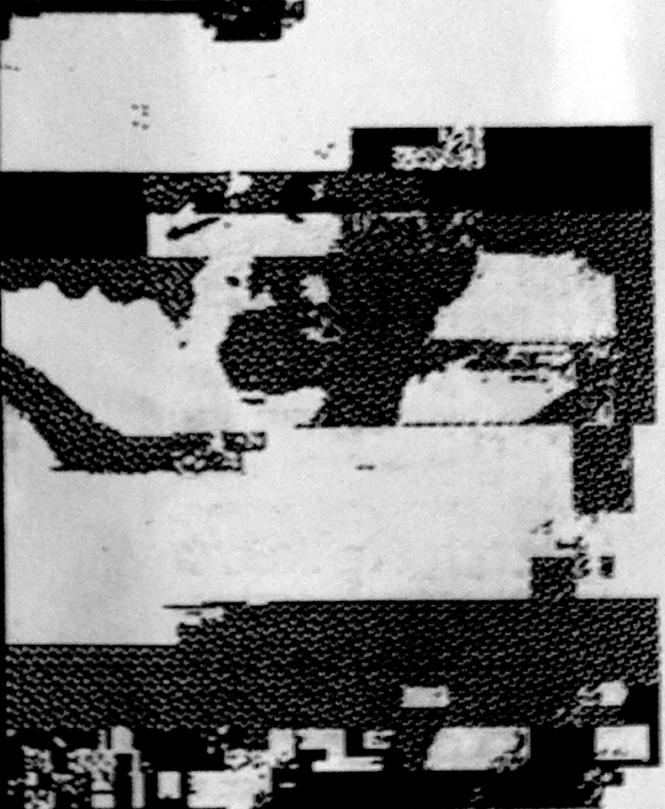


artist Ursula Altmann total celina
noisydaughter.com

(A) r4WB1t5 micro.Fest @
AlterSpace
2005.08.27
CHI IL US

dirty new media + digital art
boombox mash-ups + remixes
realtime audio video + web art
install experimental music +
artware sandbox pizza party!

r4wb1t5.org/2005.08.27

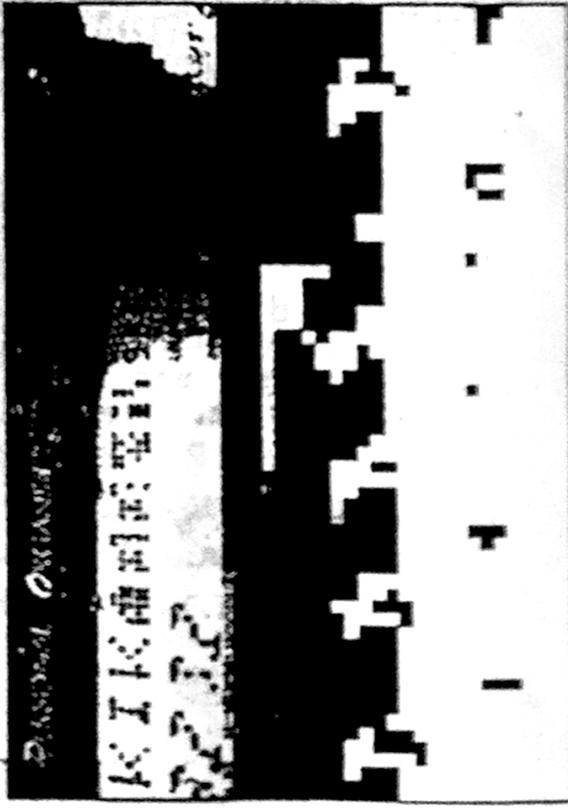


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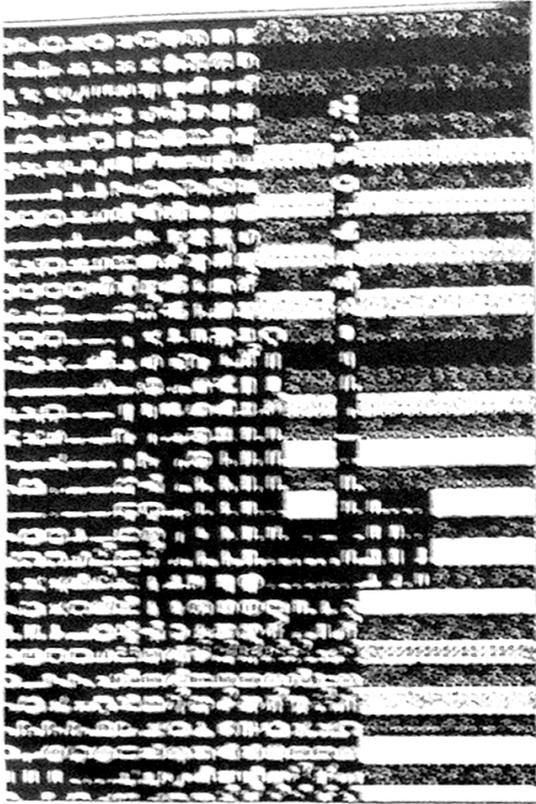
r4wb1t5.org

(a) r4WB1t5 micro.Fest

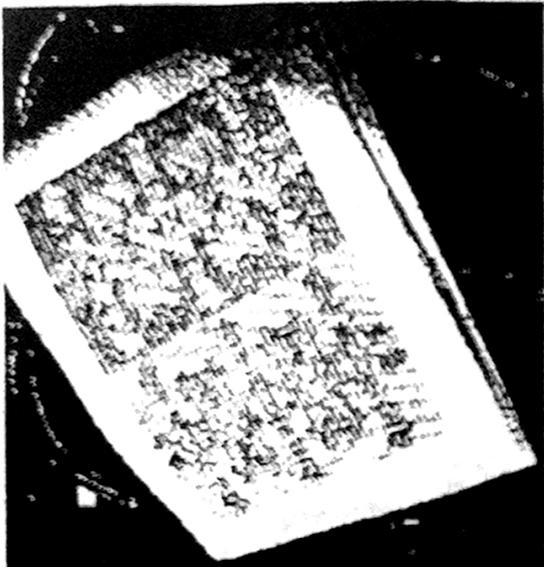
... a 2005 Glitch Art remix by Dimitry Lima (developer of GlitchBrowser) of r4WB1t5
made from an img of Celina by noisydaughter



36844697_23b89620fc_0.jpg ++, other files
by dimitre (San Paulo .BR)
<http://data.org>



os_arm by slateford aka SIRON YULLI (SCOLLATA .UK)
+ Trygve Askildsen (.NO)
http://www.slateford.org/os_arm/b.2



TXT
by Ivan Monroy Lopez (Mexico City .MX)
<http://textsl.net>

my interests in 2005 && now are
in/on forms of dirtiness that can be
+ / or embrace glitches w/ && w/in
grammars of pornography, New
Media, Web Art, Realtime Audio
Video, Noise Musics, Free Cultures,
Open Source, Piratical Practices,
etc... when conceived of, the
r4WB1t5 project was an an
instantiated, open and copyable
format which we all specifixxly
made Dirty New Media for.

brokenness is a primary feature / fixation of the Art Now Known as Glitch Art && its
predecessors including Dirty New Media Art

jonCates

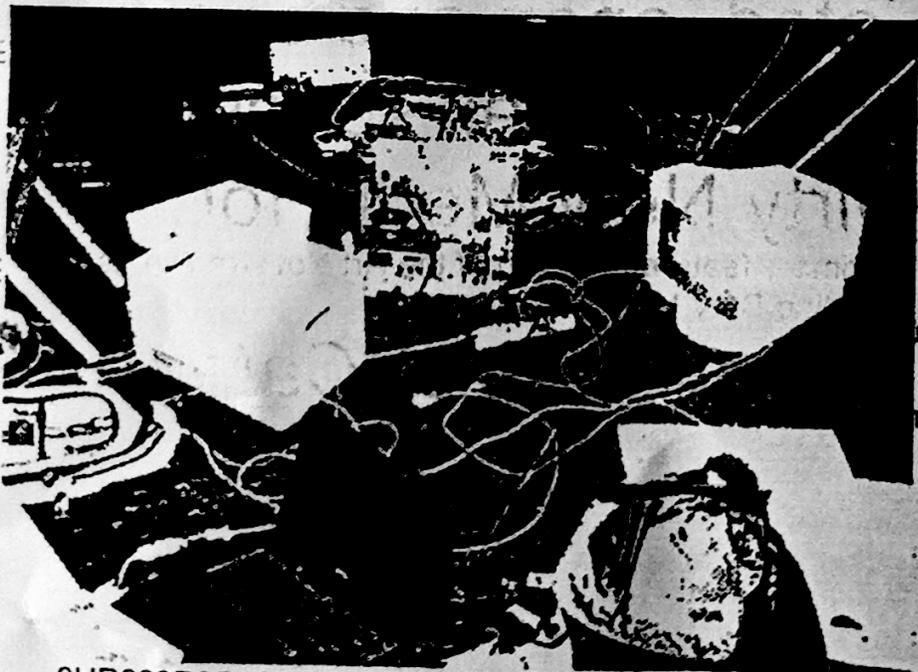
"Hacking might be characterized as 'an appropriate application of ingenuity'. Whether the result is a ~~quick-and-dirty patchwork job~~ or a carefully crafted work of art, you have to admire the cleverness that went into it."

"The Meaning of 'Hack'", *The Jargon File*, version 4.4.7, December 29, 2003.

"cracker: n. One who breaks security on a system. Coined ca. 1985 by hackers in defense against journalistic misuse of hacker"

"cracker.", *The Jargon File*, version 4.4.7, December 29, 2003.

as Jake Elliott & i suggested in 2006: L33T / Elite (speak) is not only a vocabulary but a pervasive affect guided by radical inclusivity of error of internal incoherence bent into recognizable (b/c repeated) shapes / paths / flows forward in reverse to re-wryte + revise itself perpetually in mistakes. — jonCates (2012)



OUR080R05 - jonCates & Jake Elliott (2012 - 2007)

"'l33t becomes not only a vocabulary but a pervasive affect. 'The' becomes 'teh' and 'owned' becomes 'pwned' as mistakes fold into the language, dirty glitch becomes linguistic atom moving horizontally and playfully rather than being controlled by linguistic legitimacy... We want to resist clean code. Dirtiness prevents simple reductive indexing because it destabilizes indexicality, introducing and embraces noise."

"dirty beats, corrupted files, unsafe modes [+or] broken electromechanical methodologies" - JonCates (2005)

"Technology is a field typically associated with smooth screens, organized interfaces, and on a larger scale, with the pride and "progress" of western civilization. Dirty New Media, a branch of New Media Art, seeks to subvert these unquestioned assumptions by problematizing, rather than idealizing, common technologies. The "dirty" stems from the movement's deliberate incorporation of brokenness as artists, hackers, and activists alike intentional hack, reconstruct, and complicate aspects of computer culture. By embracing the cyber flaws, short circuits, and disjointed components, Dirty New Media refers to a menagerie of alternative practices and subcultures spanning from punk and digital sampling to piracy and pornography."

The Art of Bad Code: Chicago in the Center of new Visual Art Form
- Erica Peplin (2011)



Then "since ...
glitter zombie
torture porn...

Open Source" IF:

"...the history of filmed pornography -such as it is- remains fragmentary, frequently unreliable, and as much the stuff of whispers and folklore as of fact."

Gauging a Revolution: 16 mm Film and the Rise of the Pornographic Feature - Eric Schaefer (2004)



please = forgive.me("father", "for", "if", "have", "filmed");
(punishment_001.gif) - mt-holloway (2012)



...an obvious reference mayhaps even in reverence to faded lipstixxx tracings of speculative hystories including the fetish/bondage scene of the 1974 SEX shop run by Malcolm McLaren and Vivienne Westwood on King's Road in London from which emerged the Sex Pistols, 80's Gibsonian Cyberpunk, Stephensonian Steampunk as suggestively rendered in The Diamond Age and the Crystalpunk aestheticconcepttechnics of crashing xxxxx AP, the former collaboration of Martin Howse and Jonathan Kemp." – jonCates (2011)

[HTTP://GLITCH.US](http://GLITCH.US)



~~VØ!53~~ as an ARTfØRM

Douglas Kahn, in his Noise, Water, Meat: A History of Sound in the Arts, which I have been currently re-reading out here w/inna meatspace, writes, in a section called **Significant Noises**, that we recognize "noises in the first place because they exist where they shouldn't or they don't make sense when they should." (34) the same could be said for glitches: we recognize glitches in the first place because they exist where they shouldn't or they don't make sense when they should. this definition, offered by Kahn for noises, applies directly for glitches. **Glitch Art**, then, like **Noise Art**, is subsequently then a series of applications of these skills (as techne), investigations of these methods of recognition / acts of perception, invoking +/or integrating these occurrences into our pattern making / unmaking. later Kahn goes on to call noise that which is "either undesirable or extraneous" but which "might also be read as a person's style", (35) or in other words a person's art. again, a simple substitution of glitch for noise, in the previous statement, reads that **glitch is a style or art of the undesirable or extraneous... we humans live in a noisy, glitch, messy + broken world...** – **JonCates (2012)**

... on glitch... wwwinter mmmountains of bloodbeats flowing thru a Slow Electronics se
@glitch... crisscrossing krik3tz in a haunted reprocessed of ghosts past && present on
glitch... now in a live krikets remix @glitch... && microtones via microsound."

-jonCates (Southbridge Slow Electronics co-founder) for glitch.fm

(2010)



... is a type of ART witch now crafted comes from Musics
... as Musique concrète, Electronic, Industrial && Art
... historical origin points such as Futurist, Dadaist, Surrealist
... FLUXUS...

via ~~DIRTY New Media~~ or digital Punk approaches. Through ~~tactics~~ of interleaving and hyper-threading it permeates into cultural categories of Software Studies, Glitch Art, **Noise and New Media Art.**

Entropic elasticity:

Critical Glitch Artware & the demoscene.

Rosa Menkman (2010)

noise

from *staticfields* as full sequences run from *samples looping* as E1ice.she.1s.ent.(m)eme.a.messa ge.

sent.as."HELLO": "1/

001639.NOISE -MAY - 1020k -

KLaSched.SND.sys -vs- Similar

TXT gens

REmixt

.. autumn - frequency...

JonCates (2001, 2002)...

###

1.2.

&& so, it seams
mayhaps these
leakages are from an
earlier endtimes-aware of -¥4Γ\$- of

unending now,
tending towards a set
of possibilities; to be

PRE-GLITCH / POST-GLITCH making

D1RTY N3W M3DIΔ

knew agains...

- jonCates

CHICAGO

...2012

[HTTP://GL1TCH.US](http://GL1TCH.US)

COPY-IT-RIGHT 2012