



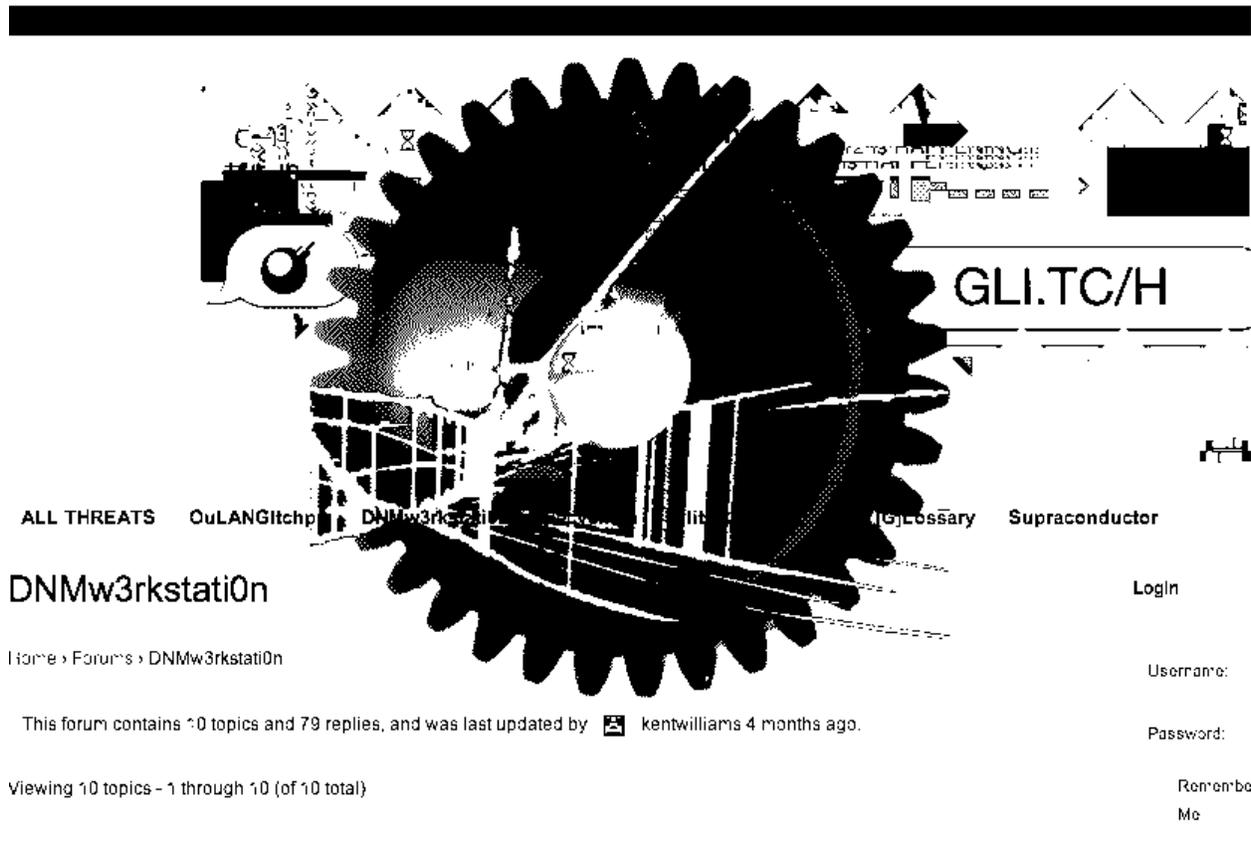
Paul Hertz's glit_121208_0006.jpg — with Benjamin Berg, Antonio Roberts, William Robertson and Shawné Michaelain Holloway documenting the DNMw3rkstati0n:: D1RTY N3W M3DIA thread @ GLI.TC/H 2112

#WTF?! #WHEN?! #WAREZ?! #REFLEXXX10Nzzz... whiles #AWWWAKES@tehWHEELZ *

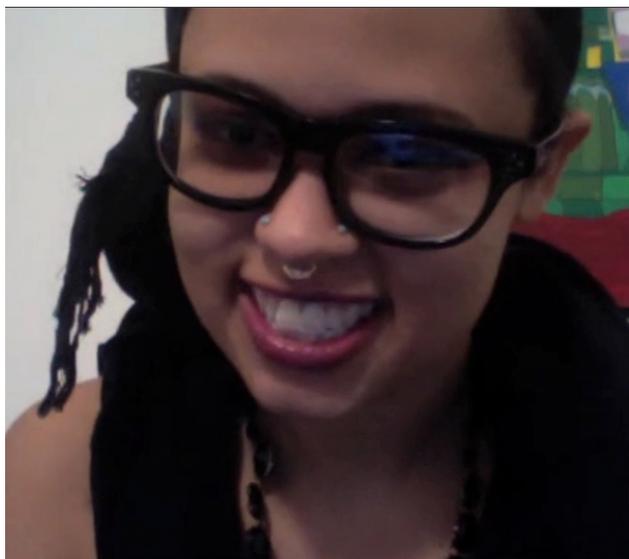
(* “wheel bit: n. A privilege bit that allows the possessor to perform some restricted operation on a timesharing system, such as read or write any file on the system regardless of protections, change or look at any address in the running monitor, crash or reload the system, and kill or create jobs and user accounts.”)

sssooohh...

#VIEW.SRC:“<META name="description" content="GLI.TC/H is an annual international noise **&& [dirty] new-media** event/conference/symposium/festival/gathering -- visit our fb.group <https://www.facebook.com/glidottcslashh>>”



...in 2012, GLI.TC/H, as a “noise && [dirty] new-media” event, performed a double embrace of Dirty New Media, as both an anticipatory influence && as a contemporary if not potentially overlapping category of artistic activity + theory-practices of glitch / Glitch Art.



Shawné Michaelain Holloway joined group chat.

“computer logics.”

DNM-LYFE: \$ταÿ εα\$ÿ. \$τ^aÿ ττù!!!

“that fucking title”

DNMw3rkstati0n:: AKA Dirty New Media Workstation @ GLI.TC/H

we (jonCates, Jake Elliott and Shawné Michaelain Holloway) proposed the DNMw3rkstati0n::

jonCates, Jake Elliott and Shawné Michaelain Holloway



AKA Dirty New Media Workstation @ GLI.TC/H to the “the gli.tc/h/bots (../n!ck Briz, jon.satrom and Rosa Menkman) ” the 2012 meta-organizers of GLI.TC/H. our initial proposal, authored by \$|H AKA Shawné Michaelain Holloway reads:

“we live/run/art/walk/luv dirtynewmedia lifestyles; believing in radical openness_critical thinking_counter/cyber/queer/goth/punk/alt/geek -culture aesthetics_experimentation + critical scholarship:: like glitch art, dirtynewmedia artists are ”interested in exploring the ways in which technological systems && equipment can be realigned, modified and played with critically.”

jonCates: from my perspectives, this was/is an exxxciting proposal b/c, once accepted, it was to find articulation in the wayze inn witch GLI.TC/H would incl a continuum of pre-glitch, glitch + post-glitch. GLI.TC/H 2112 would come to incl: pre-glitch forms i.e. Dirty New Media; to glitch, i.e. Glitch Art as is/was informative for GLI.TC/H itself; + post-glitch aestheticconcepttechniques i.e. DITHER D00M. the phrasing by \$|H “like glitch art, dirtynewmedia artists are” intentionally positions Glitch Art parallel to Dirty New Media + offers these positions as inhabitable by artists.

5:14 PM thats a vry curious set of positions which im curiouser && curiouser abt :)

5:15 PM “Curiouser and curiouser!” Cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English)...



“Now I’m opening out like the largest telescope that ever was!”

...as *www* wrote: “DNMw3rkstati0n:: is an open workstation with the intention of engaging any && all willing participants in artmaking technologies that are free to (ab)use and share.

participants are invited to bring their own computers && receive short tutorials on classic beginning (.gif art, databending), intermediate (soundhack + composing w/ audacity) && advanced (datamoshing, vector synthesis w/ pure data) dirtynewmedia techniques. newly recruited dirtynewmedia artists will leave with fresh artworks && the seeds for skills to create sustainable artistic habits that are at once exciting and provocative. at the end of gli.tc/h fest, all

work created at the DNMw3rkstati0n:: will be collected && exhibited in an online gallery. we invite everyone to come && go + sit && work as they desire throughout the duration of the festivities. the workstation is a place to chat and workshop any/all immedate projects; however, the following times will be allocated for designated tutorials”

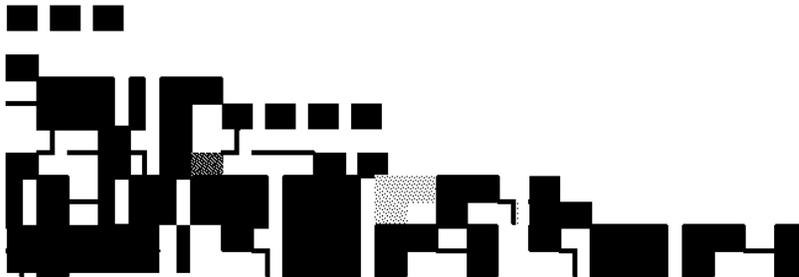


GLI.TC/H 2112 is HAPPENING!!!



gll.tc/h <glitch@gli.tc>
to GLI.TC/H

9/12/12 ☆



GLI.TC/H 2112 is happening! we are working on re-writing and rewiring our warez and wanted to push sum updates your way: the dirty details: -- [DATE: DEC 6, 2112 - DEC 9, 2112] -- [LOCATION:CHICAGO,IL++] -- As you know, GLI.TC/H is about community (gathering teh glitch wwwwbz IRL), education + sharing (chatting media/digital literacy + politics + theory && sharing art/work + ideas + techniques) ++ always with a focus on accessibility (inclusivity, transparancy, free pizza, openness) and experimentation. After batch processing these project goals/philosophies on the GLI.TC/H/RENDERFARMS our format haz sum new ouput...



ON: Wed, Sep 12, 2012 at 7:55 PM "GLI.TC/H" <glitch@gli.tc>
(signed by ../n!ck briz, rosa menkman + jon.satrom) in
"subject: *GLI.TC/H 2112 is HAPPENING!!!*"

announced that *GLI.TC/H 2112* would be "be a kind of

demo-party/glitch-school hybrid,

directly focused on the 'conversation'.

we (shawne` michaelain holloway / jonCates / jake elliott) were / are familiar w/ this idea, as we had earlier in 2012 organized a Dirty New Media Glitch / Artware Dungeon Party Environment / Party! @ NOTACON 2012, a hacker conference which includes PixelJam, a demoparty. jonCates + Jake Elliott continued their previous activity of provoking, producing, inventing + realizing the Glitch / Artware category @ the PixelJam demoparty. our Dirty New Media Glitch / Artware Dungeon Party Environment / Party interfaced with the Glitch / Artware category of PixelJam during the run of NOTACON and PixelJam (April 12-15, 2012), continuing to open this category out to explicitly Dirty New Media Art.



our Dirty New Media Glitch / Artware Dungeon Party Environment Party occurred earlier in the year of 2012 @ NOTACON on FRIDAY APRIL 13. our event featured live performances by Colorforms (<http://www.colorforms.net>), realtime audio-video noise by Morgan Higby-Flowers (<http://morganhigbyflowers.com>), a set by Missile Command (<http://www.missile-command.net>), + _node with dj sets by: BAD NEW FUTURE CREW (<http://badnewfuture.us>) && DJ Interventions (<http://djinterventions.tumblr.com>) and vj sets by: Dave Musgrave (<http://davemusgrave.com>); all of which took place @ the Hilton Garden Inn Cleveland CO-ORGANIZED BY: > Critical Glitch / Artware (<http://criticalartware.net>) FOR NOTACON 2012 && PixelJam: (<http://www.notacon.org> && <http://www.pixelj.am>).

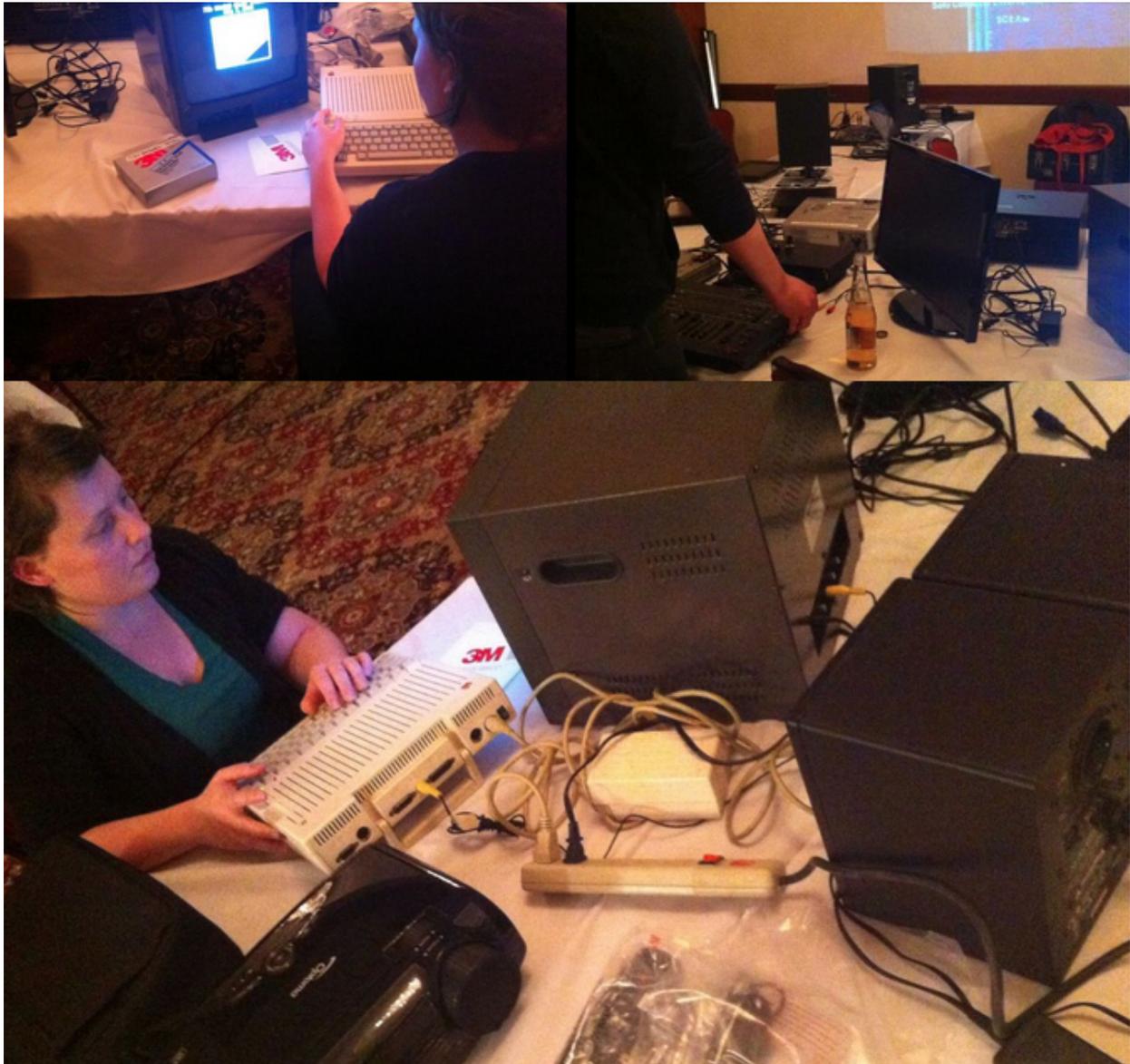


Morgan Higby-Flowers (left) + _node (above) performing live



Ei Jane Janet Lin 's collaborative work inna Dirty New Media Glitch / Artware Dungeon Party Environment

in addition to this event we installed the Dirty New Media Glitch / Artware Dungeon within NOTACON, featuring our own work (jonCates, Jake Elliott, Miss Holloway AKA Shawné Michaelain Holloway) as well as the work of Melissa Barron, +Dave Musgrave, Devon Scott-Tunkin, && Ei Jane Janet Lin, who all presented in person during NOTACON. in this physical area (demarcated by name as our 'dungeon') + throughout the conceptual system of NOTACON as a conference we discussed various types of dirtiness, giving informal workshops, lectures, tutorials + presentations while also overtly referencing BDSM (Behaviour Discipline Sadomasochism) && kink cultures. we had a small library of media on hand, including our own self-produced media as well as the publications: PIXEL SMUT by Max Capacity, Digital Folklore by Olia Lialina and Dragan Espenschied + the GLI.TC/H READER[ROR].



Melissa Barron hacking Apple][projects in the Dirty New Media Glitch / Artware Dungeon



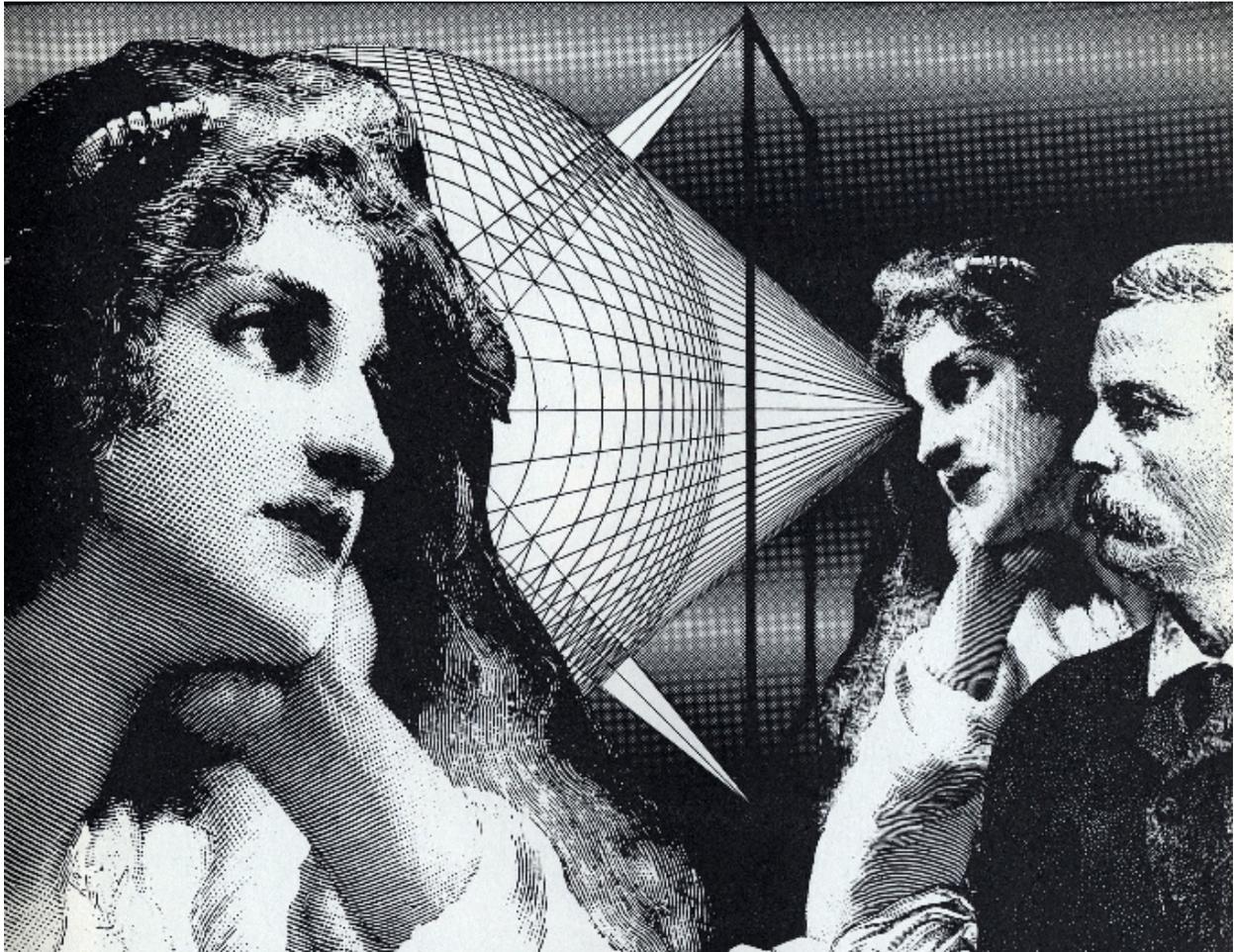
jonCates holding original copies of Melissa Barron's Apple][projects w/ Melissa Barron

we also affected/infected PixelJam, w/ corrupt/unstabilizing media, i.e. Glitch Art approaches via our Dirty New Media lifestyles && applications of < Critical Glitch / Artware. PixelJam, a demoscene party included our invented Glitch / Artware category. a popular vote of the convened hackers, artists, musicians, glitch.errs, artware && demo groups + demosceners took place @ PixelJam in which +Dave Musgrave won a custom Corrupt.video box by Benjamin Gaulon aka (я) | RECYCLISM :: + Martial Geoffre-Rouland:

for



these events we created: <http://gl1tch.us/files/DMNTk.zip> the “DMNTk resources to create & learn about the of the dirty new media lyfe & aRTstyles”. we experimented there + then w/ all of these exxxpressively dirty styles, rehearsing various inclusivities + wayze to converse on the modalities of these here Dirty New Media AKA D1RTY N3W M3DIΔ arts. we also re-activated ideas about proximities + intersections possible between categories of Dirty New Media Art.



“His consciousness contains a mirror, a sphere in which to unfortunately see Helene. She adorns her soul with desire while he watches her and widens his thinking about enthralling love. Such are their reflections.” - RACTER
from: *The Policeman's Beard Is Half Constructed* (1983)
illustrated by Joan Hall

the terms “Dirty New Media” + “Glitch Art” are now often used as if these are interchangeable categories, however, distinctions of various kinds are possible to make if 01 desires to connect, differentiate between or articulate specificities of Dirty New Media Art +/- or Glitch Art. these facts are particularly fascinating recently, given GLI.TC/H 2112’s simultaneous inclusion of these continuums from pre-glitch to glitch to post-glitch. @ GLI.TC/H 2112, the previously pre-glitch art of Dirty New Media / now simultaneously Glitch Art art of CH1CΔGØ D1RTY N3W M3DIΔ became realized through a number of inter-related workshops facilitated / taught by our co-conspirators: *Rick Silva, Eric Fleischauer, stAllio! + Antonio Roberts.*

☐☐HYPERTHREADED OUTPUTS from GLI.TC/H 2112☐☐☐

▷ // *dirty new media toolkit* developed for the *DNMw3rkstati0n:: @ gli.tc/h 2112*

▷ // *organized by shawne` michaelain holloway / jonCates / jake elliot*

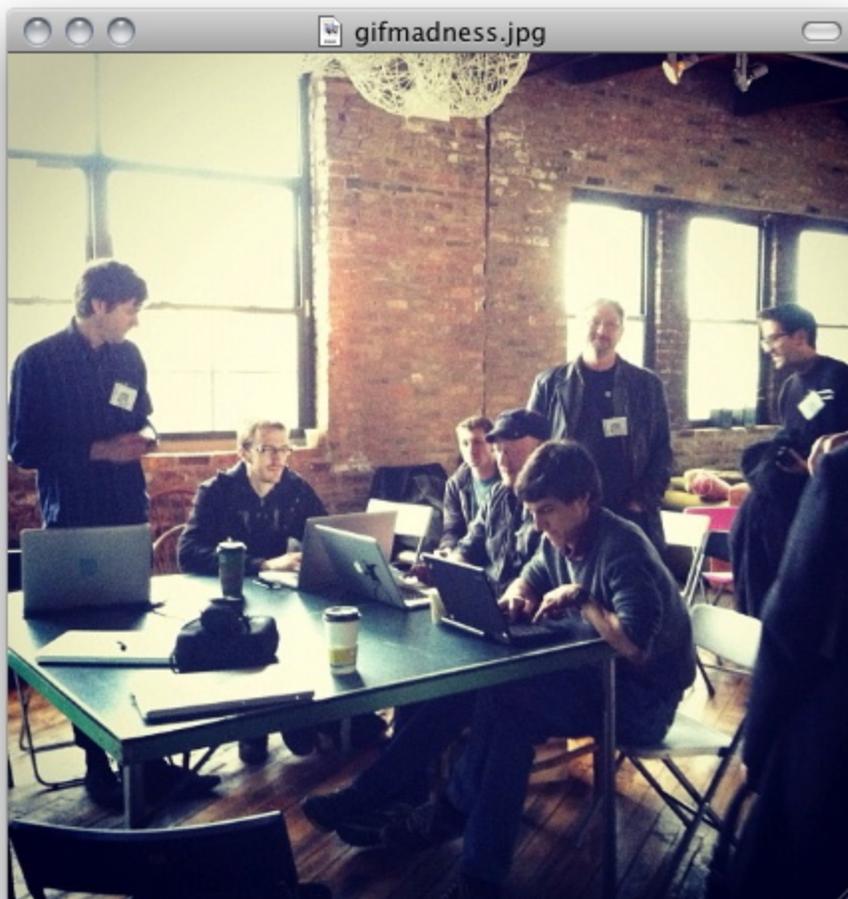
▷ // *facilitated by rick silva / eric fleischauer / stAllio! / antonio roberts*

▷ // *DNMw3rkstati0n:: MAIN OUTPUT post-GET:N dowwwn && durty IRL && online wit teh glitcher crewww @ GLI.TC/H 2112 in Chicago! The DNMw3rkstati0n:: was an open safe space/place/work{station\shop} set aside @ the festival/conference/symposium for engaging eXXXperimenz in the arts of D1RTY N3W M3DIΔ!*

▶▶▶▶▶DAY ONE

WERKSHOP NO1: ANIMATED GIFs in the D1RTY N3W M3DIΔ (lyfe)STYLES

facilitated by **Eric Fleischauer**







WERKSHOP NO2: EXPERIMENTAL 3D lab ft. UNITY

facilitated by **Rick Silva**

▶▶▶▶▶ **DAY TWO**

WERKSHOP NO3: HAUNTED MEDIA VIA GHOST FRAMES

facilitated by **stAllio!**

summoning ghost frames

this is a write-up of the ghost frames workshop i delivered at GLI.TC/H 2112

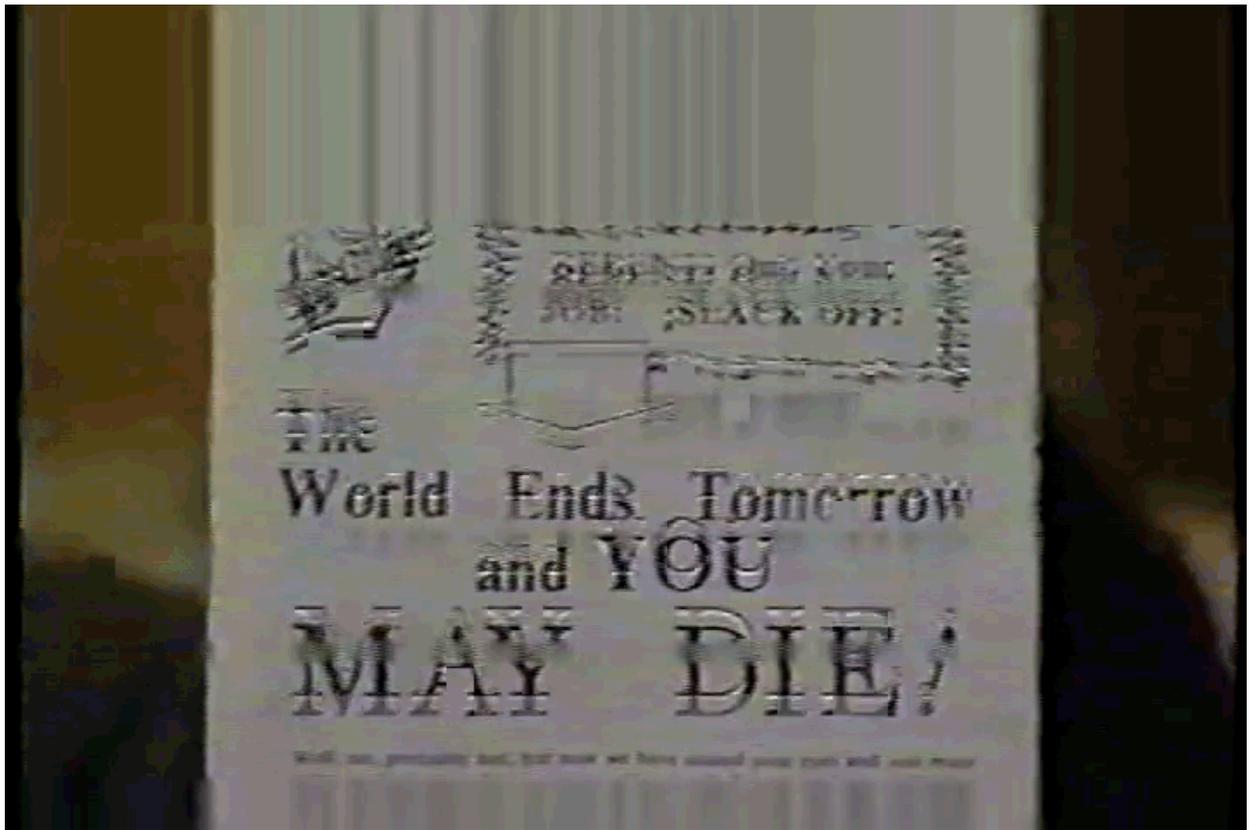
ghost frames is a term i use to describe video frames which do not actually exist in a video file but which are sometimes revealed when using damaged data and/or glitch processes. for the sake of discussion, i'll also use "ghost frames" to refer to the process i use to invoke these frames. my process involves a bug in certain versions of avidemux, though there are likely other ways you could do something similar. (nick extracrispy tells me he can do something similar in quicktime, for example.)

specifically, i use avidemux version 2.5.4. the process is likely to work in other 2.5 and earlier versions, though i haven't tested them. it definitely *does not work* in the current version, 2.6. also, during the workshop, some mac users reported that they couldn't get avidemux to install. *for os x lion/mtn lion, check these instructions* for installing avidemux.

i initially discovered ghost frames thanks to another glitchy behavior in avidemux. my

desktop computer runs windows 7 and has a video capture card for recording tv signals off a coax connection. the default tv capture program in windows 7 is called windows media center, which records programs in a format called WTV. WTV is proprietary (closed) format, but it's close enough to MPEG that when i try to open a WTV file in avidemux 2.5.4, it asks me "This looks like an MPEG. Do you want to index it?"

answering yes to this question and no to any follow-up questions results in a video that is recognizable but thoroughly mangled. here are some typical examples:



occasionally you'll get weirder, unpredictable glitches like this:

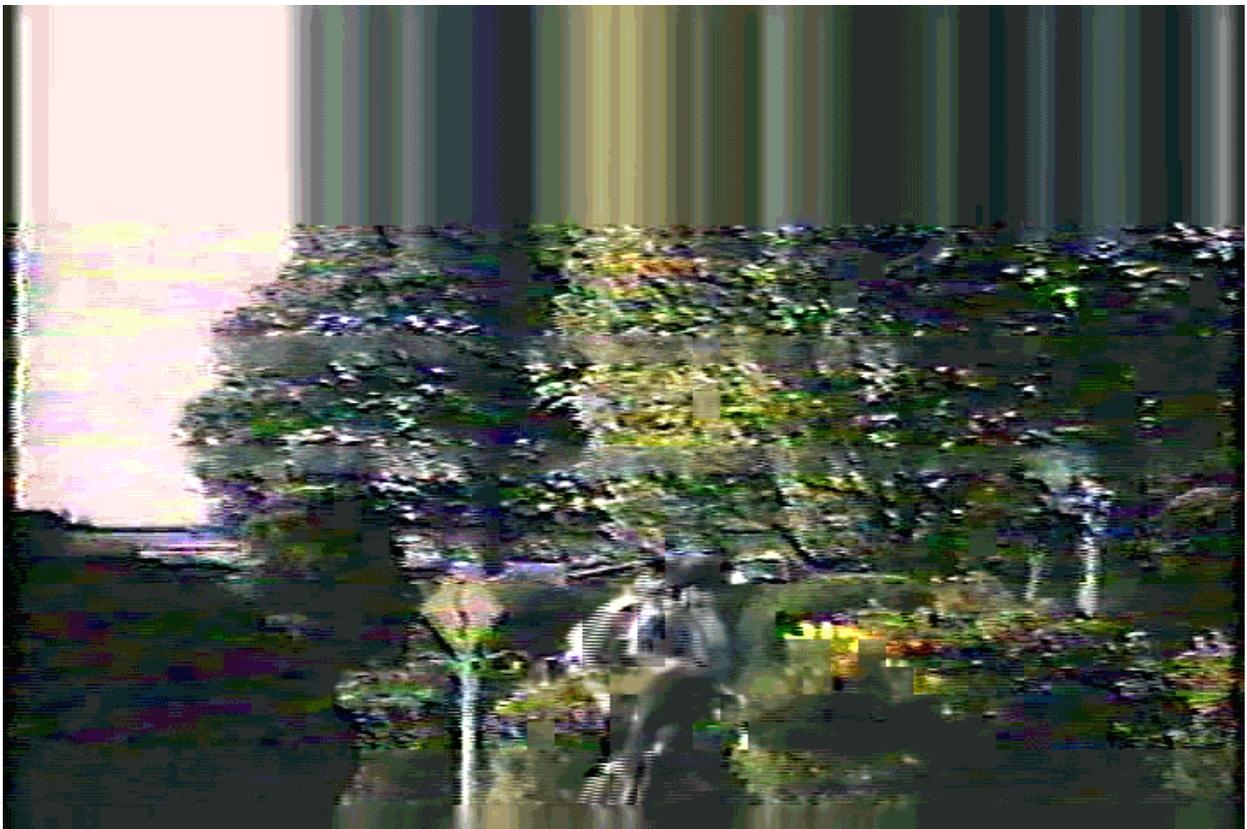


i'd been playing around with this wtv transcoding glitch for months before i saw my first ghost frame, which i discovered by accident. *to invoke ghost frames in avidemux, scroll through a damaged video backwards.* just skip to the end (or any point in the middle, if you prefer), and use your left arrow key to reverse through the file. if your file is damaged in the "right" way (say, via WTV transcoding), then you'll start to see frames that aren't really there:



what seems to be happening here is that avidemux is getting confused and applying incremental changes in the wrong direction. to save space, MPEG files only occasionally send full frames (keyframes or i-frames) and fill the rest of the video with p- and b-frames that only describe which pixels have changed since the previous frame. reversing through the file seems to trick avidemux into applying these changes wrong, thus revealing glitched frames that aren't actually in the file. (and i love the fact that you do this by going in reverse; it really makes it seem like some magic ritual.)

you can even do something i call *dancing between the keyframes*, inching back and forth through a glitchy area of the file as the artifacts become increasingly pronounced:



of course, it's one thing to see a ghost, and something else altogether to *capture* a ghost. ghost frames disappear just as suddenly as they appear. skip so much as one frame too far and those ghostly glitches you've been cultivating could vanish. you can't just hold down the left arrow key and storm through the place: you have to inch along. you have to creep.

so that's how you summon ghost frames from WTV files. it's all well and good if you're running windows 7 with a tv capture card, and have video content you can pipe through a

coax connection, but that's a fairly narrow demographic. also, WTV transcoding introduces some artifacts i'd prefer to be able to turn off, like the banding at the top of the screen. so when preparing for the ghost frames workshop, i spent a few hours digging around for non-WTV files that would work with this process. most files i tried wouldn't. but by chance, i found one file that did. further investigation revealed that the teaser videos on NSFW adult website ellinude.com could be used to summon ghost frames—but only the videos from the past several months. (i don't have a subscription to the site so i don't know if the full-length subscriber videos glitch in the same way, though it seems likely.)



fun glitches! but because i found these files in the wild and they seem to be normal working video files, i don't know what about them makes them glitch like this. more about that below.

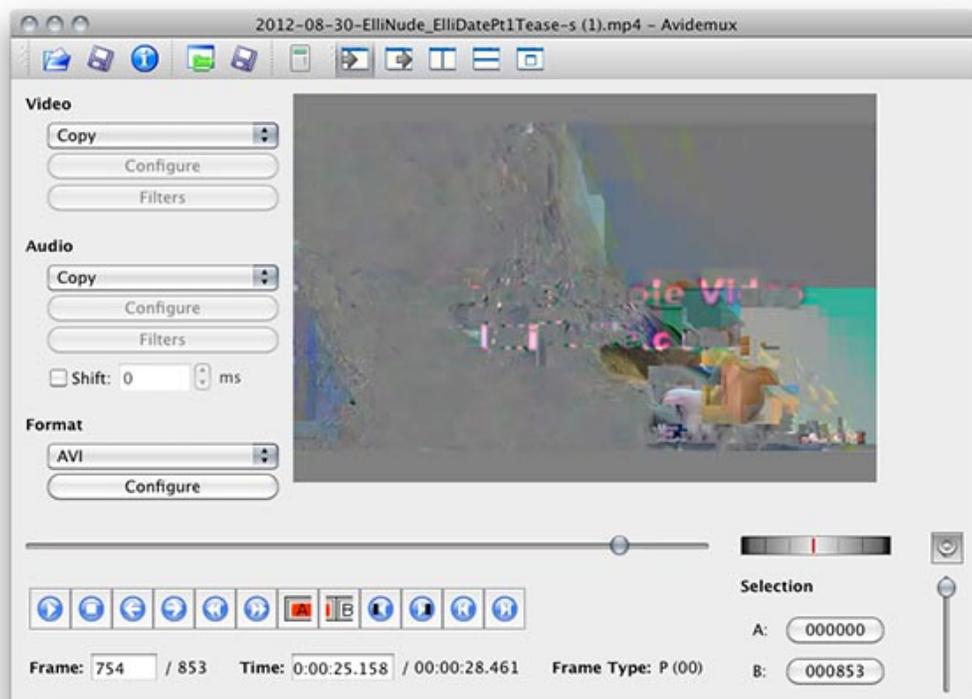
areas to explore

1. crack the mystery of what makes the ellinude videos glitch. is it something in the encoding settings? something in the camera that shot them? something in the actual frame content? a combination, or other factors? the obvious goal is to reproduce these effects on files of our own choosing.

my analysis suggests these files were encoded using ffmpeg, but i haven't quite been able to reverse-engineer the encoding settings. (and don't know if it would do much good even if i could.) some metadata from some of the video files is available here (thanks to antonio roberts for his help compiling this metadata).

2. if we can summon ghost frames from transcoded WTV files and from ellinude's MP4s, then they could likely be found in other types of mangled/miscoded video. damaged/databent files, deliberately poor encoding, hacked codecs, etc are possible avenues for source video.
3. this process has a lot of similarities with datamoshing. the two processes could likely be combined to interesting effect.
4. version/system sensitivity testing—will this process work in other versions of avidemux, and if so which ones? will the same file produce the same ghost frames using different versions of avidemux or different operating systems?
5. identify other tools/processes for summoning ghost frames.¶

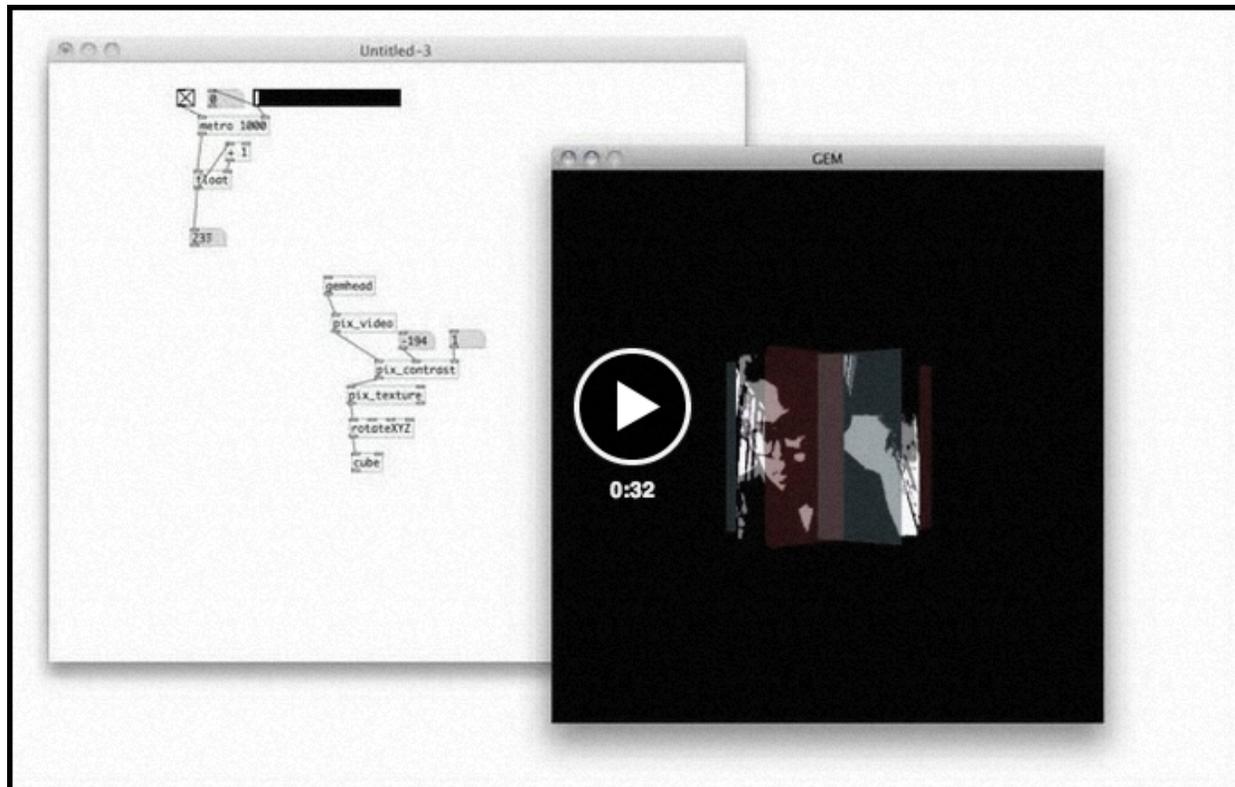
Posted by **stAllio!** at 1/07/2013 02:39:00 PM



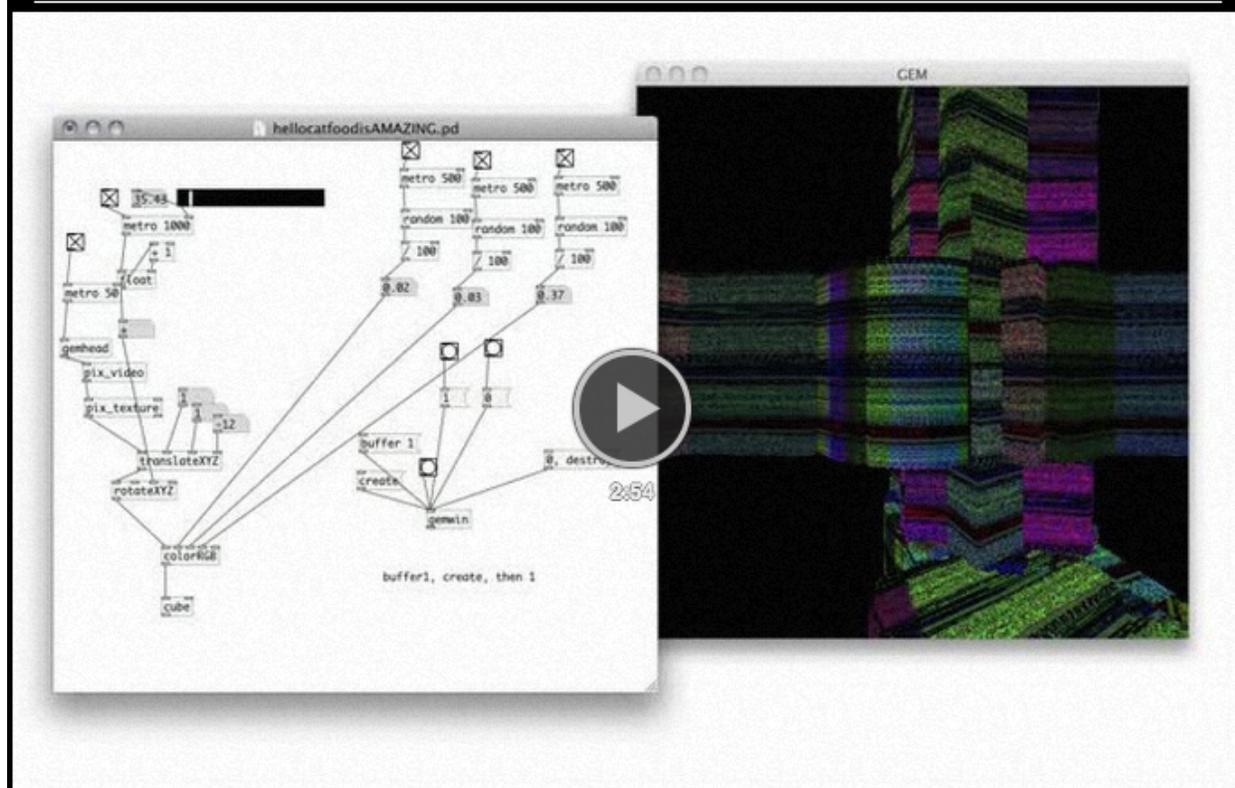
WERKSHOP NO4: PURELY DIRTY SIDE OF PURE DATA
facilitated by: **Antonio Roberts** (AKA *hellocatfood*)



"showing y'all how to use Pure Data for pure glitchyness and randomness."
stills from video documentation, videos available via the [DIRTYNEWMEDIA.TUMBLR.COM](https://www.tumblr.com/DIRTYNEWMEDIA):



output from pd workshop w/antonio roberts aka hellocatfood @gli.tc/h 20112



pd wOrkshop output w/antonio roberts aka hellocatfood ! from gli.tc/h.



OUTPUT: PRESENTED BY

DIRTYNEWMEDIA.TUMBLR.COM ☆

- DVD-R0H!V3 - jonCates (2012)
- Bondage/Bending/ – Arcangel Constantini (2012)
<http://www.x-no-01.net/Bondage/Bending/>



- *DIRTYNEWMEDIA.TUMBLR.COM* ARCHIVE:
<http://dirtynewmedia.tumblr.com/archive>

+ - .gif output



^^ andrea alonge for dnmk output 1



^^ andrea alonge for dnmtk output 2

- Materials from UNITY3D
workshop w/ **Rick Silva**



#TONES; TEST. #CONTEXTs_of_the: #CONVERSATIONS

xxxxcitedly the [redacted] <3 the gli.tc/h/bots (nick + jon + rosa) [redacted] informed us (Shawné + jC + Jake) ON Mon, 22 Oct 2012 17:14:25 -0500 that they had "completed a handful of checksums" && that were "xcited to be including your DNMw3rkstati0n as one of four threads for this year's GLI.TC/H 2112!!!!" soon afterwards they launched the GLI.TC/H Working Groups: "formalized/structured spaces for open/participatory development of GLI.TC/H threads (+related projects)." formally + practically speaking these threads/working groups were organized, @ least online on the GLI.TC/H www site, as forums. discussions established the contents of the forums + thereby the threads, based on the proposals accepted + included as the foundational structuring components of GLI.TC/H 2112.

during the developing discourses in advance of GLI.TC/H 2112 we worked as Thread Leaders to meet the xxxpectations sketched out by the gli.tc/h/bots, as well as hyperthreading into adjacent + related threads to encourage a vasty tingleangles of deep interwingularities across these mazes of twisty little passages leading into && out from the other threads among the forums. during these exxxchanges various hostilities were exxxpressed in other threads towards the SEX+ (sex positive) contents of Dirty New Media Art approaches.

specifically, another Working Group/thread/forum called "glitchxxx cultures" was formed in which Jessica Westbrook, a Thread Leader of the "glitchxxx cultures" thread wrote, in part, that their thread would focus on: "the complexxxxity of gender and sexxxxuality currents in glitch and related new media practices, and takes notice of the presence of homogeny (lack of diversity/participants in activity, possible related social/language and economic conditions in place), strong presence of sexual objectification (the impact of hetero porn oriented presence on wider participation/demographic/broader thinking), and co-option (of female sexuality)." further writing that: "Within the glitch community there is a presence of women via sexualized imagery/language, but not a lot of women and/or other more diverse populations participating in the community dynamic beyond this scope. Why?". Westbrook followed this question w/ a number of answers to this question, answers themselves written in the forms of questions, including: "Is there room for alt gender, sex, power dynamics?– e.g. woman made masturbation material? "

<http://working.gli.tc/forums/topic/theme-2-representation-luncheon-on-the-grass-gender-sex-and-others/>

during the discussion via the forums for this theme, a sensibility emerged from organizers of GLI.TC/H, including the forum "Key Master" Rosa Menkman as well as from Thread Leaders: Jessica Westbrook, Adam Trowbridge + Beth Capper. Menkman articulated an expression of disdain for theorypractices such as Dirty New Media when operating at the intersections of so-called pornography + so-called glitch, in a number of instances, wrapping the momentum of several previous posts (by all of the above mentioned + others) into the question: "What does a

glitch in a porn image mean/do for you?” while posing the question to those who she referred to as “glitch pimp retrogrades”. Similarly, Adam Trowbridge contributed to this discussion. continuing the momentum of Menkman’s framing of the question, Trowbridge himself made excessive claims for ‘what a glitched porn’ image is ‘doing’. He claims that the following image (an image sequence that is originally an Animated GIF) involves “glitch being used as tool for enacting/enjoying violence on women’s bodies, virtually. That woman’s head has been cleaved open and she’s being fucked in the chest, in a perpetual loop.”

▼ tumblr_mevy4yxd2b1r7odv3o1_5...



1



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10

his claim requires belief in this Animated GIF as an objective reality as Trowbridge moves from a claim of the virtual / simulated / implicated meanings of this glitch to a overly literalized description of events said to be occurring. Trowbridge positions the glitch in this gif as visual ‘violence’ done to a constructed (female) subject, constructed for a camera, then ‘glitched’ in a manner that constitutes (in his words) ‘violent sex’, the supposed violence of the sex being the apparent result of the glitching of the porn + perhaps previous to that the construction of the porn itself prior to its being sampled, ‘glitched’ + disseminated / distributed online... additionally, Trowbridge suggests that this violence against ‘that woman’ are made for the enacting + enjoying of (by his implications) actual murder, decapitation + necrophilia.

to all of the abv, Marta Blicharz replies: “Glitching such an image makes it more alluring, more seductive, but it is about seeing beauty a little differently, as if more hidden, through a veil, leaving more to the imagination.” furthermore Blicharz states that: “A lot of us think

technology is sexy and mysterious, so maybe the porn that is being glitched becomes hyper-sexual by the infusion of the potential of technological fractures. We love technology when it works great, but some of us love it even more when sometimes it doesn't. The glitch is already being fetishized and worshiped. When you combine it with the sexualized flesh, what is so enticing is the orgy of pixels instead of the porn actors beneath them."

while;
during:

```
/* "User Jonathan Matthias Brown aka porn-glitch joined chat group "glitchxxxcultures."  
"User disconnected @ runtime: 00h:05m:08."  
"Sorry, User Jonathan Matthias Brown aka porn-glitch.tumblr.com cannot be found." */
```

then;
later:

document.getElementById("reflections_closing Remarks_bethCapper").....
<Beth Capper, 9/12, 11:15pm> i think what seemed like a gap we filled at glitch was bringing the conversation about glitch as a form of failure to bear in different ways... for example, exploring the ways in which bodies fail and equally trying to think through the ways in which that failure is not always productive or exciting for certain subjects/ bodies.. that can be from the perspective of being a maker (eg. thinking through the ways in which organic failures might produce more anxiety in women perhaps, because i still think there is a disparity in terms of access to technology -- ie. failing means really failing, not creating something else that may be beautiful)
*<Beth Capper, 9/12, 11:16pm>*re: porn. i think our conversation was somewhat productive but never quite became about the ways in which spaces are created, both online and offline, that might enforce more male-centric perspectives
ie. the spaces online that are created by glitchporn production as a networked community, and the spaces irl that are created through the circulation of glitchporn in glitch community
also, the thing that was sorta funny/ interesting to me was that porn becomes just a kinda "whatever" material to manipulate and the idea that something about that is neutral.. like it could be mickey mouse.. it's all about the colors! i dunno, it just seemed pretty disingenuous!

later:

document.getElementById("reflections_closing Remarks_shawneMichaelainHolloway").....
<shawne michaelain holloway, 10/16, 8:35pm> i feel the discussions that happened between the DNM + glitchxxxculture threads were extremely productive insofar as they have further challenged our community to confront a rough topic in a very real way. some of us have realized that nothing can be objective and that no amount of theory can support someone's opinions without offending others' and that we must accept our points of view and experiences or ultimately change them to outlooks we can proud of. i think there is another real lesson here, too; that is-- when we offend others, there are measurable repercussions to the choices we make, however random or disingenuous.

<shawne michaelain holloway, 10/16, 8:39pm> i find this all to be extremely positive and eventually leading into the movement toward the disintegration of the “disingenuous creation” Beth Capper alludes to IF and only IF we keep confronting these subjects as a group. personally, i make every attempt to champion radical and active transparency whenever i make work and try to encourage the conversation to continue. even though i don’t support a lot of what glitch xxxcultures panel leaders said at the festival or represented in the thread, i wholeheartedly support Beth’s impulse to push away any mediated content that doesn’t at least attempt explain itself and evolve accordingly; “move fwd or get left behind.” i think we saw an excellent and very unfortunate example of this with the tumblr “porn-glitch” and it’s owner post-festival/post-glitchxxxcultures panel.

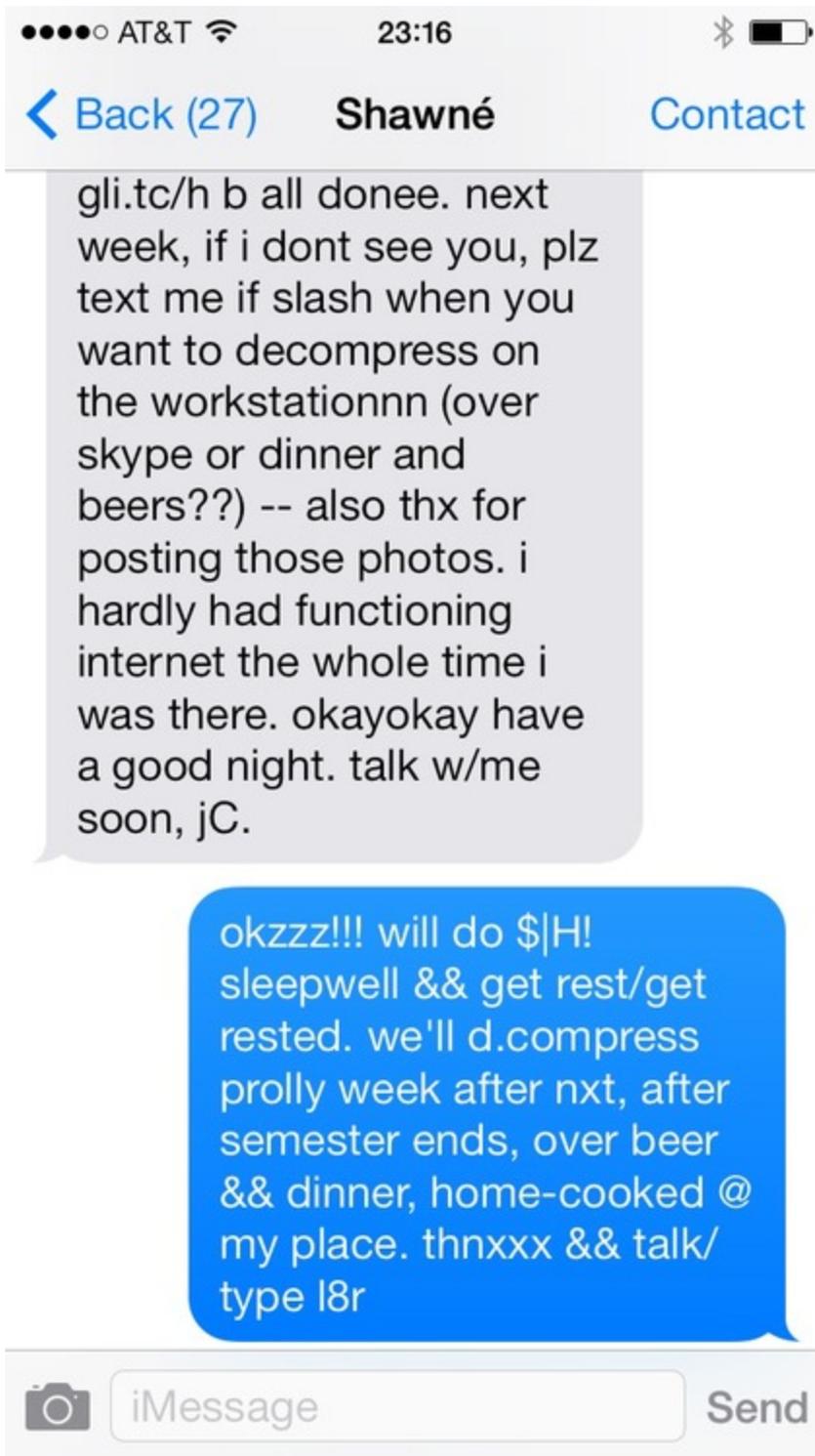
...ON.ATTEMPTS TO: *later clarify/conclude* **#CONCEPTS**

these specific events / discussions involved those whose work had been referenced, including Jonathan Matthias Brown who formerly ran the influential + now deactivated tumblr porn-glitch. motivated to respond to the morass of the thread quoted from above (“Luncheon on the Grass, inheritance / gender, sex, others”), Brown wrote: “I’ve spent about the last half hour reading through post after post and very little of the conversation pertained to my personal exploration.” still, Brown continues in his post(s) to attempt to articulate his motivations by sharing when, how + why he developed the dirtiness of his tumblr porn-glitch, a tumblr he has since deleted / deactivated. far from expressing the kind of ambivalences that Capper suggests above, Brown expresses that the content, context + meanings of his choices. Brown’s reasoning + intentions, as articulated as remains now in the thread archive, are: datamoshing popular + readily available forms (‘pornography’); dealing w/ issues of desensitization; obscuring the ‘explicit nature of the content’ or in other (art historical) words abstracting from the source materials; producing “aggressive, bright and pixelated” affects; exploring boundaries of the ‘explicit’ through abstraction; queering standards; sharing (via tumblr) + accessibility; as well as working w/ the artifacts of “compression, pixelation and dithering.” since the time of his writing, Brown deactivated the porn-glitch tumblr.

mayhaps GLI.TC/H did crash or contribute to crashing porn-glitch through the “glitchxxx cultures” thread, a thread undoubtedly intersected with the DNMw3rkstati0n:: AKA Dirty New Media Workstation thread @ GLI.TC/H via subjects, materials, aesthetics, concepts && techniques. that output may or maynot have been a glitch, in the sense of an unexpected outcome. through discourse, GLI.TC/H negotiated with various interpretations of these possibilities, realizations && entanglements. →>> meanwhile, next door, in the Dirty New Media thread, outputs included the running in realtime IRL of the workshops by:

Rick Silva, Eric Fleischauer, stAllio! + Antonio Roberts, as documented above + online:
<http://dirtynewmedia.tumblr.com/archive>

trackback: precedents of GLI.TC/H + Dirty New Media, i.e. Dirt Style in Chicago via BEIGE Collective, are re:connected + traced via Media Art Hystories views as jonCates wrote inna GLI.TC/H READER[ROR] 20111. furthermore, ongoing active hystories of Dirty New Media can be found in jonCates' HTTP://GL1TCH.US an unstable book for an unstable art...



gli.tc/h b all donee. next week, if i dont see you, plz text me if slash when you want to decompress on the workstationnn (over skype or dinner and beers??) -- also thx for posting those photos. i hardly had functioning internet the whole time i was there. okayokay have a good night. talk w/me soon, jC.

okzzz!!! will do \$|H! sleepwell && get rest/get rested. we'll d.compress proly week after nxt, after semester ends, over beer && dinner, home-cooked @ my place. thnxxx && talk/type l8r

Jake Elliott SENT: GOLDEN MASTER of Dirty New Media in 2008, version of artware, Jake Elliott invited to present distribution version @ "The Last Hope" - Hackers on Planet Earth conference. Elliott's talk, "Dirty New Media: Art Activism and Computer Counter Cultures", presents checksum "a short history of electronic art by illustrating connections between artists, activists, and hackers." in his talk he hyperlinks "Art, Activism and Computer Counter Cultures"; refers to Dirty New Media as a "wave", an "approach" + a form of intentional "perversion"; defines our hybridities as an "embrace"; + presents these theory-practices as having hystories:

<https://vimeo.com/64196186>

\$HAWNE MICHAELAIN HØLLØWAY: Ø-N:

dirtiness as a slowness; Dirty New Media as slower than New Media;

TO FIELD: Continue Code Execution ON SUBJ: Error

...dirtiness as a slowness based on an oldness, an embrace of the uncleanliness of the old, the obsolete, the forgotten, the abandoned, etc...

dirtiness as an earthiness, as humanness, as impurities inescapably descriptive of our conditions + conditions of the worlds we make/unmake/demake/remake ourselves

Rosanne Altstatt discusses "*The Dirt on Electronic Media*," w/ her dirt or dirtiness being a reference to the 'materials of hardware having come (like everything else) from the earth and eventually returning to the earth' as waste, refuse, garbage, debris, etc. Altstatt also has an interest in glitches + Glitch Art for these reasons, i.e. that glitches + Glitch Art represent artistic approaches to reintegration of these forms of digital dirt + dirtiness.

Martin Howse is currently also exploring this form of dirtiness in Noise && New Media performances such as his Composting the City | Composting the Net Performances

with Shu Lea Cheang:

<http://compostingthecity.mobi>

<http://compostingthenet.net>

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fUR7H3RRØRz

_____mo4R:

1_approach.dnm: (inter)active viewership in dirty new media

steven hammer + shawne michaelain holloway, 2013

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

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

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

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

Δ. DNM enacts glitch methods of inter/corr/dis_ruption onto and from and through object-bodies, producing a transdiscursive[6] model, transforming borders into porous membranes.

Δ. The object-ness, the materiality of bodies/beings is reflected vis-à-vis disruption of digital (and otherwise) media inter/Faces as invisible, seamless, projections of teleos and corporal extension.[7]

Δ. DNM reveals layers && layers of being-ness, layers of inherent[8] + performed[9] subjectivity in tools and media and data. Layers as actants, actants as relationships (being in relation to another).[10] DNM realizes situatedness.

Δ. DNM is an act of uncovering&discovering&recovering the capacity to sense and exploit and undercut those invisible and inaudible layers, yet simultaneously liberating the object from thing-ness (resisting the modernist hyperdichotomization machine) and the subject from formlessness.[11] The hybrid body-object emerges.[12] DNM is simultaneous subjectivity + object-ness.

Δ. Body-objects perform, are performed upon. Gaze and are gazed upon. Technophenomenology. Technobondage.

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

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

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

[4] Peplin, Erica. "Dirty New Media Art." *Chicago Art Magazine*, October 25, 2011.

<http://chicagoartmagazine.com/2011/10/dirty-new-media-art/> (accessed March 3, 2013).

[5] Mark Wigley, "The Translation of Architecture, the Production of Babel" Paper presented at

the Chicago institute for Architecture and Urbanism, September 1988; published in Assemblage. 8 (February 1989)

[6] @sterlingcrispin Jul 24, 2:18pm via Twitter for Android

@beafremderman @joncates like Dada it can be info>noise>new info, but Im skeptical & weary of this nonhuman mutant info, crippled from chaos

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

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

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

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

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

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

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

D1RTY N3W M3DIΔ has been + continues to be articulated, invoked, instantiated, versioned, complicated, compiled, decoded, recoded + translated by various plrs incl'in:

Δ Dirty New Media presented by Vivid Projects in association with artist/curator **Antonio Roberts** at The Barber Institute of Fine Arts (Birmingham, United Kingdom)

Δ CH1CΔGø D1RTY N3W M3DIΔ curated by **Nick Briz** at The Museum of Contemporary Art in Chicago (Chicago, United States)

this.txt.represents.multiple.vvvoices, however, is.primarily.assembled.by: **jonCates** && **shawneMichaelainHolloway**

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