MØN3¥_Δ$_

3RRRØR_

jonCates *(2013-…)*

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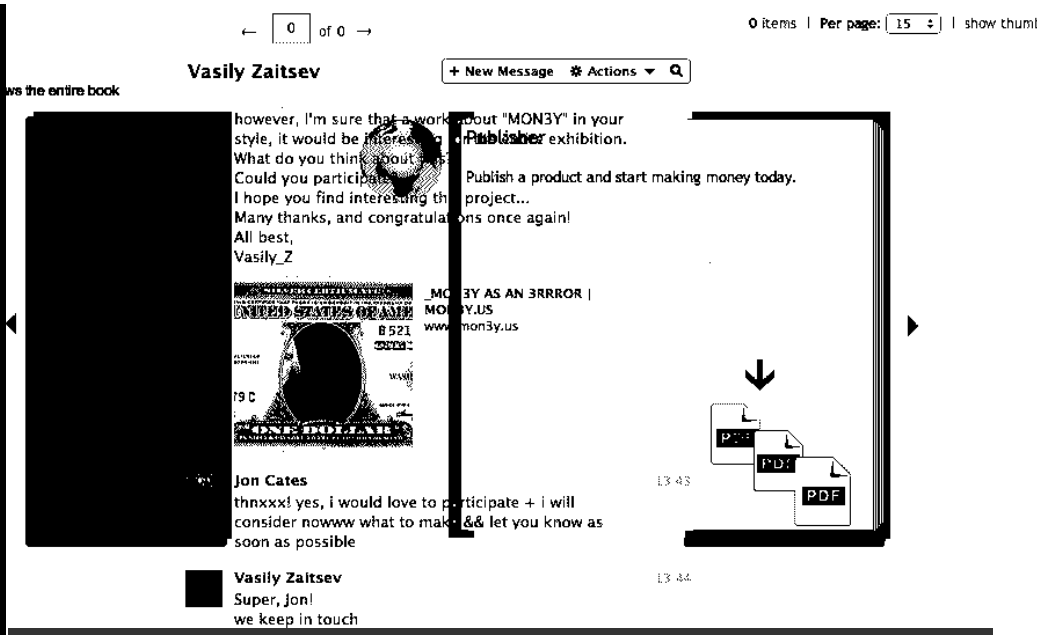

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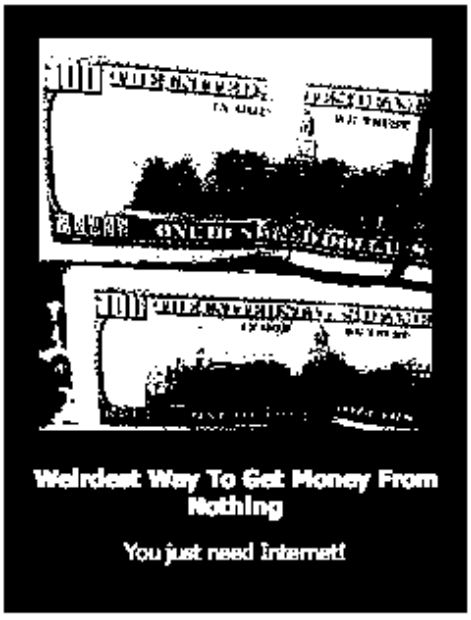
(A)_MON3Y AS AN 3RRROR exhibition essay T3XT Δ ┌┼ PDF
wwwerxxx in (A)
#DirtyNewMedia styles

(A)_MON3Y AS AN 3RRROR exhibition essay T3XT Δ ┌┼

PDF. jonCates

when i was 1rst invited to be a part of this exhibition i was then + am nowww still super exxxcited to say '¥€$!!!' in order to mobilize sum, err or ratherror mayhaps ɯns əzıɪıqoɯ oɬ ɹəpɹo uı
'¡¡¡$€¥'iii

…thist wwwerxxx ist a dynamic newww work exxxclusively for the exhibition. as you now know && are awarez of: thist work exxxists inna form oft a .PDF filez which ist available for purchase… operating as a literal + literally complicated commodity within the exhibition



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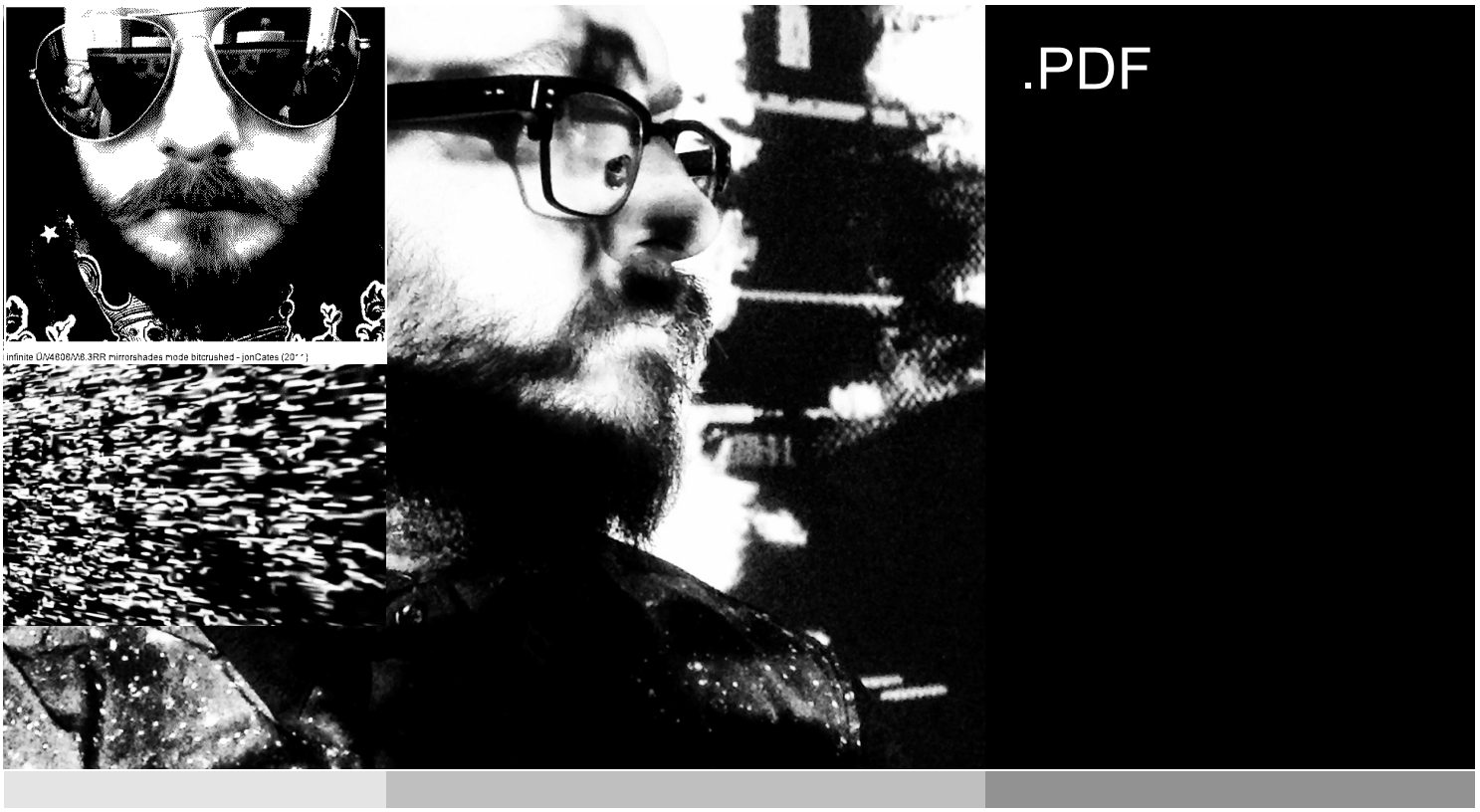


PDFs are a digital commodity

PDFs are bought + sold

PDFs are the product of scanning physical books in both authorized + unauthorized copies

PDFs circulate online for free + also have strenuous protections + locks associated w/ them as a file format

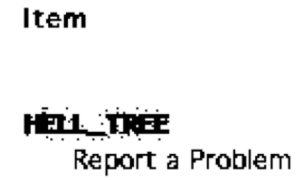
artists' books are an accepted + understood form of art making that often finds artists who work in less commercially viable approaches (i.e. Conceptual Art) making reproducible + commodifiable artifacts that may or may not also circulate as products within channels of distribution that are familiar to other forms of publication

a # of well known New Media artists starting famously making + circulating printed artists' books + PDFs in the last couple of years

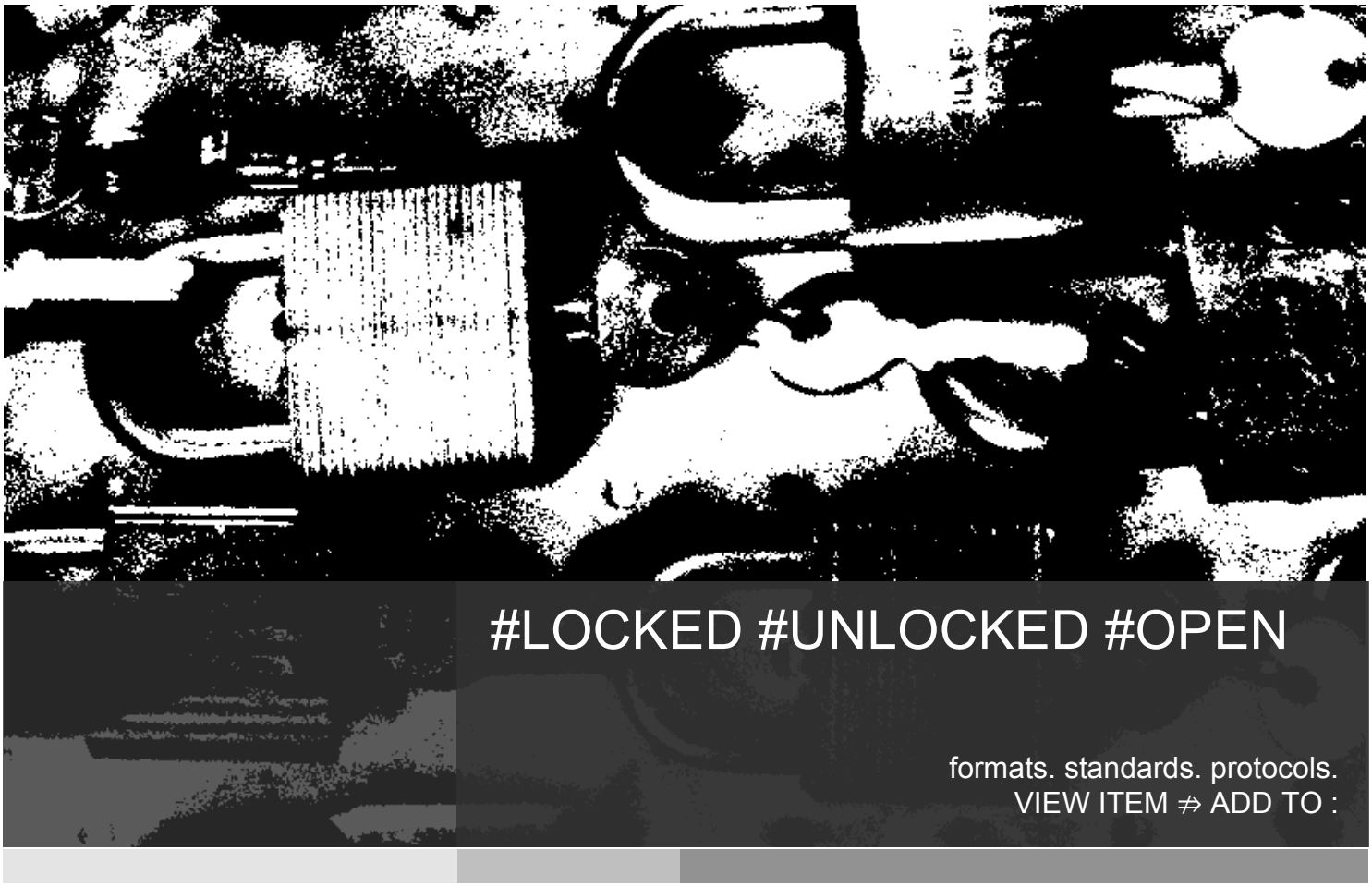
for instance, Petra Cortright made a PDF or ratherr, an e-book:

HELL_TREE - Petra Cortright (2012)

i bought HELL_TREE from Cortright for $1.99 via the Apple iTunes Store using my PayPal acc + experienced it on my iPhone when it 1rst came out
for me, it was a kind of disappointment as a work of art + as a book:
as a PDF or an artists' book i suppose it is fine. but its not extremely readable or moving for me either poetically or narratively...
a few of the pages work together to make compositions but overall i was underwhelmed



…still, i am excited + optimistic abt the potential of such PDF art production by New Media artists && so i intend to critically consider examples of what is possible given the format + the infrastructures that are @ play (i.e. Adobe, Apple, iTunes, Paypal, etc) in the self-{reflexive|referential|critical} process that is this text-work.



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THIS .PDF will continue. these PDF pages constitute the !/\/\/\/7ŦRØ AKA the introduction to this project…

as a result, you are also able + should *feel* thoroughly

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opportunities to purchase this + rltd .PDFs, but agains, if you have come by this digitalFile by other systems or means of access + acquisition, then i should certainly ensure yr ability to contribute financially to this project:

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because we are nowww all familiar wit artistic economies of donation, crowdfunding && friendsourcing. so you can easily kick in on this project a little bit @ a time,
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(Ↄ)

i am intimately involved in developing intimate connections + conversations through the context of international communities of now-known aestheticonceptechniques: such as glitch, Noise + New Media

via networked events, from Dirty New Media Art (i.e. the r4WB1t5 micro.Festivals in alternative spaces + most recently @ the Museum of Contemporary Art in Chicago) - to the annual GLI.TC/H Festivals in Chicago (2010 - present) - to online curated exhibitions / radically inclusive platforms (such as the tumblr-based projects “I AM CURATING...” + “IN.F3XXX10N.US”), i have bin thinking / feeling thru numerous affective valencies && literal practicalities of economies @ play thru the creation, distribution, organization, exhibition + exchanges of these arts (works / projects / discourses)

my projects can generally be understood as the creation of : conversations, contexts + communities

earlier, i set out on a path along witch my own projects would engage Open / Free / DIY / DIT / Hacker cultures + approaches, existing primarily outside of art-market based commodity exchanges for a varied set of reasons + methodologies. i make sum projects that do circulate as commodities, such as this PDF. i do not believe these categories to be mutually exclusive but ratherror that operating in && out of them both raises ethical issues + concerns. i attempt to address these ethics directly + exxxplicitly in the projects themselves so as to name them self-reflexively + implicate myself in the process

as such, i am often critically considering the impact of technosoicoeconomic systems / structures on the unstable arts now often known as Glitch Art

in other words, when/warez/how is Glitch Art profitable && for whom?

in this regards, the idea of an ‘expanded concept of glitch’ witch is @ work in this exhibition is purfexly suited to my investigations, exxxplorations + questions marks the

mayhaps we live nowww inna Glitch Era in witch we exxxperience breakages based on broken promises of a previous eras…

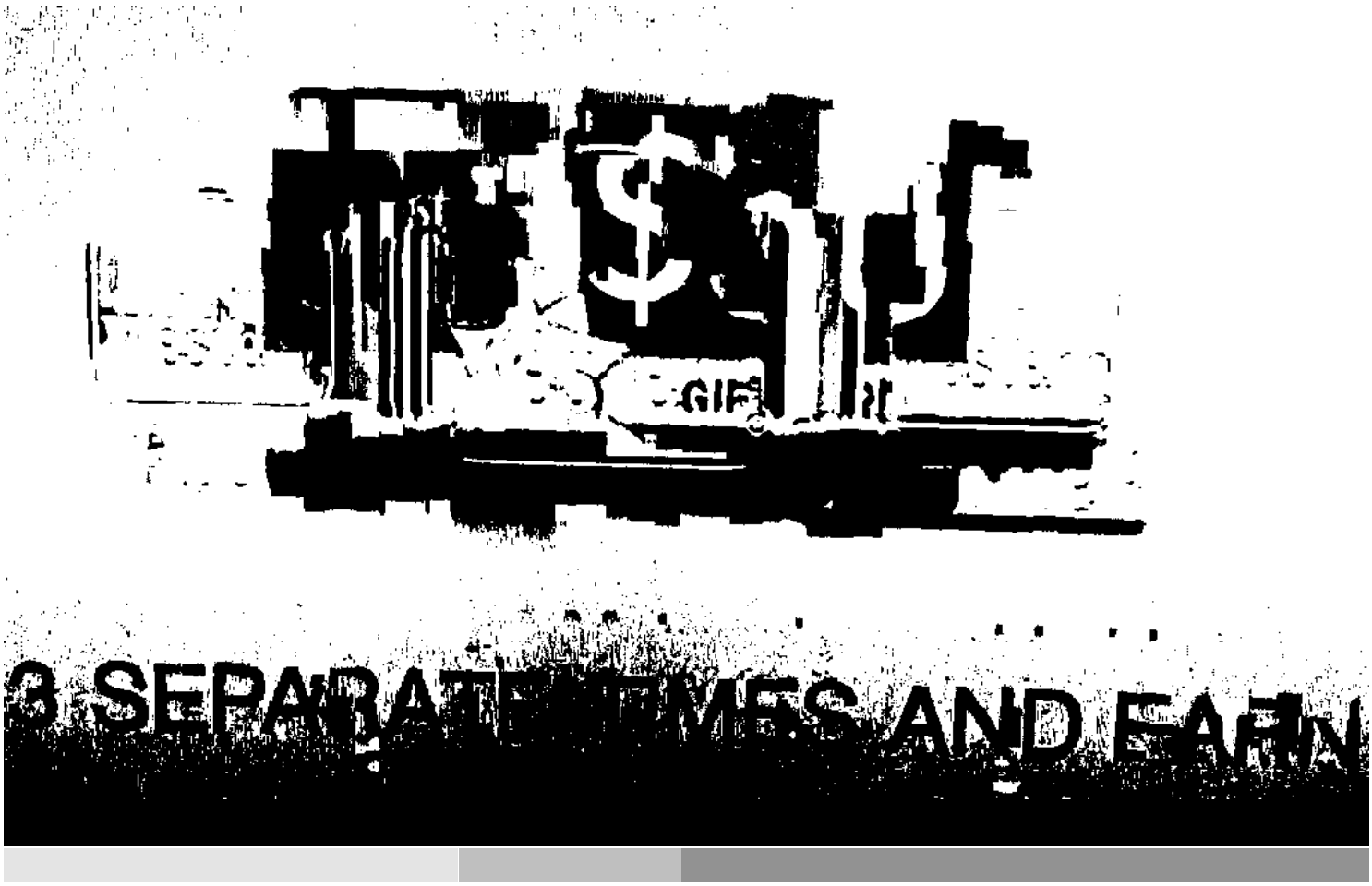
we humans live inna broken world, a technologized world of our own making. && we Americans live inna broken economy, inna a fallen empire...

there is never only 01 'art world'. there are always many/mini Art Worlds layered + co-existing in multiple realities, more or less connected to or even aware of each other

the ‘technological’ itself, as a category, is a socially constructed set of ideas + realizations of material power, shifting + shaping over time, fundamentally informing + affecting our understandings of:
ourselves, glitches, nature,
the natural world,
specific {digital|Art} technologies
+ our Unstable Arts in our Technological Times

I will continue, in this PDF project, to exxxplore all of these topixxx
+ mini

moar ■ ■ ■



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3 SEPARATE TIMES AND EARN . GLITCH

// jonCates

(2013 – FUTURERRORS)