DIRTY
NEW
MEDIA:
2005 - 2012
CHICAGO -
// jonCates
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 Dietry New Media artists... (A) r4WB1t5 micro festivals were international decentralized and open platforms for playing realtime systems in conversational contexts.

Dirty New Media is not only dirty as in filthy, explicit, raw, noisy, i.e. in terms of porn / fetish / seexxy; jonCates wrote a README file for the 1rst 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"!

in CHICAGO $i \cap \subset 2005 ..." 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)
(a) r4WBlt5 micro.Fest

... a 2005 Glitch Art remix by nitric acid (developer of GlitchBrowser) of r4WBlt5
made from an img of Celina by noisydaughter!
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 specifixxxly 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."


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

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:write + revise itself perpetually in mistakes. – jonCates (2012)
"dirty beats, corrupted files, unsafe modes (+or-) broken electromechanical methodologies" - Jon Cates (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."


please = forgive.me("father","for","I","have","dimmed").
(punishment_001.gif) - ml-holloway (2012)
"...an obvious reference mayhaps even in reverence to faded lipstixxxx 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 aesthetic/concept/technics of crashing xxxxx AP, the former collaboration of Martin Howse and Jonathan Kemp.” – jonCates (2011)
As an ARTfORM

Douglas Kahn, in his book *Noise, Water, Meat: A History of Sound in the Arts*, which I have been re-reading recently, 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, is 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", 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..." — Jan Caine (2012)
This is a type of ART which now comes from Musics with historical origin points such as Futurist, Dadaist, Surrealist, etc.
instructions to be executed by crickets.

Netochka Neznanova and her associates. This is just a series of

This is our low level system through which we reprogram our crickets. This is how we got to

... making new associations. This is how we got to

This may be easier to see, paths forked. This is the same.

Earnings of patterns seeking paths to the same.

This is our low level system through which we reprogram our crickets. This is how we got to our low level system through which we reprogram our crickets. This is how we got to
"Any fool can program computers. I program krikets."
"άνυ πόγραμμα komputeraí. Δύο G@M kriqses τι.
ανο Phillips kan prográmm komputeraí. Δύο G@M kriqses τι.
$θερί$ μαυρόν να μαυρίσει πράγμα διά ιταλές τι έγειρε"
RE-mixt ...

 ionCates (2001, 2002) ...
 autumn frequency ... -

 KLaSched. SND. sys vs similar

 TXT gens

 sent as: "HELLO!"
 001639.NOISE.MAY
 1/1020k

gene

 noise
un from samples looping as E1ce.sh.1.s.ent.(m)eme.a.messa

from staticfields as full sequences

Critical Glitch Artware &
Entropic elasticity
Rosa Menkman (2010)...

the demoscene

Noise and New Media Art...

Noise permeates into cultural categories of Software Studies, Glitch Art, approaches. Through tactics of interleaving and hypertreading it...
& so, it seems 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