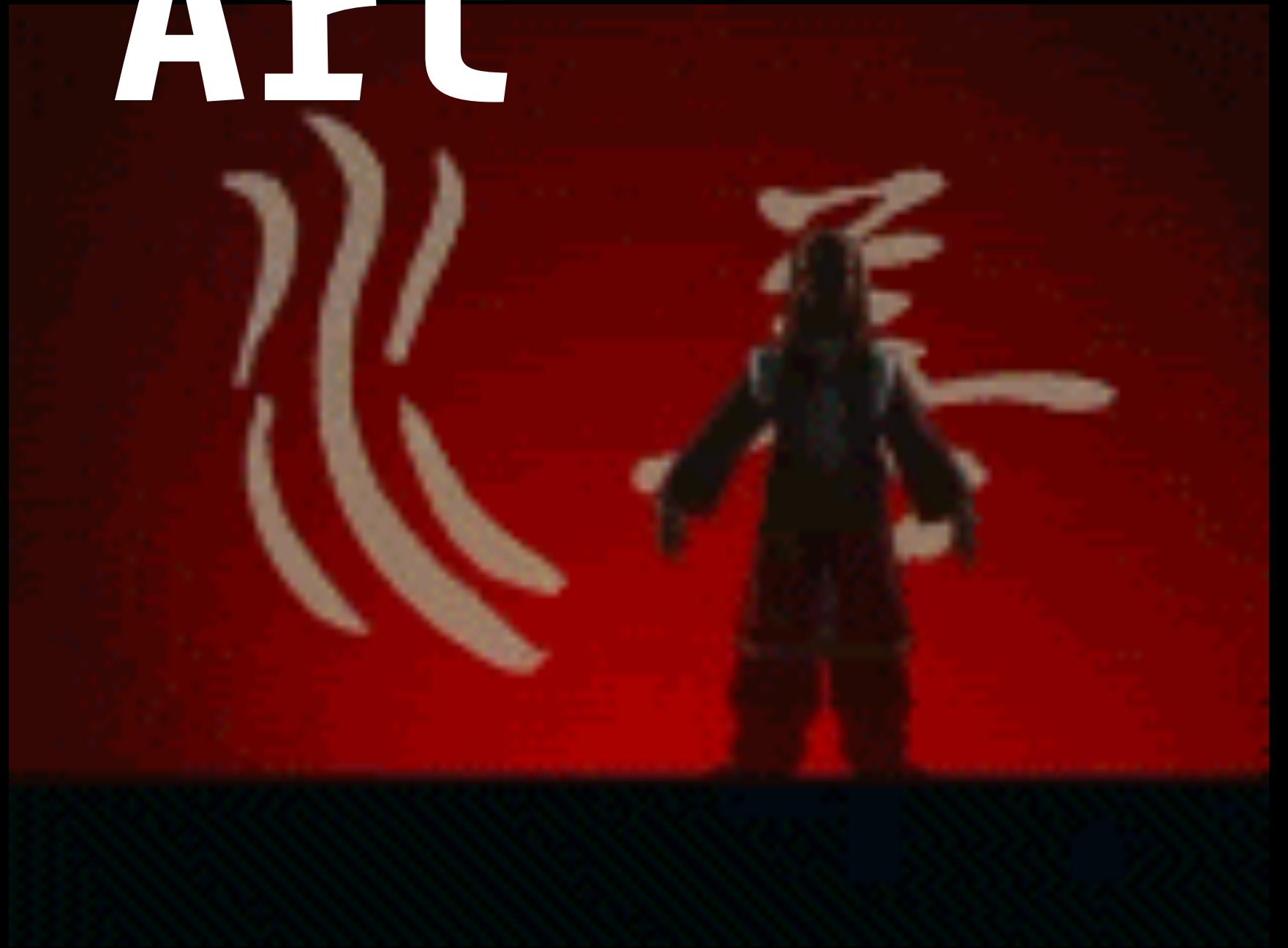
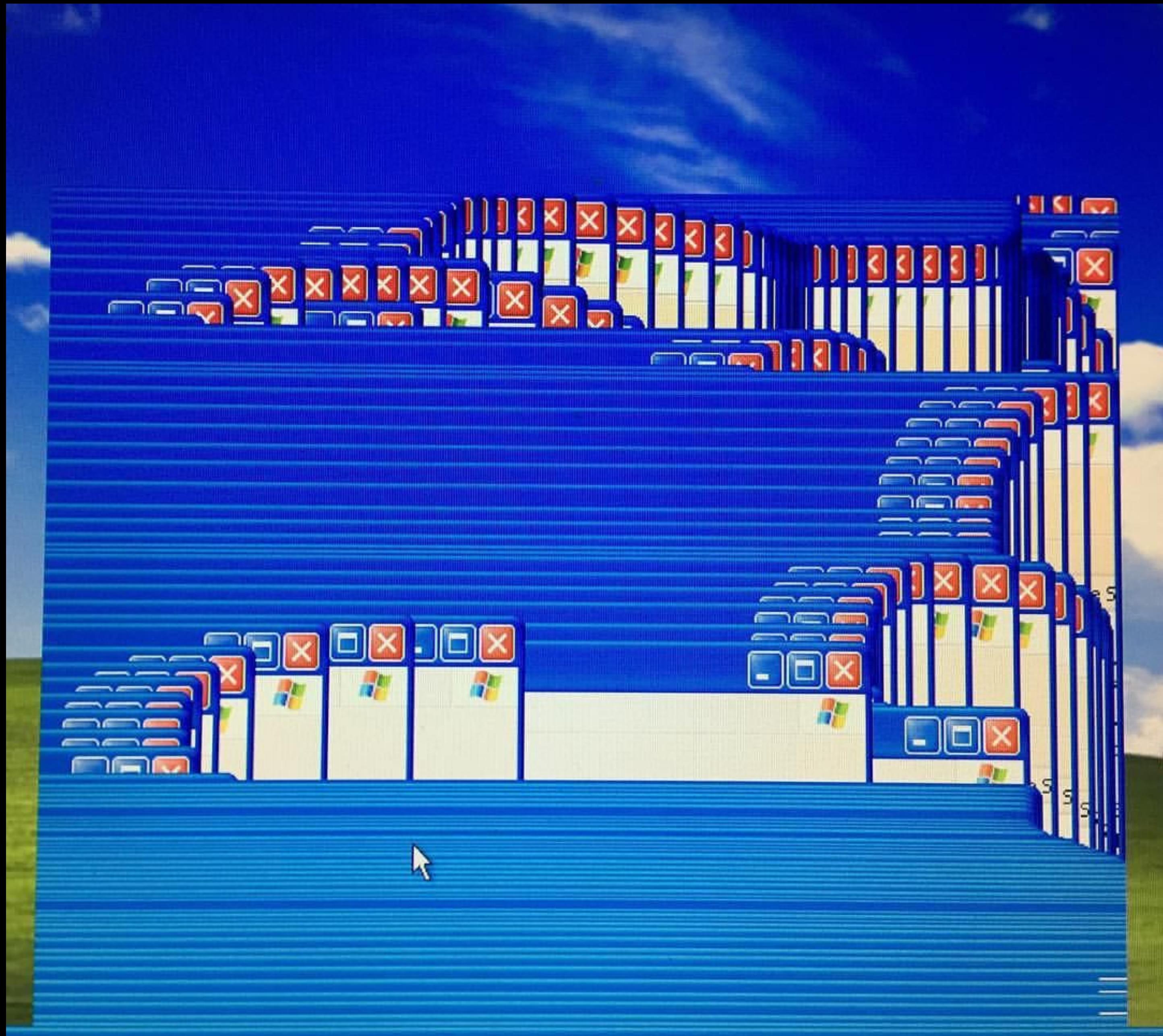
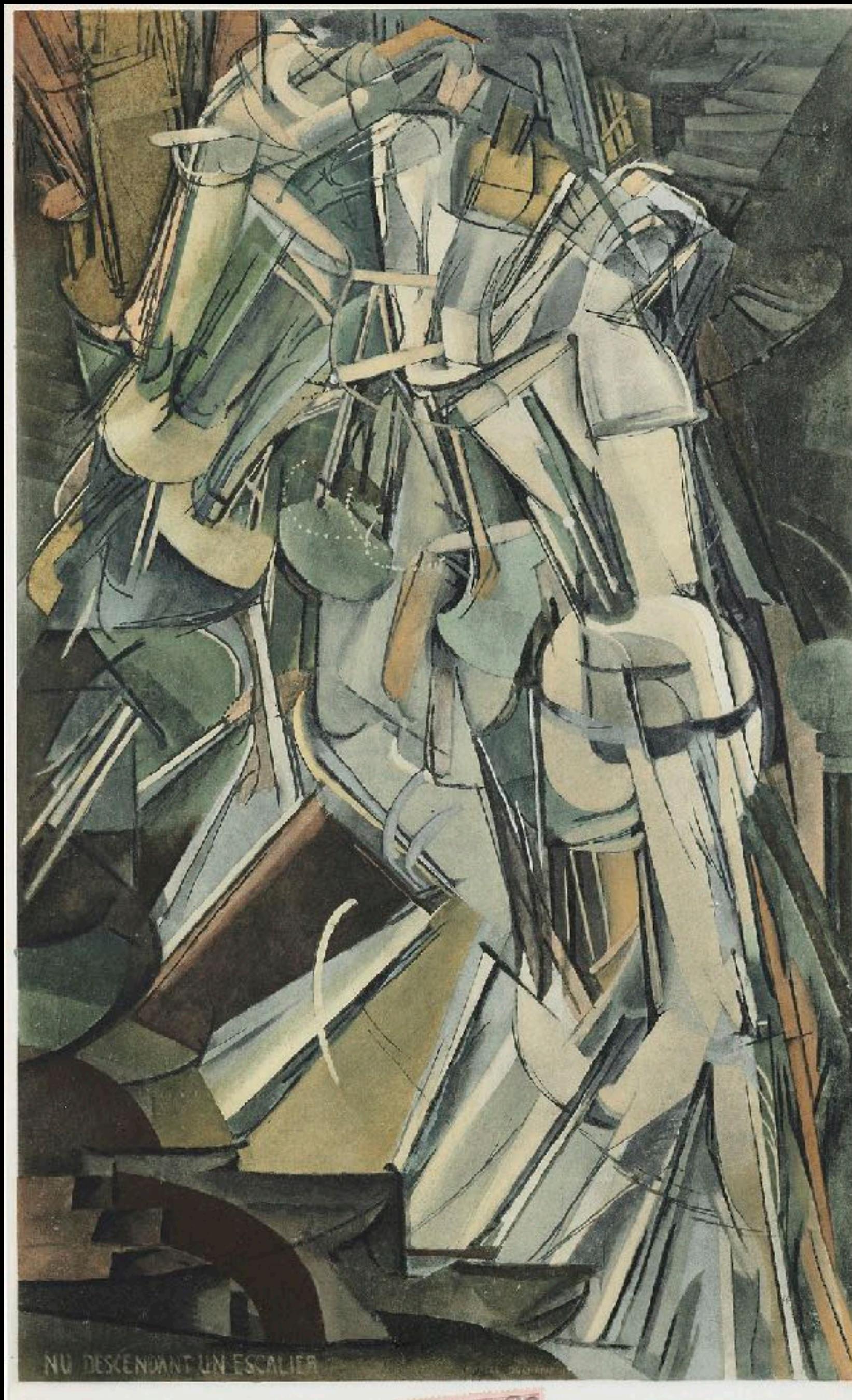


The Art of Data Bending Aka Glitch Art





By getoutski (<https://www.flickr.com/photos/getoutski/29491817023>)



Marcel Duchamp, Nude Descending a Staircase, No. 2 (<http://digicult.it/digimag/issue-061/the-fine-art-of-glitches-cheats-and-errors/>)

Excerpt from The Aesthetics of Failure by Kim Cascone

originally published in Computer Music Journal 24:4 Winter 2002 (MIT Press)

"...I will emphasize that the medium is no longer the message; rather, specific tools themselves have become the message."

"The data hidden in our perceptual 'blind spot' contains worlds waiting to be explored, if we choose to shift our focus there. Today's digital technology enables artists to explore new territories for content by capturing and examining the area beyond the boundary of 'normal' functions and uses of software."

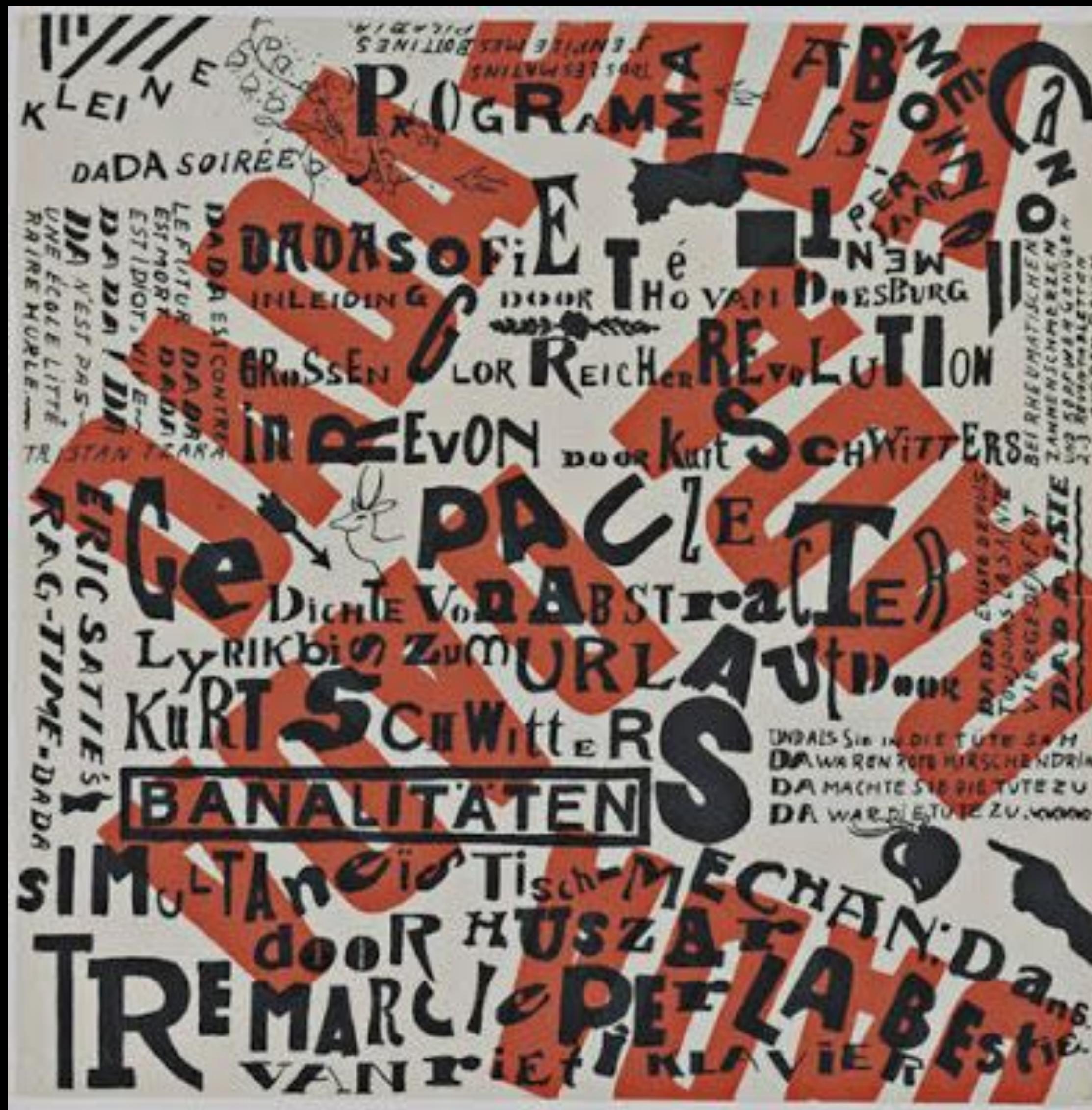
Excerpt from Glitch Aesthetics by Lori Emerson

"‘Glitch’ was first used in the early 1960s to describe [...] interference in a television picture. By the 1990s, ‘glitch’ [...] specifically was used to describe a style of electronic music that was created from already-malfunctioning audio technology [...] as a reaction against the push in the computing industry to create a ever-more clean, noise-free sound. The term has since been appropriated by musicians, gamers, artists, and designers as a name for what Olga Goriumnova and Alexei Shulgin call a “genuine software aesthetics”. Glitch aesthetics, then, involves experimentation with the visible results of provoked or unprovoked computer error.”

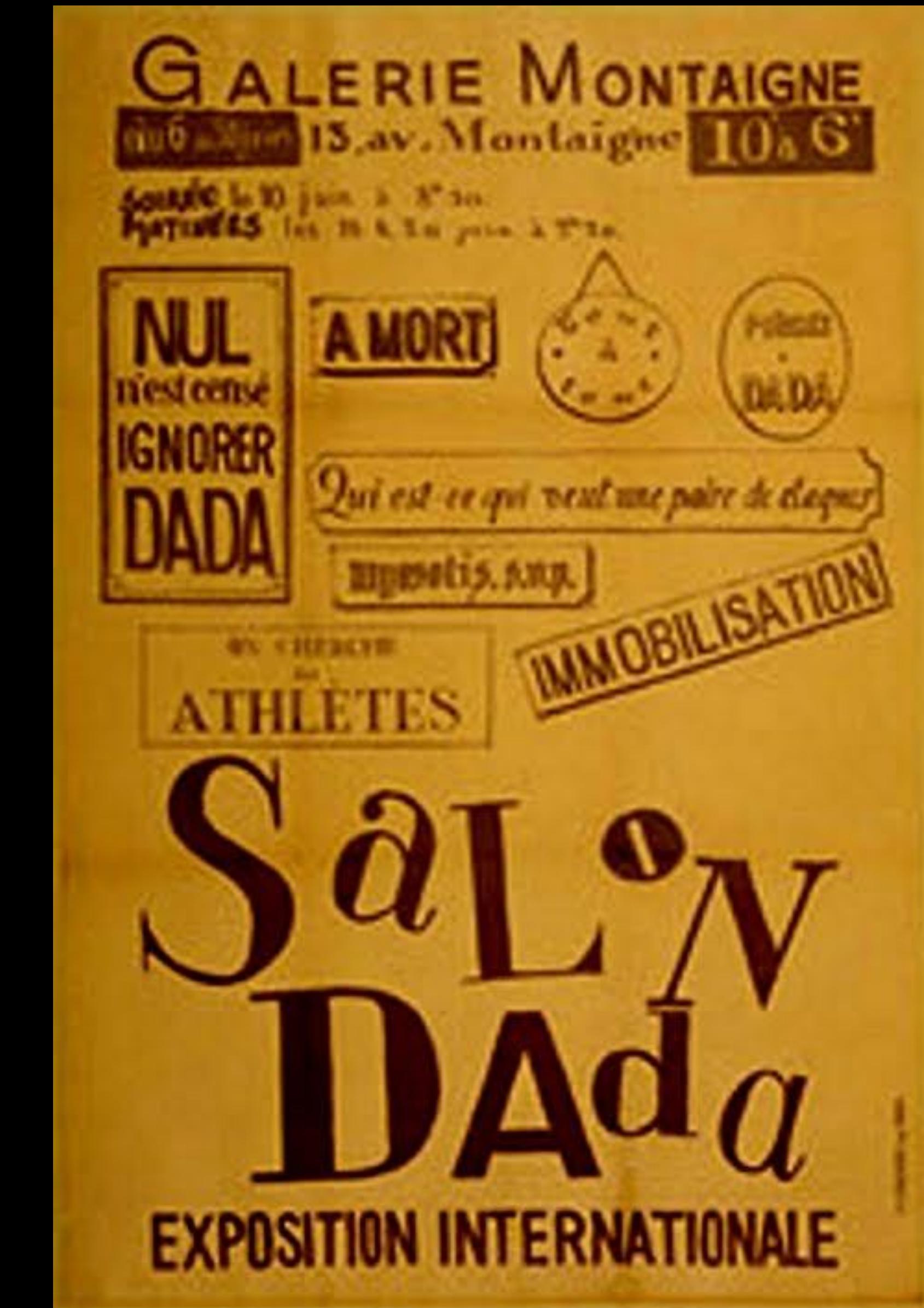


Excerpt from Glitch Aesthetics by Lori Emerson

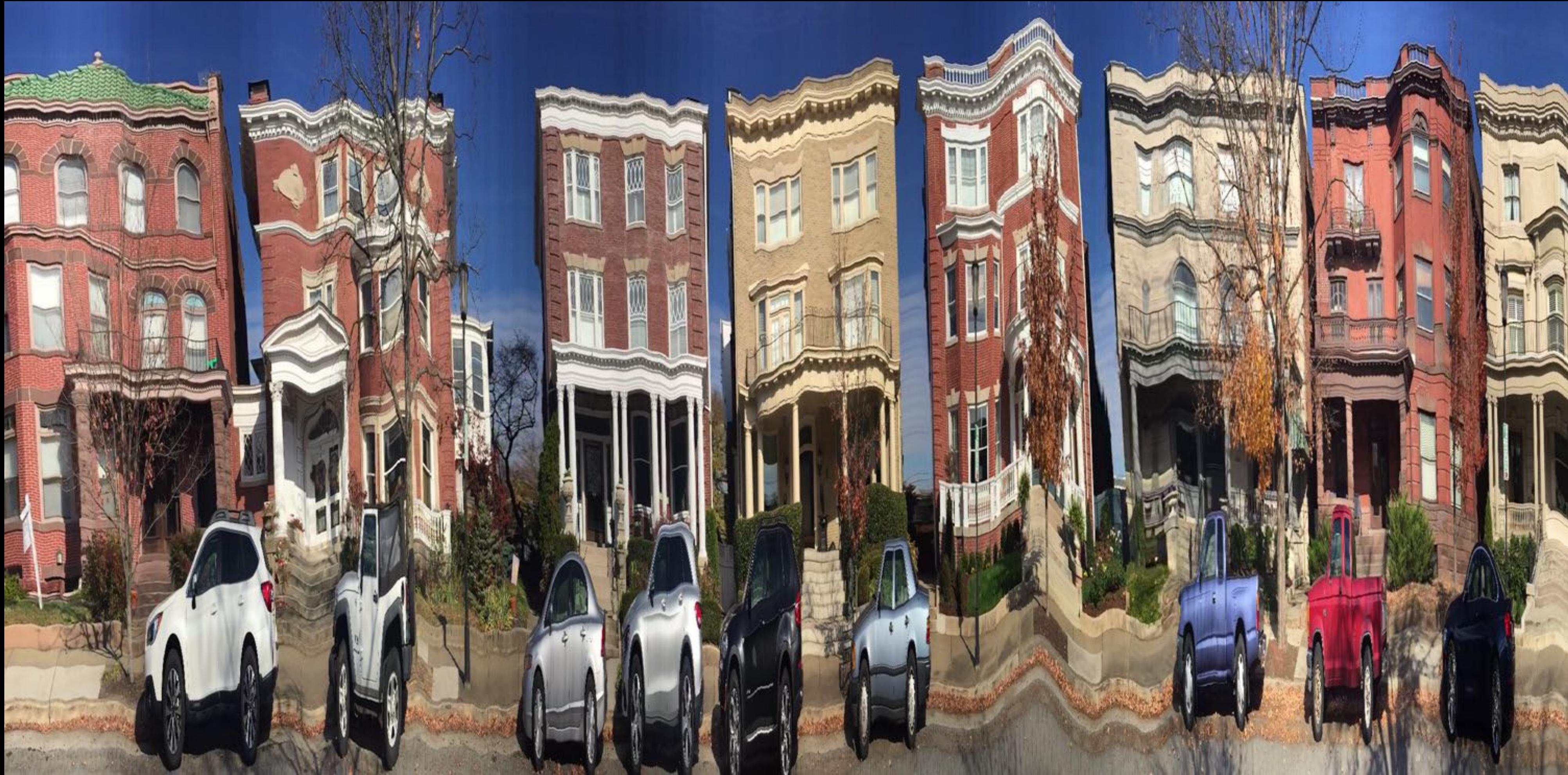
“Its relation, then, to an aesthetics of failure and to the embrace of chance means that glitch aesthetics clearly finds its roots in early twentieth century avant-garde experiments in art, writing, theater, and music.”



Theo van Doesburg and Kurt Schwitters, *Kleine Dada Soirée* --Small Dada Evening, 1922.



Poster for Salon Dada Exposition Internationale, Galerie Montaigne, 1921.

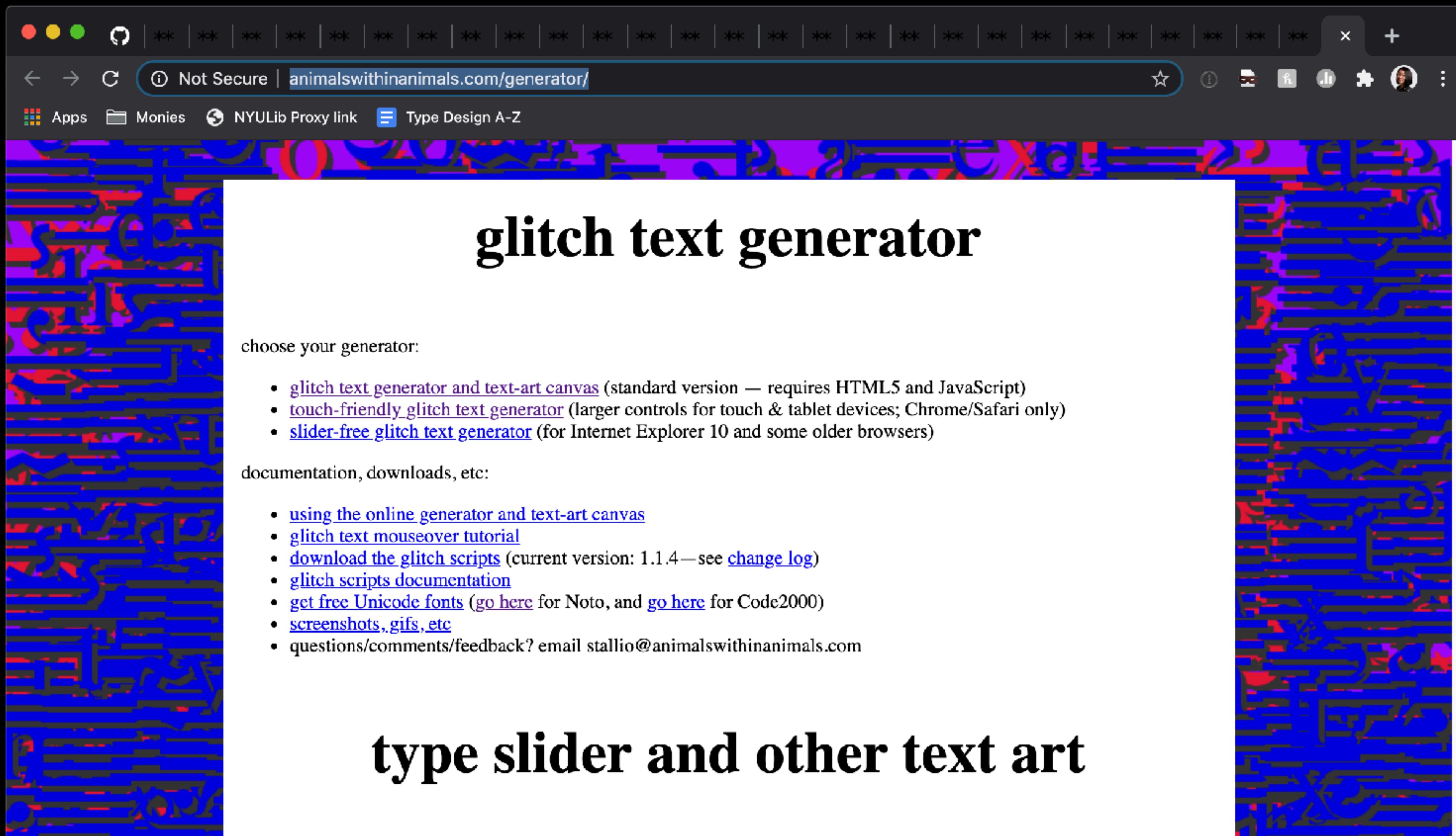


(via <https://petapixel.com/2017/10/18/role-slit-scan-image-science-art/>)



(via <https://petapixel.com/2017/10/18/role-slit-scan-image-science-art/>)

👉 <http://animalswithinanimals.com/generator/>



Eiffel Tower, Paris

echo



Video VICE Guide to 2030 News Tech Music + More



This story is over 5 years old

MOTHERBOARD
TECH BY VICE

Here's What Happens When You Edit Photos Like Music

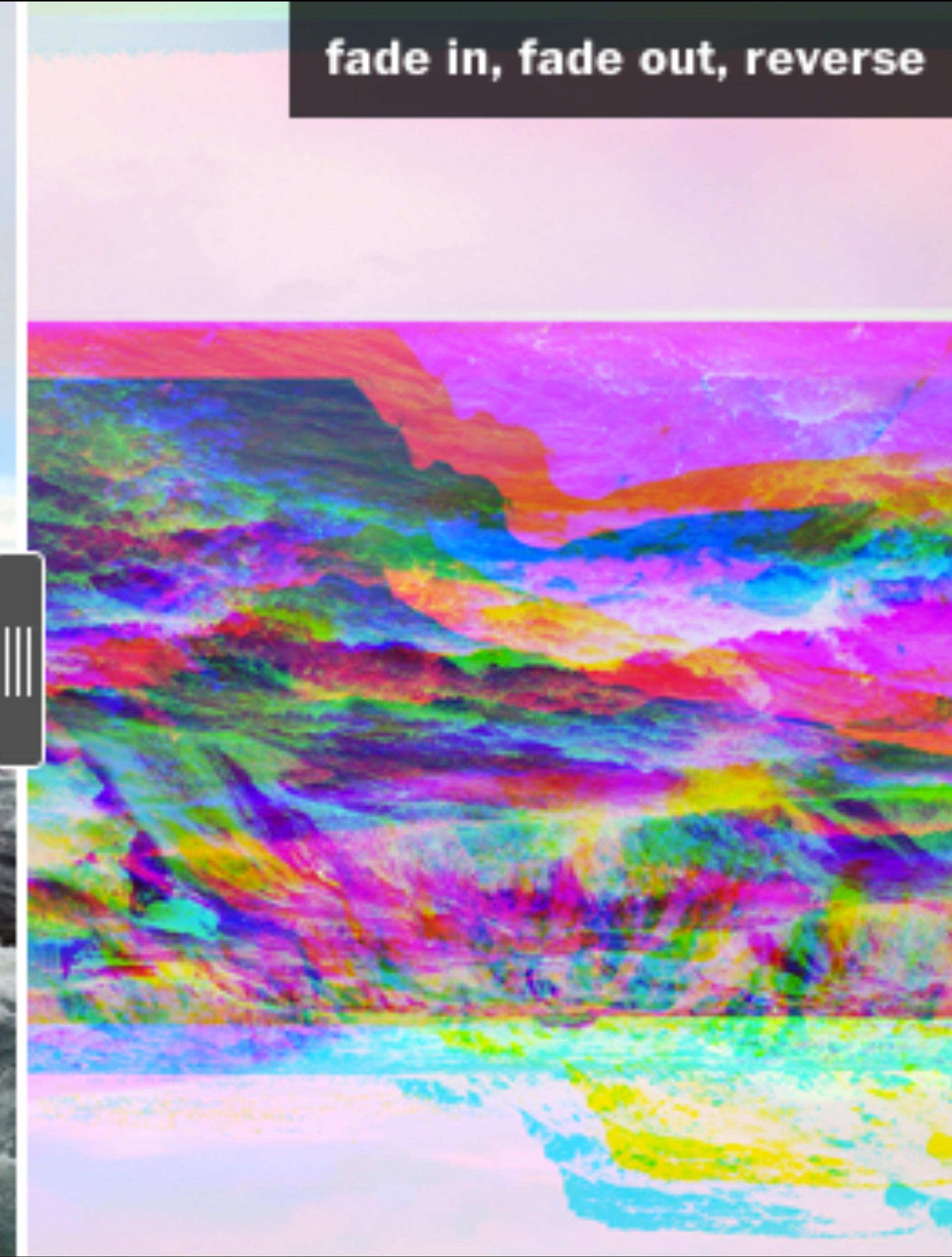
By editing image files in sound editing software Audacity, Masuma Ahuja and Denise Lu have turned travel photography into awesome glitch art.



Gulfoss, southwest Iceland



fade in, fade out, reverse



Agra, India



bass and treble

👉 <https://www.glitchmuseum.com>

The screenshot shows a web browser window with the title bar "MOGA: Museum of Glitch Aesthetics". The address bar contains the URL "glitchmuseum.com/index.html". Below the address bar, there are several icons for "Apps", "Monies", "NYULib Proxy link", and "Type Design A-Z". The main content area features a large logo "MOGA" with a pixelated "O", followed by the text "Museum of Glitch Aesthetics". A green circular button on the right says "Download the MOGA Catalog". A navigation menu at the bottom includes links for "Home", "The Early Years", "Art School Studies", "Lake District Walks", "Google-Assisted Living", "HD Streaming", "The Comedy of Errors", and "Later Works".

From the Museum of Glitch Aesthetics catalog:



Lake Como Remix (undated)

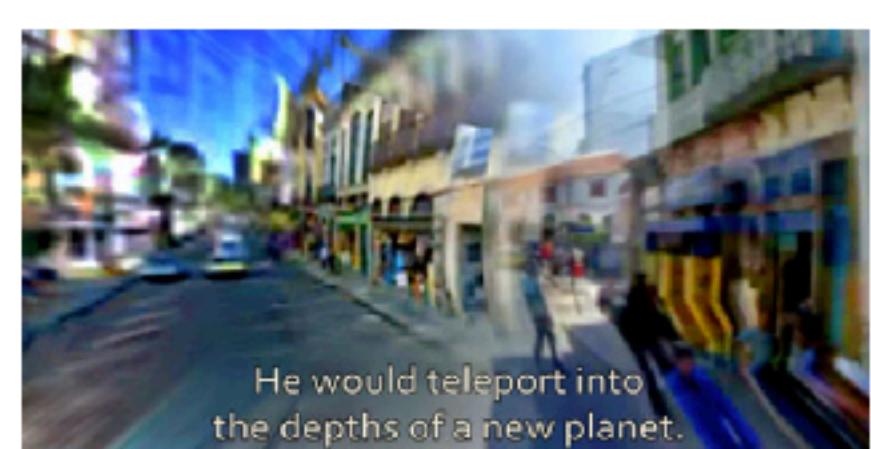
Margot Kittler, the main aesthetic strategy of The Artist 2.0 is to create "an alternative dream world of inclusion where a utopian collective, comprised of networks of like-minded artists and intellectuals, use all available new media technologies to intervene in and/or disrupt global capitalist flows." The fictional personae who drive the energetic activity that powers these networks often turn to what Kittler refers to as "glitch aesthetics" as a way to undermine "the predictable protocols of exclusion" found in the upmarket commodity culture generally associated with the art market. According to Kittler, "artists like 2.0 are on an aesthetic mission to disrupt mainstream perceptions of how these art market venues stage faux objective standards in determining the aesthetic value of a work of art."

Whereas it's true that the avant-garde artists and writers of the 20th century served a variety of artistic, social and political purposes, The Artist 2.0 is historically canonized in the *Museum of Glitch Aesthetics* as a collaborative and pseudonymous creative force whose collective body of works, though limited in number, have been able to employ networked and mobile media communication strategies unavailable to the artist's radical predecessors. According to online curator and performance artist

New to the Collection:

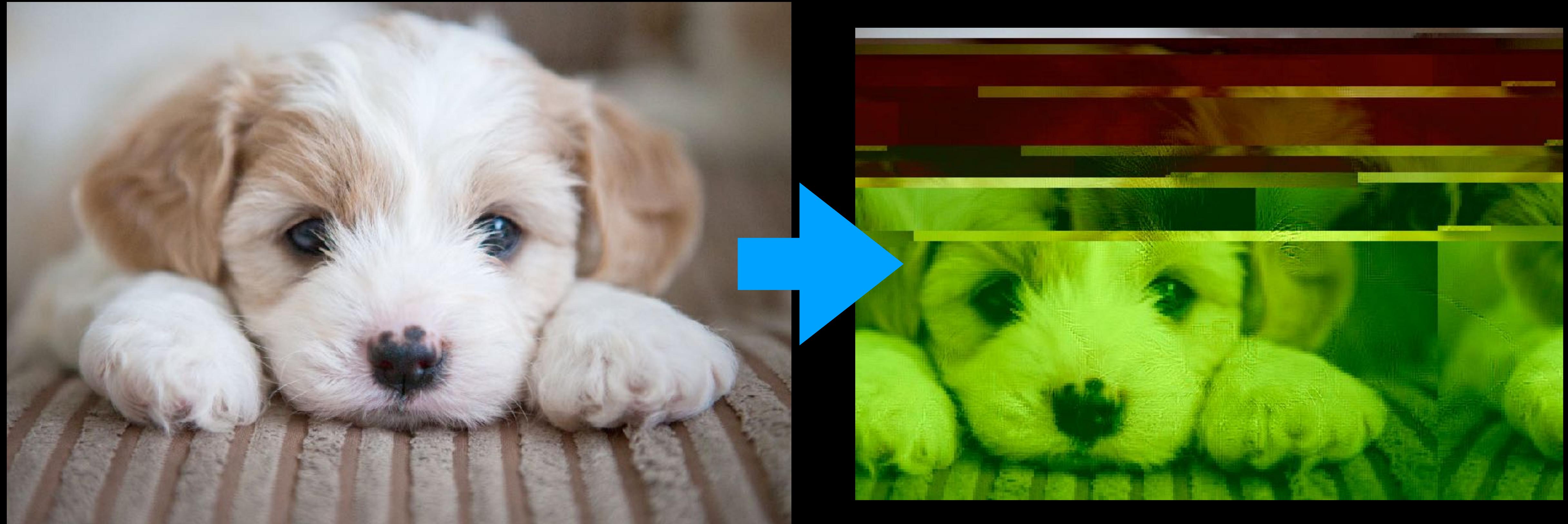


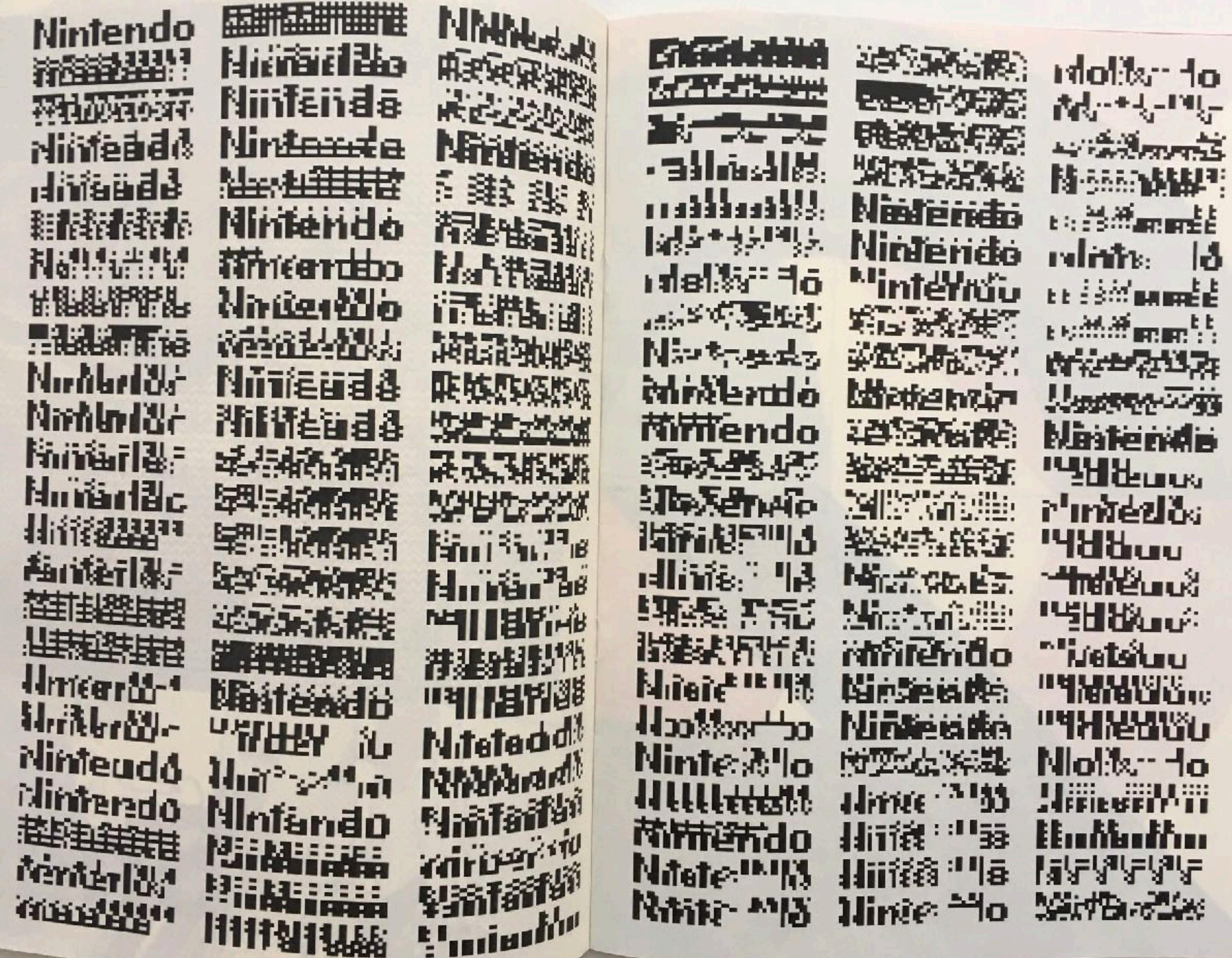
Getting Lost (The Long Dérive), 2012



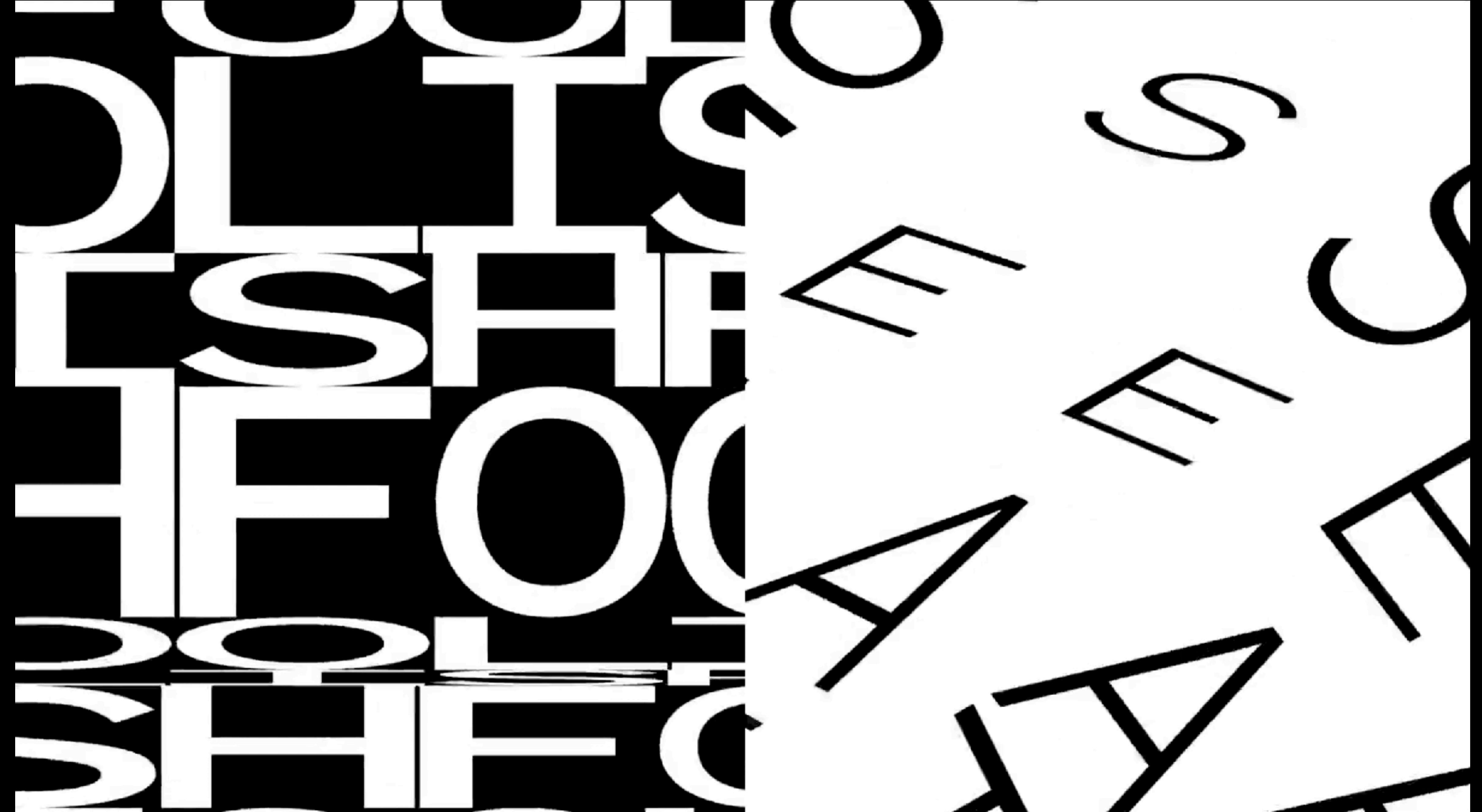
WeRMediumz GoMetaOn-U, 2012





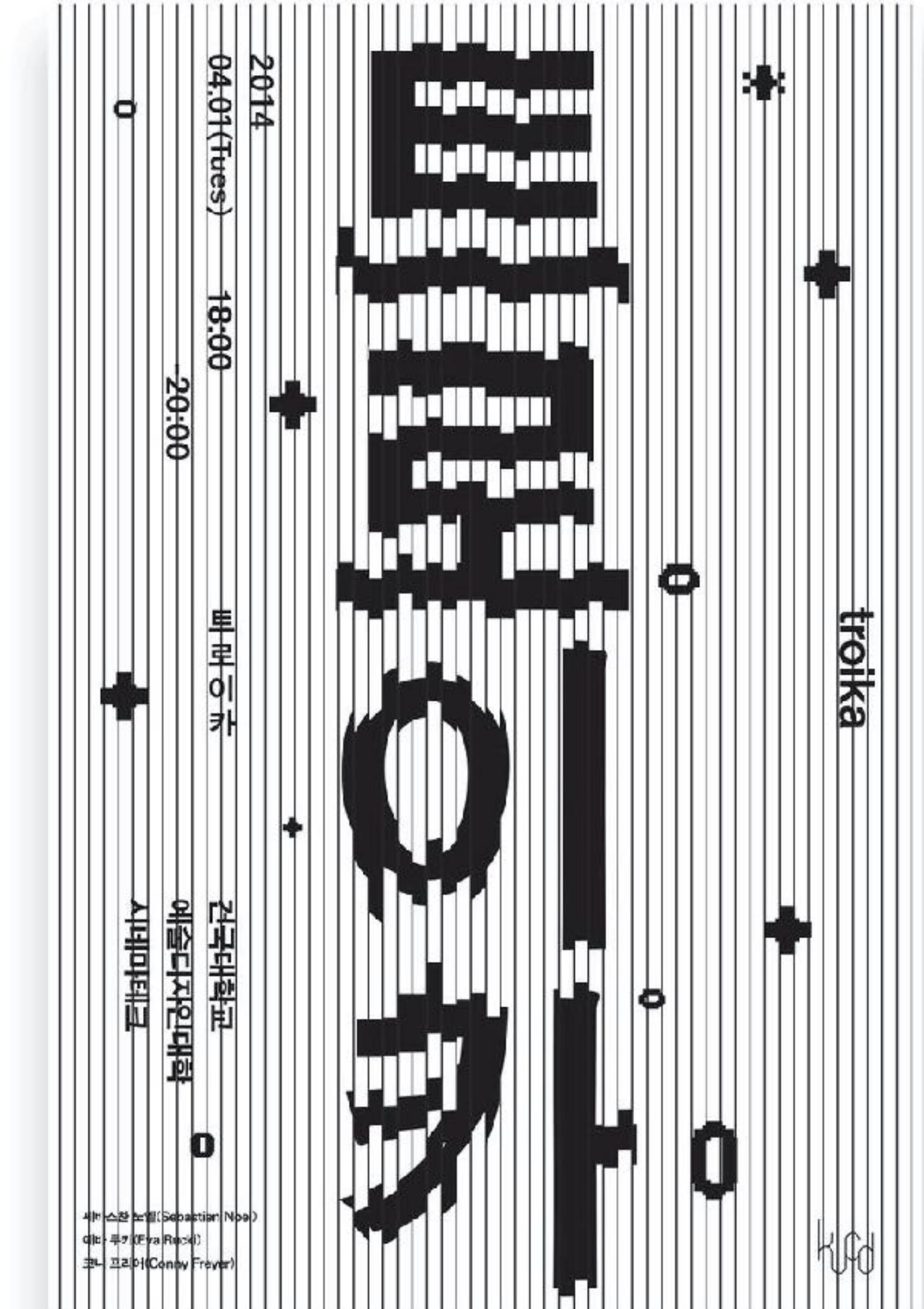
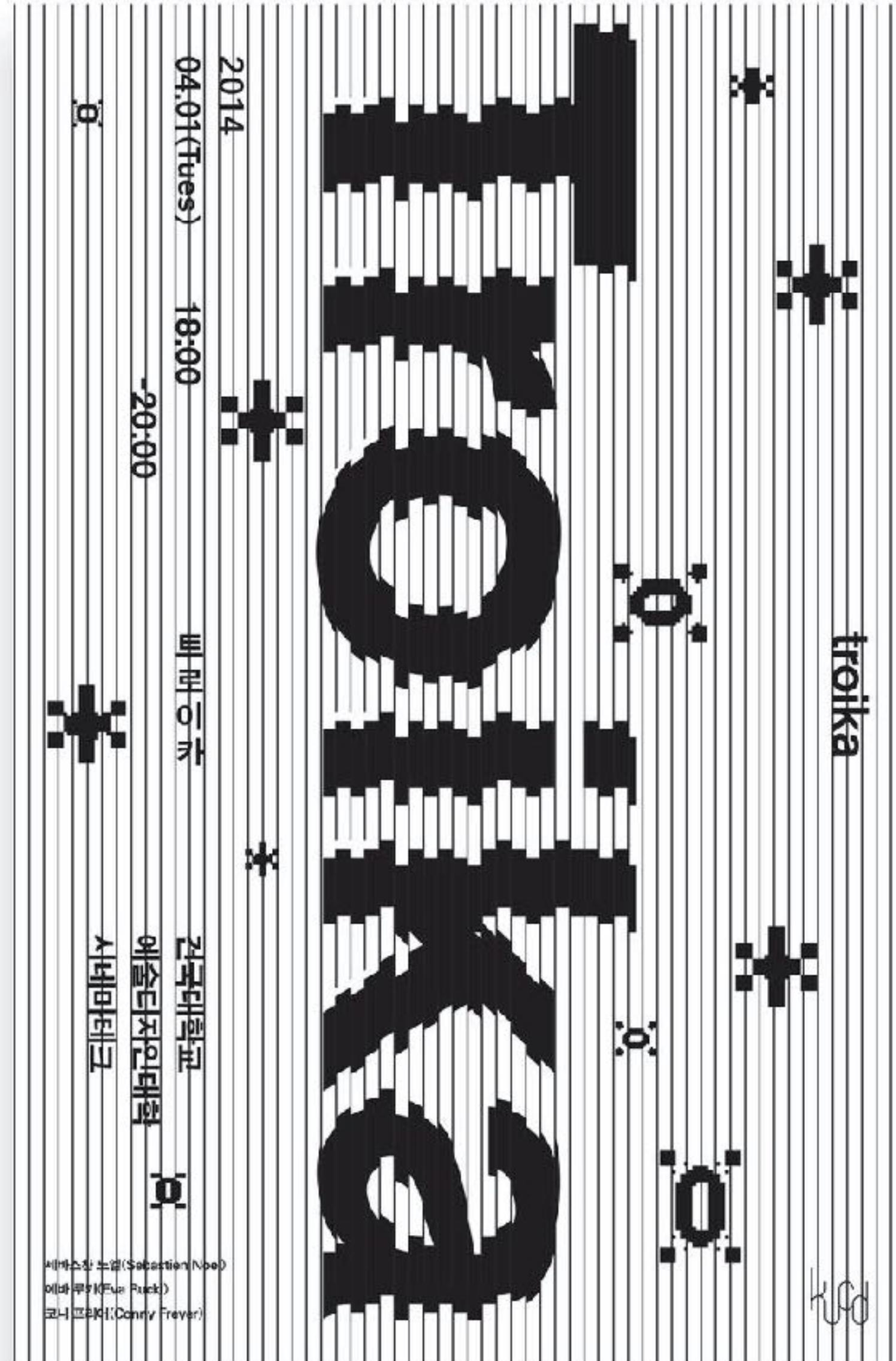


Glitched Nintendo Logo (via @neuroticarsehol Twitter)



Squarespace x Secret7s, DIA Studio

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JoongHyun Cho, Troika Poster



Marcos funner, legibility 2013