Bee Nix ([05:40](05:40))
This looks good. If you guys want to take a seat. So this style is meant to-- yeah, get [a seat] where you're included, because we're doing a roundtable so everybody feels like they can participate. We are going to have Betancourt start with an intro to kind of a background of Glitch Art and to...

Michael Betancourt ([06:04](06:04))
I have stuff...

Bee Nix ([06:04](06:04))
They have stuff... To put us in the mood or the atmosphere of the discussion that we're going to have. For anybody who doesn't know, Dr. Michael Betancourt is a pioneer of Glitch Art. They were doing Glitch Art back in the 80's and the 90's and is a reference for a lot of the history, especially the written history, of Glitch Art. So, we're just really pleased and excited to have them here to lead this discussion with a room full of several generations of Glitch Art. Jamie Fenton here created what we consider to be the first piece of Glitch Art as we know it, and Michael Betancourt would be, say, like the wave after that... and then Nick Briz, who will be coming here, and Sky Goodman even, would be perhaps the third wave... and we are kind of at the tail end of that with Facebook and social media, and now into another one. So, it's very awesome to have several generations in one room.

Michael Betancourt ([07:02](07:02))
All right. Yeah. So, "Here We Are," seems like a good title. Bee asked me, what should we call this thing? And gave me a sort of sense of what it was ideally going to be about, and the only thing that really seemed appropriate to me was that phrase. So, "Here We Are," because it invites the next question, now what? So, I'm not really going to give you a historical presentation or anything academic like that. I am going to say a couple of things. First, I make stuff, but I am very definitely an academic. It's unavoidable. I am an academic. I write things... got a pile of stuff in the back. But I want to say a few things to kind of set some context for how I'd like to see the discussion go. But since it's a rhombus discussion, however it goes, it's not really up to me because I'm not the one discussing. I'm here to facilitate. I'm going to say things, I'm going to push things along, but it's really all of us who are talking together. It's a conversation rather than a lecture so, just keep that in mind because I'm now going to say things that are going to sound like a lecture.

Michael Betancourt ([08:26](08:26))
I made a little list. I have five things I wanted to talk about. So, the first is this issue about scope, which is a sensitive issue about definitions, because we can talk about glitch, we can talk about glitch art, and they're not necessarily the same thing. Glitch, this idea of a technical error or a breakdown or a fault in the system or whatever you want to call it, a disaster that you're just kind of playing with, that's not necessarily what this stuff is *Michael points around the room filled with Glitch Art*. Because the art, while it may have that as a reference point, it may look like that, it may even in some cases begin as that- becomes expressive and in becoming expressive it becomes something else. And once you say, okay, this is expressive, we're no longer talking

about the kind of procedural breakdowns, but how we're using them to say something, or show something, or be something else. So it's all in the realm of- this is kind of good that we're following Kasper's talk- because we're really in the realm of symbolic here. And once you get into the realm of the symbolic, there isn't an outside, but there's many, many, many, many levels and it's completely recursive. You can enter at any point and it will go on forever from there. There isn't an outside once you're inside the symbolic, and the glitch stuff, when you say, okay, this is broken, you're not yet in the symbolic. You're really in a kind of diagnostic realm. You're saying, okay, this is broken. Conceivably there is something that has gone wrong. What is it that went wrong? And then when you can find out what went wrong, you can fix it. And that's very different than saying there is nothing wrong with any of this. It looks like it's broken, but it's not. And that it's not is what makes it the art. That's the change that I wanted to begin by marking because I know it's very easy to get caught up in the technical stuff about how has this been broken, but how it has been broken isn't necessarily the interesting part. Why, yes, very interesting. So I wanted to start with that because that kind of stuff... The second thing is closely related to that because I said I had five things. Then I'm going to mostly shut up.

Michael Betancourt ([10:43](#))
The second thing has to do with the relationship between what we might call the vernacular and the aesthetic, and in a lot of ways these things are in opposition to each other. Because most of the time we encounter a glitch, we're either going to ignore it because that's not what we're looking for- you're trying to look at something and the TV turns off while you're trying to watch it because there's a short in the plug, like the TV in the middle of the pile over there. You can see right now it's turned off. It's behind John's shoulder. It's off right now, not because it's supposed to be off, but because there's something wrong with the TV. That's a glitch right there. A real live glitch! That's the kind of vernacular thing I'm talking about because that gets in the way of what we're interested in. And when we start looking at these things aesthetically, then we're no longer looking at them as there's something gone wrong here. It's getting in the way of my looking at it: it's what I want to look at. Again, this is related to the whole idea that this stuff is Glitch Art, it's the expressive part of it. So if the TV was supposed to turn off and that's part of the piece, or we take it to be part of the piece, that TV shutting off suddenly stops being a problem and we're actually looking at it differently. And it's that change in our perceptions that is what makes the art of all of this- that makes the expressiveness of all of this. Because we're deciding to engage it like it's encoded, like it's significant; as if it is meaningful. Which is a total and dramatic change in our perceptions, but the object remains exactly the same. It's still turned off. It still looks like that. It's just our engagement with it is what makes the difference.

Michael Betancourt ([12:28](#))
So, those are the two kinds of definitional things I wanted to talk about, just to kind of give us a common reference point. I have to say, I had these notes before I knew Kaspar was doing his talk, or what he was going to talk about, and I'm glad I wrote these things down because listening to the questions and discussion that you were having, it was partly because we didn't have this shared basis, I think. And starting here gives us that shared basis, we can then maybe talk about more interesting things "than is it" or "isn't it". That's just my perspective. I don't really find arguments over whether things are art or not all that interesting. Now, the third point gets to

something Bee was talking about, these waves, and the very early groups- what Jamie was doing, what I was doing, I think to some extent what Sky is doing- was very much an individual thing, where you find it (a glitch) and it's like, what's that? That's good! And then you try to figure out how to do it again, how to make it do things that you want, in a sense, maybe even to play it so that it will do exactly what you want, or sort of what you want, as you're doing it. And this is all done by yourself, more or less in a dark room by yourself. There's nobody to show it to because you show it to them and say, oh, it's broken, and you want to hit them because it's not... Or they just won't even look at it, or they don't understand it- you have to have the right people see it. Now, that changes as we move into the present where we have these very large, very powerful online communities. We have these groups that are looking at it and saying from the beginning, this is not a mistake, this is interesting. And that's really one of the powerful things about the Internet, is it's made these kinds of things possible, and these things happen.

Michael Betancourt ([14:17](#))
Because I remember when I was posting my first pieces online back in '95 and '96, I would get emails every day telling me my graphics were broken. Very often appended with helpful but somewhat condescending instructions about what I was doing wrong so I could upload them properly. That was irritating... So, that's a really major change. And I know that in a way this change happened kind of after, in a sense, after I had come and gone with this kind of posting stuff online, all of these social things- I'm old. Not part of my generation. So, it's interesting. I'm glad it's here, but I'm not going to be part of the group. I know that. It's kind of like your parents whose clock is blinking on their VCR. We all know what VCRs are, okay? Like I said, I'm old... They're never going to fix that clock. They could probably figure it out. They could do it easily. They're just not going to bother because it's too much trouble, and in a way that's where I am because all of the social things that were happening with the internet happened before it became commercial.

Michael Betancourt ([15:34](#))
Because I've been online since the 80's, and before it became commercial it was all just discussions and everything, and then the commercial stuff came in and I did what a lot of people who were online before did, we just kind of withdrew. And then social media happened a decade later and it was people who are a decade or more younger than I am, and discovered it (glitch) and thought, oh, this is great, and the commercial things never moved in because it was already commercial. It was commercial from the start. But in a sense the wall was built between me and that. So, I am aware that that is a very real difference in relationship to all of these things glitch; all of these social relationships. So, I know that I'm the outsider in some ways, and I'm always going to be because of that. So, that's my way of introduction to my relationship to all of this.

Michael Betancourt ([16:26](#))
Now let's talk about interesting stuff because those things are kind of boring. The first has to do with the ways in which we talk about glitch and Glitch Art. Now, as I said at the very beginning, I'm an academic and one of the things that I've been doing for, oh, the last, at least ten years, maybe it's longer now, is trying to get a theoretical purchase on this nature of glitch. On what it is that that makes things "glitch." How we know it's a glitch. Because when you look at this stuff-

how do you know this is art? How do you know it's broken? How do you know that the breakage is supposed to be there? All of those things have to do with how we're resolving the ambivalence of our experience and our perceptions, and how it's filtered through all of our past knowledge and everything that we've had that lets us look at this stuff and say, okay, this is not broken, it's using errors. This is art, it's not just some kind of weird wallpaper. These are things that we should be paying attention to and considering and engaging critically and thoughtfully, and spending time with in a way that we don't normally spend time with errors. Because normally, when you see the error, you either correct it or you ignore it because you've internalized the idea of what it is you're looking at, and what it is you're supposed to see, and that's guiding how you see. So when we look at these things *Michael again points around the room at different form of Glitch Art*, that guides how we see here too. We can't turn that off. It's always happening and it's a matter of how we absolve the ambivalence of our experience into the things that we want to pay attention to, the things that matter to us, and the things that don't. It's a kind of sorting.

Michael Betancourt (18:21)
So what we're calling "Glitch Art," is a particular kind of sorting of these errors, of our experiences, in which we make decisions that some errors are better than others, some are more interesting than others- and all of that is ultimately subjective and internal, but it's also the interesting stuff to talk about. So, I was hoping that's the stuff that we'd be talking about here. The final thing, and this, I may just save this... I'll save this for later, let's talk about that for a while. I'll save this last thing for later... maybe we'll get to that maybe because we don't... because it's sort of related but I'd rather, let's talk about that. So, what do you all think about that idea? That everything is potentially glitch. Everything that we encounter could potentially become significant and something that we could engage with critically and think about.

Bee Nix (19:19)
If I may, the first thing as you think about that, I think of interstitial space, and a lot of the word liminal is used a lot online now too, and you talk about how we exist now, only like, we cannot get out of the symbol, we cannot get out of the commercialization, so... What we try to do with ourselves, is we try to find these spaces in between, and operate there because it's still somewhat of an exploratory... And right now where we are, it seems like the past is so much closer to us and the future is so much, like, we're in the future now. It's hard to imagine a future beyond where we are. That it's almost like we only have these interstitial spaces to find the subjectivity, or to try to control and influence our interpretations of what we're doing. And I think it's getting harder to find these small spaces of operating, not entirely outside of the system, but at least not exactly, fully in line with it. That's about as far as that thought went, but I think a lot of people feel that they're kind of in an in-between. Not exactly commercial. Not exactly fine arts. Not exactly academic, but we're all trying to find these snippets and see what they mean to us. And for myself I kind of just seek out how to exist in the interstitial space and that is an objective of mine with Glitch Art in general- is just trying to... how can you hover in this interstitial space space? Because I think most of us don't like to be pigeonholed, or confined, or boxed in. We want to somehow ooze from the categories, ooze from the sorting because it keeps us moving and we don't feel static. Which is... kind of a joke... Does anybody else feel interstitial spaces or

in between things or anything from... What you're going? What were your thoughts during the discussion?

Ranebo Riot ()
One of my favorite elements of glitch, is the way that it gives us appreciation for diversity and the different way that things can show up, and I think that that extends into the community of the people that create it and how expressive they are, and how they also in their, way they show up to into the world, move in and out of these different ways of presenting themselves and existing and creating and how it's about finding something that feels good for you and how it doesn't have to be "perfect," or in line with what is intended to be put out. And how it's like that in-between space. Finding what is both aesthetically pleasing, and also like, slightly disturbing and makes your head turn, and is soothing to look at but a little itchy too. Yeah. The texture of Glitch Art I think is also so much more palpable than a lot of other kinds of art, because you have a lot of noise of the static and things like that, and you can really feel it, even if it is just a print.

Bee Nix ()
I think it's particular that you use the term, "expressing", as well, since that was in the discussion too, it's not like, as Kaspar said, about the machine with the machine and all of that, it's we are very... we love to personify everything. And it's taken a while, but we have personified the crap out of technology, to where I think a lot of how it used to be we would let technology kind of be itself and it was machine on machine, and then it was how to make the machine more human. And we're still kind of doing that, especially in AI, but now it seems that the machines are reflecting back on ourselves that we are now more like the technology that we reference reality to the reality we have created in technology and those artifacts seep back. I say the sky looks like it's photographed or photoshopped. I say it feels like a 3D game world outside during COVID when you can't actually go into any of the sprites or actually interact with the thing.

Andre Schü ()
The render space that you can play in is different. You can't open up doors.

Kaspar Ravel ()
Some of like, in-between space, to be this liminal in-between spaces, I like to think of ourselves as in-between systems because a space is often, at least in my mind, seen as neutral, empty space that is occupied by something. But the in-between that I am at, I exist because around me there are these other things which are not me. And these other things that are not me are systems, and they are systems also because [they are] complex. They occupy physical space, virtual space and there is something mystical about them; mystical about their complexity. Because of digitization and because of specialization of tools and systems widely, I do not comprehend everything in that computer, how all of these things work. I do not understand how every aspect of some software works- but I do understand a hammer; I do understand a Rubik's cube. And being in-between these complex systems, I feel that Glitch Art is a way for me to disembody these systems and go against their complexification. And where I have been

disowned of knowledge of how these [systems] work, I am regaining this knowledge by abusing of them. Yeah, that's it.

Andre Schü ([25:35](#))
And with that space largely being mediated by the digital infrastructure that is now the internet, the marketplaces all the way down, where ultimately you're the product that's being sold. Destroying, to represent this really well would be like Michael's Instagram glitch processing works, wherein it's like, it is the medium that is the means of processing these visual artifacts and displaying their brokenness. Which is kind of in this process of kind of like, taking off the... or putting on the sunglasses that allow you to see the structure around you that isn't you, and that is by someone else's design, that is entirely a black box until you start finding areas where the black box has broken edges where you can see outside or inside of, dependent on your position, with it.

Michael Betancourt ([26:35](#))
Well, all systems are incomplete. That means that every system is going to generate false and impossible situations where it can't be true and it has to be true at the same. In a sense a paradox. And every human system is going to do this. Every system that we might try to build will do this. So, since you mentioned my piece, it's just a matter of finding the pressure point where you can push and all of that opens up, and that's true for any system.

Sky Goodman ([27:21](#))
Yeah, I was just going to say I was interested when you were talking about that moment when something is a glitch and then a problem to be solved versus the moment it becomes a piece of art and something changes. It kind of reminded me of my origin story, I guess I like to call it, of how I got into glitch and how I was watching Argentina versus Germany in the World Cup in 2014, and my computer just totally glitched out, a natural glitch. And I was there sitting down, I had an objective to watch the game till its end- that was what I was doing, I was rooting for Argentina and they sadly lost to Germany. But I was invested in that game, very invested. And when the glitch came, something really happened to me. I mean, it was so beautiful that I, in that moment, no longer cared about the game. And in that moment, that was how I discovered the Glitch Artists Collective, because I had this thought, like, if this is happening in 2014 and you have Facebook and you have the Internet, then people must be out there trying to emulate and trying to get this on purpose, and that was how I discovered the Glitch Art community. That was the very moment, you can call it a call to glitch, or a call to Glitch Art, if I'm being more correct with how you're framing it- that then everything symbolically changed for me. So, I guess I'm curious, if anybody else has a kind of call to Glitch Art moment, what that might have looked like for you? How did you get called to this type of wanting to create Glitch Art? Because for me, what happened was it felt almost like a psychedelic experience in a way, because what happened for me was like it created an interruption of my original intention or objective, and then it led me to something much greater: community, lifelong friendships, dedication to this particular-- all these sub aesthetics that come out of Glitch Art. So, something much greater came out of it, but it happened because something fucked up and broke. And so I like this idea of a glitch being able to direct us, right? I don't know if you've ever gotten stuck in an obsessive

thought or stuck in a problem you cannot solve and your brain starts to loop, and sometimes you need something to stop it and redirect you. And so, for me, my computer doing that, it just was like a violent redirection, but like a delicious violence of redirecting me somewhere else.

Jamie Fenton (30:36)
Okay, I might as well just jump in with my stuff. The first glitch I remember was when we spin around in a circle until we got dizzy and you lie down. Then later on, when I was ten or eleven, I discovered what a strobe light did, and was just astonished at all the patterns of the hallucinations that we generate. Well, later on I got into drugs and all that stuff... and Digital TV dinner, which is a thing I did- that's actually a part of the origin story of that, is that we were at a place, tripping, and we had the Bally Astrocade set up and it wound up going into this state, which was really cool, better than video art I could make at the time and it just sort of happened naturally. So, I tried to recreate that by pounding on the computer. Okay, those are like glitches. History of my glitches. And what I was going to say was that I think Glitch Art is about what I call probing the phenomenological boundaries, and not just between your brain and the world outside but, between the media in the world and how it works behind that. So, the way you find out how that stuff works is you in some cases damage it or you perturb it and see if it'll reveal something about its structure. And so, the last thing I wrote down here was about how looking at the pathology of all the different types of diseases and how they work and then try to understand how the human body works based on that. So, there's kind of a scientific side to glitch. And one example I have of that is if I get really stuck on a bug and I can't do it, if I can just make something different even if it's not right, but just know that I'm perturbing the right part of the system so that I know that I'm in the right zone to understand it. Anyway, there's my rant. I'm learning a lot more about the art side of it coming to this. It's really wonderful.

Bee Nix (32:54)
I'm going to tell John's origin story out of just being someone who repairs broken apple computers... or would you like to share your origin story a little of how you came into glitch?

John Bumstead (33:09)
Yeah, so I was in the corporate world and hating life, and I discovered that I could buy laptops, from electronics recyclers, thousands of laptops- you know, fix them and sell them. But then in the course of that, I started noticing GPU defects and broken screens and I would bring images up on- I do photography and bring the images up on the broken screen, and I would take photographs of that and then I would have hundreds of those photographs and then I would put them on a different computer and take pictures again. And layers and layers and layers. At this point I have hundreds of machines that each have their own specific defects. I basically use them as quirky filters for my photography, so that's kind of what I do, but um... one thing that you mentioned that I thought- so, you have these electronic recyclers that have millions of computers that have been determined to be useless because they no longer do what we think a computer should do for us; they don't fulfill our purpose anymore. So millions of computers a year are scrapped. But doing what I do, I've noticed something strange, like, in the world of retro, you find these old computers and you shift the purpose and it's no longer- you're no longer expecting that computer to do what you originally would have done with it. But you've changed

the purpose and so now that computer is no longer useless and now has a function. Similarly, you take a laptop that is useless and smash the screen and you know... Determine that it's art and put it on pedestal with a light on it, then it's no longer useless again. And it's all about this theme I always come back to. You like, shift the purpose. It's not the thing. A 50 year old computer has not changed. It's what it was back when it was useful to us and it's the same thing now. It's that our function has changed; our purpose has shifted. So if something is useless, you can shift the purpose to something new and it's good again. And not only that, but it has an identity at that point. Once it glitches, it's unique. A million computers are produced. They're all clones, but when a GPU breaks in a distinctive manner, it's almost like a moment of consciousness. That device now has its own unique identity. It's a one of one, not a one of ten million.

Jamie Fenton ([36:30](#))
It's almost a rule of producibility, which is what I had with my glitch I found. Uh, maybe I should tell you the first glitch I ever saw coming out a screen was watching network television. Network television used to use a device called a frame stored time base corrector, which basically takes lousy video signals and makes them completely conform to the NTSC standards, and of course this thing had something go wrong with it. Some person's face started smearing and we saw a couple of things look like fingers left behind as trails and so forth. I was like, wow! How can I get my computer to do that? I'm not sure when the first glitch ever happened. Probably way back when, when some bits of paint fell off the cave side. But anyway.

Bee Nix ([37:23](#))
Ale, do you want to say something?

Aleksandra Pieńkosz ([37:25](#))
Yeah, I want to say that my story is a little bit similar to John's. I think it's important in case of the way we relate to the machines, to the computers and systems. Because my first encounter with glitch was rather traumatizing. I was so scared while playing The Sims. Trying to get custom content inside, and I just broke something accidentally. And I was so scared it was just really out of anything that I could imagine that would happen. Because when you play a game or just interact with a system or a computer, you kind of trust that it is organized in a way that will allow you to interact with it. And when you try to just sneak something inside, it just suddenly kind of gets hurt. I don't know. It was very intensive. And then I got into glitch aesthetics through graphic design, and I think it was, uh, there is a graphic designer, I think it's Kasper, but now I'm distracted by Kasper Ravel... [it's Kaspar Ledet] and I think he started... It was back in 2012 or '13... He started putting bits of interfaces and also glitches on beer labels. It's from a craft beer brewery, [To Øl from Denmark] and, I was like, whoa! We could see the insides of the computer. I mean, it always felt like kind of an intimacy with the system when we see something that went wrong or was not supposed to be visible. So then I started the project, Błędy systemu w miejscach publicznych, which is like system errors in public places, just for fun, because I started noticing the glitches that were in public places, like in the screens in buses, or tramps, or on billboards-- these were the most spectacular ones, and I started a Facebook page and suddenly, overnight, just right when I made this page, people started sending me messages, like

"oh, I'm collecting these bugs." And they were sending me their collections of pictures of these glitches in public places, and that's how it started. And for me, it was always about interacting with machines, like accepting their vulnerability or even acknowledging their vulnerability. That made me feel a little bit more comfortable with them existing with me together in one world society or something like that.

Sky Goodman (40:17)
What is it about the glitch in public spaces, and their exposed vulnerability that made you feel better or safer about being like, okay...

Aleksandra Pieńkosz (40:28)
I don't know. It's just on such an emotional level. I don't know. I was always fascinated with the aesthetic, and it was not supposed to look like that.

Sky Goodman (40:40)
Yeah, I asked you because that's a question I keep trying to come back to myself. What is it about Jamie seeing the glitch and being like, yeah, how do I make that again? Or what is it about the first time I saw the glitch and be like... I want to make that again. Like, trying to understand or get closer to why. And I know now when I see a glitch, part of the reason why I get excited is because it reminds me of all of you. You know what I mean? If I see a billboard break down, it's like community, you know what I mean?Like that kind of feeling. But I'm trying to also get at why I had that feeling in the beginning. And for me, I don't know if it... there could be several things. One, it could be like, living in a society where certain types of technology, if you're born into them, you kind of take for granted that like, an ATM is gonna work, or this is gonna work, and when it breaks down, you can like, maybe then I can be like, well, there's a potential for society to change. Maybe that could be part of the excitement. Maybe it's also like a feeling of always being like, feeling like I was always like an outsider, also as a person with a queer identity. So, maybe glitch felt kind of like inherently queer to me in a way. So I don't know. I'm just curious if other people, if you ask that question-- why do you get so excited about it?

John Bumstead (42:19)
I think of it kind of as a punk rock kind of thing in punk rock. So, you have getting to the basics, just like holding a guitar and singing into a microphone-- but then the layers build on top of that. The music industry, the bloat you know... accumulates... and punk rock is all about, let's just get rid of that crap, you know. And then computers, like a 40 year old computer, you turn it on and you know it's a computer because you have to program, there are no layers on top. You're dealing with it directly. But over the years the layers on top of computers have accumulated, accumulated, accumulated, and those iPads, you don't necessarily know it's a computer because it's got an interface that caters to us rather than us catering to them. But the thing about a glitch is it is the computer revealing itself through all of those layers to still be a computer. So in that sense I see it as kind of refreshing, however much crap there is the glitch shows its true identity as a computer.

Bee Nix (43:23)

Myra you wanted to say something?

Myra Rivera (43:24)
Yeah, I was going to say I find it comforting, because, in fact to what Kaspar, I think you were saying too in your talk is-- reality is sort of flawed, and if something is too perfect, and too over-produced it doesn't feel real anymore. And so having these artifacts and glitches, it's like a reminder that, oh, we are in the real world and I think that is comforting. I mean, I would like to embrace that more. And even your point Rane, about the Instagram photo dumps, I feel like that's sort of like the rebellion to Instagram being in our face where we're kind of are begging for... Just, real reality. Just natural things.

Bee Nix (44:07)
Rane. Aaron. Nico. Rane?

Ranebo Riot (44:13)
Towing along that same line, like, the opportunity to practice comfort in entropy, like, the belief that impermanence is real and just because something is a piece of technology doesn't necessarily mean that it's gonna outlast you. And the ways that engaging with glitch really makes us have to practice that reckoning of, entropy and mortality and this weird sense of comfort in the humanization of a digital object.

Bee Nix (44:32)
Aaron you had something, then we'll come over here.

Aaron Juarez (44:33)
Yeah, just really wanted to bring it back to Sky's origin story, and reflecting on that, your first initial experience, I'm surprised that you say that you actually enjoyed the experience of glitch when you're trying to watch a game because most people's reaction is to be annoyed or irritated; to feel disgust, or to experience ugliness. As Rob Sheridan noted, the experience of glitch is usually ugly to people, and the fact that we find it beautiful, or that we find it that way, is actually kind of remarkable. This notion of the "affect," to reflect on that brings about this paradoxical notion of sustainability. That we can find beauty in the brokenness. That we can see that through something that is not only supposed to be optimized. I think that's a really significant aspect of what makes glitch unique in its expression.

Bee Nix (44:33)
Optimizing ugliness. Not quite what you said... I'm sorry, what was your name?

Amanda Frost (44:34)
Amanda. For myself, I'm like very new to the world of Glitch Art. Even through some of the lectures, I don't know some of the abbreviations that are being used, but that's fine, that's why I'm here. To learn. But for myself, I'm really interested in artwork that is visually ambiguous, like last night I was looking at these pieces here, the square ones [referencing Michael Betancourt's work]. And I'm really interested in artwork that when you look at it ambiguous, and I'm interested

in people's immediate interpretations of the artwork because I think that can be very telling on a subconscious level of what you're thinking about, or what your natural assumptions are about the world, I guess.

Ranebo Riot (46:53)
Like a modern inkblot test.

Amanda Frost (46:54)
Yeah, exactly.

Ranebo Riot (46:56)
Glitch inkblot.

Nico Bannon (47:00)
Relating to whether it comes from queerness or punk rock or something, the underlying motivation, I wonder how other people feel about this... Is, this is all in some sense, for me anyway, built on a sense of alienation. And when you feel alienated or dispossessed, then when something like a glitch happens and you're playing a video game, you're not upset because you're not really trying to play the game. You're already alienated by the fact that you're holding a controller and your cousin has the gold Zelda N64 controller and he gave you the shitty blue one with the joystick, and that's the one you're working with... And you're alienated and it doesn't... So, when something like that happened for me, that was a little bit of sovereignty or control over the thing. And when you feel dispossessed by the media, or the culture, or whatever it is that you're nested in, I think you're more liable to be enamored with that sort of brokenness. And I think as there's more layers as you were talking about [looks at John Bumstead] put between us, the seamlessness that Kasper talked about is the scary end of that experience. But the exhilaration of falling through all those layers, uh, somebody who only had to fall through one layer 250,000 years ago cause they just realized, woah... this language thing we developed, this is shallow or something... When you fall through many more layers to get back down to it, it's probably, I don't know, on the positive side, all the more exhilarating or intoxicating.

Bee Nix (48:35)
This might be, and I don't know if you wanted to lead it [looks as Michael Betancourt]... but I'd like to try to go to a thought that I've been having a lot since I've been here, which is why the hell are we here in this place that people have no idea of Glitch art? And we're in the middle of cornfields and very far from a city, and very far from... maybe... we're still very much in a techno-society, but they're not necessarily as embedded as some of us are. So, I've just been really focused on the dichotomy of being in a place like this, showcasing art, Glitch Art, in this environment. And I'm curious to other people's first thoughts when they realized where we were going to showcase the Glitch Art Is Dead exhibition. And then seeing Sky had pointed out yesterday, just with the glitch being projected on this building, of how... jarring isn't exactly the right word, but it was very jarring to see it in this environment and the importance of that. Because Glitch has a long history, as we said, the late 80s, or even I think there was '79 that

Digital TV was made, that Jamie Fenton had done that. So, there's this long history, and even though we are still advancing it and questioning where we are going, there's still all of these other people who are not totally connected to it and are only now starting to come into the fold a little bit or find that, oh, I do relate to that feeling of glitchiness or these artifacts or something. It does give some kind of feeling of authenticity to me. Or they have a personal, visceral response to it, even though they may not necessarily have been surrounded by it for very long, if at all.

Michael Betancourt (50:37)
When I found out that this was going to be in Granite Falls, Minnesota, I thought, okay, where is that? Then I looked it up and thought, oh, it has less than 3000 people there. That's going to be interesting. Wait 'til they get a load of us. And I think this is the perfect place for the show. This is actually the ideal place for this show. Because the whole show becomes an actual experience for the audience of this idea of Glitch Art that we're talking about. Because the whole show, for somebody who's never really seen any of this stuff except on their TV when they're getting up to hit it because it's not working right--- coming in and seeing it on the walls as an exhibition, as art, saying that this is something you should stop and think about rather than yelling and saying the TV is broken, the computer is not working, or why isn't this downloading... or whatever it is that you would say. The whole show becomes that experience for the audience coming in and they get to have the transformative experience that we're all talking about here. Simply the fact that they walk in and say, okay, this is art. Or they come in and say, oh, this is art. Or they say, how is this art? While that might not seem like they're having the kind of revelatory experience we're talking about, that is the revelatory experience. Because suddenly all of their expectations are being thrown back on them. All of those preexisting A priori definitions they know, everything they think they know, suddenly is in question when you walk in and you look at that dog on the wall.

Ranebo Riot (52:19)
That's a dog?

Bee Nix (52:19)
It's a wolf.

Michael Betancourt (52:19)
Dog. Wolf. Same difference

Sky Goodman (52:20)
Oh, I didn't even...

Bee Nix (52:23)
I hadn't seen it either.

Sky Goodman (52:24)
It was totally abstract for me for so long...

Sabato Visconti ([52:25](#))
Oh, it is a dog.

Michael Betancourt ([52:27](#))
So, you just had that experience right now?

Sky Goodman ([52:33](#))
I was going to say it's even, it's an interesting experience, even from the reverse perspective for all of us, too. Because I don't want to speak for everybody, I can really only speak for myself and obviously Miles live here. This is home. But for me, I grew up partially in the Bronx, New York. Grew up in a suburb that was very close to New York City. I've only lived in cities my whole life, really. And so, anytime I'm in a place that is very culturally different than what I'm used to, it can have a glitch-like feeling in the sense that it doesn't perfectly mesh so I'm aware that I'm in this town. I'm aware that I'm maybe culturally different from the people who are from this town. I want to respect the town, but I'm also just aware that I'm an outsider in the town. And that gives me that uncomfortable glitch feeling that you get with glitch and also reminds you that the United States of America is very glitchy for so many reasons. Right. In terms of how different it is from region to region.

Jamie Fenton ([54:02](#))
So, culture shock is itself a glitch.

Sky Goodman ([54:04](#))
Yeah, exactly.

Nico Bannon ([54:08](#))
Right, it's a source of alienation. That maybe has a bad connotation. I wish I could think of a better word for it, but I think I know exactly what you mean and I wish I could... I wish I could turn it because it's unsettling, but it's very refreshing.

Michael Betancourt ([54:20](#))
It's foreignness.

Aleksandra Pieńkosz ([54:22](#))
I don't know how to relate being from Poland...

Sky Goodman ([54:27](#))
Haha, yeah, you're like, I'm even more outside. It's cultural perspective.

Aleksandra Pieńkosz ([54:30](#))
Actually, I'm looking at that from the perspective of being human in terms of the relationship with the system. Again, because I feel like if we are taming the glitch, the aesthetic that comes exactly from the machine, or from also the interfaces, the pixels, like all of the things that are new and modern... This is like type of the aesthetic that should be also included in our

surroundings. So I feel that when we are putting glitch on a pedestal, right, putting it on a wall, giving it context of art, we are also helping ourselves to include it into our new reality as corny as it sounds.

Bee Nix (55:16)
I'm also trying to think of the idea of so here we are. Now what? I know me and Kasper were talking a little bit while we were putting up the exhibition of how it's really hard not to feel ourselves being at the tail end of that third wave or something. We came in around like 2014, a little after, and then really got involved around those years. It's hard for us to not sometimes feel like an echo of those who came before. And even though we feel like we are doing things new, or at least they are new for us, how do we not just simply repeat or reverberate the things that have already happened? And I look at the group in Iran as kind of a reference for this idea because their relationship with Glitch Art is vastly different than I think ours. And we saw that right away when we saw their submissions. And just that they perhaps don't... I think that they get to exist somewhat ahistorically and that that in itself makes them pioneers, makes them trailblazers. Bringing it into a country that does not have digital art at the forefront, bringing it into a country that actually was aggressive against them doing a Glitch Art show. They got notes and stuff of people that were not supportive of it being there. And somehow it's like this ripple effect that something has happened and yet it's still continuing. And it's not exactly an echo, but how do we do... it's not always about novelty or new, but trying to understand where you're going. And I don't think I always know where that is, at least for the community at large. And I'm curious to where some people feel that might be.

Michael Betancourt (57:08)
I think that artists have always felt like that. Artists have always felt like that. I remember back in the 80s, there was this comic strip called Calvin and Hobbes- some of you might know it. And there's this comic strip where Calvin walks in and he announces these series of existential questions, all of them from Paul Gauguin. And then he leaves. His mother just kind of looks at him. Then he comes back in and he looks his mother and says, who's Paul Gauguin? Who's Paul Gauguin? And that's the end of the cartoon. Like he's asking the same questions that the major post impressionist asks-- who am I? Where am I going? What am I doing here? And he presents them as a quotation and then doesn't know who the quotation is from. And that's kind of of the whole situation for everyone all the time. It's always a quotation. It doesn't matter where it comes from because that's the question that it means to be human, is to ask these questions. And we don't ask them often enough. Like, how often do you question the nature of your reality?

Bee Nix (58:18)
I think right now that people do that a lot, and that idea that we've talked about this before-- that glitch brings that kind of authenticity out. You start questioning your reality and you're actually looking for faults or you're looking for schism to show that this is actually real. Because if it can't break, I don't believe that it is true or is actually AFK. I think that I am in a simulation almost. I think with how embedded people are in technology and how much we haven't embedded it within ourselves, that there's a huge wave of disassociation, that people are feeling, this huge questioning of reality in ourselves and our purposes, which people have always had and always

will have. But the particular adaptation to our times now is different than it's ever been before and is very questionable of what it should look like in the future. Are we going to continue to render the future from the images that we project onto it before the future has even a chance to come? Or is there a natural process that can happen?

Michael Betancourt ([59:48](#))
Or is that the natural process?

Michael Betancourt ([59:50](#))
Or is that the natural process in itself?

Sky Goodman ([59:51](#))
I think these things you're expressing, they go beyond the Glitch Art community and you're kind of tapping into experience, the global pandemic, we have experienced societal changes that have shifted so rapidly due to many things, but really due to the pandemic, right, certain things that we would wake up and really take for granted. We talk about glitch. A glitch happening, right? I mean, middle schoolers, high school kids, college kids, knowing what it means to not get to walk for graduation, not get to go to school, dance. Like all these sort of milestones that society promises you, that life can have all kinds of ups and downs, but then the society grants you these promises. Because the world is in flux we have these other things that won't falter, that we will show up for, that we will make sure happen regardless. And that's all been changed and thrown into flux. So I think this feeling of living through a time of saying what comes next is a really palpable feeling to be having. And I think also it's maybe a first time where even adults are not trying to tell children that they have the answers anymore. Like, I kind of grew up in a time where it was sort of like, well, your elders should have some answers cause they have wisdom and experience. But when I was teaching high school during the pandemic in middle school, and my students were like, when is this going to end? When can we come back to school? And I had to look at them and be like, I don't know. And so they're seeing this adult be like, I don't know. You know what I mean? So there is this sort of floating. I don't know.

Jamie Fenton ([01:01:44](#))
It's like, the death of modernism. We're finally putting a pin in it. Modernism is over. We're full in postmodernism.

Michael Betancourt ([01:01:50](#))
Those are both over for decades. The problem is that modernism is dominant. It's not that it's over or not over or going to get past it. It's that it's an expression of this whole set of ideological ideas that go back hundreds and hundreds of years and it achieves a spectacular dominance. And at least for things like the art world, it is still very much here. But it's not the modernism of like, Clement Greenberg, where you have this pure idea of what it must be. It's the modernism of the avant garde who blew up all of the ideas, including themselves, ultimately. And that's what the postmodernists, they're blowing themselves up there. So what we're in now would be called the contemporary. That's generally what it is being called. But it's a continual present in which the past never goes away. It's always immediately here, always immediately present. It is, in a

sense, continuously resurgent. But the ideologies of the modern remain with us in the same way that long COVID remains with people. We're past it, but we're not over. So we still have these ideas, like formalist ideas about purity, that this has to be this medium, that this is real, that that's not real. We can describe things in terms of their ontology and this will actually mean something for us when it comes time to do the art, even though we have no real encounter with ontology. Ontology, philosophically is kind of like debating Plato and Platonic ideals and whether we're talking about the Platonic ideal forms that exist, and those are the things that represent everything, or they don't exist, and everything is completely unique and individual. And these are debates in philosophy that don't impact the arts at all, because they can't. They're abstractions in a way that abstract art can never be an abstraction. And much of modernism was an attempt to bring those philosophical ideas about purity and ontology, which are ultimately racist and sexist and homophobic and colonial and imperial and apply them to the arts and everything in the world. The joke about the modern: you can have any color you'll want as long as you want black. Well, that might be fine for me. Someone else might have a disagreement with that. After all, here I am wearing my black. So one of the problems with looking at glitch is the same problem we have with looking at anything in our culture, because the modernist stuff is still here. It's still hanging over us. It's no longer descriptive of the world we live in, the same way that Marxism doesn't describe the world we live in. Marx is writing about heavy industrial capitalism with no computers, no mass markets, everything is a commodity, including your money, because it's based on gold and so on. None of those things are true today. And yet we still get people arguing and debating Marx, like Marx is actually talking about a time other than 1850. And if somebody were to come to you and say, I'm going to treat you with the current medicine of 1850, would you let them?

Michael Betancourt ([01:05:08](#))
No.

Sky Goodman ([01:05:10](#))
Exactly.

Sabato Visconti ([01:05:10](#))
It's cocaine.

Michael Betancourt ([01:05:16](#))
1850 is they bleed you to death.

Sabato Visconti ([01:05:18](#))
Oh, shit. I thought it was the cocaine revolution.

Michael Betancourt ([01:05:21](#))
This is before they discovered cocaine.

Bee Nix ([01:05:27](#))

I think this is very hopeful to me, too. And we talk about how it shows, its shows this vulnerability-- the idea that things can change, and a big ideological, almost sensibility that people have now, even if they aren't aware of it, is this concept that we're at the end. Postmodernists really talked about that a lot of just like, this is the end of history. This is like the end, which I think is also very self important to think that you're the end, or the beginning modernists like, this is the beginning. I was like and it's very egotistical to say this is the end, now. However, with how things are, it is so hard for us to imagine things outside of what is already happening and to imagine real systemic change or real emotional change, even though we are slowly but surely having it. Particularly we've mentioned the queer scene and mentioned all of these other things that are getting to have their space and existence be supported. It is still... that sense that we are at the end is still very overarching.

Jamie Fenton (01:06:38)
Well, I'm thinking of the whole climate change, we've only got ten years left type of mindset that a lot of people have. And I, of course, like to point out that we have enough nuclear energy to last until the sun envelops the Earth, which will be in about 4 billion years. So, I think we've got even maybe it's not the world's best answer to our issue, but we've got one already that we can use. So I think the world is going to make it. But I think a lot of the people in the world right now think... worried it isn't to the point where it's almost causing despair.

Michael Betancourt (01:07:13)
I think what they're worried about is not that the world isn't going to make it. Not that the people aren't going to make it, but that they aren't going to make it...

Sky Goodman (01:07:19)
Right.

Jamie Fenton (01:07:20)
Well, they're going to make that.

Michael Betancourt (01:07:21)
...but that there will be a selection, and it will be the wealthy and the important and the people who matter who make it and everyone else is fucked.

Jamie Fenton (01:07:27)
And these people say from living in the first world, of course, a location wherein they will largely not be affected by these things other than by price of food.

Michael Betancourt (01:07:34)
Well, they'll be affected by it. It will be inconvenient...

Jamie Fenton (01:07:37)
Yeah, it will be inconvenient.

Nico Bannon ([01:07:38](#))
So this is the fundamental anxiety of living in a post scarcity, or where... There's a really nice short video where Richard Albert talks about the LSD revolution. And he discusses this issue and he says, you know, clearly delineates that we still have the ethic of not having enough. And so this anxiety or apprehension that we have to cling to is... completely curtails our own ability to grasp what we have in front of us.

Bee Nix ([01:08:18](#))
I worry often with glitch art because there's this kind of idea that once something is in the digital realm, people... I don't even think it's an idea, I think it just happens-- people forget the technology, the very physical technology that is absolutely necessary to view and to experience the digital realm. And I think that that also, as we're talking about climate change, really relates to that too, because people take it for granted all of the things that we have and forget the very real Earth around us, which we take from in order to have these things. Or as Michael would call it, in their Digital Capitalism and other places, the "aura of the digital," that it's the separation from the real physical entity, and you're only taking the content... or how are you explaining that? [looks at Betancourt]

Michael Betancourt ([01:09:05](#))
It strips any concern of the physical world from your consciousness. It just becomes... you don't even about it. It's just not there.

Bee Nix ([01:09:12](#))
I think that's a huge contribution to this sense of despair, the sense of the end of the world, because a lot of people have lost their connection to the physical world around them and a lot of times even strive for that. And I don't think that it's inherently good or bad itself, but that these things must exist together. Because I'm very much against binary at a fundamental level of binary thought that something either must be like, it must be this way, and that means all of these ways must die. It all coexists. And if one tries to do that, it will destroy everything else.

Michael Betancourt ([01:09:56](#))
That's the modernist. That's modernism.

Bee Nix ([01:09:57](#))
Well... modernism should die...

Sky Goodman ([01:10:02](#))
I also think that anxiety of the end, like kind of being this... The world has been full since the history of the whole world, has been full of little apocalypses that have happened. So the end has happened many, many, many times already, depending on what group of people or what situation. If you tried to do a thought experiment and try to pick which part of history you would rather live in than right now, I doubt anyone would find one that would be suitable. For various reasons, I don't think anyone would really want to be living through World War I or World War II or any various forms of genocide. So I think it's like this idea of the end keeps perpetuating

itself. And this is some learning that one has to do so you don't get swept up in that way of thinking.

Aleksandra Pieńkosz (01:11:00)
There this guilt about it. I'm scared of two things. One, that it's the end, but even more, that it might be my fault. And I think that anxiety is so present because we feel like it's the end, not because some external force is imposing on me, but because all of the gluttony that I've indulged in is finally catching up. We all have the same anxiety of 07:30am in the bathtub while the birds are chirping, going, oh, my god, I can't believe I was up all night.

Jamie Fenton (01:11:38)
I ran the water too long while brushing my teeth. I'm killing the environment.

Nico Bannon (01:11:43)
Apprehension is our fault. The super volcano is the best bet, because then we'd... it couldn't... it can't happen, because then it wouldn't have been our fault.

Bee Nix (01:11:52)
The idea that it... I want it to be my fault, because that means I can do something and I internalize that and I see action, I don't see nihilism.

Nico Bannon (01:12:04)
Somehow it's about "me."

Michael Betancourt (01:12:07)
You both just described the appeal of every conspiracy here.

Nico Bannon (01:12:13)
How or beyond your wildest dreams...

Michael Betancourt (01:12:15)
No, the idea that it's not that it's just a random happening, it's not a structural effect, it's not just coincidence or chance. There's actually someone out there who's willfully choosing to make this happen. And there's a group of them getting together in a meeting in a pizza place in thought in Washington DC and we can go do something about it. That's a conspiracy theory. But it's comforting because it tells you there's somebody actually in control. And if there's someone in control, then maybe you could change what they're doing.

Nico Bannon (01:12:43)
Or maybe you can convince them to let you on the spaceship when they take off when the volcano starts rumbling.

Michael Betancourt (01:12:47)

Exactly. But if there's someone in control, then it can be fixed. And if it's just a structural effect, if it's just a process caused by people going about doing all of their stuff and it's occurring naturally because of people just going and doing all of their stuff, then there is nothing you can do. You have no more control over it than the sun rising in the morning.

Sky Goodman ([01:13:11](#))
That's awesome to me.

Sabato Visconti ([01:13:17](#))
But there is also conspiracy theories is also like the personal feeling of revelation, which is a very religious feeling. And saying that it's like oh, it's structural, this is a process of capital. Or it's like something historical that is beyond you. You're really letting go of this religious feeling which I think a lot of people who are into conspiracy theories are also into religious. Like my father is one of them because he grew up with a lot of conspiracy theories. He's also very religious. And they go hand in hand with this kind of like, this desire to have the revelation; this special knowledge.

Sky Goodman ([01:13:51](#))
Tell him he needs to have the glitch revelation.

Bee Nix ([01:13:58](#))
It is kind of a... especially when you think of agency, that if you internalize the glitch and you think yourself as a glitch, which I think is happening a lot more, especially in systemic ways of communities who were dehumanized now choosing for themselves what being human in this society means. That's kind of a glitch. That's a friction to the systems that are in place and that's happening a lot more. That those people are getting to talk and getting to experience the role that they can take in society, and it is a role that they can take and force, and add that friction to make change.

Sabato Visconti ([01:14:38](#))
Can I come off your point? I got into Glitch in 2011 and I didn't know it at the time, but I think one of the big motivations is that I was an undocumented immigrant here in the US. And it was like glitch really appealed to me because it was this idea of the results of a system that was designed to fail. And being documented, you're kind of in the system designed to fail. And the reason is that in the United States for immigration, I'll put it this way, the state is what creates undocumented people. It's not the immigrants that make themselves undocumented. And so when you think of it that way, you realize that there is this social political system that is designed to create vulnerable populations that do not have access to civil society. And that is kind of like the bug that's a feature. Right? And I think if you study kind of like the history of immigration, you'll see that it's very tied to the history of colonialism and the history of the concentration camp and genocide. And then also if you look at the history of IBM or a lot of computer companies, they developed as companies that cataloged either like a role of slaves or role of people in concentration camps or role of people that were supposed to die-- it's very tied to kind of like the birth of biopolitics in the late 18th century.

Michael Betancourt (01:16:03)
Also, the whole history of the corporation is also the history of colonialism.

Sabato Visconti (01:16:07)
Yeah.

Michael Betancourt (01:16:07)
East India Company, the first national... like what you think of as the evil corporation today, that's the East India Company, literally. Where out on the fringes of the empire they can do whatever they want to anyone they want. And we still remember that in a way, and it becomes these echoes over time. It's like the current fears about robot rebellions. This is the slave rebellion 150 years ago. This is the colonial indigenous rebellion 100 years before that. This is the serf and peasant rebellions 500 years ago. There's nothing new here but it keeps coming back as these echoes in our culture transform to be whatever the current fearful "other" is. Right now it's the robot that's coming for your job.

Jamie Fenton (01:17:05)
I think there's, we've evolved human nature which is actually designed to have slaves, designed to have a king and designed to have a lot of stuff we don't like nowadays and we're trying to evolve beyond it. It's going to take a while.

Michael Betancourt (01:17:23)
And whether it's nature or civilization is really hard to answer. It could just be that this is the civilization that we've spent the last 12,000 years building.

Bee Nix (01:17:35)
I do think however, now is different than ever before because of the internet, because of globalization, because we're able to see all of these patterns and all of these functions and it is much harder to live completely ahistorically because the past is ever present. So the idea of who is human and who is not, we understand that sometimes systems are the ones who create that definition and we are getting to the best of our abilities more and more so, people are getting to define that for themselves.

Amanda Frost (01:18:09)
I don't know if all of you are aware of this manifesto exists, it's called, Glitch Feminism, by Legacy Russell... ah, yeah, okay, you're all, but I just wanted to share that in case anybody doesn't know the manifesto. I read it in college, and I guess that's kind of the first thing that got me into Glitch Art.

Jamie Fenton (01:18:29)
It's a book too.

Michael Betancourt (01:18:37)

It was originally an essay that's been expanded into a book.

Bee Nix (01:18:45)
And that definitely correlates to the idea of defining yourself as a human, and getting to be a glitch in the system as an agent. I think maybe we're getting to the tail end here. Were there things that people wanted to try to discuss further? Final thoughts, or if you wanted to try to circle everything together? [motions to Betancourt]

Michael Betancourt (01:19:02)
Let's see if there are final thoughts first.

Sky Goodman (01:19:09)
I just wanted to say one thing in response to what you said earlier about being like the third wave of glitch and sometimes feeling like a ghost of what came before. I think that no matter what wave of glitch you are, what wave you are in a movement, that wave is going to be like absolutely unique because you're of a certain time in history and society. So it's like what you have to say with the medium is going to palpably be different from what Jamie was saying, what you were saying in the 70s or what jonCates was saying after that or I think... you don't have to worry about being a ghost. That's all I'm trying to say.

Nico Bannon (01:19:52)
In 1000 years, we're all going to get lumped in into 100 years segments.

Sky Goodman (01:20:00)
Yeah, you're still really early.

Nico Bannon (01:20:03)
We're in some epic that's probably a couple years long.

Bee Nix (01:20:05)
911.... COVID...

Ranebo Riot (01:20:06)
If the timeline gets long enough...

Jamie Fenton (01:20:12)
We're just a little dot.

Nico Bannon (01:20:14)
I can discriminate about 1380 and then I can discriminate about late 1400 for Renaissance art. And then you get closer than that and you're within your Steven's Power Law of 1/60th per minute. So I think that the historical is as it expands will compress some of those cultural things, the larger aggregates that we will be a part of also that we can't even imagine yet.

Andre Schü (01:20:42)
I feel like the action items people are talking about, like what is the next wave to do? We have all of these spaces that are commodified and used as surveillance networks, like Kasper's point earlier in this, it's like poking into these poking into areas where the system doesn't accurately represent reality and then just tearing a hole in that. And then for every time a system gets set up, it's just like, all right, you found another couple of points to poke into and you just tear that open again. And you just keep doing that in corporate space and just at every iteration of corporate space and claim something as your own host, your own computer. So then that way you're not reliant on corporate servers, use sovereign money, use cryptography-- opt out. You know what I mean? To me, I see a clear, delineated series of paths in front of me. I don't have any question of what my next steps are.

Bee Nix (01:21:49)
I think of a pinhole camera and how you have to poke a pin in order to... and the image will form itself... Well, thank you everybody for coming to this and participating. I think we're all kind of getting a little burnt out today after so many events. I can't speak for you, but these are always my favorite parts of these shows that we do and I'm just really grateful for all of you to come. I love hearing everybody's perspectives and I can't wait to sit and spend a very long time transcribing all of the discussions that we have. Thank you all so much for coming. Thank you Michael, for leading.