[00:00:05.430] - Bee Nix
It's not meant to feel intimidating, but I feel intimidating. That's what's happening. *setting up the phone in the middle of the table to record audio*

[00:00:11.080] - Anna Christine-Sands
Just to make sure it's good.

[00:00:12.500] - Bee Nix
All right. So you want to pick a card. And what's on it? Does anyone have the green circle? You? No Is it not in there? Okay, pick another card. That one got lost because it might be in the computer still. Lost already glitched.

[00:00:43.010] - Jamie Fenton
That's me.

[00:00:44.540] - Bee Nix
Awesome. Who did grab it? Are you supposed to do something? Well, what's on your card?

[00:00:48.440] - Jamie Fenton
It says, Can/Should designers think of glitches differently? And why? And the answer is yes. Why, is because it's part of the process.

[00:01:02.980] - Bee Nix
I can see that. Do you think that designers have changed the way that they thought about glitches over the years? I mean, especially coming from you.

[00:01:18.290] - Jamie Fenton
Absolutely. This is about the third, fourth, one of these things I've been to. I've always been astonished how people have gone way onward from where I was. You know, all the cool things they come up with like, I didn't know that much about game glitching until today.

[00:01:35.400] - Bee Nix
Yeah.

[00:01:37.500] - Jamie Fenton
Although I've wondered. I sometimes wish that I put the logic analyzer I had it up to the game back then and figure out what was going on. I was doing this.

[00:01:51.930] - Bee Nix
What were you doing instead? Well, I mean, you were physically exploring with the medium.

[00:01:58.000] - Jamie Fenton
Yeah. Yeah. I've never thought myself as too serious an artist. I'm always been an engineer who does all this; it was a side-effect of engineering. I didn't think I was that big a deal. I can get a lot deeper into this, but no worries. I've just being amazed at all the cool things people come up with and ways of doing things.

[00:02:24.650] - Bee Nix
You still think that they can go further?

[00:02:26.310] - Jamie Fenton
Oh, absolutely. I come here, everybody's trying to come off with some new ideas to do. You don't necessarily do them, but then when I come back, even more things get different. I think it's not going to end for a long time.

[00:02:42.370] - Bee Nix
Did anybody have anything, any have in-personal experiences? I will say as a game design student, it

was really interesting for me to talk about glitches in the way that I talk about glitches and to hear complete not understanding from the other party because their relationship with glitches is extremely different, especially students in a commercial school, a very industrial, big job school.

[00:03:13.040] - Anna Christine-Sands
I mean, in any academic environment, you're going to have the right way to do something. So as long as that exists, people like us are going to come in and find the wrong way to do something. So I think there's the beautiful genesis in that. But so, yeah, designers should probably be considering that as they develop. But as we've seen, some software phases out those bugs, they patch those bugs, and then people like us are like, fuck. I don't know. As long as there's a good way to do something, there's also a bad way to do something, and that's subjective, so we flip it, right?

[00:03:45.470] - Bee Nix
Yeah, it's not so binary. Would you like to pick a different card? With a share phone. What is share phone?

[00:03:58.820] - Nick Briz
Why do we think of glitches as glitches.

[00:04:02.930] - Bee Nix
That's a very… Yeah. Here you go, take it away! [group laughter] What do you think of when that comes to your mind?

[00:04:11.630] - Nick Briz
What I was getting in the mind was because they're unexpected. Like, a lot of times, we were talking earlier about the line between control and chance- a lot of times I feel like glitches, we… Can call the same thing a glitch versus the same thing, something else, like not a glitch. Like, Oh, no, that was very intentional. I programmed this thing to create this exact thing. So, the only difference between those is that we didn't expect what was coming out. We were caught off guard by the thing. I think that's why we think of them as glitches instead of a programmed series of cause and effect. Like, Oh, of course, the ROM was going to do that thing if we swaps all the one A's with one B's. But we didn't know that that's what the one A, one B swap was going to do. So we were surprised by it, and so we give it this special designation of "that's a glitch." Right? Because, like, computers, they're always going to do the same thing. If we rerun that same hack on that ROM, it's like it's a very...

[00:05:12.440] - Bee Nix
I mean, it's going to try to do the same thing.

[00:05:17.200] - Nick Briz
Or if we do it in the same exact bend or hack twice, it'll do the same... it'll do the same thing. So swapping all the one A's to one B's- unless there's some part of that particular I'm missing, I imagine we get the same output at the same time.

[00:05:33.380] - Sabato Visconti
I would say 95% of the time.

[00:05:35.320] - Nick Briz
If it's only 95%, if there's a 5% chance that it isn't, there's some other variable there that's probably randomized. And if that variable is no longer randomized, then it's the same thing. I feel like to the computer, there is no glitch. It's like, this is what you told me to do, so this is what I'm giving you. But "we" didn't expect that. So then we say, this is a glitch now. It wasn't a programmed, sort-of event.

[00:05:59.970] - Bee Nix
I recently heard the term failure numbers, in terms of what you're saying, well, you had it, too! You put all that data on the floppies...

[00:06:10.850] - Nick Briz

Mhm.

[00:06:11.540] - Bee Nix
And you had a ratio of 10 out of 50 didn't copy. So the 10 that didn't, it would be your failure number. You have the 95%, that 5% is the failure number. And just that idea lingers with me when you're talking about- it's the same thing or whatever, it's like, okay, but can those numbers increase? What are the variables? I guess it's any unexpected occurrence. It could be also just electricity.

[00:06:44.900] - Nick Briz
Right. This could expand out into of like, how deterministic is just the whole world that we live in. [group laughter]

[00:06:53.020] - Bee Nix
It's really just come down. Everything is material and everything is ideas.

[00:06:59.150] - Nick Briz
Definitely, computers are pretty deterministic.

[00:07:01.900] - Bee Nix
Yeah, that's right.

[00:07:03.400] - Nick Briz
Pending the situation of, oh, what we're talking before- about the particles in the sun. This is where...

[00:07:09.480] - Jamie Fenton
...Quantum computing where there's always computer computation happening at the same time. Actually, statistically measuring which ones are most likely.

[00:07:23.120] - Nick Briz
Quantum computers yeah, throws a bit of a wrench in some of this.

[00:07:27.610] - Jamie Fenton
Yes. Which is all the... People are wondering about why... Is there a free well or not? There's some random numbers in that form that we don't expect.

[00:07:40.110] - Nick Briz
Can't wait to start glitching those machines.

[00:07:43.190] - Bee Nix
I love the computers are really deterministic. I think it's a bit more serious than horoscopes, but I believe it to do I follow my horoscope or have I read so much about it that I tune to it? It's almost like, ah, am I super deterministic? How much is my relationship with the technology that I'm using influencing those thoughts, the existential ponderings? No. Okay. You guys don't stand late at night thinking of this? AI is where you go?

[00:08:17.350] - John Bumstead
Well, AI is the probabilistic.

[00:08:20.710] - Bee Nix
It's interesting. Well, that's what we talked like, quantum too. That's changed all reality.

[00:08:28.160] - Jamie Fenton
Generative AIs and various things, they generally go, role the dice here and there so they don't always get the same seat.

[00:08:36.510] - Nick Briz
Random seat.

[00:08:41.140] - Thorne Brandt
They're given the same seat.

[00:08:41.980] - Nick Briz
To say you get the same amount.

[00:08:43.710] - Jamie Fenton
I actually asked I think it was a Facebook 70 billion node AI to describe me and that came along this wonderful hallucination that had me getting a big grant from Facebook.

[00:08:59.830] - Nick Briz
You send that right to Facebook.

[00:09:02.090] - Jamie Fenton
I thought exactly.

[00:09:08.250] - Thorne Brandt
I haven't got my check yet.

[00:09:09.550] - Thorne Brandt
Just got to get my check yet.

[00:09:14.530] - Bee Nix
Well, Tetris was just beat, too. When you're talking about randomization, I know that that's like grab bag randomization, but it is random. That's more than just chance there. There's skill and so much strategy, too. But I think that… I don't know. I just thought that that was really…

[00:09:33.280] - Thorne Brandt
What do you mean it was beat? I haven't heard that. Like that recently...?

[00:09:35.040] - Bee Nix
So we got to the end. A 13-year-old. It's a 10-year-old.

[00:09:37.500] - Nick Briz
It's a 10-year-old. It's a 10-year-old. It's a 10-year-old.

[00:09:39.310] - Thorne Brandt
I thought you meant they solved what piece they'd get.

[00:09:42.540] - Bee Nix
What it was? Like the master of the random piece..

[00:09:47.590] - Jamie Fenton
They got to the end of the game... and the game was called?

[00:09:55.200] - Bee Nix
Tetris.

[00:09:55.980] - Jamie Fenton
Oh, okay.

[00:09:57.220] - Bee Nix
Because no one had ever done that.

[00:09:58.610] - Nick Liberatore
What was the limit? Was filling up the memory for how many levels it could go?

[00:10:04.340] - Bee Nix
I think that's usually how you win childhood games of arcades, with Pac-Man.

[00:10:10.230] - Sabato Visconti
All the numbers hit their limits. Something like that.

[00:10:13.510] - Jamie Fenton
When I did a game conversion for Astrovision, they have the most extreme quality control. We have to go play the game all the way to the limit. Everything just to make sure that we crash. One of the things we had to do is go in and put things into the big program so we could just set that up because there's no way in hell I'm going to play that well.

[00:10:34.940] - Bee Nix
That's funny, no way in hell... Because I watched definitely games recently and stuff, and I think it was Space Invaders? Yeah, they had the first competition of a game with, and they didn't expect them to play for as long as they did. I think it was something over 10 hours, something ridiculous. I think that's so funny. They're like, Oh, yeah, definitely it'll be done soon, they'll break it or something. It's like 10 hours...

[00:11:03.440] - Jamie Fenton
It was Burger Becky who apparently won the first...

[00:11:06.160] - Bee Nix
Yeah, it was about her. She was in the documentary, and in the documentary, she like- I didn't want to play ever again.

[00:11:17.160] - Jamie Fenton
That's a controversial championship.

[00:11:20.160] - Bee Nix
Yeah, so cool.

[00:11:22.710] - Sabato Visconti
It's funny in Brazilian Portuguese, the slang for beating a game is to say you "zeroed" the game.

[00:11:28.100] - Bee Nix
To zero it?

[00:11:29.110] - Sabato Visconti
Yeah, to zero it. So now I know where it comes from. I always kind of wondered about that.

[00:11:40.030] - Jamie Fenton
Next card.

[00:11:43.900] - Sabato Visconti
Green triangle.

[00:11:46.960] - Nick Liberatore
What style of Glitch do you most connect with? I think it's interesting it's like, on one hand, analog circuit bent gear is very easy and weird. I feel like I've gotten into graphic design backwards from going from Glitch and everything. But I feel like just the evolution of Glitch is always compelling, that it's not a static thing. It's like, what's the next element? AI hallucinations... if you told me that three, four years ago I would've been like, what are you talking about? Seeing the parameters, kind of understanding the patterns that are in there that get to those or that you're trying to interpret from there to understand it from there. So I feel like, just the dialogue with it of like, okay, what's next? Every piece of software, every piece of hardware is going to have unexpected limitations that you're going

to explore. You're going to hit a point where it's going to reveal the limitations of the media that it is. I feel like Glitch is my favorite style of Glitch.

[00:13:00.000] - Bee Nix
Just all of Glitch...

[00:13:05.980] - Nick Liberatore
I mean, VHS and analog stuff is always cool, you know, bright neon...

[00:13:08.290] - Bee Nix
I've been to your apartment, yeah.

[00:13:09.500] - Nick Liberatore
Yeah.

[00:13:10.430] - Bee Nix
I liked that... you said AI hallucinations. I don't know if you guys have recently seen the new captcha? I don't know, the prove you're a human thing.

[00:13:22.510] - Anna Christine-Sands
There's so many weird ones now.

[00:13:23.820] - Bee Nix
There's weird ones now. They look like AI hallucinations.

[00:13:26.590] - Sabato Visconti
It's getting wild.

[00:13:26.910] - Bee Nix
Then you get different pictures of ducks and crowns, and it's like, pick the duck or something. I'm like, what? I think it's interesting how, I don't know. I'm not going to ask this question yet because I know it might be a card, but how the limits when you reach them, it's just... Watching it, and it is cyclical. It just becomes part of the mundane. Even like, oh, that imagery, you're like, oh, that's right. Different enough.

[00:13:57.840] - Nick Liberatore
It's no longer novel, it becomes something that you're familiar with it....

[00:13:59.670] - Bee Nix
Yeah.

[00:13:59.780] - Jamie Fenton
...and then your like, okay, I've understood this. I can get to this level, which is still cool.

[00:14:05.370] - Bee Nix
I don't know how it proves I'm human, but yeah.

[00:14:08.380] - Thorne Brandt
Is it ever about proving your humanity? I feel like it's always just been for training.

[00:14:13.060] - Anna Christine-Sands
It's training.

[00:14:13.830] - Nick Briz
Yeah. They're getting us to do a bunch of unpaid labor without us realizing it

[00:14:17.490] - Thorne Brandt

Exactly.

[00:14:19.540] - Bee Nix
I think it like the personality tests, too. My job, I had us all take them or whatever, but there was a huge… There was a huge… another thing… I think that company, a bunch of behavioral tests where people take personality tests and they used that data to cater, to tailor marketing or other such other things. Oh, gosh, I totally forgot that. I'm passed by the police dollars.

[00:14:47.750] - Nick Briz
I think it is both of those. It's one of these situations where it's like, we need to stop ticket scalpers and you need a bunch of... Or like, we want that and you need data, so let's work together. We'll prevent your scalping and you get us a bunch of unpaid laborers. You tag a bunch of data for us.

[00:15:08.230] - Bee Nix
You can make it. What is it when two things live off of each other?

[00:15:12.530] - Thorne Brandt
Symbiotic.

[00:15:13.400] - Bee Nix
Symbiotic, yeah, it's just like, what is it for? Ultimately, it's like capitalism. It doesn't have a. You get the premise. Okay, who has you?

[00:15:30.020] - Nick Liberatore
Yellow circle.

[00:15:32.770] - Nilson Carroll
That's me.

[00:15:34.420] - Nilson Carroll
My card says, The relationship between a player and a game designer. It is tonestly, just... honestly, that's something I think a lot about. I think there's a real, I believe in this, real spectrum of… like, I'm an artist who's a little antagonistic to my audience. I like to sort of make my audience think about things that they haven't thought about or upset their expectations. A lot of my games are difficult thematically, gameplay-wise or visually obtuse on purpose. I like that. I think that's… It games need that a little bit. But on the flip side of that, also there's this element of care and human connection that is really important. I tabled at the tech school every year, they do a game expo, a Rochester. It was last week, I tabled at it. And I was being... So it's quiet, chill, but also a very difficult puzzle. It kind of hard to look at. And then next to me was this really loud first-person shooter. And so it's the entire time while I was at my table, it was just machine guns going off next to me. There's just kids staring blankly at this first-person shooter. Then they would come over to my table and they would sit down and they would figure out the puzzle and play the game. When they're playing the first person shooter, they're just not talking, not blinking, just shooting.

[00:17:23.100] - Bee Nix
60 frames per second...

[00:17:22.860] - Nilson Carroll
Then they would come to my table and we would just have a conversation and they would talk about their hopes and dreams and their fears. Most of them were IT students or software students, not game design students. They'd be like, wow, this is really making me think about stuff. I want to make a game now. I'm really inspired. We're surrounded by these violent games. This is just a game about talking about ourselves and sharing. I thought that was really sweet and endearing. So both things. I want to antagonize folks as a game designer, but I also want to make space for human connection and let people empathize with each other. It's a dialogue.

[00:18:22.280] - Bee Nix

I have something in mind, but before that- anybody else has any thoughts for me?

[00:18:27.520] - Thorne Brandt
Let's We're good. Antagonize for good.

[00:18:32.690] - Bee Nix
Antagonize for good? I like that you went the emotive human connection route to when I thought of, because I think of that a lot, too, this relationship between the designer and the player. For me, I think a lot about how the player is also the designer and how, as you said, this symbiotic thing. It's also one can't exist.... It doesn't have… A game designer can make a game, but then nobody plays it. You have to, where human connection comes in, have that input. Where I feel your thoughts are, what are you doing with that input? Are you feeding it through the game? Or are you feedback, looping it, cycling it around? Yeah.

[00:19:22.920] - Nilson Carroll
Sort of like as a game designer, you're almost designing a script to be performed, and then somebody sort of go through all the elements of that play that you've designed. And people do it totally differently. Some people were like, all right, here's a puzzle. I'm going to ace it. I'm going to do really well. I'm not going to even read the words or think about it, I'm just going to do that. People get really involved with the story and really reflect on it. That one person had played the game to the end and they got all the… They finished the puzzles and they got all the cut scenes or whatever. It just, emotionally is very difficult. They just sat there when they were done. They couldn't even look at me. They were like, I think I'm going to cry.

[00:20:13.300] - Bee Nix
And you're sitting there going, "yes!" [laughter]

[00:20:14.240] - Nilson Carroll
When we talked about that a little bit. There's this performance. The relationship between a player and a game designer is really complicated.

[00:20:31.160] - Bee Nix
Sure. It's definitely not a simple thing. I do...

[00:20:34.470] - Nick Briz
Dialogue, the word you use, I think is a good one. Maybe... and this is true of other interactive media, too. Because you said it's a script that they're performing, But even though a movie script, different actors can interpret that script in a different way, that difference of interpretation is baked in and much more expected and drastic in a game than in a movie. It really does make it feel like a dialogue, especially if you do have the opportunity to observe players using the thing, then it becomes this very obvious iterative process.

[00:21:07.990] - Jamie Fenton
I guess everyone used to go and watch people play my games. I like my own testing stuff. They wouldn't know who I was. It was like the biggest source of joy you could ever imagine.

[00:21:20.100] - Bee Nix
Also, Monye' who was here, and they're game was exhibited and watching her just watch people play her game. She did great. She didn't go like, Y"yu're supposed to..." "If you just do it this exact way," but she didn't have that. That's usually what you'll find. But to get to watch it as the creator is just like, What do you do? How do you play? I think that's too also how you engage with the play because some people really want to direct that while others just let it happen, which I have opinions about which one I like more.

[00:22:02.820] - John Bumstead
It's like a science experiment. You're doing your testing and you're getting the data back from the user and then you go back and find it.

[00:22:11.640] - Thorne Brandt
It's funny how that's such a trope, though, to not be able to resist talking too someone about how they should be playing it. I'm going to design a game specifically for that context. The person has to be standing there.

[00:22:26.300] - Jamie Fenton
I used to write creativity tools, like on the programs and stuff. There is a whole different experience with these people being frustrating. It's like, oh, God, I fucked that up, too. I'm not even making it clear.

[00:22:42.260] - Jamie Fenton
Whereas...

[00:22:45.660] - Bee Nix
Well there's also the tech involved...

[00:22:45.960] - Jamie Fenton
Well, there's also the fact that you trying, in the case of some of the things I was doing, I was basically trying to fit 27 clowns in the bag of one volkswagon.

[00:22:53.410] - Bee Nix
I was taking that very literally, as you were saying it. So that was read differently... I was like, what game is this?

[00:23:06.150] - Nick Liberatore
There is the script that you write. It's like it's just code, but it's like a play or something like that. There's the desire of it to go in a linear path through the story, but there's also playing it as a player not knowing where it's going to end and wanting to explore the world that's being created there. When that can read about unexpected experiences that happen from there where it's like, yes, we can beat the game by doing this. Or like, I'm mesmerized by the clouds or something. It then takes on a whole new meaning from there. It's fascinating how you're guiding people with that, but also seeing how people are experiencing it.

[00:23:59.470] - Bee Nix
Your fun is not my fun. I'm a beserker for sure. I'm either searching or I want to bullet time. That's what I want everywhere. I want hell, rather. Robotron 2084 is my game, but it's weird how in arcades, I like it like that, but then 3D, I like the clouds. A puzzle game designer will hate me because I won't be trying to solve the puzzle. I'm going to be like, oh, look at this texture. It's just different ways. All the different ways we play. I'm just going to for time's sake. No, no no..

[00:24:47.690] - Jamie Fenton
Let's let Kaspar see.

[00:24:48.160] - Bee Nix
Oh, okay. Kaspie, would you like your card? Oh, this is cute. Can you put your mic down?

[00:25:01.420] - Bee Nix
Yeah, let me see if I can't turn you up all the way. [Kaspar is on an ipad] Okay, talk.

[00:25:05.710] - Bee Nix
Aw, they're so little.

[00:25:07.450] - Bee Nix
I can't... I'm going to bring my phone close to you. So this is-

[00:25:13.140] - Kaspar Ravel
I can't really hear you guys very much, but I can guess what the game is and everything, and I can talk.

[00:25:17.590] - Bee Nix
Yeah. I have our first no-one-had card. I guess this is actually the second. I'm lying to you. But are you ready for your card? Your question?

[00:25:30.190] - Kaspar Ravel
I guess.

[00:25:31.010] - Bee Nix
Okay. All right. What was your first or most memorable game glitch experience, and how did you react to it?

[00:25:42.050] - Kaspar Ravel
whispers I made it. [group laughter]

[00:25:44.920] - Bee Nix
You can also ask for a different card. I have a bunch on the table. You can also talk about your first glitch experience, though.

[00:25:57.170] - Kaspar Ravel
I love the reason I really love glitch in games is because... games....so there's the computer games and games that you're playing with just humans without computers, and the games that you play with humans, the rules, they're not enforced. They're enforced but by mutual agreements, but we will all respect the rules. Games in computers, they have these controlled environment that enforces these rules. And glitches, they always gave me hope that these environments are actually not so different from the ones that we had on Online. Now, recently, I've been online, offline, sorry. But recently, I've been really interested in games that are developed on computers, but that are not completely controlled environments. For that, it would be using VR, but also games that just include some other technology within them. For example, I've been really interested in GeoGuesser And I love the glitches in Geoguesser.

[00:27:17.560] - Bee Nix
What is Geoguesser?

[00:27:19.950] - Kaspar Ravel
Just raise your hand if you're familiar with Geoguessr. [most speakers raise their hand and giggle]

[00:27:23.020] - Bee Nix
Oh... I'm sorry.

[00:27:28.110] - Kaspar Ravel
It's basically you're put anywhere on Google street view without even any detail of where you are. And you have to guess where you are in the landmarks.

[00:27:44.130] - Bee Nix
That's very cute.

[00:27:44.680] - Kaspar Ravel
The landmarks can be a street sign, they can be a car place, they can be currency or anything, but they can also be glitches. That's pretty memorable to me because if my father saw this game, he'd personally be offended. He would be like, oh, this game teaches you how to know in which country you are and everything from actual animals. But no, I can guess where I am from what type of camera the Google car was using and what kind of noise, and so what generation that camera comes from. I can guess the country from what type of 360 glitch there is that's doing in between these 360 images. These kind of game glitches are in a sense, really precious to me because they testify this non-controlled environment within a digital context. Sorry, I was a bit improvising there, but these are the-

[00:28:52.910] - Bee Nix
Well, yeah.

[00:28:55.640] - Kaspar Ravel
...most interesting to me recently.

[00:28:57.430] - Bee Nix
Oh, no, I love that. Thank you. Do you want to hear? Can you hold that real quick? Tell me a number.

[00:29:10.660] - Jamie Fenton
Okay, it has to be within Twelve. Four. Okay.

[00:29:21.700] - Bee Nix
Yellow square is on the table. I am going to skip. Give me a different number.

[00:29:31.170] - Jamie Fenton
Two. Three.

[00:29:33.260] - Bee Nix
Okay, give me a different number. Two.

[00:29:37.130] - Jamie Fenton
You're bad at this game.

[00:29:39.170] - Nick Liberatore
This game is glitching.

[00:29:41.610] - Kaspar Ravel
Seven?

[00:29:45.900] - Bee Nix
I'm scared now. Give me a different number. We actually got this. One. Hold on. You can't just like...
All right, I got one. You did Silver Square.

[00:29:59.120] - Kaspar Ravel
Silver Square.

[00:30:00.450] - Bee Nix
Yes, thank you. Which I think is Thorne over there.

[00:30:08.360] - Thorne Brandt
What does the Glitch tell us about ourselves? I think it teaches us to find our flaws beautiful.

[00:30:21.190] - Bee Nix
Is that a serious statement?

[00:30:24.270] - Thorne Brandt
What?

[00:30:26.660] - Bee Nix
Period.

[00:30:28.940] - Thorne Brandt
Mic drop.

[00:30:29.500] - Bee Nix
That one. Toss it up. Rip the card. A few of us were at GAID (Glitch Art Is Dead) 2 exhibit, and that was

a really big topic. Was that like glitch, sure, it's the flaws, but there was so much more... Because a lot of people came to glitch art through connecting with their identity, especially we have a big trans queer community. More than that, too, the almost anonymity people like to get into as well. Then there's the living in between state, the liminal space that occupies glitch- and that was a really big connection of personal identity in there. So, yes... And. Anybody else with identity glitches, we can also do a different one. Pretty simple part.

[00:31:27.160] - Nilson Carroll
There's something really interesting about, sort of also, going back to the last question about what was your favorite glitch that sort of got you thinking about glitching. I really remember having the GameGenie, and you would get the GameGenie book, and so it would have codes, and it would tell you- this is going to give you infinite health, or this is going to get you to level nine. Then because the code might not necessarily be that simple inside the game, it would often be, it almost gives you invincible health, or it gives you flying abilities sometimes... and I really liked as a kid, I was just fascinated by the ambiguity of there's something really magic. It really goes beyond what we normally think about when we're interfacing with games. There's something mysterious happening. Yeah.

[00:32:30.580] - Bee Nix
In reference to the glitch moment or in reference to-

[00:32:34.570] - Nilson Carroll
Just like thinking about when we think about games, we think about them in very simple verb terms. Like, I'm going to jump on somebody, I'm going to collect a coin, I'm going to kill somebody. But now it's like, there's like, maybe it's going to happen or sometimes it happens. Sometimes it happens in a weird way that we can't even describe to you what it is. And that really I think stuck with me. To me, glitch is very ambiguous.

[00:33:06.420] - Bee Nix
I think keep saying the game thing, too, because you could ask that same question, but it would take off. I mean, you can take so many avenues anyways, but I'm just like, what have games? What games teach you about your identity?

[00:33:17.670] - Nilson Carroll
Sure. Absolutely.

[00:33:19.040] - Bee Nix
Or is something which, I mean, as a femme, I've thought about that a lot. It's like, I want to see a... not a dude all the time. And that took a while. Or, I mean, who doesn't want to be a hot anime babe with giant boobs? But definitely, it's just like, I think the characterization is a bit different because that's not ambiguous at all. Having far-determined things to move around, and that's not glitch really. Anybody else have anything to add on that?

[00:33:59.450] - Nick Liberatore
My identity is constantly being patched, on Steam. But it's like, every experience is like an outbreak. Hopefully, you're not a crappy remaster in the future.

[00:34:12.040] - Bee Nix
I mean...

[00:34:12.860] - Sabato Visconti
It's a great metaphor.

[00:34:14.580] - Bee Nix
I'm happy being a remaster. How did you get this? Oh, Kaspar just grabbed. That's where you came from. I think we should. Okay, yeah, if you go for it. You just grab. We're almost done. I think there's two more.

[00:34:35.520] - Thorne Brandt
Okay, uh, I grabbed the Blue Square.

[00:34:36.870] - Bee Nix
So, that'll be John.

[00:34:38.040] - John Bumstead
Your first Glitch piece? It would have been 12, 13 years ago. I started my business refurbishing computers, and so I was getting thousands of old computers.

[00:34:53.500] - Bee Nix
How long has it been, you say?

[00:34:55.240] - John Bumstead
Thirteen years ago. The cool thing about getting so many computers is you see the one in the thousand that just has some bizarre element to it. I remember I got this one that had a cracked screen, but it was cracked in such a way that you could see the Apple desktop picture of polar bears swimming or something, but it had breaks in the screen, and it was just like, Whoa, that's pretty cool. I'd always been into photographing plants and trees and flowers and stuff. I was like, I'm going to load my photography onto that computer. So I set up a slideshow behind the broken screen, and then I started taking pictures of that. To this day, that's what I do. The end product of what I do is photographs of the glitches. But that was the moment where it was like, Okay, actually, this is something interesting.

[00:35:56.480] - Bee Nix
I love the discovery of it. And as you tell it, it sounds so linear, but in my head, it's you being like, huh? Ah? That you're just putting it together and seeing how-

[00:36:06.320] - John Bumstead
Well, I didn't really think anything of it. I didn't think it as art. I hadn't heard of Glitch. I just started putting it on Instagram and saying, hey this looks cool. I wasn't very sophisticated about it at that point.

[00:36:19.980] - Bee Nix
When was the first time you heard of Glitch Art? *turns towards Jamie Fenton* I know you made Digital TV Dinner, but did you, know it was Glitch?

[00:36:29.820] - Jamie Fenton
No. I didn't think it was anything at all. It was just something I did back then to be doing something cool. It wasn't until 2014, that I found there was actually other people that did this.

[00:36:45.700] - Bee Nix
Woah.

[00:36:46.010] - Anna Christine-Sands
Of course.

[00:36:46.180] - Jamie Fenton
It was actually a great day when I was working at Amazon in this hellish job, and I got what they call put on a pet, which is Amazon's way of throwing you out. So I was really bummed. And then I found out that Glitch Art existed. And moreover, that I created some of the earlier examples of it. I've signed that week.

[00:37:12.120] - Bee Nix
I went to Jordan earlier and was like, oh, yeah, it's that Vice article you were in. He's like, what?

[00:37:20.890] - Jamie Fenton

I've had some strange articles written about me over the years.

[00:37:25.530] - Jamie Fenton
Oh, yeah. And that's also the coding history.

[00:37:27.180] - Jamie Fenton
Yeah, and the trans and the...

[00:37:28.510] - Bee Nix
Yeah!

[00:37:29.570] - Jamie Fenton
I'm actually kind of shy about reading them. So half of them I've not read or seen because I don't want to get creaky inside.

[00:37:42.920] - Bee Nix
Then so 2014, when, uh, well, what was your first Glitch piece? *turns to Nick Briz* And had you heard of Glitch before you did it?

[00:37:56.170] - Nick Briz
No, I hadn't. First time I heard about Glitch Art, It was because despite all my film professors being like, don't put your work on the internet because then festivals won't show it. I was like, all right, yeah, okay, no work on the internet. Just festivals. At some point I realized, no, that's the wrong advice. Once I started putting stuff on the internet, I met an artist named Evan Meany. You know, you folks know his work (it's datamoshing). He was like, Oh! Cause our videos looked pretty much exactly the same so I think we're doing the same process. *group laughter* At first, I was like, Oh, I've got to discover this new thing. & then I'm like, Oh, he discovered the exact same new thing. I was calling them binary videos...

[00:38:36.400] - Bee Nix
Okay. Oh...

[00:38:36.660] - Nick Briz
...cause I was doing hex editing...

[00:38:36.800] - Bee Nix
...because that's what you were doing.

[00:38:38.260] - Nick Briz
And he's like, oh, no, we call it Glitch Art. I was like, that's a much better name. There was a Yahoo group called the Data Vendors Yahoo...

[00:38:49.670] - Bee Nix
A Yahoo group?

[00:38:49.790] - Nick Briz
...doing Glitch.

[00:38:50.470] - Bee Nix
I love it.

[00:38:51.120] - Nick Briz
It was in 2009.

[00:38:53.960] - Sabato Visconti
Nice.

[00:38:54.340] - Nick Briz
That the way I found Rose and John and I was like, Oh, Glitch Art. I feel like that's a very similar thing of a lot of people, you stumble into this thing. You're like, I think this is definitely cool and interesting. Then eventually... I think that's one of the great things about the internet, honestly. There's a lot of negative things about the internet. And honestly, this one thing can be both positive and negative, maybe finding like minded individuals. Sometimes it's not so good. But a lot of times that's... I think I've heard that story from a lot of people of like, Oh, this thing I'm doing, it's called Glitch Art. Once you figure out that other people are also breaking stuff in creative ways.

[00:39:33.630] - Bee Nix
I think that would be… I think most people, and I think it comes out of like a… Sometimes you had a chaotic moment or something. That's a big step, too. It's like, all of a sudden, my life was crazy, and then somehow I came up into Glitch Art. I'm like, I don't know if there's a leyline there, but there might be. I don't know. I don't know what I was saying.

[00:40:00.470] - John Bumstead
picks a card from Bee's hand Red circle.

[00:40:01.960] - Bee Nix
I don't know. Red circle. I don't know anything. We're getting there.

[00:40:09.440] - John Bumstead
Silver Triangle.

[00:40:13.184] - Adam Wolf
That's me. *read their card* Glitches in games: bug, feature, or inherent? I think that's like eyes of a holder. I have to imagine a game developer probably, for the most part, imagine when they're creating their game that they want it played a certain way and they aren't expecting these glitches to come out. But you have speed running community, you have the Glitch Art community that are probably using the glitches as more of a tool. In speed running, they're using the glitches to seconds off their runs, Glitch Art community using it to make a visual of some sort. That's my perspective of it. I can't necessarily speak on behalf of game designers. Are there game designers out there who are like-

[00:41:10.280] - Sabato Visconti
...Leaning into the glitches?

[00:41:11.610] - Adam Wolf
Not even designing it and knowing that the glitch it there, but kind of like-

[00:41:16.600] - Bee Nix
Ambivalent to them?

[00:41:17.680] - Adam Wolf
I guess it's like what you said with Echo the Dolphin, the creator follows you (on social media). I wonder what… he hasn't complained, but I wonder what his opinion really is.

[00:41:28.500] - Sabato Visconti
He hasn't complain, and he followed me.

[00:41:31.380] - Bee Nix
Wait, the creator (of Echo the Dolphin)?

[00:41:32.370] - Sabato Visconti
Yeah.

[00:41:33.070] - Bee Nix
Amazing.

[00:41:33.620] - Nick Briz
Yeah, that was.

[00:41:34.820] - Jamie Fenton
There's a tons of things you were saying, I forget the term you used, but finding these old games. I wonder if a glitch- if Echo the Dolphin came out today, and those glitches were found immediately. Would he have the same reaction to 20 years later.

[00:41:52.150] - Sabato Visconti
Yeah, it took a good point. I think he's still trying to get a good three to come out.

[00:41:56.610] - Bee Nix
Hwut? On what?

[00:41:58.490] - Nick Briz
I don't know? On Steam or something?

[00:41:59.930] - Bee Nix
I'm sorry. What is it and what!? *laughter and giggles* I think on that one… Because that's always the question I definitely…

[00:42:10.990] - Bee Nix
Damn, B.

[00:42:13.040] - Anna Christine-Sands
What are you thinking?

[00:42:15.350] - Sabato Visconti
Echo criticism.

[00:42:20.690] - Bee Nix
I hadn't even played, or seen the game before today. Besides your work, of course.

[00:42:25.570] - Sabato Visconti
It's a really fun game. You should try it.

[00:42:28.190] - Bee Nix
Well, we have it at my job because I've looked at it. Is like the bug, the feature, inherent? I do... This just gets asked a lot. I put it in, I wasn't sure if anyone would have anything. I'm definitely on the whole like, it's a part of the system for me that comes to the Shannon-Weaver idea of communication that kinda talk that- we're saying there's a script that it's supposed to do it. You have something expected. You have the an apparatus, ways of measuring success. Even though glitches are part of that, we just think of it as not because we have this idea that it's supposed to be something else.

[00:43:14.170] - Nick Briz
I think to, maybe, like... to bring it back to this question about we call the same thing different things depending on the context. I know that for sure. I was trying to think of an example, but I can't think of something specific. But I've seen definitely software developers, like the game developers too, exploit - like hacking something in a system, exploiting something that wasn't supposed to happen and incorporating it into essentially a feature of their program to be able to use more resources on the machine or do something in this way. In a way, it's the same thing. Something is behaving unexpectedly, but because they're leaning into it as part of their design, we don't call it a glitch. Instead, we call it a hack or something else. But it's the same thing. It's just how we're interpreting this thing and how we relate to it, whether we're happy or annoyed by it or leveraging it. I think we use different vocabulary.

[00:44:08.730] - Jamie Fenton
When you think of the Islamic tapestries, we screw it up, and then you have to somehow make it into something that's symmetrical or it has this aesthetic positivity to it and you find out its something far more amazing.

[00:44:23.530] - Nick Briz
Or like the Japanese pottery when they break and you put it all back together with the gold.

[00:44:28.790] - Anna Christine-Sands
Kintsugi. You stitch it back together with gold basically.

[00:44:36.770] - John Bumstead
I think it's a Miles Davis quote. You said it's the next note that determines whether the note before it was a failure or not.

[00:44:46.980] - Sabato Visconti
I was going to bring up jazz, but also like, Chopin had the wrong note attitude, which plays on that idea of- that there are wrong notes. So he plays like, leave us in it, like trills throughout this piano piece. But today with their modern sensibilities, it sounds amazing, and beautiful but you know, it's that idea.

[00:45:07.080] - Bee Nix
Some of these conversations, because we always have these, they're meant to be like archiving, to see if we change our mind, to see if other things change over time. I do think that we have grown a lot in how we think of things, but we are also a bubble, which is hard because we're like, Yeah, of course. Duh. Simple question. Got it. But I still answer, yeah... "So Glitch Art is, um, error-based... because people don't know.

[00:45:45.540] - Anna Christine-Sands
The spiel you have to go through.

[00:45:46.810] - Bee Nix
I had a friend come to the show last night and she was like, okay, so tell me what Glitch Art is all about. And so Sabato and Nick were on the side and both of them just like, turned their heads... and were like, waiting to see what... I can say something, but it's very…

[00:46:05.510] - Thorne Brandt
Wait, that's a glitch.

[00:46:09.620] - Bee Nix
So, trying to see how our minds change, if it does change. We're all going to come and be like, No, we shouldn't fix all the glitches. That's really…

[00:46:23.190] - Sabato Visconti
Seven.

[00:46:24.300] - Bee Nix
Seven? I think actually my I think that's the last one. No?

[00:46:32.700] - Sabato Visconti
Is a blue triangle.

[00:46:34.160] - Bee Nix
There's no Blue Triangle.

[00:46:38.000] - Jamie Fenton
Wow.

[00:46:40.050] - Bee Nix
Probably.

[00:46:41.170] - Anna Christine-Sands
Wait, are you making sure...

[00:46:42.520] - Sabato Visconti
Pink circle. Sorry.

[00:46:45.560] - Bee Nix
And then we have Sabato after.

[00:46:48.990] - Anna Christine-Sands
Playing and breaking. Where's the line? Is there a line? I don't believe there's a line. I think as long as there's someone's intention, there's someone else's opportunity to play and come up with something unexpected. I think glitch is so reliant on human expectations. And so as long as there's an opportunity to explore, someone will inevitably go outside of the set intention. So I think it's all one big Venn diagram circle. The overlap is just 100%, I think. I think we've talked so much about a lot of different points in glitch, especially in games that I had not really considered until recently. My research focus is more like history, art history canon, and how Glitch Art plays into that, or at least Western art history. I think it's really interesting to be communing with everyone who's really focused on gameplay. I remember when you gave your talk for, was it Fubar last year?

[00:47:59.390] - Bee Nix
Yeah, it was Fubar last year.

[00:48:00.590] - Anna Christine-Sands
Yeah, where I wrote a note in my phone that literally had a note that said, Talk to me about gameplay experience. It's wild to be here. I don't know that I have anything profound to say other than just this is an insane experience where because you said we're such an insular bubble community where everyone's interconnected, we can sit and talk about this person, that person. Bring in one outlier, and that completely changes the, I don't know, whatever the word. I can't think of it. The equilibrium, I guess. I think one outsider who's not familiar with Glitch Art, bring in that person who had no idea, this conversation would be completely different. I think In this community, there is no line, but I think you talk to anyone else, bring in an outlier a little bit, and the circle 100% overlap will shift a little bit, 90%, 80%. That's my take on it.

[00:48:59.780] - Bee Nix
I think we've been circling around a lot of... There are some other ones here too. I think with you on the gameplay, I would be like, so what do you think about immersion? Not necessarily glitch as breaking it, but what is immersion to you?

[00:49:18.500] - Anna Christine-Sands
I think this is really interesting because as we've been sitting here talking about gameplay that has a script, a narrative with an intention at the end, like an end goal- I liken that to my personal experience of creating an art piece that will go on a wall that will then be critiqued or experienced by an audience. To me, that's my gameplay. As you talk about someone watching someone play their games, I liken that to having me being in the gallery at my reception where someone's viewing my work and I'm like, Okay, are they looking at it long enough? That's my experience of a immersion, I guess. I don't have a full gameplay brain here. I think I have a slightly different outlook. But I think, again, there's a lot of overlap, right?

[00:50:06.220] - Bee Nix
I think that that one, too, again, it's something of a circle around so far like this, but it's also an experiment, too. A lot of what we're doing is playing and breaking can be the same to me because sometimes the breaking is the playing.

[00:50:25.360] - Anna Christine-Sands
One results in the other.

[00:50:28.870] - Bee Nix
Yeah. I think the element of play is obviously my obsession, as of late. Because it is a force of its own. We talk about it and we can't talk not about games without it. I don't think we can even talk with glitches without saying it a number of times of playing with the system or playing with the code. I think a lot about the sauce, and I think play is the sauce, but we talk around it so much.

[00:51:01.920] - Thorne Brandt
Sauce meaning?

[00:51:01.980] - Bee Nix
The source, of engagement.

[00:51:06.550] - Jamie Fenton
Like free will. It's like a unit of free will.

[00:51:08.550] - Jamie Fenton
I think of like, it's like mega or manga. Manga?

[00:51:14.190] - Anna Christine-Sands
Manga.

[00:51:15.840] - Bee Nix
No, what's the magic? Mana. Mana!

[00:51:17.550] - John Bumstead
There you go. We just went all around.

[00:51:25.270] - Bee Nix
Welcome to the break. Yeah.

[00:51:31.370] - Nick Liberatore
It's interesting with the limits and breaking things. From an audio perspective, I feel like, Glitch- we kind of experienced it earlier on. Like, what we were listening to when we were eating eating, Morph Record stuff, Aphex Twin, Autechre- and I think some of that was really pushing the limits of their hardware sound and kind of explore from there. But then having the audacity to just keep going where, Autechre writes- I think Aphex has too, written around programs kind of instantiate these moments that are random. They're kind of observing it from there. I think the same thing happens as we're experiencing in games or with visuals from there. It's that element of play, and then how far are you willing to go where it's like, I'll let BPMC circuit bent stuff. I'm not taking that apart at all. I'm just going to break it... and be like everyone, check this out!

[00:52:35.900] - Bee Nix
I want to play this way, but I like that you play that way.

[00:52:42.180] - Nick Briz
It's a pedagogical thing, too. There are a lot of theories say that play is a really great way of just education and learning. Walter Benjamin, I think in my Mimetic Faculty talks about that. That's where he places what changed with art, with mechanical reproduction and cinema and new media from his point of view at that time was that there is an inherent aspect of play because you're trying things iteratively, you're iterating, you're trying different things, and you're pretending to be things as well. So I think one of his pedagogical projects is very much based on this idea of free play and inhabiting roles. And I think Paulo Freire probably takes that into it...

[00:53:26.550] - Bee Nix

Magic circle.

[00:53:26.530] - Nick Briz
I was thinking about the magic circle.

[00:53:27.060] - Sabato Visconti
I don't I think we live in a society where play is often compartmentalized and fantalized. But I think it's very essential for all of our well-beings and our we're growing and evolution as people.

[00:53:43.250] - Bee Nix
Uh, I think it's a primary function.

[00:53:45.160] - Sabato Visconti
It's definitely a primary function, and not just this idea that it's fun and leisure and separate from work itself.

[00:53:52.260] - Nick Liberatore
I feel like there's a… I forget the authors name, Jonathan [Haidt], wrote the book about The Anxious Generation that's recently out, about all kids being on their phones and kind of that experience where they're losing that play. There's so much more anxiety of just constantly scrolling of the performance of this self through social media and everything, versus just go out and ride your bike, explore the world.

[00:54:21.430] - Thorne Brandt
That's breaking, right?

[00:54:23.330] - Bee Nix
What?

[00:54:23.780] - Thorne Brandt
The question was like, what's the difference between playing and breaking. That's breaking, yeah.

[00:54:29.580] - Bee Nix
Going outside? *point to the window*

[00:54:30.930] - Thorne Brandt
No, I'm not going outside.

[00:54:32.150] - Bee Nix
Oh, sorry. *group laughter*

[00:54:33.890] - Sabato Visconti
It's the thing preventing you from going outside.

[00:54:36.930] - Bee Nix
I also... shoot... I had something that was before the last time. What was the last thing you were saying?

[00:54:45.140] - Nick Liberatore
Social media, going outside is the play aspect, right?

[00:54:53.150] - Bee Nix
Nope. Gone forever. What's your question? *looks as Sabato*

[00:54:56.360] - Sabato Visconti
I don't have a question. Mine just says, Glitches and Control. I guess I'm supposed to discuss what it says, right? But to me, I guess that's the fundamental tension of Glitch Art for the glitch artist. It's like,

how much is given to chance, into just circumstance, happenstance, how much of it is what you control? Because as a Glitch artist, as an artist, you are controlling something. Whether you're taking a photo of a glitch you see randomly or you're creating the environment where glitches can happen for you to capture. I just feel it's just part of the game for Glitch Art.

[00:55:47.830] - Bee Nix
There's a lot of different ways of that. I go to surveillance pretty quickly and for me. And a lot of the stuff that we talk about, I go to cybernetics because I think cybernetics has had. I can't say detrimental because it's assisted a lot, but the language because we're talking about perceptions. I don't remember where it was, but it was something close to the perception. Because the language of cybernetics is what we use to talk about systems in general. Actually, there we are. Playing with systems is something place artists do, but it's also something that they realize they can do or think that they can do because they have some relationship with it. Also a lot of them are just down to play, which I think is a life motto or something of whatever comes your way, you can play it, but that's not going to be everybody's personality. It is, I would say, an inherent tension in a way.

[00:56:55.520] - Sabato Visconti
If you're talking about systems, obviously, we live within a lot of systems that are designed to just not function. I talk about my experience with immigration as a system that is designed to not function because it's designed to produce people who are undocumented and vulnerable, and exploitable. Same with economic systems that are designed to be a human bust as a way of capturing, accumulating capital for a select group of people who can control that. I think that plays in with the glitch artist. A lot of glitch artists relate to that, being a part of these systems. I like that Stafford [Beer] guy who says the purpose of the system is what it does. I think that's such a fundamental truth to living within cybernetic and social economic systems.

[00:57:45.000] - Bee Nix
I think that with the systems designed to break… This is big, but I don't actually think it is. I think the language is fundamental in the communication and our perceptions because I do think that people's perceptions of play can influence things like biopolitics. It's just like, who gets to determine what is play? Or also, are you a player? Can someone else be a player? Are they allowed to or are they just an NPC (non-playable character)? Who determines who is an immigrant? Who determines who gets to say what is and isn't? I know that that's maybe too big, but I do think it's at that fundamental level? I think binary thinking is also at that level as well, which plays into this, too. Is it broken or not broken? It's like, well, it's not so simple. We need to talk about a little context and perspective and environment and all the things that we've repeated. Yet, I feel like maybe other people do. I know we're in a bubble, but it is frustrating that I think some people feel this way, but they don't think this way, and that is a very slow change to happen.

[00:59:10.560] - Anna Christine-Sands
I think there's a lot of people that are experiencing the social anxiety around surveillance and control and don't have an immediate output for that anxiety., Which is where we end up with teenagers do scrolling for years, basically, of their lives. This is glitches and control, especially surveillance is the one thing I'm really interested in right now. I think-

[00:59:35.760] - Nick Briz
You're saying glitch has become this... It's a glimmer of hope in a system that is otherwise triggering apathy.

[00:59:43.190] - Anna Christine-Sands
Almost. In my mind, that's an afterthought or an effect of what I'm thinking of, because I think Glitch Art, specifically, is a direct response to the... I have a specific wording I always use for this. It's a direct response to the Panopticon created after 9/11, where we are under surveillance at all times, and we're subconsciously aware of it and very consciously aware of it now, especially with like, ringing doorbells- security camera, CCTV, everywhere you go.

[01:00:15.110] - Nick Liberatore

An FBI agent listening in... *jokingly points to the phone recording*

[01:00:15.620] - Anna Christine-Sands
Yeah, like that joke, right?

[01:00:17.520] - Bee Nix
Well... actually...

[01:00:21.400] - Anna Christine-Sands
Having that cultural awareness of being surveilled, how do we take power back using the mechanisms that that control is being asserted onto us. We're taking control back by obfuscating ourselves, our identity. That's how I experience it. My work is very self-portrait-based, and so I obscure my face or other parts of my identity. I think there's other artists working in very similar veins where you see a direct line between something that they've experienced in the realm of surveillance or control, at least at a larger, possibly, governmental level. Then their work reflects, how do I get around that? How do I take power back using these mechanisms as computers control this technology? That's a preview for the talk I'll be doing on November third for Fubar. That's something I've been thinking about constantly for the last two years.

[01:01:24.960] - Bee Nix
I do think at least, well, the way we think about things, that 9/11 is actually a huge change.

[01:01:31.880] - Anna Christine-Sands
Yeah. I mean, especially being one of the first world events that had... One of the first large world events that had people photographing it from every angle because it was in a global hub of New York City, but also people were starting to carry cameras with them, like digital cameras at that time or cell phones that might have had cameras on them. That technology was just coming to the forefront. So there's different records of that global event that may not have existed at a global event prior. If that makes sense.

[01:02:04.150] - Bee Nix
For sure. I think that we're telling the stories of the perceptions of which previous definitely to 9/11, that it's already on their way to, and then seeing your connection to that.

[01:02:17.390] - Sabato Visconti
It was like, a Baudrillard essay about the first gulf war, that it didn't happen because it was only captured by the news and that was the only view you had of it. So it's interesting to what you said about 9/11 being something that was captured about everyone. And it in a way it was. Not only do a lot of us see it live on TV, but I think just the fact that so many, especially everyone who meets a New Yorker who was there at the time and everyone has story, they all saw it too. And I think that, you have this form of witnessing.

[01:02:50.610] - Anna Christine-Sands
I talk a lot in my photography class that I teach about photography being a democratizing tool of giving everyone access to imaging and sharing their opinion in a more accessible way. In a sense, 9/11 was the first democratizing world event. Everyone had their own unique viewpoint because they had a TV in their living room displaying it, a TV wheeled into a classroom displaying it, people there taking photographs, all those kinds of things. It happened to some extent with Vietnam and the first war in your living room, if you will. But I think there's a lot more to 9/11 at the turn of the century that brings out this panopticon that I think people are exhibiting stress about without really having the language for it.

[01:03:33.900] - Nick Liberatore
That makes the narrative more open to the people who are documenting it. Versus the tiny lines of just the news channel showing us what they've collected and gone from there.

[01:03:49.990] - Bee Nix

I just think of all the political news glitches that have always happened. I mean, that even reminds me of MTV music videos and just like, datamoshing political figures together. And then 9/11 were able to do that, all together. All together.

[01:04:12.810] - John Bumstead
Simultaneously, 9/11 brought on the Patriot Act, which is a way to control all these perspectives.

[01:04:19.810] - Anna Christine-Sands
Collect data and remove our identity from ourselves as well and give it to another person without our consent.

[01:04:25.890] - Nick Briz
And also, I keep thinking, like 9/11 was, because of the particular time and place in history, it's like the stage was being set for 9/11, and then maybe that was the catalyst, both for not just an event that lots of people are going to capture and let's share, but it's also we started it. We had platforms for the first time. This is a little bit before, but this is when sharing stuff like that becomes possible because the Internet and social media exist, which then is also what allows for the Patriot Act to even be successful. Or the passing of it is justified. 9/11 helps to justify the quick passing of these laws. Now we got to surveil everything, right? Right? Right?

[01:05:11.730] - Jamie Fenton
You're on standby waiting for something. You're already written up before it ever even happens.

[01:05:15.890] - Nick Briz
So many of the programs, all the NSA programs that came out that became this mass surveillance system depended so heavily on these social platforms. It's not like the government created a giant CCTV systems, it's just like, oh, wait, the tech industry has already created this system, we just need to tap into it. And that's the same system that allowed us to broadcast all this stuff in the first place. So it's this crazy... There was this stage that was being set and then this pushed everything into...

[01:05:45.700] - Anna Christine-Sands
It's like a perfect storm a little bit.

[01:05:47.700] - Jamie Fenton
Now we have the events that we'll be commemorating in a few days, there were plans in the Middle East, where it was almost a whole other generation of selective perception. Created by the different political views that take place. It's very hard to know where the truth is because it has to be shaded from one perspective or another. It's like maybe there's at least a consensus of reality around 9/11 where it's sort of gotten....

[01:06:19.650] - Nick Briz
It was the end of consensus reality. It was the end of that era and the beginning of a... this is the new one.

[01:06:26.360] - Bee Nix
I talk about a lot of... around my time on the Internet or whatever, our wave of being like, post-internet, which I think 9/11 is a part of. But then we just had COVID, so things are going to be, it's more... Things are different now. That perception is super changing. That's a world... I know that 9/11 was, but I don't think the world's ever shut down like COVID shut us down.

[01:06:52.340] - Jamie Fenton
I don't think I ever see it that profound. There was a little bit, when, I think of, when it started the Gulf War in 1991, there was a bit of everything really calmed down. Everyone had to have lots of lockdown at the airport and so forth. It was nothing compared to what happened after 9/11 or what really happened after the COVID. There were two levels of it.

[01:07:20.220] - Bee Nix

Well, that's the ability. They have the technology. It's also this makes me think of, we talk about a lot. We've talk about it a lot *looks at a couple other artists* with a lot of a fracturing that's really happened with the internet because we, talking about bubbles too- We existed in a Facebook bubble, most of us, and got to meet and download each other. That doesn't exist anymore. That always happens. It's always these time and place. It only happened this way at that time. Now there's so much information. You don't know if it's real or fake. And we also don't have the same connection with the social platforms. We're even just trying to get that ourselves. It's like, Okay, how do we get off Facebook? I don't want to be here, but where do you go? X? Which everybody loved it, and now they're just like, I still kinda do, but now it's different and we don't have that control so, I'm just rambling here now. I definitely start thinking of the fracturing and I don't know what to mention about it.

[01:08:22.810] - Nick Liberatore
COVID, that took away a lot of social activity outside of being within technology completely. So, so many more people are trying for that period of time to connect with others, over Zoom, but also a lot more of social media. Then just that exponential posting experience where it's trying to keep us, keep our attention present there. That all of these ways that the secret sauce of the algorithm is serving you stuff that's going to keep your attention there. It makes even more of these microfilms and pathways you can go through where it's like your sense of reality is totally different than others.

[01:09:07.400] - Bee Nix
It a simultaneality man. That's definitely weird, but that's why I like talking, because we talk about the things that come to mind.

[01:09:21.000] - Sabato Visconti
I feel like you just wanted to say simultaneality.

[01:09:23.590] - Bee Nix
I like that word. I think I made it up. I'm sure that there's another guy who made it up exactly the same with exactly the same spelling.

[01:09:33.850] - Bee Nix
I'm sorry. Thank you guys for playing this game with me. It was a kind of like a game. How anybody… I mean, you don't have to give me feedback. Tell me how the game was.

[01:09:43.630] - Anna Christine-Sands
Tell me did you enjoy that?

[01:09:47.140] - Jamie Fenton
How are you guys in trouble?

[01:09:50.140] - Bee Nix
I love that.

[01:09:52.300] - Jamie Fenton
Happy to be happy with you. It's right there. It's right there. It's right there. It's very good.

[01:10:01.390] - Bee Nix
Some of you have been a part of the other one. Do the cards help?

[01:10:05.860] - Nick Briz
I think this is awesome.

[01:10:07.040] - Bee Nix
Okay. All right. It's a test. Thank you for beta testing for me. This is all a test. It's all a test.

[01:10:18.290] - Nick Liberatore
You got a surprise from winning the game.

[01:10:24.380] - Bee Nix
I'm nervous Oh my God.

[01:10:40.910] - Jamie Fenton
It's completely all right.

[01:10:43.310] - John Bumstead
It was a fun little thing.

[01:10:45.290] - Jamie Fenton
This is so cute.

[01:10:57.810] - Nick Briz
This is so cute.

[01:10:59.240] - Bee Nix
You have to mail one of your own? Yeah. Is it an essential sound?

[01:11:25.010] - Jamie Fenton
It's in a cage. It's a triple. It's fuzzy. Was it for a Microsoft?

[01:11:35.260] - Bee Nix
I love it. I love it.

[01:11:41.290] - Jamie Fenton
I love it. I love it. I love it. I love it. I love it. It's very tricky.

[01:11:44.420] - Bee Nix
It's I think this is the best. Yeah, I'm just, you know. I'm thinking it's a little bit… Yeah, I'm just like, Oh, I can't just be a drop. Can't you be a drop? Yeah, I went in there. Yeah. I was like,. Can I get you a camera for me? Can I get you a camera for me? Can you get me a camera? That was your thing. I think also this is about the time that I want to type out. I like you guys. You talk amazing. Obviously, I like talking. I think I've done it.

[01:12:22.080] - Jamie Fenton
I'm just going to take a breather. That was crazy. Yeah.

[01:12:26.470] - Bee Nix
Yeah. Ross is going to be... We did the opening. This is actually a big break. If people wanted to leave and come back, Ross won't go on until 6:30. So I'm just going to leave this open. I'm going to put the tables away and stuff, too. People do end up coming through. But Ross will be a screening. And also I did ask them to talk about themselves a little bit. I think most of us know Ross's work. There will be a couple that don't. I also love getting Yama to talk about your sex. But it's nice Then we can have a talk after we see their screening with them as well, which I mix. I don't know what it is. Actually, I did a little bit, but it's changed several times. Surprise for us all. It's something that you can't really... We could get to you later. That's too nice. You just said it. It's I love that you're finish bowling with us. I mean, you're actually participating, but that's what we call at least what we call. I mean, just put someone on the screen with you. I don't know why, but it's what we do.

[01:13:44.900] - Bee Nix
I don't know why.. Oh, I remember. Now, the lander was in a cubicle. It's pretty good. Yeah, it's very good. I'm hot. I'm cold. I'm just going to… I mean, quote, Marcia, but I do like some of your things. Which is really funny because it show up and it's like, it's like, it's really funny.

[01:15:00.070] - Jamie Fenton
I feel like there's a cute little card store or something here. I think this is the place. The place you

went. I think we were walking later and Carla wanted to be in that. Maybe in the end of the search. Then we saw something on the cross. A lot of gifts or something like that. I'm trapped.

[01:15:22.040] - Bee Nix
I'm going to have to pass. Yeah.

[01:15:23.960] - Jamie Fenton
Yeah.

[01:15:26.600] - Bee Nix
It's one of those.

[01:15:28.210] - Jamie Fenton
Where's that?

[01:15:30.080] - Bee Nix
I would look here as well. It's two of it. It's in the middle of the middle of the line. Okay.

[01:15:35.210] - Jamie Fenton
Yeah, I got a ton of drop slip on it. Okay. See you guys. See you. Thank you. I'm good today. You think you're some of that? I think so. I don't see what I'm doing. I really don't see the… I don't see that.

[01:15:55.080] - Bee Nix
Well, yeah. Maybe you can try to make it so that people can actually wrap it. I mean, this is the… It was in the balayage here, right? Yeah. I'm pretty sure it's taking me here. I'm pretty sure Jamie is on… I guess I'm sorry. I'm going to find a management team for this. Also, this is literally written in the concept. It's just a problem. But it's very important. It's very important That's what you're working on. Why is it so nice? It's so nice.

[01:16:45.140] - Jamie Fenton
Yeah, I guess we're getting out of this. Still, we're really badly aware of what's happening.

[01:16:50.680] - Bee Nix
Oh, my God.

[01:16:52.540] - Jamie Fenton
You want to go this side? You want to go this side? You want to go this side?

[01:17:30.220] - Jamie Fenton
I wonder if that's for my leg extension? No. I need some extension.

[01:17:41.670] - Bee Nix
Oh, thank you. Is there a before on Instagram? Oh, yeah.

[01:17:52.890] - Jamie Fenton
Nice.

[01:17:53.700] - Nick Briz
It's all on the website.

[01:17:56.490] - Jamie Fenton
No, it's all on the website.

[01:18:41.790] - Jamie Fenton
Yeah. I like to get them to beforehand. And then. I'm just trying to understand.

[01:20:03.060] - Jamie Fenton

Yeah.

[01:20:03.990] - Bee Nix
There's a little bit more.

[01:20:08.640] - Jamie Fenton
Oh, yes. Thank you. Yeah, it was a. And it just progresses me. Like a certain thing. Oh, it's interesting. Yeah. And the GPU was just for a good reason. Like a certain time. And the GPU is for me.

[01:20:31.760] - Bee Nix
At this point, that's what I'm trying to do. I have to look at the part about the oil. That's interesting. I feel like it's pretty tight.

[01:20:39.860] - Jamie Fenton
It's a full-suit. It's very nice.

[01:20:42.500] - Bee Nix
It's nice.

[01:20:45.300] - Jamie Fenton
Where do you think you are? Is that interesting? Yeah. I'm not sure what is it. But I've got it on the phone. It's interesting. So there's these great working filters. Yeah. Yeah. I mean, I'm so far away. I'm not going to call you. Yeah, that's perfect. I think it's going to be a credit. Yeah, it will be a… So, James,. That's very long because like I said, not very long. Not very long.

[01:21:49.210] - Jamie Fenton
This one because of my relationship with them.

[01:21:58.200] - Bee Nix
Find me a regular regular

[01:22:31.740] - Bee Nix
That's what they call it. That's what they call it.

[01:22:34.420] - Jamie Fenton
That's what they call it. They have to talk about. So they… And literally, they have this…

[01:22:43.030] - Bee Nix
They're not getting out.

[01:22:45.390] - Jamie Fenton
In one box or maybe. They literally did what they were doing. That's what it comes down. It's called this memory line.

[01:22:54.620] - Bee Nix
It comes from the first. Then the problem comes down. It's not a happy thing.

[01:23:00.140] - Jamie Fenton
It's It's like, Oh, it is. So I'm looking at 2018 MacBook. One 2018 MacBook will land on the other one, crack its screen, and it was a bit more than that. But it's like, oh, it is. So you know what that looks? Looking at the 2018 MacBooks, one 2018 MacBook, one of them, the other one cracked its screen and it was a bit more than that. But it was We have the words that we've heard from the United States. That's what we're doing. We don't know. We're recycling. What did the Amazon idea that it was being used? The work was actually the same. If more parties are going to be going to be going to be in the meeting, then. They're not. We have the words that can describe the amount of money that they are in the meeting. That is something for them. No. Millions of them. During COVID, I was hoping that they were going to go to the meeting. They were going to go to the meeting. They were going to go to the

meeting. That's why I'll send them there. It's like, where are we going to get it? Twelve million computers that we need.

[01:24:07.170] - Jamie Fenton
I'm just like,. We're coming away. We're coming away. I do a lot of stuff, except for my job. So I have a maximum of folks now. It's like, dark as It's a normally dark occasion. I've always wanted to be there for a couple of years. It's the same concept. It's really cool. Rather funny. It's more like that.

[01:24:43.380] - Nick Briz
I use that for the company.

[01:24:48.160] - Jamie Fenton
It's charging. It's charging.

[01:24:52.360] - Bee Nix
It's not like the goal.

[01:24:54.470] - Jamie Fenton
It's just like 3% of the goal.

[01:24:56.350] - Bee Nix
Oh, that's fine. I don't know. I don't know. I don't know. I don't know. I don't know. I don't know.

[01:25:00.090] - Jamie Fenton
I don't know. I'm just trying to look at it. I was told that there are really small businesses. People don't like it. I'm trying to look at it. I'm trying to look at it.

[01:25:48.890] - Bee Nix
I got to turn my computer and download some stuff to put it on the TV. That's all. Think I'm still recording. I think I'm still recording.