

#ERROR_IN.ART

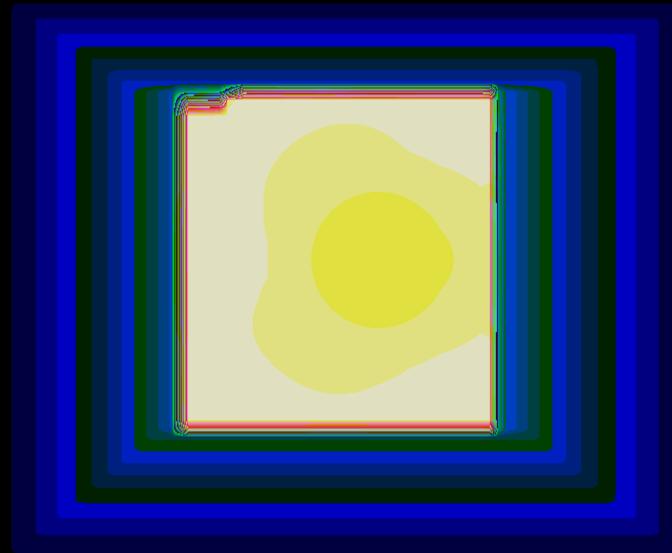
2016

AGAINST THE APPARATUS

ZSOLT GYENES

HABIL DLA

[HTTP://GYENES62.HU/](http://gyenes62.hu/)



“(...) so-called experimental photographers (...) know they are playing against the camera. They are not aware that they are attempting to address the question of freedom in the context of apparatus in general.”

Vilém **Flusser**: Towards a Philosophy of Photography.

Reaktion Books, London, 2000, 81. p.

The experimenting artist works against the apparatus; gets out of its routine, is looking for possibilities to make the program fail, by making this in conscious.

“All art is experimental or it isn’t art. Art is research, (...) catalyst to change. (...) ...we live in a cosmos in which there’s always something more to be seen.”

Gene **Youngblood**: Expanded Cinema.

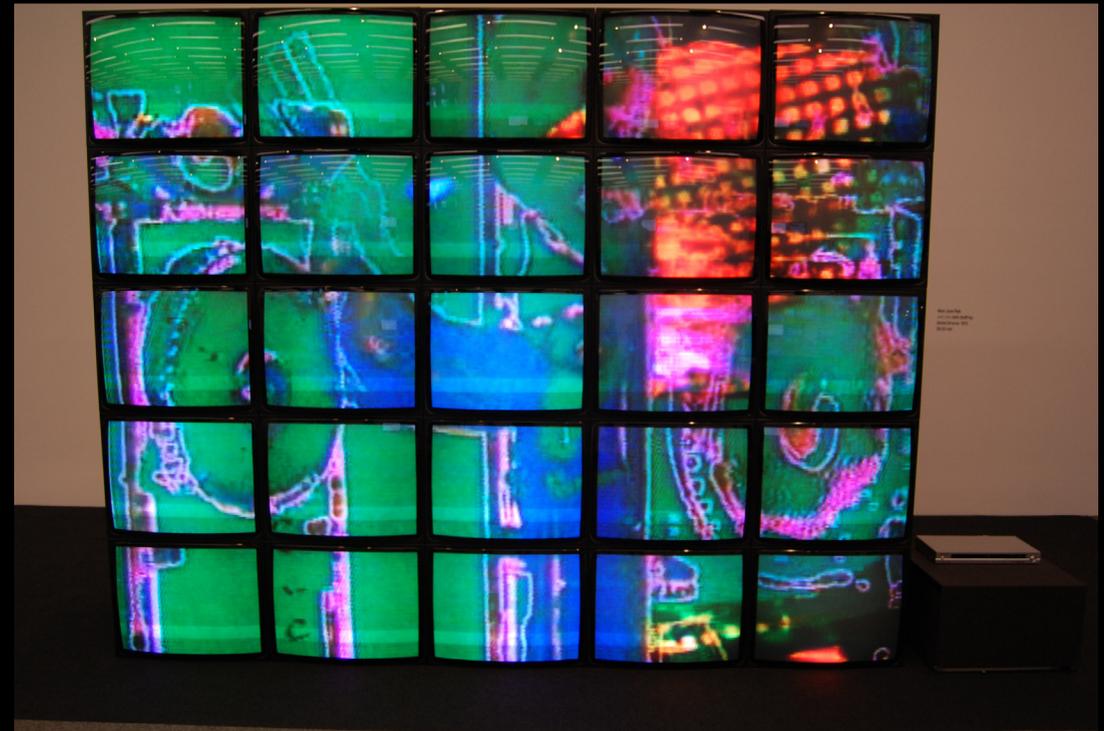
P. Dutton and Co., Inc., New York, 1970, 65. p.

Magnet TV (1965) is an early example of Nam June Paik's 'prepared televisions', in which he altered the television image. This work consists of a black-and-white set on which a magnet rests. The magnetic field interferes with the television's electronic signals, distorting the broadcast image into an abstract form that changes when the magnet is moved.

Online: <http://collection.whitney.org/object/6139> (12. 10. 2016)

Video-Synthesizer (Abe-Paik, 1969-71) is based upon this.

Video Art = Failure of electricity.



Nam June Paik–Shuya Abe:

Video-Synthesizer, 1969/92.

Changing Channels, MUMOK, Vienna, 2010.

Photo: Zs. Gyenes

Nam June Paik:

Global Groove, audio-video, color, 28:30 min., 1973.

Changing Channels, MUMOK, Vienna, 2010.

Photo: Zs. Gyenes

Different use of digital signal processing applications, softwares; not knowing the real functions of a tool open new horizons.

The double characters of techno-media, – it means that every medium is reproduction, but at the same time is manipulation.

The artists make the failures therefore to surpass the reproductive character of media.

There is no such thing as bad, abandoned raw material. The “aesthetics of failure” and/or effect of destroying may become yet more accentuated nowadays.

Tools have become flexible, easy and ‘colorful’ in ways never seen. New artistic techniques have democratized creative processes and distribution.

Error and chance are not far from each other.

The error is magical/transcendent strength.

The error, the chance are blood transfusions – anyway thrilling.

The chance is coherent mass, which isn't known the components, in this way it appears as failure for us.

Loop

Getting out of their routine of the usual viewing customs.

“...the endless loop that soon becomes an obsessive repetition... (...) ...the automatism of the loop (...) is actually a parody (...) clumsy and awkward, usually with a short, almost imperceptible, moment of hesitation – a kind of stumbling – at the end of the sequence before it starts its next repetition.”

Saverio **Verini**: How to Go Loopy for Loops.

In: Stop and Go, The Art of Animated GIFs, smART – polo per l'arte, Rome, 2016, 24-25. p.

SOME EXAMPLES OF MY WORKS OF ART IN CONNECTION WITH
THE THEME OF “#ERROR_IN.ART”

a.

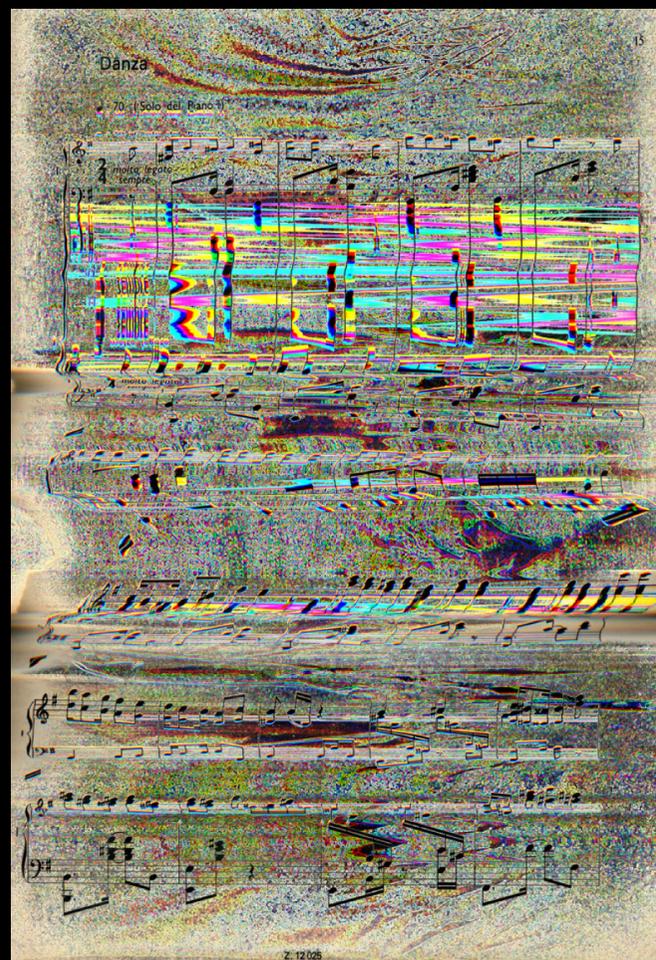
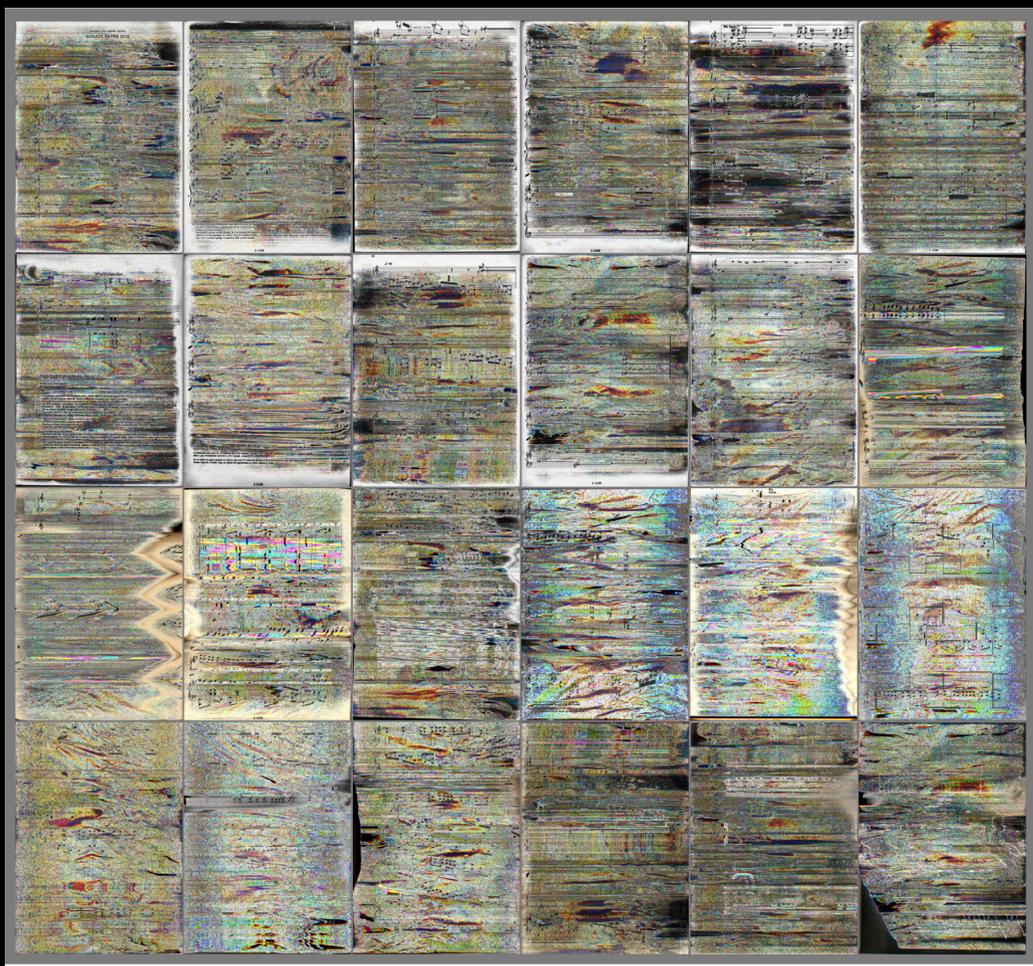
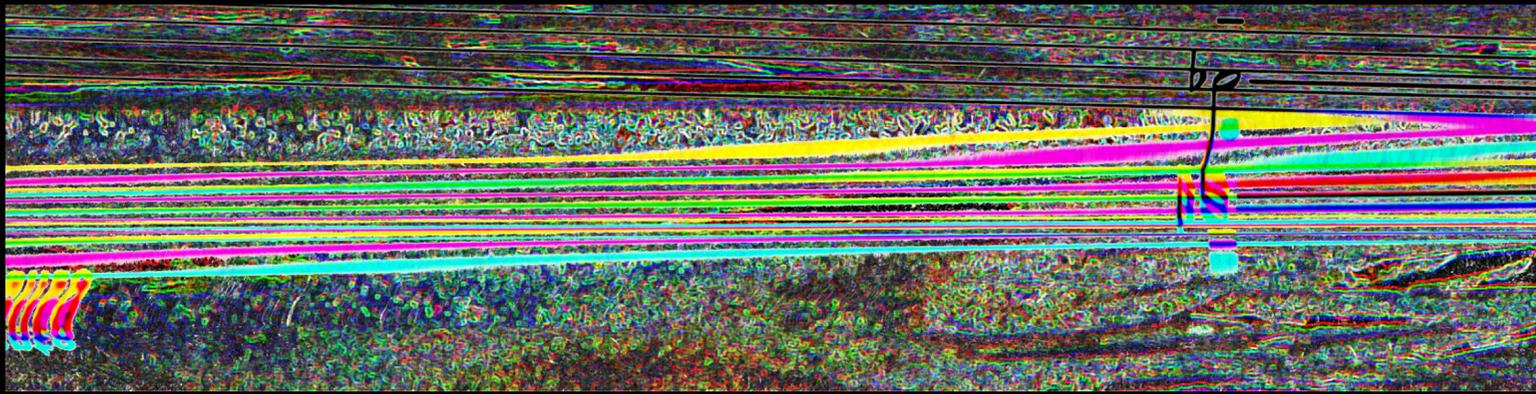
(using SCANNER in motion, electrography)

“Duo-Sonata”

Copy motion+reflection of the shining silver paper. Falter the light.

Light/ness+light/ness=dark/ness.

In the meantime of copy the motion the (white) light is decomposed for its
(printing) constituent parts (RGB).



Gyenes,
Zsolt:
Duo-Sonata,
I-XXIV, Scan-
electrographic
work of art,
Laser prints,
24/A3, 2008.

b.
(COMPUTED TOMOGRAPHY animation/technique)

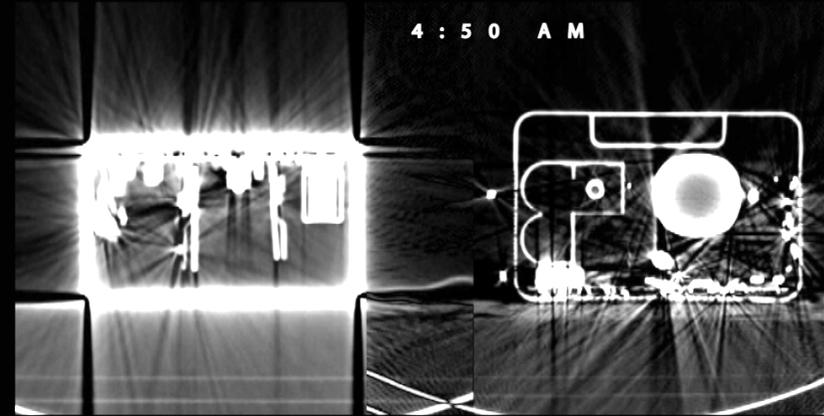
Computed tomography is an x-ray-based examining method which is applied in medical service. This scientific picture-analysing technique is unusual by applying in art by itself. I placed such objects in the CT-capsule which totally depart from the usual use in connection with its technique. I put a TV (CRT monitor), a fragment/part of an old computer in the capsule or sometimes I apply a wire-composition. All these works of art were supported by the Health Centre of Kaposvár University.

Metal causes disturbances on magnetic field. It considers failure at CT-technology. In accordance with it they proved interest in aesthetics aspect too. Thus I didn't strive to eliminate the disturbance, moreover I realized the strengthening of that. I put together the picture-slices to an animation. The whole work of art is presented as installation.

01:2436 AAMM



4:50 AM



142:5160 AAMM



Gyenes, Zsolt: Synchrony Opus 104 (CT), audio-video, MPEG-2, 1280x720 px, 00:36, loop, 2015. (stills)

About the sound too which is connected to the above-mentioned work of art:

The chance and the 'dislocated apparatus' created in this case also the particular expression of form. The sound-environments/textures set out from text. The editing mode of TextEdit Speech doesn't know what to do with the frequently repeated sounds, with the unarticulated forms. The apparatus begins to stammer or misses vowels and consonants. It resulted in a music-like, polyphonic expression due to the repetitive structure.

Synchrony – the calling (‘trade mark’) refers to the synchronicity of sound and picture, refers just the very opposite too and to the later modifications/ interventions.

“A point of synchronization, or synch point, is a salient moment of an audiovisual sequence during which a sound event and a visual event meet in synchrony. It is point where the effect of synchresis (see below) is particularly prominent, rather like an accented chord in music. (...) Synchresis (a word I have forged by combining synchronism and synthesis) is the spontaneous and irresistible weld produced between a particular auditory phenomenon and visual phenomenon when they occur at the same time. This join result independently of any rational logic.”

Michel **Chion**: Audio-Vision – Sound on Screen.
Columbia University Press, New York, 1994, 58 p., 63 p.

C.
(using CRT MONITOR
– video/TV-technique)

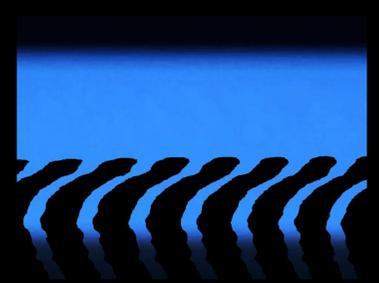
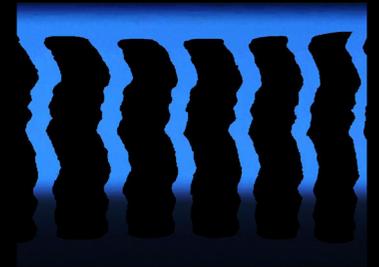
Cathode Ray Tube (CRT) – archaic piece of hardware.

These works of art were made for this exhibition.

Gyenes, Zsolt: Synchrony Opus 118 (Equivalent)

Digital frame, MPEG2, 01:25, loop, 2016. (stills)

The pictures were modiflicated in analogous way with
the button of the TV...

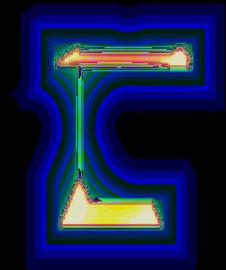
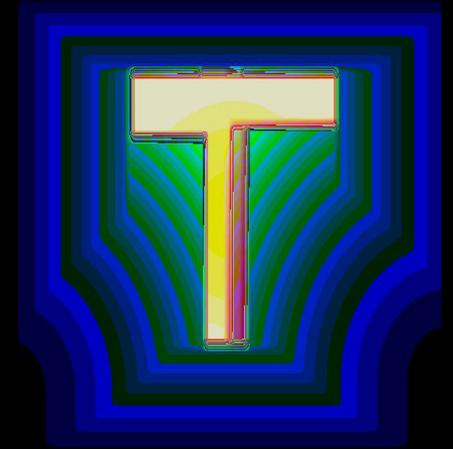
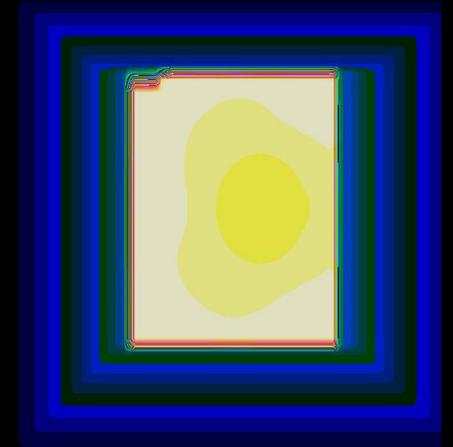


Gyenes, Zsolt: Synchrony Opus 122 (Decollage)

Digital frame, MPEG2, 00:38, loop, 2016. (stills)

Using different modal way softwares as usually one does. It has been caused random appearing of the visual part of the work. The variant method leads to deconstruction.

Creating the audio part of it from a geometric form, splitting the square mechanically to produce variations in repetitive way.



Key words:

errors/failures

destruction, deconstruction, decollage

selfreflection (TV, monitor)

concept

reduction

random, chance

using different manner of media/software

Glitch-alike

Pure Glitch

Accidental

Coincidental

Appropriated

Found

Real

Glitch-alike

Deliberate

Planned

Created

Designed

Artificial

Pure glitch is only the one that emerges unexpectedly, due to a malfunction or change of voltage that inhibits electrical flow. Therefore, it is not intentional but it appears accidentally, as it is triggered by machine-made errors. *Glitch-alike*, on the other hand, is referring to a 'constructed' glitch, or a man-made 'error' that is being re-appropriated as a creative practice.

Iman **Moradi**, *Glitch Aesthetics*.

unpublished bachelor thesis, Huddersfield, UK: University of Huddersfield, 2004.

Referring to Moradi:

Rosa **Menkman** (2011): Glitch Studies Manifesto.

Online: https://docs.google.com/file/d/1dOgWbOzeUHULfS3S7Cynh4RYSM3KbqY0OzbqnKk_g-KfY6C0LAI05uO-gSLJ/view, (19. 10. 2016)

Virginia **Sotiraki** (2014): Glitch Art Narratives – An investigation of the relation between noise and meaning.

Online: <http://lup.lub.lu.se/luur/download?func=downloadFile&recordId=4446947&fileId=4611259> (29. 11. 2016)