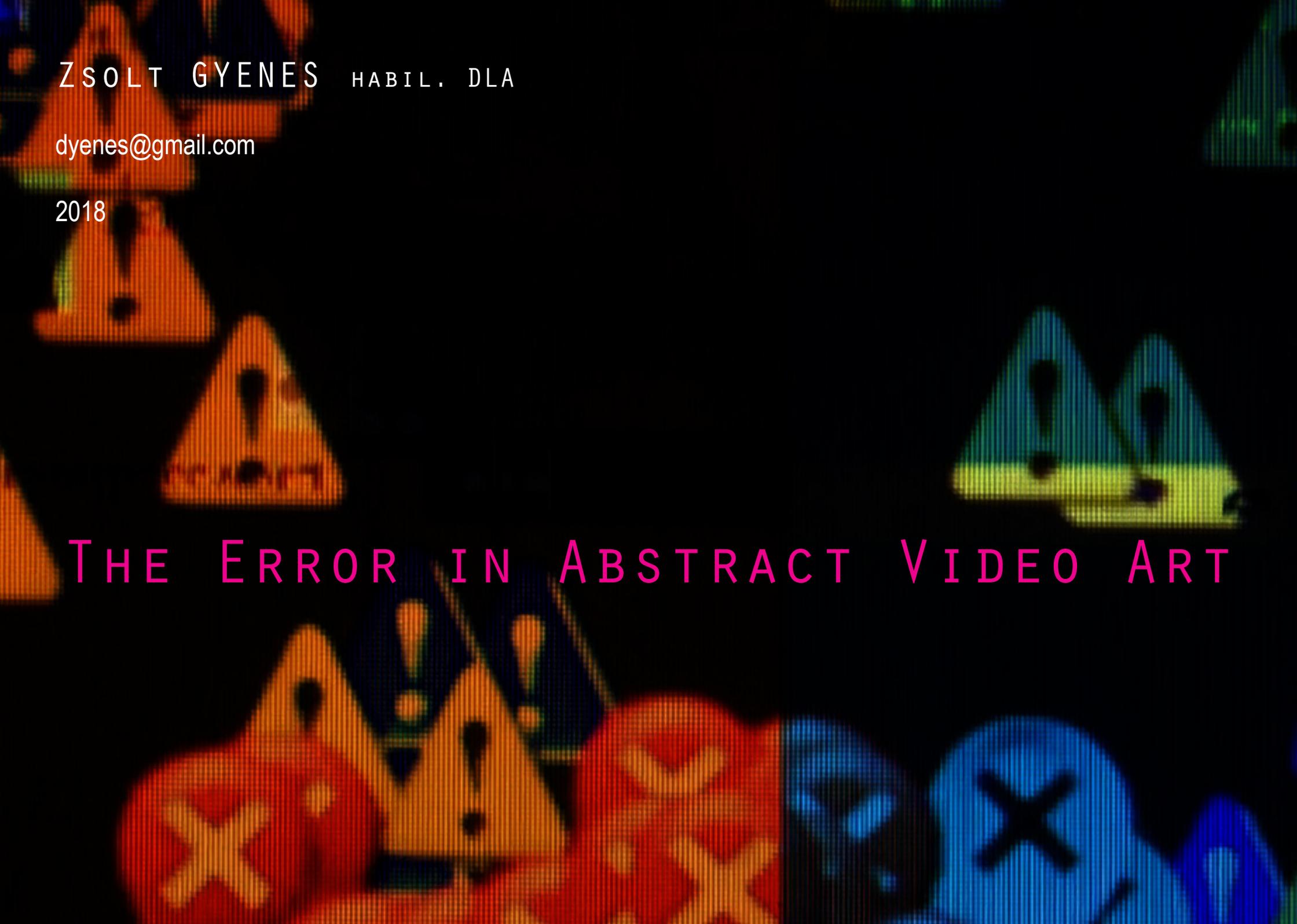


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THE ERROR IN ABSTRACT VIDEO ART



Unusual uses of applications or softwares open new horizons.

The (experimental) artists are consciously looking for possibilities to make the program fail. They are playing against the apparatus.

(Flusser, 2000: 81)

'Magnet TV' (1965) is an early example of Nam June *Paik's* prepared televisions. The magnet distorts the TV image into an abstract form.

Paik, N. J. (1965). Magnet TV. [Modified black-and-white television set and magnet].

Whitney.org. [online] Available at: <http://collection.whitney.org/object/6139> [Accessed 12 Nov. 2016].



The most pieces of video art is equal to the failure of electricity.



Video-synthesizers allowed for a sophisticated montage and electronic manipulation, modification of moving images and sound.

This is the essence of video art...

Paik, N. J. and Abe, Sh.: *Video-Synthesizer*, 1969-92.

Photo by Zs. Gyenes, *Changing Channels*, MUMOK, Vienna, Austria, 2010.

Takeshi *Murata*'s 'Untitled – Silver' transformed the image from one of representation to one of abstraction.

Murata exploits technological error so as to create new images, but his videos are not errors in and of themselves. He also relies on chance operations.



Takeshi Murata:
Untitled – Silver (10:41 min., loop, 2006)

Video online:
http://ubu.com/film/murata_silver.html

Murata's works of art are *glitch-alikes* (man-made error).

Pure Glitch	Glitch-alike
Accidental	Deliberate
Coincidental	Planned
Appropriated	Created
Found	Designed
Real	Artificial

The *double characters* of techno-media (film, photo, video) mean that every medium is a reproduction, but at the same time it is a manipulation.

Reproductive character means a non-breakable automatism based on *physical* connection to the outside reality.

On the other hand, all forms of such pictures/sounds being *made*.

In case of an abstract video the manipulative nature dominates and may take over so strongly that nearly nothing of the reproductive character is left over.

The *technical-communication error*, – which is equal to technical de-heroisation, defetishisation and contrasting act against the apparatus – it modifies the original communication in parallel (for instance de-heroisation and defetishisation of stars; Nam June Paik: Beatles Electroniques, 1966-69).



<https://mubi.com/films/beatles-electroniques>

Representation is bound to the *body*. The body is earthly, real, tangible and material. As we move away from the mimetic form of the representation (from the copying), all the more we move off the body as well and reach another dimension; the world of spirit, which is ungraspable and so abstract. What is the real?

The technique, the apparatuses have got such a level that they can represent the audible-visible world perfectly, more realistic and detailed.

This method is realised especially virtually with supporting the new technique.

This kind of (new) *hiperrealism* does not favourable to abstraction. It makes stronger the mimesis again (compare Renaissance, Baroque, etc.).

The early, *classical video art*, due to the disadvantages of technology, as low resolution, unsharpness/blur, 'electro-colors', etc. – produced a much more abstract, picturesque and artistic world.



Nam June Paik: *Global Groove*, audio-video, 28:30 min., 1973.

Photo by Zs. Gyenes, *Changing Channels*, MUMOK, Vienna, Austria, 2010.

(Technical) *Errors* are the result of the purposeful (human) *mistakes* and *artefacts* result from errors.

So artefact is the product of an error (mistake and error can't be split really).

MISTAKE → ERROR → ARTEFACT

Artefact = works of art (the product).

The error can't be controlled too. That's why so exciting...

As in most art-making, the mentioned works of art entail a play of trial experimenting with the tools, techniques in order to produce the desired effect, appearance.

In most cases it is difficult to precisely envision what will happen to a electronic/digital file when we apply series of modifications.

Most of cases we feel like chance because we don't understand the rules.

Error and chance are not far from each other.

The endless *loop* is a clumsy moment of hesitation; a kind of stumbling.

(Verini, 2016: 24-25)

I would like to introduce an example of my works of art in connection with our theme ...

OOOOPS!

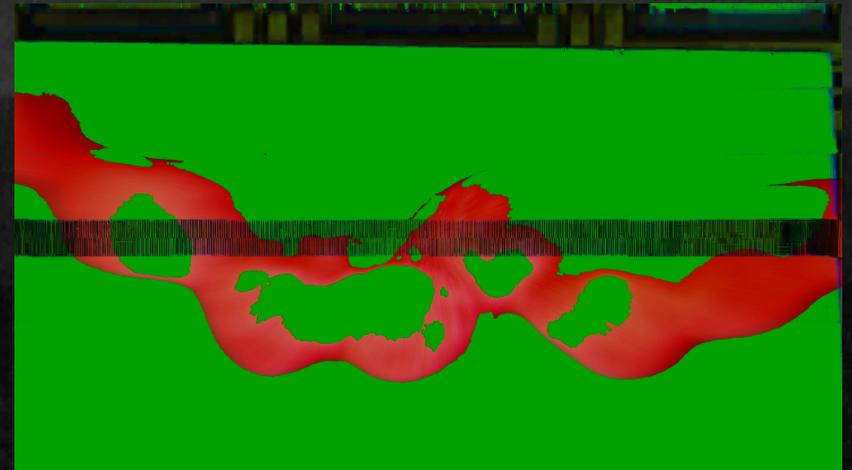
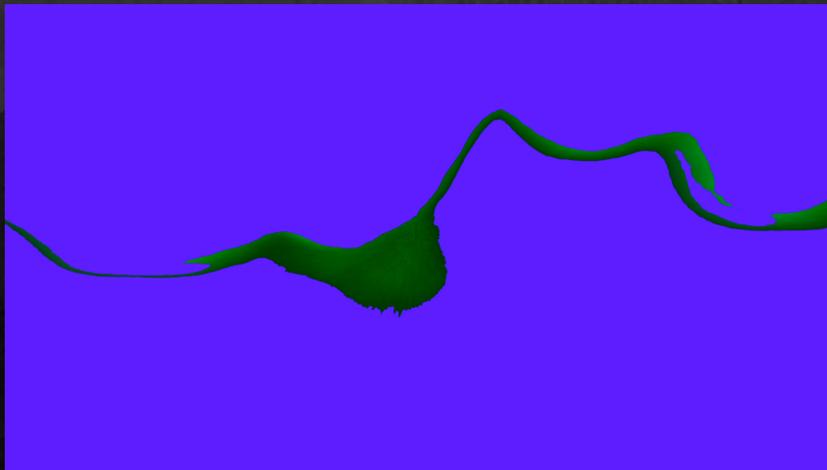
Zsolt Gyenes

02'34" | colour | video-comp. 2018, Pécs, Hungary



My works reach their final forms in course of multiple modification stages.

This electronic motion picture is based on videos of computer viruses, errors that are available on the Internet. Image and sound in this case is an error (re)created by the artist until a (new) aesthetic quality is born. The modified sound-texture derived from the original sound of the picture turns up in parallel, sync to the visual world. Connecting link between the different visual elements is a time-based gesture; an audio spectrum ('ink-strokes'). The chance plays important role too.



Normal use	Use with error
conscious selection of motifs from the audible-visible reality	conscious selection of motifs from internet (secondary reality) rely on the role of chance
sharp, motionless/unshakeable, high resolution images	unsharp, blurred, low resolution pictures taken on monitor (using iPhone from hand, results shaken pictures , jumping motion), moiré effect
normal viewing angle/perspective, static camera	extra close ups , constantly moving camera
real sound, acoustic music, pleasant tone	sounds of viruses' montage found on the internet, edited by chance or using Fibonacci rules, - electronic, artificial sounds/noises
'real' colors, harmony	artificial, electronic, not true colors , harmony and disharmony
editing followed by the rules of audible-visible reality (representation)	editing based on the abstract function, the self rules of pictures-sound
the normal, natural relation of sound and image	the special synchronicity of sound and image; derives from one another
visual-audible reality as representation	the self-reality (self-reference) of the work of art, the further abstraction of secondary/tertiary reality (screen-shots of internet), concrete art, modifications by softwares
normal narratology (it has beginning and ending)	endless loop

What is *artificial* is constantly laden with errors, which create part of the creative method.

In this aspect errors include e.g. the loop, a video with an abstract world of images, or rather unorthodox uses of software.

The humankind is the error!

Art has been based upon the mimicry. Anyway, it is true for the last half millennium. The art represented the audible-visible world experienced in outside in special way.

The abstract visual-art expressions in this coherence can be passed for *errors*.

The electronic technique, the new audio-video made it possible to create a *new abstract world of art*.

What does it mean mistake in art?

By the way, the techno-apparatus were found to represent, to imitate, duplicate visible-audible reality ...

The (communication) error is a human thing.

Medial communication is saturated by its own nature, with errors. This communication can be opposed with the “perfect” audible-visible world (e.g. medial features like graininess, over-coloring, spatial modification, flatness; see afore-mentioned idea).

In art, the uniqueness, the style generator, is the mistake itself. This was and will be always.

Make mistake; that is so cool, so creative, so real!

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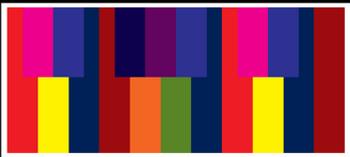
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<http://vizualzene.hu>

<http://gyenes62.hu>