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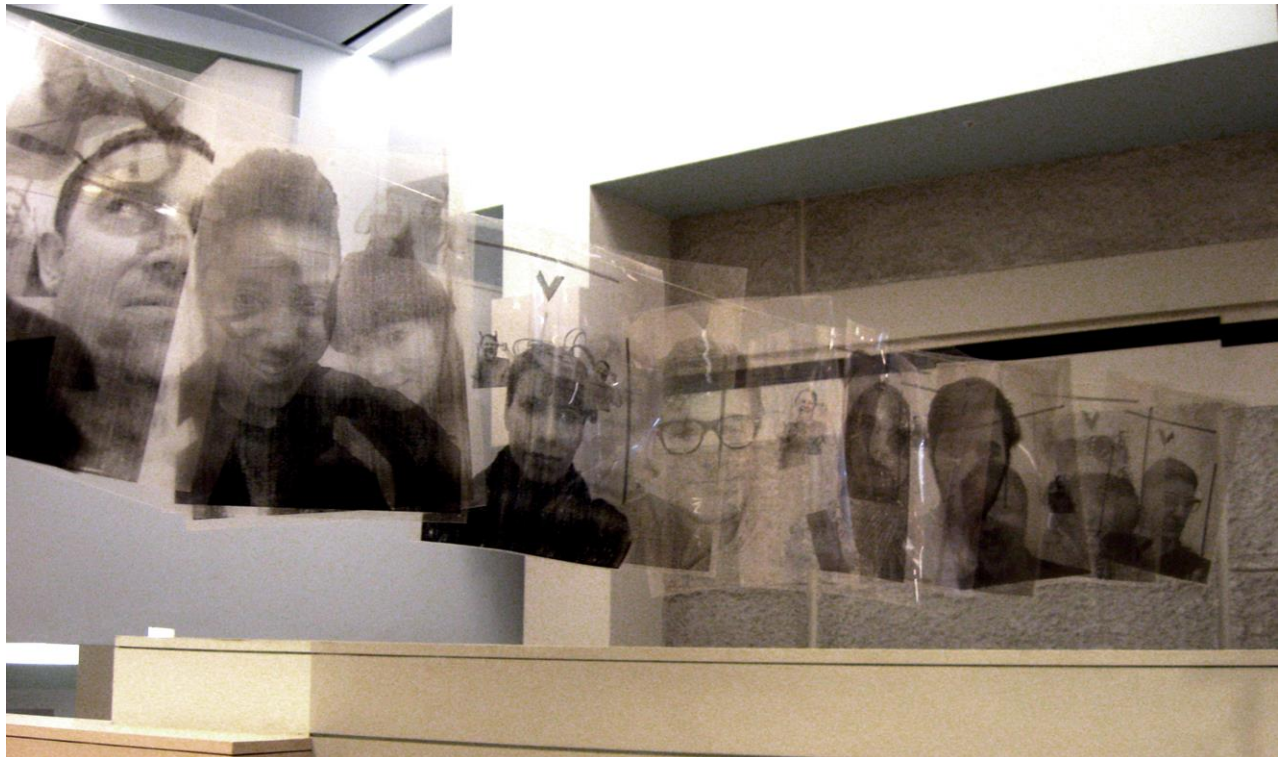
Glitch

Megan Flocken and Rebecca Weisman

Glitch Project Description

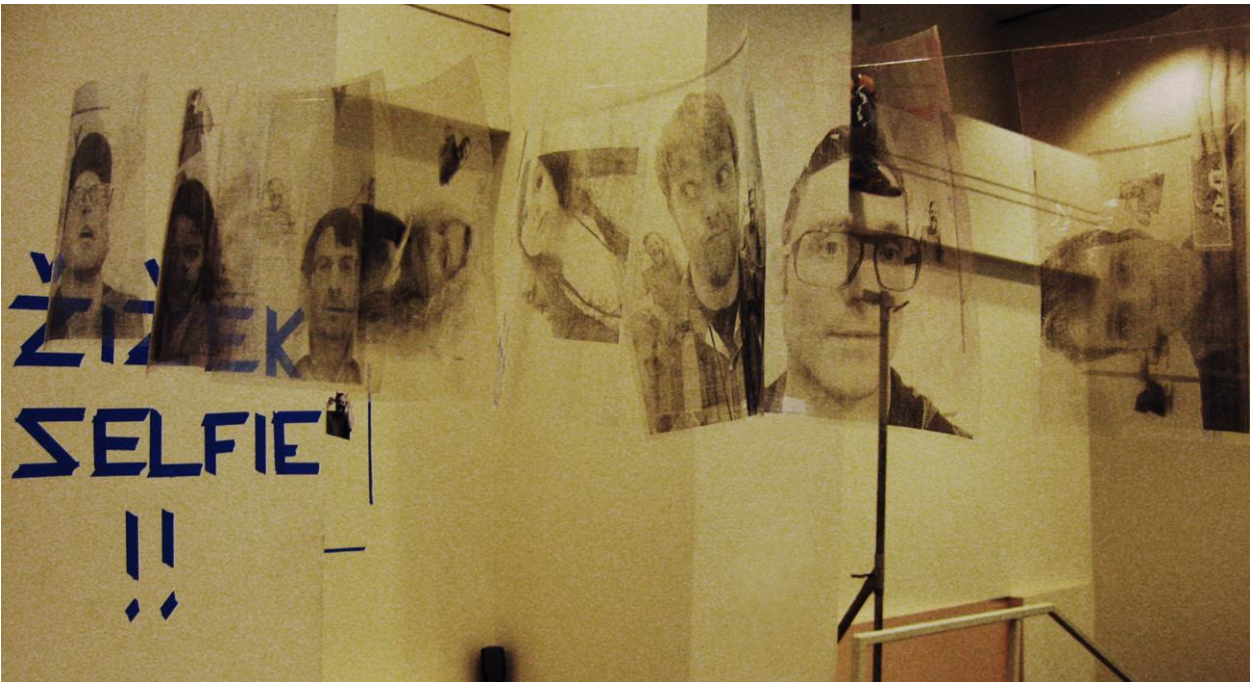
i(nfinite)Self

string, tape, transparency prints, iPhone, audio



List of campaigns. These are examples, but please use these as a training ground to concoct and implement your own exchanges and outbursts.

4. if (no) response, respond with a song lyric
5. then respond with a joke's punchline (without its contextual set-up)
6. if (no) response, respond with a combination of verbs and nouns which includes the most interesting word in the preceding text



The i(nfinite) Self explores the rift between self-portraiture (“[selfies](#)”) and the self-interpellation of a mirror image, to ask: how does the [selfie](#) compose or comprise the self? An iphone attached to a printer/computer set-up captures [selfies](#) by participants. [Selfies](#) are then printed out onto transparency sheets. The [selfie](#) photographer hangs the [selfie](#)-transparency, but the [selfie](#) sheets remain movable and subsequent [selfie](#) images e/merge from the individual with an(other) passing [selfie](#)-transparency (in parallax). Likewise, the self is at parallax with the others who surround it and the situation in which it is embedded. The [selfie](#) photo purports to take a 'self' as though opaque and discreet, apart from the situations which surround the [selfie](#). The parallaxic layering of [selfies](#) visually restores a transparency and tension to the i(nfinite) self.

CAMPAIGN SEQUITUR

1. get a stranger's phone number
2. wait 2 weeks
3. send an unrecognizable/ unbranded line of an advertisement

3. if (no) response, send a message: "Hello, I am _____" (do not fill in the blank)



CAMPAIGN NO ONE

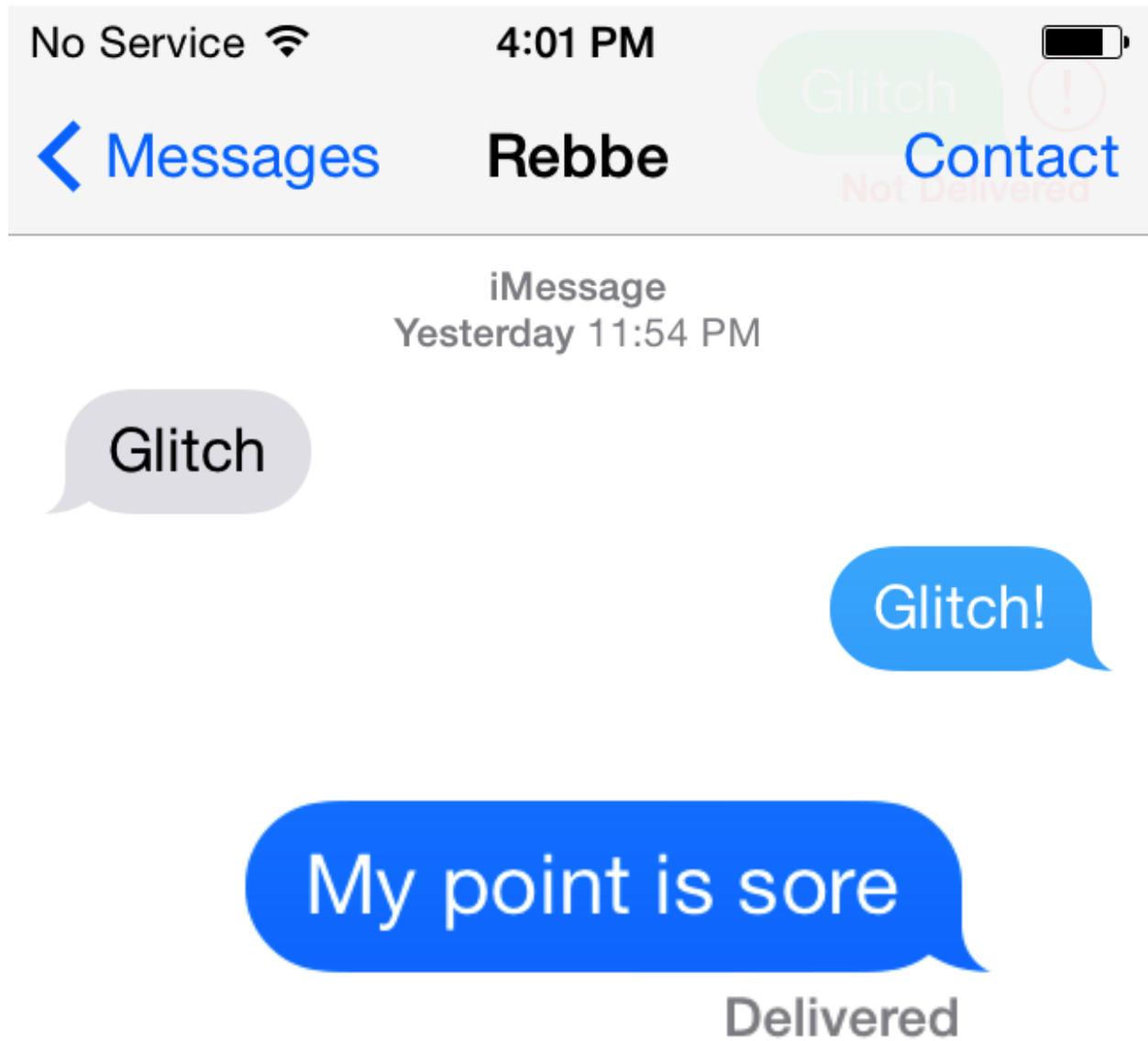
1. text a message: "who are you" to someone in your contact list

2. if (no) response, text "I am not myself"

Guerilla Texting Campaign

Inkjet prints of screenshots, 18" X 24"

CAMPAIGN GONER



1. find an old number you have not texted in a while

2. send a message expressing your condolences

3. see where this takes you

GTC theatricalizes the failure of attention, gestation and connection to the other. This campaign highlights how getting a text in the middle of a conference is like an abortion of consanguineous thought.

CAMPAIGN RED AND BLACK

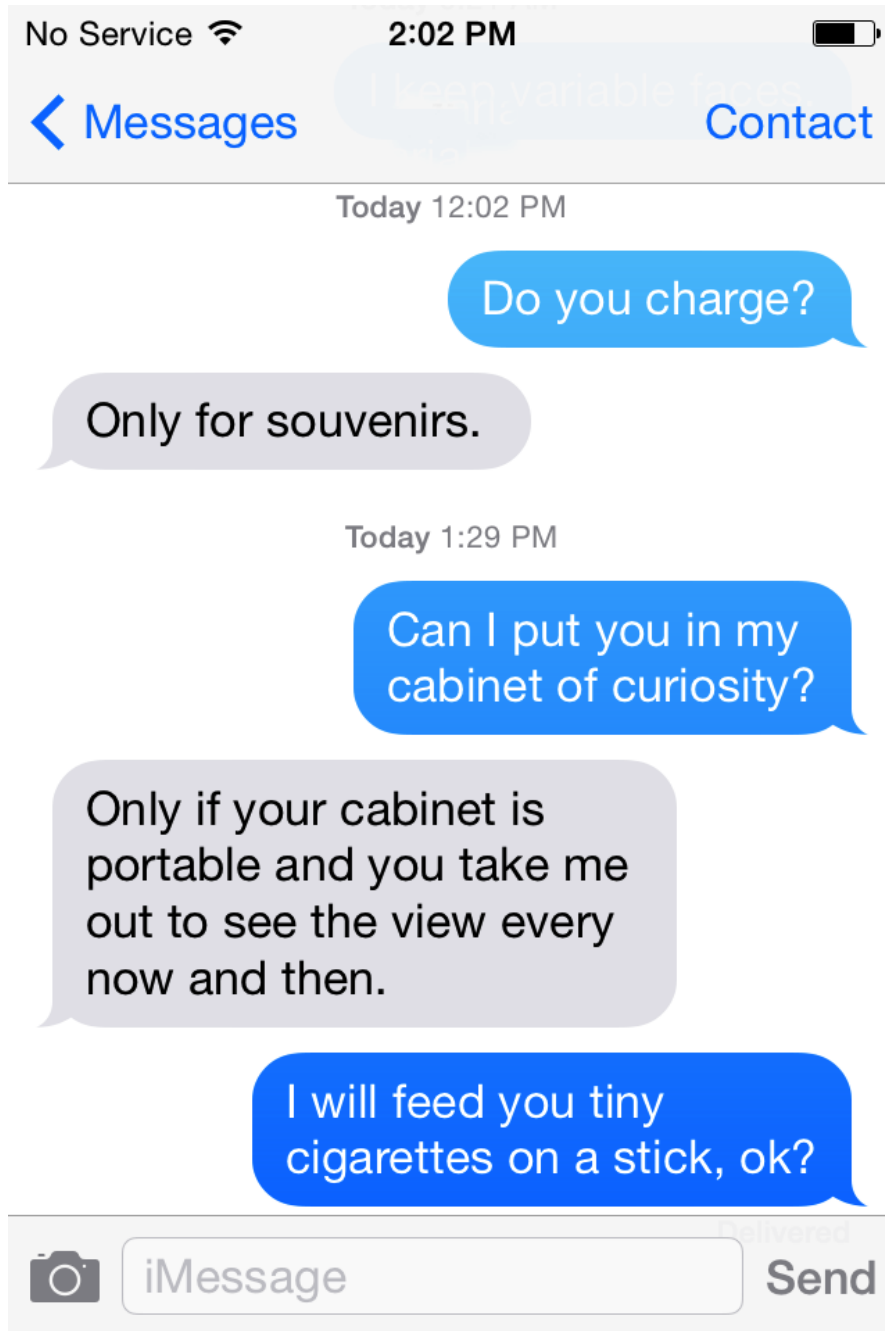


1. find a business card you have acquired in the past year

2. send a message inquiring whether the textee is a communist

Guerilla texters lure and capture participants—senders and receivers alike—in the act of massaging their phones. A series of anonymous texts accost participants during the proceedings.

3. if (no) response, send a follow-up that cautions about your black list



4. send a line from any random text on marxists.org

3. if (no) response, send a message: "I doubt you exist so I do."

4. repeat all day long

Screenshots attesting to the unfolding action are posted on the walls for public examination. The broadcast of the text messages makes clearer the analogous recording of all such data transfer by satellite and server cache.

I feel caged by your absence. Where are you???

Are you really full of yourself now?

Do you need a napkin?

CAMPAIGN COGITO ERGO FUN

1. text a message: "I doubt you exist" to someone in your contact list

2. if (no) response, text "I doubt you exist"

Glitch: Multi-media installation

“Glitch” is a multi-media installation made of user-generated text messages and a disruptive “selfie” station that exposes the parallax position between fantasy of, and failure in, our relationship with our surroundings, and provides a creative, process-oriented, visual counterpart to the ideas presented in the group panel “Parallax Politics” at the 2014 International Žižek Studies Conference. Žižek (2006) defines parallax as “the confrontation of two closely linked perspectives between which no neutral common ground is possible.” (Žižek, 2006, p.4). A visual metaphor: rather than swaths of black and white pigment mixing to gray, Žižek's parallax evokes the coherent image which emerges from discreet and distinct pixels. The parallax view keeps both the totality of dots and their field of exclusion in play; indeed it is the interplay inbetween from which the parallax view emerges. In our installation, we seek to reclaim the productive rift that emerges inbetween visual and ideological antagonisms of 'self' and 'communication'. Our multi-media interventions function in tangent to one another creating an indeterminate web of meaning that expands the cognitive space of the conference into an experiential, intermediary, glitchy space. We think of a 'glitch' as a hiccup in smooth technological operation, one that is both undeniable and unresolvable. The glitch draws attention to the inherent contradictions of the technological proffer to seamlessly augment and enhance a life unaided by technology.

Though the contemporary political field is aptly described as rife with intransigent positions that exclude each other, a surprising majority of contemporary political discourse and action neglects the productive antagonism of this tension and seeks to resolve it. Disavowing the productivity of tension, majoritarian politics opts instead for fierce, violent intervention, or, perhaps simply war by other means, globalist usurpation-universalization, whereby all positions reduce to one metric (whether this be a value, an economy, a scientific creed, etc.). These modes are strategies which seek to resolve what we claim to be the unresolvable, irremediable gap implicit to existence, enunciation, and sociality itself. In the spirit of this gap, this glitch, our work makes clear that no life is completely unaided by technology, yet 'life' and 'technology' are in tension. This tension is revealed in the failure of technology to entirely overcode life, i.e., technology cannot deliver on hopes and/or promises to work without fail. Whereas 'life' is a smooth procession of self-propelled modifications and transformations, technology constitutes an interactive interruption, which convenes as a rift between theory and practice, intention and action, mind and body, and in a history of similar conceptual-empirical dualisms. It is then life's engagement with technology which introduces the dual; a space of resistance, tension created in the glitch. We further hold that technology (unlike 'life') always bears a glitch. Our project, “Glitch,” asks how might we frustrate and expand the space of failure, which conditions the conceptual dichotomies between inside/outside, self/other, private/public, human/nature.

The pieces in our installation condense around the parallax position between the fantasy of smooth life and the glitch in technological interruption. Via this tension and the failure to resolve it we create a

different kind of gestation. Both as individuals and groups, this gestation is related to how we remain open to the way our environment changes us, flouting our control. For example, we want fantasy and failure to be liberating places for bodies within art, invoking a complex and co-implicated interplay of unresolvable positions/ perspectives, which build and irrupt out of openness to change and without agential decision-making (in lack of control). Communication technology accounts for a false openness. Communication technology offers an 'openness' of seemingly ever-expansive networks, flows of information, and unflagged increases of productive efficiency. Yet this 'openness' always comes at the cost of an ever-increasing reach of control/ surveillance populations and technologies, commodification of thought and expression, and the inundation of metrics which translate the qualitative aspects of life and its exigencies into a quantifiable data set to be managed, manipulated, and maximized for profit margin, or other similar numeric standards of intelligibility.

Communication technology and its manhandling of fantasy and failure further controls the life of its users by constraining and alienating the bodies of the living users while simultaneously creating a fantasy space that nonetheless offers glimpses of intimacy and connection. These offerings are but glimpses, since such 'connection' requires highly controlled modes of participation ("Like" me!, a log-in account, a proprietary software/hardware), and so not only are our bodies and labor controlled with communication technologies-- an ersatz ecology-- but they are tricked into thinking they are free and open to creative genesis with few strings attached. The strings that attach us while using communication technologies are global, corporate, environmentally-devastating and labor-pillaging. 'Mobile' requires bodily immobility, 'network' is delineated by power-towers, 'friend' is a function of business trades. There is a nefarious confusion when the mis-named technological interface so constrains the initial drive to play and dubs its control a marketable success. Telecommunication technology also requires that such intimacy and connection be ultimately narcissistic—that is, since that which confronts a user as 'other' becomes frozen as an image, otherness itself is but an idealization of solipsistic voyeurism. This is to say, communication technology introduces a tension between what is possible via imagination and what is actual via material manifestation. We wish to highlight this tension as the indelible 'glitch' of a life engaged with technology, and specifically with communication technology.

References

Žižek, Slavoj (2006). *The Parallax View*. Cambridge: MIT Press.

Megan Flocken

Artist's Statement:

My work explores interactivity and inbetweenness through radio waves, performance, creative philosophical writing, and a video practice that utilizes amateur technology. My process intervenes on love, desire, intersubjectivity, otherness, politics, myth, technology, and mass culture. I seek a new mode of expression to purge the implicit hegemony that languages—bodily, textual, and immaterial-- harbor. Through my work, I provoke the subject-in-expression as a constant and open process of reexamination.

I live and work in Tampa, Florida, locus to my formal studies in philosophy (as I pursue a Ph.D. at University of South Florida) and my personal identity (as I've called Florida my home for over 20 years). As a place steeped in the virtual construction of fantasy and leisure—DDT, AC, Disneyworld--Florida provides a dialectical challenge to my activism and critique of millennial mainstream culture and politics that efface the failure and uniqueness of human activity.

I perform multi-media lectures and presentations. For three years, I conducted a weekly two-hour radio lecture on 91.5 WPRK in Orlando that each week approached a specific theme (vertigo, nihilism, labor) through a combination of music, poetry, and philosophical composition. Record of these performances, along with poetry and essays, are published on my blog, 'Cahiers de Doleances' at bookofgrievances.wordpress.com.

Rebecca Weisman

Artist's Statement:

My experimental multi-media practice uses video, sound, performance, and installation grounded firmly in discourses of critical theory to create rigorously conceptual as well as viscerally pleasurable experiences that call into question issues of subjectivity, the body, language, systems of power, and environment(s). My work examines subconscious and psychological spaces in order to challenge notions about the stability of personal identity, "Nature", and time, often asking the viewer to travel on a journey where the need for literal meaning is temporarily suspended and the internal logic of the self or site is allowed to emerge from hiding. Through putting text and electronics in an environment the work examines how that environment is altered or mediated by these representative technologies, and how meaning is

created or dismantled. I live and work in Vermont, a site that offers a fluid context in which to investigate boundaries—between self, nature, and others--and how technology renders these boundaries permeable and transgressible. I use many mediums/media in site-specific installations and films, often self-producing shows in unlikely venues and locations: [the Oregon desert](#), [vacant parking lots](#), [a Vermont mountaintop](#), [my home](#).

After several years of teaching at the college level (courses in Experimental Film, Video Art, Installation, and Art History at Saint Michael's College and Burlington College) I recently was offered the position of Director for the Institute for the Arts, Global Center for Advanced Studies which has allowed me to deepen my passion for teaching students to engage critically with theory within a conceptual art praxis. I am most interested in showing work within communities that support this kind of practice, most recently [Misbookings](#), an intervention performed at the Deleuze, Guattari, and the Arts conference at King's College, Ontario, [Excavations](#), a site-specific sound and architectural projection at the Design Center, Goddard College, and [Ethan Allen Nights](#), a film and sculptural installation at McCarthy Art Center, Saint Michael's College. I hold an MFA in Interdisciplinary Art from Goddard College.