

Research on Glitch Art Creation from the Perspective of Cyborg

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Abstract: The research background of this paper is based on the cyborg perspective. This paper studies the great changes in global artistic creation triggered by the excessive expansion of technology. Based on the popularity of electronic art represented by glitch art, this paper explores the relationship between the popularity of glitch art and the awakening of individual and social resistance consciousness, as well as the influence on artists' creative actions. In this study, a literature analysis and access method were adopted, and relevant information was consulted on Google Academic and JSTOR or other platforms. Meanwhile, relevant fault artists were consulted on social media, and research data was obtained. In the creation of glitch art, glitch artists express their spiritual views of the Mountain Breakers with pictures of human errors and system invasion. They extend their thinking of cyborgism by opposing the Internet invasion, that is, the mechanical control over people's bodies, behaviors, and even souls. While creating with different media is also a process of resistance, it was a silent but powerful voice of resistance. And through the research, this paper also found the fault art and posthumanism there are numerous philosophical relations.

Keywords: glitch art, experimental, rebellion, cyborg

1. Introduction

In today's society of high technological expansion and development, scientific and technological invasion is no longer a new term. Under the trend of thinking that cyborgism is the future trend, the significance of fault art has already undergone a great change. It has gradually evolved from the visual language formed by accidental technical faults into a new artistic trend. The core of its ethos has shifted from admitting unforeseen errors to resisting technological intrusion and social media domination.

This paper will analyze at-glitch art's significance from the viewpoint of the contemporary cyborg, as well as how it best captures the spirit and allure of the Fluxus school of thinking against capital invasion and technology over-expansion with a technological attitude. This study will also pay close attention to how Fluxus expresses its spirit and appeal in opposition to capital invasion and technical overexpansion by using the contradiction of glitch art to consider the effects of technological invasion on society. The significance of glitch art from a critical standpoint and whether this criticism in the age of social transformation also arouses communal cognition. This study will also use South Korean

glitch artist Nam jum paik as a case study to examine the effects of glitch art from the standpoint of linear imaging.

2. Introduction to Glitch Art

Glitch Art is the practice of using digital or analog errors for aesthetic purposes by either corrupting digital data or physically manipulating electronic devices. As a technical term, glitch art is the unintended consequence of failure, and the term “fault” was coined by engineers and astronauts to describe flaws in the technology they were using. But the visual aesthetic dates back to the early 20th century, through cubist paintings, abstract short films and distorted forms in pixel-like carpet designs that resemble 8-bit video game landscapes.

These intentional errors create a unique and futuristic design style. Glitch Art was created entirely by chance. As an accidental but artificial complication-And, when people first see a work of Glitch Art, you might think the image file was saved incorrectly, but it is actually a curated piece of digital art.

It’s crazy to think that an accidental distortion caused by a digital crash led to an entire genre of modern art. Glitch Art’s bold distortions and haphazard nature are what make it so subversive and distinct

Pixelation, light leaks, double exposure, noise and grain, and color degradation are all characteristics of glitch art.

The creative mode of glitch art has always been full of post-mechanization rebellion and negation. It denies excessive modification and packaging in a radical way and emphasizes error and contingency. This radical denial is especially strange in the context of the development of art history, and its forms of expression are also changeable. In the development of fault aesthetics, artists pursue uncontrollability and artificial contingency to achieve such a contradictory state [1]. For example, South Korean artist Nam Baekjun’s work “Global Routine” uses the fault presentation picture of film and television to present multiple states to convey the advanced consciousness that the development of electronic technology will have a great impact on human beings, can be said that the existence of fault art is to fight against the invasion of science and technology, but glitch art is full of contradiction because of its communication nature. It can be said that glitch art has long been separated from its original meaning of existence, and its existence has increasingly become different from that of electronic media art such as AI art and individual visualism.

3. Generation of Glitch Art

First, this research would like to raise a question about the relationship between glitch art and human reality, namely “If glitch art appears in our life, does this mean that people can start to take control of the glitches of technology, or is technology just showing us its vulnerabilities?”

The birth of technology is always full of humanism and universality, while the development of art is constantly updated with the development of technology [2]. Pop art, which was born against the background of commercialization and industrialization after World War II, new media art, which is mature and popular on the Internet, and AI art, which is highly popular now, are all art forms that take technology as their carrier. However, their existence is in line with the development of technology, using high technology and the Internet as media or communication carriers to tell the awakening of self-consciousness and political opinions; even in the development of ai art, the expression of art has become increasingly detached from human beings as the creation subject, and art is more like a series of mechanical digital codes, which use the images and devices generated by these codes to express self-consciousness and political opinions [2, 3] .

According to this premise, the emergence of malfunctioning art challenges what art has never done in the development of science and technology, and it resists its own existence -- the invasion of technology and the Internet.

Dutch glitch artist Rosa Monkman proposes that, on the one hand, there are tactical and critical artists who use the technology to criticize popular culture, and on the other hand, the technology is now very much alive and part of the same culture.

Glitch art itself is contradictory, and the contradiction lies in its existence. Glitch art is based on the emergence of technical flaws and the evolution of popular culture, but it expresses a deep reflection and confrontation with the technical invasion caused by a high reliance on technology and popular culture [3].

First of all, the widespread acceptance of system failure and our own flimsy and frequently shaky relationship with technology is seen in the popularity of glitch art. And with the development of glitch art to the present, the creation of glitch art itself is more like the fierce rebellion brought about by glitch than the glitch itself, the rebellion against the control of individual thinking and information screening by social media, and the reflection on the divinity of technology. In the concept of glitch art: what the system considers wrong is no longer really wrong, but a new aesthetic of defiance, one that is more rational and direct. People rely too much on and mythologize technology and social media, and ignore individual judgment. Systemic mistakes are widespread mistakes [4]. People rely too much on and deify technology and social media, while ignoring individual judgment. System error is a common error in modern technology cognition. No one thinks that the leaked image is worth watching, and they usually close it in a hurry or wait for the system to detect and repair the “damaged” image. That’s why glitch art breaks this idea.

3.1. Glitch Art and Social Activities

Art movements have always been inseparable from political movements and social revolutions. The rise of any kind of art movement is related to social activities. Whether it is the avant-garde art produced by the unsuccessful salons in the 19th century by artists led by Manet in order to resist the aesthetics of salons, or the great changes in art caused by the industrial revolution, they all show people this fact: The influence of the revolution on the development of art is obvious and huge. Different from the Frankfurt School, the social revolution is positive for the development of art, and the social revolution means the emergence of new institutions. New ideas start to emerge. The emergence of new cultural systems and even new technologies. The main result of social revolutions for art movements is that social change promotes cultural production. Taking fault art as an example, fault art was born in the era of scientific and technological revolution. The concept of technological failure arose due to the initial invasion of society and its instability. It further becomes the concept of visual and even auditory glitch art. This seems to be the law within the political framework. While society is actively discussing how art is being changed by the influence of social revolutions, art movements are also responding to social revolutions in their own way and trying to influence social politics.

Using glitch art as a tool to advocate social revolution is obviously the trend of the current fault art movement. Since the emergence and rise of glitch art in the early 1920s, its artistic activities have been widely appearing in the world. Glitch art is actually a dystopian art form in the digital age, through which people can convey our reflections on social issues [4-5].

According to the law of the art movement, Glitch art activities were still active in Europe and the United States in the early days. However, following the demise of Glitch Art, the Teatr Barakah art exhibition in Krakow, Poland in 2015, the Glitch Art movement has gradually shifted from developed countries with stable social structures, highly dependent on technology, and highly liberalized cities to relatively open cities, such as politically unstable cities. third World countries. The most active

area of glitch art activity is now in the Middle East and North Africa. This is due to political instability in the Middle East and North Africa, topological disruption. In the Middle East and North Africa, where politics is relatively concentrated, artists cannot express criticism and resistance in an overly radical way. At the same time, the impact of the global wave of technology on the minds of people in countries dominated by religion is unimaginable and enormous.

Therefore, it can be concluded that the generation of glitch art cannot be separated from the change of social order under the excessive expansion of technology. It is precisely because these changes have such a profound impact on artists that groups also begin to resist this change by adopting these changes and applying them to their own artistic behaviors. It can be said that the emergence of fault art is also the beginning of the resistance of social order.

4. A Case Study of an Artist – Nan June Paik

Nan June Paik, A major figure of the experimental Fluxus movement, Nam June Paik is considered the father of video art. He's also a glitch artist, His most famous sculptures feature real TV sets.

His practice—which combined music, performance, technology, and film—explored the possibilities of mass media and emerging technologies with impressive foresight. Paik's practice—which combined music, performance, technology, and film—explored the possibilities of mass media and emerging technologies with impressive foresight. Coining the term “electronic superhighway” in the 1970s, Paik wrote of a near future in which new media technologies would connect populations through global networks; in a sense, he predicted the internet. Paik combined his interests in televisual imagery and wide-scale connectivity in his groundbreaking live performance broadcasts.

As is shown in Figure 1 that “TV Buddha,” one of Paik's best-known malfunctions, expresses the contrasts and parallels between East and West and between technology and spirituality in a very simple and direct way. A CCTV camera films a Buddha statue, which Paik bought from an antique store. Its static, silent image, which was influenced by popular sci-fi imagery, is displayed live on a spherical TV set, Here the Buddha is both the viewer and the viewed image, mirroring our own experience as mass media consumers. In this closed loop, the Buddha stares at the television while the television stares at the Buddha, thus falling into a state of eternal “now”, reflecting a confrontation between East and West and between modern and modern elements and history [6].

In the cable TV projection, the Buddha progressively loses its original meaning due to technological flaws such frequent drooling and screen lag. It exhibits traits of Oriental Zen.

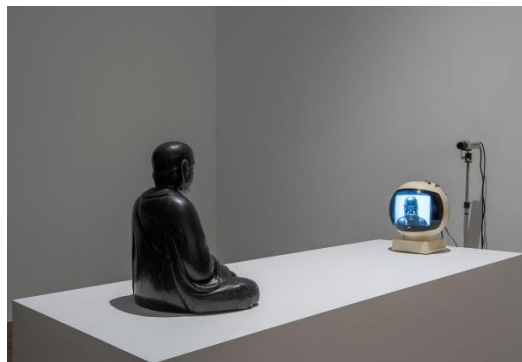


Figure 1: TV Buddha.

From the perspective of phenomenology, TV Buddha is also an interesting work. On the one hand, phenomenology focuses on the analysis of consciousness, while the essence of Buddhism is that everything is empty and the collective consciousness of the true self is achieved. On the other hand, among the elements of religion, the role of consciousness is the most far-reaching. Television is a

representative product of the progress of science, technology and mass trade. The oriental religious Buddha with the universal meaning of philosophy is presented to the audience in the form of electronic technology, which seems to discuss an interesting social phenomenon, namely, whether God and the true self exist, and whether they can be integrated with fashion.

The projection of TV also gives meaning to the Buddha statue, that is, how Buddha exists, whether he can also be composed of countless pixels and codes, and whether he can also be edited or even deleted. So how should people view the relationship between religion and technology in the future? Under these questions, the meaning of the existence of this work is also worth pondering.

In another of his works, Magnet TV, he places a large magnet on a television to distort and disturb the image on the screen. As is shown in Figure 2 that “Magnet TV”, the current track that is dancing without control and does not form a regular shape breaks people’s existing cognition of faults, recognizes the uncontrollability of faults, and at the same time starts to think about the significance of faults. Paik juxtaposes the emerging modern technology with the historical and social issues of the time, and presents the information in the form of images and devices.

It came out.

He believes that the environment in which human beings live is half natural and half technological. One cannot deny that technology is progressing, and human beings need technological progress. But if people only focus on technology, there will be wars. Therefore, the society requires people to have a strong humanistic quality and maintain a modest and natural attitude towards life.



Figure 2: Magnet TV.

Among Nam June Paik’s laser painting on canvas, the most interesting work is undoubtedly David Bowie’s. As is shown in Figure 3, “David Bowie” is a video work generated by electronic failure, and the image in the picture is the most famous British pop idol at that time - David Bowie, who is also the representative of punk and rebellion.

Through the picture, this work also discusses the contradiction between glitch art and pop culture.

A leading figure in the music industry, he is regarded as one of the most influential musicians of the 20th century. And the fact that it’s presented in the form of glitch art in this piece also shows that the block segmentation and noise of Mondrian style appear in the picture in the form of thermal imaging, which also shows the interesting fusion of punk culture’s rebellion and glitch art. Glitch art runs counter to popular culture, but glitch art relies on popularity to survive, and glitch art is one of the new forms of expression of punk art in a broad sense.

This is also one of the aspects of glitch art in line with the concept of the cyborg. Visually, it is a conflict for the viewer. In this work, David Bowie, the soul idol, collapses and fails at a speed visible to the naked eye. At the same time, the main content it holds -- popularity [5-6], which is full of social ideas or political propositions, is also destroyed by mechanization, uncontrollable or even deleted like code. Then, will this kind of wrong presentation appear in the human body or even in the highly developed social order in the future? In this form, glitch art calls on people to reflect on the crisis

brought about by a highly technological society. In Cyborg's vision, how can people resist and control the increasingly uncontrollable invasion of technology?



Figure 3: David Bowie.

5. Conclusion

The theme of this thesis is the rebellious spirit of glitch art and the creative reflection from the perspective of cyborg. Through research, this study argues that the existence of glitch art is its advantage of controllable glitches. By revealing the fragility of social media and popular elements, glitch art began to rebel against the control and monopoly of technology on human nature. Artists use it to resist the invasion of technology, and also send a sharp signal to society: when humans criticize technology for changing the environment, society, and even human body and mind in arrogant and inhumane ways, human beings also worry about the meaning of its existence. Humanity rebels against the invisible control of these things because it fears that these controls will grow stronger. Due to the lack of data collection and time, some of the theories in this paper are still insufficient. In the future, I will continue to study glitch art and post-human related research directions.

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