

# GLITCH

Unser Schreibzeug arbeitet mit an unseren Gedanken

May 18 – June 29, 2013  
KUNSTRAUM INNSBRUCK

A Medien.Kunst.Tirol exhibition curated by Max Thoman and Gerald Nestler.  
With Lawrence Abu Hamdan, Sylvia Eckermann, Thomas Feuerstein, Christina Goestl, Gerald Nestler, Axel Stockburger, Szely.

The show appropriates the technical term *glitch* (denoting a disruption or malfunction of electronic data) to conduct a wider investigation of the malfunction of social systems. Media and sound artists of the 1980s and 1990s applied glitches, a provocation for engineers and technicians, for creative uses, turning these marginal disorders into an investigative aesthetics of communication technology. Today, glitches have transformed: From mere errors, production faults or transmission failures their occurrences increasingly trigger systemic catastrophes. We use the term *social glitch* (G. Nestler) to address the impact of malfunctioning technology on social environments. From this perspective, malfunction does not only mean random or system embedded errors but includes automated and human error, wilful negligence, bad faith, and even wanton destruction and disorder that are delivered through code. Friedrich Nietzsche's early and subtle remark „Unser Schreibzeug arbeitet mit an unseren Gedanken“ (our writing tools are also working on our thoughts, 1882) implicates a hybrid, complex and potentially problematic if not disastrous relation between thinking and device, reflection and technology, rationality and contingency when the sheer magnitude of these glitches trigger socially eruptive moments.

The art projects address different aspects of social glitches, e.g. Lawrence Abu Hamdan's work *Aural Contract: The Freedom of Speech Itself*, 2012, which investigates speech recognition practices based on algorithms that are applied on asylum seekers to qualify their stories on their origins / Axel Stockburger's video *Fat Finger Confession*, 2013, which develops a narrative on the media hypes around human error in financial markets that are said to trigger market crashes, even though the latest incidents such as the Flash Crash in 2010, were actually triggered by algorithms / or Sylvia Eckermann who weaved a spider web-like projection screen from 5000 metres of nylon thread, which in contrast to the conventional metaphor of the social net deals with the net as a tool for catching 'prey,' in the case of *Crystal Math* data collection schemes and financial markets.

Short description of my artistic contribution:

Gerald Nestler  
CARRIER HOTEL

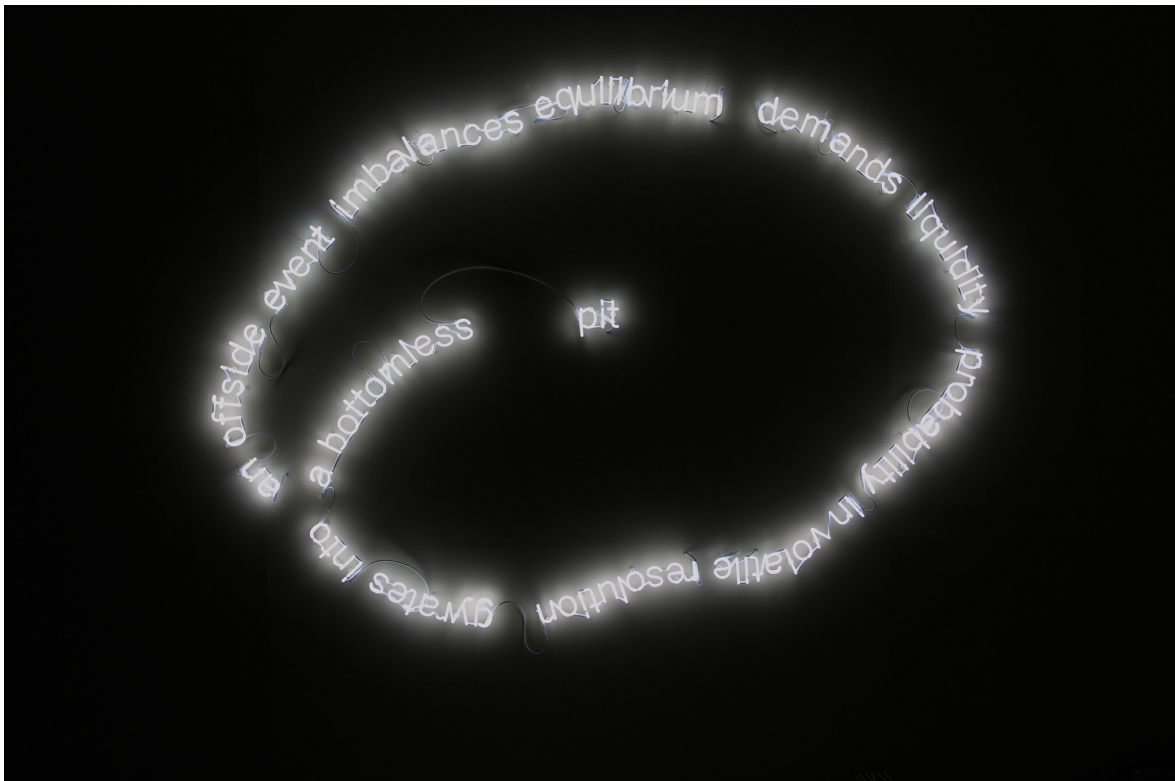
Assemblage of video, sound, text, objects und neon, 2010-2013

Carrier Hotels are no residences for human travellers. As sensitive spaces of the financial industry, their rooms are computer server hard drives and their hallways the bandwidths of data corridors. Data packets dwell for time spaces calculated in milliseconds – and thus beyond human cognitive abilities – only to travel on with the lowest latency feasible. While this constitutes a social glitch of enormity for discretionary competence, a new dimension of (trans)action patterns manifests in algorithms and derivative contracts. Questions pertaining to risk and hedging, venture and insuring, and credit (trusts) and security are posed on a speculative level whose volatile fluctuations oscillate between the poles of probability and contingency. In the form of a symbolic hotel room *Carrier Hotel* assembles perceptions that put the complexity of such events in perspective.

The assemblage is composed of new work but also houses existing art works and material: The architecture of the hotel is composed of a genuine derivative contract (328 pages printed on transparent foil) that was introduced in the market in 2007 and subsequently caused a market crash. *Predatory Glitch*, 2010, the live audio of the Flash Crash event beaconing the displacement of human by automated trading agents. *Contingent Claim. Portrait of a Philosophy*, 2012, a video with the options trader, financial engineer and philosopher Elie Ayache on a new philosophy of derivative markets that attempts to replace the paradigm of probability with one of contingency. *Hot Potato. No risk no fun in the dark pool*, 2013, neon text work on the occurrence of a signal event as the bifurcation on the 'social event horizon'.

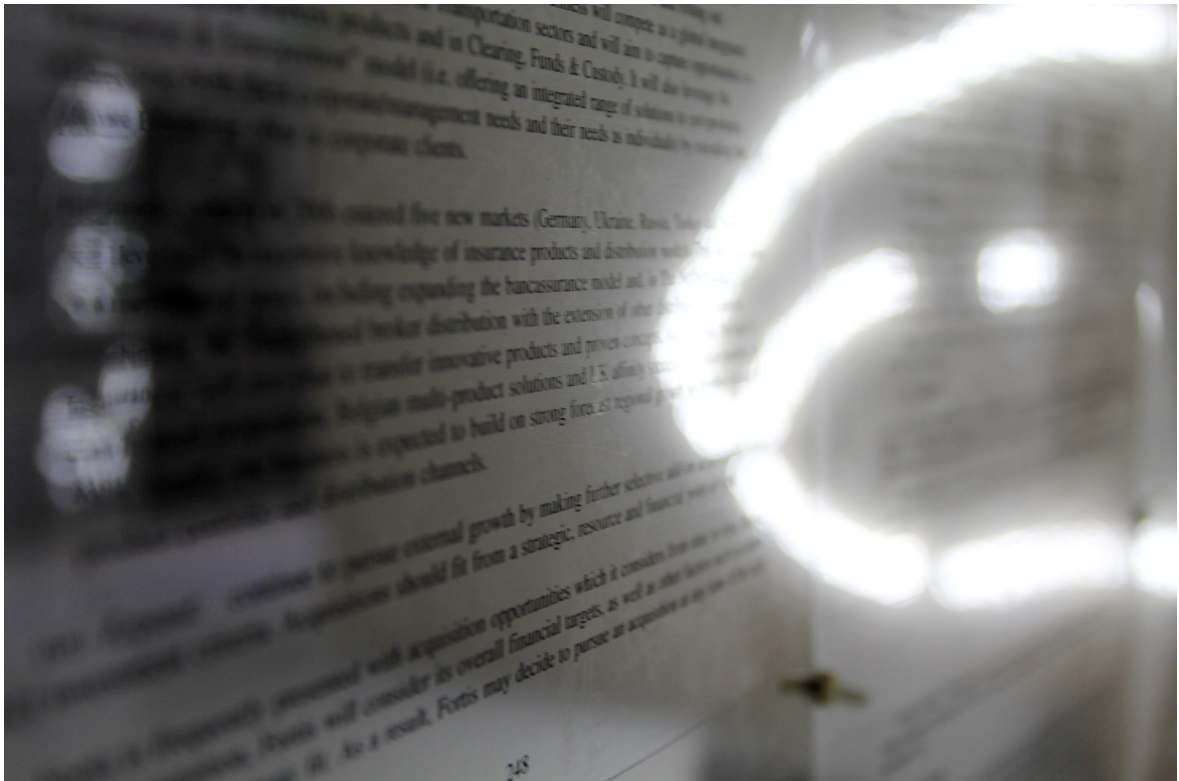


Gerald Nestler, CARRIER HOTEL, Assemblage, video, sound, text, objects, 2010-2013



Gerald Nestler, HOT POTATO. NO RISK NO FUN IN THE DARK POOL, neon text work, 2013

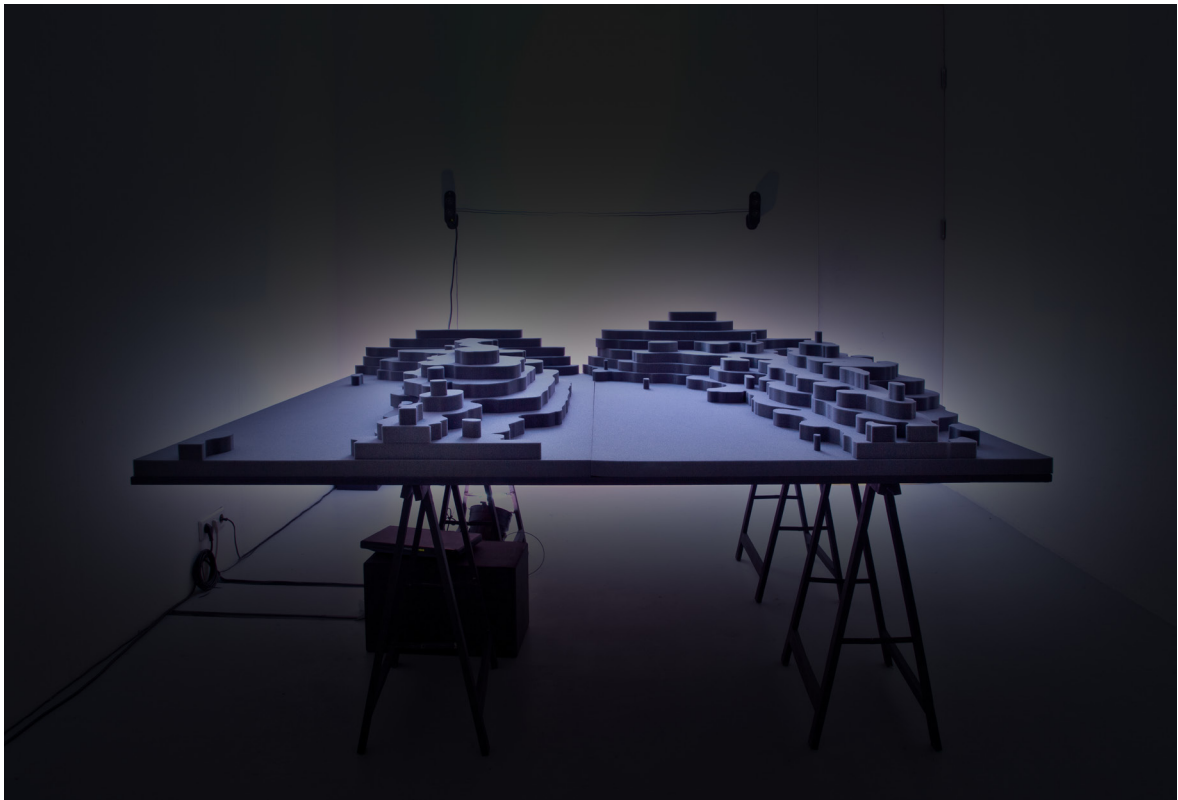




Both images: Gerald Nestler, details: CARRIER HOTEL's derivative contract (2013) and video (2012)



*GLITCH. Unser Schreibzeug arbeitet mit an unseren Gedanken*, exhibition view:  
Sylvia Eckermann, CRYSTAL MATH, 2012, behind: Thomas Feuerstein, BANQUET, 2012



*GLITCH. Unser Schreibzeug arbeitet mit an unseren Gedanken*, exhibition view:  
Lawrence Abu Hamdan, AURAL CONTRACT: THE FREEDOM OF SPEECH ITSELF, 2012.





*GLITCH. UNSER SCHREIBZEUG ARBEITET MIT AN UNSEREN GEDANKEN*, exhibition view, counterclockwise:  
Christina Goestl, *SHIFT*, *WHOLE BODY EXPERIENCE FRAGMENTS*, 2013, Thomas Feuerstein, *BANQUET*,  
2012, Axel Stockburger, *FAT FINGER CONFESSION*, 2013, Gerald Nestler, *CARRIER HOTEL*, 2010-2013