

GLITCH ART & CRITICALITY

CASE STUDIES & CONVERSATIONS:

“Chicago is a Really Great City...”

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<https://fubar.space/2025/glitch-art-and-criticality/>

Design: <https://www.suture.blue/about> + IAN KEAVENY aka crash stop

SAT, 20 September, 2-4pm (CEST, BER)

With Ian Keaveny (Glitch Artist & Theorist, Moderator, IRE), Verena Voigt (Investigative Curator, GER), Michael Betancourt (Glitch Artist & Theorist, USA) & Sten Niklas Washausen (Glitch Artist & Educator, GER)

We talk a.o. about the exhibition GLITCH: ONTOLOGICAL EXHAUSTIONS & SYSTEM FAILURES (Spazju Kreattiv, 14 March–5 May 2025, Valletta, Malta) and the future.

:::: INVITATION :::: Chicago is a Really Great City...



Ian Keaveny, *New Ancestors*, Inge Müller (1925–66), 2025, Videostill © Ian Keaveny.

[GLITCH: ONTOLOGICAL EXHAUSTIONS & SYSTEM FAILURES](#)

Spazju Kreattiv, 2025, Valletta, Malta.

Software: Lmde os / Devuan 5/ Debian 12, Geowizard python scripts , imagemagick, Meshlab, simplescreenrecorder, online 2d to 3d conversion software, openctm-tools, scripts using gnucoreutils, kdenlive, handbrake. Hardware – Nvidia 1050/1060.

From Modernism to Glitch

Modernist Art, the shock of the new, failed as a project because it never addressed its public directly, instead adopting an oppositional, finite stance that alienated through esoteric formalism and divorced itself from the everyday experience of real people. Glitch Art succeeds where Modern and Post-Modern Art failed because it has an uncanny familiarity, rooted as it is in our everyday experience of technology—a shared language and experience—which we notice most when those technologies and systems break down or fail. As Glitch Art becomes the lens through which we see, read and interpret that failure, it develops a commonality that these earlier aesthetics never had.

Spectres of History

These failures of technology conjure ghosts of the past, the present, and the future, things that disappear due to political or economic forces—challenging accepted views of history vs what actually happened, or embracing the histories written or falsified by victors, and recognizing the marginalized histories that were never written down—opens possibilities for what can be rewritten by those who come after the victors have fallen.

The Archive as Fragment and Reflection

Discussing the themes and ideas behind and raised by the recent exhibition **GLITCH: ONTOLOGICAL EXHAUSTIONS & SYSTEM FAILURES** (Spazju Kreattiv, March, 14-5 May, 2025, Valletta, Malta) creates a springboard for using Glitch Art as a lens to examine issues of AI, nostalgia, archives, and collaboration so we can discuss Glitch Art through case studies taken from how we engaged the East German archives, and how that resulted in the work that was made. We chose the East German archives and looking at the erased figures of that regime as a way for Glitch Art to bring them back into being historically through how those archives were first partly destroyed and then reconstructed, a fragmentation and recovery that provides an eerie parallel to the operations of glitching computer systems and exploiting the results.

What the Present Can Learn

We ask the question: 'Are there lessons that can be learned for the times we live in for instance in the subversion of narrative online in places such as Facebook, Instagram (through algorithmic censorship, shadow-banning, self-censoring) and how censorship of east German writers and artists has begun to have parallels in modern day America and Europe?' *Text & Concept: Ian Keaveny (IRE)*

IAN KEAVENY aka crash stop

FORMAT C arts organisation Zagreb
<https://crash-stop.blogspot.com/>

Fu:bar 2019: Searching for error in obscure or obsolete Linux distributions – with reference to component mismatch, video misinterpretation and using older hardware to make Glitch art (through necessity or perversity)

Fu:bar 2021: Ethical dilemmas

Fu:bar 2022: Desktop as performance space

Michael Betancourt (USA)

<https://linktr.ee/cinegraphic>

FU:BAR-TALK 2024: Glitching Alimages: the Almaglitch

FU:BAR-TALK 2025: Glitch & AI – a talk about aesthetics & history

SUN, September, 28th, 2025

Sten Niklas Washausen

FU:BAR TALK 2023: Glitch as an educational concept

https://www.instagram.com/niklas_washausen/

CURATOR:

VERENA VOIGT M.A. (GFZK e.V.)

FU:BAR-TALK 2024: Mark Fishers (1968-2017) GHOSTS OF MY LIFE, Fukuyama's END OF HISTORY & REBOOTING THE FUTURE with GLITCH ART.

FU:BAR SPACE 2024

FU:BAR TALK 2023: Glitch as an educational concept + PLATFORM GLITCH AESTHETICS

PLATFORM GLITCH AESTHETICS

Publications Editorial Design by Dean Schwarz & Luis Borchardt

2023: [GLITCH PHENOMENA 3.0](#)

2025: [GLITCH: ONTOLOGICAL EXHAUSTIONS & SYSTEM FAILURES](#)

[Gesellschaft für zeitgenössische Konzepte e.V. \(GFZK e.V.\)](#)

[PLATFORM GLITCH AESTHETICS](#), a curated platform led by [Verena Voigt M.A., Investigative Curator](#) (vv). [GFZK e.V.](#) was founded in 2013. The project series [EISKELLERFORSCHUNGEN](#) examined the phenomenon of climate change from the perspectives of geology and history, sociology, and cultural history.

The exhibition venue for PLATFORM GLITCH AESTHETICS in Potsdam is the [Digitalvilla, Chair of Business Information Systems, Processes and Systems](#), Neubabelsberg, under the direction of [Univ.- Prof. Dr. Ing. Norbert Gronau](#). The Digitalvilla's cooperation partner is the [ZEM – Center for European Media Studies at the University of Potsdam](#). The 2023 collaborative project, [VERLUSTKONTROLLE](#) is documented on the [PLATFORM GLITCH AESTHETICS](#) (YouTube channel).

NEW PROJECTS 2026—2028: FALLING FROM THE SHOULDERS OF GIANTS

COLD FEEDS—LONG ARMS (Kulturland Brandenburg)
RITES OF GIANTS: FINE POINT CARTOGRAPHY (Malta B25)

Dubai, let's talk about Art – talk about Islands!

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[Gesellschaft für zeitgenössische Konzepte e.V.](#)

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See also: FUBAR-TALK 2024

[GLITCH ART & CRITICALITY](#)