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The Error in Abstract Video Art

1.
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; **playing against the medium**.

(Flusser, 2000: 81)

For instance we can mention Nam June Paik's 'Magnet TV' from the mid-sixties, (which work of art plays against the medium).
The magnet **distorts** the TV image into an abstract form.

The failure of electricity is the basement of the video-art.

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].

Video-synthesizer is based on distortions, the failure of electricity as well.

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

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

For instance from the contemporary art can be mentioned, the so far told Takeshi Murata's Silver. He exploits technological error; removing the key-frames from the video. He **transforms the image from one of representation to one of abstraction**.

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

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

Murata's works are not 'pure glitches', they are 'glitch-alikes'; created, man-made errors.

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

Moradi, 2004:10-11

2.
The film, photo and video as medium has a double character.
They are reproductions, but at the same time manipulations.
In case of an abstract video the manipulative nature dominates.

3.

The technical error modifies the original communication too. For instance see Nam June Paik's 'Beatles Electroniques' from the mid-sixties. It is defetishisation of the four Beatles, the stars.

Nam June Paik:
Beatles Electroniques, 1966-69.

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

4.

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.

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

This kind of (new) hiperrealism does not favourable to abstraction.

5.

Error is the result of the fault and artefact is the result of the error.

So the chain is:

one is wrong (fault) –› error –› artefact.

The product is an artefact.

6.

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

Error and chance are not far from each other.

7.

The endless loop is a clumsy moment of hesitation; a kind of stumbling.
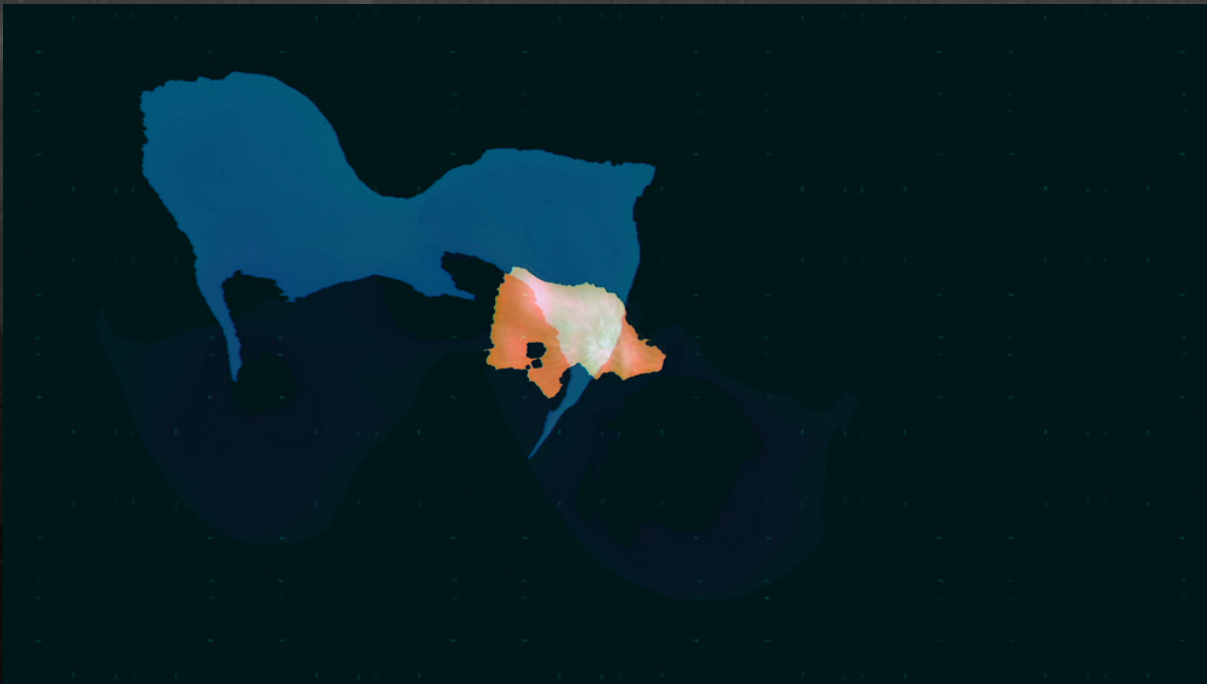
(Verini, 2016: 24-25)

8.

I would like to introduce two examples of my works of art in connection with our theme …

OOOPS!
Zsolt Gyenes
03'10''| colour| video-comp. 2018, Pécs, Hungary

Online: https://vimeo.com/299515639

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.
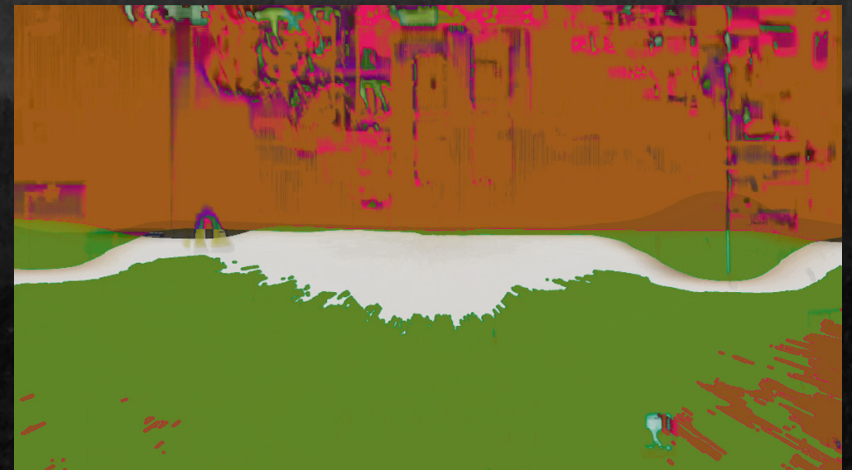
Normal use	Use with error
conscious selection of motifs from the audible-visible reality	conscious selection of motifs from internet (**secondary reality**) rely on the role of chance
sharp, motionless/unshakeable, high resolution images	unsharp, blurred, pictures in **low resolution** were taken on monitor (using iPhone from hand, results **shaken pictures**, jumping motion), moiré effect
normal viewing angel/perspective, static camera, normal rhythm	extra **close ups**, constantly **moving camera,** very fast changes of images
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 end/ing)	endless **loop and at the same time** interrupted process

CT-REMIX (1)
Zsolt Gyenes
03'50''| b&w| CT animation. 2018

Online: https://vimeo.com/299517149
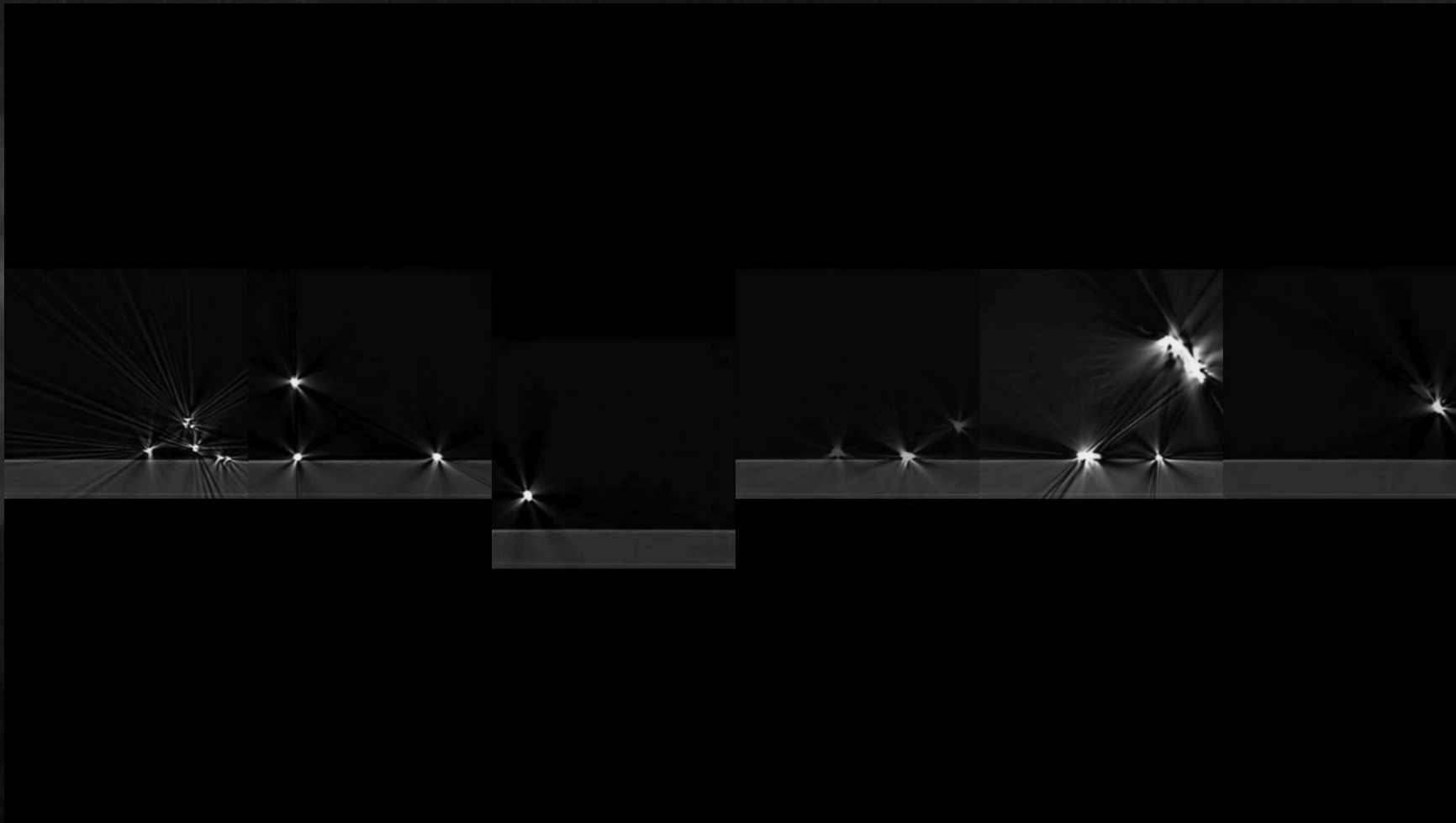
Tomography is a process of imaging by sections, done through the use of any kind of penetrating wave. The normal use for Computed Tomography is in medical imaging of the human body as object.

My work makes improper use of this system through placing different objects (e. g. wires) in the tomograph. The photographic images produced are then animated, creating unexpected results in the form of abstract moving images.

Metal causes disturbances to the magnetic field. It is considered to be a failure in CT-technology. At the same time, the aesthetic aspect of such disturbances prove interesting to me. I did not attempt to eliminate the disturbance, but on the contrary, I strengthened it.

The photographic reality (CT-scans) and abstraction (tomograms, artefacts etc.) create a particular fusion.

9.

What is art/ificial is constantly laden with errors, which create part of the creative method.

We define the error as compared to the everyday, ordinary visible-ex-perienced (out) world.

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!?

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

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

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

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

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http://vizualzene.hu   http://gyenes62.hu