

Abstract

This thesis introduces the use of technological failure in visual arts, described as glitch art in the Anglo-American literature, and reveals its specific qualities. The author examines creative exploration of glitch both in image compression formats, and in the user interface of web sites, computer games or operating systems. In addition, the research presents arguments that advocate glitch art in a broader artistic discourse. It does so firstly by analogy, when it compares glitch art manifestations to conceptual and visual qualities of the paradigmatic works of art and artistic movements, and secondly by Dickie's institutional classification, when it analyzes glitch art communities and appreciation by the curatorial, critical and academic public.

The central argument of this thesis is that glitch art next to a purely aesthetic experience provides an insight into the heart of technology, which exposes its functionality. Thus it contributes to a deeper understanding of its physical, structural and ideological fundamentals, that have become in everyday life almost invisible due to the logic of immediacy. Given the highly relative nature of the term glitch the thesis does not seek a hard definition of its specifics, but rather asks the cause of this naming (designation) that is why we perceive a particular phenomena as a glitch. The author understands glitch art as a social construct that arose from a certain social consensus, not as narrowly defined phenomenon.

Keywords

glitch, glitch art, glitch aesthetics, aesthetics of failure, noise, databending, new media art