

From Gold to Glitch: On the Baroque Aesthetics of AES+F

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Renaissance art is the art of calm and beauty... Baroque aims at a different effect. It wants to carry us away with the force of its impact, immediate and overwhelming. It gives us not a generally enhanced vitality, but excitement, ecstasy, intoxication... It does not convey a state of present happiness, but a feeling of anticipation, of something yet to come, of dissatisfaction and restlessness rather than fulfillment. We have no sense of release, but rather of having been drawn into the tension of an emotional condition.

—Heinrich Wölfflin¹

Excitement, ecstasy, intoxication, anticipation, dissatisfaction, restlessness: over 130 years ago, Heinrich Wölfflin used these titillating words to describe our experience of Baroque forms. The allure of the Baroque is such that we have never been content to leave it in the past; successive generations have claimed it for themselves, finding in its mirrors a reflection of their own time. This is no less true in the early twenty-first century than it was in the late eighteenth, when Wölfflin noted that “one can hardly fail to recognize the affinity that our own age in particular bears to the Italian Baroque,” or in the early twentieth century, when Erwin Panofsky wrote that the Baroque was “the beginning of a fourth era, which may be called ‘Modern’ with a capital M.”² Despite all of the rhetoric about the “disembodiment” and “virtualization” engendered by our digital technologies, this quintessentially sensuous aesthetic, engineered with nothing more than paint and plaster (no matter how innovative in its own time), remains relevant. Paradoxically, this is especially true in the case of art made with digital technologies, such as that produced by the Russian art collective AES+F.

From the moment that AES became AES+F, they embraced the use of digital tools. Their iconic early work *Islamic Project* (1996–2003) was made by using Photoshop to seamlessly insert Islamic peoples and cul-

tural references into photographs of recognizable Western sites. In the years before and after 9/11, these “remixed” images underscored the panic over a looming “Clash of Civilizations.”³ But they also foregrounded the increased—and increasingly problematic—role of digital technologies in shaping our globalized world. As we now know, Osama bin Laden’s own hard drives included viral videos such as “Charlie bit my finger,” suggesting the complexity of culture in the age of the internet.

With *The Liminal Space Trilogy*, AES+F deepened their commitment to the digital. The *Trilogy* includes the videos *Last Riot* (2005–2007), *The Feast of Trimalchio* (2009–2010), and *Allegoria Sacra* (2011–2013). Each is an allegory of hell, heaven, or purgatory set in the nondescript spaces of late capitalism and populated by both humans and fantastical beasts. Like *Islamic Project*, the *Trilogy* was digitally edited, but the results here are more obviously “digital” in appearance. To produce the videos, AES+F shot footage of their photogenic actors pantomiming largely violent and/or sexual acts at 3 to 12 frames per second—a frame rate far lower than the standard per second for film (24), television (30), and digital video (60). They then used morphing algorithms to generate the “missing” frames, stitched these together to create a few seconds of action, and dropped these sequences into computer-generated scenes.

Importantly, the succession of morphs produces a movement that is alternately continuous and incremental: bodies jerk and faces melt from one morph to the next, recalling the simultaneous association of binary code with discontinuity and algorithms with transformation.⁴ Sometimes, the morphs are shown playing in both “directions,” such that the movement iterates instead of progressing; the dramatic orchestral songs of the soundtracks are similarly divided into short segments that repeat. This movement without change, both fluid and staccato, recalls the dynamic stasis we associate with the temporalities of electronic media, from “frozen” video frames to looping gifs. In short, the *Trilogy*—along with the subsequent videos that AES+F produced in the same manner, like

Inverso Mundus (2015)—present lens-based imagery through a digital filter, causing uniquely imperfect, all-too-human bodies to glitch their way through a plasticine metaverse.⁵ The result is paradoxically physical and virtual, real and artficed, analytical and sensuous, in a way that deliberately keeps those terms in permanent suspension.

Because of this, we might say that the aesthetic of the *Trilogy* is not only digital, but also fundamentally *baroque*.⁶ As an aesthetic (as opposed to the historical period, which can be signified by the use of a capital “B”), the baroque is a polyamorous marriage of profusion, confusion, and seduction, expressed through tropes such as the mask, the knot, the labyrinth, and the mirror. Since the eighteenth century, it has been used to describe the extravagant culture that had emerged in Europe in the previous century, as typified by the dramatic paintings of Caravaggio, the energetic sculptures of Bernini, and the curvaceous buildings of Borromini, to culminate in the gilded Hall of Mirrors at Versailles. Its defining attributes

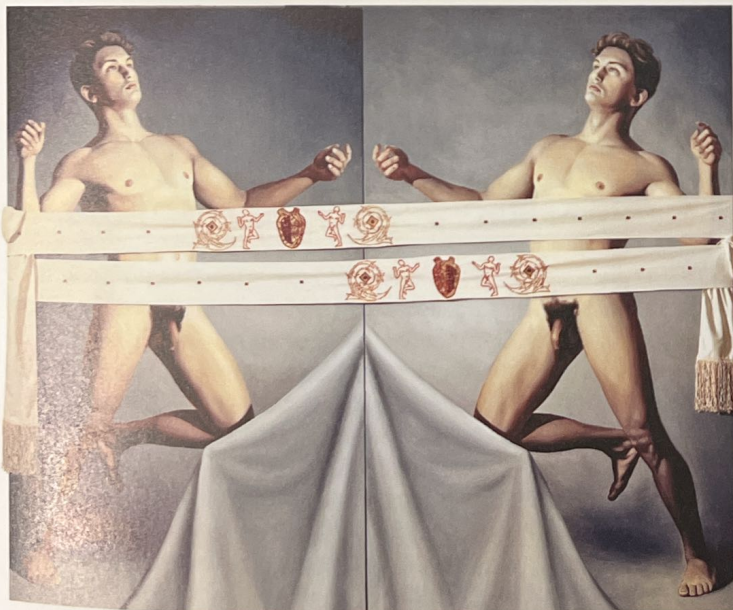
include artifice and theatricality; illusionism and an expansion beyond the frame; metamorphosis and contingency; and allegory and hyperbole. It particularly excels at holding opposites in irresolvable tension, such as depth and surface, sensuality and violence, the sacred and the profane, the sublime and the abject, playfulness and melodrama.

Throughout AES+F’s career, their work has constantly been tied to the baroque. For example, *Last Riot* (the first video of the *Trilogy*) was included in the 2012 exhibition *About Caravaggio* at the Scuderie Aldobrandini in Rome, as well as in the 2014 exhibition “*Baroque*”: *Visual and Hybrid Art* at the ArtCult & Gera Museum in Vrsac, Serbia. The artists themselves have acknowledged the influence of both Baroque masters and the Mannerist artists who anticipated them, such as Bronzino and Pontormo, whom they have described as “close to the atmosphere of our time, where reality is transformed into a grand media performance.”⁷ Admittedly, AES+F have also insisted on the variety of their influences; the Baroque

Decorative Anthropology #2

1991

Oil on canvas, cotton strips, embroidering, artificial stones, goldish metall foil, 200 × 240 cm (2 parts, 200 × 120 cm each)



Decorative Anthropology

1991

Installation view from *Aesthetic Exercises* at Grotto Pavilion, Kuskovo Memorial Estate, Moscow, 1991



is only one among many, including the Renaissance, Soviet Realism, Modernism, fashion advertising, science fiction, videogames, and manga.⁸ Yet the Baroque is arguably the most-cited art historical reference in their art, from the staged encounter of sex and death in *Othello. Asphyxiophilia* (2000) to the glossy chimeras of *Angels-Demons* (2012).

From the *Trilogy* onward, AES+F's videos in particular display a "baroque" sensibility. As outlined above, each clearly walks the line between reality and artifice. They also offer the iconography of luxury; complex, multi-figure compositions; sex and violence, often at the same time; allegorical themes; and dramatic (if not quite Baroque) orchestral music. On a purely formal level, they often bring to mind canonical interpretations of the baroque, such as Walter Benjamin's argument that it transforms "chronological movement" into a "spatial image," or the writing of Wölfflin before him.⁹ For example, in describing movement within Baroque architecture, Wölfflin notes:

Just as the baroque had achieved its purpose by means of the irregular and apparently incomplete, the *unsettled and impermanent form* [my emphasis], so it could put the "painterly" device of *partial overlapping* [emphasis in the original], and intangibility to good use... If, in addition to this partial overlapping, the composition is complex and the forms and motifs bewilderingly profuse, so that *the individual part, however large, loses its significance in the mass effect* [my emphasis], then there are the elements that produce that impression of overwhelming and intoxicating lavishness peculiar to the baroque style.¹⁰

Even the fact that the imagery in these videos spills over into other media formats (from installations to photographs, drawings, and sculptures) suggests the idea of excess. More profoundly, it recalls the fascination of seventeenth-century art with what art historian Mieke Bal describes as "the spatial thickness between two- and three-dimensionality."¹¹ AES+F announced their passion for the baroque early in their career, particularly through the series *Decorative Anthropology* (1991), made when they were still only AES. Measuring 200 to 400 centimeters wide, these large canvases demand to be seen in dialog with "history" paintings, the prestigious genre of Western art that depicts the exploits of mythological to modern-day heroes. Indeed, they each present white men with classical "heroic" bodies, rendered as smooth surfaces. But like the figures we find in baroque art, they are contorted into dynamic, theatrical poses—whether crawling on their knees or writhing on the floor—and dramatically lit. Instead of performing heroic acts, these men appear to have been stripped of their agency (along with their clothing) and reduced to being merely "decorative," as suggested by the title—and not least because their bodies have been eroticized, and therefore feminized. They also are enlarged in scale and doubled or even literally mirrored within

each canvas, transforming their torsos and limbs into patterns that scroll across the picture plane. The canvases themselves are embellished with "decorative" touches: from the painted illusion of gold filigree set with pearls and rubies to actual fringed cotton strips that cross the canvases like sashes and are embroidered and adorned with cheap plastic stones and metallic foil. (At its heart, the baroque is precisely about this play between representation and presentation, simulation and reality: its symbol is less gold than gilding.) The men are thus visually imprisoned between the real fabric in front of them and the painted drapery behind and under them, flattening the classical ideal into baroque ornamentation—as if the white male hero was merely the theatrical backdrop of history rather than its leading star. When shown in the 1991 exhibition *Aesthetic Exercises* at the Kuskovo Estate in Moscow—an eighteenth-century palace nicknamed "the Russian Versailles"—the paintings stood comfortably between marble pilasters with gilded bases, as if backdrops themselves.

The group most directly invokes the Baroque period in *Le Roi des Aulnes* (2001), the first of three Betacam videos in a series titled *King of the Forest* that offer allegories of childhood innocence.¹² (All were included in the 2005 exhibition *Baroque and Neo-Baroque: The Hell of the Beautiful* at the Fundación Salamanca Ciudad de Cultura y Saberes.) The video was shot at the Catherine's Palace in St. Petersburg's Tsarskoye Selo, or "Tsar's Village," which was gifted by Peter the Great to his wife Catherine in 1717 and renovated in the 1740s and '50s by their daughter, Empress Elizabeth. In the video, scores of children roam the gilded, mirrored Great Hall, creating a throng of real and reflected bodies that doubles the proliferation of decorative plaster figures on the walls; the camera weaves among the children, immersing us in a dizzying space without a center. Its low angle proposes an unanswerable question: are we one of these innocents, or are we the titular "King of the Forest"—a mythical ogre—*pretending* to be one of the children, spoiling this Eden with the threat of predation?¹³ As viewers, we alternate between pleasure and guilt, seduction and repulsion, just as the work alternates between being complicit with and criticizing the latent pedophilia of contemporary mass culture. The moral, if any, might be that our righteous investment in the welfare of children becomes its own form of fetishization. Such paradoxes are at the heart of the group's relationship to the baroque.¹⁴

In the *Trilogy* and in subsequent videos, AES+F build upon their long-standing interest in the baroque in a way that seems more than incidentally related to their increasing use of digital tools. In other words, in these videos, the digital and the baroque do not merely co-exist. Rather, these works suggest that digital representation is baroque—that there is something fundamentally baroque about the way in which digital technologies construct virtual worlds. This idea first emerged in the 1990s, when a sudden revival of interest in the baroque across contemporary art and culture gave rise to what many called the "neo-baroque."¹⁵ For example, in his 1995 event *Baroque Laser*, the artist Nam June Paik used lasers to project video images—including footage of Merce Cunningham

Le Roi des Aulnes, #3
2001
Pigment print on canvas, 170 × 210 cm



KFNY, Assembled Heroes #1
2003
Pigment print on canvas, 170 × 210 cm



dancing and a live feed of a flickering candle—onto the vaulted ceiling of a Baroque German church, to the accompaniment of period music. As indicated by its title, this project explicitly linked media art to the baroque: both can be immersive, theatrical, and interdisciplinary—and both seduce audiences with light.

Several texts over the past decades have explored these connections. For example, Christina McPhee's 2004 artist statement "NET BAROQUE" connects net art to baroque aesthetics, based on their similar use of slippage, recursion, reflexive framing, and paradox.¹⁶ In his 2008 book *Digital Baroque: New Media Art and Cinematic Folds*, Timothy Murray frames digital tools as inherently baroque because of their emphasis on "temporal and narrative ellipsis, anamorphosis, and light," "[expansion] in all directions," "divergent points of view," and "enfolded juxtapositions rather than dialectical oppositions," among other things.¹⁷ Most recently, the architect and author Marjan Colletti has directly mapped Wölfflin's

articulation of the baroque from his 1915 book *The Principles of Art History* onto the "post-digital" condition of contemporary architectural practice. Although not explicitly about the baroque, many exhibitions of digital art that explore simulation, such as the 2011 survey *real-fake.org* and its 2016 sequel *real-fake.org.2.0* (which included AES+F's *The Feast of Trimalchio*), arguably belong to its art historical lineage.

To cite the resonance of the baroque in contemporary digital art is not to suggest that it transcends historical contexts as a kind of universal style, as some have argued.¹⁸ Importantly, the seventeenth-century Baroque emerged from particular social conditions and configurations of power. It was the age of absolutism, marked by the consolidation of monarchical authority, the entrenchment of the aristocracy, the ongoing Counter-Reformation of the Church, and colonialism. As the quasi-official style of much of Europe's elite, the Baroque functioned as propaganda, glorifying superabundance as a virtue in itself. "Absolute unity became

the rule, and subordinate parts were sacrificed”: with these words, Wölflin summarized the compositional unity of Baroque art—but he may as well have been describing the Baroque period more broadly.¹⁹ In this context, the Baroque functioned as a kind of gilded ornament plastered over widening cracks in the social order of the early modern era. At the same time, the Baroque delights in ontological confusion (where does the illusion end and reality begin?), and in the hands of its most gifted artists, concealment becomes revelation. Caravaggio’s dirty, dingy saints ennoble the unwashed masses; Artemisia’s righteous avengers attack the patriarchy.²⁰

Today as yesterday, the baroque evokes oligarchy and economic inequality. But partly because of this, it remains a powerful tool for reflecting on the problems of the day. As a subset of the “neo-baroque,” the artists comprising what we might call the “digital baroque” explore contemporary life through their own interpretations of baroque aesthetics, deploying sophisticated digital imaging and editing techniques to create animated videos, 3-D printed sculptures, and virtual objects and spaces. They engage the baroque explicitly, by referencing extant works, materials, or motifs from the Baroque period, and/or implicitly, by engaging its conceptual themes. They include not only AES+F but also Chris Coleman, who produces digital scans of Baroque buildings that play with the superficiality of data systems; Auriea Harvey, whose digital sculptures include chimerical figures, rendered in marble and gold, that celebrate the mixing of cultures and ideas; Jonathan Monaghan, whose renderings of ornamental architecture condemn the decadence of late capitalism; and Rafael Lozano-Hemmer, whose interactive and immersive light environments reimagine the Baroque as a democratic aesthetic.²¹

In the works of AES+F in particular, the baroque is a shorthand for violence enacted on a social scale, from the “war” of the sexes to race wars, class wars, and actual military wars. (Tellingly, in many of the altercations in their videos, allegiances are fluid and neither side is heroic, suggesting that an egalitarian society might also be one in which *everyone* has the ability to become a tyrant, not just monarchs and popes.) By linking “digital” and “baroque,” AES+F suggest that the digital plays a significant role in the social violence of our own age. As their use of CGI landscapes implies, these technologies literally and metaphorically give form to the reality in which we live, or want to live—which is the predicate of politics. Art and popular culture have long shaped our vision of the past, present, and future; but increasingly, our “image” of the world is also shaped by digital technologies that spread conspiracy theories, produce “deepfakes,” quantify our identities, and automate decisions that have a major impact on our lives. The baroque speaks to this moment precisely because it has always been preoccupied with the infra-thin gap between reality and representation. To offer a simple allegory: digital photogrammetry cannot register surfaces that are only partly reflective, like polished floors or gilded frames, and so turns them into negative voids; but if the scanner is pointed at a mirror, *it scans the reflected image as if it were an extension*

*of reality.*²² Like the Hall of Mirrors at Versailles, our digital systems offer seductive illusions—of virtual worlds, but also of truth, connection, rationality, transparency, and control—that invite us to delight (or tremble, or both) at the collapse between windows and mirrors.

As Mieke Bal has noted, the baroque is not just an aesthetic and a theory of representation; it is also an epistemology, or a mode of relating to the world. In *Quoting Caravaggio*, Bal’s important book from 1999 on the uses of the baroque in contemporary art, she argues that the baroque is fundamentally a philosophy of “engagement, changeability, and mutuality” that brings about the *entanglement* of subject and object.²³ The relationships between the figures in Baroque art give concrete expression to this ideal: imagine Bernini’s *Rape of Proserpina* (1621–1622), in which Pluto and his victim spiral around each other to form a singular helix, or “absolute unity.” At its most extreme, this “entanglement” of subjects challenges the very idea of a bounded, stable self. According to the famous analysis by Gilles Deleuze, such was the contribution of the quintessential Baroque philosopher Gottfried Wilhelm Leibniz, who replaced the divisions between interior and exterior with a topography of folds.²⁴ Rejecting simple relativism, the baroque subject is a paradox, constantly coming into being through the act of enfolding.

In his book *Digital Baroque*, Murray argues that today’s digital media revive precisely this model of subjectivity.²⁵ In the case of the “digital baroque” videos of AES+F, we find the protagonists/antagonists continuously circling each other, coming together and falling apart in acts both erotic and violent. But we, the viewers, also find ourselves entangled—not only with AES+F’s seductive videos but also with the digital systems on which we increasingly rely. Their allegories are mirrors that let us see ourselves not as autonomous, fully human subjects, but as hybrid beings shaped by the tools of our own making.²⁶ This is the ultimate significance of the blank stares of their actors, which are so unlike the animated expressions we find in Baroque art. As many have noted, their lack of affect echoes contemporary fashion campaigns, in which models can be reduced to props. But when we watch the figures in their videos move, we are not merely seeing people who, like props, lack an interior life; we are watching an algorithmic hallucination of human subjectivity. In the digital age, “entanglement” becomes the condition of being enfolded with clouds of data. The question we face now is whether this entanglement is a trap in which we are all snared, or whether, as suggested by authors such as Legacy Russell and Carolyn Kane, we might turn our “glitching” to productive ends, such as resisting the social and economic systems with which technology itself is intertwined.²⁷ But whether we find ourselves in heaven, hell, or purgatory is a question that AES+F do not answer, suspending us in that quintessentially baroque condition of having “a feeling of anticipation” with “no sense of release.”

- 1 Heinrich Wölfflin, *Renaissance and Baroque* [1888], trans. Kathrin Simon (London: Collins, 1964), p. 38. Of course, our ideas about the Baroque have evolved with new scholarship; Wölfflin himself would come to think of the Baroque as less clearly opposed to the Classical in later works. A fuller review of that scholarship is beyond the scope of this essay, but some of it is cited throughout.
- 2 Ibid., p. 87; Erwin Panofsky, "What Is Baroque?" [1934], in *Three Essays on Style*, ed. Irving Lavin (Cambridge MA: The MIT Press, 1997), p. 88.
- 3 On the "remix" as a digital aesthetic, see Paul D. Miller, *Rhythm Science* (Cambridge MA: The MIT Press, 2004).
- 4 See, for example, Lev Manovich, *The Language of New Media* (Cambridge MA: The MIT Press, 2001).
- 5 "Glitch" is now a specific term used to describe a genre of contemporary digital art that exploits malfunctioning hardware or corrupted or improperly accessed data for aesthetic effect. While histories and theories of glitch differ, see at least Michael Betancourt, *Glitch Art in Theory and Practice: Critical Failures and Post-Digital Aesthetics* (New York: Routledge, 2017).
- 6 My introduction to the Baroque draws on Walter Moser, "The Concept of Baroque," in *Revista Canadiense de Estudios Hispánicos* 33, no. 1 (Fall 2008): 11–32.
- 7 Olga Sviblova, "Guilty Pleasures," in *AES+F: The Feast of Trimalchio* (Moscow: Triumph Gallery, 2010), p. 83.
- 8 In response to the question of whether their art is influenced by the Baroque, the group replied: "Yes, in many of our works there are obvious connotations of baroque aesthetics, but we also make connections with many other periods and styles, like Mannerism (*Last Riot*), Rococo (*Europe, Europe*), Renaissance (*Allegoria Sacra*), Northern Renaissance (*Inverso Mundus*), Gothika (*Défilé*), Antiquity (*The Feast of Trimalchio*), totalitarian art (*Action Half-Life*). At the same time, we don't tie each project with a single specific style—each one has many allusions and connotations." AES+F, email interview by Brooke Lynn McGowan, April 2021.
- 9 Walter Benjamin, *The Origin of German Tragic Drama* [1977], trans. John Osborne (New York: Verso Books, 2009), p. 92. Benjamin is describing the seventeenth-century model of history that he associates with the genre of the pastoral: rather than offer a teleological narrative, "history merges into the setting." Like the pastoral, the works of AES+F refuse the idea of historical progress, instead trapping us in brief vignettes of "spatialized" time.
- 10 Wölfflin, *Renaissance and Baroque*, pp. 63–64.
- 11 Mieke Bal, *Quoting Caravaggio: Contemporary Art, Preposterous History* (Chicago: University of Chicago Press, 1999), p. 7.
- 12 On the entire trilogy, see Antonio Geusa, "Investigating AES+F's Videography," in *AES. AES+F* (St. Petersburg: The State Russian Museum, Almanac Edn. 174, Palace Editions, 2007), pp. 159–79.
- 13 As Robert Leonard and Janita Crow observe of the series as a whole, the "extended duration grants us a chance to map a variety of contradictory interpretations and affects: to see the children as innocent and knowing; as vulnerable and sublime; as the filmmakers' patsies and as coquettish spoil agents. One moment we are jealous of their perfect existence and good looks, the next fearful for their safety": Robert Leonard and Janita Crow, "We Are the World, We Are the Children..." in *AES. AES+F*, pp. 184–185.
- 14 The curator F. Javier Panera Cuevas, who included the *King of the Forest* trilogy in *Baroque and Neo-Baroque*, noted that the group's practice emerges "from moral and cultural paradoxes" that are quintessentially baroque, such as "hyper-realism and artificiality ... violence and tenderness, spirituality and sensuality, history and the end of history": F. Javier Panera Cuevas, "Glamour to Kill 2: Thoughts on AES+F's Work," in *AES. AES+F*, p. 439. Cuevas also describes having "the unnerving sensation that both the Baroque as well as its imperfect double, the Neo-Baroque, would express a kind of guilty beauty, an immoral beauty that in other words, goes further than good and bad and can express attractiveness through ugliness, the truth through falsity and even beauty through death..." Ibid., p. 437.
- 15 The return of the baroque was highlighted by numerous exhibitions, including *Going for Baroque* (The Contemporary, Baltimore, 1995–1996); *A Baroque Party: Moments of Theatrum Mundi in Contemporary Art* (Kunsthalle Wien, 2001); *Baroque and Neo-Baroque: The Hell of the Beautiful* (Fundación Salamanca Ciudad de Cultura y Saberes, 2005–2006); and *Barocco Nova: Neo-Baroque Moves in Contemporary Art* (Museum London, McIntosh Gallery, and ArtLab Gallery, London, Ontario, 2011–2012).
- 16 Christina McPhee, "NET BAROQUE," in *Life in the Wires: The CTHEORY Reader*, eds. Arthur and Marilouise Kroker (Victoria: New World Perspectives and CTheory Books, 2004), pp. 403–06. Many thanks to the artist for sharing her text with me.
- 17 Timothy Murray, *Digital Baroque: New Media Art and Cinematic Folds* (Minneapolis: University of Minnesota Press, 2008), pp. X, 5, 27, 29.
- 18 For example, Eugenio D'Ors's 1935 book *Du baroque* argued that the baroque is a mode of cultural expression that is a kind of universal constant of human civilization.
- 19 Wölfflin, *Renaissance and Baroque*, p. 42.
- 20 These interpretations are explored in recent books by noted Baroque scholars: see, for example, Troy Thomas, *Caravaggio and the Creation of Modernity* (London: Reaktion Books, 2016) and Mary D. Garrard, *Artemisia Gentileschi and Feminism in Early Modern Europe* (London: Reaktion Books, 2020).
- 21 This essay benefited greatly from discussions with each of these artists; I thank them for their time and hope to consider their practices in greater depth in the future.
- 22 My thanks to the artist Chris Coleman for explaining this aspect of photogrammetry to me during our conversation on May 6, 2021.
- 23 Bal, *Quoting Caravaggio*, p. 25. She also suggests that entanglement describes the relationship between the enrapturing Baroque work of art and its viewer, and between the Neo-Baroque present and the Baroque past: the contemporary quotation does not "invent" the past so much as "intervene" in it, making "the historical act more important because it keeps it alive and does not isolate it in a remote past, buried under concerns we do not share" (pp. 13–14).
- 24 Gilles Deleuze, *The Fold: Leibniz and the Baroque* [1988], trans. Tom Conley (Minneapolis: University of Minnesota Press, 1992).
- 25 In addition, see Sean Cubitt's 1995 essay "The Relevance of the Baroque," which similarly argues that digital media is both cause and symptom of a crisis in how the subject is defined and how meaning is made, echoing the Baroque rejection of the unitary humanistic subject of the Renaissance. Sean Cubitt, "The Relevance of the Baroque," essay accompanying Simon Biggs, *The Book of Shadows*, CD-ROM booklet (London: ellipsis/Film and Video Umbrella, 1996). A slightly different version of the text can be accessed at <https://www.ucl.ac.uk/slade/digital/baroque.html>. Many thanks to Paul Catanese for helping me locate the printed version of Cubitt's text.
- 26 On the co-evolution of humans and their tools, see Bernard Stiegler, *Technics and Time 1: The Fault of Epimetheus*, trans. George Collins and Richard Beardsworth (Stanford CA: Stanford University Press, 1998).
- 27 Legacy Russell, *Glitch Feminism* (New York: Verso Books, 2020); Carolyn L. Kane, *High-Tech Trash: Glitch, Noise, and Aesthetic Failure* (Oakland: University of California Press, 2019).

AES+F

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