PORT FOLIO

Manu Sharma | Glitch | Music | Video Art | Digital Art | Illustration
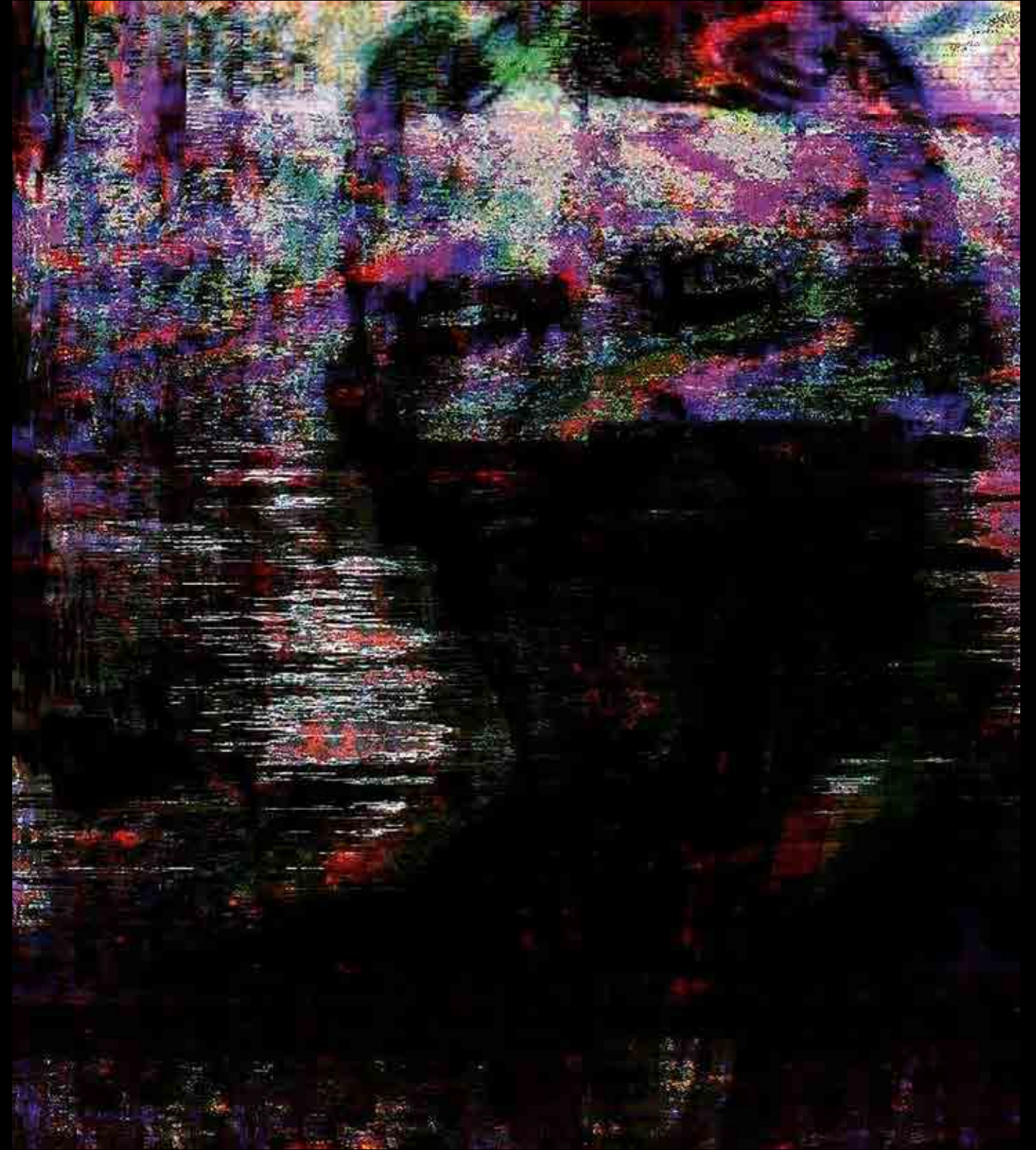
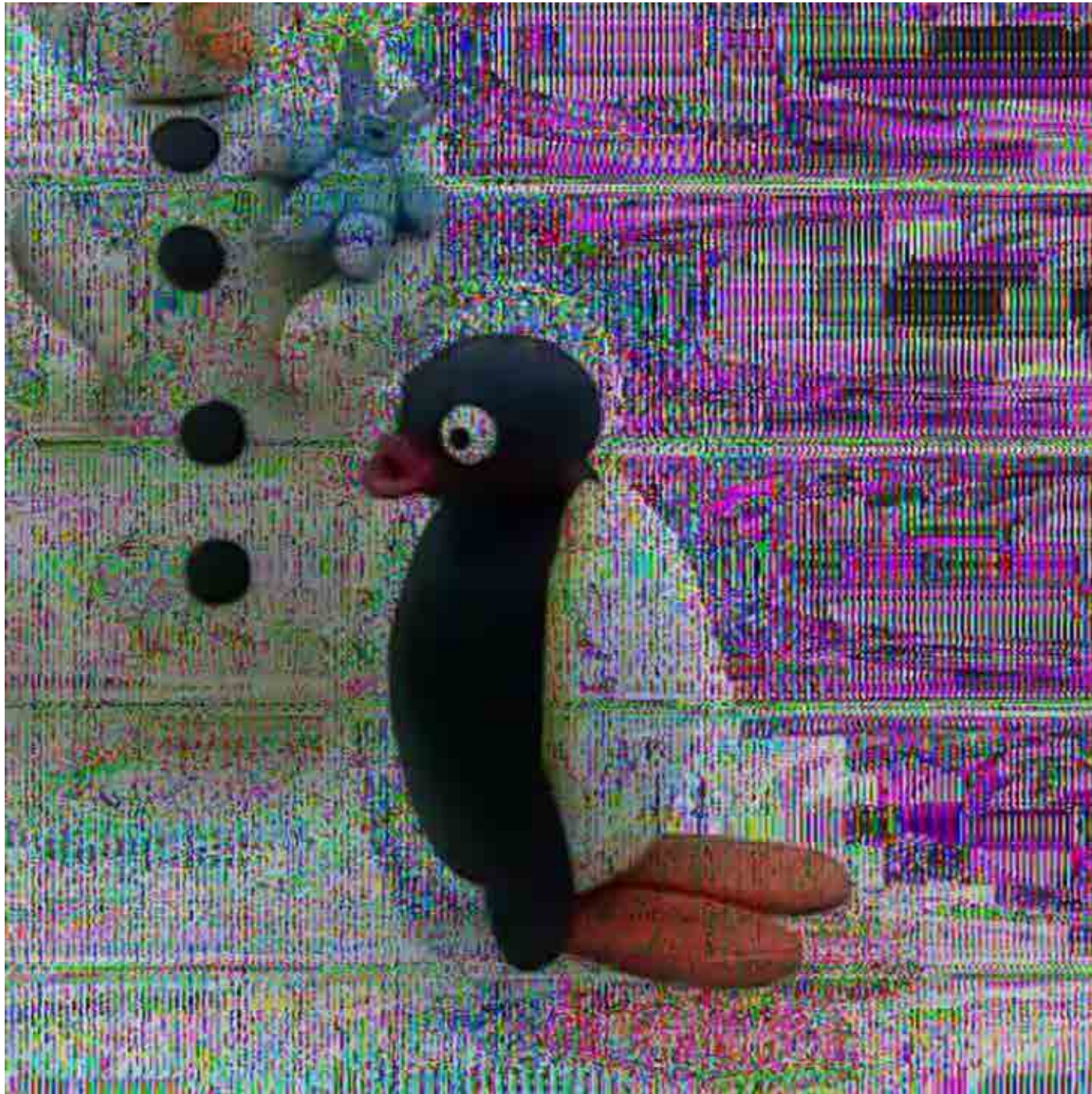*Gentleman's Grin #1*, digital art, 185 mm x 198 mm, 2016

Gentleman's Grin #2, digital art, 185 mm x 198 mm, 2017

MUSIC VIDEOS

P E N G U I N   P U R G A T O R Y, video art, 07: 53, 2017

This video combines music video, short film and cartoon footage with various glitching techniques to depict a cycle of sin and punishment. One of the techniques that is exploited heavily in this video is an error in the rendering process of an obsolete software.
https://vimeo.com/260204087
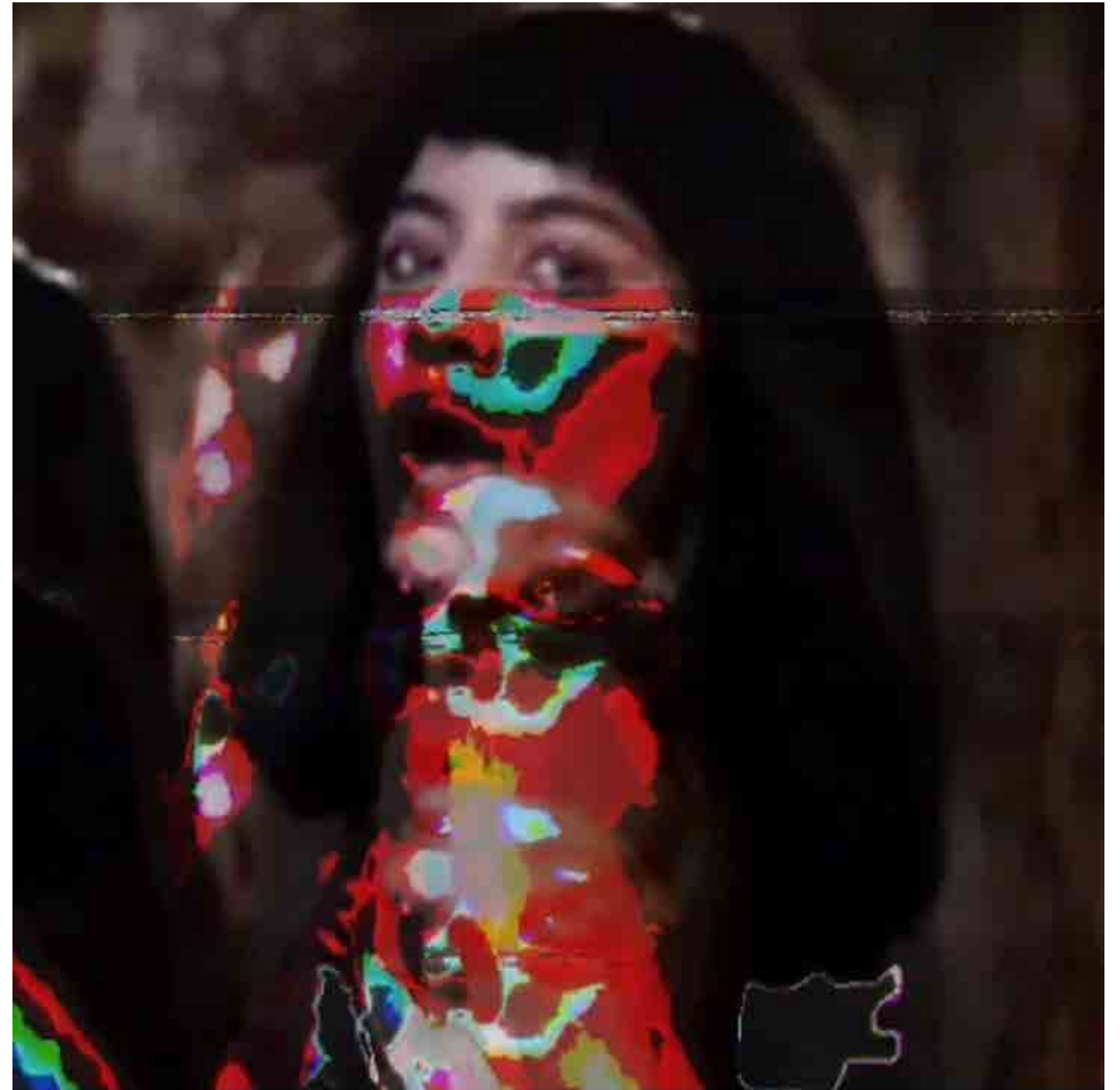
Love Me Do (Beatles Cover) prod. Wykhs, video art, 01: 59, 2017

This video features footage frow various Bollywood dance numbers and the uncanny song stylings of Google Translate. It is intended as a humorous riff on Bollywood's perverse view of women. Much of the video is made using frame-by-frame glitching.
https://vimeo.com/247270227

Discordant Machine Dream, video art, 01:20, 2018

This video, not unlike J.G Ballard's *Crash*, plays on the power of heavy machinery and presents car crashes as visceral, violent acts of machine copulation. The music was made from samples created on a random number generator coded in Pure Data.
https://vimeo.com/270507958

There's Magic in the Air, video art, 03:32, 2018

Presenting the horrors of animal testing for all to see, this video uses de-classified footage of Anthrax testing on sheep at Gruinard Island, Scotland.
https://vimeo.com/273380550

My music videos are created using various glitching techniques. For example, I use an old video editing software called Avidmux, wherein I remove the I-frames (Intra-coded) from videos causing the subsequent P-frames (Predictive) and B-frames (Bi-predictive) to be corrupted. I-frames store the data for a set of subsequent frames and P-frames and B-frames are dependant on them. This leads to strange, and often unpredictable results.

Another way I use Avidmux is to force-quit the program while I am rendering a video file. This causes the program to create a video file which, when played, lets the user trigger glitches upon using the seek bar.

I also use frame-by-frame glitching techniques on Audacity, wherein I convert individual frames of a video file to sound and use various effects on them. Exporting these frames and compiling them yields a video clip that is a distorted and uncanny twin to the original.

N A P T I M E, video art, 02:05, 2017

My very first foray into music videos, N A P T I M E combines a mannequin head dissolving into sand with restful footage meant to create a sense of calm.
This video was made through the use of a pixel sorting code created on Processing.
https://vimeo.com/209363105

MUSIC THROUGH DATA SONIFICATION

I once watched a video that showed how images and even whole programs could be opened in Audacity using the "import raw data function". This prompted me to think of the posibilities of using this technique for artistic applications. If all digital data formats are essentially 0's and 1's, then it makes perfect sense that one could be converted to another. Furthermore, if an image yields a sound, then an image that is a pattern, once converted, should theoretically yield a sound that also has pattern imprinted on it. Putting this hypothesis to the test, I found out that I was right and have been using Data Sonification ever since to experiment and create music.

Since then, I have also taken to using other audio editing softwares. A personal favourite of mine is ANS Synthesizer, a software modelled after an old Soviet photoelectronic instrument creted by Russian engineer Evgeny Murzin. The original ANS saw production from 1937 to 1957 and used a method of graphical sound production for cinematography. Simmilarly, the software I use allows me to visualize and "paint" sound.

The music I create varies in genre and influence. It ranges from harsh noise to mellow drone and ambient music and looks to artists such as Merzbow, Mika Vainio and the Yellow Swans for inspiration.
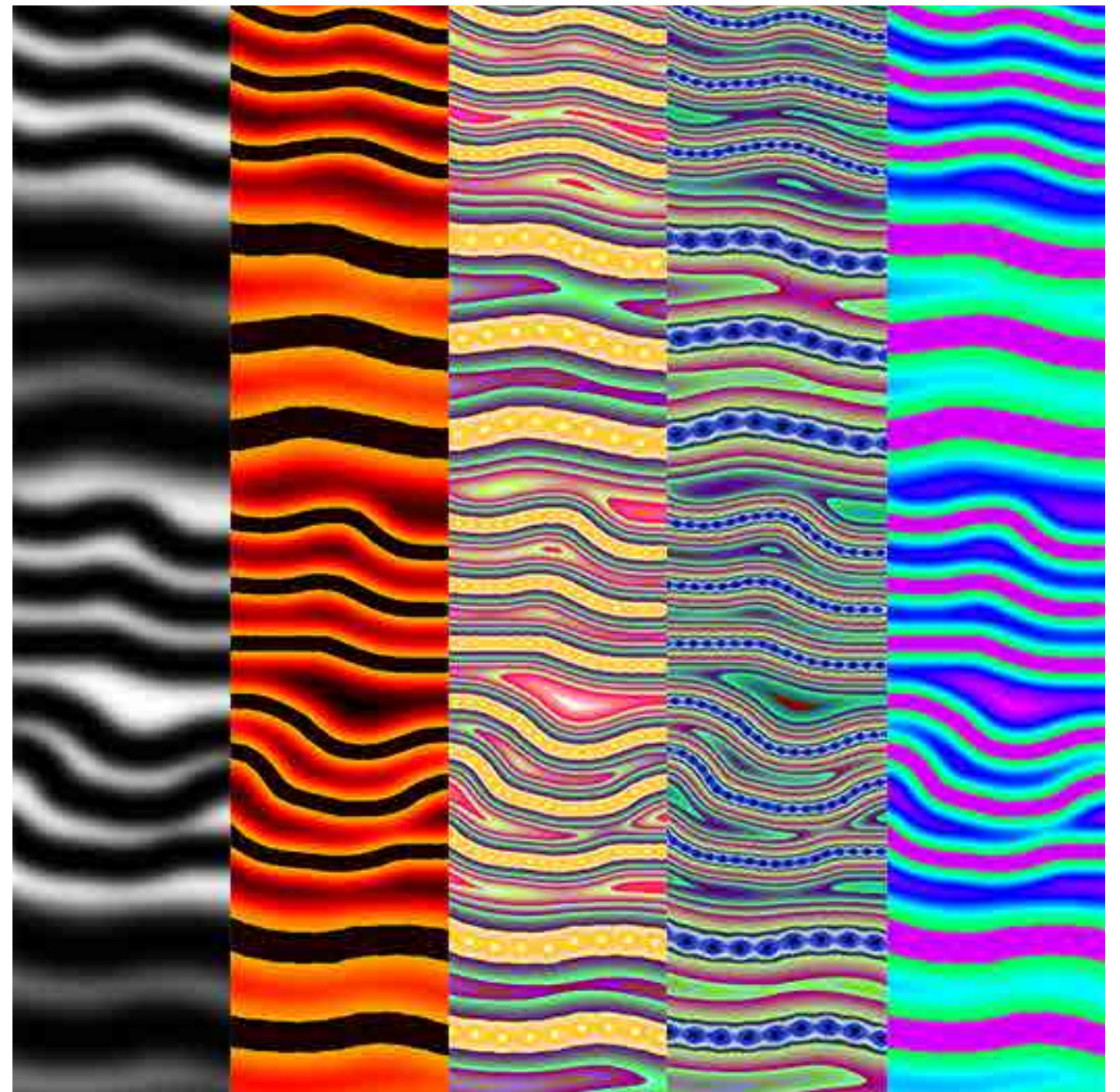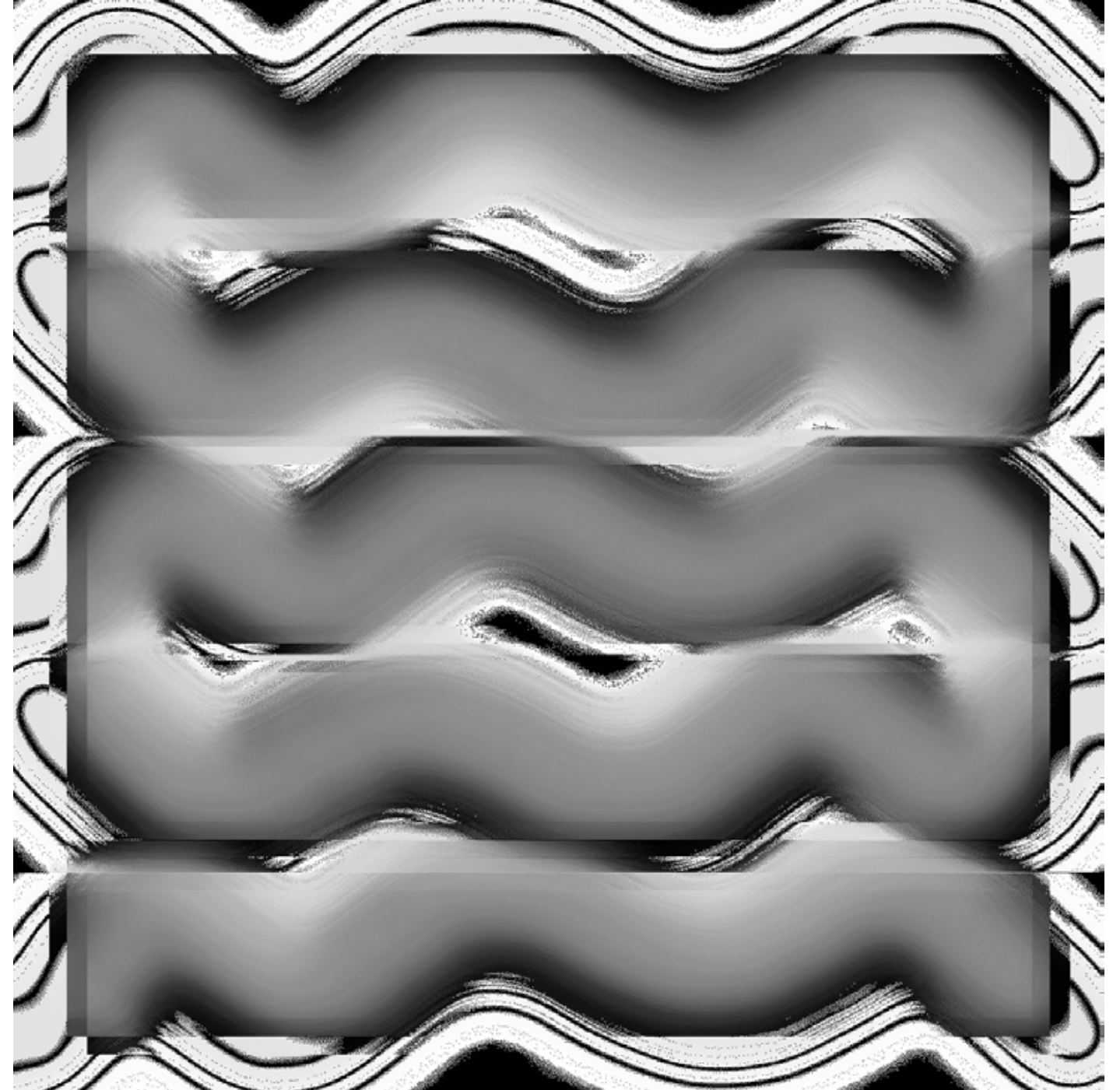

As Yet Untitled, music visualization, tentatively 12 minutes, 2018

Musical visualizations for an ambient drone song I am currently working on.

UNTITLED
E.P.

Untitled E.P, music compilation, 25 minutes, 2018

A compilation of music I created dating back to mid 2017. The art presented here is a mashup of music visualizations that would eventually become the track "Helter Skelter".
https://soundcloud.com/manu_bhaiya/sets/untited-ep

*Untitled,* digital art, 296 mm x 172.5 mm, 2017

VARIATIONS ON A GLITCH

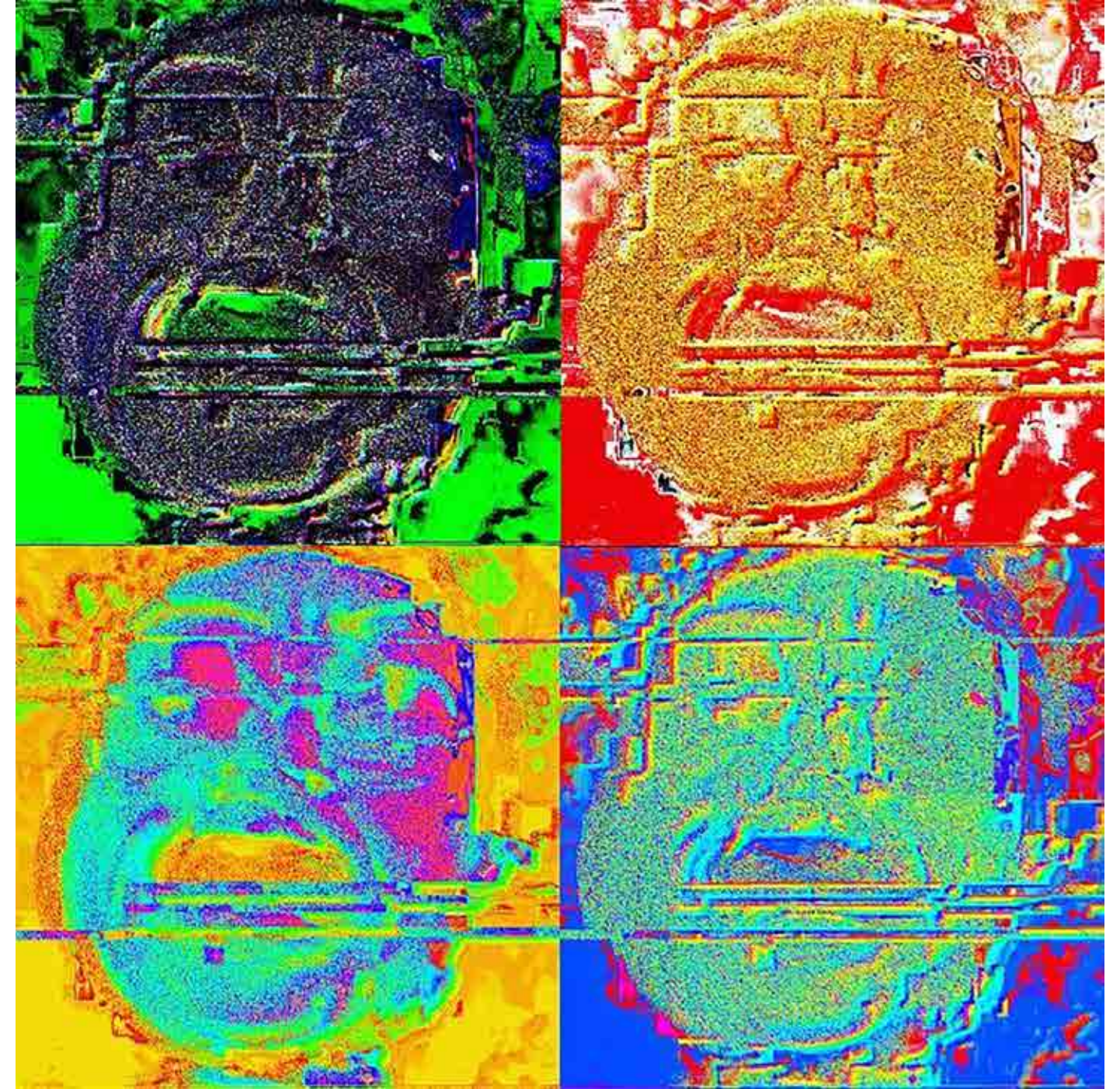*Glitch #1,* digital art, 185 mm x 185 mm, 2017

One amongst a short series of photo glitches that I did when I was initially experimenting with Audacity. There are a few not included here that can be found on my Instagram
https://www.instagram.com/p/BbG7H8Kltbc/?taken-by=manu_bhaiya

Glitch #2, digital art, 185 mm x 185 mm, 2017
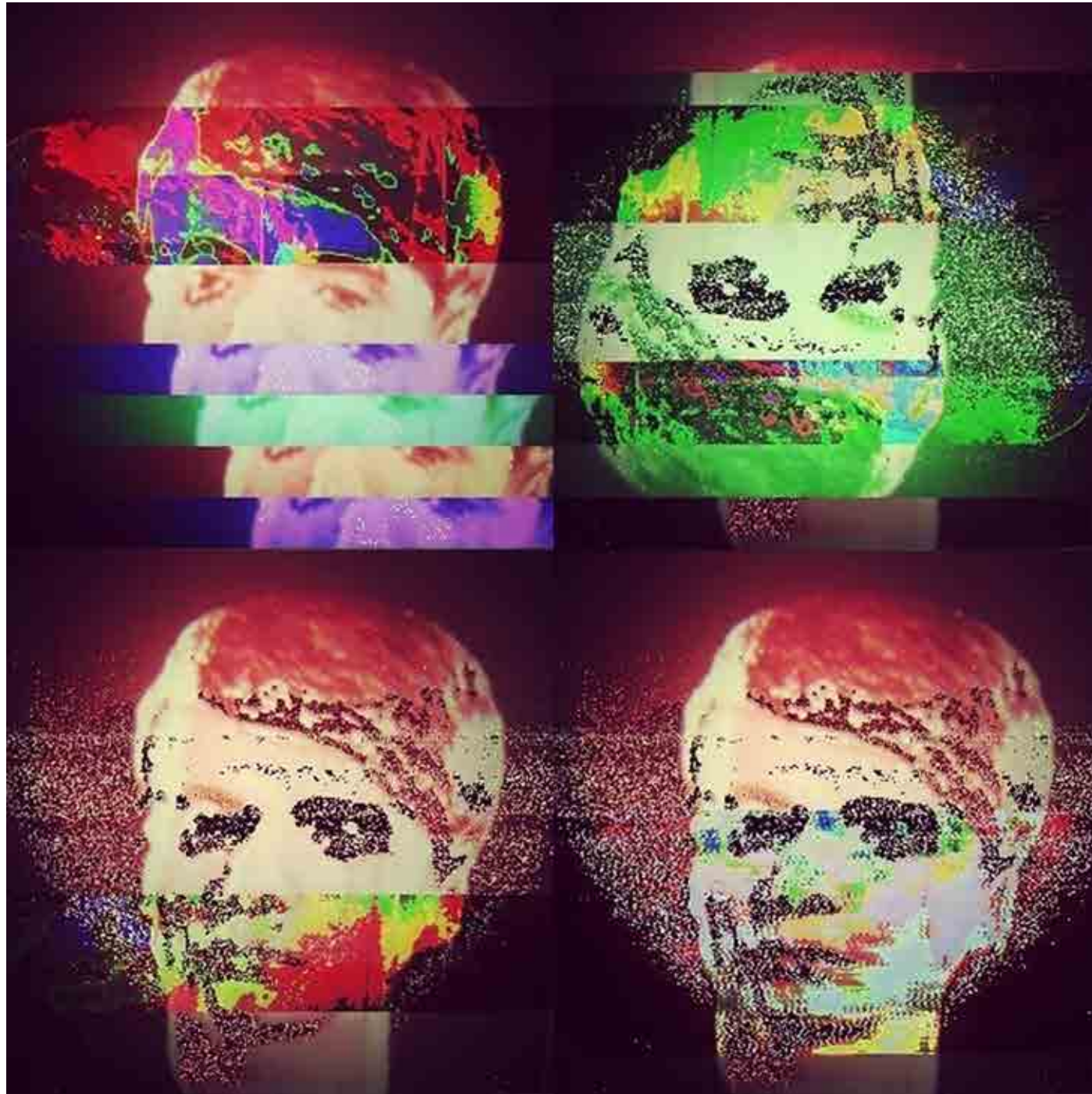
Glitch #3, digital art, 185 mm x 185 mm, 2017

Glitch #4, digital art, 185 mm x 185 mm, 2017

This final one is not a glitch in the proper sense of the term but was instead created through color tray manipulation in Photoshop.

.GIF
ART

.gif #1, video art, looped, 2017

One amongst a short series of glitched .gifs made through experimenting with Avidmux and Audacity.
https://www.instagram.com/p/BbT_zyOILZd/?taken-by=manu_bhaiya

.gif #2, video art, looped, 2017

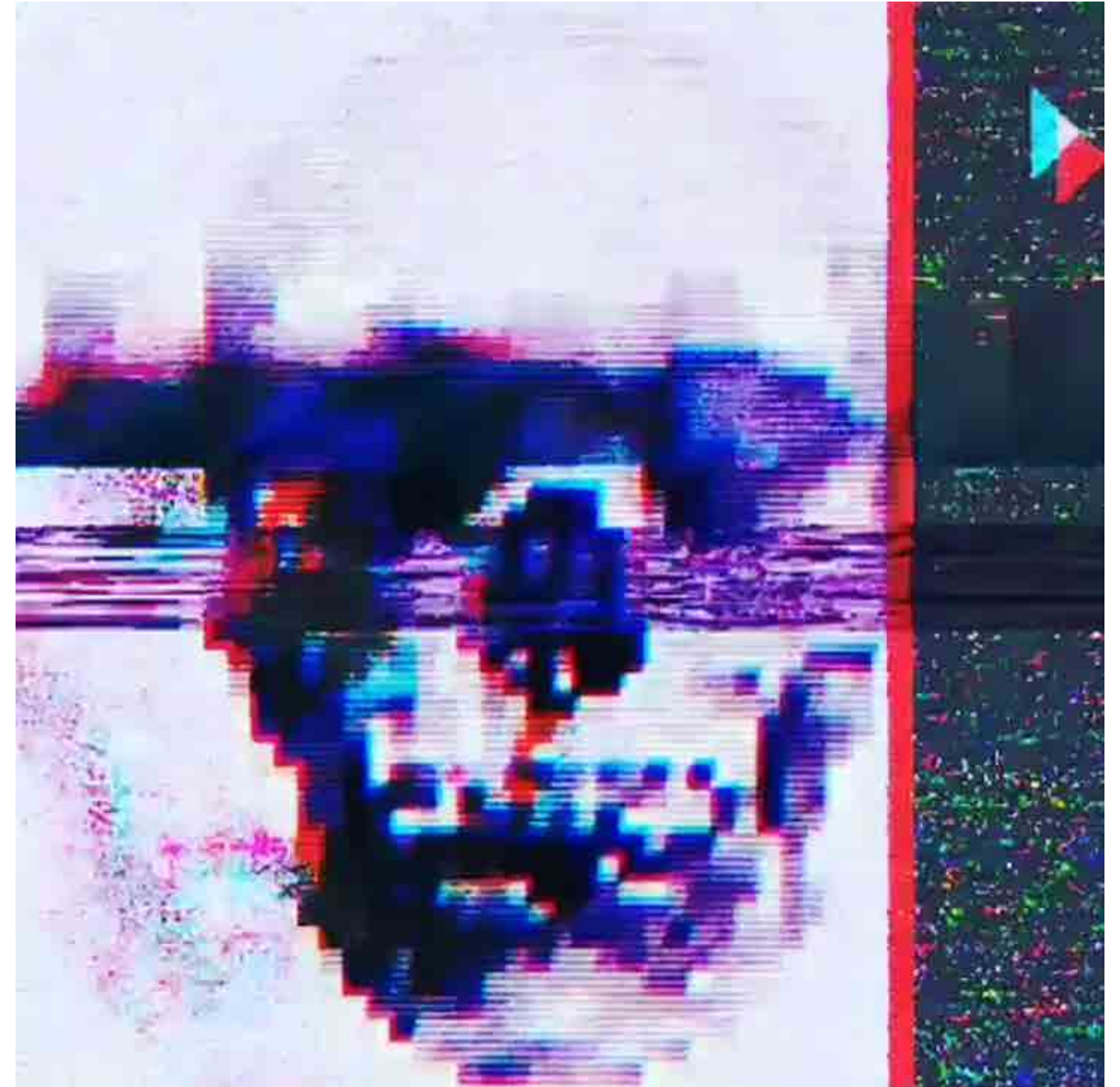https://www.instagram.com/p/BbRnDKJlvfz/?taken-by=manu_bhaiya

.gif #3, video art, looped, 2017

There are three variants.
https://www.instagram.com/p/BbgvQPeIr9Z/?taken-by=manu_bhaiya
https://www.instagram.com/p/BbgvmkolywO/?taken-by=manu_bhaiya
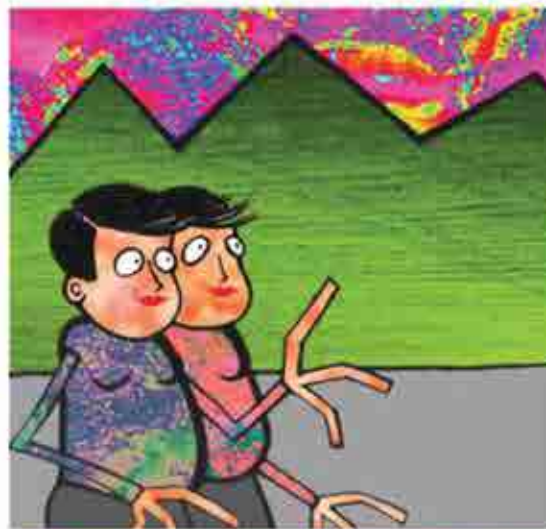https://www.instagram.com/p/BbgvzfqlhIi/?taken-by=manu_bhaiya
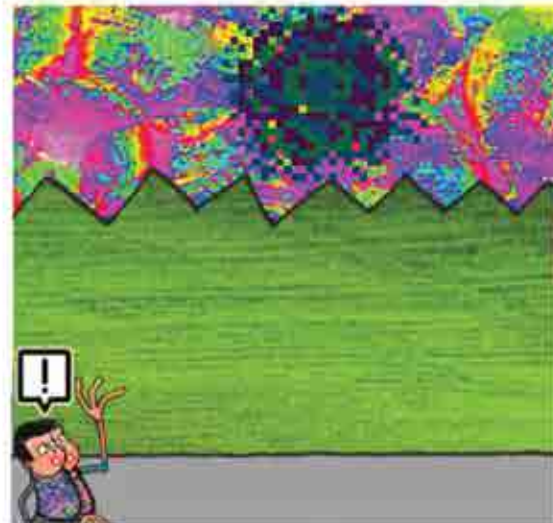

.gif #4, video art, 00:06, 2017

https://vimeo.com/285571315

Cross Eyed Mary, digital art, 168 mm x 211.5 mm, 2017

COMICS

Ever since I was young, I have been an avid reader of comic books. Comics were, in fact, what drew me to the arts.

Prior to my tryst with experimental audio-visual art, I was drawing comics and zines and the two comics presented here are my personal favourites.

"Suds in Spudland" tells the story of two freakish characters wandering a digital purgatory in search of "contraband".

Evil forces conspire to assist them in their fiendish quest but alas! tragedy strikes in the form of Demonetization.

Unable to cope with the sad knowledge that their hellish familiar cannot carry out the transaction as he has not been able to withdraw any money from cashless ATMs, the two are distraught and descend into a violent madness.

Salvation comes, however, in the form of the PayTM app and our intrepid heroes may finally attend to their dubious proclivities.

Suds in Spudland, comic, 156.5 mm x 216.5 mm, 2016

Heavily inspired by internet meme culture, this comic has a large amount of visual chaos. This, along with the glitched out backgrounds, the misaligned, cut-off text and the emoji language were done delibirately in order to better situate my story within the context of meme culture.

At the same time, I did not want it to entirely qualify as what one might label a "meme", and so I conciously tried to combine these influences in a way that would render the end product an abstraction, rejecting any definite aesthetic classification.
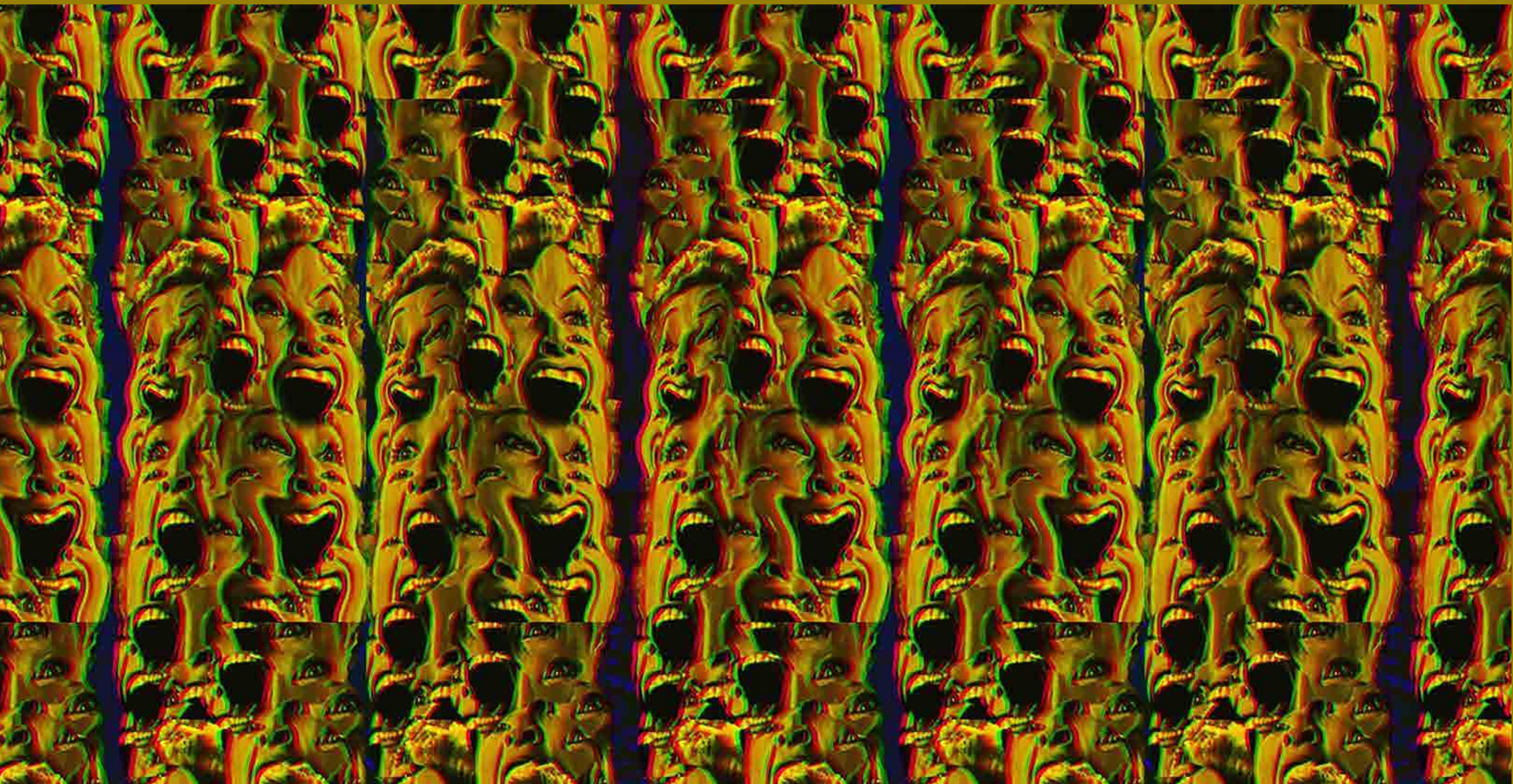
More traditional in it's style, this comic depicts a story of astral projection, space-time exodusse and one very soggy cookie.

The link below will allow for viewing of the full comic.
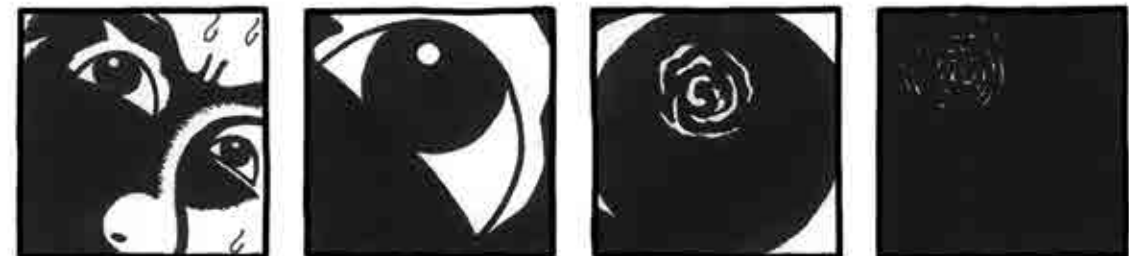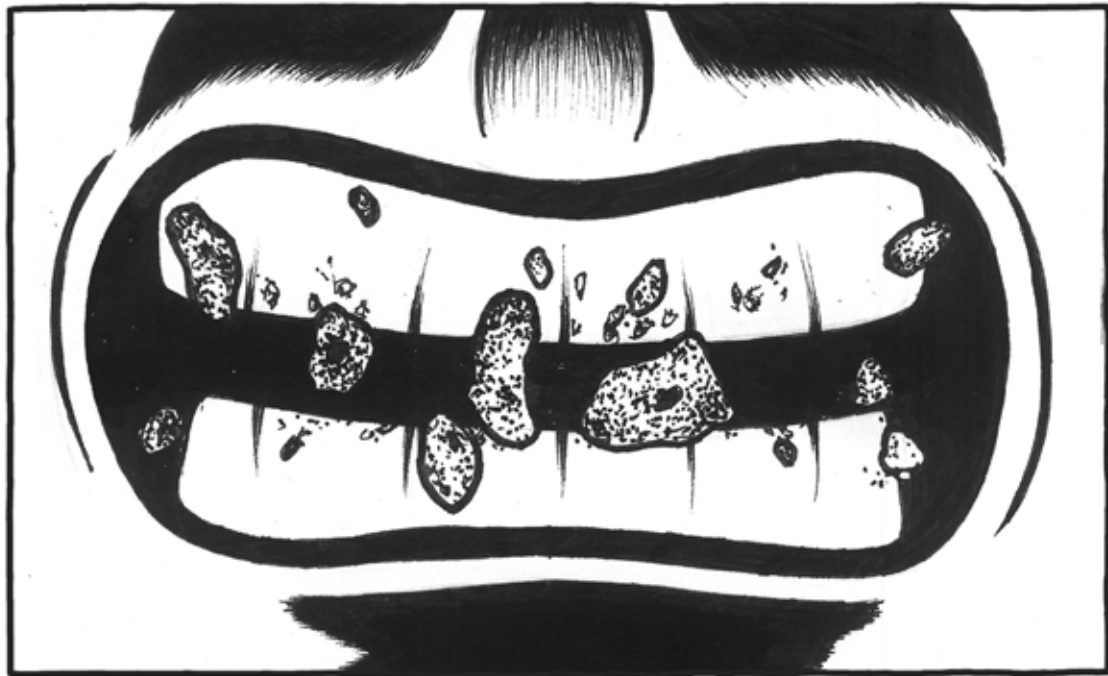
Untitled, comic, 157 x 195, 2016

https://imgur.com/a/C1S0CKS

Untitled, digital art, 400.5 mm x 211.5 mm, 2017

GRADUATION PROJECT

The project titled "Panopticon" was situated both conceptually and physically in the realm of public urban transit, specifically through the vector of metro transit systems. It was percieved as primarily being a vehicle for me, the practitioner to react to the space I was working in. Over time, the space within which the project was contained began to lend itself more towards a pocket dimension of sorts within the larger context of my final project course, *Art in Transit's* intervention at Cubbon Park Metro Station, Bengaluru.

The project utilized projection mapping, space design, audio visual art, glitch aesthetics and coding to create an experience for commuters that acted as a microcosm for the larger experience of working in a space of public transit.

This project was one of my first forays into working with the moving image and would play a big role in influencing what my artistic practice has become now.

Panopticon, left, right and centre projections together, video art, 03:00, 2017

A compilation of the visuals that were projected on the left, right and centre walls presented together along with the original audio.
https://vimeo.com/285571562

Panopticon, artist interview, video, 01:24, 2017

A short interview with me, the project practitioner regarding Panopticon.
https://vimeo.com/285571836