

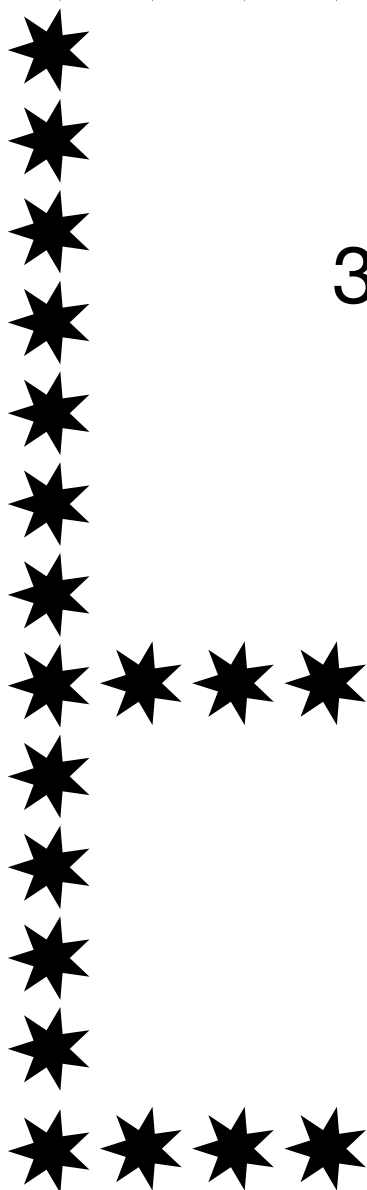
FAMEFAME

393 Harbord St. Unit #1

Toronto, Ontario,

M6G 1J1 CANADA

www.famefame.com



>Greetings and thanks,
>
>We will send you an NTSC miniDV tape.
>The tape will be mailed to you on Sept. 17
>at the latest.
>
>Can we submit more than one video if we
>have more than one exceptional piece?
>
>- Tasman Richardson
>-----
>famefame.com
>
>>From: Sparwasser HQ <[mail@sparwasserhq.de](mailto:sparwasserhq.de)>
>>To: info@famefame.com
>>Subject: "old habits die hard"
>>Date: Thu, 11 Sep 2003 20:55:58 +0200

>hello,
>
>I'm contacting you on behalf of FAMEFAME.
>this is to confirm that our video selection is
>being mailed to you by the artist themselves
>right now as we speak. His name is Daniel
>Borins.
>
>We will email you a description of our collective
>shortly. thank you again for allowing us to
>participate.
>
>-t
>-----

FAMEFAME

FAMEFAME

393 Harbord St. Unit #1

Toronto, Ontario, M6G 1J1

CANADA

<http://www.famefame.com>

info@famefame.com, theblameshifter@hotmail.com, trichardson@dwl.com,

daniel@implosionpostmedia.com

famefame are:

Tasman Richardson

Jubal Brown

Ellie Chesnutt

Josh Avery

Contact: Tasman Richardson

FAMEFAME is a curatorial, programming, and artists collective for the production, presentation and promotion of visual art and time based media work including but not limited to video, audio, kinetic sculpture, painting, event and net art.

Famefame,s impetus is in a unification of cultural practice, we create opportunities for artists and audiences to involve themselves in cultural activity in a integrated fashion. For the total art experience we strive to play on all facets of the viewers experience including, sight, sound, mind, touch and sometimes smell. It is our belief that when all of these elements are activated simultaneously that the viewer opens themselves top the work, or in a best case scenario that they become more than audience they become directly involved in an active relationship with the work

Famefame,s roots were developed in a progression of music concrete and Dadaist cutups modified to serve the medium of video under the title „Jawa%“. Jawa made use of pre-existing media materials through inventive appropriation and early forms of digital editing to accommodate a rapid „machine gun%“ edit style. In addition to the use of appropriated materials, Jawa introduced an evolutionary worship of the glitch aesthetic into its technique later followed by the now all-inclusive nature of seeing and hearing. The complete union between auditory and visual traditions in a progression based on works such as „Tower,s Open Fire%“ by William S. Burroughs and „Timber%“ the video/audio collage by British collective, Coldcut.

Famefame maintains a website, which provides more on this theoretical approach and constantly updated information about our practices and activities. <www.famefame.com>

Past Famefame events:

CTRL+ALT+DEL, CDR release of sound works by Tasman Richardson, Feb. 2002. This glitch based experimental electronic composition was launched at the ART SYSTEM and received very enthusiastic response.

Attendance: 110

SPEED, a video program curated by theblameshifter (aka Tasman Richardson), Nov. 2002, was the first of the official FAME FAME events. It was a very successful single evening screening held at the ART SYSTEM. The theme of the program examined different views of the influence of pace and the dynamics which come into play with variation of pace, velocity and duration and the impacts these elements have on our cultures and our lives.

Video work by:

Leslie Peters
Dara Gellman
Zev Asher
Istvan Kantor
Jubal Brown
Daniel Cockburn
Tadasu Takamine
Robert Hamilton
Elenore Chesnutt
Attendance: 80

SOMEPLACE, record, 2002, a compilation of audio works based on a concept and source material by Tasman Richardson. 8 artists were asked to create a piece addressing specific thematic concerns of mental illness and institutionalized isolation.
Limited edition of 300.

SOMEPLACE, event, Jan 2003. Site specific performances created for a disused psychiatric hospital in Whitby, ON, a very special and exclusive event reached by chartered bus.
Attendance: 45

Upcoming events:

ATTACK OF THE CLONES, video screening as part of the 2003 TRANZ TECH VIDEO ART BIENNIAL curated by the Famefame collective. 15 video artists are invited to produce a video work entirely from the Arnold Schwarzenegger film „The 6th Day“ invited will artists include:

Daniel Cockburn
Hilda Rasula
Ellie Chesnutt
Jennifer Norton
Robin Simpson
Jubal Brown
Tasman Richardson
Josh Avery
Patrick Borjal
Jeremy Bailey
Ingrid Mayerhoffer

FAMEFAME manifesto:

Famefame exists for the production and promotion of the aggressive, intense and volatile. Our aim is to promote an immediacy, that transcends the physical means of the work itself, threatening the boundaries of video, sculpture, performance and event arts, audio and music, generating new strategies for culture making.

Our work is a furious attack on the mysterious doors of the impossible.

Moralism and every utilitarian cowardice have atrophied our faith in romantic notions of purity, beauty and truth. Civilization has domesticated the feral spirit of the living. This program of convenient submission is one of castration. We are specialists in Revolt.

We turn bravely to face the abyss, without fear, without hope; we dive headlong into the oblivion of a tele-visionary existence.

We undertake an impossible crusade. Unlike our predecessors, who have resigned themselves to the flesh piles of end time, we seek to find the bleeding edge of the advance guard of contemporary thought, while giving a virtuous transmutation of the passions of the doomed.

We live in the absolute: primitive geometry; experiential association; and the empirical investigation into the evolving nature of being.

Our work is the residual iconography of the new ethos condensed into a singular gesture. We give form to the wall of history as it crashes into itself, obliterating the lines of demarcation, to break out of time into the experience of the perpetual present, the infinite moment, the absolute now.

Death for the dead, life for the living.

"The Apotheosis of Everything", Daniel Borins

The Apotheosis of Everything (2003) Video. Colour. Stereo. 12 minutes. NTSC
The Apotheosis of Everything, outlines the rise of mutually assured subjectivity as the basis for a decline in objective consensus. Apotheosis traces the effects of loss of meaning, the fading of moral horizons and ultimately our individual loss of freedom. The video states that if we rely on only a soft relativist subjectivity, we will lose a sense of what is important to our needs on an objective cultural level. When this occurs we replace critique with effect. The irony is that The Apotheosis of Everything allows for a strong aesthetic display of these effects and becomes an example of a new strategy in communication. Therefore, The video attempts to illustrate that in the face of broken models of discourse new communicative means arise.

Artist statement

Initially my early work is concerned with the refusal of spectacle and battling with the very medium of television; the best children's first exploration of any toy is to see how it breaks. The aim was to hyperbolically push the ideas of mass media to their logical and ridiculous conclusions: sex, death, speed, power... in attempt to create physical sensation in the viewer, I wanted to push spectacle far enough so as to elicit a response, to stimulate experience rather than spectatorship, to touch. To play with viewers expectation, with the promise of entertainment, the lure of titillation, followed by the presentation of mindless directions energy, to be engaging and attractive while maintaining an oblique impenetrable wall of amoral ambivalence.

There is also the element of divining the true nature of the technology used, so that the artist is not creating but channeling, accessing the aesthesis, the inherent character of the medium; making work which expresses not the position of the artist but that of the machine.

Other work intends to manifest the attention deficit disorder, obsessive compulsive, schizophrenic consciousness of the contemporary mind, giving a visible form to demons of our mental and emotional processes so that they may be examined

More recent work has used non-linear editing as an audio-visual sampler to compose audio-visual music where picture synchronizes with sound, cut for cut, beat by beat, bringing about a serendipitous symmetry of sensory unity.

Many works are experiments with influencing the perception of time through audio-visual media, using rhythm as an incremental measurement of duration, a strict restructuring of time, to break out of time into the experience of the perpetual present, the infinite moment.

- Jubal Brown