

floating ip

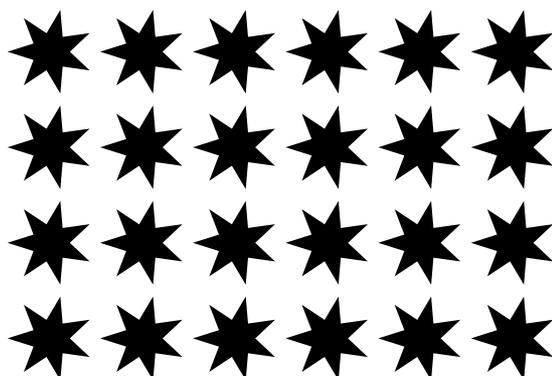
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<http://www.floatingip.com>



>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>
>>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
>-----

floating ip

floating ip is a gallery based in Ancoats - the physical heart of the industrial revolution in Manchester (directions).

Run by artists Dave Beech, Graham Parker, Rachel Goodyear and James Hutchinson, it has been established as a long term space for innovative practice and research, with an emphasis on archiving some of the best of Manchester art practice alongside significant projects by international peers.

In its original usage, the term 'floating ip' referred to internet service providers' supply of local phone numbers for international cities, so that their clients would be able to access the internet from portable computers at local call rates - a moment of genuine local agency amidst the generic experience of international travel. Through building up a programme of national, local and international projects with a stated ambition of ongoing collaboration with remote artists and organisations, alongside a physical, video and online archive of artists and writers passing through Manchester, floating ip aims to be one of the venues that anyone wishing to understand a flavour of practice and ideas within the city should include on their itinerary.

"Kent Beeson is a Classic & an Absolutely New Thing", Tim Etchells & Hugo Glendinning

>Kent Beeson is a Classic & an Absolutely New Thing

>

>2001. Video. 12 minutes. Tim Etchells & Hugo Glendinning.

>Performed by Kent Beeson.

>Produced by Forced Entertainment.

>

>"I am going to have a great big house and a basement romp room with a big

>high-definition colour TV and all the latest gaming consoles and a big

>fridge always full up of beer and coke and I will be like Elvis Presley

>always larking about with the guys and like Tom Hanks in Big rich guy's

>apartment and able to do anything. And I will have all the girls

>I want around all the time just hanging around by swimming pool and they

>will wear those bikinis that are more or less just a piece of string"

>

>Kent Beeson is a Classic & an Absolutely New Thing is a spiraling

>twelve-minute monologue, exploring one man's ambitions of show-biz affluence

>in America, but the dream crumbles as it runs up against the limits of a

>flustered performance.

>

>The plan for the video was for a single shot with no edits; the text

>delivered in an unbroken stream. But during the event, shot in a series of

>noisy and distracting Seattle locations, the actor was not sure of his

>lines. The resulting document shows him breaking off, looping back,

>commenting on his own performance, getting annoyed, laughing and endlessly

>repeating the same lines as he stumbles through the text. The work is thus a

>dance between the text and the unpredictable contingencies of its own

>enactment. The I it proposes < always a fractured ambition < shifts from

>one-off verbal fantasy to repeated mantra.

>

>

>TIM ETHELLS

>

>My work begins from a set of personal concerns, strategies and obsessions.

>Its manifestations are diverse and created in dialogue with the

>possibilities of different media and contexts. Much of my work has been

>collaborative in some way - I have led the performance group Forced

>Entertainment since its inception in 1984 and I have worked extensively with

>photographer Hugo Glendinning as well as done projects with a range of

>visual artists, choreographers, programmers and others.

>

>At one level, my work is concerned with liveness and presence, with the

>unfolding of events in time. At the center of these pieces is something (an

>event, an idea, an object) that is at the same time obscured and exposed,

>unraveled and assembled. The processes, mechanisms and economies of this

>appearance and disappearance are the subject of my practise.

>

>My strategies relate to gaming and playing, to the dynamics of liveness and
>provisionality and to the processes of cataloguing, ordering and listing
>through text and image. Many of the works aim to explore the relation
>between what is seen and what is said or read as the structure and economies
>of language are considerable preoccupations for me. My work often evokes
>structures from popular culture, from movie genres, or from language itself,
>relying on the viewer's embedded knowledge to create a play between what is
>expected and what is offered. As a result, the work often shifts between
>recognition and coherence on the one side and strangeness or incoherence and
>on the other.

>

>I have written and published extensively on new performance and installation
>in books and in journals including Performance Research, ArtPress and
>Frieze. I have taught workshops, given lectures and run projects extensively
>in the UK and in Europe in a variety of contexts, from Das Arts Amsterdam to
>Tisch in New York and Goldsmiths, London. My collection of short fiction,
>England Stories, was published in December 1998 by Pulp Books whilst
>Routledge published a selection of critical writing and performance texts,
>entitled Certain Fragments, in Spring 1999. A third book, The Dream
>Dictionary (for the Modern Dreamer) was published by Duckworth's in June
>2001.

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