



TFW YOUR TOOLS HAVE CONSEQUENCES




Tools like MS Paint, Impact font, and other recurring meme themes have developed a singular memetic grammar throughout society. Because of this, however, issues of accessibility for the uninitiated that are present in memes due to lack of context. I set to play out this idea by posting a "Meme Analysis" thread on a forum that I frequent without context. Most of the "memes" I use as figures are also not recognized memes at all, as a way of illustrating unreadable irony to those not in the know.

#HASHFAX



Platform limitations can determine the success of a form. Within the context of faxlore, the fax machine is able to relay humorous messages between groups of office workers, but it is constrained by limitations of pace and audience. Through the use of contemporary digital networks, new platforms investigate new forms in which mischievous shenanigans can be broadcast. The internet occupies a space with peculiar attributes and constraints that shift across networks. By utilizing the .gif as a communicative form, a wide array of support and portability can be achieved. Deploying the form across .gif specific and popularized networked communities | play with dynamics of constraint determined by the tools, frameworks and associated vernaculars.




faxlore.neocities.org

memes, cyborgology, conceptual trouble, oh my. You have just received a *facsimulation* of Hannah Barton's essay, "Faxlore: Memes down the Line".


visit faxlore.neocities.org for more alternative fax

Exercises in style and remediations orchestrated by //

p1. Helen Hunter, p2. Carl Diehl, p3. Cai Veronda, p4. Sarah Bat p5. Michelle Vorce p6. Josh Bone-Christian



ALTERNATIVE FAX




Me: That was impulsive. You probably shouldn't have done that.

Also me: _(ツ)_/

Like their predecessors, fax memes (faxlore), modern memes act similarly to folklore. As a connection to folklore, I constructed a tumblr treating language memes like cryptids. I focus on word and language structure based memes, because folklore is usually narrative, and much of the memes in today's internet world are based in creating a repetitive structure or manipulating the look, feel and sound of words for humor. Thus, memes generate both an overarching internet subculture, and multiple smaller subcultures based on site and medium. These cultures are, of course, limited by access to internet and these websites, putting a constraint on both the humor and the community.

MEMES?

It's easy to consider memes as a relatively new and trivial phenomenon of internet culture. However, their function in contemporary society is far from a novel concept. Memes are a form of communication which, by their very nature, function only within the context of subtext. Memes thrive on running jokes, and by utilizing methods of visual communication, they are easily and informally sharable. Therefore, memes serve as a unique tool for cultural analysis.



I swear, if your memes aren't as dank as Biden's, you're fired

WHAT YEAR IS IT?



Faxlore originated in the 1970s and can be anything from poetry to doodles like folktales in old villages.

Office spaces are like networked communities that build their own stores/humor which then migrate to other communities. It is a heritage that can be transformative from sub culture to subculture.

#EXTRA! EXTRA!

These cultural units of transmission have travelled through dense and heterogeneous information environments for millennia. Resilient and bite-size, memes operate at the intersection of language, technology & social context. From this nexus, richly nuanced network effects accumulate and nourish next-level technocultural tricksters



L.Shifman's personification of the meme as "conceptual troublemaker" inspired an automated bot. Scare quotes adapted from former fake news juggernaut, "The Weekly World News," collude with faxloric phrases & near-truths. Styled as a breaking news barker, this bot issues micromissives of dubious veracity