

PRESS RELEASE

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SHUTTLE358 | FRAME

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Frame is the much anticipated follow up release to 1999's debut *optimal.lp*, a compact disc which caused quite a bit of critical stir as a very impressive and original work for a new artist. Dan Abrams (aka: shuttle358) seamlessly blends stark textures/drones with digital disfunction. Clicks, skips and tiny mechanized rhythms intertwine in hypnotic form that Abrams allows to evolve in a very organic way. *Frame* picks up where *optimal.lp* left off, a bit more distant with excursions into deeper realms of Abrams' signature skittish minimalist rhythmic work.

Frame includes a video, filmed and directed Abrams himself, in DV CAM for the opening title track of the album. It is available on the cd in Quicktime format, as well as a separate high-res VHS release (12k9004). The use of movement and abstracted forms along with a subtle color palette of whites, blues and yellows is a perfect visual accompaniment to the fragile rhythms of his work.

Dan Abrams — "If you put an empty frame against a blank wall, you suddenly notice the the color, the patterns, the imperfections in the plaster. The frame is like a window of perception. It takes the wall outside time. The frame draws attention to what is within it—it magnifies it, you focus on it, it begins to symbolize the whole wall."

[ALTERNATIVE PRESS, US]

... Dan Abrams' first CD as Shuttle358 struck many listeners as a minor masterpiece, but *Frame* is even more accomplished, ranking alongside Aphex Twin's *SAW II* and Eno's *Music for Airports* in its evocation of imaginary space... *Frame* is a welcome addition to the ambient pantheon and a future classic: absolutely essential listening.

[THE WIRE, UK]

frame posits and inextricable relationship between the frame and the framed. the click, the pop, the microloop - all framing elements, in some sense, designed to cut away excess and highlight essence - end up puncturing the very sonic canvas they present. with a very different relationship between frame and content.

[DE:BUG, GERMANY]

Dan Abrams teaches the Clicks'n'Cutters of this world being afraid with 'Frame', just because it is the best album... *Frame* runs practically without beats, grooves nevertheless madly pleasantly, so that one actually does not miss anything at all. Ten tracks of full warmth and depth sharpness... *Frame* radiates thus logical-proves in all directions, functioned in the best way in aquariums and deserts, is freely licencable as wallpaper for multistoried buildings and holds ready more than surprising things in each track. Completely free-floating fantasies, which come along now to spring more than perfectly, are almost essential. Album of the month.

[XLR8R, US]

something calming and casual emanates out from within *frame*, shuttle358's follow-up effort to his debut *optimal.lp*. digitally dysfunctional and fragile, yet layered and rhythmic, unexpected sounds caress each track without any discomfort. what remains is finely experimental without knocking the listener too far off-kilter. tracks like "broom" sweep bell-like keyboard sounds underneath a light, static crunch almost haphazardly, while "spiff"'s organ-like layering extends delicately throughout the track. this is the unstructured contained, and *frame* is its distinguished encasement. - kathleen maloney

[REVOLUTION, US]

if frank lloyd wright had lived to design a record label, taylor deupree's 12k imprint would be it, and shuttle358's *frame* would be the guggenheim. like the famous art deco architect, deupree believes in art (and, obviously, music) composed of clean lines and precise execution, an element captured most beautifully in this second experimental electronic album by shuttle358's dan abrams. it's this clean dreaminess that makes both shuttle358 and 12k important to america's rapidly evolving experimental scene.