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The Avant-Guardian is a free newspaper published by KRAAK.
Its mission is providing background information concerning
KRAAK-related events.



Ladies and gentlemen,

You are holding the 7th edition of the irregularly published magazine wisely dubbed *The Avant-Guardian*. It's the third edition published on the occasion of the yearly KRAAK festival.

I could explain the deeper concepts of the festival, but I will not bore you with vague writings about the other, scenes or criticism on society and the role of music in all that. Although I'd like to think of the festival as some sort of state of contemporary music. An event which counts as a blunt statement on what music in 2016 is about, exemplified by an old school intuitive and fragmented program. From there on, by experiencing the festival you will be left to yourself to make up your own thoughts on where music stands nowadays. You can find your own answers to questions like: is music still relevant? Are there new (r)evolutions or are musicians chasing their own and others tails, recycling the past? Has music still a role in society? Does it formulate criticism on a consumerist mind frame? What about music and ideas on European values, and values of Non-Western people? For my part, I rather give you a good read on festival experiences.

This year's edition is ambitious, taking over an art center in the heart of brussels for at least three days. The reason is simple: some music just does not fit in a schedule that jumps from free jazz to conceptual composition, vocal poetry or folk. As a lis-

tener you need time to sink in the slowness of some music. We took that into account, leaving space and time for music that isn't always easy to digest.

The risk is that you will get bored. But that's good, boredom is the humus of true art. Even the wild, tensioned and crazy art is born out of the need to inject imagination in a seemingly banal reality.

At the other hand three days open the possibility to explore extreme concepts of experiences of live music. Saturday and Sunday afternoon will focus on slow minimalist and meditative music, presenting equally folkish, vitalist or hermetic traditions. Friday and Saturday evening are overdone with energetic bands and parallel programs. See the Friday and Saturday evenings as a counterpoint to the afternoons.

Three days open up the possibility to bound. You can cuddle each other, discuss extensively on exclusive re-releases of unknown bands. You can stomp unknown strangers in the face during noise acts like Viper Pit or Guttersnipe and have a deep personal conversation with the person you kicked. You can emerge slowly into deep intensive drones in a church. The good thing is: those things happen as well on a 1 day festival, but this time you will find each other the day after. In the end you will feel connected and fragmented with the rest, in the fact that you experienced the same great festival. Getting back home, left to your social media will feel as a poor ersatz for what happened at the festival.

Niels Latomme

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KRAAK RELEASES

OUT NOW

K086 Razen — Endrhymes — LP

K087 Calhau! — Ü — LP

KP03 Mellow My Mind — BOOK

OUT SOON

K088 Sea Urchin — Yaqaza — LP

K089 Shetahr — 7"

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Flanders
State of the Art

ILTA HÄMÄRÄ

Een ontmoeting tussen twee bakens in het Vlaamse muzikale rurale landschap.

Ik had toen problemen met mijn rechterhand, tekenen ging wat moeilijker. Gitaar spelen trouwens ook, maar dat is ondertussen veel verbeterd.

REAL NAME: Timo van Luijk
PROFILE: Born in Finland, but living in Belgium, Timo has been an active participant in experimental sound activities in his current home. Originally a member of Noise-Maker's Fifes, he later split off and started his own solo project, Af Ursin. In recent years he has also been active collaborating with others such as Raymond Dijkstra (in the duo Asra), Kris Vanderstraeten, Christoph Heemann (in the duo In Camera) and Andrew Chalk (in the duo Elodie). His latest groups are Nivritti Marga with Raymond Dijkstra and Frédérique Bruyas and La Poupée Vivante with Arlette Aubin and Frédérique Bruyas.

Though his music has appeared on several labels, he also has his own label, La Scie Dorée.

In 2007, he—together with the 2 other members of Onde—started the Metaphone organisation.

In oktober zag ik een optreden van Timo en Kris Vanderstraeten ergens in Brussel. We waren aan de praat geraakt en Timo vroeg mij om eens samen te jammen. Ik vond dat wel straf dat hij dat aan mij vroeg. In december ben ik bij hem thuis geweest voor een jam en die klonk verrassend goed. Ze klonk als vintage Zweedse krautrock. Alles klopte van in het begin. Daarna zijn we nog een paar keer samengekomen en toen KRAAK me uitnodigde voorp het festival, dacht ik onmiddellijk om Timo te vragen, want solo spelen zag ik niet echt zitten.

REAL NAME: Bart De Paepe
PROFILE: Visual artist and musician. Also known as Father Sloow, Bart Sloow or simply Sloower. Founder of Sloow Tapes and Sloowax.

Bart De Paepe—*Blood Clot In The Brain* (Sloow Tapes—CS45): More magical psychedelic jamming coming from the toverstaf of Bart De Paepe (Sylvester Anfang II, Innercity). The Moe Tucker-style primitive drums, guitars and harmonium are still there in this attempt at classic rock. Recorded during the hazy days when he suffered several blood clots. Cover by Anne Collet. Edition of 80 copies.

Timo kwam af met Ilta (avond) en ik met hämärä (schemering). Die twee woorden klonken wel goed samen.

We are proud to announce our debut release i.e. the wonderful *Solitary Moon LP* by Bart de Paepe. This psychedelia/space rock LP is limited to 250 copies, each featuring recycled, repainted covers with a silkscreened front and back.

Mijn soloplaat is opgenomen in de periode dat ik zes maanden vastzat in Stekene na ik verscheidene bloedklonters in mijn hoofd kreeg. Ik mocht ook niet met de auto rijden. Om mij bezig te houden nam ik dan maar wat jams op, met het idee om later eventueel een tape uit te brengen. Het was een vorm van therapie, veronderstel ik. Ik nam elke dag enkele stukken op met een fourtrack, en naarmate ik vorderde werden de jams alsmaar beter en dieper. Toen vroeg Steve Taylor of ik geen LP wou uitbrengen op een toen nog naamloos label. Steve volgde Sloow Tapes al geruime tijd en het was de eerste release op zijn label.

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Your consciousness ventures limitless
Above a slow opaque mist of burning grass
A flaming wheel
Weeps turquoise talismans and
Spits out vowels in globes
Of liquid gold
Falling down into your floating flowery
Tresses of amber sea weed
Where my heart dreamed
Sealed under the spell of
Feathered honeyed eyelids
And cloaked in distant
Celestial melodies
Of Pan's
Flute

Bart De Paepe

“a Scie Dorée (The Golden Saw in ABCD) is a private record label founded by Timo van Luijk in 2002 for the publishing of his solo work as Af Ursin and for collaboration project. All works are published as vinyl only editions. All artwork is designed by the artists involved with assistance from Meeuw. Some editions are handmade with recycled LP covers. La Scie Dorée / Af Ursin is not available on MySpace nor on FaceBook. This website does not work on tablet or smartphone.

(tracks, muzikanten etc), enkele teksten van Matthew Parry (over de muziek op sloow) en Louise Landes Levi (over de poeziëreeks) en ook reviews. Jeroen en Ruud verzorgden de lay-out.

AF URSIN. Solo music project of autodidact improvising composer Timo van Luijk (Finland, 1967) mainly working with dismissed acoustic instruments, various (sound) objects and magnetic tape. The music is based on structured improvisations creating freeform arrangements. The intuitive and emotive aspect form the core of the musical approach.

Er zijn twee concerten gepland: één in Rotterdam en het festival. We zijn van plan om op tour te gaan, maar misschien eerst een plaat. De opnames klinken anders dan wat we live doen. We spelen synths, drums, gitaar, piano etc. Allemaal met overdubs, meer een studioproject dus. live gaan we het wat eenvoudiger houden: ik speel dan gitaar en Timo synth/keyboards.

Text by Hans Van Der linden. HvdL is a photographer and music lover.

TIMELESS REALITY

Timeless Reality is my favorite band of the moment. When you are getting lost in the middle of a thousand new genres popping up everyday, their chosen path of craftsmanship and decent song-writing feels like something to cling onto. Their sound is equally fuelled by a loose, tense approach, carefully developed during earlier explorations throughout the field of drone and noise music. Because of this background, Timeless Reality walk the path of the songsmith backwards and blinded, and the missteps and stumbles add up to their unique sound.

Over Skype, I had a nice, although crackly chat with Alexander and Nicolas about the future of rock, scenes and looseness.

NL Let's start with a blunt statement that I wrote about Timeless Reality: *The future of music is—whether it wants to or not—wild, sloppy and psychedelic garage rock. New Rock Radicalism will be its name.* How do you feel about this?

NICOLAS F. KAUFFMANN Yeah, I read the promo text, and at first I was surprised. But I think it's a good

description, as you mentioned the Bay Area, and of course that's an important inspiration.

ALEXANDER VITUS Yeah, I guess so.

NK You touched upon something with that text, because we want to leave the cemented path that the scene here is following. Family Underground were always a sort of satellite, not

really fitting in. Audiences are hard to convince around here, unless you have somebody who tells them that this or that is the good thing.

NL The reason why I wrote this, is because you made an interesting evolution from a drone/noise outfit to a band who writes songs—the same could be said of a band like Wolf Eyes. Can you tell me why suddenly, there is a common interest in more song-based music within the experimental scene? Is this the future for experimental music?

NK For me it's not new. The first Family Underground cd was song-based. And then we started to find new solutions to the same questions, and those answers were to head into drones or experimental structures and methods of working. A good quote concerning this idea, is by Robbie Basho: “You'd have to ask the same questions as the masters did”, whatever that is, because that's up to you. It's about finding something that makes me and the band happy. I think even that we are now ready for something more abstract, maybe for live performances as well. Anyhow, it

feels like playing the same song over and over again.

NL Is there just one person writing the songs, or are you writing them together?

AV Nicolas is writing most of the songs, and actually we don't rehearse the songs—we record them straight away. It then takes some sort of shape. When we are done for the evening, Nico takes the reels home and distills the best parts out of them, from which we take it further.

NK The secret modus operandi for this record is to do ten takes of a track, and I always believe that if a track is for instance 5 minutes, you'd have to play it for at least 15 minutes to get something out of it. Remember the 10 percent rule? We try to do it long enough, so that we are sure to have 10 percent of good stuff.

AV Within this 15 minutes we start to realise what we have to do, and where we are safe.

NL Are you still recording and playing in the little rehearsal space at Mayhem?

NK Yeah, it's all been done there, on a reel-to-reel four track recorder. It's surprisingly easy to record that way. The bleeds of the sound in the room are perfect—if that makes sense?

NL Yeah, completely... This rehearsal space is located at the Headquarters of the Mayhem Collective. At the same time Timeless Reality seem to be outsiders as you don't make post-2010 Industrial, such as Posh Isolation releases. From my point of view, you seem to be equally insiders as well being one of the strong-holders in the Danish underground scene. How do you feel about this?

NK It's interesting because Sara and me have been through so many ways of doing shows, and those generated a lot of peers, which have been becoming another circuit, spread over the world. But, my point of view is maybe distorted, because we've been in this center, and watching it. Timeless Reality started out in February 2015, when we met Alexander. I think maybe Alexander can see this more clearly. We have our rehearsal space, but it's actually pretty fragmented.

AV I don't think Family Underground has much to do with the bands that are part of Mayhem.

NK It makes things happen, though. There are shitloads of bands, and many of them are really good. It has kind of exploded, and it's also some sort of big media thing over here, which I don't give too much attention. It's a bit hyped, which has lead to the fact that people are continously in and out. For me it's funny, if I go to the show, I know the people who are playing, but at the same time I'm asking myself 'where the hell am I?'. It's a different scene now.

AV The only real connection is the practice space that is for ourselves. That's the way we like it.

NK It doesn't matter, we got guys like you who like us.

NL A loose network of individuals with strong ties.

NK That's the key to the kind of music we make. We've alway been mixed up, you have the Double Leopards, you have your Ignatz. I like that, but here it's sometimes too much choosing for one genre or style, and that's what you do. It's not so mixed up anymore.

NL Is it a conscious choice of style; this karaoke/pubrock vibe with a loose improvisational approach (actually quite close to Sun City Girls's method)?

NK Well, especially the Back to Paradise song, which is some sort of memorial for Jesper (long time part of Family Underground, who killed himself last year, nvdr). The melody needed that groove where the voice is too late for the beat.

AV It's a very simple song, and this is maybe our way to, I don't know...

NK ... get attention to the track, maybe?

AV That's the way we sound and work, yeah.

NK It's funny that you mentioned the Sun City Girls. I know their song-based records best, but I see what you mean. But our music is maybe closer to J.J. Cale, where the vocals are also always behind the beat. That's how it feels for me in that track, it doesn't need to be heavy, it just needs to be tense. Me and Sara aren't so well trained in the classics, so we have to cling onto the drums, which sounds really good. Tight drums and our loose, maybe too loose, feel.

Then the crackly Skype connection fell away... Welcome to 2016's ways of communication. Back to Paradise.

Text by Niels Latomme. Niels Latomme is next to the waste manager and programmer of KRAAK, mainly a cyclist, pursuer of chaotic aesthetics and likes to walk.

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I don't know what you are doing with your dad, while driving around in his car? But MYKL JAXN started a band with hers, Elvin Brandhi. It's called Yeah You and their music sounds like you threw a bunch of pop records in a concrete mixer. But better.

An empirical description of an event beyond the limits of factual language.

cs When did you start with Yeah You and why?

ELVIN BRANDHI We liked listening to chart music whilst driving around. It's nice. You see the world and match your feelings about it to music. Then one day what you feel about the world becomes too complicated for the limited motives of pop music to fulfill, so you feel the need to find your own voice in order to react to the world.

There will always come a time when you realize that people are nowhere near having an answer to the most basic question in life, 'What the fuck actually *is* the world and why am I supposed to be in it?' (Which happened for us in 2013.) To even begin to tackle this question requires a uniquely sculpted platform from which to conduct an investigation. For both of us this platform was improvisation in music.

cs How would you describe your collaboration?

MYKL JAXN Making up pop music on the spot—total improvisation without prior discussion. Calling it 'pop' because we wanted it to sound like finished, stand-alone songs—a lot of 'improv' gives itself the license to be sort of formless without narrative. For us, the idea was not to say 'this is improvised,' not to advertise the fact—we were often on a bill with bands who write and rehearse; we wanted the audience to take us on the same level as them. I've started calling what we do 'wild pop,' which is now also a new label I'm starting. It could also even be a movement... Wild Pop.

EB 'Yeah you' is like an abstract agreement of mutual devotion to the unknown. Starting to improvise music daily in a duo is a development of a back and forth correspondence, you have to be up for it, like 'yeah' and then there always has to be the ready response like, 'you'. Always trying new things was for both of us a natural impulse; the location would shift every time, as would the instruments, the style, the energy... Yeah You is the self-reflexive fusing of two minds, demonstrating how you learn more about yourself through direct comparison to an other. 'Yeah' is also an oath. To affirm all musical impulse, never letting your ideas be clipped by conscious preferences, concerning audience response or personal ideals... To value expression itself before actually considering the value of what is expressed. This band never had the intention of being something in the society; rather it was an escape from it, which was to us both an indispensable necessity. This duo has no ulterior motive; it is just the result of a need to capture the internal effects of existential phenomena and translate this creatively, to be a mediator of the absurd, reaffirming the importance of the individual struggle so disregarded in western society.

cs What's your work flow? Do you rehearse together on a regular basis or do you each work on stuff and send it to each other?

EB Whenever and wherever. It is a living transformation and naturally resists any kind of categorization. It had to be daily and as much as possible as this was the way of reflecting on the world for us, so as much as life and new unique experiences happen on a daily basis so the music too must be daily. The potency comes from the condensed combination of all the individual events in a day, finally crushed into one impulsive narrative, transforming all the fragments and unconscious effects of one day into one emotional outpour.

cs The Google results for your band name are cluttered with N.E.R.D. videos. Do you mind that Pharrell is taking up so much space?

MJ When the Neptunes first came out it was very exciting, but Pharell gradually settled into the kind of 70s-revival thing that eventually made him huge. N.E.R.D.'s 'Yeah You' is that kind of song, I don't really like it. The 'Yeah You' that I really DO like is the one by Shabazz Palaces, the beat on that is really cool, much closer to the kind of thing we like to make.

EB I do not Google myself and I don't know what N.E.R.D is, but once I tried to find 'Catagorically Impressive' online and found it had been used for the beginning of a YouTube makeup tutorial. This was really great and made me laugh so much.

cs Will, I found out that you lecture on the roots of hip hop. What do you consider as a good flow?

MJ The 'Flow' defines an MC, and in that sense it's an individual thing. To me, a 'good flow' is one that constantly questions itself, turns itself inside out, plays all kinds of games with the underlying groove. Like ODB, Sensational, Kool Keith or Doom. But then... who can resist the imperiousness of a 'conventional' flow like Q-Tip's or Nas's? And then there's the historical dimension, where a flowing 'flow' goes out the window in the wake of Trap and Drill. I've been really enjoying Travis Porter lately, who seems to bring that self-questioning into a post-Trap flow with gratuitous autotune hooks. And Young Thug or Tommy Genesis.

EB You'll find the flow as soon as you stop asking what it is.

cs Are you part of a scene?

MJ There are two scenes—your hometown scene, where you ply your trade most regularly; and the scene 'out there' where you learn to spot people on the same wavelength, who are making the same exciting discoveries.

There's also a 'scene' which is when you get a bit of a reputation and the two



converge. In Newcastle, we come from a scene with a lot of improv with a noise aesthetic, we’ve tended to mostly play gigs on bills with people from that scene, which is really well-established. The likes of Jazzfinger, Culver, Zoviet*France, Posset or Wrest. Richard Dawson comes from that scene, being a dyed-in-the-wool noisician. He brought in the folk element and it has now become a part of the scene itself—Mark Wardlaw/Forest of Eyes, who started out in his early teens as Noise Bastard, is a great example of that.

In that ‘second scene,’ for us there’s people like Human Heads, Odie Ji Ghast, THF Drenching in Manchester. In a wider sense Dean Blunt, Inga Copeland, Pharmakon, Mumdance even. All people who recognize the essentialness of pop, how avant garde music must always learn from it.

cs What does performing live mean for you? Is it important to experience Yeah You completely?

MJ The whole idea is really that, well, pop music can be made up on the spot, so we’re trying to suggest that anyone/ everyone can/should by illustrating the power of doing so... There are so many implications in there about power, control, resistance to exploitation and so on... The internet videos and the gigs are equally important, they both have the same intention: to be arresting and to entertain, but in a way that shows people how easy it is to do something exceptional themselves. The best thing anyone’s ever said after gigs is ‘you make me realize anything is possible!’ Wild Pop is music that resists market frameworks without forgetting that people want something they can get hold of and get into. The videos and the gigs are obviously totally different things. On balance, yes, the gigs are the ‘real thing’ we reach a wider range of people that way.

cs You both have different pseudonyms. What makes a good pseudonym?

EB A good pseudonym is when you don’t need to think about it, it just fits. Elvin Brandhi was completely random. I’d just bought a pitch-shifter FX pedal and really loved the new



characters this alien-like voice manipulator triggered, like some strange creature chanting absurd doctrines—it just *was* Elvin Brandhi. Then MYKL JAXN is just like so good because you can’t call yourself Michael Jackson. It’s just like the opposite of a good pseudonym, yet somehow so perfect and fitting with our energetic, warped pop—returning to the world a regurgitated version of what we were given.

We found a lot of relevance in the name ‘Yeah You’ concerning our general ethos; ‘Yeah You’ is also kind of deliberately shit. It references those dead-end small-talk conversations where you ask a question and the answer is just ‘yeah, you?’ hostilely bouncing the question straight back into the hands of the questioner, leaving them empty-handed.

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MJ Each new persona you give birth to a new mythology that’s yours to shape. Your real name is a trap, it’s tied to all the other things in your life like family, jobs, tax, or law.

fic space where Elvin is facing the camera with her back or the ones in the car. When do you decide it’s time to make video?

MJ We video almost every session. Our HDs have over 2,000 video-songs, many of which we’ve still not really had a chance to watch. When I’m trawling the archive, editing and dubbing, there are loads of really great ones, but what amazes me is that there’s almost nothing ‘bad’ in there at all—every one has something.

EB It is random because it’s spontaneous. We choose to film because the particular situation we are in is such an important ingredient to the music. Like, in improvisation the environment you are feeding of is like the musical score, or like the opera setting. ‘Life is a stage’ etc?

Pop music videos have often some kind of dramatized narrative, which compliments the emotion of the song. It’s the same thing with our videos except both music and video are improvised in the moment rather than patched together afterwards. It is a revolt against the fallacious idealism of pop music videos. It reminds people that music is reality, and reality produces music, an empirical description of an event beyond the limits of factual language.

Showing the location is necessary to communicating the full expression. Music is life translated through subjective interpretation; so we wanted to document both the specific aspect of life as well as the personal response to it. We are like photographers who see certain moments in the external world that they want to capture, except we seek to capture not just the visual aspect, but also the phenomenological presence via music.

Text by Claire Stragier. Claire Stragier is head of online communication of KASK and 019, web developer for KRAAK. Mainly she is an artist heavily inspired by the G. Lagaffe principle, inventing new instruments and researching the poetics of failure.

What makes a good pseudonym? That’s tricky, because in a way it doesn’t ever matter what you call something, it’s the force of the work and the brilliance of its insistence that will make the name into something. I mean, how off the map is Fetty Wap or Lil Uzi Vert? Or Casey Veggies? And was ‘Gang Starr’ ever really a good name? On the other hand, I’ve always favoured neatness and colour in a pseudonym, something that can feel like a brand. I can’t remember why I started using MYKL JAXN. I thought of it one day and like the joke of being able to use the biggest name in pop history simply by spelling it all in consonant consonants. Not sure if I even like it, but for now it’s woven into the Yeah You fabric.

cs I really like the randomness in your videos, especially the one in the of-

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the voice expression. We practised acrobatics, sang old Chasidic songs, all for the sake of the performances. We also took part in workshops in the Gardzienice Theatre, a famous theatre in which Grotowski’s method was used and further developed and where we could feel the connection with the tradition through the authentic folklore music and culture in general.

In the theatre we began singing together with Agata Harz, trying diverse harmonies, we also learned quite a few Polish, Ukrainian, Bulgarian and Lithuanian folk songs, we composed a few our own songs too—one of them, based on Pygmy verse found in some book we still perform sometimes with Książyc.

After the theatre dissolved, we still sang our songs, especially with Olga Nakonieczna, our Ukrainian friend, and at the time we started experimenting with voices, following the example of Meredith Monk, her music gave us the spur to sing in unusual ways.

Then the men joined us, first was Remek Hanaj, who wrote some texts for the songs we made, then Leszek

Polak helped us with his outstanding talent as a multi-instrumentalist (accordion, keyboards, drums). After some time Olga left the band, and Robert Niziński joined us with his clarinet and saxophone, and occasionally as a keyboardist.

The band evolved from a trio of Slavic folk singers to the outfit performing nowadays; music changed too—from traditional folk songs to this hard to define flow of notes you can hear on our latest album. Nevertheless, to us it came naturally, it was a process we hardly noticed, the music was changing together with ourselves. And interestingly, even though we had such a long break in performing together, the chemistry stayed the same, and we still can compose and play the music together. And it still gives us joy.

NL Your sound seems to be influenced by a traditional slavic folk music, but also by avant-garde spectralisme. Where comes this unexpected blend of seemingly opposed music traditions from?

KSIEŻYC

Książyc is a project from Poland, active since the 1990s. Members included Agata Harz (vocals), Catherine Smoluk (vocals, piano), Robert Nizinski (wind instruments, keyboards), Lechoslaw Pole (accordion, keyboards, synthesizers) and Remigiusz MazurHanaj (lyrics, tapes.

The spirit of the moon captures early and late medieval music with a sound, rooted in the Slavic tradition combined with elements of minimalism and vocal experiments of the 20th Century. The alchemy of these constituent parts results in a breathtaking original music, both delicate and sinister. The surreal fairy tale inspired lyrics add to the inherent beauty, sadness and madness within. Their songs display an intense and profane spiritualism and are as such the perfect antitode to these consumerist and superfluous times.

A conversation with Książyc!

NL You debuted with a self-titled record in 1996, but you’ve been, as I heard, longer around. Can you tell me where you come from, how Książyc started.

KATARZYNA SMOLUK-MOCZYDŁOWSKA It all started in the 80s, we met in a students’ theatre, where we performed for a few years learning different methods of bodily expression, including

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VOLMACHT

Volmacht is de nieuwe band van Dennis Tyfus en Floris Vanhoof. Toen ik een tijdje geleden een promotekst schreef, vond Floris de tekst te referentieel, te beschrijvend. Toen opende ik mijn brein, wroette — want voor twee grote geesten doe je moeite — en het volgende vloeide uit mijn pen:

Boze en grandioze muziek, hard en weird, laverend tussen power-electronics en slapstick. De heren pokten en mazelden zich elk in de gevorderde stemtechniek en de modulaire geluidssynthese, en scherpten zich respectievelijk tot archivaris der Oost-Belgische folklore en documentalist der Groot-Antwerpse Ondergrond. De rurale syntesthetische poëet en de grootstedse collagekunstenaar vinden elkaar in Volmacht. Ze verwekten een breinkind dat walst zoals enkel homo-erotische macho's en chaotische es-theten kunnen. Verknipte neo-fluxus vervuult post-manieristisch structuralisme, pure poezie is het resultaat.

Een interview dus:

- NL Dag Dennis, alles goed? Ik bel over Volmacht. Vertel eens, waarom ben je met Floris Vanhoof begonnen samenspelen?

DT Dat weet ik niet meer. Op nieuwjaarsavond was er een feestje in Factor 44, en ik geloof dat er allerlei mensen samenspeelden die normaal nooit samenspelen. Floris en ik wilden al een tijd een power electronics duo doen. Het was, van alle concerten die we speelden, vreemd genoeg de enige echte power electronics show. De keren erna was meer ik en Floris die elk ons sologeluid door elkaar zwierden. Floris is aan het spelen, en ik ben aan het meespelen of omgekeerd.

NL Als ik Volmacht zie, doet het me altijd denken aan de legendarische uitspraak van De Neus: ‘Grootheden stoten elkaar af en middelmatigheden trekken elkaar aan.’ Wat denk je daarover als

twee groten in het Belgische muzieklandschap?

DT *(lacht)* Dat is wel een heel bout statement van De Neus. Gho, ik heb geen idee. Floris vond destijds de show in de Factor ook het beste. Het was kort, en loeihard. We waren beiden potdoof, en het was heel plezant. Erna zijn we er misschien iets te hard beginnen over na te denken. We hadden er alletwee geen enkele moeite voor gedaan. We hadden ook niet gerepeteerd, en erna ook nooit de moeite gedaan om te repeteren. We spelen enkel wanneer ze ons vragen.

NL Jullie zijn ook niet van plan om iets uit te brengen?

DT Gho, waarschijnlijk wel. Het moet er ooit eens van komen om iets op te nemen.

NL Hoewel ik weet waar je mee bezig ben, vroeg ik me af wat het internet

- K R A A K

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over jou zegt. Ik kwam een wikipediapagina tegen met het volgende ‘Dennis Tyfus heeft een ambigue relatie met de kunstwereld’.

DT Oei oei. Dat is nooit goed, die idiothe wikipediapagina. Die moet er dringend af, ik heb daar namelijk niets mee te maken. Dat is niet zo, dat ik een ambigue relatie heb met de kunstwereld. Ik kies zelf waar ik me bevind.

NL Ik vind het wel interessant dat alles dooreen loopt in je werk, tekeningen, performance, posters, concerten, poëzie.

DT Dat is het interessante aan kunst, dat je zelf kan kiezen wat het is. Voor mij is het heel logisch om met alles tegelijkertijd bezig te zijn. Ik zie UE als een paraplu waarbinnen alles past, of als een gemene deler voor mijn werk

NL Zie je dan bijvoorbeeld de concerten en tentoonstellingen in Stadslimiet ook als eigen werk?

DT De Stadslimiet heeft zelfs een eigen catalogusnummer: UE140. Elk concert of tentoonstelling krijgt een nummer met een cijfer achter de komma.

NL Is er ooit een collectioneur geweest die De Stadslimiet wilde kopen?

DT Dat zou wel een goede zijn. Nee helaas niet. Mensen denken ook dat lach met het collectioneurschap, maar ik lach nooit met dingen. Mensen dachten dat over de tattoo-editie UE52.

NL Ontstond uit die editie het idee van de No Choice Tattoos?

DT Op één van die sessies vroeg ik aan het meisje die tatoeëerde, wat ze wilde als vergoeding. Ze stelde voor dat ik haar een tattoo zette, met één van die tekeningen. En daaruit ontstond het idee. Het is wel interessant om verplicht te zijn je focus te houden voor die tekeningen. Een normale tekening kan je verprullen, maar met die tattoos is dat natuurlijk niet aan te raden.

NL Zijn er mensen die niet meer spreken tegen je omdat er één is mislukt?

DT Wel, er was een die gelukt was op iemand zijn borst. Maar hij lag neer, en toen hij rechtstond bleek dat door die houding de tekening helemaal vervormde in een normale houding. Gelukkig is die gast nog een 2 keer teruggekomen voor andere tattoos. Dat was wel grappig, om zijn gezicht te zien. Hij probeerde zich goed te houden, maar dat ging precies toch niet.

NL Je wil precies intense ervaringen teweeg brengen, niet?

DT Nee, dat klopt niet. Ik ben daar niet mee bezig, wel is het interessant om mensen te verwarren. En ik vind situaties creëren waar onbedoelde humor uit ontstond ook wel interessant.

NL Iemand vroeg hier wanneer je stopt met UE?

DT Wie vroeg dat?

NL Ik hou mijn bronnen anoniem.

DT Wel, ik heb er ooit over gedacht om de naam te veranderen, want ik heb die verzonnen toen ik 16 was. Maar toen realiseerde ik me dat ik toch hetzelfde zou doen onder een andere naam, wat me dan weer wat onnozel leek. Zolang ik een enthousiasme blijf behouden om edities uit te brengen van muziek die ik goed vind, en niet helemaal een oude gefrustreerde lul word — wat ik precies veel harder aan het worden ben, of toch deels — ga ik dit blijven doen. Tot spijt wie het benijdt.

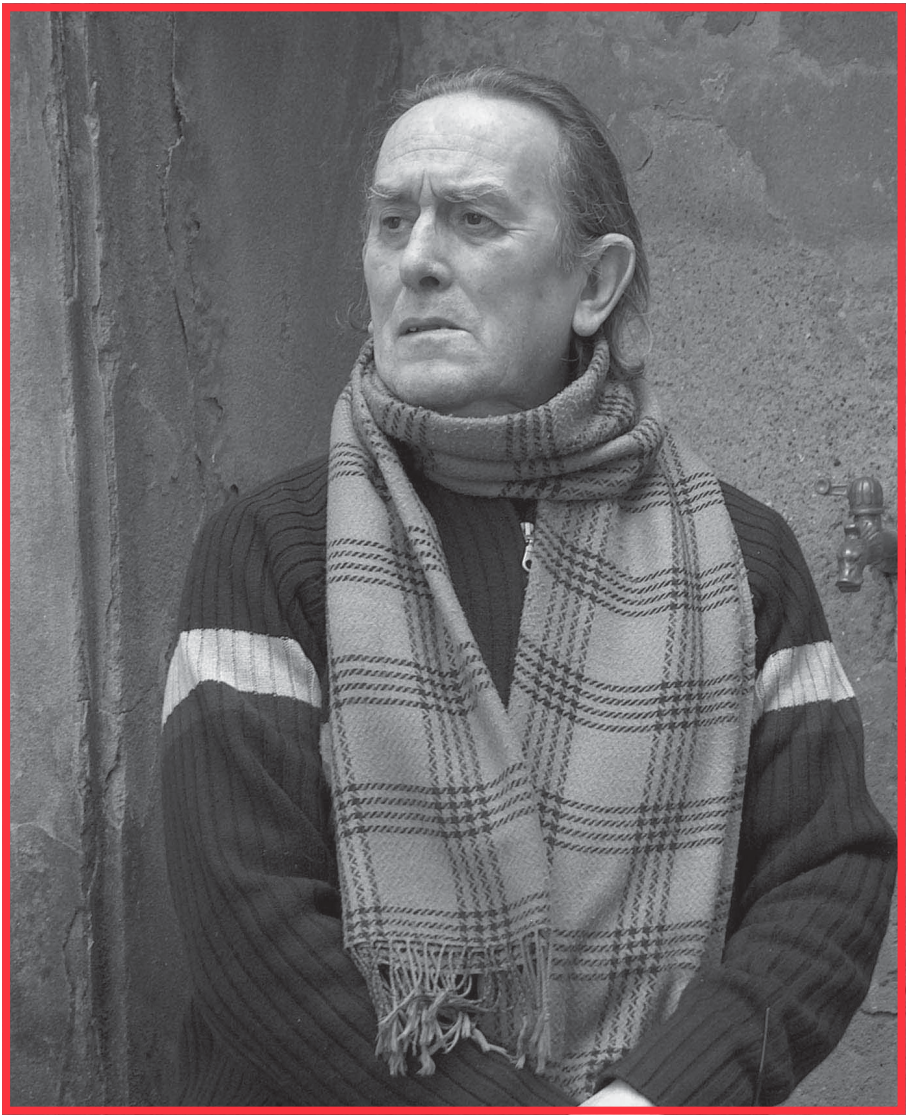
Text by Niels Latomme.

ROBERT NIZIŃSKI It’s exactly what we hear very often from our listeners, and the critics who push us to describe ‘what we play’. Księżyc’s music is influenced by many styles and traditions: local, Slavic roots, non-European folk, as well as ancient, classical and contemporary music, punk, jazz, psychedelic, ambient, folk... There is a long list.

We were listening to a huge variety of music. Probably that’s why we blend styles that are so different from each other. I perceive music as ‘one universe’. Paradoxically, if you listen carefully you can hear how strongly traditional music is related to modern music and how many contemporary experiments have equivalents in folk music, for example microtone singing, sonoristic expression, and so on.

Our music is a reflexion of ourselves, it’s a patchwork created by strange individuals (us) with their strong personalities, characters, different experiences and backgrounds. Everything is filtered through a musical taste we all have in common, a sensitivity that works for the band and every one of its members.





NL For this festival we invited 2 polish groups, you and Widt. You both create a same sort of transcendental avant-garde music, or some sort of very focussed profane spiritualism. Do you know them? And is this just coincidence? Do you agree with what I hear in your music, the profane spiritualism?

KS I do not know WIDT, and have never had an opportunity to see them on stage, but when I read the name in Quietus’ list I checked their work and must admit it impressed me very much. I noticed the similarity in the atmosphere that is created by our music as well as theirs. It might be put down to musical sensitivity that we probably share.

However, I think there are differences between our music and theirs. We perform as a group, in WIDT there is only one singing performer, and most of the sounds are created by them using electronic devices, the voice is altered, and its quality depends heavily on the electronics. We do not use such things, we rather try to exercise our voices to unknown extents we change their quality “live”. So, I like to think that our music is actually the acoustic one, even though there is more and more electronic sounds in it.

RN I’m familiar with WIDT and had a chance to meet them two years ago during the Independent Phonographic Labels Fair in Warsaw. The girls were selling their hand-made CDs using a small video projection show. Each CD copy had a different cover, so you could choose the graphic design you

liked more. Of course I bought one. I would not compare our music to WIDT’s, however I can admit that in both cases spiritual aspect is expressively present and music becomes an extraordinary experience. An exploration of the undefined, inner journey to an unknown territory, ritual searching for the moments of harmony... you can hear it. When the motives are repeated like in a mantra, it delivers a sort of a trance sensation, it takes you beyond.

So, yes, in some sense this music is created as a spiritual experience, and some pieces have a meditative character even. My feeling is that it’s not profane nor religious. Definitely the body and soul are involved in it, and the fullness of human existence with its pain, desires, joy, sadness, and — let’s say it — with a mystical touch, are all manifested through the sounds.

NL The bio of Księżyc is very focussed on the feminine, where does this come from?

KS Księżyc/Moon is female in most cultures, not in ours though. Still, the origins of the band are vital here. There were three (and now two) women in the band — and the moon is everything female: changeability, cyclic/repeated change, softness, moodiness, mystery, irrationality etc. All this applies to the influence the moon has on people rather than its real form — cold, dusty globe, the Earth soulless satellite. The moon in myths and legends is personified rather as the Earth’s companion, longing for something, mysterious, a witness of lovers’ encounters, “a witness”, that’s a good word.

Text by Niels Latomme.

LINO CAPRA VACCINA

Vaccina is a legendary cult composer and percussionist who created a unique version of American minimalism. With gongs, Tuvan throat singing, and stripped down analogue electronica, he composed the revolutionary and meditative album *Antico Adagio* somewhere deep in the 70ties. After this release, he disappeared in the shadows of music history. Luckily last year Die Schachtel re-released the album. And now, finally, live on stage in the heart of Europe.

JS How are you doing? What have you been up to lately?

LV I have been playing several live sets in Italy. I’ve recorded a new CD called “Arcaico Armonico”, released in December 2015 on Dark Companion Records.

JS Before you became known as a composer, you played in a few bands. Could you tell us a bit about these first musical encounters, and how they led to your career as a composer?

LV I started very young, in 1971, as co-founder of a group named “Aktuala”. Actually, we researched and explored ethnic music, and were precursors of so-called “world music”. Over the years, I’ve worked with many musicians, such as Franco Battiato. After my experience with the group, for which I was already

co-writing songs, I decided to develop a personal language, and a compositional style within a framework of experimentation and sound research, trying to find a unique original sound. That’s when I started writing the songs of “Antico Adagio” and the following recordings. At the same time, after having studied African and Oriental ethnic music, I studied composition, percussion and piano at the Civic Music School of Milan.

JS *Antico Adagio* is clearly influenced by the American minimalists— you’ve named Reich and Glass as important sources of inspiration—but you developed a very original take on this tradition. In many ways, it sounds like a European version of minimalism, would you agree on that? Could you explain which influences led to the creation of *Antico Adagio*?

LV Yes, these composers (also La Monte Young, Terry Riley,...) are more to me than just a source of inspiration. I see them as kindred spirits when it comes to musical ideas. But, as you say, I think that I’ve developed a very personal language, that could be defined as European minimalism, even though I do not like these kind of definitions. The creation of *Antico Adagio* was born out of a desire for experimentation and sound research. Rather than influences, I would say there’s a kind of similarity in musical views.

JS Are you familiar with the work of Belgian composer Karel Goeyvaerts? In the late seventies, he too employed aspects of minimalism in his work.

LV I do not know much about Goeyvaerts. I’ve heard about some of his works and found them interesting, in particular those ones less linked to the serial technique.

JS Percussion plays a key role in your work, why?

LV Percussion instruments have infinite possibilities in sound, timbre, frequency, that allow me to research and experiment, much more than others. Moreover, they are the most ancient instruments, but able to produce contemporary and futuristic sound at the same time.

JS Your works have an imaginative feel to them, and I often perceive them as sonic explorations. Would you agree on that from your perspective?

LV I agree with your point of view, I am very glad that these two aspects are perceivable, because I think they are absolutely necessary in my kind of music. Thank you very much.

JS Could you tell us something about your working process? How are your works created? Do you write a lot of it down?

LV Often I start from an idea of research and sound experimentation, which has the origin of music as its foundation: the sound. Then I go on with the origin of the sound: the frequency, to get to the origin of the frequency: the silence. My compositional process starts by choosing among these elements those that have the most profound psychophysical and interior effect on me. Then I go on by choosing the instruments, the architecture, the shape and so on.

JS It’s interesting how you perform most of your music yourself. Do you think of playing as inherent to composing? Does improvisation play an important role in the conception of your works?

LV Improvisation plays an extremely important role at the very beginning, when I’m researching different possibilities and experimenting with sound. Then, in the phase of elaborating the structure and defining the coding, I do not use it at all. During my live performances I do improvise again, in order to make them one in a million and unforgettable, every time.

JS Are you currently working on new music?

LV I have planned to play a series of concerts between March and June, both in Italy and abroad, during which I will introduce my new CD “Arcaico Armonico”. At the moment I am also working on the creation of new songs, that will be part of a new sound project for next year.

JS What can we expect from your liveshow?

LV I would say that to enjoy the pleasure, curiosity, discovery, it would be better to have a listening experience without expectations, so as to give the auditive sense the right possibility of a “feel to feel”. Have a nice listening.

Text by Jannis Van De Sande. JvdS is musical researcher and librarian.

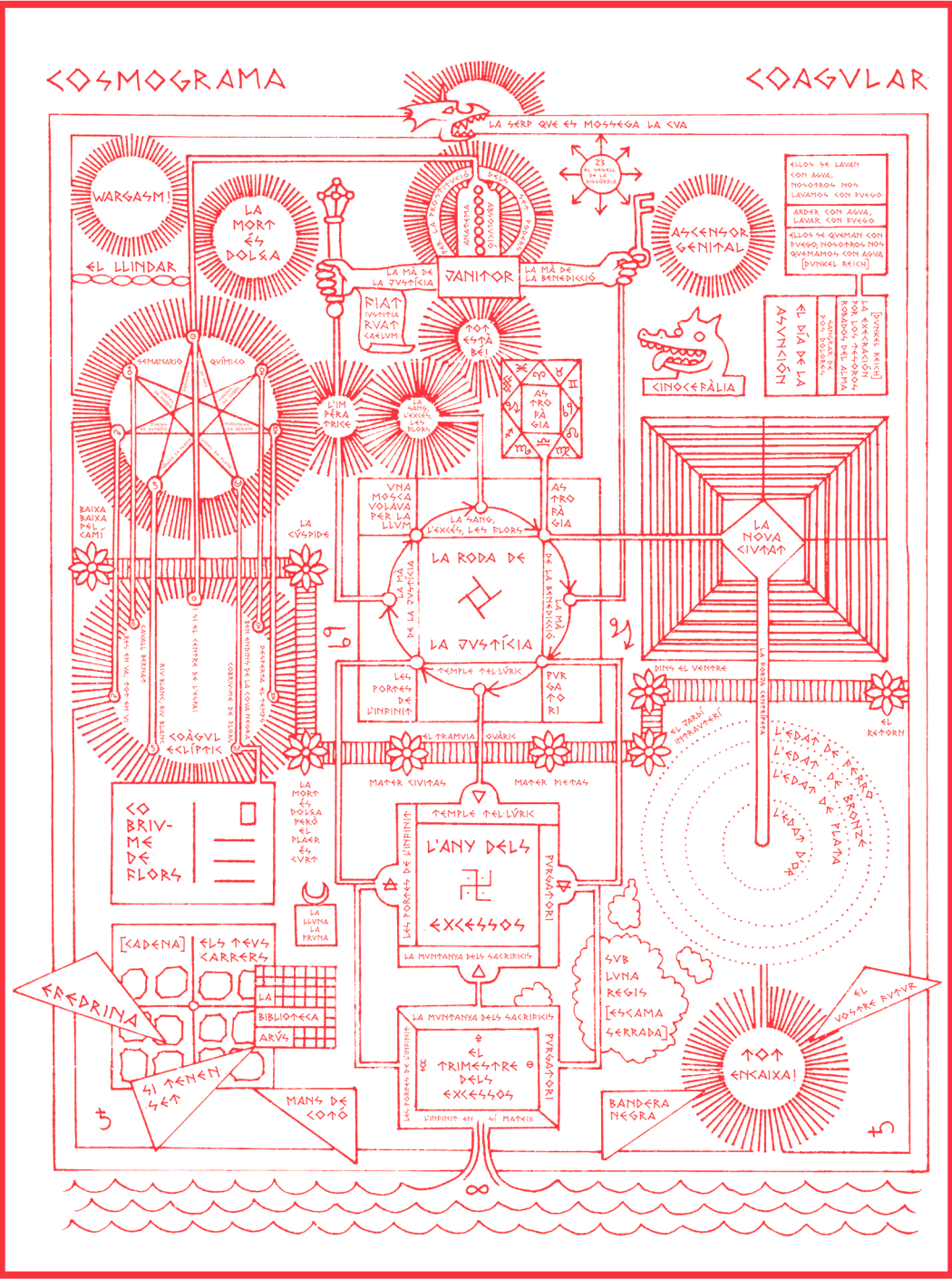
It all started with a **WARGASM**. Once I crossed **THE BORDER** I passed through **THE GATES OF INFINITY**, descended unto the **TELLURIC TEMPLE** until I fell trapped at the **PURGATORY**, to later overcome my own condition and climb back to **THE MOUNTAIN OF SACRIFICES**. It was **THE YEAR OF THE EXCESSES**, which preceded the moment when I summoned **THE SNAKE THAT BITES ITS TAIL**. Then I jumped into **THE OVARIAN TRAM**: going **DOWN AND DOWN THE ROAD**, I don't know how it suddenly drove me to **THE APEX**, where I realized that **DEATH IS SWEET BUT PLEASURE IS SHORT**. This enabled me to enter the deeps of **MATER CIVITAS**, until she revealed me that she was also **MATER PIETAS**. She showed me the way to the opiate flowers of **THE INTRA-UTERINE GARDEN**, where I drank the wine that finally brought me **INSIDE THE WOMB**. All this initiation process prepared me for **THE COMEBACK**. After that, I took the **GENITAL ELEVATOR** to check once again that **DEATH IS SWEET**. I got nothing more than twenty-three seconds of time to pronounce the sixty-nine words required to charge the **SEAL OF DISCORD**. In that industrial building I became the **JANITOR**: I had a key to open the Gate of Heaven with **THE HAND OF BENEDICTION** and I had a scepter to open the Gate of Hell with **THE HAND OF JUSTICE**, only when it was of extreme necessity. Then I met with my frater at his **Dvnkel Reich**, where he claimed that **THEY GET THEMSELVES BURNED WITH FIRE**, but **WE GET OURSELVES BURNED WITH WATER**. A daring claim to which I replied that more likely **THEY WASH THEMSELVES WITH WATER**, but **WE WASH OURSELVES WITH FIRE**. Two assertions that lead us to get used to **BURN WITH WATER** and **WASH WITH FIRE**. Already into the **Demonodrome**, I remembered how to play with **THE BLOOD, THE EXCESS, THE FLOWERS...** I incarnated myself as **THE EMPRESS**, to saturate the mechanisms and make sure I had the necessary teenage lightning to keep on doing what I wanted. This situation got to the point that I even learned the virtues of the **CHEMICAL WEEKLY**: from then onwards, every **Monday** would be a **SILVER MONDAY**, every **Tuesday** would be an **IRON TUESDAY**, every **Wednesday** would be a **QUICKSILVER WEDNESDAY**, every **Thursday** would be a **TIN THURSDAY**, every **Friday** would be a **COPPER FRIDAY**, every **Saturday** would be a **LEAD SATURDAY**, and every **Sunday** would be a **GOLDEN SUNDAY**. As I saw that each thing was in its exact proper place, I couldn't restrain myself to scream: **EVERYTHING IS ALRIGHT!** I also got the priceless opportunity to learn the sacred

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we started **TO BLEED FROM TWO PAINS**: while he was into **THE EXECRATION FOR THE ROBBED TREASURES OF THE SOUL**, I simply consecrated that it was **THE DAY OF ASSUMPTION**. In case it was not enough, I went up to the Observatory to attempt an **ECLIPTICAL COAGULATION**. This operation implied to **AWAKE TIME** for Mercury, spending **NOTHING IN VAIN, EVERYTHING IN WINE** for Jupiter. It had to be done with Venus **AT THE VERY DEEPS OF THE BLACK CAVE**, to later be able to emerge through the **WHITE RIVER, WHITE RIVER** for Saturn. I wanted to ask the Sun: **WHAT IF THE CENTER OF SPACE WAS NOTHING**

MORE THAN A VERTEBRAE OF A LAMB? But what I really did was just asking the Moon to **COVER ME WITH FLOWERS** while riding the **BERNARD HORSE** with Mars. It was too much for me, so I took in consideration to pronounce an **ANATHEMA** (but also an **AB-SOLUTION**) **FOR THE PROSTITUTION OF THE SEVEN POWERS**. One day I was distracted singing a song I remembered from when I was a child, that spoke about the dangerous fact that **A FLY WAS FLYING THROUGH THE LIGHT**, when suddenly I saw **THE WHEEL OF JUSTICE** rolling down the steet. Fiery and powerful as it was! It contained so much of the work already done: on the side of Capricornus, altogether with the trapped **FLY** there was **THE BLOOD, THE EXCESS, THE FLOWERS**, the **ASTROPHAGY** and **THE HAND OF BENEDICTION**; and on the side of Cancer there I meet again (oh since how long!) with the **PURGATORY**,



the **TELLURIC TEMPLE** and **THE GATES OF INFINITY**, and also with **THE HAND OF JUSTICE**. It was time to learn the sacred art of **CINOCEPHALY**, which gave me the strength and kindness of dogs. With lots of suffering and fruitless efforts, I worked hard until I finally found **THE CENTRIPETAL FORGE**, a device that enabled me to start a pilgrimage through the four ages in search of **THE NEW CITY**: I walked and survived the dreary regions of **THE IRON AGE**, learned about the numbers of all things at the palaces of **THE BRONZE AGE**, died while fighting at the holy wars of **THE SILVER AGE**, and released that **EVERYTHING MERGES** at the timeless seas of **THE GOLDEN AGE**. But it is not with **COTTON HANDS** that you can hold the **BLACK FLAG**. With **EFEDRINE** or without it, even if **THEY ARE THIRSTY**, your ultimate goal should be to provoke the effective attainment of **YOUR FUTURE**.

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words by
Serena E. Kippenbergen
drawings by
Robert Beatty

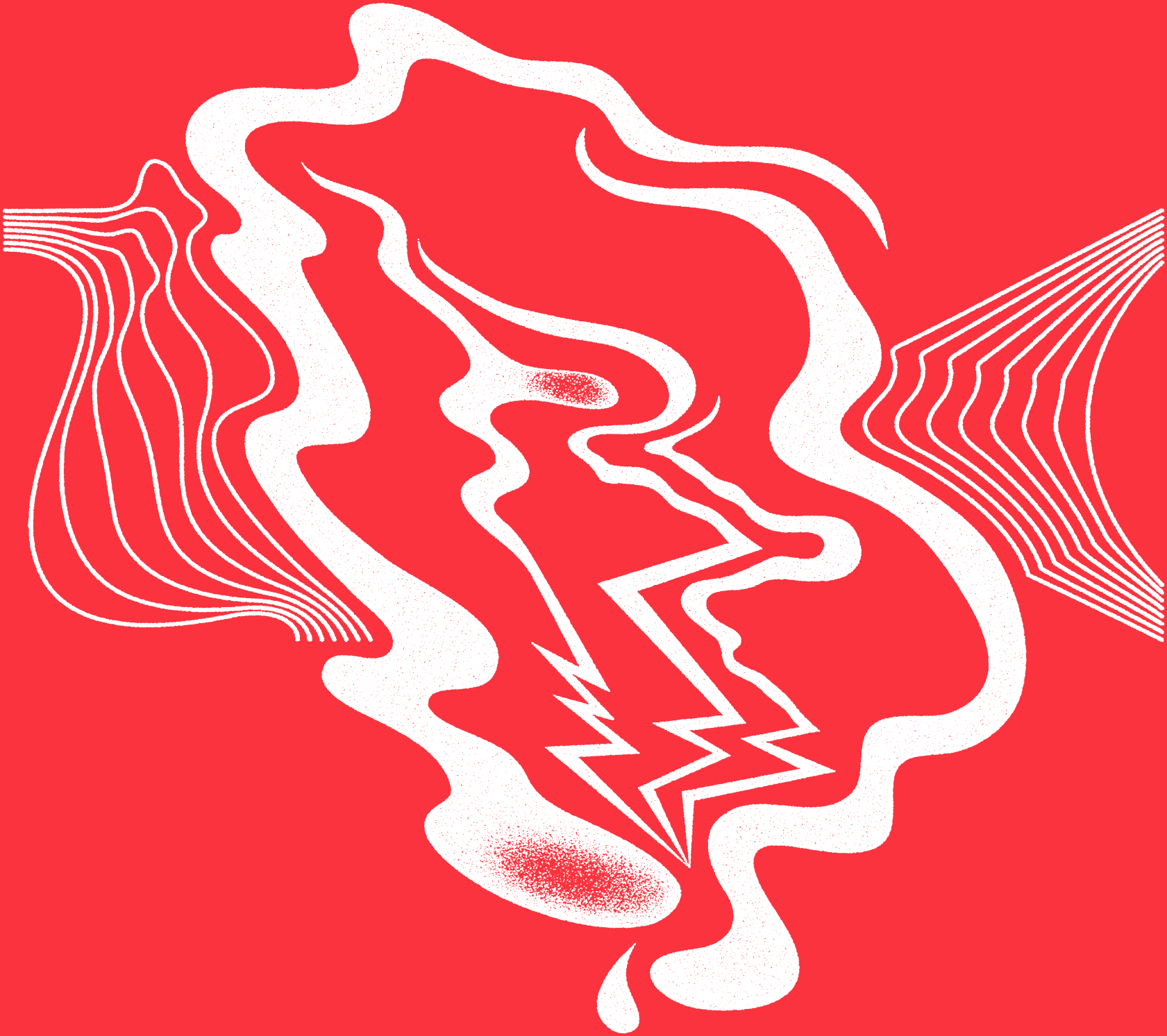
Images responding to words that respond to images and sound: a dadaist ping pong with and about Robert Beatty, the man behind Three Legged Race, Hair Police and a hell more of audio-visual pleasures.

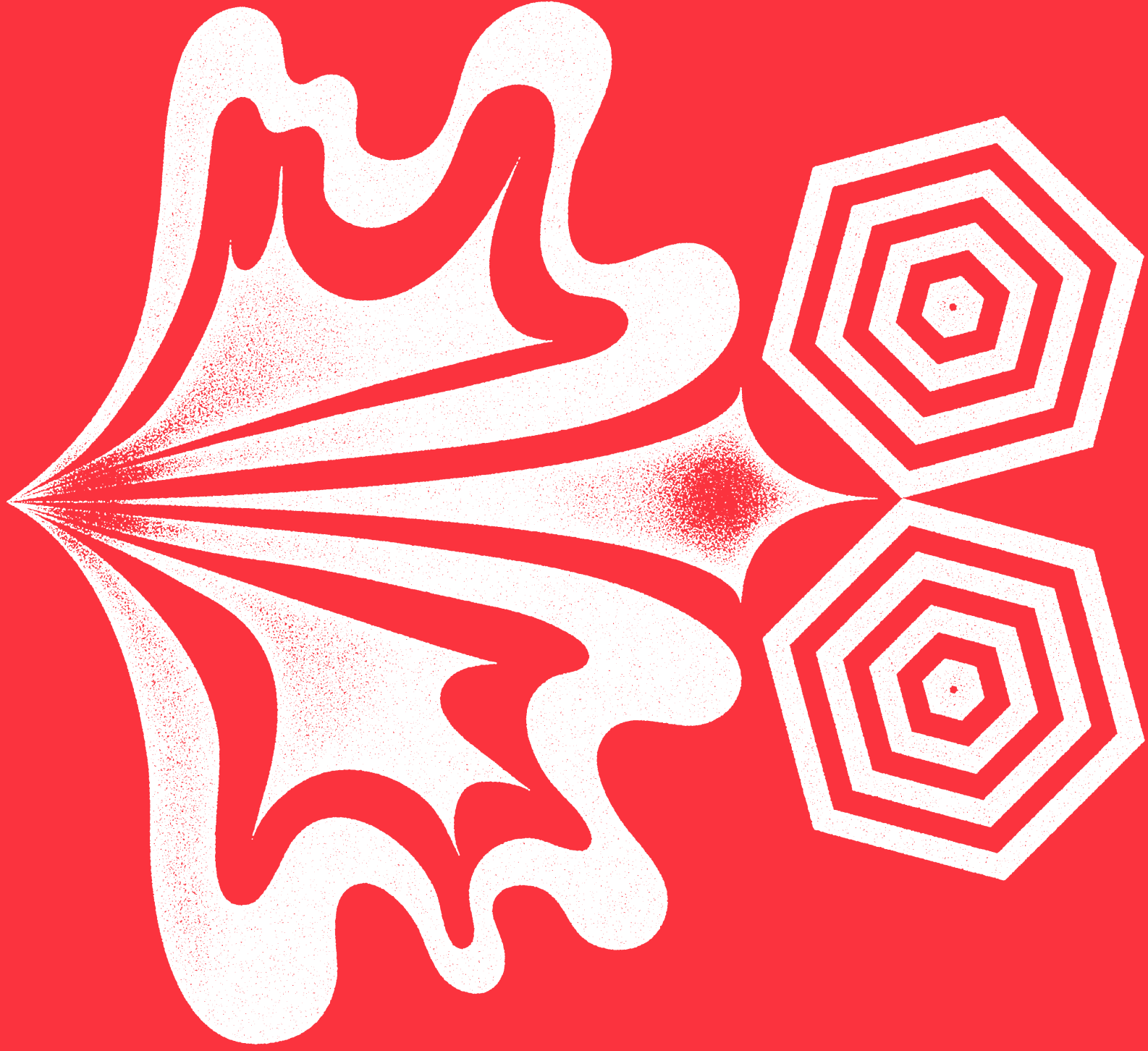
THREE LEGGED RACE



a liquid sky voodoo dance for the newborns: celebrating new lives,
in-line dropping out of chromate flowers, staging an ethnic dance where
technicolor witchcraft and computer trance melt

the drowned world painted in pastel orgy where musique concrete floats
around as a hysterical halo, extrapolating compositions out of the two
extremes reigning this universe: organic melting sounds and resonating
edgy debris from hyper technology





a synthetic blooming universe constantly leaking into ours, ravaging it of its very own extremes to then rearrange them in silence following a new logic of dichotomies: pulsing nature growing from algid glowing technology, geometrical scaffolding hosting an almost erotic lubri-quifying un-matter, the past wearing the future, technology instigating both an excited grin and a fluorescent EEG flat line

a surreal creepy universe of silent explosions, where soft and harmonious shapes are spreading into the artificially organic guts of the surrounding desert, glowing provocative cheap 80's neon triggering a visual physicality of West-Coast psychedelic reminiscence



75 DOLLAR BILL

Rick Brown and Che Chen form one of the most bizarre r'n'b duo's of the Western world. With complex guitar riffs and street musician-style percussion they inject the dead genre with Sun City Girls-like jams and polyrhythms. Wherever they play, under a bridge or on stage, brains will melt.

Themselves they think 75 dollar bill is about "Tent music for tent People — for your weddings, dances, processions, funerals, protests or pleasurements". Which we think is a great way to describe your music.

We had a chat with Che Chen, which I met a couple of years while having a break from the Belgian scene. I travelled for a couple of months to New York. Che Chen is a New York based multi instrumentalist who takes care of the highly complex guitar riffs of 75 Dollar Bill. He is as well a master in subtle acoustic improvisations. He played together with a.o. Tetuzi Akiyama, Robbie Lee and Chie Mukai.

ML Your last record has a description that says: "Tent Music for Tent People". Where did that come from?

cc This is a bit tongue-in-cheek. It's a riff on a phrase that appears on some of Sun Ra's old posters and handbills, "Beta Music for Beta People". Sometimes it also appears as "Beta Music for Beta People for a Beta World". So there's the implication that the music is meant for a certain community, that is somehow apart, and also the pun of reading "Beta" as "Better". At some point it occurred to me to make a calling card for 75 Dollar Bill so I modeled it after one of Sun Ra's business cards that bears that inscription. In 2013 we made a huge 45' x 21' tent canopy with our friend, Talice Lee, who does amazing work with textiles. The way it's patterned corresponds to the rhythm we use in one of our songs, "I Was Real". The song is in one of Rick's "compound meters" which is a 21-beat cycle, so the tent pattern is kind of a visual representation of all the different subdivisions of 21 that occur in the song. Then we played a concert at Issue Project Room in Brooklyn where the band and the audience were all under this huge patterned tent. It had such a positive presence and really did something to the space. It kind of brought everyone under the same "roof" and softened, not just the architecture but I think the social situation as well. So this is a feeling that we're in some ways in pursuit of. When we started making this music it

became clear to us that it might work best in situations that deviated from the normal rock club, concert hall or art gallery settings, so making this tent was one kind of intervention. It's social music in a way. To bring it back to Mr. Ra, I just looked up the origins of the Greek letter Beta and it comes from the Semitic word *bayt*, which means "house", so this has an

interesting relationship to the idea of the "tent" too!

ML In the description of 75 Dollar Bill on Bandcamp I read that you met on Myspace and started the band approximately 8 years later. What took so long to make this click? (or: the music is quite intuitive i'd say / is there a parallel with how and why you started playing together?)

cc I'm not sure why it took so long for us to start playing together, I guess things just happen when it makes sense for them to... Rick discovered the Myspace page of my old band, True Primes, so that's initially how we met. We were friendly for a long time and would see each other a lot at shows and stuff. Eventually, Rick and his wife Sue (Garner) started hosting this loose percussion based jam called Love Layers at their studio

and they invited me to come. It took a little while before I actually made it there but I really liked Rick's sensibility and that's when I first heard the wooden box that he now plays in 75 Dollar Bill. I had been working on these rhythmic guitar lines at home and knew I wanted to try them with a percussionist, but I wasn't so interested in playing with a drum set. So

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hearing the sounds Rick was getting out of the box was really inspiring. It's almost like the third member of the band in some ways!

ML Do you see each others solo or other musical projects as rather totally different, or very similar to what happens in 75 Dollar Bill?

RB Having played music (mostly in bands) for over 35 years, I do recognize certain threads that have been more or less consistent, in part because I'm self-taught and not especially adept technically. But each project or band is ultimately unique because any combination of people will always have a certain alchemy that doesn't happen the same way with a different combination of individuals. 75 Dollar Bill fits that pattern perfectly, even though our collaboration was one of the quickest and easiest I've experienced, getting to something unique and fun nearly immediately after we started (admittedly 8 years after we met...).

Yeh for the first time. Besides the 'the heat and the stupidity' jokes, I remember we spent most of the night comparing the experimental improv underground scene of Belgium/Europe and Brooklyn, and gossiping about people we happened to all know in this small universe. Has Brooklyn shifted a lot meanwhile?

cc I remember that night, it was sweltering! It was a funny scene with that big empty room and everyone crammed outside on the balcony. In 5 years I suppose Brooklyn has changed a little bit, but mostly I think it's cool to see the same people staying at it and getting deeper into what they're doing. Rick's been in New York for more than 35 years so he's certainly seen a lot more change.

ML As a printer i'm intrigued by the fact you (at least as far as i know this goes for Che) also design nearly all of your own releases. Are music & sleeves a bit like siamese twins, or not necessarily?

cc I've more or less always been making music and art in parallel, but the emphasis has shifted over time. When I was younger, even though I was also dabbling in music, I thought of myself more as a visual person and I was painting and drawing a lot more. After moving to New York that kind flipped the other way around, and now I spend most of my free time making music and the visual stuff is usually in support of the music (flyers, album art, etc.). I love both but I find it hard to be equally invested in them at the same time. I also generally find the art world pretty horrifying so I don't have much interest in pursuing visual art in that sense.

ML What does it mean to you to also run a record label besides making music?

cc Well, it may be a bit grandiose to even call it a record label given how seldom I release things, but I'll say a couple of things about Black Pollen Press. I've always liked the idea of artist run labels and I think right now, especially for more obscure kinds of music, it makes more sense than ever for artists to release their own records if they have the means. So some of the things I release are projects of my own, usually collaborations. Occasionally I'll work on a release that has more to do with a set of ideas I'm really interested in like the *Attention Patterns*

ML In the summer of 2011 Brian Sullivan invited me to come and see his new project United Waters at Shea Stadium in Brooklyn. The same night also Magic Markers and Burning Star Core played a set. It had been 107°F and very humid out all day, so the balcony was a bare necessity in between shows. That's where I met you, Che, and Spencer



compilation, where I got to work with Eliane Radigue, Pauline Oliveros, Yoshi Wada and Sun Circle. This has more to do with supporting a certain kind of work and also being able to do a lot of research and have a release come out of that. *Attention Patterns* came with a book full of interviews, scores, essays and photos that sort of frame the music. It was a tremendous amount of work, so I don't undertake projects like this very often. Selling the records once they are made is a whole other effort one has to make too. I'm working on another record in the *Attention Patterns* vein, which is a solo album by Catherine Lamb called *shade/gradient*. Catherine is a composer/violist whose music is coming out of a similar approach to sound, but who also has been very influenced by North Indian *Dhrupad* music. That should be out in the early summer.

ML Could you unravel a little mystery for me, Che? The album “*Begin and Continue!*” which is a duo with you and Robbie Lee, was released recently, in 2015. although you gave me a copy of this album five years ago. What happened? (Feels a bit back to the future somehow)

cc Ah, it actually wasn't re-released per se, I just had a couple of boxes of them sitting in my closet and finally decided to put them online! I think maybe Robbie put a few through his distribution channels too. We did make a follow up record actually called “The Spectrum Does” which is also a little long in the tooth now too, but it's looking like it may be released on a certain Belgian label very soon...

ML Had you heard of the KRAAK festival before? And is there any-

thing you are looking forward to in this edition?

cc I'd heard of Kraak before, yes, and had hoped that eventually we'd be invited! I'm quite curious to see Lino Capra Vaccina but honestly, we don't know a lot of the acts in the lineup so I'm excited to discover some new music. I was really excited about the Hermann Nitsch organ piece but sadly we can't stay for it because we have to be in London that day. I love his harmonium home recordings so it's a hard one for me to miss.

ML Is there any musicians that caught your attention lately and you would add to the line up if you could?

cc We played with Josh Abrams Natural Information Society last year and were totally blown away by them. The Baltimore just intonation party band, Horse Lords, would be amazing too.

ML In terms of music, what are you looking forward to in 2016 / any special plans?

cc We have a new record coming out in early Summer on Thin Wrist, so we're looking forward to having people hear that and doing some touring around it. We've also got tons of other recording projects in the works.

ML And last but not least... On Rick's Twitter page i read: French speaker (mais pas très bien!) Do you guys have a message for Brussels?

RB Est-il quatre fois vingt plus dix plus sept ou “nonante-sept”?

Text by Marijke Loozen.

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CARRAGEENAN



MARK FELL

Mark Fell is a reluctant giant of contemporary electronic music, whose work has managed to remain in touch with both the experimental fringes and the more established zones of DJs and club scenes. Even at the start of his career, his musical partnership with Mat Steel as *snd* was at once the harbinger of the so-called glitch movement and the odd fellow within that movement due to its strong ties to house music. Renowned for his deep knowledge of software and equipment, and for injecting his sounds with political and philosophical pre-occupations, the deconstructionist approaches of Mark Fell have always kept their accessibility. But don't forget to activate your brain while you headnod.

BA Imagine a parallel universe where Mark Fell is the conductor of an orchestra performing contemporary classical music. What repertoire does this Mark Fell choose and why?

MF I can't imagine any kind of Mark Fell that would do that. Or if he did,

mind being isolated from the world. For me there is always a collection of machines, thoughts, processes, aesthetic prejudices and so on. And it's the total integration of these things that results in what the work is. It's not about me imagining it or the machines determining it. A good example of what I'm talking about



he would certainly not really be Mark Fell any more. But if the Mark Fell in this universe had to do it, i think it would probably be in the spectral music tradition—definitely not new complexity, not Stockhausen, not the American minimalist tradition.

BA When working with strictly electronic equipment, is there a moment where a relationship of pure trust gets established? In the sense that, at some point, you can let the machines take over, and they'll do exactly as you had in mind?

MF I don't think there's any such thing as machines taking over, and conversely I don't think there is any such thing as having something “in mind”—I mean in terms of in the

is how the scrabble player uses the letter tiles to rearrange them to think of new words and not just to display words that were imagined in the player's head—rearranging those letters physically becomes a way of thinking of possible words. This is how I think people are most of the time with their environment. The belief that thought (or imagination for that matter) happens exclusively in the head (or mind) is not accurate.

BA Is New York House stylistically a result of the Manhattan street grid? And what would the musical equivalent of the Asian big city be? (I think *snd* might be close.)

MF I never thought of it like that, but maybe the street grid, the musical grid, and the human are connected

somehow: a geographical mapping and organisation, a temporal mapping and organisation. Maybe both somehow connected to brain structure. I remember when I was a kid finding a copy of the scientific American magazine where spiders were given LSD and their webs did not follow the structure that we associate with spiders' webs. Instead they had a few badly made connections and the spiders were hanging in the middle of one or two threads.

BA In the 90s I discovered rave while working as a cook's help on a summer camp in the UK. I was a teenager then, and all the young teachers were ravers, exchanging records, places to go, curious info e.g. on how to make your face glow against the black light using dash, etc... At that time, "rave" seemed distinctly UR-British. Why was that, do you think?

MF Maybe it was a British kind of movement. I don't know because I was in Britain the whole time. But it was definitely (for me) musically very

different from American house and techno and German techno at the time. And in terms of rhythmic patterns sort of preempted jungle and drum and bass.

BA Is *Skydancer*—the piece you will be performing on the Kraak Festival—a comment on the commodification of rave culture?

MF I don't know. I mean on the one hand it seems like a celebration and on the other a critique of how banal it has become. Maybe it's a memory of my first experiences of clubs, or my first experiences of human destruction due to excessive drug use, or alienation having seen a genre that meant so much to me move from the margins of popular culture to the centre. I don't know because the piece sort of made itself. I didn't really think about trying to make a comment or statement—just a nice experience.

BA What lineage of electronic music do you prefer to place yourself

into: The Belgian, the German, the British, the American or another?

MF These days I'm trying to accept all musics. It's quite a difficult thing to do. But my history is British synth pop (1981), British industrial music (1980–in retrospect), psychic tv, coil etc (1983) on-u sound (1985), techno (1987), New York house (1990), then sort of wilderness until 1995 with Sahko, Mego, Mille Plateaux, Touch etc.

BA What do you choose if you feel like spending a perfect evening:

The local pub, playing darts, spinning Thin Lizzy on the jukebox
I hate pubs. They were places I just got beat up because of my weird hair.

At home with a good book
Nice in theory, bad in practice

An online discussion of gear where only a few super-brainy people are able to follow the argumentation
Those days are gone

Performing live

Can be fun meeting people and travelling

Recording new music
That is extremely hard work for me.

MF The real answer is watching as many films as possible. I can quite happily watch four feature films back to back. And get a real sense of achievement from doing this.

BA Could you name your favourite movie of the moment, or a movie you would like to re-write the score for?

MF I don't really have a favorite movie right now. I just watch 'Film Socialisme' by Godard which I really enjoyed. Actually I just made a four channel sound track to Peter Gidal's film 'Volcano' which worked well I think. If I had to rescore a film... hmmm maybe 'Wizard of Oz' (smiles).

Text by Brecht Ameel. BA is a dedicated father, teacher of string instruments and one of the core members of Brussels based dystopian deep listening outfit Razen.



AU BOUT DE MON SANG



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GUTTERSNIPE

The New Wave of Northern England noise has finally arrived. Until 3 years ago, the scene was led by VCO and side projects, but a couple of youngsters took over the scepter. Guttersnipe is one of the hardest outfits, guitar & drum are their tools to make explosive and brain melting noise. Hail to England's Freak Empire.

NL You seem to be part of a very active scene based in Glasgow/Leeds, about which Mel of Ashtray Navigations told me it has a long running history. She said that the freak empire is everywhere. How do you feel about this?

GRETCHEN I haven't lived in Leeds for very long but it is a really great place for music, there are a lot of good bands. I feel honoured and happy to be part of such a vibrant scene and to have made so many friends that are talented musicians in such a short time (3 years now). I'm ashamed to say I've still never even been to Scotland (hopefully soon!) but Leeds does feel like it has a genuine "freak scene", a close-knit community of arty, punk, weirdo types who have a real D.I.Y ethic.

ROBERT I am a Leeds native so I haven't been privy to many other perspectives but it does feel healthy right now. I like this idea of a freak empire that never seems to die. There will always be a certain percentage of people who are attracted to outsider art and they seem to be everywhere, not just the obvious metropolitan areas.

NL How did guttersnipe start out?

G Well, the name originated from a goth/darkwave project my best friend and I had while in university, but that never got further than a few bedroom jams. We formed another goth band called Brugmansia in Excelsis when we first moved to Leeds and talked about maybe using the name Guttersnipe for a noise or free improv project. But again, that never really

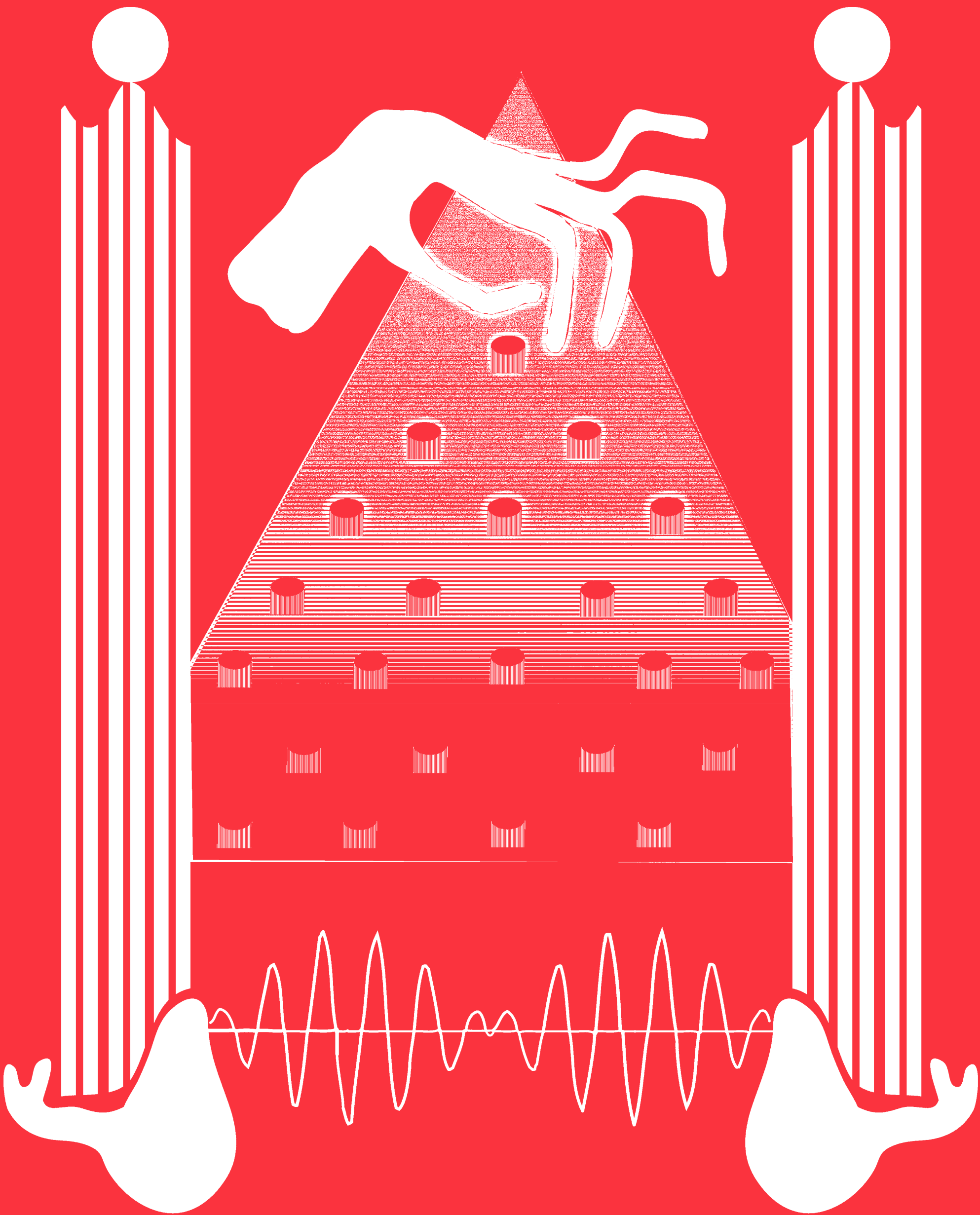
materialised. Then Robert moved in and the three of us started to do late night basement jams, sometimes free noise type things where we would be using drills and bits of metal, guitar feedback, vocals, paint cans etc. Or it would be two guitars and drums, blazing harsh improv and swapping instruments. This thing led to another group improv session in which my brother Hayden was involved—he now has a band from York called ZiZ.

This led to us forming a band that was called Insect Ritual/Guttersnipe. My friend moved out and Hayden lives in another city and me and Bobby were left to our own devices. What we came up with as a two-piece was vastly different to what we did with Hayden, so we decided we'd be Guttersnipe and our group with him would be Insect ritual.

R We tried a few different set-ups and landed with Gretchen doing electronics and me playing prepared drums, mostly improvised, but with loose "sections" or "zones". We lasted 6 months or so in this embryonic state, slowly working the guitar back in, arriving at the unwieldy sound we have now, with a kind of "fuzzy structures" approach where we are playing songs but there is still often an improvisational element.

NL Can you give me 3 reasons for making music?

G I can't really break it down into three parts... My only reason for making music is that I am unable NOT to make music. I hear it in my head all the time, it's in my body, in my heart...



SHETAHR

Shetahr are the unofficial kings of the Brussels music revolution called **Crap Wave**. They are not afraid to spit in your face, throwing beers and piss off would-be and real punks. A band we love.



It's like a really big tic almost. I have asperger's syndrome so it's like an obsession for me, it's my "thing"—just what I do, how I think and feel. Often I can't express myself any other way. I'm not very good at a lot of other things... If I don't make music or am put in a position where I can't, I get very depressed and frustrated.

R To find common ground with other humans in an unorthodox yet mutually satisfying way, to occupy myself with a task with few fixed boundaries, to get out of the house.

NL What do you do outside being guttersnipe?

G I guess I'm sort of a scientist—a cognitive psychologist specifically. I only have a Masters currently but I plan to start a PhD at some point in the future. I'm mostly interested in psychoacoustics, emotion, identity and the intersection between those topics. I also write poetry and am working on some stories as well. I like to draw too! Also I have a bunch of other musical projects—The Ephemeron Loop, Paraselene, etc—and I run the tape label Arcane Pariah Records.

R I am a visual artist.

NL England has something grim and vague at the same time. Cities are pretty raw, but the countryside is beautiful and quiet. What's it like to grow up in between those two forces? And does it infect your music?

G I lived in rural North Wales before moving near to the city of York aged 12. However, it was a remote village which was an hour away from the city, so I had this dissonant experience of being in a city, going to school, knowing people who had always lived in the city and getting to go to record shops and gigs, but having to go home where it was really rural in comparison and there were no neighbours or anything. Both have their positives and negatives—I really like the urban aesthetic of cold concrete and lights and tall buildings, there's something very melancholic about cities, plus I love going to see live bands (and being able to buy vegan supplies)! But

even now I do miss the woodlands and feeling of distance and isolation that comes with living in a more rural area, which has a different sort of beauty and sadness to it. Getting away from the city is totally necessary from time to time, even though I like Leeds a lot and Yorkshire does have quite a good mix of urban and rural.

A lot of what distresses me comes from people. I've always felt very alienated from people in general and unable to relate to others, but I value what friendships I do have immensely. I think these experiences of contrasting environments have certainly affected the music I make. A sense of dissonance and mixed aesthetics. I think both cities and countryside have a mysterious quality to them, which has inspired me in different ways in the past.

R I feel pretty grim and vague a lot of the time so maybe it has affected me more than I know.

NL What are your favorite bands of this moment?

G If you mean bands that are "current" and active right now, then Sweat Tongue, Cloak of Altering/Gnaw Their Tongues, Islam Chippy & EEK, Massicot, Ultrademon, Drainolith, Jooklo Duo, Fat Worm of Error, LeIf, Aritomo, Wormlust, Zebra Katz, Star Turbine, Margy Pepper, Junko, Nissennenmondai, Oranssi Pazuzu. Local people like Beards, No Form, Ashtray Navigations, War Lass, Hawthonn, The Bongoleeros, VCO, Dead Badgers, Sievehead... Too many to mention.

R I will add that Leeds post-punk band Beards are touring around Europe in April this year. So look out for them, a must for fans of danceable, bizarre punk stuff like Delta 5 and Beefheart maybe? A great band I came across recently was SBSM from Oakland in the U.S.—drums and vocals and broken synths fitting nicely between slime-out punk and abstract landscapes with furious vocals. There seems to be a dearth in bands that straddle this gap between avant-garde and traditional rock format, especially as Sightings and AIDS Wolf split up in recent years. If folks reading this know any good hidden stuff let us know!

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NL I found about your record thanks to the review of KEK. He described you as *The musical palette-perge I didn't know I needed, a demasculinised anti-rock ear reset. Also Ksiezyc claim their femaleness. How do you feel about this idea of masculine or feminine music?*

G That is a very interesting idea, though I think it is often hard to define what constitutes a "gendered" aesthetic in music and largely depends on the interpretation or intent of the musician(s), though there are undoubtedly archetypes which influence these kinds of categorisations. I'm a transgender woman, so have definitely spent a lot of time analysing the gendered attributes of myself and my creativity. I think a lot of the music I make has a consciously "female" quality to it (what I see that to be, anyway) though I know that others may not perceive that at all or make similar music which does not evoke those ideas. I'm not sure that I explicitly do that with Guttersnipe, as my inspiration for this band mostly comes from the conceptual space of "Other", so I'm more likely envisioning myself as a mutant, a polyclade worm, or an inanimate object than as "a woman" exactly.

Although I think a certain level of gendered performance is inevitable. We both identify as queer and have talked a lot before about whether we are a "queer band" as most other queer bands tend to openly discuss queerness in their lyrics as a way to raise an issue, protest or provoke thought about how queer people exist in the world. The lyrics I write for Guttersnipe are very abstract and probably quite impenetrable, though I do see them as being "queer lyrics" or dealing with "queer concepts" even if they are more psychedelic and obtuse.

I know that Gay Beast used queer theory as a compositional tool and they sound very different from most pointedly queer bands. When I'm writing guitar parts for Guttersnipe I often try to channel (amongst other things) a kind of queerness that is rather hideous and hysterical; the scarier, garish side of a queer/homosexual aesthetic (like the sort exemplified by John Waters' films). Non-human females that practice sexual cannibalism like the praying mantis

and various spiders or the "female ideal" in me that is personified as a 12 year old girl with a shrill voice and shiny, neon clothes, jumping up and down on the bed and shrieking after eating too much sugar. Or unpleasant experiences unique to the female body like breast growth or menstruation—which I think is something very powerful and not vulnerable—rather than the social stereotype of youthful femininity as cute or pretty or serene.

Women suffer a lot in a patriarchal society and my own experience of that suffering will always influence how I express myself creatively, but Guttersnipe is certainly not a negative band so I think the gendered aspects of our music are more positive than that. I really resent the idea that only men are allowed to be ugly/scary/fucked up or cranking out loud, harsh, rock music. I don't think that music should necessarily be only "feminine" or "masculine" though. The same goes for people, no-one should have purely feminine or purely masculine traits. They're Platonic ideas that are embodied through performance, not some sort of index of essential components. There is a lot of variability in how they manifest. A mix of both (or more) is best—almost all my favourite bands have male and female members. Additionally, we are a boy/girl duo so of course this has been discussed before, how it relates to the themes of dissonance and union that occupy our compositional headspace which is often centred around abstraction of musical gestures, so it is of interest how notions of gender and valence might be represented through spectral/temporal/dynamic qualities. Although we don't often focus on these themes explicitly.

R Nature moves towards equilibrium and given the damage done by the privileging of masculine values over the last however many centuries it is important that we can reconnect with parts of ourselves that have been trodden down for so long. Music is one of the easiest areas to explore these avenues together because of the magic of performance, one artist or group can present or embody many viewpoints and our relationships become more complex and more healthy.

Text by Niels Latomme.



WIDT

WARSAW, WIDT, GOMBROWICZ EN DE SINGULARITEIT

Er is iets gaande in Polen. Dat valt op zijn minst te vermoeden wanneer je de uitstekende VHS beluistert die het audio-visuele duo Widt uitbracht. Met analoge video, stem en elektronica scheppen zee en psychedelische jungle dat het midden houdt tussen eigentijdse post-internetelektronica en de tapecomposities van grootmeesters L. Berio of P. Henry.

In November 2013 liet ik me verleiden tot een reis naar Warsaw om het verjaardagsfeest van een Poolse vriendin bij te wonen. Het werd een ruimelijk in vodka gemarineerde trip doorheen een grimmige ex-oostblokstad die geperst zit tussen een kitcherig, fake centrum en grauwe socialistische woonwijken. De gentrificatie heeft de stad overduidelijk in haar greep, bewijzen de Moji-winkels en hippe koffiebars. Ergens kon ik me niet ontdoen van de donkere sensatie dat ik per toeval binnengestrompeld was in een boek van Witold Gombrowicz. De donkerte was amorf, grotesk en absurd, maar evengoed gevoelig en troosteloos. Elk onbenullig en toevallig feit kon en leek een levensbepalend element worden. De stad greep me aan als ware het een singulariteit waarin tijd en identiteit opgeslorpt worden door een vormeloze en ondoordringbare massa.

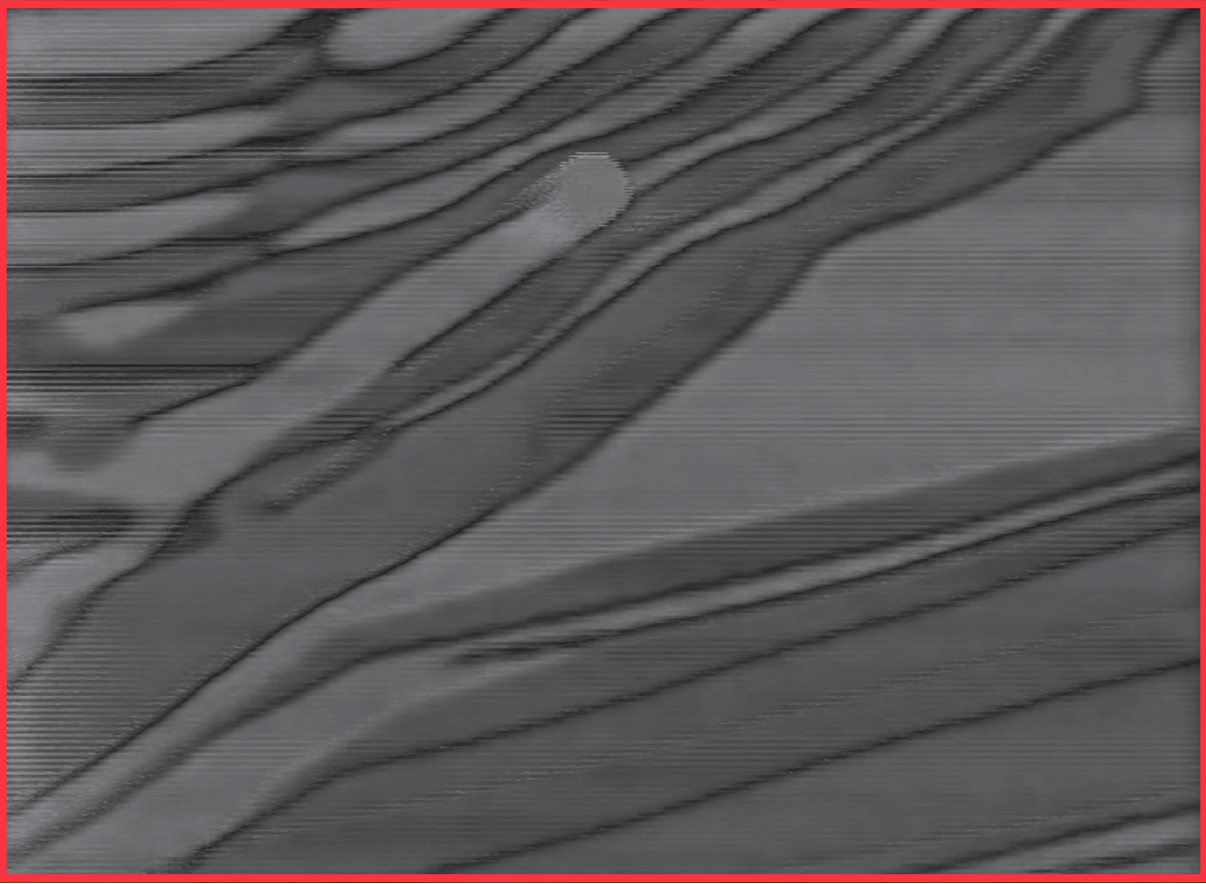
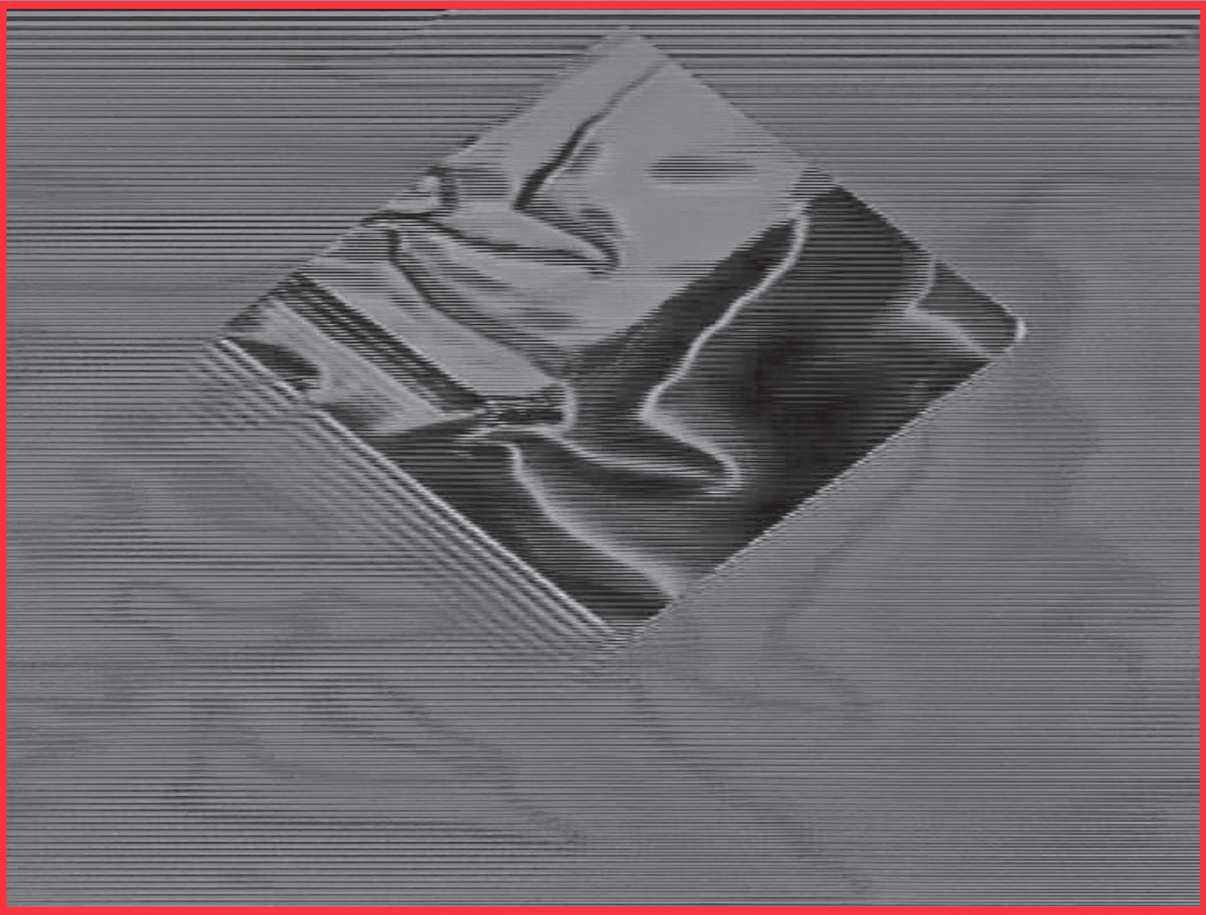
De vraag of een stad haar bewoners, de muziek en kunst bepaald intrigeert, zeker in het geval van een specifieke en hermetische stad als Warsaw. Het audio-visuele project Widt is geboren in Warsaw, in de schoot van de kunstscene, zo vertellen de zussen Antonina en Bogumila Piotrowsko:

We are sisters, both educated in the subject of fine (visual) arts. Bogumila is a graduate of history of art department, specialised in glitch art and distortion in image, she works as a motion graphic designer. Antonina is a student of intermedia department at the academy of fine arts, she is a self-taught vocalist.

Widt is zeer eigentijds, een exponent van de hernieuwde interesse in analoge formaten. Hun debuut vind je enkel op VHS of bandcamp. Een vreemde en veelvoorkomende paradox waarbij zonder schroom eigentijdse media gekoppeld worden aan oudbollige, inferieure technologie. Een van de meest gekende iconen is Oneotrix Point Never. De spanning tussen het hypernieuwe

en het voorbije lijkt eigen te zijn aan een post-internet generatie, vol melancholie en gedreven door een obsessie met tijden waarin het tastbare de enige mogelijkheid was. De vrouwen vertellen hierover:

A VHS is a mother format of our visuals which are formed on a basis of continuous signal. We wanted to keep the organic texture of the video material. Now, there is a renaissance of analogue formats, a lot of small labels release music on tapes and vinyls. Pointless Geometry is one of them, they are dedicated to tapes and vhs.



Magnetische dragers vervagen, en ademen inherent verlies uit. Na ettelijke afspelbeurten is een VHS onherroepelijk verloren. Distortie en witte ruis ontstaan, tot het punt waarop de originele beelden en muziek slechts dankzij herinneringen waar te nemen vallen.

Widts *s/t* VHS refereert niet toevallig aan de revolutionaire tapecomposities *Echo D'orphée*, (Pierre Henry) en *Omagio a Joyce* (Luciano Berio en Cathy Barbarian). Beide stukken gaan over verlies—op een eerste niveau over het verliezen van een geliefde aan wat in de huidige metafysica een singulariteit heet, of in mythes de hel of het hiernamaals heette. Op een dieper niveau verliest taal haar rationaliteit en letterlijke betekenis, en daardoor gaat identiteit, de kern van een vrouw of man, verloren. De muziekstukken steunen op stem en primitieve elektronica. Ze deconstrueren taal als de kern van identiteit en bestaan, door zanglijnen te verstoren en het spreken te herleiden tot glutale fonemen.

We perform long, improvised audio-visual sessions, trying to reach states of peculiar, deep and intense feelings. The most subtle feelings, not feelings of moral behaviour. Antonina is using her voice as

a base of compositions, sometimes with a synthesizer, she modifies and piles it up with a looping station. Bogumila creates a shutter feedback connection between the elements of her equipment (video camera, tv set), composing with analogue audiovideo mixers.

...antwoordt Widt op de vraag hoe hun muziek tot stand komt. Het bewijst hoe ook het kunstenaarsduo, in navolging van Berio en Herny, taal en identiteit verstoren tot hermetische, betekenisloze, amorfe en ongrijpbare materie. Hetzelfde kenmerkt hun visuals: video-feedback en visuele loops; het beeld verwijst letterlijk naar zichzelf en bestaat enkel in—hermetisch en ondoordringbaar (zoals Warsaw).

Schijnbaar paradoxaal, maar niet toevallig ontwijken Antonino en Bogumila de vraag of ze zich doelbewust lieten inspireren door Henry, Berio of gelijken:

If our music refers to anything that is probably because of the resemblance of our ideas and approach to art, music and reality.

Hermetisme dus, doelbewust vaag en betekenisloos. Ook zonder enige ironie. Hoewel een kwatong kann beweren dat de operastemmen op zijn minst kitscherig zijn:

Antonina: “It is an interesting point. My approach to music is absolutely serious, I would never use irony as a means of expression. For me this is more grotesque, absurd or psychedelic in general, but still sublime and spiritual.”

Widt wil het psychedelische-groteske tastbaar maken. Zoals Warsaw materialiseerde als de groteske wereld van Gombrowicz.

In *Kosmos* verhaalt de schrijver hoe een jongeman—jeugd, en het verlies ervan is een hoofdthema in zijn oeuvre—een *shortcut* neemt. Hij vindt een mus die werd opgeknoopt en gewurgd. De man is zo onder de indruk van het beeld dat hij toevallige, betekenisloze gebeurtenissen aaneenrijgt tot een onbegrijpelijk logica. Langzaam verliest hij de grip op de realiteit en loopt hij verloren in zijn hersenspinsels. Hij verliest alle morele besef en vermoordt uiteindelijk een kat om zijn gastgezin mee te trekken in het moeras van zijn ontregelde en verstoorde realiteit.

Widt is misschien een waardevolle audiovisuele tegenhanger van Gombrowicz werk—psychedelisch, grotesk en immersief.

Misschien lag het aan de vodka, maar ergens houdt het meer dan steek dat Widt in Warsaw ontstond.

Text by Niels Latomme.

HERMANN NITSCH

Niels Latomme: On first viewing the work of Hermann Nitsch, the uninitiated may wonder whether he's a murderous psychopath who conned the art world into funding satanic rites and blood-drenched bacchanalia. The reality is that Nitsch is the scraggly-bearded ringleader of the *Orgy Mystery Theater*, a performance-art group and ongoing project that staged nearly 100 ritualistic performances from the early 60s to the late 90s. The events were bizarre orgies of the senses replete with animal immolation, crucifixion, piles of fruit, entrails, white robes, nudity, gallons of vital fluids, and God knows what else. These irreverent celebrations culminated in the *Six-Day Play*, Nitsch's take on the story of creation, which was held at a castle he has lived in for more than 40 years.

Nitsch received his formal artistic instruction as a painter at Wiener Graphische Lehr-und Versuchsanstalt in Austria. His large-scale canvases are drenched and splattered in reds, browns, and grays. They look as if he pulverized a large mammal in a giant blender and tossed the outcome haphazardly onto a wall. A closer examination reveals that great care and meticulous palette selection went into the finished pieces. He is frequently cited as a Vienna Actionist—a loosely affiliated group of off-kilter and confrontational Austrian artists that also includes Günter Brus, Otto Muehl, and Rudolf Schwarzkogler—but Nitsch long ago transcended any identifiable “movement” and began honing a gory craft that is solely his own.

Of course, Nitsch's work pisses off all sorts of religious and conservative folks, but they are completely missing the point. He is only holding up a mirror to his detractors' own hang-ups with religion and the weird, antiquated ceremonies inherent to their beliefs. And besides, anyone who thinks that a fictitious six-day festival of naked people, mass intoxication, and stomping on animal intestines inside an ancient castle doesn't sound like a good time is so boring that they might as well not exist. Still, lots of questions are raised by Nitsch's work regardless of one's faith. So we meekly asked for some answers after presenting him with a sacrificial offering of three eviscerated lambs and a big jug of mead.

ON MUSIC (HERMANN NITSCH, 1999)

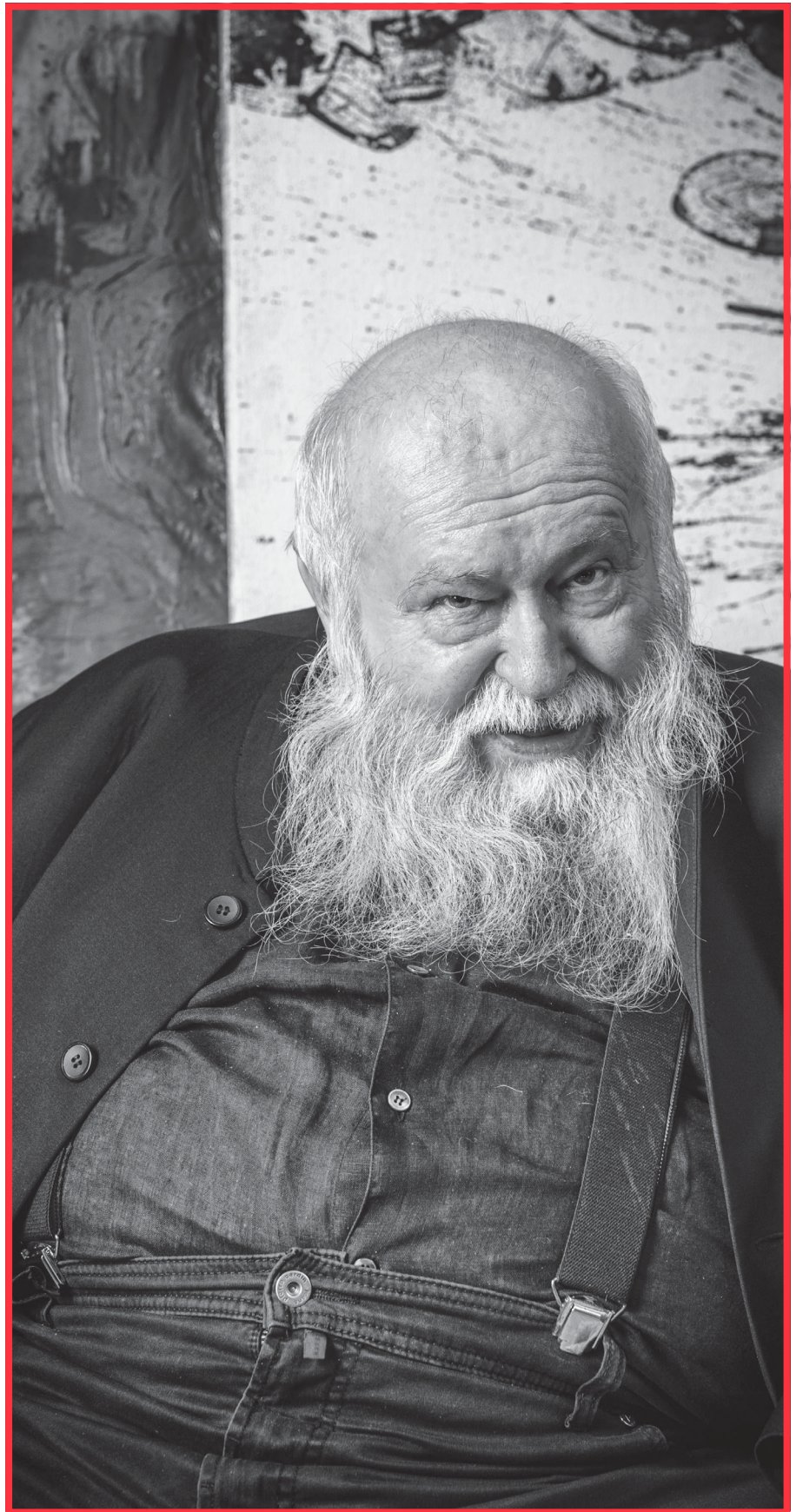
“The essentially new dimension of my theatre is the overcoming of role-play by staging real happenings. real happenings automatically call for the *gesamtkunstwerk*. they are to be experienced tangibly through all five senses. they can be tasted, smelt, they are to be heard, to be seen and to be touched. besides the visual dominance of my theatre, which strives to uncouple itself from language, **NOISE** is a key factor. noise takes over for the moment the role of music in my gesamtkunstwerk. my music has its roots in crying out, in clamor, it is tied to the most extreme excitation, which is a necessity of theatre. in terms of human history, the scream precedes the word, it occurs whenever excitation is so intense that the word is not enough. my music is in no way illustrative or imposed on the actions. it comes literally from the excitation generated by what's happening and its commotion. it intensifies the action, the action activates the music. it digs deeper into the abysses of the drama's catastrophe. subsequently my acoustic composition has moved beyond the extreme archaic possibilities of expression, which i would nevertheless leave entirely. the acoustic color has become increasingly crucial. a kind of organ sound emanating from the whole orchestra is being sought. i came across the music of the o.m. theatre directly through my immersion in the action.

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before my efforts there was the music of the second viennese school, schönberg, webern, for whom i have so much respect that i did not want to simply rehash them. an eruption out of them had to be found. something newly born arose out of the action. chance acquired an important role. john cage contributed to this opening. on the other hand, very different sound dimensions were needed for the length of a 6-day play. enormous blocks and walls of sound were employed. the orchestration tends towards the gigantic. almost a turn back to wagner, bruckner and scriabin emerges. an orgiastic music is to transpose us to an intensive state wherein we find being. the o.m. theatre is comparable to a giant symphony with six movements. the sensory intensive impressions brought about the orgiastic disembowelment actions of the o.m. theatre, the experience of blood, flesh and intestines, seen, smelt and tasted, is to escalate into roaring, belling sounds.

just as intrinsic to my music is the meditative calm of the adagio. the tranquility of the starry sky, the serene orbits of the heavenly bodies are to be savored and the universe losing itself in the infinite is to be sounded out. the music of this gesamtkunstwerk is the life-affirming mysticism of being.”

Dear Friends,
The KRAAK festival, a.k.a. the yearly gathering celebrating the Other, is almost there! A few things we'd like you to know:

I
The festival takes place in Brussels — a hell hole according to some, the most ugly and beautiful city of Europe according to most. After six great years at Netwerk, the wonderful people of Beursschouwburg warmly welcome us and you.

II
One day is not enough to experience off stream music. That's the reason why we jump into the unkown and why we expanded the festival to three days.

FRIDAY
is a good old high energy evening at the Silver Hall of Beursschouwburg.

SATURDAY
takes over the complete building. It's divided in two parts: an intense afternoon with profane spiritual deep listening and a film program curated by the great Floris Vanhoof. The evening is full on again, with a parallel program curated by Gonzalez Entertainment.

SUNDAY
we cool down with a brunch at the Beurscafé by Eat vzw, followed by a organ recital by he legendary Hermann Nitsch. This takes place at L'Église de Béguinage, a stone's throw away from Beursschouwburg. Tune in, drop out!
— Pauwel & Niels

DAG 1, 26 FEB 2016
BEURSSCHOUWBURG, BXL

- ZILVEREN ZAAL**
- 20:30 Che Chen ^(US)
 - 21:15 Ilta Hämärä ^(BE)
 - 22:00 Timeless Reality ^(DK)
 - 22:45 Volmacht ^(BE)
 - 23:30 Yeah You ^(UK)

- CAFE**
- 00:00 DJ Kerm ^(BE)

EXPO
Mellow my mind,
a sloow tapes discography ...

Sloow tapes becomes ten years old. To celebrate this, Father Sloow is not only playing at the festival, but he also presents an expo and a book! The expo runs throughout the 3 days of the festival.

- T H E**
- DAG 2, 27 FEB 2016**
BEURSSCHOUWBURG, BXL
- GOUDEN ZAAL**
- 15:30 Lino Capra Vaccina ^(IT)
 - 17:30 Księżyc ^(PL) *
 - 20:30 Three Legged Race ^(US)
 - 22:30 Mark Fell ^(UK)

- ZILVEREN ZAAL**
- 14:30 Widt ^(PL)
 - 16:45 Film Program curated by Floris Vanhoof
Pierre Hebert, *Around Perception*, 1968, digitaal
Paul Sharits, *t,o,u,c,h,i,n,g*, 1968, 16mm
Takahiko Iimura, *24 frames per second*, 1975, 16mm
Stan Vanderbeek/Wade Shaw, *Symmetricks*, 1971, 16mm
John Whitney, *Permutations*, 1968, 16mm
 - 20:00 Shetahr ^(BE)
 - 21:30 75 Dollar Bill ^(US)

- RODE HAL**
- 17:15 Coàgul ^(ES) **
 - 21:00 Au Bout de Mon Sang ^(FR) **
 - 22:15 Guttersnipe ^(UK)
 - 23:15 Viper Pit ^(BE) **
 - 00:00 Carrageenan ^(FR) **

- CAFE**
- 14:30 DJ Mark Harwood ^(AU)
Record Fair
 - 00:00 Octatanz DJ's:
Oscar Der Winzige ^(ES)
& Aerobica ^(LT) **

* supported by the Polish Institute of Brussels
** selected by Gonzalez Entertainment

DAG 3, 28 FEB 2016
BEGIJNHOFKERK, BXL

- 17:00 Hermann Nitsch ^(AT)