

TRAITOR
YOU LEFT
FLUXUS

TRAITOR YOU LEFT FLUXUS

AN EVENT ON THE SPECTRE
OF DADAISM AND FLUXUS –
THE INFLUENCE OF ANTI-ART
IN CONTEMPORARY MUSIC.

“TRAITOR, YOU LEFT
FLUXUS” WAS DIRECTED
TOWARDS NAM JUNE PAIK,
WRITTEN ON A POSTCARD,
SIGNED BY THE INVENTOR
OF THE WORD “FLUXUS”.
THIS WITTICISM GRASPED
AGGRESSIVE AND TO THE
POINT THE WHOLE IDEA OF
A MOVEMENT. FLUXUS AND
DADA WERE DECLARED DEAD
A WHILE AGO, A LOGIC STEP
FOR ANTI-ART TO ABOLISH
ITSELF ON THE MOMENT
IT BECOMES ART – AS A
AMORPHOUS ‘TRICKSTER’
THAT DISAPPEARS ON THE
MOMENT YOU CAN SEE HIM.

THE SPECTRE OF DADA
AND FLUXUS STILL HAUNTS
NOISE, FREE IMPROV AND

PERFORMATIVE AVANT-
GARDE. THE AESTHETICS
OF FAILURE, THE ABSURD,
RANDOMNESS, SILENCE,
ABSENCE OR ACTION AS
THE CORE OF MUSIC ARE
EVERYWHERE IN TAPENOISE,
CONTEMPORARY VOCAL
POETRY OR AVANT-GARDE.
A COUPLE OF DECADES
LATER, THEY REMAIN STRONG
TOOLS TO PERSUE FREEDOM.
FREEDOM... ANOTHER GHOST
CONDEMNED TO FAIL, BUT
WILL APPEAR IN ALL ITS
POETIC BEAUTY DURING
A HAPPENING IN EXTRACITY.

THIS BULK OF INTER-
VIEWS, ARTWORK AND
MORE INTERCONNECTS THE
ARTISTS PERFORMING ON
THE “TRAITOR, YOU LEFT
FLUXUS”-EVENT.



22.10.16 EXTRA CITY KUNSTHAL (ANTWERP)

PHILIP CORNER ABOUT LIFE-
WORK: In 1962, Philip Corner was responsible for a scandal by his composition *Piano Activities*, and is since then the great inspirator for the Fluxus movement. Corner is more than Fluxus, his body of work exists out a wide array of tape-collages, meditative piano compositions and more. His work is influenced by Cage, but equally by Indonesian Gamelan music. It breathes an unique sensitivity for non-musicality, in which music manifests throughout minimalisme, exotica, action and silence.

DANIEL VARELA

It all started in 1990 in Argentina, when I saw a small catalogue printed by Frog Peak composers' collective. I was looking for experimental music from different, alternative resources due to the usual lack of information on these matters in South America. Many musicians and composers from the American Experimental tradition dealing with post-Cagean, minimalism, unusual sound resources, idiosyncratic electronic music and instructional scores were present in such a catalogue. But immediately some short descriptions on Philip Corner's work took my attention in a way that triggered my curiosity, beyond my more conventional focus on Cage and New York School music that I began appreciating in my adolescent years. I've started my searching for minimalism and extreme experimental forms of music since early eighties and I felt from the beginning that Corner represent a true one-of-a-kind personality in the world of post-Cagean aesthetics. Soon I discovered that Corner's work implied a varied spectrum of languages using all kind of sound resources, graphic scores, ecology, spirituality, performance and intermedia, even as a visual artist many times labeled as a plain "Fluxus artist." A myriad of documents on him has been published in all sorts of media, books, catalogues and magazines throughout the years. With a music career which began in the '50's, his first recordings commercially available in the mid-70s. Fortunately, since the late nineties, many documents of his music have been released, thanks to many small labels in Europe and (to a lesser extent) the United States.

After devouring papers and years of collecting materials on him, I thought that it was curious that nobody in USA or Europe was interested in writing an entire book on this complex and fascinating creative personality and work. For many reasons, I decided to start with this task, trying to compile information and my own comments and descriptions of some of his extremely wide body of work. I was very fortunate in the process, thanks to the kind generosity and interest of Philip Corner himself and also from his wife — choreographer and dancer Phoebe Neville. Both helped me a lot in my travels to Italy, visiting them and asking a lot of things and digging passionately into their impressive archives, with plenty of documents from the most radical years in the history of art (as well as doing long hours of telephone conversations overseas). This book project was warmly received and supported in Buenos Aires by a new publishing imprint, Templo en el Oído (the name comes from first "Sonnet to Orpheus" by Rainer Maria Rilke) and is being prepared to

see the light of day in late 2013. First, it will be published in Spanish but I hope other people would be curious about the work in other languages too. I would be very happy to contribute in some manner to a wider appreciation on the work by one of the most remarkable composers of experimental music.

Philip Corner was born in 1933 in the Bronx and has lived in Italy since 1992. He is both a composer and an artist who has created multifarious works in a variety of contexts throughout his life. From the post-Cage sound-related musical compositions to his interpretations for piano, trombone, alphorn and gamelan, as well as his performance in Fluxus activities since the early sixties, Corner has been working towards achieving unity among his different creative periods, in which the most radical avant-garde expressions and a respect for art history (and its knowledge) blend in a most peculiar dialogue. In view of his diverse work and extensive catalogue, Corner has organized his own chronology by creative periods during which he has tackled different themes and whose gradual interweaving constitutes what he has called *Lifework*¹, a unity blending everyday life, his creative activity and the constant flow between thinking and the sensitive realm. For over fifty years, Corner has combined concepts of highly formal abstraction with purely poetic moments expressed through such dissimilar means as calligraphy or a sonorous outdoor ride. His works comprise written scores or 'pieces of reality' such as stones, paper or shapes found in nature, which can be experienced either as a visual stimulus, a conversion to sound or an enigmatic shape drawn on a piece of paper.

Culture (Tradition, Assimilation) 1950–1959

He got his bachelor degree in music in the New York City College in 1955 and his Master of Arts degree in 1959, after having studied with Henry Cowell and Otto Luening at the Columbia University. From 1955 to 1957, he attended Olivier Messiaen's analysis lessons at the Conservatoire National Supérieur de Musique. A study of the names will illustrate the context. An experimentalist such as Cowell — open to non-Western sounds besides being the creator of the cluster sound in the piano literature — made an impact on a young Corner, who would in turn attend the classes of (formalist) electronic music pioneer Otto Luening and who would be indelibly influenced by Messiaen². Philip Corner's later mobilization to South Korea to serve in the Army, between 1959 and 1960, put him in touch with the music and culture of that remote place, thus providing him

ished originally on perfectsoundforever.com. Big kudos to the magazine for letting us use their article.

K
R
A
A
K

2

with a different experience which would mark his whole subsequent creative life: his study of calligraphy with the local teacher Ki-sung Kim, the very man who would re-christen him with as poetic a name as it would become premonitory: Gwan Pok. This Korean expression is translatable as "contemplating waterfall," a condition that Corner would revisit many years later through different experiences of conceptual music, like his remarkable "Ear Journeys: Water."

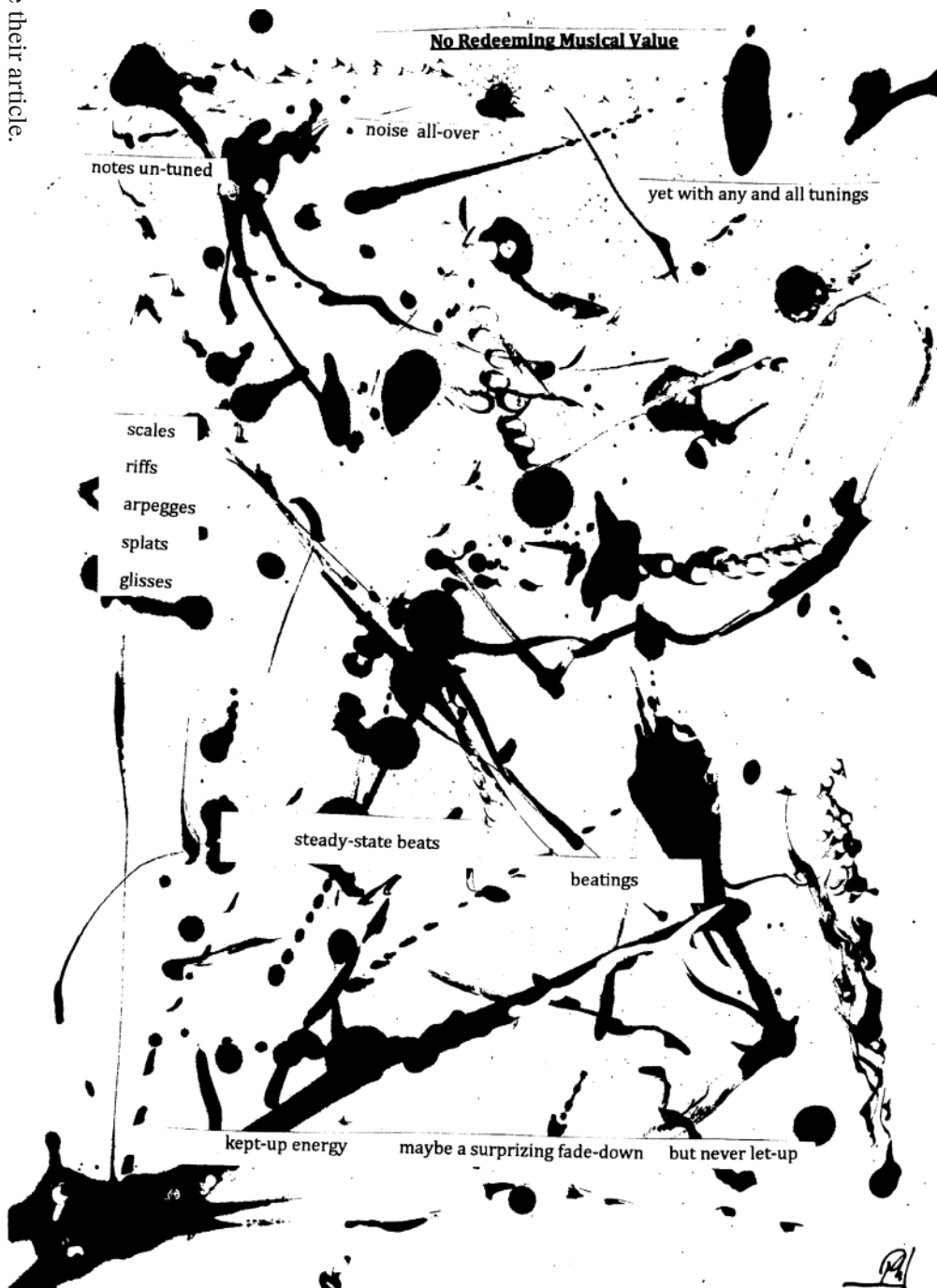
During this period, Corner noticeably put emphasis on those means that he felt close to. The piano sheet music from his first period includes twelve-tone pieces, as well as others which refer back to classical forms from his catalog (preludes and fugues, a fantasy, a scherzo for wind instruments and a rondeau for trombone). His "Étincelles" (sparks) for piano is one of the first examples of repetitive music — minimalist perhaps — including dissonant elements whose variation lies in the strict indication of nuances for each note³. In "Homage to Couperin," for clavichord and tape with sounds and noises, he makes reference to the French Baroque master, whose work Corner combined with an unconventional sense of electronic music.

The World (Graphic Innovations and Indeterminacy) 1960–1975

Back from Korea, Corner resumed his activity in California and moved to New York soon afterwards, where he would develop increasingly experimental work. Two milestones undoubtedly marked this period: the foundation of the Tone Roads Chamber Ensemble and his participation as in-residence composer and performer of the Judson Dance

Theater. The name "Tone Roads" came from two compositions written by Charles Ives for chamber orchestra. This group was made up of two other young colleagues and friends of Corner's who would eventually become outstanding figures within the experimental music scene: violinist Malcolm Goldstein and the pianist James Tenney, both of them composers also. The idea behind Tone Roads was to take as a starting point American experimentalist masters — Ruggles and Cowell, the expatriate composer Varèse — and the great international avant-garde represented by Messiaen or Webern. Corner would acknowledge the merits of the past while opening new paths towards a promising future. To his interest in Satie, Corner added his contact with Earle Brown (at the height of his mobile forms) and topless cellist Charlotte Moorman who played Nam June Paik's "TV cello"⁴.

It was during the Judson Dance Theatre period that Corner gave free rein to his own ideas within a field of open experimentation and form innovation. Corner added fresh air into the post-Cage world concepts through a series of indeterminate scores, diverse graphic forms, tape music and a varied degree of indeterminacy. His 3-volume *From the Judson Days*⁵ records cover the 1961-1965 period, although other pieces span back to some earlier years. Works made within the most radical pursuit of a new sound (and social) world and the pre-historical division between New York musical pieces and districts: towards the North, the world close to the powerful institutions (Columbia, Juilliard); heading South, a concrete jungle with (in those days) poor apartments and lofts serving as improvised





theatres which sheltered the boldest artistic dreams. The Judson period gave Corner a leading role in one of the most productive moments of avant-garde art, when the Living Theatre experiences would blend with the onset of postmodern dance, which would go far beyond Graham's and Cunningham's models by adding movements from everyday life and which would be in line with the advent of the most extreme minimalism. It will suffice to give but a few examples of that time: Lucinda Pastime is a piece of Corner's made for choreographer Lucinda Childs by using a tape recorder to capture sounds from different kitchen tools hitting against the sink; "Oracle, a Cantata on Images of War" — which was requested by the Living Theatre — included all kinds of explosions caused by microphone plug saturation and implied a clear anti-war plea in the midst of the Vietnam War.

On top of that, there is another key element in Corner's early sixties stage. The use of musical notation with instructions and the incorporation of actions stemming from a more immediate and zen-like sense of happening made Corner also become a foundation of the Fluxus movement. Since its beginnings, the friendship between Corner, Alison Knowles and Dick Higgins resulted in a dialogue that has continued onto the present, even after Higgins' death. Corner would also play a key role in conceiving the elements that of an expressive protominimalism — he himself would remember that Young objected to his unisons with crescendo⁶: he combined them with the poetical addition of various actions. Without actually attending it, Corner took part in the Fluxus Internationale Festspiele Neuester Musik held in Wiesbaden in 1962. George Maciunas, Dick Higgins, Alison Knowles, Wolf Vostell, Benjamin Patterson and Emmett Williams presented their 'Piano Activities,' which caused the biggest scandal of the festival- throughout the concert by destroying a piano whose pieces were auctioned among the attendants.

In connection with the Fluxus movement, we have his

CarrotChewPerformance, an unusual event consisting in a carrot-chewing activity, as well as a series of conceptual works through which he has exhibited his vision of minimalism before this movement came to be known as such. "OM Emerging" is part of his series of sound-mantra-based works and it is intended for sustained-note instruments as well as his "Metal Meditations" series, which includes all kinds of explorations on the sounds of resonant metal, like "Gong!" Corner's untiring experimentation during this period became increasingly interdisciplinary, as shown by his pieces written as open instructions in the format known as "prose music." The sound sources can be derived from all kinds of instruments, dance activities, magnetophone tapes and the special field of action music, which is connected with performance art.

Mind (instruction pages with examples; precisions added to freedom) 1972–1989.

It is in 1972 that Corner co-founded Sounds out from Silent Spaces with his then wife, astrologist and medium Julie Winter. This workshop fostered the contemplation of sounds in nature without too many preconceived plans and focused on the ability to have open ears to both the surrounding world and the inner being. With some common points with Cage's sound world (and eventually with Pauline Oliveros' Deep Listening principles) together with its own nuances, the workshop meetings continued until 1979. The other milestone of this period is a deepening of knowledge about the gamelan, which Corner would show through his "Gamelan Series" — around five hundred pieces featuring varied levels of determinacy, in which he developed a somewhat poetic but mostly rigorously constructed writing, almost likened to poetic algorithms where each decision stage leads to new paths of sonorous options. These pieces could be interpreted on traditional gamelan instruments, while appealing to a sense of form resulting from minimalist repetitionism, as well as from various strategies

FLUXUS ISSUE NOVEMBER 2016 3

of open and random music. Corner's idea did not consist in repeating his own framework of "hard" musicological research, but in the possibility of expanding his ideas about resonant music, the use of metals and a strong concentration capacity, together with a meditative context derived from his interest in diverse forms of Oriental traditions, without neglecting intuitive, metaphysical or sensitive aspects⁷. The series also includes scores with open instrumentation or other scores clearly intended for piano, perhaps providing a new outlook of the new ideas resulting from the old research by Canadian composer Colin McPhee during the '30's. He found a vehicle for the gamelan experience in his partnership with composer and ethnomusicologist Barbara Benary and composer Daniel Goode, who are co-founders of the Gamelan Son of Lion ensemble in 1976 and, to some extent, pioneers of the currently widespread movement of new music for gamelan⁸. Within a more conceptual field, Corner deepened his strategy of music scores with instructions and intermedia pieces, in which it would be more difficult to set the limits between calligraphy, drawing, facilities or existential environment. His "Petali Pianissimo" include flower petals between the piano strings; "Peace, Be Still" is a round with word repetitions like those in a soft prayer; "Orgasms" are colourful aquarellas; and "Some Silences" is a wide collection of suggestions for silent experimentation.

Body (Breakthrough to Conscious Spontaneity) 1989–1999

Pieces like "Passages from the material to the spiritual, and back" deal with a new living experience stage. Verbal Fluxus-like pieces expand into new territories. The old Judson Dance Theater experiences become workshops aimed at groups of dancers or people interested in body expression, such as the De Winter Course in Amsterdam, where ideas-compositions like "Gong/Ear," "One Note Once," "Music Silences and Gesture Stillness" would be combined — all of them sonorous-meditative spaces in which sound corporality and

profound listening would out-shine sound itself as a timbre or acoustic construction⁹. It was in those years that Corner made an important decision. He left behind his teaching career at Rutgers University in Nueva Jersey and decides to move to Italy, where he settles down in Reggio Emilia in 1992 with his current wife, dancer Phoebe Neville. After shipping his books and manuscripts — and becoming aware of "the weight of knowledge" — Corner reaches Italy in the pursuit of more adequate venues to present his works. At the same time, he starts a stage of lonely exploration of the sounds produced by the alphorn, an instrument easily adjustable to his trombone knowledge. The alphorn is endowed with an ancestral character consisting in continuous sounds and harmonic listening, and it allows expanded techniques such as simultaneous singing and playing. The kinship between the alphorn and the Tibetan trumpet or the didgeridoo features continuity, introspection and a concentrated touch to toy with harmonic sounds as common characteristics. For many years, Corner called such experiences "Earth Breath" and took his instrument to clearings in the woods, both in the vicinity of the Alps and in the backyard of his own house, where the privacy is revealed in some recordings through bird singing and car noises from the adjacent street¹⁰. Likewise, the sound-life experience as daily meditation resumed in the exploration of metal sonority in other moments. Korean shaman cymbals are Corner's favourite to obtain a sound consisting in different tap, times and nuances (these cymbals have a less resonant sound, more like "metal sheets," than other similar instruments of Chinese origin, for example)¹¹.

Pieces such as "Modern Meditation" include a space where cushions are placed in a circular pattern, on a polished floor over which participants can see their own reflection. Pieces such as "Modern M" include a space where cushions are placed in a circular pattern. The circle is a highly glazed (auto lacquer) surface placed vertically (not the floor) in front of which is the meditation cushion. This in a sense balances another work entitled "Self Crucifixion." Both works were done for Carlo Catellani's collection.

"La Scala della Montagna" is a participatory piece in which sounds come from cowbells and resonant elements. Within the more corporal experience-related dimension, there are pieces such as "Several Sexuelementos" ("loving scores for private performance") or his erotic writings obviously titled "Symphysies." In some way, the period towards a conscious spontaneity involves a progressive integration of elements that will become more notorious during the current and last years of his career. This involves the moving body, the sound, the energies, the use of diverse materials (instruments, resonant metals, percussion elements, etc). To a great extent, "Gong/Ear" or "Earth Breath" concepts have a share of improvisation as a result of the interplay between musicians and/or dancers (or others: Corner's knowledge about visual arts and his long-time friendship with Canadian tachiste Paul-Émile Borduas is worth bearing in mind). Each bodily or sonorous gesture

■ or action can be commented on or discussed by the group on an open-duration basis. Exercises known as “Elementals” explore the possibilities of primary structures: a single sound, silence, sustained tones, temporal extremes, the conversion of numbers into rhythms, among other options.

Spirit, Soul (Integration and Synthesis). Since 1999
An interesting title to unashamedly warn about some concepts which have been long banished from the avant garde and experimental art, as well as from a major part of the 20th century culture. Corner is not fearful of evoking concepts related to what seems to be the past of human history. In the same way, he pursues an interest (which he never lost) in the major musical works in history. A connoisseur of ancient music, the Baroque masters and the piano literature of the Romantic period, Philip Corner is able to mingle his own experimental radical nature with seemingly incongruent sources. This coherence of his becomes feasible by taking fragments of sheet music to be reinterpreted, such as in “Passacaglia” for piano (on Heinrich Ignaz Franz von Biber) or in “The Opening Motive of Varèse’s Density 21.5... as a revelation,” a kind of strategy that has enabled him to revisit Couperin, Chopin, Saint Sæns and many others who sound rather hateful to the experimental environment. During January of 2011, *the New York Times* opened a survey to choose “the ten greatest composers of all time.” Quite annoyed at the understatement, Corner responded by sending a letter in which he explained his disagreement and the blunder committed by the prestigious newspaper. Exhibiting a tremendous knowledge and a remarkable capacity for problem-thinking, Corner started his discussion by pointing out twenty-seven critical items of technical innovation (within Western music, while acknowledging the fact that there is music elsewhere). The beginning: the shift from monophonic music (plaintong) to polyphony; point 27: the assimilation of extra-European techniques and instruments. While the average music lover would think of Mozart, Bach and Beethoven, Corner goes back to the Notre Dame School and reaches Harry Partch or Lou Harrison, thus expanding the initial list of “indispensable composers” from ten to ninety, among which the Salzburg genius is obviously included¹².

His instruction pieces seem to be increasingly open and poetic, leaving a certain degree of responsibility to the interpreter. In any case, several scores of Corner’s involve a great deal of playful spirit or sensuous

expressiveness; however, he himself has often emphasized the dangers brought about by some interpreters doing “very disgusting” things with his work¹³. When concepts are respectfully recreated and expanded, with utmost generosity, Corner admits that “the merit must be attributed to the player rather than to the composer.” This integration can also be found in “Political Pieces” (a series about social concerns) and in the title that provides the composer’s best example of that period: “Dialog between Rationality and Emotions,” suggestions for any number of instrumentalists.

- NOTES
- 1

Corner, P: *Lifework. A Unity*. Frog Peak Music, Lebanon, NH, 1993. A descriptive summary of the author's works and creative periods.

2

Corner, P: *In and About and Round-About in the 60s*. Frog Peak Music, Lebanon, NH, 1995. It includes a detailed account of Corner's stay in Paris, page 10 and following pages.

3

Corner, P: *Etincelles. In: Piano Works & Piano Plays. Volume I: Philosophical Etudes*. Frog Peak Music, Lebanon, NH (without date of publication). Etincelles is a miniature similar to a high-speed arpeggio gesture which is repeated after a silence interval, with different dynamics in each note. It includes consonant and dissonant intervals, probably influenced by Messiaen, and dates back to the early 60s.

4

Corner, P: *NY 60s: Scenes from the Scene*. Frog Peak Music, Lebanon, NH, 1995. It includes several references to Charlotte Moorman's performances in the chapters about Judson Dance Theatre and the Fluxus movement.

5

There are three CDs including recordings edited by the Milan label Alga Marghen: *On Tape from Judson Days C 4NMN.019* (1998), *More From The Judson Years (Early 60s) Instrumental-Vocal Works Vol. 1 C 24NMN.055* (2004) and *Vol. 2 - C 25NMN.056*

6

Corner, P: *NY 60s: Scenes from the Scene*. page 12.

7

According to the Frog Peak Music catalogue, Corner's Gamelan Series include “463 pieces currently available, all written as open scores (always some improvisation or indeterminacy, yet very formal), on, usually, graph paper. They can all, of

course, be realized on the instruments of Javanese or Balinese gamelan ensembles—or American!—or other groups of metalophones. They can also be transcribed for other instruments. In addition, those having already-been or can-easily-be realized by specific instruments, have been gathered into a set of booklets: a. Piano duets and multiples; b. Piano solo or other keyboard; c. Solos and duets; d. Events and objects; e. Percussion; f. Ensembles; g. Voices; h. Combos

8

Originally edited by the Folkways label in 1979, *Gamelan in the New World* is a Gamelan Son of Lion's double album which features works by Corner, Daniel Goode, Barbara Benary and others. Long out of print, it has been reedited by the Locust record label in CD 41/42 in 2004.

9

Corner, P: *De Winter Course*. Frog Peak Music, Lebanon, NH, 1994. An experience in the Ontwikkeling modern dance school in Amsterdam for a music program in which an exploration between sound and body was carried out.

10

Corner recorded a series of improvisations using the alphorn and various metals throughout different periods in Cavriago, Reggio Emilia. His recording on June 16th, 1994 has been given over to the author.

11

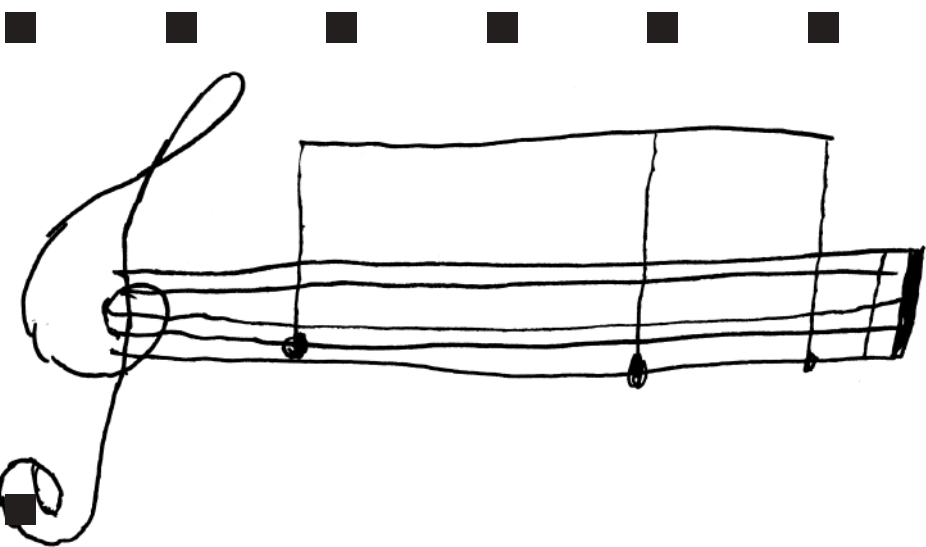
Gong (Cymbal)/Ear in the desert. Innova CD 227. 2009. An original 1991 recording made at a canyon located in the north of New Mexico.

12

'Music History.' Email from Philip Corner to the author, 11st of January, 2011.

13

E-mail from Corner to the author, February 15th, 2011.



KRAAK

4

■ **BLOOD STEREO** Blood Stereo is the couple of Dylan Nyoukis and Karen Constance. Sometimes their daughter Elkka too. That’s a bit of a strange line-up for a band. But than again: Blood Stereo is a bit of a strange kind of music too. The play...yeah, what do they play? I guess they just play. Like in: having fun. And taking that serious.

JOERI BRUYNINCKX

JB Blood Stereo is not only a duo but also a couple. Does this make a difference, you think?

DYLAN NYOUKIS: I think there is something to be said for the whole dynamic of a duo set up, regardless if they are holding hands or not. It gives you the chance to do the brain pan tangle.
KAREN CONSTANCE: The unwashed would call it “mind-reach”.

DN That has a certain patchouli stink to it. Lets just say that with us at least you get the sweet & the sour.

JB When you play live, you always take your daughter Elkka with you. Does this mean you see making music and your daily family life as one thing, as something you don’t want to divide?



kc For sure, there’s no separate thinking about it. The art, the music, the cooking, the cleaning, the child. Not in that order.

DN It’s all just one big dollop of living. Scraping by on peddling our wares, welfare etc means we can live how we love it, baby. We don’t come home and put on our slippers and turn on the Soap Operas that’s for sure. We are blessed with a grand circle of like minded pals which means all aspects of our life are pretty much entwined.

kc Apart from the dreaded walk to School with the child.

DN Yummy Mummy Heaven or Hell, depending on where you are sitting.

JB You do Blood Stereo for about 12 years now. When Picasso talked about the different creative phases he went through, he used colours (his blue years, his red years,...). Which phases did Blood Stereo went through over the years? Or is more like what Neil Young says: it’s all one song?

kc There has been definite phases. The messy and the focused, before Elkka and after Elkka. Before being the more booze fuelled messy shows, the after being the still booze fuelled more thought out shows.

DN Yeah there was definitely a time when the live sound would have a more crude, in the red throb to it. Street level catharsis. That was probably short lived, a year or two, then the shows and recordings slowly start to get a bit more in focus. More space starts creeping in, sounds become a bit more interesting. To my ears at least.

JB Of course I haven’t heard every Blood Stereo album, but my favourite is ‘Your Snakelike King’. Which is yours, and why?

DN Aw man, that probably changes quite a fair bit. I dig ‘The Larval Tuning Fork (& Other Visions)’ LP that came out on Twisted Knister. As for non vinyl the recent limited

Cdr we did called ‘The Lure Of Gulp’ is a current favourite. Anything that gets Idwal Fisher’s juices flowing is OK with me.

kc I really like the new split LP with Hair & Treasure, it sounds and looks great, if I do say so myself. And you can spend days figuring out which of the two bands has the shittiest name. The collaboration LP with Ludo Mich ‘From Tapes & Throats’ will always have a special place in my cold heart.

DN Oh yeah, the Ludo LP is braw. Getting to collaborate with the wild man with a cosmic mind, first live then on vinyl, was a real pleasure. The collaboration LP ‘Guff Vout Mulch’ with Smegma also tickles my nipples.

kc Oh! And the collab with Bren’t Lewiis ‘Pentecostal Gymnast Trapped in Lime Jello’.

DN Lets end this back slapping session. Next!

JB What I like about about Blood Stereo is the rawness of the basic material, but than the delicate way how it’s edited. Stanley Kubrick said you don’t make a movie with a camera, but in the editing room. Could I say the same thing about Blood Stereo’s music; that the recordings are the starting point, but that the real

tention created in Blood Stereo's music comes from the way it's edited?

DN Aye, I concur 100%. That Kubrick quote nails it for me. The editing is where I am more at ease. Working on something at your own pace until you are satisfied. No need for nods, conscious or otherwise to rock dynamics, or improv expectations. Just pure creation, in your hands.
KC Much like working in the visual arts. No one looking over your shoulder, whooping at a brush stroke, or getting dissatisfied in a glue down. You present it when you are ready for the world to see it, hear it.
DN suck it!

JB Do you feel like the 'real Blood Stereo' is a recording thing, and not really a life thing? Or are recording and playing life two different things anyway?

KC For me they are two different things, playing live you are never sure of how its going to be, what the reaction is... how we will play together... what the room will sound like etc... recording is better in that you don't have those things to think about and you can do it on your own.
DN There is a clear line between recording and live. Recording is the real deal, while playing live is most times 100% improvised, no heads, full of all the fun and frustrations that can bring. Occasionally the sets might be partially scored, like the one we did recently at cafe Oto in London with Elkka and Yoni Silver, but it is still open to chaos. But who is to say what is the "real" Blood Stereo? They are two separate, equally valid things.

JB In a way, by now, what Blood Stereo does sounds recognisable. But how would you describe what Blood Stereo does?

DN Live I would say we are a improvised duo working with tapes, pre-recorded sounds, occasional objects and voice, prone to zone outs. On the recordings we are purveyors of abstract sound wonk, made with love for earholes.

JB In a way, what Blood Stereo does is stupid, retarded, and I mean this as a compliment. Is this something that you want to take care of, that your music doesn't become smart or clever?

KC We wouldn't take it any other way, though I think of it as smart and clever too.
DN I try to find raw grace in garbage.

JB On your discogs profile is mentioned: originally from Scotland, now resident in England. Is that how it feels for you; we live in England, but we're not English, we're Scottish?

KC Very much Scottish, we live in Brighton, it is in it's own little bubble compared to most other places in the England.
DN A little bubble of hipsters, liberals, craft ale, artisan coffee & pop-up shops, which can be terrible, but then you see it is surrounded by a sea of little Englanders. Right wing press reading, spoon fed Brexit baw bags (that's testicles to you), and you think, well it could be worse. I am far from a flag waving Scottish nationalists, flags are for wiping your arse on, but I can say that having lived here for almost 20 years I still feel I am living abroad. I miss Scotland a lot, the crappy weather, the patter of the people.
KC The tattie scones.

JB And one last question, maybe a stupid one: is, for you, Blood Stereo linked to metal? If not in music, than maybe in attitude?

DN Nope.



FLUXUS ISSUE NOVEMBER 2016

ELKKA NYOUKIS

Questions by Marijn Verbiesen, answers by Elkka.

How would you "describe" blood stereo?



A couple of years back you said you didn't like 'em, that you'd rather go outside to play in the snow. How about now?



You've been joining the folks in performing. What's your favourite get-up?

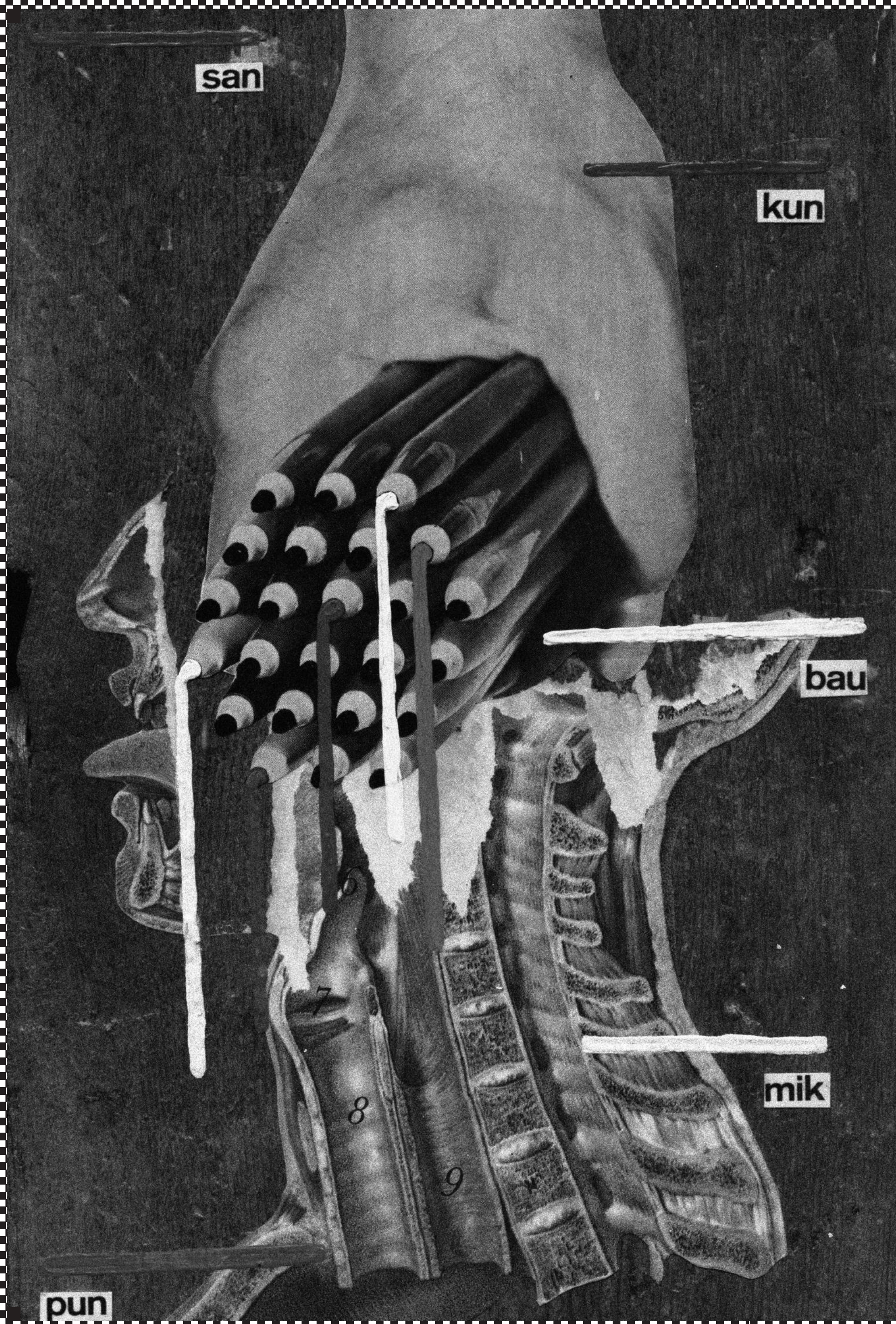


5 We also did a music performance together once. Do you have you own act?

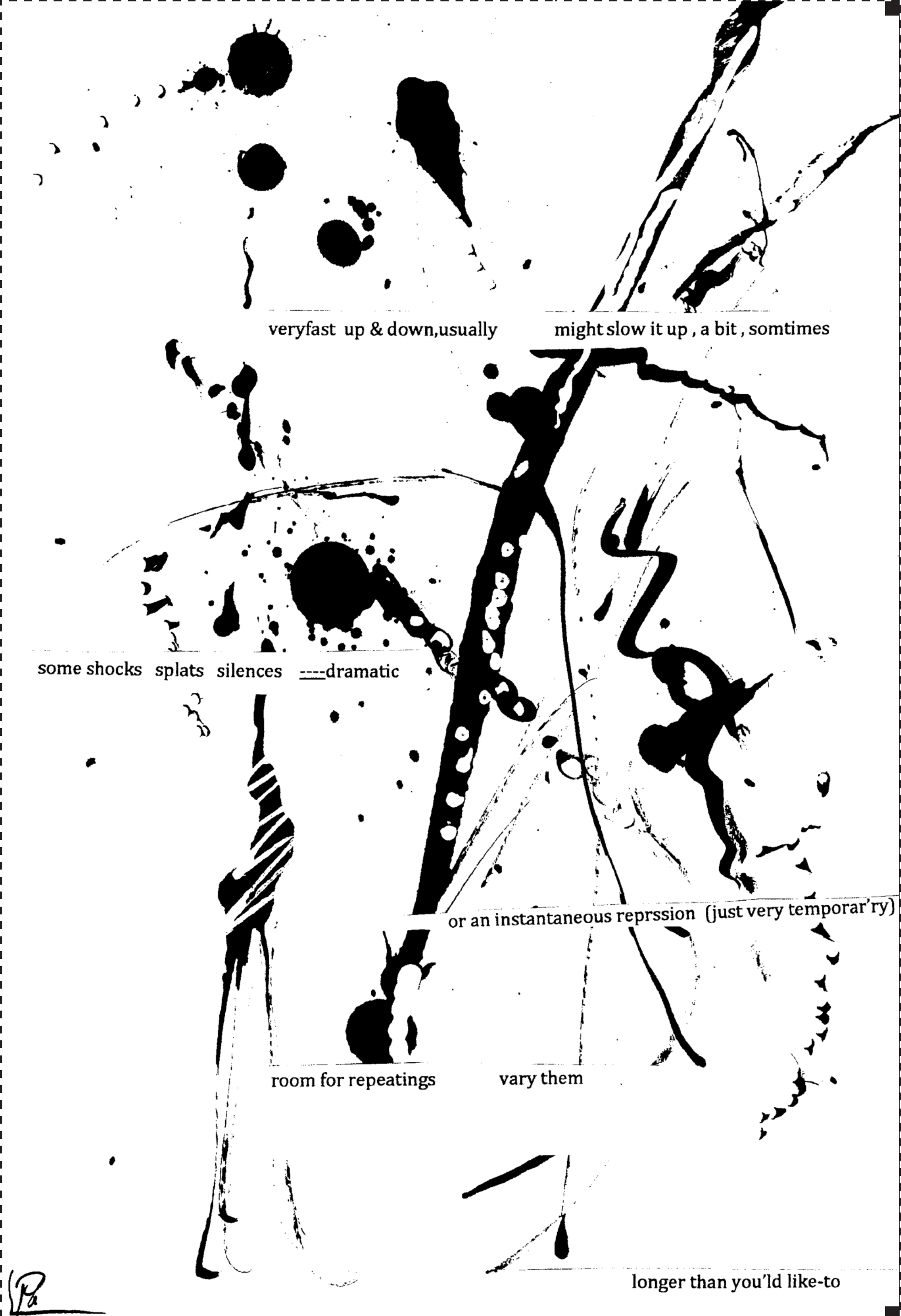


That's it. Maybe a picture with you and your parents as an extra? To make it complete.





DO NOT REMOVE



veryfast up & down,usually

might slow it up , a bit , somtimes

some shocks splats silences ----dramatic

or an instantaneous reprssion (just very temporar'ry)

room for repeatings

vary them

longer than you'd like-to

Pa

REMÖRK

A LIVE RECORDING OF A PRETTY WEIRD DJ SET: One of Belgium's best kept secrets, and the brain behind a lot of technology that makes some Antwerpian artists sounds like no-one else is Kris Delacourt. A multi-instrumentalist and a free mind who is equally a highly talented craftsman in music, as he is randomly free-wheeling conceptionalist under his Remörk moniker. He just released his debut vinyl on Ultra Eczema, a residu of a complex process to integrate all forms and media music could have been.

Remörk's head scratching debut album 'Principium 2.1' could have easily crashed under its own weight, too full of ever changing versions of the same idea. But it didn't.

JOERI BRUYNINCKX

JB I've been following the principium story on your blog, which goes back to the summer of 2012, so four years ago. Short version: first it was a one octave Casio keyboard, then it became 12 10" records, then it became an 8 hour performance and eventually now a 12" LP. This is the short version, can you give me the full story?

KRIS DELACOURT: Well actually, it started out as an artwork, or rather a series of artworks. At least that's where the initial form and the name came from. The works are by a friend of mine, the Belgian artist Vaast Colson. He made these beautiful pieces where he used tiny paper sticker dots, you know the ones, the kind that most art galleries use to denote which works in a show have been sold. Office material really, those colourful little dots.



What he did was draw a bunch of random lines across the sticker sheets, and since there's 8x12 stickers on a sheet you end up with stickers with tiny line segments on them. Line segments he reassembled into new shapes and new lines. It's all pretty nonsensical in a way I guess, especially if you try to put something like that into words, but it's also really beautiful, and quite fragile. Don't know, it just rang poetic to me. Anyway, Vaast was putting together a show where other people would do reinterpretations of some of his works, and around the same time we had a nice chat about alternative musical scores, graphic scores and what not. And at a certain point he went something like: 'I've made some work that might be interesting to use as a score, would you be up for it?'. So he showed me the two booklets he made with the Principium series — reproductions of each used sticker sheets and the result. The funny thing was that he thought his resulting collages would be nice to use as scores — and they probably would be, it's just that I was so intrigued by the leftover

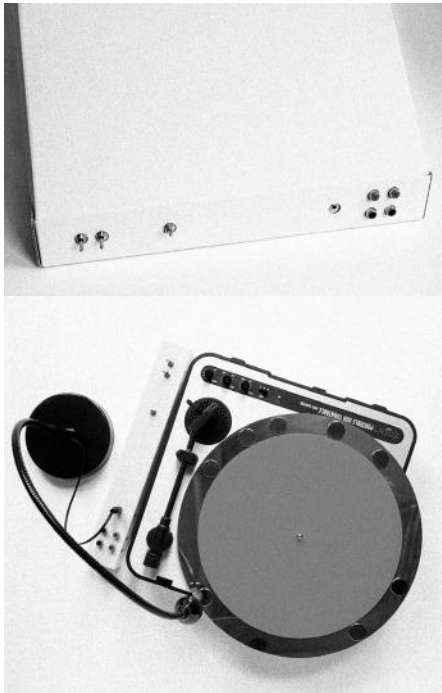
sticker sheets, with their 8x12 grid that just scream 'SEQUENCER!', that I went that way. And the first version was indeed a modified Casio keyboard. I reduced the number of keys to twelve, and added a magnetic sequencer board to it. It's an iron board, it has the same visuals as the sticker sheets, and the idea is to put white magnets on top of the coloured dots to kind of blank them out, so you end up with something analogous to taking a sticker off the sheet — a white space in a field of colour. I don't know if I need to go into too much technical detail, but the sequencer controller is just a reed switch matrix that, when a magnet is present, allow step pulses to pass to digital switches that bridge the original Casio keys.

I was really happy with the results, and especially with the fact that it's so inviting towards an audience. It looks like a game of four-in-a-row, totally appealing to get your hands on it. And I never gave it that much thought, but the fact that when you stick magnets somewhere, it makes a musical phrase — I guess to some people that would be wizardry, hah. The next step was when Peter Fengler of DePlayer/DOB records said he wanted to do a record with the Casio version. And I really like it when people are enthusiastic, so I said yes, obviously. But there were several reasons for me to hold back a little on the idea. Well, a little, two years, actually. First is that the Casio version really works best through audience interaction — people moving magnets around, changing the sounds on the keyboard and so on. It's meant to be in a continued state of flux. The idea of just me making a record totally ignores that, to me it turns it into something really static and rigid. Now Peter is really nice guy, and clever at that, and I guess he understood my doubts. So we discussed other possibilities, like capturing a live performance, possibly even cutting records on the fly with his vinyl lathe, so you end up with all different records.. now DOB records have put out some crazy releases, really pushing the boundaries of what can be done with the medium of vinyl. For example, there's this box set which has records that have built-in radio transmitters, records with impossible shapes where you need to turn the stylus of your record player upside down, shit like that. Really great stuff. And I don't know, maybe a part of me wanted to be a part of that, more than just doing a 'recording'. Just recording the Casio would definitely have been one of the safer, more boring options. I just felt like making another interpretation of

K
R
A
A
K

8

an existing piece, instead of merely documenting it. Meanwhile I had been toying around with leftover magnets and magnetic sensors, sticking magnets to a metal turntable platter and using the sensors to switch audio on and off, sort of like a programmable tremolo. Well, pattern programmable, but at a fixed speed. So we put two and two together, and ended up doing twelve 10" lathe cuts, that came in a box with those electronic switches, 8 magnets each as based on the original grid, and a 12" metal platter to go under the 10" to stick the magnets to. And because I couldn't make up my mind about what sounds to record from the Casio, I ended up not recording the Casio at all. I decided to stop worrying, which after two years of doubting might not be such a bad thing, and did a 10 minute improvised recording on organ and MS20, playing only C notes. I played around with filtering and octaves, because during testing we'd found that if we used slowly evolving records, the results were a lot more interesting. If we just used test tones, so to speak, you end up with something close to morse code. Also nice, but not really musical. And I don't mind a good concept now and then, but I guess I'm too much of a musician, so I went for what was more appealing to me musically. That same 10 minute piece then was sped up for the other notes, going up in pitch and becoming shorter for each record. So the C note runs for 10 minutes, the B note is something like 5 minutes 20. Which also makes for much more interesting overlaps when played together. I guess I do tend to overthink things, hah. Peter did a great job cutting the vinyl in coloured perspex, with colours matching the paper stickers. And an honourable mention to Koos of DOB who did an amazing job on designing the packaging. Vaast and Dennis Tyfus of Ultra Eczema run a space in Antwerp together called Stadslimiet, and that's where we had the record presentation. Peter brought 6 record players,



matching the 6 colours of the vinyl nicely — 2 notes each. And since I'm a sucker for random scores, I wrote myself a score generator in PureData with tons of random functions. Basically, the program decided for me which records to play, whether to repeat them or not when they were finished, whether to leave the turntable empty, whether the electronics should punch holes in the sound when a magnet was detected or the

opposite, how many magnets on each turntable, and playback volume. The only thing I had any control over was where to put the magnets, determining the rhythm. And since all the records have different lengths, it ended up being one long shifting overlapping piece. I followed that score for 8 hours straight. Funny thing was that we'd agreed to let it run until 23h, and at about two minutes to eleven I got the first ever instruction to leave all the turntables empty. End of piece. That was an amazing moment. After that, Dennis asked me if I wanted to do a release of the recordings. I think initially he wanted to do a tape. So I went through 8 hours of recordings, selecting bits that I liked and that I thought would be interesting enough to listen to as pieces in their own right, and not just as part of this monster performance. I think the idea to make a vinyl record came after Dennis heard some of the selections and thought they shouldn't be out on tape but on vinyl instead. So that's what happened.

JB Is this LP the final version of this project, or do you see it even evolve into next stages?

KD Oh, I think it's definitely something that's still evolving. I can still see unexplored possibilities there — as an installation, or as a truly playable musical instrument, and even those two do not have to be mutually exclusive. There's something appealing in using a single octave as a building block, there's something appealing in the number 12 even, there's the appeal of building instruments.. I don't think I've quite finished with it, no.

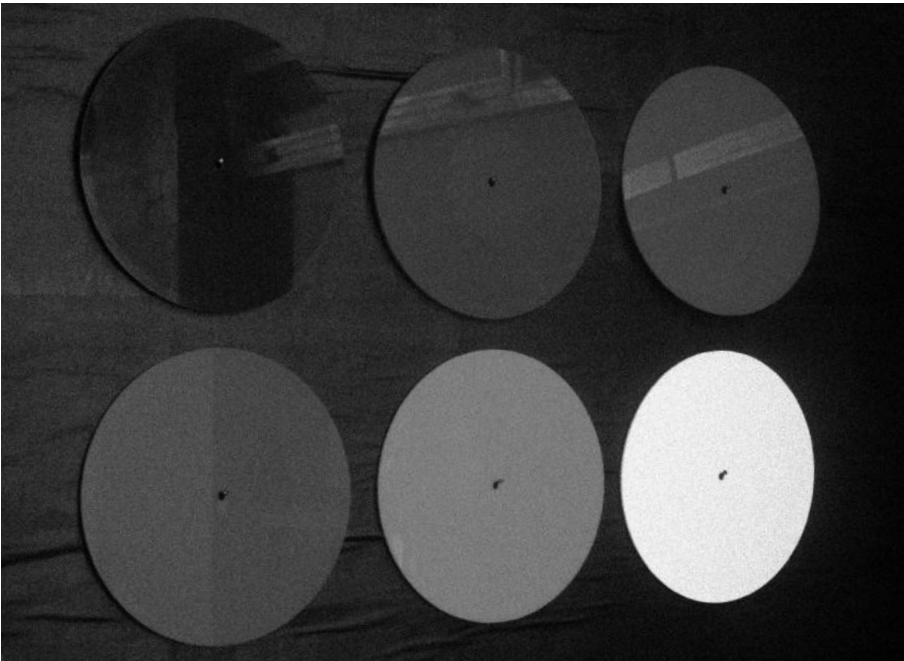
JB Dennis said you were not really keen on doing this record at first. Why so? What was the problem? Was one of your fears that, by making it into a 12", you would have to bring this project to a final version?

KD Not really, at least not in this case. I guess that fear was much more of an issue with DOB records. Recording the Casio felt too definitive at the time. But now, having made that 12-vinyl version, and having done a performance that worked quite well, I didn't mind starting from what is essentially the documentation of a past event. Also because I really am convinced that this is just one more step in something that can keep going, that it doesn't have to be final. I guess my main fear was that cutting chunks out of a much larger whole, you risk losing the context — and I'm still not sure what this record sounds like to people that weren't there. I know it's not a final version, but it is a version nonetheless, and I want all versions to be of a certain quality. I thought it worked really well as a performance, but I wanted to make sure it was good enough to be a record.

JB Bringing an 8 hour performance back to an album format seems like a hell of a job. How do you do that? How do you decide which parts 'work' on an album, and which don't?

KD You do it in short sessions, hah. The thing is, all 8 hours have the turntables spinning at 33 rpm, so the basic underlying tempo never changes. That's quite brutal to listen to in concentration, to be honest.

It took me about two months to sit through all eight hours, and put markers and comments with bits I liked more than others. Sometimes because of harmonic information, notes that work well together, sometimes of rhythms that worked well, etc. So you end up with a first rough selection. And then you go through that selection again. And so on, until you really narrow it down.



Of course, because the basic tempo is the same, it would have been relatively easy to start editing, splicing things together. But to be honest I've never even considered that — 8 hours of material and endless editing possibilities, that's a nightmare.. the decision to have straight up documentation, just select bits instead of editing them some more, really made the selection process easier. If something was interesting for a while, but didn't stay interesting, it had to go. I think I ended up with five or six pieces that I though could hold their own on a record, four of which made the final cut.

JB Do you think that, by bringing it back to an LP, you're making it easier for the listener? Were there people who actually listened to the whole 8 hour performance? Do you think that listening to an 8 hour performance demands another kind of concentration from the listener than listening to an LP?

KD There were some people there that sat through the whole thing, yes. But I'm not sure if it is at all possible to listen with concentration to 8 hours of something like this. And that was never the question either. It was continually shifting, so it didn't really have a beginning or an end — you could drop in any time you liked. But it was pretty intense, so yes, this record is probably the light version. Still, not sure if it is easy listening at all, although I think it has a beauty of it's own.

JB Weren't you afraid at some point that this whole idea would grow over your head, that it would become too complicated, too smart, too conceptual?

KD I guess there was the point where I decided to just do a 10 minute organ improv, that was a bit of a turning point. I could have gone for something more 'correct' in terms of concept — I don't know, pure sine waves or something. The improv might be one of the major flaws,

actually, conceptually speaking. But I really needed a break from thinking it over and just do something... plus, it adds a much needed layer of spontaneity that works beautifully, not in the least musically, so no regrets. I like working with concepts a lot, as a starting point, but I'm also interested enough in the results to loosen up the concept if I feel it's needed.

JB I could say that the 10" records were vinyl records as a tool, and that this LP is a vinyl record as a product. What you think about this statement? How do you look at the function a piece of vinyl can have?

KD The 10" records have all been sold as well, so they're somewhere on middle ground — they were intended as a release, and therefore a product, just as well.

But they do form one big piece, and as far as final forms go, I guess you could consider that performance the final form of that particular piece. That's also purely pragmatical: now they've all been sold, it's going to be very difficult to get all 12 of them together again for a second performance. It really was a one time event, with the vinyls as a tool, yes. Of course, taking what is essentially a reproduction medium, and turning it into something of an instrument in it's own right again, that's nothing new.. think hip hop, turntablism, even things like the mellotron did that. But it's still a relevant idea to me, this kind of creative misuse.

JB You release this album as a Remörk album, but there were more people involved in this project than just you: there's Vaast Colson, Peter Flenger and Dennis Tyfus too. So do you see this album as a solo record or as a collaboration?

KD I do look at it as a solo thing. You know, the music on the record came from a performance I did, based on a concept I came up with. Now, I never would have though it up if it weren't for Vaasts initial invitation, or for Peter's asking me to do a record, or Dennis wanting to present it in Antwerp, that whole chain reaction, so in that way it's definitely the result of collaborating with all those people. But Vaast for instance refuses to regard it as his doing. He always stressed, right from the start, that any interpretation I gave of his work was no longer his work. And I follow that. They're just new pieces in their own right.

FLUXUS
ISSUE
NOVEMBER
2016
9

Peter and Koos asked me to do a record because they run a record label and they want to release stuff they think is interesting. That's awesome, and I'm flattered to be a part of that, but in a way it's also what record labels are supposed to be doing, no? We worked on the packaging together, and it looks amazing because of them. But musically, I still feel it's my work. And the same goes for this record on Ultra Eczema: I have to say I'm really happy we finally got an Ultra Eczema release together, it's something Dennis had been asking for for quite some time... he'd actually given up asking. But now with this thing it just seemed to fall into place perfectly.

JB When Joseph Beuys was asked why he hated the term 'conceptual art', he said: "Because a concept, an idea is a starting point, not a final form. If you stick to the concept, you miss out on the creative aspect, which should be the most important part. Otherwise you're not an artist. Art is not pinning things down. Art is letting things go, let it flow". Does this sound recognisable to you? And how would you relate this quote to your LP?



KD Not having to execute ideas into a physical and therefore flawed final form was the whole point of conceptual art, no? The notion that an idea can be just as valid and just as creative as its execution.. but anyway.

I for myself am always glad if I manage to turn an idea into a physical form. Did I mention I tend to overthink things? So I don't think I belong in the conceptual art section. But then, I don't fully agree that you miss out on creativity by sticking to a concept. Coming up with a concept can be as much a creative process. And sometimes, by sticking to it, you end up with the most unexpected results — adhering to rules you impose on yourself makes you do stuff you would never have decided for yourself. It can make you go against your natural inclinations, which does not always have to be a bad thing. It can free you from repeating yourself, from your own mannerisms. That's just another way of letting things go, of giving up control.

JB The Ultra Eczema site refers to this record as your debut LP. Does it feel like that for you too?

as your first 'real' album, as a statement?

KD I think I would consider that series of twelve ten inches my vinyl debut.. but maybe because it was 12 different records or in ten inch format, that it doesn't really count? Or maybe Dennis thinks of that series as a tool more than a product. Still, the Ultra Eczema one is definitely the first record that is more widely available, and much more of a pure record than an artists' edition, so I know what he's saying. And a statement.. I don't know. I don't think of it as a manifesto or anything. It's a document of what I'm happy to be working on at the moment, and hopefully it's something that others can enjoy as well.

JB Do you see this as a drone record? Or as a collage record?

KD If you force me to choose between those two, then drone. I tend to associate collage records with cut and paste editing, jumpcuts, going from one atmosphere to the next in no time.. I don't feel this record has that. Quite the contrary. The only thing remotely close to jumpcuts that are on this record were due to the electronics of the installation, the sensors

turning the sound on and off. But they were live events, not editing choices made afterwards. So this is very much a straightforward live recording of a pretty weird DJ set, if you will. And even though it has strong rhythmic patterns, the underlying harmonies and atmosphere shift quite slowly. So more drone, definitely.

JB Do you think this LP would be also enjoyable if someone would listen to it without knowing a single thing about the whole concept behind it? Or do you even think you would have failed if it wouldn't be an enjoyable record without the concept?

KD I certainly do hope that it's enjoyable.. like I said, I know it's not easy listening per se, and some might probably find it boring at first try, with the tempo being the same for the whole record and all. But I did try to select bits that I thought had a beauty or a strong appeal to them, an interesting evolution or whatever, so much so that I hope they can survive as musical pieces in their own right. aiming for the best of both worlds there.

PETER FENGLER

HENRY ANDERSEN

HA Somehow, given the context of this interview, I wanted to think about the kinds of ties and communities that exist between your work and the people around you. For me, The Avant-Guardian should exist as a kind of document of what is happening in a certain scene of music-making rather than as only a way to promote concerts or sell KRAAK records. I wanted to start then, by asking you how the scene was when you first began making performances. How was it that you got involved in this kind of performance making — through seeing live performances? listening to records?

Dear Henry,
Until 20, I was pretty much a virgin art-wise. Meaning I had no idea about this specific world and was just hanging around doing naughty things with friends and playing sports on a pretty high professional level. But doing steeple-chase on LSD makes things complicated, and finally after realising the rigidity of educational systems meant, for example, even the sports academy gets focused, the only possible escape to cling on to seemed suddenly, after some experiences, to be the arts.

So I got involved and was pretty soon in the turbulence of sub- and counterculture of the 80's. Even so, I ended up at arts academy. But it was my direct surroundings not the institutionalised one that was most informative and influential. In a way performance was always something in me, in sports and also in arts.

The group I operated in at that time was a multi-amorous scene where all kinds of cooperation manifested day by day. And of course there was the doing-it-all-by-yourself thing. Wanking, pranking. We mostly did everything on the borderlines.

HA What were the venues for these kinds of performances at the time? How did you come to meet this community?

This all happened in the beginning, mostly in my local surroundings. Slowly but surely, because of my art school background (which, to be clear, couldn't at all handle performative matters or sound related freakshows at the time), I started with showing works, mostly paintings, on a national level. It went pretty well quickly; quite some shows and quite some money. Nevertheless, I was looking for more adventure than just hanging works. Soon my work became more and more 3D, 4D, etc. Paintings became objects, installations, and finally happenings with a variety of invited guest performers in complex installational settings. 'The opening' was what I was interested in.

HA Since 2003, you've been running De Player in Rotterdam. Can you talk a little about this? — what it does and how it works. What made you want to begin running a space of your own?

DE PLAYER is a club for peripheral artistic activities, a perfect

RED BRUT

My soft side is my ass.

Marijn Verbiesen is 1/3 of Sweat Tongue, 1/2 of JSCA and completely herself as Red Brut.

JOERI BRUYNINCKX

JB Ever since Niels and Pauwel run the KRAAK label, you've been booked a lot at KRAAK events, in various combinations, so who's the one at KRAAK with a crush on you, Niels or Pauwel?

MV I think it's Niels' left knee and Pauwel's right shoulder.

JB Last time I saw you was at the Steenstraat in Brussels. This is what I liked about you: you were drinking beer out of a bottle, not a glass. You were smoking. And you were wearing a black leather dress. I was talking to Russell Haswell recently, while he was drinking a beer and smoking a cigarette. He said: "Playing music without smoking and drinking, that would be a complete waste of time, wouldn't it?" Russell Haswell is always right, right?

MV Well, both drinking and smoking get the "right" fluids going with me for making music but I like to make that happen in other ways as well. So: no.

JB No is the second best answer one can get in an interview. Yes being the best of course.

MV Maybe yes, that would make things easier.

JB If you're a woman in a men's world which is noise and experimental music, is this the kind of of crap you have to deal with: answering inappropriate questions which have nothing to do with your music?

MV Before no, this would be it then.

JB Is this where you're coming from: post-industrial lofi tape cut-ups?

MV No, I come from a town called Wezep.

JB Why do you prefer dirty sound?

MV In the dirt I feel the most clean.

JB Explain.

KRAAK
10
continuation of this approach of making lively happenings instead of stiff drinking sessions at openings. Action man. Sweat, sex. That kind of smell. Finally, in most of the art world career is just connected with the capitalistic aspects of objects and all these diplomatic armies involved in them, and this wasn't my goal. DE PLAYER was the opportunity to let these happenings take place more or less in my own studio. Bringing over spirits I thought were worthwhile to share with an exclusive and willing audience. For me, it meant I could take a break from the train of doing art shows all around and work intensively with a lot of people and materials on the spot. After something like 10 years of running around I wanted some reflection and this was the way to continue those happenings without staying in the circus of one specific part of the art world. We are not talking about getting out of it, but about working with different dynamics, different positions, different language.

HA I read somewhere that at a certain point you were wanting to think of De Player as a kind of 'body' — do you still see it like this?

It is, of course, a body. No need even to think about that. A polymorphic construction with a spirit in which all activities of the past, present and future are connected. It is not about programming in the perspective of cultural industries. It is carefully freaking out on substantial peripheral positions. It is a sort of a time-twisted vector that spirals forwards into the past, and backwards into the future. It emerges, almost automatically, as the present is torn tidally apart. It is another construction of time and works on a different notion of time,

awareness and understanding the future. But not the future which is based on the linear structure of the time and progress, like the European futurists. That's nothing more than remnants of Newtonian physics updated with some of Einstein's relativity. So you should understand that the body is fluid and that there is neither backward nor forward.

HA I wondered if you might talk about how DIY ethos plays into your practice, both in terms of your approach to your own work and to how you run De Player. Are the two approaches related?

The DIY is already earlier mentioned in the wanking, pranking; very important. It is the starting point. In my particular case it is also based on some background trauma to do with my relationship with 'the other'. You have to imagine how poly-amorous inflictions open the mind. It was well told to me that the basis is your own cock (in my case, at least). That's where you are rooted with time-related phenomena and the characterisation of yourself as an entity. From there aesthetics, politics and ethical aspects give shape to the urge of activity.

HA I'm interested in the way your records work too. A lot of them have very little to do with documenting or distributing your performances — that the records are cut on chocolate or tin foil so they break apart as soon as you start to play them. Can you talk a little about how you see the performances and the records as working together?

My records are based on performative activities in the studio itself;

MV Basically, when I first moved to Rotterdam I met the two people whom are closest to me. Before that I was not doing anything with this kind of music. In a way, they brought out the dirt in me while I was getting to know them, and Rotterdam. At one point one of them proposed renting a rehearsal space and just try and play something.

JB Those two people being Michiel Klein and Bébé Beliz?

MV Yes.

JB Perfect answer. I just bought your tape on Lal Lal Lal. Is Red Brut your esoterical side, your soft one?

MV My main soft side is my ass. I feel Red Brut shows the most of me, actually. Making music for me is like tapping into all the different "organs" I have. With Red Brut I can put everything I feel and experience on tape, whatever I feel like doing.



a direct residue. The performances I do elsewhere in clubs, galleries etc. are primarily focusing on the situation at that very moment. Recording, in my point of view, is an impossible reproduction of that which happened at a certain moment in time. To capture that moment and communicate it via reproduction as a representation of what happened is a typical anti-neo approach. The timeline is not an erected figure. I mostly compare my studio-based activities to a complex architectural space in which the dust from former activities gets stuck on tape. Here too everything connects up as one body. It is not interesting or important to capture it all. Blind spots and wormholes are of great importance for real understanding.

It is very important to document and mediatise your own activities in order to play a temporary 'key role' in artistic power fields which are industrialised and therefore material-centric. Nevertheless, for me, these are all complicated matters which I approach with ambiguity. I also could have become an accountant.

HA Do you think of what you do with De Player as somehow linked to archiving or surveying? I'm thinking of something like this posthumous record of Sven Hanson you put out last year — where the label is not only related to a present community but has this reverence for the past as well. What do you think about bridging these two generations? About an idea of community that can be historical as well?

The activities of DE PLAYER — the records, the live events, the publications — are all based on a surveying attitude which mostly reflects

the process involved in our stage, productions and program. And the process is not related to one person or several separated persons. The process is an intermediate, linked, prop-based continuity of us, sub, fuzz, bizz, etc. Those manifestations are, for better or worse, a necessity to linger on. Working with living or dead people is all the same. It just smells different at certain angles. And again, time-wise we do it twisted anyway and are mostly linked to certain attitudes that were invented a long time ago. We are pretty much conservative.

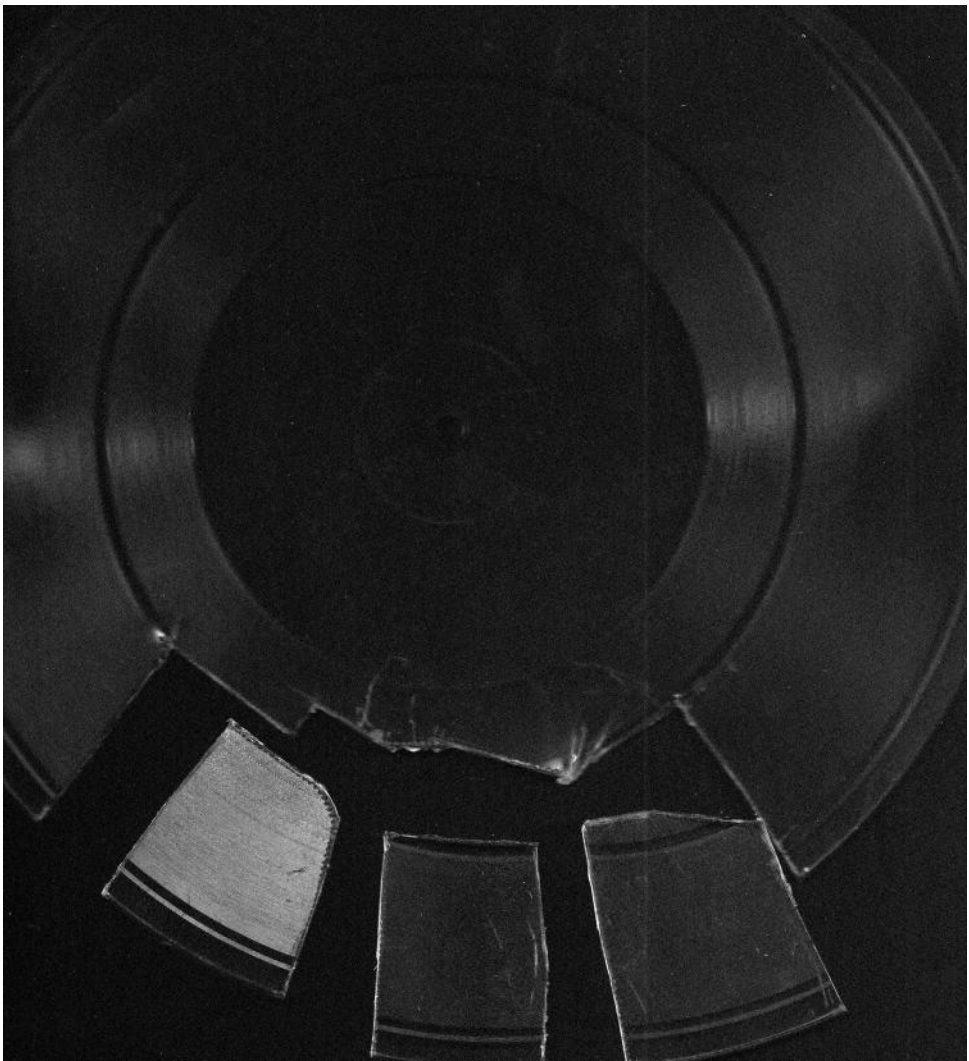
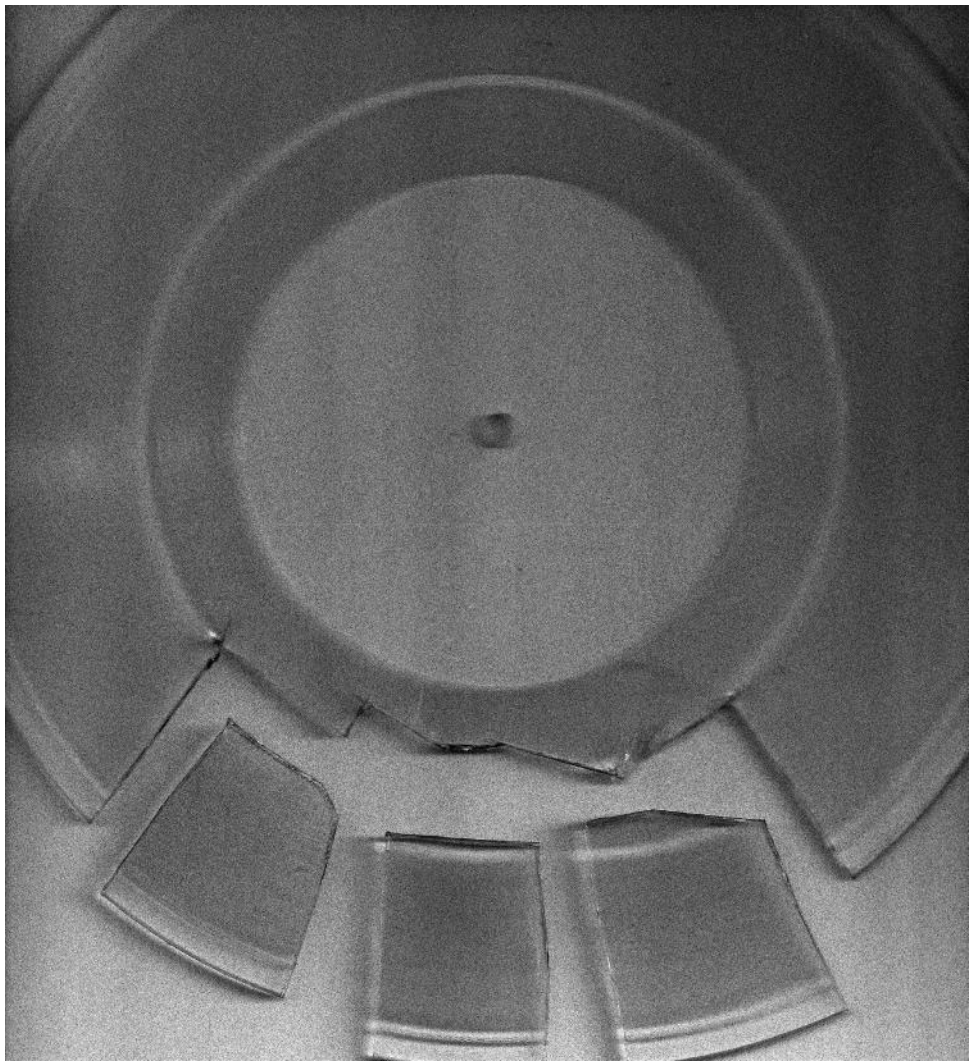
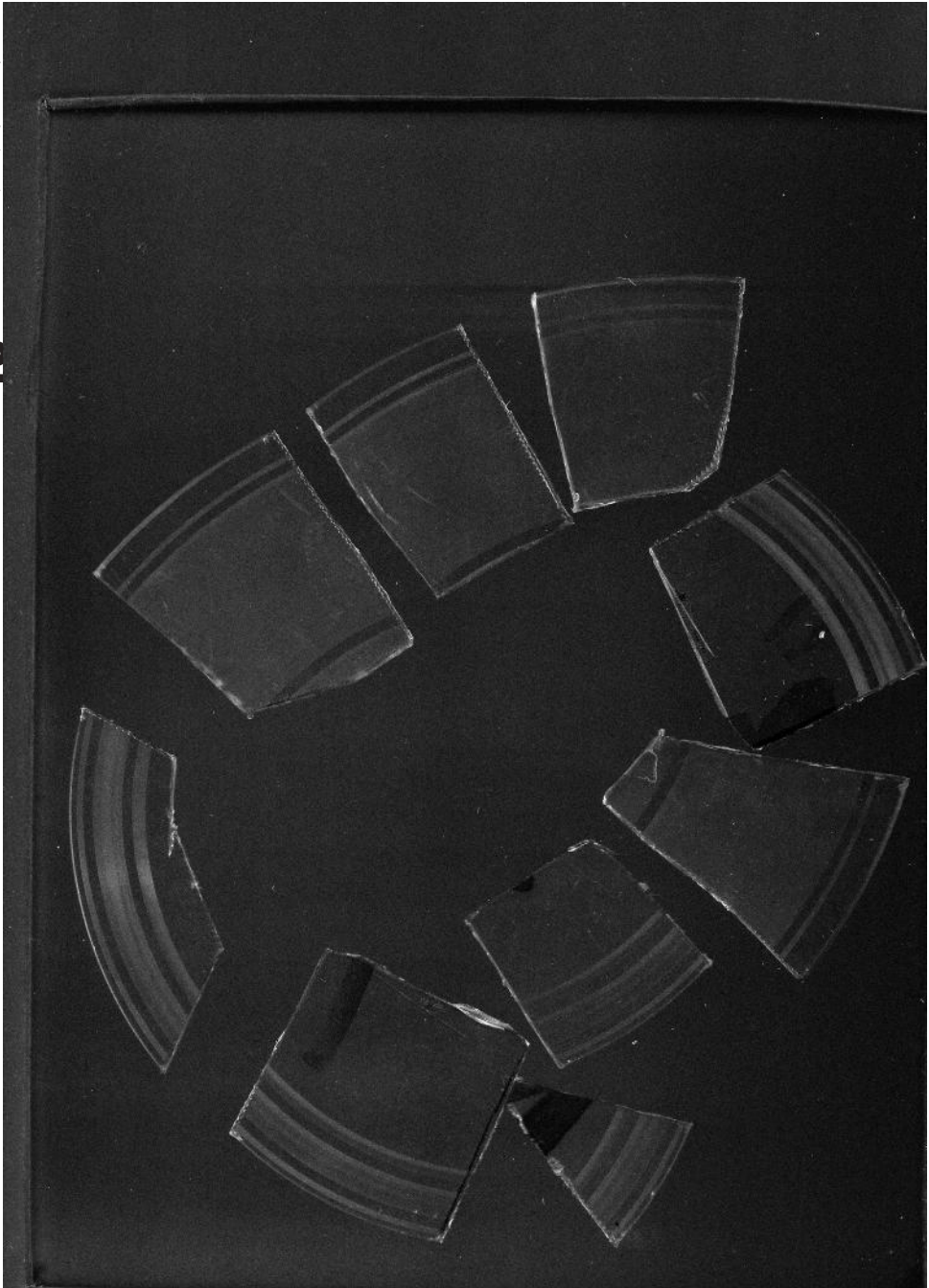
HA Finally, I wanted to ask about collaboration — you are (or were?) a part of Coolhaven, you work a lot with Dennis Tyfus and several other people. What role does collaboration play — both for yourself and in thinking about this idea of a community that we have been speaking about?

Collaboration is a fundamental thing. One way or another. I don't believe in the hard working monk nor in the incredibly talented individual. It is important to be involved in a network of information, chaos and meaning. Coolhaven, Tyfus, Ultra Hobby Complex, DE PLAYER, Stephan Bloth, VanKoffiecocks, School voor Nieuwe Mode, etc. All this is based on the fact that we spin each others qualities by putting together different mind settings and capacities. From there speculative aesthetics can draw paths toward 'phenomenadelic' variations where consistently stabilised 'transcendentals' become perturbed and malleable models, yawning those as-yet-unknown states of play. That's about having a good time.



■ **FLORIS VANHOOF**

■ **K
R
A
A
K**



The Avant-Guardian is a free newspaper highlighting the KRAAK output.
We'd like to thank all the artists and partners involved to realize concerts and records.
■ Design: er er jee wee KRAAK is supported by the Flemish Government.



**T
P
A
I
T
O
D
V
O
I
E
E
T
I
V
I
C**