

My friend, a PhD in quantum mechanics, told me that Schrödinger's cat is a paradox proposed by quantum mechanics. This hi-level science develops theories about non-direct perceivable objects—the so-called microscopic

So, another blunt statement: reality is just one of the possible realities. Set out the last couple of minutes of your life on a time line. On every moment you could have decided

2

Is that the reason why the cat could be in danger when he is too curious? Because he can get lost in what he has set in motion? But isn't it worth the risk, no?

Anyhow, this small thought experiment is not as small such about the festival. The festival is mostly about new, good, challenging and curious music. But I just wanted, dear reader, to bend and stretch your mind a little, by exploring these ideas about cats, the self and music. Then we will meet at the festival, and we will be ready to explore the different forms of music.

— Niels Latomme

HENRY ANDERSEN p.12

PYMATHON p.14

ANNELIES MONSERÉ p.15

ZAD KOKAR &

LES COMBI BEYAZ p.15

INHALANTS p.16

BRUNHILD

MEYER-FERRARI p.17

AMEEL BRECHT p.17

ACCIDENT DU TRAVAIL p.18

 **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt

  **Vlaanderen**
verbeelding werkt



Artwork: Gustave De Moen
Graphic Design: ruttens-wille

■

kraakfestival FILM PROGRAM

■

hosted by Floris Vanhoof

Robert Ashley, *Perfect Lives: A Television Opera* (1978–83)

Robert Ashley, solo voice; Jill Kroesen and David Van Tieghem, chorus; “Blue” Gene Tyranny, keyboards; David Van Tieghem, non-keyboard percussion; Peter Gordon, music producer; Paul Shorr, soundtrack producer.

- *The Park (Privacy Rules)* (24:25)
- *The Supermarket (Famous People)* (24:53)
- *The Bank (Victimless Crime)* (25:03)
- *The Bar (Differences)* (24:48)
- *The Living Room (The Solutions)* (25:07)
- *The Church (After the Fact)* (24:44)
- *The Backyard (T’Be Continued)* (24:45)

Perfect Lives has been called “the most influential music/theater/literary work of the 1980s.” At its center is the hypnotic voice of Robert Ashley. His continuous song narrates the events of the story and describes a 1980’s update of the mythology of small town America. *Perfect Lives* is populated with myriad characters revolving around two musicians — “R”, the singer of myth and legend, and his friend, Buddy, “The World’s Greatest Piano Player”. They have come to a small town in the Midwest to entertain at the Perfect Lives Lounge. As Robert Ashley describes in the opera synopsis, “they fall in with two locals to commit the perfect crime, a metaphor for something philosophical: in this case, to remove a sizable about of money from The Bank for one day (and one day only) and let the whole world know that it was missing.”

The eloping couple, Ed and Gwyn, the old people at the home, the sheriff and his wife (Will and Ida) who finally unravel the mystery, and Isolde who watches the celebration of the changing of the light at sundown from the doorway of her mother’s house are some of the characters who journey through the seven episodes of the opera.

Derived from a colloquial idiom, *Perfect Lives* transforms familiar material into an elaborate metaphor for the rebirth of the human soul. It has been called a comic opera about reincarnation.

www.ubu.com/film/ashley_perfect01.html

Bruce Conner, *Crossroads* (1976)

(35mm, b&w/sound, 37min)
Original Music by Patrick Gleeson and Terry Riley. Restored by UCLA Film & Television Archive. Courtesy the Conner Family Trust and Kohn Gallery. © Conner Family Trust

The most controversial film by avant-garde icon Bruce Conner, consists solely of images of atomic tests, set to music by Patrick Gleeson & Terry Riley.

Conner finagled the Department of Defense into releasing actual Army footage of the atomic bomb tests in the Pacific to make the iconic image of the atomic age.

Years ago, the original 35mm film version of Conner’s assemblage of US government footage of the iconic Bikini Atoll atomic bomb test blew my mind. With the slow-motion replays of the mushroom cloud (the single most recorded event in human history) Conner captured mankind’s drive to self-destruct.

Last February, I had my head in the clouds again with the 4K restoration of this film. Scratches on the original film print didn’t bother me, but the newly restored version makes the soundtrack come alive! Especially the sound world Patrick Gleeson created comes out way clearer than the old print.

Gleeson who was experimenting in the San Francisco Tape Music Center switched to a Moog synthesizer after hearing the music of Wendy Carlos. In Carlos’ 1972 record *Sonic Seasonings* he believed all sounds were made by this synthesizer. Not knowing there’s a lot of field recordings in *Sonic Seasonings*, he felt inspired to minutely synthesize an on-location soundtrack. What you hear are realistic syntheses of bird-sounds, wind, waves on the beach, human voices and explosions synchronous to Conner’s images.

Gleeson, was approached by Conner to work together with Terry Riley to compose the soundtrack.

Because they didn’t want to work together, Conner made the brilliant choice to let them each compose half the film. After the precisely edited electronics ambient sounds of Patrick Gleeson, Terry Riley improvised multiple tracks on organ while seeing his part of the film edit. The sound on the old 35mm film print is mono, but the restored version offers Riley’s original stereo tracks! — Floris Vanhoof

Thanks to Lipman who carried out the 4K restoration of the film and Michelle Silva who’s currently setting up Conner career retrospective in Reina Sofia, Madrid.

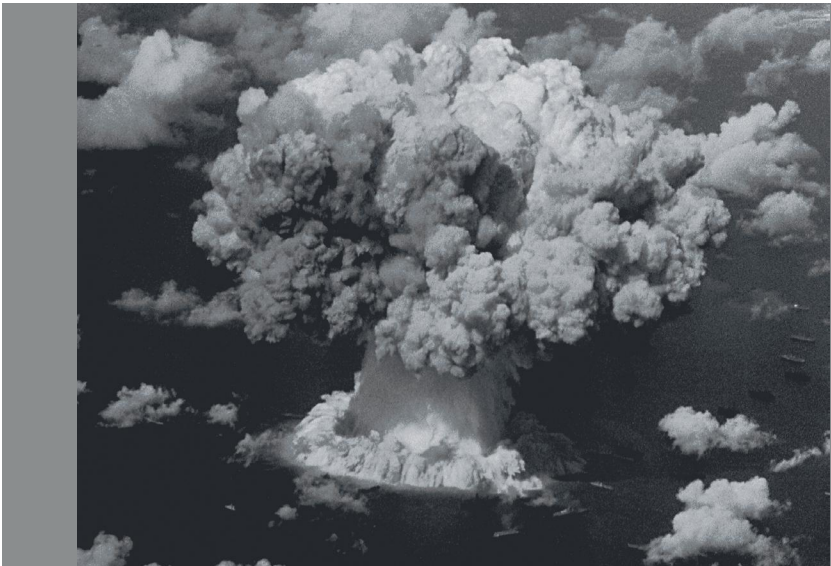
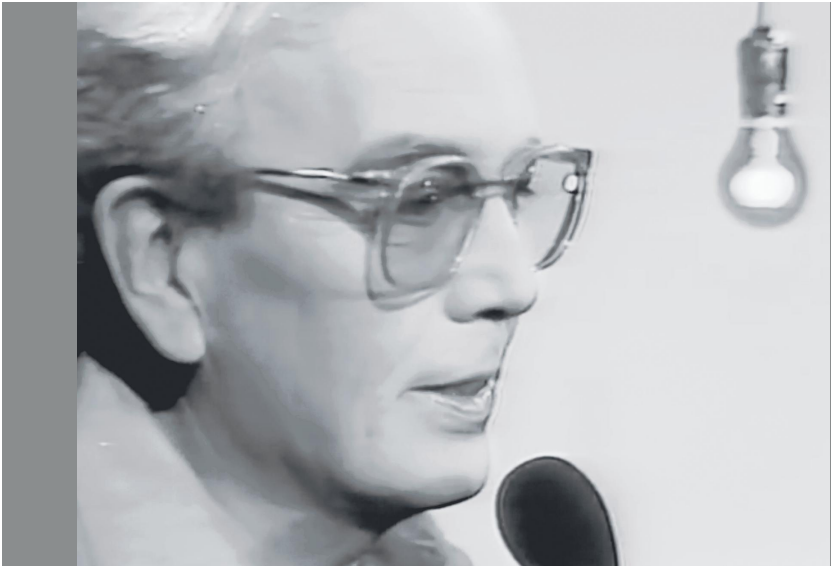
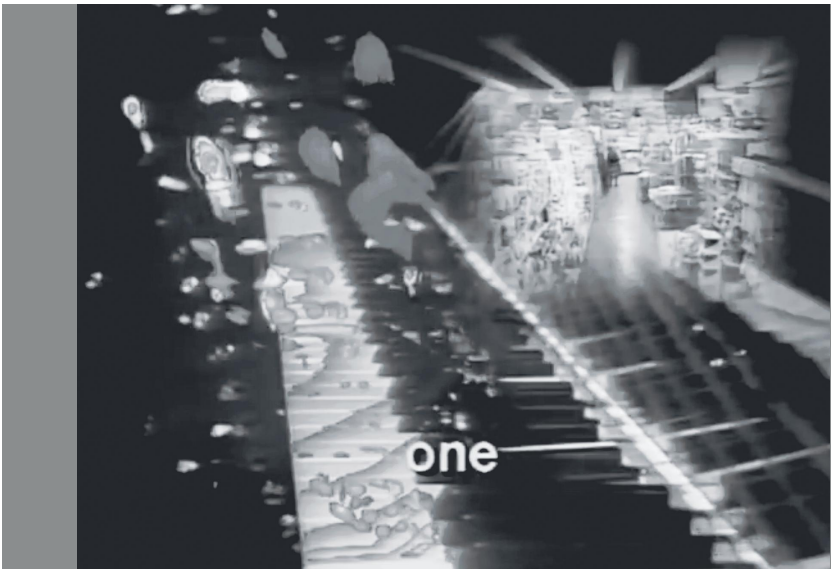
■

FESTIVAL

04/03 14:30 ZILVEREN ZAAL

05/03 15:45 GOUDEN ZAAL

■



NIBUL The Toulouse based duo Nibul proves that France is still producing the most challenging underground transcendentalism and minimalism up to date. With saxophone and percussion they create tribal, open jams in which they take holy tradition of minimalism from the city to the countryside, the lakes and the mountains. We suspect there must be something channeling in artisanal cheese and wine.

Niels Latomme

NL Hey Bertrand, what does your bandname means, and why did you choose it?

BF Nibul means ‘cloud’ in old french language Occitan. I found it while reading a nice book about this language, it directly was an important word for me and it naturally became the name for our duo.

NL You’re living in Toulouse, I wondered how the scene is over there?

BF The underground scene in Toulouse, to me, is mostly related to Les Pavillons Sauvages. A place that exists for more than 10 years and programmed all kinds of extreme music. I was able to meet and play with a lot of different musicians. There’s a guy called Heddy Boubaker who organised concerts at his house, La Maison Peinte, mostly free improvisation. I had great moments over there, I met and played with many musicians from this scene too. We come from Villefranche de Rouergue in the country-side, where I spent some great time with Igor, an important figure of experimental stuff in this town. Over there is a nice place for extreme music near too, where I discovered grind-core. Some art-brut musicians too, like Papillons and François Bessac...

The saxophonist Florian Nastorg has been an important figure too. I know him for years, and we play as a trio called PIAK.

NL I read that you’d like to bring people together with your music. Are you looking for a new way of ritualism to transcend individual isolation? Do you think that the contemporary way of communicating makes that people don’t connect to each other

BF Yes, maybe the coldness of rationalism and individualism and its partial fail may lead people toward warmness and relate to feelings. The development of loneliness in our society makes that finding ways to escape normality of relations towards other people, and to the world seem important. Transcendentalism is somehow a way to achieve this. By distorting our physical senses to

transform our relation to space and time, and helping each other to relate to everything... Something like that.

NL What’s up for nibul, any releases planned, new projects?

BF Yes, we recorded the show in Gent, and plan to release it, but don’t know exactly how. Maybe with a record label, or maybe by ourselves for this one. We keep on meeting and playing fairly regularly to enjoy and expand our vocabulary.

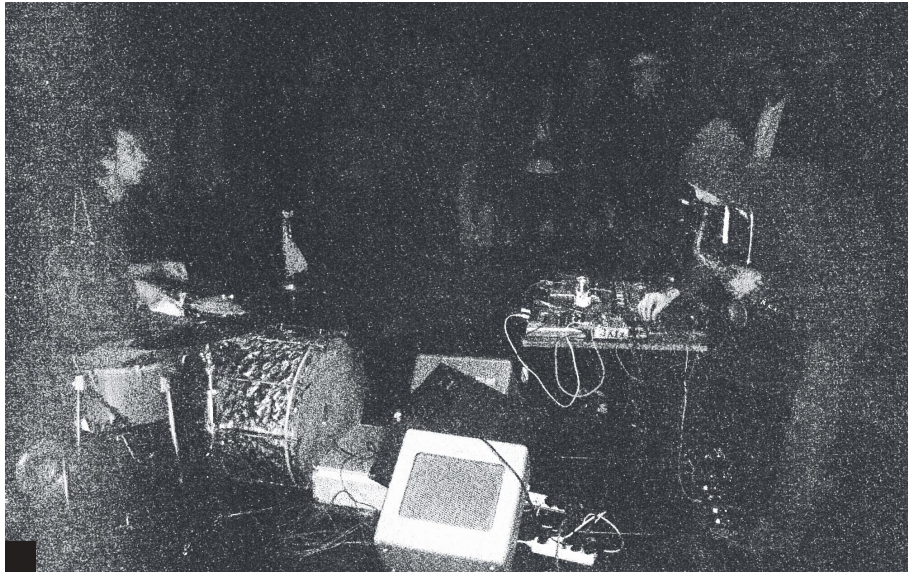
NL What’s your daily live like?

BF I’ll speak for myself. I don’t sell my time to anyone on a daily basis, so I have time to play music, develop music software, taking pictures, walk around, meeting friends. I don’t make any separation between all these activities, it’s all part of the same journey.

NL Do you like to hike in the mountains?

BF Yes, I love hiking in the mountains, unfortunately I don’t do it often enough. There are beautiful mountains near Toulouse, in Ariège, and I have some wonderful memories there, especially one with Julien. We played with Nibul and had 2 days off, in between two concerts. We decided to go to the mountains, to a point that I think it was 2500 m high. We spent the night on top, in one of the little houses for the shepherds. I did not bring a blanket, so it was awfully cold, and I was unable to sleep. The night felt very very long, and in the morning, it was totally cloudy but in 15 minutes, it all cleared out. Everything was bright and clear, with the 180° view high on the mountains, the little water bubbles on the grass because of the dew, some little bit of snow on the top, and then, very slow, came the mist back from the valley. It was beautiful.

I really like that every now and then everything change in the mountains. If you walk 15 minutes and it seems you are in a totally different place, so imagine what happens if you walk 3 hours... It makes me want to go in the mountains!



STEVEN WARWICK Nadir is the opposite of Zenith. The latter refers to a high point, the first to the lowest point. It’s also the intriguing title of Steven Warwick’s aka Heatsick’s new release. The album is conceived as a conceptual mixtape. It deals with contemporary issues as dislocation, emotional fragmentation and intermediation – or the tension between the so-called ‘real’ or material and the virtual world. Every song is a collage of seemingly banal fragments out of (his?) daily live. The lyrics could be random snippets derived from newfeeds, or Peréc-like observations devoid of meaning. Somewhere he sings: *The mezzanine is your dancefloor. It is your Chessboard and It feels like an airport, the difference is... at any plane you can choose to leave.*

The mood of *Nadir* is melancholic, the sound artificial and synthetic. It’s an open record that mixes the literality of pop art with modernist dandyism. It provides a complex of clues, leaving you confused in a most compelling way.

Jannis Van de Sande & Joeri Bruyninckx

It feels like an airport, the difference is... at any plane you can choose to leave.

They tended to be marginalized and still are, especially now”.

Together with Luke Younger, Warwick formed one of the UK’s finest noise outfits Birds of Delay. As Heatsick, he moved towards dance oriented music, influenced by 80ties and 90ties techno and house. “*I don’t think in those terms to be honest. It’s not like when I was in Birds of Delay that I only listened to “noise music”. To be honest, I probably listened to more dance music then than I do now. You could easily argue that a lot of dance music is way more noisy or weirder than a lot of supposed “experimental” music*” (I despise that term). *I look for moments in music off all genres which was peculiar or that are interesting to me. Part of the reason I became disinterested in the noise scene is I kept experiencing homophobia and got fed up with it.*”

Recently he decided to leave behind the Heatsick moniker. “*I wanted to have a change. The record is sonically different. I use different equipment. Also, I wanted to spend more time making visual work again under my own name so I thought it was simpler to have everything under one umbrella.*”

Warwick conceived the record outside the conventions of ‘the album’, as he added a visual, digital counterpoint in the form of a website. “*“Nadir” ideally exists on the delinear site (<http://delinear.p-a-n.org/e09103c302>), which was created by artist Harm van der Doerpel as part of his practice. I created and directed the images on the site whilst the stream plays so you can navigate through the images at your own pace, creating your own film as it were. The visuals are photos and short vids that I took in different locations where I was residing. Some are more beautiful while others are more mundane everyday images. I wanted to have both in to mix up the emotions.*”

The mixtape format goes against the excessive focus on the physical aspect of releases, which seems to be so common these days, especially in underground music. “*Releasing it as an “album” felt too much of a statement. Also I wanted to release something digital ideally experienced on the website. The songs are more sketches which is what some mixtapes are, I wanted to have tracks which were simple, direct and didn’t feel the need for them to be so complicated.*” Warwick doesn’t see this way of distribution as a critical response on the contemporary way people create sense and meaning through virtual peergroups. He feels like “*the internet started out with virtual peergroups connecting online as they were isolated offline.*



Nadir is contemporary in its core. Apart from dealing with feelings of loss, detachment and fragmentation, the record deals with dislocation, not only emotionally, but also geographically. It was produced during residencies in LA and New York. “*I felt all the locations had an influence on the outcome, be in lyrically or musically. When I was in LA I spent a lot of time driving in by car so I started to listen to the radio or music and a lot and think about how cinematic everything seemed and also the amount*

of space there is, especially once you leave the city. The endless expanse of desert was captivating, as was driving around the hills. Whilst I was there I got a lot of work done, it was good to have a change of scenery and focus.” Living this kind of life effects his work: “You are definitely out of your comfort zone, so I agree you pay attention to different things. Also this can run in conjunction with being in a different time zone, which is also disorienting. I would also say that so called ‘non spaces’ also inform our contemporary landscape more and more. When you grow up with them, you might find them less alienating as you don’t know any difference.” When bringing up the complexities

of being an expat, who can freely move between cities, especially in a time where refugees are prohibited to enter a country, he exposes a politically awareness. “I think that the idea that people supposedly travel around easier really depends on who you are and is also too complex to reduce to a simple sentence. I also think there is an incredibly huge and complex difference between a expat and a refugee which I don’t think I should have to explain.” Warwick adds his own distinct voice to the new electronic wave, who operate in a virtual world of bandcamp releases. Maybe you can call it post-millennial’s first classic.

HIELE MARTENS Sometimes the sum of 1 + 1 adds up to 3. But if you add up 2 of Belgium’s finest composers and musicians, it adds up to an infinite number. Hiele Martens (be), or the unexpected collaboration of Lieven Martens Moana and Roman Hiele, produced last months the most challenging music we have heard since long. They delve deep into a new territory that can be a 2017 update of Maurice Kagels *Exotica*, but for highly self-aware electronic musicians. We expect their debut on Ultra Eczema as one of the highlights of upcoming year. Jürgen De Blonde, on his side as well a pretty challenging composer that will release a new album on KRAAK soonish, tuned in to the Hiele Martens’ territory with a couple of stylish questions.

Jürgen De Blonde



JDB Goedendag Hiele Martens, waarom niet Roman Lieven?

LM Roman en Pater Lieven zijn twee biermerken.
RH Een romantisch leven.

JDB Vertel eens over jullie modus operandi? Is er een pikorde?

L&R 1 + 1 = 3, glaasje wit met borrelnootje.

JDB Hoe sluiten de manieren waar-op jullie elk individueel over muziek denken aan bij elkaar binnen het duo?

L&R We hebben beide heel veel respect voor muzikale historie. En dan ook weer voldoende onvrede om er op die manier iets nieuws van te maken. denk ik toch?

JDB Roman, ik geloof dat jij een stuk jonger bent dan Lieven, en Lieven jij bent dan weer een stuk jonger dan mij. Merken jullie een verschil op in hoe informatie wordt verworven en geïntegreerd met betrekking tot het creatieve proces? Afhankelijk van de tijd waarin je bent opgegroeid? Wat is de rol van internet in je artistieke opvoeding?

LM wat ik vooral merk in het leeftijdsverschil is dat Romans generatie (maar kan 10 jaar een generatiekloof vormen?) sterker is in zichzelf te

presenteren, de “zakelijke” kant is sterker. Bij mij is dit bewustzijn er pas later gekomen. Zelfbewustzijn bij die jongere generatie dat zich ook uit in het creëren van muziek, die wat “gedurfd” wordt op die manier. maar nu ik dit typ denk ik, misschien is Roman hier een uitzondering op de regel, springt hij er sowieso bovenuit? Euhm... Moeilijke vraag.
RH Lieven is een yes-man die goed luistert en vragen durft te stellen, drie elementen die je in je hebt of niet. Leeftijd doet daar voor mij dan nog weinig toe. Ik merk niets van kloof met Lieven, maar ik heb dat eigenlijk nog nooit gevoeld tegenover ‘oudere’ collega’s waarmee je samen creëert.

JDB Wie van jullie is de grootste gearslut?

LM Roman !! :-) Maar eerlijk, ik denk dat we het beide een beetje zijn, maar ook vooral niet zijn. Want het belangrijkste is en zal altijd blijven: je eigen ideeën. Trouwens, *gearslut*, dat is zowat als een heer met een midlife crisis die op zaterdagmiddag aan zijn belachelijk lawaaijerige moto ligt te sleutelen. Niet bepaald mijn ambitie...
RH Je wil nieuwe timbres. Die zoektocht mag af en toe wel eens wat plaats innemen in je studioruimte (en de living, slaapkamer en zolder).

JDB Consumeer je de muziek van Hiele Martens best met de volle aandacht of eerder subliminaal? Of allebei?

L&R Met volle aandacht.

JDB Maken jullie muziek om drugs op te nemen of nemen jullie drugs om muziek op te maken of nemen jullie muziek om drugs op te maken?

RH Drugs consumeren om muziek te kunnen maken is saai.

FESTIVAL
ISSUE
03/03 21:30 Gouden Zaal
03/03 20:30 Gouden Zaal
5

JDB Palindroom of anagram?

RH Anagram.

JDB Is jullie instrumentarium anders in het duo dan wat je gebruikt als je solo speelt?

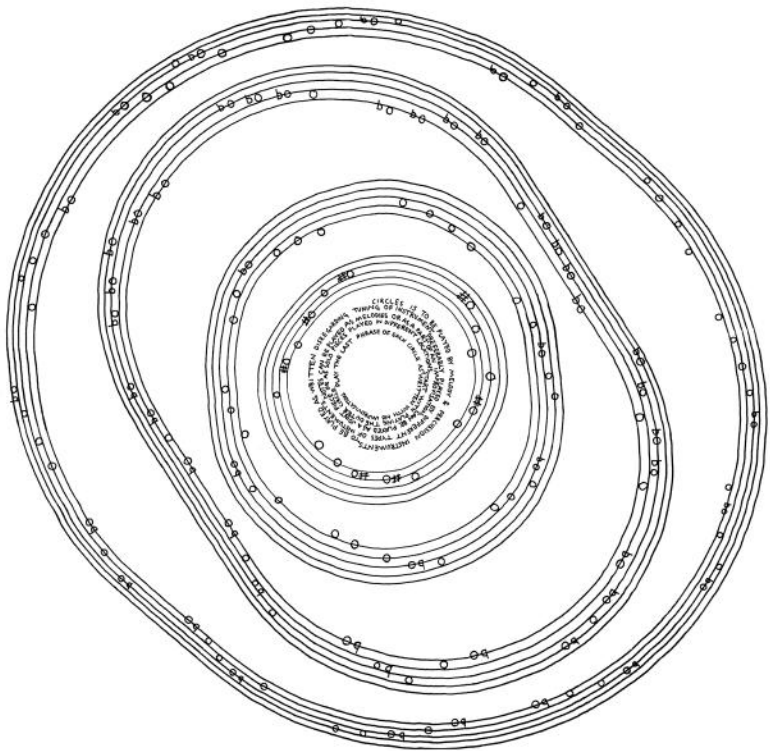
RH Lieven fluit, ik zing.

JDB Componeren of improviseren jullie? Praten jullie over wat je gaat doen of begin je er gewoon aan?

LM Componeren! En dan ook een beetje improviseren.
RH Improviseren mondt uiteindelijk toch uit in componeren. Improvisatie is belangrijk om je met je muzikale idioom te confronteren, daarna te relativeren en uiteindelijk verbreden.

JDB Zijn er verder nog vragen?

RH Lusten jullie broodje tempeh?
LM Sowieso. Maar mijn favoriet blijft de Saoto-soep. Lusten jullie die ook?



JOHNS LUNDS Danish saxophone player Johns Lunds pushes circular breathing and minimalism towards new territories. He reinterprets minimalist masterpieces in a dadaesk way, for instance by cutting out notes out of Henning Christiansen pieces and using them as source for visual and literally spiraling scores. The highly recommended LP *Johns Lunds plays baritone saxophone* is in an immersive take on the 2nd generation of minimalist music, played with the intensity of Joe McPhee, and one of our highlights of 2016. Some facts: Lunds is part of the yoyo oyoy collective and worked together with a.o. Mats Gustafson. We had a conversation with the brutalist saxophone player over Skype, about craftsmanship, history and physicality.

Niels Latomme

NL How are you, John?

JL I’m fine, thanks!

NL You have been making music since longtime. Tell me how you came through this radical form of minimalism? In other words: where did al started?

JL It started with the collective yoyo oyoy. We started the collective with 4 people and went in 2004 to Berlin. We always talk about yoyo oyoy as our school, as I wasn’t educated in music. It taught us a lot of about music, about experimenting and performing, by checking out a lot of music and performances. Berlin was at that time a great place, and it was very good to be more in the center of Europe, instead of being a remote place like Copenhagen. A lot of artists didn’t get to Denmark at that time.

And from there it started to spread out, each of us started to work more separately. Now yoyo oyoy works more as platform to publish and present our solo stuff.

I don’t know how I came to my ‘style’. When I collaborated with guitar players I got tired that I had to stop playing if I wanted to breath, while they could go on playing all the time. I tried to find a way to play the saxophone that could go on, especially in improvisation. I wanted and still want to take the instrument go somewhere else, which is not the common jazz way of playing it. Breathing is a big part of a blowing instrument and something funny happens when you take away the breathing. So technique became very important and I worked out circular breathing.

I’ve always been drawn to minimalist music, starting with Morton Feldman, and I found Philip Glass years ago whose work is been a big inspiration. Also Meredith Monk, Robert Ashley or JD Emmanuel. Being curious brought me there. I just try to be open minded and spread it out, and finding my own style in it.

I always start with free improvised music, and I improvise my way into compositions. Live I don’t to improvise very often, I mostly play compositions.

■ A turning point was the invitation for writing a piece for the Archive of Henning Christiansens at Møn44. I had the chance to snooze around in his archive. I did this collage for which I started using notes from his scores. The notes in itself didn't have a particular link to his compositions. But I wanted to have particular notes. So it was some sort of collaboration in the sense I was inspired by looking at his scores. A concert C is a C for everyone, but it became something special to find the C in his work, in that particular bar and on that specific page.

NL **The visual aspect is pretty important for your music?**

JL We'll there is two aspects to it. My compositions are open graphic scores, with melodies and instructions. I have always been drawn to graphic scores, and also the whole history behind the tradition, it started with some scores I got of Carl Bergstrøm Nielsen, a danish intuitive music composer, when I was really young. I like when my compositions become a form that can be applied in different formats, with different instruments. The latest one, called 28, is the most obvious one. It was performed last year with a 28 piece brass band, but I performed also with a quintet and solo.

The covers is something different that don't relate so much to the music, but still all ways do in some sense. I work with the Danish artist Mads Westrup. They are mostly hand-made, it's a pain in the ass doing it, because it takes a lot of time, but the process of fold them, cut them and so on, makes it very personal, that I have touched each record at least 10 times They're letterprinted, by probably the last letterprinter in Denmark. I like the craftsmanship of it, I think it's really funny to work with these kind of elements. The handicraft is important and it's a big part of releasing a record. In that way it relates to my physical style of playing saxophone.

NL **The craftsmanship as being part of your style and artwork?**

JL I guess it's coming from personal interest. I like to create music coming from different techniques. So I guess that's why my music went into the circular breathing. I wanted to keep the sound as long as possible. I wanted that the sound became wilder and longer. I guess that every experiment in music is aiming for being more adventorous.

NL **Isn't it curious that a lot of musicians tend towards using technology to make there music wilder, crazier and bigger? Like for instance Henri Chopin, who saw the tape machine as a means to free his voice of its limitations. You are doing the opposite: going back to the physical power of your body and craftsmanship to extend the limitations of music and sound.**

JL I think it is two different things. Chopin used the electronics because that was the new big thing at that time. Now electronics is used by almost everybody, so I see going back to the acoustic form is interesting for me right now The physical performance of the musician speaks more to me. When I play these long pieces, it's also about getting exhausted. You will hear in the end of a piece, that ■ the tone change, that my mouth is

tired, air is blowing out from everywhere, that you can hear the spit and that everything is falling apart. I like it that you can hear the exhaustion, it's part of the performance.

NL **Is it a way to connect more direct with the audience?**

JL Well, I don't know. I just like it.

NL **Something else: you seem to be part of a very active scandinavian scene. How is the scene?**

JL It's really really good nowadays. They're is so much interesting stuff going on. I'm also part of Mayhem. We started that 6 years ago, because there was a big need for a platform for experimental music back then. It collected the scene, and now it is spread out again, and it's all over Copenhagen. You'll find experimental music in almost all venues now.

It's interesting to see a connection between people of my age and the younger generation, who are doing a lot of good stuff. It's good to see that all these sorts of music are connected.

NL **Is it important for you to be part of a social circle?**

JL It's super important to be a part of a group and scene. I really like to workwith other people. I like to play with people with a very distinct sound. It's about to enlarge each other through confronting two different styles, not about finding each other. I've never been into ping pong playing.

At the same time I like to play solo. It's this pure and clean way of performing, that can be more direct because everything is scraped from it, you can hear all the details, that sometimes dissappear in a duo or in a band.

NL **I like the idea that you think playing together is not about finding each other.**

JL Well, it's at least my way. I'm good in what I do, and that's that. I'm not good in changing my style towards something that blends into each others. I want to sound like me. Each musician works a long time on finding their own sound and style, why changing it when you play together?

I like to do it as well when I'm dj'ing, confronting two distinct styles of music. It's very nice for instance to let Tony Conrad play with Sonny Rollins.

NL **Do you see history as a social circle of which you are part of it, interacting with scores, or existing pieces and traditions?**

JL I'm pretty aware of my tradition and influences. It's important to know where I fit in, to know the context and what has been done before me. I like to be enriched by what people before me have been investigating. It's a natural thing for me to search my way into this.

NL **So... your music is as such a way to find your voice in this massive amount of beautiful music that has been made?**

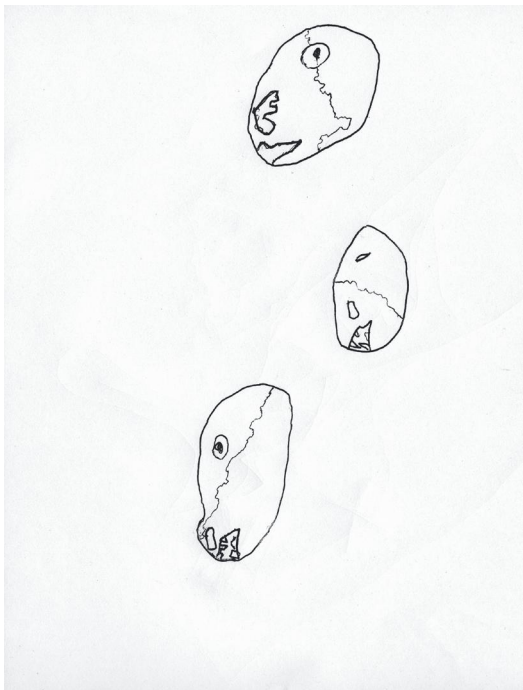
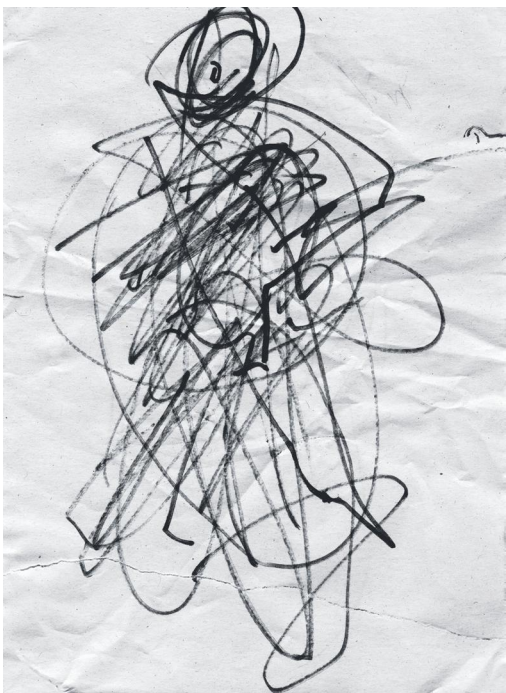
JL Yeah. I don't know if what I do is important, but my primordial motivation is to play music myself, and if somebody else, besides myself, likes it that makes me very happy.

Thanks Johns!

THE ADVANT GUARDIAN 04/03 20:00 Gouden Zaal 6

■ **MOLEGLOVE** ■ This project was born out of the ashes of the notorious Column One. The Berlin-based triumvirate of Robert Schalinski, Rashad Becker and Jürgen Eckloff decided to throw off their masks and envision a heightened focus on sound rather than on performance. The three masters in contemporary electronica are bound by a very defined approach that you can call absolute music. An approach in which sounds are detached and isolated from the 'real' world. Abstraction is the key to create an immersive and pure experience, fuelled by a taste for the uncanny, the unheimlich and the confused. We are as curious as you are, as we image a musical equivalent of being sucked into Samuel Beckett's *Molloy* novel.

As the unexpected can be expected, a standard interview wouldn't be sufficient to cover their output. Even they don't know what it's heading towards. To give an insight in their working methods, Robert Schalinski provided some graphic scores.



■ JOHANNES BERGMARK ■

Bergmark is a Fylkingen affiliated sound artist, instrument builder and piano technician. His performances have been described as surrealist puppet theatre, in which the characters are amplified objects such as old tools, kitchen utensils, toys, springs and decorative kitsch. Using contact microphones, Bergmark reveals their hidden acoustics, dynamic scales and unique timbres. Bergmark is the ultimate rethinker of what music can be, in sound and in performance, as you find him sometimes hanging on 2 piano strings from a ceiling.

Marijke Loozen

ML Memories are strange ... In preparation of this I suddenly had a flashback to a set you played together with Tippi Tillvind at the Colour Out of Space festival in 2011. It was a purely visual memory, a sort of reconstruction of the shapes, colours and composition of objects placed on your table. A few months ago I saw you perform again, hanging from the ceiling of the Salisbenny theatre in Brighton on two pianostrings. How do other fields like performance, visual arts, poetry or maybe even politics usually merge with the music you make?

JB That's been, in different forms, a permanently returning question. I have never really believed to be anything like a professional musician, composer, artist or anything else really. If I've said so, I lie (or at least simplify) out of convenience or survival reasons: to comply with funding institutions and their need to compartmentalize. I fundamentally disbelieve professionalization of creativity. Money issues are about survival in this wicked world of wage slavery economy but creativity, invention, inspiration, the poetic power of imagination, can never be counted in economical terms. So people usually mistake me for a musician, and also often as a performance artist, composer, visual artist etc. I tried to call myself a puppet play maker once, but I've also in periods or occasionally been a butoh dancer, an actor, a jester, an organizer, technician, essayist, critic, piano technician etc. Not politician fortunately. I would perhaps prefer to be called a poet, but I would never call myself that either. I just try to live a life that is as inspired as possible, and I think all are equal in their basic needs and potentials.

The relationship to politics is a different thing: sometimes certain political issues have been the theme for title, a text-sound composition, and it's an expression of feelings, satire or implicit critique, but I'm skeptical of art as a means for political change. If that happens, fine, but it should never be the slave of a political agenda. Most of all, I believe inspired, passionate art can be contagious, and that potential is partly political if it results in people becoming inspired to take liberties, to invent, to create. I believe in the power of DIY and low-budget, trash solutions. I believe in sharing knowledge and of collaborating. The competition of the personality market, careerism, professionalism, is the enemy of this.

ML 'Platform for amplified objects' is the name of one of your self-built instruments, 'Surreal Musical Object Theatre' the title of a performance... In a way I have the feeling

they could also pass for shortest ever possible description of your work. Can you tell us when or how this journey in inventing musical instruments and making free improvised music started?

JB Forgive me if I correct you on a small but important detail: "SurrealIST Musical Object Theatre". I detest the word "surreal" which usually has nothing to do with surrealism but rather has become the adjective for anything strange, weird, overwhelming or even scaring. And, to continue with the question — yes, they both started with surrealism for me, which is probably an extremely unusual path to go — but as I suggested before, I never wanted to confine myself to having "become" something, I will continue becoming and evolving, and try everything that sparks my curiosity (even old works). That makes me less interested in specializing or getting stuck with trying to be a virtuoso on a single instrument.



Back in 1985, at the age of 22, surrealism became the solution for an impossible conflict (for me) between my political interest and my musical interest — I wanted to have both as parts of the same human drive or philosophy, and only surrealism could solve that for me. I was one of the founding members of the Surrealist Group in Stockholm the next year, and started travelling the world to meet all active surrealists — especially the ones also active in music. In 1987, I met Hal Rammel in Chicago, which was crucial for me. His music and instrument inventions inspired me enormously and changed my life completely. (He also taught me how to play the saw.) I also went down to Alabama to meet Davey Williams, LaDonna Smith and their group of inspired friends.

I soon began to invent and build my own instruments, deeply inspired by Hal, and to start improvising with an attitude radically different from the

FESTIVAL
03/03 20:00 Gouden Zaal
04/03 17:45 Gouden Zaal
05/03 14:15 CAFE
one that the free improv movement in Sweden had at the time. I reached out to them, and they slowly and reluctantly had to accept my existence, but I'm sure with a lot of suspicion. They were strongly professionalist and despised amateurs, although they encouraged a lot of people to start playing improv so that the scene after some years became too big for being included in one single festival, as the case had been not long before. I always, and still feel, like the freak in their world view. I could never play an Albert Ayler song with them. But perhaps I'm the only sane person! To go back, my "ideological" decision to only play free improv was a step based on the passionate surrealist theory of "pure psychic automatism" and inspired by the AACM and others in the black free jazz movement, especially Cecil Taylor. I was mostly a pianist back then and left Chick Corea behind. Over the following years, I gradually realized that there is far from an equals sign between automatism and improvisation; they might be overlapping sometimes, or rather occur simultaneously, but that's it.

Another thing I gradually realized is how much concepts like instrument, tool, composition, improvisation, musician, game, play, can float into each other and that we're basically talking about an activity and not about objects.

ML You have quite an impressive discography going back to 1983. Which of the releases is your own favorite and why?

JB Impressive? Still, I feel that my favorite projects still didn't find anyone that wants to release them: duos with Hal Rammel, with Gino Robair, with Guido Hübner and a second one by the trio Fågelpingis. All recorded, but I'm fed up with chasing record labels. Any volunteers are welcome to contact me!

But I would reply: one that is not yet done. I've been commissioned for a solo cd on Fylkingen Records since around 2000, but I still didn't manage to put it together. I have a problem with editing recordings, it's too boring to me. I'd rather play, and most of all construct things. I guess I'm similar to Michel Waiswitz in that respect.

If I would choose an existing one it's perhaps my duo with Martin Klapper, "58 Tracks From A Common Orbit" on musica genera. We've collaborated since many years, often in trio with Adam Bohman, and these two wonderful people always inspire me.

ML In which way has getting to know Fylkingen and being part of it influenced your own creations throughout the years? I can imagine it has literally been a 'platform to amplify things'... & how about its effect as a community?

JB You're right, it has had a big importance for me. The long history and it's wide scope of experimental music, intermedia art, performance art etc — often in close relation to the EMS Electronic Music Studio — has inspired me a lot. I could say like Ilmar Laaban, the surrealist sound poet, that they have been my "two homes" in many periods. I've arranged concerts for myself and collaborators and have seen so many important musicians and artists there. I know the importance is very different for other members or visitors,

but for me, I'd like to regard it as a proto-ideal utopia for community creativity and inspiration, for sharing and learning about everything. There is an organic relationship between all parts of an arrangement: from deciding about economic levels, PR, decorating the venue, setting lights and installing sound technology, meeting the audience and colleagues in performance as well as in discussions around the bar, taking care of overnight guests, cleaning the floor etc. Every member can do basically anything they want and they often need and help each other for artistic as well as practical exchange around the events. It's been a great school.

But such places are always needing, many members use it only for their own career and refuse to lift a finger for any other colleague — it's easy to get burnt out after a couple of years of enthusiasm. I've been the chairperson twice and often worked in boards and committees in other roles. For the moment, I've retired from those duties and am again just a "simple member", admiring the energy of the younger ones that take over.

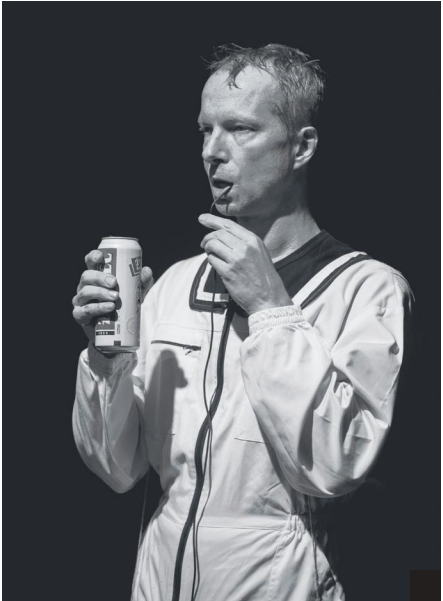
ML From an early age you were very interested in new, unknown music (things you'd never heard before) and especially the structure of it. On the other hand there was a severe interest and engagement in politics also. Where, when or how did these 2 come together?

JB I think I already managed to talk about that in my earlier response! The surrealist quest for love, poetry and freedom became my leading star around 1985.

I might add that I've changed my attitude quite a bit to the question of "structure" in music. I think the surrealist Paul Nougé and the music sociologist Christopher Small put them in the right perspective: as mirroring other human structures, among them social, ideological, economical etc. The musical drama is played out inside the listener and the feelings aroused correspond to the hopes, illusions and pretensions they have — not only as individuals but in the setting that is the confusing, complicated network of the musical ritual.

ML How important is humor in your work?

JB It's not an eternal principle, but certainly one of the things I care for under the banner of the poetic phenomenon. I'd like to think that I've found out that it suits my personality better to be the straight-faced musician (like Sven-Åke Johansson) that allows himself any "weird" action



■ instead of being a jester with a silly or crazy face (I've tried this in periods! Other people that I admire very much are very good at this, though, like my friend, the largely unknown comic avantgarde stage artist Tomas Halling).

ML Which contemporary musicians / performers are an inspiration for you in the process of personal creation?

JB All of the above mentioned! And I would add Diane Landry, the Sons of God, Tuia Cherici, Christian Werner, Sören Runolf, SU-EN, Tippi Tillvind, Jon Rose, Arne Forsén,

Anthony Braxton, Eliad Wagner ... And if I may add some good friends or inspirations that died: Hugh Davies, Giacinto Scelsi, Damian Bisciglia, Hieronymus Bosch, Tatsumi Hijikata, Gösta Kriland, Jackson Pollock, Marcel Duchamp, Kurt Schwitters, David Tudor, Sidney Lumet, Alfred Hitchcock, Luís Buñuel, Spike Jones, Povel Ramel, Sun Ra ... If I don't stop I would surely add 100 more people.

Pictures: Performance at Tempting Failure 2016, London. Photo © by Julia Bauer and supported by Tempting Failure CIC and Arts Council England.

■ BEATRIZ FERREYRA ■

In the first place Beatriz Ferreyra is a true hearted and curious researcher in sound. In the 60ties she started working at the GRM, working together with Pierre Schaeffer, Henri Chiarucci and Guy Reibel. By the 70ties she built her own studio, starting with tape machines and ending with the computer. In 2017 her works are lively, spiritual and beautiful pieces that exemplify how composing should be all about imagining new forms of music. Highly recommended: the reissue of old and new work on Editions Mego's Recollection GRM series.

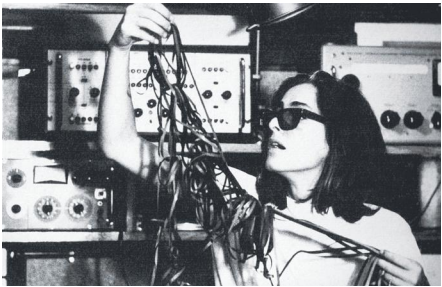
The Ghent-based Inge van den Kroonenberg on her side is a true hearted sonic explorer herself. She followed in a way a parallel path in her own work, and Ferreyra's appearance on the KRAAK Festival 2017 inspired her to this free-form haiku.

Inge van den Kroonenberg

Beatriz Ferreyra is an Argentine composer who moved to Paris in the 1960s. Her ambitions to study at the Beaux Arts and become a painter took a turn when she was invited to the 'Concert Collectif de Schaeffer'. It was then that she discovered the unusual and wondrous sounds of electroacoustic music and she decided to become a composer. She learned the skills of cutting tape and recording from Argentinian composer Edgardo Canton. In 1963 she followed a Schaefferian crash course by the man himself who told her she had a very good ear for electroacoustic music. She got to work as an assistant in his studio working on his book 'Le Traité des Objets Musicaux', which is regarded as Schaeffers most important work on music and its relation with technology, suggesting a methodology of working with sounds resulting from the recording process. After the book Ferreyra also collaborated on the realisation of the 'Solfège de L'Object Sonore Album' which was designed to accompany the book.

Within the GRM (Groupe de Recherches Musicales) she was part of the group called Solfège headed by sound sculpture pioneer Bernard Baschet. Solfège is a discipline of listening to the different characteristics of sound: their morphology and their typology. This approach formed the foundation for her work as a composer. In 1970 she left the GRM and built her own studio with three tape recorders, a mixer and a little synthesizer. She dragged her equipment and microphones to the stairwell of her apartment on the twelfth floor to get a good reverb. This experimental approach would become typical for her work. In 1975 she joined the Composers College of the IMEB (Institut international de musique électroacoustique de Bourges)

and a year later she was requested by the Dartmouth College in Electronic Music to work with computers. She created the experimental concerts series 'Les rendez-vous de la Musique concrète' at the Centre d'études et Recherche Pierre Schaeffer between 1998 and 1999.



The relation between sounds is the major point in Ferreray's work. Whether she works with tape or computer, her working methods remain the same. The process is the underlying binding factor. Technology is a way to compose, she explains. Cutting, mixing, transformation and silence. Those are the four major articulations that form the basis for her compositions that take root in sensations, perceptions, feelings and in an individual musical vision both colourful and structured. In 'Echos' (1978) for example she deconstructs popular Latin-american songs into a mesmerizing landscape of acapella vocals and in one of her more recent works 'Les Larmes de L'inconnu' (2011) she guides the listener through her dense universe of sound, where skillfully shaped noises reveal the mastership of a devoted and curious composer. Her vast oeuvre of works offer the listener an adventurous voyage into sound, exploring aural perception not only as a field of research but also as an abundant experience where possible forms of music seem on the verge of becoming.

THE AVANT GUARDIAN 04/03 21:45 Gouden Zaal 04/03 15:00 Gouden Zaal 8

■ **FRANK HURRICANE** ■ Off tha chain: Gangsta Folk. Frank Hurricane invented that genre himself for his music. I guess he did not have to do that because the mix of hiphop and folk had been made before, good and bad. I'm thinking of Beck his slacker hymne 'Loser' and 'What It's Like' by Everlast. Don't ask me why. But the oldest hiphopfolk song must be Dylan's 'Subterranean Homestick Blues', although he would probably tell you he took it from some old bluesman. Anyway. Back to the Hurricane. Frank made two albums I really liked: the storytelling roadtrip blues album 'Quitorian Blues' and his 70s psychfolk tribute 'Mountain Brew Light', both out on the always excellent Feeding Tube label. A talk. Gangsta style. Well, more or less. Ok: less.

Joeri Bruyninckx

JB You make hiphop and folk. What do these two types of music have in common? Storytelling?

FH I think that what makes hip hop and folk/blues my favorite genres of music is definitely the storytelling aspect of them, yeah.

JB When you play live, you talk as much as you play. Why do you do that?

FH I tell stories that explain where a song is coming from, and sometimes that's a long story, sometimes half an hour long! I enjoy storytelling as much as I do playing music, so I guess that makes sense.

JB Also at live shows, you often seem a bit drunk, or stoned or high. Does this help to loosen up and give a better show?

FH I definitely love to drink and puff pounds of weed for sure, it makes the shows better.

JB Do see your music and your stories as "typical American"?

FH I don't see my music or stories typical American because I live a gangsta's life! I'm lucky enough to get to travel around a lot and meet crazy people and do insane things pretty much all the time, which makes the stories and inspires the songs.

JB You grew up in the South, right?

FH Yeah, I did, in North and South Carolina until I was 16 or so, and then Tennessee and Georgia after that. I love all those places, it was amazing growing up there and the people down there are off tha chain! Wild pypms walk the street and everybody's drinkin and going hawg wild, and the best part are the mountains and forests down there, they are my true HOME! I live up North now in NYC and I definitely love it up here, but I still spend a lot of time down South.

JB Do you see yourself as a hippie?

FH I don't see myself as a hippie, no.

JB You use the words 'spiritual', 'psychedelic' and 'holy' often, but what do they mean to you?

FH I do use them a lot for sure, to me they mean "real", "unpredictable", "gangstrous", "full of energy".

JB Do you see your music as outsider music?



FH I don't think of my music as outsider music because I'm making it for everybody, for the whole holy world to listen to!

JB Do you still play in the Flaming Dragons?

FH I do. Every once in a blue moon, I play with the Flaming Dragons, being friends with Danny is INCREDIBLE, and he is amazing! An inspiring homie for sure! He's gotta come out to Europe sometime.

JB I'm telling that to the people at Kraak for years: book Danny Cruz! He's got the best band since Reynolds. Anyway. I got two albums from you, the 'Quintorian Blues' LP and the 'Mountain Brew Light' LP, and I like both of them very much, so I would like to ask you some questions about both of those two records. First about the road trip record 'Quintorian Blues': on this record, you tell the strange story that Steven Seagal and Little Howlin' Wolf would be related. Now I never heard of that. Is that actually true?

FH It could be true, I don't know!

JB You also talk about a friend of yours called Timothy Leary Jr. Is he actually the son of Timothy Leary? Or do you just call him that because this friend of yours likes his LSD?

FH My friend Timothy Leary Jr. is not really related to the LSD homie, but is spiritually related to him.

JB Thought so. You also tell about a meeting with a serial killer.

FH The serial killer guy was in the grocery store parking lot and he tried to get us in his car, that would have probably been our end.

JB Do you feel like what you do on this record is more blues than folk?

FH I always feel like I play more blues than folk!

JB What does ‘Quintorian’ mean? Is Quintoria the name of a girl, maybe?

FH Quintorian means a couple things. For one, 5 is my favorite number, so Quint makes sense. And Danny Monster Cruz of Flaming Dragons used to have an evil alter ego named Danny Quintor, and it’s mostly named after him, because while I wrote most of the songs for that album I was working as his PCA.

JB PCA?

FH Personal Care Assistant.

JB Right. You often use the expression ‘off tha chain’ too. Now maybe this is because I’m a middle class European man in his 40s, but I have no idea what ‘off tha chain’ means, so you have to explain that to me.

FH Off tha chain means something is “spiritual”, “holy”, and “psychedelic”.

JB Ok. And then about ‘Mountain Brew Light’. This album sounds

more arranged than ‘Quintorian Blues’. It has also a fuller sound. But at the same time, it sounds raw, lo-fi almost. That’s a really nice combination, I think. So I was wondering: was this one of your goals when you made this record: to create a full yet raw sound?

FH On ‘Mountain Brew Light’, the main goal was to do a full band record and make it as off tha chain as possible! We recorded it in a really nice studio in Kingston NY, which is a small city near the Catskill Mountains above NYC.

JB The cover of the album is also very nice. Who did that? You?

FH The cover is by my good old friend Turner Williams, who currently lives in Philadelphia.

JB And a final question: what do you do as a day job?

FH I’m a bartender in Brooklyn at a few different holy spots.

■ FESTOEN Music takes on different forms, moods and characters. As the second decennium of 2000 moves on, the strict borders between art disciplines have been evaporated. In the current avant-garde, it might that reinventing music is not always happening within itself.

As Festoen, the young theatre duo of Linde Carrijn and Laura Vroom push music into the field of body movement and contemporary theater and the other way round. They strip it down to an abstract mass of detached emotion, creating an immersive and devastating experience unlike any other. The project’s name might hint towards classicistic and baroque methods. Back then, painters picture seemingly banal props and decoration to create a heightened symbolic context for the action or the scene.

Claire Stragier, a young performance and visual artist herself, circulating in the same Ghentian Avant-Garde circles, sat down with the duo. Out of a lengthy conversation on how they started, and on their research, she distilled a mosaic of scenes. In 4 chapters, she poetically touches upon the sensitivities, the baroque influences and the *modus operandi* of Festoen.

Claire Stragier

1
A group of young artists rents a studio in Ghent together. They call it ‘De Schouwburg’ (*The Theatre*). They organize performance nights to show their work-in-progress to each other and their friends. On one of these nights Linde Carrijn was performing behind a glass door, she pushed herself against it, making faces on the glass. As such she created compelling, ever transforming images. The audience witnessed it from on the other side of the door. In the audience: Laura Vroom, friend and colleague.

2
Two young women walk through a museum of fine arts. Studying paintings. The frozen movement of Caravaggio, dramatically lit natures mortes, Morandi’s desaturation.

3
Linde Carrijn and Laura Vroom rehearse for a new performance at Vooruit. Long theatre curtains in the background. The curtains are borders, backdrop, walls, theatrical props,

characters. As the duo moves from one rehearsal space to the other, they take accidental props with them (a raincoat, the curtain). The scenography contains traces of their work process.

4
Three young women sit in the café of an art school. Laura and Linde talk to me about their performance research. “We treat music, light, characters or



Adriaen Coorte, *Still Life with Asparagus*, 1697

FESTIVAL

■ **ISSUE** 04/03 14:30 ENTRANCE HALL 04/03 18:30 GOUDEN ZAAL **MARCH**

2017

9

décor equally. So when we for example add sound, we use it at the same level as the other elements. It is as important as the other ones. That’s where imagination can start: when there is nothing “in charge” and everything is necessary, the brain starts to see things by making his own order and meaning. Something is happening in the space between what we show en the audience. And we don’t want to decide what is happening in that space; It’s up to the viewer.” How do they decide on what movement comes after the next? “Trial and error. Just try it and then evaluate.” “Like writing songs,” I say.

■ ANDE SOMBY Ande Somby is deeply rooted in the yoik tradition of the Sami people. Sami are the nomadic people living above the North pole circle in Scandinavia. Although suppressed in history, Yoiking is according to some one of the longest-living music traditions in Europe. It is traditional singing evoking animals, persons or places. Somby keeps this tradition alive and kicking, learned by his mother and father. Today, in another part of Europe, Yoiking sounds as outworldish as the most extreme vocal poetry, using radical expressive vocal techniques and confronting listeners with their own embodied potential. This is what the Yoiker is about:

I am Ande, and I am a Sami person. My home is within me. I always carry it with me. My homevillage is Sirbma, and my homeland is Samiland. Our people are the indigenous people of the North-West of Europe, and as many other indigenous peoples they were considered as pagans. I also carry that within me.

By formal training I am a doctor of Law. Now I am an Associate professor, and I work at the Faculty of Law at Nothernmost University of the World, which is located in Tromsø. Before I started my career there, I worked at the Norwegian ministry of Municipal Affairs for one year. Later I served another year as an assistant judge in the primary court of Ofoten district, which was located in Narvik. Finally I was a practising lawyer in Vadsoe for three years.

My research is focused on legal philosophy with a special emphasis on jurisprudence. I finsihed my doctoral thesis 27th of February 1999. The thesis is about Rhetoric of Law or so called Legal Resoning. I have also been lecturing in Legal Philosophy and Sami Law. At the moment I am in a post doc. scholarship. I am doing a researchproject where the emphasis is the significance of the cultural and the situational context within legal resoning.

Until I started with my post doc, I also was the Chairman of the board of Centre for Sami Studies here at Tromsø University. Beside that I am a member of the Council of the Arctic University, and I am a member of the programcomittee of the Norwegian researchprogram on social and cultural preconditions on information and communication technology (SKIKT). I am also a member of the program-committee of the Sami cultural festival Riddu Riddu.

Beside those more serious things, I have some even more serious activities. I yoik. I do some design. And if you want to look at my sculpture — You are Welcome. I also have some photos from a visit to the Sea Sami world. If you want to see what

“Sometimes a riff becomes a bridge or changes from chorus to verse”. Linde: “Yes, but for me, music and theatre are two separate worlds. Music is universal and self referential. It’s made of waves. When you walk on stage in a theatre piece, you have to build your own concrete world. You have to provide the audience with a context. They hold you accountable. It’s also why I choose for theatre.”

Linde and Laura browse through their sketch books. Laura teaches us a new word: syncopation.

I look like you can have a look in my portraitgallery.

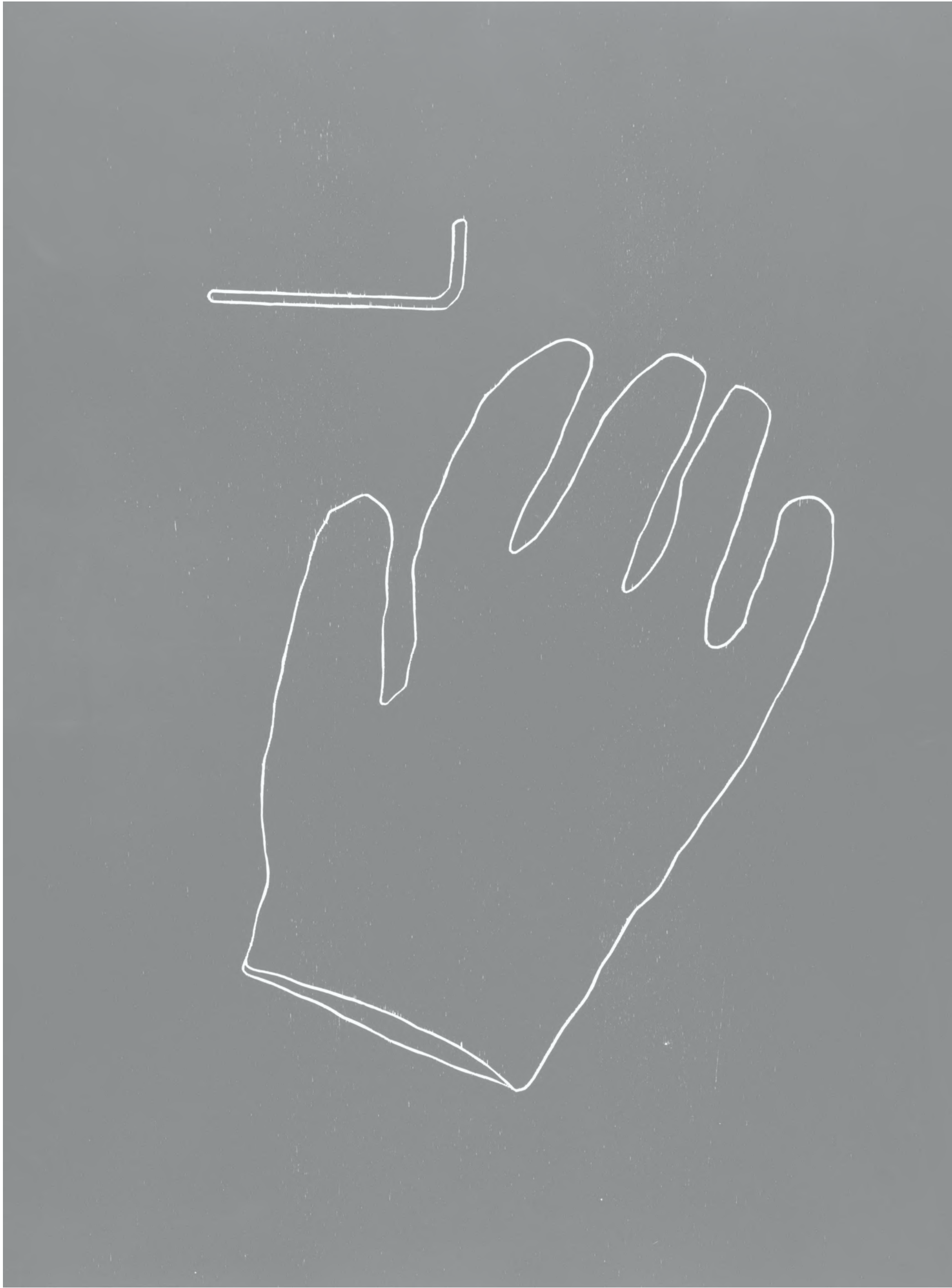
It is a long way from our small village to the university. My track goes from a political emphasis focused on Sami and indigenous peoples rights. Despite that fact I have never been in any heavy involvement with the Sami organisations. In my younger days my heart was closer to activism than to being an organisational bureucrat. I took part in the demonstrations against the Alta dam (1979). Since then I am a spectator and occasionally a commentator of Sami politics.

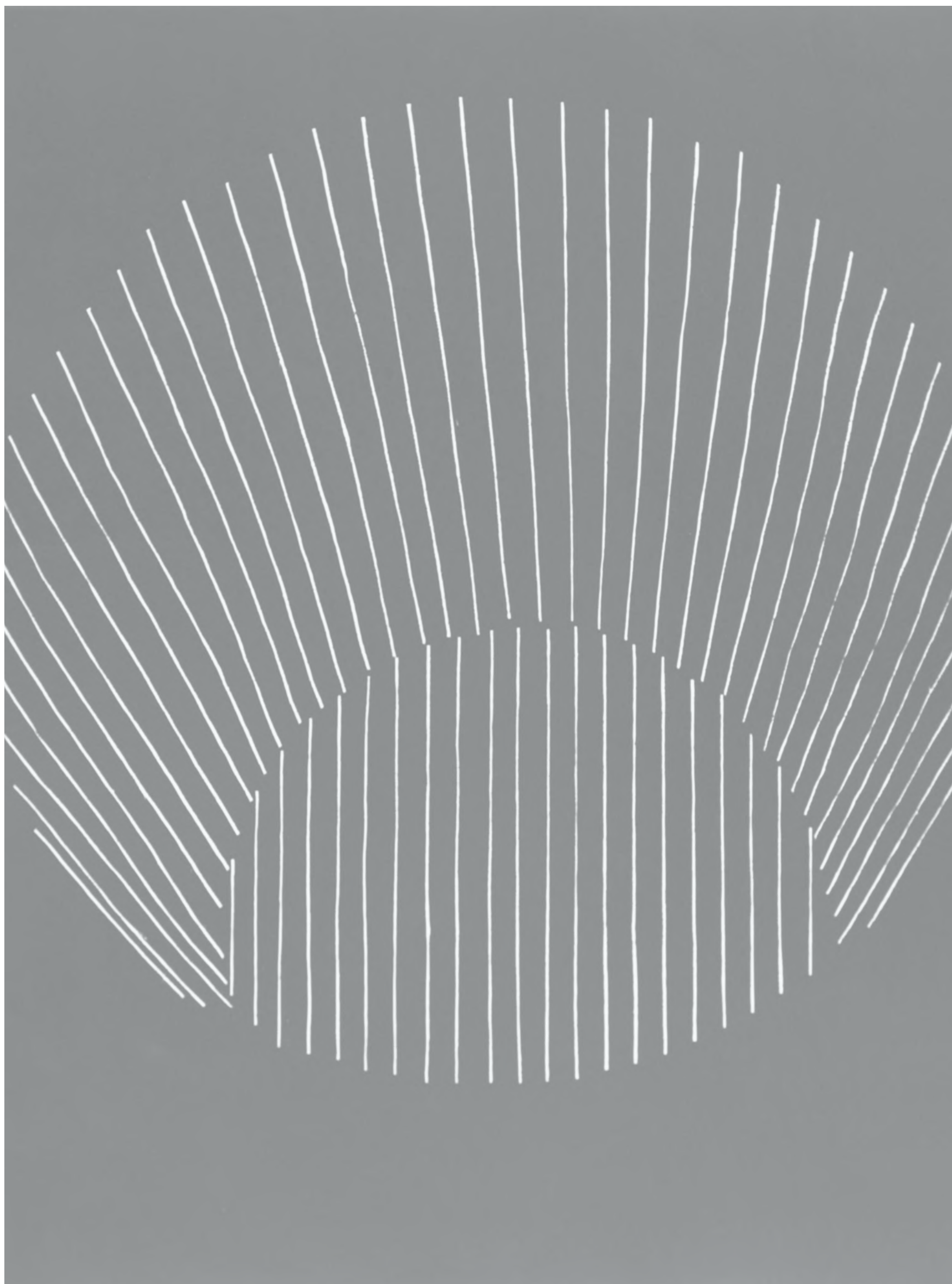
About yoiking
Yoik is the Sami or Laplandic Way of singing or chanting. There are yoiks for persons, animals and landscapes. The musical modus of yoiks is totally different from what is known in Euro-American music. Some say that yoiks are the oldest musical tradition still alive in Europe.

Traditionally our people were deeply respected for their spiritual strength. Spirituality is about caring and sharing. I am going to show my care by sharing lots of lots of information, pictures, yoiks and creativity. I want to carry out the power of my people’s colors.

For me yoiks are not just music. They are drama and literature — poems and stories. They are a way of understanding the world — who we are — what knowledge is — what is important with life. I have tried to approach these aspects of yoik in a very brief scientific article that I once wrote.

Yoiks were very important in our ancient religious practices. In the old times the shamans used yoiks and drums to travel to different worlds. At the time beeing yoiks are totally vocal phenomenons. Our drums were collected and burned by the Christian missionaries. Now they just represents fragments of dreams. Foreign types of drums and other instruments are used more and more by the more or less commercialized NEW YOIKers.





HENRY ANDERSEN

Henry Andersen is a Brussels-based visual artist and composer. Trained as a minimal and reductionist composer under the wings of Peter Ablinger, he moved from music into visual art, writing and sound performances.

His debut vinyl is a recording of the piece ‘*Stanzas*’ or ‘*the Law of the Good Neighbour*’ (K095). On each side, a pair of his friends reads simultaneously from a list of words. The list is an unfinished result of a word game Andersen has been playing for several years. *Stanzas...* seems to be a precise text-sound composition, a liquid and elegant piece of concrete poetry that reveals the individual qualities of the voices and their interpersonal relation.

But what sounds like a hardcore conceptual and idealist composition has a lot more to it. As an heir to a playful and prosaic Cagean and Ashleyan tradition, the list of words is a score that acts as a field for an infinite amount of possibilities.

Andersen documents some of these many possible outcomes, expressing an urge to be a human body in space, interrelated with others. The composer reveals on the record another face of conceptualism: as a material, personal and truly moving beauty.

Niels Latomme

NL Henry, what I like about the record, is that it seems to fit in into a whole body of work?

HA Thanks. I like this about visual art. I’m coming from a composition background where you write something for an ensemble and performers. You’re dealing with that as a *dispositif*. So each time the piece starts with a request to write for a certain set of instruments. As a composer, I had the impression that every time I had to start from scratch. It felt like every project was dislocated. I wanted to reuse material more often and to develop ways of working that would enable me to build on stuff that I’d done before.

This list of words is maybe the first attempt at this. Collecting this index of words is an activity that I have been working on for a couple of years now. I try to do it without thinking about a particular outcome. When there is a chance to present the work, I adjust it to the circumstances. It has been a record, an exhibition, a performance, a publication... Its public face changes every time.

I like to think of the list as a kind of liquid that chances its shape to fit the container.

NL The list functions as a score that conducts action. How do you write the list? Why these words?

HA Each word should sound like the word that came before it. Other than this very simple rule, the choice of words is pretty freely associative. It’s the words I know and that I like. It’s way to think about my relationship to language, how it changes. The most obvious changes are of course the foreign words, according to the place I live. When I was living in Berlin for instance, there are more German words. When I moved to Brussels, I started to learn French, and so French words start to appear in the list. There is also a section in which the word ‘Molenbeek’ appears several times. I was writing this just after the Brussels attacks and this word was very much ‘in the air’. Aesthetically too, it’s a really beautiful word for a non-dutch speaker.

NL How so?



Photograph by Lena Wolff

HA I don’t know. It has at the beginning these soft ‘m’ and ‘l’, but at the end it has the hard ‘k’. It’s an interesting formation of sounds. I wouldn’t have thought about it necessarily except that it was so much in the news and in conversations with friends. I think the list is a way of tracking how I’m dealing with language, and also a way of tracking the contexts I’m circulating in. That is the private activity of it. I organise private or public readings together with friends, so in that way these readings become another way of archiving, of tracking the people I’m spending time with. I moved cities in the meantime, so I had to start my social circle more or less from scratch.

Even if these elements don’t necessarily translate to the listener, I still think they are an important part of the piece — at least for myself.

NL How does it relate to other works, like the room dividers?

HA That installation is modelled on room dividers developed by the architect Eileen Gray. She uses room dividers a lot in her designs as a way of playing with the ambiguity of public and private space. I was interested in them on a theoretical level, but also how these objects become bodies in space. You have the idea of shiftable architecture, but also of someone standing in the room. I am making bootleg copies of her designs,

rendering them with MDF and acoustic foam, so that they become sound baffles. They are objects that I can apply to different contexts, always in a kind of ‘dialogue’ with some kind of sound material. It’s about the idea of playing and changing a space at will. It has not direct link to the list necessarily, but that would be one possible material I could pair them with.

NL The parallel is that in both works you aim for a versatile approach with different outcomes?

HA Yes. It’s about a performative architecture, rather than about entering a space and accepting it as being given.

NL You could be described as a conceptual artist, although you have a very material and tactile way of working. For instance you choose to work with friends, instead of working with professional performers. It speaks of a heightened awareness for the individual qualities of bodies and how they produce specific sounds.

HA Conceptualism has to do for me with understanding how structures work in terms of form and meaning. To generalise, the first generation of conceptualism was maybe about uncovering these structures and using them as forms in themselves. It was about communicating on the level of structural meaning rather than at the level of a material meaning. Today these techniques have been developed, and I think it’s now fair game to use them ‘impurely’, as a way to deal with material or with bodies for instance.

I think these artists in the 1960s were working very much with a metaphor of language. Now I think it’s maybe time that the metaphor shifts and it becomes again interesting to look at material and bodies in terms of these conceptual structures.

NL Why is that?

HA In that traditional sense, language was a seen as antithetical to the body. It was seen as something that happens in the realm of thoughts, the structures, the ideas and the mind; not in the body.

I think it’s interesting to see language as a something that intersects and interrupts the body.

So for example with *Stanzas...*, the only material is language, but it’s my impression of performing or hearing the piece that I pretty quickly lose the possibility to focus on the words themselves. The language ends up being more like an interface to think about the voice of the readers and the relationship they have to one another. It’s a way of inserting myself into this interaction.

NL But in a historically sense, why you feel the need to focus on the body and materiality?

HA I feel like the body is a big part of contemporary discourse today, in part because of stuff like feminist and post-colonial theory. There is a question here, against the universalism of conceptual art or structuralism, of thinking about the differences between individual bodies. Or that’s at least one reading.

For myself, I don’t know. It’s an urge to be a body, to interact in a

kind of essential way with my surroundings. A lot of my work is about giving language a body. I think that’s why I’m dealing with handwriting, with accent or voice. The question always is to think about how language enters space, and how it interacts with bodies.

NL Johns Lunds told me that “he wants that you can hear the exhaustion and the spit of the playing”. He uses a more ‘pure’ or physical and bodily approach to extend the instrument. Which seems to be a paradox, as disembodiment through technology is a more obvious way to extend music. It’s something you see with a lot of artists, using a more pure, limited approach in order to overrule the limits of music, instead of using the endless possibilities technology proposes. Why this need to limit yourself, like your need to give language a body?

HA Well, I think everything is technology. The urge give language a body is not about returning to a more pure state; it’s way of locating yourself. Even when your using technology, surfing the internet or something, you still are still a body, and this awareness of materiality and the body, is a way of find and place yourself in this context. A body is always specific. This body is Henry’s body, and that’s is Niels’ etc.

For me to work with different friends to do the readings, I select people quite carefully, based on a certain character or a certain voice. I’m not interested in them being interchangeable bodies. Every different pair will produce a different result, there’s always a fair amount of chance. Which is interesting, because it creates moments that I could not have designed, or written down on a score.

NL When did you start the list?

HA A couple of years ago, in the summer of 2015, when I was living in Germany. I continue the list intermittently, there’s no strict rhythm to when I work on it. I’m not so disciplined to be able to write every day, for example. It started out as fun game for myself one night, with some rules about how to get from one word to another. I first showed it publicly with the ensemble *Arcades*, in Berlin. Back then, it was part of a series I was writing where all the pieces were called ‘Stanzas’. Each piece was made of two opposite materials that would play simultaneously, without attention to the other. Within the series, it was also possible to mix and match materials from other pieces. It was a bit of a response to the way I saw the people around me dealing with counterpoint. Everyone in the scene was writing these pieces about sounds interacting to create beat frequencies or something, where each voice exists only to interact with the other. It all felt a bit co-dependant somehow. I wanted to think about two voices that would be independent enough to function alone, but when you brought them together something unpredictable would happen. Like how objects relate to one another in a room. The list was first just one part of that series but it was the strongest part so it kept coming back. I still pair it with other material sometimes, like with the white noise when I performed in Brussels a Huis 23.

NL **How come you moved from music to a more wider approach, to performance, visual arts and writing?**

HA I started playing music in bands as a teenager and I was always the guy wanting to add strings, trumpets and so on to the tracks. That's why I began to study composition. In Berlin, I studied with Peter Ablinger, who works with very minimal, reduced materials. He applies a lot of metaphors from conceptual art. At the same time I fell into a circle of friends who were visual artists, and I became interested in what they were doing. I didn't have money or access to a piano, so I wasn't able to write in the way I was used to, by using a piano to find sounds that would go together. So I developed ways to generate material conceptually. Language has a sort of economy to it. It's a cheap tool.

NL **Talking about economy and art, do you think your music is political?**

HA Maybe. I think there is an important difference between art that is political in terms of its content and work that is political in terms of its production or its forms or whatever. I think choosing to make art is already political in a way.

In terms of the list piece, there is no deliberate politics in the choice of words, but I think of the way it is produced as practicing a kind of politics — to work with friends and to treat this as important and generating its own sense of value. It's another economics. Thats for me the politics of this piece, spending time with people around me. The sound itself

is just an off-shoot of the interaction between people.

NL **The result is documenting human activity, functioning as a personal ethnography?**

HA I think so. There are a lot of recordings that have never been made public, that were more about the activity. They don't need to be shown. I think it's important not to be result-oriented all the time. Often, I do these readings with couples, at their apartments, and the recordings document the micro-politics happening between two people. They hint towards small things, like if one of them is nervous, or needs support from the other. Theoretically, someone could write all these little changes and delays into a score, but it becomes quite boring. I think it's much more interesting that the imperfections become a way of revealing something about the readers.

NL **That's Lacan all over again.**

HA *laughs.*

NL **How is Henry Andersen present in it?**

HA I think of myself as the person who proposes the readings... at least for *Stanzas*. For a long time I was very occupied by the idea of being physically absent from my work, and trying to be present in other ways. Like in the script or the choice of people who read or something. I'm less and less concerned about it. I don't mind so much to appear now. Maybe I'm getting more confident...

'A SOFT PLEA AT SEDUCING YOU' OR 'IT WAS GOOD GREEN CORN BEFORE THE HARVEST'

Henry Andersen

“Josephine Baker sits by the edge of a swimming pool that was never built for her. The water is impossibly flat — like it always is in photographs of interior swimming pools, only more so. The pool is lit from above by a large skylight. The water is a pale blue and the windows in the wall of the pool are circular and rendered in thick, smooth glass. The pool is formed of two surfaces (more, in fact — but two for the present discussion): the first, flat and permanent where the water meets the air (the pool's exterior surface); the second a shifting threshold where the water clings to the body of the swimmer (the pool's interior surface — all but coincident with the exterior surface of the swimmer).

The first surface has to do with image; the second with pressure (and, by extension: resistance, buoyancy, shape).

Looking across and into the surface of the pool, Baker sees her own image returned to her, slightly fractured. Its original shape and colour are somewhat exaggerated by the play of light on the water. Unlike the body itself, the reflected image has no depth — it is entirely two dimensional, but in its flatness it conceals the depth of the pool. Through the glass windows in the walls of the swimming pool, light from inside the house throws images of Baker's interior space back to her. Unlike her reflection in the pool's surface, however, the light that carries these images is a back-light, it must travel all the way through both the considerable width of the glass windows and the depth of the water before it reaches Baker's eyes. In so doing, the light is refracted by the density of glass and water, and the furniture from inside the house seems plasticine and unclear. Traces of the light remain trapped in the pool, but are too diffuse to form an image.

Now, Baker dives into the flat surface of the water. In the moment her fingertips pierce the pool's exterior surface, her reflected image begins to retract at the same speed that her body enters the water. The exterior surface of the water still exists, of course, but it is ceasing to carry an image of the cabaret star. Inside the pool, the interior surface meets and draws the shape

FESTIVAL ISSUE

MARCH

2017

13

of Baker's body — a perfect architectural envelope with no space wasted between her and it. As she swims, the pool's interior surface begins to complicate the limits of Baker's body. It enters her ears, her eyes, her nose, her mouth, her sex, her anus — finds new skins / surfaces that cannot properly be called exterior. She opens her eyes and they sting from the touch of the water. With her head submerged like this, she is almost completely unable to form an image. The two surfaces of the pool are antithetical — the image negates the body, the body the image.”

Does language only begin at the point the body ends? Do we enter into language alone? Do we leave it alone? There is something so lonely about the image of the Lacanian infant, barely acquainted with his own body and already having to forget it so as to enter into language. For Lacan subjectivity is located in language; the body is merely an effect. Subject formation relies on surface and image and not on other subjects. Subjectivity is a play of self and non-self, self and elsewhere. What is at stake in such a construction? In short: perhaps the body.

I'm interested in a language that could be used to interrupt the body. Not language as a tool for speaking and making one's self known, necessarily, but language as a way to establish a f(r)ictive outside — as something to rub up against.

To rub elbows
To rub shoulders
To rub salt into the wound
To not have two pennies to rub together
To rub one up the wrong way
And there in lies the rub

I would like to imagine a language that could begin to peel itself away from the demands of sense; loose and slide from use to connotation to pure bodily form. To m-a-t-e-r-i-a-l only. A syntax of sand, and a grammar of sand, and a rhetoric of sand, and an error of sand, and a small-talk of sand. Language as the interface through which two people (don't) touch each other.

It seems so ridiculous to write this, somehow, to spell it out in clear English — little patterns of pixels dreaming of becoming ink. I'm not sure what it helps exactly. Niels asked me to write something for the magazine because I will release a record very soon. In a sense, my reason for writing is quite transparent. Seduction is a part of the game and forms and surfaces seduce more than bodies do. What then? Not to explain or to give account for my activities, but maybe to throw up just enough noise and misdirection that I can slip (close) by without detection

The record (my record) is called '*Stanzas*' or '*The Law of the Good Neighbour*'. Or this is the title that will be impressed into its neoprene sleeve. The name is not important. I chose it from a long list of possible titles which I started collecting well before beginning the piece. I had wanted the title to be a cloak to hide the piece behind, a kind of zero-sign; like calling it '*Untitled*' but without the soup of historical baggage that this name has built up. By now, I can say the experiment didn't work. The piece just grew to resemble its title. Language has always a certain authority in such operations.

Alternate titles (should you prefer):

'Stanzas' or 'Trying to Quit Smoking'
'Stanzas' or 'Two People Dressed as One Horse'
'Stanzas' or 'My Kind of Renaissance Man!'
'Stanzas' or 'The Panic of Near Completion'
'Stanzas' or 'Thus a Man Lives by his Tooth'
'Stanzas' or 'This Gun Kills Fascists'
'Stanzas' or 'It was Good Green Corn Before the Harvest'
'Stanzas' or 'You and I have Eaten a Great Deal of Salt Together'

(I'm more and more convinced that it is easier to hide behind too much information than too little.)

skin deep
surface deep
to scratch the skin
to skim the surface
to break the surface
to touch skins
to surface
to skin

I was speaking with Bryana last night about surfaces — in their defence and for their expansion. I'm sure that a surface is always 'strange'; that surface has to do precisely with a disconnect between how something feels to the touch and how we imagined it would feel. Surface as an interface between two objects (two being the minimum number needed to establish difference.) And each surface asking to be touched its own way: I still cannot 'hear' a record by running my finger along its surface, even though that is where its information is located. To touch a record right requires the special interface of stylus and speaker-cone. But neoprene is soft and static and feels exactly like skin doesn't. My god there is a lot of dust in this room.

PYMATHON

We like our metal radical, dirty, and so obscure that you (almost) can't find anything on the www. Pymathon came to our ears on a beer soaked tape, released through a label that we never heard of. Their sound is harsh, wild and satanic, bringing the best of noise, trash and black metal together in an old school Finnish tradition. The members are well known figures in Scandinavian noise, free improv and experimental scenes.

Niels Latomme

NL How did pymathon started out?

TT Pymathon was initially a duo of me Topias, guitar, and Jaakko, drums. Our background — and current activities as well — are in free-jazz and improvised music. One summer night we were playing some free music at a friend's party — this was in 2005 as I had returned to Finland after having spent couple of years abroad. At the party we had few beers and we started to play improvised music, but somehow we turned into metal-riffing while we were playing. We decided to start a band, although Pymathon has never really been a "band" as such: we don't rehearse and we only play gigs and the music is wholly improvised. The thrash/death sound is the only constant: something we know where to start from. And continue, and finish.

So we played as a duo, some gigs and festivals here and there, then the inevitable was going to happen: we started to play together with Tommi, maybe around 2007. And from around 2009 we started to play with Atte, our singer. First time we played together as a quartet was in late 2012. Nowadays we practically don't play as a duo anymore, but sometimes it could be a trio with Atte, next time a trio with Tommi. But the quartet is the most ideal formation, I love it.

NL Are you a metal head, or have become interested as an experimental musician in it by the pretty radical stuff soundwise that happened in metal?

TT Yes, as we all all Finnish guys who were born in late 70's/early 80's, it is HIGHLY likely that we have some sort of background in metal. Everyone has. I guess me and Jaakko, we had a more basic, fairly mild Metal upbringing, mostly thrash stuff of the 80's and early 90's from Metallica to Slayer and Sepultura. But Tommi and Atte have been soaked in the various forms of Metal neck down. Tommi is from up north: the more north you go, the more likely it gets that you were into the most extreme Metal. And yes, Tommi was into the extreme stuff, all the early grind, black and death of the mid-/early 80's. Tommi is a walking Metal encyclopedia and — I would say — the best company while a bit tipsy and discussing Metal.

Atte, on the other hand, comes from a small city form South-East Finland, not too far away from Russian border. Again: small city, distant location and declining social structures equal a wide interest in extreme Metal among the youth of the community. This was true with Atte as well: first he heard Sepultura when 10 years old, then later he got interested in black metal and was part of those social circles in his town. Later he got interested in hardcore punk and he still is.

As far as I go, around early 2000's I had got back listening

into Metal, basically after having developed an interest in free-jazz and noise. I guess what we all share, is an affection of the sound of extreme bands in their very early stages. Well, needless to say, the bands always sounded best when the players were around 16 years old, didn't really know how to play or how achieve what they were looking for; when they tried to do too complicated riffs and too fast rhythms and only hardly managed to keep the whole thing together. This is evident in all sub-genres of Metal. So it wasn't like "forgive them, for they didn't know what they were doing", but more like "raise your hat to them, for they didn't know what they were doing". So there was this kind of lovely, jinxed balance with the goals and the reality and then the sound it produced was equally lovely. We could be talking about early Carcass or definitely early Brazilian bands like Holocausto. Or we could be talking about early Kreator or even early Exodus, surely and easily we could talk about early Sepultura or Nihilist or Possessed. Or Carcass, especially Carcass and of course — Autopsy.

So, by early 2000's — or this had happened way before already — nearly literally all Metal had moved into the phase of "achieved goals": the players had turned "better", the playing techniques had gotten "better", the producers knew how to produce it "better". Well, again needless to say, it all had gotten worse, in all respects. The strangest and saddest part of this history could be the early German thrash band Destruction. They recorded simply exhilarating thrash stuff in early-mid 80's, their debut LP 'Infernal Overkill' is such a joy. So, one time I bumped into a compilation CD of theirs. What they had done was beyond words: they had re-recorded their early stuff, after 20 years or so. So, naturally, now they knew how to play "better", you know, the drummer was more able to keep time, the guitar solos were note-perfect etc, but they had simply just let the air out of the music — they killed their own music.

So, our simple and humble aim has been the opposite of all that control: to improvise, to not to rehearse, to not to plan anything. In my opinion, this is the only way to ensure we will always sound like a Thrash metal band stuck to their demo-phase, struggling to keep it together. But just because of this — and only because of this — we might be able to create a hilarious, joyful noise, a texture of chaotic riffs and noise. So it's kind of like a Rauschenberg collage, the texture I mean: you can see the paint, but you can also see the found pieces of text glued underneath the paint or the pictures from the magazine, you know, this sense of transparency in the texture: sometimes a nearly sensible riff emerges, then it drowns in to the texture again. Kind of "riff trouvé". So yes, think of Rauschenberg, if you

THE AVANT GUARDIAN 04/03 21:00 CAFE 14



like. Or Brakhage for that matter: maybe it could be The Act of Seeing With One's Own Eyes placed on top the Dante Quartet.

NL I always found it very interesting that the pretty strict conventions and rules of genre music seems to be a good way to create new sorts of music, like in metal, but also in reggae and hip hop. What do you think of that?

TT Yes, that could be true, but in reggae and hip hop the inventions of the sound were more producer-based actions. Well, to certain extent in Metal as well, but as I explained, we enthuse about the stuff before it got to the hands of a skillful producer. For us the frame of "metal" is very flexible here. I know of nobody so interested in strict (sub)genre boundaries and the "rules" more than the Metal people. The cultivated "attitude" is a simple action of pigeon-holing, not very far from collecting stamps or something like that.

Funny thing happened when we released a noise split around 10 years ago. The disc was reviewed in a couple of "official" Metal magazines in Finland and naturally we got the worst reviews. In one of the reviews the guy was complaining about this "awful noise"! So, in a Metal magazine in around 2007 a writer is complaining about... noise. We laughed our asses off while reading the reviews. The best was when one reviewer promised "to buy these guys a six-pack of beer if they only promise not to set their foot inside a studio ever again." In one of the reviews the cover of the split LP was upside down and they only reviewed the other band on side B.

NL What is your favorite band?

TT My favourite band is either Cecil Taylor Unit with Jimmy Lyons and Andrew Cyrille or even the bigger groups of late 70's after Cyrille had gone — or then it could be The Agents. They were the backing band for Finnish singer Rauli Badding Somerjoki on early to mid 80's. Depending on the mood, either of these.

NL Are you interested in the occult symbolism conducted by the artwork of many metalbands? If so, are you interested in a structuralist Barthes-like way, or more in a pagan, religious way?

TT No I am not. I guess all of us are more or less secular/non-religion/atheism-orientated guys: music, people and beer. And either wine or pear cider for Tommi as he can't drink beer anymore. Well, the unintentional upside-down cover I was referring to in the earlier answer does feel quite symbolic. Quite many layers of possible meanings there.

NL A friend of mine told me he is in metal band that is pretty much about obscuring their own past. They used to be part of experimental psych en free folk outfits, but now their new project is all about being a 'real' and 'serious' metal band. How do you feel about this?

TT Well, I don't know naturally know who you are referring to, but it's kind of hard for me to relate to that. All these tags "real", "serious" and "true" — or "trve" to be more exact — are kind of funny considering the music was

created by teenagers doing some LARP before they got to bed.

NL **Jonna of Kuupuu told me you don’t play that often, but you should. How come that you aren’t playing that much?**

TT Nobody asked. If someone asks, we always play. We are an easy-going band. But we also never were that active in pushing ourselves (maybe this is the “trve” side of us... an anti-capitalist trve stance). Also recording stuff... I was never that interested in it, live-playing is kind of my bag. But we do have released some obscure cassettes in Russia and in Norway. We also did this quite nice cassette last summer. It has been the only time we went to a studio (of sorts), the first time we played out of live-context. No, the second: the first time was when we recorded the split LP long time ago. But otherwise it’s just life that’s there in between: kids, other music we play, Tommi has a cat nowadays, the steady day-jobs or not-so-steady freelance work I’m doing as a musician, radio journalist and teacher... But we are planning to put together an LP of the other material from the last summer’s sessions (that were not on the cassette, I mean). Who knows we might even get that far. It does sound quite good.

NL **How is it to make music in Scandinavia? There is a good scene in Finland, with a lot of connection to Belgium — antwerp in concrete. How do feel about this Belgium-Finnish connection?**

TT Not wanting to sound like a

know-it-all, but Finland is not strictly speaking part of Scandinavia. So we can use the word Nordic countries. Finland is kind of outsider in here: geographically a bit isolated, we don’t share the language roots of Swedish, Norwegian and Danish, culturally we’re mixed half and half with Swedish and Russian influence etc etc. But that aside, yes, there has been quite nice and fertile “experimental” music scene in Finland for past 15 years or so. Me personally, I haven’t been part of this Belgian-Finnish axis, but very many of my friends have. I don’t know where that came from: maybe in the beginning there was a comic art related thing going on? Many people in here and Belgium were doing kind of similar-minded comics and drawings and quite often their music making matched as well: these free-form, often electronic groups and solos. Maybe beer enthusiasm has something to do it as well? At least I know that my friend Roope from Helsinki goes along these lines: comics, self-made electronic music and beer — and he’s been over to Belgium a lot.

Actually Roope got the name for us. We were travelling together in a train, around 2004, maybe. He was a bit ill and he was complaining this painful blister he had inside his mouth. He was looking for a word for it, but instead of “aphtae” he said “pymathon”. I don’t know why, the words have hardly anything in common. And “pymathon” is not a word, it’s something he invented there. But naturally it sounded like a great band’s name.

NL **Thanks!**

about the fact that I still very much like the record.

NL **You worked on a PhD in art-philosophy. How does that influence your own music?**

AM I obtained my PhD in 2015 and — unfortunately — not doing much research these days. Actually, for me, philosophy and music are two totally different things. The two do not seem to be related at all. I guess my philosophical interests are (broadly conceived) political. My research started from worries about cultural exclusion and cultural appropriation: why is the canon of art history so narrowly ‘Western’? How should we approach aesthetic artifacts from ‘other’ cultures? Etc. (But in the end my PhD turned out to be a highly technical and meta-philosophical study of definitions of art. They call me ‘miss meta’ at the University). Anyway — this seems totally unrelated to my music, which is a highly ‘intuitive’ and a not very reflective practice for me.

NL **It seems that you tend to make rougher songs with Luster, how come?**

AM Yes, well, it developed into something ‘rougher’, I guess, because other people in the band contribute rougher parts to it and I feel more confident to — say — push the Big Muff (cause solo, that might get a bit ridiculous). I mostly write the main melodies, but

we develop the songs together. I’ve always wanted to play in a louder band (partly because you can hide behind a wall of sound), but not in a kind of traditional rock band (which would not fit with my vocals anyway). So, I am very happy with the band.

NL **You music has a very homely feel to it, is it something you’d aim for?**

AM I record everything at home, so I think the homely sound comes natural (that, and the fact that my recording techniques are more or less self-taught). I do think that my music does not need a big shiny production (it might at some point, but I doubt it). It would make things bigger than they need to be. My music is not about big statements or feelings or whatever, it’s pretty ‘small’. Although I am paying attention that ‘small’ doesn’t turn into ‘precious’ or ‘cute’.

NL **You’ve been around in the Ghentian scene since long, have you seen it change?**

AM Not sure if I ever saw myself as part of the ‘Ghentian scene’. But I guess I am... (which is nice of course). And more than ever, I guess, as I play with many other members. Maybe the scene used to have a more solid core? Which is not necessarily a good thing. This question actually makes me realize that I should get out more and see/hear what the scene is up to.

■ **ANNELIES MONSERÉ** ■
Annelies Monseré is one of the strongholders of post-millennial slowcore. Survivor of the nineties, she molded her song crafts careful during the 00ties in the cd-r and tape scene. *Debris* (Morc) is her 4th full album up to date, showing a master on top of her skills. The record is a hidden gem in minimal folk song writing that easily equals the British bards.

Niels Latomme

NL **Annelies, do you see yourself as a cynical person?**

AM Well, some people certainly seem to think so... In one of those (surely very reliable) Internet questionnaires ‘Which Twin Peaks character are you?’ I came out as Albert Rosenfield. So, ‘I admit to a certain cynicism’. I guess I might come across (a little) cynical, but I think the fact that I am usually quite silent and timid make my cynical remarks more harsh, unintentionally. Not sure. I guess I’m easily amused, for example by certain kinds of music or art. But I don’t intend to judge or to be mean. It’s not a character trait I am especially proud of.

NL **Are you happy with the Debris album?**

AM Yes, very!

NL **Can you tell me how it came into existence?**

AM The record has been a very long time in the making. Actually, I think I started recording around 2009 (I always record tons of different versions of the same song) and it was



almost ready around 2010. But then I wanted to involve some friends and after a year of waiting, they decided not to work on it. Then I kept on changing my mind about the final mixes. In 2012, Steve Marreyt and Yumi Verplancke sang on a couple of songs. Which was good, not only because it sounds great, but also because I then felt a bit obliged to finish the record. Then I needed to find a label (which is the worst part of playing music, I think). After a year, I found one. That label kept me waiting for 3 years. Which was too long for me. So I was very happy Morc did the release. And I am also very happy

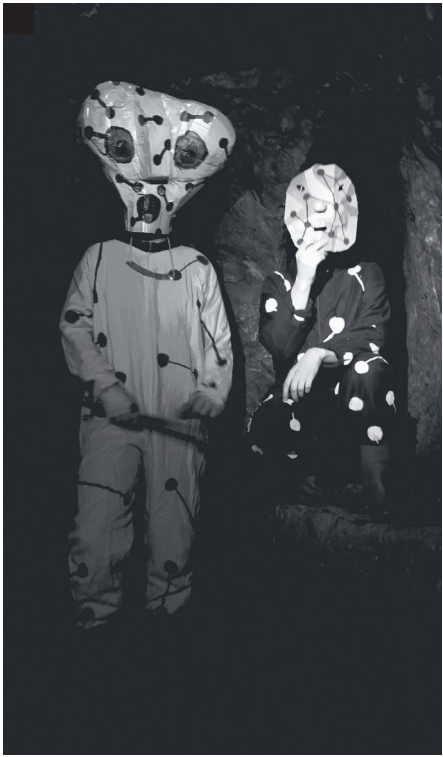
■ **ZAD KOKAR & LES COMBI BEYAZ** ■
Creating a new Strasbourg cosmology: Strasbourg, mostly unremarkable and rather unassuming, it’s pretty much the designated transit area between France and Germany. But as in all unsuspecting places, there is a rumbling beneath the surface. In this case, it comes from a clanging, echoing protean presence, materialized into a warped dadaist reverie in a hand-painted onesie. Darting unpredictably around a vortex of weirdo noise, free-hand punk and alien hip hop, Zad Kokar could easily embody a modern iteration of the Residents’ spirit, equipped with the kind of boyish guilelessness that is as surprising as it is disarming.

Gabriela González

Like many other dudes — and dudettes — that came into this specific world, Zadrien Coquart (real name, according to his email) started his fidgeting in his teenage bedroom. “Before I started making music, I spent quite a bit of time playing video games,” he writes. “Then I really got into video game music, and then only into music and not at all into video games anymore. But I guess the influence is still there somewhere.” One look his quarters, and it’s clear that the connection was never lost: his fervent output of comix and illustrations via publications such as the now-defunct Psoriasis and the sci-fi head trip Mendax bear the mark of someone who has never stopped playing. In the end, playing is all he does. As part of several bands (Sida, Année Zero, “a secret Strasbourg band”), Zadrien is pretty well-versed in group dynamics. “The first person I ever played with was Luca (aka Ventre de Biche); we used to do these ping-pong concerts where he’d play a song and then I’d play a song and so

forth; once he fell asleep during one of his songs in the middle of a gig, which was funny because he ended up playing a single note that came off as a really obnoxious drone.” Zad Kokar comes in as his solo project, the continuation of the aforementioned fidgeting taken to new levels of concerted spontaneity, of outlined chaos. Enter his friends, the shape-shifters: Les Combi Beyaz are not a backing band, but occasional apparitions that imprint their energy onto Zad Kokar’s sonic transfigurations. “Most of the time it’s just two of us, but during the tour we were three,” he says. “Sometimes I’d like it if there were more people, not necessarily musicians but maybe dancers or something like that. The running joke is that I’m trying to start my own bizarro circus for the freaks.” Les Combi Biyaz are not a fixed entity: just as the set is reimagined with each performance, the people behind the masks change too, like the masks themselves that are in a permanent state of mutation.

2 04/03 22:30 CAFE 017 04/03 16:45 GOUDEN ZAAL 15



Indeed the masks, which reportedly perplex some folks out there, are an essential part of the visual cosmos haloing Zad Kokar. Like stripped-down iterations of Marcel Janco’s primitivist costume art, those blocky, nonsensical creations are closer to expressionless sculptures than head-gear, channeling the unconstrained resonances that ooze from within while negating identity and ego. Perhaps a necessary measure to take when you decide to play in your pajamas. And functioning as as obsessive symbolic stamp, there’s that barbell all over the place. The true connecting element? Zad Kokar explains: “In the Combi Beyaz universe, that motif is everywhere and it unifies everything. Some people say it makes them think of neurons. For me it’s above all a visual mantra that I tried to think about every morning at a certain period of my life; it helped me chase away dark thoughts and organize my interior world somehow. Musical and visual patterns really can affect the human brain after all!”

A typical Zad Kokar performance hinges on the atypical. Perhaps a Combi Beyazer will kick things off, standing over a disintegrated drum set and deploying a regular, almost tribal-like beat followed by the spurt-ing of guitar quacks; then it could integrate some vocal pitch shifts or

animalistic hollers or saxophone screeches or frantic guitar antics à la Marty McFly. “We almost function like a jazz band, or maybe more like a noise act!” he says about the creative process. “I usually come up with some sort of base, over which Les Combi Beyaz are totally free to do their thing. Recently we really started working on songs together as a trio, which worked out pretty well. I was even thinking it might be fun to somehow transform those songs so I can play them solo — invert the process, if you will.” At this point, the enthusiasm is mounting, and it is contagious. “I really like it that each time, people will hear a different set, played by different people, wearing different masks. In the end I’m there to steer the ship, but I always want Les Combi Beyaz have fun playing with me!”

So far, the physical output has been meager, but it’s only just start-ing: ideally, there would be taped traces of every formation, every gig. And then there’s the touring: 2016 alone had Zad Kokar travel-ling to Canada, the US, and more or less all over Europe with acts like Canadian buddies Shearing Pinx and Fountain, as well as the enigmatic and grotesque Christophe Clébard. And leave a strong impression, they did: “Jeremy (from Shearing Pinx) said that people were pretty taken aback with our set, which starts in a no-wave vibe, then goes into funk territory, then maybe into hip hop with the drummers starting to break dance [laughs]. Also when we opened for Psychic TV in Calgary, people were pretty curious. I even managed to sell my two measly handmade T-shirts and CD-Rs pretty quickly, right next to Psychic TV’s super fancy merch.”

The earnestness in Zad Kokar’s approach only heightens the eccen-tricity of his projected vision. Once you enter that zone, it’s difficult to draw back. There are no pretentions, no frills, no unnecessary artifices: just a personal macrocosm, an intrin-sic new language, all of it tuned into the sounds of whatever is present and whatever may come.

zadcoquart.tumblr.com
petite-nature.bandcamp.com

INHALANTS Techno is back since a couple of years. Especially its raw, harsh and analogue nephew. Inhalants, the duo of Jahiliyya Fields & Patricia (aka Maxwell Ravitz) drool live around with modular synths, drumcomputers, aiming for a deep techno experience that is as immersive as a brutal noise show. Highly recommended: their album Deep Florida, released on Ron Morelli’s famous L.I.E.S. label.

Coco Haez, one of the souls and brains behind the lost but not forgotten Amok house, a stronghold in Aalst for alternative coffee, art and cycling culture was inspired by the dark techno sound of Inhalants’ weed etiquette.

What does the music sound like? Sophisticated and inventive words are used to write an adequate and fitting text about the artists and their sounds. And facts. Where are they from, how old are they? Married? Gay? What other music do they like? What other artists does there music sound like? I could have written it all down, but I didn’t. My head felt like the swamps described in the lines below and I could not

get an interesting word on paper. So I asked my friend AJ to write some poetry on the music and write down all that comes to mind while listening to the grinding underwater sounds of Inhalants. I think it describes their music more accurately than anything I would have written. Enjoy Inhalants through the poetry of AJ Falelavaki. And check out their show, it will take you places you have never been.

THE AVANT GUARDIAN

16

Induced by Coco Haez / poetry by AJ Falelavaki

1. **motorcycle march — warneton warning — cœur joyeux glitchy yet smoothy**

demp bass
drops of clear babyblue neon bulbs
calling up curiosity for what lies
beneath this lake-looking vision
promptly popping up

making way for an invitation through
a dark wood

shit. im early to the party
dirty fuckin rotterdam colonized
the floor
not knowing if this calls for uppers or
downers.
no need to get equalized
too clean for swamping
too dirty for bathing
this sounds sophisticated
belongs in a berlin club with
a waiting line
and a doorlady in doubt.

by the time i got in i realised i was
way out.
looking for company in a hazy
moodswing.
rather pulling than pushing — pulling
in
not away.
doorman said yes but i stay hesitant.
euro cellar claps gets my body
moving faster than my brain could.
so i decide to move
all the way in.

now i want all the way
up
taken all the way
in

shit. how did i end up under this
waterbed.
was that fireworks or did
i accidentally
switch season?
short little shock.
pounds. not soft.
the kinda music thats used for an
amateur opiate enhanced softcore
short.
t o n g u e s .
s a l i v a .
reds and blues — fluid transition of
color into slowed down intercourse
whipped firmly into shape.

imagine a room.
concrete.
moist.
human sweat dripping from the
ceiling.
white light.
only bright when dark drools inside.

the kinda music that allows you to
a whole range of drugs.
even solid when sober.

as rich as it is hollow —
it’s titsweating thigh tightening
feet stompin ground
head in the nightskies
injecting inception

we are in a fucking zoo.
not sure if free or trapped.
as if for once you’d be comfortable
with crawling through the K-hole.

this is a sexy swamp.
scary to some — sacred to few
a water world explored
expecting explosion only to leave you
unexposed to
unwanted emotion

05/03 16:30

04/03 23:15

BRUNHILD MEYER-FERRARI

Mostly know as the wife and life long collaborator of Luc Ferrari, Brunhild Meyer-Ferrari has created beautiful tape compositions on her own as well. A couple of years ago Alga Marghen and Sub Rosa released her compositions in which Ferrari shows a heightened sense for deep, tactile music. The KRAAK festival is honoured to present a rare and exclusive performance by a historical, although hidden, important composer.

Brecht Ameel

BA Dear Brunhild, let me start with a question which most musicians do not like at all. How would you describe your own music?

BMF I’d say that sometimes rather than music I make audible paintings based on observations of my ears, my senses; observation of moments, of encounters in our life.

BA Could you tell us what you will perform on the Kraak festival, and what it means for you to be playing live?

BMF *Stürmische Ruhe* (Stormy peace), 2011-2014, 29’05”. By Brunhild Ferrari and Christoph Heemann. I’d play a piece that may be a little bit a test, an uncomfortable demand to the listener because of some violence, observed and rendered without con-cession. This moment of life is browsed however and contradicted by Christoph Heemann’s Soothing harmony.

Playing this piece for an audience is a little like an act of defiance in which we both, the audience and me cross together this stormy afternoon.

Starting recording in a single enclosed area, sheltered from the wind and rain, and inviting Christoph Heemann to visit these sounds, we wanted there completely opposite sound worlds to get joint. The result is an union between almost-violence and some softening harmony.

Tranquilles Impatiences (Quiet Impatience), 20’25. I composed this piece because I could not resist work-ing on Luc Ferrari’s sounds he called *Exercises d’Improvisation*. I wanted to disturb these quiet woven sounds by my contradictions creating a certain impatience that I’d like to share.

Exercises d’Improvisation con-sists of 7 separate tapes “... *may be for individual or collective improvisation for any instrument or instrumental group...*” (Luc Ferrari)

Listening to these separate materials I felt the irresistible desire to compose a new piece using ad libitum five of these seven tapes.

Impatience represents for me the high rhythmic sounds, these imperturbable wriggling interfering in the false quiet low rhythms, because each being of different and contradictory speed that I wanted disturbing to the point of waver during fractions of seconds the physical balance.



BA Are you a person who is listening a lot to music at home? If so, I would be curious to know what is on your stereo.

BMF I love listen to music and I love to discover music. But most of all, I love to be surprised without feeling in advance the development of music.

BA Could you tell me one thing you have learned from Luc Ferrari, and one thing he has learned from you (with regards to creating music)?

BMF Regarding music, Luc was my precious teacher for listening, for recording and of course in the 60s, for handling the tape recorder and scissors.

BA Have you followed digital revolutions in recording and manipulating sound, or rather not?

BMF I work with digital equipments but use them in a limited way, just for what I cannot find by a natural way.

BA Would you agree that musique concrète, tape music, field recordings... all came into being, because people in the field of avant-garde and composition had become very aware that sound had to come first, rather than pitch? And to take this further; even though musique concrète would work with the new technologies of the time, would you agree that the choice of sound over pitch brought

musicians closer to the sources of music and to the (perhaps very primitive) sources of man's musical experience?

BMF I'd agree that field recordings... helped advancing in ear training — which is not so very far from classical instruments. But this is not yet music. The technology in musique concrète, tape music, is just one instrument (equipment) more, used in composition, an opening of minds.

In my opinion, the technology used as sound technology is not composition but one may use pitch technology in music. I would not reject any means of technology if one can compose music with them.

If I did understand well your question?

BA Do you feel a connection to other female composers, or rather to composers working with analogue media and so-called 'everyday' sound?

BMF If you say female composer, yes: Eliane Radigue is one of my favorite composers. SHE knows how to deal with all instruments and means of technology and for me she is the very rare one expressing a female sensitivity. On the other hand I don't search for a distinction between female and male works.

BA A lot of musicians and sound people have a link to cinema, or at least, a lot of them would like to work for the movies. Could you tell me one or two film titles where you think: I would have liked to provide the soundtrack here?

BMF No not me. But I understand very well composers who wish to interpret or to accompagny a movie in their perception.

BA Do you think the term 'noise music', when applied to certain sounds created with tape loops and field recordings, is an insult, or rather a pretty good caption?

BMF I would not generalize. Some 'noise music' can be of very good quality, depending on the sensitivity of the artist, on his intention, on his meaning. But in this case, I would not really call it 'noise' music.

AMEEL BRECHT A "Polygraph Heartbeat": Apart from being the half core of Razen, embodies Ameel Brecht the personae of the master guitar player in the purest form. Using resonator mandoline and guitar he blends European traditions of finger picking into a silent, melancholy world in which suppressed emotion and unspoken poetry are the key words.

The man will release his first solo record this year on KRAAK, so we had a lot to talk about. He will be playing on Sunday at the KRAAK festival 2017. We are sure that after 2 days of madness, his songs will be the perfect cure for the emotional black whole you might experience.

Niels Latomme

NL As you know, I described your music as finger-picking based on European traditions rather than on American ones. What is your take on this?

BA I think this is correct. When I start playing my music or when I am working on some of my tunes, I'll never have something even remotely resembling a blues lick. It just

FESTIVAL ISSUE MARCH 2017

does not come out of my fingers. Curiously, this has nothing to do with my listening habits, I grew up hearing a lot of blues and Takoma records, my father had John Fahey and Leo Kottke LPs so I was aware of that music very early, also stuff like Tampa Red, Bukka White...

But as a guitar player, I feel a stronger connection to renaissance and baroque music, to the music of Kapsberger, O'Carolan, and if I have to think of guitar players I will say John Renbourn, the dark sound of Julian Bream on his early Granados recordings, and the young Mike Oldfield — 'tubular bells', even with all of the off-the-wall instrumentation, it's just a great guitar album.

NL How important is the notion of craft for your music?

BA I do think 'craft' is tremendously important, or 'technique', to use a really dirty word. A lot of people get it wrong when those words are used, though. Because it does not necessarily mean speed or agility. For me it has to do with a sense of commitment to the material, and a sense of control. I mean, a musician who chooses a no-input mixing board as instrument will need a great technique to get his or her story told. I think an audience always feels if the person on stage has made this commitment, no matter if it's about playing a tuba or getting sound from contactmiked cans, no matter if it's improvised or fully scored, no matter if there are a thousand tones or just one.

NL In the interview you did with Stéphane Ginsburg, he mentioned that music in itself does not contain any emotion. What is your opinion on this as a musician yourself?

BA If I remember correctly, what Stéphane meant, is that a combination of notes or tones in itself carries no meaning or emotion, it's the person(s) hearing it who interpret it with a certain emotion. Well in a way that is right, ofcourse. On the other hand you have Pärt who claimed that the simple combination of a few notes holds the key to cosmic mysteries. Let's say that I see ground to believe both of them. I'm pretty sure that sound in general, not just music, has a really strong connection to the primal beings that are still locked within ourselves. A part of our brain will react with a sense of either fear or relief to certain sounds. All great music plays on this, I think.

NL How does your solo music relate to the music of Razen?

BA Both fulfil certain extremes of my musical practice and of what I want to do and try as a musician. They stem from the same branch, the same interest in sound colours, timbral shocks and overtones, but they go in a different direction. My solo music is composed, there is room for change ofcourse and live I will always try out different things, but essentially every tune is composed, written down from start to finish. The music of Razen is improvised ensemble music, and those improvisations, live and on recording, are based on visual or aural fantasies that Kim and me will come up with, they are not based on a score. Also, my solo music is played mainly on guitar, an instrument which I would never use in the context of Razen, where a guitar would be a kind of blasphemy. My guitar and mandolin music is the music I play at home on the sofa, or in the kitchen, it's the music of day-to-day, not meaning this in a derogatory way at all. The music of Razen for me is the music of nighttime, of dreams within dreams, of pushing sound in order to discover new territories... The ambition for my solo music is an entirely different one, namely to write good tunes for my resonator guitar and resonator mandolin, and to be able to play them to the best of my abilities.

NL I know that you went through a phase of nineties techno and electronic music. Is this (still) a part of your music?

BA For sure electronic music, dance music, still has an important role for me as a music listener. It would be hard to pin down if there is a connection to my guitar playing. I think the strongest item coming from electronic music, for me, is a sort of sonic awareness. When my brother and me discovered raves and the club scene in our teens, and we replaced Voivod and Jesus Lizard with UR and Skam 12 inches, it was ofcourse about the partying, but it was also about the experience of sound. A club environment tends to have a great sound system, and the music will be overwhelmingly loud, but never (or rarely) harsh, it won't be Manowar playing live. I remember that we were in London for a Bloodsugar set in one of the clubs there. And we were queuing outside the building, and I suddenly realized that I was not really anticipating the party so much, I was anticipating what it would sound like inside. This was really magnetizing to me. Also, those early Warp tunes, early Detroit Techno, there was a strong narrative drive to those tracks, great mood and melodies. But going



05/03 13:30 CAFE

■ to clubs, you could say that I had a deep listening experience. Some of the music of CC2 Hennix or Eliane Radigue would have the same effect on me later on, the same mystery.

NL **Do you consider yourself a nineties kid? And how does it feel to be alive in 2017?**

BA Partly nineties, partly end of 80ies, I think. 2017 is a beautiful number, and it will be a good year — I hope. For me, the major personal difference living in 2017 is not the change of pace, internet and post-internet, or the way the world has evolved compared to the 80s or 90s. The big change is the change

of perspective; from being a kid growing up at a time when the world was probably equally bewildering, to being an adult now with kids and a different set of responsibilities.

NL **Your record sounds as if a romantic soul was at work. Do you yearn for some remote, impossible past or place where life was better?**

BA Romantic or nostalgic, I wouldn't know, really. What I do strongly believe is that whatever your age is, devoting time to reverie and imagination is as important as food or prayer. I do obsess over the notion of time... but in the end I'm quite convinced that there is only now.

■ ACCIDENT DU TRAVAIL ■

Paring up odd duo's seems to be a great way of exploring music new and ever-expanding paths. Julie Normal and Olivier Demeaux form Accident du Travail. Well-hidden in the French underground, they team up the powers of the harmonium and the ondes martenot to create almost religious tapestries of sound. Sparse field recordings dwell in between tick layers acoustic drones, while the oldest electronic instrument in musical history leads you down their spiraling path. Recommended, their fresh tape on the fine The Trilogy Tapes label.

Hans van der Linden

Accident Du Travail: visual music to be experienced with one's eyes closed

Julie Normal and Olivier Demeaux cherish the ondes Martenot and set out to convince the world to do alike with rare live performances. The Kraak festival provides an excellent possibility to discover the sacred minimalism produced by the ondes Martenot, an early electronic musical instrument invented in 1928 by Maurice Martenot. Wikipedia tells us that the original design was similar in sound to the theremin. The sonic capabilities of the instrument were later expanded by the addition of timbral controls and switchable loudspeakers.

Don't put your beer on a museum piece

When Julie and Olivier started this project, they didn't really think about playing live. Their quest was mainly to make the ondes Martenot known to the world. In the beginning both of them recorded for hours at the conservatory because they still didn't have their own ondes.

Julie has always been documenting sounds. As a kid she had a tape recorder and loved to keep a souvenir of voices. When she started studying ondes more than ten years ago she started to record all sounds they could produce, through the three speakers. She was giving herself sound massages and could spend hours listening to a note going through the gong speaker or the warm bronze reverb.

Now Julie has her own ondes and it's a very old one and has just one speaker. On *Très Précieux Sang*, their second album, the band decided to use another instrument. Instead of just editing and adding ondes on top of ondes, Accident Du Travail decided to add a little harmonium, so all sounds are produced by ■ wooden instruments. Besides

that there are also a little plastic harmonium and a cheap hohner synth that they had found in the street.

Thanks to their network Accident Du Travail could spread this music, but it's hard to fit in. They need good conditions since they're practically playing on a museum piece. Julie points out that it's often hard to explain: *'Dude there were only 300 ondes made. Only about 70 are still working in the whole world. Don't put your beer on it please.'*

Beyond the small sect of ondists
Both Olivier and Julie have side projects but they met in the mid 2000s in a very nice bowl of underground musicians in Strasbourg. Accident Du Travail however seems to exist outside of these scenes and does not even really connect to the contemporary French underground scene. They would like to do so however, in order to make the ondes known. So far they only played three shows in ten years, but they didn't play together between 2010 and 2015.

It's hard to describe the scene they are in because one can hardly talk about their genre.

The Martenot scene is one of the most little in the world, due to the number of ondists and even the number of instruments. So it cannot be reduced to a genre as it goes from clean contemporary and "savante" music to pop, chanson or noise.

Julie's teacher Thomas Bloch played Kraak festival a few years ago. Also fellow ondist Nathalie Forget played several KRAAK events, so you could say there is an existing network.

They just keep meeting the same people naturally but Julie points out that she feels close to a genre that's not her network. She feels connected to French dudes Aymeric de Tapol or Opéra Mort, that produce quite static music, ambient with love. She's also a huge fan of Charlemagne Palestine, David Rosenboom, drone, ritual and trance music."

T
H
E

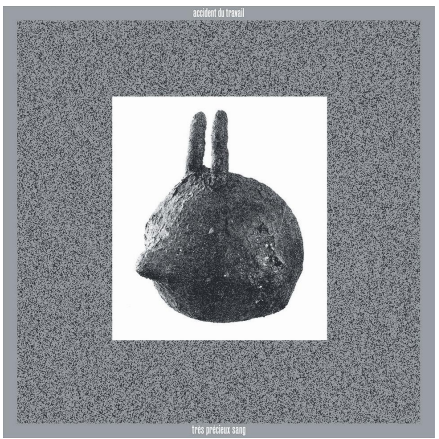
A
V
A
N
T

Recently the band started to attract international attention. They had the chance to release records on two very nice labels. Releases on Bruit Direct (Paris) & Trilogy Tapes (London) helped them to reach a (small) international audience.

Zoned out rock and roll

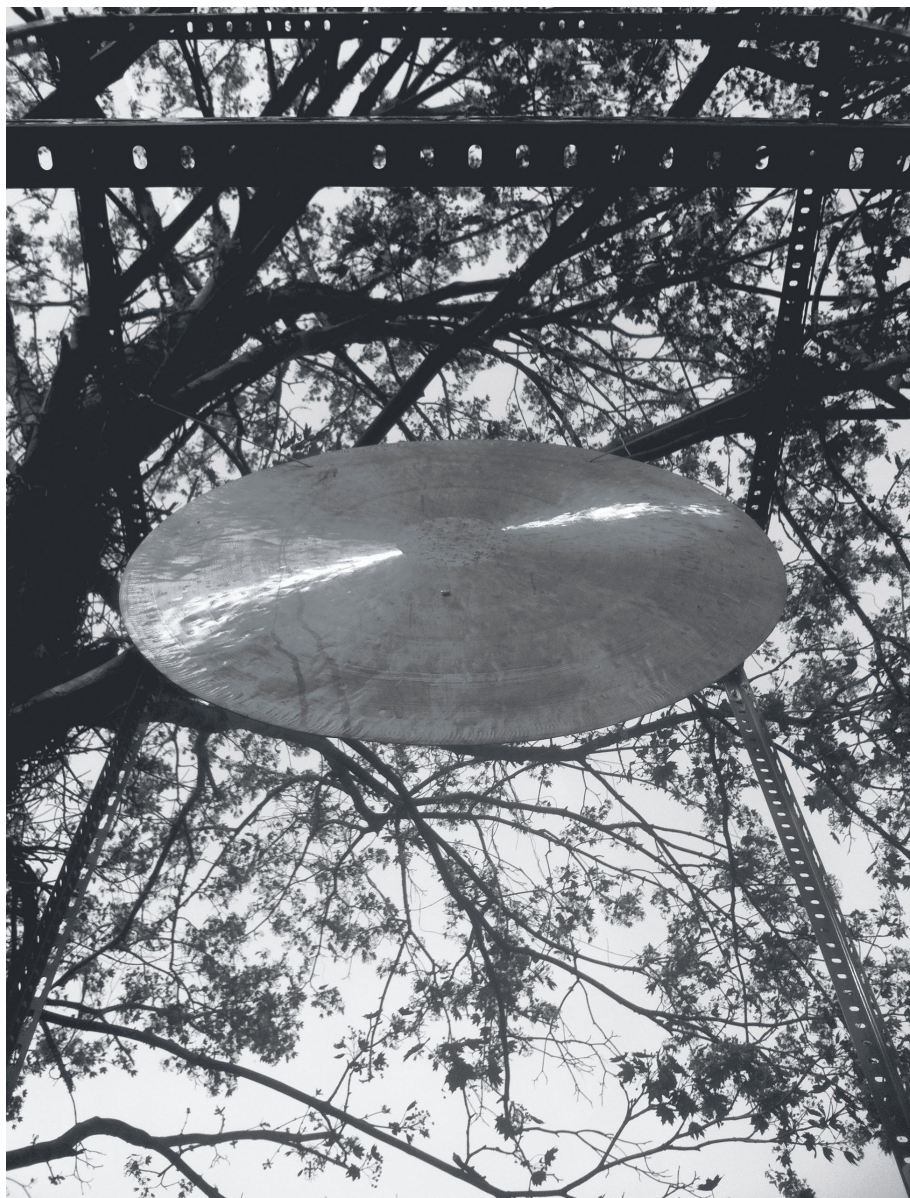
On *Très Précieux Sang* Cooper Crain is in charge of 'tape transfer'. Julie met Cooper Crain in Belgium when playing with his band Cave. Julie and her brother Jerome opened for them with the band Crash Normal. She wasn't really a member of that band but just played keyboards for a few gigs before Crash Normal found a new guitar player.

Back in Charleroi they had great fun and trade records. Cooper had just released his first Bitchin Bajas record *Tones & Zones*. They met in these rock'n'roll conditions but discovered a common interest in the love of drone and keyboards.



Julie became a huge Bitchin Bajas fan and the both of them remained in contact for years until he invited her play a part of their European tour.

Julie states that Cooper is the biggest fan of Terry Riley and made her discover many great american ambient artists. "When I visited him in Chicago, we had just recorded with Olivier and I couldn't help but bring the files to have him sign something on it."



TALKING GONGS by Floris Vanhooft

Installation in which automatically resonating gongs hang in two metal frames. The gongs function as loudspeaker membranes that translate pre-recorded vibrations into sound. As the signal alternates between both gongs, these disk shapes seem to communicate with each other. With this installation I found a way to translate the electronic sounds that I play on a modular synthesizer to a museum context. Vibrations make reverb while traveling through the shiny metal alloy of the gongs. This enhances our spatial sense of the two-dimensional disks floating in the cubes.

MATERIALS: orchestral gongs, frames, cable, resonators, amp, soundtrack.

DIMENSIONS: 1 or 2 cubic meters for each gong.

PLACEMENT: the visual and auditive integration of the gongs in the environment is part of the work. The gongs can stand or hang, inside or outside.

05/03 15:00 Gouden Zaal 18

