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THE AVANT-GUARDIAN

is a free form magazine documenting an materializing KRAAK's momentary events into a concrete and time resistant format. This edition documents the fall program of 2017.



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WIDT
INTERVIEW WITH
A CAVALIERE P4
DAVID BEHRMAN
DIRAR KALASH
DISPOSICIÓN
ASOLEADA P6
DANIEL DUCHAMP
P7

KERM RECORDS
STROOM
IVOREN TOREN
DAVID EDREN
SOCIAL HARMONY
MATHIEU SERRUYS
ELG
JUNG AN TAGEN
NATIVE INSTRUMENT
JEROEN WILLE
LEA BERTUCCI / SARAH DAVACHI
LIZZY VANDIERENDONCK & LIEVEN MARTENS

P3
9
P5
P6
h
t

P8
P8
P10
P10
P11
P12
P12
P13
P14
P15

P17

P19

t n 6 v 6



DE NEUS VAN GOD

De Neus van God handpicked a fine selection of records and concerts that impressed them during the year 2017. In a random order.

Records

- Lieven Martens Moana, *Idylls* (Pacific Sound Visions)
- Varkenshond, *Hargawaan Por Shail* (Aguirre Records)
- Liz Durette, *Four improvisations* (Ehse Records)
- Aaron Dilloway, *The Gag File* (Dais Records)
- Maya Dunietz & Tom White, *Summer Crash* (Singing Knives)
- Will Guthrie, *People Pleaser* (Black Truffle Records)
- Crys Cole & Oren Ambarchi, *Hotel Record* (Black Truffle Records)
- Giuseppe Ielasi, *3 Pauses* (Senufo Editions)
- Les Filles de Illighadad, *Eghass Malan* (Sahel Sounds)
- Razen, *Xvoto Reels* (Three:four records)
- Ka Baird, *Sapropelic Pycnic* (Drag City)
- Sarah Davachi, *All My Circles Run* (Students Of Decay)
- Chik White, *Stranger Calls to Lands; cassette selections 2010-17* (Feeding Tube)
- Gerard Herman, *Die Past, Die Wrong* (Entr'acte)
- David Edren, *Electronic Gamelan Music* (Social Harmony)
- Hiele Martens, *Lips* (Ultra Eczema)

Concerts

- Up-Tight (Rue de La Senne 88, 20 Nov)
- Luis Rice (Café Oto, 8 Jun)
- Guttersnipe (in de Ruimte, 2 Oct)
- Max Eilbacher (Het Bos, 26 May)
- Astor (Begijnhofkerk, 18 May)
- Francesco Cavaliere (Begijnhofkerk, 16 May)
- Hiele Martens (Begijnhofkerk, 16 May)
- Peter Fengler (Begijnhofkerk, 11 May)
- This Is not This Heat (Out.fest. 7 Oct)
- Razen (AB Salon, 15 Sep)
- Sleep (Alcatraz festival, 11 Aug)

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WIDT The Polish duo WIDT explores the vague terrain where music becomes images and images become music. Antonina Nowacka & Bogumila Piotrowsk explore the endless possibilities of video feedback and extended vocal techniques, blending both into an overwhelming synaesthetic experience that is as elegant as colorful. They released last year the highly recommended self-titled AV album (dvd + cd, Zoharum records) which proves that they are one of Poland's vanguards of the new generation experimentalists. Jürgen De Blonde interviewed the duo about psychedelic experiences, non-conventional concert contexts and modes of perception. Artists in conversation.

Jürgen De Blonde

JDB Your work is situated somewhere between performance and installation. What is the importance of performing live for you?

AN The live performance is a very special situation ruled by its own rights. It is not even like when we are meeting for a rehearsal or recording session, the energy is completely different.

The certain perspective of executing the particular state of mind in the relation to the space, time and every single person of the audience is allowing some things to happen, things which do not exist in any other circumstances. Actually, it is also interesting when we think of a rehearsal in front of the audience, but still having in mind that this is a rehearsal, not the *actual* live performance. We were thinking recently of doing one like this to see what happens and if it is even possible.

For me this is the core of our activity. The releases introduce people to our work worldwide through the internet or are the material reminder or the collector's rarity. The live performance is something more than music and visuals, as many of our receivers indicate.

BP Yes, live performance is crucial for me. This creates unique space-time, in which our minds and bodies are involved. In simple words: it is an ongoing experience, sometimes it is an ordeal, a trial.

I find it exciting. Also during the live show, there is so much processing in my mind and after all I come to conclusions not only about what we've just done on a stage but about society, religions, rules and ideas. And what is more pleasant, I feel connected with myself.

JDB Would you consider pure installation work, maybe as a substitute for live performance?

AN Well, as you noticed in our answer to your first question our work is a bit like an installation already. I like to create situations being in between as these are opening up the locks. Of course it is extremely difficult on the very pragmatic level as when you are not

defined you are not in a concrete social environment... you don't have a *target* group nor specified, regular audience. But, I don't like pragmatism in general.

However, yes, it would be interesting to do a *proper* installation, although surely not as a substitute of live performance, but a new situation. I wonder how would it be like.

BP I like the concept of creating an installation and I think it is an adventure.

JDB There's an obvious psychedelic aspect to your art. What is it you are exploring in terms of the psychedelic/spiritual?

AN I think I am exploring myself. There is a whole universe in every human being. I like to work on myself as a material. Sometimes there is an enormous beauty I want to convey, things that I remember from dreams and other psychedelic experiences.

Sometimes these are aspects of everyday life that I encounter, people talking too much, being over confident. It is almost like a mockery, damn crazy grotesque theatre and it makes me laugh. Sometimes it is the simplicity and unpretentiousness of nature — organic matter taking over and absorbing everything. Looking at us, humans, with a pity and really having control over everything, like in some animation works of Julian Antonisz (*non-camera chronicles*). But also to lever all of above. To abandon the cause and effect aspect of linear narrative, creating a kind of poetic logic. This is all much better captured in words in the writings of Tarkovsky, Grof, Hesse.

BP Psychedelia in formal aspect of my work is obvious, as my technique is from the time that was called psychedelic, as we can get wind of it, because of similarity to colorful visions induced by psychedelic substances. Sight is a very powerful sense. But this is an effect of what is psychedelic. We can see the visual representation of space/time dynamics. We can induce this effect by certain devices, and it is possible that after switching off these tools, or changing the way of sending

and receiving the signal among them, there is still this void. What I explore is the awareness that these colours and shapes exist in nature and that process of growth and creation we can observe in our bodies, in human relations, and in other person's eyes. For me it is an experience in which I have a chance to explore the ways of growth and decay, processes of creation and death.

JDB For me there isn't always a clear link between what I see and what I hear. It doesn't always seem to be a manifestation of the same intent or mindset. This is not a point of criticism, just my experience. Sometimes the relation is clear, sometimes not.

AN Yes, I agree. It is probably because we don't really have a plan of how the performance is going to look like in formal term. Therefore, we might have a different interpretation of some happenings... I like that. It creates the space for the narration, the very abstract storytelling.

JDB What is the relation between the audio and the video for you?

AN Visuals are not there to illustrate the music nor is the music there to soundtrack the visuals.

BP What is sound and what is a vision — it is one: it is an electromagnetic wave but in different frequency. For me it was always very close to each other. However music is eternal for me, I have a big respect for it. Maybe that is why I care so much about the sincerity and about not being mechanical in my activity. I like to co-create the music with different tools, I like to share my authority with machines, time and air. And I can observe that these audio and visual waves can connect if I do not disturb them. Honestly I feel a little bit like a mother of these tools. I have a son and it is a similar behaviour. What is the relation between audio and video is the same as relation between us.

JDB The process of making sound and making video is different. Are there also similarities in process? And what might they be?

AN In our case I think the most interesting is the feedback issue. I knew that B's technique is based on the optical feedback, but some time ago I found out that the process of giving the voice is also based on the feedback between the resonators in human's body. I got excited.



Widt. Photo: Kasia Rucinska

JDB Would you see yourself taking a similar approach in making your art by means of pure digital material like computer generated visuals and hd audio and processing? Or is the quality of the medium — the grit, the dirt, the noise — essential to your output?

AN It is fantastic that you are asking this question as recently we have a lot of thoughts and discussions about this. For me the quality of the medium is a very important aspect; not the dirt and noise but rather the subtleness and the endless possibilities of spreading the matter. There is a vastness of little things to emphasize. The digital, on the other hand, is finite. But it is evolving so much recently that this limitation at some point might go beyond our human perception and become unnoticeable.

In terms of audio, for me the voice is the most direct tool which corresponds directly with what I have on my mind without any intermediaries. I cannot see any equivalent among digital tools at the moment. We will see in the future. I can imagine replacing voice with the instrument reading directly all the data from my mind and body and creating a perfect match sound with the sophisticated precision. But then,

what is the point? We got given our voice to use it.

At the moment we are preparing the collaboration release with the Berlin producer Christoph de Babalon and the visuals are going to be 100% digital. I am curious how is this going to work.

BP First of all, quoting Rosa Menkman: "The dominant, continuing search for a noiseless channel has been — and will always be — no more than a regrettable, ill-fated dogma".

In other words, the noise is essential but does not determine the medium.

What I like in these ray tubes, is that they have a space in themselves, what I mentioned earlier, I can feel it and let it go. I think of what's inside that image, as a sculpture. Computer of course has also a space inside, there is a pixel and it has some space in itself, for the chemical processes which emit the light, but, it is so small! What I do for this new project, I work with some softwares. I like the clearness and quality and the fact that I order them what to do — the power over it makes me feel good. I would love to see one day an image from video ray tube in equivalent of 13K. It could probably explode.

INTERVIEW WITH A CAVALIERE

THE MUSIC AND AND LIFE UP TO NOW, OF FRANCESCO CAVALIERE: Francesco Cavaliere's recent musical works put him into a category of his own. His two most recent works, *Gancio Cielo 1+2*, blast out of nowhere to envelop the listener in a foreign storied world of chimera creatures, exotic percussion, and interstellar shifting keyboard melodies. He performed in September with the legendary David Behrman at BOZAR and KRAAK's *Sonic Arts Revisited*. We sat down together at the Brussels premier of Cirque du Soleils' *Totem*, to uncover where his music comes from and to articulate what sets it apart from modern and past experimental musics.

Spencer Clark

The basis for Cavaliere's music is derived from the prowess of his imagination, which at a young age was stimulated by a gift, given to him by his grandma. "At a very young age, my grandmother, who was a music teacher, gave to me a record player. And as I was an only-child, I would sit in my room alone, and have conversations with the record player and it's music. I communicated with it."

This magical practice, begun at a young age, spilled out into the rest of his world as he began inventing words and communicating with others to explain his fantasy world. He was diagnosed with a mild form of dyslexia, qualified by modern medicine as a learning disability, that makes one jumble language backwards and forwards. Francesco believes the combination of all these ingredients has led to the originality and uniqueness of his musical language, and his major work so far: *Gancio Cielo*. "The best way to understand *Gancio Cielo*, is that I am inventing this world of characters... interacting in a 3D way... It's not just telling a story... the iguana is a main character; he uses his tongue to shoot stones and crystals at other planets. I became really good at making these sound effects... to explain these imaginations... and through this embellishing of the interactive world it became not a radio play, but a 3D audio game that everyone can react and play with... Like when I was a kid and was learning to interact with myself in the games I created. You want to teach people to react to sounds and characters that are inside the story."

It seems, that a lot of what creates *The Cavaliere*, is the liberated use of his past childhood experiences and the embracing of his *famiglia*. I asked him further to describe a creative experience that he could for certain tie-in with his musical world and language; An event that may have led him onto the path where he finds himself now. "My friends and I would wander around my village, Volterra (an old Etruscan town buried with artifacts and history) near mental hospitals, near a garbage dump that was full of alabaster. We would set things on fire and transform into devils and vandals. We would get entranced by these actions... there was a gardener there, whose name was Nanov. He made crazy graffiti drawings using the buckle of his belt. He would invent a world of images and words, a writing that was some sort of self-invented Sanskrit! You can find his art by searching his name on the computer."

The Cavaliere began to break through to being able to use his musical language when he recorded one of his first pieces *The Never Ending Somersault*. "I started to mix and sleep with my music. Then waking up when something was wrong with it. I invented a technique of sleeping with the music and waking up with it, to edit. I finally understood a way, a process that would lead me to communicate. This leads to a very personal music."

All of Francesco's selected memories and experiences are strikingly exact evidence of what has guided him to create now, his own musical genre of *interactive fiction*. "My music comes close to multi-player games, like *Trinity* (a PC game that is not dissimilar from a novel that interacts with you). *Trinity* is a game that you could interact with in a fictional way. You could ask the computer a question, and the game would change. The computer talks back to you! I am fascinated with this..."

So, it is beginning to be clear that *The Cavaliere* wants to invent storied-games, and for him and the listener, to interact with them. But not all his influences are his personal world and games. He mentions the intense influence of Monteverdi's 4th Madrigal as well as the Anime sci-fi flick *Black Magic M-66*; author Tomasso Landolif, actor and writer Carmelo Bene, and the paintings by 14th century Italian naturalist Lorenzetti. With all these influences we can start to see the juxtaposition of past and future being aligned with *The Cavaliere's* wish of what is to come. What we are looking at here is not necessarily the classic artistic adventure of combining future and past methodologies. *The Cavaliere's* music is coming from too deep a personal place for it to be compared with other more obviously referential works, done by more idle hands. I asked him further how he can distinguish his work from just pure science fiction: "Greek Mythology. Here we are talking about gods that have special leather sandals that help them become invisible. This is not science fiction; this isn't fantasy, its mythology. My music is much closer to inventing mythology. I am not relating this to a parallel world, like often in science fiction; I am reacting to my own world. I showed to you this book of a collection of fairytales from Southern Italy. It's magic realism of Italy. What villagers believe... When you talk about everything, magic realism is normal, a normal situation that when the details are brought out, it becomes supernatural."

As magical realism is used as a manual to distinguish between pure science fiction and mythology, we can begin to integrate the fantastic world of computer games' and their interactive fantasy world to see slightly clear, the New World of Francesco Cavaliere's *Gancio Cielo*. A very important element to this work is the decision to use his home language of Italian and how this allowed him to further become himself within his invented world. "I felt that not enough people were using the Italian language in experimental music. Being far away from there (Berlin) I began to feel I could do it. I could feel more free to speak Italian in my music not being there." It seems *The Cavaliere* would be using the tool of being away from one's country, to further elaborate the uniqueness of his own relationship to Italian, and from there to learn to miss his home country in a positive way, through the act of creation.

On Saturday, the 16th of September, Francesco will unveil his new piece entitled *Il Coro delle Interperie*. A small choral group comprised of elderly people (between the ages of 60-70) will be attempting to enlarge their vocal repertoire, by using their mouths to simulate their memories of bad weather sounds. Francesco chose 60 to 70 year-old singers because of the possibility, of the peculiarity, of their memory of bad weather. "I hope that this performance will add to the respective singers repertoire, that I can interact with their repertoire!"

In order to remain consistent with the distinguishing of *The Cavaliere*, I asked him about his connection to the Sonic Arts movement: "I believe this piece stands on its own and doesn't need to be connected to the Sonic Arts Union. This movement is really cool, but I feel my music is not connected to how people feel about the Sonic Arts Union, rather its possible that there is some personal connection between us. I respect their work but I want to go out on my own. It's easy for people to make connections to us now. Me as an artist I want to stand out on my own now."

Francesco Cavaliere, *Fiocco esclamativo che stilla pericolo e vorrice incontra un'uroboro, l'anello del nibelungo*, 2015



DAVID BEHRMAN

In april 1967 the Sonic Arts Group scandalized the Brussels audience with a series of avant-garde concerts at the Palace of Fine Arts in Brussels. The Sonic Arts Group (or Union) was a young group made out back then unknown composers, but nowadays legends Robert Ashley, David Behrman, Gordon Mumma and Alvin Lucier. 50 years later, their influence on the contemporary avant-garde is beyond any doubt, so KRAAK and BEAF celebrate the birthday of this happening with a concert by David Behrman.

Lieven Martens Moana

David Behrman, born 1937 to American parents in Austria, was friends with Frederic Rzewski and Christian Wolff during his Harvard days. In 1959 he studied with Karlheinz Stockhausen. In the 60's he started working as a producer for Columbia Masterworks on the influential *Music Of Our Time* series. During the 70's he was composer / performer for the influential Merce Cunningham Dance Company and was a regular assistant for John Cage. In 1959 he shortly lived in Brussels, working as an assistant for Henri Pousseur and later made brief visits to the Pousseur family in the early Sixties. This relationship with Pousseur resulted among other things in a composition called *Ricerca*, composed in New York in 1960-61. In Brussels he would sometimes visit the Spanish Restaurant where artists went after concerts organised by Pousseur to have cheap food and litres of wine, and where Steve Reich got his inspiration for clapping music when during eating and alcohol marinating he was watching the flamenco dancers entertaining the restaurant guests.

American composer Philip Corner collaborated various times with David Behrman and mentions him

as "the guy always wrapped in cables and wires". Japanese pianist Haruna Miyake describes Behrman's work as "an oeuvre of unfinished compositions". Jacques Bekaert mentions him as "one of the few Americans that eat with both fork and knife". And Alvin Lucier praises Behrman for grandly steering away from the oppressive standard one comes across while playing the field of interaction and improvisation, the *direct call and response* idea. But more about this later...

In a career now spanning almost 60 years, Behrman's oeuvre of multi-media installations, compositions, performances, gallery works, production et al spans a broad spectrum. From *Canons*, a piece for piano and percussion dating from 1959 composed during Karlheinz Stockhausen's composition class at Darmstadt, to his meditative *On The Other Ocean*, used by aforementioned Bekaert as a "stress relief tape" when he was traveling as a journalist through troubled conflict areas. To the little-known yet amusing pop pastiches of She's-A-Wild, a band with Paul DeMarinis, Terri Hanlon, Fern Friedman and Anne Klingensmith. From his politically inspired works *My Dear Siegfried* (2005)

and *A New Team Takes Over* (1969), to his very contemporary and fresh sounding *A Traveller's Dream Journal* (1988-1990) on which he collaborated with German Krautrock figures Clara Mondshine and Jakino.

The red thread in this diverse yet unambiguous and unique oeuvre is his use of flexible structures and the use of technology in personal ways, and a clear emphasis on interactive real-time relationships with (imaginative) performers. Furthermore Behrman sports an outstanding feel for beautiful harmonics, which is even present in his more abstract or more abrasive works. Many times these harmonies are presented as pure distilled synthesized sounds — simple frequency modulations, simple vibratos, basic square waves — which at first misleadingly may sound *very easy*, but with every hearing transform into deeper meanings. This aesthetic quality makes listening to his music a pure joy, both on the first, the second and the umpteenth turn, a special quality that is not always met in the hermetic academic world. Maybe Behrman adhered this attention for harmonics and *listening joy* during his years working as a

producer for Columbia Masterworks? Behrman's peers Joel Chadabe, Paul DeMarinis, et al; and his fellow Sonic Arts Union members Robert Ashley, Alvin Lucier and Gordon Mumma all underwent a parallel growth from a more classic, conceptual academic lingo to a more personal and unique pallet of colours and idiosyncratic styles. Outgrowing a limiting and dry conceptualism, reacting against an all too classical, sometimes even Eurocentric intellectual environment, over the decades building up a new vocabulary that can be interpreted as modern day *Americana*.

Behrman is usually tagged a minimalist composer. As one could already learn from this all too brief primer, this is a label that does him short. Yet semantic discussions and academic meanderings about styles and theories is something I'm sure Behrman isn't spending too much of his time on. Instead his whole career focuses more on the practical; on intentional interaction with humans either or with machines. Alvin Lucier mentions in his *Music 109* book, that Behrman's "main and firm belief is in the artistic strength of the interaction".



David Behrman. Photo: Mary Lucier

It is always tedious when a slightly young man as myself starts to criticize the current day artistic use of technology and music scoring, holding it against the light of *good examples* from the past. Though it occurs to me that for instance a current more sensationalistic use of soft- and hardware is a nuisance to a serious creation of modern music. Many a time one goes lightheaded about creating a bleep and a stutter here and there, blurring the purpose except and only for the final result to be very sensational, simply eventful and oddly mimetic. This is an almost *record collector* approach I dislike and I seriously consider a nuisance for a further development of a new canon of music. I wouldn't go too much in depth on this, but just with studying Behrman's use of hard- and software, his constant updating and reconfiguring, his emphasis on the interaction and creatively applying the effect, I noticed that in his very own world, the dialogue with techniques sprouts from a necessity of clear meanings and intentional composition. Out of his interest in the interaction he found a path to make his music more deliberate, challenging and above all more humane and personal.

In his words, he decided to *stop asking favours* to ensemble players et al, and decided to built tools to create a more precise sound world. Yet I guess nowadays those *favours* are asked a lot by my peers and young musicians exactly to those ensemble players, or more correctly to companies like Doepfer, Yamaha, Elektron and alike, and on a larger scale to the overtly present references and influences. To a point where one considers all those tools and data as being more important than the actual composer, the actual self. It's almost that the person is merely there to fulfill the machines' and the references' favours. It makes one wonder... Because if we keep our thoughts and dedication merely to just these predefined concepts and processes, and if we just run with it and use certain tools as mere gadgets; our music eventually will stop growing.

Anyway, this discussion could go on for pretty long, since there are various sides to this story. So let's focus on Behrman again, and let us look at some of his pieces a bit closer. I've hand-picked five of his compositions regardless of their importance or critical assessment, using them as a map to a diverse yet unified creative world.

Ricercar (1961)

A piece for prepared piano composed after Behrman had returned to New York following a year in Europe. It has the flexible form back then very much favoured by European composers, and also reflects the work of Henry Cowell and John Cage. Behrman developed a changeable score using heavy paper and posterboard to spring various executional possibilities for the performer. It's safe to say that this technique preceded his later use of hard- and software to insert (un)deliberate changes.

Sounds For A Film By Robert Watts (1968)

This is a personal favourite of mine. It's a heart-breaking simple juxtaposition of field recordings, ukulele strumming and sparse electronic sound, recorded at Stony Point where back then there was an artist colony frequented by David Tudor, John Cage, Stan Vanderbeek, et al. Around the same time, two other favourite composers of mine, Jacques Bekaert (*A Summer Day At Stony Point*, and *Mon Petit Album*) and "Blue" Gene Tyranny (*Country Boy Country Dog*) made similar compositions. Bekaert even collected his field recordings at the same spot, Stony Point. Or maybe just used Behrman's recordings, since they sound very similar to each other. For the full record, Behrman performs electronics on those two mentioned Bekaert's pieces.

Field recordings were another way for the artist to find new meaning in sound, towards a new way of interaction. Or how Tyranny explains it, "to discover music in the sounds of daily life and to connect what was going on *outside* in connection to involuntary activity and imagination *inside*, creating a music of its own". This new modus was of course facilitated by a mass-market introduction of affordable portable tape players. Nowadays this trick has been and is still being done quite a bit. But it's almost uncanny how effective this simple style of observation and juxtaposition still can be. Maybe it's because it involves the reconfiguration of a multi-dimensional sound world into a mono either stereo wave, thus triggering excitement in the brain nonetheless.

In the construction of their pieces, Behrman, Tyranny and Bekaert all shared a love for the more *regular* and normal sounding sounds of nature and daily life. It was a few decades before the modern field recordist started to put together funding files to fly out to the Antarctic and throwing an expensive microphone in an iceberg. Or before field recordists travel far away to record almost extinct animals, making a valid addition to their imminent extinction.

A New Team Takes Over (1969)

Just like most of his peers, Behrman sported a political awareness and sometimes felt a natural urge to clearly illustrate this in his works. *A new team...* is a rough and alienating performance work based on recordings of press conferences and speeches by the Nixon administration. These recordings were distorted using a few handmade synthesizer modules while performers would mimic the politicians, and mannequin dolls by the artist Sari Dienes with the heads replaced by loudspeakers were placed in the audience. *A New Team...* is a beauty of disagreeing and distress, something that for instance Paul DeMarinis also applied in a few of his own works.

A Traveller's Dream Journal (1988-1990)

This is an example of all-over music. Many of the elements are present during most of the piece yet there's still a clear direction in the composition, a style Behrman used a lot in many of his works.

At first *A Traveller's Dream...* sounds like a collection of *ring tones*; and DX7,

and General Midi pad and percussive presets, yet it gradually evolves into a beautiful and otherworldly serenade. This was only the second piece I've listened to after getting to know about Behrman's music through his *On The Other Ocean* classic, and it still remains one of my favourites. For me it raised many questions on how a modern composition can be since this composition sounds, with all due respect, almost *cheesy* in tonal colours and harmonics, yet at the same time it has so much depth, originality and intellectual content. Speaking for my own music, things have never been the same since then...

The first version I owned was a download from Souleek so later I was happily surprised to realise, while reading the liner notes in the actual CD edition, that this is in fact a collaboration with Walter Bachauer aka Clara Mondshine. About fifteen years ago, Bachauer's rhythmic Kraut tunes would regularly accompany me on the Walkman while walking to university. This composition is another fine example of Behrman's lust for interaction, since it's very clear that the dialogue with Bachauer makes the piece' general atmosphere a bit different — rhythmic structures, melody clusters, ... — but not all too different.

Unforeseen Events (1991)

Unforeseen Events is a grand collection of software-based music and ideas. I think I should call it *Behrman's Magnum Opus* since the collection feels like an anthology of his technical and creative pallet.

As far as I know, it is the first time that he himself refers to his compositions as being *unfinished*, a term suggested by Haruna Miyake earlier (see above). With calling his music unfinished, he means "in the sense that it has a character and a form, which are recognizable no matter who performs it, and it is unfinished in the sense that it takes an imaginative and expert musician to pilot it up off the runway and into the air". Here Behrman indulges fully in his lust for "performer freedom". In a reality where there's still daily discussions about if the performer should be granted maximum freedom to execute a piece or on the contrary should be tightly follow instructions, Behrman chooses the first option. In the liner notes of the CD edition of *Unforeseen Events*, Behrman praises the luck he had with dealing with this freedom and the array of pleasant surprises it brought him. Later, in relation to another composition, Behrman mentions the following: "Today I was listening to a recording that Maggi Payne just sent to me of a piece we worked on recently called *QSRL*. She performs the flute (which one normally thinks of as a gentle instrument) in a very strong and sometimes harsh way, making the electronics (which one might normally think of as mechanical and a bit macho) seem sinuous and yielding and gentle. I never in a million years could have imagined this relationship; I felt really happy that the situation was left open enough so that such a thing could occur."

Unforeseen Events consists of four parts, maximally using pitch-to-midi and related techniques that create a set of tones, pitch changes, new note lengths, velocity changes et al; creating layers of sound around the trumpet of Ben Neill, a regular collaborator of Behrman. As already mentioned above, in this and many other of his works, Behrman beautifully gets rid of the oppressive direct *cause and effect*. Most of the software interventions do not always create an imminent perceptible result. Alvin Lucier describes it aptly, "as you listen to Behrman's pieces you only get glimmers of directness; most of the time the relationships are interrupted and distant and therefore engage the listener in tantalizing ways".

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■ DIRAR KALASH ■

As multi instrumentalist, multi-media artist and improviser explores DIRAR KALASH open concepts, collective improvisation and open software. Not bound by genres or style, he displays an impressive musical knowledge in which he dissappears as an ever morphing chameleon.

Brecht Ameel

BA Dear Dirar, could you tell me something about your background as a musician?

DK As a kid, keyboard and guitar were available around me from age 5 or 6, yet proper musical education was not available, since I grew up in a village. But I started by repeating and playing by ear all kinds of (Arabic) songs and melodies I was exposed to, mostly popular songs, and I used to improvise around those melodies from as early as then. Around the teenage years I got more interested in electric guitar, mostly for the expressive possibilities, and that was around the same time I got exposed to black music (the so called jazz): Duke Ellington, Charles Mingus, Thelonious Monk, Sonny Rollins, John Coltrane and Miles Davis, and that led me to picking up the saxophone, a bit later though since I had to work for some years in different jobs in order to be able to buy one. At the same time I was also exploring the electric guitar and playing around with cassettes and cassette players in search for more sonic and musical possibilities, it was quite natural since I hadn't heard any so called *experimental* or *avant-garde* music before, I'm talking about the years between 15-18. Classical music CDs were also available at cheap prices, so I got to know the music of many classical composers at early age as well.

Arabic music was playing all the time and all around, however my *live* experiences were limited to weddings, where popular and traditional and so called *classical Arabic* songs were played, that's in addition to Arabic protest and political songs on cassettes. It wasn't until I was 19 when I first played the oud though.

Until then I was doing all of this for myself rather, without the slightest intention that I'd want to become a professional musician, but then I started to think deeper about what we might call the musical language and its connection with reality, when questions like 'why now (late 90's) we'd still sing a protest song from the 60's? And questions regarding musical expression, mostly oud music, where I noticed that most of the expressions rarely came mostly from the general musical system of maqam music rather than from considerations of the instrument itself, so I saw those questions as very challenging, and not finding answers for those questions I felt that I had to find my own answers.

BA Is playing music a part of your daily routine, or is it something that happens on stage (or in the recording studio)?

DK Yes it is, at home I mostly play the oud.



Dirar Kalash. Photo: Petra Cvelbar, 2017

BA Is there a certain oud player you look up to? Is there a musician who has led you to this instrument?

DK Munir and Jameel Bashir, while they were not radically non-conventional, but they did demonstrate how the so-called *tradition* is transformable and flexible. And so with Sayed Darwish as a composer / songwriter, and other singers / songwriters / composers like Abd El-Hay Helmi, Sayed El-Safti and others from the Egyptian *renaissance period*.

BA And — slightly in connection to the preceding question — I would like to know

- the music you were crazy about as a teenager?
- the music you are crazy about right now?

DK Quite a wide range of different musics, as a teenager I was interested in Arabic political music, mostly for the words and political intents, and in progressive and other *harder* rock, mostly for the instrumentation, and in black music for expressiveness and rich musical language. Since I wasn't interested mainly in a particular *genre* or *style* for the sake of it, I think this natural interest led me today to what we might call *free music* or *serious music*, today I'd rather say I'm *crazy* about sonic and musical expression that is serious to its approach to sound and music.

BA Oud and saxophone seem to be the main instruments you are associated with (but maybe I am wrong). Which of the two do you feel the strongest connection to? What do you feel are the commonalities between them?

DK Oud, saxophone and piano, I cannot make comparisons beyond the obvious: they are three different mediums, which I approach differently, the same with other instrumentations I use, I don't think I have a stronger connection to one more than the other. The commonalities lie in each being a particular instrument, commonality is in

particularity itself, in the sense in that what's common between them is that all allow for a unique and deep musical expression, that's the same with other instruments as well, the difference is that I can't play other instruments, like ney or trumpet for example.

BA What are the advantages of amplifying such instruments? Does this create extra timbral layers you like to work with, or is it rather a matter of having a broader range of dynamics?

DK Yes indeed, when I use amplification or electronic processing I'm after a broader range of timbral layers and dynamics

BA What do you make of the term *experimental music*? Do you think it is fitting for the music you are involved in, or would you prefer another term or description?

DK The way I see it, the term *experimental music* has its root in European musical cultures, for me there is nothing *experimental* in it, even though I was exposed to different musical cultures from early age, my approach to each of those and to the combination of all of them was rooted in the questions like 'what is music?' 'how to compose?' 'how to improvise?' and 'what are the possibilities and the limits?' those are questions relevant to music in its totality, not only to *experimental* or *improvised* music, no one can be a serious musician without taking all of this into consideration, otherwise they're limited to either being performers or composers or any other role.

BA How close, in your perception, are a lot of 20th or 21st century compositions to actual improvisation by the performers? Is a piece like Christian Wolff's *Stones* a score, or first of all an invitation to improvise?

DK It is very hard to answer this question, since different composers have totally different approaches, but I see it this way: contemporary and *earlier* contemporary composition has been

working in a different way, compositions has become more like mappings of already existing sonic territories, yet those maps suggest different *walkings* and *dwellings*, so in this sense compositions are no longer inventions of new melodic, rhythmic, or melodic ideas for example, but rather suggestions for different ways to explore one sonic territory or the other. That's why many of those compositions do sound like improvisations, and vice versa, in the case of 'stones' for example there's nothing new in the sound of stones, but the way sonic territory is composed or 'mapped' offers a different musical experience.

BA I once heard a pop producer claim that it is typical for kids growing up in (upper) middle class environments to start a pop group, to be attracted to especially this branch of *art*. They have easy access to gear, often the houses they live in have plenty of space to organize rehearsals, and right away it's perceived as a sort of possible career. What is the art form that kids growing up in Palestine are attracted to?

DK Due to globalization it's a mixture of electronic music, and heavy doses of western and Arabic pop.

I may add that many of the 'upper classes kids' adapt their influences to what they call alternative Arabic music, which in most cases means American pop sung in Arabic, but this music may address social or political issues, so in fact the *alternative* refers to the content of the lyrics.

BA Do you think all music has a political undercurrent, be it well hidden or out in the open?

DK Any form of collective and even personal relations is political, so yes. The easiest way to look at it is the commercial power of mainstream music, which is absolutely a political thing, or an *avant-garde* music that still complicate it in racial and colonial approaches, and from the other side all the different musics that seek to undermine all of that.

■ DISPOSICIÓN ASOLEADA ■

UTOPIAS IN A LIGHTNING: Aptly referred to as a "discreet veteran of the Brussels underground", David Jarrin and his myriad projects have been simmering beneath the cacophony for the better part of the last two decades. But the simmer is boiling over. As part of Amanita Vulva, he joins other like-minded seers in creating primal territories to explore and bequeath. As Disposición Asoleada he maintains the persona of the circumspect observer, the reserved, bespectacled presence who, much like the birds that follow and inhabit him, exudes an honest melancholy that transpires in his introspective, trance-inducing melodies. Banjo, incense, the sound of nature and the souls of the present and the departed are all elements that fuse into a reverie of Jarrin's own making. Under the glowing lights of the Cirio and drowned by the chatter of tourists and the warmth of a *half and half*, Jarrin laid out his thoughts about his project and much more — not quite a manifesto, but a mindset, a place where the Andean páramo, hummingbirds, ravens, eastern European playing grounds surrounded by birch trees, and wise old men who never cheapen themselves can comfortably coexist and weave sounds into dreams and back into the soil from whence they came.

Gabriela González

Acoustics – Incense – Shamanic
 I began making music in 2001 using a computer and dreaming of doing stuff close to the Japanese and German records of the early eighties that were constantly played on Brussels' Radio Campus. At that time, I also wanted to

write, but my literary and academic endeavors were not satisfying. I love poetry but somehow my mind never materialized into something that felt personal in that domain. Whereas with music, I found a form that suited me better.

After my first EP was released by the Brussels' label Chelonia Mydas under the moniker Desliz — and some very uncomfortable concert experiences — I realized that I could not afford better musical equipment and that I wanted to work on sound using the most rudimentary means, very much like my beloved African, Asian and Latin American records or the rural and street musicians that mesmerized me in my childhood. At that time I used to fingerpick a lot with my nylon guitar just to make sadness go away when it crawled on my lap. I decided to record those intimate and reflective moments and do something with them. And that's how Disposición Asoleada began, like a little girl personal diary with dried leaves, little poems and drawings.

I don't play live very often, therefore I need to create a framework where my hands and instruments can grow and wander. Incense helps me to create that space. This and my fernlike way of building my pieces may lead to think of a trance or shamanic inspiration in my work. The truth is, I don't like

how the term shamanic is used in the context of art. It implies that any work is bestowed with an unfathomable power, and its creator is beyond our earthly comprehension, which, obviously is not the case.

Andes - Birds - Flutism

The Andean mountains around Quito, where I was born, are part of my story. The first sounds and images that moved me come from that scenery. I am sure we all have little instants and spaces of bliss that define what we do, what we are and to which direction our mental branches and roots will lead us. For some people, this can be an enigma, for my part, I'm sure that I know a small portion of it. For instance, I am sure that my fascination with birds comes from the days when a small brown hummingbird would wake me up in the mornings in my early childhood. It knocked at my window as it came to drink the little water drops left by the morning dew. Since then I have always loved birds and that's why much of my studio work deals with bird songs, flutes and whistles.



Russian Poetry - Imaginary Territories

Russia is something that's really important to me, is the realm of my childhood, at least one of the foundations of my emotional universe. I was born in a Russophile household in the context of the nowadays somewhat forgotten dispute between the conservative, colonial and mostly American influenced culture and left-wing Latin America that had a heavy imprint of Russian books and referents. The first stories that were read aloud to me, and my first emotions as a reader of books come from there. Of course, afterwards I had the chance to move to Moscow and learn the language, and here, in Belgium I studied Russian literature at the University. I am by no means a specialist, I just clumsily love that culture and poetry. Anyway, through that world I discovered the very concrete reality and sweet delight of creating imaginary worlds, spaces of rich subjectivity by the swift combination of two or three words, that explode in your mind like utopias in a lightning.

This mindset is very present in my music projects, in Amanita Vulva, in Disposición Asoleada. It explains my use of incense in my live performances where I hope the smell may

create a tiny crack through which listeners may visualize an atmosphere, a scenery. While I play I imagine landscapes with all sorts of details, stones, broken windows, trees, empty glasses... For me, this is a political act of briefly creating a new harmonious realm beyond the ruins of our current world, but also a modest step in the colossal enterprise of rebuilding this planet from scratch. It's a beautiful thing to think that although this world is a mess, we carry our own world within, in our hearts, which will be there even when everything else crumbles down.

It's an act that's present in a lot of the music I love — in Indian music, in pygmy polyphonies, for example. We all come from different places and have different backgrounds, but when we sit down to make music we create a new world, a world in harmony. It's funny in my case, I often get asked about my background and how it's shaped me. We waste too much time on these questions: the question shouldn't be where we come from but where we're going.

Old wise men and old wise folk - Maiguashca

There is a musician from Ecuador named Mesías Maiguashca who started as part of the laboratories

founded by the Instituto Torcuato Di Tella — a centre for sound experimentation in Argentina — and went on to become one of Stockhausen's assistants in Cologne. He's still around and very active. He played with Holger Czukay and a few times with Can, and he came to the conclusion that, despite his indigenous origins, he refused to play the identity card and instead decided to create a space that was his own — his personal universe where, through his music, he could transcend all of that. He went on to create his own type of cosmic music, unlike Kosmische Muzik and unlike Stockhausen's compositions. He even told Czukay that rock is too linked to identity for him to find a place in it. It's interesting because, afterward, he did a complete 360° turn and went back to Ecuador in his work, back to his roots in a sense. He made pieces based on Castañeda's work, as well as on *Boletín*

y elegía de las mitas (a poem by the Ecuadorian poet and mystic César Dávila Andrade); of the latter he made a beautiful abstract piece which conveys the suffering of the indigenous people but in such an intensely personal, out-of-this-world manner that Ecuadorians were dumbfounded when it was presented. For me personally it's very inspiring to see a musician coming from my country who avoided making whitewashed folklore music, who avoided following the footsteps of Stockhausen, and who paved his own path to express something that goes beyond superficial identity, something deeply personal that is meant to be experienced directly and viscerally by the people who listen to his music. And while his work is not a direct influence on mine, it's that attitude and that mindset that is completely fundamental to the way I approach the act of creation.

DANIEL DUCHAMP

Photographer, double bass player and modular synth wizard DANIEL DUCHAMP skates since long throughout the Belgian underground. He improvises massive electronic pieces with bass and self build electronics. I asked him seven questions via e-mail. I decided not to do a spelling check or make any grammatical corrections in his answers.

Joeri Bruyninckx

JB Your real name is Daniel Van Acker but you use the moniker daniel duchamp.

DD daniel duchamp is the translation in French of Daniel Van Acker and a reference to... Marcel Duchamp himself; for me, one of the most important creator in contemporary art with a large influence on multidisciplinary arts.

So for this occasion I inverse the rule of the capital letter in the beginning of a name!

JB You've been making music for over 40 years but only released 10 minutes of music.

DD I've made many concerts in Belgium everywhere, busy to play and to record rehearsal sessions; publishing was not the goal at the moment... Time flies as a bird over the sea and one day the opportunity came with an exhibition of contemporary art of Dominique Vermeesch, with whom I work for everything that is sound, video, picture etc.

A 12" was produced, the split with Timo, and we participated in performances during the exhibition... Slow is beautiful!

JB You started as a photographer but than turned into music.

DD I was always interested in both photography/picture and "music".

Why, I don't know, it's life that decided... Both are close with interactions between, same vocabulary etc. I like it!

JB Why did you choose the double bass as your main instrument?

DD There was a time I played everything that I could buy: el-ac guitar, cornet, cello, violin accordion and more... Among them the double bass, the queen. I like deep tones and harmonics created with the bow... Quickly I acquired effects like those for el-guitar to mix the two worlds...

JB Why did you, later on, choose for modular synthesizers?

DD From effects to synthesizers there is only one step... So I get some oldies (not at that time!) like Korg MS10, MS50, Yamaha CX5 to name a few. But I resold them all a little bit later... I learn from them that they were real instruments and must be treated as such... It was later when the circumstances of life forced me to play alone, that I decided to devote myself, a little bit more seriously, to synthesis and its hardware side, the modular one!

JB On the opening page of your site, there's a John Cage quote that says: "I have never heard a sound that disgusted me. The only problem with sound is music".

DD John Cage, like Marcel D., is one the founders, the basics of contemporary art, even today, I repeat myself... I don't like too much the word *music*, it's a word too connoted, too politically correct. I prefer the quotation of J. C., as it is more wide open.

JB On the same page is a picture of you. In the back, I see a Che Guevara poster and a Buddha statue. What does this say about you?

DD Revolution, political consciousness, black is beautiful, jazz, free jazz, free improvised music, freedom... It was the time, so intense to live with... There are no more leaders in this world? But future is open! The Buddha from India stands for open smiling, open mind, commonly universal...

Gabriela González, Desayuno en Savellietri, 2017

daniel duchamp. Photo: Do.Vermeersch



■ KERM RECORDS

Since its existence, Kerm Records is one of the strongholds of the Ghent cassette scene. Driven by gut feeling and hypersensitivity, its output ranges from spoken word, broken acid, tape collage and fluxus inspired noise to casio pop, contemporary gabba and hip-hop concrete. A conversation with Niels Kerm, the brain and soul behind KERM.

Niels Latomme

NL I prepared some questions, but I forgot them.

NK Haha, that's a good start.

NL Maybe we can do this interview via Facebook?

NK I just got out of the shower and I'm having a fresh cup of coffee, so I'm ready. Let's do this!

NL It's the new way of communicating. Maybe this is a good question: KERM seems to be a statement against hypes and brands, an unintentional anti label. Do you have a problem with well designed labels? Like the *KERMACULTCHA* magazine you once released?

NK I'm not really an ANTI-kind of guy. I admire a lot of stuff, and these people do things in their way, just like I do them my way. The *Kermacultcha* zine was just about having fun, it was no *statement*, or whatever. But I'm surprised that you think that I'm against things?

NL No, not really, but one could get the impression that the chaotic style is intentional. A lot of labels have a very particular profile and style, as if they are afraid of chaos and confusion.

NK Well, chaos is the only way how I know, can and want to run a label. I think it is also a reflection of my musical and other interests. For me, to know

what is befitting as a KERM release and what not, is pretty easy, it's a fast and instinctive decision.

But it's hard to put it in actual words. That sounds lame, but it really just comes down to gut feeling and a personal relation with an artist. There are enough labels with a clear vision and a brand and KERM is for just for me and even for me it's confusing. Is that weird?

NL No, I don't think so. As long as you're having fun, everything is fine. Is imagination important to you?

NK Of course, isn't that the start of everything? Imagine there would be no imagination! Imagine that!

NL What is the weirdest idea you ever had?

NK I get ideas everyday, lots of them. By the end of the day, most of them are forgotten. Some ideas, at least if I'll be able to make them happen, will be pretty gnarly though. But I'd rather not go into that too much, hehe.

NL We'll decide to publish or not after you have answered.

NK As these projects are on the verge of illegality, let's skip the details.

NL I really like the Niels & Alice tape by the way, can you tell me something about it?

NK It's pretty old, it's the second release on KERM, if I remember correctly.

NL You were a couple back then?

NK Yeah.

NL Not that it matters, but wasn't it hard to decide what to do: fucking or making music?

NK Haha. No not really, we only made one tape.

NL Was there acid in play?

NK No comment. We lived together in Zwijnaarde and had a small room with all our instruments set up. We spent hours recording. The days were hazy and the nights were colorful. But let's not go too deep into the acid thing. I know you'd like to get some juicy stories but I guess you had to be there. Let's talk about music!

With my buddy Sam Gunst I started a label for experimental techno, called *Energie01*. The first release will be a digital compilation, the physical copy will be an energy drink with a download code on it.

NL I always liked the homely character of KERM. Are you a homely man?

NK Haha, I think so. I'm not sure what you mean by homely. Maybe it relates to the question what a KERM release is and what not. The output and the choices I make are part of my daily life. Maybe that gives the label a homely character? I am a homeboy though, that's for sure.

NL You released a tape with archival material of Godfried Willem Raes, and now you're working on one by Moniek Darge. Tell us about the Darge tape?

NK It will be released in 2018. I went to Logos a couple of times to dig into their amazing and overwhelming archive and make a selection of her pieces. It'll mostly be compositions from the 1970s and 1980s. Only unreleased music, just like the Raes tape. Sam will do the artwork and we'll have Moniek's dog Floesj on the sleeve.

NL The label is getting more attention. Do you feel a shift in your attitude towards a more self-conscious approach? Do you ever wonder what KERM is?

NK Yeah, sure. I get the impression people like to have a clear idea about a label. In the beginning I never thought about these things, stuff just happens. The idea that KERM becomes something defined and that people know what they can expect scares me a bit. Maybe that's the moment I should radically change the label. I want to keep it fresh, and I don't want to repeat myself. I don't want to repeat my self. Not all my ideas were good, but there are no regrets. I like to be outside my safe zone. With successful or not so successful results.

NL Failing as the ultimate success?

NK Not really, it's about just doing it. Follow your heart and all that good stuff.

It's strange though, I sometimes fantasize about starting new labels to release stuff that I can't release on KERM. Although KERM should be the place where everything is possible.

NL Where is this coming from?

NK No idea buddy. Maybe because in the beginning nobody cared or even noticed, whereas now I'm a bit more careful, which shouldn't be the idea of course. I feel ready for that now, I'm hungry and ready for action. Be it with my main project KERM, or the new side project *Energie01*.

NL Maybe because the audience has certain expectations, or you have?

NK Although the audience is not big, I think they only expect weird stuff. I think it comes from within myself. But I have planned some stuff that will be completely new within the KERM identity — which is of course still vague.

I don't know how other people do this, but it's not like I sat down and said to myself: "I'm gonna start a label". That grew very slowly. Even now I find it hard to think of KERM as a real label.

NL I think it is a real label, it even has an ethnographic side to it, documenting the current scene.

NK That's cool. It's interesting how people see the label, but for me it's just my life. I don't analyse it too much.

NL Just do it. Thanks!

■ STROOM

The STROOM collective started out as a free from internet radio station and quickly became a benchmark for all things cold and synth wave, as well as pseudo exotica lost in the outer regions of musical history. As a label, they fiercely hit the decks with archival releases of Jan van den Broeke, Cybe and the soundtrack of Jan Zonder Vrees.

Niels Latomme

On the Lede Hills 9 0 5 0 event in October STROOM presented an exhibition with archival material of the Latvian NSRD-collective. NSRD, roughly translated as *workshop for the restoration of unfelt feelings*, was the name of a group of musicians and artists around Juris Boiko and Hardijs Lediņš. They were Latvia's most renowned avant-garde, postmodern, experimental and underground music group in the 1980s. Since their activities were widely multidisciplinary and none of them had a professional musical education, they could not be considered as pure musicians. Their creativity manifested itself through a variety of media — music, performance and action art, visual arts, poetry, samizdat, the introduction of video art in Latvia etc. NSRD also made a significant contribution to the theoretical aspects of art in the interpretation of the postmodernist

movement, and in the development of *Approximate Art*. At the end of the 80s, NSRD got connected and performed with several artists and musicians living in West Germany, among others Indulis Bilzēns, Micky Remann and Maximilian Lenz aka Westbam.

We sat down at the Stroom HQ, in the vicinity of the Red Light district of Ghent and had a free form interview with IJf Boulet and Ziggy Devriendt. While walking upstairs, Ziggy proudly presents the newest addition to his collection of Alain Neffe releases, thrilled as a boy on a great adventure. Meanwhile, IJf is showing some obscure records he bought in France... Another adventurous boy, with a passion for collecting.

zdv I'm happy to finally get a hold of this, although the print quality of the artwork is a bit disappointing. It looked much nicer in the picture.



Niels Kerm. Photo: Alice Mores

NL I really like the title of the NSRD record: 'workshop for the Restoration of Unfelt Feelings'. Did you talk to the guys who created this?

IJB Actually... No. Both Juris Boiko — who wrote the music — and Hardijs Lediņš — who wrote the lyrics — died in the early 2000s.

NL Ah, I thought some of them were still alive. Who did you contact then?

IJB I mostly was in contact with the people of the Art Centre that organized the Hardijs Lediņš year in Latvia. I tried to get in touch with the guy who takes care of the archive and who mastered all the music, but he was a little strange. zdv Who was that?

IJB Laurens.

zdv Ah, yeah. He is OK... He is just someone who doesn't understand the concept of 'deadline'. You can postpone a deadline, but what he did was redefining the concept totally. He was 2 months overdue and we sent him 5 messages; when he finally responded, his first question was "when is the deadline?" But those are minor issues when the release is finally there.

Today I realised something: I don't want to colonise the project. The record will probably become a bestseller, but I really want a part of the copies to be distributed in the Baltic States. Since our distributor doesn't work over there, I'm currently researching the options, and I'm looking for record shops in Riga that are both interested and trustworthy.

IJB There is actually only one shop.

zdv Diāna told me there a few, though. But I'm now checking with her to start up distribution in that corner of the Europe. We can maybe do it with Laurens. But that's the sketchy part of it, they might think that they own the records, there is a chance that we never see any money.

IJB On the other hand, you can't compare Latvia to some small village in Africa, so I think it'll be alright, no?

zdv True, but the communication with the older generation is sometimes funny, don't you think?

NL What about the upcoming releases?

zdv Sonoko. Which is kitschy, Japanese synth music. Sonoko is a girl who studied chanson in France, and she sounds pretty weird. She made one superlong triphop track with Japanese lyrics.

In February we'll release a Valentine's 12 inch, with 2 Belgian synthpop tracks. It will be the first in a series that features stuff from bands whose output isn't interesting enough to do a complete album. This series is more 'STROOM', in the spirit of the radio. On it we will release cool tracks with a vague story. If you compare it to the other records — pretty serious archival releases —, this series will be more free.

We will also release a record by Chi, a Rotterdam based new age band. Last year a lot of their tracks came out as remixes and reinterpretations, but the original stuff was never released. The Full Moon Healing concert series will also result in a record. Plus there will be 3 eps of Pablo's Eye, a guy from Brussels that once played as support for Massive Attack. In June we will release a record with new stuff from the guy who runs Dublab Barcelona. He made a really heavy album that no one was interested in releasing. In the end he just sent it to us, to play it on the radio if we were interested. It was one of the first summer days, and I was listening to it on the train and I thought "wow, dude, this is not normal". Currently, he's interested in different stuff, he is past this album. He told me that he's unable to make albums anymore, he will send us music and we can present it anyway that we like. The original idea was to release a fake album... Because nowadays every retard who recorded a fart in the 1980s is getting reissued. It is silly,

all these terrible reissues... The worst are those with only one great track on them, there is just no point to it.

It's interesting that both Chi and the guy from Barcelona are still playing live. I got a lot of requests from abroad to set up a STROOM label night, but I don't have any live playing acts on the label. That's why I think it's a good idea to release their stuff, so they'll have the opportunity to play live like that.

In the fall there is a re-release of Logo Business Man, a vaguely new beat-like Belgian track...

Fuck, now that I think about it, we will release way too much... It's crazy, every month something new will come out.

NL It's cool that you will also release new music. Why were you focused on reissues before? Apparently you don't like the concept much.

zdv Well, Ekster is already releasing records by young, upcoming guys. Most of the new stuff I like, I send to them. The guy from dublab was the first one I thought I could work with. I reissue stuff, because the whole heritage of the 80s (and beyond) is very important. It's also because I find old people mostly very nice to work with. They don't have that much aspirations anymore. Well yeah, not all of them of course, Alain Neve was something else. Van Den Broeke and Alan Pierre were (and still are) very grateful for it, and that is just very nice. It's cool that it worked out. I now have the feeling that I can give something back to all those people who made great music in the past. It's like a circle of some sorts.

If you talk to other reissue label owners, some of them are rude ego trippers, losers really, unable to create music themselves. So their label revolves around themselves and is not about the musicians. I don't feel connected to that. I do have a connection with the music that I'm dj-ing, and now I feel like I'm giving something back. I want to dig this music up, and get it out there.

A lot of people have an amazing collection of really heavy stuff, but they're afraid to share it, because they think someone will steal it. That's stupid. I feel that if you spend a lot of time looking for music, it's your duty to share it. Although I admit that I would find it annoying if someone else would reissue half of a playlist I made, so I can understand that you become a bit paranoid. But you can play with this thing. For instance with the Kisha record. It's a super heavy track, and on discogs I found a couple of records for 10 euro. I immediately sensed that this record had 'it', but I never found it. It was a record that was rare, but not yet wanted. I then had the idea to release it for the valentine's record series... Ow fuck, you are recording this...

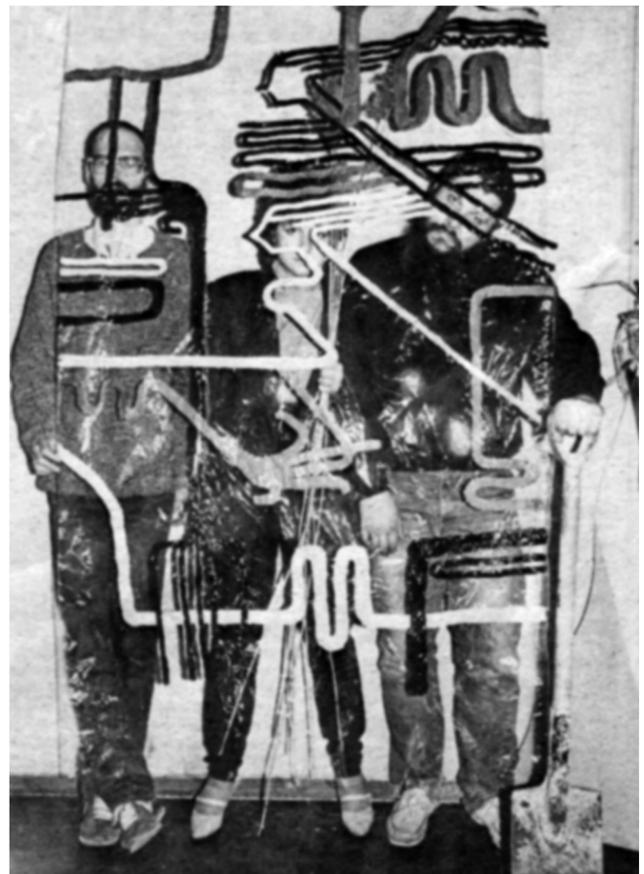
IJB *Laughs*

zdv Ah, I'm just talking bullshit all the time. (*Laughs*) I just don't get it... What is the subject of the interview again?

NL STROOM. The first time I entered the STROOM studio, it reminded me of a club house. Like a boy's gang in a Suske en Wiske comic, caught up in its own world and language and having a lot of fun in the process — slightly anarchist and absurd. Is it still like that after all these years?

zdv The first year it was, I think. Nowadays it's more like a secret society. The best way to describe it is as a club house where every one became a dad.

IJB In the early days, every day 3 people came by to do radio shows. zdv That was insane, it was a super nice period, but — at least for me, and probably I speak for IJf as well — I was banging my head against the wall. After a year I was bored with all these guys hanging around in the club. But still, a lot of people stayed. The label became a priority, because after four years,



NSRD. Photo: Andreja Granta

I wanted to have more control over things. I was always asking for other people's opinion back then, but most of the people just gave half-assed answers. In the end you need other people, but if it keeps being a club house... I don't know. There were the two rules in STROOM: no egos, and no big names. It didn't matter who we invited, and how many followers or likes he had, as long he did a nice show, and was a nice person. Because that is the reality, you are stuck in a room with someone for 1 to 2 hours, and if he is a dick head, it's not worth the effort. But, IJf, what do you think about that idea of STROOM being a club house?

IJB Well... some friendships started there, but in the end every one did it for himself, no?

zdv That's true.

NL The radio station is no longer active?

IJB No, we closed it.

zdv The Studio is still there, now and then we stream on Facebook. There is a declaration on the site, and you are linked to bandcamp. We'll see what happens in time, maybe it'll come back.

IJB We stopped because there were lot of technical difficulties.

zdv Now we drop a song on our youtube channel once a week, and that works pretty well. It was never meant to be like that, but in this way we can combine the records and the radio. Facebook is too slow for radio. We had a lot of great shows on the radio, announcing it on Facebook last minute, but we never archived them. A lot of people only saw the update the day after, when the show was already over. This momentary character is part of radio, of course, but nowadays people don't listen to shows real-time, they want to listen on demand. We never used this on demand feature, because I...

IJB Was paranoid?

zdv No, no! I did not start STROOM knowing exactly how radio should be made, but because I definitely knew how it should not. I didn't want to put the content on Soundcloud or Mixcloud — I have to admit though, I stopped resisting. I don't mind offering shows on demand, if only we would have our own platform. If that was the case we wouldn't depend on the big platforms... A couple of months ago the whole music industry was in danger of collapsing, because Soundcloud almost stopped. Imagine... what a gigantic archive would be lost if Soundcloud

stopped. I'm old fashioned, I still like to work with vinyl records, and I have a personal contact with musicians. But for a lot of musicians, Soundcloud made their career. These issues pre-occupied us, but we never found any answers.

NL Most people working with radio use that medium because it is old school and on the spot. STROOM is and was always very aware of archiving, and using new media, no?

zdv Yeah, it would be a bit hypocrite to start an internet radio and not use new media to spread it, no? I think it's a pity to do stuff on the spot, and then it's gone. I also don't agree that one of the nice things about the internet is that there is no need for something physical. The internet has no physical borders. STROOM can be transmitted from Athens, or Portugal, or where ever... it doesn't matter.

But on a deeper level, it will always be rooted in Belgium, because we want to colonise our own past, instead of colonising someone else's.

NL The label is a next step then?

zdv For me it's very logical. In the first year, we were pushing the medium to its limits. We were the only radio show ever that showed movies. We could do that, because we did it under the radar.

NL The label appears to be 'conventional', if you compare it to the radio?

zdv Like I said, we became dads. You can't fuck around with a label, it's too important. The freedom of radio is supercool, but a label is too expensive. You work together with artists as well, and I don't want to fuck up the relation with them, just because of our own ideas. The label rewrites Belgian music history, I think. That's where you can find the fuck you attitude from the radio. It's a fuck you to the so-called canon — because, despite presenting itself as 'the story', it's just one of the many stories. We can do a lot of stuff nowadays with STROOM, we can make stuff work without overthinking it. I love to bring forgotten Belgian work to the world.

NL How come that most belgians are so modest about their own past and merits?

zdv Maybe because we have a potato growing in our heads?

IVOREN TOREN A focal point in the city's grey-zone... is all it takes to kick the underground in the face. Since a few years the shared space In De Ruimte serves as the ideal generator for a cluster-fuck of shows, exhibits, labels and graphic experiment. One of them is Ivoren Toren, a trans-phenomenon platform that mingles contemporary dance, holistic science and concerts. Watcharita Aroon, the visual artist behind the KRAAK logo and artwork in previous editions of the Avant Guardian has a few questions for Jonas Vanhullebusch, the mind, body and soul behind Ivoren Toren.

Watcharita Aroon

(PAST)

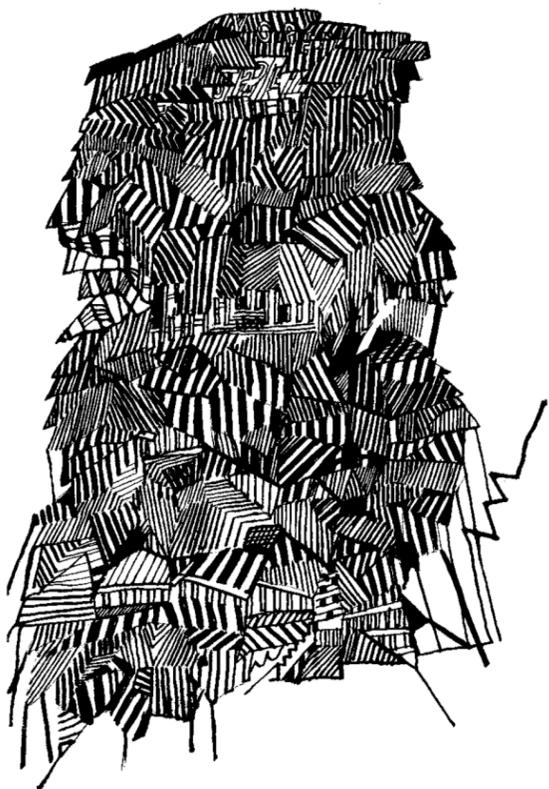
WA Which choices in your childhood made you into the person you are now? What is your strongest memory?

JV Many choices that seemed small and funny formed me in plural. I notice that 'the possibilities that formed me' are still branching off... Yeah, many woods and brooks, trees that were tall, but back then I didn't shave yet — so, there wasn't all that much blood. Several times I made a fall, that impacted me a lot of course. One time from a ladder, on the back of my head; another time, I jumped from a swing

and landed with my forehead against a wooden beam; also several times on my back, flat and plain, three times.

Building camps stuck in my memory as well. I almost forgot to tell you that there was a haunted house in my neighbourhood, it had a chicken above the fireplace and of course a lie detector. True! Wet grass, nettles, brooks... Forms that'll last a lifetime.

As a youngster I was part of a group of wood squatters, who thought me this: trees are actually very high, and there truly is another path, way above ground.



Drawing by Fru Pinter, 2017

(PRESENT)

WA The first meaning of 'Ivory Tower' that comes to my mind involves people who are specialized in a certain field, but who are unable to share their love/knowledge with laymen. How would you describe Ivory Tower to the ultimate layman?

JV How about this: It's the neck, on which the head rests, food and saliva go through it, it ensures scope. Boxers have short necks, swans long ones. You should read "songs of songs" as well, aloud, fast and hard.

WA How come outsiders don't sense/understand the work? Is it because they lack social intelligence?

JV Without deficiencies, no laymen. On many occasions I notice that 'outsiders' have no problem understanding the music, but they just don't like it. Just as I sometimes prefer silence, or prefer beer over wine. We operate in a niche, which has more upsides than downsides, anyway.

De Ivoren Toren, and other like-

minded organisations ultimately aim to surprise 'newcomers', have them think 'Oh, this is something I never heard before'. I like that, it keeps giving me a kick!

WA You program artists who like to shake up musical conventions?

JV Yeah! They try to work out their own set of rules instead of what's commonly accepted. They question themselves, even during playing. They're constantly trying to renew, to re-establish. Fun!

WA Why did you invite Lunds/Chantler and Docteurlamort — two men from the North and one from the countryside between the Alps and Auvergne, for the celebration Lede Hills 9 0 5 0?

JV It's a form of Russian Roulette. Just like when you choose a new car, first you choose the model, then the color, and then there is still money left for options, like illuminated doors, speech

recognition, night vision, and yes, navigation and infotainment.

WA The music of Lunds & Chantler is an intense experience for the listener. Do your dance pieces relate to the experience (bodily/mental) this duo provides?

JV I want it to be possible to compare apples and oranges. I suppose the answer to your question is yes.

(FUTURE)

WA In de Ruimte is an off-space, a gallery in which artists are curators. What sets it apart?

JV In de Ruimte defines itself as a progressive, autonomous and innovating house for culture. We try to create an open platform for contemporary artists, where they don't have to sacrifice their autonomy. In De Ruimte is for and by artists.

WA Are you thinking about moving to another atelier/building?

JV We are still looking. We hope to find a new location to build a sustainable and complete platform for culture. We think it's necessary that there exists an alternative, progressive art scene. Maybe we should pool?

WA What will you take with you to the future from the past experience?

JV There is an enormous need for a free place like ours, with a loose atmosphere and where people have the feeling that really everything can happen.

I often notice that intentions are alike, but then again, what is the use of good intentions?

In my dance pieces we aim for mental focus and physical vagueness (or was it the other way round?) We're looking for the right resonance and organise the space by means of an anti-intellectual tension — very critical and sceptic in a naïve way, like "is this what I really meant?"

WA A lot of creators under one roof, how does that work? How do you keep things organised?

JV It's structured organically. There is no real hierarchy, every one is free to organize, to program or to propose a workshop. We all have our own focus, network and talents — and it all comes together in a wonderful way.

WA How do you feel about the shift from underground to semi-professional?

JV It's necessary to become more professional, but we are cautious about keeping our uniqueness. Essentially, we're still the same group of people, there haven't been any profound changes. It's comfortable to be underground, but there is also a lot to experience above ground...

WA Fruzsina Pinter does the graphic design for Ivoren Toren, do you give here carte blanche?

JV Of course. Once there is trust, we are tuned. And, of course, without dialogue, no trust.

DAVID EDREN Social Harmony is a non-academic research universe, in which DIETER DURINCK explores the mind-boggling properties of image, geometry and color. In this research he displays a fondness for the imperfection of RGB colors, VHS and tape grittiness and exotica from lost times when melancholy still was a good thing. Social Harmony presents the new synesthetic experience and tape by the Antwerp-based modular synth master David Edren. He will explore the possibilities of electronic gamelan music, redefine exotica and turn it into a mind burning experience. We had a chat about exotica, his work and his relation with the Antwerp scene over the last 10 years.

Niels Latomme

NL Why did you use your own name instead of your moniker?

DE I don't see it as a change. I felt it was better to release this specific type of music under my own name. Some time ago I also released *Music For Mimosa Pudica & Codariocalyx*, a cd (later re-released as a tape) that was included in the *Earth.Rope.Pot.Plant* book. It was a collaborative project of several artists that had *plants* as the main theme. Compared to my other works, this music was made from a completely different angle and with different instruments. DSR Lines for me is rather specific, and I have an implicit idea about what fits into it and what not. I also published a track as David Edren on the Christmas compilation of JJ Funhouse and soon there will be a LP on Lal Lal Lal with *Underwater Music*, featuring some new D. Edren tracks.

Come to think about it, most of these tracks end up in concept albums.

NL The tape is called *Electronic Gamelan Music*, why are you interested in gamelan music?

DE It inspires me, especially because the minimal composition and the repetitive character of the music have a strong distorting effect on how the

listener experiences time. Also appealing: the rituals and the collective approach in which every player is just a part of a big machine. I wanted to grasp this for this tape.

NL How do you mirror a collective approach into a solo project?

DE To give you a rather technical answer, the way I explained it in the album's liner notes: "All parts were pre-programmed on a number of polyphonic sequencer tracks and played and modulated in a live manner during the recording process afterwards. By separately modulating each tracks' timing and thus manipulating the overall rhythmic structure of the piece, an effect, closely resembling an ensemble of live performers was achieved."

At least, that was the idea and ultimate goal...

NL The title evokes a fascination for the non-western, and you're not the first who made so-called (pseudo) exotic music. What do you think about the (problematic) issues it touched upon?

DE Of course it's very ambiguous... The name is strongly associated with the non-western and sonically it obviously fits into the genre of new exotica.

Exoticism in music is not only a western thing. I love Indonesian psych rock from the 1970s, for instance. The current notion of a so-called problematic discourse about ethnicity is pretty strange though. I don't feel the need to elaborate on that. Last weekend I was talking about this with Marja Johansson (aka Tsembla). We were discussing the use of ethnic samples and instruments, without mastering them in the traditional sense. There are voices that claim that this is not ok. To be honest, I don't follow this argument, I don't pretend to be politically correct. In a lot of ways, I don't feel part of current society anyhow, so why should I bother.

NL You don't have a problem with the assimilation of sounds and music from other cultures, regardless of the original social function? I ask this because I once saw a concert of Cut Hands which included intimate footage of people going in trance, while playing samples of burundi master drummers. I found it offensive and cynical. Not so much because black people were projected as the primitive 'other' (though I feel that in current times, framing people as 'the other' is very problematic); but because it felt like a disrespectful intrusion of their private and personal rituals.

DE The key is to be respectful. A positive, constructive approach towards the sources that inspire you is never disrespectful. I'm not a fan of the current beliefs on political correct thinking, because it tends to generalize too much. A discussion about assimilation and appropriation, and the mechanics of power behind it is one thing, but in the end you're practically not allowed to be inspired by non-western sources. Those are different discussions. The world isn't pure and divided. It is in a continuous flux of interchanging cultures, why should we be so protective about the identity of cultures?

NL You have been active for a long time, I remember seeing you play for the first time more than 10 years ago at Kavka (even with a laptop if I'm correct).

DE I think you remember this incorrectly, I only used a laptop once.

NL Could be, it was a long, fuzzy night, typical for the Kaspar Hauser events. Come to think of it, it was not in Kavka, but in another place.

DE I'm actually talking about 2008, when I used a laptop on the Ultra Eczema event that was part of the Dennis Tyfus expo *I Never Liked Neon*. I used it as a sound module, like an external synth. This may sound like I'm against using laptops. But I have to admit that I consciously choose not to sit behind a screen for a DSR Lines concert. I'm doing this the whole day already.

NL Why are you using old school instruments?

DE My first contact with an analogue synth was sometime in the 1990s, with a Roland System-100 (I still own this machine). What spoke to me was not the sound per se, but the interaction with buttons, faders and patch cables. Back then I was more interested in electronic music and IDM. So at home I mostly used a computer, or a MIDI work station like the Akai MPC. If you wanted to control an analogue synth and sampled beats, you'd had to do a lot of programming. So it evolved into something very premeditated. I released some cd-r's back then, but I got tired of that way of working. So I changed paths and decided to start improvising instead of programming. Then I dived into the Eurorack scene and put together a modular analogue

sequencer, which resulted in the albums from 2013 till now.

NL Is this renewed interest in analogue equipment a sign of the times?

DE It's true that a lot of artists clearly are inspired by organic and analogue structures, not only in music. You have, for instance, a revival of old crafts like Japanese inspired ceramics, or plant projects like urban farming. It seems that this is part of a broader movement that has an aversion against the capitalist way of living.

NL John Olson claimed that he wasn't very fond of the evolution of noisers into modular synthesizer music, because he thought the musicians became too focussed on themselves, and that the communal aspect of music production disappeared.

DE I've never been a 'noiser', I don't feel implicated by his opinion as it has nothing to do with my music. I always played in bands, parallel to my solo work. Playing together has a very specific magic about it that you can never reach when playing solo, but that works the other way around as well. I think it's more useful to think of it as an and-and thing instead of an or-or.

NL You've been around since a long time, in what way do you feel the scene has changed?

DE A lot has changed, because people reinvent themselves regularly, which is a good thing. But I don't like the idea of a closed or fixed 'scene'. Of course some people have been around for a long time, but it's important to open yourself for new influences and new people. It's not a race. I like the idea of parallel musical universes outside the mainstream, so I'm always eager to be in contact with other artists and creative spaces.

NL Maybe it's time for a bit of demystification. Is it true that you are Edmond De Deyster?

DE Edmond De Deyster is who he is. I don't think any one else could be him. He is like an island, a character that plays a very specific part in his albums. It's better that he stays where he is, in the dark shadows of the unknown past.

NL Ok, let's talk about what's visible then. How was your residency in the famous EMS studio?

DE In October 2014 I went to Stockholm for the first time. I recorded *Analogie van de Dageraad* there, an album that was initially released by JJ Funhouse and later as a 12 inch record on Ultra Eczema. Working with the enormous Buchla 200 and Serge Modular for 10 days was a very intense experience. During the same period I played on a super cool event at Fylkingen with Spencer (Clark) and Lieven (Martens). In August last year I went back for a second residency and recorded a lot of new material. The first tracks will be released on a split with Bitchin Bajas in a series of Abstrakce Records that is called 'The Encyclopedia of Civilizations'.

NL Anything you want to add on a topic of choice?

DE On *The Gathering of Trans-Medial Publishers* we will present a new Hare Akedod release. It's something that Bent and I worked on almost secretly the past year, completely different from our solo work, but it feels just right. For me it's also a return, so to speak, to a more composed, less organic way of making music. It's melodic music that we are very enthusiastic about, and that we want to develop into a full album.

NL Looking forward to that!

■ SOCIAL HARMONY Ghent

based Dieter Durinck talks in this interview about a 1990s hiphop mixtape, a low budget diy store in the Ghent neighbourhood De Brugse Poort, moroccan tapes and 1980s new age. Those words actually form a pretty accurate description for his trans-medial publishers outlet Social Harmony.

Joeri Bruyninckx

JB the name Social Harmony seems to refer to new age and the like, but in reality there is nothing new agey to it. Is the name cynical? Or is there a meaning that I didn't grasp?

DD Social Harmony's name totally sounds like a new age cassette label from the 1980s. That's why I like it so much, but it's not cynical. The style, just like the design, vibe and feel of both new age and moroccan tapes, inspired me a lot in what I do. I find it very heavy that we released 3 new age mixtapes ourselves.

JB Some of the releases are very conceptual — jokes almost, like the loop release of Gerard Herman, or de *Vangelis vs. Tangerine Dream* tape of the Peer Group. Does a good concept equal a good record? Can a good joke be a good record?

DD These releases aren't meant as jokes, I think, although sometimes the titles are funny. Like DJ Anti Crisis, which comes from a low budget DIY shop in De Brugse Poort.

JB Most Social Harmony releases seem to be one offs, except for the releases of Gerard, Spencer and Lucky Dragons. Sometimes I think that there's only one person behind all of them: you, each time with another moniker.

DD No, no... Most of the releases are by other artists, using other names. Like Michel Gentil, who played with Sylvester Anfang, RP GM KRC is Ssaliva and Dynooo, and Scorpio Love Child is Nosedrip. The Lucky Dragons and Monopoly Child Star Searchers are live recordings I have found on

Soundcloud, and that apparently were never released as a tape.

JB Social Harmony came into existence 3 years ago, what was the reason for starting a label?

DD It was never my intention to start a 'label', and I still don't see it as a label. It's just a name, to organize stuff under or to release things. It started in 2012 when I organized concerts in NEST at the old hotel Court Saint Georges in Ghent. Later we published a few books and only then we started to release tapes. More recently, Social Harmony acts as an exhibition space as well.

JB You have studied graphic design?

DD I studied painting, and that is what I still do the most.

JB Is there a link between your work as a painter, and Social Harmony.

DD I see Social Harmony as a way to release stuff, apart from the painting. And to experiment with printing techniques, other than in my own work.

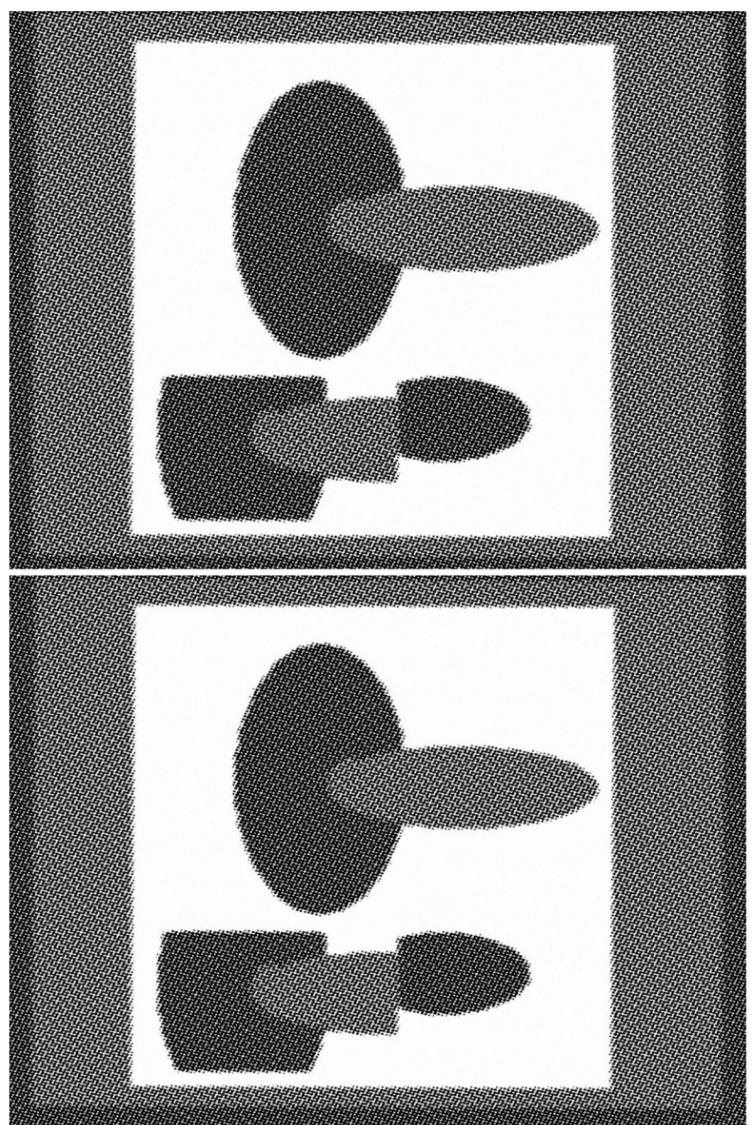
JB The graphic design is very remarkable. It attracts, but is repulsive at the same time, in a fascinating way. Is that your intention?

DD No, not really. I just want to make something that fits in with the release.

JB What are your plans with Social Harmony for the rest of 2017?

DD There is the *Electronic Gamelan Music* tape by David Edren and a re-issue of a hiphop mixtape from the 1990s, called *Hooded II*. And maybe some bootlegs.

Dieter Durinck, Sony Family Studio drawing, 2016



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■ **MATHIEU SERRUYS** Crisp noises and subtle textures characterize the moody music created by Mathieu Serruys, inspired by film and irrational fear. Using mostly reel-to-reel tapes, he evokes intimate, comforting atmospheres, yet disturbing at the same time. While his debut, *On Germaine Dulac* (2014), was well-received, Serruys strives to keep pushing the boundaries of his experimental music for future compositions and live-shows.

Dylan Belgrado

“When I play live, I am mostly in my own world. I have little contact with the audience, and while that is not a necessity, I think a show can be more than simply me playing my music. It could be a total experience and that is what my shows are still lacking. For my second album, I have this utopic idea to design a complete visual language that will be more than just a backdrop for when I play live, but I am not sure if I will get it the way I imagine it now.” For Serruys, it is clearly important to keep experimenting with new ideas and frameworks. He does not want to stay too comfortable. This is why the element of improvisation is a crucial aspect of his shows.

Chance is of course intrinsically part of the tape recorders he uses. He is not always in control of what the tapes will do. Sometimes unexpected sounds

are created, at other times a sound he was aiming for simply does not come out. “To me, experimental music needs to have this element of improvisation. As soon as you decide exactly what you are going to play beforehand, the experiment is gone.”

On Germaine Dulac is derived from a soundtrack Serruys made for a screening of Dulac’s *La Coquille et le Clergyman* (1928), organized by Cinema OFFoff. Having this film with particular atmospheres and moods as a starting point was a great way for Serruys to compose music. “Film is the only medium that gives me a large feeling of involvement. A crucial aspect of film to me is its scenic quality or ability to evoke landscapes. *There Will be Blood*, for example, is a film that I often rewatch, because it is clearly made by someone with a love for striking images or landscapes.

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■ **ELG** Our favorite French Bruxellois Èlg effortlessly switches between radical tape music, far out electronics that even scare the shit out of Throbbing Gristle, and French chanson. Although it was one of the highlights of 2016, his latest record *Mauve Zone* (Nashazphone) has fallen between the cracks of most end-of-the-year lists. Too bad, because Laurent Gerard is on top of his game when it comes to associative outsider music. On a terrace in Saint-Gilles, we had a talk about the unconscious, *The Mauve Zone* and what the role of all this is in his music.

Niels Latomme

NL Let’s start with a silly question: there are many ways to write your moniker, EL-G, èlg, ... which one is correct?

ÈLG Firstly I want to say that this moniker is very boring, they’re just my initials.

NL I figured that out already, like TG’s moniker. Who was first?

ÈLG I don’t know, because I only met Thibault afterwards. At first it was EL-G. Hisham from Nashazphone told me I should add an accent on the E. Then it just slowly evolved. I packed all the

Sergio Leoni also succeeds at creating landscapes in his films. To me, these particular shots or movements generate a rhythm, which is a great source of inspiration for making music.”

The music Serruys originally composed for the screening of *La Coquille et le Clergyman* is based on the film itself, but he wanted the album to be more than just a soundtrack. “I needed to create an album that stood on its own, so I reworked the music that I originally composed for the screening. For example, the order of the tracks is different and I added and deleted songs from the list. When reworking the soundtrack, I kept the film and its atmosphere in my mind, so I did not drift away too far.”

It was Joris Verdoodt who asked Serruys to compose the soundtrack for *La Coquille et le Clergyman*. Verdoodt also played an important role in the development of the music for the eventual album. “Joris joined me on multiple sessions. He was able to point out the good and the bad parts when I was unable to listen to the music clearly anymore, after working on it intensely. We continued collaborating after the album as graphic designers and on the label B.A.A.D.M.”

Serruys and Verdoodt have a clear vision for the music they bring out on the label. They invite artists to compose music from an extramusical framework that they provide. “This framework is in one way pretty concrete but also gives the artist a lot of freedom and opportunities. For instance, we provided Sewer Election and Leda with the image of a dog preserved in ash after the eruption of the Vesuvius, shot by Giorgi Sommer, because we thought fit with their sound and outlook on experimental music. We do not simply want to bring out albums, but are striving to create something unique with the artists we personally invite.” In addition, their graphic work is always motivated from the content they work with, and is not merely based on aesthetic choices. They like playing with opposing elements with ambiguous meanings.

Serruys’ music is also characterized by juxtapositions. A sense of comfort

contrasts with the sense of an underlying threat. “That is what I mean when I mentioned perceiving landscapes in films and music. I often go hiking in high mountains in search of more primitive emotions. The contrast between being completely exhausted after climbing a mountain, yet at the same time experiencing the greatest feeling of satisfaction inspires me immensely. What I also find fascinating about hiking in the mountains is an irrational fear that can suddenly submerge. Although this confrontation with fear may not be that present in my work aesthetically, it is a philosophical basis for most of my work. I want to push these contrasts between comfort and threat even more on my second album. For example, by exploring the combination of a soothing melody with harsh abstract noise.”

Serruys also tries to challenge himself by switching up the machines he plays with. He used to only generate sounds from tapes, simply using effects from the tape recorder itself, such as overlay and delay. “For my second album, I try out new ways of generating sounds. I recently put together a modular synthesizer with which I can create sounds without using tapes. This will surely impact my sound and that gives me courage. At the same time, I sometimes fear that I will lose myself in the many different possibilities I now get. I think, however, that fear often leads me into unexpected, but wonderful directions.”



Mathieu Serruys. Photo: Catherine Lemblie

letters together and it became Èlg. People nowadays say “elgue” instead of “EL-GEE”. Flemish people say “elgh”. I’ve tried other variations with Èlg, like “Bela Èlg” or “Otto Èlg” but that didn’t work.

NL In your songs, you sound like you’re impersonating different characters. Is that why you changed your moniker?

ÈLG No, I just liked the graphic aspect. For the *Triste Zoo* single (Lexi Disques) I wanted this beautiful font and ‘Èlg’ looked more elegant than ‘EL-G’. I don’t like stuff like dashes and brackets. For instance, I think it’s a good thing that ‘(k-raa-k)3’ changed into ‘KRAAK’.

Èlg is an umbrella for so many things. Although the music covers a wide array of styles, it definitely is a whole. For me it’s logical, an expression of my moods in real life. Sometimes I do spoken word in French; sometimes I sing in an imaginary language; sometimes it’s instrumental; sometimes electronic or acoustic; everything sticks together. It’s the result of the natural-comical way my mind works. For the audience it might seem a bit cryptic, because they don’t know what they will find on the next record or show. I like that, because it’s like a game. A journalist told me once that my music is the representation of all the human moods. It sounds a bit pretentious, but it’s not *gratuit*, it’s not coming from nowhere, it’s a long and elaborate chemical mutation. After a time it has balanced out. I don’t know, but maybe it comes

from an old dream. When I’m working on an album, I don’t always know where I’m going, but afterwards I can understand why I did things a certain way. For example, a lot of thinking went in *Mauve Zone*. The starting point was very dark; I had some dark material, which I brought slowly to the light. The Mauve Zone is a state of mind between dream and reality, or rather of an altered reality. When you are in reality, thoughts go through your mind. It changes your perception continuously, everything is changing, and nothing is fixed. In my music nothing is ever fixed, because it reflects life. I respond to that system of transformation.

NL That reminds me of how David Lynch works. He uses an almost Freudian method of associating images and moods. Are you trying to channel unconscious parts of yourself through your music?

ÈLG I’d say no, because... I don’t know why. I don’t know how my mind works. It’s a bit complex I would say. But the intuition is extremely strong. I sometimes lack self-confidence in life, but I have strong intuitions. My mind is like unknown territory for me. It’s just me with a backpack, entering unknown territory, but I have to go there. Maybe it’s not unknown to someone else, but to me it’s a secret, a mystery. My intuition is behind the steering wheel of the car and I know now, after a lot of work, that this intuition is the framework for everything. Everything in my music is driven by it. It’s never intellectual, that



Elg. Photo: Nina Strebelle

comes afterwards — in the editing and mixing process. It's like diving, you jump in the water, loose yourself and then come back to the surface again. I like artists like David Lynch, I like the way he crossfades moods. He said once that you could wake up happy in the morning, and at noon you are crying. You don't know what happened in between, you don't know what kind of strange force went through you.

NL I realize now that there are a lot of similarities between your work and his.

ELG David Lynch likes to fish for what is not visible. With music you can do this kind of thing. At the end I called the album *Mauve Zone*, but I didn't have a clue why I called it like that. For me it's the zone inbetween everything, an uncomfortable place where it is not sure if you are dead or alive, awake or dreaming, you have fear, but are in a very good mood, ... I like this kind of crossfade of things. Afterwards a friend of mine asked: "you called your album *Mauve Zone*, referring to the book by Kenneth Grant?" I didn't know that book. Apparently Grant was a disciple of the occultist Aleister Crowley and in that book he talks about interdimensional worlds. This zone is a strange place that you can meet in your life. It was a strange coincidence. There is actually also a forum about Twin Peaks that is called *The Mauve Zone*.

NL How did you like the new Twin Peaks series?

ELG Well, there is one scene that really touched me. The one where Andy goes to the Black Lodge (*in the series, Lynch is dividing reality in several 'lodges', or parallel universes, ed.*) He looks like a saint, which is beautiful. The detailed sounds and the field recordings are marvellous. Nothing happens, just long shots that go on for ten minutes. He is just watching images on the ceiling. I thought "wow, I don't give a shit about the other characters, the stories, it should be just this guy for 18 hours". The interesting thing is that Lynch shot the series as a whole, and decided only afterwards what the episodes would be. Everything is done in editing. That is true in my work as well. But the comparison stops there. (*laughs*)

NL The cover of the album is strange as well.

ELG It's a painting by my great-grandfather. His name was Antoine Gerard, I never met him, but apparently he was a strange character. He worked as a chemist, and also made funny movies. Four years ago my mother found his paintings and she asked me if I wanted some of them. I took a look and fell in love with this one. There is something very particular about it. I am very happy to share this work, because he did only one exhibition in Lyon, in the early sixties. It's a tribute to him.

NL A research into your family history?

ELG No.

NL I like the solo at the end of the A-side.

ELG Yeah, I wanted to conclude it with something very rough. The album is like a movie and the A-side is foggy and blurry so I wanted something very simple and straight to close it. I tried, and tried and finally I got it, like "hell yeah, I got it", from the guts.

NL Did you record Dylan Nyoukiss (who is featured on the record) secretly, or was he aware of it?

ELG Yes, he was. He was so generous to do this for me. I like his voice, his way of talking, his strong Scottish accent which is very playful. What a character he is. I wanted to have English voices on the album, but I can't do it myself, because singing in English is not my thing. I recorded him telling me about a dream with Lady Diana and then I did a lot of editing and manipulation of the recording.

NL In a very organic way, you blend two musical opposites: avant-garde tape collages and sound synthesis versus 1960s and 1970s French pop music.

ELG They are actually very complementary. I was raised in a French environment, with French pop music. When you grow up you discover all these new things and there is a strong urge to combine influences and create something new. It's not easy to work like this, but I followed my intuition into a territory that was new for me. Luc Ferrari did the same, mixing pop culture with avant-garde. Jim O'Rourke was also an influence; he decided to make pop music coming from a minimalist avant-garde background.

With this attitude in mind, I attempted to find something new, that I could develop myself. I also like to mingle seriousness with humor. The contrast can be harsh but it can lead to very curious results.

NL You've produced your own music in a very original and careful way. Have you ever produced other people's music?

ELG Not really but maybe one day. I would love to produce another artist's album in collaboration with my brother Mim who is a musician and sound

engineer and has his own studio in Brussels.

NL Let's finish this interview with a myth. Rumor has it that at the time of the release of the *Tout Ploie* (KRAAK) album, you refused to include the song *Armelle*, for personal reasons. Supposedly you even got in a fight with Tommy and Steve over it back then. Is this true?

ELG No, it's not true. The song was already released on a 7 inch, and I wanted to have new material on the album. It is just as simple as that.

■ JUNG AN TAGEN I DON'T SEE THE NEED NOT TO COVER: After two hermetic tapes, Jung An Tagen breaks out with *Das Fest Der Reichen*, his vinyl debut on Editions Mego, which makes him continue a long tradition of experimental electronic music coming from Vienna. Jung an Tagen was added to the triple electronic music bill at Les Ateliers Claus in October, and his show was an exercise in abstract braindance, or in physical synthesized dance madness.

Joeri Bruyninckx

JB Do you feel like *Das Fest Der Reichen* is the logical next step after *Vielheiten* and *Äußere*? Does a release on vinyl, on a label like Editions Mego, feel more 'official' than a tape?

SJ Musically it's definitely a logical step after the previous releases, it kind of always is, but the overall gesture that I had in my mind while doing it was quite a bit different.

You see, Jung An Tagen started out as a very hermetic solo project, but this time I really wanted to crack things open and make it a collaborative work. It features artists, mostly from Vienna, that are extremely important to me and my work and I wanted to make these lines visible. Also having in mind that it would maybe be released by Editions Mego made me think a lot about its history and what it means to be a part of this continuous movement.

JB Your oldest release is from 2007, which means you're making music for about ten years now. How did your music evolve in that time?

SJ My music and life is directly entangled in a feedback loop. Therefore it went through a lot of different phases. Over time I managed to crystallize my core intentions and work more on the nuances I guess.



Jung An Tagen. Photo: Philippe Gerlach

JB Even in the 1990s, a band like Autechre said that the biggest bullshit is: "Live electronic acts playing with a video screen behind them." You're a multimedia artist but you play live without visuals. Why?

SJ Haha, that's funny. I did not know that they said that. At the end of the 1990s, when laptops became faster, I actually did visuals on raves. I was very young and I thought it was very

exciting. But the whole movement became very arbitrary super fast. I still enjoy an audiovisual live act very much, when the concept is tight, but it's true, it's total bullshit when it's not. Videos take so much attention and when they don't bounce that ball back, it's a lost game. The most of the time I prefer to play in pitch black darkness. Focusing on sound only, even away from me as a performer. I like it intimate. And the music can evoke very personal sensations. To me this is the most powerful and pure expression of art there is. I think the ideal gathering of sound and image is in form of an very controlled, concentrated experimental video, that's displayed in a cinema.

JB Do you think that your visual work and your music are linked to each other? Do you think that other people can see the same 'signature' in both your visual work and your music?

SJ I really hope so. I work hard on that. Plus I don't want to stop there, every word or gesture should add to a precise picture. It's something that since Scriabin or even Bowie should be a more natural thing. Sometimes I think it's a bit weird that every pop act understood that more than people who work in the underground.

JB The press text says: "Jung An Tagen is the primary music act operating inside the Virtual Institute Vienna". But the Virtual Institute Vienna, that's just you, right? There is no real *institute*, right? Or can you just as well be an institute on your own?

SJ It's virtual. It's a vessel that allows me to pour my work from different disciplines into a form.

JB The artwork is credited to J. Fröhnel. Why do you do that, using monikers and changing names all the time, also with your music? Is it, like you said in an older interview: "To cover myself from the world"? Why do you feel the need to be covered?

SJ I don't see the need not to cover I guess. I think it's very little productive to work with my actual persona. It's way more precise to create one and let it function with the work. These are very old, postmodern ideas. Breaking the 4th wall and all that. I wonder sometimes why this is so alienating to so many.

I need to point out here that the artwork is actually done by J. Fröhnel, who is me, but in collaboration with Milica Balubd?i?, who is not me.

JB You played together with Brian Pyle on this album, but what did playing together mean? Sitting together in the same room and improvising? Or exchanging sound files?

SJ With every feature track I tried to create a skeleton first that would fit into the album plus in the universe of the featured artist. This was a lot of fun already. Then I sent them to Ensemble Economique and Miaux and they would send me recordings back that I would weave later into the final production. Because Superskin and Raju Arara live in Vienna, I came to their studios with the preexisting structure and then we jammed on top of it. This or that way, I thought it was very cathartic and they expanded my ideas quite drastically.

JB In our previous interview, you said: "Ich sehe mich auch eher weniger als Musiker". Can you explain that to me a bit more?

And if you don't see yourself as a musician, then how do you look at what you do?

SJ Haha, lot of things that I said once haunt me here.

OK. I am definitely not a musician who has a specific instrument and practices every day with it to get better. My father would be something like that, and he does not see me as one. But of course this is actually completely unimportant. When you look at new departments of art universities the structuralization in disciplines seems to dissolve. It's more about functions, ideas, aesthetics that can be achieved with all sorts of medias or practices. I do have to say though that music is definitely the center of what I do.

JB And some more from that previous interview. You described your music as "50 % abstrakt und zu 50 % rhythmisch". Do you think that also counts for this album?

SJ This are definitely two big categories. Rhythm as a trance inducing stimulus, and abstracted sounds freed from a dominating rhythm. Live I make a more clear division, on records rhythm is more dominant.

JB You called early Rave Culture as a main influence. What attracted you in that music?

SJ Ah, so much really. I'll try to keep it short: It was the last youth/subculture that really put things upside down. They made extremely experimental music work simply perfect. On early raves they eliminated the cult of a "person to stare at" by hiding the DJ, also on records, all producers changed names constantly. The heavy use of smoke and strobe light was also a very effective technique to create a unified body. Also and this is the most important to me: it's loop based music with machines. Meaning: you can take your hands away and time will still move on. Add another machine and you have a 2nd time dimension. This is the principle under which I understand music. The idea that there is a song that goes 2 bars intro, 4 bars verse, 2 bars refrain or whatnot does simply not compute with my system. I can barely remember song structures or sing along somewhere.

JB About ten years ago, you started with Lars Leerkörper as a noise thing. Does noise still have an influence on what you do today

(if not in music, than maybe in attitude)?

SJ Absolutely. Noise music is the primordial soup of everything.

JB For *Vielheiten*, as style on discogs you wrote: *psychedelic*. What would your definition of 'psychedelic' be?

SJ It's an ontological change of perspective. Truly everything can be psychedelic, but some try to amplify that phenomenon in art because it's a lot of fun.

JB I'm going to try to explain why I think *Das Fest Der Reichen* is a good record and you can tell me if this makes sense to you, or not. So here I go: I have the impression that you worked hard on this record, but it doesn't feel like hard work. It's very well made, but at the same time, it feels very intuitive. It's clever music, but not brain music. It's simple music in a way, but by no means simplistic. Does this make any sense to you at all?

SJ It made me very happy to read these lines. Yes, it does make a lot of sense, thanks a lot!

This interview was previously published in *Psychedelic Magazine*.

NATIVE INSTRUMENT

Under their Native Instrument moniker, Stine Janvin Motland and Felicity Mangan, blend abstract vocals with wildlife sounds to create their immersive *insect techno*. *CAMO*, the debut release of the duo, has to be one of the most pleasantly alienating records of the year, presenting four pieces which absorb the listener into the imaginary biotopes from which they emerged.

Niels Latomme

NL Native Instrument has been active for a while now. How did your collaboration start?

FC Our first show was about two and a half years ago in a small bar in Berlin, the intention was to perform just this one time, however the show went really well so we continued. In the beginning, I was playing animal sounds on CD players and Stine was using her voice to mimic the sounds of animals. Then we both started to use samplers that allowed us to be more interactive and use the digital effects of the machine when playing live.

SJM There are a lot of similarities between the animal sounds and electronic instruments and techno music so we came up with the 'bug beats' sound while also referring to electro acoustic

techniques through our approach to composing.

NL Native Instrument combines abstract vocals with field recordings of animals. Not the most obvious combination, yet the pieces on *CAMO* sound very organic to me. Was that hard to accomplish? What's the process behind your musical language?

SJM The musical language feels quite natural to us, it's about imitation and adaptation, finding the electronic qualities of the organic sounds and vice versa. We like the fact that the sound sources become unclear, that it's hard to tell them apart, like my voice blending with the sound of the electronics and the digital effects sounding like

insects. Playing live is a way to keep the material organic, we try to keep a balance of pre-recorded sounds and effects and live processing.

NL How does a Native Instrument piece originate? Is improvisation the basis of your workflow?

FC The basis of our workflow is improvisation — we record improvisations in the rehearsal studio, then structure the material on the computer. We often sit next to each other and work on the compositions and pass them back and forth until we are happy with a structure. After this process, we go back to the rehearsal studio to prepare a live version of the new material, so the studio production becomes the score for our live pieces.

NL The voice and the sampler are very different instruments. Did playing as a duo influence the way you use your own instruments? Adopting different techniques, for example?

SJM I don't find the sampler and the voice so different, they are both very intuitive and direct. I treat the sampler as an extension of my voice, and the voice as an extension of the sampler. We both play samples that are a mix of prerecorded voice and raw and processed animal recordings. I think the work with Native Instrument affected our vocabularies in the way that we are searching for those sounds that don't sound like what they really are.

NL Your work derives from the ultimate natural resources: the sound of animals and the human voice. These are full of mutual references. Is this something you work with, or are you more interested in the sound as such?

FC Yeah, we work with natural resources to produce music by sampling field recordings, found animal sounds and the voice. We are interested in less obvious sounds, sounds that can be heard as either animal, voice or electronic. In *CAMO* Stine's voice and the animal sounds are mixed to a similar level. To some extent, the sounds behave similarly as insects that mimic and camouflage their appearance to blend into their environment.

NL One could say that Native Instrument brings together three evolutionary stadia: the animal, the voice, technology. The tension

between voice and technology is quite a big theme in a lot of vocal poetry. Is this something you want to explore with Native Instrument?

SJM I'm interested in the qualities of the voice that are electronic sounding, not so much in what electronics can do with the voice, because that would be almost anything and everything. I like to move in and out of a fixed frame, not necessarily to create confusion, but to trigger the imagination.

NL Somehow, the sound of *CAMO* is calming and alienating at the same time. Is that your intention? Is the effect your work has on the listener a concern? And in a live context?

SJM We are always searching for a hybrid sound, something not too literal, and turn that into music suited for dancing, relaxing and fantasising. We use material that is often treated very seriously, like dark techno beats and scientific field recordings, to create our own, not so serious Native Instrument sound; like using the sound of a mating frog to imitate the typical moaning woman in a deep house track.

FC Or sampling the booming sound of the male Emu, when he is calling or marking his territory, to create a bass line.

NL Stine, a few years ago, you played a solo show for *KRAAK*, in which you were not on stage, but moved through the building wearing a microphone. Is the performative aspect important for Native Instrument?

SJM The show you are referring to, *In Labour*, is meant to challenge the way one listens to and performs a concert. Our performances with Native Instrument are not that conceptual. What's probably essential in appreciating our sound is the idea of opening your ears to a soundscape that tells you stories of familiar things in an unfamiliar context. Felicity uses a lot of native Australian sounds, that generate strong associations for someone who has experienced the natural surroundings in Australia. Our audiences often tell us how our music evokes the presence of the jungle, forest, reservoir or whatever they recognise as nature, but with a new layer of content added to the association.



Native Instrument. Photo: Lyndal Walker

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JEROEN WILLE On November 4th KRAAK claimed to unite the international scene of independent labels (independent as in *free and unbridled*) in an event halfway between festival, label-market and *gesamtkunstwerk*. It turned out to be a day and night in which the boundaries between performance, seller and publication were seriously blurred. One of the attending publishers was audioMER, the label of Jeroen Wille and Wouter Van Haeleemesch, which is closely related to the publishing house MER. Paper Kunsthal. Wille has done the graphic design for an important share of the latter's publications. Also present was het balanseer, a publishing house for which Jeroen Wille designed some of the publications of Willy Roggeman, amongst others. Another guest was Edicoes CN, the publishing platform of Lieven Martens Moana — and guess who's the graphic designer behind these albums? Right, Jeroen Wille. We could go on for a while, the list is long... So it seemed like a logical choice to interview Jeroen instead of the labels and acts present. (By the way, in cooperation with our regular design partner Ruud Ruttens, Jeroen also designed this journal).

Pauwel De Buck

PDB Can I offer you a drink, Jeroen?

JW I fancy that Saison de Dottignies... I don't have it in Untapped yet (app that keeps track of one's beer consumption).

PDB Did you know that Manuel Padding (City Hands) just added his 1000th beer brand on Untapped?

JW Interesting, but I probably won't go that far.

PDB I thought it was a great idea to do an interview with you, since you are a substantial contributor to *The Avant-Guardian* — albeit behind the scenes, unlike the artists that feature in it.

JW In 2011, the previous generation of KRAAK-guys (Steve Marreyt and Tommy Denys) asked me to do a publication for the Drieklank festival. I worked with Thomas Desmet on that, while other publications were created by Niels Latomme and graphic designers Mathieu Serruys, Timo Bonneure,

and Kahil Janssens. So when you asked me to make an Avant-Guardian for the Eastern Daze festival in 2015 (*AG6*), it was in fact a follow-up on what I did before, regarding paper choice and dimensions. In the first two editions (*AG6* and *AG7*) I was mostly searching for a format I could feel comfortable with. It's only with *AG8* that we started to feel that the format was working out and getting somewhere. Personally, I like the idea of evolution in a certain design, that it has the time to grow organically and doesn't need to be strictly defined from the beginning. The AG doesn't operate on a strictly functional and informative level; dimensions are substantial, it's almost bulky. In a day and age where newspapers increasingly start to look like lifestyle zines, you can consider this a statement. The paper behaving somewhat as an *unruly* physical object is fully intentional. Just as the music that it features doesn't necessarily qualify as *cheerful*. We hope

that people take an interest and see them as collectible period documents, which they might refer to in the future. Ruud Ruttens is very important in this. We cooperate very closely in designing the AG. Without him, the result would be less interesting.

PDB That is true. A double interview with you and Ruud would have been appropriate, as his input in this is equally valuable. But the reason it's you that I am interviewing is because of your long-lasting involvement in the Belgian off-stream music scene. Besides KRAAK, you are responsible for the design and layout of a lot of other labels.

JW I have been around for some time, absolutely. Prompted by the invitation for this interview, I asked myself where we had met for the first time. It must have been around 2006 or 2007, when you performed in the Frontline in Ghent. I found that out by consulting one of the spreadsheets with info that I started and kept up to date over the course of a few years. I was inspired by Project Blood Team, a closed online community that included musicians like C. Spencer Yeh (Burning Star Core, solo projects and other collaborations) and John W. Fail (Lied Music). These lists are probably an expression of some of my neurotic tendencies. They almost have therapeutic value: I can easily occupy myself with tagging mp3s, sorting fonts etc., for hours on end. Maybe it's an absurd craving for orderliness, or fear of forgetting? There is no real purpose involved, although it can be fun to look back. In the same way I remember you performing in June 2008 in the Witte Zaal on an Odradek night (Han Van den Hoof organized concerts under that name, as well as releasing music). Remember, these were pre-Facebook times. No apps, but forums and blog-spots aplenty. People would keep track of what they went to see and listened to on these forums. The discussions that ensued made these into a much more dynamic, inspiring and creative community than is the case with modern social media. I have to admit that it is something I miss a little. The pleasure of discovery was much more intense in pre-internet times: either you stumbled upon something by chance or you heard a rumour and set off on a quest in record shops that could last for months! Nowadays, search and discovery is largely directed by consumer-oriented algorithms run by multinationals. It's true that social media do encourage young people to release their music and quickly generate large audiences. But there is some perversity involved: it's all about creating images and true meaning has no part in it. I miss authenticity. Not much Industrial, Black Metal, Acid House, or Punk is truly authentic today; at heart it's empty and ornamental. Fashion and branding are key words. This is also true for graphic design, which I often find overrated. Design should express its own reason for existence, by using the means at hand. That's why a grind-core tape from 1986, or a spray-painted American Tapes CD-R from 2003 still stands on its own. What's also sad is the way the Internet submits everything to the market: even the most obscure recordings are easily available from discogs.com.

PDB I got to know you when you were already deeply involved with that whole scene. I was dragged into it by some friends in school; how did it go for you?

JW For us, *the scene* is a familiar expression. But things are not so clear. Isn't a scene always linked to a well-defined musical genre? KRAAK doesn't fit in that picture. If there is something defining it, it would be a certain type of concerts and an incessant curiosity about new and different music. I discovered a lot of music through Freaks End Future,

a legendary record shop in Antwerp, run by the musical chameleon and cult figure Carlo Steegen. I went to see concerts there and easily left behind a month's wages buying records, tapes and magazines. His label, Audiobot, probably inspired me as well to start releasing things of my own. I'm talking about audioMER that I run in collaboration with artist and concert promoter Wouter Vanhaeleemesch. I met a whole bunch of people there: Dennis Tyfus, Lieven Martens (who was mainly occupied at the time with his Imvated-label), Koen Vandenhoutd (Zaal België then, Oorstof and Dropa Disc now), Hans Mortelmans (Robo Records), Bart De Paepe (Sloow Tapes), Erik Van Looy from Borsbeek — who organised Neobilly festivals between 1988 and 1992 and is a great source of inspiration thanks to his encyclopaedic knowledge of music...

I already knew Joris Verdoodt (B.A.A.D.M.). He ran Kapellmeister Grammofon at the time, together with Jeroen Provoost. I also went to the concerts organised by Laura Maes and Kevin Van Volcem (Cling Film-Records / Kling Film-Records), but I didn't get involved with them beyond that. Of course I knew KRAAK (Johan Loones and Dave Driesmans at the time) through *RifRaf* and *Humo*. The first Köhn albums were well received and that got my attention. For my historical background I owe a lot to the influential Nurse With Wound-list, but also to charismatic Timo Van Lwijk (Af Ursin, La Scie Dorée, etc.), whom I interviewed myself once, for the predecessor of *The Avant-Guardian* (*Ruis*, November 2006, p. 7-8). Long before any reissue hype he tipped me off on Taj Mahal Travellers, East Bionic Symphonia, and Albert Ayler's Fondation Maeght concerts.

Through Carlo's shop I also discovered the CD-R releases of Funeral Folk (Silvester Anfang, Hellvete). I suddenly realised that many of these musicians grew up in the region where I came from, but in Meetjesland people tend to live very isolated, so chances to meet fellow travellers are much greater in cities like Ghent or Antwerp, than in the countryside. I remember setting a meeting with someone I didn't know in the marketplace of Maldegem to buy some CD-Rs, and that guy became one of my best friends. The face-to-face aspect, getting in touch with each other, is an important characteristic of the whole scene. Often, you get to meet the people behind the label. Their story invariably goes beyond merely releasing an album, and that helps you to understand a certain vision. Record stores have always been hugely important to me. At the end of the 90s, for example, I was a frequent visitor of Epoxy in Eeklo. This is the place that made me discover bands such as Coil and Death In June, but also Staalplaat's *Mort Aux Vaches* series (especially the O Yuki Conjugate and Deutsch Nepal discs). The scent of heavy pipe tobacco in the store and the many conversations with shop owner Willy Vertongen are strong personal memories.

PDB Personally I don't spend much money on records, I often wonder how collecting can cause such obsessive behaviour. Turns out a shopping addiction is often part of the equation.

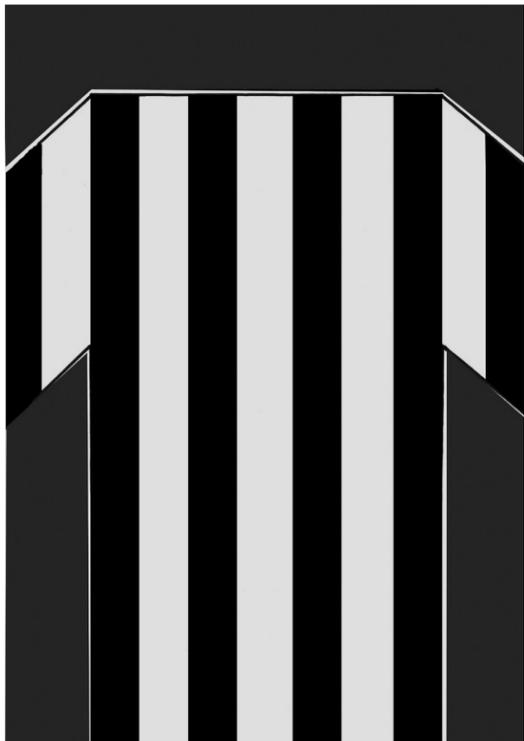
JW I do spend a fair amount on music, but I don't see myself as a collector. There is no singular vision behind what I buy. If I were to collect, I would buy much more specifically. Like Jan Van Toorn (from the Slowscaan label), Koen Van Immerseel or Ed Veenstra, who each own great and unique collections of *artist records* within Europe.

My impulse to buy mainly comes from curiosity. The great diversity of music and genre really appeals to me, and I get enthusiastic in the process. I'm also interested in the act of registration itself.

Just last week, I bought a record consisting entirely of snoring noises, released by Erik Kessels (of Kesselskramerpublishing). Irritating as hell, clearly, but I find it interesting that someone decides to record this and bring it into a context, that he succeeds in associating a physical identity to something as volatile as this. The album *Row* (makiphon, 2017) by Andreas Oskar Hirsch is a similar example.

I'm especially happy that I was able to use a substantial part of my 'collection' for an exhibition that I curated at the request of Phillip Van den Bossche in Mu.ZEE. In that exhibition, *Vinyl in the Studio – Artists' record sleeves in Belgium*, I brought together albums and artwork from 1970 till now, designed by

Belgian artists and international artists residing in Belgium. Charlemagne Palestine and Orphan Fairytale performed on the opening night. Of course I take good care of what I have, but the idea of trying to preserve a collection as mint as possible in the light of potential profit has little to do with music. In that way, I'm not a collector at all. What it ultimately comes down to is to keep listening to music with unspoiled ears and, importantly, to keep supporting the music you believe in. A collection is in the first place a very personal story, mine has a lot of records that are not so great, objectively speaking, but in my mind they are linked with an encounter or an event that makes them special and therefore valuable.



Bert Huyghe, *Balgerhaeke*, 2017

PDB How did you end up where you are? Deeply absorbed in a quest into the essence of music...

jw You meet with a group that appeals to you and you start digging. Like a lot of people who are into music, you read interviews and explore the musical influences of this or that band. It turns out that some of these influences are far better than the band you listened to in the first place. I prefer to see the complete picture. Over time, I have found almost any sound interesting enough to listen to. I don't make a distinction between 'nice' and 'ugly' sounds, they are all equally important to me. As soon as a sound manifests itself, it's worth listening to. From time to time, this can be stressful. I lack a filter for superfluous, unimportant sounds and find it hard to ignore them, so sometimes I am intimidated by the presence of direct, intimate sounds. Music has been such a decisive factor in my life. The music of the composer Éliane Radigue introduced me to Tibetan Buddhism and meditation. Publisher Kris Latoir (publishing house *het balansier*) is one of many acquaintances I met through a shared passion for music.

PDB But you never felt the need to make music yourself?

jw No, the urge is just not there. Maybe because I lack technical knowledge; it's not that I can boast having a great sense of melody or rhythm... I find it far more captivating to discover music and invent a background for it, even if it's not fully consistent with reality, or even if there's no reality in it at all. There is a plan, however, to start up a clandestine power electronics project together with Floris Hoorelbeke (Broodmes, Smeltkop).

PDB Does that same persistence to explore the new and unknown guide

you in matters of graphic design and typography? Is there a niche in play, as there is in the music you listen to?

jw Some time ago I read an interview with Apex Twin, and I could easily relate to the obsessive working method he described. If I remember correctly at some time in his life he attempted to record virtually every sound he came across. And then he started categorising these field recordings, also in a very obstinate way. As for myself, I have always been an avid researcher of fonts. When I see a new one, I feel the need to look into it. The same attraction, just like with music, draws me to typography and fonts. Even if the difference between fonts can be minuscule, it is still there. Just like sound, typography can have an effect on psychology and imagination.

PDB What's the relation between graphic design and music, in the case of album sleeves or packaging of recording media in general?

jw Graphic design is always embedded in a certain culture. Music, in our culture, is often the expression of a certain spirit of the times or a tradition. Artwork, like the design of albums or posters, is no exception to that. But music and artwork do not necessarily follow the exact same logic. We're having a lot of revivals in music (Krautrock, Dark Wave...) and in design and typography you can also notice this resorting to historic elements. It's OK to borrow stylistic elements from the past, as long as you are clear about it and don't attempt to withhold your sources. When you omit historical context (a tribute of some sorts), or neglect to re-contextualise (like the painter Luc Tuymans did with that infamous picture of Jean-Marie Dedecker, or musician John Oswald with his *Plunderphonics*), you are

just one step away from plagiarising. Plagiarism for me is always a matter of exploiting someone else's talent, be it financial or otherwise. From a legal standpoint, much is unclear, but that doesn't mean that creative expression belongs to anybody and is exchangeable at will. Plagiarism in its strictest form is perfidious. An interesting publication on the matter is the recent book *Public Domain* (Christoph Merian Verlag, 2015).

I find what John Oswald does very compelling because his intentional raiding is meant to expose and challenge the perverse mechanisms of the music industry. Not that influences always have to be explicit, but I do like the tradition of musicians who include a list of the music that influenced them on their albums, like the Nurse With Wound-list, or like Mats Gustafsson did with his Sonic Youth *Hidros 3* album. Alan Licht's *Minimal Top 10* is another good example. The main thing for a musician or a designer is to fully understand what you are doing. Releasing a New Wave album just like that, because you like 1980s music, is rather stupid, in my opinion. One should at least try to add something new, even if it is only a nuance.

PDB What exactly differentiates a solid album from a brilliant album, or a book with an excellent graphic design from a sublime one?

jw The difference between good and sublime is something I can't define, since it often involves subjective choices that are the result of personal convictions. Time and age are an important factor, especially in the sense that perception of art may sometimes strongly change throughout history: the now forgotten but in their time very successful *salon* painters from the beginning of the twentieth century are a good example. It's not that hard to design a *fine* book, or a *solid* record. The works that really stand out are often extremely uncompromising, but also very much on the edge (between what's tasteful and what's distasteful for instance). Finding the right balance is not so easy.

A musician or a designer gradually develops a certain way of working, by learning to cope with things in the most efficient way. At some point these procedures become so ingrained that it's difficult to abandon them, and sometimes you have to set new rules or boundaries to keep you from going through the motions. This process involves taking some time to put yourself into question, but not too much. Dialoguing with other people is also something that can help: it can lead to views and solutions that you would not have come up with yourself. Working with restrained budgets forces you to depend on creativity to achieve a certain result. But it will always be an organic process where experience is an important factor in finding the right focus. Getting in the zone is not always evident, though. The creative process is not something that you control 100%, one day things go smoothly and the next it takes a lot of effort to move a tiny step forward. Sometimes, you can't help but take a cynical position, mostly as a result of a deteriorating relationship with the client. The client comes up with an idea and pays you to execute it. As a designer, you don't necessarily approve of the idea, and if you fail to establish a dialogue, things may be going downhill before you know it. I imagine similar problems can arise between labels, even small ones, and musicians.

PDB You also work as a designer for Studio Luc Derycke. Do you enjoy more creative freedom in your work for labels like KRAAK, Edições CN, Aguirre, etc. than in the studio, for instance when designing a book?

jw That depends on the project, designing a sleeve and doing the layout

of it are very different things anyway. For the Shandar series, a series of classical avant-garde reissues on the Aguirre label, it was unnecessary to design a new sleeve, because the originals are very iconic, and the reissue risked suffering from it. In cases like this, I try to accomplish a perfect facsimile. This is a much more technical approach where reconstruction is key. And in the case of the sleeve for Lieven Martens Moana's *Idylls*, we tried to find the most suitable image by means of a dialogue. What gets me going in connection to music releases is a sense of atmosphere. For example, the cover of Immortal's *Diabolical Fullmoon Mysticism* continues to fascinate me, and the same thing goes for *The Heliocentric Worlds Of Sun Ra*. And in a scene where 'clumsy design' has sometimes tended to be a conscious strategy, I think that the approach of Meeuw (Jos Moers) is really refreshing.

The Avant-Guardian is a good example of how a certain project keeps evolving through different editions. We never intended to come up with the perfect *Avant-Guardian* from day one. There's room for change in the presentation, depending on the specific content of an edition, as well as on our ideas. Since we're working with a transient medium, the freedom to do so is evident.

PDB What's your view on the scene today?

jw The emergence of the so-called *New Weird America* (term coined by David Keenan in his article of the same name in *WIRE*, Issue 234, 2003) and the heyday of CD-R (between 2000 and 2005) have been very important for me. I made lots of musical discoveries then (courtesy of KRAAK, amongst others): the first albums from Six Organs of Admittance, Double Leopards, Sunburned Hand of the Man, No Neck Blues Band, Wooden Wand, and The Vanishing Voice, etc. On a personal level, I went through a difficult period, but the music has always been a source of strength. This is in fact an important reason why I like working for that scene. For me it's a way of giving something back to a community that has meant so much for me. The vitality of the scene also depends on specific circumstances: Ghent, for instance, where I live, has changed a lot in the past 10 years. The city has become clean and orderly and is attracting a lot of young families. This is certainly not a bad thing, but as a result, the fringe, the space for marginality, is disappearing. There's a real need for places that are unaffected by political correctness, where spontaneous action is encouraged, and maverick ideas and attitudes can develop.

PDB Let's conclude with an off-stream music playlist.

- *Okulte Stimmen – Mediale Musik: Recordings Of Unseen Intelligences 1905-2007*, Triple CD-set (Supposé, 2007)
- Stephen P. McGreevy, *Electric Enigma: The VLF Recordings Of Stephen P. McGreevy*, Double CD-set (Irdial, 1996)
- Ludwig Koch, *Archival Sound Series*, CD (Conrecte, 2010)
- Herbert Distel, *Railnotes*, Double CD-set (HatOLOGY, 2003)
- *Lost & Found Sound Volume One (Radio Stories from NPR's All Things Considered)*, CD (HighBridge Audio, 2004)
- Dr. G. Thielcke & C. Fentzloff, *Stimmen Einheimischer Vögel, 7"* series (Kosmos, Date Unknown (1970s?))
- Lothar Baumgarten, *Seven Sounds Seven Circles*, Septuple CD-set (Kunsthau Bregenz, 2007)
- Phil Blankenship, *Sex Magik*, LP (Rude Fans, 2012)
- Dennis Tyfus, *0032 (0)5 2934834*, LP (Ultra Eczema, 2007)
- Various, *Historische Aufnahmen / Historical Recordings Volume 1*, LP (Gagarin Records, 2011)

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LEA BERTUCCI / SARAH DAVACHI

On November 9th, KRAAK and AB Salon presented two rising stars from the new wave of mystic avant-garde composers: Sarah Davachi and Lea Bertucci. Davachi is a Canadian composer who recently moved to the East Coast. On highly acclaimed records like *All My Circles Run* (Students of Decay, 2017) and *Vergers* (Important, 2016), she researches the mystical properties of overtone and spectral music. She filters old harmonic theories by means of contemporary technologies like sound synthesis and non-harmonic arrangements. Her main instruments are legendary synthesizers, like the famous Buchla synth, or the EMS synths, combined with organ and string arrangements. As such she can be seen as the next powerful voice in the tradition of the grand ladies in electronic music: Laurie Spiegel and Eliane Radigue. Bass clarinetist and composer Lea Bertucci in turn is the new rising star of the New York Underground. She explores the acoustics of space and harmonics through graphic scores, internal and external feedbacks and multi-channel systems. Her most recent record *All that is Solid Melts into Air* on NNA is a wonderful exercise in sonic alchemy, in which the basics of music are transformed into pure gold. As their work has many aspects in common, we conducted a double interview; both women asked each other interesting questions.

Niels Latomme

NL In your work, you are both interested in the magic that happens in microtonal and overtone music: the extra tones and patterns that come into existence when creating minimalist music, tones that are very close to each other. Where does this mutual interest come from?

LB Working with a phenomena-based approach to harmony allows my music to describe physical, psychoacoustic and subtle emotional states. I find that alternative approaches to tonality, (micro-tonal and just intonation), imbues my work with a fragile and almost organic quality (that's why I also use tapes for my electronic sound). Many of my recent projects have involved the effects of sound in dialogue with acoustic space. The possibilities of describing an architectural space with sound are abundant when a more flexible tuning system is employed. I also think that my background in playing woodwind instruments, which allow for a lot of subtle pitch bending and microtonality, has led me in this direction musically.

SD For me, the appreciation of the space created in microtonal/overtone and similar textural music, initially came from a fundamental rejection of the piano. It's interesting to hear that Lea's background performing with more flexible woodwind instruments favoured such a progression toward microtonality; I was classically trained in piano and as I felt a pull towards composition in my later teens I knew inherently that the piano wasn't right for me due to its rigidity. I also believe that I can create a different kind of space and architecture

in my music, by employing an array of frequencies that aren't normally brought into focus in music with really active and progressive harmonic movement. I've always enjoyed listening to held tones — I find a simple sort of calm and clarity in the experience — and became interested in exploiting the overtones that are already buried within complex layers out of that. The sounds I like to work with are typically already there, they are just not that commonly framed as aesthetic or emotive material.

NL What differences do you see in approach, method and outcome in each other's work?

LB I admire Sarah's sounds, as they feel to me fearlessly minimal. The sustained yet constantly moving qualities of the synth create these almost extra sensory patterns. The glacial scale of the architectonic development gives the work an expansiveness which I always strive for in my own sounds.

SD I am quite drawn to the fragility and actual time-based space that is in Lea's work, especially in what I've seen of her live performances. There is a very physical presence in her recordings that I am becoming more interested in to achieve in my own work as of late, as opposed to one that is purely based on tone and pacing of changes. I also find her ability to blend many different types of textures into a coherent whole, quite impressive, as I think there are very few artists who can take sounds that are more shrill or abrupt and manipulate them to become soft and delicate.

LB Sarah, I'd be interested to know how you decide on a tonal centre for a piece. Is it an intuitive decision or based on other factors?

SD The decision of a tonal centre is usually more intuitive but sometimes it simply depends on the logistics of the instrument I'm working with (for example, if there are notes that are in better condition or notes that are intermittent, which I know I'll want to avoid — a common occurrence with electronic instruments). It's a less intuitive process when I find myself working with other musicians or acoustic instruments; in these cases, I will arrange my pitch choices in accordance with more natural settings for the other performers. This is especially true with string instruments as I often try to emphasize open strings so as to ensure that I get the most uninhibited projection of inherent overtones.

NL This reminds me in some way or another of *Harmonices Mundi*, of Laurie Spiegel; it's a composition in which she applies the Kepler Theory to music. Are you interested in applying abstract, mathematical theories to music?

SD Niels, I don't feel that I'm learned enough on abstract mathematical ideas to apply them to music, and to be honest I'm not sure I find the concept particularly appealing in my own music (but not necessarily in other music), unless it will have a more primordial, perceptible impact. For me, bringing in that level of theoretical design can be dangerous, as it can easily detract from the quality of the overall sound, which I believe to be paramount. But maybe that's just because I don't believe I could handle such concepts as creatively as someone like Laurie Spiegel. That being said, I do draw a lot of influence from basic music theory and historic changes in tonal structure and harmonic progression.

I've become quite interested in working with modal structures lately, and other examples from early music such as the circle of fifths. Of course, tuning and the strictures of just intonation are quite important in my way of thinking also, and I do look at those not just aesthetically but also from their point of departure in whole ratio relationships. Formally, I find myself becoming increasingly interested in early music and, oddly enough, certain types of religious music, especially that of Eastern orthodox practices. Again, I lack what I would consider to be a sufficient bed of knowledge in order to really say that the latter is a direct influence on my music, but the sonic experience is certainly something I would like to emulate in one way or another.

SD I wondered, Lea, whether or not your natural/city surroundings have an impact on your work and

aesthetic impulses. I find that I am increasingly influenced by my decision to base myself on the west coast; I am strongly impacted by the vast physical space of the geography and the epic nature of its design. Do you find that living on the east coast affects your choices one way or the other, or is it an irrelevant factor?

LB My surroundings exert both overt and subliminal influence on the way my music takes shape. Although I live in a sonically dense urban space, (New York City), I grew up in a rural area (upstate New York) and have spent a great deal of time in the American west, where my father lives in a town of 150 people in the mountains of Utah. In this location, I have noticed that although the ambient noise floor is much lower than New York in terms of decibel levels, the sonic ecology is no less rich, and still contains a similar sort of density, although it is perhaps more subtle and slow.

From a psychic perspective, spending time in locations with a more apparent topography, where the vast landscape is visible and open, allows a shift in my perspective. I tend to slow things down, allow for space and silences — uncertainty. I also find that I can be more focused in my attention to a composition when I am working in a rural locale. I just finished my next solo record, and was recently re-listening to some of it and realized that I was trying to cram a multitude of ideas into a rather finite space. This latest work was conceived and recorded mostly in New York, and I think that the nature of this record has a direct relationship with the dense urbanity I find myself in every day. I might have to go back and take some things out.

In the past few years, I have worked on a number of site-specific and site-responsive compositions, (this term *site-specific* for me is a bit problematic, as I feel that it is overused and often incorrect within the sound art sphere). These pieces, such as a recent saxophone quartet I wrote in a former grain elevator in Buffalo, New York, takes advantage of particular acoustic qualities of an architectural space and contains musical rules and gestures that are designed to sonically activate the site. For this piece, I based the tonal centre of the composition on the dominant resonant frequency of the space (determined by a doing frequency sweep analysis and looking at a spectral reading of the resulting recording). So here, I use a more scientific or technical method to determine the tonality of the piece, yet this approach is always in service of an emotional/humanistic expression. I do not see these things as opposed to one another, but rather in conversation together. I am interested in music that moves me, that expresses something ineffable and impossible to articulate without abstraction.

Lea Bertucci. Photo: Courtesy of Clocktower





Sarah Davachi. Photo: Sarah Davachi

NL For both of you, an important aspect of your music is how it relates to space and architecture. In the case of Lea's work, it is very obvious as you have been working on site-specific compositions. One of the KRAAK artists, Köhn, also values the relationship between music and space. Where does this interest come from, and how exactly would you define this relation?

LB I began to consider the relationship between sound and architecture more deeply when I was primarily playing amplified bass clarinet. I would mic the instrument with two condenser lavalier mics inside of the chamber of the horn. When I added gain and compression, the mics would feed back, the pitch of which would be determined by whichever keys were open or closed. As I played more shows, I noticed the nature of this feedback would vary with the acoustics of each venue, as well as my physical position in relation to the speaker. As I thought more about this phenomenon, I realized that the entire way we perceive sound is determined by the external architecture of the site as well as the internal architecture of our ears (also the internal acoustic within an instrument). So, it could be an interesting line of inquiry to explore the phenomena of subjective perception through the consideration of acoustics. One of the ways I've been recently experimenting with this is to consider the space as an extension of an acoustic instrument.

SD That's interesting to hear you say that, Lea, as I also commonly think of the physical space as an extension of the instrument, or more accurately as a filter that colours the sound not unlike a loudspeaker or a microphone does. I've always had an innate interest in architecture and I've done a lot of work and research in instrument design, which has greatly informed my understanding of the way in which objects need to be shaped in order to behave in a certain way within their intended environments (even in terms of climate control and things like

that). But I suppose I became initially interested in the relationship between space and sound on a compositional and aesthetic level through my work with pipe organs. I think it's a very unique feature of the instrument that it is designed specifically for an individual space, and that it exists only within that space. I fundamentally believe that each acoustic and most analog electronic instruments are individuals, even if they were built by the same builder or in the same factory, each one will have its own quirks. In consideration of the pipe organ in a physical space, the space itself becomes another direct feature of the instrument in this way. It's a very special feeling to be able to play to a specific space, in a sense, and work in tandem with the unique acoustics. In the past few years, I've also become quite interested in early music, especially chant, and the rituals that are associated with sound in sacred spaces.

LB Yes, that totally makes sense — the pipe organ is the original spatial instrument/multichannel sound installation! I saw Xenakis's Gmeoorh for organ a few years ago at St. Patrick's cathedral in New York and was amazed by the total immersion that was created by the instrument at certain points in the piece. The fact that Xenakis had a background in architecture probably also contributed to this effect. I also meant to mention that I work at the Cooper Union School of Architecture as my day job, and I think this has definitely seeped in to my artistic practice in ways I am just beginning to realize.

I am also a deep early music nerd, and am currently obsessed with Sir Thomas Binkley's project *Studio der Frühen Musik* (see *Studio Der Frühen Musik - Planctus David* on Youtube) ... I was reading a bit about this group, and found that they were very interested in more archaic tunings, — pythagorean etc. I just also really like the delicacy and mysticism of their interpretations of these songs.

NL Thank you for these in depth insights in your music!

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LIZZY VANDIEREN- DONCK & LIEVEN MARTENS

Fear of Missing Out is maybe the dominant psychology of the 21st century. A hyper transparent reality presents itself through photos and status updates as an authentic and neutral fact, but it is more than ever staged and artificial. Every update shouts how great it was, and screams out how wrong the absent were; however, if you're so into it, why are you updating your facebook profile? Visual artist Lizzy Vandierendonck found in composer Lieven Martens *Moana* a partner in crime to conceptualise this 21st century form of ennui into a performative installation. In their shared aquatic world the main roles are played by exotica, sea mythology and parallel perspectives; the installation is a cross breed of a film set for a low budget animation movie, an aquarium and a new age club designed on LSD. The 2 artists stage as such a non-existent party, where the residu outlives the reality.



Lizzy Vandierendonck



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