

TRACES

FIRST
ISSUE!

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TRACES

C O L O P H O N

TRACES is a free magazine about music & art by J & M found at www.seja.nl & www.enfant-terrible.nl Please don't pay or ask money for this magazine other than to compensate costs for shipping and suchlike.

THIS IS A FREE MAGAZINE!

We like to bring some of the greatest hidden treasures of music and art and everything gathered around. TRACES is an independant magazine without limits. The content of this magazine will not guarantee any subject-matters in the future. We do what we like and we like what we do. That's the essence of our beliefs. We also believe in freedom of speech, human rights and to deal with nature in a responsible way. We all leave traces. Follow the road, be curious, find the tracks and leave your traces. We leave this TRACES for you. Have fun!

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We don't do reviews on request. Still you may feel the urge to get in contact. You're free to do so of course. We would like to get in touch with artists who make unconventional works that they'll like to show or tell about in TRACES. Make us happy: if you want to place an advertisement you're welcome too!

Front cover photo by: H.W. Logman feat. Stewart & Henk

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flexipop: disposable pop or recycle art?

Most people will only be able to guess what Flexipop is. For a few obsessive nerdy music fans like myself it is a cultural standard, a world of its own, or even THE world. Well here is a short lesson into the history of cheap produced minimalistic new wave pop music and how some people today try to turn it into a hype to cash in on it.

The name Flexipop is not a real genre name as it comes from an UK magazine that ran for two years from 1980 onwards. Each edition came with flexible 7 inch record. You know vinyl but not regular vinyl as you could use it as a Frisbee and even bend it and fold it and if it wasn't damaged that bad it still would play.

Anyway, the focus of Flexipop and the discs was on new wave music. Many well known bands like The Cure, Soft Cell and Depeche Mode contributed tracks for a flexidisc, often the tracks were exclusive recorded. The Dutch counterpart was called Vinyl magazine and focused as they called it themselves on Modern Music. Basically this meant more experimental and obscure stuff from the counterculture and then real existent underground. The flexidiscs that came along with Vinyl featured mostly these less accessible sounds of the new wave genre from bands like Tox Modell, Schleimer K and Mecano. Think cheap, minimalistic and weird electronic pieces and unpolished and raw post-punk guitar stuff. During the 1990's when all the world was listening to Grunge one music maniac started to make bootleg cd-r compilations entitled A Tribute To Flexipop and later followed by The Return Of Flexipop and None Night Of Flexipop next to some other titles referring to the same tradition. A total for more than fifty cd-r's were compiled. All featuring something between twelve to twenty tracks per disc. Well that is what I call a repertoire! This was done not for profit but for fun only and to keep this music tradition alive.

These discs feature a fantastic world of music with tracks from tape releases, a-side but mostly b-sides from hard to find 7 inches and tracks from obscure independent vinyl releases. During the years when nobody listened to this stuff the name minimal electronics or minimal synth became some sort of genre definition for this type of 80's

minimalistic synth-punk new wave music. Many bands featured found it an honor to be on this series as back in the days but even more at that time only few people showed interest in their music.

Bit by bit a real cult following began to take shape. During the late 90's this evolved into a new scene of musicians and labels producing and releasing new music in this stylistic tradition. Next to that some labels were founded that only started to re-release some of the old music. Mostly music that was never put to vinyl before. Some of this was bootleg stuff as not all the musicians that released their music on cassette tapes in the 80's could be traced down straight away. Remember this was before the myspace, facebook and linked-in era.

Artists like Skanfrom, Bakterielle Infektion, Solvent, Lowfish and of course Le Syndicat Electronique paved the way for many artists to follow, just as labels as Genetic Music, ADSR, Invasion Planete, Suction, Was Soll Das Schallplatten and Kernkrach did their part in spreading the music to a loyal fanbase. At the same time electro had a revival. Contemporary electro acts like I-F, Legowelt, Luke Eargoggle and in a way also Rude66 helped to shape the new electro scene, even though they had been active already since some years. Although sharing some esthetics and style elements the two scenes did not always meet each other straight away but in the end musicians, labels and audience began to mix. The recognition of this Flexipop music as an important root for electronic pop music, even though still there for the well informed, give way to a second wave of labels and musicians to take their cue and inspiration from this style.

Social media made it easy to find the old cult heroes and ask their clearance for releasing archive music from the past. In the same way internet made it possible to reach a worldwide

audience. While most labels work in the spirit of the old underground, as in a Do It Yourself attitude towards producing, promoting and distributing the music, some seem to see some cash in it.

For some years Peer-to-peer networks like Soulseek already make the Flexipop compilation cd-r's available to everybody for free, like they possible should. But, today you can also buy compilations of these compilations on vinyl, cd and yes in digital format to pay for from various labels. Every country some to have a Flexipop re-issue label today and it seems like every month there is a new label born which is doing the same thing.

I agree that some of this music has cultural value and not only because I am an obsessive music nerd in love with this music. I agree this music should be available. I agree some labels are needed to release this music on vinyl for the first time. But, there is a true overkill. There is a reason some of this music never made it to a larger audience as the die-hard cult following the 80's and 90's. Not all of it is that good. It has cult value for sure but not all of this music has cultural value. It seems not all labels are gifted with selective capacities or with the true blood of this counterculture music tradition.

So for the curious people who are still not sure whether this is simply disposable pop music are true art with meaning and value worth to be recycled I advice to login at Soulseek and download the original Flexipop cd-r's, have nights of fun with the music and found out what gems these compilations hold for you. Then you can always get the contemporary vinyl productions with the songs that touch you in the end and do not need to spend hard cash on dozens of compilations of compilations. Also it should be in the true nature of any real music fan to be willing to dive into a style or genre and pick the few things that appeal to you and go on from there. (M)

Life is not easy, being a music nerd collecting obscurities is not easy... but it is fun and it is satisfying... I promise.



Verbeke Foundation; You should have seen and experienced it!

Just outside Antwerp, located in the desolate Flemish landscape, is situated the Verbeke Foundation; a private initiative of Geert and Carla Verbeke. Watching the TV program "AVRO's Kunstuur" I became curious. My criticism on contemporary modern art museums is that these institutes contain established art nowadays and that there's little platform for new young artists. Want to see new work of young artists, you really need to visit the Verbeke Foundation.

What I noticed entering the terrain of the VF, is a vivid place where people work. Cars, containers, materials stacked on a messy field. We have not even been inside yet. It looks like: "work in progress" Things are not finished, there's some coming, we're busy! A hodgepodge of buildings and structures, greenhouses, containers, a rugged landscape with large and small objects. Known and unknown artists take turns with surprising work. What I liked about this concept, the diversity of art forms. There are also some paintings, but it is also a melting pot of disciplines: Architecture, landscaping, experiments with nature (willows and chicken), sinister art with dead animals, recycle art; these are all elements that can be seen at the Verbeke Foundation.

Young artists are given the opportunity to work, to experiment and exhibit their products, it is a dynamic whole. In addition, the foundation gives opportunity for parties and you can even sleep in the ArsAnus made by Joep van Lieshout, or you can put up your tent in the tent flat.

What's great about it, is the private initiative, free from laws, always searching for new opportunities and so innovative and refreshing. Very varied, temporary and transitory, three components that really appeal to me. (H)



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www.verbekefoundation.com

TOBIAS BERNSTRUP LIVE IN HOLLAND

It was on a hot Friday afternoon that I could pick up multi-artist Tobias Bernstrup and "assistant" Cajsja von Zeipel at the airport. Bernstrup was there for a performance on the Dutch Gay Pride which was held this year in a small town in the centre of the country called Amersfoort. Unfortunately the performance was scheduled at the same time a famous Dutch band was playing. So a lot of visitors have missed this excellent gig.

Most interesting with Bernstrup's live performances is the mix of exciting electro pop (based on 80's influences like Gary Numan, Depeche Mode and so on) in combination with his futuristic self designed outfits where the artist seems to dress as a computer game character. It took him even about 2 hours to get dressed before he could play instant cult hits like *Surround*, *Neon Love* and *1984*.

Tobias Bernstrup also exhibited art, music & fashion in places like the MADRE Museum of Cont. Art in Naples and Tate Modern. (J)



Mekanik Kommando



Mekanik Kommando seems to be in the center of the spotlights again... Three (re-) releases in 2010 as well as the planned release of "And Then The Wind Died Down" (previously released as cassette) on vinyl in 2011 marks the importance of this band and the influence they had on experimental music as part of the Dutch ultra scene. With a DIY approach inspired by the post punk movement they gave a complete unique twist to music, art & lifestyle; turning into something called "ultramodern" (where the term Ultra comes from). The line-up of Mekanik Kommando was just as unusual as their music; a set-up of two bass guitars and a drum machine (later extended with synthesizers). Nowadays there are still a lot of people around the world that are happy to lay their hands on a MK vinyl record as they are hard to find (unless you want to pay a lot of money for it). The Tonefloat label now has released tracks from their first 1979 cassette-demo (previously unreleased) on clear 10" vinyl in a limited edition. Most of it are rough versions of songs that are on the first record "It Would Be Quiet In The Woods If Only A Few Birds Sing" but sounds even more edgy than Mekanik Kommando's later work. Tonefloat simultaneously comes with a CD re-release of Mekanik Kommando's first official album "It Would Be Quiet In The Woods If Only A Few Birds Sing" (considered as a landmark in 'modern' music). Cat Sun Records (Poland) brings the CD re-release (limited edition of 500 copies) "Shadow Of A Rose" The sound has evolved into much more psychedelic folk. Later MK changed their name into **'The Use Of Ashes'** who still exist. This year they'll finish their "White Nights" trilogy with the album "Flakes Of Eternity" (J)

RECORDS * VINYL * RECORDS * VINYL * RECORDS

Wermut - Ether

Label: Reue Um Reue, vinyl 2lp, limited edition of 310 handnumbered copies.

About the time I seem to have forgotten about Wermut they suddenly appear coming up with this fantastic new album. On 'Ether' the band is expanded with multi-instrumentalist Niedowierzani into a trio, assisted by guest drummer Falko Grau. Though I know this band as one of the best minimal wave elektro acts around, this vinyl double album with only 4 songs is referring to an earlier part of musical history. 'Ether' is a piece of Berlin-school influenced psychedelic trip. Wermut is moving away from the 80's New Wave and diving into the depths of seventies Krautrock like bands as Tangerine Dream and even Klaus Schulze. This album is definitely a masterpiece but only for the happy few, as it is limited to about 300 copies. A must have for all Krautrock and minimal experimental fans! (J)

Murw - A Fish And Sea

Self released Debut LP by Dutch "de-composition" artist Murw (see also the *Kamp Holland* compilation on *Enfant Terrible*). Some would call this simply noise but that would be too easy in the case of Murw. The music is abstract and intelligent not noise for the sake of noise. At times the music sounds eerie and leaves you with an uncomfortable feeling. So much better as any noise and most ambient releases out there. Also you get the record in a gatefold sleeve with beautiful artwork. (M)



Solvent - Subject To Shift

Label: Ghostly International, vinyl 2lp (also available on cd)

New album by elektro pop veteran from Canada. This guy picked up the 80's electronic pop music tradition way before most people on today's scene. And, still he is on top the game. Subject To Shift shows growth in sounds and structures but not without leaving behind all that was good about the previous stuff Solvent put out. From acidic dancefloor tracks to 80's romantic elektro pop to more abstract IDM influenced elektro... it is all there and it all sounds great. One of the best electro(nic) albums from 2010. (M)

Dolina - Dolina

Label: Treue Um Treue, vinyl lp with insert. Limited edition of 320 copies

Finally! Here is the album debut of the French-Belgium trio Dolina known for their contributions to various samplers ("Festival Der Genialen Dissidenten" and "Radio Resistencia" on *Enfant Terrible* and "Circuit d'actes" on *La Forme Lente*). This album has a poetic taste for carefully arranged lyrics combined with dark and moody electronic music. In spite of the early references (darkwave, cold wave, minimal electronics) this record really touches the ancient modern world because of its variety in musical styles. Subtle crossovers in French and English lyrics give extra tension to the songs. Listening Dolina it feels you're stuck in a weird kind of costume drama play in which you're hypnotised by angels, dwarves and elves. Dolina is an exciting album for sure and it could point out to be one of the best this year. (J)

ALSO MORE... OR LESS FRESH: The Anna Logue Years - Fifth Anniversary Compilation (2CD) *No anniversary without a birthday present, so here it is, a 2CD compilation with carefully selected songs of all 30 previous Anna Logue releases* Schadstoffklasse Grau - Unerhörte Klänge Aus Den Dunklen Kellern Der Republiken (LP) *A compilation of contemporary artists moving across electro, synth pop and minimal synth on the legendary German Hertz-Schrittmacher label.* Cccandy: Lonesome Berlin (LP) *Cold and dark minimal synth with a poppy touch on pure white vinyl (Avant! Records)* Scorpion Violente - Uberschleiss (LP) *Sleeve covers musical content; brutal minimal wave (Avant! Records)* Goz Mongo Alliance - Passion of Decay *Contemporary music from this cult band with a true minimal electronics, industrial, weird sound (Börft Records).*

›CAJSA VON ZEIPEL›

Cajsa von Zeipel's sculptural works investigate the human body, proportions and group relations. At the center of her interest is the teenage girl. The familiar attributes, ponytails, platform shoes and provocative and exposed flat stomachs is a recurring theme. Still there is something archaic about the realistic plasterbodies. Not unlike ancient sublime sculptures. The merged expression of classical figures, today's fashion magazine beauty ideals and teenage attributes seems to place her frozen characters in a state of timelessness and melancholy.





For more info visit: cajsavonzeipel.com

'Seconds in Ecstasy' consists of a large scale pole-dancer centrally placed in the main entrance hall of the Royal Academy of Arts in Stockholm. Surrounded by antique sculpture casts she rotates slowly like a clockwork that short-curcuits high and low, with her heels swinging just an inch away from Nikes cut-off head.

Cajsa von Zeipel lives and works in Stockholm. She completed her studies at the Royal Art Academy in Stockholm in spring 2010

I AM STILL GROWING UP GODDAMN

Interview with Renée van Trier

For the well informed Renée van Trier is part of the elektro / neo wave outfit *Milligram Retreat*. As a visual and performance artist she is building a name for herself with her performances and solo exhibitions. She likes to irritate, confuse and give you a bad feeling... but never without a funny touch or some self-mockery. Here is a look into the world of Renée...

Last year Renée was present at the respected Incubate Festival in Tilburg. Together with Danielle Lemaire she does performances under the moniker Magic Untitled. Their performance "SCHNIETSCH" took place at the Inubate Festival, a cultural pirate happening which was part of the Incubate Festival. The performance itself was a reflection on the work of the Austrian artist Hermann Nitsch.

Nitsch was in 2009 at the Incubate Festival where he did a performance in his typical style with food, dead animals, organs, naked girls and lots of noises and blood. At the exact the same location in Tilburg MagicUntitled did their performance centered around blood.

Funny detail is that in 2009 Renée took part in a masterclass with Nitsch during his visit to The Netherlands. She defined the artist in the following way: "I think he looks a bit like a gnome".

Is she without any respect for anybody or is she just being naïf? It shows a sort of playfulness that is at the core of all her work and I guess her being. It is a charming unprejudiced view upon the world and people which can result in honest but socially unwanted opinion. This is also proven when I ask Renée about the connection between her own work and that of the Wiener Aktionisten, a movement Nitsch was part of: I have nothing with those Wiener Aktionisten. I think this Otto Muehl is scary and I have seen that movie about his commune, brr. I feel more connection with the Fluxus movement.

I make use of a wide range of media like video, photography, performance and music. In my

work I act and react on intuition in the moment itself. In beforehand I write down a script. But at the moment of the performance itself it is no point to deviate from that script. When I am not directing I trigger things subconsciously which give new input. For me it is important to play and stay awake like a child."

Humor, self-mockery, insecurity, irritation, confusion and magic are important elements to play with the perception and experience of her audience. The silly appearance and to keep things implicit to built up tension are characteristics of the work of Van Trier.

The work that came out of the Fluxus movement was anti-elitist and brought together live and art as one and the same thing. This is what is also evident in the work of Renée. For example when she was in China she did a performance starring a Michael Jackson look-a-like, which she played herself of course. Some sort of pop-art performance in a way.

This performance was based on a long history between Renée and the King of Pop: "When I was a child I was in love with Michael. I had this bright blue pillow with a print of Michael's face on it and I kissed this face all the time. Until this day he keeps fascinating me, everything around him.



I was curious if I could look like him. One day in my room I added some make-up and look in the mirror and I was shocked as I looked quite like him. Soon after that we did a performance with Magic Untitled at an art gallery. This was all about the funeral of Michael. We made him perform one last time time, but dead this time.

A week after that performance I went to China for an exhibition with students from the Sandberg Instituut. I did doubt to bring my MJ-outfit with me as I was afraid to get caught with it. In the end I did pack this outfit.

During the flight to Xiamen there was this TV show with only MJ-look-a-likes. It seemed to be a real hype in China. The audience went crazy for these look-a-likes. I found this very interesting and thought about it all the time.

After the opening of the exhibition we went out for diner at a restaurant in Xiamen. I had the MJ outfit with me. Inside the restaurant was this small stage with in the back this red curtain just like in this scene at which Michael announced his "This Is It" tour.

I went to the bathroom and put on my outfit and walked back into the restaurant as Michael Jackson. I went onto the stage and positioned myself there. People inside the restaurant started to applaud. I did not even do a thing! One of the students I was with started to make pictures and this ended in a true photo shoot. All of the Chinese people wanted to have a picture with me as MJ. I still wonder if they thought I was the real Michael Jackson."

This was not enough. The day after this Renée did a parody on the scene in which Michael Jackson hangs his child out of a hotel room. This part of the journey almost went wrong and was saved by a Japanese student who showed a passport and mumbled some words like art, video, Dutch student to the local police.

The inspiration for Renée's work is clearly drawn from everyday life, the here and now-



Is she without
any respect for anybody?
any

Renée van Trier – what and where:

- debut LP Milligram Retreat "Falun Gong" available from *Enfant Terrible* from early February 2011 www.enfant-terrible.nl
- solo exhibition "Wow Us All Away" at the Stedelijk Museum in Den Bosch, Holland, 19 februari – 10 april 2011 opening: 26 februari 2011 www.reneevantrier.nl
- cassette artifact "Wow Us All Away" available at the opening of the exhibition and through *Enfant Terrible* from 26 February onwards...
- in March and April Renée is at work as artist in residence at the Neon Gallery in Long Beach Los Angeles, USA



Renée van Trier

and her personal experiences. Her way of working seems very impulsive but not all is as chaotic as it looks. Experiment and conceptual thinking are both essential parts in her design process: "I start with a question, then make a script and a framework and then a plan. My work is based on my own experiences and my perception of the world around me. This in combination with the world we get served through television channels for example. I like to make use of stereotypes which I bend towards my own images and languages. Often certain images stick to my mind, like things that left an impression on me or which made me laugh or cry. When these images keep coming back in my mind I ask myself what the reason for that is. I ask myself what the power of these images is.

These images I connect with each other and then I look for a relationship between object, material, act, environment and situation. After this connection I examine what this newly created single images would or could do with an audience."

Stereotypes and clichés are repeating elements in her work. For example when it is about the way we look at men and women. Also nudity and sex have a part in this.

Milligram Retreat – Falun Gong

I was surprised when I saw the title of the Milligram Retreat (Renée together with Maurice Hermes) debut album was "Falun Gong". As this is a forbidden spiritual movement in China. This kind of content with more layers is hidden in Renée's work but not always very evident.

Falun Gong is a hidden phenomena. Something that only exists in whispering and at secret locations and tucked away in everyday rituals. This secret way of handling things is a logical result from the regulations by the Chinese state.

But, spirituality is today often only about oneself and satisfying the self. On my question if the spirituality in her work is also only for the pleasure of herself I got this answer: "What I search for is crossing borders at certain moments in time. My work exists

because of struggles within myself with an outside world that flows in a different way. I am satisfied when a photograph I have taken, or a video I made or a performance I have done gives me a "haha", a "oh" or a "wow".

I always continue no matter what. Even to the point I wonder myself why. With my open and honest attitude I want to wake up the people who are drugged by everyday life just for a moment. A small laugh or a sigh is enough. There are always new things to discover over myself, the self. I keep following the changes and will record them in one way or another. My work grows with me this way. I experience satisfaction by doing this, only if it is very a very short period in time at times."

But, Renée...please do not grow too much. When you grow old the left part of your brain takes over. Grow not to fast and not to big... as you will loose your playfulness, your naivity, your childness... and that is what makes your work that good and special.

M.

discography:

Milligram Retreat :

V/A - Kamp Holland (2LP)	2010
V/A - Disko Resistencia (CDr)	2010
Falun Gong (LP)	2011

Renée van Trier:

Wow Us All Away (Cass)	2011
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Scorpion Violente - Scorpion Violente

Label: Bruit Direct Disques, 12" EP

Debut 12" EP after the split 7" with The Dreams on Hex Grammofoonplaten / Enfant Terrible. Extremely minimalistic and raw electronic punk anthems. If you like Suicide and ICK but with a weird topping you should get this one. Three songs for parties with almost no visitors and for private parties at home with illuminates. (M)

White Car - White Car

Rainbow Body Records, 12" EP

I read something like "industrial space funk" as genre description for this band. Maybe true... but in a way this is also just retro EBM. Heavy and thick electronic bass lines, metallic rhythms and icy synth lines. It is all there. The two tracks with the most fierce beats are the best... and not only for the dancefloor. Curious to hear what this band will be coming up with next. (M)

Human Puppets - T.V. Eye

5th Floor Entertainment, 7" single, 300 copies



Even in Greece they have minimal synth bands now. Human Puppets already put out two very nice records... one 7 inch and an album. Still you should forget about those... this new 7 inch on the new Greek label 5th Floor Entertainment is so much better. All easy pop elements are gone and the bands has a more raw live synth punk sound now. If these two tracks are a teaser for an upcoming album you can expect something really good... for now enjoy this! (M)

V/A - Koude Golven

(LP + 2CD with 12 page booklet, Onderstroom Records, 2010)

OnderStroom Records comes with a great and urgent compilation: "Koude Golven: A Collection of Belgian Cold Wave & Punk". It shows us that the creative centre of Cold Wave & Punk in the early eighties was stated in Belgium. Featuring the best bands around like De Brassers, Siglo XX and bands like Gruppenbild, Struggler, Sovjet War, Cultural Decay and many more. All bands on this compilation are present with their first 7" or 12". Koude Golven comes as a 2CD + 12" LP in a limited edition. A real must have, not only for the fans of the first hour but for all those that are truly interested in the history of music. (J)

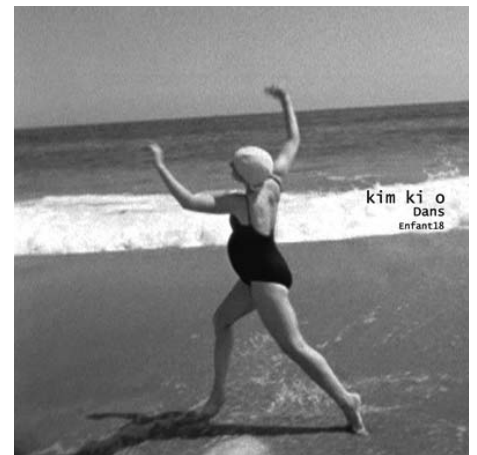
Absolute Body Control - Shattered Illusion

(CD, Daft Records, Sleepless Records Berlin, 2010)

Absolute Body Control were one of the first active Belgian electronic bands on stage. Now, after more than 25 years, there is a new (CD) album featuring 8 brand new songs plus two tracks from the single 'Never Seen' that was released before in 2008. ABC still are the masters of minimal electronic music with a danceable twist. Together with this new album there is a release of the early works on CD; 'Tapes 81-89' in a 5CD box-set. (J)

Kim Ki O - Dans

Label: Enfant Terrible, ltd edition 523 copies



The bass/synthesizer duo Kim Ki O could have been the 4AD sensation of last year, but someone else was faster I guess. The Turkish girls Ekin Sanaç and Berna Göl produce a minimal dark-wave sound based on playing every instrument live on stage. The songs are structured with hazy vocals, usually sung in Turkish on top of the monotonous beats they get out of a drum machine. Occasionally a cassette player is used to get the pre-recorded samples on tapes. This may sound like a minimal electronics act but the music of Kim Ki O definitely has its roots in the Indie scene. Influences of bands like New Order and the Cocteau Twins are obvious. However Ekin and Berna give this earlier based influence a modern and contemporary touch. 'Dans' is the official debut of Kim Ki O and features six lo-fi pop songs which at times are extremely catchy but never too easy or slick in anyway. At other times the music is more tranquil and becomes hypnotic dream pop. The name of the album indicates 'dancing' as a social way of existence, which connects to themes of the songs on this mini-album, such as the feelings of loneliness in massive cities, crowded spaces, fears, rapes, insecurity in friendships, etc..."

Kim Ki O has played various shows around Turkey, joined Swedish musician Jens Lekman on his European tour in 2008, did two Scandinavian Tours in 2009 and did gigs in a number of cities around Europe. Their debut album "Dans" is released as limited edition on vinyl only by the independent Dutch label Enfant Terrible in August 2010. (J)

ALSO MORE... OR LESS FRESH: AY! - Winny On Tour (7") Released 1989 on Sid Records. Re-issued on Kernkrach, 150 copies. Various - Koude Golven: A Collection Of Belgian Cold Wave & Punk 1979-1984 (lp + 2cd Onderstroom Records) De Brassers - 1979-1982 (2LP) Studio and live takes of this legendary Belgium band (Onderstroom Records) Astralasia - A Coloured In Dream (LP) 2 songs on 1 record with pure space music and lots of atmosphere (Tonefloat). Gertrud Stein - Untitled (CD limited edition) comes in circular aluminium box, including cult-hit electro version of "Tanze Samba Mit Mir" Nurse With Wound & Larsen - Erroneous: A Selection Of Errors (CD) also features Neu! and Kraftwerk original member Eberhard Kranemann (Fritz Muller) (Important Records) Club Moral - Instruments Of Attraction (II. Sociale Hygiëne) (10") (No Basement Is Deep Enough)

In his works Jan Kees Helms plays with a tension between simplicity and the over-view of a complex society, which goes back to the basic of being human... which is already complicated enough.

Jan Kees Helms

Detachment will not be found in the work of Jan Kees Helms. With his camera or videorecorder he is always close to the skin, looking for intensity and vulnerability. During the sessions, he invites people to literally expose, and let himself be guided by what models show through posture and facial expressions. The intensity is not in the sense of brutality or theatricality, but an atmosphere of silence and often inwards and stripped of all frills. This process is reflected in his photography and video art, but also in music in which processed field recordings will be transformed into layered noise. Elements of reality are swept away by filtered subreality. No noise in the sense of a slap in the face, but as an ambient sound barrier. Drones that create a minimal and meditative atmosphere in which the listener slips into deeper layers of consciousness.

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