



**ART / DESIGN / MUSIC / FILM**  
Volume Two: Issue 3

**CONTENTS:**

Ric Stultz  
Branislav Kropilak  
Serein  
Byroglyphics  
Impossible Ark  
Sleeping Giants Graff Jam  
Andy Prior  
Sannah Kvist  
Kabegami  
Monome  
Sabi / Saag  
Stuntkid  
Zymogen

## CONTENTS:

**RIC STULTZ**

**BRANISLAV KROPILAK**

WORDS/INTERVIEW:  
Adam Appleby (adamappleby@yahoo.com)

**SEREIN**

WORDS/INTERVIEW:  
Andy Laughlin (myspace.com/pretendfriends)  
Ross Breadmore (myspace.com/breadbread)

**BYROGLYPHICS**

WORDS/INTERVIEW:  
Ian Francis (www.ifsra.co.uk)

**IMPOSSIBLE ARK**

WORDS/INTERVIEW:  
Hans De Bock

**SLEEPING GIANTS GRAFF JAM**

WORDS/PHOTOGRAPHY  
Illobia

**ANDY PRIOR**

**SANNAH KVIST**

**KABEGAMI**

**MONOME**

WORDS/INTERVIEW:  
Andy Laughlin (myspace.com/pretendfriends)  
Ross Breadmore (myspace.com/breadbread)

**SABI / SAAG**

WORDS/INTERVIEW:  
Huw Roberts (sercin.co.uk)

**STUNTKID**

**ZYMOGEN**

WORDS/INTERVIEW:  
Andy Laughlin (myspace.com/pretendfriends)  
Ross Breadmore (myspace.com/breadbread)

Project Co-ordination: Rob Lynam & Steve Sawyer  
Art Direction: Inmo (inmo-design.com) - website coming soon!  
Direct all enquiries to mail@inmo-design.com







Okay so we're later than expected again and despite our best efforts to streamline this process and make things easier for ourselves, the volume of content available has again taken charge resulting in our biggest issue to date. Thanks for coming by to pick it up.

Multilink was initially conceived with particular functions in mind; creating a network of likeminded individuals and providing a platform of exposure each of us could use for our various projects in ways we saw fit. The final form was always intended to be secondary to these more practical ideas. Over the last year and a half we've been refining the format and currently find ourselves with something we're very proud of both in terms of form and function. However, it's important to remember that you, our audience, are as much a part of this network as ourselves and the continually expanding list of people who have recognized what's going on and stepped up with suitable content to contribute.

As well as the above, the magazine was also intended as a starting point in terms of profile for a whole range of other projects in gestation under the 'Inmo' banner. Many of these will be arriving over the next six to eighteen months and we'll make sure you're kept informed of developments as they occur.

So while we approach the completion of volume 2 we're looking to you guys to have some further input towards where this goes from here. Whether you're a regular reader or this is the first issue you've seen, if you're into what you see here and feel it serves any kind of function to you then let us know how and why. We like what we're doing and could quite happily keep on like this indefinitely but we're also big fans of developing our ideas and it would seem the most promising direction in which to do that right now would be to make the magazine more useful to the people who take the time to check it out (that's you isn't it?). Bring on the content, contributions and feedback. Let's here a bit more about your ideas views on the magazine in general; what do you do with it and what more can we make it do for you.

Make some noise people,  
let's keep things interesting.  
Peace  
ML

Thanks for your time: Branislav Kropilak  
Simone Sbarbati // Fthr / Ric Stultz  
Adam Appleby // Huw Roberts  
Andrew Laughlin / Ross Breadmore  
Byroglyphics // Ross Breadmore  
Hans De Bock // Riaan Vosloo // Tim  
Grabham // Andy Prior // Sannah Kvist  
Monica Herodotou // Monome  
Taro Peter Little // Jason Levesque  
Filippo Aldovini

Cover: Branislav Kropilak  
Contents: Simone Sbarbati





## brittle behaviour

released november 2006

quiroga . tammetõru . soundhacker . viriculum . digital  
vain foam . eu . joel tammik . isan . poborsk . sabi . doWukun  
maps and diagrams . malota . vessel . yvat . bichi . weave



cactusisland.net



GHOSTLY INTERNATIONAL  
INDEPENDENT MUSIC AND CLOTHING. SINCE 1999.

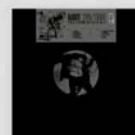
GHOSTLYINTERNATIONAL.COM



AVAILABLE NOW ON GHOSTLY INTERNATIONAL



CHRISTOPHER  
WILLITS  
SURF BOUNDARIES  
GI-54 | CD/DIGITAL



DABRYE  
TWO/THREE  
INSTRUMENTALS  
GI-55 | LP/DIGITAL



LUSINE  
EMERALD EP  
GI-57 | 12"

# SQUADRON 2



www.merckrecords.com





Image: Fthr & Rob Irrang

# Contributors

## **ADAM APPLEBY** (*Branislav Kropilak*)

When not busying himself behind the lense on various commercial projects, Adam can be found chasing the sun across Brighton and the Southdowns.

## **ANDREW LAUGHLIN & ROSS BREADMORE** (*Serein/Monome/Zymogen*)

Local friendly faces Andy & Ross are the closest thing we have to resident writers. Always keen to drop by each issue and talk about potential features, they really came through this time delivering articles on all three of the subjects we discussed. You can contact these guys and express your own gratitude via their myspace pages at [www.myspace.com/pretendfriends](http://www.myspace.com/pretendfriends) and [www.myspace.com/breadbread](http://www.myspace.com/breadbread)

## **IAN FRANCIS** (*Byroglyphics*)

We ran an article on Ians work back in Volume 1 Issue 2. Since then he has contributed a good few editorial images (including last issues cover) and this time comes through for us with an interview. If our powers of persuasion continue to work then hopefully he'll be doing another one next time too. Check out Ians own work at [www.ifsra.co.uk/](http://www.ifsra.co.uk/)

## **HANS DE BOCK** (*Impossible Ark*)

Studying and shuttling between Leuven in the week and Beveren in the weekends, Hans is a longtime contributor to both now demised Antwerp based music magazine Plastiks and [www.beyondjazz.net](http://www.beyondjazz.net) He's also kind enough to send something our way every so often too.

## **ILOOBIA** (*Sleeping Giants Graphotism Graff Jam*)

Iloobia is Tim Grabham, another crazy talented (and super nice) Brighton local. Also known round these parts for his film work (check the Cinema Iloobia feature in our debut issue), he delivered us several hundred images of the Graff Jam in town this summer. Tim's recently been working with Studio Rarekwai on a DVD to accompany their forthcoming book on graffiti in Japan. Keep your eyes peeled for future announcements at [www.rarekwai.com/](http://www.rarekwai.com/)

## **HUW ROBERTS** (*Sabi*)

Huw is responsible for the Sabi article in this issue. We're big fans here of his various work, some of which you can read about later in the article on his net-label Serein. Thanks again Huw, looking forward to future collaborations mate.



# RIC STULTZ

## COULD YOU TELL US A LITTLE ABOUT HOW & WHEN YOU STARTED DRAWING & PAINTING AND WHAT INSPIRED YOU TO PICK UP THE PEN/PAINTBRUSH?

I've been drawing for as long as I can remember. As a little kid I spent most of my free time drawing and looking at comics. Saturday morning cartoons were also a big influence. In high school I got interested in painting. During my senior year I had four open studio art classes, I took over an empty room in the basement of the school. In that room there was a collection of books for a prison library. Ironically, in that stack I found an old copy of 'Fear and Loathing in Las Vegas', illustrated and designed by Ralph Steadman. It was beautiful, some pages he just randomly spattered, obscuring the text. Seeing that book totally changed my perception of what a graphic artist could be.

## YOU STUDIED GRAPHIC DESIGN BUT YOUR WORK SEEMS QUITE REMOVED FROM WHAT CONSTITUTES REGULAR 'GRAPHIC DESIGN', HOW DID YOU DEVELOP TOWARDS THE WORK THAT YOU CREATE NOW?

I went to school for graphic design, but ended up spending my time in the screenprinting lab. Lots of late nights. It's where I started to develop my color and current imagery. At the time I felt graphic design was a bit too sterile, illustration seemed a more appropriate route. I concentrated on developing my line work and ways to handle the figure in situations. I'm glad I have a design background though, most of the commercial work I'm doing is a marriage of the two. I fall a bit in the grey area between art and design.









### WHAT INFLUENCES YOU AND YOUR WORK?

Everything is an influence. The subjects of my paintings come from my life and experiences. I try hard to make the themes universal, things that everyone can relate to. My painting and drawing style comes from all the art I've ever seen; cartoons as a kid, fine artists, comic books, and especially old sci-fi art. I just won a lot off of ebay of Phillip K Dick paperbacks from the 60's and 70's. I mostly wanted them for their cover art, although the stories are rad too.

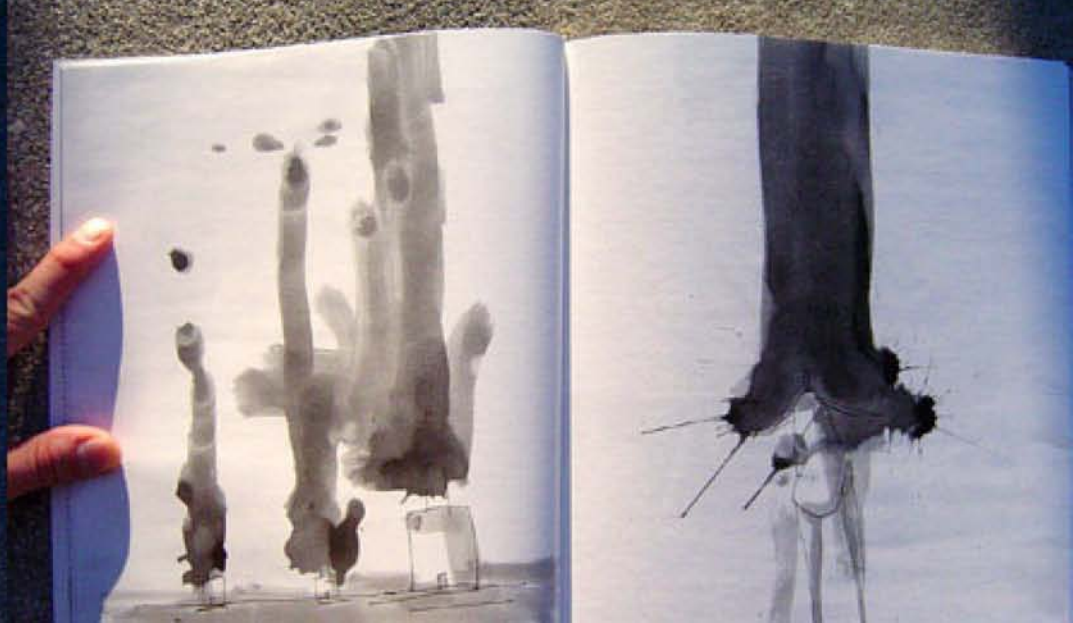
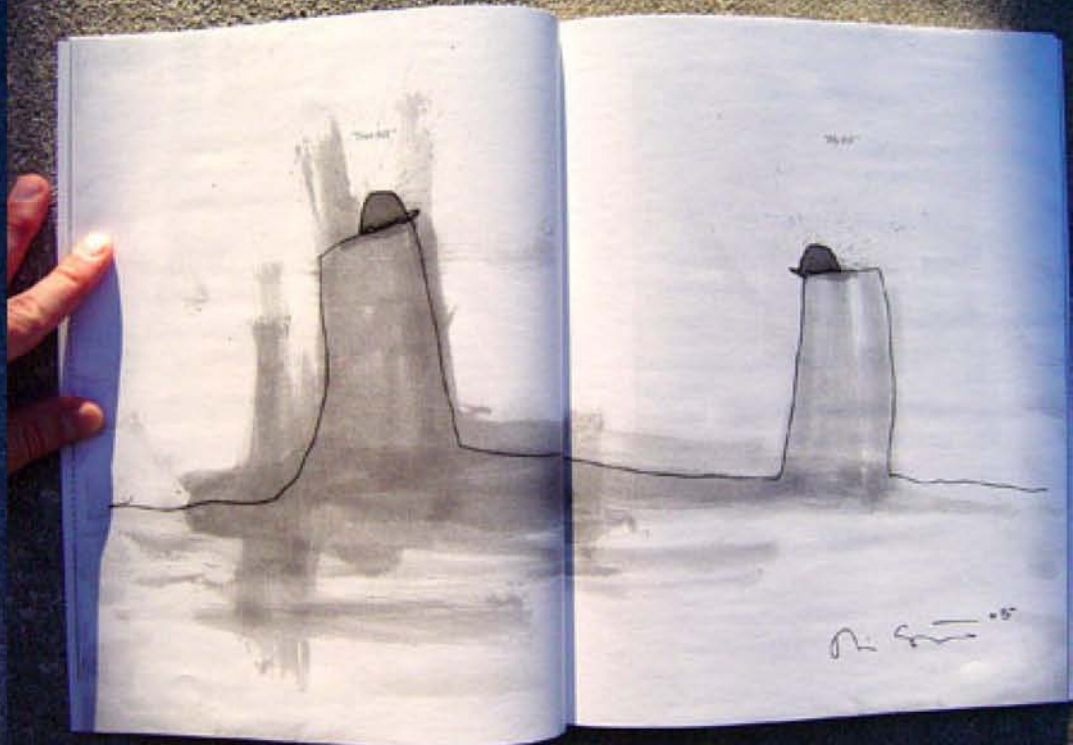
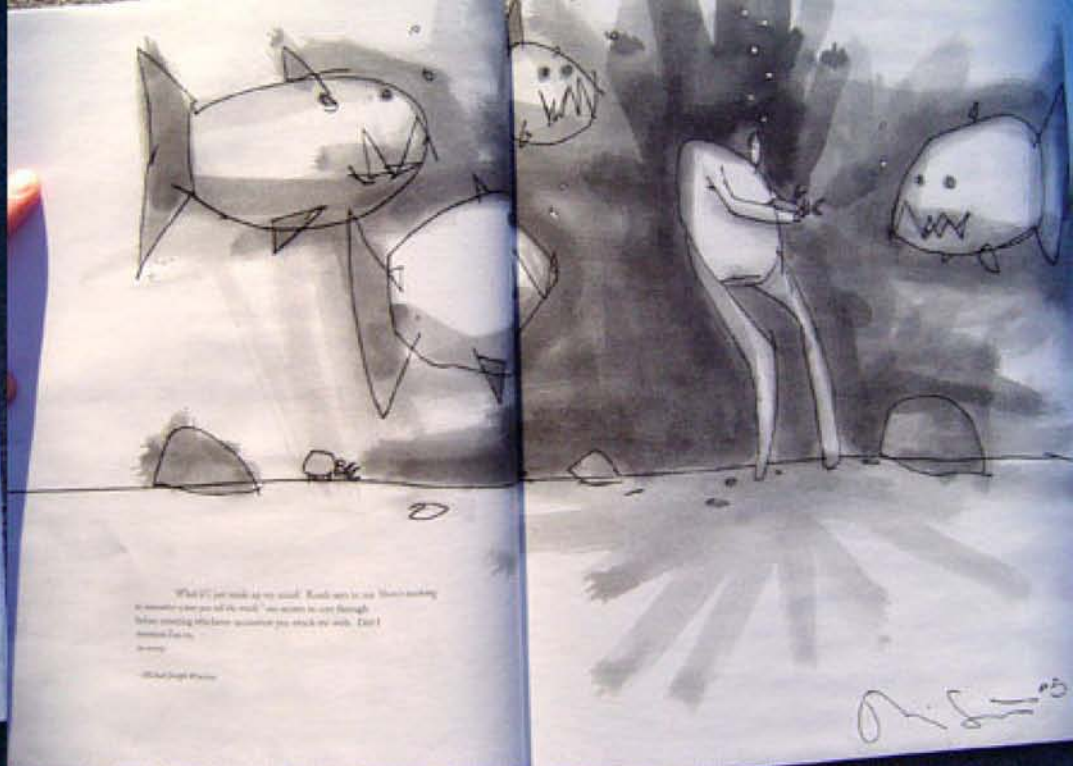
### I READ IN AN INTERVIEW WITH YOU ON FECALFACE.COM THAT YOU DO A LOT OF COMMERCIAL DESIGN WORK. IS THIS WORK DIFFERENT TO YOUR PAINTING AND DRAWING OR DOES IT CROSSOVER?

I think it's a crossover, it just depends on the project. I've been doing some newspaper work for a Milwaukee weekly. For that sort of thing the turnaround is too fast, so I scan in and digitally color ink drawings.





"Only On Paper Will They Speak."











#### DO YOU SEE THIS AS A GOOD WAY TO SUPPORT YOUR PAINTING?

I definitely do. it's difficult to survive on just fine art. Most of the artists I know do some sort of commercial work. Painting is what I love to do, but there has to be a reliable way to pay the bills.

#### WHAT ARE YOU WORKING ON AT THE MOMENT?

Today I emailed an illustration to the Milwaukee weekly, *MKE*. It's for an article on a Republican and Democrat getting drunk together. So I've got a donkey yelling at an elephant as they clank glasses. I'm waiting to hear if it's approved. This is the fourth illustration I've done for them. Next I'm going to compile a PDF of concepts for a t-shirt company's Spring 2007 line. I've got 9 concepts, several variations of each.

#### WHAT ARE YOUR FUTURE PLANS?

In October I'm shipping work off for a group show in London. I have representation over there thru an agency, 4WALL. I've also got work going to Houston for a group show in November at Premium Goods. I'm working on t-shirts for several brands, including Heavy Rotation and Surface Medium. Down the road, who knows, for now I'm just staying on my hustle and getting the work done.

Check: [www.ricstultz.com](http://www.ricstultz.com)



# Branislav Kropilak



"Concept", reveals Branislav Kropilak, "its the most important thing you can learn in art school", and it is also what is so immediately striking when you first see his work. "I like to have a concept behind my work, because only that way I can achieve the feeling that something is done the right way". His attention to the vision of the final work is vice-like, and the lengths he goes to in order to achieve his series pieces would put even the most dedicated image makers to shame. "Most of the time, my photos are very premeditated".

For a mere 24, Branislav has achieved a great deal. A quick internet search reveals a huge amount of accolades baring his name Born in Bratislava, he grew up in the Belgian town of Charleroi, before returning to the Slovakian capital to attend the Academy of Fine Arts. This is where he first picked up a camera creatively, and by the time he had graduated, photography had become a major outlet for his creativity. Moving on to Prague to gain a diploma at the Institute of Digital Photography, he has since worked as photographer and art director for many of the top creative agencies in both Bratislava and Prague gaining many awards and recognition along the way.





"I believe in technology" he states, as we chat via skype. I'm here to find out a little more about the man behind the hype, to get to grips with how, and why, he works. Branislav counts himself lucky to have been educated in the first generation that grew with digital imaging. He insists "film was great and still is, but it's not for me". Technology plays a huge role in his work. Most people who are aware of Branislav's work will have been through his 'garages' series of photographs (if not i urge you to check out his website and take a look) and these shots clearly show how his vision encompasses technology right from the start.

Since 'garages', Branislav did not rest, and went quickly on to produce the beautiful 'landings' series, a selection of which we are featuring here. He also has another two series currently under construction.













Talking about his 'landings' series, it becomes clear just how much effort Branislav will go to in order to get the shots he needs. "It was difficult but a great experience. I had to travel a lot, searching for spots, first with my car, then you must continue a couple of kilometres by foot through fields and forests in the dark, you have to hide when the security goes by and so it's a lot of adrenaline and often a 6 hour night just to get 1 or 2 shots". And finding the right spot was not the end of the story, there were shooting problems to deal with... "like wind conditions... for the long exposures, light conditions, flight traffic and the accuracy of the pilot landing in your composition..." and to top it all off, every now and again, "after you were searching for the spot, got everything prepared", the planes start landing in the other direction... "you get really pissed" laughs Branislav.

So with all this ducking and diving has Branislav, who admits to having climbed a fence or two in the past to get his shots, ever got himself into trouble chasing his vision?. "I've had so many encounters with police officers and security guards already" he admits, but luckily, especially given the subject matter along with the current global security issues "I've always managed to talk my way out of it... I guess, I'm a charismatic person".





The thrill of the challenge that this type of image making brings appears to be a primary motivation for Branislav. The more technically difficult the concept is, the more reward he feels... "the feeling when you're waiting 30 seconds not breathing and then scream YEEESSSS after the shot, knowing that you have it...". What also appears to be very important to him is innovation, that's what I'm looking for in the first place... originality..."

So, what boundaries next await the disregard of young Branislav? Trains. "Trains have never been shot this way before... I can't wait to see the result in real life...". He goes on to explain the process involved, and true to form, it involves somewhat more than a couple of hours down the local station and a trip to snappy snaps. From what he describes, I'm as excited to see the results as he is, and he assures me they will soon be ready for the world to see.

I wonder what inspires Branislav toward his subject matter. We have trains, planes, garages, and his single shot works have a strong leaning towards the industrial. His surroundings, he hints, are a huge influence, that along his feelings and emotions. "I can sense some anger and sadness coming from the future series..." he admits, citing a recently ended relationship as being the vein to his current creativity. Despite his current inner city life, his Charleroi upbringing seems to have had a lasting affect on his work. When I try to find the passion for the industrial tone of his images he surprises himself with the admission "actually now that I think of it, I did grow up in that kind of environment. In Belgium, the town... was reputed for it's many mines and factories". So these industrial locations might just be a home away from home for Branislav... "that's just what I like. I want to show people that some things that seems ugly or repulsive to a majority can actually be beautiful from a certain point of view".













Bratislava where he now temporarily resides, "is also pretty industrial" and despite being "small and energetic", Branislav admits to there being a "depressive" emotion in the city. It is also a town which Branislav believes, does not fully respect the medium of photography, and so a move is on the cards. "I'm actually looking for a place where photography and art in general is more appreciated", and this place he believes, is Barcelona.

By the time you read this, Branislav hopes a move will brought him fresh inspiration and a fresh audience. After his recent negative time, he is very much looking forward to a brighter future... "I hope something nice is awaiting me next". Whatever the future holds for Branislav, we can be sure on one thing, he will continue to create and inspire with his art.

The second most important lesson you can learn in art school... "is to learn how to channel your emotions and thoughts into your work... Actually you can't learn that... but you can meet great artists, and they can help you find this in you."

[www.kropilak.com](http://www.kropilak.com)









# Serein

INTERVIEW: ANDREW LAUGHLIN AND ROSS BREADMORE

**ANDREW AND ROSS CATCH UP WITH HEAD HONCHO OF NET LABEL SEREIN AND ALL ROUND NICE GUY, HUW ROBERTS AS HE CHATS FREE PARTIES, FREE MUSIC AND FREE EXPRESSION...**

#### **HOW DID YOU FIRST GET INTO MUSIC?**

When I was young my parents would listen to sixties records a lot, bands like The Moody Blues, King Crimson, The Who and The Beatles. As far as turning points go though, it was a Cream live mix by James Lavelle CD a friend lent to me while I was in secondary school. Prior to hearing that I'd been pretty much exclusively listening to bands, but on this mix was triphop, hiphop, breaks, techno, jungle - I used to listen to it over and over again. That took me down a totally different avenue, I started listening to a lot more electronic music after that.

#### **WHEN DID YOU FIRST START MAKING MUSIC FOR YOURSELF?**

My memory is pretty hazy, but I remember this software called 'Boombox' I had on my Amiga. It was like these two tape reels, and you could put sounds on each of them and then mangle them together - I'm not sure I ever figured out quite what I was doing with it, but it was good fun. When I got my first PC, I discovered trackers and the demo scene. I found it fascinating that there were all these 'crews' out there making these amazing audiovisual productions. I definitely wanted to get in on the action. I just started studying other peoples tracks, sampling CDs or vinyl and playing about with the samples in the sequencer. Shortly after that, I joined Miasmah as a musician and although I was never exactly prolific, those were great times.

#### **WHAT INSPIRED YOU TO START A RECORD LABEL?**

While I was at university, I used to go to a lot of free parties in and around London. We were all really into the idea of building a rig, setting up in the woods somewhere and just playing some tunes; 'Serein' was going to be the name we'd hold these parties under. Despite our good intentions this never happened, I left university shortly after and moved back to Wales. By this point I'd registered the domain for the site, and was still really eager to do something with the name. I was pretty focused on this 'free' music idea, but in another sense of the word. Having been a member of Miasmah and contributing to various other net-labels over the years, it seemed that starting a free music label should be the logical direction to take the project.

#### **COULD YOU GIVE US A FLAVOUR OF THE ARTISTS ON YOUR LABEL?**

The releases to date have largely focused on experimental music of one form or another. Marcel and Stephane are friends and their releases certainly seem to have something in common too. Really dense ambient work, they're both involved in some amazing projects outside of Serein too. I'm really excited to have 1000 Hours of Staring on board, who seems to churn out consistently inspiring music that just keeps getting better, and Muhr and Herzog have been there since really early on, being responsible for the first and second release, respectively. They tend to write more melodic, romantic music, each with their own idiosyncrasies, which make them invaluable to the roster. I didn't work as closely with Neuf Meuf as I have with the other guys, purely because it was a split release with 12rec and most of the communication was relayed to me via them.



**THE LABEL LARGELY FOCUSES ON FREE MP3 DOWNLOADS, BUT YOUR MOST RECENT RELEASE BY NUEF MEUF IS AVAILABLE FOR PURCHASE ON CD. IS THIS THE NEW DIRECTION FOR SEREIN?**

The Neuf Meuf CDr was a split release between Serein and 12Rec. 12Rec approached me and said that they'd like me to publish the MP3s at Serein, while they sold hard copies of the music so as to share the publicity and promote each others sites. Pressing records is something I have thought extensively about, but for now I'm very happy with the way Serein is going and the releases will remain as freely distributable MP3s.

**WHAT OTHER WORK ACTIVITIES DO YOU HAVE TO HELP FINANCE YOUR TIME AT SEREIN?**

I work as a freelance website designer and developer.

**How would you feel if a bigger label approached one of your artists?**

Very proud! One of the things that really drives me with Serein is getting people the exposure they deserve, as long as the artists are happy, I'm happy.

**THE LABEL HAS BEEN GOING A YEAR NOW, HAVE YOU ACHIEVED WHAT YOU WANTED SO FAR?**

I'm over the moon with how the first year has gone. When I first launched the site I had no idea whether I was going to be able to get anyone interested in what I was doing. At first I had no idea where my next release was going to come from, or whether I was ever going to get any demo submissions. Now I'm happy to report that I've established some great links with artists from all over the world, and I'm really grateful to all the

people who send me material to listen to. Something I was really intent on doing with the site was establishing a community, developing friendships with people rather than taking their tracks and never hearing from them again. Music is a very personal thing, and I think the way in which it's presented should reflect that.



The new compilation 'OIO' featuring tracks from various artists including: Marcel Türkowsky, 1000 Hours of Staring, Herzog and more is due for release at the end of September. Download it for free along with the rest of the catalogue at: [www.serein.co.uk](http://www.serein.co.uk)





# BYROGLYPHICS

Interview: Ian Francis





I READ ON YOUR WEBSITE THAT THIS IS THE SECOND INCARNATION OF BYROGLYPHICS, AND "ON THE WHOLE A DARKER OFFERING"... WHAT INSPIRED THE CHANGE?

The work is developing all the time so this was simply a natural progression, darker work sits more comfortably in my head. The first lot of Byroglyphics were more brightly coloured and to be honest looked crap so I got darker.

THERE ARE A LOT OF PEOPLE AT THE MOMENT WHO MAKE LINE DRAWINGS OF FIGURES WITH FLAT COLOURS, BUT YOUR WORK REALLY STOOD OUT TO ME AS SOMETHING UNIQUE AND SPECIAL FROM THE FIRST TIME I SAW IT. DO YOU WORRY ABOUT OTHER ARTISTS DOING SIMILAR WORK?

I've always got one eye on what other people are doing and try to adapt accordingly. Sure, there are plenty of people doing figure based work but its all pretty diverse so I've made sure there are plenty of touches that make my stuff slightly more individual.





**COULD YOU GIVE US A BASIC  
OVERVIEW OF HOW YOU GO  
ABOUT MAKING AN IMAGE?**

The drawing itself is the main element so I spend a lot of time getting that tight first, then scan it into Photoshop and apply the colour and finishing touches. I only really use the computer for speed and consistency of colour. As the work develops I will try to use it less and less.

**WHERE DO YOU GET YOUR  
INSPIRATION FROM?**

All over the place really, I see something new every day and it all ends up in the pot. Obviously the whole tide of street art and its subdivisions have a massive influence, the sheer volume of imagery available rubs off very naturally.





















THE ANGLES, COMPOSITIONS AND FIGURE POSES YOU USE ARE OFTEN ORIGINAL AND STRIKING, HOW DO YOU GO ABOUT COMING UP WITH THEM?

The angular forms and other little signature doodles are all off the cuff, but the figures are plundered from all over and then mashed together. Nothing too taxing.

I LOVE THE SENSE OF SCALE IN YOUR WORK - ON THE ONE HAND THE IMAGES MAKE ME THINK OF COMIC BOOK PANELS, BUT AT THE SAME TIME THE SHEER DETAIL GIVES A FEELING OF LARGE SCALE. IS THIS SOMETHING YOU CONSCIOUSLY PLAY AROUND WITH, OR DOES IT COME NATURALLY TO YOU?

The comic book aspect is probably a subconscious throw back to university where there were a lot of people working on graphic novel type stuff. The sense of scale is an aid because most people will just see the work on screen where space is at a premium, any illusion that expands the available space helps the viewer.





YOU MAKE REALLY GOOD USE OF MUTED COLOURS, IN A FIELD WHERE PEOPLE TEND TOWARDS BRIGHT, OVER-SATURATED COLOURS. HOW DID YOU COME TO CHOOSE THE PALETTE YOU USE?

I try and limit the palette to keep things simple. As I said before, the brighter more saturated work I did previously didn't sit right, plus it ties the body of work together fairly neatly.

WHAT DIRECTION DO YOU WANT YOUR WORK TO TAKE IN THE FUTURE? WHAT ELEMENTS ARE YOU HAPPIEST WITH, AND WHAT WOULD YOU LIKE TO DEVELOP?

At the moment I'm putting my illustrative stuff on a bigger scale in the form of mixed media canvasses and boards so its not just confined to a computer screen. The illustration itself is being fine tuned for whatever commercial work comes my way, just trying to keep it all moving forwards.









I SAW ON YOUR WEBSITE THAT THE 'BUY STUFF' SECTION IS COMING SOON. COULD YOU LET US IN ON WHAT YOU HAVE PLANNED?

The canvasses I've done so far will be on my site in September also smaller hand printed representations of my illustrations. That section will grow and grow over time, as and when new work is done it will go straight online.

WHAT DO YOU HAVE COMING UP? WHERE CAN WE LOOK FORWARD TO SEEING YOUR WORK NEXT?

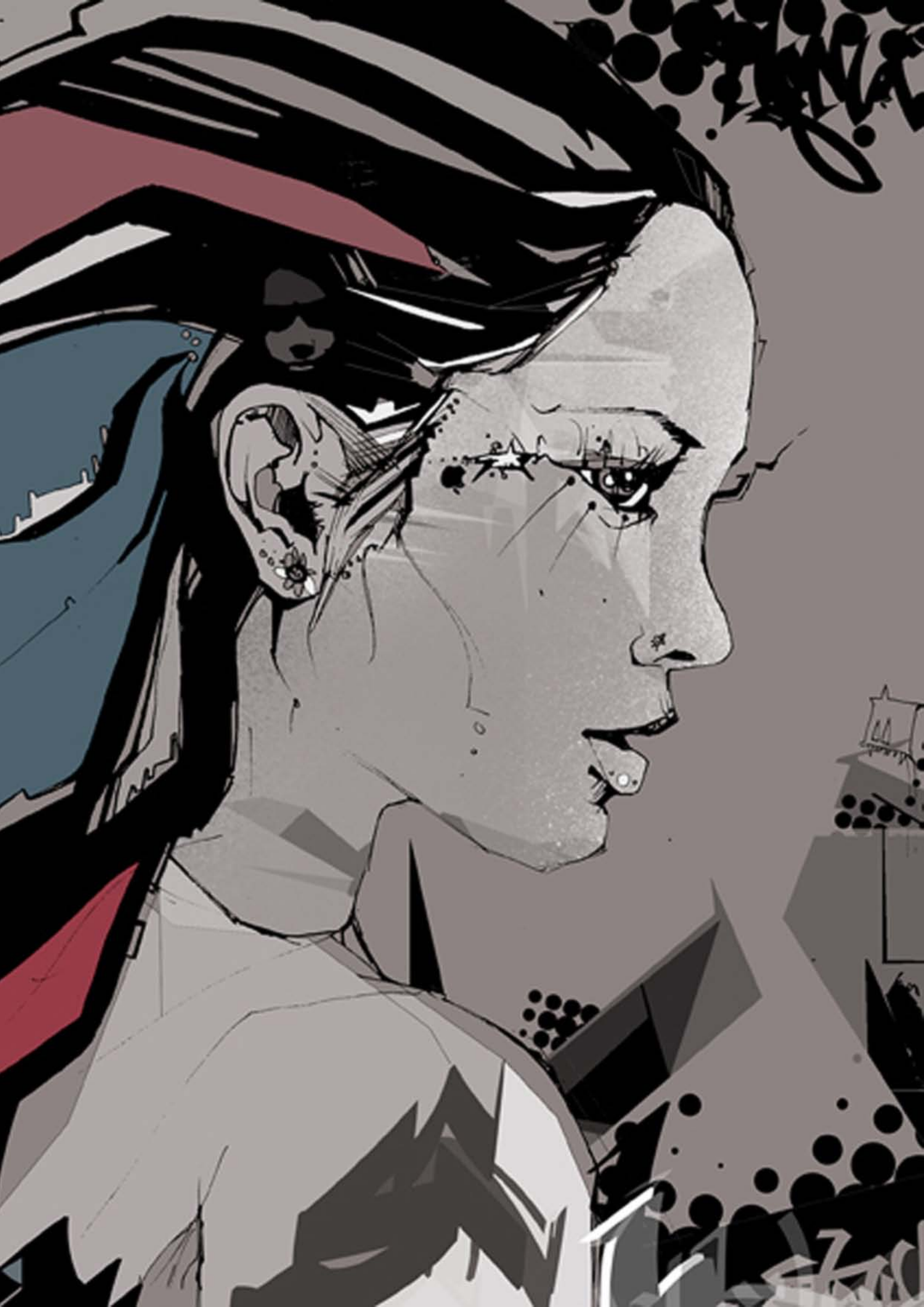
I'm working on things for various people at present so my work will ideally be popping up here and there, but it's still early days so who can say.

YOU'RE IN A SERIOUS RELATIONSHIP WITH PENELOPE CRUZ, BUT WHILST SHE'S AWAY ON HOLIDAY AVRIL LAVIGNE PHONES YOU LATE AT NIGHT, DRUNK AND SLUTTY. WHAT DO YOU DO?

Ease off the drugs for a bit!

[www.byroglyphics.com](http://www.byroglyphics.com)







# Impossible Ark Records

Words: Hans De Bock

**NOSTALGIA 77 CONTINUES HIS JOURNEY. BESIDES RELEASING TWO NEW ALBUMS AT ONCE ('BORDERLANDS' AND 'THE IMPOSSIBLE EQUATION') WITH HIS LIVE OCTET, BEN AND COLLABORATOR RIAAN VOSLOO HAVE NOW SET UP IMPOSSIBLE ARK RECORDS. TWO INITIAL ALBUMS SET THE STANDARD: THE EXAMPLES OF TWELVES PROJECT WITH 'THE WAY THINGS WERE', COMPOSED BY RIAAN, AND THE PLUMBSTEAD RADICAL CLUB ALBUM 'THE COAST IS CLEAR', BY THE HAND OF TREVOR MIREs.**

*Riaan Vosloo sheds some light on the origination and future plans of the label.*

**Was the idea of setting up your own imprint there from the start, or did you guys knock at the doors of any existing labels first?**

At first, after recording 'The Way Things Were' late 2005, I talked with a few labels, but I wasn't particularly pleased with the way they were going to promote it, etc. Around that time Ben and I were thinking it would be nice to have an outlet where we could gather all side projects of the Nostalgia 77 ensemble. It started off like that. Things got together rather smooth, since we had a lot of good contacts thanks to N77. We were/are lucky to have enough of the right kind of people around to do the job. We have good contacts with lots of musicians, we have a good engineer, and people who know how to handle promotion, artwork, etc. Hugo Mendez, who handles promotion for Jazzman and Soundway Records is very closely involved as well.

**The labels sound is said to be influenced by the British 60s & 70s jazz scene. No doubt this kind of music will be heavily appreciated by the Tru Thoughts following, but does that mean that you are promoting the albums in regular jazz channels as well?**

We are actually, and have had some quite positive responses to be honest. You could indeed more or less say that's where we try to position ourselves. Not really in terms of 60s or 70s, but the larger jazz scene. We try to angle ourselves somewhere between jazz and dance music. Not really into the dance culture, but enough down that way so that it appeals to those people as well as the pure jazz market – whatever that means. I don't know whether these kind of categorisations really hold up nowadays. The two albums get both sides of the spectrum in terms of which direction we wanted to go with the label. In the future we'll mostly try and release two albums at a time. So if people don't like one of the albums, they'll probably like the other. That's the idea. Mr Scruff and Gilles Peterson dig Plumbstead for instance, and my album on the other hand received good reactions from Jazzwise magazine amongst others. Some good people seem to be interested, it's nice to see things start to roll and picking up momentum of their own.

**I guess we all know Nostalgia 77 by now, but you've also played in other bands like Electric Dr M. I read there are live-recordings scheduled for release. How would you describe their sound? Is it a similar experience to N77?**

It's actually a project by Matthew Bourne. A lot more avant-garde, I'd say. I guess we started around 2000. It's basically two drummers, double-bass, electric bass, guitars, and various keyboards. The idea is influenced by free jazz, but using the language of dance music. Improvised dance music you could say. We did an album in 2003, which caught quite some attention. A year later we did a tour with Springheel Jack and recorded all the live dates, did a little bit of work in the studio and that stuff is being finished and mastered now and will indeed see a release on Impossible Ark later on. All of the band members back then were based in Leeds, but now we've found ourselves all living in different cities. We still tend to do one or two gigs a year, but everybody has their own projects going on.

**You composed all the music on 'The Way Things Were'. Can you tell us about how it evolved?**

I started off with the theme that runs all the way through it. And then came all the bits and bobs. I see it as one long piece with maybe four subsections or parts, that's really why I didn't consider giving it titles.

**Was there lots of feedback from the guys during the writing or is it basically your project?**

No, not at all. I did a few run-throughs and changed a few bits, but it's generally my very own clear ideas in my head. I ran it a few times to check everything was there and then recorded it. We actually did the main recording in less than a day because everybody was really busy it was hard to get everyone in the studio at the same time. So we first did all the horns and rhythm section with the Octet, after which we did the strings recording on another day. Later on, I spent a lot of time balancing the horns; some of them needed to be heavier at the bottom or at the top. It's quite a weird thing with voicing, depending on which note is louder. Obviously now, with Cubase and lots of other software you've got an incredible amount of control.





**How was working with a string quartet?**

I've never composed a great deal of strings previously. I wanted them to act in quite a uniform way with the horns; the string parts are actually derived from the horn parts, because I wrote those first and I knew I wanted to have the strings to be sort of interludes. One criticism I have on the strings is that they possibly sound too high at times. But I guess you'll always find criticism in your own work.

**How much of a difference is there, playing your own compositions instead of someone else's like the Plumstead Radical Club record for instance?**

I was just the bass player on Trevor's compositions. Which is quite comfortable. When you record your own work it is different obviously. As I said, 'The Way Things Were' was mainly recorded in a day. That of course is quite stressful. There were certain bits where I had to conduct and then play straight away; you can imagine you've got a lot of other things on your mind then than playing the bass. It's alright though, I got away with it. But on my next album, which will get a more electronic feel to it, I'd rather record each musician individually instead of a whole unit.

If there's going to be another large recording of 8 to 12 people together, I'll preferably come in as a conductor. But then I'd still be wanting to play the bass parts (laughs). There is a few people around I could think of, who I could then trust conducting to. The other option of course, is to get another bass player, although it would be weird to have someone else play your instrument. I love both sides. Apart from this project I contributed some of the stuff on Nostalgia 77's 'Borderlands' and there's 'The Fiction Trio' where we've been writing as a trio together. I really enjoy writing but definitely want to continue doing both.

**Apart from The Fiction Trio, the Lost Harmony Band is another project up for release on Impossible Ark, right?**

That's Ben's secret project (laughs). I probably shouldn't talk about that. Expect something Eastern flavoured, three or four voices singing at the same time. Heavily Arabic influenced. But it's too early to talk about I guess (laughs).

**Why 'The Way Things Were' as title? It has got a strong nostalgic feel to it, although the music as such doesn't exactly sound old-fashioned.**

Instead of referring to the music, I think it says more about the way I was thinking when I was writing it. The music on that album has got some quite personal connotations to me. To be honest, I don't really want to discuss that part. It's kind of the way certain themes spoke to me. Certain themes keep coming back, and these different themes represent different people. And to me, it's about a period in my life. But then again, I don't want to go into further detail, as I think people should always be free to make up their own mind. The next album is going to be called 'The Ways Things Are' and then a third one will be 'The Ways Things Will Be'. That's the idea to continue the Examples project.

**With similar artwork I hope.**

Similar artwork indeed. I think the typeface will definitely look the same. We've got Inmo looking after all our artwork, with the Plumstead album cover looking very nice as well. We'll try to stay close to this house-design. The obvious, almost cliché, example is of course the Blue Note in-house style. But it also reminisces the Black Jazz stuff for example. We care a lot about the design because we're talking about such small runs (500 to begin with). I think it's important if you buy something, that it's not just limited to the music, but the whole concept is right.

**A couple of years ago everybody was into sampling and bedroom producing, after which they would try and get a band together to bring the music to a live situation. Now it seems, with Nostalgia 77 and more recently The Heritage Orchestra amongst others, we are in a stage where there seems to be renewed respect for musicians as such. Do you see the same thing happening?**

Yeah, my personal opinion about this is that a good producer/DJ is as much a musician as a musician in the classical way. In the current scene I think it's quite important to have aspects of both. It actually became completely indispensable; from the financial just as every other point of view. Knowledge of the computer simply increases your palette of sounds immeasurably. Ross (Stanley – pianos) and Johnny (Spall – alto) from the N77 Octet are in The Heritage Orchestra as well by the way.

**Any live dates in the offing?**

Apart from touring with N77, we'll hopefully do some gigs with this project in Europe at some point, although that's practically impossible financially speaking. At the moment we're planning a night in London and we're thinking of doing a little tour with the Impossible Ark label ensemble mid 2007 of which we'll try to web-cast a few shows.

**Some words on Nostalgia's 'The Impossible Equation' album to finish?**

It was basically recorded at the same time as 'Borderlands', which we recorded between the English and Welsh borders. While working on that album during the day we had these kind of improvisation evening sessions, out of which 'The Impossible Equation' sprouted. So they can be seen as a pair.

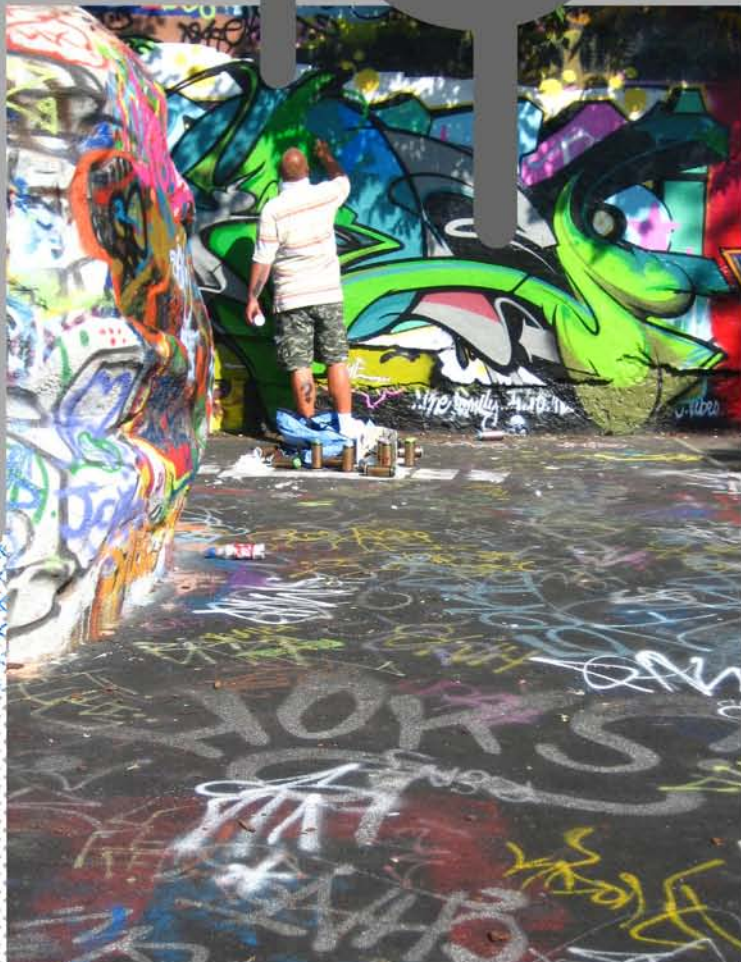
[www.impossiblearkrecords.co.uk](http://www.impossiblearkrecords.co.uk)





# SLEEPING GIANTS GRAPHOTISM GRAFF JAM BRIGHTON 2006

Photography & Words: Iloobia







It's a rare thing when an event like the Sleeping Giants Graphotism Graff Jam happens. On a sweltering July weekend, 200 plus international writers descended on Brighton to turn a bland corner of the city into a vital animation of colour, positivity and nozzle skills. Respect to all the organisers and the writers for reinterpreting and reinvigorating live art on a grand scale and for the most inspired weekend of the summer.





Suiko  
Superflie  
Asure  
Violate











Rarekind Gallery:  
Odisie2  
Soleo  
Das  
Rose  
Juse



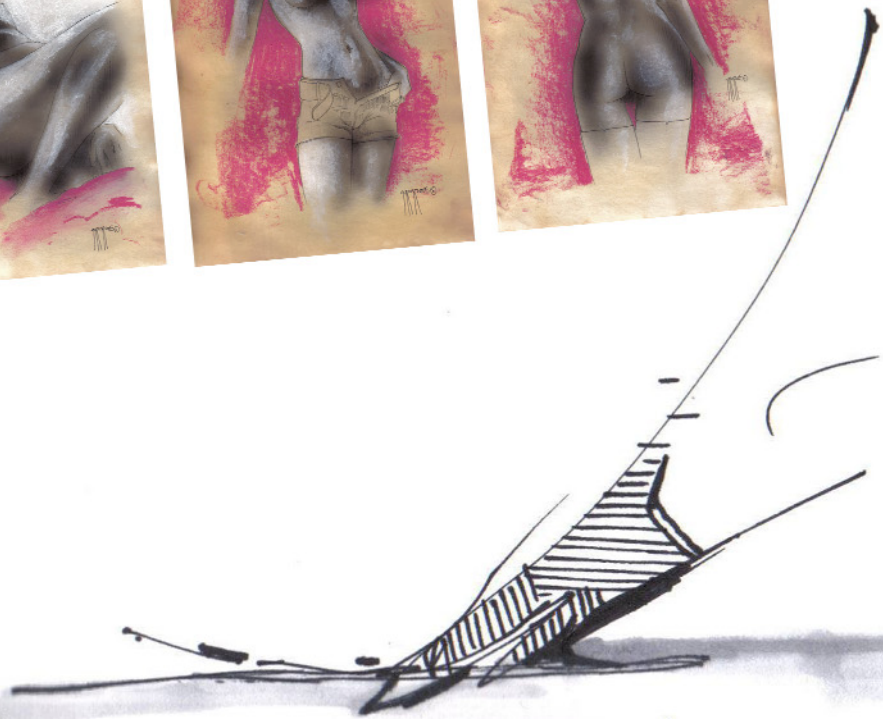


Tzar  
Emar  
Tenga  
Suiko

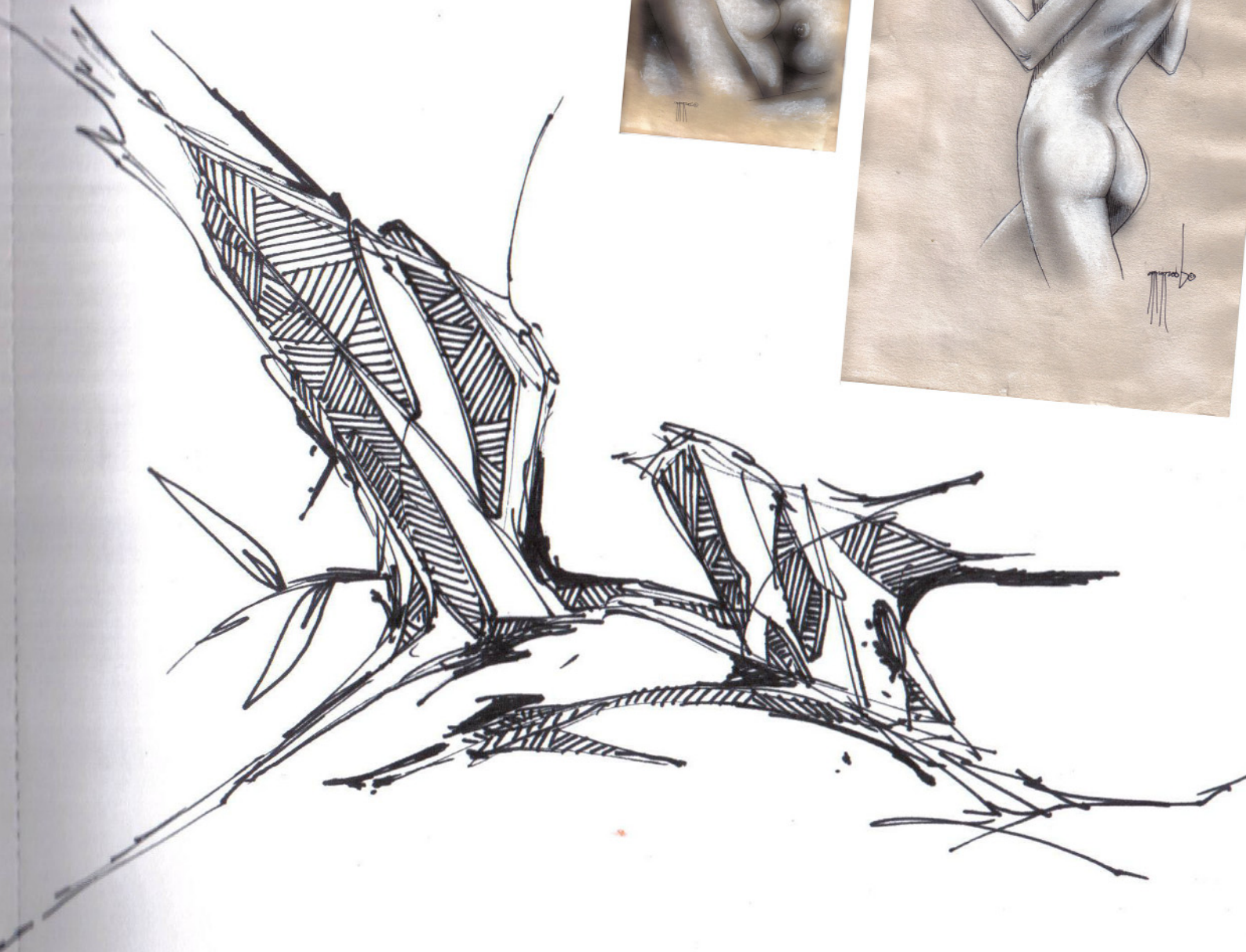


# Andy Prior

[www.fotolog.com/gecs](http://www.fotolog.com/gecs)





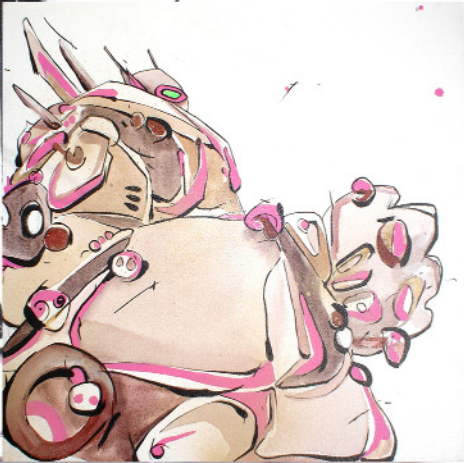


1920





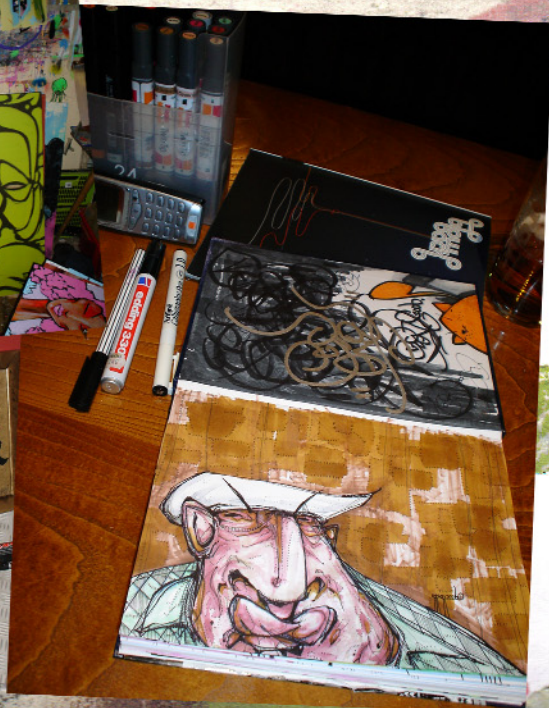








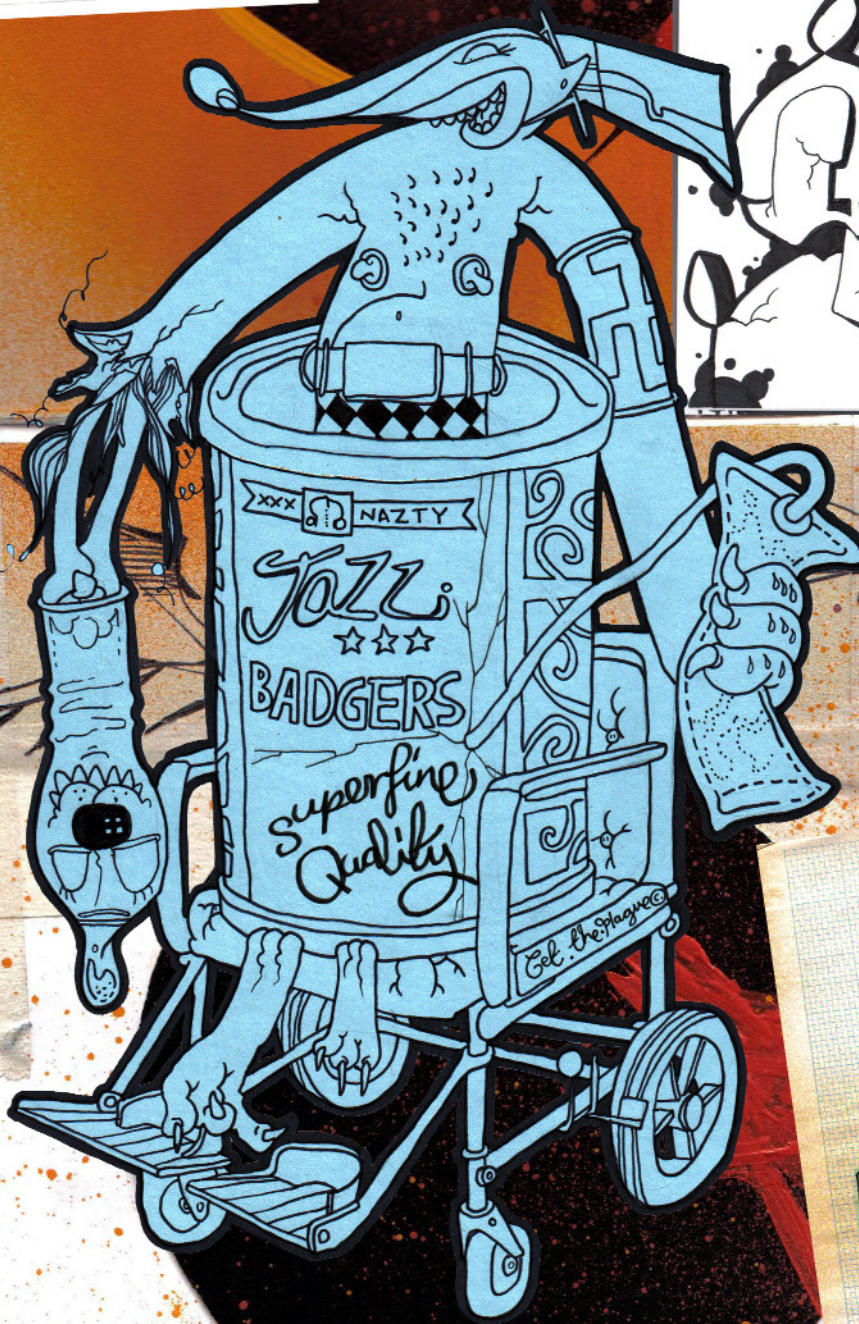














# SANNAH KVIST



Sannah is originally from the Swedish city of Linköping. After high school she moved to the small village, Sunne in Värmland, Sweden for photography studies and then on to Amsterdam to work with photographer Melanie Bonajo, as her intern and assistant. In May 2006 she moved to Stockholm, Sweden to find a regular job and live with her girlfriend. Now at the age of 20, Sannah told me how she struggles to find time for her own photography while currently working in a local camera shop. She explained how she wants to start freelancing but doesn't really know how to start or who to turn to, a real shame as far as I'm concerned as I'm a huge fan of her work to date and very keen to see what directions it could take in the future.

I asked her if she could tell me about why she takes photographs; "I can't really recall why I started photographing, only when; about 3 years ago back in high school. Nowadays I do it because if I don't it makes me feel very nervous, like I lost something very important that I can't find. I always try to bring my camera, an eos 10d + 50mm 1.8, and most of my photographs are just regular snapshots. I hardly ever set up a scene or a session. I like to keep it very spontaneous and always with available light, or the built-in flash. I don't do expensive stuff, I don't like the idea of the equipment compensating for lack of talent, engagement and will to do something."

The following pages are a selection of some of my favourite images from Sannah's blog. If you like them make sure you explore the numerous other shots you'll find there.

[www.sannahkvist.se](http://www.sannahkvist.se)  
[www.sannahkvist.se/blog](http://www.sannahkvist.se/blog)







































A photograph of a subway station platform. A person is walking from left to right, their figure heavily blurred. They are wearing dark trousers and dark shoes. The background is a curved wall covered in white square tiles. A black horizontal band runs across the wall, featuring the station name 'SKÄRHOLMEN' in white capital letters. Below the tiles, there are two rows of black handrails. The floor is made of large, rectangular tiles in shades of brown and grey. A small, clear plastic bottle lies on the floor in the lower-left corner.

SKÄRHOLMEN





SKÄRHOLMEN

SKÄRHOLMEN



















# Kabegami

COULD YOU TELL US A LITTLE BACKGROUND INFO ON YOURSELF, EDUCATION, INSPIRATION, ETC?

I was born and raised in Cyprus, where my dad keeps his printing office business. So from an early age I was introduced to the world of inks, paper, and graphics software, and the endless possibilities when these are combined. My studies in the UK were mainly on film and video, although I had already started doing record covers for musician friends. This practice slowly took over, and this is when I finally realized that I was a graphic designer at heart, and not a filmmaker. It makes sense, as I have always admired good design, whether it was a fork, a box of tablets or a sign. I generally like to observe, and graphic design gives me the chance to use my visual findings in a creative way, somehow recycling them. Music is my other great passion, so designing sleeves for music that I love is, for me, a great privilege.



RYAN TEAGUE - SIX PRELUDES (TYPE RECORDS, CD)

THERE IS A THEME OF MINIMAL YET VERY RICH ELEMENTS RUNNING THROUGH-OUT YOUR WORK, WHAT INSPIRES THIS?

I am always captivated by simple, yet 'concentrated' images that have an impact on the viewer and attract their attention. Working with music covers especially requires striking imagery that distills the essence of the music in one image.



ATKI2 AND RENÉE SILVER - SWEATY PALMS EP (SHADETEK, VINYL, 2006)  
 ANOTHER EXAMPLE OF YOUR USE OF MINIMAL TYPOGRAPHY AND ILLUSTRATION, COULD YOU EXPLAIN THE IDEAS BEHIND THIS DESIGN.  
 In this case I tried to create something that would not only accompany the illustration well, but would also link it to the typography.



SCSi AV CENTRE-STICKERS.  
 (SCSi-AV, 12", 2006)



#### MODERN LOVE RECORDS

YOU'VE CREATED SOME HOUSE-BAG/LABEL DESIGNS FOR THE RECORD LABEL MODERN LOVE. HOW LONG HAVE YOU BEEN WORKING FOR THE LABEL AND HOW DID YOU GET TO WORK FOR THEM.

I took over the Modern Love artwork about 2 years ago after I was introduced to the label boss and the nice people at Baked Goods who distribute it.

#### WHAT WAS THE INITIAL BRIEF FOR THIS PROJECT?

To create a beautiful and slick design that would differ from the standard house/electro sleeves, but still represent the music.



#### MODERN LOVE SERIES 1

THESE ARE THE FIRST INSTALLMENT OF YOUR DESIGNS FOR MODERN LOVE'S SERIES OF 12" RELEASES. WHY DID YOU CHOSE A PHOTOGRAPHICAL APPROACH AND WHO DID THE PHOTOGRAPHY?

The photography is by John Twells (aka Xela) and we based the concept on an old collection of Reader's Digest records that uses a similar aesthetic.





MODERN LOVE SERIES 2

YOU STARTED TO USE A MORE MODULAR APPROACH TO THESE DESIGNS WITH THE INTRODUCTION OF A STANDARD HOUSE BAG AND COLOURED STICKERS. WHAT INITIATED THIS USE OF COMPONENTS.

The use of a masterbag was chosen in order to cut costs, but also to differentiate the series from the previous one and introduce a new style.





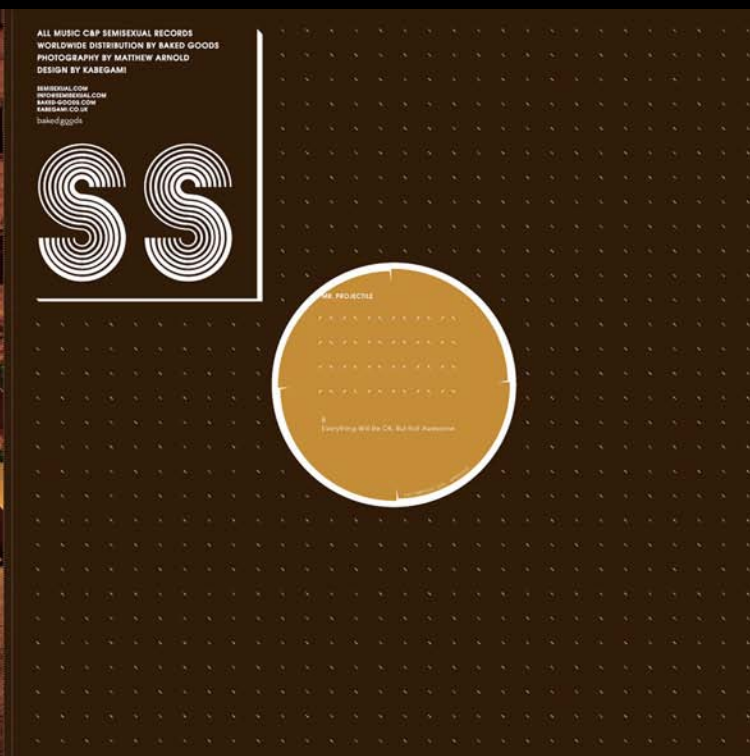
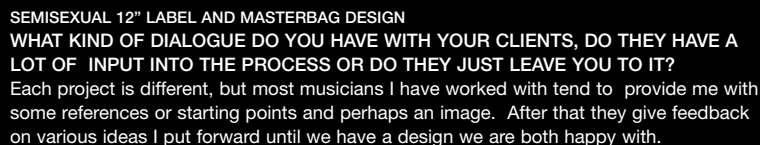
### MODERN LOVE SERIES 3

#### AGAIN A FURTHER EXPANSION ON THE MODULAR THEME?

As these sleeves would appear around the same time as series 2, I used the same theme, but applied a different colour palette and graphics to emphasise the industrial element of the music.











# MONOME

Words: Andrew Laughlin and Ross Breadmore

THE MONOME 40H IS AN ELECTRONIC MUSICAL PRODUCT WITH A DIFFERENCE. THE SOLID BLOCK HAS A RECONFIGURABLE GRID OF BUTTONS, WHICH CAN CHANNEL A WHOLE RANGE OF MUSICAL AND MEDIA EQUIPMENT. AS A FUTURE DESIGN CLASSIC, THE MONOME IS ALSO AN IMPLICITLY FUNCTIONAL DEVICE FOR TECHNO-PHILES AROUND THE WORLD.

THE PRODUCT IS THE BRAINCHILD OF AN AMERICAN COLLECTIVE WHO BELIEVE IN GOOD DESIGN, THE POWER OF TECHNOLOGY BUT ALSO THE NEED TO BE SUSTAINABLE IN BUILDING THEIR BUSINESS. THEREFORE, WE WERE EAGER TO QUIZ THE MONOME COLLECTIVE AS TO WHY AND HOW THE DEVICE WAS BORN.

## What does Monome mean?

Monome (pronounced "mawn-ohm") is another word for monomial.

This definition is from wikipedia: "In mathematics, a monomial is a particular kind of polynomial, having just one term. Given a natural number  $n$  and a variable  $x$ , the power function defined by the rule  $f(x)=x^n$  is therefore a monomial."

We like numbers. A monome could be seen as a sort of reduced state. Minimalism is integral in our thinking and design process. It's much more difficult to reduce and focus an idea rather than add auxiliary features to make up for inadequacies.

40h in hexadecimal notation represents 64 in decimal notation, which is 8 times 8. Nerdy.

## Is it important to be seen as a collective rather than a brand/company?

The 40h evolved from a music performance project. The decision to develop it into a small quantity product was motivated by the opportunity to contribute to the field, not from any ambition to capitalize financially. Entering the global market was a disconcerting proposition, as most businesses are engaging in more and more questionable practices with the singular goal of reducing retail price and increasing profits. This combination obviously leads to poor products (engineered to fail), which end up in landfills.

This is enabled by overseas mass manufacturing, which often employs suspect labour practices and environmental policies, not to mention the negative effect on our local economy. We believe strongly in a local regenerative economy, using sustainable products, and designing objects to last.

We hand-assemble and test almost everything in house. Parts we cannot produce here are made within driving distance (though we prefer trains and biking).

Sharing drives innovation. We've posted all firmware source, circuit hacks, and applications under an open-source license. We have nothing to gain by keeping these things from our users, and everything to gain, as people make modifications and invent new applications, which will then be contributed back to the community. Many companies that fiercely protect IP (Intellectual Property) are hurting innovation, as current patent laws are absurd.

In these many ways, it doesn't make sense to compare our operation to a large conglomerate like Roland or Korg or Sony. We're making limited run devices which are more like art objects, with a conscious ideology attached.





**How do you see the 40h fitting into everyday life?**

We're happy to see a recent heightened awareness to interface, both in software and hardware. While we are contributing to one specific area, we're hoping it encourages similar research in other fields. As a production process, we're hoping to demonstrate and encourage sustainable practice.

**What is your stance on design vs. function?**

They absolutely inform one another.

**What products/designers have most influenced you?**

Not all strictly designers: Jane Jacobs, Christopher Alexander, the Eames partnership, Babbage, Fukuoka, and Buckminster Fuller.

**When not designing 40h type devices, what do you guys do?**

We're a mix of musicians, artists, filmmakers, and technology lovers. Most of our time is probably spent chasing various curiosities and researching different subjects. We also like bikes and growing lots of vegetables.

**What kind of people are buying the 40h?**

Mostly musicians and others who just appreciate a good, flexible and adaptable interface. Some universities and museums have obtained units, which we're very excited about.

**Have you been surprised by how some buyers have put it to use? Did you intend for the 40h to be interpreted in different ways?**

We have always intended and hoped for a wide range of use and application. Some of the more unusual uses include a day planner (one user wanted an excuse to use it at work), interface with PowerPoint presentations, household lighting control, neural network visualizations, car engine control unit monitoring, and some crazy alpha brain wave experiments.

**How has the Internet allowed Monome to exist?**

The initial impetus for the project came from prodding potential users. All publicity spread virally without our intervention. All user collaboration is enabled through our site. In physical reality, monome is just one big worktable in our shop in Philadelphia. The fact that units have made it from that worktable to dozens of countries all over the world is a bit mind-blowing.

**What's next?**

We're working on a 16x16 version (the 100h), which will be even more flexible than the 40h, not just larger. We're also looking into different materials that we're very excited about. Other projects are on the horizon, though we're looking for contract work and custom jobs as well.

Visit [www.monome.org/](http://www.monome.org/) for more...





A compilation of dark theatrical and cinematic music by artists : Marsen Jules, Yasume, Julien Neto, Deaf Center, Svarte Greiner, JasperTX, Greg Haines, Gultskra Artikler, Ryan Teague, Makunouchi Bento and Library Tapes

Release May 2006.

Miacd001 : V/A - Silva



Plexus II is an extended classical drone masterwork as much influenced by the new sound of artists Max Richter, Ryan Teague and Johann Johannsson as the oldtimers like Gorecki, Steve Reich, Sibelius and John Adams.

Release Sept 2006.

Miacd002 : Encre - Plexus II

Miasmah recordings is a new label specialising in music for scenes and places. Based in Oslo / Norway.  
Distributed worldwide by Baked Goods : [www.baked-goods.com](http://www.baked-goods.com)  
Miasmah web : [www.miasmah.com](http://www.miasmah.com)



Debut album from the talented young UK artist Greg Haines.

Music for sea travelling, gusty walks or covert seeking expeditions.

Release Oct 2006.

Miacd003 : Greg Haines - Slumber Times



Seattle resident Rafael Anton Irisarri explores the world of daydreaming with this abstracted collection of melancholic, lynchian atmospheres.

Release Nov 2006.

Miacd004 : Rafael Anton Irisarri - Daydreaming

MIASMAM MUSIC (MP3) 2006 releases :

Mia063 : Vincent Fugere - The forever tunnels EP \* - OCT 06  
Mia062 : Ceptual - Shifts personal LP  
Mia061 : Paavoharju - Tuote-akatemia / Unien Savonlinna EP

# camomillemusic

free music netlabel brought to you by Genshi Media

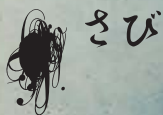
camomille is a free music netlabel exploring the many boundaries of electronically produced music. We have released over **30 hours** of **free and legal** music, and continue to do so. Among our releases, you will find **Grandma** (Khonnor), **Melissa Welch**, **Blisaed**, **Hofuku Sochi**, **Xerxes**, **Sense** and many more.





# Sabi

Saag Records

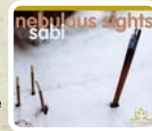


Words: Huw Roberts

Sabi is the name under which Taro Petter Little of Japan writes music. A student studying graphic design at Tokyo National University of Fine Arts and Music (Tokyo Geijutsu Daigaku) as well as being a part-time art teacher, one can only imagine where he finds the time to also run record label, Saag Records. He is currently working on his graduation production, and has recently completed an EP on 3" CD format for Cactus Island Recordings, titled 'Nebulous Sights'.

'Nebulous Sights', five tracks of gentle melodic electronica that have enjoyed much acclaim since its release. Sabi tells me he is planning a full length album, but neither the release date nor label have been confirmed.

As well as releasing on his own label's compilations and record labels such as Cactus Island, Hydrogen Dukebox and Merck, Sabi's compositions can also be found on a large amount of so-called net labels. That is, labels offering free music, usually in the form of MP3 downloads. Indeed the first track on 'Nebulous Sights',



'Plastic Stains', saw a previous incarnation on the Miasmah.com release 'Lighted Apartment'. Sabi also cites Miasmah owner Erik Skodvin and Otto Totland's musical output as 'Deaf Center' a sound he is very fond of. His links to the free music community can also be seen on the artist roster at Saag, several of whom come from a background releasing on net labels such as Monotonik, Inpuj and Sutemos.

In 2002 the Japanese electronic music scene enjoyed coverage in several major magazines, though these articles focussed largely on a very 'intense' sound. Sabi's vision was to create an outlet for beautiful, sentimental music, and with the help of Toshiaki Ooi, the label was born. Saag remains a small business, run by a handful of people. To date their releases have involved limited runs on CDr format, falling largely within the fields of experimental and melodic electronica. While releases are few and far between, the quality has remained high, with recent releases from Gulstkra Artikler and Phobode raising the bar still further. The first two releases, 'Anchor' and 'Hiiri' respectively, both compilations, are the perfect introduction for anyone new to this label.

[www.sabii.com](http://www.sabii.com)

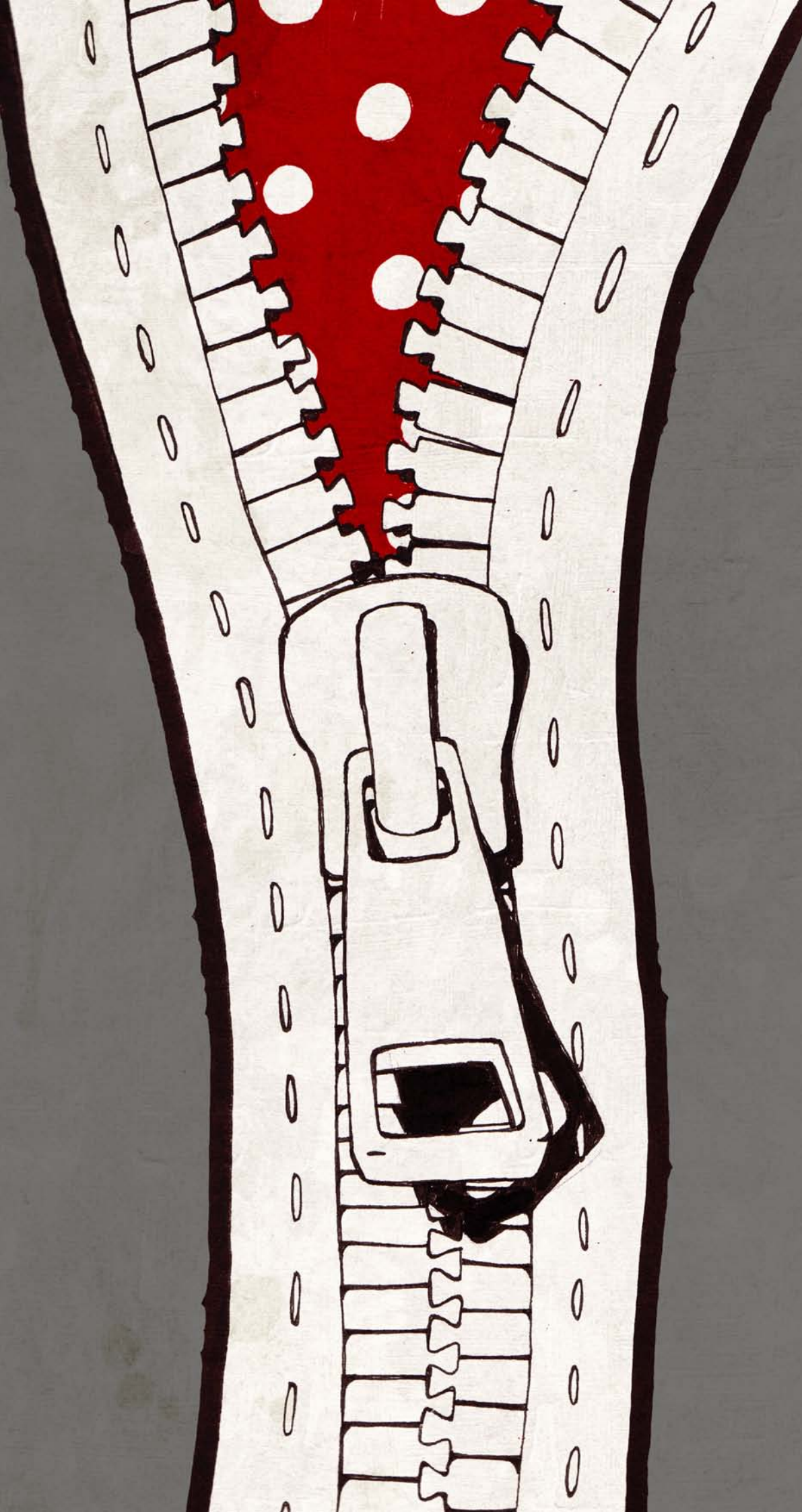
[www.saagrecords.com](http://www.saagrecords.com)

Various Sabi net-audio releases are available from **Internet Archive**









**WHATS YOUR MAIN  
INSPIRATION FOR YOUR  
WORK AT THE MOMENT?**

I'm always inspired by other illustrators. It's hard to say what my major source at the moment is. I'm inspired a lot by ideas of fantasy creatures, circus freaks and burlesque dancers. All these images play a part in my evolving themes and I'll always seek out imagery in those subjects for inspiration.

**WHAT HAVE YOU JUST  
FINISHED WORKING ON?**

I just finished a 2 page illustrated spread for OPM (Official Playstation Magazine). The project called for about 10 characters in the scene, which for me was something new. Working with Playstation has been great though. The staff over there has given me a lot of creative freedom in creating images the way I see them.

**WHAT ARE YOU WORKING  
ON CURRENTLY?**

At the moment I'm working on illustrations for a "viral" videogame promotion that will be coming out around Christmas this year. I can't say who it's for or but you'll get to see one of my drawings dance. A link will be posted on my site as soon as it launches.

**WHAT ARE YOU  
WORKING ON NEXT?**

Next I'd like to start working on my calendar for next year. I'm hoping to release a 12 month illustrated calendar in time for the new year. I'm keeping my fingers crossed. I'm also putting together a lecture for a local college. This will be my first time lecturing so I'm sure it will be a learning experience for me too.

**FUTURE PLANS FOR STUNKID?**

I'd like to be a full time illustrator and drop web design all together. At this point in my career, web design still pays the bills.

















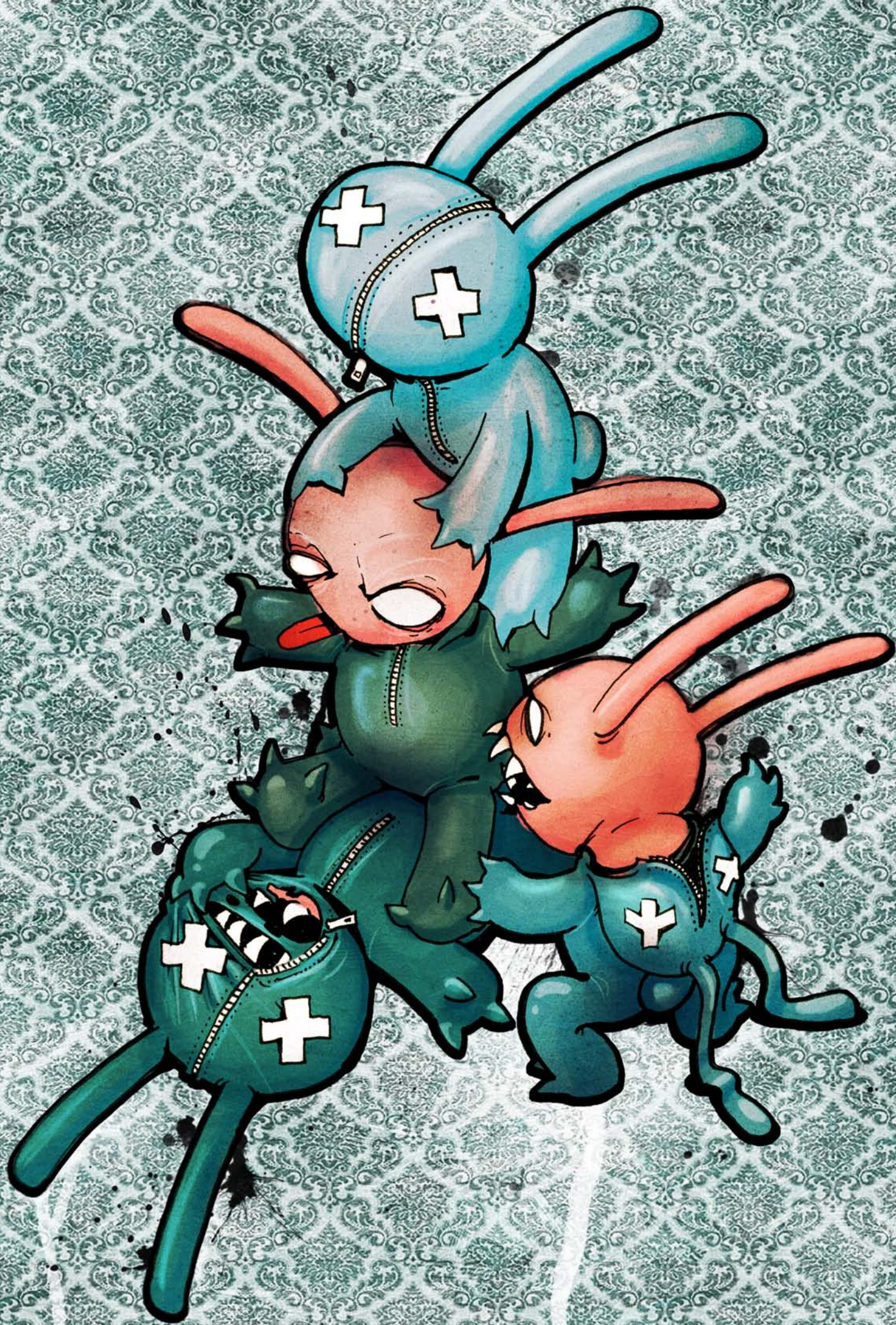


















# zymogen



FILIPPO ALDOVINI TAKES ANDREW AND ROSS  
ON A VIRTUAL TOUR OF ZYMOGEN, AN INNOVATIVE  
ITALIAN NET LABEL WITH A MISSION TO DELIVER  
CUTTING EDGE, GLOBAL ELECTRONIC MUSIC FOR  
FREE TO THE WORLD'S INTERNET COMMUNITY.  
INTERVIEW: ANDREW LAUGHLIN AND ROSS BREADMORE



### **Tell us about yourself and why you got into music?**

Music has been always a constant element in my family; classic, jazz, pop or rock, a constant presence during my life. When I first got some money, I immediately started buying records and then came the passion for electronic music which was led by a friend of mine who introduced me to Autechre and many Warp artists back in the late nineties.

### **So you've always been a fan of electronic music?**

I've always been an eclectic listener and I try to explore connections between different genres that usually are considered distant. In the field of electronic music there are so many genres and sub-genres that I follow with passion and I think that this open attitude is reflected on Zymogen's output as every release has different features one from each other.

### **What is Zymogen? What does the name mean?**

Zymogen is a biochemical term which stands for an inactive enzyme which requires a chemical change to become active and accelerate processes which happen inside the human organism. I like the idea of music as Zymogen which helps our everyday life get healthier.

### **What led to you creating the Zymogen label?**

Back in 2000, I started to observe some seminal projects like Kikapu or Hippocamp and this was my first contact with the concept of a net label. Then between the end of 2004 and early 2005 I started to get really involved with net audio, following projects and labels that are still my landmarks and my source of inspiration which helped to create Zymogen.

I considered the problems that are implied in the distribution of free music including the loss of musical quality that this kind of project can mean nowadays. With Zymogen, I've tried to create a net label open to new possibilities of development, I've always wanted to break the implicit limits of the net label structure as "a site which gives music for free". That's why I'm evaluating different kinds of evolution and different possibilities of progress for Zymogen.

### **What challenges did you come up against in setting up the label?**

The most difficult challenge was (and is) to reach visibility out of the net audio circle and stand out in the multitude of free music also trying to make people understand that the fact of being "free" isn't really the main value of music licensed on creative commons.

I think a net label is not the end but just the beginning of the evolution in the process of distributing and circulating music. It represents a new ethic in the musical market and it's time we should stop thinking in terms of direct earning from music tracks as such. Tracks can be used in many ways, for example soundtracks for movies, videogames or ads, which means additional possibilities of making money through music.

### **Did you always want the label to be a non profit music outlet?**

I seriously considered the possibility to start releasing CD's in the future and the first "concrete" publication is already scheduled for early 2007; the debut album of Lezrod produced in co-productions with TestTube netlabel ([www.monocromatica.com/netlabel/](http://www.monocromatica.com/netlabel/)). For September (one year birthday of the label) is also planned the release of a mini-cd limited to 50 copies which will be the first issue of a series called "Glasshouse", special 4 track compilations with brand new material from our artists.

Zymogen will always continue to publish mp3 releases, but will also explore other ways of distributions and feel the concreteness of its music just like many other labels are doing, for example 12k and its sister netlabel Term, or, on the other side, the long lived netlabel Tokyodawn Rec which started its own parallel label.

### **We noticed that you don't have many Italian artists on the roster, what is the Italian electronic music scene like?**

The reason Zymogen doesn't have any Italian artists is quite simple; initially, I didn't have personal contact with Italian producers who were interested in this kind of project so I had to look on the net which led to an innate international character.

Obviously I'd be happy to produce Italian artists, but unfortunately here in Italy the net audio scene is totally backward. Whilst there are some important netlabels like Ogredung or Laverna, there's much more work to do.

### **How has the internet changed music for you?**

The digitization of information has massively influenced my perception of music. I think that my generation looks at music in a very different way to the previous one. The digital format isn't a problem and also the business is following this trend, so in this landscape I found net audio as my personal alternative way to express my passion for music and discover brand new artists without having any kind of financial pressure, but now that zymogen has something we could call a "fan base" it's time to step up to the next evolution.

### **How do you manage the relationship with your artists?**

Due to the geographical distance, all the relationships with artists are "virtual". During the production of new material, I follow every step carefully before the release, contributing in the creation process and taking care of all the non-musical aspects, such as the artwork design, written presentation, encoding of the mp3s and many other details that I think make our works special.

### **What is the future of Zymogen?**

The future of zymogen isn't yet stated, the only thing I'm sure of is that Zymogen will be always in movement, searching for new forms between net label and label structure. Right now we've scheduled releases with brand new artist Peter Jorgensen from Denmark ([www.clangtint.net](http://www.clangtint.net)) and a fantastic collaboration between two gifted producers Daniel Maze and Dave Zeal. Then there'll be the debut of Lezrod and many other interesting projects are in progress right now waiting to become concrete. Future is looking bright.

**Visit [www.zymogen.net](http://www.zymogen.net) to find out more**



