

## DONAU FESTIVAL 2010

# FAILED REVOLUTIONS

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06/05/10

19.00

KLANGRAUM KREMS MINORITENKIRCHE

**ICELAND HITS DANUBE****WHALE WATCHING TOUR****FEATURING BEN FROST, NICO MUHLY UND VALGEIR SIGURDSSON**

2006 gründete Islands begehrtester Produzent, Valgeir Sigurdsson (u.a. Björk, CocoRosie, Bonnie Prince Billy), zusammen mit Nico Muhly und Ben Frost das Label und Musikerkollektiv Bedroom Community. Im Rahmen der „Whale Watching Tour“ schließen sich die befreundeten Musiker für ein großes Familienkonzert zusammen: Im gemeinsamen Set kollidieren Sigurdssons elektroakustische Soundscapes mit Muhlys postminimalistischen Kompositionen und Frosts düsteren Noise-Gebilden. Schließlich komplettiert ein Quartett mit den besten klassischen MusikerInnen Islands dieses wundersame Genre-Bending.

**BIOGRAPHY – NICO MUHLY**

Born in Vermont in 1981 and raised in Providence, Rhode Island, New York-based composer Nico Muhly graduated from Columbia University with a degree in English Literature. In 2004 he received a Masters in Music from the Juilliard School, where he studied under Christopher Rouse and John Corigliano. A former boy chorister, Muhly has composed extensively for choir, including commissions from the Clare College Choir and the Brooklyn Youth Chorus. New York's Saint Thomas Church Fifth Avenue commissioned and performed his Bright Mass with Canons, later recorded on their American Voices CD.

His orchestral works have been premiered by the American Symphony Orchestra, the Boston University Tanglewood Institute Orchestra (*It Remains to Be Seen*, a 2006 commission celebrating their 40th anniversary), the Boston Pops (*Wish You Were Here*), the New York Philharmonic, and the Chicago Symphony (*Step Team*).

Film credits include Muhly's scores for *Joshua* (2007), Best Picture nominee *The Reader* (2008), and the Argentine drama *Felicitas*, and he has worked extensively with Philip Glass as editor, keyboardist, and conductor for numerous film and stage projects. With designer/illustrator Maira Kalman, Muhly composed a vocal work based on Strunk & White's *The Elements of Style*, and he has worked with choreographer Benjamin Millepied to create new pieces for the American Theater (*From Here On Out*) and the Paris Opéra ballet (*Triade*), as well as for the Nederlands Ballet's 2010–2011 season. His 2009 collaboration with American choreographer Stephen Petronio (*I Drink the Air Before Me*) was presented at the Joyce Theater in New York and will be remounted at the Barbican Centre in London in 2010. Muhly has also lent his skills as performer, arranger, and conductor to other musicians, including Antony and the Johnsons (*The Crying Light*), Sam Amidon (*All is Well, I See the Sign*), Björk (*Medúlla*, *Drawing Restraint 9*, *Volta*), Bonnie "Prince" Billy (*The Letting Go*), Doveman (*The Conformist*), Grizzly Bear (*Veckatimest*), and Jónsi from Sigur Rós (*Go*). Muhly co-composed fourteen songs with Faroese singer Teitur Lassen (*Confessions*), and presented them in a week of concerts with the Holland Baroque society.

Among his most frequent collaborators are his colleagues at Bedroom Community, an artist-run label headed by Icelandic musician Valgeir Sigurðsson and inaugurated by the release of Muhly's first album, *Speaks Volumes* (2007). Leading up to *Speaks Volumes'* American release, Muhly was invited to present concerts of his chamber music at both Carnegie Hall and the Whitney Museum. Since then, Muhly has released a second album, *Mothertongue* (2008), and worked closely with labelmates Valgeir, Ben Frost, and Sam Amidon on their respective solo releases. Valgeir collaborated with Muhly and perfumer Christophe Laudamiel to create the "scent opera" *Green Aria* (2009), which premiered at the Guggenheim Museum in New York.

Carnegie Hall commissioned his song *The Adulteress* for soprano Jessica Rivera's 2009 Carnegie debut, and that same year, countertenor David Daniels and the Academy of St. Martin in the Fields performed his *Vocalise* and *Drones* on arias by Handel. 2010 will see the premiere of a new orchestral song cycle for tenor Mark Padmore, violinist Pekka Kuusisto, and the Britten Sinfonia.

His name is pronounced [ni ko] [mju: li].

<http://nicomuhly.com/>

## BEN FROST

Born 1980 Melbourne Australia

Lives Reykjavík Iceland

The music Ben Frost is about contrast; influenced as much by Classical Minimalism as by Punk Rock and Metal, Frost's throbbing guitar-based textures emerge from nothing and slowly coalesce into huge, forbidding forms that often eschew conventional structures in favor of the inevitable unfoldings of vast mechanical systems.

"...The emotional power of Frost's music comes precisely from the stark contrast between extremely basic musical material and the deadly virtual instruments he invents to perform it... This is Arvo Pärt as arranged by Trent Reznor" – Wire Magazine, 2007

On albums like *Steel Wound*, released on the Room40 label in 2003 (Pitchfork: "An exemplary ambient experience") and *Theory of Machines on Bedroom Community* in 2007 (Boomkat: "The Future of electronic music...") Frost's music is more than a cerebral exercise and has an undeniable visceral presence, felt as much as heard. His compositions are created with an acute awareness of the listener and their comfort thresholds, exploiting every extreme of pitch and volume. His notorious, building-shaking performances at international festivals including Montreal's famed MUTEK combine amplified electronics with the furious thrashing of live guitars. Frost himself has been described as "one of the most interesting and groundbreaking producers in the world today." (Boomkat). His music's intense physicality has filled gallery spaces and driven contemporary dance productions by Chunky Move, the Icelandic Dance Company, and coreographer Erna Ómarsdóttir.

The massive scale of Frost's music often projects a sense of remoteness and isolation and yet he remains in demand as an artistic collaborator, having performed and worked with/for artists as diverse and acclaimed as Björk, Stars Like Fleas, Tim Hecker, Amiina, Christian Fennesz, Jóhann Jóhannsson, and Bora Yoon, and with celebrated Bedroom Community labelmates Sam Amidon (Appalachian folksinger), Nico Muhly (classical composer), and longtime collaborator Valgeir Sigurðsson (electronic composer/producer) with whom Frost shares Sigurðsson's recording facility Greenhouse Studios in Reykjavík.

Underlying Frost's often noisy, defiant aesthetic is a quiet and welcoming humanity, and a subtle sense of emotional drama which has recently bought him to the attention of the film world, where in 2008, utilizing the Icelandic string quartet Amiina, Frost composed the tender but ominous score for the forthcoming True-Crime feature film *In Her Skin*, starring Sam Neill and Guy Pearce; a cinematic sensibility also pervades his much anticipated forthcoming Lp *By The Throat*, whose darkly surreal sound-world owes as much to David Lynch as it does to David Lang.

*By The Throat* will be released by Bedroom Community in 2009. [www.ethermachines.com/biography.htm](http://www.ethermachines.com/biography.htm)

## VALGEIR SIGURÐSSON

Producer and composer Valgeir Sigurðsson was born in Blönduós, a small town in north Iceland in 1971. He studied classical guitar and played in bands from early age. At the age of 16, he got his first break in a small Reykjavík studio which he subsequently directed for two years before leaving to study at London. Valgeir graduated with a Tonmeister degree from London's SAE Institute in the year 1991.

He set up Greenhouse Studios in 1997 where he continued producing and performing with local musicians and writing for various projects. From 1998-2006 Sigurðsson was one of Björk's closest studio collaborators and worked on her *Selmasongs*, *Vespertine*, *Family Tree* and *Medúlla* albums, film scores for *Dancer In the Dark* (dir. Lars Von Trier), *Being*

John Malkovich (dir. Spike Jonze) and Drawing Restraint 9 (dir. Matthew Barney), as well as a number of live recordings, surround projects and singles, assuming various roles of programmer, engineer, co-producer and/or mixer.

Valgeir has worked with an array of innovative artists (Bonnie 'Prince' Billy, múm, CocoRosie, Camille, The Magic Numbers), focusing to push new boundaries. As a producer and collaborator he has worked in many genres of music while his own style often shifts between, or combines, post-classical and electronic music.

In 2006 he formed the Bedroom Community record label/collective and has gone on to launch the recording career of Nico Muhly and release acclaimed albums by Ben Frost and Sam Amidon. Sigurðsson has composed music for TV, film and theater for many years. He most recently scored Dreamland, a feature length documentary, as well as co-composing (with Muhly) music for Scent Opera which opened at The Guggenheim Museum in New York in May 2009.

Sigurðsson's debut solo album Ekvílibríum was released by Bedroom Community in September 2007.

On Ekvílibríum he has revealed that as well as being a gifted producer, engineer and musician, he is equally skillful as a crafter of songs and instigator of a cascade of emotions. Valgeir is joined by a number of guest musicians on Ekvílibríum, such as Samuli Kosminen on drums and Nico Muhly who plays piano. The album also features vocal performances from Bonnie 'Prince' Billy, who helps craft 2 of the songs, as well as Faun Fables' Dawn McCarthy and J. Walker aka Machine Translations. Following the release Valgeir has toured and performed with a band in Europe and in the US.

[www.myspace.com/valgeirs](http://www.myspace.com/valgeirs)

#### PRESS QUOTES FOR 'EKVILIBRIUM'

"This debut features quiet electro-acoustic folk pieces made of delicate electronic textures, lushly scored acoustic instruments (lots of strings, subdued piano courtesy of Nico Muhly, occasional brass instruments), and a dreamy feel...this is wonderful stuff." 4/5 -The Times UK

06/05/10  
19.30  
HALLE 2

# U+0259

Im eigens für das donaufestival konzipierten Live-Set präsentiert Ein-Mann-Band und Videoartist Patrik Lechner eine Mischung aus algorithmischen und linearen Kompositionen. In die experimentellen synthetischen Klänge mischen sich zum Beat der Improvisation die Stimme William S. Burroughs' und performative Sprachexperimente, vor dem Hintergrund expressiver, dreidimensionaler Echtzeitgrafiken. Jenseits von Laptop-Konzert und Sampleschlachten lautet das erklärte Ziel: Tanz die Abstraktion!

## **PATRIK LECHNER**

Patrik Lechner aka U+0259 ist 23 Jahre alt und bestreitet nach zahlreichen Auftritten in verschiedensten Konstellationen und Zusammenarbeiten nun den dritten Soloauftritt mit einem für das donaufestival konzipierten Live Set. Bisherige Soloauftritte: "Desillusionation" Ausstellungseröffnung von StirnPrumzer, 11.9.09, Drinkomathalle, unter dem Namen "U+05bc" im Fluc Wien im Nov. 2009.

06/05/10 | 21.30  
HALLE 2

# THOMAS PALME & FRIENDS

## ROTTEN HOME. EINEN BESSEREN KÜNSTLER HABT IHR NICHT VERDIENT

### (PERFORMANCE)

Zur gleichnamigen Ausstellung in der Factory der Kunsthalle wird der deutsche Künstler Thomas Palme, dessen Arbeiten immer wieder durch ihre surreale, sexuell wie politisch aufgeladene Ästhetik provozieren, eine Performance mit Künstler-FreundInnen gestalten.

thematisch geht es um die verrottung von heimat  
die zerstörung von naturlebensraum  
die feindschaft gegenüber den tieren  
die mißachtung der heimischen nahrungsmittelproduktion  
die zerstörung der volksmusik  
die verhunzung der kleidung  
die zerstörung der landwirtschaft  
die schande der architektur  
und  
die ausrottung des gewachsenen.  
all dies ruft natürlich auf zur:  
revolution

Zur Ausstellung in der Kunsthalle Krems – Factory (02.05. – 04.07.) siehe auch Programmdetails 1, S.41

## THOMAS PALME

\* 1967 in Immenstadt/Allgäu (D)

Nach seinem Musik- und Kunststudium legt Thomas Palme eine langjährige Schaffenspause ein und beginnt Ende der 1990er einen künstlerischen Neuanfang mit Grafiken und Videos, die seine Performances dokumentieren. Der fast manische, perfektionistische Stil seiner großformatigen Graphitzzeichnungen, auf denen Gesichter und Fratzen ihre Zähne blecken, ist geprägt vom virtuoson Wechsel der linken und rechten Künstlerhand.

[www.palmepalme.de](http://www.palmepalme.de)

[www.artkonzett.com/thomas-palme](http://www.artkonzett.com/thomas-palme)

06/05/10 | 20.30  
HALLE 1

## ICELAND HITS DANUBE

# HOWIE B & HÚBERT NÓI

## MUSIC FOR ASTRONAUTS AND COSMONAUTS

Als „Kammermusik“ bezeichnete Húbert Nói, bildender Künstler aus Island, das gemeinsame Musikprojekt mit dem englischen Star-Produzenten und DJ Howie B (u.a. Soul II Soul, Björk, U2). Der Raum, der hier bespielt wird, ist allerdings nicht weniger als unendlich: „Music For Astronauts ...“ ist der Ambient-Soundtrack zur Reise in den Orbit. In Echtzeit: Achteinhalb Minuten dauert es vom Takeoff bis zur Erdumlaufbahn, exakt neunzig Minuten braucht ein Raumschiff, um unseren Planeten in 297km Höhe zu umrunden. In Krems präsentieren Húbert Nói und Howie B ihr Projekt zusammen mit dem Cellisten Borgar Magnason sowie Pomassl, auf dessen Label Laton das Konzeptalbum 2006 als Doppel-CD erschienen ist.

## HOWIE B - BIOGRAPHY

Born Glasgow, 1963

**Family** "Now they've got to grips with what I do they are really pleased, but it took a while. I started working in music back in '86 or '87. I was an apprentice in a recording studio earning not very much money and trying to convince my family that I was going to be involved with music. And they were like 'but you can't read music, you can't write it and don't play an instrument, what are you going to do?' It was about 10 years later that they got the gist of it. Now they are pretty proud."

**Roots** "When I was a teenager I was listening to punk, reggae, blues, r 'n' b, James Brown and all that stuff they called 'rare groove'. I was listening to everything basically, apart from opera."

**Projects** "My first paid job in music was in Lillieyard Studio's in Fulham. I worked there nearly 3 years as a tea boy, then tape op, then engineer. I did an apprenticeship really. The first projects that I think said 'I've arrived' were 'Soul II Soul's first two albums; I engineered and mixed them. Then with Siouxsie And The Banshees I did a song called 'Peek-a-boo' and then 'Killingjar'. That set me on the road to where I am now. I started working with Mo'Wax and James Lavelle in the early '90s. I was doing a lot of stuff with this Japanese label called Major Force as well, all their early stuff. Round about '93 I set up my own label Pussyfoot. I just carried on doing things really small-scale, releasing 12s and not doing any album projects. I was working on 12s and club stuff, hip hop and trip hop, that sort of stuff. Then bands started asking me to produce them. Bjork asked me to produce and write with her, U2 asked me to do two albums with them. So I did one called 'Passengers' and one called 'Pop'. That's been me really; small things and big things."

**Labels** "Pussyfoot's still going. It's small, there's about 6 or 7 acts, and it's really diverse. I just want to put out good music - I'm not bothered what it is really. I've recorded the Skelf stuff and it's out on Mo'Wax. That's the really nice thing that's happened to me - I started off with Mo'Wax, I was the second release on the label, and I did a whole lot of stuff with them. Then I left and went off to do my own thing and now I've come back to them again. Our relationship has always been good - it's been strained at times because of music taste, but I've known James Lavelle for over 10 years which is a long time to know someone in this business and still be friendly with them. Mo'Wax had a space for me to do it - I played James some of the Skelf over a year ago and he went crazy for it, saying 'I want it, I want to do something with it!'"

**Djing** "I've been Djing since I was a kid. I had one deck and a cassette player. It's the best way to learn because you are listening much more than if you had 2 decks. If you are working off one belt-driven record player and you can't change the speed I think it makes you into a better DJ. You're much more aware of tempos and what will work together rather than trying to make it work. I play everything from house and techno, to electro, dubstep... I go all over the place. I like to play like that 'cause I like to make people feel really secure with what they've got and then fuck 'em up! Fuck them up with a good tune, push things. I like swapping tempo's - it's more interesting for me and means I'm not playing the same set every time I go out. I never usually think about a set before I play it. I arrive somewhere with 2 bags full of records and just see where it takes me. I DJ now more than ever. The last year and a half it's built up more and more. Usually it was about once a month but now I'm doing about 2 to 3 gigs a week, which is wicked and I'm loving it. It's really good, it keeps me in touch with what's going on in the clubs. I'm going all over Britain, all over Europe, Asia, America, all over the place. It's just a great way of staying in contact with what's happening and it's a good way of people coming to meet you as well, because they know you are playing there and a DJ is quite an approachable person. It's easy to just come up and give them a CD. A lot of the stuff I've put out on Pussyfoot has come from meeting people in club environments."

06/05/10 | Halle 1 HOWIE B & HÚBERT NÓI

### Current Projects

"Let's see... at the moment I'm busy working with Craig Richards on three club 12's with an album to follow in the autumn. I've been remixing U2's 'Get Your Boots On', composing a film score for a Chinese American production, and working as a consultant on the live acts and artistic content at Fabric's new club, Matter. I've also got a new Fabric CD in the pipeline and I'm setting up a new clothing brand this year."

## HÚBERT NÓI JÓHANNESSON – BIOGRAPHY

Born: 21.09.61

### Studies

- 1977-1981 MS college (Natural science)
- 1981-1982 University of Iceland (Biology, Geology, Chemistry)
- 1982-1983 Reykjavik art school
- 1983-1987 Icelandic College of Arts and Crafts

### Selected Private Exhibitions

- 2008 Paperworks, The Cultur House. National Center for Cultural Heritage, Iceland.  
Geometria, Gallery Turpentine, Reykjavik, Iceland
- 2006 50 Megawatts. Sequencis, Turpentine Gallery, Reykjavík
- 2005 Survey, Galleri Turpentine, Reykjavík
- 2004 02 Gallery, Akureyri  
Galleri Nordlys, Kobenhavn, Denmark
- 2003 39m.y.s., Gerðarsafn, Kópavogi  
Myndlistarvor, Vestmannaeyjum  
Icelandic embassy London
- 2002 Hallgrímskirkja, Reykjavík
- 2000 Gallery 1m2, Siglufirði  
Gallery Sævars Karls, Reykjavík
- 1999 oneoone Gallery, Reykjavík
- 1998 Barnaskólinn, Seyðisfirði, Art festival Seyðisfirði  
Slunkaríki, Ísafirði
- 1997 Hótel Reykjahlíð, Mývatnssveit  
Gallery Gúlp, Reykjavík
- 1996 Gallery Sævars Karls, Reykjavík, Reykjavík art festival
- 1994 Gallerí Sólon Islandus, Reykjavík
- 1993 Mokka kaffi, Reykjavík  
Kaffi Splitt, Reykjavík
- 1992 The Living art museum, Reykjavík
- 1990 Gallery Sævars Karls, Reykjavík
- 1987 The Living art museum, Reykjavík
- 1989 Corridor, Reykjavík
- 1986 Cosy Corner, Reykjavík

### Several Group Exhibitions

in Reykjavík, Vienna, London;

[www.myspace.com/musicforastronautscosmonauts](http://www.myspace.com/musicforastronautscosmonauts)

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

06/05/10 | 22.00  
HALLE 1

# MÚM

múm sind die isländischen Sweethearts der Indie- Szene. Tatsächlich ist es schwer, nicht dem leisen Charme der Band aus Reykjavík zu erliegen, die neben Björk, Sigur Rós und GusGus in den 1990ern Popkultur made in Iceland auf der musikalischen Weltkarte markierte. múms organischer Sound ist eine luftige Architektur aus flüchtigen Melodien, pluckernder, softer Elektronik und versponnener Analog-Instrumentierung. „Zartcore“ wurde der zurückhaltende Charakter der Gruppe betitelt, die ihr jüngstes Album inmitten des ökonomischen Crash in Island im letzten Jahr fertig stellte: „Sing Along To Songs You Don't Know“ ist die unerwartet gelassene wie optimistische Antwort.

## BIOGRAPHY

múm (pronounced [múm], “moom”)\*\* is an experimental Icelandic pop group whose music is characterized by soft vocals, eccentric beats and colorful effects, and a variety of traditional and unconventional instruments.

múm have never walked the well trodden path. Since the the beginning of múm, they have always gone their own way, the way their creativeness and their music has been excessively difficult to pin down and anticipate. Originally a duo, the band has expanded and contracted like a beating mammalian heart in the 12 years of being and has counted 15 - 20 people along the way.

The band was formed in 1997 by original members Gunnar Örn Tynes and Örvar Póreyjason Smáráson, their first release was a split 10" with the girl-band Spúnk and saw light in the summer of '98. They were joined a year later by twin sisters Gyða and Kristín Anna Valtýsdóttir and released two albums as quartet. Following a number of collaborative projects, the group's celebrated debut album 'Yesterday Was Dramatic, Today Is OK' (reissued by Morr Music in October 2005) gained a wealth of glowing press and widespread praise. A remix project, 'Please Smile My Noise Bleed', also released on the Morr Music label in November 2001.

In 2002, after the release of Finally we are no one and the extensive first world tour, Gyða left the band to return to her studies in Reykjavík. Shortly after, the third sister Ásthildur Valtýsdóttir joined for singing duties temporarily and Serena Tideman replaced Gyda on cello, for a single European tour. The band's third album, 'Summer Make Good', a darker and foggier, nautically themed work was released in May 2004, flanked by two singles, 'Nightly Cares' and 'Dusk Log'. By then the ensemble had evolved to include Eiríkur Ólafsson and Hildur Guðnadóttir (who had guest appearances on múm recordings from the beginning) and Ólöf Arnalds. In early 2006, Kristín also left the band after releasing and heavily touring the album Summer Make Good.

The start of 2006 saw the bands creativity start to blossom once again, starting with two remixes Goldfrapp of the tracks 'number one' and 'never know'. They followed this with two legendary DJ sets at the FatCat Festival in Belgium in February and SXSW in Austin Texas 2007. With a combination of decks, effects, laptops, toy microphones, old cassette player recordings and vocals, coupled with their own recorded material, strange electronic covers by friends, gypsy folk music and general craziness on stage. They were also subsequently invited DJ at Summer Sonic Festival in Japan as well as be headline act as DJ's in Radio 1's Rob Da Bank tent at Bestival on the Isle of Wight. In september 2007 múm released "Go Go Smear The Poison Ivy" which turned out to be the bands last release for the Fatcat label.

múm has always worked on projects which could be classed as unusual for a pop band or a pop collective. Among their extra curricular activity is their own soundtrack for the classic Sergei Eisenstein film, 'Battleship Potemkin', live performances of which have taken place in Hafnafjordur Iceland, Brooklyn Lyceum New York, and at the distinguished Gijon Film Festival Spain. múm have also composed for theater, most notably two radio theater plays, 'Svefnhjólíð' (Sleeping Wheel) by Gyrdir Eliasson which won the Nordic Radio-theater prize and in 2008 Augu þín sáu mig (Your eyes saw me) by poet Sjón (which múm also worked with in 1999 on the operetta Kisa (cat). In 2005 they were invited to Amsterdam by the Holland Festival to collaborate with the National Dutch Chamber Orchestra to create a performance piece based around various compositions of the late avant-garde composer Iannis Xenakis for one of the centre piece shows at the festival.

múm have recently finished their fifth studio album which is due for release in August 2009 and will be followed by an extensive world tour. The collective now consists of founding members Gunnar Örn Tynes and Örvar Þóreyjarsón Smáráson and for touring and recording, this line-up is expanded to include their friends Eiríkur Orri Ólafsson (trumpet / piano/ keyboards), Hildur Guðnadóttir (cello / vocals), Sigurlaug Gísladóttir (Vocals / ukulele/ various), Róbert Reynisson (guitars/ukulele's) and Finlander, Samuli Kosminen (drums / percussion). The musical group sometimes extends to Ólöf Arnalds, Högni Egilsson, Ólafur Björn Ólafsson and Guðbjörg Hlín Guðmundsdóttir as well as a never ending family of friends and musicians who may join at the drop of a hat.

\*\* (pronunciation note: the ú in 'múm' sounds like the 'oo' in 'moon'. Example "the Dark side of the múm." and "when the múm hits your eye like a big pizza pie, that's amore". Exact rhyme-words to pair with múm would be for example, doom and gloom . )

[www.myspace.com/mumtheband](http://www.myspace.com/mumtheband)

<http://mum.is>

06/05/10 | 23.00  
HALLE 2

# GHOSTIGITAL

An seinen exzentrischen Gesang können sich manche noch gut erinnern: Einar Örn's näselndes Raunzen gehörte, neben der markanten Stimme einer gewissen Björk Gudmundsdóttir, zum Markenzeichen der isländischen Kultband The Sugarcubes. Zusammen mit Elektronik-Akrobat Curver bildet Örn seit 2003 das Zweigespann Ghostigital, das für seinen Genre-Mash aus abstraktem HipHop, Industrial, Noise-Elektronika und Jazz berüchtigt ist. Mit spleenigem Charme scattet Örn über die Mysterien des Alltags: lange Supermarktschlangen, Nordlichter und Kabeljau. Schließlich: „In Cod We Trust“, wie auch das gleichnamige Album verkündet, das auf Mike Pattons Label Ipecac erschienen ist.

## IN COD WE TRUST

Einar Örn – Vocals

Curver – Electronics, Tape Delays, Gadgets

It seems that when Einar Örn (former SUGARCUBES and K.U.K.L. front man) enlists another artist to work with him, it's like collaborating with the Cubists, or the Dadaists in musical form. His partner in this case, with the movement named Ghostigital, is Curver. An Icelandic multi-instrumentalist, Curver's background is as eclectic as the music he dabbles in: a producer, artist, a remixer (Sigur Ros), a music teacher. Ghostigital's Les Demoiselles de Avignon is named In Cod We Trust. Welcome! You're really in for a fantastic treat.

For those new to the sonic world of Ghostigital, you should know that there doesn't seem to be any floor plan to the music, even though there is architecture. It's best you just relax, release preconception, don't think or analyze too much. Here's an idea: let us do the analyzing so the thoughts don't get in the way of your listening experience. Know the music will come to you the way it wants to; you are not in control. Often it seems that neither is Einar. His vocal tone evokes the everyday man hung on an everyday line and pushed to extremes, but extremes that for the moment are livable and sometimes amusing. His rap does not spew harsh violence but the cool cosmically comic fright-journalism of breakfast in workaday hell.

Unmistakably Icelandic, their subjects could have multiple national origins – exchange codfish for... well, anything and you get the meaning. In 1940s America, "fish" was slang for the dollar and there, the joke of the album is easily apparent. Whether Einar is commenting on what he sees while standing in line at the grocery store, men who are fixated on fish or seeing the Northern Lights through a headache, his songs are still stories of relationships with average living, a lifestyle that merges the mundane with the sublime. While the genre-mashing In Cod We Trust pulls the aesthetic rug out from under a listener's expectations, one should not fear that they are lost in a pop music sea. Ghostigital fashions an aural forest of industrial, Bel Canto, Jazz, Rap, '80's New Wave, and Electronic music – just not necessarily in that order or only at one time.

For this album they recruited: Ipecac Recordings label mates Mugison and Dälek, as well as Mark E. Smith, Sensational, Katie-Jane Garside, Steve Beresford, Ásgerdur Jóníusdóttir and Hrafn Ásgeirsson including Einar's own son Kaktus playing trumpet.

Release date: March 7, 2006

[www.myspace.com/ghostigital](http://www.myspace.com/ghostigital)

<http://ghostigital.com/story/>

06/05/10 | 23.45

HALLE 1

# DINOSAUR JR.

Dinosaur Jr. sind Dinosaur Jr.! Und das ist durchaus wörtlich zu nehmen. Seit ihrer Reunion 2005 rocken Lou Barlow, Murph und J Mascis genauso wie in früheren Tagen – gnadenlos lärmend, mit schweren, knarzigen Gitarren und wohlklingenden Melodien. Das Trio (selbst aus Amherst, Massachusetts) lieferte die Blaupause für das Phänomen „Seattle Grunge“ der 1990er – der Melancholie-Soundtrack für das gebeutelte Seelenleben männlicher College-Kids. Wenn Frontmann J Mascis seine berühmten Gitarrensoli auspackt und dazu mit mürber Stimme ins Mikro nölt, flippt die Generation „Slacker“.

## BIOGRAPHY

Here's what you do: Get them to sit down and say, "Listen. Just listen." Then you crank the Dino. I've been getting people to listen to Dinosaur (Jr.) for 25 years now. It used to be my job.

In 1982, when we were in High School, I was the kid who couldn't play an instrument, so I booked the gigs. J told me where he thought it might be cool to play, and then I made the phone calls. Back then, the band was Deep Wound: J on drums, Lou on guitar, Scotty on bass, Charlie on vocals. Hardcore punk: fun, loud, fast as fuck. But I wasn't making people listen to the band then. For hardcore shows at The Guiding Star Grange in Greenfield or Gallery East in Boston, kids just got together and put on a show. Everyone pretty much knew what to expect.

By 1984, Deep Wound had fizzled. The interim band, Mogo, was over after only one gig on the Amherst Common. It featured Charlie screaming "Fuck the cops!" before the plug was pulled, a total high-point in my personal catalog of rock-n-roll moments. Then came Dinosaur: Murph on drums, Lou moving to bass, and J bringing all his inner Moon and Bonham (Keith and John) to the guitar. And with Dinosaur came the tunes.

The first cassette I had to take around to get gigs for Dinosaur was a raw but vital sketch of two tunes, "Forget the Swan" and "Cats in a Bowl," recorded in J's basement on a crappy old tape recorder. J and I were students at UMass but we spent a lot of time at Hampshire College, where the kids seemed hipper and more inclined to dig what Dinosaur was laying down. But this was not always the case. The guy I went to talk to for a slot on Hampshire's Spring Concert line-up, half-way through listening to "Forget the Swan," started talking about how great his own lame 60's retro-poser band was. In the middle of "Forget the Swan"! I was incredulous. We did not get the gig, but the real disappointment was that this seemingly tuned-in guy didn't get it. Listen to the lead riff on "Forget the Swan" again. If you really listen, it will haunt you. This guy did not listen.

And once you get it, you can't do without it. For me, Dinosaur's tunes are indispensable; they are songs that have been rattling around my head for as long as the band has been playing them. "Repulsion," from the first record, still knocks me out. The second record, "You're Living All Over Me," is an exception in that I can't listen to any one tune on that record without needing to listen to the whole damned thing. J once said that he writes songs that he himself would want to listen to, and he's got great taste. I never took the Cure seriously until I heard what these guys did with "Just Like Heaven," a monster of a cover that hits the level of what Hendrix did for Dylan with "All Along the Watchtower."

When Brian at Bleemusic floated the original Dinosaur line-up reunion idea a few years ago, I was dubious. J, Lou, and Murph never had a "stable" marriage to begin with. But, of course, the tensions within their layered relationships as a band helped to make them so insanely powerful. Kids seeing the band on the YLAOM tour would come backstage after the show, dazed and transformed. It wasn't just the wall of J's Marshall-driven guitar or Lou and Murph locked in as tight as any bass/drum duo ever has been. It was vitality of the tunes themselves, delivered with emotion distilled to rock-bottom rock-n-roll essentials.

After examining it from all angles, the guys decided the reunion thing was worth a try. The thawing out period was especially interesting. At one point I dug up photos from when we were kids, and now, as grownups sitting around at an Indian restaurant with spouses and houses and lives that are more-or-less "established," it felt comfortable and right. And then came the tunes again.

06/05/10 | Halle 1 DINOSAUR JR

“Beyond” was the rejoinder to the worry that Dino was merely flogging the back catalog as a reunion gimmick, and now here’s “Farm.” I’ve had this record for a week now, playing it constantly; it’s pure Dino, great Dino. These tunes are now in my head for good, along with all their other tunes. This is what these guys do best, and they are really good at what they do. So do someone a favor: sit them down and say, “Listen.” Then crank the Dino.

Jon Fetler  
Hadley, MA 2009

Jon Fetler lives in Hadley with his four children and his wife, a girl he put on the guest list in Bedford, England, during the Bug tour of 1988. That same year, he was unanimously voted Worst Roadie of the Year by his fellow roadies in Rapeman and Band of Susans.

[www.myspace.com/dinosaurjr](http://www.myspace.com/dinosaurjr)

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

03/05/10 – 08/05/10

ab 10.00

KUNSTHALLE KREMS - ZENTRALE HALLE

## **ICELAND HITS DANUBE**

# **BRYNDÍS HRÖNN RAGNARSDÓTTIR**

## **NEAR BUILDING**

Ihr auf Tonband festgehaltener Versuch die „Goldberg Variationen“ zu erlernen, wirkt anfangs stockend und unsicher – schließlich hat die Künstlerin das Notenlesen nie gelernt. Stattdessen versucht sie es mit bloßem Zuhören. Die Aufnahme dieser Unternehmung beschallt die eine Hälfte des Raums, während in der anderen Hälfte eine Aufzeichnung derselben Komposition, ausgeführt von Glenn Gould, abgespielt wird. Herkunft und Quelle der versuchten Performance erweisen sich als nicht ganz eindeutig, da es sich um eine Imitation einer weiteren Interpretation handelt und ihre Existenz somit auf der seriellen Auslegung einer Komposition gründet.

## **BRYNDÍS HRÖNN RAGNARSDÓTTIR**

Born 1974

### **Education**

2003-2006 Akademie der Bildenden Künste, Wien

1999-2002 Iceland Academy of The Arts. Fine arts

1998-1999 Myndlista-og Handiðaskóli Íslands

### **Jobs**

Technician in various galleries and museums in Iceland. Reader of audio books at the Library for the Blind

Visiting teacher at the Iceland Academy of the Arts

### **Selected solo exhibitions**

2009 Snjór á himnum./ Feeling Groovy Kling og Bang Gallerí, Reykjavík

2006 Reverie captor Ím with him. Sequences, Reykjavík

A lot goes on Forever. Big Love, Gautaborg

2005 Blinded by the light. Akademie der bildenden Künste, Vínarborg

Ég elska þig Ástin mín. Skaftfell, Seydisfirði

Snigillinn frá Grinzing. Bananananas, Reykjavík

2001 Hvorki hvorki né né. Kælirinn, LHÍ, Reykjavík

2000 Innsetning án titils. Skattstofan, Reykjavík

### **Several group exhibitions**

in New York, Berlin, Vienna, Reykjavík

### **Publication**

2006 The End, 1.og 2.

2005 Reaching for the stars just to surrender

2004 It was half my fault and half the Atmosphere

06/05/10 | 19.00  
KUNSTHALLE KREMS - ZENTRALE HALLE

## ICELAND HITS DANUBE

# SNORRI ASMUNDSSON

## BLOODY BEAUTY 2

Snorri Asmundsson irritiert seine Mitmenschen gerne mit Aktionen in öffentlichen Räumen. So hat er die Wohngemeinschaft, in der er seit einigen Jahren lebt, durch extensive und außergewöhnliche Performances verstört, in denen er auf soziale Tabus in Politik, Sex und Religion zurückgreift. Dabei beobachtet er, wie seine ZuseherInnen reagieren, wenn akzeptierte Werte auf den Kopf gestellt werden, eine machtlose Person etwa plötzlich Macht erlangt, ohne diese nach den üblich festgelegten Regeln verliehen bekommen zu haben. Asmundssons Ziel ist es, gesellschaftliche und religiöse Wertvorstellungen in Frage zu stellen. Er fordert heftige Reaktionen heraus und erforscht auf diese Weise die Grenzen seiner Mitmenschen sowie seine eigenen.

## SNORRI ÁSMUNDSSON

\*1966

### Solo Exhibitions.

- 2009 "Beauty Camp Weekend" The Living Art Museum, Reykjavík (IS)  
„Molabola" Eyja í botni fjarðarins, Seyðisfjörður (IS)  
"Portrait" Fisheye International Experimental Film and Video Festival, Rome (IT)
- 2008 "Bete comme un peintre" Galleri Turpentine, Reykjavík (IS)  
„Nafn sýningar" Galleri Gangur, Reykjavík (IS)
- 2007 "Me and my studio" Galleri suðsuðvestur, Reykjanesbær (IS)  
"In progress/back to basic" Populus Tremula, Akureyri (IS)
- 2006 „Orkuflymar II" Jonas vidar gallery, Akureyri (IS)  
„Orkuflymar" Next saloon gallery, Reykjavík (IS)
- 2005 "Znosso/Retrospective" The Living Art Museum, Reykjavík (IS)  
"Bloody Beauty" Gallery Bananananas, Reykjavík (IS)
- 2004 "Dear fellow countrymen" O2gallery, Akureyri (IS)  
"Power flame " Solon, Reykjavík (IS)
- 2003 "Little big man" Cultural center Skaftfell, Seyðisfjörður (IS)  
"For you too" Black box gallery, Akureyri, Iceland (IS)  
"For you" Gallerí Kling og Bang, Reykjavík (IS)
- 2000 "XXXreyri" Akureyri art museum, Akureyri (IS)
- 1999 "We can all do this" Mokka gallery, Reykjavík (IS)
- 1998 "Painting Machine" Stodlakot, Reykjavík (IS)
- 1997 "Loki the cat, My life with a crazy artist" International Gallery of Snorri Asmundsson, Akureyri (IS)
- 1996 "Petur & Ninny" Deiglan, Akureyri (IS)  
"Mat,pat,kat, heysat" Kaffi Karolina, Akureyri (IS) „Flotakona Kinakota" Botanical garden, Akureyri (IS), Central Park, New York, Golden Gate Bridge, San Francisco (USA), Volkspark Rebbere, Berlin (GE)

### Several Group Exhibitions, public Performances and Happenings

in London, New York, Berlin, Basel, Den Haag,, Reykjavik, Venice

### Documentaries

- 2000 "XXXreyri" Documentary film about the porn industry in Akureyri. False documentary. 26. Mín

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

06/05 & 07/05/10 | jeweils 20.30  
 08/05/10 | 19.00  
 STADTSAAL

# GOB SQUAD

## REVOLUTION NOW!

Konzept: Gob Squad  
 Performance und Entwicklung: Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Laura Tonke, Bastian Trost, Simon Will  
 Musik-Arrangement: Christopher Uhe  
 Live-Musik und Performance: Christopher Uhe, Masha Qrella  
 Video: Miles Chalcraft, Kathrin Krottenthaler  
 Sound-Design: Jeff McGrory  
 Kostüme: Pieter Bax  
 Dramaturgische Beratung: Aenne Quiñones, Götz Leineweber  
 Dramaturgie und Produktionsleitung: Christina Runge  
 Öffentlichkeits- und Pressearbeit: Yven Augustin  
 Choreographie-Workshop: Tatiana und Tamara Saphir  
 Technisches Management: Torsten Döring  
 Produktionsassistentz: Milena Kipfmüller  
 Regieassistentz: Milena Kipfmüller  
 Bühnenbildassistentz: Jochen Hochfeld Kostümassistentz: Veronika Weinhold Hospitantz: Hannah Senft, Florian Wessels  
 Management: Eva Hartmann

Revolution Now! ist eine Produktion von Gob Squad in Koproduktion mit dem donaufestival, dem Schauspiel Köln und der Volksbühne am Rosa-Luxemburg-Platz. Gefördert durch die Berliner Kulturverwaltung.

UA 4. Februar 2010; Volksbühne am Rosa-Luxemburg-Platz

## EINE INSZENIERUNG UNTER REALEN BEDINGUNGEN.

Stellen Sie sich vor, im H&M im Bühl Center Krems hören die Verkäufer auf zu arbeiten, im Media Markt werden die Kunden inmitten des Beratungsgesprächs über Plasmabildschirme allein gelassen, bei Tchibo stoppt die Kaffeemaschine und alle Mitarbeiter versammeln sich auf dem Südtirolerplatz, um sich beim Heurigen mit Marillenschnaps und Kalmuck-Jankern zu bewaffnen. Der Mob vermehrt sich zusehends, Busse bleiben stehen, Fahrer und Fahrgäste schließen sich an, gemeinsam mit den Finanzberatern und Servicemitarbeitern der Raiffeisenbank, den Imbissbudenbesitzern und Kellnern. Die Gewalttätigen unter ihnen überfallen die Merkur Filiale in Lerchenfeld und verteilen die erbeuteten Lachsbrötchen unter den Massen. Noch ist es nicht so weit.

Doch Gob Squad machen den Anfang und rufen die Revolution aus. Der erste Schritt ist bereits vollzogen: Der Stadtsaal ist besetzt und wird zum Hauptquartier der Revolutionäre. Der Zugang zur Requisite, und damit zu Waffen und Explosionskörpern, ist sichergestellt. Kassenhalle und Foyer sind bereits okkupiert... noch ohne Blutvergießen. Gob Squad wollen die Massen elektrifizieren und nutzen alle Möglichkeiten einer medialen Großproduktion: Kameras, Live-Schaltungen, Großbildleinwände, meterlange Kabel und kabellose Sender. Damit übertragen Gob Squad die revolutionäre Botschaft direkt hinaus in die Welt. Denn diese Revolution ist live. Aber wo sind die Massen, wo ist das Volk? War da nicht irgendwo von 50.000–60.000 StatistInnen die Rede?

06/05/10 -08/05/10 | Stadtsaal GOB SQUAD

Gob Squad holen die Revolution aus den Archiven der Geschichte zurück in die Gegenwart und platzieren sie mitten in unsere kapitalistische Wirklichkeit. Gemeinsam mit PassantInnen und Publikum stellen Gob Squad revolutionäre Aktionen und historische Augenblicke nach, die Geschichte schrieben und schreiben sich nicht ohne Widersprüche selbst in diese ein: „Wir verlieren den Faden, kommen vom Weg ab und verheddern uns hoffnungslos im Wohlstandslabyrinth der westlichen Welt. Wir müssen umdenken, die Rollen neu definieren. Und das alles vor laufenden Kameras! Immer wieder muss umbesetzt werden. Wer kann was heute sein oder zumindest stellvertretend übernehmen? Wir besinnen uns und stellen uns immer wieder die gleichen Fragen: Wer sind wir? Was wollen wir? Und was sind wir bereit dafür zu tun?“

*PRESSESTIMMEN REVOLUTION NOW! Berlin Feb 2010*

*„Macht Revolution überhaupt Sinn? ist die berechtigte Frage, die uns dieser charmante Abend in großer Freundlichkeit stellt.“  
die Tageszeitung*

*„REVOLUTION NOW! ist ein Meisterstück des Doppelspiels“ Berliner Zeitung*

## **GOB SQUAD: EINE SELBSTDARSTELLUNG**

Gob Squad ist ein deutsch-englisches Künstlerkollektiv, bestehend aus sechs Künstlerinnen und Künstlern, die gemeinsam an Konzeption, Inszenierung und Darstellung von Live-Events arbeiten. Mit Sitz in Berlin, Hamburg und Nottingham realisieren wir seit 1994 Arbeiten im Grenzbereich von Theater, Performance, Kunst und Medien, die seit unserem erfolgreichen Auftritt bei den Theaterskizzen der documenta X (1997) international Beachtung fanden.

Neben Theatern und Galerien platzieren wir viele unserer Werke mitten in der urbanen Lebenswelt – z.B. in Häusern, Geschäften, auf U-Bahngleisen, Parkplätzen, in Hotels oder direkt auf der Straße. In diesem Kontext verstehen wir unsere Arbeit als Versuch, künstlerische Aktionen konkret in der alltäglichen Umgebung zu lokalisieren und mit der Gegenwartskultur zu konfrontieren. Alltags- und Kunstraum treffen nicht nur aufeinander, sondern gehen im künstlerischen Prozess ineinander über.

Das kontinuierliche Moment unserer Arbeit liegt in der permanenten Neudefinition unserer Medien und Ausdrucksformen, die von Projekt zu Projekt zwischen Performance, Videoinstallation, Live-Film, Internetkunst, Hörspiel, Medien-Happening oder urbaner Intervention wechseln.

In den letzten Jahren haben wir uns mehr und mehr dem Umgang mit Medien und neuen Technologien zugewandt. Immer häufiger haben wir für unsere Arbeiten eine mediale Vermittlung gewählt, um unter der digitalen und gepixelten Oberfläche des 21. Jahrhunderts Sehnsucht und Begehren freizulegen. Entfremdete Formen der Intimität wurden dabei zum zentralen Thema.

Gleichzeitig steht am Ausgangspunkt eines Projekts immer die Frage, wie Publikum und Performer aufeinander treffen. Unser Ziel ist es, eine Begegnung mit den Zuschauern zu ermöglichen, die über die klassische Situation eines passiven Rezeptionsverhältnisses hinausgeht. Zwischen dem Bedürfnis nach Phantasie und Spektakel einerseits, sowie der Sehnsucht nach echter Begegnung andererseits, verorten sich die Erlebniswelten, in die wir unsere Besucher entführen. Die Kollision von Realität und theatralen Utopien, Banalität und Glamour, Alltag und Inszenierung, Risiko und Regeln ist Motor und Grundpfeiler unserer Arbeit. Diese Aspekte sind für uns wie Forschungsfelder, in denen wir seit Jahren prozesshaft arbeiten. Den Widersprüchen der Gegenwart begegnen wir dabei mit den uns eigenen Mitteln: Ironie, Charme, Ehrlichkeit – und unserem unverfälschten „naiven Glauben“.

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

## **GOB SQUAD AM DONAUFESTIVAL:**

GOB SQUAD'S KITCHEN – YOU'VE NEVER HAD IT SO GOOD (2007)

WHO ARE YOU WEARING? (2006)

ROOM SERVICE (2006)

KING KONG CLUB (2005 Koproduktion, erstes Österreich-Gastspiel der Gruppe!)

06/05 – 08/05/10 | 20.00

Treffpunkt Stadtsaal/BUSFAHRT/OUTDOOR

# 400ASA SEKTION NORD

## DER SUMPf. EUROPA STUNDE NULL

Mit: Claudia Basrawi, Paolo Fusi, Ted Gaier, Erdinç Güler, Christopher Novak, Gina D´Orio, Yoshii Riesen, Wanda Wylowa

Erlebnisbericht und Stimme im Bus: Heinrich Dubel, Autor von Helikopter Hysterie (Maas Media)

Konzept/Text: Claudia Basrawi, Paolo Fusi, Ted Gaier, Samuel Schwarz

Regie: Samuel Schwarz

Musik: Paolo Fusi, Ted Gaier, Gina D´Orio

Bühne/Kostüme: Cristina Nyffeler

Licht: Philipp Stengele

Produktionsleitung: Anna Bergel

Produktionsleitung Zürich: Michael Röhrenbach

Logistik: Peter Weiss

Korrepetition: Martin Gantenbein

Assistenz Regie: Deborah Neininger

Assistenz Bühne / Kostüme: Dorothee Bach, Andrea Urbutt

Assistenz Produktion: Maximilian Fischer

Für dieses Projekt gründeten die Autorin Claudia Basrawi, der Musiker Ted Gaier & der Regisseur Samuel Schwarz die Spin-Off Gruppe 400asa Sektion Nord.

Eine Produktion von 400asa Sektion Nord, donaufestival und Sophiensaele Berlin

Gefördert durch den Hauptstadtkulturfonds, Pro Helvetia und das Präsidialdepartement der Stadt Zürich

UA 24. September 2009 Sophiensaele Berlin

Wenn sich die ästhetisch wie politisch radikale, international operierende Performance-Truppe 400asa rund um Mastermind Samuel Schwarz noch um KünstlerInnen wie die Autorin und Schauspielerin Claudia Basrawi, Gina D´Orio von Cobra Killer, Ted Gaier von den Goldenen Zitronen, den Musiker und Aktivistin Paolo Fusi und noch viele großartige mehr erweitert, dann muss schon etwas Schwerwiegendes vorgefallen sein: Die Berliner Mauer ist gefallen, ob vor oder zurück, der Eiserne Vorhang ist aufgegangen und Jugoslawien hat sich im beispiellosen Massaker zersplittert. Aber wo stehen wir mit unseren persönlichen Geschichten, unseren verlorenen oder nie aufgegebenen Utopien, Ängsten, Hoffnungen und Traumata? Das werden wir gemeinsam mit 400asa Sektion Nord auf einer etwa 2-stündigen Reise erkunden: von Krems über Bosnien zum Potsdamer Platz, wo wir Zeuginnen des sagenumwobenen Pink „The Wall“ Floyd Konzerts werden. Ein psychedelischer Trip in unsere ganz eigenen politisch-geschichtlichen Seelenbefindlichkeiten.

„Der Sumpf. Europa Stunde Null“ ist ein Projekt über „The Wall“ von Pink Floyd und über die Ereignisse von 1990. Es ist eine Zeitreise über Erinnerungen, WurmLöcher, melancholische Ebenen und über eine riesige, gewaltige Verschwörung, die schon 1973 begann. Wo standen wir eigentlich im Sommer 1990? Auf einem Brachland ohne Ideologien und Orientierung? Oder am Beginn einer neuen Weltordnung mit neuen Feindbildern und neuen Kriegen?

Sie nannten es „Volksaufstand“, das Ereignis, das im Jahre 1989 innerhalb weniger Monate die DDR hinwegfegte. 1990 kam dann die D-Mark und Der Spiegel titelte: „Gelingt es der Bundesrepublik, die DDR schnell aus dem Sumpf zu ziehen? Oder versinkt das östliche Deutschland erst mal noch tiefer im Morast?“ In Wien gab es Verhandlungen zwischen den Staaten der Nato und des Warschauer Pakts über einen Truppenabbau zwischen Atlantik und Ural. Am 21. Juli 1990 brachte dann Roger Waters, der Architekt, seine Styropor-Mauer zu Fall, in Berlin auf dem Potsdamer Platz, wo früher die „echte Mauer“ stand. Und es gab einen neuen Krieg im Nahen Osten, der am 2. August 1990 mit dem Einmarsch irakischer Truppen in Kuwait begann. Die abstrakte Bedeutung des Phänomens „The Wall“, dem bislang größten Konzert in der Geschichte der Rockmusik, ist das zentrale Motiv von Der Sumpf. Europa Stunde Null.

Wir begeben uns auf eine psychedelische Busfahrt an unbekannte Orte, sehen in die Zukunft und erkunden das feinmaschige Netz aus Erinnern, Vergessen und Verdrängen.

## 400 ASA

Die Gruppe 400asa wurde im Jahr 1998 von Samuel Schwarz, Lukas Bärfuss und Udo Israel gegründet. Zuerst produzierte 400asa mit minimalem Budget Hörspiele und stach 1998 auch gleich diverse DRS-Produktionen aus, gewann mit der auf einem Minidisc-Gerät produzierten Hörspiel-Reihe "Röstiblit" den renommierten Radiopreis der Zürcher Radiostiftung. Gleichzeitig mit der Premiere der Low-Budget-Theaterproduktion Produktion 'Italienische Nacht' veröffentlichte die Gruppe ihr mittlerweile berühmt gewordenes 'Bekenntnis99', das - ähnlich dem Dogma der dänischen Filmemacher - ein Regelwerk für eine einfachere und billigere Art des Theaterproduzierens darstellt.

Mit ihrer zweiten Theaterproduktion "Medeää" (nach Lars von Trier) gewann 400asa den ZKB-Preis am Zürcher Theaterspektakel. Seither gilt 400asa als einer der wichtigsten Schweizer Theaterexporte. U.a. wurde "Medeää" 2003 von Zentropa Interactions in die Produktionshallen nach Kopenhagen eingeladen.

An der Expo.02 machte die Gruppe mit ihrem "Affentheater" auch in den Mainstream-Medien von sich reden, ebenso mit ihrer Farce "Meienbergs Tod". Beide Stücke wurden von Lukas Bärfuss ("Nachwuchsauteur des Jahres 2003", "Autor des Jahres 2005") geschrieben und von Samuel Schwarz inszeniert. Mittlerweile verteilen sich die Autoren- und Regie-Funktionen aber auf das ganze Kollektiv; immer mehr wird 400asa zu einem Orchester ohne Dirigent, bzw. mit dauernd wechselnden Dirigenten, vergleichbar vielleicht mit den britischen Monty Pythons oder einer gut funktionierenden Rock-Band. In den Jahren 2003/2004 und 2005/2006 wurde 400asa vom Präsidialdepartement Zürich im Rahmen einer Gruppenförderung unterstützt.

Mit dem Stück "B.- ein Stück über Sport und Behinderung", das das Schicksal des gelähmten Ex-Skirennfahrers B. thematisierte, provozierte 400asa im Frühjahr 2004 heftige Reaktionen. Auch diese Produktion wurde an diverse Theaterhäuser in Deutschland und Österreich eingeladen.

Und weil sowohl die Radio- als auch die Theaterlandschaft keine wirklichen Herausforderungen mehr bieten, die wichtigsten Theaterhäuser in Deutschland bespielt worden sind und die Stadt Zürich ja auch kein gutes Theater will (man hat am Schauspielhaus Zürich soeben eines der besten Teams aus der Stadt gejagt) weitet 400asa im Rahmen der Reihe "Expeditionen" ihr Tätigkeitsfeld und auf neue Gebiete aus, um den engen Rahmen des konventionellen (auch des freien) Theaterbetriebs zu sprengen und neue Publikumssegmente zu erschliessen.

Die Gruppe 400asa wollte und will ihr Theater immer politisch, komisch und rhythmisch.

Einen solchen Film wünscht sich auch 400asa. Mit Breitenwirkung, sprich: kommerziellem Erfolg, der nicht auf Kosten des Inhalts geht.

Für „Im Sumpf“ gründeten die Autorin Claudia Basrawi, der Musiker Ted Gaier & der Regisseur Samuel Schwarz die Spin-Off Gruppe 400asa Sektion Nord.

[www.400asa.ch](http://www.400asa.ch)

## **AUS: EXODUS INS ALL.**

**Diedrich Diederichsen: (FAZ 2009)**

17. Oktober 2009 Ein Berliner Linienbus mit vom Atem der aufgeregten Passagiere beschlagenen Scheiben steht auf einem unbeleuchteten Parkplatz. Wir befinden uns in einer dieser Brachen zwischen Lichtenberg und Oberschweineöde, die immer noch für die Poesie der Hauptstadt zuständig sind. Draußen weht kalter Herbstwind durch sumpfiges Nichts, drinnen wird gekifft und geklumpft. Plötzlich weisen die Insassen einander auf zwei kostümierte Gestalten hin, die mit einem Mal aus der Nacht gewachsen sind: "Das sind Goldbeere und Tom Bombardil", brüllt einer mit hamburgischem Akzent. "Wie geil!" Doch dann fährt der Bus wieder an. Eine Reise durch die psychedelische Vorhölle des nächtlichen Berlins war angekündigt, am Ende soll das Jahr 1990 erreicht werden und das Pink-Floyd-Konzert zu "The Wall" im Niemandsland zwischen Ost und West, im Niemandsmoment zwischen zwei historischen Epochen.

"Der Sumpf. Europa Stunde null" beginnt als ein Off-Theaterstück im Hof der Sophiensäle, nutzt aber vor allem den Bus als Bühne und Zuschauerraum: den klassischen Schauplatz gegenkultureller Schlüsselerlebnisse, von dem Magic Bus des Ken Kesey und seiner Merry Pranksters bis zu den beiden Bussen mit den Richtungsschildern "Nowhere" und "Boredom" auf dem Sex-Pistols-Cover von "Pretty Vacant". Ted Gaier, Gründungsmitglied der Goldenen Zitronen und einer der vier Autoren des Stückes, ist der Meinung, dass das Jahr 1990 allgemein aus dem Gedächtnis gelöscht worden sei. Alle feiern 1989, jeder erinnert sich an 1991, das Jahr von Hoyerswerda, aber was war 1990?

Ted Gaier ist genau wie Schorsch Kamerun, das andere noch aktive Gründungsmitglied der Goldenen Zitronen, schon seit einer Weile als Theaterautor und Regisseur tätig. Er war Co-Autor des Hafenarbeiter-Kommintern-Thrillers "Hölle Hamburg" und betreibt Ensembles wie das Schwabinggrad-Ballett. Kamerun und Gaier bespielen Stadttheater und Off-Bühnen, leben von Mikro-Produktionen oder von Kulturstiftungsknete, aber immer geht es um die letzten fünfzig bis hundert Jahre linker Subkulturgeschichte: ob als groteske Nummernrevue oder als dichte Akkumulation von untergründig miteinander verbundenen Materialmassen - von Jules Vallès bis Hubert Fichte, von Roger Waters bis Radovan Karadzic reicht das Einzugsgebiet.

Im Bus begegnen sich verkiffte Tolkien-Fans, die sozusagen aus der Vergangenheit der psychedelischen Kultur anreisen, mit dem Vorschein der nahen Zukunft: einem serbisch-deutschen Floyd-Fan, der "für Radovan" in den Krieg gegen Bosnien ziehen wird. Dazwischen weiß eine linke Forschungsgruppe einiges zu berichten, die in den frühen neunziger Jahren für die neue gesamtdeutsche Bundesregierung die Verwicklung westlicher Finanzakteure wie Crédit Lyonnais in den Untergang der ostdeutschen Wirtschaft recherchierte. Bis der Auftraggeber sie stoppte und unterschreiben ließ, nichts davon nach außen dringen zu lassen. Auch diese Geschichte versackt im Sumpf der Stunde null.

Im Laufe der Nacht fährt der Bus das Publikum zu immer mehr finsternen Höfen oder lässt es auf unwegsamen Trampelpfaden allein, wo sich dann kleine Performances, Sketche oder Debatten ereignen. Was Gaier gemeinsam mit Claudia Basrawi, Paolo Fusi und Samuel Schwarz über DDR-Wirtschaft, Psychedelia und tolkienbegeisterte Jugendliche mit Migrationshintergrund herauspräpariert hat, ist veritabler Stoff für einen dieser aus kulturhistorischen Parallelerzählungen geflochtenen, non-linear erzählten Gegenwartsromane von Bolaño oder David Foster Wallace, die dieses Jahr die Bestsellerlisten erreichen....

(FAZnet, 19.10.09)

07/05/10 | 19.00

KUNSTHALLE KREMS - ZENTRALE HALLE

**ICELAND HITS DANUBE**

# GHOSTIGITAL & FINNBOGI PETURSSON

Mit FinnboGI Petursson, einem der renommiertesten Gegenwartskünstler Islands, verbindet das Elektronik-Duo Ghostigital seit Jahren eine enge Zusammenarbeit. Petursson beschäftigt sich mit der Wirkung akustischer und digitaler Signale auf Licht und Bewegung und macht Töne mittels erstaunlicher Leuchtarchitekturen sichtbar. Das jüngste Werk der Kollaboration zwischen Ghostigital und FinnboGI Petursson, „A Quiet Afternoon“, beschwört mit einer Mauer aus dichtem Nebel, umherschwirrenden Klangfetzen und Schwällen von Drones eine klaustrophobische Düsternis herauf, die die Wahrnehmung der eigenen Gegenwart auf radikale Weise verschärft.

## BIOGRAPHY - FINNBOGI PETURSSON

Born 19.11.1959 in Reykjavik Lives and works in Iceland

### Education:

1979 - 1983 The Icelandic College of Arts and Crafts, Iceland

1983 - 1985 Jan Van Eyck Akademie, Holland

### Selected private exhibitions:

2007 gallery 100°, Reykjavik Energy, Iceland

2006 Prefix ICA, Toronto, Canada

2006 InterAccess, Toronto, Canada

2006 gelbe Musik, Berlin, Germany

2006 i8, Reykjavik, Iceland

2005 Malakoff tower, Island bilder, Colonge, Germany

2005 Circle 1991, Reykjavik Energy, headquarters (Permanent work)

2005 Current, Vatnsfell, in the highland of Iceland (Permanent work)

2005 Elements, the watertanks, Reykjavik Arts Festival

2004 Geometric lighth house, (Permanent work) Akureyri

2003 Asmundur Sveinsson Museum, the Dome, Reykjavik, Iceland

2002 Orchard Gallery, Derry, N- Ireland

2002 National Gallery of Iceland

2002 Gothenburg Konstmusem, Gothenburg, Sweden

2001 la Biennale di Venezia, Venice, Italy

1999 i8, Reykjavik, Iceland

1997 Sjonthing F.P., Gerduberg and Sjonarholl, Reykjavik, Iceland

1996 Slunkariki, Isafjordur, Iceland

1995 Cafe Mokka, Reykjavik, Iceland

1994 Kjarvalsstadir, Reykjavik, Iceland

1991 The Living Art Museum, Reykjavik, Iceland

1989 Gallery Krokur, Reykjavik, Iceland

1988 The Living Art Museum, Reykjavik, Iceland

1987 Time Based Arts, Amsterdam, Holland

1985 Gale Rijder, Arnhem, Holland

07/05/10 | Kunsthalles GHOSTIGITAL & FINNBOGI PETURSSON

[www.donaufestival.at](http://www.donaufestival.at)

1985 Time Based Arts, Amsterdam, Holland

1985 Theatercefe, Maastricht, Holland

**Several Group Exhibitions**

in St. Petersburg, Antwerpen, Chaing Mai, Sognfjord, Salzburg, London, Berlin, Köln, Helsinki, Reykjavik, Venice

**Awards:**

1992 1-year visual artists stipend, from the Iceland Ministry of Culture

1994 DV-Awards for Visual Arts

1996 3-year visual artists stipend, from the Iceland Ministry of Culture

1997 Edstrand Awards, Malmö, Sweden

1999 6-month visual artists stipend, City of Reykjavik

2001 1-year visual artists stipend, from the Iceland Ministry of Culture

2003 6-month visual artists stipend, from the Iceland Ministry of Culture

2007 2-year visual artists stipend, from the Iceland Ministry of Culture

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

<http://ghostigital.com/story/>

Ghostigital siehe S. 12

07/05/10 | 19.00

HALLE 2

## ***WILLIAM S. BURROUGHS-SPECIAL***

# **BORIS KOPEINIG**

## **SUBSTRINGS**

In den Arbeiten von Boris Kopeinig geht es um Intensitäten und Nachbilder, die durch eine Rhythmisierung der Wahrnehmung erzeugt werden. Techno und Electronic Music stellen dabei wesentliche ästhetische wie biografische Referenzpunkte dar. Kopeinig beschäftigt sich mit dem Zustand aktueller Kommunikationsnetzwerke, mit dem beschleunigten Umbau von emanzipatorischen, autonomen Zonen zu totalitären (Selbst-)Kontrollmaschinerien. In seiner audiovisuellen Performance am donaufestival verknüpft der Wiener Medienkünstler dazu Samples aus Texten von Burroughs zu rhythmischen Wortsequenzen:

Der so entstehende (dis)assoziative Textstrom aus Realtime-Cut-Ups eröffnet rhizomatische Räume und lädt die BetrachterInnen ein, sich einzuklinken.

## **BORIS KOPEINIG,**

geb. 1971, elektronischer medienkünstler, lebt und arbeitet in wien  
ausstellungen und präsentationen:

video edition austria release 02, club.ware live, mak nite, wien 2009

beyond stereo, club.ware live mit electric indigo, installation, kunstraum innsbruck und medien.kunst.tirol, innsbruck 2008

testrun 3, visual live performance, e-lab 03, szely & kopeinig, Ve.Sch, raum und form für bildende Kunst, wien 2008

testrun 2, visual live performance, dj electric indigo, rote bar, volkstheater wien, 2008

netware -e, installation, digital text loop, Vport, quartier 21, museumsquartier wien, mai 2008

reizstrom, virus emails, soundinstallation, künstlerhaus graz, november 2007 (katalog)

electric rubber, kalte technik, showroom 6 (<http://showroom-plattform.de/>), riga 2007 und <auto>, der neue kunstraum, wien 2006/07–

club.ware – infrasemantic sensory modulation, in kooperation mit christina goestl, rund zwanzig präsentationen und installationen in relevanten club locations (flex, fluc mensa, icke micke de:bug europa tour, female:pressure) sowie netz- und kunstnahen orten wie Netbase, firma raumforschung des Theatercombinats etc., im zeitraum 2004 – 2006

blink or vsp, visual (self)stimulation pattern, vortrag, equaleyes, MQ wien, 2004

digital content, first flush, KUNSTHALLE wien project space, 2003 (katalog)

tmp sys, ausstellung: <auto>, der neue kunstraum, wien 2003, runme.org, 2004

very video, the audioroom & mumok: goodbye 20er haus, 2002

untitled system, rhizome artbase, [www.rhizome.org](http://www.rhizome.org), 2001

sub stim, the audioroom compilation, junge szene, secession, 1996

sehnerv (mit christoph hinterhuber), chromapark, gruppenausstellung, e-werk berlin, 1994

1995 – 1998 mitarbeit bei public netbase - t0, institut für neue kulturtechnologien  
projekte wie die wöchentliche e~scape lounge, e~lands, sex.net und mediaspace.t0.or.at,  
ausstellungen wie flesh machine, robotronika.

kooperationen: 2001 video clips in kooperation mit gewald rockenschaub (screenings: mumok  
wien, medienturm graz)

selbstständige arbeit im bereich mediendesign: projekte wie die gestaltung der websites zu den  
ausstellungen fast forward (at.award 1999), stealing eyeballs - designing media und auftraggebern  
wie künstlerhaus wien, Unit F büro für mode, contemporary fashion archive, buero16, section d,  
propeller z, laton.

publikationen:

olga goriunova and alexei shulgin (eds.): read\_me, software art & cultures, edition 2004, aarhus  
(„tmp sys – featured“ by hans bernhard [ubermorgen & etoyholding])

virtual frame, kunsthalle wien 2004

<http://boris.kopeinig.net>

07/05/10 - 20.30

HALLE 1

# THE KLINGT.ORGESTRA

Seit ihrer Gründung vor zehn Jahren ist die Online-Plattform klingt.org von einem interaktiven Live-Tool für ein Dutzend Musikschafter zu einem breiten Netzwerk für (nicht nur) heimische KünstlerInnen der musikalischen Avantgarde gewachsen. Bis heute hat sich klingt.org jene Offenheit und Autonomie bewahrt, die ein Arbeiten abseits der üblichen Pfade im Kunstbetrieb ermöglichen. Zu ihrem runden Jubiläum machte sich die virtuelle Familie ein ganz besonderes Geschenk: Das Bandprojekt klingt.orgestra eint 14 Köpfe der Wiener Experimentalmusik-Szene (von dieb13 bis Susanna Gartmayer vom Gemüseorchester) und feiert die Allianz zwischen Laptop-Elektronik und Post-Rock, Free Jazz und Pop in Ton und Bild.

## BESSERE FARBEN

Wenn ein feuerrot flackerndes Moirébild, ein glanzvoller Dominantseptakkord und ein kratzend-kreischendes Schaben gemeinsam und auf charmante Weise den Hör- und Sehgewohnheiten zu Leibe rücken, dann handelt es sich dabei um "the klingt.orgestra". Zum 10jährigen Jubiläum der online-Musikplattform klingt.org ins Leben gerufen, ist das klingt.orgestra ein Bandprojekt, das 13 Leute aus der international erfolgreichen Wiener Experimentalmusikszene zusammenbringt. An den Grenzflächen zwischen Noise und Melodie, Analog und Digital, wird ein Googol an Ideen und Einflüssen zu einem oszillierenden Klangbeben verdichtet.

Tim Blechmann - supernova, Bernhard Breuer - Schlagzeug, Angélica

Castelló - Paetzoldflöte & Elektronik, dieb13 - Turntables, Silvia

Fässler - ppool, Klaus Filip - ppool, Susanna Gartmayer -

Klarinetten, Noid Haberl - Cello, Peter Kutin - sound alchemy, Elise Mory - Keyboards, Billy Roisz - live-video,

Martin Siewert - Gitarren & Elektronik, Oliver Stotz - donkey-guitar & Banjo

[www.klingt.org/](http://www.klingt.org/)

07/05/10 | 21.30

Halle 2

***WILLIAM S. BURROUGHS-SPECIAL***

**ONNO ENNOSON**

**PERSISTENCE-SHOW**

Der gebürtige Hamburger Onno Ennoson ist als Kalligraf, Musiker und Profi-Koch in den unterschiedlichsten Disziplinen zuhause. Seine fortgeschrittene Kombinatorik aus Free-Style-Kalligrafie, Collage, Skulptur, Elektroakustik und Sprachkunst führt er in Krems als intermediale Performance fort: Auf der Zeitspur von 1966 und 2010, zwischen Wort, Bild, Stimme, Klang, Schrift, featuring Beat-Poet William S. Burroughs und „Dreamachine“-Erfinder Brion Gysin. Mit letzterem teilt Ennoson das Interesse an der Kalligrafie, die als „calligraphic cutups“ auf Papier aufgetragen werden. Die Persistence-Show entsteht in Kooperation mit dem Londoner Filmemacher Andrew Standen-Raz.

**ONNO ENNOSON**

GEBOREN 1968 IN DER FREIEN HANSESTADT HAMBURG.

SEIT PROFESSIONELLER KOCHAUSBILDUNG FORTWÄHRENDE AUTODIDAKTISCHE ERARBEITUNG  
VERSCHIEDENSTER KÜNSTLERISCHER DISZIPLINEN UND ANGEWANDTER KOMBINATORIK DERSELBEN.

# KALLIGRAFIE.

# COLLAGE.

# CUISINE.

# ELEKTROAKUSTIK.

# WORTSPRECH.

# SCHREIBWORT.

# AUTOMATA.

DIVERSE KLANGLICHE SOLO-MANIFESTATIONEN UND KOOPERATIONEN (DIDI BRUCKMAYR/DIEB 13/DGV/G.S.A. ETC...),  
AUSSTELLUNGEN, DJING UND STIMMEINSATZ/MODERATION SEIT MITTE DER 90' JAHRE IN WIEN UND ANDERORTEN.

PROJEKTE UNTER ANDEREN

FERON(MIT DITA MATTERS-DORFER)

KLANKUECHE(MIT MATHIAS ERIAN UND JULIA JOHA)

TIBETCORE

ENNOSON&PAJER

<http://ennoson.klingt.org>

[www.myspace.com/ennoson](http://www.myspace.com/ennoson)

07/05/10 | 22.15

HALLE 1

# TINDERSTICKS

Zeitgeist war den Tindersticks aus Nottingham schon immer fremd. Als Antithese zur „lad culture“ des Britpop der 90er Jahre huldigten die Berufsmelancholiker und Anzugträger mit ihren orchestralen Pop-Balladen der Innerlichkeit, Whiskey und Zigarettenqualm. Das Schmalz im bebenden Gesang von Stuart A. Staples verrät nicht nur die nordenglische Affinität zu Sixties-Soul, sondern rührt auch reihenweise Fans zu Tränen. Das angerufene existenzielle Drama ist mit den Jahren etwas gewichen, die professionelle Schwermut ist den Meistern des Selbstzitats jedoch geblieben – wie auch das neue Studioalbum der Tindersticks, „Falling Down A Mountain“, auf untrügliche Weise darlegt.

## FALLING DOWN A MOUNTAIN

4AD release their first album of 2010 on January 25th with the label debut from Tindersticks, a band who need no introduction. After a five-year hiatus, Tindersticks returned in 2008 with a changed line-up, a new album (The Hungry Saw) and crucially, fully recharged and regenerated – “Tindersticks have proven themselves to be a rare exception to what feels like a general rule of let-down albums by reunited bands.” Under The Radar The band, as they describe overleaf, have since become a more productive force with downtime between these records being nonexistent; “From nervous beginnings, a new unity and sense of direction grew. Where once our touring days were spent hanging around, killing time, now we found ourselves cobbling together acoustic rehearsals for new ideas in dressing rooms and venue corridors. There was a growing need to make something new and we quickly started working in our studio in France.” Falling Down A Mountain, their eighth long-player, came together in two studios (Le Chien Chanceux in France and ICP in Belgium) over three summer months in 2009. Very much a group effort, aided by the new ideas of fresh additions Earl Harvin and David Kitt and a rare guest vocal appearance by Mary Margaret O’Hara, it shows a colourful side to Tindersticks: “With hindsight, The Hungry Saw now seems like an album made within the confines of what we knew; Falling Down A Mountain sees those boundaries become irrelevant.” The band will be back out touring in the New Year and will be announcing dates shortly. They have also finished their fifth soundtrack for a film, White Material, due also for release next year.

## TINDERSTICKS ON THE MAKING OF FALLING DOWN A MOUNTAIN

Our last album, The Hungry Saw, was our first in five years. We didn’t really know what to expect on its release; we had just six concerts booked, and everyone was a little nervous...That was April 2008. The success of those concerts, including the Royal Festival Hall in London and the Folies Bergere in Paris, took us all by surprise and led to seventy more shows in Europe and the US - ending with a beautiful summer’s evening headlining The Serpentine Sessions in Hyde Park in July of 2010. In our ‘downtime’, we have scored 2 film soundtracks for Claire Denis: the much loved and critically acclaimed 35 Shots Of Rum and, due for release in the new year, White Material, which stars Isabelle Huppert. Somewhere during that time, we were also commissioned to create the music for the Louis Vuitton summer collection in Paris. From those nervous beginnings a new unity and sense of direction grew. Where once our touring days were spent hanging around, killing time, now we found ourselves cobbling together acoustic rehearsals for new ideas in dressing rooms and venue corridors. There was a growing need to explore and we quickly started working in the studio. Very soon this work became Falling Down A Mountain, our eighth studio album. Recorded at the band’s own Le Chien Chanceux studio in rural France and at ICP in Brussels between May and July 2009 and mixed at Le Chien’ in September and October. With hindsight, The Hungry Saw now seems like an album made within the confines of what we knew; in making Falling Down A Mountain those boundaries became irrelevant.

The title track was borne out of a collection of moments; a dreamed idea recorded into a mobile phone in the night evolving into a spontaneous recording with the band, Terry Edwards' trumpet (we didn't play him the song, just gave him some clues, ran the tape and he played into the silence), singing with David Kitt and his great overdubbed guitar... All, more or less, made in one or two takes. Sometimes you just get lucky. From the dream of building Le Chien' three years ago, this is the first recording that gets close to what we have been looking for and gives all the effort some meaning. The album ran on from there in many different directions, but always with a shared feeling between all the musicians and a sense of discovery towards the ideas. Highlights were many and varied: singing a duet with Mary Margaret O'Hara; new additions to the group in the shape of Earl Harvin (drums and vocals) and David Kitt (guitar and vocals) brought with them new colours to the music, and their voices combining with bassist Dan McKinna's realised a long dreamt of "vocal section" within the band. In addition, Jo Fraser and Andy Nice, who have played a big part in our soundtrack work, provided some great flute and cello moments. We hope you enjoy.

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

[www.myspace.com/tindersticksofficial](http://www.myspace.com/tindersticksofficial)

07/05/10 | 23.15

Halle 2

# CARLA BOZULICH'S EVANGELISTA

In den letzten zwei Jahrzehnten hat sich Carla Bozulich, Mastermind von Evangelista, als eine der wichtigsten Figuren der internationalen Avantgarde und No-Wave-Szene behauptet. Vormalig Mitglied von u.a. The Geraldine Fibbers, Ethyl Meatplow und Scandella, betreibt die Musikerin, Schriftstellerin und Performance-Künstlerin aus Los Angeles die Rock- Dekonstruktion – stimmungsgewaltig und mit Ehrfurcht erbietender Intensität pendelt Bozulich jenseits herkömmlicher Songstrukturen zwischen Melancholie und Aufbruch, Wut und Verletzlichkeit. „Gospel Noise“ nennt sie selbst ihre dichten Klangcollagen, die keine Distanz erlauben.

## BIOGRAPHY

Beginning with her first Constellation release in 2006, Carla Bozulich's Evangelista project has steadily been gaining recognition for its complex beauty and fierce, raging appeals. Bozulich has been knocking these and other ideas in art, writing and conceptual performance into form for two decades (Neon Veins, Ethyl Meatplow, The Geraldine Fibbers, Scarnella, Red Headed Stranger). Evangelista is the best and the brightest, a brash and dandy band of adventurous risk takers. Music/sound that sometimes whispers and licks, sometimes pulls the listener so close that it is hard to breathe, sometimes screams in ritual satisfaction. A consistent bucking of categorization ensues. When pressed, Carla calls it Gospel Noise.

Evangelista landed on the cover of UK music magazine The Wire in June 2008, following the release of the group's second album, Hello Voyager (which also made The Wire and several other mags' year-end lists). Bozulich/Evangelista has also recently appeared at numerous prestigious music festivals, including FIMAV (Musique Actuelle) in Canada, Le Weekend in Scotland and the Ruhrtriennale in Germany.

The new Evangelista album, Prince Of Truth, stays true to the band's uncompromising and compelling combination of delicate coaxing love and wicked cathartic awakening sonic voyage. Not so much confessional as ritual/processional and invitational says Bozulich: "inviting the listener to come clean, to defy or just be near people you believe in, to sit down, all of us together and make sense of the fact that there is no logic and perhaps no Truth at the base of anything, that we must open up and up and up because if we do not we are just fish gone belly-up in the stream - there is a Prince inside us that will grow into nothing more or less than an everyday person moving free, armed with the salvation of sound and love."

Having toured extensively throughout North America and Europe during the year-and-a-half following the release of Hello Voyager, Evangelista has coalesced around a core trio, with Bozulich and bassist Tara Barnes now joined by keyboardist/sound artist Dominic Cramp. Returning to Montreal and the Hotel2Tango studio where the previous two Evangelista records were made, the new album was co-written by the above trio along with several members of their extended Montreal family, most notably Lisa Gamble (who played everything from musical saw to bike wheel). Gamble also occasionally joins the band on tour (as do a wide cast of misfits from around the globe). Other musicians that are featured on Prince Of Truth include Shahzad Ismaily, Thierry Amar, Nadia Moss and Ches Smith. Bozulich also rallied additional contributions from Nels Cline, Ezra Buchla, Devin Hoff, Jessica Catron and more.

With Prince Of Truth, Evangelista is something more intense, more committed, more complex and more sonically and compositionally obsessive than ever. Conventional song structure is mostly absent - the pieces are built from an extremely diverse set of sound sources, taking shape through layers of accumulation and juxtaposition, foreground and background, sudden shifts, suspensions and dissolutions - and Carla's commanding voice and brilliant lyrics.

Prince Of Truth springs from Evangelista's instinct-driven obsessions. In noise, haunting pop, hard rock, musique concrete or the occasional ethereal insect requiem Bozulich still manages to channel the incantatory/seductive/soul persona of the classic chanteuse. Evangelista have made an album of searing and beguiling depth, the spoils of a huge, phenomenal group of musicians, forging some kind of experimental gothic soul sound for our impossible times. [www.carlabozulich.com](http://www.carlabozulich.com)

07/05/10 - 00.15

HALLE 1

# WOLF PARADE

Nach ihrem Aufsehen erregenden Debüt 2005 haben sich Wolf Parade vom Hype der kanadischen Indie-Rock-Szene ausgeklinkt und neue Wege gesucht. Mit „At Mount Zoomer“ (2008), dem opulenten, Prog-lastigen zweiten Album, ist das Quintett endgültig aus dem Schatten von Montréals Über-Band Arcade Fire herausgetreten. Die beiden umtriebigen Frontmen und Songwriter Spencer Krug (u.a. Sunset Rubdown) und Dan Boeckner (Handsome Furs) teilen die Liebe zum schroffen Pathos – wenn es unter den großen melodiosen Bögen rumpelt und donnert, kündigen helle Orgelbäche an: Hymne voraus! Noch für dieses Frühjahr wird das neue Album von Wolf Parade erwartet.

## BIOGRAPHY

I first met the members of Wolf Parade in Manhattan at a diminutive venue called Pianos where I'd booked the band as part of a show to benefit a literary magazine. This was several months before the release of *Apologies to the Queen Mary*, Wolf Parade's Sub Pop debut. They drove eight hours straight from their hometown of Montreal to play the show. On the way they were detained once at the border and then again somewhere on I-84 South by a New York State Trooper bearing a speeding violation. They barely made the soundcheck. Only three of the four members actually appeared—keyboardist Hadji Baraka, they told me, was pruning conifers somewhere in British Columbia, living in a burlap tent and eating raw honey. Singer/Guitarist Dan Boeckner was suffering from some kind of virus—he was sweating lightly and his skin had a translucent sheen. Singer/Keyboardist Spencer Krug was distracted by a dead nine-volt battery in one of his myriad of effects pedals. Only Drummer Arlen Thompson seemed ready to touch down on the rock tarmac and broadcast the calamity. As the band climbed onto the coaster-sized stage to run through "It's a Curse" for their soundcheck, Boeckner turned to me and said, "We don't play folk music." It was part apology, part defensive reproach.

I was more than a little nervous. This was shortly before Montreal's coronation as rock's centerpoint, after which every note wheezed by a young Canadian man in a white belt was unequivocally praised by the hype kids in their tacky bunkers. I had convinced the editors of the literary magazine of Wolf Parade's merits based only on a handful of tracks from their self-released EPs that I'd scraped from the internet and the song they'd recorded for the magazine's annual music issue—an unsettling cover of Frog Eyes' "Claxxon's Lament" that rose up and then disintegrated into a magnificent shambles—but Wolf Parade were not yet the draw that they soon would be, and my peers were mildly skeptical.

In short order, though, the band—a damaged, nauseated shadow of the band, loping angrily on three legs—put to rest my anxiety by working out a taut, aggressive sequence of songs from the unreleased *Apologies...* Boeckner paused between howled verses to spit gobs of mucus into a plastic cup, but otherwise seemed fit as a track star. The three men fell into the songs the way a white-masked brute would fall into his opponent in the wrestling ring—elbow bared, aiming for the gut or the heart, whatever was most exposed, most vulnerable. The new material they played, most notably the demented slow-motion tango of "You Are a Runner" and the cautious triumph of "This Heart's on Fire," showed a more adventurous group of musicians taking turns edging each other out into ever more undefined frontiers. What made Wolf Parade such an exhilarating outfit, I realized that night, was that these were men thirsty for danger with enough skill among them to rappel into the caverns without headlamps. They would not stop short at catchy, hook-laden dance rock—they would learn it, excel at it, and move beyond.

So Wolf Parade does not, it turns out, play folk music. But what music do they play? What problem are they attempting to solve when they light into a song? What error in the world are they seeking to correct by applying their music to its airspace?

*At Mount Zoomer*, their second album for Sub Pop doesn't yield an answer so much as lay the old questions at our feet, wrapped in new questions. The band, in fact, issued a two-word warning to the label at one point during the album's creation:

07/05/10 | Halle 1 WOLF PARADE

“No Singles.” Much like Boeckner’s declaration at the Pianos show, the warning could be read as a fiery mission statement or an apologetic disclaimer. Either way, it is a colossal record that engulfs the learnings of *Apologies...* and the earlier EPs and expands upon them. The themes and tonalities that distinguish Wolf Parade are all still audible, but completely reconfigured and reworked over the course of nine sprawling tracks. “After *Apologies...* we wrote about four or five new songs,” Boeckner said in a recent phone interview, “but we decided to throw them out because they sounded too much like what we’d already done. We could have easily made another *Apologies...* but what would have been the point?”

Instead, the band committed itself to a period of experimentation, recording long improvisational sessions in the Montreal church owned by The Arcade Fire. These tracks were then cut and pasted into discrete compositions. The result is a complex matrix of components and modules that, thanks to the collective efforts of each band member, never feels labored or fussy. From the nimble opening strains of “Soldier’s Grin” to the eleven-minute aggro dirge of “Kissing the Beehive,” the men hand authority of the songs around among them with a refreshing absence of ownership. Where *Apologies...* could be read as a good-natured, sweaty volleyball match between Krug and Boeckner, *At Mount Zoomer* shows the band as a fully coordinated moving front. This collaboration isn’t just a work ethic—the band’s many offshoots, side projects, and domestic ventures have taken each of them far from their hometown for extended periods, compressing their time as a functioning unit. “It’s hard enough to get us all in the same room at the same time,” Krug said of the band’s approach, “so when we do get to write songs there isn’t really time for our egos to get in the way.”

Arlen Thompson recorded and engineered the entire album, and his attempt to render with an absolute minimum of effects and post-production knob twiddling the crisp, dry sound of the church studio reveals with startling resolution the part each band member plays in holding these songs aloft.

The legion of bearded, sweater-vested critics will want to file this album under ‘Prog Rock’ because it doesn’t offer up sugary cast-offs for the short-attention-span set, but no one ever danced to *The Lamb Lies Down on Broadway*. It might instead be this generation’s *Marquee Moon*, or an indie rock *Chinese Democracy* released thirty years early and sixty million dollars under budget (and without cornrows, to boot). Better, though, to think of it as the sound of a band edging forward into a wispy darkness, one hand reaching out, the other firmly clutching the past. Matthew Derby, March 2008

[www.myspace.com/wolfparade](http://www.myspace.com/wolfparade)

[www.subpop.com/artists/wolf\\_parade](http://www.subpop.com/artists/wolf_parade)

Fr 7.5. 22.27 bis Sa 8.5. | 21.59 durchgehend  
PARTYKELLER

# JULIUS DEUTSCHBAUER

## THEATER DES VERHINDERNS

Valerie Bauernfeind	Wettermadonna, Schichtwechsel, schreibmaschinische Twitterin
Nada Burtscher	Totstellerin, Fettschreiberin, Luftmaskenhäklerin
Roman Glowacki	Aalkoch, 2 x 24 Stunden verwöhnt Roman Glowacki mit geräuchertem Aal, polnischen Knabernossis, Salzgurken und eingelegten Pilzen.
Kerstin Haubold	Beziehungsverwetterin, vereinzelte Erscheinung, schwarzes Loch
David Jagerhofer	Peeping Tom, Schnürsenkellöser, archivarischer Alchemist, Spion
Barbara Kremser	Kippenbaderin, Tischbombenbastlerin, Pilgerin, Bläserin
Heinz Pusitz	kerzengerader Ethnologe, anthropologische Schwachstelle, Praktikant
Jörg Schlager	Onlinestalker, Netztroll, Strömungsdelegierter, Liveticker, Nintendomusikant
Gabriel Schöllner	Kugelschreiber, Mitesser, Mitwisser, Spamfilter
Clemens Stecher	Wiedergänger, Raumchecker, Deckenbaumler, Nonne
Mario Strk	einer von vielen, Legion, Schlepper, Geheimführer
Bernadette Stummer	unaufschiebbar verhinderter Endlosfragebogen, (bildgestörte Auslandskorrespondentin)
Alvin Z. Sudia	DJ Nummernkerl™, Mühewalter
Verena Wiesner	mundtote Journalistin, sprachloses Fragezeichen, aufmerksamkeitsgestörte Textmüllproduzentin, Mängel exemplar

Jede/r Darsteller/in bildet für sich eine Station, die er/sie sich nach Maßgabe seiner Verhinderungen auf den Leib geschneidert hat.  
Jede/r ist zugleich angehalten in die Rolle eines/r anderen zu schlüpfen.  
Alle sind jede/r, jede/r ist alle!  
Wunschlos unverschmerzt.

Ruth Glowacki                      Beziehungswetterin, Beziehungswettbüro

Verwetten auch Sie Ihre Ehe

Eine Produktion von Julius Deutschbauer und brut. Koproduktionshaus Wien.

Mit der Adaption seines performativen Marathons wird Julius Deutschbauer verhindern, was nicht mehr zu Verhindern war: Sein Debüt beim donaufestival wird den Partykeller des Parkhotels am Festivalgelände in eine aktionistische Wunderkammer verwandeln! Es beginnt mit dem Wetterbericht aus den Abendnachrichten am 6.5. und es endet 47 Stunden und 32 Minuten später mit dem Wetterbericht aus den Abendnachrichten.

Die ersten 24 Stunden erfolgen unter Ausschluss der Öffentlichkeit, außer der Ausschluss wird verhindert. (Schlepper!: 0664 315 72 17)

Von Fr 7.5. (22.27 Uhr) bis Sa 8.5. (21.59 Uhr) werden dann dem Publikum die unterschiedlichsten Verhinderungen angeboten, die wiederum verhindert werden. Es ist möglich, zu kommen und zu gehen, zu entkommen und wiederzukommen, wann und wie es einem beliebt, außer man ist verhindert bzw. mit der Herstellung von Verhinderungen zwischen den Verhinderten, den Verhinderern und den zu Verhindernden beschäftigt.

Fr 7.5. 22.27 bis Sa 8.5. | Partykeller THEATER DES VERHINDERNS

Da lässt sich schon einer mal kopfüber von der Decke hängen oder zählt im Ordensgewand einer Nonne Geld, verwettet seine Beziehung oder stellt sich tot usw. Zwischendurch werden Gerichte gereicht oder Gedichte gelesen.  
 Oh mögen doch alle Engel sein! Die Welt ist klein und Allah groß / Im Fernsehen sind wir ganz famos.  
 Das ist aber auch schon alles, was an dieser Aufführung gewiss ist.  
 Mein Name ist Legion; denn wir sind viele. (Markus 5,9)  
 Die Einnahmen kommen der Spendenaktion „Tuba des Verhinderns“ zugute.

## **JULIUS DEUTSCHBAUER**

Julius Deutschbauer, geboren 1961 in Klagenfurt (Kärnten, A), lebt als Künstler in Wien, 2000–2007 Zusammenarbeit mit Gerhard Spring als Duo „Deutschbauer / Spring“. Ausstellungen (u. a. Kunsthalle Wien, Shedhalle Zürich, Galeria Zacheta Warschau, Fotomuseum Winthertur, Belvedere Wien), Performances und Theateraufführungen (u. a. Tanzquartier Wien, Thalia Theater Hamburg, Politik im Freien Theater Berlin, Volksbühne Berlin, brut Wien). Das Zentrum seiner Arbeit bilden die inzwischen über 100 Plakate.

Jüngste Ausstellungen: Nur 100 Plakate im MAK, Wien; Plakatabrechnung, Galerie Thaddaeus Ropac, Salzburg; Bread and Soccer: in the arena of art, Austrian Cultural Forum New York

Jüngste theatralische Arbeiten: Theater des Verhinderns, brut wien, Pressedekonzert, Volksbühne Berlin (zusammen mit Gerhard Spring); Transversality Lab, Austrian Cultural Forum New York / Judson Church, New York; Schimpfarena (Insult Arena), Tanzquartier Wien / TONSPURspezial / Österreich am Ball

Jüngste Filmarbeiten: - Sound of Migration (apap VI, Szene Salzburg), der bei Festivals in Berlin, Brüssel, Zagreb und Kortrijk gezeigt wurde. Das Filmplakat wurde mit dem Preis für das beste Kulturplakat des Landes Salzburg ausgezeichnet. -

Interviewmaschine Diagonale (Graz). - Flüchtlingsdrama am Lunzer See, Ein Mitspielfilm, 2007 (Beteiligung an Diagonale 2008)

Bücher: u. a. 6 Künstler-Künstler-Reden, edition selene, Wien 2003; Politisch für Künstler, Triton, Wien 2003; Zwialoge, Czernin Verlag, Wien 2006; Figur ohne Grund, Passagen-Verlag, Wien 2008.

Julius Deutschbauer betreibt seit 1997 die Bibliothek ungelesener Bücher, die 09 in der Landesgalerie Linz ausgestellt ist.

[www.bibliothek-ungelesener-buecher.com](http://www.bibliothek-ungelesener-buecher.com)

08/05/10 - 17.00  
KUNSTHALLE KREMS - ZENTRALE HALLE

## **ICELAND HITS DANUBE**

# **REPTILICUS**

Reptilicus ist nicht nur der Name eines B-Movie- Monsters aus den Sixties, sondern auch das Musikprojekt von Gim (Gudmundur I. Markússon) und Jóhann E(íriksson). Das in den 80ern gegründete Duo wurde insbesondere von der britischen Industrial-Szene sowie von Krautrock beeinflusst und zählt zu Islands Pionieren im Bereich industrieller Electronica und Noise. Zu ihrem sinistren Sound gesellt sich auch die Vorliebe für David Lynch, Dada und ambiente Klang-Experimente, die sie in Kollaboration mit u.a. Hilmar Örn Hilmarsson und The Hafler Trio alias Andrew McKenzie umsetzen. Nach über einem Jahrzehnt arbeiten Reptilicus wieder an neuem Album-Material, das sie in Krems erstmals vorstellen werden.

### **BIOGRAPHY**

Reptilicus, which has stalked the fringes of the Icelandic musical landscape since late 1988, was formed by two Icelandic musical experimenters, Gim and one half of noise outfit Gjöll, Johann e. In the context of Icelandic music, Reptilicus is among the chief pioneers of industrial, electronica, experimental and noise.

Honouring Scandinavian film by assuming the title of one its lesser offsprings, Reptilicus took its cue from the creativity of k\*\*\*\*rock, the intricacies of industrial electronica and Dada.

Since the late eighties and throughout the nineties, Reptilicus issued a number of releases on tape, vinyl, anti-vinyl and CD where experiments, noise, percussion, 8mm and wind instruments fused in an electronic crucible. Among its the many collaborators are film composer Hilmar Örn Hilmarsson, the Hafler trio and its only full member, Andrew M. McKenzie.

Currently, Reptilicus is working on new material, some of which will be performed for the first time at donaufestival. This material will provide the grist for a new release, the first in over a decade.

[www.myspace.com/reptilicsonline](http://www.myspace.com/reptilicsonline)

08/05/10 | 18.00

KUNSTHALLE KREMS - ZENTRALE HALLE

**ICELAND HITS DANUBE****HILDUR GUDNADÓTTIR****& BJ NILSEN**

Ihr Interesse an Avantgarde und experimenteller Musik ließ Hildur Gudnadóttir, klassisch ausgebildete Cellistin und Komponistin, schon früh die Brücken zwischen den Genres schlagen. Aus dem traditionellen Klang des Cellos kreiert die umtriebige Isländerin, die u.a. beim Label und KünstlerInnen-Kollektiv Kitchen Motors aktiv ist, düstere, drone-artige Klanggebilde. Zu ihren zahlreichen Kollaborateuren gehört auch der schwedische Soundforscher BJ Nilsen. Mit seinen weitläufigen Klanglandschaften – eine Verschmelzung von Field-Recordings und spröden elektronischen Interventionen – gilt er ebenfalls als Grenzgänger, der der kühlen, klaren Schönheit des Nordens Tribut zollt.

**BIOGRAPHY - HILDUR GUDNADÓTTIR**

Hildur Ingveldardóttir Guðnadóttir (b. 1982) is a cellist and composer. Best known for her collaborations with múm and guest appearances with Pan Sonic, she has a rich catalogue of collaborations and varied projects behind her. Guðnadóttir began playing cello as a child, entered the Reykjavík Music Academy and then moved on to musical studies/composition and new media at the Iceland Academy of the Arts and Universität der Künste in Berlin. Back in Iceland, she became very active in the new-Iceland scene as a member of Kitchen Motors, a Reykjavík based think tank, record label and an art collective along with internationally renowned composer Jóhann Jóhannsson.

In 2004, she started playing with the band Angel (Ilpo Väisänen and Dirk Dresslehaus). Around that time she made an album with Dirk (Mr. Schmuck's farm), and went on to play live Pan Sonic, later collaborating on their album Cathodephase. She released her first solo album, Mount A, under the artist name Lost in the Hildurness, on the Reykjavík based label 12 Tónar in 2006. The album was recorded in New York City, and at 'Hólar in Hjaltadalur', a historic spot in Iceland with a house named Audunarstofa. The old house is constructed from Norwegian wood and was chosen for its excellent cello acoustics. Guðnadóttir played all the instruments on the album – vibraphone, viola da gamba, harp and vocals.

Guðnadóttir is a member of Storsveit Nix Noltes (The Nix Noltes Big Band), a rotating cast of 7 to 10 Icelanders playing traditional Bulgarian and Greek dance music. The group has toured the US twice supporting Animal Collective. She has also played frequently with field recording artist and performer BJ Nilsen; delicate duets that conjure somber rapture of multi tracked cello - Guðnadóttir's live playing augmented by laptop loops. Guðnadóttir has collaborated, played and recorded with other artists such as Skúli Sverrisson, Hilmar Jensson, Hafler Trio, Jóhann Jóhannsson, Nico Muhly, Valgeir Sigurdsson, Angel, Schneider™, Ben Frost and Stilluppsteypa.

As a composer she has written music for plays, dance performances and films, pieces for chamber orchestras, various instruments, voices and electronics. Guðnadóttir likes to explore the nature and movement of sound, and often turns her experiments into sound and visual installations. She recently co-composed a live soundtrack to Derek Jarman's 1980 film In The Shadow of The Sun with legends Throbbing Gristle, arranged choir for performances by them in Austria and London.

## BIOGRAPHY - BJNILSEN

(b,1975 Sweden) is a sound and recording artist, has since 1990 been putting out work in various constellations. Primarily focused on the sound of nature and its effect on humans, field recordings and the perception of time and space as experienced through sound, often electronically treated. He has worked for documentary film, television and sound engineer.

### Selected Audio Releases:

2007 The Short Night #TO:75  
 2006 Storm # Tone 27 (With Chris Watson)  
 2005 Fade to White #TO:65  
 2003 BJNilsen/Hazard Live at Konzerthaus, Vienna 061203 #TO:CDR5  
 2003 Land TO#TONE17  
 2001 Wind # Ash 6.5 (With Chris Watson)  
 2000 Wood c/w Bridge/Field # ASH 5.5  
 1999 North # Ash 4.5

### Selected Collaborations:

2007 22.22 with z'ev /Ideal Recordings  
 2007 Second Childhood med Hildur Gudnadottir och Stilluppsteypa /Quecksilber  
 2006 Storm # Tone 27 (With Chris Watson)  
 2006 Evil Madness 'Demon Jukebox' CD /12tonar  
 with Jóhann Jóhannsson, Stilluppsteypa, DJ Musician, Curver, Pétur Eyvindsson.  
 2006 Drykkjuvisur Ohljodanna with Stilluppsteypa / Helen Scarsdale  
 2004 Vikinga Brennivin with Stilluppsteypa / Helen Scarsdale  
 2001 Wind # Ash 6.5 (With Chris Watson)

### Installations:

2007 Brotin Milli Hleina, Skaftfell, Seydisfjörður, Island (With Hildur Gudnadottir)  
 2007 freq\_out 6, Mucsarnok, Budapest, Hungary  
 2007 freq\_out 5, Chiang Mai, Thailand  
 2006 freq\_out 4, Schlossplatz, Berlin, Germany  
 2005 freq\_out 3, The Communist Party HQ [Siège du Parti Communiste] Place Colonel Fabien Paris, France  
 2004 freq\_out 2, Heine Onstad Kunstcenter, Oslo, Norway  
 2003 freq\_out 1, Charlottenborg, Copenhagen, Denmark  
 2002 Les Boreales Territoires et Identites, 80hz-Ghost Trigger Caen, France

### Selected Live Performances:

2007 Solo and Storm performance at The Atmosphere Festival, Museum of Garden History, London, England  
 2007 Solo performance with Hildur Gudnadottir at Emillio Reggia Festival, Bologna, Italy  
 2007 Solo performance at GAS Festival, Gothenburg, Sweden  
 2007 Storm 8.2 performance with Chris Watson at Ars Electronica Linz, Austria  
 2007 Storm 5.1 performance with Chris Watson at York University, England  
 2007 Solo performance at Recombinant Media Labs, San Francisco  
 2007 Solo performance at Exploring the Medium Festival, San Francisco  
 2007 Spire Live in York Minster, England  
 2006 Solo performance at the British School, Rome, Italy  
 2006 Spire Live in Jesmond, England  
 2006 Spire Live in Leeds, England  
 2005 Spire Live in Gothenburg, Sweden  
 2004 Spire Live in St.Pierre Cathedral, Geneva, Switzerland

### Film, Radio and Television:

[www.donaufestival.at](http://www.donaufestival.at)

2007 MTV 'Room 401', Uses 'Breathe' from Spire-Organ music past, present and future.  
2007 Sound design and composition for the Norwegian short film Tanakh  
2006 Sound to live reading by Jenny Tunedahl, Kulturhuset, Stockholm, commissioned by Sveriges Radio  
2005 Soundtrack for the Austrian documentary 'Keine Insel'  
2004 Sound recordist, Sound designer and Musician for the EU documentary "Europeans? United?"  
2003 Music for Swedish SVT Documentary about Japanese and Scandinavian architecture directed by Jesper Wachtmeister "Kochuu"

Grants, Awards:

2007 Ars Electronica, Honorary Mention for the audio piece 'Storm'  
2007 Development/Working Grant from Konstnärnsämnden, Sweden  
2006 Travel Grant from Konstnärnsämnden, Sweden  
2006 Travel Grant from Stockholm Stad, Sweden

<http://hildurness.com/>

<http://bjnilsen.com/>

08/05/10 | 19.00

KUNSTHALLE KREMS - ZENTRALE HALLE

**ICELAND HITS DANUBE****GUNNHILDUR HAUKSDÓTTIR  
& JÓHANN EIRÍKSSON**

Gunnhildur Hauksdóttir stammt aus dem Umfeld der „Yellow House“-Gruppe, die Ende der 1990er ein leerstehendes Gebäude (ehemals ein lesbischschwules Community-Zentrum) in Reykjavík besetzte und das Haus für einige Jahre als Treffpunkt der jungen Kunst-Avantgarde etablierte. Hauksdóttirs Video/Installationen sind beeinflusst von der Fluxus-Bewegung und thematisieren u.a. Konsumismus und kulturelle Identitäten sowie die symbiotische Beziehung zwischen Zuseher/in und Performer/in, Künstler/in und Publikum. Jóhann Eiríksson ist eine Hälfte des Ambient- Industrial-Duos Reptilicus und Mitgründer von Gjöll/ Product 8. Beim donaufestival werden die beiden KünstlerInnen ihre erste gemeinsame Arbeit „Howl“, eine improvisierte Sound- und Visualperformance, präsentieren.

**GUNNHILDUR HAUKSDÓTTIR**

born in Reykjavik 1972

The Sandberg Institute (MFA). Amsterdam, Holland. 2002-2005

Dieter Roth Academy, under the guidance of Björn Roth. 1998- --

The Icelandic Academy of the Arts, (BA). Reykjavik, Iceland. 1999-2001

FB, Art line, Maticular exam. Reykjavik, Iceland. 1994- '98

**Solo shows:**

- 2008 Reykjavik Art Museum, Hafnarhus, D-projects, "Tamed Beasts" Reykjavik Iceland.  
Ace Art Gallery, "Audition" in collaboration with Kristín Ómarsdóttir. Winepeg, Canada.
- 2005 Gallery Kling and Bang "Pacifiers" Reykjavik, Iceland.
- 2004 The Chapel, Sandberg Institute, "Meditation Mama Preview" Amsterdam, Holland.
- 2002 Art on location. The Artist on the corner. "Daughters of earth" Reykjavik, Iceland.
- 2001 Gallery Nema Hvat "Nature children" Reykjavik, Iceland.
- 1999 Galleri Nema Hvat. "Conversations on love". Collaboration with Ragnar Kjartansson, Reykjavik, Iceland

**Several Group exhibitions, Performances and Happenings:**

in Copenhagen, New York, Rotterdam, Reykjavik, Malmö, Berlin, etc.

**Grants and Awards:**

2007 Spontaneous Support from the Centre for Icelandic Art. Reykjavik, Iceland.

2001 Art and Culture. Ministry of Education and Culture. Reykjavik, Iceland.

Viewers award. "Icelandic drama". roARTorio. The international Paris/Berlin conferences. Paris, France and Berlin, Germany

<http://this.is/gunnhildur>**JÓHANN EIRIKSSON**

Musician, Engineer. Member of the electronic group Reptilicus with G.I Markússon since 1988. Member of anarchist, electronic group Gjöll along with Sigurður Harðarsson, since 2005 Gjöll have released three full length albums on the German label Ant-Zen: Way through zero. 2006, Not To Lead Nor To Follow. 2007, Ginnungagap. 2007

[www.myspace.com/gjoellproduct8](http://www.myspace.com/gjoellproduct8)[www.myspace.com/reptilicisonline](http://www.myspace.com/reptilicisonline)

08/05/10 | 19.00

Klangraum Krems Minoritenkirche

***CURATED BY PEACHES***

# THEO ADAMS

Mit einer adaptierten Fassung von „Cry Out“ eröffnet der erst 20-jährige britische Performer und Regisseur Theo Adams mit seiner Company den von Peaches kuratierten Abschlussabend des donaufestival. In seiner epischen Show zerlegt er Power Ballads, klassische Musik sowie Queer Cabaret und fügt die Bruchstücke aus Performance, Tanz, Musik und Kostümshow zu einem emotional hoch aufgeladenen Spektakel zusammen. In the spotlight, your tears glow like glitter. Be a superstar in the chorus. Step forward, and Cry Out.

## PRESSESTIMMEN

The missing link between Aeschylus – godfather of Greek tragedy, Nietzsche and Irene Cara, where Nietzsche went beyond good and evil, fusing eighties power ballads, queer cabaret and Wagnerian opera in predominantly nothing but a bit of leotard and a pair of nude tights, so Theo Adams boldly goes beyond irony to produce spectacular discharges of joy and pain that wouldn't have looked out of place in a Greek amphitheatre circa 500 BC.

Rachel Newsome

'Cry Out' is the new theatrical production from the Theo Adams Company. This epic performance tears apart power ballads, classical scores, queer cabaret and expressionist dance to create a truly 21st Century spectacle. As emotional fevers reach boiling point, R&B Divas reach out to save your soul from oblivion. The feral orchestra shimmer below, underscoring each movement with songs that veer from Optimistic euphoria to the depths of passionate despair.

"In the spotlight, your tears glow like glitter. Be a superstar in the chorus. Step forward, and Cry Out.

(Applause)."

Theo Adams is a self-taught, 20 year old director, performer and visionary. Fresh from an epic collaboration with acclaimed photographer David Sims and W Magazine; His newly formed company of talented and passionate dancers, musicians, artists and performers are travelling to cities across the world to realise their most ambitious project to date. Entirely self-funded, managed and motivated, this new generation of interdisciplinary collaborators provide an uncompromised vision that is as exciting, artistic and powerful as it is unusual.

CRY OUT...

(applause.)

"Icon" Vogue

"Theo Adams and his posse of dancers, musicians and muses has taken London's avantgarde by storm" W Magazine

"London's most intriguing performance artist" i-D magazine

"Already A Global Phenomenon" - Philelefteros

"An Apparition" New York Times

"Thrilling Crowds Across the World." The Metro

"Theo Adams creates a sensory spectacle with his indefinably cathartic artwork." Dazed and Confused

"You won't be able to take your eyes off him." Time Out London

"Everyone is excited by Theo" - The Sunday Times

"Performance genius, Theo is a new kind of hero for a new kind of time" - Super Super

<http://theoisamazing.blogspot.com/>

[www.myspace.com/theoisamazing](http://www.myspace.com/theoisamazing)

08/05/10 | 20.30

HALLE 2

***CURATED BY PEACHES***

# SONJA EISMANN & CHRISTIANE ERHARTER

## **SOUND LECTURE: BORN IN FLAMES**

Lizzy Bordens Underground-Filmklassiker „Born In Flames“ von 1983 ist der Entwurf einer radikalen feministischen Utopie: Frauen unterschiedlicher Herkunft und Identitäten schließen sich in einem revolutionären Bündnis zusammen und starten zum Gegenangriff auf die weiße, männliche Herrschaft.

„We are born in flames, we broke the hidden tyranny!“ Um Gender und Revolte geht es auch im queer-feministischen Edutainment-Programm von Pop-Journalistin Sonja Eismann und Kuratorin Christiane Erharder: Hier sind die hierarchischen Geschlechterverhältnisse im Pop nicht einfach Fußnoten der Musikgeschichte, sondern bilden den Ausgangspunkt für eine neue feministische Erzählweise, die die traditionellen Archive der Populärkultur kräftig durchrockt.

Es sind hauptsächlich Frauen, die seit geraumer Zeit mit dezidiert performativen Ansätzen die interessantesten Impulse in der elektronischen Musik liefern und Geschlechterklischees dekonstruieren. Nahezu allen diesen Projekten sind Überlegungen gemeinsam, wie elektronische Musik anders aufgeführt werden kann, sowie Referenzen an die Ästhetik von Punk und dessen respektlose Do-it-yourself-Praxis, die dem „Dürfen wir das?“ ein „Alles ist möglich!“ entgegensetzt.

Die Beiträge dieser Frauen können als Kapitel der Musikgeschichte gelesen werden, in der Musikerinnen seit den 70er Jahren - vom Punk über die Riot-Grrrl-Bewegung bis zur Gegenwart - Dekonstruktion, Subversion oder Affirmation als Strategien einsetzen, um die Geschlechterverhältnisse in der Musik auf den Kopf zu stellen, an einem Gegenentwurf zum männerdominierten Gitarren- und Computerspiel zu arbeiten und sich ihre eigene (feministische) Geschichte zu schreiben. Eismann und Erharder haben 2004 das Projekt „Re-Punk Electronic Music!“ - eine Auseinandersetzung mit performativen Ansätzen in der feministisch-queeren Musikproduktion von Punk über Riot Grrrl bis in die Gegenwart - für die 3. berlin biennale für zeitgenössische kunst in den Kunstwerken in Berlin realisiert. Es folgten Präsentationen und Sound Lectures in Berlin, Lima/Peru, Bremen, München und Wien. 2007 haben sie die Ausstellung "DIY - Wir machen es uns selbst" zu feministischen Strategien in der kulturellen Selbstorganisation in der Galerie IG Bildende Kunst in Wien kuratiert.

## **CHRISTIANE ERHARTER**

(geb. 1974 in Kufstein) ist Künstlerin und Kuratorin. Sie studierte an der Akademie der bildenden Künste Wien und absolvierte einen Post-Graduate Lehrgang "Critical Studies" an der Universität Lund in Malmoe, Schweden. Von 2000 bis 2002 arbeitete sie als Kuratorin in der Galerie im Taxispalais in Innsbruck, von 2002 bis 2006 im Office for Contemporary Art Norway in Oslo. Seit 2006 ist sie Kuratorin im Programm Kultur der ERSTE Stiftung in Wien. Sie lebt in Wien.

## **SONJA EISMANN**

lebt und arbeitet als Journalistin und Kulturwissenschaftlerin in Wien und Berlin. \*1973 in Heidelberg, Studium in Wien, Mannheim, Dijon und Santa Cruz. Mitherausgeberin von »Missy Magazine«. Von 2002 bis 2007 Redakteurin beim Popkulturmagazin »Intro«. Sie war Mitbegründerin der Zeitschrift »nylon – KunstStoff zu Feminismus und Popkultur« und ist die Herausgeberin des Buches „Hot Topic. Popfeminismus heute“. Artikel, Vorträge, Workshops und Ausstellungen zum Themenkomplex Pop, Alltagskultur, Feminismus und Gender Studies.

08/05/10 | 21.00

HALLE 1

***CURATED BY PEACHES***

# SSION

Kansas City ist nicht nur gottesgläubige Barbecue-Hauptstadt im Mittelwesten der USA, sondern auch Homebase des queeren Glam-Punk-Disco-Projekts Ssion. In seinen campen Bühnenperformances feiert das KünstlerInnen-Kollektiv rund um Visual-Artist und Sänger Cody Critcheloë Schnurrbärte in XXXLarge, funky Cartoon-Grooves und die feministische Weltherrschaft. An der Spitze: „The Woman“, Critcheloës bitchy Alter Ego, deren Persönlichkeit von Roseanne, Madonna und Courtney Love im Hexenkessel der Aufsässigkeit gebraut wurde. 15 minutes of fame? Bullshit!

## BIOGRAPHY

Referring to the old John Waters adage asserting entertainment is inseparable from bad taste, few bands exercise that sentiment to the degree of Ssion. Ssion (pronounced “shun”) is a ten-years-strong art-punk dance/design/film collective from Kansas City, Missouri, headed by Cody Critcheloë.

Ssion has gained notoriety not only for their gay-disco-meets-punk-rock musical stylings, but for their outrageous stage shows and videos, which incorporate a harem of dancers and backup singers, comically cheap home-made props, oversized video projections, over-the-top costumes and make-up, and a visual sense of wonder recalling something between twisted humor of Pee Wee’s Playhouse and Madonna’s Blond Ambition.

Called a “no-budget Fischerspooner by way of Hee Haw” by the Chicago Reader, Ssion have toured with the likes of Liars, Yeah Yeah Yeahs, CSS, Tilly and The Wall and Numbers. Some of Ssion’s high-profile proponents include, Ed Droste from Grizzly Bear, Johnny Jewel (Glass Candy), and the aforementioned Yeah Yeah Yeahs, who have tapped Critcheloë’s graphic design talents for their releases. Pitchfork called Cody “likely to pluck used tampons from Karen O’s trashcan and lip-sync into them.” And later referred to him as “the corpse of electroclash...wrapped in dirty baby diapers and stuffed in a Dairy Queen dumpster.”

A departure from their previous ultra-distorted B-52’s meets Pussy Galore sound, their latest release, “Fool’s Gold,” fuses new wave/synth-pop, glam, punk, classic hi-NRG rave, and Italo-disco to create a true sleaze-pop masterpiece: ten unstopably catchy (and surprisingly witty) tracks alternating between raunchy dancefloor anthems and heartbreakingly sincere confessional pop.

[www.myspace.com/ssion](http://www.myspace.com/ssion)

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

08/05/10 | 21.45

HALLE 2

***CURATED BY PEACHES***

# SANDY KANE

This lady is a riot! Mit ihrer „Blew Comedy Show“ wurde Sandy Kane zum Late-Night-Star in Manhattans Public-Access-TV. Ob unschuldige Teen-Hits aus den Sixties oder flotte Italo-Gassenhauer der Disco-Ära – die Hardcore-Interpretationen der jüdisch-amerikanischen DIY-Künstlerin gehören wohl zu den unerhörtesten Sex & Grime-Fantasien, die im Web 2.0 kursieren. Zuletzt machte Sandy Kane als „naked cowgirl“ mit ihrer Country-Gitarre den New Yorker Time Square unsicher. Gegen alle Grenzen des guten patriarchalen Geschmacks entschleiert die laut Selbstdefinition „buy-sexual“ Stripperin mit ihrer grotesk-burlesken Performance vor allem eines: den Tauschwert der Ware Sex im Kapitalismus.

## **NYUNews: “NAKED COWGIRL” TAKES NEW YORK**

Sandra "Sandy" Kane said she is in New York for one purpose: to reign as the Naked Cowgirl.

The self-proclaimed "Queen of Times Square" is a seasoned entertainer. She was the host of cable television's "Sandy Kane's Blew Comedy Show" and has spent time as a stripper and a go-go dancer.

"I have been naked for years," Kane said. "This is tame for me."

A typical work day consists of posing for pictures and singing on 46th Street at Broadway in a cowboy hat, bra and underwear, and a pair of black leather boots.

Kane, 48, is not to be confused with Louisa Holmlund, 26, who started as the first Naked Cowgirl in 2005. After noticing Holmlund's frequent absence on the scene, Kane was inspired to be a Naked Cowgirl herself.

Kane said this is the most financially stable job she has had in years. She thanks Naked Cowboy Robert Burck for his inspiration; in terms of showing up for the job, she said he is the best role model.

Although the two do not work together, Burck said he respects Kane's ability to complement the Naked Cowboy brand while using it to her advantage.

"She's obviously more confident than all of us. She's very in-your-face," Burck said. "But she's also charming and personable. Everybody loves her."

But not everyone feels the love. Yorimoto Su, 24, paused to stare at Kane but declined to take a photo with her when he discovered the \$2 fee.

"She's not my flavor. She's crazy," Su said.

When a teenage girl mutters that she should put some clothes on, Kane doesn't seem to notice. And when asked how she reacts to the occasional offensive comment, she said she didn't understand why people were so uptight.

"The only time it's made me really sad was when I fell in love with a pastor at Times Square Church," Kane said. "His sermon moved me so much. I went up to talk to him, but the security guards gave me a shawl to cover up first. Then when I told him I loved him, they escorted me out."

Colombian tourist Jim Guzmam, 32, paid to take a photo with Kane, and with a little hip-shaking and a song from her, was even willing to give an extra dollar.

"She gets money from being different," Guzmam said. "This is art."

Jenny Tai

[www.myspace.com/sandykane](http://www.myspace.com/sandykane)

08/05/10 | 22.30

Halle 1

***CURATED BY PEACHES***

# COBRA KILLER

Seit mehr als einem Jahrzehnt zelebrieren Cobra Killer nun schon die kalkulierte Rebellion. 1998 gegründet, gab das Berliner Duo sein Debüt auf Alec Empires „Digital Hardcore“-Label und machte die Kombination aus wuchtigen Electro-Beats, 60ies-Surf-Gitarrensamples und -Orgelklängen zu ihrem Sound-Markenzeichen. Zusammen mit dem Mandolinenorchester Kapajkos wagten Gina V. D’Orio und Annika Line Trost vor einigen Jahren einen Ausflug in akustische Gefilde. Cobra Killers jüngster kreativer Output, das Album „Uppers & Downers“ (2009), besinnt sich wieder auf die digitalisierte Version von krawalligem Psych-Pop. Während ihrer Shows pflegen die Girls in Drag ausgiebige Rotweinduschen und üben sich – ungeachtet ihrer mörderischen High-Heels – im Stagediving. Aufgeschlagene Knie inklusive. Oder wie Cobra Killer sagen würden: Let’s have a problem!

## BIOGRAPHY

Cobra Killer are Gina V. D’Orio and Annika Line Trost. Both have played in bands in the former West Berlin since the age of 12/13. They formed Cobra Killer in January 1998, touring through Europe and revolutionising the then boring electronic music scene with their raucous show. In 2002 they took Australia and New Zealand by storm supporting PEACHES on various shows including the Big Day Out Festival. Shortly afterwards, they were also support act for SONIC YOUTH who were very impressed by the Cobra movement. Recently they have wowed capacity crowds supporting big names such as MARILYN MANSON and JON SPENCER, who also guests on two tracks on the new album.

Uppers & Downers, their 5th full length studio album, sees Cobra Killer on form and sounding as defiant and unpredictable as ever. Recorded in part at EINSTÜRZENDE NEUBAUTEN’s “Andere Baustelle” studio in Berlin, and featuring appearances by such very special guests as J. MASCIS and THURSTON MOORE, the record is a roller coaster ride that sees the band pushing the limits and again going way beyond expectations to deliver an album that’s sure to please their many fans, especially when they take to the road to present the songs in their unmistakably energetic live show.

Discography:

2005 - “Das Mandolinenorchester” CD/LP (Monika44)

2004 - “76/77” CD/LP (Monika38)

2004 - Special Guest bei “Monika’s Himmelfahrt” DVD (Monikavision02)

2002 - “Heavy Rotation” 10” (Monika29)

2002 - “The Third Armpit” LP (Valve - Australia/NZ)

1999 - “Right into a Kick for More” 7” (Digital Hardcore)

1998 - “Cobra Killer” Debut Album (Digital Hardcore)

Label: [www.monika-enterprise.de](http://www.monika-enterprise.de)

Artist: [www.myspace.com/cobrakiller1](http://www.myspace.com/cobrakiller1)

08/05/10 | 23.30

HALLE 2

***CURATED BY PEACHES***

# HUNX & HIS PUNX

Lo-Fi Garage-Punk trifft auf süßen Bubblegum-Girl-Pop aus den Sixties: Hunx & His Punx schmeißen eine Pool-Party mit The Ronettes und John Waters, während Freddie Mercury knallpinke Frozen Daiquiris ausschenkt. Gesprächsthema Nummer eins: Liebe auf den ersten Blick, Herzschmerz und boys, boys, boys. Seth Bogart, auch bekannt als Teil der Electro-Pop-Formation Gravy Train!!!!, erweckt mit seinem „horrorific“ Solo-Unternehmen Al Pacinos „Cruising“-Lederstyle ebenso wieder zum Leben wie die hochgesteckten Frisuren der klassischen Girl-Groups der Phil-Spector-Ära. Be my baby, baby – wer kann da schon widerstehen?

## **BIOGRAPHY**

Hunx and His Punx is the homoerotic vision of San Francisco-based performer/personality Hunx, aka Seth Bogart. Carrying the banner of his gay sisters (Rob Halford, Little Richard, Freddy Mercury). Hunx is proving himself a legendary child in his own right, charming gays and squares alike with his live shows and candor. The music pays homage to his varied influences (The Ronettes, The Ramones, Al Pacino's "Cruising"), Hunx's unique style defies genre and serves up equal helpings of 60's girl group, bubblegum pop, and new wave with all of the hallmarks of the Bay Area garage rock scene Seth emerged from.

The seeds for Hunx and His Punx were planted when Seth's friend Nobunny, wrote a batch of songs with the intention of starting a Runaways-esque band made up of high school girls. "That's why all those songs are about boys and stuff," Hunx says. "But then, he was, like, too creepy or something and couldn't find any girls." Seth moved on, adding his own songs and lyrics to the collection. While the songs carry their own weight, Seth's voice is the star. His voice is awesome- a nasally seductive combination of a whine and a croon that colors the Gay Singles' vivid stories.

"Gay Singles" compiles all 5 of his sold-out singles released between 2008 and 2009 with a bonus track. The initial singles were released, and quickly disappeared to the vacuum chamber of eBay speculation. The first pressing of the LP is also now gone into a similar collector's wormhole. We're now proud to share a full and widely available release of "Gay Singles" with the world. It's about time.

GAY SINGLES WILL BE RELEASED FEBRUARY 9, 2010 ON TRUE PANTHER SOUNDS

[www.myspace.com/hunxsolo](http://www.myspace.com/hunxsolo)

08/05/10 | 00.30

HALLE 1

# PEACHES

„Let a woman be a man, and let a man do the cancan.“ Niemand verkehrt die Gender-Verhältnisse mit solcher Chuzpe wie Peaches. Seit „The Teaches Of Peaches“ (2000) hat uns Merrill Beth Nisker schon so manche Lektion erteilt: Mit sexpliziten Lyrics und klebrigen Groovebox-Beats schwang Peaches den Dildo, zeigte uns in breitbeiniger Rock'n'Roll-Hengst-Pose, wo es im „Fatherfucker“-Diskurs langgeht und machte fette Haar-Attrappen (für's Gesicht und anderswo) zum feministischen Party-Outfit. Shake yer deconstruction! Zuletzt hat sich Peaches mit „I Feel Cream“ (2009) stärker Club-Sounds zugewandt: Jetzt findet die Verhandlung weiblicher Selbstbehauptung unter der Disco-Kugel statt. Unterstützt wird die „Grande Dame der Electro-Musik“ (Missy Magazine) von der großartigen Backing-Band „Sweet Machine“.

## “DO I DARE TO EAT A PEACH?” – T.S. ELIOT

You think you know Peaches? Perhaps you do. Whether you've been a fan since before her groundbreaking 2000 debut, The Teaches of Peaches, or just met for the first time, prepare to get to know her much, much better.

Peaches has always trafficked in subversion. On her fourth full-length, I Feel Cream, what she subverts—time and again—are preconceived notions of who Peaches is and what she does. Having held the attention of international audiences for a decade, now she reveals new dimensions of her artistry. These twelve new songs feature vocal performances of startling vulnerability and cool sophistication. A minimalist, nothing-is-wasted economy of sound that throws every lyric and groove into sharp relief. And a fresh take on Peaches' fiercely independent approach to writing and production, with assistance from colleagues as formidable and inspired as the artist herself.

Cue up “Talk To Me,” and hear—hell, try to ignore—the unchecked passion with which Peaches pleads and implores, her performance imbued with a rawness reminiscent of the great ladies of '70s soul. At the other end of the spectrum, “Lose You” may recall the icy elegance of New Romantic synth-pop, but Steve Strange never sang with such delicacy or melodic refinement. “In my wildest dreams, I would never have thought I'd have a song like ‘Lose You’—with soft singing, which evokes different emotions—on my album,” admits Peaches.

A revolutionary figure in 21st century electronic music, Peaches can also reference the innovations of like-minded icons who preceded her with cool assurance. The dark, throbbing synthesizers and mechanized handclaps of “More” underscore her affinity for Suicide—as does her decision to eschew guitars throughout the album, even on the neck-snapping “Show Stopper.” On the title track, she effortlessly sings in a melodic high register—we've never heard her sing like this before—over oscillating keyboards, then suddenly snaps back with cool, early-era rap style over a killer electro beat à la Shannon's “Let the Music Play,” evoking that blissful era in the early '80s when disco returned underground and mutated.

There are selections in the classic Peaches vein, too, edgy and confrontational. “Mommy Complex” echoes previous favorites like “Back It Up, Boys” (from Fatherfucker, 2003) and “Two Guys for Every Girl” (Impeach My Bush, 2006). Yet these tracks proffer unexpected twists as well. The low-slung “Billionaire,” featuring bad ass rapper Shunda K from Yo! Majesty, showcases Peaches' most straightforward rapping to date. And as she tics through her own back pages on opener “Serpentine,” the phat bass line pummels alongside her rhymes, reminding the listener that even though this is a new chapter, the heart of the Peach—“corazón de melocotón”—will always be there!

Peaches is still Peaches. “I have a strong image and a strong character,” she admits. “I just didn't want everything to have a punch line.”

To help her realize the myriad ideas of I Feel Cream, Peaches enlisted assistance from some of her most celebrated peers: Soulwax, Simian Mobile Disco, Drums of Death, Digitalism, Shapemod. And for the first time, she tried her hand at writing with her old friend Gonzales; the duo found themselves creating songs at a rate of one or two a day.

While these collaborations may have tested the boundaries of her artistic comfort zone, Peaches did not reach outside her creative universe when seeking input. I Feel Cream is a wholly organic exercise. “When I play DJ gigs, these are people I DJ beside,” she emphasizes. “We perform on the same bills, headline the same venues. We move through the same world. These are my friends, and they want to work with me, the same way I want to work with them.”

And work they did. In Berlin and London, in pairs and trios. And sometimes alone. The evolution of each track was unique, but its genesis always began with Peaches. “I never just sent someone a file and said, ‘Write something.’ I never gave up creative control. I was working with strong people, and I also have very strong opinions.”

You think you know Peaches? Wanna bet?

<http://peachesrocks.com/>

[www.myspace.com/peaches](http://www.myspace.com/peaches)