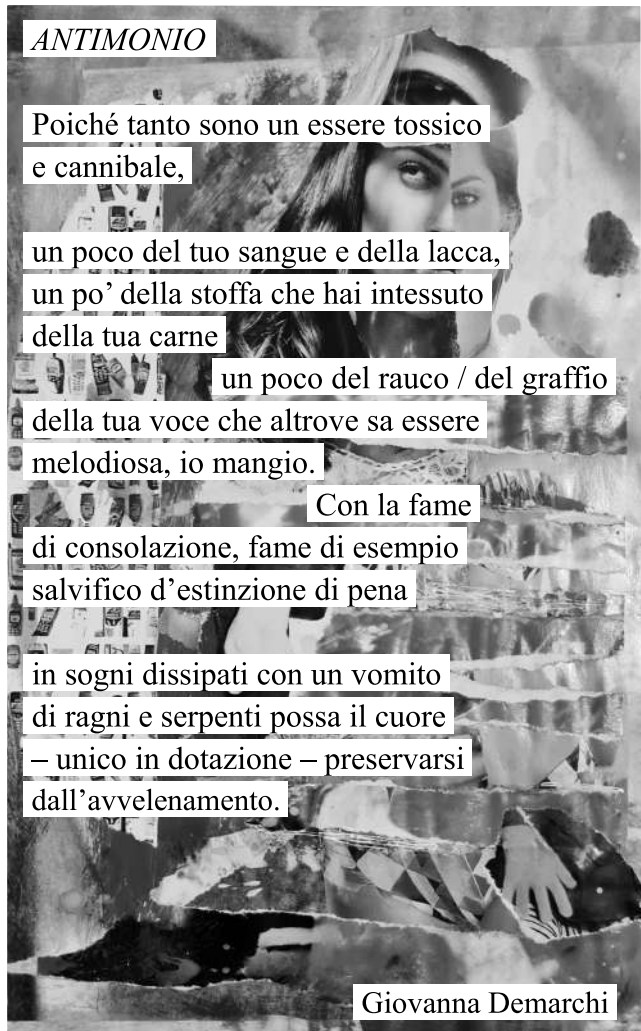




Sp5



COLLAGE - RIEX DE ZRN

ANTIMONIO

Poiché tanto sono un essere tossico
e cannibale,

un poco del tuo sangue e della lacca,
un po' della stoffa che hai intessuto
della tua carne

un poco del rauco / del graffio
della tua voce che altrove sa essere
melodiosa, io mangio.

Con la fame
di consolazione, fame di esempio
salvifico d'estinzione di pena

in sogni dissipati con un vomito
di ragni e serpenti possa il cuore
— unico in dotazione — preservarsi
dall'avvelenamento.

Giovanna Demarchi

E
 R
 E
 -
 E
 -
 O
 O
 O
 -
 L
 L
 R
 E
 S
 S
 B SPETH

wake the boot lickers
unleash the dogs
cry true
and
march
authenticity now

you dont have to
if
you dont want to
change
you might in
your mind stay

here
alone
as
mutations
abound supple
truth soaked
and
fact scrubbed i
am the future calling
collect

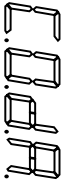
many of you may
not
make it on
this trek to
ubiquity still
you will be
with us
forever and
always see

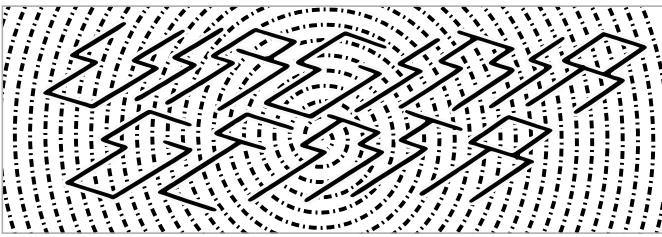
look over
there
towns medieval
so many stories the
click clack
of
cobblestones a
market ready
to be
cracked again and
again and

hey you
adolescent nice shades
come in off that
ledge
youll only make a mess

what are you afraid of
hair shirts
green skirts
debtors prison
plague
and everyday
the same old cabbage
poor
poor bodies and bricks
broken
both of you
are
wax works

i know a guy
what knows a guy
what
works for the circus
crawling walls
up and
down day and
night
his head is a rattle
a real artist
lives under the overpass
near
the aeroport
sez
he never ever
uses
a safety net





Virginia Genta has been shattering ears with melted forms of freakadelic avant-jazz all over the world for the last two decades. Her radical approach to instruments, especially saxophone, thou, hasn't stopped her from being protagonist of the most important stages of the jazz and noise world, merging these two scenes in an interstellar voyage made of amplified woodwind instruments, circular-breathing and delirious multiverses. She has been active in too many projects to name them all, yet here at the COdA premises we are particularly fond of her omniscient Jooklo Duo [steadily with David Vanzan on drums but always open to dozens of collaborative possibilities], the interplanetary harsh noise ensemble Melting Mind [interviewed on COdA #2] and her solo material, on which we are focusing today, if today is even a thing in her timeless scatter of interferences...

Which are the very first steps that you took towards playing sax? And what was the radical point of no return you reached that you are still embracing today?

I bought an old alto sax at a flea market when I was 20, it was so fucked up it could only make screeches. It worked fine for me... I was already interested in weird experimental noises, and shitting around with other instruments like guitar, clarinet, drums, vocals... I jumped almost straight into playing this sax at gigs. Around a year later I found a very nice Grassi tenor, which is the same one I still play nowadays, and with a working instrument I could finally start to try out some more sounds. I was deeply fascinated with the most wild old-school screaming and loud free-jazz, and by the psychedelic shapes of oriental winds and circular breathing. Of course my tools were still few and rough, but step by step I started sculpting my sound. In 2007 Qbico Records released our first Jooklo Duo LP "Free Serpents". From then on we all know what followed. I never was in music school or anything like that, everything I learned (or not learned) comes only from playing and listening and travelling with body and mind. There's never been a "point of no return", such a thing doesn't exist in my opinion, unless you loose an arm, or die. I don't put any limit to what I can do, and I never did. The only limit can be the technical matters, but as humans we have the chance and the gift to learn stuff, if we want. And by learning and evolving we keep adding details and constantly change without loosing ourselves. I don't seek for a goal and don't think there's an end, I'd rather watch at the whole time-process through the years to see how deep it can change. Or not. That's life.

What is the iconographical source of your sounds? How much of your dreams, obsessions, ascetic experiences work as a pool from which to draw inspiration?

Life, feedback, chaos. Melting the boundaries between dream and "not dream". Ascetic experiences can exist in the swamp as well as in the pit. And I don't have any obsession (at least right now). Everything and nothing is here and now, ready to be transferred inside and transformed outside, eventually as music or visions.

How would you describe the differences between the cosmic palette you use when playing with Jooklo and solo? Does your soul travel in different galaxies?

When I'm playing only with myself, I'm the driver of my feedback. By "feedback" I don't only mean the one produced by a mic in front of the horn in front of the amp. I mean the mental feedback. I could be playing totally acoustic as well, but there will always be a mental feedback. A microscopic variation in my neurones in the space of a fraction of a second leads to a variation in sound that will feed something else. I can be conscious of the change or I can order the change, but I can also find myself behind it and be surprised. When we are playing duo, it's all this madness multiplied per 2. If we are 3 in the band, it will be per 3, and so on. By adding and intersecting you will have a thicker texture that will ideally bring to UNITY, and the magic will be done... eventually. Then everything else is just about sound, rythm (or not), and taste.

You are also a visual artist, sometimes using your images as covers for your records and exhibiting them in some of the most prominent art institutions. How is this art related to your music and what differences are there in their development process?

I'm seeking the fusion of two parts of the brain. Very hard. They are very closed to each other but they work in different ways, almost as through a tridimensional symmetry. Sign, dot, line, colour, shape, size: we see and digest with our eyes. Sound, silence, noise, notes, balance, tone, pitch, we listen and re-elaborate through ears. Art for music is necessary nowadays. The art representing the music somehow. On the other hand, music being processed and then thrown up as art. It all builds a bridge between the two, occasionally serving each other for a wider experience. Still, when I'm sitting in front of a paper to focus on drawing, I actually prefer silence, no distraction, or instead the appropriate sound for that precise moment.



www.virginiagenta.altervista.org
www.jooklo.altervista.org