

# SINGÖ MUSIKFEST

Singö Musikfest is back with its second edition: two days of concerts, performances, installations, nature and sea on an island in the heart of the archipelago organized by KROCH. The perfect alchemical combination for this boiling summer. A small crew gathers at Danderyds church station, two hours of bus and finally the Singö church appears, a classic falun red church, with a wonderful sculptural piece from Ljubeck representing the stories of the Virgin Mary: this, together with a hall next to the church, will be the main venue for the festival. We pitch our tent in a meadow nearby, the act is up soon, the public gathers around the church waiting for the bells to announce the musical mass. The church is full, one of the most noteworthy things of the festival is the audience heterogeneity: music fans from Stockholm mix with local families, although it would be nice to see a bit more youth... For the first time we are welcomed with a set that combines fiddling history with delicate and immersive music taken from Swedish folklore. A very strong and carefully introduced and passionately played, the reward is the attention the crowd gives to every note, the last ones dedicated to a peaceful Sami song. Some unidentified objects surround the altar, part of the Ahit set. The Finland based duo has already been invited to participate at Pygmettemattem during the Third Edition Festival. A new set is a refined version of the

# 27 & 28 JULY 2018

one we saw in February: a microphone picks up a wide range of noises created by one Ahit through marbles, fork and plate, inner tube... reminding of Wendens' sound creator in Lisbon Stories. The other Ahit smoothly manipulates these acoustic sounds with the enormous set of modules of her synthesiser. Delays and reverbs add on to already meditative acoustic of the church while the pure electroacoustic sounds function as a destructured prayer to an alien god. For today the preaching ends, two more sets appear in the hall just across the road, fika and good cheap beer (thanks!) and we're all set up. This year Aline O'Dwyer & Graham Lambkin were invited for a one-week residency on the island, one of the results is this improvised set together with Johan Antas (one half of KROCH). The three musicians roam around the seats, circularly disposed, using a saxophone and other objects to create microsounds that interact with the space and with each other: a free-acoustic set that confuses and intrigues. Joe Bremer is back on stage, this time in duo with Nathan Hanson. The fiddler and the saxophonist have known each other's music for a long time, but never got the chance to mix their styles.

Combination that works excellently due to the smooth yet shaped approach to their instruments, the set sees a couple of changes in the instruments, a sax soprano cut the space in half while the fiddle fills it with harmonic vibrations, everything moves continuously, it's hard to grasp all that's going on but the mind suits with pleasure to the sticky edges of the excited room.



The review continues on the back of the next page.

It has been fun to do the performance at Fylkingen, I'd like to do more stuff like that, maybe more as an installation, ongoing without a time limit. The project I'm working on now with Isak Sunstom will be almost a sequel of Forgotten Reason, also it's not completely related and it will feature some actors in costumes and masks. I'm making animation for that during this fall. My aim is to have something by the end of the year. I'm thinking of this project as a multi-channel experience, not ending just as a short film but also as an installation, performance...

What are your plans for the future, will the performances you presented at Fylkingen as work in progress have a future? On what are you concentrating most now? When is the next movie due?

I've never been a big fan of animation, I watch it but it's not a main influence. I don't keep track of animation in general. What I see around at festivals is not really what I'm interested in but of course there are some good animations that I've been influenced by, for example Nathalie Djurberg and Alison Schultik. During animation school I was inspired by the Quay brothers and Jan Švankmajer. I am actually more inspired by other types of filmmakers like Apichatpong Weerasethakul and Tsai Ming-liang nowadays and Charal Akerman. David Lynch has been of course a major influence. Right now I'm going through DVDs with Betty Boop, Popeye and early stuff. I think there's a lot of good stuff there. Anyway there's so much going on in these days, sometimes you get a glimpse of it from when but more that an influence it's something I'm glad seeing existing since there's so much bad stuff too. Most animations have the purpose to be funny or to tell a joke with a punchline at the end which makes it less interesting... that's why I do the opposite with my work.

Which are the animation artists you could cite as influential for your work?

I was writing the script together with Isak Sunstom. The film went through a lot of different phases and we started to talk about holiday ceremonies. Like midsummer or christmas, or which we are not totally conscious in their symbolic sense but became an event you celebrate automatically. We have forgotten the reason we celebrate because the tradition that links these events had not more much meaning our days. The theme in the movie walks around this concept. A ritual is occurring, the movie shows the preparation for this ritual that people were not aware of and eventually they get struck by collective amnesia and don't know what to do about it.

research right now but I feel I'm still investigating a lot... Everything I used to do was pretty small sized, postcard style, soon I realized I had to get bigger in format to drag attention, but I couldn't just do bigger collages so I used similar techniques for the small stuff and just piled them up, I worked as I would do for a comic strip, but later I'd just find different strips together to create a narration.

since you are deeply immersed in the Stockholm underground experimental music scene, could you tell us your favourite acts?

I don't know how involved I am any longer, a lot of bands are not active anymore. There's this guy, Kai Penvalinen, from Orehöj I really dig, his solo act is called Eterna Springe, UFO-FBI for sure. Iml and Mågrupp and everything that surrounds that through a couple. A while ago Ophic Nest reminded me of The Residents; another band that might have inspired me. And of course, everything that has been released through Hockey Rawk.

Your movie Forgotten Reason describes one of the most obscure and intricate sensations I've ever experienced... in which dark cave of consciousness did you find this theme?

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# PETER LARSSON

The first time I met Peter Larsson was at a KROCH gig at Pygmettemattem. I went there to see TV Dinner Education, a dadaist post punk pop duo formed by Mågrupp and Iml. Peter was adding a fundamental element to the gig with his psychedelic color abstractions. Behind the desks, where the public could barely spot him, he mixed hi-fi complex figures, with geometrical shapes projected on cardboard sculptures forming cubist humanoids diagnosed with schizophrenia and ADHD. The shapes (that could have been an early Ralph Records release), the colours (railing the best of the usa's 2000 noise scene) and the blending with avant garde sounds is what led me to deepen my look into Peter's work. Eventually being drowned by the vastity and variety of his production. For this interview CODA joined forces with Gavin Maycroft of ONMA333 which is a tape label (mostly) which Peter Larsson has occasionally designed the tape covers, to eviscerate the artists' gut out of probably the best video artist in town.



Let's start from an overview of your work. I got to know your videos at a gig, from there I ended up at an exhibition at Larry's Corner where you were presenting some collage and an installation: an architectural structure animated by small projections. Last time at Fylkingen you brought a massive piece with a folk fiddler, a synthesizer and theatrical projections, creating a unique twisted performance. At all of these events your fanzines were present. What is the stream of experiences that brought you to have such a wide grasp on art medias?

Sometimes I'm very jealous of people that just do paintings, it seems so easy to have just one subject matter. But there is something about the explosion of stuff that keeps me going. I'm inspired in many different directions. One way I get inspired is by looking into other artists that have this kind of various production. Also, while I make something I don't think too much about it while I do it. I just do it, like in the early DIY punk attitude, and let the stream flow... maybe I look at it later to understand if it's worth showing it.

Let your major non-artistic influences...

Vegan burritos and Mexican based food. Swimming in the pool. I do that at least twice a week, helps a lot with ideas Transcendental meditation... and of course riding my bike!

Peter Larsson is also the author of the new CODA poster, you can find it at kafé44 or at gigs with weird music, you can write us a mail at codaofzine@riseup.net if you want the file you can print yourself in A3 or A4, black and white. You can find Peter Larsson's Forgotten Reason, and other of his short films and artworks at www.peterlarsson.se.

the interview continues on the next page...

I bring my sketchbook around all the time, in the past years I've been drawing when I eat breakfast and at work, to kill time. When I finally fill up a book I scan it and see what fits together. I try to find a story to tell by pulling one drawing next to another. I try to keep them pretty spontaneous. I use a xerox printer they were throwing out from where I work and also the printer they have there. Earlier this summer a friend asked me to do a mural in Høkefårigen, he built and mounted big wooden frames, so since I've been recently doing collages it came to my mind to zoom in the collage and export some details into a painting. After doing that I thought I could continue to do this in my studio and that's where I am with my...

Your fanzines, especially your recent Sugar In The Evening, and your videotapes contain abstract comics that seem to tell an LSD sunken story about everyday life in an non existing world. The dynamic reminds me of videotapes, the characters find a path, jump, fall in hole that brings them in parallel dimensions. While the style is a chance meeting on a dissecting table of Matt Britman and John Heartfield...

We're not very active right now but it would be fun to do more tapes, both me and Lars have been pretty busy lately. We've put out a compilation a while ago called The Future Tastes Like Astronaut. Hockey Rawk started when me and Lars were living in Gøland, sitting in the kitchen making collages and searching for an idea to collect them in books. Soon we did our own book with each other's stuff, some friends' stuff was released and eventually some music, so we started doing some CDs with that. In the beginning it was more about me and Lars collaborating. After a while a friend, Rebecca ÅKA Mole Svays H, started making music and Hockey Rawk was a very natural way of releasing her stuff, so all in all I started as a way of keeping tracks of collaborations... An early project we did was collecting tapes from home recordings (mostly religious and parents recording their kids... Some people just record radios) and did a compilation with it, Hømebrøgd. It was both funny and eerie.

Hockey Rawk is the fanzine and tape label you run together with Lars Nilsson, another blown out mind in the Stockholm underground and great performer. Hockey Rawk seems to concentrate on the weird side of local sounds and merges from some dismissed basement...

What bands would you love to design an album cover for and explain why.

A lot of the bands I like do the art themselves, so I don't think they lack covers. For example, Caroliner made more art pieces than covers and that inspired me a lot, especially in the use of materials and awesomely weird packaging. When I got the Broods LP from Fat Worm Of Error, I realized how Mark Bayer was painting on glass and was inspired by it and started doing some myself... Aaron Dilkovey's Hanson records was also a big thing, the way he left KROCHes and went off to record street noises in Kalmahar... Now I'm digressing. Anyway I would be happy to do covers for anything I like, other than music I don't really listen to to see how my art could react with it...

Do you remember the moment you realized that art was your thing? Or when someone paid you a compliment about your work and something clicked?

One thing could be that time I went to Aardman Animations in Bristol, where they make Wallace and Gromit, and realized that that was not my goal. Before the visit I thought I would have been the best, but eventually I realized I wanted to do my own thing and not work in a factory. Another time I went to Göteborg International Film Festival, Gunnor Nelson, a Swedish filmmaker, was there. In the 60s she went to California for film school and stayed there for many years. She came back to Sweden in the 90s and I got to see her retrospective and various films, there I realized that filmmaking could be an art form. Before I started animation I made some short films in Malmo, 3 minutes experimental videos, soon I discovered there was an experimental film festival in Sumsthamn, I sent them the video tape and it was accepted for a screening, that was probably the first time I realized I could actually continue making them.

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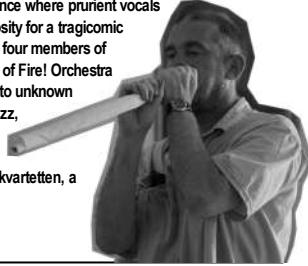
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[continues from front...] Graham Lambkin's solo show will close the day, a reading of a text he wrote. Obscure descriptions of absurd actions and *maudite* fiction resembling Teratologen's style in *Assisted Living*. Ambience is added by candlelight and by the participation of the audience to the soundtrack of the performance, people contribute with onomatopoeic words, mobile recordings, someone has a small distortion set... all in that room seem devoted to a morbid glorification of literature. The evening is dedicated to dining and jamming. I fall asleep in my tent listening to the open-air jam. The next morning is dedicated to the sea, we head to a rocky tongue to dive in the freezing waters of the Baltic. Today a living installation by Henrik Olsson opens the day, Memento Vivere is a walk through the woods. On the branches pinwheels, attached to records through a mechanism, spin and play their music. Near the path, people are hidden making noise, playing instruments, shouting, enchanting the forest with bewitched sounds, magically evoking the trees to join with their purring. A long pause allows us to restore and swim again. We enter the church for a unique performance by Aine O'Dwyer in which the church itself becomes a cave of sound. The performer starts by knocking on the walls around the outside of the church, caressing the surface and reverberating the exterior sound inside the architecture. When she enters, a piano waits her fingers for a rigid set of rhythmic abstract tunes that redistribute melody after the scheletrical awakening of the church. Back to the hall, the residency duo finally shows us their production, a sound body performance where prurient vocals emerge from the guts into each other's mouths, a Schimpfluch Gruppe styled animosity for a tragicomic experience into physical relationship. The final blood feast starts suddenly when the four members of Festen blow the public's mind with 30 minutes of harsh jazz. The Clarinet, the same of Fire! Orchestra makes our head spin in a spiral of edgy sonic sculptures, the double bass speeds into unknown muddy riffs and our stomachs feel its taste, the drummer is the Mick Harris of free jazz, a metalhead in a convent, while the piano is systematically constructed to align all the planets Sun Ra visited. An amazing free jazz galore ending that makes me and part of the public want to reassemble the night after at Nomad for Svenska Folkjazzkvartetten, a folk jazz quartet that shares the clarinet player of Festen with an added folk attitude. Singö was celebrated.

Pictures by Heiko Purnhagen | heikopurnhagen.net



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Sps was in Athens during the tragic fires surrounding the city this summer. Even though the fires did not reach Athens the sky was covered with smoke. Quotes in the drawing are taken from acquaintances and the media.

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