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GROUPE RADIAN (Autriche)**IT'S ABOUT LIFE BUT THE SITUATION OF THE STILLIFE IS FRAMED.**

INTERVIEW MARTIN BRANDLMAYR

Le trio basé à Vienne est formé de John Norman à la basse, Martin Brandlmayr à la batterie et vibraphone, et Stefan Németh au synthétiseur et guitare.

À l'écoute de *Chimeric*, on découvre une musique oblique, physique, faisant apparaître un sculpture sonore façonnée par Scott Walker et déchiquetée par Autechre. Éclats de guitare, barbouillages plaintifs, pointillisme électrique, une électronique de post-rockers ardue mais fascinante.

You are today a well-known artist and an electronic music pioneer. Could you tell us how and when you started to work in this field?

_That's really hard to say. I think somehow everything started when I was a small kid. I remember, my father has a stringquartet. They play together since 40 years or something, and they always play as an «opener» one fugue from the art of fugue by J.S. Bach. This was a huge influence on my work and as well on my work with Radian. I love to construct bigger contexts out of small cells. I remember another thing when I heard my father play the violin, when I was a child. I divided the sound of his playing into the noise of the bow and the «pure» tone. This is still a perception I have today. So i think my work started there.

When it comes to Radian. We started to work together since 1995.

Could you define with a few words this album? What themes were you focusing on with this album?

_On the cover of the album, there is a stillife. There are flowers, a monstrous fish, working material and so on. A stillife is all about life, nature, things taken out of people's daily life... The broken glass on the floor tells us a story... So it's about life but the situation of the stillife is framed. All that's happening is in a hybrid context. I think that's very much what happens on this album. Seen out of our context we dealt with very lively elements. I think significant parts of the cd came up through playing wild improvised parts, on one hand and through a process of «framing» on another hand. By framing I mean the editing process. So the recorded elements went through a process of reorganisation. So basically wild nature(playing) on one hand and the attempt to put it in a situation of emotional distance (editing, postproduction) through abstraction on the other hand.

How long were you recording the album for ?

_You mean a recording process in a studio? We didn't have something like that. We recorded bit by bit. A guitar there, a drumfragment a year later, etc. The whole working process was spanned over 4 years. But we sometimes didn't do anything for half a year or longer because we have been occupied with other projects.