



Photo. Pascal Petignat

**During the entire recording process do you try to avoid listening to other people's work, or is it something you welcome?**

\_Of course we listen to others music. It's just an inspiration and it's important to get away from the own material. We need that in order to not get fed up with our own music. It's as well good to look at our music from a different angle.

**You've used a lot of sounds, from percussion to really subtle sounds. What are your favorite sources? What sound sources do you use and how do you treat them?**

\_In Chimeric we used partly really loud sounds. We normally explored the very low part of the dynamic spectrum. So our sampling sources have been very often acoustic instruments played extremely quiet recorded through a microphone like a microscope. Like zooming in. In Chimeric we wanted to explore the other side of the spektrum. All amps volume up. Cymballs flying through our studio and crashing on the floor.

**This album mark an evolution of your musical practice. Why... In what?**

\_I think what's different is the spontaneous element, the risk, the risk of making failures. The risk of one-go recordings, etc. It's a total different challenge to integrate this in our system. But I think I explained that already.

The first song is an amazing opening for the album. By the begin, you are left with an impression of such incredible intensity... Grabbing the listener by the chest, and as it builds up, you begin to feel like you're holding your breath. By the end of the song, you propose a more quiet part (party) before propelling us in a sound torrent... To finish on an air-raid siren.

\_I think that's pretty much what we intended to reach with this piece. It's about loosing control on one hand and complete control on the other. Basically it's like windows that are opened. If you imagine we played an extremely wild noise piece for 15 minutes and recorded that. After the editing process you have these geometrically arranged windows that are opened just for some seconds where you can hear and see that.

In between either silence or we hold the tension. That's basically the piece. I think here you can see very exact what I mean by framing. Blocks of wildness, sharp cut at the beginning and the end of a module. It's time containers. In this case with a pretty wild content. It's personally my favorite piece.

**What struck me tuned in to the album, it is its theatrical side (in the best sense of the word)... More «theatrical» than «narrative»... A will of your part, for is it.**

\_I don't see any narrative element in it really, for me it's all about energy. Theatrical element... I think this record suggests more pictures and gestures of people playing their instruments than our previous records. This could be something like a theatrical element. The wildness of some parts suggests emotion of course and this is again a theatrical element. So yes I could agree on that.

**Who would you consider the main influences on your work?**

\_Bauhaus artists in particular Paul Klee, also Kandinski's theory, Antoni Tapiez, Anton Webern, counterpunctal music, especially fugues and kanons by J.S. Bach, Pan Sonic, James Brown, Prince, Gerard Grisey, colours and sounds of nature and cities. In recent times: The Necks, Bernhard Lang, my wife, Paul Lovens, Edmund Husserl's On the phenomenology of the consciousness of internal time, Hitchcock.

**How did your different project (Németh, Trapist, Polwechsel, Lokai, Kapital Band 1...) impact on your approach to do music like Radian?**

#### Discographie

Chimeric (Thrill Jockey, 2009)  
Juxtaposition (Thrill Jockey, 2004)  
Rec.extern (Thrill Jockey, 2002)  
TG11, (Mego / Rhiz, 2000)  
Radian EP (Rhiz, 1998)

#### & compilations

Kammerflimmer Kollektief - remixed (Staubgold, 2006)  
Dis\_patched (r:tx, 2005)  
Mutek 05 (Mutek\_Rec, 2005)  
Avantoscore (Avanto Rec., 2003)  
Mottomo Otomo (Trost, 2000)  
Ars Electronica 2000 (AEC, 2000)  
In Memoriam Max Brand (Rhiz, 1999)  
13 Statements concerning Werk (Charhizma, 1999)

#### Websites

www.radian.at  
www.thrilljockey.com  
http://rhiz.org