



HEART OF NOISE 2018

30.05.-02.06 | INNSBRUCK | AUSTRIA

DECOCOONING SOCIETY

**JLIN | GODFLESH | JUAN ATKINS | ALEC EMPIRE - THE DESTROYER
ARPANET | TIM HECKER | LEE GAMBLE | ERRORSMITH
THE SPEAKER feat. VALERIO TRICOLI/PAN DAIJING/WERNERDAFELDECKER
GLENN UNDERGROUND**

**KLEIN | TOMOKO SAUVAGE | BLISS SIGNAL | K&K KUTIN/KOHLBERGER
TAPE LOOP ORCHESTRA | KASSEL JÄGER | RROSE | ABUL MOGARD
MARC BARON**

**EKIN FIL | PULVERINE | ZENIAL | AARON STADLER | LISSIE RETTENWANDER
ANMA | BRTRKLLR | CHRISTOPH FÜGENSCHUH | DJ KATAPILA | DJ BLEED**

Heart of Noise presents music and images, shatters the complaisant mosaic of serious and entertaining, ends apartheid and cocooning, and destroys the asocial sound construct by inviting all to attend: tape-loopers, hardware apologists, futurists, guitarists, music-machinists, apocalypticists and post-apocalypticists, Musique Deconcrete, Godfathers and Godmothers, Paris, Chicago, Detroit, Belgrade, London, Vancouver, Istanbul, Accra, Berlin, Vienna, and kitz.

Decocooning Society opens up genre boundaries and filter bubbles, not presenting larvae or ugly ducklings but the pool of butterflies in a garden of branching paths. Decocooning Society goes further, making contemporary sounds audible: the pulsating continuum of the subcultures, the forgotten utopia behind the end-time of democracies, spaces, energies, movements, ecstasies, concentration, withdrawal, opposition and hedonism. It rocks, hammers, raves, dubs, discusses, footworks, disassembles, tears up, cuts up, scratches, envisions, visualizes, with hands up in the air and head first into dancing.

Long live temporary autonomous zones; let us (all of us) chant once more:
People *can* deal with beauty!

HEART OF NOISE

Since 2011, the festival Heart of Noise has been looking for fields outside cultural mainstream aesthetics and therefore presents alternative genres and impulses of today's action in the music and art worlds. But Heart of Noise is not conceived as a festival for concert performances alone: above all, its also seen as a space of events perceptible far beyond the simple concert venue, in which the city's public space is re-dedicated as a vital sphere for art and sound.

From the accompanying sound installation in public space to the live-sound presentation of cinema films and other visual materials, this approach to current music culture via a fusion of media art, music and dance in art performance also accesses a diverse collection of possible performance methods. The focus of a festival conceived as far wider in scope, however, will be on young art and young musical culture, media art and digital art, VJ – art and DJ – culture, in other words, on the full musical and artistic cosmos unfolding around the latest and very latest cultural trends.

The motto of Heart of Noise in **2017** was “Pop Life”. In this context, pop did not signify the musical genre but a sensitivity to everything that pop constitutes outside of its own bubble. The motto of the festival was also a hidden dedication and memorial to philosopher Mark Fisher, who died in 2016. Mark Fisher saw the history of subcultures as a history of cultures whose aesthetic relevance draws from the broken, forgotten, alienated and buried political and utopian possibilities of western history. Pop as a genre, to continue Fisher's ideas here, is a construct that has lost its connecting hedonist energy in favour of strategies of inclusion and exclusion. The dream worlds of the Pop machine are therefore ghosts, so to speak, which are haunting Europe, Gothic novels for hauntologists and connoisseurs, Obi Spritz for the people.

In **2016** Heart of Noise presented such a continuum of subcultures already; that of Dub and Reggae, but not with dub-bands that play like dub-bands for dub-bands' sake, but as a source of inspiration and understanding of production methods, artists, scenes, big-city movements and environments, realising, celebrating, staging and taking to fresh limits the the original hall spaces, the hauntologist samples, the visions of an imaginary, lost Caribbean sunshine, the oppositional attitude of the upsetters of Dub, the utopia of a total drop-out from capitalist utilisation logics – but also the hedonist tunnel visions made from bass and flash, as in Technodub.

Heart of Noise aims to shatter the mosaic of serious and entertaining and put the pieces back together again. Enough of cocooning, enough of snobbishness, no headway at all to apartheid. We want the temporary autonomous zone, emancipation, opposition, hauntology and hedonism, a continuation of the utopia of the total drop-out, Pop life. The line up at Heart of Noise, therefore, includes acts who explode genre boundaries themselves, or play as if they had never existed at all, or even sound as if they are not doing so at all, until it is too late for the listeners – and you rediscover yourself on the other side of the acoustic Lethe in Hades.

decocooning society - Do the arts have a future beyond serious and entertaining?

Taking the heading “Decocooning Society”, the festival in **2018** continues to pursue the questions and curators' aims framed with increasing clarity in the festival programming of recent years, e.g. the breaking and bending of the cultural clichés of serious and entertaining, and the associated issue and searching for the arts' and cultures' possible future beyond the corset of such premises.

In this context, one theme is the links between technology, music cultures and contemporary perceptions,

which makes an attempt at emancipation and re-evaluation of subcultures, niches and innovations, above all in those places where the link between social exclusions, genre perceptions and marketing strategies needs visualising.

In 2018, by comparison to recent years, the festival has more micro-emphases.

The weekend, which extends across four days this time, begins on Wednesday with a loud night on the musical cosmos Detroit – Chicago in cooperation with carhartt, including three classics of Techno history, Glenn Underground, Arpanet and Juan Atkins. Two heirs to Musique Concrete, Francois Bonnet aka Kassel Jäger and Marc Baron continue the festival the next evening.

During the afternoon before this, a talk will take place in the series “Ohne Theorie keine Revolution” (No revolution without theory) incl. de:Bug cofounder Sascha Kösch aka Dj Bleed and Seth Horovitz aka Sutekh aka Rrose, followed before the evening programme with a tour through the exhibition “Tapes, Kassetten und K7” with a concert by “Awesome Tapes from Africa”. In other festival venues there will also be three other concerts by tapelopers and tapecomposers especially selected for this exhibition, with Valerio Tricoli in the context of the acousmatic project “The Speaker”, Marc Baron, and Tape Loop Orchestra.

Since the first edition of Heart of Noise, which was opened by an audiovisual co-production by Christian Fennesz and Lilllevan, one of the central features of performances, in keeping with the festival focus, has been collaboration between musicians and video artists. This year, for example, we can hear-see the visualisation of Jlin's “Black Origami” by video artist Theresa Baumgartner, Ekin Fil's film soundtracks, Alec Empires – The Destroyer A/V by video artist Lilllevan, Abul Mogard's inner-world rambles, or the Austrian duo Kutin/Kohlberger. In the concert field there are also border-crossers a la Godflesh, or Mumdance's new project Bliss Signal, technoid stuff by Errorsmith, Rrose and Dj Bleed, and also some of the usual festival suspects like Lee Gamble or genre classic Tim Hecker with a performance based on his new album “Love Streams”.

As always, Heart of Noise won't merely be taking place on stage but also in public space; a train journey into the idyllic countryside around Innsbruck is accompanied with two concerts by Austrian extreme experimentalists Maurizio Nardo aka Brtrklr and singer Lissie Rettenwander, two Dj-sets will happen at the city's highest place, Rooftop 13 of the Pema Tower, our open-access Saturday Open Air will fill the Hofgarten Innsbruck with noise, bass and beats, the Filmfestival IFFI will visit us with a silent film soundtrack in the Cinematograph Innsbruck, on Thursday curator Albi Dornauer will lead visitors through his exhibition on the Cassette Underground of the 80s, and “Ohne Theorie keine Revolution”, as mentioned above, invites them to a talk with Sascha Kösch and Rrose...

heart of noise vinyl edition – support your local artist

From the beginning, Heart of Noise has aimed to highlight the presence of the local scenes in currently relevant art and music developments. For regional artists, a festival like HEART OF NOISE not only offers the opportunity to share the stage with their great role models, but also to link up with the international market, to participate in the creation of scenes, and to develop a presence for a growing national public. Basically, it was also the work of the local artists and groups of artists that originally motivated and encouraged us to realise a festival of our own in this form.

In **2013** the first part of a **Heart of Noise Vinyl Edition**, planned as a series, was recorded and produced. It was devoted to an artist from the Tyrol, Lissie Rettenwander. Its cover was designed by Christoph

Hinterhuber. In **2014** this was followed by Christoph Fügenschuh with the second issue of the Heart of Noise Vinyl Edition. Entitled “How to make Stuff out of Nothing”, this represented a long-overdue issue of work by the Tyrol-based multi-instrumentalist, composer and artist. The third in the series, in **2015**, was the album “austreiben/antreiben” by Innsbrucker Andi Stecher. In **2016** the edition presented the solo debut of Fabian Lanzmaier under his pseudonym “treibgut”, a creative and diverse toybox, a sound version of fleetingly sketched landscapes comprising fractured organic and digital collisions and sound networks. In **2017** Heart of Noise featured both the first album by Innsbruck-based actor and dramaturge Michaela Senn and the album Release Konzert by one of the best established Tyrolean music exports, Restless Leg Syndrome. Finally, in **2018**, we are bringing out the long overdue, much-needed vinyl production of voice and noise acrobat Otto Horvath in the shape of a collaboration with his partner of many years, Daniel Schatz, using the name Pulverin.

Festival & Ticket Info.: www.heartofnoise.at

Venues: Treibhaus | Die Bäckerei | Cinematograph | Musikpavillon Hofgarten | .aut | Adlers Top Roof

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Information, texts, videos and Internet links relating to individual artists can be found at heartofnoise.at.