

Verein Heart of Noise
Viaduktbogen 18
6020 Innsbruck
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www.heartofnoise.at

AGAIN EVERYTHING
**HEAR
TOFN
OISE
2020**
INNSBRUCK
1.-3.OKTOBER

DAY 1

BJ Nilsen
Fuckhead
Inou Ki Endo
Peter Rehberg w/ Tina Frank
Vladislav Delay

DAY 2

Astrid Sonne
Dis Fig
Haus der Regierung
Loraine James
Nicola di Croce
Oren Ambarchi / Charlemagne Palestine / Eric Thielemans
Treibgut
Tricepta
Winfried Ritsch "Ensemble Mécanique"

DAY 3

Beatrice Dillon
Dino Spiluttini
Elisabeth Schimana
Ewa Justka
Mo Nahold
Roly Porter feat. MFO pres. Kistvaen
Upstart
Winfried Ritsch "Ensemble Mécanique" II
Zavoloka
Zu w/ Lillevan

Space/Sound Installations by Lukas Moritz Wegscheider (HdM) and x04x (Cube)

Venues: Haus der Musik (HdM) | Musikpavillon Hofgarten | Reich für die Insel Cube | TRAMatic Ride

Tickets: only via print@home online at Ö-Ticket (www.oeticket.com)

Heart of Noise is sponsored by Inns'bruck | TVB Innsbruck | Land Tirol | Bundeskanzleramt

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Ten Years of Heart of Noise 2011 – 2020

Since 2011, the Heart of Noise festival has been searching for regions beyond the aesthetic of the cultural mainstream and presenting alternative genres and impulses of the current musical and art scenes. However, Heart of Noise is not a festival exclusively for conventional concert performances but conceived as an event space, noticeable far beyond a mere concert venue, where the town's public space is redesignated as a living art and sound space. From the accompanying sound installation in public space via the live soundtrack to cinema films and other visual materials, as well as the fusion of media art, music and dance in art performance, this approach to the current musical culture opens up a multitude of possible performance practices. The focal point of this generously conceived festival are young art and young music culture, media art and digital art, VJ art and DJ culture, i.e. the musical and artistic cosmos that unfolds around the new and newest relevant cultural movements.

Heart of Noise seeks to burst the mosaic of genres, i.e. of serious and entertaining music, and to reassemble its pieces. We desire the temporary autonomous zone, emancipation, resistance, hauntology and hedonism, a continuation of the utopia of total withdrawal, pop life.

In **2017**, the motto of Heart of Noise was "Pop Life". Pop in this context did not refer to the musical genre known as such but referred to a sensibility for what pop is beyond its own bubble. Already in **2016**, Heart of Noise presented such a continuum of sub-cultures, namely from dub to reggae, but not by way of dub bands that play like dub bands because of dub bands, instead as a source of inspiration and a perception of production modes, and the artists, the scenes, big city movements and settings that realise, celebrate, stage and take to new limits the original echo chambers, the hauntology samples, the visions of an imagined lost Caribbean sunshine, the defiance of the upsetters of dub, the utopia of total withdrawal from the capitalist exploitation logic, but also the hedonist tunnel vision of dub techno's bass and flashlight.

In **2018**, under the heading "Decocooning Society", the festival continued to pursue the festival's ever more clearly defined questions and curatorial objectives, such as the breaking up and bending of the cultural clichés of serious (E) and entertaining (U), and the questions and the search associated with it for a possible future of the arts and cultures beyond the corset of these precepts.

In this context, the correlation between technology, musical cultures and perceptions of the present were put up for discussion, the emancipation and re-evaluation of sub-cultures, niches and innovations attempted, especially where the correlation between social demarcations, genre conventions and marketing strategies has to be made visible.

Heart of Noise 2020 – Again Everything

In 2019, Heart of Noise prophetically demanded: "Don't stop the Dance!" Even if this appeal went unheeded by the powerful, Heart of Noise 2020 presents a programme that has no need to hide behind a mask. This year's festival comes under the title "Again Everything", which this time has not come about as a prophecy but as a piece of good news for the futures and cultures beyond the stupors and control systems of our existing democracies. Let's give the century a run for its money! Support your soul! Noing instead of knowing! Intelligent dense music is the content and the method, the trailblazer for the great Pan and the goddess Hedone, who existed before and will exist again. Temporary autonomous hearing zones, pre-transhuman places and pathways, the future is something people are able to deal with.

Day 1 – Thursday 01.10.

As Bertolt Brecht once noted, when the madness becomes big enough, it will be invisible. No one better to remind us, as opens on the first evening of the festival, of the meaning of madness than the Linz band Fuckhead, acting as a sanitary train to tackle depression, profiteering, obscene states of happiness and cultural witticism, among many other things, by way of affectionate but nonetheless hard attacks. BJ Nilsen, transporting us from cities in the grip of deadly pandemics out into barren and ragged landscapes, subsequently presents his new album *The Accursed Mountains*, to be released in the autumn, and leads us into the bewitched mountains, made audible there, between Albania, Montenegro and Kosovo. No surrender to the seductiveness of the numinous and sublime, however, but above all an homage to the openness and hospitality of the people living there. A conceptual counterpart to Nilsen's controlled and sophisticated art of compression and his ambient music is then provided by the, as we may well call it, legendary trio made up of Oren Ambarchi, Charlemagne Palestine and Eric Thielemans. This is virtuosity between improvisation, metropolitan and minimal music, if such a thing is possible at all. The evening closes with a return, and a step outside, to where Nilsen had already been, and then a little bit further into the realm of the will-o'-the-wisp, into the pathlessness and the natural force of the arctic tundra. The centre piece of this exposure and violence, though, is Vlasdislav Delay's new audio-visual performance "Rakka", not an easy but a captivating piece, anthropocentric and alien in the middle of chaos, turmoil.

Day 2 – Friday 02.10.

Hidden Alliances is the title of a book by Elisabeth Schimana about female pioneers and trailblazers in the electronic sound arts, a necessary correction to the history of music from a feminist point of view. On Friday, a lecture, including subsequent panel and open discussion, will be taking place on the subject by Lona Gaikis at the Reich für die Insel Cube. Right next door, at the Hofgarten music pavilion, the music machines of Winfried Ritsch will then open the two-day freely accessible open-air programme at Hofgarten, where on Friday afternoon Fabian Lanzmaier aka Treibgut and Astrid Sonne can be heard seen. The evening programme begins with an audio-visual collaboration between Peter Rehberg and the Viennese filmmaker and video artist Tina Frank. In the second concert of the evening, the formation Haus der Regierung presents a translation of the eponymous film by the Innsbruck artist Herwig Weiser into a violent sound attack, to appear as the 2020 audiophile Heart of Noise vinyl edition. The evening comes to an end with performances by Felice Chen aka Dis Fig and Loraine James, i.e. emotional transformations of the urban outlook by means of contemporary musical techniques.

Day 3 – Saturday 03.10.

Two artists of very different tempers will be playing during the Tramatic Ride (presented by IVB/VVT) from Innsbruck to Kreith on Saturday. Zavoloka from the Ukraine, a sound engineer of flowing ambient structures, and Ewa Justka, with her fiery, fiddly, machine music, April showers bringing Acid flowers, limitless. Immediately afterwards, the second day at the free Hofgarten music pavilion open air gets under way. Framed by Winfried Ritsch's excessive ensemble it brings performances by two of Austria's most interesting acts from the field of experimental music, or something completely different, namely Dino Spillutini and Mo Nahold. The festival's last evening is opened by Beatrice Dillon. Afterwards, Elisabeth Schimana blows us far away into the heart of the sun, before we are treated to a performance by the joint project of the Italian classics ZU and video master Lillevan under the heading "Terminalia Amazonia". The culmination of the evening perhaps is "Kistvaen", though, a giant screen meditation by Marcel Weber aka MFO to the music of Roly Porter, a journey from the heathen roots of our history, from sunken moors and graves, to the no less uninhabitable technologised landscapes of the present.

The Reich für die Insel Cube

On all three days of the festival, a finely tuned DJ bar will be taking place, a stone's throw from the concerts at Haus der Musik Innsbruck, at the Reich für die Insel Cube. From ten in the evening until the strictly legal closing hour at one, Tricepta, DJ Upstart and Inou Ki Endo will be entertaining all in need of a break, all who have forgotten to get a ticket in time, all victims of seating limits, all chill-out addicts and other likeable contemporaries. Happy chickens worldwide!

Heart of Noise Vinyl Edition 2011 – 2020

From the very beginning, Heart of Noise has had the objective of highlighting the role of the local and national scenes in the currently relevant developments in art and music. To regional artists a festival like Heart of Noise not only offers the opportunity to stand on stage with their great role models, but also to strike up connections to the international market, take part in the shaping of scenes, and become present for national audience growing ever larger. Deep down, it is also the work of the local artists and groups of artists that originally inspired us to dare undertake our festival.

In **2013**, the first instalment of a **Heart of Noise Vinyl Edition**, conceived as a series, was recorded and produced, dedicated to a Tyrolean artist, namely to Lissie Rettenwander. The cover was designed by Christoph Hinterhuber. In **2014**, Christoph Fügenschuh made the second contribution to the Heart of Noise Vinyl Edition. Coming under the title *How to Make Stuff out of Nothing*, it was the publication of a Tyrolean multi-instrumentalist, composer and artist that had been long overdue. The third stroke, in **2015**, was the album *austreiben/antreiben* by the Innsbruck artist Andi Stecher. In **2016**, the Edition consisted of the solo debut of Fabian Lanzmaier, under his pseudonym Treibgut, a creative-multifaceted toy box, the musical rendering of fleetingly sketched landscapes from broken organic and digital collisions and networks of sound. In **2017**, Heart of Noise featured both the first album by the Innsbruck actor and dramaturg Michaela Senn and the album release concert by one of the most successful Tyrolean musical exports, the Restless Leg Syndrome. **2018**, finally, brought us the long-awaited vinyl production of free jazz artist Otto Horvath, in the form of a collaboration with his long-term partner Daniel Schatz, entitled *Pulverin*.

The release for **2019**, under the title *Deep State/Climate*, is a sort of overture to the opera *Akhtamar II*, or perhaps the central panel to a triptych formed by *Akhtamar*, *Akhtamar II*, and the vinyl release itself. The album contains meditations, variations and alternative audio expressions on the opera's (operas') motifs, subjects and musical-tonal fields and compositions.

Heart of Noise Vinyl Edition 2020

Artists: Haus der Regierung (Minichmayr/Weiser/Quehenberger/Humer)

2020: A building, a film, a music group. This year's Heart of Noise Vinyl Edition is dedicated to the project Haus der Regierung, named after Herwig Weiser's experimental film from 2018 on the House on the Embankment, a Moscow apartment building for party functionaries erected in the 1920s. During Stalin's Great Purge a great number of the building's inhabitants were deported. Film historian Daniel Kothenschulte wrote this about Haus der Regierung: "By visually deconstructing an iconic building of constructivist architecture, Herwig Weiser also transcends the layers of its history."

Aside from the installation and media artist **Herwig Weiser**, the music project includes **Nik Hummer**, **Philipp Quehenberger** and the artist **Birgit Minichmayr**. Hummer was a member of the bands thilges3 and Metalycée, is a sound designer and produced, among others, Elektro Guzzi, Reinhold Friedl and Stephen O'Malley. Keyboarder Philipp Quehenberger has been playing with Fuckhead's

Didi Kern for fifteen years and has published with labels such as Cheap and Mego.

Haus der Regierung accompanies the eponymous film with dark, rhythmically complex and bassy electronic music, that is held together by dub-infected fabrics of sound across which strides Birgit Minichmayr's spoken word poetry. Just as the film does, the music deals with shadows, on the one hand as tragic streaks of history, on the other as a making audible of these absences. A Faustian necromancy that evokes, exorcises and transcends the rooms and inhabitants of the House on the Embankment.