

“NOISE AS
IDEAS,”
“MANIFEST AS
UNREDUCED”,
“‘PURE’
THOUGHT”

Elvin Brandhi

‘Gareth Bale’, a mix of improvised collaboration, pop parroted field recording disorganised into a culturally embroiled slew. Sound as an irreducible language of expression escapes linguistic reduction of psychic, sentient content to flat-packaged recognisable syntax. Here nothing needs to be said, except to underline the fact that commentary and explanation defy the point of opting for an irreducible language, even if it is not recognisable. This Ear-witness account demonstrates the inextricability of knowledge from its context, refraining from reduction of content to facts accessible only to those predisposed with the tools of navigation. Assimilating and relativising what is not immediately decodable without bothering to adopt new rules of comprehension. Noise as knowledge preserves motion and irreducibility of experience, especially interactive experiences.

This piece is made from recordings I made mostly during my time at Raw Academy, Dakar [1]. Recognising samples as mutable clothe: Subjectively navigated site-specific coordinates of a universally apparent interminable flux. I recorded everyday taking parts of conversations, performances, lectures, animals, construction churning them into one diametric audio body, which then in turn spoke for itself. This piece explores sound as a pre-symbolic body of reference for receptivity itself. Counter 'cross-cultural' mono-semiotic observation. I tackle the issue of observability itself, the need to battle through layers of imbedded cognitive prejudice acknowledging the necessity to shift conditioning, to self mutate, in order to see independent of reductive assimilation. This is a personal soundtrack to a site specific recalibration of receptivity. The paradigmatic shifts between loosely edited raw content from conversations, to squeezed Skype voices from friends and family, speak from a multitude of co-existing layers. Experience is meticulously complicated, time is invested in from split sides, our mind harbours many agendas triggers many associations. You feature in many peoples mythology, experience is unavoidably collective. As with me, the wanderer unknowing of what I become in and out of my habitual frame of reference, was surprised to find my immediate interpretation dominated by my association to Gareth Bale and Ryan Giggs. This held my interest as you don't know who you are unless you know where you are. This montage of personified sound explores the concept homes, improvised belonging and reduced receptivity, the multilayered splicing of reality we face in the digital age where perception as the interpretation of content is constantly interrupted by third party instigators. Cognitive ears flung out of carefully sculpted command pools into an primordial soup into contorted inexplicable symphonics.

1. Raw Academy program http://www.rawmaterialcompany.org/_1631



Work done in collaboration with L'Espace Médina, Dakar. Photo of exhibition on Gueule Tapée canal, 6 may - 22 june part of Dak'art 2018.

<https://www.monsuperkilometre.com/dakar>

<https://www.facebook.com/espacemedinanownow/>



Mix made in Dakar

<https://soundcloud.com/popmusicjournal/gareth-bale-mix-made-from-dakar-recordings-elvin-brandhi-ear-witness-account>

for further offshoots see: <https://vimeo.com/Onestmalade>

Elvin Brandhi is an improvising lyricist and beat producer instigating projects of improvised social overflow expanding haphazardly with circus intent. The main body of her education has been spontaneously co-ordinated contextual shifts which have challenged the tenacity of the self-assured micro-mythological specialisation.

She performs in various collaborations such as 'Yeah You', who released on Alter, Slip, Opal, Psychik Dancehall and Good Food. Other groups include 'Bad@Maths' who just released on Slip, 'Napalm Tree/OCDC', 'INSIN', 'Gailvn Keiln'.

In 2017 she was given a PRS Oram Award for Innovative Female Musicians; which funded her ongoing portable studio project, making albums anywhere anytime without anyone, battery-op In the interest of de-formalising music production, increasing the accessibility of spontaneous self expression without having to compromising on the quality.

During autumn she was a fellow of Raw academy, Senegal's third session 'The five elements: Hip-hop Aesthetics and Politics' co-ordinated by the journalist-rappers 'Journal Rappé' focusing on the affective power of artistic expression through socio-historical cultural perspectives. She co-founded the collective 'On est Malade' in collaboration with Tabara Korke Nydie, who's film was selected for Gorré Film festival.

In 2018 she was an artist in resident for three months at Haven for Artists, Beirut. She took part in the collective living project 'Mingling for Chimera' lead by the performance activist group 'Young boys Writing club' which took place in Sicily, Alcamo. She has collaborated with 'Hizz', Cairo based cassette label, and began an ongoing residency with Nyege Nyege, Uganda.