

ANCIENT METHODS – TURN ICE REALITIES INTO FIRE DREAMS

The release of the new **Ancient Methods**'s EP for the german **Hands Productions** label means that, in a certain way, **Udo Wiessmann** is interested to an artist that is becoming quite popular for his approach of being a bridge between two genres that not so often, or, however, not so often in this manner, have met themselves, giving shape to a particular and not easily definable mixture, that of **Turn ice realities into fire dreams**.

After having strongly demonstrated, even having had a short career until now, to have a particular idea of the danceable electronic music (it would be a mistake to simply call it "techno", as it's not primarily music that wants to make people jump) that has brought him to be well accepted by the "industrialists" as well as from the old school techno lovers, the musician explains us, within these four compositions, his alchemic process, in his words *transient*, towards something that is not easily definable, that transforms *ice realities into fire dreams*.

Other than showing his linkage with nature and with its main elements (between which water and fire) – and the nature could be seen even in the cover artwork – the metaphor regards also and above all the transformation of the cold techno beat, by means of the use of certain industrial sounds but, above all, thanks to tribal-like sounds, in a sort of primordial ritual, and it's not casual that, rather than evoking urban outskirts, here, often, the songs recall the african rhythms and their dancings.

Certainly, **Michael Wollenhaupt** operates in this setting (but, more occasionally, he's done the same in his previous releases) with the "Hands sonic tools", such as the typical rhythmic distortions, that in the very good *Protection had to be given* (an african ritual aimed at gaining the protection of the divine figure?) show themselves more courageously, while in the following *This is all i could do* stay almost silently in the background.

Episodes such as the opener *Guided by the force of compassion*, as well as the others (but here in a particular way), show a sort of techno-industrial which leading engine is the sum of the elements and of the sonic layers, not making use of the abused subtraction, a practice that goes against a trend that, instead, moves toward the idea of the *less is more*, this one an idea that maybe is experiencing a slow decay. In this composition, in fact, the guitar sampling, the african rhythm and the sounds derived from primordial musical instruments, coexist upon different layers, the use of which give shape to a bridge with cultures profoundly different from ours. Also here, instead of thinking about techno, we could think about a ritual around a bonfire (always thinking about the *fire dreams* of the title).

Also the very interesting ending composition, *My ice baby*, strongly goes beyond the techno form to make synthetic vocals **Dive**-derived (let's think about *Welcome to hell*) coexist with syncopated and slightly cold rhythms, and a rhythmic that, although perfectly precise, always seems to search to move away from the strong metallic squared cage typical of techno music.

Even here, a more attentive listening experience can highlight the presence of several sonic layers that run "separately", as if they were parallel lines, and this is what mainly makes this work interesting.

Going back to *This is all i could do*, this is a song in which industrial sounds are more relevant and listenable, even thanks to a martial rhythmic, made for a posthuman generation, and full of post-industrial sounds of various types that, thanks to the obscure background, increase the feeling of claustrophobia. Even here, listening carefully, the neverending march has more than something in common with the primordial forms of dancing.

What Ancient Methods makes us think with Turn ice realities into fire dreams is that techno music doesn't have to semantically be linked to cold and nebulous outskirts environments or to particular subcultures, to abandoned factories and to its simple incessant rhythm, but techno can also evoke the antiquity, the evoking of what is primordial, such as a ritual or a propitiatory dance, because, in the end, we're talking about pure and simple rhythm.

Score: 8

Label: Hands productions

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