

DANIELE SANTAGIULIANA – DOPPELGANGER

Every human being that, for some reasons, is in the condition of having to study himself, will need to understand the good / evil dualism of his nature, and to be conscious about this. This consciousness surely brings us to elaborate larger thoughts and to better understand ourselves, but sometimes it could happen that a sort of dissociation happens, phenomenon that brings to the separation between the “good I” and the “bad I”, this last one in German called **Doppelganger**, the title of the new **Daniele Santagiuliana**’s album, that usually precedes something bad, but that, maybe, is the result of the try to throw out the bad things that a human being has inside (maybe because these things become too much great and cumbersome), giving “human form” to his opposite, creating a perfect copy.

The Daniele Santagiuliana’s album faces the topic of the separation between the “good I” and the “bad I” by means of a severe and baritone, as well as full of touchable ‘80s spleen singing style, of slow martial rhythmic cadences and of retro and minimalist sounds. Nine “omens” (as the musician prefers to define), that recall **Jandek**’s **Blue Corpse** as well as **Michael Gira**, but also **Black Egg**’s **Songs of death and deception**, released only some weeks ago, this last one above all in songs such as the opener *And the river vomited me out*. Apart from the musical side, what hits in this work (and this album proves the Musician’s songwriting 360° approach) is the lyrical element.

In fact, often, the lyrics are the fundamental element in order to understand the anxiety and the state of separation of what we were talking about. There aren’t any banal lyrics, but lyrics that describe different moods, omens of something that could happen and deep melancholy, close to poetry. If the already cited opener talks about a particularly suffered, *vomited*, physical separation, *Shaking the smoke away* shows the act of cutting ourselves as an act of reappropriation of the pain, of what we put out, in order to feel alive, to feel inside of ourselves that part that we have thrown out. In *Night games* there’s a sense of inadequacy, a sense of feeling ourselves empty, like Sphinxes waiting for a blessing, for a cure to our inner pains, that only the inner reappropriation of our double can grant us, a double without which we are incomplete, as if we were persons that search for themselves in a cloud made of smoke, after having *vomited* our double, after having *expelled it from our chest*, cough after cough.

Musically, the songs drag themselves upon slow structures, slipping towards the oblivion, an infinite ocean from which the enormous depth can’t be imagined, sometimes making the guitar talk, as in *Saints of the alleys*, sometimes making the electronic rhythmic talk, as in the Cobain-influenced *The animal hour* or in *Night games*. *Guilt master*, one of the best songs of the album, makes experiments also with the *spoken word*, used as a tool to which give the voice of the inner inwardness of the human being.

Doppelganger is a very particular work, that needs several listenings in order to be understood at its best, as well as the reading of very clever lyrics, that will invite to think about ourselves and about our human nature of persons who, in order to live, need to have the right number of elements inside of themselves, and in the right balance.

Score: 8

Label: Looney-Tick Productions

Author: Alessandro Flux Violante

Website: <http://fluxproject.altervista.org/daniele-santagiuliana-doppelganger>