

INTERVIEW TO HEATHER H CELESTE

Today we talk with **Heather Hansen Celeste**, New York-based artist and musician, who recently has started to release songs and albums via **Evawyna netlabel**, the french Anywave's netlabel. Author of long compositions always between ambient landscapes, complex techno rhythms and a half-whispered singing, she's a prolific artist who, in her lyrics, tell novels. Let's let her talk about her "last" album, **Along the axis**.

- 1) Hi Heather! Your latest release, *Along the axis*, was released some days ago by Evawyna netlabel. However, this was originally released by yourself in 2014. Tell the readers something more about yourself as an artist and about this album.

In August and September of 2014 I decided to start singing and give it a shot. Enjoying Making music in Minimal synth Techno acid genre... I thought well maybe i should give my voice a shot, add some vocals to what I have created and so *Along the Axes* was the result... I recorded with a Micro phone and recorded the speakers using a mp3 player. put it together with the music that I made before hand really enjoy doing this it is a different type of art aside from dancing making art and visual graphics music is has always been the foundation for everything else.

Along the Axes is principle centers around the changing of this world toward a more nonlinear world however linear my genre may remain my goal was to achieve the maximum in very minimum dimensions and This approach is also being taken toward Design,Art and arhitecture as we are far into the modern age of 2015 and beyond. *Along the Axes* specifically centers around believe it or not Lattice QCD Quantum Chromodynamics and how it relates to our desire for cubic structure, order and control & this relates **Greisen–Zatsepin–Kuzmin limit** which is the cutt off limit of cosmic background radiation in space. The limit is 5×10^{19} eV, or about 8 joules. The limit is set by slowing-interactions of cosmic ray protons with cosmic background limit over long distances (~160 million light-years). The limit is at the same order of magnitude as the upper limit for energy at which cosmic rays have experimentally been detected. This finding points to the Lattice grid.

In the research of Lattice QCD " Nothing can exist that is smaller than the lattice itself. I believe this field may actually lead us to understanding why we are here , why we design what we design and where we come from. There is alot more about this album relating Modernism and Lattice QCD – Thus *Along the Axes* or *Along the Axis* as they put it but the whole reason I got into this was my discovery in a 3D program experimenting with materials of glass and mirrors ontop of each other resembling exatly space.. and inside was points of light which led me to study the hypercubic space time subject or Lattice QCD

- 2) How would you describe the complexity of your music? What are your inspiration sources?

Really enjoy creating beats to start out with then work up to the leads .. I try to keep it minimal Techno with a vintage retro lo fi textures mixed in with majestic hi hats ,triangle pulses and floating ambiance from time to time. I make it all work together somehow and love it. Its all about the rythme first to me..

What has really inspired me are all kinds of artists from Deep House, Minimal Techno to Minimal wave scene, Answer code Request,The Sandwell District,Abdulla Rashim, Gus Gus,Blablarism,In death it Ends,Natacha Atlas,Dark Day,Die Selektion,Lebanon Hanover,Redshape,Miranda Sex Garden,Skinny Puppy,Moderne,David August,Möd3rn,Linea Aspera,Selofan,Soma Sema and many many more and of course more I will find.

- 3) How a Heather “composition”, i wouldn’t simply call it a “song”, is it shaped up? Tell us from which point you start and what’s the process behind the creation of a whole composition.

I usually start with Beats and warp them and toy with them then move on to bass, sometimes the Beat and bassline will be joined Then sometimes the Lead a bass will be combined into one like in Austere it was Lead with bass on playing a note that I programmed as the Bass had some LFO that I drown myself in tweaking obsessively . Sometimes it will be very minimal and the Percussion will be more vibrant, leads will be staccato Res and ring modulations on max, fone pops like in Muse V and Quartz . Quartz had an added Oscillator for lower tones with more variations along with my voice . But I mainly focus on rithyme and texture and then melody kind of is discovered through the texture and all the fine print and my voice plays coplementing chords with the lead and so on.

- 4) Your lyrics can be considered small interesting abstract novels. Do these have any particular literature reference or are these simply a product of your mind? In particular, what’s Along the axis lyrics about? I’ve tried to decipher them, but we would know the artist explanation.

My lyrics sometimes come from a reference and sometimes they don't I usually write what my views are and Observations are on things that I like to pay attention to , The Fields I find fascinating can be connected to one another generating a overall bigger picture and possibly a theory I have devised but don't have sufficient evidence to prove so I sing about my philosophies. Many of my views I cross reference with Descartes, Quantum Physics and Gestalt Psychology in connection with Modern architecture and Perception then connecting that to how any why we design and percieve and build and the ways we do things . I like to sing about things I can imagine people doing because of this Philosphy,Psychoanalysis design perspective to better connect the dots and it really forms well in little snippets for a song and often use very abstract nonsense but to me it is Transreason or zaum made up of the Russian prefix *za* "beyond, behind" and noun *ym* "the mind, *nous*" and has been translated as "**transreason**", "**transration**" or "**beyonsense**" *zaum* can be interpreted as an experimental poetic language characterized by indeterminacy in meaning . Meaning is what I am trying to project through my song not the knowledge and facts It is the meaning that will help us understand things better .

- 5) Is there a relation between your previous composition released by Evawyna, **Austere**, and your “recent” album? I’ve found that, lirically, you use similar metaphorical images (i think, for example, about the “mirrors” element).

Yes and No, Austere was a reference about the well being of someone inside a structure somewhat designed with form over function pointing to the psychology of the interior space. it is about a type of personality man or woman who is numbed by the pains of this world and so inside the dark room he remains as it can only make him neutral in his mind and no better but his expressions are Austere in this dark world. Neutral Mind is only neutral as suffering does not need to exist in this dark world which seems like no windows or doors to the room lilke death with walls so to speak.

- 6) Actually you’re experimenting with softwares like *After effects* and i’ve seen some images that remind me of the pioneers of *video art (performance art*, in particular) works of the ‘60s and ‘70s. NYC has been such an important place that gathered all the more important artists of that kind. Have you been inspired by these currents in any way? What’s goin’ on actually in NYC art scene?

I have been doing this type of *Motion graphics* for a while for years infact maybe a couple of years ago I discovered the Video Art movement that they explored in 1960 and became facinated by it myself and it

only enhanced what I could do more of with Technology we have today using effects and it makes it that much more fun such as Optical Feedback. This is my favorite type of Video art and it is a Video art all in itself I plan on using much more of in the future for my music.

- 7) "*Gemini twins*" has been inspired by the listening of "*Time to tell*" written by **Cosey Fanni Tutti**. Do you think that could a point of intersection be traced "along the axis" between her work as a musician and yours?

This a good question, I have watched some videos of Cosey Fanni Tutti and really love her work and her art but only recently discovered her stuff yet she has been around so long, I am just thankful there are people out there who enjoy similar forms of sound and visuals and it is wonderful what they have done and expressed through life experience. *Gemini Twins* is actually the oldest song done way before I started singing and I was really experimenting back then. Infact this was before I knew I could put instruments on separate channels so that whole track was done on 1 Channel. Lol. But I had the theme of Gemini in my head while doing the song.

- 8) What do you think about the live performance? Do you think that could it be possible to easily take your music on stage and are you planning to do some live gig?

Yes , My dream is to gig live someday, I could do it now but need to work out everything first and I have been putting together visuals and digital art for live performances and I want to have it centered around a very Avante Garde, Minimal, Mannequin Kinesthetic figurines everywhere . I have been obsessed with mannequins and fog machines and playing a keyboard since I was 5 and now I know why....

- 9) You constantly release new music via bandcamp or mixcloud and you always try new solutions. What would we have to expect in the near future? Is there any new release in the works?

Ha ha, there is always something new everyday or a new concept, I try to stick to one field or style but the textures change endlessly . There is no Finite Limit. I am never done with something it is a perpetual paradoxical frustration in creating the New cause I always feel I am Late when I create the new.

- 10) Thank you for your time, greet the readers and invite them to buy your last release.

Please come to <https://evawyna.bandcamp.com/album/along-the-axes> and check out my latest release - Along the Axes