

## LUCE SIA – THE RETURN TO THE MECHANICS OF SOUND

It seems that Swiss **LUCE SIA** is potentially one of the most interesting labels of the current (and of the past) year, thanks to its genuinely experimental and out-of-bounds formula, bounds in which quite often some music genres are trapped.

**Sacha Rovelli** and **Nebojsa Bacic**'s label was born in 2015, but several musicians and music passionates, above all in the so called Italian post-industrial scene, have already shown great consideration for a creature which works, the most part of which are old records unreasonably forgotten in their oblivion, share the unique common characteristic of being works that search more or less original musical approaches, according to the specific release.

Some of these, such as those of the very well considered **Paolo Bandera**, best known as **SSHE Retina Stimulants** and **Devis Granziera** (already active with **New Processean Order** and **Teatro Satanico**) can maybe seem enclosed in a specific "genre" but, however, they're rather interesting.

After few months, LUCE SIA has already published eight releases on tape, some of which are new editions of old songs, such as those of **Gerstein** and of **Roberto Drago**, but has also published new Paolo Bandera's and **Otur Boyd**'s (the author of **Ten hot injections**, an album that we have strongly applauded few months ago) new compositions. Besides presenting itself as a strongly underground music label that prefer not to talk a lot about itself and its releases, LUCE SIA distinguishes itself for putting huge care on a refined and interesting packaging, besides releasing music that often position itself out-of-bounds, moving freely among noise, experimentation of several genres and wave, without forgetting to mention the so called Contemporary Music, a musical influence that can be recognized in **Devis G's From Magnetic Tapes**.

Considering more deeply the single releases, that of Devis G (From Magnetic Tapes) is a journey from 1988 to 1990 that unifies Contemporary Music and noise architectures, which hide, under a dense blanket of fog, not banal rhythmic patterns, but also sonic experiments of any kind. Devis G's music is strongly cinematographic and, for the epoch in which it had been released, definitely innovative and out-of-(those)bounds that want that music could be easily definable and classifiable.

The double Gerstein (**Sucker / Suck Harder**) release, best known with his real name, **Maurizio Pustianaz**, is another peacock that has always shimmering plumes: after all, his songs cover a time segment that goes from 1990 to 1999, and that show us a rather eclectic artist who creates vaguely wave-like danceable compositions as well as typically new wave rock patterns and *mechanic ballets* vaguely esoteric and sinister, and the massive use of piano, that perfectly suits with the synthetic-electronic patterns, is particularly interesting and typical, giving them a very rare humanity as well as highlighting the – in a certain sense – pioneering spirit of his work.

Paolo Bandera's work is, at least in its intentions and in its concept, rather unique. The **Colloidal Semantika Sessions Vol.1**, as well as the whole Bandera's musical work, must be imagined as the musical transposition of thoughts and very deep and complex philosophical analyses, imaginable as the result of an ideal jam session between **Marinetti** and Futurist's *parolibere*, **Burroughs** and **Gibson**. What we listen is only the musical conversion of this thought, a so complex thought that only noise, with its change of frequencies, can try to render in the best way possible. Noise is a

sort of primordial matter that can transmit, at the same time, all and nothing, and thanks to its primordial and abstract characteristic, deeply links itself with the complex Bandera's analyses.

The same philosophical-conceptual imprint can be used to describe a work that we have deeply analyzed, Otur Boyd's Ten Hot Injections, Moreno Padoan's creature. The main characteristic of this tape is its revolutionary and avant-garde approach in a genre quite often characterized by rigid rules defined through the decades, that have brought it to a dead-end street. Here Padoan recovers, more than the music, the concept of early-twentieth experimentation and present it through his postmodern lenses, maybe not inventing something new, but trying to recall the most authentic musical experimentation (as the cacophonous-noisy matter, as Padoan teaches us, is a "basic" flow from which to start the creation of any kind of superstructure, as if it was an array of points in geometry) through songs that, for the most part of them, excluding some more rhythmic episodes, show how much is still possible to create in music and hasn't been created yet. Going back to the origins in order to create something new isn't necessary a retro practice (many artists, as **Sonar** and, some years before, the same artist as **Dive**, have already followed the same path in different contexts), but sometimes is a necessary step to take in order to understand where something's going wrong when music loses itself in self-satisfaction.

**Terreni K's Arte Sanguigna** release is a particular tribute to some Italian horror movie masters, definable as a work that sounds at the halfway between dark ambient, industrial and experimental music, characterized by a very cinematographic atmospheric-sonic imprint. A huge use of B-movie clichés is present in all the songs, as well as some more original moments, as in **I tre volti della paura**, inspired by the self-titled **Mario Bava's** movie. This is not an unavoidable release, but surely it's a good idea and has some more than average songs.

**Conscientia Peccati's Confusio Solis** is the only foreign release, a release that strongly detaches itself from the sounds proposed by the label in its other releases. **Martin Steinebach** guides us back in time in a Medieval context in which warm rhythmic created by means of percussion instruments, medieval ballets and flute as well as string instruments motifs directly link themselves with each other, leaving us imagine a forgotten world often bequeathed by means of history books.

That of **Federico De Caroli**, known as **Deca**, is the last published release, containing songs composed with the famous Deca pseudonym in 1993, and it's maybe Label's most interesting release, rich of several styles, moods and different rhythmic and sounds perfectly merged together, making us think about how Italy, already in 1993, had more than something to offer, and maybe the weakness that hadn't allowed De Caroli to leave the underground dimension has been this plenty of styles merged together, in a musical panorama that spasmodically tries to classify all music in a morbid way. In this tape, conceptually and musically close to the early industrial waves episodes are present, such as *Metallodro*, characterized by its cold percussions, but also episodes at the halfway between the rhythmic and the cacophonous flow such as the *opener Spectralon frequentia* and *Aquaradar*. De Caroli's music always articulates itself in complex compositions that, in their sound, evokes again certain '80s movie soundtracks, but also, why not, retro games. It's a work that, still today, omitting the sounds used, sounds modern and particularly rich of interesting expedients.

This is LUCE SIA until today, and for the next months more than something new has to be expected, always with the strong will to follow a personal approach, not only linked to some

particular genre, but linked to a more general idea of research and smart experimentation, releasing old compositions (but characterized by an undoubted historic and musical value), but also new undoubtedly interesting releases.

Author: Alessandro "Flux" Violante

Website: <http://fluxproject.altervista.org/luce-sia-speciale>