

# INTERVIEW TO SUPERSIMMETRIA

Born in Brescia (Italy), then moved to Germany and now active with **Hands Productions, Supersimmetria**, alias of **Armando Alibrandi**, is already a cult act, in particular in Germany. His music is a very deep techno characterized by obscure and spacey shades, plus light rhythmic noise elements. Today we talk with him about his projects, his relationship with music and much more.

- 1) Hi Armando! Talk to our readers about the Supersimmetria project! When and where was born? First of all, your monicker reveals a particular interest into physics. Could you explain this to us, in relation to your music too?

Hi Alessandro, Supersimmetria starts in Berlin between 2011 and 2012. The monicker comes from the natural human need to give a word to things, i disliked to use my own name. Supersimmetria is a theory partially refuted by particle physics, this is what i think it's about. At the beginning, when i chose the name, this theory has never been refuted yet. As far as the choice of the name and, in general, the choice of the names of my songs, these are chosen for a more aesthetic reason and for curiosity regarding some elements. I only know a little about particle physics, but i find that these aesthetic meanings are incredibly attractive. The songs names come naturally after the reading of some scientific article or after the reading of some Wikipedia page. The way in which i choose a title is the following: i read about the topic, i find inspiration in it, i give the title to the song. I believe that, unconsciously, i want transmit to my listeners keywords to search to find the beauty and the nature's misteries.

- 2) Kosmogonie has been released only few weeks ago and it's already gaining consents among our readers. Could you talk about how it was born? Do you think that the undoubted fascination for the Universe-centered topics is linked to the music that you make?

Well... it's genesis is less planned than it could seem, Kosmogonie is not a concept album, but a compilation of works. The songs are created by inspiration, then the topic that is added afterwards has cemented the idea.

The interest and the curiosity that i feel reading "BBC science" or something similar could be felt within the music. Once i've seen a really interesting image. This portrayed a diagram with two intersecting circles, the first of which contained the word "Art", while the second contained the word "Science", and the intersection of these two contained the word "Wonder". Nothing more perfect for my aesthetic way of thinking!

- 3) When you moved to Germany, what you've brought with you, as an artist and as a person, from Italy? I ask you this because you create very particular and suggestive techno rhythms (could i call these in this way?), and Brescia has played and even today play a primary role in Italy as far as techno and its derived styles concern, i'm a fan of this scene too.

Artistically talking, i've taken nothing with me from Brescia's techno. Even if i've always been passionated with artists such as Autechre or Boards of Canada since i've been 14 years old, before moving to Athens for an Erasmus, i've never particularly appreciated electro nic music. In particular, when i was a youth, i disliked a lot Techno. I've associated this music with the "cool" Brescia discotheques, in which the main values were doing money, coke abusing and fashion suits. Only after some time, i've learned that a "good techno" exists, in which i can emotionally depict myself. Obviously, there are several steps between disliking techno and composing it.

When i was youth, my musical tastes were already really widened, even if i used to mainly listen to prog and death metal. I believe that my musical Brescia's inheritance is linked to the Metal and rebel scene more than the techno scene.

- 4) You're an example of how techno music has increased its linkage with underground experimental music. In which way the first one influences the second from a musical and from a subcultural point of view? Actually, could we talk about industrial music yet?

What is defined as mainstream music is nothing more than underground music that has become famous... dubstep and tech-house, unless 10-15 years ago were underground music. The influence between the the two music approaches depends on the single artist. No one invents nothing, but everybody merge the mix and use already existing sounds and emotions.

Well, we could talk for hours about what industrial music is and what is not... if we look up for its definition, industrial is music composed with sounds obtained from industrial parts... If we rely on the strict definition, only a few acts could be considered industrial, for this reason we should going back to its roots and thinking about bands such as **Einstürzende Neubauten**. Vice versa, if these shrill, metallic and distorted sounds could be considered as electronic, then why not consider them industrial; we can call this techno-industrial...Even if, in order to avoid negative comments pronounced by music purists, i define what i produce as Dark Techno/Rhythmic noise. Anyway, the use of the word depends on who receives the information. I believe that defining a musical genre is useful only to communicate to a possible listener what the music is about, but it's not useful to close the artists inside a box called "Techno" or "Industrial".

- 5) Why, although in some italian situations, techno and distorted rhythms obtain a very good feedback, your music and your label's music (as an example, including similar music) only have a smaller importance? Personally, i think that there's not a huge gap between this two worlds, maybe it exist a larger subcultural gap, larger than the musical one. What do you think about it?

The truth is that we follow the masses tastes, me too... We listen to and we follow what institutions tell us. As for institutions, i mean discotheques, advertising, music labels, etc... We feed ourselves with products already ready, because it's more comfortable... think if music labels weren't telling us what's good to listen and what's not. This would generate perdition. As far as the italian scene concerns, the same reasoning is applied, but all is more "comfortable"; relying upon what the huge labels and the deejays tell us is absolutely easier.

- 6) How things are in Germany as far the so called rhythmic and techno industrial music concerns? Are there loads of webzines and radios that talk about this music? From what i can see, there are loads of festivals and, if these exist, it means that there are loads of people who participate within them.

It's not easy to tell, but i think that, in Germany too, this is considered underground. The only difference is that here "the normal people" doesn't fear what they doesn't know, but is quite curious and search more easily the contents of a particular subculture. As far as festivals concern, ok...here they're fanatics, they adore them, and i understand why!

As far as webzines and radios concern, i can't tell you precisely about them, i think that there's not so much difference between Italy and Germany.

- 7) Talk us about **AGYA** project, this one in collaboration with **Yura Yura**. When, how and what message this project want to express?

AGYA, the acronym of **Armando Gregory Yura Alibrandi** started after a featuring song which appeared on my first 2012 album. We liked the result and we decided to make other works together. It's difficult to explain what message we want to express; there's a message, but it hasn't been conceived too much consciously, every song has its message and, at the same time, the whole represents the several patterns of the human psyche. The title of the album itself, **ANEMOS** (wind, blow), ancient greek word that, through time, became "Anima" (in the beginning it was a latin word, and then become an italian word, "Soul" in english), represents the consciousness, the soul not intended in its spiritual meaning, but in its neuronal activity, which is the reason that makes us as we are. In summary, the album is an appreciation of the aesthetic sense of how electrochemical impulses (synapses) transform themselves into actions, fears, perversions, sexual excitements, political ideas and much more. The cover artwork, created by Mr. **Access to Arasaka**, represents exactly those synapses.

8) In techno music, what are the elements which differentiate a live from a dj set? How do you live the live dimension?

Live performance... a worry that made me think since i've had my first live performance book. Well... first of all, the dj set offers not only music created by me, but songs created by others too, while the live set is made exclusively with music composed by me. During a live set, i try to tell a story from its beginning to its end, and this requests a preparation that is not necessary when preparing a dj set. When i make a live set, i use to include "live" parts such as touch synths or distortions and live effects which move along with the song played. The softwares used for dj sets and live, obviously, are different.

9) Which projects are you working on? Could you tell us something about them?

I'm working on some project, apart from the new Supersimmetria album, of which some songs are already done. Recently i've started to talk with Gregory (Yura Yura) about the second AGYA album. We've started to work, we'll see what will happen. The "softer" songs which i've produced from the second-last release (Golden Ratio) until now will be published under a different label with the name of "Aleph" in the following months.

10) Thanks for the time you've dedicated us! Greet our readers and invite them to buy your last album, Kosmogonie!

Thanks to Flux Webzine and to the readers of this interview for the interest shown for my projects. A hug and a greeting to all the listeners.