

SUPERSIMMETRIA – KOSMOGONIE REVIEW

About the origin of the universe a lot has been talked and written about, but relatively few has been composed (in music). The sound, the zero degree of what could be defined as music, is strictly related to this topic: everything is sound, the silence too, as said by **John Cage**, and this is intrinsic to cosmogony, the topic of the new **Armando Alibrandi** alias **Supersimmetria**, who, with **Kosmogonie**, starts his collaboration with **Hands productions**.

It clearly seems that the label have a particular interest in all that regards the *other*, all that's not known, all that stands beyond our small world populated by inhabitants of Planet Earth. Loads of this label's artists create, unconsciously or not, a parallel universe in which you, the listener, feel like a host, immersed in far landscapes in which you feel like you don't speak the same language and you don't go through the same places. Once again, **Nicola Bork**'s cover artwork is clear: an extreme minimalism, influenced by '80s, that doesn't show to the listener any known element, that deletes whatever relation with reality, because all that is known it's not interesting anymore, it's there that the search for new stylistic solutions, for new ways to face the problem of musical evolution, shows up.

Not that this album necessarily would sound spacey for some particular reason, it only wants to go beyond and to read once again techno music, casting it to the open space, searching for answers and other kinds of life (dark techno populated by noise sounds in the emblematic *No signal*, remixed by **Geistform** too). Born in Brescia but active in Berlin, Supersimmetria couldn't show us a fine techno album, characterized by dark sounds and imprint, imprint that make possible the detachment from reality, from the earth upon which our feet are put, to elevate our spirit upon the Space and to make us the characters of a journey which goal is to search our origins (of which *Aleph* is the starting point, although this is not the opener, the *Alfa*).

Kosmogonie is a work which, without saying a word, could be read as a physics essay, presenting topics such as *Casimir effect* or *Eridanus supervoid* (which make us think that the musician could be an expert in this topic), without being a particularly difficult listening. Supersimmetria's dark techno is a perfect example, the best example written in a dark techno vocabulary definition, a perfect example of how far and spacey sounds and noise contaminations could stain and edit the techno substance, always staying together with **Kraftwerk** and **George Clinton** closed in their favourite lift, that maybe here is a spaceship. *Aurorae* is one of the best examples in which minimalist approach and techno / rhythmic noise influences merge themselves in a perfect balance.

Kosmogonie is a quite squared album, in which the 4/4 cage is always visible, and in which everything comes back, as in a complex math equation, at the same time enriched by digressions and shades that break the monolithic mood, transforming techno rhythms into really clear rhythmic noise powerful episodes, as happens in *Gestalt*, a song which brings in itself a complex topic derived for psychology.

Kosmogonie is a journey through the origins of universe, but also through those of techno music and, in a larger way, of sound, and it's also an interesting starting point from which explore some specific topics not known to everyone. Although it's not a revolutionary album, is an exquisite work made by a compatriot.

Label: Hands productions

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