

THE OPPOSER DIVINE – REVERSE//HUMAN

Sometimes, in music, when a genre isn't particularly under the spotlights, it's the moment in which the musicians feel themselves detached from the need to create strictly "genre-confined" music, that hasn't a distinct formula. We know it, nowadays the so called electro-industrial music isn't properly the most listened genre, and then maybe some listeners won't know **The Opposer Divine**, but the quality of his last album, **Reverse//human**, released exactly one year after **Barb wire around your neck**, both of them by the exquisite **Aliens Production**, will astonish them.

The Opposer Divine is **Boris Mutina's** solo project name, that, along with his brother **Tomas**, make music as **Terminal State**, one of the most electro-industrial but also, more specifically, dark electro, best known musical projects, a project which last album had been released by **Electro Aggression Records**.

Undoubtedly, Boris Mutina's music is partially influenced by **Dead When I Found Her** as well as by **Front Line Assembly's** lesson (but, above all, by the sophisticated **Object's** dark electro, although being elaborated in a less complex way, while enriching the formula with more pathos), although showing a rather unique personality. What allows **Reverse//human** not to be forgotten in time is its very strong modernity. In fact, electro-industrial is a musical genre that shows the contemporary electronic musical languages put in a post-industrial musical dimension, and this is what is made by Boris Mutina / **Minor Float** in this album when, for example, he uses dub rhythms in *Ice planet* (an exquisite instrumental song rich of smart sampling), a certain dubstep-like rhythm in the long final song *Deceit of the saints*, a rhythm close to drum 'n bass in *Life* and in *This is it*, **IDM** in *Arrival* (an approach similar to that of **Syntech**, especially that of **Only ruins remain**). These are the reasons why The Opposer Divine is influenced by **Bill Leeb's** music, a conceptual linkage, as **FLA**, considered among the best musical projects of this genre, had begun to focus their attention on the melting pot between industrial and danceable electronic music since the historic album **Tactical Neural Implant**, following this path until today.

Minor Float's music is influenced by **Holloway's** music as far as his warm, human and introspective approach to electro-industrial music is concerned, less cold than what made in his previous album (**Barb wire around your neck**, that sounded sci-fi and "distant"). We find this approach in the sounds used, "hefty", rich of pathos, in the melodic patterns developed with huge prowess in all the songs of the album. The songs, as well as those contained in **All the way down** of the canadian musician, are thought for being "songs", organic, not simply fragments put together in a collage. It would be reductive to talk about parts of a whole, about a "collection" of songs, almost derogatory, as each song, not considering the short intro, can, without any problems, live detached from the album, and has a very clear and strong personality.

Songs such as *Reverse*, *Magnetic shield* and *This is it* are truly "songs" in the same way as *Mindphaser* and *Worlock* are, songs with a soul, not ordinary stylistic exercises aimed at highlighting the instruments used to make them. It's not casual that also **Skinny Puppy** are quoted, as a song as *Last messiah* use a smart electric guitar sampling similar to its use made by **Ogre** and his band some years ago, inserting it in a song structure very distant from their formula. There's also the quoted **Object** in the solid and tarantulated *War* as well as in the amazing *mid tempo of Human//animal*, in which the rhythmic are never ordinary but brought to their limits, but the shade of the German musician is evident, more generally, in the sounds and in the definitely obscure and "decadent" mood used by Minor Float, differently from the mechanic

canadian formula. At the core of this work there's the man and not the machine, and this can be easily understood also reading the song titles, sometimes philosophical.

It's clear, then, listening to an excellent album like this, that, nowadays, composing electro-industrial music necessarily means to move from the old genre clichés, from certain cybernetic fantasies, from the exploitation of a movie as **Blade Runner**, from a universe linked to the end of the millennium that today simply represents the shadow of itself. As demonstrated here by Minor Float, as well as by Holloway in his last album, today it's important to focus on the human being, to transform electro in something more than a *mechanique ballet*, to quote **Lèger**. Today the listener asks for something more. It's a good thing that The Opposer Divine, in Reverse//human, has definitely caught the point, and we wish him to keep on releasing his stuff with this rhythm without losing his inspiration. Until here, all sounds perfect.

Label: Aliens Production

Score: 9

Author: Alessandro "Flux" Violante

Website: <http://fluxproject.altervista.org/the-opposer-divine-reverse-human>