

PRESS RELEASE

WWW.12K.COM
INFO@12K.COM47 LINCOLN PLACE #3B
BROOKLYN, NY 11217, USA

GOEM | ABRI

12k1015 | CD | EDITION1_1000 | NOV 2001

Abri is Goem's seventh full length CD and their North American label debut, following widely acclaimed releases on Raster-Noton, Staalplaat and Fourth Dimension. Recorded, produced and edited in Rotterdam, Montreal, Tokyo and Kyoto in 2000 and 2001, *Abri* was composed using Goem's mobile studio consisting of a laptop and multichannel sound card which allows them to compose anywhere around the world. The music is built around minimal loops and the buzzing of analogue synthesizers create a rich tapestry of sound which requires intense listening to reveal the underlying subtleties and depth. *Abri* is signature Goem sound and perhaps their most mature and delicate release to date.

Goem started mid 1996 when Roel Meelkop gave Frans de Waard a small electronic device, which he found in a thriftshop in Rotterdam. The device was called the Student Stimulator. Until today it is unknown what it was used for, but most likely it was part of a research program exploring the mysteries of human sleep. The machine generates pulses, of which speed and intensity can be changed. Frans dabbled around with the machine using Steve Reich's Phase Shifting techniques and presented a demo back to Roel, who thought it was 'interesting', but not as an end-result. Upon his suggestion, the two re-worked the original demo, by adding sound effects, analogue synthesizers and filtering. Most of those sessions ended up on the first CD 'Stud Stim', which was released mid 1997 by Raster Music. By this time, Goem were invited at very short notice to play in Barcelona, during a side festival of Sonar. Roel and Frans invited Peter Duimelinks to join forces and since then Goem are a trio.

Goem's music is better described as minimal pulse (techno) than as 'glitch' or 'clicks & cuts'. In best Dutch tradition, Goem shows techno in its purest form. They have been long-time contributors to 12k, appearing on compilations back to 12k's groundbreaking ".aiff" CD.

[THE WIRE, UK]

... graphically physical, consolidating their development of a potent kind of smothered and reduced Techno. There are strident pounding beats that hit like blunt trauma, but Techno formulas have been emptied out of pared back to bristling implications. Floor and walls start to pulsate, the bludgeoning locks in with the listener's pulse yet thin twittering or static crackle still hold the attention, as if the body's experience and the mind's focus have become strangely disconnected.

[VITAL WEEKLY, THE NETHERLANDS]

... Sounds are layered vertically in relentless pulses. This music doesn't move through time, it reinforces it. The vertical nature of Goem's music is what makes it so appealing. Listen to this at a loud volume and you'll find yourself tapping your foot and eventually jumping up and down. Great stuff.

[XLR8R, US]

while microscopic minimalism is often associated with digital production, some of its finest practitioners, including Goem and pan sonic, favor pure analogue sounds. goem's austere compositions, based on relatively simple structures, bear a passing resemblance to those of their Finnish counterparts, but their sound is far less brittle. with even the most brutal tracks on *abri*, goem's regular, metronomic pulses have a soft, pliant quality to them. more akin to a heartbeat than a jackhammer. out of a basic foundation of pulses, pops, delicate static and cicada-like chirps, goem create compositions of incredible complexity.