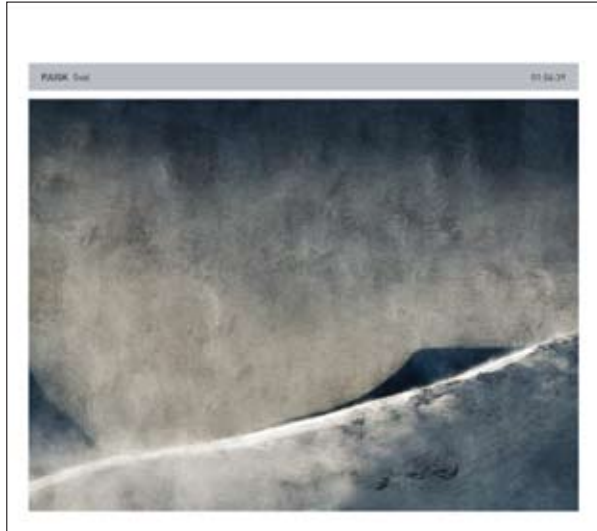




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**PJUSK**  
**SVAL**

**12K1059**

CD

MARCH 16, 2009



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Pjusk is Rune Sagevik and Jostein Dahl Gjelsvik from the west coast of Norway – both from small villages close to nature. The sound of Pjusk is inspired by the harsh Norwegian weather and wild landscape. At the center point of the collaboration between the two is an old cabin high up in the mountains. This is where most of the music of Pjusk is made – framed by snowy peaks and the sound of cold streams.

*Sval* is the second full-length release by Pjusk. Their debut album, *Sart* (12k1042, 2007), came as a very welcome surprise to listeners and was heralded in the press as an incredibly strong, deep, and mature album for a debut artist. Boomkat (UK) called it “an album which truly stands out, and will no doubt incite the sound of jaws dropping for the rest of the year.” While *Sart* explored a number of the different paths that Pjusk takes – from deep ambient, to near-IDM rhythmic and back to guitar-twined experimentations – *Sval* is an absolutely focused album that sees Pjusk settle into the style they are most comfortable creating: lush, wet, textured ambience. Restrained and warm, and keeping the barren Norwegian landscape close to heart, Pjusk has quite effectively drawn the connection between the warmly lit cabin in the mountains and the polar environs right outside their door.

Deep, deep textures that stretch the horizon, beautiful wisps of ghostly vocals, and murky percolating beats that seem trapped beneath thick layers of ice – Pjusk have stripped away any excesses from *Sart* and delivered a wonderfully singular vision with *Sval*.

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PRAISE FOR *SART*

**DUSTED (US)**

Norwegian musicians Jostein Dahl Gjelsvik and Rune Sagevik have a keen ear for the sonically sublime. The duo’s name, Pjusk, means something along the lines of “a small, insignificant person,” but is also related etymologically to the English word “pixie.” And, appropriately, there is something slyly magical about Gjelsvik and Sagevik’s music. Blending atmospheric electronics and grainily organic elements with an alchemist’s skill, Pjusk conjures gloriously immersive imagery not unlike the cinematic ambient work of fellow countryman Biosphere. Yet their eclectic palette, with its fine gradients of color and light and their elegant melodic structures, is distinctly their own.

*Sart* is Pjusk’s first full-length CD. Their only prior release was a tantalizing pair of tracks that were the highlight of last year’s Blueprints compilation on the New York minimalist label 12k. In many respects, with their deft mix of lyricism and abstraction, Pjusk fits neatly into the 12k songbook, which includes the warm ambience of the much-admired Shuttle 358 as well the stark minimalism of Finland’s Antti Rannisto. What sets Pjusk apart is their ability to bridge these apparently disparate aesthetics with such ease and finesse, creating music that is at once austere and enveloping.

*Sart* is a remarkably accomplished and complex record. Using an unprepossessing collection of found sounds, field recordings, electronics, and acoustic instruments, Gjelsvik and Sagevik craft a quietly transcendent assortment of tracks that are remarkable for their seamless stylistic breadth and spot-on execution.

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