

INTERVIEW TO MAURIZIO BIANCHI

As **Maurizio Bianchi** has recently published his new album for **Dirk Geiger's Raumklang Music, Tridecacofonia**, musically and conceptually very deep, we talk directly with one of the most important worldwide noise music forerunners, known as the Italian industrial noise master.

In this interview we try to know better the artist outside of what generally is known about his music, focusing on his role into the music history, more than strictly focusing on his role into industrial music.

1) I introduce saying that it's a great honour for me to talk with a cult artist as you are. Loads have talked me about your works, and some time ago I bought my first album produced by you: M. Plus T. The release of the album by Raumklang has been the chance to talk for the first time to our readers about your music. I think that it's very difficult to put your music into a music genre, but, if I had to do so, I would see you as a milestone of noise music. Tell us something about your project that isn't possible to read throughout the Internet and on the music books.

I can tell you that my project comes from the consciousness of the will of making something spontaneous and genuine that comes from the neurotic soul, breaking all the academic schemes and the sensationalist superficiality that belong to some experimental artists.

My music is a cosmic trip into the human psyche, to take the most hidden emotionalities and the more horrific anguishes, to then be able to show them again in music throughout the spirituality of my deep being.

2) As I was said you, it's difficult for me to define you as a strictly "industrial" musician, especially considering the linkages that I think that exist between Tridecacofonia and the history of atonal music. In addition, there are loads of connections in the track titles too and in the album title itself. If you had to contextualize you in the history of music, would you feel more linked to the primitive Throbbing Gristle's sound or to composers such as Schoenberg and Boulez? Anyway, you're often defined as an industrial musician. How do you live this thing and what do you think the linkage between your music, you as a person and industrial music could be?

Music reviewers define me using the sonic characters typical of music genres such as industrial, noise and ambient, but with the recent Tridecacofonia I wanted to clarify my anarcho-phonetic roots; in fact, it's impossible for me to see my music caged into a particular musical genre, and probably, after thirty years of music, I can say that I've created a new genre nowadays yet free from a clear definition, and that's the reason why the artists you're talking about are outside of the will to make an artistic sound independent from all the rest. As Dirk has recently said, my music could strongly be considered far from all the others and is really unique and personal.

3) Until now, your career has been quite tormented: loads of collaborations, loads of releases, several stops. What's your relationship with music and its composition? What's the reason behind you're more or less prolific in some periods instead of others?

The fact that i make loads of collaborations is a bivalent expression of my will to communicate along with the will to compare my project with other omogeneous or similar projects. My relationship with music and its composition trace the will to going out from the traditional schemes to create something that is really innovative, that could leave an unforgettable trace in the modern history.

4) What emerges from your last album is a particular interest toward the cacophony, a quite complex argument, that has crossed several music genres throughout the several decades. What's your idea about this? What role this occupies in the music and why it's so important in its process of evolution?

It could be said that since my early records with the monicker Sacher-Pelz, the cacophony has been always present into my artistic-musical evolution, passing through the electro-noisey radicalism 'til the reaching of the minimalist abstractism.

Several experimental facets of the same cacophonous medal, even because my idea of cacophony is linked to the instinctivity and the decompositive immediacy, therefore is distant from the traditional idea of unpleasant and disturbing sound. I invite all to listen carefully to "Tridecacofonia" to fully understand this.

5) When you've began to make music, how things were going and does some kind of interest existed? What was different if we think at today and how your music was put into the musical landscape of that period? How reviewers labeled your works and how are they labeled today?

When i started, i felt like being a hermit in the desert of superficiality and of inutility. At that time, musical genres such as disco music, "committed" songwriters, the "new wave", neo-electronic bands, "heavy metal", the second "punk wave" wave, were all music genres governed by mass media that used to "wash" the mass youth brains.

For this reason, my experimental scream hasn't been considered in any way (almost in Italy), confirming that the country in which we live is really conservative when it has to face discourses which go beyond the schemes.

The only different thing that there once upon a time was that there was more commitment in what people believed, more desire to fight to demonstrate the people ideals, while now a huge part of people has been lobotomized by the way in which things go, a system characterized by a grim futility and a sceptic materialism, and in which the will to fight is dormant.

6) It's undoubtful that around you there's always been a mysterious aura: you've crossed the history of industrial music always being an external observer of the cultural and subcultural phenomenons which belonged to this music, always continuing to go straight on your personal road. Another element which enriches that aura is that you never play live. Recently, another artist we have interviewed in the last days, Le Cose Bianche, has planned to play his first and last gig (that will take place in Bologna). Do you think that certain music genres are particularly tough, if you allow me to say this, that don't perfectly suit in the live dimension and this is the reason why there's a low interest in making live performances?

Thinking about that, the live dimension doesn't suit perfectly with a certain kind of so intimistic and personal discourse. This is why, even from the beginning, i've refused to play live, as other experimental artists used to do, and i've linked my project to the original discourse made by the experimental forerunners who, due to the lack of adequate instruments (vynil and tape) were unable to play live only to propagate their musical ideas.

Anyway, toady that these instruments are available (physically and digitally), why the artist has to play live? Probably he does so to gratificate himself, but often their goal is an exhibitionistic manifestation. My idea about the live dimension is already shown when I produce my song, therefore it doesn't has a meaning to show that again in a different context, because it's only a superflous repetition.

7) Where the noise artist take its musical and cultural influences? What were and what are, for example, your influences? From what a music which operates, in a certain way, a tabula rasa of all that's structured through cacophony is influenced?

My early musical influences were the french musique concrete, the cosmic german experimentation and the italian Futurist cacophony, but afterwards, during the subsequent months and years i've developed a really personal approach, so that the label of industrial noise artist doesn't belong to my true experimental development.

8) How have you known Raumklang? I know that soon you'll collaborate with Dirk Geiger for an album...how have your sound met that of Dirk? I think that the album that has been released some days ago it's not only interesting from a musical point of view, but even from a cultural point of view: it's something like saying that the italian concept of noise music meets the german one and this is the result of this meeting.

I've known virtually Dirk via email and, after having met him in 2013, the idea of making an "epochal" work of mine for his label was born, then i tried to move beyond the boundaries of the so called dodecaphony, compressing it with the cacophonic universe to achieve the "Tridecacofonia".

Afterwards, Dirk, enthusiastically asked me to collaborate together and the result will impress you, i don't want to anticipate anything to leave to all of you the benefit of the surprise.

9) Recently you've collaborated with DBPIT and XxeNa too. Which analogies link musically and artistically these two projects? Talk us about the work you've done together.

The curious thing is that there aren't particular analogies, except the desire to walk through streets not walked before, and "Isometrie sonore" has been the evident result of that will.

10) It's almost obvious to ask what are your plans for the future. What will you do along with the work with Dirk Geiger? What do we have to expect from MB?

I'm working on twenty projects, because i'm unable to make a break. The inactivity and the laziness don't belong to my environmental microcosm.

11) Thanks for the time you've spent for us! If you want to, you can greet our readers and invite them to buy your last album, Tridecacofonia!

I've already told them that, implicitly as well as explicitly.