

hello

this finger will never straighten out, it is bent forever.



MATERIAL ISSUES

BY NOIR AGE

My big problem really started in 2017. Looking for better ways to release music, I decided to do a music label myself. "But, there's so much music in this world why add more?" And now all of a sudden I'm interviewing myself. I'm thinking about what type of questions to ask myself that can be printed in a magazine. I'm another figure, a spectator from above. I'm watching the movie of another life, almost parallel to mine.

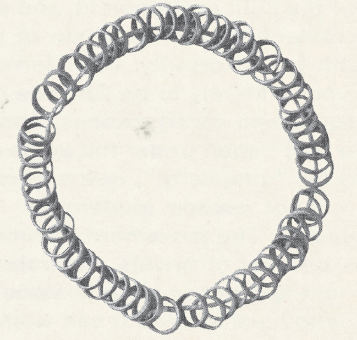
I think we need more music In This World, so everyone can have their specific space. We can't wait around all our lives for the best music to happen. We have to make it ourselves, right? When you walk into a room, your body makes a noise. And this world is full of so many different noises. Infinite combinations of sonic matter. THERE IS NO END. We can put this all on tape, package it in small boxes, and push it through the world to touch other bodies.



ARIANA VAN GELDER

She is a long-distance family member. I met Ariana in my formative music-making years. A fellow traveller on a similar path, raised in a Cuban household but with devious qualities like myself, who resided just North of the equator but then moved on with a more prolonged sentence in NY. She is now based in Taipei, Taiwan and still traversing deep listening environments.

Her work is patience-based, diving into a deep underworld of soundbed akin to an extended Éliane Radigue excursion. Lived-in rings of sonice space. If you watch the second hand on your clock you will conceive some fascinating things after a while, listen to it tick and well, it'll shoot the glass right off of your head!



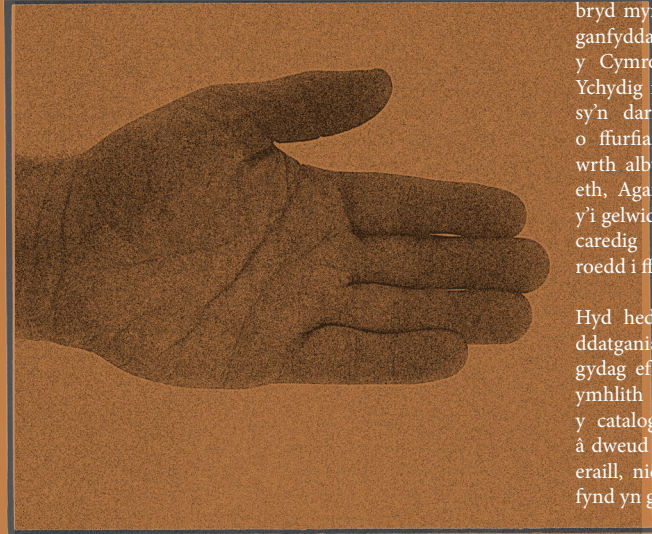
Transmissions from the Station, located in Bergen, Norway. One Andreas Brandal, already up to his mesothorax in recorded material.

His debut for Noir Age being a slight departure from the morphological path by exposing the ventral of his throatbox. A true surrealist at heart. I have a section in my tape shelf to accomodate many of his music boxes.



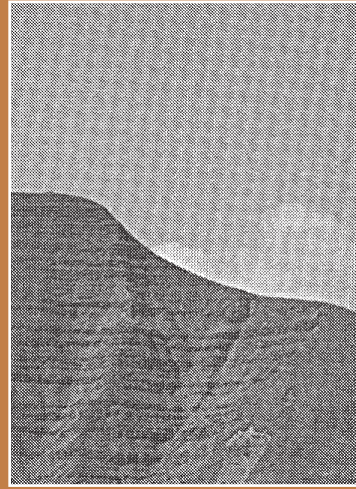
ANDREAS BRANDAL

G A F A E L



Ar ôl y tri datganiad cyntaf cychwynnol ar y label, penderfynais ei bod yn bryd mynd i Ewrop. Darganfyddais gerddoriaeth y Cymro Gafael ar-lein. Ychydig iawn o waith celf sy'n darlunio rhyw fath o ffurfiant roc ynghlwm wrth albwm o gerddoriaeth, Against These Rocks y'i gelwid. Teimlais ysbryd caredig filoedd o filltiroedd i ffwrdd.

Hyd heddiw, mae'r ddau ddatganiad a wneuthum gydag ef yn parhau i fod ymhlith fy ffefrynnau yn y catalog. Ond peidiwch â dweud wrth yr artistiaid eraill, nid wyf am iddynt fynd yn genfigennus.



I met these guys through a few layers. The Lobster Theremin label turned me on to the label Jungle Gym who had released their full length tape which I quite enjoyed. And the rest is mystery.

These two guys, brothers I think, from different sides of the world (Switzerland and Canada) rolling marbles inside an abandoned garage, playing the wrong channels on the radio. Machinery in action. Pure insanity, but the right idea. The first time I chose to do a silkscreen cover for one of the tapes, with Ingrid at IS Projects helping me with the printing. It was in a bag. No box. The hand pictured here is just one of them...GABBY!



AFRICAN GHOST VALLEY

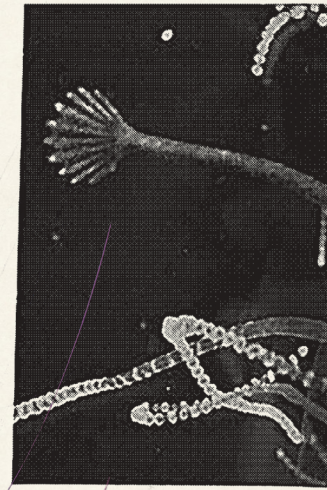


taupe set xl

The first time I met her, we talked for 8 hours. There is a soothing, eternal quality in her voice. Imagine that same voice wrapped in a dense cloth, full of musicological weft and warp. Kristen of taupe set xl creates sonic tapestries for the mind's eye focused on a resting place buried deep inside a patient brain.

We did two tapes together. The first release, Mar, was an edition of 50, each tape with a different hand-pasted photo on the cover. Drops in a shipless ocean.

Be careful, she will hypnotize you!



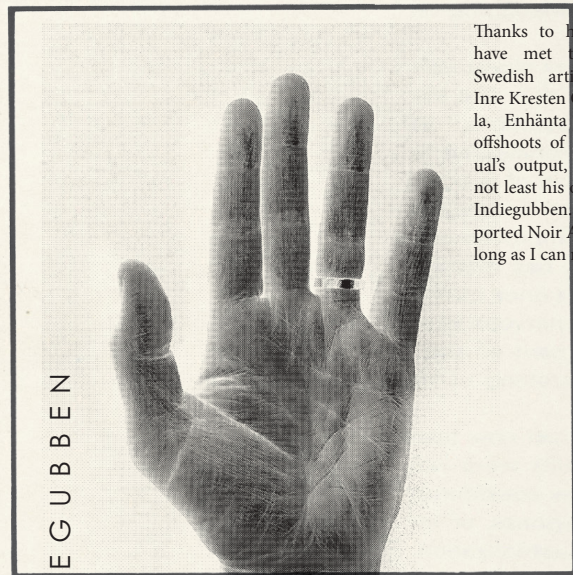
EL FUGUE

There's this place in Miami called Gramps where you can come on a Tuesday night, plug in all of your synths, and play in front of a small, dedicated audience through a nice sound system. I found El Fugue here, going to work with a few modular moogs. Eternal, syncopated bass patterns exchanging occasional glances. A levitating groove dominating the modest confines of Shirley's back theatre space.

We decided to do a tape together in 2020, a week before the pandemic hit. He chose Japanese artist Masa Hayami to make the cover artwork. I mixed in a little Russian Constructivism. El Fugue released another tape with BFE in Spain a year later.

A kind, Swedish geezer who can be found on social media enjoying a dark cup of coffee. Magnus is first and foremost a listener of music, with a taste for the industrial and Wave variety, as well as ambient.

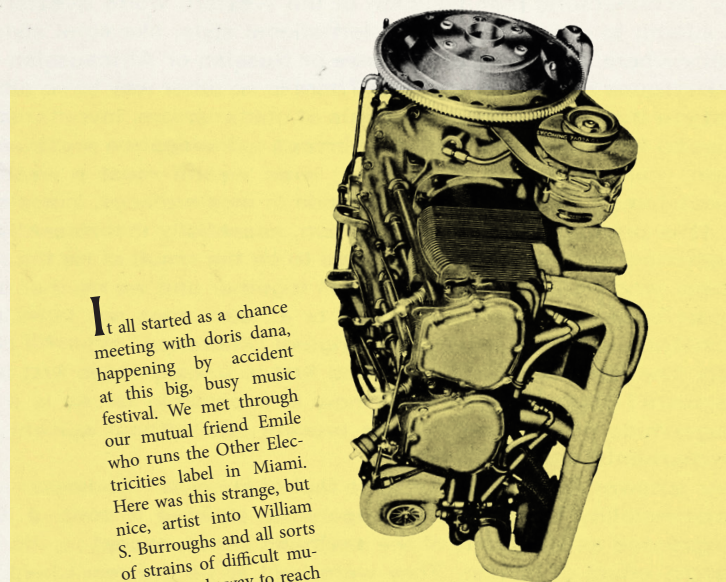
Thanks to him my ears have met the likes of Swedish artists such as Inre Kresten Grupp, Omala, Enhänta Bödlar, the offshoots of Prins Emanuel's output, and last but not least his own music as Indiegubben. He has supported Noir Age for as long as I can remember.



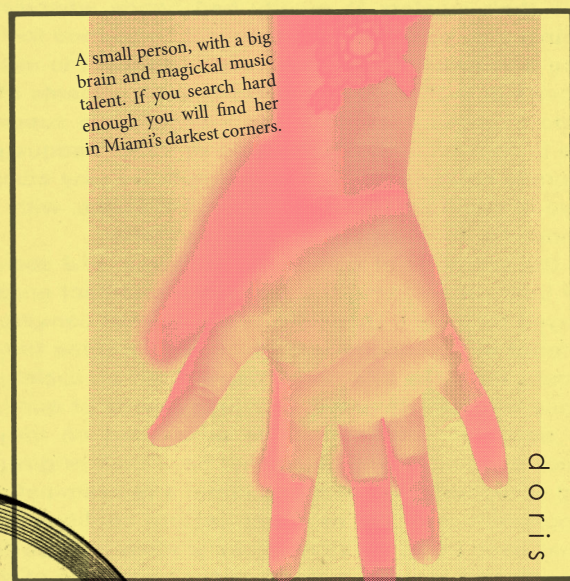
INDIEGUBBEN



M



It all started as a chance meeting with doris dana, happening by accident at this big, busy music festival. We met through our mutual friend Emile who runs the Other Electricities label in Miami. Here was this strange, but nice, artist into William S. Burroughs and all sorts of strains of difficult music. The only way to reach her was in an email. Like finding a severed ear in a suburban field. It was not common in this tropical landscape. The most recent Noir Age tape is hers.



A small person, with a big brain and magickal music talent. If you search hard enough you will find her in Miami's darkest corners.

doris dana

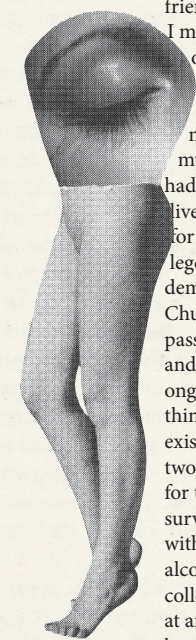
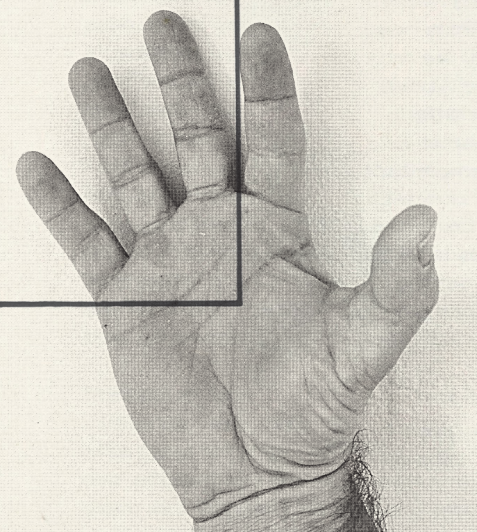
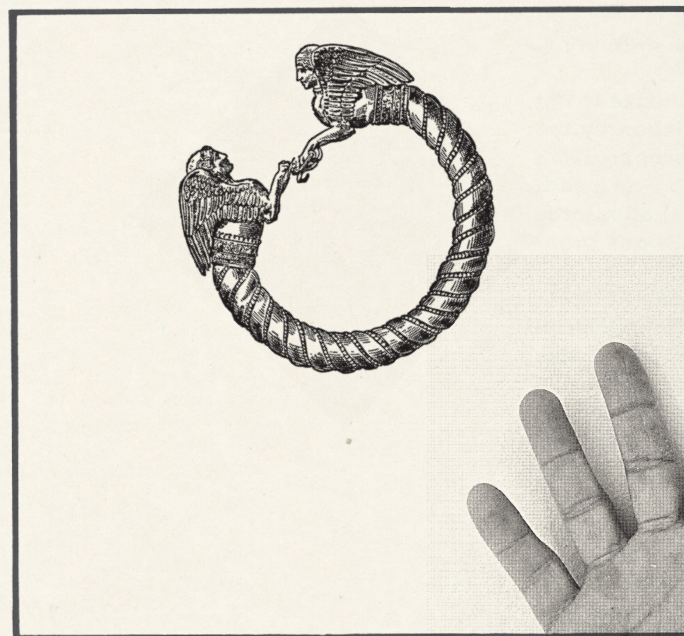
THE SIAMESE PEARL

War horse no remorse. Thee Pearl has been active in avant-garde and post-punk sound activities for almost two decades. A musical practitioner of loop-based chaos, Carlos Oni is the sole member of The Siamese Pearl.

We got to know each other through the small network of the local nightlife. Miami's hidden reverse. A relationship which sprouted two releases for Noir Age, as well as a collaborative album released in 2019 on the Skin Trade label. To quote the slogan of now defunct venue The Mental Ward: We're all here because we're not all there.



PLASTIC IVY



Thanks to mutual friends Tushna and Carlo, I met Lira of Plastic Ivy on a holiday weekend in Miami. She was visiting from her native Philadelphia, my native as well. We had congregated to see a live action by Opus Finis for Look Alive Fest at a legendary and soon to be demolished local venue Churchills. A shared passion for New Order and Duchamp led to an ongoing dialogue about all things design, music, and existence, materializing in two fruitful tape releases for the label. We even survived a slow brush with violence thanks to alcohol and our esteemed colleague Daniel Shields at an abandoned mall's basement in Downtown Miami.

goodbye