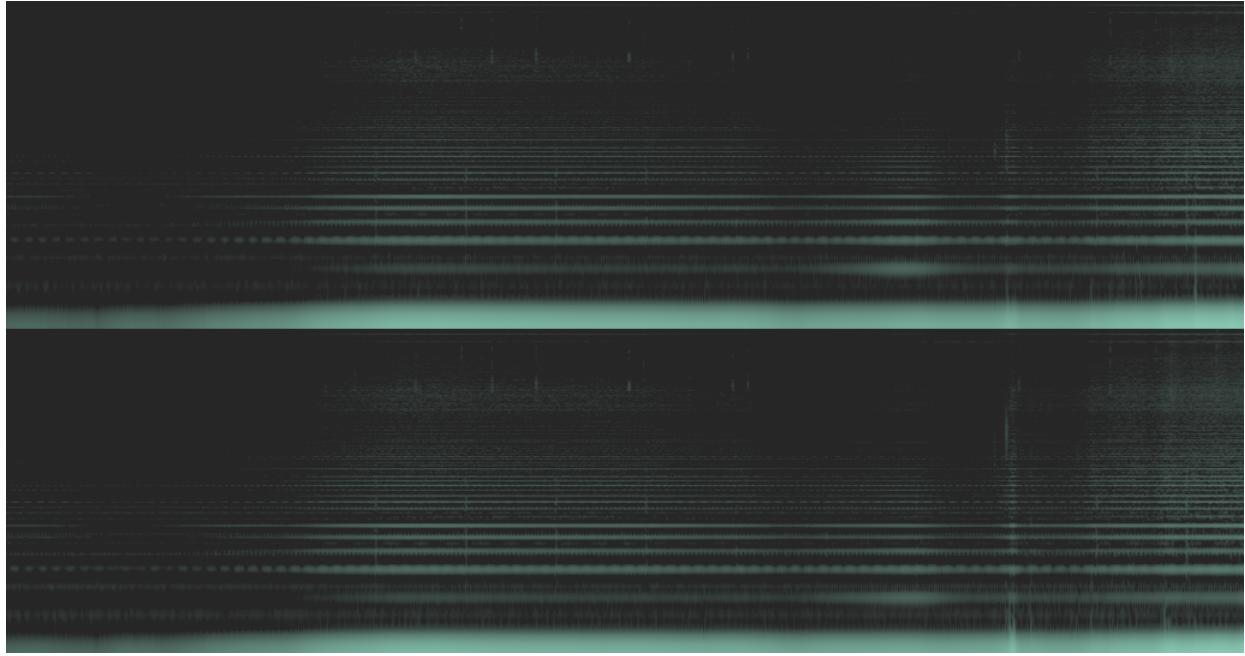


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**It's been a few weeks since Two Reflections in Parallel, your very first album came out, how do you feel right now?**

Very very grateful for the support and positive feedback I've received.

### **Where does Yyed come from?**

The word Yyed is an accident, a typo by my friend Amari while trying to write "yes". Barbara Bonita actually started using it as an alias first. So there's music by the other Yyed out there one some hard drive or the depths of the internet, but who knows if/when it'll ever surface. I think since then Yyed has grown into some kind of personality or meme within my online circles.

### **Speaking of memes, I like to think about them as the**

**minimal cultural expression in the sense that there exist a minimal set of references that you must have in order to understand them.**

**Do you think there is a minimal set of references in order to get this EP?**

This applies very well to this EP and the entire set of background information and intentions behind this EP. But first, the question of intention needs to be asked. When a project/personality is created, such as a person's online presence, its fundamental references come from the person themselves, and their natural way of expressing interests online. This is also the case for me, at no point does a meme truly become self-reflexive in the sense that it explicitly delineates the context required to understand the meme. Therefore, the creator of a meme is powerless once the meme is released into the wild. It's this kind of powerlessness that compelled me to not release this EP with paragraphs upon paragraphs of notes about the concept, even though it is highly conceptual, and it does not stand as some purely musical magnum opus without its statement of intention. What I then intended was a bit of a departure from the notion of a meme on the internet, in that it is more of a framework to be filled in, essentially a catalyst for a reaction in which the sounds featured in the EP are to be viewed from a new perspective, such as by the inverted-proximity paradigm of An Instant. This has the power that it can exist without the EP: once this idea has been transmitted, the listener can make a similar meme out of every reference they encounter. In this sense, the EP was closer to a meme template in which other experiences can be filled in to create an interesting and entertaining experience, while the tracks were an illustration of how to do this. Just as no singular example is

perfectly equivalent to its set of axioms, the interpretation of this EP thrives in its potential for ambiguity.

On a more musical level, the meme status of Two Reflections in Parallel is clear when you look at it's position as a drop in the ocean of experimental music and field recording we're swimming in every Bandcamp day. This would not have existed without a lot of inspiration coming from many corners, so just like any record it's akin to a meme nestled within the context of the artist's inspirations. A listener who is not familiar with the sounds of the *musique concrète*, field recording, and harsh noise that inspired this will certainly not have the same listening experience. Unlike a meme however, there is a human artistic core to music that is as ineffable within a framework of references as it is omnipresent in the experience of listening. Otherwise, no one would ever listen to something outside their comfort zone and like it! So there is certainly a leap of faith in the making of Two Reflections in Parallel, one where explicit cultural references are obscured, and replaced by a framework of thought which neither the creator or listener can comprehend exhaustively, but which leads to many new and interesting reflections on sound.

**You talk about *musique concrète*, field recording, and harsh noise, those genres can be a bit alienating to the newcomers. Could you share with us what you look for when listening to a piece in this genres?**

Its kind of hard to say because I generally try to be really open minded instead of looking for something in specific. How music hits me is simply when its enveloping, when it takes your attention and doesn't let it go.

From a purely production and recording aspect I'm a really textural person. Its all about this textures that makes me recall another sound or feeling.

## **What does your average day look like?**

I am obviously not a full time musician, just a maths student with a field recorder and a cracked copy of ableton. But field recording and music making has given me a strong sense of appreciation for the present moment and my auditory environment. I'm almost always recording something in the background, small sounds of daily life. Sometimes, I just turn up the input level on my field recorder and walk around my house, listening to all the details I'd never heard before. That's probably how a lot of my recording/music start out, just an observation of some little quirk in my environment.

**When you're recording or looking for sounds you must be hyper aware of your surroundings, this strong appreciation of your surroundings that you speak of seems reminiscent of certain kinds of meditations. Do you consider recording a meditative experience?**

My original thought why they are distinct is simply because I never really practice this really simple in the moment meditation. When I practice meditation is in the context of Tibetan Nyingma Buddhism which involves a really strong visualization aspect or chants to get into this meditative state.

I never stuck the name meditation to it but recording definitely is a kind of meditation and its really helpful grounding myself.

**In your perspective, where is this album in the music landscape?**

Who knows, I doubt I am one to answer this. Two Reflections in Parallel exists by itself probably, I am really honoured to have released it with Abyss CDR though!

**Abyss CDR is a label located in Australia and you're based in Belgium, how did you connect?**

John used to have a youtube channel where he talked about his vinyl record collection and I was looking for Ranforest Spritual Slavement, one of Dominick Fernow more obscure side projects, which is just some kind of rain forest and sorcery themed dark ambient.

His collection was so cool that I had to stalk him online and send him a message, since then we slowly became friends and started noticing that we have pretty similar interest and attitudes in music.

**When I first heard An Instant Folded Over Itself Into A Knot, I felt held tightly, crunched and touched, chewed and then spitted, a sense of utter intimacy (and proximity as you said) that was gone as suddenly as it began, togetherness follows by an abyss then loosely being held again. What do you feel when you listen to it?**

This is beautiful, I love hearing people's experiences while listening to this EP. What I was trying to translate was exactly this sense of scale, proximity, and size. The source recordings for this

track were all taken out of their scale context, such as the sounds of dishes in a sink , or the tiny squeaks of shoe soles on the floor of a cathedral. These sounds that one could take for granted but that take on new dimensions when we artificially insert ourselves inside them. There's an intentional sense of emptiness underlying it all. Although the track sounds dense with layers of sounds always shifting, they're all suspended in this void or silence. Maybe this track should be listened to in negative, where the silence between the sounds takes the lead.



## **If Ridges Protruding From A Surface were a meal, what would it be?**

Ridges for me is all about blind exploration of textures. The way it came to life was from another listening session, where a bare cable plugged into my field recorder revealed all these different interference patterns being emanated from the electronics around me. It's akin to an auscultation, where these frequencies coming in and out of my audible range paint a picture of hidden textures. Quite literally even, since I put those recordings through a spectrogram and saw a beautiful pattern of stark straight ridges fading in and out of the black silence pictures included, as if these were a kind of Braille guiding me around. Maybe the closest food parallel would be an oyster that unexpectedly fills your mouth with sand, an not-necessarily-unpleasant textural surprise.

## **Where do you think ideas and inspiration come from?**

Both tracks on this EP represent quite opposite inspiration methods for me. Ridges was experiment based, a single event that triggered a reflection, further research, and the compilation of the results of said research. In that way it's certainly quite down-to-earth in its experimentation, where observation leads the way for inspiration. On the other hand, An Instant came to me as some abstract idea, maybe based on some frustration with the way I tend to perceive sounds as static and fixed in scale. Of course, there is no way to define or represent such a thing in the concrete language of sounds, so I could only study its effect on other sounds. What would a hair tie do if it were given this sonic fluidity. Would it still stretch the same way? Would we hear every little fiber stretch, and

hear the hair snap and crack? In this way, An Instant could never be a complete study or analysis of its underlying concept, but just an example, like an illustration of its repercussions. I hope that this is what people experience when listening as well, and that they form their own ideas of what is being represented and how else it could take shape in the realm of sound.

**Would you describe the process behind the album as deliberate or cathartic?**

This is definitely related to the previous question. I'd say the fun part of it for me was striking the balance between deliberate exploration of a concept and the purely cathartic moments in which a new unheard sounds reveals itself.

**How has quarantine affected your creative process?**

I couldn't really say my creative process wasn't already quite solitary and isolated before quarantine, so that aspect hasn't changed much. However, I am really indebted to the way life shifted online. This EP being released with my friend from Australia and being supported by my friends across the world from me would not have been possible otherwise! The physical act of being isolated indoors certainly shifts the senses as well, the sounds of human presence become a rarity, and every little walk outside has become a bit of a field recording session for me.

**There is a creative force within all of us. Do you reach for it or does it come to you?**

For me its a passive process. When I was learning the sitar I used to have this kind of spiritual conversations with a friend of mine and he told me "The questions needs to be asked: Are you producing the sound by strumming the string with your finger or are you simply using it to manifest physically this primordial sound that already underlies the whole universe?".

I take this philosophy to music, on one hand I could manipulate the music or an object to create a new sound but the more interesting parts for me are when I'm simply taking this Platonic ideal of a sound and approach it manageable sounds that I can create as a human; I can have this texture in mind or this web of textures and I simply try to emulate them with whatever human capacities I have to approximate something.

**This notion of approaching Platonic ideals by elements of the real world seems very interesting. If the real world were a metric space, do you think its completion would contain the set of Platonic ideals?**

One could one hundred percent argue that the world of human concepts that exist within a causal nexus and that can be generated and interacted with definitely isn't a complete metric space, I don't think it's even a complete topological space. This is because there are a lot of reasoning and ideas that lead to something that doesn't exist but I'd hope that the closure of this human thought processes to be quite large, maybe larger than we can imagine.

## **Are you a Platonist?**

That's a good question, I'll get back to you when I'm done with Shapiro's Philosophy of Math hahaha.

## **Creating is, in a sense, a process of self-discovery. What did you learn about yourself while creating this album?**

On one hand, this work is based on my reactions to sounds, so creating it required me to ask some deep questions. I doubt these questions even have answers, insomuch as their only purpose is to entertain the mind. More generally though, this work is still open, my musical process will improve, my paradigms will shift yet again, and new things will emerge. Maybe that's the most interesting thing I learned about myself: it's that beautiful things happen when you put your perspective in question.

## **From the idea of this album until its release, what is your favorite moment of the process?**

That would probably be the moment the concept of An Instant entered my mind, or the moment I discovered the sounds that led to Ridges, it felt like real undiluted inspiration! But every part of it was beautiful, working with John and Lily to make it a reality, and talking about it with my friends was very heart warming.

## **What comes next?**

No idea, I think this drained a lot of creative juices... But I always have something coming, a remix, a compilation track. In

the future I hope I can make another record like this, a kind of collage of recordings that amounts to more than the sum of its components. One thing I know for sure is I am also very excited to see which new sonic experiences will manifest themselves.

**Without thinking much about it, tell me an album, a movie, and a book**

Silt by Kiera Mulhern, How To Destroy Time Machines (2017), Michel Lorblanchet & Paul Bahn: The First Artists

