



Bio information: **CHRISTIAN MARCLAY / TOSHIO KAJIWARA / DJ OLIVE: djTRIO**
Title: **21 SEPTEMBER 2002** (Cuneiform Rune 348) Format: LP

Cuneiform promotion dept: (301) 589-8894 / fax (301) 589-1819

email: joyce [-at-] cuneiformrecords.com (Press & world radio); radio [-at-] cuneiformrecords.com (North American radio)

http://www.cuneiformrecords.com

FILE UNDER: EXPERIMENTAL / SOUND ART / AVANT-GARDE / TURNTABLISM

“At various moments, the mix suggested nature sounds, urban cacophony, 12-tone compositions and the tuning of radio dial”
– **Washington Post**

“An archeological excavation where whirlpool scratches, microtones and samples of thrift store-mined cheese fly around like poltergeists released from a tomb.” – **XLR8R**

“Some amazing, static-riddled alien music.” – **Dusted**

Start off by dispelling any outmoded notions about taking things at face value – sometimes a DJ is not just a DJ, a record is not a record, and a turntable is more than a record player. These are the basic tenets with which to enter the world of **Christian Marclay’s djTRIO**, especially in the case of their live recordings.

World-renowned multi-media artist Marclay may be best known these days for his globally embraced film collage piece “The Clock,” but he began by redefining the roles of “musician,” “DJ,” and even “artist” itself. Since the late ‘70s, Marclay has created art by masterfully mistreating both vinyl and phonographic equipment, using them both in a manner more consistent with the way an abstract sculptor employs raw materials in the service of a larger vision. Sometimes these sonic journeys utilizing a turntable as a sextant have been in-the-moment experiences and sometimes they’ve been captured for posterity, but **21 September 2002** on Cuneiform Records happens to be both. The five untitled tracks on the album, a limited-edition vinyl-only release, are an aural document of a September 21, 2002 performance at Washington D.C.’s Hirshhorn Museum, in which Marclay was accompanied by two fellow travelers, **Toshio Kajiwara** and **DJ Olive**. Together, the three turntablists turned the museum’s Marion and Gustave Ring Auditorium into a combination laboratory/playground/dreamscape, in which the three men manipulated mixers, decks, and vinyl to create a sometimes funny, sometimes fearsome, endlessly exploratory kind of collective audio hallucination.

Through all manner of electronic and manual machinations, Marclay, Kajiwara, and Olive move through a dizzying array of moods and modes over the course of these five improvisations, fashioning a constantly mutating, consistently surprising field of sounds that’s nevertheless strikingly seamless. Snatches of music dart in and out, disembodied-sounding voices drift by, artfully modulated drones hum and throb, and a multi-colored musical terrarium of oddly shaped, strangely fascinating creatures is conjured into being, substituting wobbles, warbles, creaks, and crashes for flesh and bone.

For the lucky few that managed to catch the one-of-a-kind event in person, the Hirshhorn performance must have been among the most mind-altering experiences one can have without the aid of illegal substances. Not only did Marclay bring his decades of experience as an underground experimentalist and conceptual avant-gardist to the table, the evening was also informed by Kajiwara and Olive’s background as sound artists strongly associated with New York City’s adventurous “illbient” DJ scene of the ‘90s. As a threesome, they erected a sonic sculpture that bore each artist’s fingerprints but represented a truly collaborative creative effort.

Fortunately, fans of either Marclay or experimental, iconoclastic art in general who weren’t in attendance at the Hirshhorn on the night in question will no longer have to ponder such sci-fi alternatives as absorbing the memories of the concertgoers or time-traveling back to 9/21/02. Cuneiform has kindly stepped up to offer an album that brings the whole performance to life once more in all its shape-shifting, brain-teasing, hallucinatory glory. All you have to do is open up your ears. Sometime in the future, after the smoke clears and the dust clouds of history have settled, Christian Marclay – already considered by everyone from *The New York Times* to *Time Out* to be one of the world’s most ambitious and accomplished artistic pilgrims – will be even more widely hailed as a key player in advancing our notion of art in the 20th and 21st centuries. With so much multidisciplinary work to Marclay’s credit, it’s impossible to absorb his entire output without the benefit of several lifetimes, but you can at least get a running start by internalizing the fearless forward momentum of **21 September 2002**.

...“The Clock” has become as iconic as Jeff Koons’s flowering “Puppy” or Damien Hirst’s taxidermied shark—and Marclay had risen from art-world respect to international fame. Though “The Clock” was the evolutionary outgrowth of decades of remixing, it registered as a shocking leap in ambition. ... In the summer, “The Clock” opened at the Venice Biennale, and Marclay won its Best Artist award.

... His experience as a turntablist is essential to “The Clock”: it has impeccable timing, flowing from frantic to stately, with some clips stretching past a minute. ... “I don’t want people to think I’m only a video artist—the guy who did ‘The Clock,’” he told me. “I make so many different things.”

– **The New Yorker**

djTRIO:

Eventually, DJ culture caught up with Marclay's pioneering work as an avant-garde turntable artist, leading to a mutual embrace between the innovator and the scene his work had foreshadowed decades earlier. The most significant example of Marclay's participation in contemporary DJ culture is the creation of his **djTRIO** project. In these collaborations with a shifting cast of cutting-edge turntablists, Marclay and his cohorts create a constantly changing sonic latticework.

Marclay's partners-in-crime in the djTRIO – whose lineup always features its founder accompanied by two other artists -- have included such esteemed DJs as **Toshio Kajiwara, DJ Olive, Otomo Yoshihide, Pita, Tom Recchion, Erik M,** and **Marina Rosenfeld**, and among the sound sources at the heart of the collective's improvisations are the clicks, pops, and scratches that come from the impact of needle upon vinyl, as well as heavily manipulated musical moments from a wondrously wide-ranging array of records. Since its formation in 1996, the djTRIO has mounted live performances in all manner of venues in the U.S. and Europe, but the group made its recorded debut with a self-titled 2004 album on the Asphodel label, featuring live performances from 2000-2003. One of the tracks on the Asphodel recording features an excerpt from the September 21, 2002 Hirshhorn recording.

The Washington Post's September 2002 Review of djTRIO's Hirshhorn performance:

Long before hip-hop and electronica proclaimed the DJ an artist, John Cage's 1963 piece, "Variations IV," jumbled sounds from a battery of turntables. The ensemble that performed Friday night at the Hirshhorn's Ring Auditorium was called djTRIO, but its style owed more to Cage than to such DJs as hip-hop's Terminator X or acid house's Paul Oakenfold. The concert, co-sponsored by free-jazz promoter Transparent Productions and the more traditional Washington Performing Arts Society, was hardly a dance party.

To judge from the number of people who climbed onstage to inspect the gear after the hour-long performance, there were more than a few DJs and engineers in the audience. Performers Christian Marclay, Toshio Kajiwara and DJ Olive (The Audio Janitor) certainly weren't hiding their equipment or techniques. A live-video rig projected the action on the wall behind the threesome, so that everyone could see the performers switch records, control the mixers and manipulate the six turntables, sometimes by hand.

The sounds that resulted had little in common with the beat-driven music of dance-club DJs. Ambient tones were punctuated by bursts of noise, some of them recognizable as bits of songs, but most of them not. (Most easily identified was a snippet of Robert De Niro dialogue from "Taxi Driver.") At various moments, the mix suggested nature sounds, urban cacophony, 12-tone compositions and the tuning of radio dial. There was no sense of structure or direction, and each of the five audio collages ended abruptly. Like Cage's infamous silence piece, "4'33'," djTRIO's music was intended principally not to be beautiful but to encourage more attentive listening.

--Mark Jenkins, *The Washington Post*, September 2002

BIO INFORMATION:

Christian Marclay

Time Magazine's The 2012 Time 100: The 100 Most Influential People in the World

*"They are the people who inspire us, entertain us, challenge us and change our world. Meet the breakouts, pioneers, moguls, leaders and icons who make up this year's TIME 100: The List: **Christian Marclay, Artist**" - Geoff Dyer, Wed. Apr. 18, 2012, *Time Magazine*
http://www.time.com/time/specials/packages/article/0,28804,2111975_2111976_2112131,00.html*

"the first non-rap DJ to make an art form out of the turntable, treating the instrument as a means to rip songs apart, not bridge them together."

- All Music Guide

*"Of all the artists who are decidedly not careless about sound, Marclay has risen with gradual, inexorable grace to pre-eminence." - **The Wire***

Wildly inventive, profoundly iconoclastic, and endlessly surprising, **Christian Marclay** is the kind of artist for whom even the term "multimedia" seems inadequate. For much of his career, he was best known for his innovations as a sound artist, but recent years have found Marclay earning international acclaim for his video work. Still, whether he's operating under the rubric of performance artist, DJ, photographer, composer, videographer, filmmaker, or musician, one thing remains consistent: Marclay approaches every avenue of art in a way that demands a re-evaluation of the medium itself.

Marclay was born in San Rafael, CA in 1955, a dual citizen of America and Switzerland, due to his father's Swiss origins, and he grew up in Geneva, where he attended art school before returning to the States and earning his BFA at the Massachusetts College of Art. Marclay spent a short but crucial period studying at Cooper Union in New York City in 1978, becoming energized by the city's music scene. Upon returning to Boston to finish his degree, he began playing in a duo, incorporating film loops and the sound of skipping needles on LPs into what had already become an interdisciplinary pursuit for the young artist.

Equally influenced by the revolutionary, neo-Dadaist approach to art embraced by the maverick Fluxus movement in the '60s, Marclay lost little time establishing an artistic path that required no rule-breaking – he simply eschewed the entire concept of rules altogether, blazing his own trail with an intensity tempered by his playful sensibility. While a batch of bold, Bronx-based late-'70s turntablists were busy establishing the building blocks of hip-hop, Marclay stood more or less alone in championing an equally

underground but even more daring form of art utilizing the turntable as his main axe, sometimes taking that latter term almost literally. His radical modus operandi included everything from destroying records and reassembling them (*Recycled Records*, 1980-'86) to employing purposefully damaged turntables, and in his 1985 installation *Footsteps*, inviting people to walk across a floor covered with records, recording the results.

Even in the aural explorations that were among his earliest attention-getters, Marclay would frequently incorporate visuals and other interdependent elements, constantly confounding even avant-gardists' expectations, and challenging his audience to take their thinking to the next level. In later years, Marclay's collage-oriented video pieces would expand his conceptual reach even further, eventually earning him the widest acclaim of his career. *Guitar Drag* (2000) is a video featuring a truck dragging a Stratocaster through rugged Texas back roads, and it makes multiple visual inferences while creating a soundtrack for its own installation. As the 2000s moved on, so did Marclay's video work – *Video Quartet* (2002) uses four screens to display hundreds of quick-cut music clips from all throughout film history, while *Scream Play* (2005) is a video collage employed as a sort of score by a group of ostensibly improvising musicians, whose actual performance becomes its own film.

Marclay topped himself in 2011 with *The Clock*, a painstakingly arranged video collage lasting 24 hours, consisting entirely of moments from films in which the time is seen on a clock or watch. Time moves forward in the piece exactly in sync with the actual time the audience is experiencing. *The Clock* captured the imagination of critics and the public alike, and the piece brought Marclay a new level of art-celebrity status. He was hailed as a visionary by every outlet from *The New York Times* to *Time Out*, and even named one of *Time Magazine's* 2012: 100 Most Influential People in the World.

For more info on Christian Marclay, please see:

The Wire, "Christian Marclay" (cover feature story) by Leon Chew, October 2011

All Music Guide, "Christian Marclay" by John Bush: <http://www.allmusic.com/artist/christian-marclay-mn0000123058>

Wikipedia, http://en.wikipedia.org/wiki/Christian_Marclay

The European Graduate School, "Faculty/ Christian Marclay/ Biography" <http://www.egs.edu/faculty/christian-marclay/biography/>

Encyclopedia of New Music / History of Avantgarde Music, "Christian Marclay (turntablist)", by Piero Scaruffi, <http://www.scaruffi.com/avant/marclay.html>

The New Yorker, "Profiles: The Hours: How Christian Marclay created the ultimate digital mosaic" by Daniel Zalewski, March 12, 2012 http://www.newyorker.com/reporting/2012/03/12/120312fa_fact_zalewski

The New York Times, "Critic's Notebook: The Musical Rhythms in Images Out of Time: Christian Marclay/Paula Cooper Gallery", by Ben Ratliff, February 16, 2011, <http://www.nytimes.com/2011/02/17/arts/design/17ratliff.html>

The New York Observer, "The Clock. Conversation: Christian Marclay", by Paul Laster, January 19, 2011, <http://observer.com/2011/01/conversation-christian-marclay/>

All Music Guide, Review of Christian Marclay's *djTrio* on Asphodel, by Stewart Mason, <http://www.allmusic.com/album/djtrio-mw0000470008>

Asphodel's press release for Christian Marclay, *djTrio*, 2004, <http://asphodel.com/releases/view.php?Id=36>

Discogs, <http://www.discogs.com/Christian-Marclay-djTRIO/release/307338>

DJ Olive www.djolive.com

Born **Gregor Asch**, and also known as **The Audio Janitor**, DJ Olive is a New York based turntablist, free improvisist, and catalyst in Williamsburg's art revival. He was raised in Rhode Island, Nova Scotia, Trinidad, and Australia, and received his Bachelor of Fine Arts degree from SUNY Purchase in 1987. In 1990, he moved to Greenpoint, Brooklyn, where he became an integral part of the Williamsburg art scene, co-founding **Lalalandia Entertainment Research Corporation**. Lalalandia's events were "...the most innovative experiences to come out of the underground art scene", according to *Urb Magazine*. In the early 90s, DJ Olive formed the DJ collective group, **We**, with fellow members **Lloop** and **Once 11**. In 1994, while he produced events throughout Brooklyn and Manhattan, he founded the performance art collaborations **Multipolyomni**, and **WeT**.

DJ Olive is credited for coining the term "**illbient**" in 1994 in a joke describing the Williamsburg music scene of the time. It is a combination of the hip hop slang term "ill" and the word "ambient". DJ Olive's goal, in his words, was to "bring the old and the new together in a way that's constructive." *The New York Times* would later praise his work, calling a performance by "DJ Olive...radical and beautiful."

In 2000 DJ Olive started two recording labels: **Phonomena**, co-founded with **Toshio Kajiwara**, and **the Agriculture**. Over the next decade he released six solo recordings: *Coonymus EP* (2003), *Bodega* (2004), and "*Heaps As*" *Live in Tasmania* (2006) under his Agriculture label and *Buoy* (2004), *Sleep* (2007), and *Triage* (2008) under record label **ROOM40**. He has also recorded with numerous other musicians, including a project titled *Kim Gordon, DJ Olive, Ikue Mori* for **SYR**, and *Scories* (2005) with **jp DESSY**. He has toured and recorded with Uri Caine for Caine's Mahler record and Caine's interpretation of Bach's Goldberg Variations. He is relentlessly active in free improvisation and jazz through his collaborations with hundreds of musicians on the jazz and noise/free improvisation sound scene. DJ Olive has performed and/or recorded with artists including **Marc Ribot**, **William Hooker**, **Christian Marclay**, **Kim Gordon**, **Christian Fennesz**, **Otomo Yoshihide**, **Derek Bailey**, **Charles Gayle**, **Ikue Mori**, **Jim O'Rourke**, **Drew Gress**, **Mark Feldman**, **Yuka Honda**, **Don Byron**, **Michael Formanek**, **Tim Barnes**, **David Moss**, **Elliot Sharp**, **John Zorn**, **Thurston Moore**, **Jim Black**, **Zeena Parkins**, **Toshio Kajiwara**, **Dave Douglas**, **Mats Gustafsson**, **Shelley Hirsch**, **Han Bennink**, **Eyvind Kang**, **David Gillmore**, **John Medeski**, **Billy Martin**, **Chris Wood**, **Jah Wobble**, **Mike Watt**, **Lee Ranaldo**, **Gerald Malanga**, **Okkyung Lee**, **Bobby Previte**, **Charlie Hunter**, and many more. He has toured both solo and with others in Europe and Australia.

DJ Olive has collaborated with Christian Marclay on a number of projects, including several manifestations of DJ trio. He starred with Marclay in **Luc Peter's** documentary *Record Player: Christian Marclay* (2000), where he helped demonstrate techniques for turntable and improvisation. DJ Olive recorded live with DJ trio (Marclay and **Eric M**) in 2000 at Centre Georges Pompidou in Paris, seen in the documentary, and also at the 2000 Electrolux Festival in NY. In 2002 he performed with DJ trio in DC, and in 2004 DJ at the Summer Music and Movies: Six the Hard Way in Minneapolis.

His sound art projects have been shown in many exhibitions, including **The Whitney Biennial** (2008 + 2002); Treble, Brooklyn Sculpture Center (2004); City Sonics, Mons (2004); Venice Biennale (2003); Bit Streams, The Whitney Museum of American Art (2001); and Art at the Anchorage, Brooklyn (1996). He continues to program in his Brooklyn studio, **Skin Tone Riddles**, while playing at clubs and raves throughout the world.

Sources: <http://www.djolive.com/bio.html>, <http://www.discogs.com/artist/DJ+Olive>, <http://www.theagriculture.com/C11/artists/djolive.html>, http://en.wikipedia.org/wiki/DJ_Olive, <http://www.japanimprov.com/indies2/asphodel/djtrio.html>, <http://www.billboard.com/artist/dj-olive/discography/albums/230588#/artist/dj-olive/discography/albums/230588>.

Toshio Kajiwara

Born in Tokyo and raised in Hong Kong, London, and New York, Toshio Kajiwara is a composer/improviser/sound artist. Based in NY, he has been performing as a sound artist since the early 1990s, using such instrumentation as turntables and computers; traditional musical instruments (guitar, chinese violin, percussion) and various electronics and modified objects (cartridges, sensors, microphones, etc). He first appeared on a recording in 1999; the compilation *Flav-O-Pac: Memograph, Vol. 1* featured a track by Toshio Kajiwara + Crew. Also in 1999, he and DJ Olive co-founded **PhOnOmena Audio Arts and Multiples**, a weekly electronic music/dj/sound art event that has featured more than 500 international artists and also serves as a record label.

A bio of Kajiwara by Unframed Recordings noted that he is “an obsessive archivist of old recordings, and in his own work he focuses on his own obsession with sound and its history, to investigate the formations of different sensibilities toward sound, and how it mediates between the internal and the external worlds. “Kajiwara has performed worldwide at clubs, art spaces and museum such as Hirshhorn Museum (DC), Issue Project Room (Brooklyn), Whitney Museum (NYC), Museum of Contemporary Art (Chicago), Gulbenkian Museum (Lisbon), Kampnagel (Hamburg), Monty (Antwerpen), Dock7 (Berlin), Impakt Festival (Utrecht), Roulette (NYC), Dom (Moscow), Andy Warhol Museum (Pittsburgh), The New Museum (NYC), The Kitchen (NYC), and Super Deluxe (Tokyo). *The New York Times* has called his performances “dynamic” and having ‘...a keen sense of presentation”.

In 2000 Kajiwara performed as a turntablist for **Christian Marclay's Sounds of Christmas**, an installation/performance project at NYC's New Museum, which utilized an extensive archive of old Christmas recordings. He has performed as a duo with Marclay (NY, Chicago 2001) and in numerous shows with DJ Olive, in addition to performing numerous DJ trio shows with Marclay and DJ Olive in 2002 (Pittsburg, DC & Detroit) and with Marclay & Marina Rosenfeld in 2003 (Annandale-on-Hudson). In addition, Kajiwara has collaborated with numerous other artists, including **Oren Ambarchi**, Tim Barnes, Chuck Bettis, O. Blaas, Kim Gordon, Shelley Hirsch, Hideki Kato, Uchihashi Kazuhisa, Okkyung Lee, Alan Licht, Peter Kowald, Raz Mesinai, Erik M, Ikue Mori, Manuel Mota, Aki Onda, Andrea Parkins, Zeena Parkins, **Marina Rosenfeld**, Adriana Sa, Michael Schumacher, Rafael Toral, Otomo Yoshihide, David Watson, Barry Weisblat and many others, playing in such groups as the T.O.T.Trio (w/ Tim Barnes and Okkyung Lee) and Michael Schumacher Quartet). He has recorded with Christian Marclay and DJ Olive on the 2004 release *DJ Trio*.; released a 2003 CD with Barnes/Kajiwara/Rosenfeld for called *Water's Wake*, and appeared on a Chuck Bettis CD.

Sources: <http://www.giganticartspace.com/artist.html?id=108533287751323&ex=06&from=personalspace>, <http://unframedrecordings.net/people/toshiokajiwara.html>, <http://www.allmusic.com/artist/toshio-kajiwara-mn0000742506/credits>, <http://crucial-systems.com/events/christian-marclays-the-sounds-of-christmas>,