

Henrique Iwao: Artist Statement February 2016

I work with experimental music, developing:

(1) Work as music improviser in the free improvisation genre. I play everyday objects, an amplified board created by myself, toys and electronics. I have a great interest in creating diverse formal articulations and in balancing intense gesture archs and more static textures. Moreover, there is humor in my way of playing.

(2) Work in electronic music, creating (a) electroacoustic music, exploring unusual ways of using sound synthesis, and (b) musical collage, exploring intricate sound editing, be it in digital collections made from extremely characteristic or remarkable sound objects belonging to the oeuvre of a certain material-provider-artist, or in other proposals such as the normalization of silent bits of music, or the stacking of several musics in order to create dense textures.

(3) Several specific works, inspired by some extra-musical factor or philosophical consideration: a solo involving banging pans and screening football matches; a silent album approaching the question of indiscernibles and long duration almost completely silent performances; work with humming amplification and light systems; diverse sound recordings in which the ambient sound is similar to white noise.

(4) The will to embrace the world: collaborating with different people in order to develop specific works in areas such as photography, sculpture, video, text, musical prose, performance, installation, musical games and interpretation of indeterminate and open music scores/works.

(5) Actions aimed at strengthening the experimental music community; organization of experimental music events. Curatorship and article writing on the subject.

Also, I like to practice contact-improvisation and drinking good coffee.

My work encompasses all forms of art, including experimental music, video art, performance and literature, but not painting (and drawing (and also not strictly sculpture, circus, and certain types of lyric poetry)). This however does not mean despising the history of this great art that from Turner to Rothko charmed the world and deserved even a specially inspired story by Perec (*The Private Collection*). Quite the opposite. So that my ultimate goal would be to create a work of art whose soul was at last indiscernible from that which, to the most refined, loving and attentive spirits, one can finally observe as belonging to *Das Wohltemperierte Klavier* of Johann Sebastian Bach. That this work is not a painting, but a collection of musical pieces, is not relevant here (and as far as I know, it is not inspired either by pictographic themes, as Fernyhough is by referring to Matta, in *La Terre est un Homme* (not that I like this song, I listen to *terrain*, or the opera around Walter Benjamin, a mediocre writer, by the way.). Of course, this work itself, to which I referred, the future fruit of mine and the constant dream of my most delirious endeavors, would have little to do with the two volumes of twenty-four preludes and fugues, from C major to B minor, twice, as double disjunctives; I am aware of how faint this hope is that, like the thread of Ariadne, leads me through the labyrinth of human intuition (with the difference in relation to the myth that in this case not even the architect himself, in constructing it, unlike Daedalus, understood well what exactly were his walls, and was entirely perplexed to the concept of exit ...). But if this possibility exists then the whole of my work, from the posthumous biography, to my participation in marches, finally arriving at periods of silence, to the banging of pans in protests of a concrete or metaphysical kind, to the synthesis of photo and sound and video and points of view, can be said to the conclusion that a single fixation persecuted me, or rather that I peered at it repeatedly, indefatigably, always and constantly. If I at least tangled this idea, but it would be better to achieve it completely, then my life, like so many others, would not have been a complete waste of time.