

### **THE MILK FACTORY / UK / August 2004**

In just three years, Marseille-based Bip-Hop has established itself as a visionary label, with consistently high quality releases from the likes of Bovine Life, Si-Cut.db, Cray, Twine, Scanner, or more recently Max Eastley & David Toop. Equally consistent has been the label's Bip-Hop Generation series, which, more than a simple series of compilations, provides an interesting insight into contemporary experimental music. Each volume is focused around six different artists from around the world, each providing between one and four exclusive pieces. The majority of the artists who have had full-length albums released on Bip-Hop have also contributed to the series, with additional contributions from the like of Schneider TM, Phonem, Arovane, Neotropic or Mira Calix, to name but a few. The last volume, released in December 2002, concluded the original six-part series.

Volume seven therefore opens a new area for the label. Although following the exact same principle, Bip-Hop Generation Vol. 7 comes complete with a new design. Featuring contributions from the Brooklyn-based 12K label founder Taylor Deupree, Emisor's Leonardo Ramella, from Buenos Aires, Argentina, Japanese duo Fonica, Chinese collective Fm3, Canada's Ghislain Poirier and British sound artist Janek Schaefer, Bip-Hop Generation Vol. 7 continues to dig deep into the world of experimental music, bringing together an interesting range of artists and ambiances. The general mood of this album is downbeat, with textural structures as the common denominator. From the beatless constructions of Deupree's three tracks or the lush minimalism of Fonica's Scoot to the dark and oppressive ambiances of Fm3 or the environmental inputs of Ghislain Poirier, everything here is about impression and perception.

Despite collecting work from six artists, this album is incredibly consistent all the way through, and reinforces once again the intrinsic notion of quality releases from the label and the pertinent ear of its founder, Philippe Petit.

[http://www.themilkfactory.co.uk/reviews\\_express/0408.htm#1](http://www.themilkfactory.co.uk/reviews_express/0408.htm#1)

### **VITAL WEEKLY # 433 / Holland / August 2004**

After releasing six volume of 'Bip Hop Generation' it was time for a break. A new design had to come in place and the label had to take things quieter for a while. Now they are back with the seventh volume of the series and with a fresh design. The series plays around with the notion of new electronic music, that is rooted in techno, ambient and glitch. One can find well-known names, here Taylor Deupree, Ghislain Poirier or Janek Schaefer and some lesser knowns as Fonica or entirely new ones such as Emisor or FM3 (there are always six artists on each compilation). Taylor opens up with three pieces of Oval-esque electronica that are along the lines of his recent collaboration with Christopher Willits (see also last week's issue). Good pieces, of course I need to say. Deupree is a master in what he does. Emisor is one Leonardo Ramella from Buenos Aires, who sits more in the techno-glitch corner of music, but I can't say I am too impressed by his work. Fonica are from Japan and play one long pieces of current day glitch and ambient. Maybe sounds boring on paper, but actually works out really fine.

Fm3 are a Chinese group around long term China resident Christiaan Virant. In his group he combines cleverly traditional instruments with electronica, in two very nice pieces of improvised acoustic and brooding electronics. Ghislain Poirier's music is also not always convincing me, but the three cuts here are sort of alright - although not brilliant. Janek Schaefer closes the compilation with a very nice composition based on street sounds from six different cities. Quite a nice example of soundscaping.

A booklet with information is of course still part of the deal, so this 'encyclopedia electronica' is growing again. (FdW)

#### **ALL MUSIC GUIDE / USA / June 2004**

After a hiatus of over a year following the completion of the first series of Bip-Hop Generation compilation CDs, the French label Bip-Hop embarked on a second run of six albums. The new design is not as unifying or defining as the previous one, but the modus operandi of compiler Philippe Petit remains unchanged. Vol. 7 allots between 10 and 15 minutes to six experimental electronica artists from six different countries, balancing sure values with names previously unknown.

12k guru Taylor Deupree gets to open the set, but his three lukewarm pieces, as decent they may be, are quickly overrun by the other contributions. Emisor, aka the Argentinian electronician Leonardo Ramella, delivers bouncy, quirky tunes like a warmer, sunnier incarnation of Bovine Life. The Japanese duo Fonica blend guitar and electronics without sounding like Fennesz (a rarity these days!). Their 12-minute "Scoot" could have been a little bit shorter, but it still provides a highlight. So does Fm3's two tracks. The pipa and the guzheng are two traditional Chinese string instruments, and they seem to be featured in "p.pa" and "zheng," although heavily processed. There is a dreamy quality here once doesn't naturally associate with China. Montreal's Ghislain Poirier contributes three sweet-and-sour tunes, similar in style to Mitchell Akiyama's *If Night is a Weed and Day Grows Less*. "La Danse du Plaisir" uses a voice-over from a documentary on mating rituals to good effect, although that will be lost on French-deaf listeners. Janek Schaefer closes the proceedings with a 10-minute offering, "Vasulka Vauban's A Day in the Good Life," a nebulous piece switching back and forth between murky analog-sounding drones and dense digital multi-textures.

If anything, the assured taste displayed by Petit in previous installments of this collection ensures a quality compilation, and this volume doesn't disappoint.

-- François Couture

<http://www.allmusic.com/cg/amg.dll?p=amg&uid=UIDSUB040405191134571788&sql=Aj73zefuk3gf5#REL>

#### **JIVE MAGAZINE / USA / July 2004**

This is the seventh installment of the French series from the Bip- Hop label. Artists included on this CD include: Taylor Deupree (founder of 12k) , Emisor (an electro artist from Argentina), Fm3 ( an electro artist from China), Ghislain Poirier (Canadian beat scientist), and Janek Schaefer from UK.

The album begins with Taylor Deupree's "Southwest". It's an extreme in downbeat and a slow way to start off this album, but an interesting track nonetheless. "Southwest" has no real climax and goes nowhere fast, unfortunately and some people may find they want to fast forward to the next track.

The second track on the album is also from Deupree and its titled "Slow" fittingly enough. Emisor's track, "Inestable", finally gets things moving a little. Some of the vocals are finally introduced "Inestable" which is a relief if you like a little bit of vocals with your IDM. It's not a big deal if instrumentation is your main attraction to intelligent genres.

To wrap it up, Emisor's track, "Disolucion Imaginaria" is very reminiscent of old Prefuse 73 and Ghislain Poirier's track, " La danse du plaisir", brings a few more vocal tracks to the album.

True fans of IDM will probably enjoy the classic format this album has to offer.

Rating: 4 out of 5 Synths

Misty Thomas

<http://jivemagazine.com/review.php?rid=665>

#### **KATHODIK / Italy / July 2004**

Continua il viaggio di Philippe Petit attraverso i meandri di un'elettronica minimale e ambientosa, un viaggio che giunge alla sua settima tappa e che riesce ogni volta a fare una panoramica attendibile sulla scena planetaria, sempre con un'attenzione particolare verso realtà semisconosciute ma non per questo meno interessanti. Ed ecco che anche dal minutaggio generale del settimo volume della celeberrima raccolta emergono nomi noti che non hanno bisogno di molte presentazioni quali quello del newyorkese Taylor Deupree, qui ad aprire con 3 soundscapes dal carattere dilatato e meditativo, quello dell'argentino Leonardo Ramella nei panni di Emisor, un po' sotto tono la sua selezione, dei giapponesi Fonica con un'unica, ottima suite ambient fatta di suoni modulari dal carattere morbido e straniante, del progetto Fm3 del cinese Christian Virant, autentica sorpresa, con 2 suggestive atmosferizzazioni che, pur essendo più intelligibili, riescono ad essere comunque al passo di quelle seguenti del più conosciuto collega canadese Ghislain Poirier, suo uno dei migliori dischi ambient dell'anno passato. Chiude la carrellata Janek Schaefer con un'unica traccia che ha ancora l'aria di un field recording processato, l'ennesimo quindi, con dentro tutta la carica visionaria propria della personalità artistica dell'inglese. Di nuovo una suggestiva panoramica della label francese sull'elettronica di limite, ben ottanta minuti di suggestioni ambient dalla cifra minimale, da percorrere d'un solo fiato in compagnia di se stessi.

Vittorio Marozzi

<http://www.kathodik.it/modules.php?name=Reviews&rop=showcontent&id=1236>

#### **CODA MAG # / WRECK THIS MESS / France / July - August 2004**

Septième volume, déjà, de ces anthologies qui font la part belle à l'électronica, à la techno minimale, à des ambiances "high-tech", aux expérimentations laptop, aux approches click-n-dub, à des délires abstract-grooves et autres expériences musicales non-répertoriées... On rend grâce à ce label Marseillais dirigé par Philippe Petit d'être pratiquement la seule structure française à être présente sur ce terrain... Combinant figures internationales et artistes en devenir, ces anthologies offrent en quelque sorte à chaque artiste une carte blanche d'un quart heure (environ). Ce qui leur permet de développer une longue pièce ("Scoot" de Fonica, "Vasulka Vauban's a day in the good life" par Janek Schaefer) ou, au contraire, de partir dans différentes directions sur plusieurs tracks. C'est cette option qu'a choisie Taylor Dupree qui ouvre ce recueil avec ses fameuses architectures minimalistes, ainsi qu'Emisor, plus groovy et dubby ("Bordando"), et Ghislain Poirier, inclassable avec ses collages ("La danse du plaisir") et mélodies irisées qui contrastent avec les atmosphères étranges de Fm3 ("P.Pa", "Zheng").

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[http://www.wtm-paris.com/kroniks/kro\\_biphop7.html](http://www.wtm-paris.com/kroniks/kro_biphop7.html)

#### **STYLUS MAGAZINE / Canada / July 2004**

Another satisfying chapter in the French label's ongoing electronica series...

Following a prolonged absence, Phillippe Petit's Bip-Hop Generation project returns with the first volume in a new series, the first collection having ended at volume six. Given the break, one might have expected some significant change, conceptual or otherwise, from the first series but in fact there's little different save the more minimalistic packaging design. As in the past, six or seven artists appear, a mixture of the familiar and the lesser-known, with each allocated ten minutes, and the generous offerings topping out at just under eighty minutes. This time around, Emisor, Fonica, Fm3, and Ghislain Poirier are bookended by the more established Taylor Deupree and Janek Schaefer, but all make credible contributions.

12k label head Taylor Deupree opens the set with three tracks, all in his customary tactile, textural style. His music is typically labeled minimal but, at least in this case, that seems both inaccurate and inadequate as the tracks exhibit a perpetual restlessness and even (in “Street/Light”) aggressiveness. Certainly the crackles bursting atop the blurry, wavering drone in the meditative “Slow” suggest that the microsound label is ill-applied here.

Argentinean Emisor (Leonardo Ramella) is up next and, of the six artists featured, his pieces are the most conventionally structured. In all cases, fuzzy bass patterns establish a stable, often lurching base while flurries of activity appear above, panning seething wipes and descending percussive rolls in “Querer Libera” and static stutter and skitter in “Bordando.”

The next two contributors hail from Japan and China respectively. Fonica (Kelichi Sugimoto and Cheason from Tokyo) contribute the 12k-like composition “Scoot,” a slow, meditative piece of icy tones, pinging burbles, and ambient chords that builds in density and volume over the course of its twelve minutes.

By comparison, Fm3, a Beijing-based collective of computer and classical musicians fronted by Christiaan Virant, integrates traditional Chinese instruments into meditative soundscapes, and thereby creates music that’s more directly associative with its members’ homeland. While the group’s two pieces represent its recording debut, they’re also—mysterious, portentous, mystical, and unsettling—the strongest of the collection. In “P.pa,” moody strums and extended Doppler tones emerge through a dense cloud as the sharp plucks of a Chinese stringed instrument, perhaps a pipa, slice through the fog. “Zheng” begins with the looped rhythm of crackle, the needle loudly gouging into the vinyl surface, while a pipa moodily strums and plucked tones count time metronomically.

We visit Montreal next for three pieces from Ghislain Poirier, known for album releases on 12k, Chocolate Industries, and *intr\_version*. His lovely “Caresser un cercle” features melancholy organ melodies accompanied by laconic hip-hop-inflected beats, while a male voice provides sensual French recitation over an ambient collage of rain showers, rumbles, and animal croaks in “La danse du plaisir.”

Assembled from sounds collected in six cities over six months, “Vasulka Vauban’s ‘A Day in the Good Life’” by Janek Schaefer ends the disc in fine fashion. Beginning with a cacophony of vehicle and other assorted noises, the piece momentarily quietens before building again until its industrial array of vinyl crackle, storm sounds, and electrical wire drones segues into a uniform, surging mass of ruffling clatter and thrum before ending with soft rumbles.

Aside from the packaging design, is there anything else that differentiates volume seven from its predecessors? Not a lot, aside from the obvious stylistic differences associated with the artists, although the latest installment does tend to hew slightly more to a style of meditative minimalism whereas each in the first series includes marked contrasts in artists’ styles. Volume one, for example, ranges between Marumari’s melodic electropop, Goem’s minimal drones, and Phonem’s distinctive beat patterns. In light of that precedent, more contrast could have been introduced had Poirier’s tracks been more in the style of 2003’s *Conflits*. But noting the presence of a more unified overall sound amounts to an observation in this case rather than a criticism. Volume seven’s modicum of surprises is ably compensated for by its musical satisfactions.

by: Ron Schepper

<http://www.stylusmagazine.com/review.php?ID=2131>

[http://www.rjschepper.com/Reviews%20Pages/va\\_biphop\\_generation\\_vol\\_7.htm](http://www.rjschepper.com/Reviews%20Pages/va_biphop_generation_vol_7.htm)