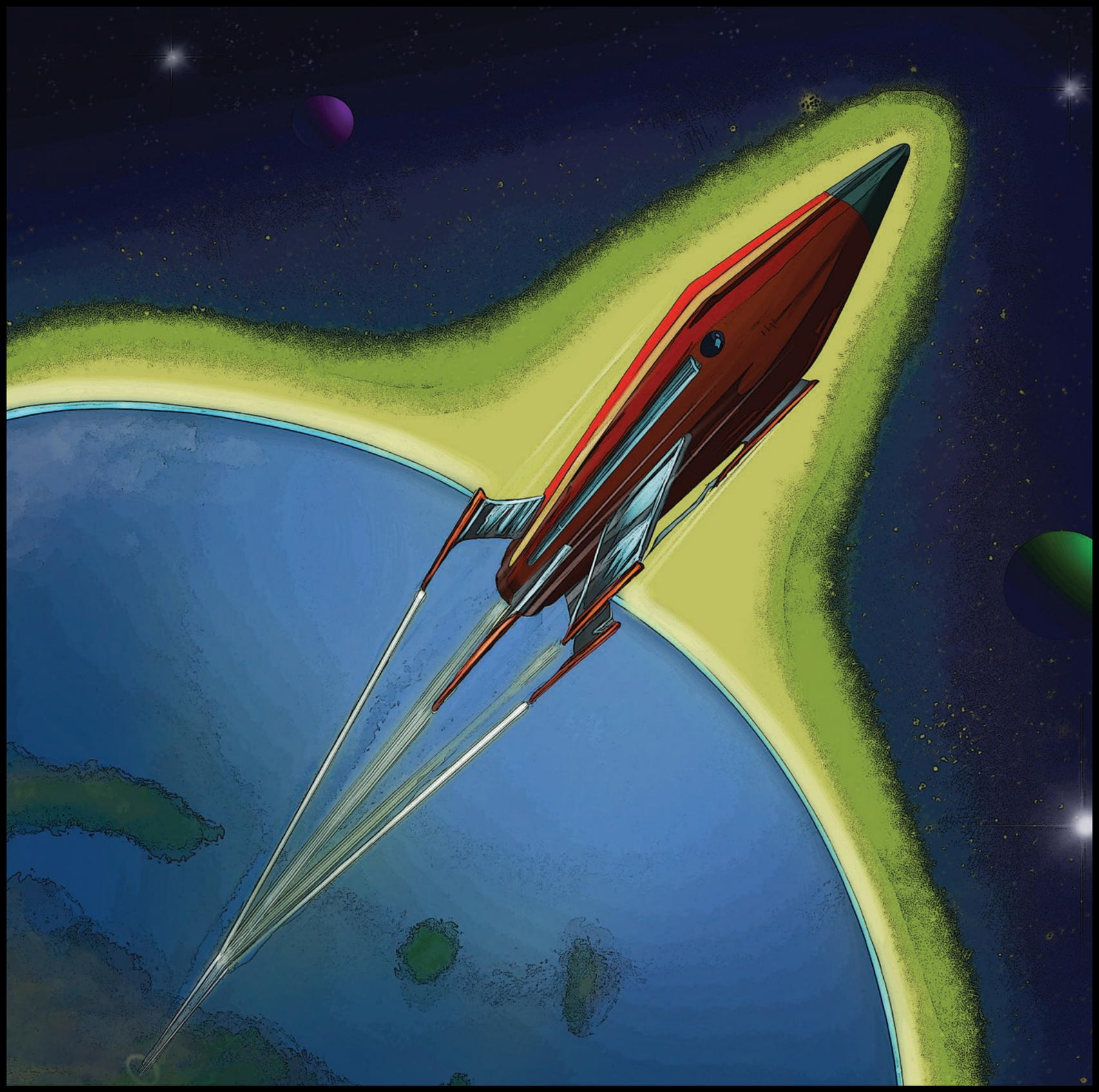
THE ESCAPE VELOCITY
magazine



Issue One



Front Cover Image:
“The Escape Velocity” by AbuQadim Haqq

AbuQadim Haqq (b. 1968) - also known as Haqq and the Ancient - is an artist best known for his long-time artistic stewardship over the visual aesthetic of the original wave of Detroit techno. Born and raised in Detroit, his artwork has also been used and featured by artists and labels from Juan Atkins, Transmat, Planet E and Underground Resistance. His visual style is highly influenced by classic sci-fi and Japanese animation. Haqq is the founder of Third Earth Visual Arts and continues to live and work in Detroit.
http://www.thirdearthvisualarts.com

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The Escape Velocity magazine Issue One
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Welcome to The Escape Velocity magazine.

Before I dive into what this magazine is about, please allow us to review of what this idea came from and how we've come to this point. The Escape Velocity project was born out of a precautionary reaction from the abrupt slow down we experienced due to the World Pandemic in early 2020. It was a concern and reaction to take a hard look at culture to recognize what is most important. What I recognized was the free and boundless ability to think up and out of the box. To dream, then translate that dream to creativity. This style, heavily influenced by Futurism, Science Fiction and Space Science or creations made "about something forward" gave birth to some of the most influential forms to date. It is also important to recognize that the original elements, the components one would need, are still here and available.

The text book definition “The Escape Velocity” title refers to the rate of speed it takes to break free from Earth’s gravitational pull in order to go out into Outer Space (which is 25,000 miles per hour). I chose this subject and comparison in relation to music because I imagine that in order to make great change, the artist and producer need to have similar mental extremities to help pull themselves away and above the normalcy and complacencies that we often find obstructive in this creative industry. The project was created to give assistance to those who wish to explore the outer barriers of creativity through their artform and offer to those who have supported artists for so many years a chance to witness the progressions - narrowing the gap between the two sectors should only prove to be positive and help expand this artform.

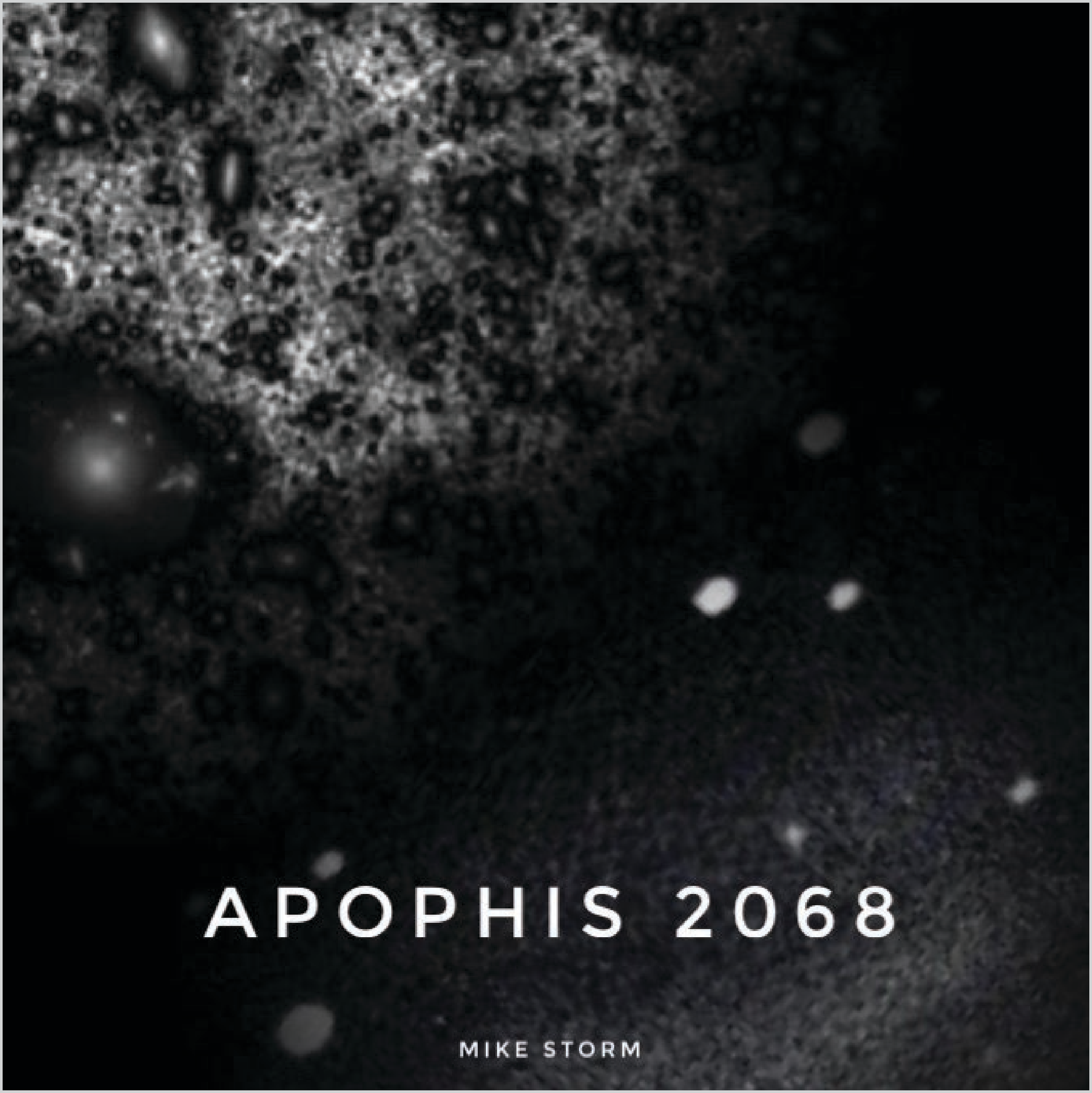
Over the past year, we have sought to locate and invite some of the most talented and imaginative artists in various fields of culture and ask them to create concepts of their choice for The Escape Velocity concept.

To increase their opportunities as we act as liaison between their ideas and an audience ready to analyze them. To present these special conceptual works to a deeply devoted audience that truly appreciates what creativity is all about. Thus far, each invited artist has produced conceptual music albums and art on various subjects related to Space Science and transcendence. The accumulation of participating artists has grown such that we needed to find a way to collectively look at their work, their ideas and to know more about who they are. In the form of a digitally transferrable catalogue, we came up with the idea to this magazine. One in which we can keep track and follow the artists, sample their work and monitor their progress in ways that are more concentrated and focused. The Escape Velocity magazine is a quarterly publication.

On behalf of everyone associated with The Escape Velocity, we Thank you for your continued support and hope you enjoy this new pathway forward. Thanks. - *Jeff Mills*


“Science fiction is something that could happen - but usually you wouldn't want it to.
Fantasy is something that couldn't happen - though often you only wish that it could."
- Arthur C. Clarke




APOPHIS 2068
MIKE STORM



APOPHIS 2068 (ASD014)

Sixty Six million years ago a 14-kilometer long, Mount-Everest sized asteroid blasted a hole in the ground, at the moment of impact, the top of it might have still towered more than a mile above the cruising altitude of a 747, “In its nearly instantaneous descent, it compressed the air below it so violently that it briefly became several times hotter than the surface of the sun, hitting Earth with enough force to lift a mountain back into space at escape velocity, releasing the equivalent of 100 million megatons of TNT creating a 20-mile deep, 110-mile hole and sterilizing the remaining 170 million square miles of the ancient continent of Pangaea, killing virtually every species on Earth and, oddly, paving the way for the emergence of the human species.”

Fast Forward to Earth 2068

New observations of asteroid Apophis –noteworthy because of its extremely close approach to the Earth on Friday, April 13, 2029, when the 300 meter-sized asteroid will become visible to the unaided eye as it passes within the belt of communication satellites orbiting the Earth – obtained with the Subaru telescope earlier this year revealed the effect of what’s known as Yarkovsky acceleration.

The results show that the asteroid is drifting away from a purely gravitational orbit by about 170 meters per year, which is enough to keep the 2068 impact scenario in play,” about the acceleration phenomenon that arises from an extremely weak force on an object due to non-uniform thermal radiation. This force is particularly important for the asteroid Apophis, as it affects the probability of an Earth impact in 2068.

Effect of the Yarkovsky Acceleration

All asteroids need to reradiate as heat the energy they absorb from sunlight in order to maintain thermal equilibrium, a process that slightly changes the orbit of the asteroid (The orbit calculations). Prior to the detection of Yarkovsky acceleration on Apophis, astronomers had concluded that a potential impact with Earth in 2068 was impossible. The detection of this effect acting on Apophis means that the 2068 impact scenario is still a possibility…..



Mike Storm is coming from the underground scene of the 072 area (Alkmaar) in the Netherlands.
As a teenager he started at home DJ-ing & producing, following by performances as a local DJ in the late 90's. Short hereafter he switched from turntables to equipment and performing live at a dozen local parties.
While the underground scene was deeply involved in Electro and Techno music, Mike learned from established DJs and producers how to work with analog equipment. Until this day, he still produces his tracks without any daw. No edits or total recall, just straight forward recordings directly from machines only.
Mike Storm is mainly inspired by the Sci-Fi sound. The thinking process of his sound are created effecting emotions and leading to action. Sometimes there are actions we can't control and therefore each creation is a unique process. Thoughts are created and disappearing like stars and planets. Mike Storm translates these thoughts and emotions into music sequences and it influences the mental state. Building sequences and sound development become a natural process.
His passion is performing live on stage to go deeper into the process of creating the moment. His live sets are typically a journey through space in search of the unknown. Following beats into deep minimal sequences. Seeing himself performing at the famous Tresor club Berlin and Awakenings Holland to name a few.
This past decade Mike Storm sees his music being appreciated by people like Jeff Mills and a dozen other established DJ's, producers, labels and other well known names on the scene. The result is a number of Ep's, Va's, albums getting appreciated throughout the global Techno scene.

Absorbing Other Stars

Mike Storm

ASD002

1. Absorbing Other Stars: Black holes of stellar mass are expected to form when very massive stars collapse at the end of their life cycle. After a blackhole has formed it can continue to grow by absorbing mass from its surroundings. By Absorbing Other Stars and merging with other black holes, supermassive black holes of millions of solar masses may form. There is general consensus that supermassive black holes exist in the centers of most galaxies.

2. Gravity Recovery: A mission that's changed the way we study Earth's gravitational forces and the Earth system, the Gravity Recovery and Climate Experiment, or GRACE, mission flew twin spacecraft in tandem around Earth to study key changes in the planet's waters, ice sheets and the solid Earth.

3. Time Behavior: By introducing quantum behavior to curved spacetime, several physicists have suggested that black holes do not possess a true mathematical singularity, but rather a region of chaotic space, in which time does not exist.

4. Self-Actualizes: Have a superior perception of reality — they see things in an objective, accepting way without intruding themselves upon what is being perceived.Have an increased identification with the human species.

5. Physical Universe Is A Strange Loop: How real are we? What if everything you are, everything you know, all the people in your life as well as all the events we're not physically there but just a very elaborate simulation?

6. Seeing The Galaxy In A New Perspective: If we know when we are absorbed by a star black hole, will we see the whole galaxy in a new perspective? Can we come back and maybe time travel becomes possible?

7. Waves Changes: If you have two black holes merging with each other and emitting Gravitational waves at a certain frequency. But because the black holes decay as they come closer together, the frequency of the gravitational waves changes. So you'll likely see the big stars lighting up first followed by smaller and smaller ones, like a sequence.

8. Constellation Of Five: Constellation of five stars. What happens if 1 out of 5 is absorbed by another star? Will the constellation end?

9. The Enemy: Are we the enemy? or are they the ones we haven't discovered yet. What if we are also absorbed with a blackhole will we encounter an enemy or friends?

10. When They Found Us: We have been looking for other life forms in the universe for years. We find something but still we have not found what we are looking for. And should we search for it? Maybe they already found us and it is all around you….

A Conversation with MIKE STORM

You come from the famous underground scene of the 072 area in NL, how did this influence you? What and who were your biggest influences?

072 is the region and the city Alkmaar where I am originally from. The scene submerged out of a small group of DJ's, producers and promoters. I got in touch with them thru a local record store, where everybody bought their music in those days. Regarding electronic music this was the center for everybody in the whole region and where people teamed up together. New labels emerged and a whole range of parties with international artists & DJ's.
I really used to look up to them as a young kid. That is also where I got introduced into the world of drum computers and synthesizers and where they educated me about equipment, music history and inspired me to make my own music.
I discovered Techno music and discovered my biggest influence: Jeff Mills. A unique sound that immediately touched me. Of course there were more artists that influenced me, but I always stuck to that sci-fi sound and was trying to developed my own kind of style.

How did your career take off? Did you study music before making Dance music? Is your family a musical one?

When I was 14, I became interested in dance music and started on my father's Atari 1040STE with some sample work on a tracker program. A cousin of mine is a musician and with him I learned to master the program there. From that point I was always busy with music, but my real break through with releases was about 7 years ago.

What school of Electronic Music do you come from?

I never had music lessons. For me it was always good to listen to the rhythms of all kinds of music.

Why is Techno Music so special and what do you think it gives to culture and the World?

History is already special to me. Where it's coming from and how it developed. For me, techno music is a feeling what I get when I hear the sounds and rhythms. It influences my constitution.
In my view, what it has given to culture is quite a lot. If you look at how many subcultures originated from there, how many parties and club nights there are where people can discharge or recharge themselves. The listeners at home can also be influenced without realizing it. Music does more than we think.

Which message/emotions do you want to give with this music?

It's fascinating to see where it all began. To explore the unknown. Where are we from? Are there other lifeforms and why are we on this planet? What is the reason that they have put us on this planet? And are we related to micro life? You can go on and on back in time further than we can imagine. All these questions are for me an endless source of inspiration to translate into music. It is not a literal translation, but getting a sense of what you want to convey when producing. Like stars that create pulsars, which are precisely timed radio pulses. They appear to conveying a message. One thing leads to another, followed by yet another happening. Stars emerge, stars die and with them the pulsars. Similar like working with equipment; sounds emerge and sounds fade away. It's all a natural process.

Can you please tell us more about this series of tracks and its title "Absorbing Other Stars`? What is the story of this body of music?

It is a series of tracks with an underlying question or thought.
Black holes with a stellar mass are expected to collapse at the end of their life cycle. After a blackhole has formed, it can continue to grow by absorbing mass from its surroundings. By Absorbing other stars and merging with other black holes, supermassive black holes of millions of solar masses may form. There is general consensus that supermassive black holes exist in the centers of most galaxies. What's behind that? Will there be a time when we know? Did our galaxy originate that way?
Sometimes I need multiple recordings, but it happens often enough that it is done at once. And that's about it. I refuse to come back on it and record it again.
That's why my music are not full of technical feats but all in the moment.

On average, how much many tracks do you produce in about 12 months?

To be honest I think an average of 100. The people I send music can confirm that. I never send 4 or 5 tracks, but at least 20 tracks at a time. I limit myself just to get into the process to make music.
I don't use hours or days making a sequence whether a sound. No edits or total recall into a computer DAW. When I start I have to finish it. It's based on the moment.
I record my tracks as I also play my live set. Directly from the machines into the mixing table where I record things immediately with fading, mute and unmute the sounds.
With this method I can record multiple tracks in a studio session, but sometimes also nothing at all.
If I make a mistake I will have to start recording again. This way I quickly realize whether something works or not. If not then I will quickly move on to something else.

What was the purpose you were looking for by creating those type of tracks? Were you purposely trying to take the listener somewhere?

Yes, you always try to tell the listener something with your music. You create a feeling for them. Something different for some than others.
I am always in favor of a concept with the right titles. Sometimes it takes even more time than making the music. You link the music to the story so that the listener can relate to it. This will be different at a party or in a club, as it concerns the entire set. But as separate pieces of music and people dive deep into it, I think there is still much more to discover for them and for me. Like space.

How did this signing on Axis Records happened? What is your relationship with Jeff Mills and Axis Records?

In the late 90's I started buying records from Jeff Mills and became a fan of Axis Records. I immediately liked his concepts and became an example for me.
I think around 2013 when I gave him a CD at a festival. Not much later I found out that he played my music in his sets. So whenever he was in the Netherlands I always tried to be there to supply new music.

I always made a cover and wrote the story or concept inside the case. That went on for a number of years and he still played a lot of my work.
Last year I asked for contact details. It took a whole other year, because I wanted to send something good. From there on things went fast. I passed on my music all these years and he already knew what to expect from me. I am now very grateful to him for this opportunity.

What are your thoughts about Jeff's approach to connect with more artists on Axis Records?

I have always found Jeff progressive with his music and concepts. And it's very good to see that this continues.
The technology is there, so why not use it to bring multiple currents together or create new ones.
His projects and new combinations make me think and I like that. I think we are ultimately small parts of a larger whole.

How do you see the future of Techno Music in say, 50 or 100 years?

Techno is future. Technology is the ongoing process of development.
Were it is about 50 or 100 years ? I don't know. Maybe it won't longer be dance music at all, but we listen to it for a different purpose. The transition will be slow and perhaps only for a small audience.
I think there are more subcultures where they disappear and new ones emerge.
Just like stars.

interview by Elsa Sachet

HUMAN VISITORS

At a time when growing Cold War anxiety about the Soviets ranged from

psychological warfare to wholesale nuclear annihilation, the U.S government

worried about the prospect of a growing national hysteria. In the previous

year, UFOs had begun to figure prominently in the public conversation. In

April 1952 the popular magazine LIFE published a story titled “Have We

Visitors from Space?

We still don’t know the answer. If they were here. What are they doing?

What’s the plan? Are they human time travel pilots? Warnings because we are

destroying planet earth and maybe other planets? Do they know our future?

All questions with different answers....

MIKE STORM



Chronesthesia

In psychology, mental time travel (also called “chronosthesia”) is the capacity to mentally reconstruct personal events from the past (episodic memory) as well as to imagine possible scenarios in the future (episodic foresight / episodic future thinking). The term was coined by Endel Tulving in 1985, as was the largely synonymous term chronesthesia.
Mental time travel has been studied by psychologists, cognitive neuroscientists, philosophers and in a variety of other academic disciplines. Major areas of interest include the nature of the relationship between memory and foresight the evolution of the ability (including whether it is uniquely human or shared with other animals), its development in young children, its underlying brain mechanisms, as well as its potential links to consciousness, the self and free will.

text courtesy of Wikipedia

THE PARADOX

Jean-Phi Dary / Jeff Mills

COUNTER ACTIVE



Paradox means a doubtful statement or proposition that when investigated or explained may prove to be well founded or true.

The objective of The Paradox comes from a common belief between Dary and Mills that with uncompromising freedom and means in which new ideas can be born, the two are able to focus on reaching a higher level of spiritual consciousness through their works. Each composition has been created and recorded in real-time. Meaning, the result of spontaneous actions that are confounded to be true and honest.

Counter Active album
double-vinyl set and digital
are now available at
www.axisrecords.com and your local retailers.



A Conversation with

What does the title "Faces And Mirrors", your album refer to?

It is about that moment when people look at themselves in the mirror to reassess their ideas, life experiences and plans or just to question. I believe we all do this at some point. Looking into a mirror is something quite special as there is no other natural way to see ourselves. Of course, we can look at others and examine their movements and actions. We can also pass judgement on them, but mirrors offer an opportunity for self-evaluation and to review ourselves directly and concisely. It is an experience that help us reconsider our stuff and evaluate our achievements or the goals that we aim for.

Would you say this might be the true Techno sound of Spain right now?

Regarding focus and arrangement, it should be. Spanish Techno has for some time shown a general trend built around the old established rules that seek quick crowd-pleasing results and that reward the well-known and the agreeable. It promotes plainness in both structure and sound. It feels as if there is a fear of the unknown. Plenty of new tunes are released every month, but they all feel similar and few seem to convey any message at all or display some personal character. Essentially, you find that there are a lot of producers just releasing fast-selling products or developing tools to use in their sets, but very few artists using their own voice. My view is that music needs new perspectives, and it needs to take risks with the style and challenge its rules while respecting the overarching musical principles. For me, one of the immutable principles is that music must always stem from a personal need for expression. Techno music has a great deal of potential and therefore it could be as infinite as we would like it to be. The true Techno must show ideas, intentions, convey messages, and we must show our cards. We must challenge the audience and not just produce a simple tune for the dance floor.

What are the significant difference between Techno out of Spain. How does Spanish culture reflect the style of music?

In all honesty, Techno music in Spain has never been truly respected out of the club scene. There have been few instances when electronic music has been part of the agenda of museums or other cultural venues and events, so there is no solid bond between culture and techno in Spain. It still feels as this is an area that needs further exploration. With regards to differences between Spanish Techno and Techno from elsewhere, I don't think that nationality is a key factor. The differences lie in-between the artists not the nations we come from. Maybe in the 80s and 90s you could associate distinct styles with particular places such as Detroit Techno, the Berlin sound from Basic Channel, or the Birmingham sound of Downwards (which served as the basis for the vast majority of Spanish Techno productions). At this moment in time, it seems that the regional aspect has faded away. Globalization has turned those local movements into global phenomena instead.

T A D E O



The only true border that lies between personal growth and talent, is imagination. Luckily, there's an abundance of that in the inventive mind of Miguel Sar. Throughout the past 10 years, the Madrid- based DJ, producer and label manager has continuously challenged himself and his crowd. His daring experiments in both the studio as well as out in the clubs, have redefined the meaning of electronic music, techno in particular. With a complex, powerful sound that bends the genres, Sar has made himself a pioneer in the underground techno scene, veiling under the Tadeo moniker. Having founded Cyclical Tracks, NET28 and Another Intelligence, as well as finding a solid home on Token Records and Non Series, it's only a matter of time until his musical theory becomes a worldwide understanding.

Tadeo has been a beacon to those in search of original and through-provoking tracks. His releases have more than once proven the significance of his visionary sound. Techno with avant-garde effects has become his trademark. Adding fuel to fire by combining these with a classical and filmic approach, providing an otherworldly listening experience, that reflects the same dark but wondrous journey he takes his club audience on.

Tadeo's the name that brings us to worlds that never were. Stretching the borders of what is possible and what is reverie, he walks the fine line of it all. And yes, he invites you to join him on that journey.

Do you think great entrenched painters such as Salvador Dali, Joan Miro and Pablo Picasso have an effect?

I guess that will depend on who you ask. In my personal experience, Picasso was very influential, especially in the late 90s when I fell attraction with cubism. I found the absence of dimensions and its quality of an almost primitive style of painting spectacular. That way of synthesizing a message into something deceivingly simple and yet loaded with shape and colour has a great deal in common with music. In my music I also try to convey a message using just the key elements. In any case, it is difficult for me to say how much those artists have directly influenced contemporary music, so I am afraid I can only draw a few parallels.

What is rhythm to the average Spaniard?

It is implicit, above all due to the influence of flamenco through the generations. The roots of flamenco are in North Africa and all the music of African origin has an spiritual link to rhythm. The base of flamenco is composed by the palmas (flamenco hand-clapping), the castanets and heel of the shoe. This very primitive type of percussion creates a bridge to ancestral times. It is indeed interesting that even though it has it own harmonic scale, nobody has properly dared to explore possible avenues between flamenco and Techno. John Coltrane released Olé and Miles Davis (my favourite artist) did Sketches of Spain using the flamenco scale and culture to excellent result. Even Manuel de Falla created classical music pieces with flamenco roots and more recently, Rosalia does the same in her urban style music.

Does the form of the Spanish language have an influence too?

It depends, the Spanish language is not great for styles such as pop or rock. It doesn't sound truthful, and this might be also because of the emptiness of message in the lyrics for those styles. However, when it is used as another instrument in flamenco, the character is enhanced and, in this setting, it has great influence. The Spanish language can also be influential in folk music where the lyrics are more elaborate and closer to poetry. In fact the works of great poets and writers like Federico Garcia de Lorca have served as the basis for wonderful musical themes.

What role do you think Techno Music contributes to the art form of music?

As long as artists use their own voice, it is a very important role that Techno plays in music. As I said previously, for me Techno is a form of expression. If you add music's intrinsic abstraction and he infinite possibilities that new technologies offer, I believe that Techno should play a key role in the future of art, but we must be brave to achieve it. The fact that it is music composed with technology enhances its intrinsic abstraction, which leaves its interpretation to the free will of the listeners. If the work is built with enough message and creativity, it will become an art form itself, with the virtue that it could change with the passing of time.

What is Spanish Futurism today?

It is currently difficult to find futurism in Spain. Most people live day by day, with anxiety derived from the need for immediate consumerism, with little or no future projection, and in this context it is difficult to create an idea of futurism. We need imagination that can help us shape the future according to our intentions. Right now electronic music works churning pieces quickly for fast consumption like a conveyor belt of clones. If we want to open the doors to futurism or simply to the future, we need to swim against the tide, projecting our ideas and intentions without fear as Jules Verne did in literature.

One important question to:

- Florian Schneider (of Kraftwerk): Do you think Kraftwerk could have achieved the same expression without the help of the vocoder?

- Juan Atkins (Cybortron): How does literature influence the development of Techno music?

- Haruomi Hosono (Yellow Magic Orchestra): Is it natural for you to seek a balance between classical instruments and technological synthesis?

How do you imagine Techno Music in the future. Say, the year 2099?

For that time, we probably already have technological brain enhancements applied to people. It is also possible that Artificial Intelligence will be developed enough to be able to generate music by itself. AI could create music using advanced algorithms to respond to a particular listener, so in a way the music would be mutable but potentially also predictable. At this juncture, the imagination and free will of artists can offer greater versatility than algorithms, offering a much more human message than the current one. Right now the sound is very mechanical and tends to the technological, because we are fascinated by what is next and what we currently do not have. In the future once the technology is the norm, I am sure that it will lean towards the more human and organic side of Techno. It is always a question of finding some sort of balance.

What's the idea and concept of your next album 'Curiosity. A Human Condition'?

I will explore the idea of people's implicit curiosity. Children love to explore and discover. This is a quality that some adults do not loose with the passing of time and those are the people that make the species go forward both in technology and arts. It is that curiosity, discovery, adventure and fascination for the unknown that has inspired me for the album. Never forget the child that lives inside of you.

interview by Jeff Mills

Special Things



Sleeper Wakes album cover T shirt



“Sleeper Wakes is a science fiction story about the structure, preservation, limits of the human species and existence, the assumed realm of other intelligent life forms, the other dimensional worlds and realities beyond the horizon of our imagination. Created as means to demonstrate how fictional storytelling can enhance and open the doors to the unimaginable, these stories are devices meant to destabilize the creative process. This series is constantly evolving, ongoing and will never stop.“ -Jeff Mills

“Sleeper Wakes” was released in 2009 as a same titled science fiction series started in 2004.

Axis Key Holder

both available at www.axisrecords.com

An Affirmation For The Future

I m a n i M i x o n

All of us are born of both tragedy and miracle. Making history remember how we got here in the first place, fresh without a clean slate. We have never had an easy moment, but we made it anyway. Kept going when we didn't know where we were going. // As we enter the next unresolved moment, we can be sure that we've been here before — in the throes of rebellion, in the relentlessness of grief, in the absence of closeness. We made it out, in due time, with intention. Wholly changed and wholly new. // If everything we make is cultural production, then it should be known that solid Black is the best quality. We have watched the expert future we created become analog. Our stamp becomes useless after laboring too long, our record warps when pressed too hard. Where you see cool off, we see charge up. Pure no matter the cost. // We made the music we wanted to see, but had never heard. Turned a red dirt rhythm to Black stardust. Turned thin air to thick, syrupy sound. Our otherworldly tones left traces — tracks for the future to follow closely.

Imani Mixon was born and raised at the magnetic center of the world's cultural compass — Detroit, Michigan. She is a long-form storyteller who is inspired by everyday griots who bear witness to their surroundings and report it back out. Equal parts urgent and essential, her multimedia work centers the experiences of Black women and independent artists.

Track 1

The news and the history books have shown us that moments of unprecedented loss are followed by moments of unprecedented gain. When they ask what to do next, we will point to all the wreckage that led to revolutions. The work you do now and the rest you allow will resound into tomorrow.

2

Perhaps instead of teaching the generations that creativity is a synonym for uncertainty, we let them in on a secret — our abundance relies on our ability to separate one from the other.

3

When the OGs talk to the newbies, put them on instead of putting them down, we create something stronger than struggle to unite us.

4

We remember that our fates are braided tightly together. Our survival requires understanding that there is no better than, only better with. Our greatest wins will be shared.

5

We know that machines are our tools, but not our truth. Technology only brings us together if we are willing to be close. There are people on the other end of all of this white noise. We transmit humanity.

6

Our voices are our divine rights, they are not earned nor given and they cannot be taken away. The future is made of all of our wishes, jotted down and written into the cosmos.

7

There is no use in waiting for the muse, if you don't listen when they arrive. Trust and believe the women, the femmes, and the non-binary folks. The muse is not yours alone, ideas are not static, you must move with them.

8

Let us imagine together, a future. One where we see and are seen fully. Where me and you and your folks and their folks can live off of art alone. Where we know that nothing sacred survives alone. Living is not an individual pursuit.

9

If the dance floor is a constellation then we are stars made visible, moving at 78 RPM. Our system is designed to collide but the orbit is up to us. The present moment asks, "Can you revolve without disrupting the flow? How can your evolution accelerate another's journey?"

X

We are already the witnesses. The ones who have been here. You see us. Hands up, eyes closed, throwing our knowledge, our hurts, our healing and our memories up and over, into the collective imagination. Imagine with us, we thought you here.

There is Electronic Music and then there is Millsart!
It's a form that comes from Techno music that leans more into the poeticism of Jazz and self-reflective acoustical works that explore folk music, while at the same time, using the precise and perpetual constructions of Dance to strike the right notes that has always given its universal appeal.

EVERY DOG HAS ITS DAY



Vol.1 ~ 13 available at
www.axisrecords.com

Modularz

Science tells us that light and sound is our chosen form of communication throughout our universe.

Advanced Indigenous civilizations tell us communication is possible via ancient astronomy.

Some cultures have inherited the ability to translate language from space, possible through body movements reacting to vibrations and rhythms from the pulse of the drum.

2009 – 2021 >



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A Conversation with Terrence Dixon



How much does residing in Detroit contribute to your sound?

Without being cliche, the decay, the little children with nowhere to go on school summer vacations, the people that work in the car plants, the prostitutes, pimps and drug pushers, to the beautiful people that have nothing and nowhere to get it, those houses that the stray dogs took over for shelter, to all the stray cats having kittens, the gun fire and police and fire truck sirens, to the liquor store owner/customer doing business behind bullet proof glass etc etc etc.. yes Detroit has a lot to do with my sound on the daily.

Within Techno Music, how would you describe your sound? Where are you in this mosaic portrait?

I would describe my sound as my own, defined as Detroit techno. I feel new, like I just started, only barely lifting my head up and keeping ears close because I don't wanna hear or see too much that would influence my sound too..where I'm at in the Mosaic picture? somewhere in there but not sure where.

You are now retired but continue to release music: do you feel a difference in your creation process since you have stopped touring? Do you use your imagination more to imagine the World?

Staying in Detroit 100% of the time for 24 years while making my music without touring is the only way I could have did all that, one or the other would suffer, my music or my tour. Living here in Detroit doesn't give you an imagination of the world, you so busy fighting each other for five dollars, trying to keep your car running, find decent food, trying to pay bills on the daily, it's night time already..time to make tracks. Since I started my touring as of just last year for the first time, the world and the people I met were just amazing, didn't think people and little towns so beautiful ever existed.

As a creative gesture, what is a Terrence Dixon track?

It's playing a huge roll in the near future as a relaxer for people of today, the thing about techno is it can make the mind dance, during transportation, at home, biking, work out..etc etc..its good for almost everything you can name, it don't harm or offend anyone..things like that tend to last, but a much larger role in the far future because that's what it's about to begin with, it's already made for the far future.

Who are your most reoccurring creative influence, a dream or memory. One that you learned from and that we can hear in your music today?

It's a memory because I can never remember my dreams, a reoccurring one is my aunt boyfriend introduced me to Jimi Hendrix, Santana and Frank Zappa.

You meet a person that tells you that music is a waste of time. How would you respond?

That was told to me at the beginning of my career by almost the entire Detroit Techno community at the time, they thought my sound was weird and empty, everyone kept telling me to add some more sounds, add this add that..now those same people tracks are more minimal... so....that lit a fire under me and drove me to basically keep doing the same thing, but more of it but less.

Can you please tell us a bit more about this album 'Galactic Halo'? What is the story?

Galactic Halo is about a so-called new Saturn type of planet in year 2976, the Halo ring is a sign of infinity that I receive if I complete one mission around.

Do you think Techno Music can and should be taught? If so, what would be subject of your first lesson?

I am strongly against teaching kids techno music, it can't be taught anyways, because it's all spiritual and from the heart on how to hit them keys. I would rather adults teach children life lessons.

What is the memory to use the most when producing music?

The confusion and frustrations that I still have makes that happen.

It has been observed that music producers and DJs are excellent at using and planning Time. What can you advise to subject?

You have to first learn how long 5 mins is, it's a lifetime when used correctly, don't use clocks, listen to your body. if you do this for a living you will have perfect amount of time to make your mark, walk away and comeback the entire session. save it or write it down asap.

inerview by Jeff Mills

There are many ways to imagine the future. One might be to look back in the past to see what has similarities to what we are seeing today. Another way might be to invent and build a time machine to jettison ahead in time to get a glimpse. And, one way might be to use our natural senses to feel what the future might be like. Though all are intriguing to explore, this album is about the latter option.

We are a species of human animals and we are guided by the ways of "knowing" from feeling; by the ways of intuition, premonitions and sensing. Each one of us are born with this special tool set that tells us when the time is right, when enough is enough and when there may be more or less to it. It has been these skills that have allowed humanity to survive and flourish for thousands of years. It is also safe to say that we do not know all there is to know about this skill.

A Clairvoyant is a person who claims to have a supernatural ability to perceive events in the future or beyond normal sensory contact. 100 years ago around 1920, a person with such abilities that could summon, speak to the decease and spirits were in high demand due to post World War I battle casualties, the Spanish Flu virus pandemic of 1918, the social and civil unrest and many more events that made uncertainty the norm. Ironically, we were doomed to repeat some of these events and what we are re-experiencing today. The general impression of Clairvoyant was that of a conductor of faux hope, scam artist that preys on grief and desperation or someone that believes in their natural ability a bit too much! In many cases, this might have credit, but also, it was this person, with this way of supposedly channeling the beyond that gave people hope, optimism, resolve and much needed closure.



The album plays in the way of a metaphysical seance and should be listened to in a darkened, candle lit room. A silent space, free of outside noise, chatter or talking and other visual distractions. The album should be listened in full from beginning to end.

Jeff Mills



The Clairvoyant

1. The Séance 2. Pseudoscience 3. Remote Viewing 4. Someone Who Feels Things
5. Calling All Loved Ones 6. Shadow With A Golden Aura 7. Wait, I Feel A Presense
8. Three Signs From The Other Side - Sign 1 9. Three Signs From The Other Side - Sign 2
10. Three Signs From The Other Side - Sign 3 11. Questions, Decisions And Consequences
12. The Feeling Anything Is Possible 13. Dancing Shadows 14. Ganzfeld Experiments
15. The Spirit World 16. The Mind's Eye (track 16 digital only)

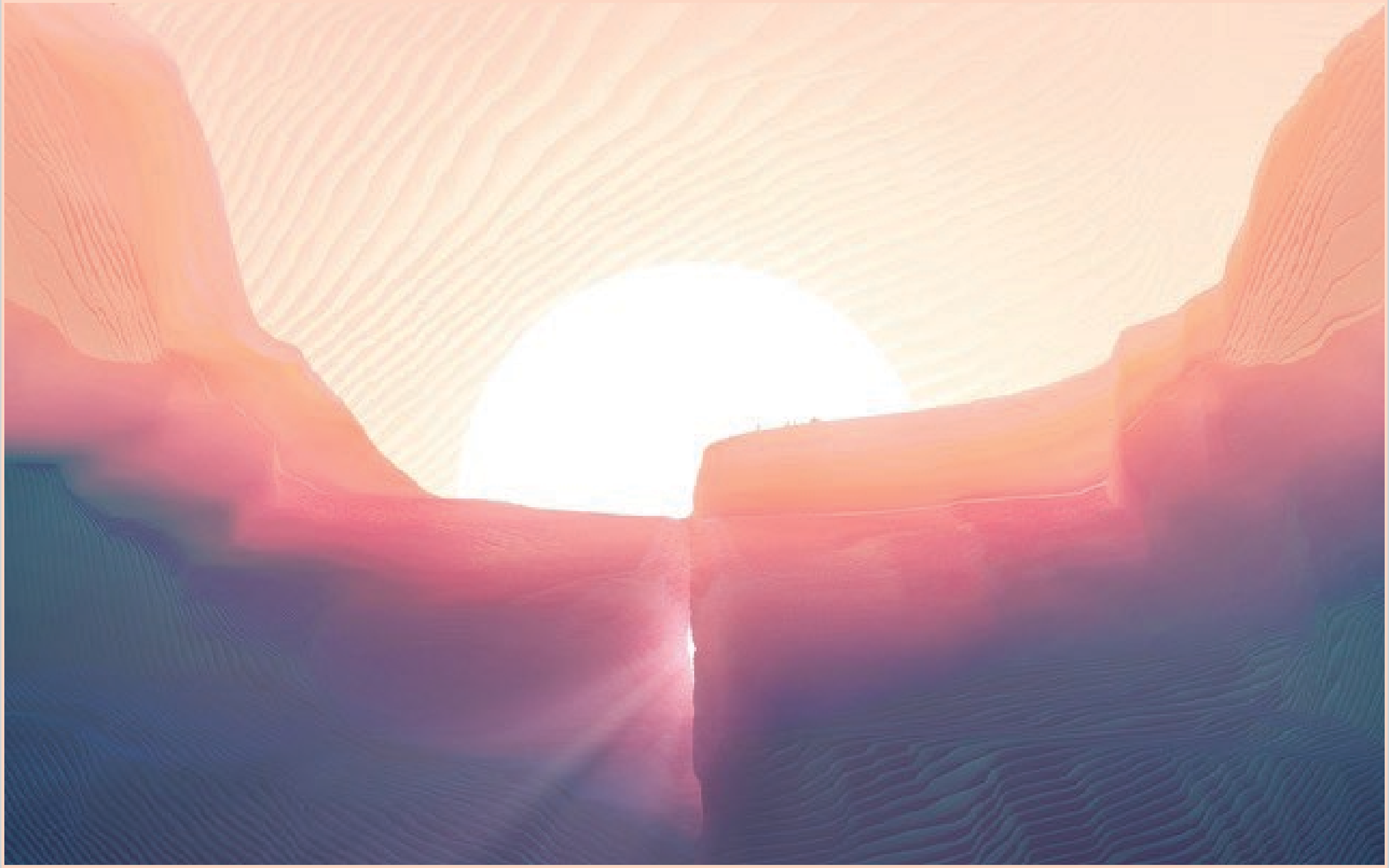
AXIS

Three vinyl set /digital out on February 26, 2021

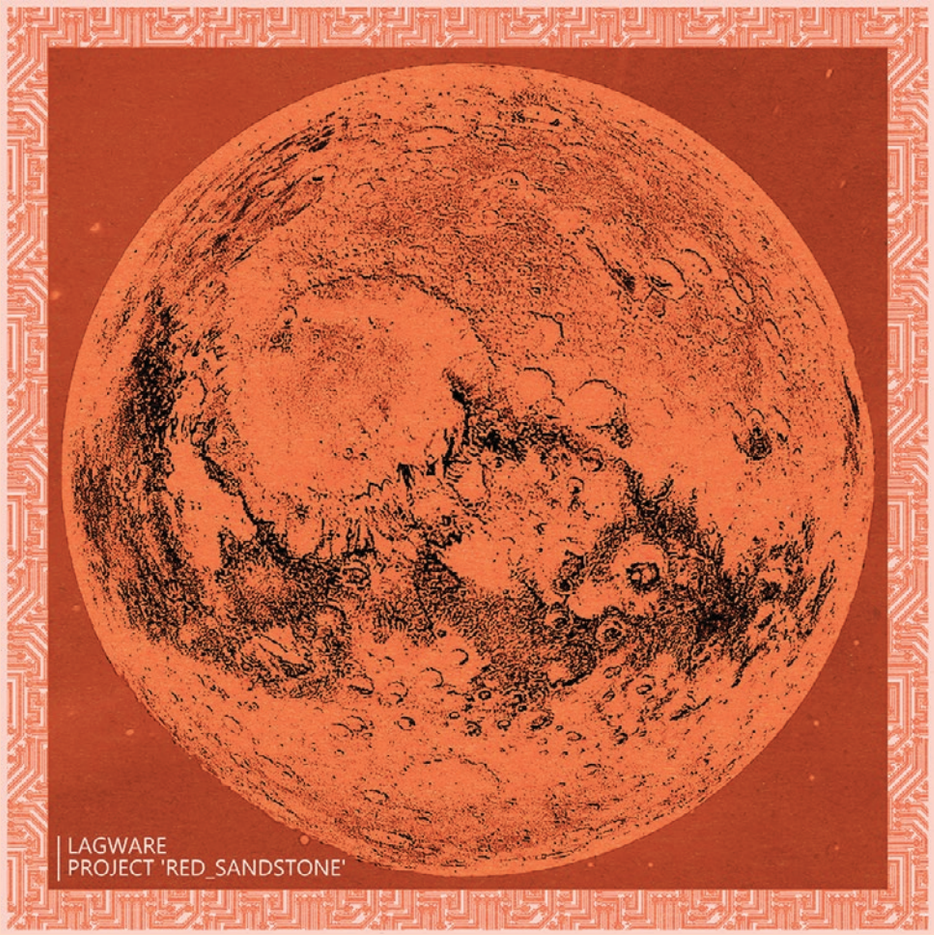
Project “Red Sandstone”

Lagware

ASD009



In 2035 starts a project called ‘Red Sandstone’ with the purpose of putting the first humans in Mars. The spacecraft has been launched from Cape Canaveral with all of humanity paying attention to the event. When the astronauts landed on the red planet, they set up their camp and quickly began to explore it. Two days later they found a mineral that they called acidic hematite due to the chemical reactions that it presented to different elements such as water, fire or the air of the earth. After five days they realized that they were not alone. A silhouette similar to a human but with a height of about 60 centimeters found them. They were later called, citizens of Mars. It seemed a technologically not very advanced society. That was their secret because they had enough elements to escape the satellites and robots previously sent by the humans but the most important thing is that they are peaceful and very curious creatures that quickly approached the astronauts to get to know them better, even though they wouldn’t speak the same language. At the end, the mission was a success and years later a new connection to the red planet and its people began to be created, which led humans to create the first cities on Mars and most importantly, a new milestone for humanity.



A Conversation with DVS1



You are Zak Khutoresky. Born in St. Petersburg Russia, immigrated to America at an early age, what does the artist name DVS1 stand for?

DVS1 stands for the "the devious one". The name was given to me by a graffiti artist friend who went by the name NVS1 (Envious one). In many places around the world, this doesn't clearly translate. Devious, in the context I imagined and used it when the name was given to me, was stemming from deviation as opposed to being devious. I didn't want it to have a negative meaning, so I interpreted it as never taking the straight line or always deviating from the norm. I embraced having an alter ego apart from being Zak.

What is your belief about life in general?

That's a rather big question, framed in a few words. If I had to try and keep it as simple as possible, I would say life is about the perience and adventure outside of the common pursuit of survival. It is very easy to get caught up in the day to day routines and distractions of society. It is much harder to create space within those distractions to actually experience life to its fullest. Creativity and the pursuit of one's own happiness, pleasure or vision can bring a satisfaction and contentment that is beyond measure.

In my view, Techno can be separated into a few different styles. There is Fantasy Techno: a form that lends itself to creations based on imaginary scenarios and situations, Reality Techno: a form that focuses on the actualities of its day and time, Utopian Techno: a form that is specifically directed on visions and premonitions of the future and a few others that continue to evolve.

Considering this, it is easy to imagine that Techno Music can be greatly affected by the ways humanity recognizes itself, its purpose and what it wants its future to be. How do you see yourself in this frame - meaning, how would you like to see your music creations considered?

What I have always appreciated about "techno", specifically the kind we are speaking about, is the openness of the listener to experience it anyway they see fit. For the most part, this music is devoid of words or instructions. Specifically when DJing, I try to create an atmosphere where the listener and I are floating in the space between reality and dream. We can let go and see where it takes us.

I agree with your descriptors of techno in concept. I would even add another category to your description and call it "mind and body techno". While the beat is physical and moves our body, the tones, soundscapes and feelings push the mind into past, present and future thought.

In the future, Music could be considered more an actual experience than a listening review interaction. The "visitor" (or would-be listener), might be able to experience music in-the- making and in all dimensions and perspectives. Once this happens, music could have a great educational effect. This would surely change the dynamics of what it would mean to be a "musician". Imagining this, what elements of the dance music do you think might be the most interesting to learn from. Are there certain values that are already transferrable?

The elements of dance music that are most interesting to me are the physiological effects that happen in real time but are however currently beyond our normal awareness. If the experience was, as you describe, more of an interaction along the process these effects would be visible from the creation level to the experience level and possibly make the listener and the musician more aware of the power and depth of the music from both sides. The perceiving mind is partially limited in its ability to deeply understand at all times. Perhaps in the future, musicians could be a more direct catalyst and music a doorway into the dimensions and perspectives, from education to the live experience.

What is the one thing in music you wish to see or hear more of? Why?

Because of my personal experiences with music on a physical level, I really wish I could fast forward into the future where we are able to be even more immersed into the full encapsulation of the experience. To be able to hear, feel, see, smell, and even touch the music. To have the ability to experience the music with all of our senses would be a very powerful reality.

What does the title of your first album Beta Sensory Motor Rhythm mean?

Beta Sensory Motor Rhythm stems from research into the effects of the dream state. While reading about the various moments and processes with the dream state, I discovered points of reference. The entire album, track titles and story were derived from my interpretation of the feeling that I am trying to achieve either playing or listening to "techno". To only reference the hypnotic state would be to undervalue the process of getting there.



In a few words, could tell us what each track refers to?

1. Alpha-Theta - Electrical movement in the brain waves that can be thought of as a "beginning pulse" to the rising feeling of entering a dream-state.
2. Drifting - Gradually falling asleep peacefully, carried, rather than deliberate.
3. Delta Wave - Low penetrating - deep-stage REM sleep A.K.A. slow-wave sleep. Delta – The twilight state, a transitional awareness.
4. Inertia – To experience and impaired cognitive and sensory perception. The physiological state of hypnagogia - Hypnagogic hallucinations, dreaming & full paralysis. Speech impairment.
5. Hypnagogia - Gradually falling asleep peacefully, carried, rather than the mental phenomena of hallucinations, usually occurring as the subject is entering
6. Transient Response - The reaction of the equilibrium.
7. The Five Aggregates - Material form, feelings, perception, volition and sensory consciousness. It is the exploring thought which comes from a period over 10 years ago. Original. After this album which entire body of creations called solfa, or solfeggio) provides a framework for melodies, and training your ear to hear patterns. It is an excellent system for learning the architecture behind music, and is a fundamental concept of ear training.
8. Solfeggio - Provides a framework is actually the one track I realized its place in my entire body of creating to end the album with this simplicity or power. After combining it with the other tracks and choosing the order to over 10 years ago. Originally, I held this track back because I was unsure of its placement within and body sensation.

Creating Techno music has really become about skilled artisans at work that requires many years of study. At this point in your career, does this first full album point to a direction that you will explore more in the near future or should we consider it a milestone in which to propel from?

I try and be as honest as possible when creating music or DJing. Some producers have a goal in mind and are able to channel that into their process and finished piece. In my case, I am only capturing a moment in time and go with my intuition of how I feel and what I can channel out of my collected experience. I would never have imagined when I started almost 28 years ago that I would be able to express myself within music at the level I do now. This all came from my continuous push to pursue my expression and growth of my vision of music, life, society, etc.

As much as I may be known for a certain style or vibe I can create within those expressions, I hope to stay honest with my development and productions in the future. This album is a freeze frame of where I am today and when those pieces were written. I hope the next expression is another growth of that ability, even if only slightly different!

Of all the tracks you've made to date, which is the one you are most connected to – the one you use to measure your current and future work against?

Evolve on Hush01. This track, when it came out, was a simple and exact identifier of my style of techno and the first release off my own label.

Looking around, in which ways do you see how Techno Music could be enhanced?

I think experiencing techno in the "right way" allows the listener to understand the power of this music. To write it off as entertainment or just a repetitive drum beat is simplifying its potential. While there is nothing wrong with simple entertainment, the "techno" I speak of requires more of a willing participant and the perfect storm of sound, light, anonymity in listening spaces and openness to see it for what it is. Beyond the sonics of the experience making things better, I hope the culture surrounding techno can take a step back and see the pitfalls of following in the existing trends of all popular music and the oversaturation of mediocracy.

Interview by Jeff Mills



Axis Alert> The new album NUOVO FUTURO coming soon

MILLSART
THINK AGAIN



Album exclusively available at
www.axisrecords.com
12” EP coming in April

THINGS TO COME

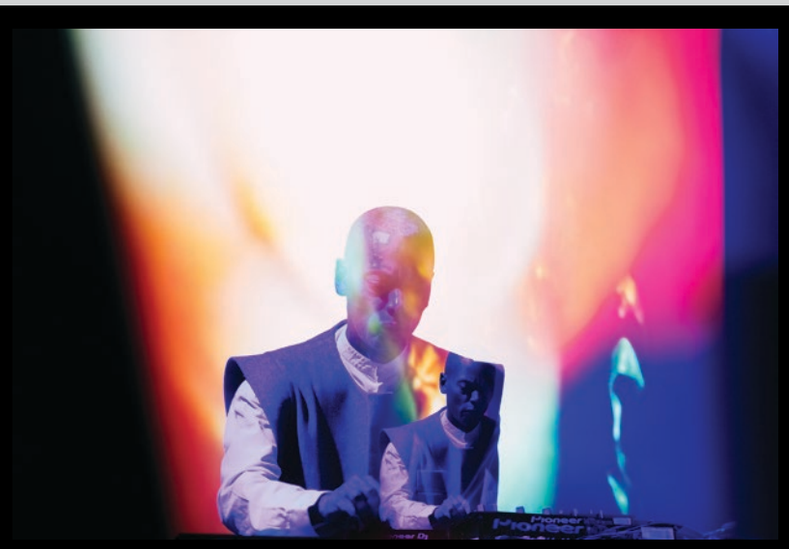
Jeff Mills live at la Gaîté Lyrique, Paris. Sept 25, 2019

Things To Come is about self-empowerment and the power of the mind. It proposes the idea that our future is determined by how deep and provocatively we think and recognize the World around us. To make modifications and improvements to what we think, what we do and how we see ourselves in the mirror. It is inspired by H.G. Wells story of the same title, but it goes much deeper than that. This version assumes each and every one of has the ability to change our circumstances. Like in time itself, there is only one way and that is forward. So, the performance starts off on one side of the stage and finishes on the opposite. Never going back or in reverse, I'll make my way across various set-ups of equipment, musical instruments and things to create percussive sounds used to emphasize the imagery that supports the concept.
Thinking about how we think is where and when change starts. *- Jeff Mills*

Photos by Jacob Khrist















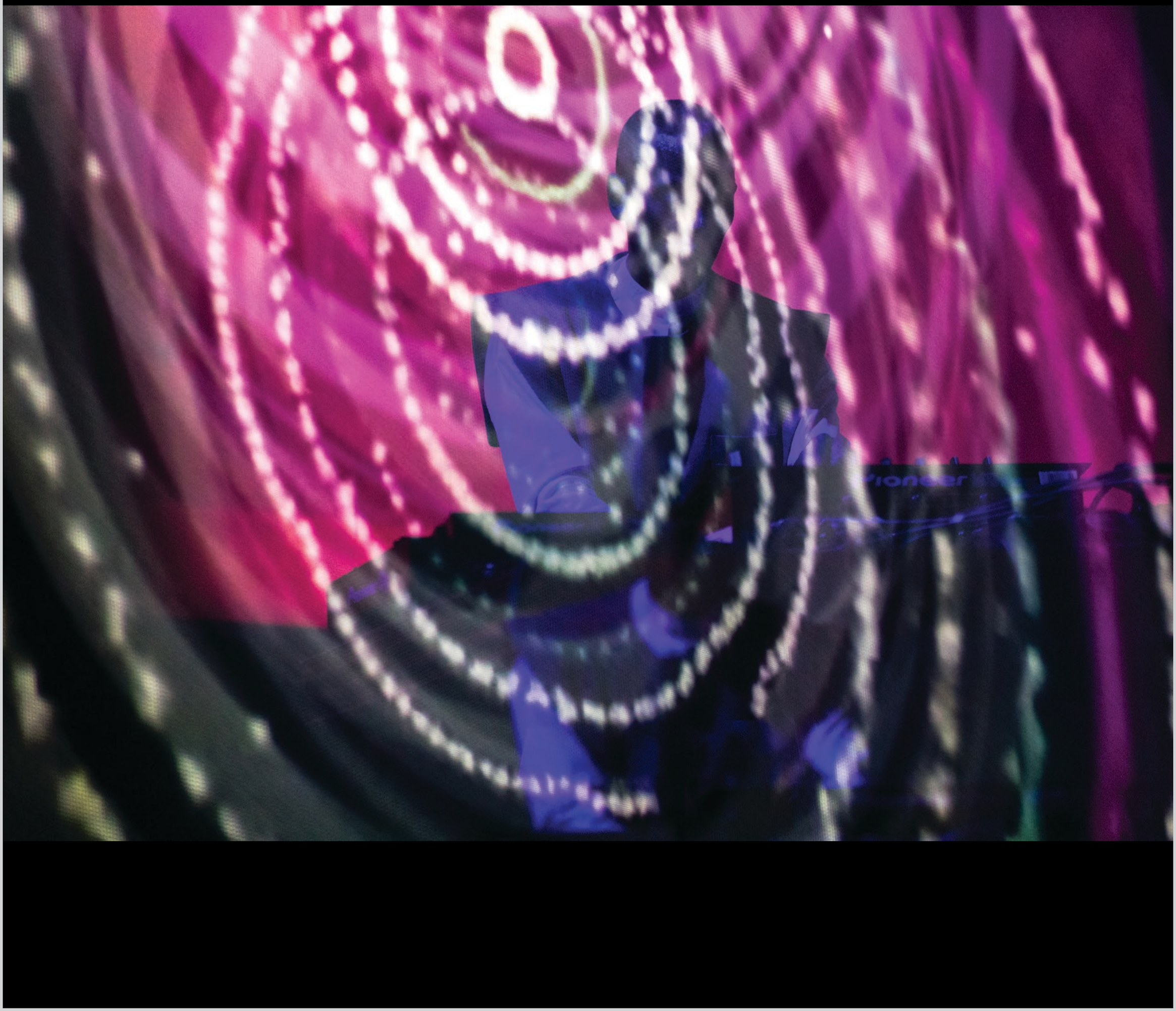




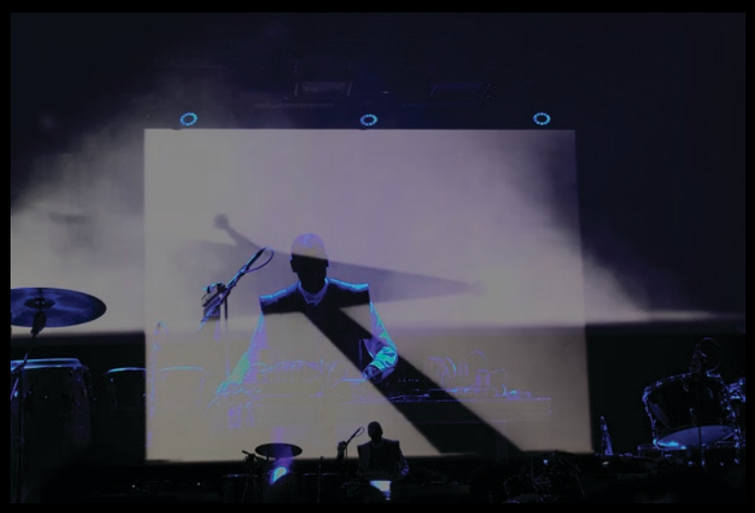




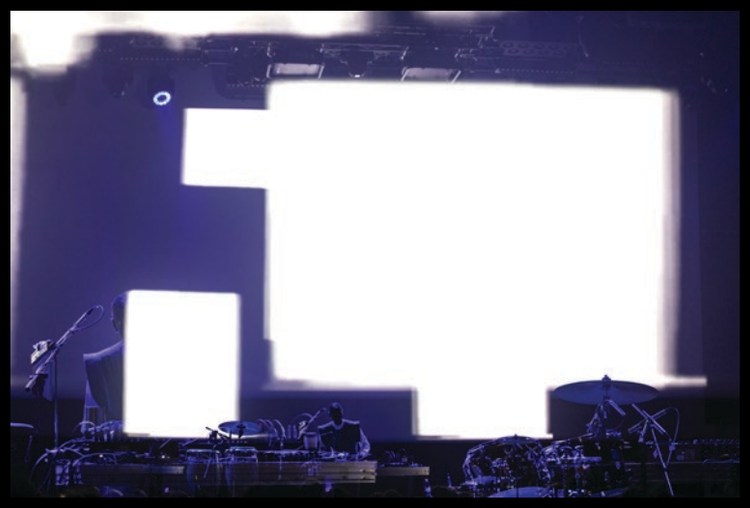


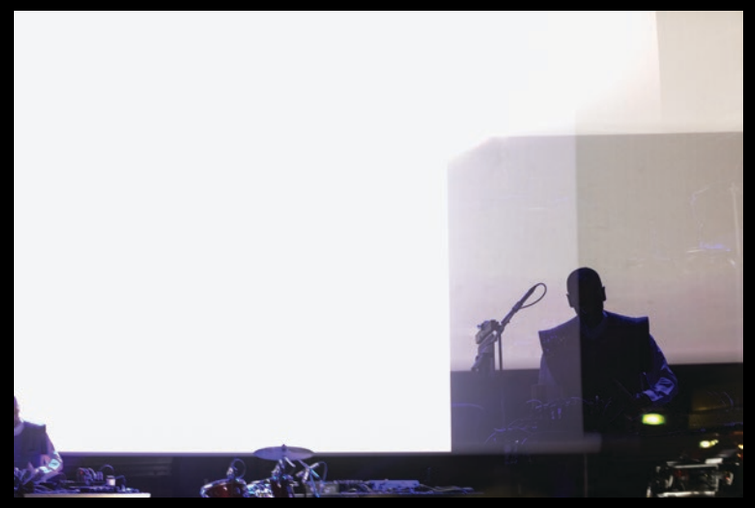


Pioneer





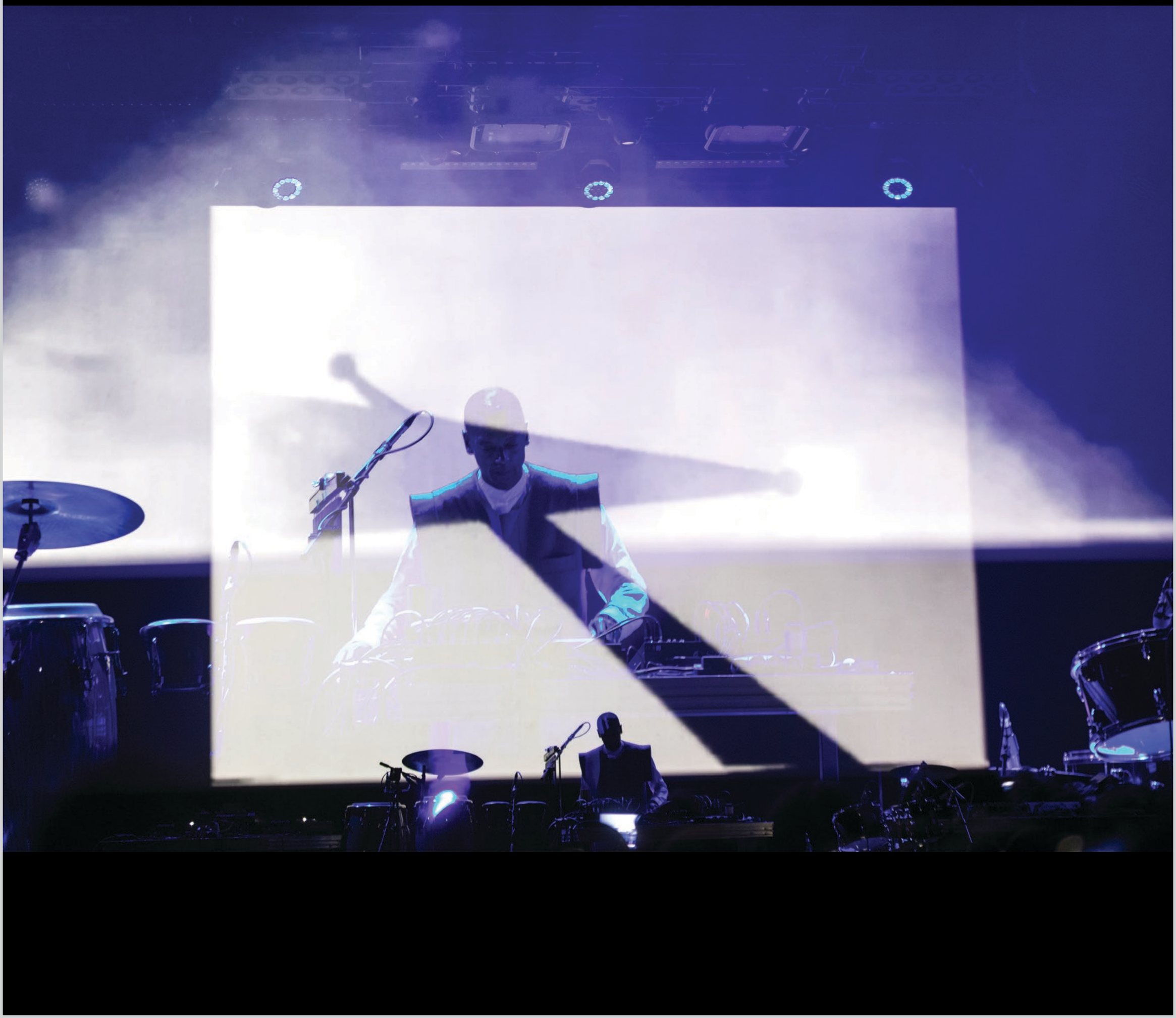




















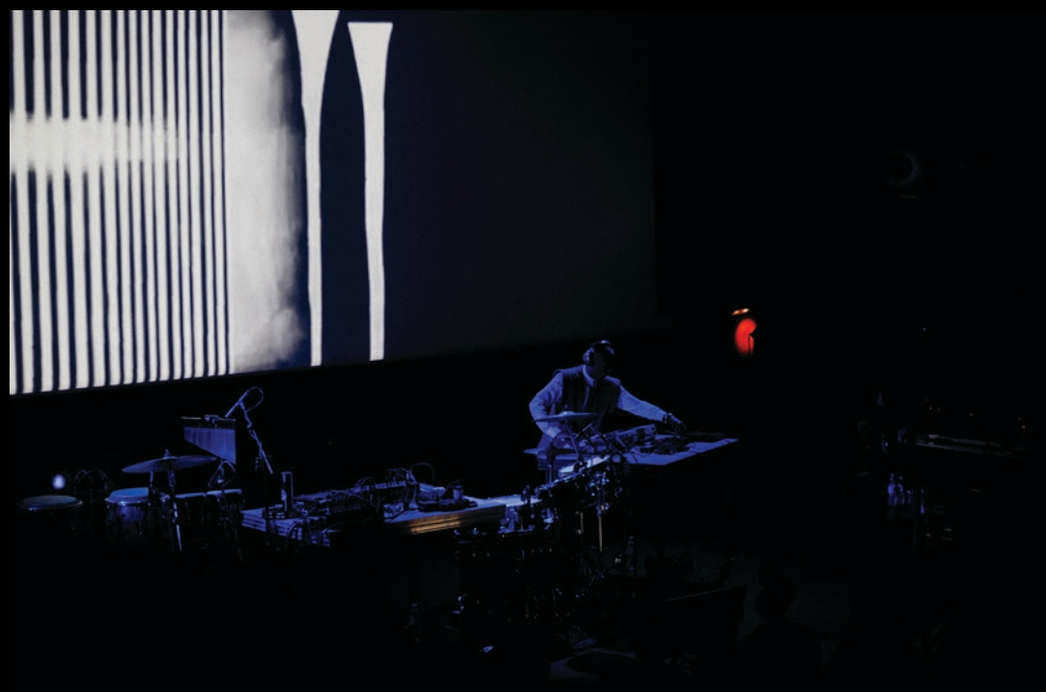




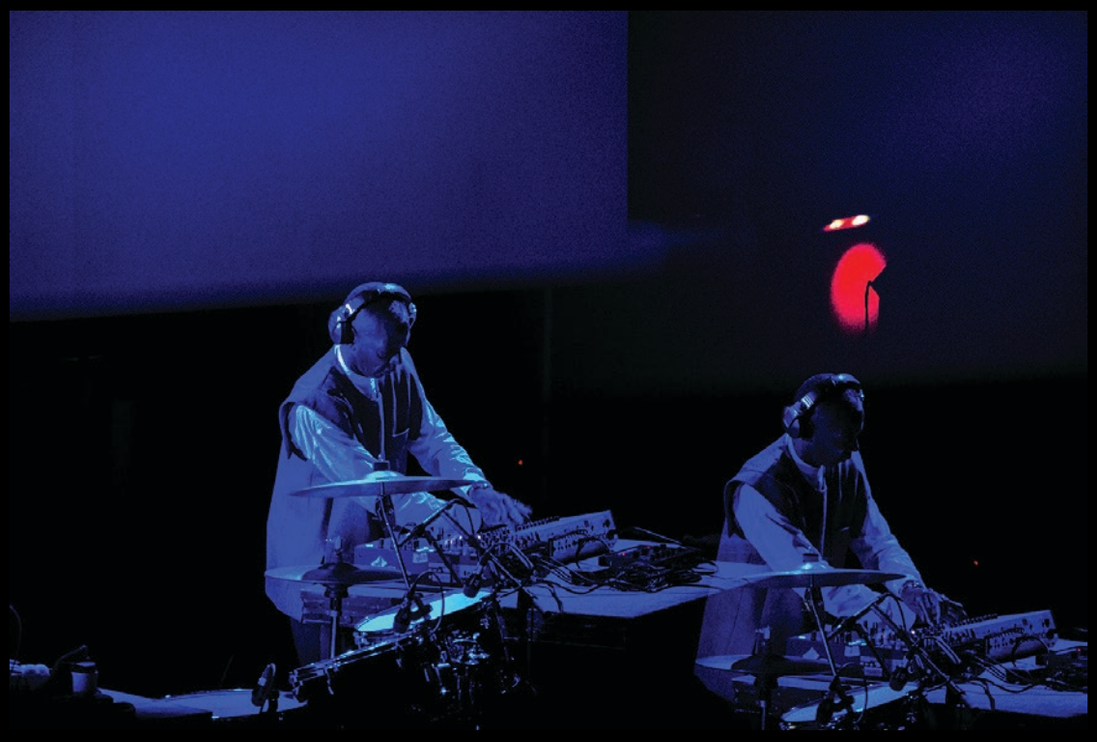


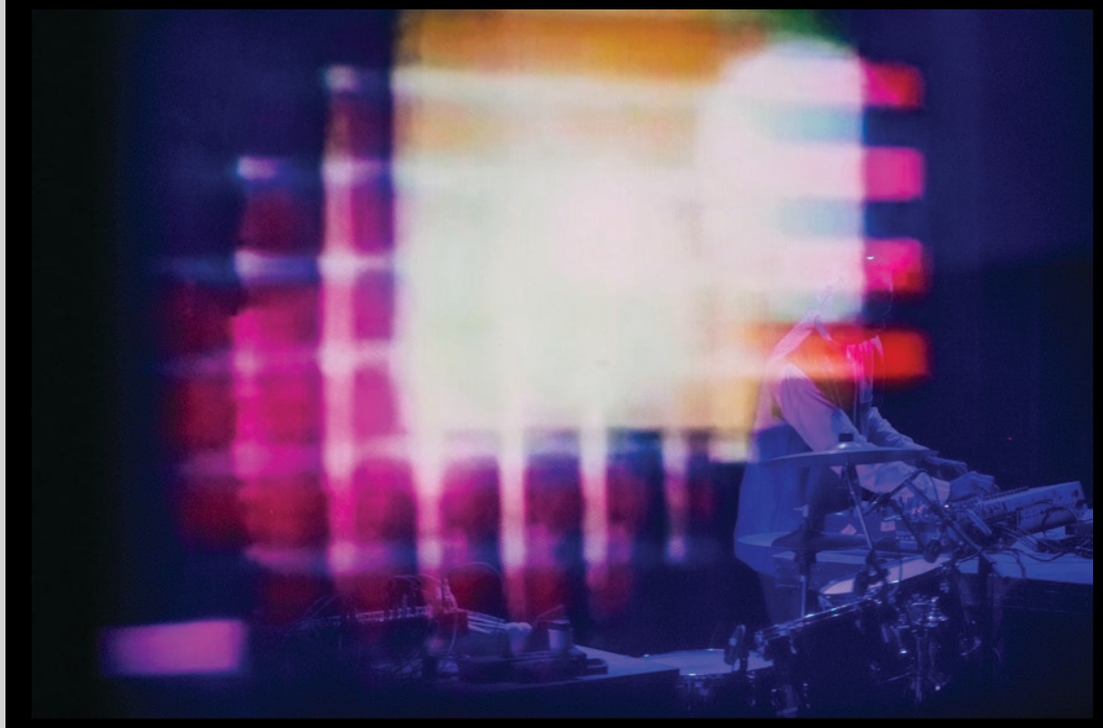




































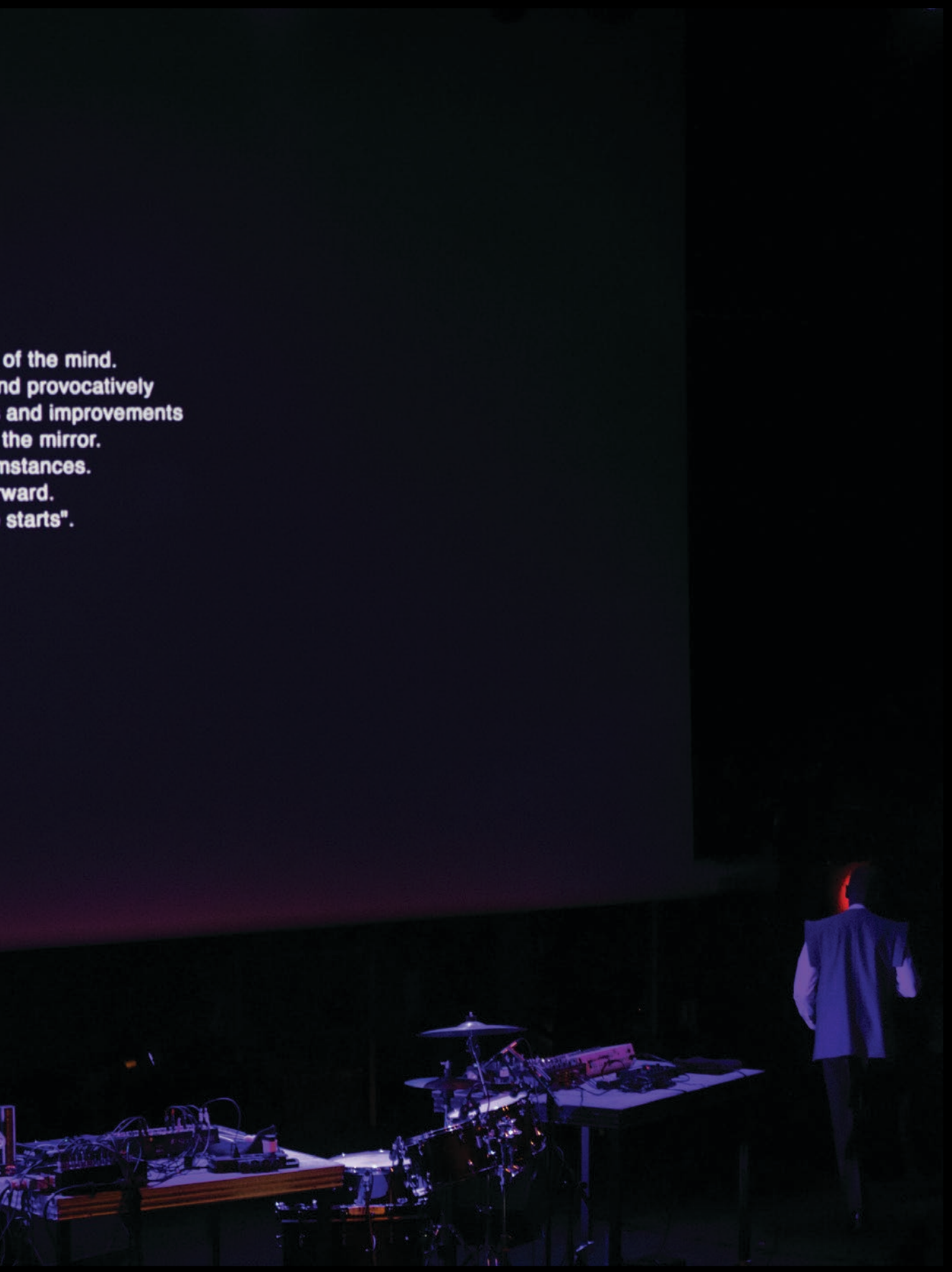






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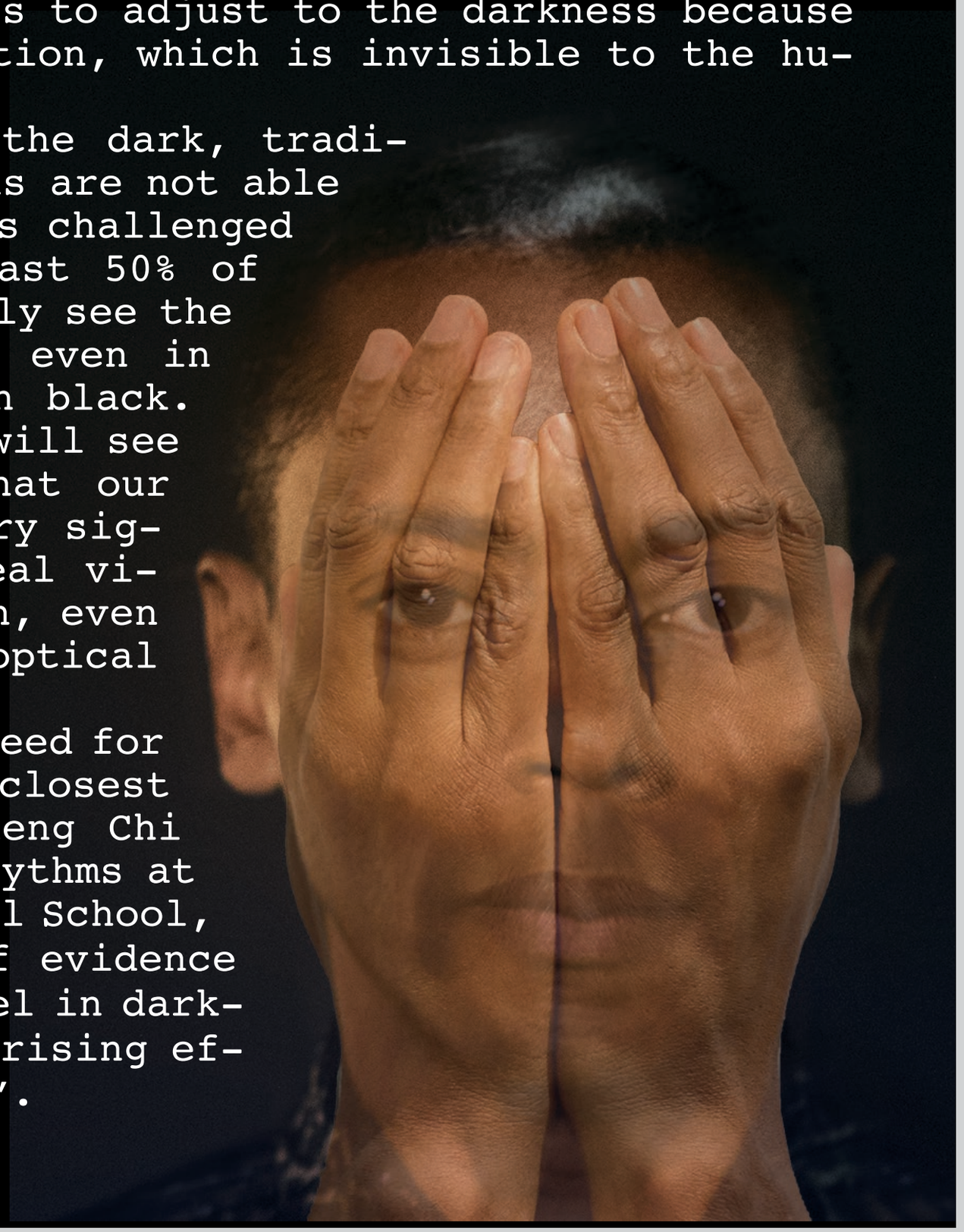
SHOP
AXIS

What happens when you spend too much time in complete darkness?

A long period of isolation and sensory deprivation can have a profound effect on your mental and physical health. One who spends vast amounts of time in a darkened space will eventually suffer from severe physical and emotional distress, memory lapses, eyesight becomes poor, and the suffering of inexplicable ‘psychological wounds.’

However, humans can see in the “dark” and it’ll only take about 10 to 30 minutes for your eyes to adjust to the darkness because heat produces infrared radiation, which is invisible to the human eye.

When it comes to seeing in the dark, traditional beliefs are that humans are not able to. However, new research has challenged this, suggesting that at least 50% of all people are able to mentally see the movement of their own hand, even in an environment that is pitch black. Even in the dark, your brain will see its own body movements - that our own movements transmit sensory signals that also can create real visual perceptions in the brain, even in the complete absence of optical input.



Darkness is actually a basic need for survival because it is the closest you might come to sleep. Cheng Chi Lee, who studies circadian rhythms at the University of Texas Medical School, says “there is now a body of evidence suggesting that we should revel in darkness because it can have surprising effects on health and behavior”.

JONAS KOPP

PLEIADIAN KEY TONES



Pleiadian Key Notes

Jonas Kopp
ASD010

Would humanity have a more relevant existential challenge than the one presented by the Greek 'Know thyself' aphorism? If we could truly connect with ourselves, with our Beings; if only once, in our passage through this dimension, could we resonate in the universal frequency, what would we discover? What would we remember? These issues are of constant interest for the thinkers and theorists all around the world, on a multidisciplinary level. An example of this is the mythical encounters between the famous North American physicist David Bohm and the Indian philosopher Jiddu Krishnamurti that were televised in the 1980's in the United States. On those exciting debates, the true essence of the Being was discussed. According to Krishnamurti, the human conscience differs from the thinking brain, it's an observation point behind the cognitive mind, where time-space and duality do not exist.

With the same conviction and the objective of expanding our consciences, Jonas Kopp presents his new artistic proposal Pleiadian Key Tones. It is a spaced out techno album that contains thirteen tracks, using art as an access key to a intergalactic connection, it summons us to resonate in a more harmonic and spheral frequency. In this way, according to the artist, through his contact with the pleiadian beings, he encodes sonorously the information obtained in frequencies and tones.

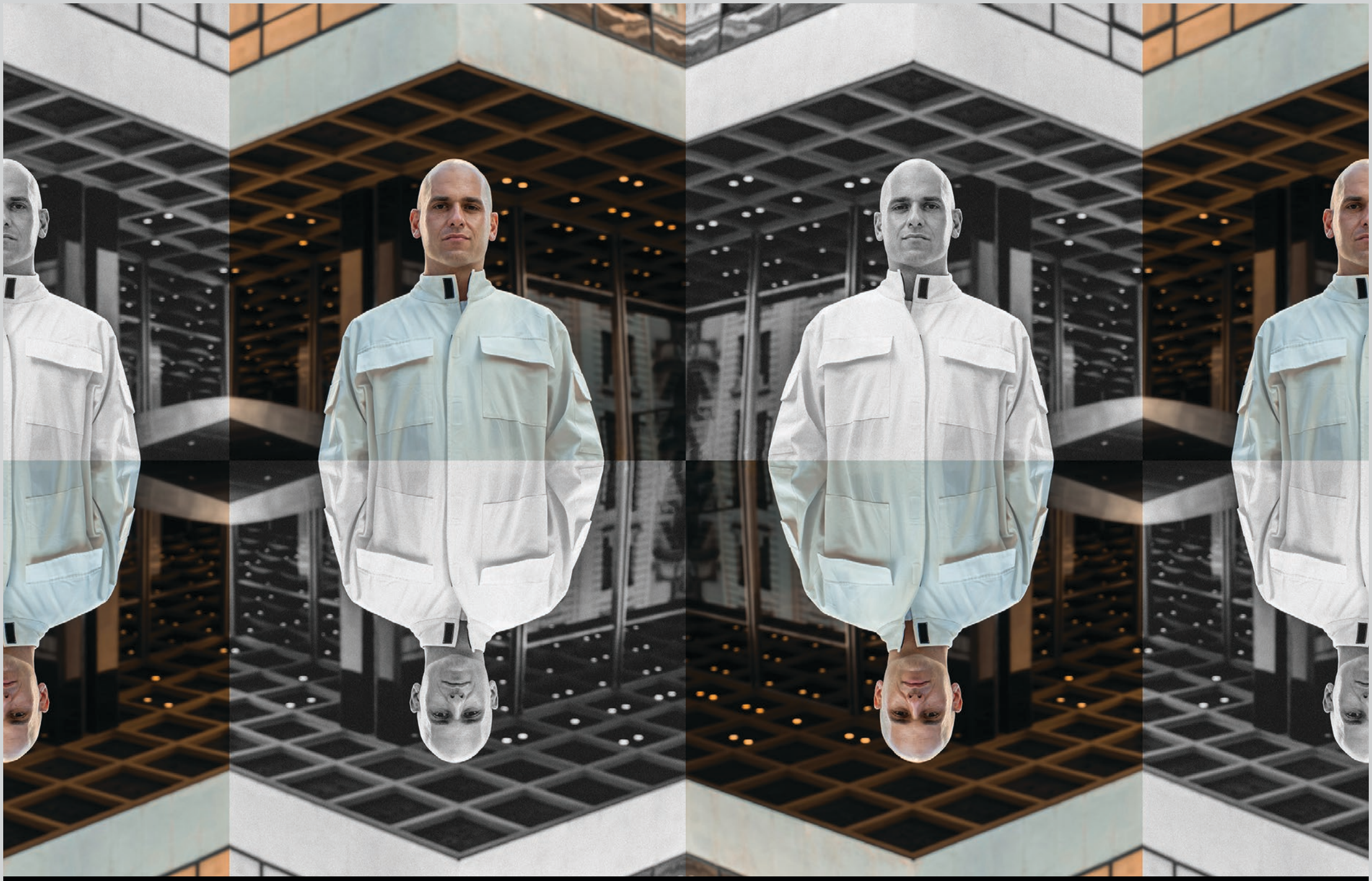
"This artistic project is based on the memory of what we essentially are, as we are pleiadian beings in the future, according to our lineal perception of time, in the tridimensional reality that we currently live in.

We've been in connection with these pleiadian consciences from eons of time, particularly from the Lemurian and Atlantic era. Today, we can interpret these tones and frequencies as a result of a telepathic contact that I have established with these beings of the star system of the Pleiads.

Through this kind of art and in a subliminal manner, it's possible to activate the conscience of the listener, enabling a transforming experience and modifying its state. We are preparing ourselves for the future, so we will be able to comprehend that we are not alone in this large universe, full of different kinds of intelligent lives and multiple creations."

That is how Pleiadian Key Tones goes, in the first of the seven chapters that the artist will present in the same format. The next album will be represented by tones and frequencies channeled from the Andromeda galaxy.

by Marianella Baladán



Jonas Kopp, is a dj and sound designer, internationally recognized for his techno and ambient sound works. With a career of fabulous borders, which began in his country of origin and continued in Berlin first and Barcelona later, being signed by some of the most prestigious European labels. His DJ sets and Live sets have taken him to tour the most important dj booths in the world from Tokyo, through Moscow or Berlin. He has participated in previous editions of Berlin Atonal and Mutek Festival, performing an A/V ambient project under the moniker “Telluric Lines”. Jonas is currently immersed in quantum energy world, investigating the composition of reality in different plane and dimensions and the creation of reality through the energetic particles projected by our thoughts and galactic energy sources, in addition to being an energetic therapist performing healing work in human and planet energy systems, reflecting all this knowledge on his late music art concepts.

A Conversation with Jonas Kopp

What is the concept and intention of Pleiadian Key Notes? Is there any particular connection to this Star system and humans here on Earth?

The album's concept is particularly based on the recognition of the Stelar System of Pleiades as an inspirational and informational source, due to the amount of human beings currently inhabiting the Planet Earth that come from the Pleiades. These humans are projections of omnipotent beings that resides in this Stellar System. Therefore, we realize that we are stelar beings experimenting on this planet as humans, but in essence we are the cosmos, and that is where we are heading to through our evolution as human beings.
In art, I find a straight path to communicate these truths and connect people with this kind of information, which will expand their consciousness in a certain way.

To me, the album sounds like a form of dialect than music. Are there aspects in the music and the way the album was made we should pay special attention to?

Thank you for your appreciation. This album was created from an internal dialogue, through a connection with superior levels of creation. By means of mental meditational states, I obtained different energetic elements as frequency images and sounds, that put all the pieces together to achieve the final result. It is a conscious dialogue between all parts of my Being and other beings of the cosmos, that kept on giving me information that was part of the conceptual, sonorous and visual composition of this album.

Can you explain how you took aspects of a Star System and translated into a theoretical language?

In this process, I kept on channeling different elements such as frequencies, tones and notes that were used in the different tracks, and that is why the majority of them appear with the name ¨Transmission From¨, as each one of the stars that is part of the Stelar System of Pleiadian establish a unique vibrating frequency that can be obtained, in Hertz, in this case.
This theoretical and technical information was delivered to me through a telepathic connection with my energetic Being, in

collaboration with other energetic beings from the Pleiades System. Each celestial body of the universe contains its own vibratory frequency. For example, the Planet Earth vibrates on the frequency ranges that oscillates between 9 and 10 Hz. So, we can tune in this frequency using a tone generator and use it as a part of a sonorous composition, so as the listener can tune in with the Earth's frequency, achieving a connection with it, and so an internal balance.

Would it be reasonable to believe that Techno Music could eventually be the means in which we can learn about far-reaching topics such as this in the future?

Interesting question. Since I have studied and deepened into the energy world on a quantum level, and in metaphysical science, I could get to understand a little bit more about the energetic structures of the planet and the human being. Also, I was able to comprehend the timelines in which we are experimenting through several simultaneous lives.
From this understanding, I immediately knew that it is possible to obtain information and creative elements from alternative timelines, both from the past and the future, based on our lineal interpretation of time.
It is very attractive for me to use these tools to obtain this kind of information and elements from the future, so as to give a sonorous structure to my techno compositions now, in the present timeline. This could generate to the listener a determinate state of mind that is aligned with a future time, taking to the person to some possible future , visualizing and feeling different images and sensations coming from this possible future, which surely intervenes in the expansion of the consciousness and the activation of the memory about who we really are in essence.

How do you imagine the Future. Say, 100 years from now?

Personally, I imagine and visualize a world where human beings have transcended all types of illusions, deceptions, and both self-imposed and external-belief-systems imposing different limitations.

I see a free humanity that is responsible for its own reality, that is created in a conscious way, contributing with creativity in each of the creative processes. A humanity that moves freely around the universe, with no need of using a material artifacts, and no limitation in communication with what exists in the wide universe.

In the pathways of ingenuity and creativity, where do you see Techno Music in culture now?

At present, I see two realities in the artistic world of techno: one reality where artists mutate according to a short-term tendency, changing their sound and way of communication under what the tendency of that particular moment indicates, just for a need of belonging, and probably because of interests that each of them has. As to the other reality, I see techno artists keeping their coherence and concept, being conscious about what they have come to communicate through their way of living. In this reality, I visualize artists innovating through the constant artistic creations under conceptual installations that generate a certain state of mind, with a high level of conceptual and artistic content. I personally think that these last artists are conscious of their artistic mission, and they can develop it naturally.

You specialize in a particular style of Techno Music. What is the main source of influence?

Through techno I feel inspired to communicate issues related to cosmology, metaphysical science and currently quantic energy. I think that there are infinite possibilities of influences coming from these sources, that are easily aligned with techno music expressions.

What are some of the important points in your belief system?

What is more important is to know that we are galactic beings experimenting on this planetary system as humans. Also, the fact that we are energy contained in a material level and body, with infinite possibilities of creating and manifesting each reality that is appropriate in each moment of our individual evolutionary path. Then, we try to contribute with constructive,

creative and transcendental ideas, so as to positively affect the planetary and human macro reality, and so we can evolve as a galactic specie.
It is essential to know that we are free and we have to act responsibly from this freedom, without dogmas or commandments that are imposed by external belief systems that currently govern this planetary system of life. Gradually, and through the expansion of the individual and collective consciousness, we are achieving an enormous liberation in the human race at the moment.

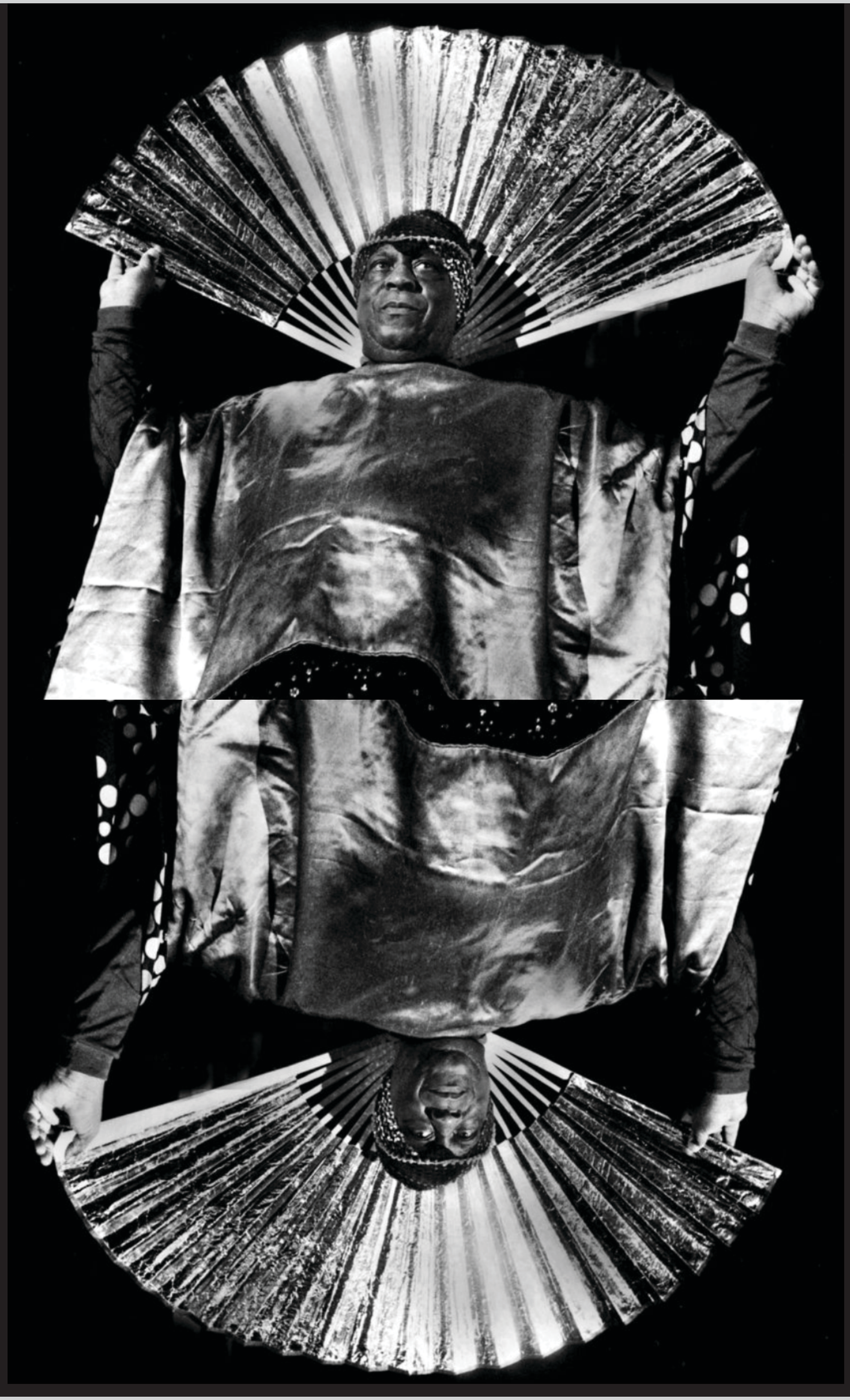
If you had to choose one, what is most important to you. The past, the present or the future? Why?

Past, present and future coexist simultaneously, but we have to be focused in the present, learning from the past and reading from the potential future so as to bring constructive consciousness and creativity to the present. To me this is the certain way to create individual quantum leap.

Let's imagine you are speaking to an audience of 1,000 people who are the most important and influential people in Electronic Music, what would you say?

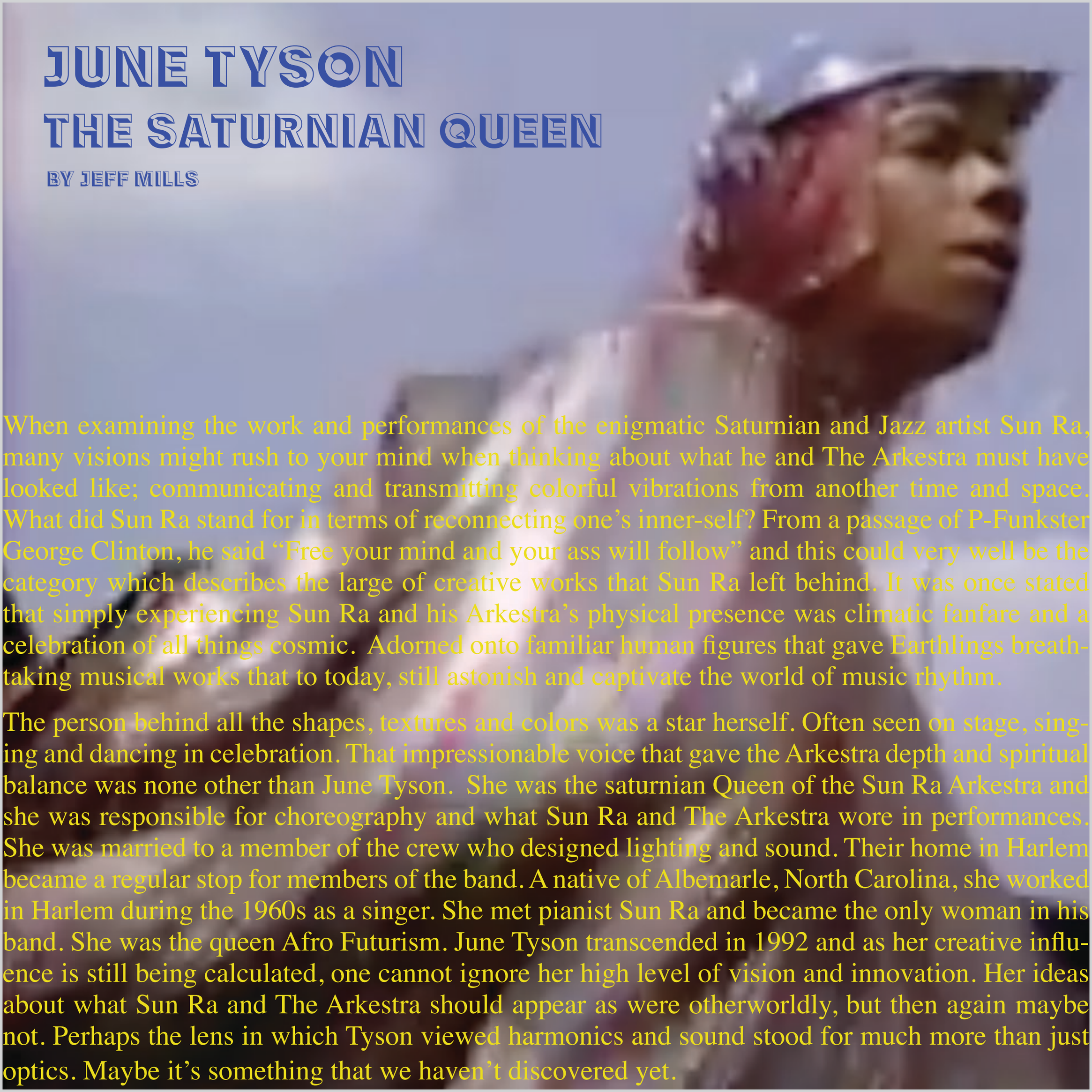
Personally, I would tell them: let's use art as a way of conscious expression, providing information and communication that may expand our senses, our mind, and our consciousness, achieving a perfect balance between the concept and the entertainment, as balance is a key point in everything we create and manifest in our lives.
Receive and manifest the inner information that inhabits within you, communicating it through your artistic creations, with no fear, no single doubt and no negative comparison that may be reflected in different mental limitations, blocking up our different and unique creative abilities and potential. These days, technology is an important source that gives us the opportunity to overcome the established limits, but in order to transcend the artistic limits, first of all we need to transcend our minds, our routine and automation programs that tend to limit our potential as an artists.
Be genuine with what you feel, receive within you, and that will enlighten your path.

Interview by Jeff Mills



JUNE TYSON
THE SATURNIAN QUEEN

BY JEFF MILLS



When examining the work and performances of the enigmatic Saturnian and Jazz artist Sun Ra, many visions might rush to your mind when thinking about what he and The Arkestra must have looked like; communicating and transmitting colorful vibrations from another time and space. What did Sun Ra stand for in terms of reconnecting one's inner-self? From a passage of P-Funkster George Clinton, he said "Free your mind and your ass will follow" and this could very well be the category which describes the large of creative works that Sun Ra left behind. It was once stated that simply experiencing Sun Ra and his Arkestra's physical presence was climatic fanfare and a celebration of all things cosmic. Adorned onto familiar human figures that gave Earthlings breath-taking musical works that to today, still astonish and captivate the world of music rhythm.

The person behind all the shapes, textures and colors was a star herself. Often seen on stage, singing and dancing in celebration. That impressionable voice that gave the Arkestra depth and spiritual balance was none other than June Tyson. She was the saturnian Queen of the Sun Ra Arkestra and she was responsible for choreography and what Sun Ra and The Arkestra wore in performances. She was married to a member of the crew who designed lighting and sound. Their home in Harlem became a regular stop for members of the band. A native of Albemarle, North Carolina, she worked in Harlem during the 1960s as a singer. She met pianist Sun Ra and became the only woman in his band. She was the queen Afro Futurism. June Tyson transcended in 1992 and as her creative influence is still being calculated, one cannot ignore her high level of vision and innovation. Her ideas about what Sun Ra and The Arkestra should appear as were otherworldly, but then again maybe not. Perhaps the lens in which Tyson viewed harmonics and sound stood for much more than just optics. Maybe it's something that we haven't discovered yet.

A Conversation with Juha Penttinen

by Nathalie Vallois

You come from a country where nature has an incredible powerful presence (Finland). How has this surrounding influenced your work and are there other influences ?

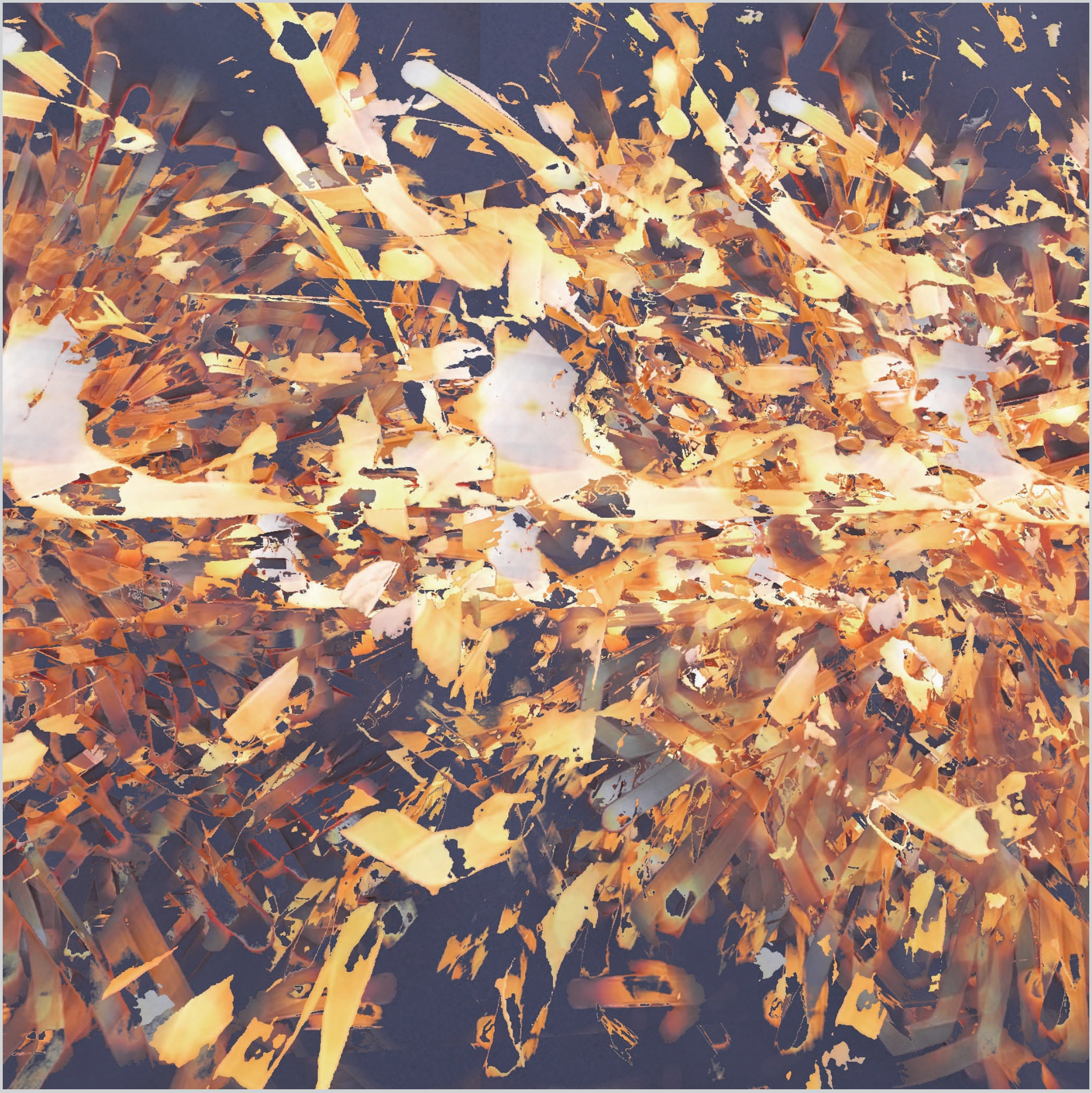
I lived my childhood in soviet style concrete suburbs, a finnish version of the local goverment authority's funded housing projects. When I looked out of my window, I saw lots of gray concrete buildings surrounded by dark green pinetree forrests of taiga and smokestacks of the near by chemichal factory. The contrast was substantial. Lots of my family lived in Lapland and my visits there allowed me to understand the real vastness and the presence of the nature. From an early age I have been familiar with the wilderness, the ground, the rugged nature and the dark waters. These surroundings combined with ancient finnish mythologies blended with science fiction-elements have been the key influences to my art in modified nature images and in video art, short films and experimental music videos.

Is there a specific meaning for the title of each of your work ?

All the titles of my works have a specific meaning. The names can have roots in the finnish mythology or in example my hometown's local districts. I believe in art coming to people with a message from something familiar, yet strange and alien. The titles can also have multiple meanings and the viewer has the freedom to interpret the idea of the title to the visual artwork.



Heijastus, (Reflection), Juha Penttinen 2018



Kalevala (Finnish trad. mythology), Juha Penttinen 2020

Your images shows fragment of landscapes associated with symbols, would you associate them more with the construction of new forms or "visions" ?

The association of the images is in the viewer's interpretation. In nature you can seek and find the golden ratio. The human brain recognises symmetry, reflection and geometry instantly. You could compare my art with the Rorschach-patterns, yet with the freedom of finding images within the images. Many people find faces or animals from my landscapes. Some associate the faces to be from religious mythologies.

Do you think the world's situation is affecting your work and in what way?

The recent times have been dark in many perspectives. My vision of the world in my art has also been fairly dark even before these times. Maybe it is not completely dark after all? No it is not! There is always hope and we will get through this together.

Is the photographic work recent ? To be more precise: was it made before or since the pandemic ?

I have been making art from when I was a child. These visual works have been made from 2015 to today.

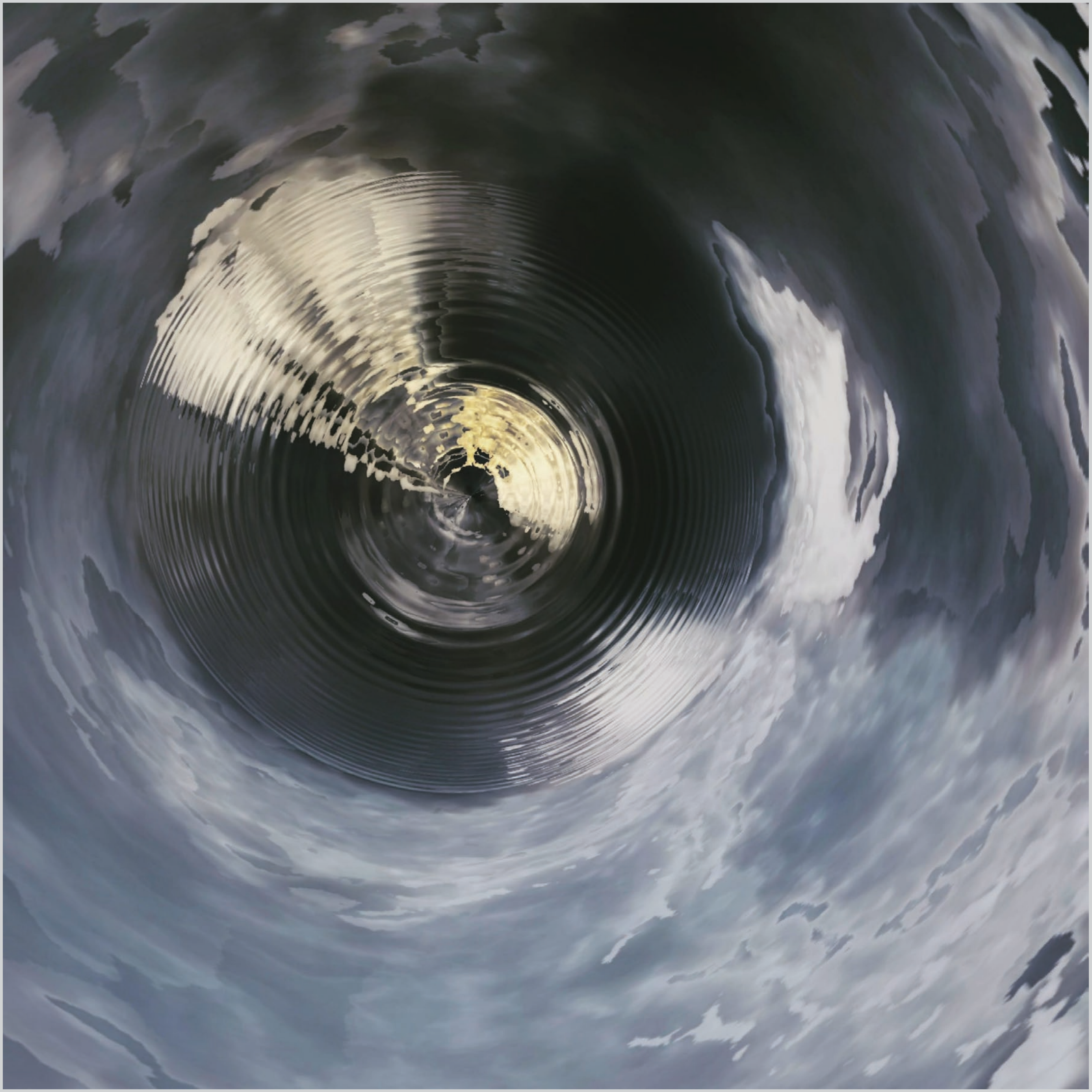
With distortion of reality or superposition of different elements, Is there any intention to transform or built a new world ?

In my images and videos the abstract intermixes with the recognizable elements from the nature sending echoes from a world that is starting to open portals to another dimensions. The question is what will the portals do eventually and who or what entities are behind those gates of dimensions. Yes, this is a world that is building up. The world is now in images and in videos and 3D-scenes and the world is looking for galleries and other exhibition possibilities outside Finland.

http://juhapenttinen.com http://instagram.com/juhapenttinen_art



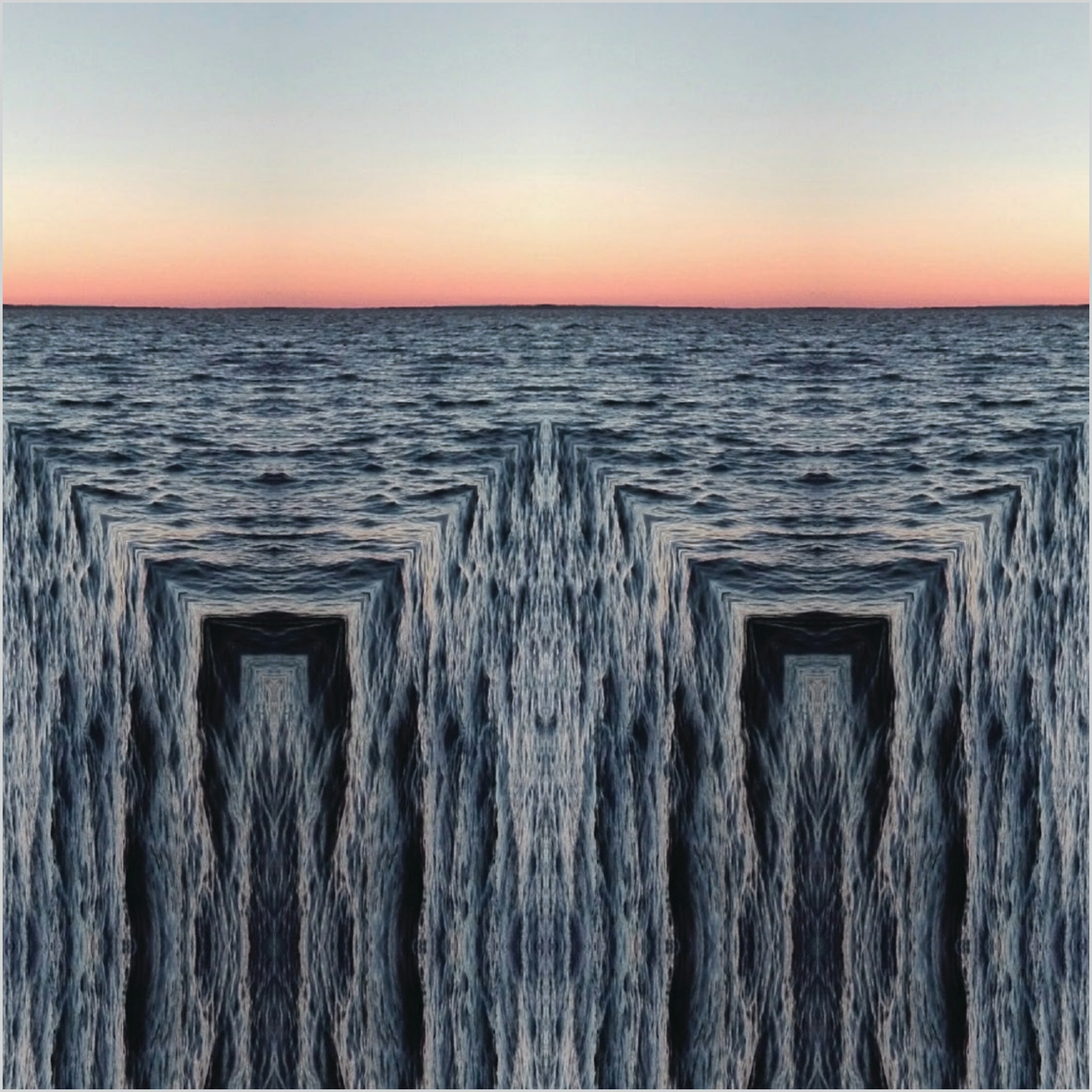
Kulma (Corner), Juha Penttinen 2016



Portti (Gate), Juha Penttinen 2019



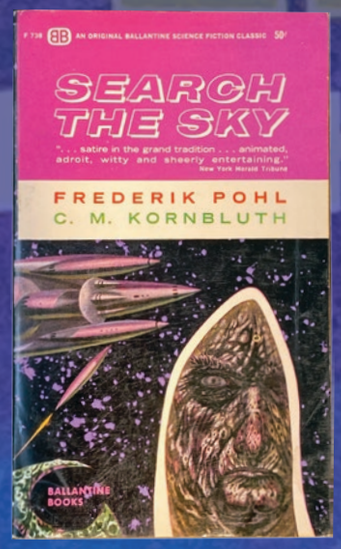
Riitti (Rite), Juha Penttinen 2018



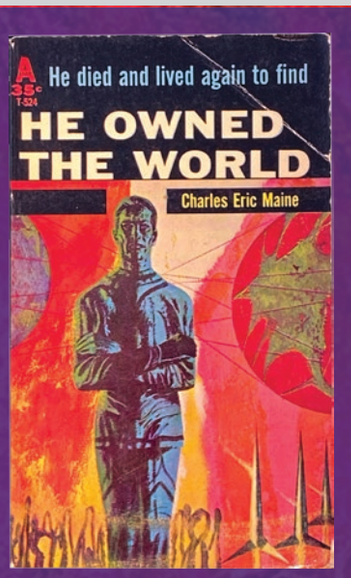
Varjakka (Finnish trad. character, ancient king), Juha Penttinen 2015

Golden Age of Science Fiction

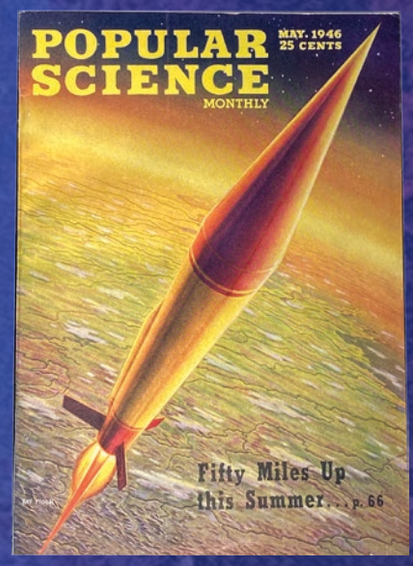
Scholar Robert Scholes calls the history of science fiction "the history of humanity's changing attitudes toward space and time ... the history of our growing understanding of the universe and the position of our species in that universe."

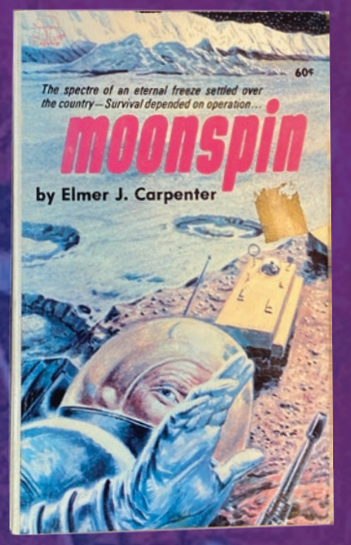


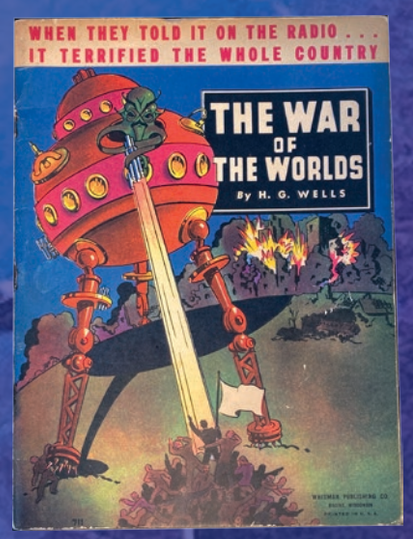


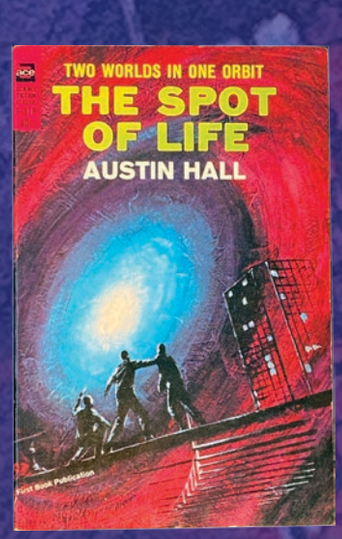


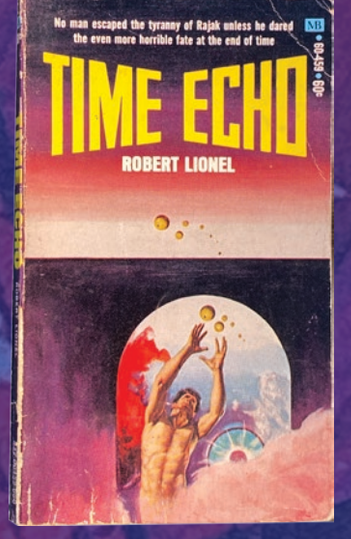


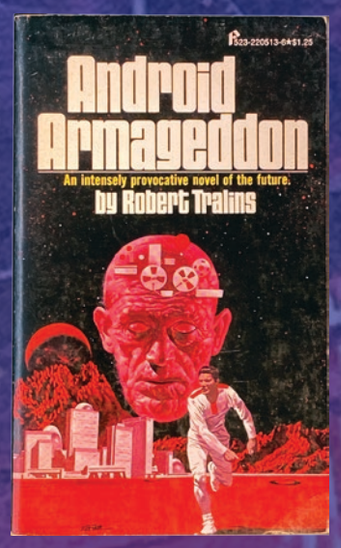


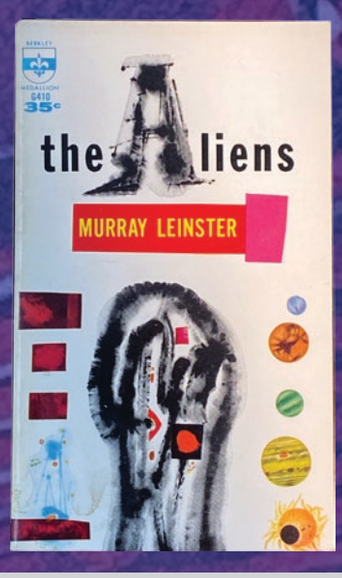




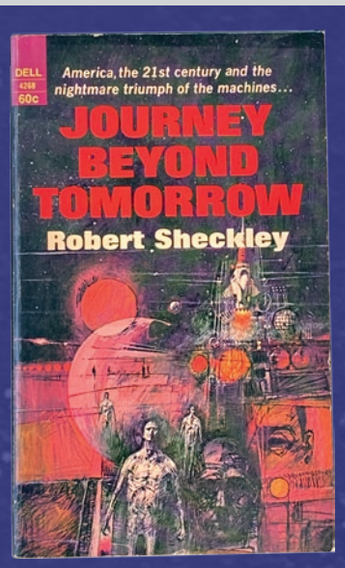


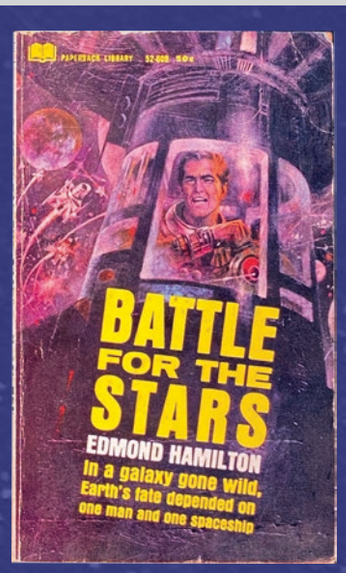


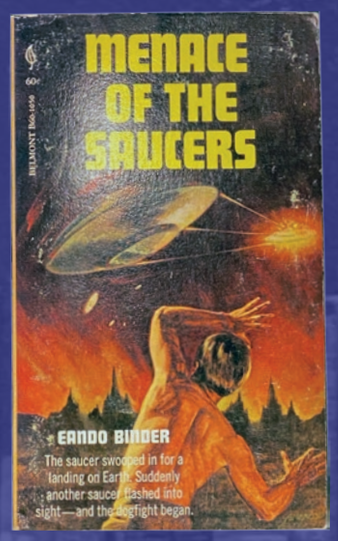


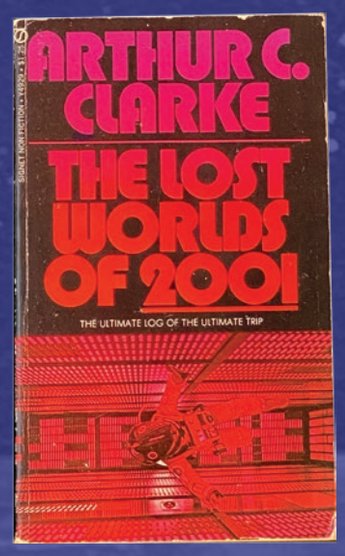


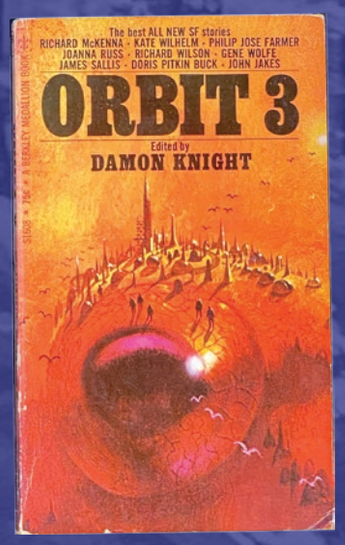




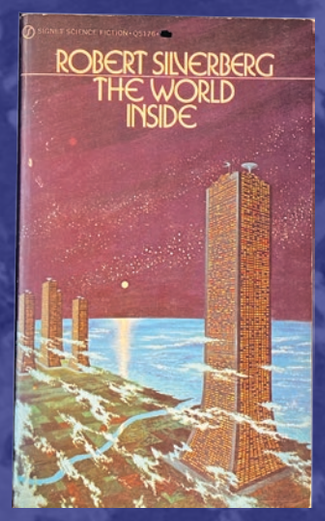














Science fiction (sometimes shortened to sci-fi or SF) is a genre of speculative fiction that typically deals with imaginative and futuristic concepts such as advanced science and technology, space exploration, time travel, parallel universes, and extraterrestrial life. It has been called the "literature of ideas", and often explores the potential consequences of scientific, social, and technological innovations.

By the end of the 19th century, stories with recognizably science fictional content were appearing regularly in American magazines. These magazines typically did not print fiction to the exclusion of other content; they would include non-fiction articles and poetry as well. In October 1896, the Frank A. Munsey company's Argosy magazine was the first to switch to printing only fiction, and in December of that year it began using cheap wood-pulp paper. This is now regarded by magazine historians as having been the start of the pulp magazine era. For twenty years the pulps were successful without restricting their fiction content to any specific genre, but in 1915 the influential magazine publisher Street & Smith began to issue titles that focused on a particular niche, such as Detective Story Magazine and Western Story Magazine, thus pioneering the specialized and single-genre pulps.

The development of American science fiction as a self-conscious genre dates in part from 1926, when Hugo Gernsback founded Amazing Stories magazine, which was devoted exclusively to science fiction stories. Though science fiction magazines had been published in Sweden and Germany before, Amazing Stories was the first English language magazine to solely publish science fiction. Since he is notable for having chosen the variant term scientifiction to describe this incipient genre, the stage in the genre's development, his name and the term "scientifiction" are often thought to be inextricably linked. Though Gernsback encouraged stories featuring scientific realism to educate his readers about scientific principles, such stories shared the pages with exciting stories with little basis in reality. Much of what Gernsback published was referred to as "gadget fiction", about what happens when someone makes a technological invention. Published in this and other pulp magazines with great and growing success, such scientifiction stories were not viewed as serious literature but as sensationalism. Nevertheless, a magazine devoted entirely to science fiction was a great boost to the public awareness of the scientific speculation story.

Amazing Stories competed with several other pulp magazines, including Weird Tales (which primarily published fantasy stories), Astounding Stories, and Wonder Stories, throughout the 1930s. It was in the Gernsback era that science fiction fandom arose through the medium of the "Letters to the Editor" columns of Amazing and its competitors. In August 1928, Amazing Stories published Skylark of Space and Armageddon 2419 A.D., while Weird Tales published Edmond Hamilton's Crashing Suns, all of which represented the birth of space opera.



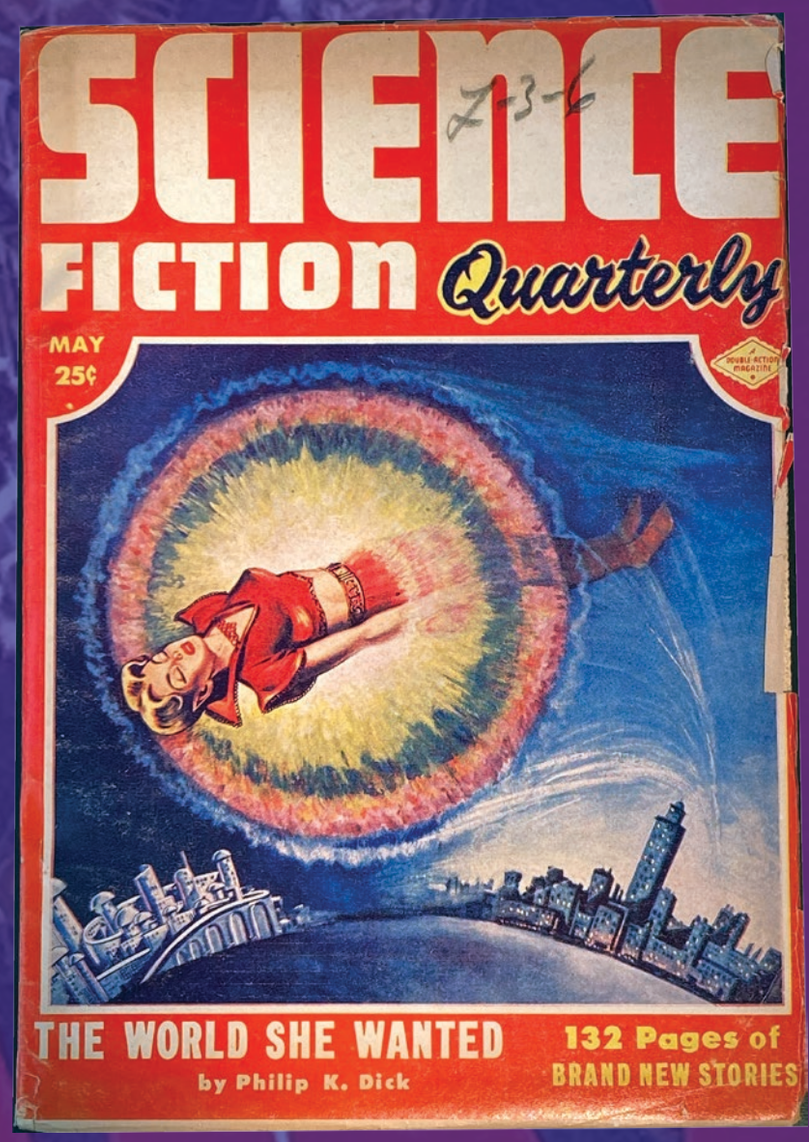
In the late 1930s, John W. Campbell became editor of Astounding Science Fiction, and a critical mass of new writers emerged in New York City in a group of science fiction fans (many of whom soon became professional writers) called the Futurians, which included Isaac Asimov, Damon Knight, Donald A. Wollheim, Frederik Pohl, James Blish, Judith Merril, and others. Other important writers during this period included Robert A. Heinlein, Arthur C. Clarke, and A. E. van Vogt. Campbell's tenure at Astounding is considered to be the beginning of the Golden Age of science fiction, characterized by hard science fiction stories celebrating scientific achievement and progress. This lasted until postwar technological advances, new magazines like Galaxy under H.L. Gold and later Pohl as editor, and a new generation of writers began writing stories outside the Campbell mode.

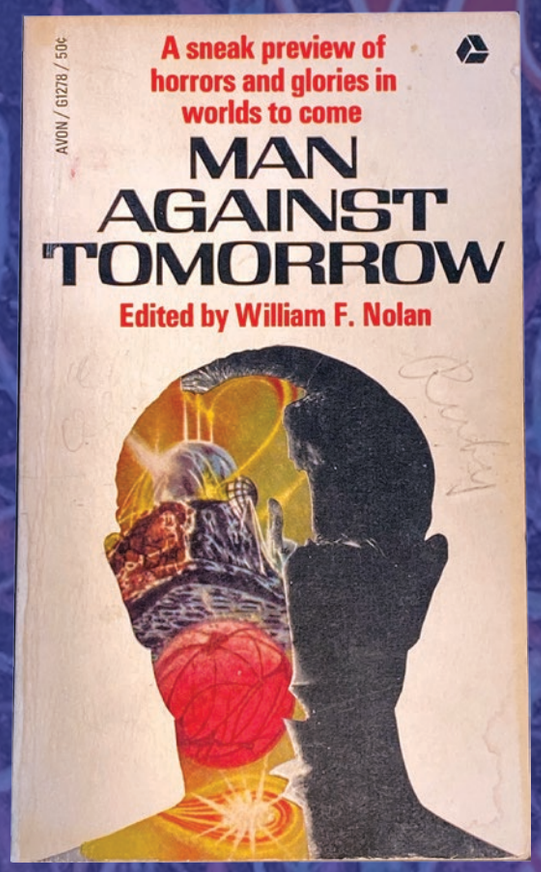


Only eight science-fiction and fantasy magazines survived World War II. All were still in pulp magazine format except for Astounding, which had switched to a digest format in 1943. Astounding continued to publish popular stories, including "Vintage Season" by C. L. Moore, and "With Folded Hands ..." by Jack Williamson. The quality of the fiction in the other magazines improved over the decade: Startling Stories and Thrilling Wonder in particular published some excellent material and challenged Astounding for the leadership of the field. A few more pulps were launched in the late 1940s, but almost all were intended as vehicles to reprint old classics.

Magazines in digest format began to appear towards the end of the decade, including Other Worlds, edited by Raymond Palmer. In 1949, the first issue of The Magazine of Fantasy and Science Fiction appeared, followed in October 1950 by the first issue of Galaxy Science Fiction; both were digests, and between them soon dominated the field. Very few science-fiction or fantasy pulps were launched after this date; the 1950s was the beginning of the era of digest magazines, though the leading pulps continued until the mid-1950s, and authors began selling to mainstream magazines and large book publishers.

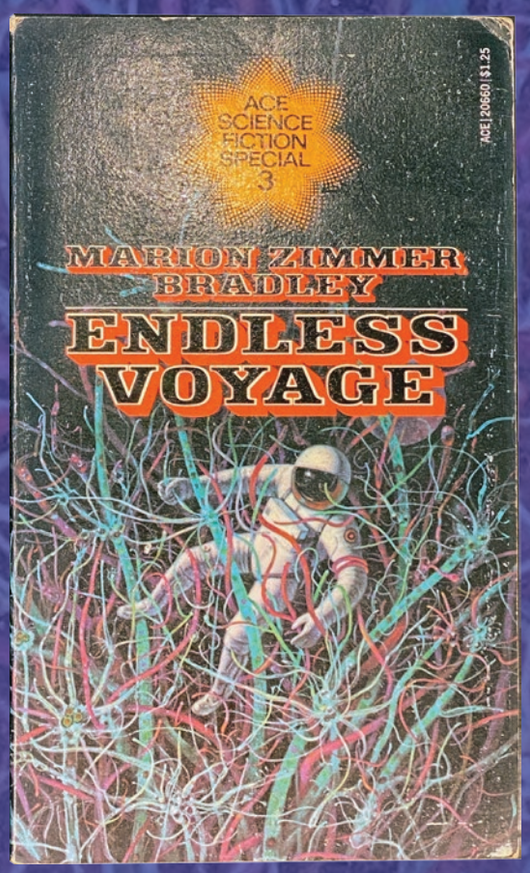


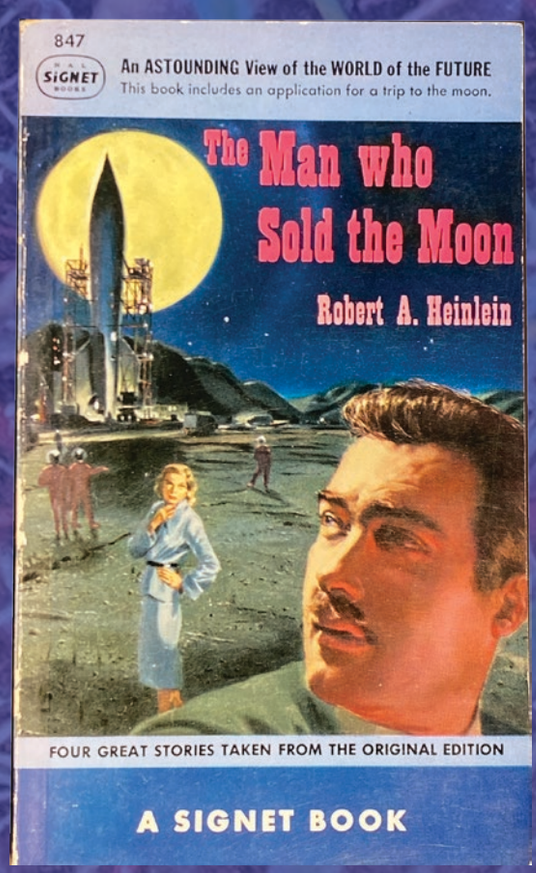


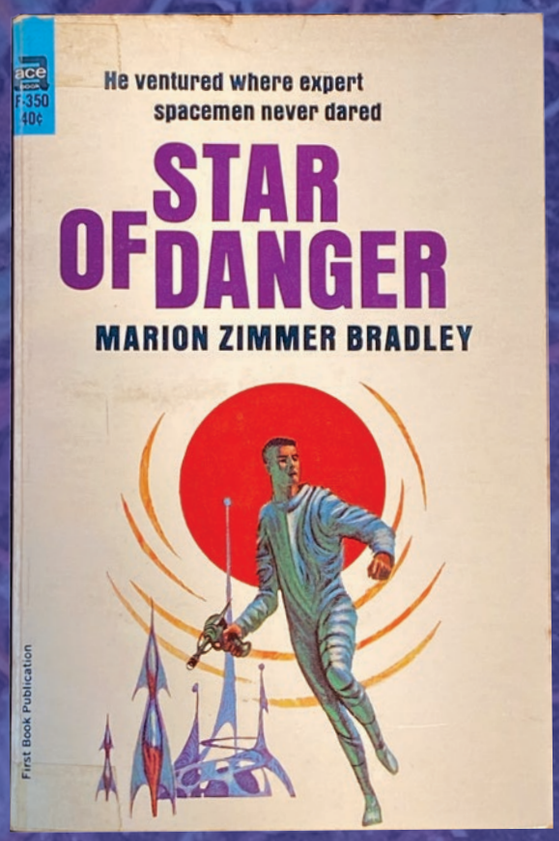




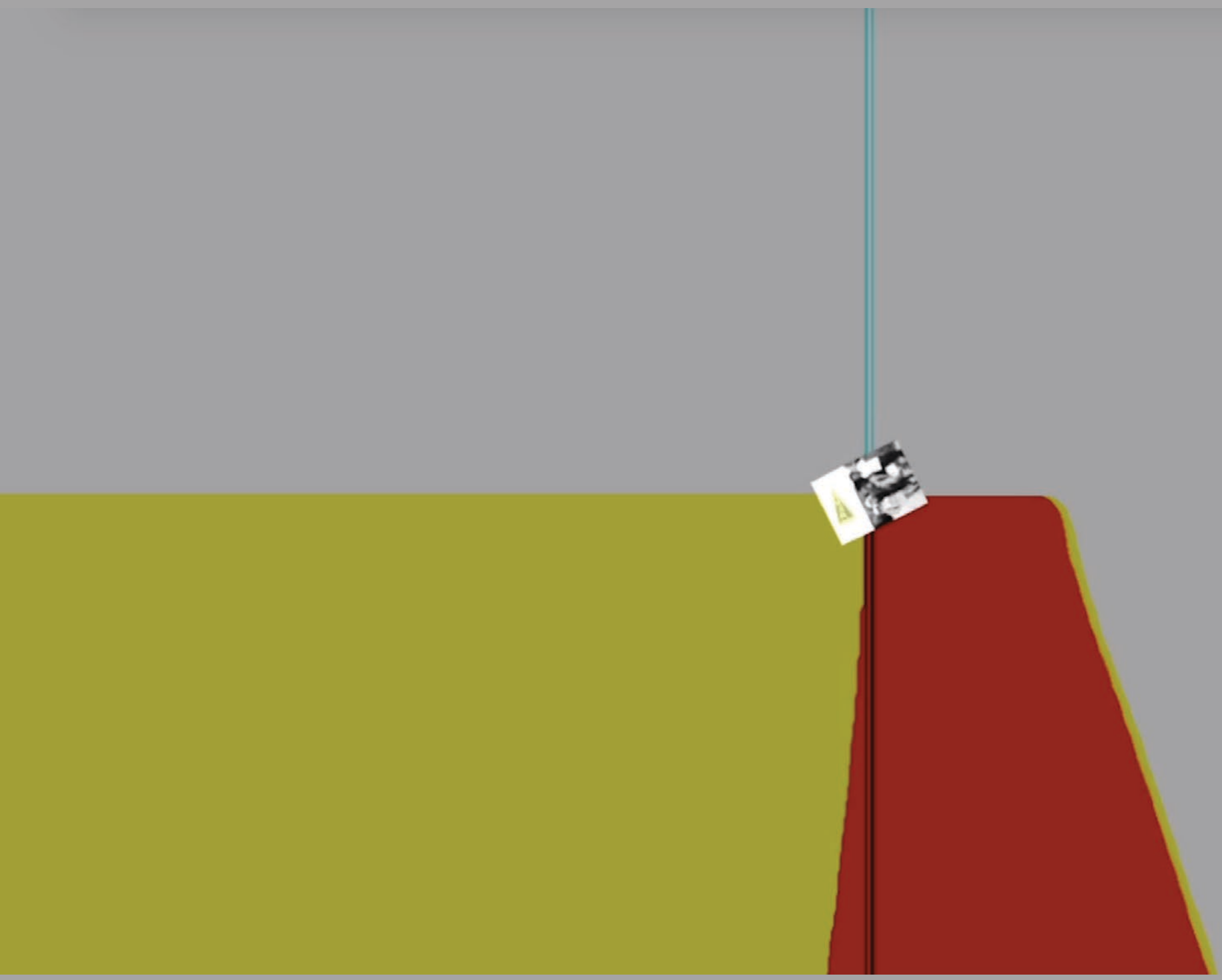


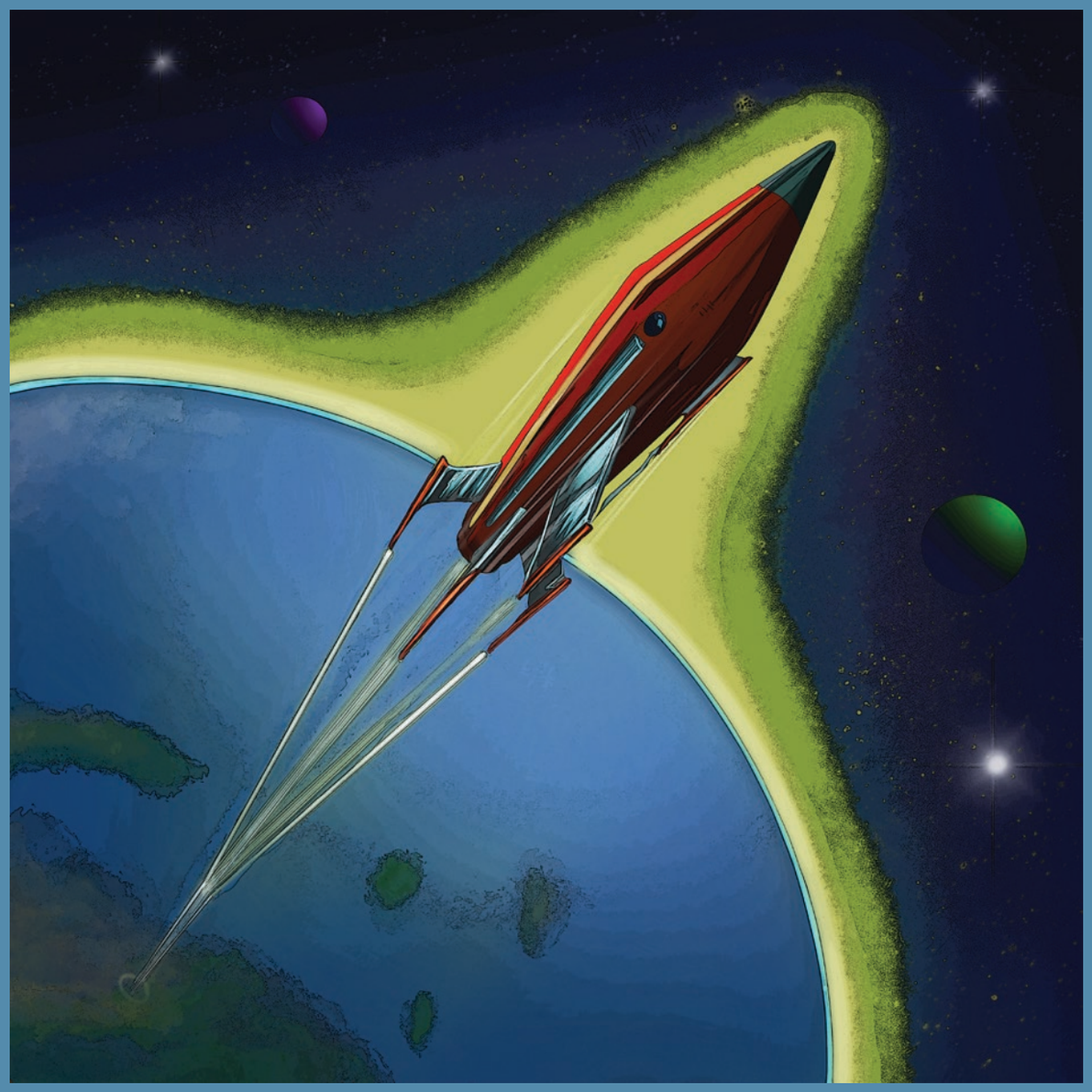






Texts courtesy of Wikipedia
Books courtesy of Jeff Mills Arts Foundation





The Escape Velocity and Axis Records commission famed Detroit futurist/artist AbuQadim Haqq to create our debut cover image. This breathtaking creation comes from Haqq's extensive knowledge and participation within Techno Music for over 30 years. The meaning of this image reflects our title and scientific definition of the Escape Velocity.
A limited amount of collector's edition poster printed, numbered and signed by the artist are available at:
www.axisrecords.com

24"(60cm) X 24"(60cm)
Matte finish
8 mil paper weight
Unframed
Only 8 editions available
See listing for details and price.



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Current Releases





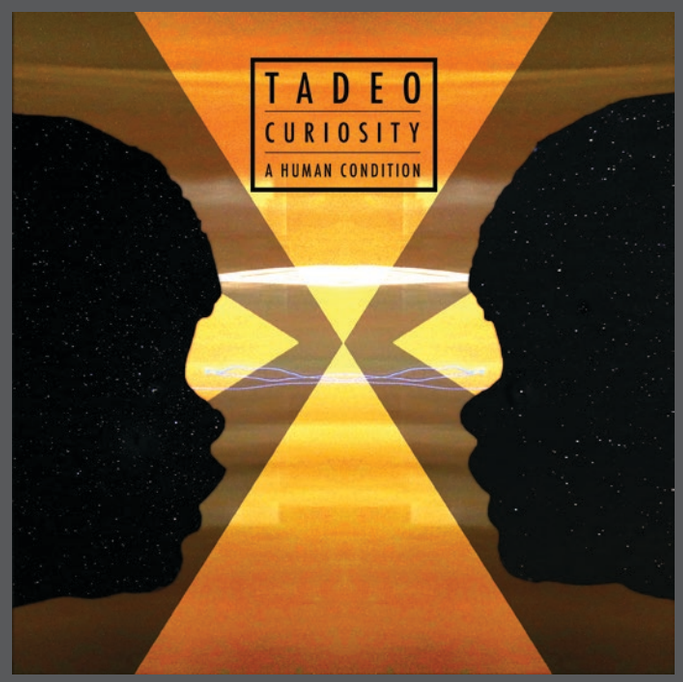
DJ Surgeles
Cosmic Distance Markers



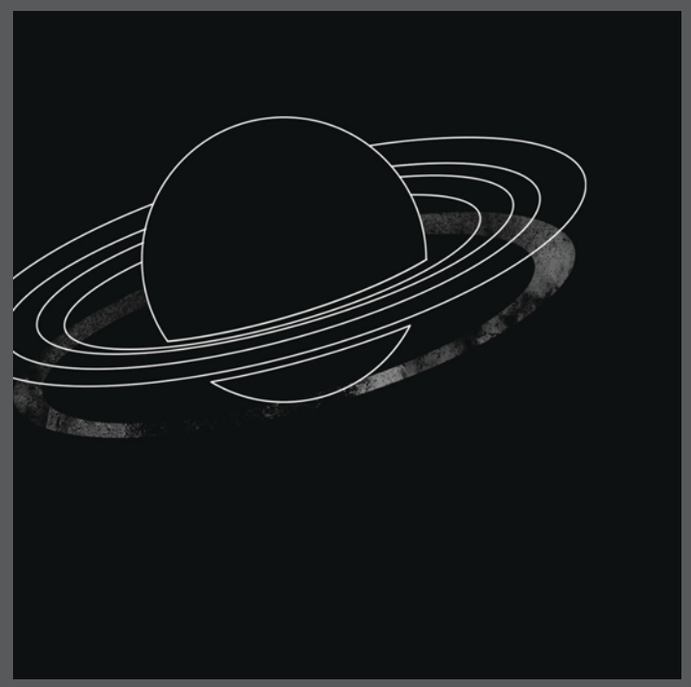
Mike Storm
Absorbing Other Stars



Tadeo
Faces & Mirrors



Tadeo
Curiosity. A Human Condition



Terrence Dixon
Galactic Halo



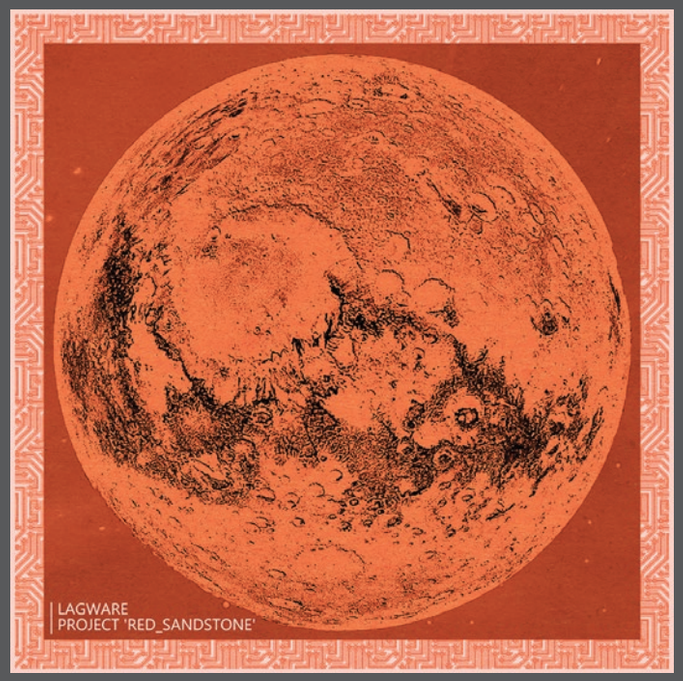
30 drop
Soroban



Mike Storm
Human Visitors



Johannes Volk
The Lost Capsule



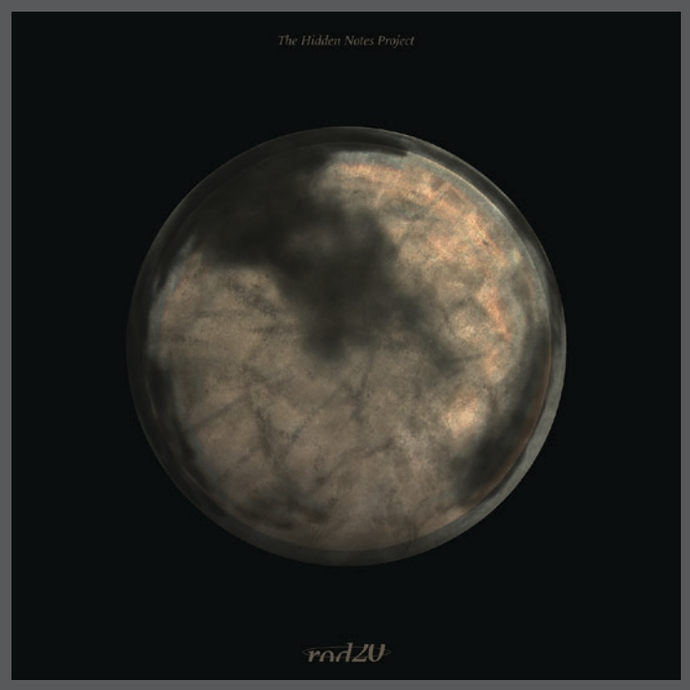
Lagware
Project “Red Sandstone”



Jonas Kopp
Pleiadian Key Tones



DJ Surgeles
Moonlight Serenade



Rod 20
The Hidden Notes Project



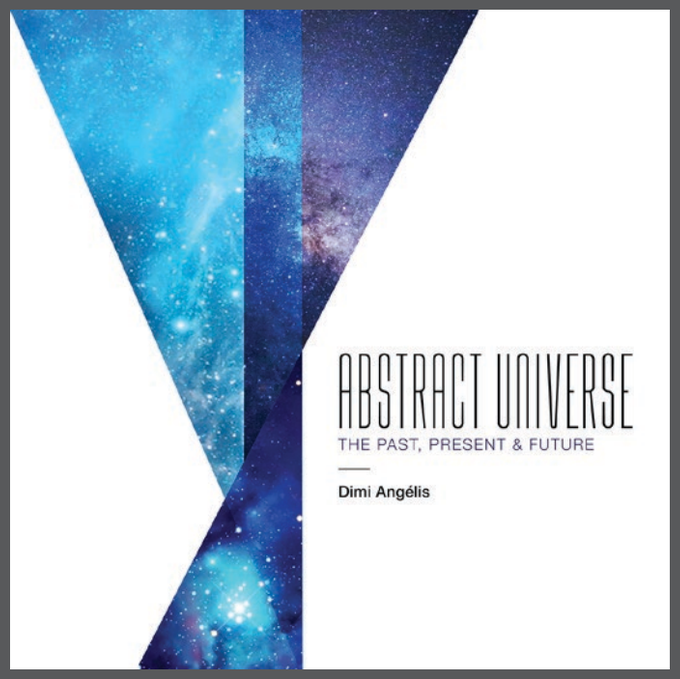
DVS 1
Beta Sensory Motor Rhythm



Mike Storm
Apophis 2068



Echelon
The Five Eyes



Dimi Angélis
Abstract Universe: The Past, Present & Future



Deetron
Rotational Gravity



DJ Surgeles
Triglav





ORBE
Beyond Our Ability



Orlando Voorn
Star Travel EP

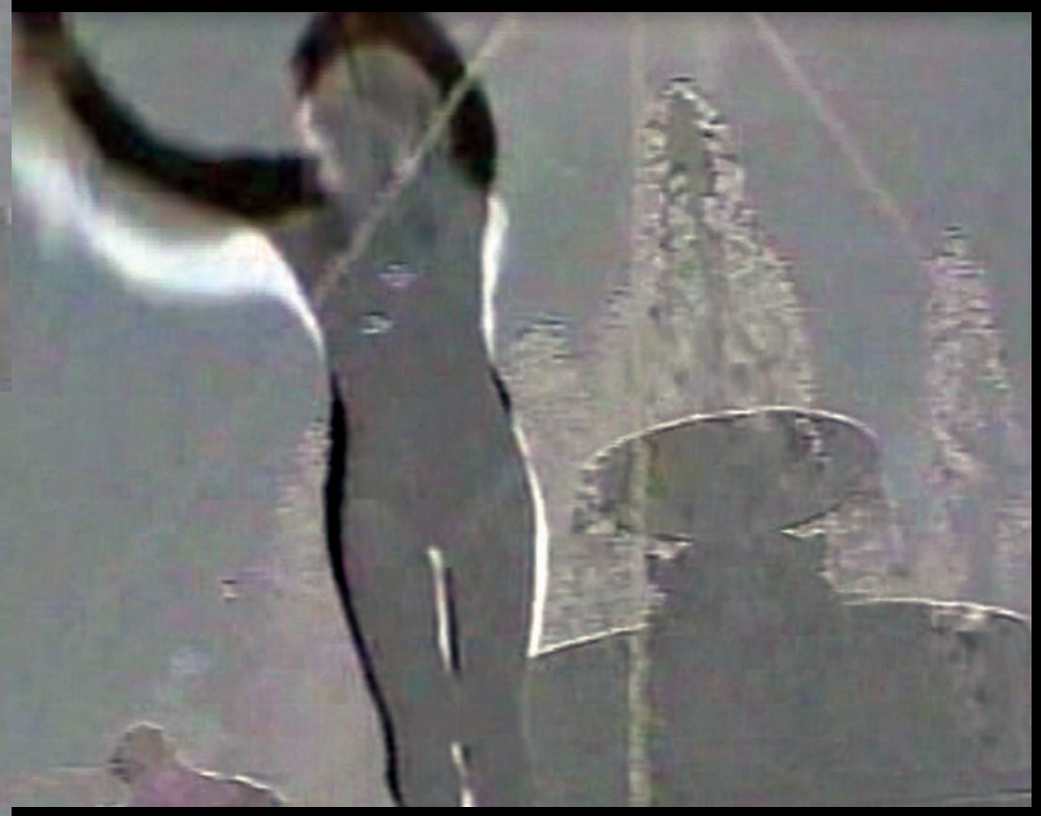
Working on something special?

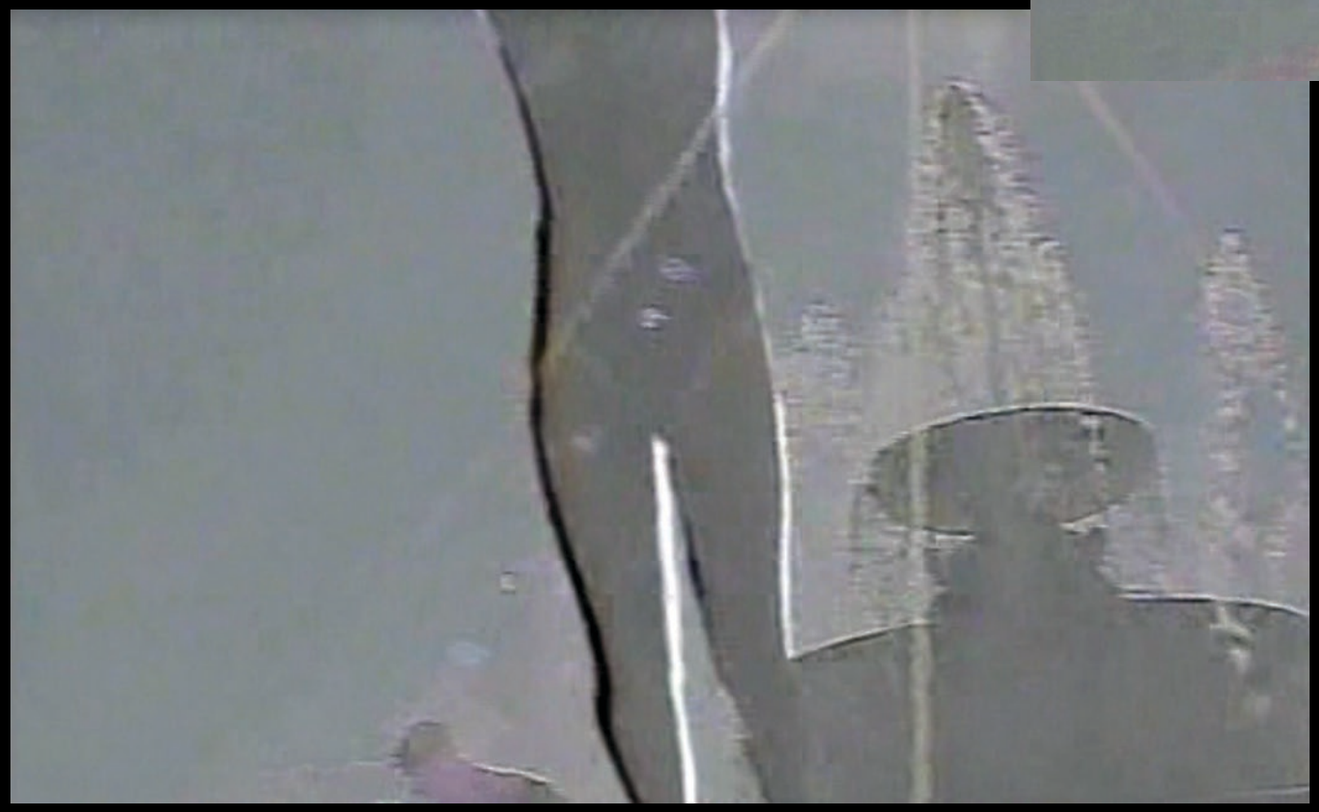
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