



AIMA | Di AimA il Segno

Review by Dimi Brands
for "Dark Entries"

<http://www.darkentries.be/nl/recensies/aima-di-aima-il-segno/>

Personal praise stinks, but we do not deny that after publishing a review we are happy if the artist in question sends us a thank you. Sometimes this is the "thanks" posed along the nose, but there are also artists who are more original.

After I discussed the new Allerseelen album 'Chairete Daimones', there were not only thanks from Gerhard Hallstatt himself, but also one of the guest singers, AimA, (whose voice one time reminded us of Nico, another time a cross between Diamanda Galás and Anja Huwe), the word addressed me.

She told me that before my review all the reviews had the same to say, she also told me that she had told Gerard that my review was the first to succeed in understanding all the points of the work. AimA also used to write reviews and told me that her writing style was quite identical to mine. So girl, take a Dutch speed course and you can get started at Dark Entries for my part!

It makes sense that such an e-mail makes the undersigned proud, and when the question came from her whether I would also like to discuss her latest album of her own Aima project, a resounding yes was just as logical.

This new work, called Haiku Irregolari In Forma Di Musica, is therefore a "special", because in addition to a CD, it would also be accompanied by a book.

For the sake of completeness, I would also receive the previous Aimaproject album, this Di Aima Il Segno, which was released in 2012.

To say that my day, April 14 to be precise, could not go wrong.

So we start with a leap in time. Aimaproject was founded in 1996 and was involved in various artistic areas: poetry, photography, music and multimedia. AimA comes from the neofolk scene and is already working with various artists, including Allerseelen.

Together with Roberto Del Vecchio (see also Gothica) she founded the much-praised Les Jumeaux Discordants. Here too we find a strong interaction between poetry, image and music.

Di Aima Il Segno from Aimaproject appeared between the two albums of Les Jumeaux Discordants, and already contains two songs ("Stanze" and "Horus") from Les Chimères that would be released in 2015.

"Stanze" rolls the drums and is very reminiscent of what the compatriots of Camerata Mediolanense did so well in the past. "Stanze" can therefore blush alongside classics such as "L'Homme Armé" or "Il Trionfo Di Bacco E Arianna", and we can also make a reference to The Moon Lay Hidden Beneath A Cloud with this song.

Very punishment, and that line "Horus" continues nicely, also here a ritual side with melodious gongs, and a high priestess who here also shows suspicious similarities with Diamanda Galás.

Di Aima Il Segno is a collector in the pure sense of the word: AimA who takes care of all the vocals collected 8 different artists from different corners of the world and although many songs have already appeared, this collection is a wonderful example of AimA's ability. Also in textual terms, as just as important as the musical at Aimaproject, the words come from all directions: in addition to three songs that AimA wrote itself (including 2 haikus, the Japanese poetry form that apparently is close to her heart, witness her most recent album, but more on that later) you will also receive texts from ancient Greece, from the Italian poet Angelo Tonelli, TS Eliot to a passage from Arthur Goldens Memoirs Of A Geisha.

In our review for the latest Allerseelen album we could not resist the comparison to compare the voice of AimA, which is understandable when it comes to a guest contribution. The temptation to do this also at Di Aima Il Segno is very large, although you should not stare blindly at these references, because believe us on our word that this lady has plenty of talent. The overall picture is completely right with Aimaproject because this is pure art, and the agile voice of AimA is one that you MUST have heard.

The first name from her colorful group of musical partners at Di Aimi Il Segno is that of countryman Pino Carafa. Together with him, AimA Insula forms Lucis. Under this name they bring 'Eis' Elion (Orphic Hymn To The Sun)' a song that is very indebted to Dead Can Dance, and this in a way where AimA proves that it is not only Lisa Gerrard who is able to to silence even the greatest mouth with her voice.

In addition to the sun, the duo also brings a hymn for death: "Thanàtou Thumìaama (Orphic Hymn To The Death)": a wonderful graveyard hymn that reminds us with nostalgia of the time when the aesthetic still played an important role at gothic parties. Not only with the audience present but what was also heard by extension in the bombastic music that was then played.

The sixties drug hymn "White Rabbit" from Jefferson Airplane will also receive an Insula Lucis treatment, in this case a minimal wave injection and AimA that sounds like Siouxsie in her best efforts.

Carafa also collaborated with Rosa Rubea and Camerata Mediolanense. When we first heard "Occhi Di Notte" (here as AimA + Pino Carafa) we immediately thought of Le Vergini Folli, the Camerata Mediolanense album that was released last year. And indeed, we hear the piano motif of "Occhi Di Notte" during "Dolce Salire". Daimatland is another project from AimA, this time with cellist DettY (an artist who has already performed very intensively in various chamber ensembles. In addition to cello she also studied piano, organ and ran chamber school classes in Hungary as a child). Daimatland brings "Haiku Irregolari In Forma Di Musica" and so we immediately know where the inspiration for AimA's recent album came from. Here too we hear in the esoteric sounds a reference to the beautiful voice work as we know it at Camerata Mediolanense. The title they bring requires an Eastern motif and receives it. "Lux" unites Daimatland with LCHM, a dark ambient project by Yvan Battaglia, which is also active in various fields (music, photography, video). The result is a wonderfully ritual-like song where we find it doesn't matter if AimA sings, talks or whispers, we hang on her lips time and time again.

Gerhard Hallstatt is also present again, and we immediately heard that. After all, with "Night" we hear a melody that is very similar to a reworked version of the Allerseelen "Tanz Die Orange". Maybe it was no coincidence that AimA was allowed to re-enter the song again last year?

AimA is also doing well in German, during "Neues Fortleben" she does this with Im Einsatz, and with a text by Angelo Tonelli. Just to stay in the Italian neofolk atmosphere: the same Tonelli lent his voice to the IANVA song "Hellas" two years ago. We stay in Italy when we say that the organ sounds and the shrill voice with which AimA brings this reminds us a lot of Ataraxia.

During "Serpentis Dorsa Marina", Gerhard Hallstatt takes the duet with AimA, with Im Einsatz watching unquestioningly.

We were most surprised when we saw the name of Wutanes Lord appear. After all, it has been about twenty years since we heard something from this slightly fantastic project. 'Il Contemple La Lune' (sacred hymns and hysterical whispers alternate with each other and here, just as with her passage on the last Allerseelen album, evoke the association with Diamanda Galás) and 'Il Matrimonio Del Cielo Con La Terra' are then also a more than happy reunion with Luca.

A compilation with only very impressive songs, and zero comma zero percent fill. That is really unique! Also about the distribution of the songs nothing but good, because although all very strong halfway through the album we were finally blown away by "Homo Aureus", a collaboration with Fehu. No lack of Dead Can Dance imitations in the world of floating music. You should also drop yourself on a random Castlefest poster and listen to all the bands on it. Maybe then you will have to find, just like me, that they all sound the same and, above all, do very well to look like the Gerrard / Perry duo. 'Horus' shows how you can bring a song in the same atmosphere (think of floating, more oriental sounds) and although this song lasts almost fifteen minutes, boredom, unlike a day at Castlefest for the undersigned, is definitely not an issue .

Comparison does not do an artist the honor to which he is entitled, but we do it automatically. When we hear a collector with names like Ataraxia, Camerata Mediolanense, Allerseelen, Dead Can Dance, Diamanda Galás, The Moon Lay Hidden Beneath A Cloud and Siouxsie looming in our minds, it sounds like the tones on which we take our first steps in gothic have set the world.

So it has to be said that it is high time that you get to know this artist (the singer is far too restrictive in her case), we estimate the chance that you too will include her in your heart to be very high.