

ALTERNATIVE ART FOR ALTERNATIVE MINDS



A I M A

Aim.A is a poet, a photographer and a vocalist. She's the founder of the neo-classical band Les Jumeaux Discordants and she is involved in several projects during the passing of the years. We could not resist to dwell deeper in this Underground and vibrant expression. More words by her shadow itself.

Thank you for accepting this interview. Please share with our readers how you started back in time to dwell in the Art of Music, Poetry and Photography.

Thanks to you for proposing this interview to me. My artistic journey hasn't really had a beginning. My father is a photographer and my approach to photography took place when I was still a child. The passion for music also came from him and I remember that when I was a child I was used to "compose" small songs dedicated to Nature.

I believe that creativity (let's call it that not to give it a high-sounding name) is a gift that derives from a very particular basic sensitivity, but which is then realized thanks to the need to do, to create and not just to enjoy. Regarding the poetry, if we want to define a precise time in which this activity began with a certain conscience, I can identify this period around my 14 years, when my classical

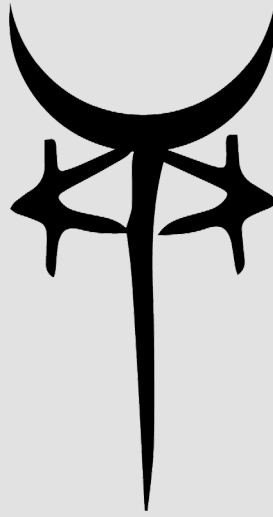
training put me in front of studies that necessarily change profoundly. I speak therefore of my approach with the Greek and Latin classics, and therefore with their language and philosophy. I would dare to define as crucial in my training the meeting with Angelo Tonelli (one of the greatest translators from ancient Greek we have in Italy) and with Devakant (my singing teacher, with a strictly oriental approach, musician beside Osho). Angelo Tonelli has oriented my already present interests on the esoteric currents of ancient Greece which, however, I do not see as cultural facts, but as real "philosophies" of life. I define them in this way in order not to go into depth on issues that would be too long here explain, as you will well understand. Devakant (coming from an oriental philosophical approach) was a master respectively to the whole path of ego liberation that today leads me to an almost superhuman detachment from

society and that benefits me both from a personal and creative point of view. He also taught me to be very critical on my art and on everything I do. From the musical point of view I started with experimentation in the theater field, then I founded Les Jumeaux Discordants, then I felt stimulating to collaborate with different musicians including iNs-CissorS, Northgate, Allerseelen and several others. In some cases these were occasional collaborations, in other cases the collaboration continues. Among the latest works involving other artists: Lonsai Maikov (The album will be titled 10 246 for the label Brave Mysteries. Among the other collaborators in it: Matthieu from Aluk Todolo, Marcello Fraioli, Ain Soph, Ramon and Gael, vocalist and guitarist of the french thrash band Voight Kampf, and Nathaniel Ritter). Then Il Ballo delle Castagne, Digamma Cottage and Andrew King. Now I'm focused on Caverna delle Rose, a project that somehow finally shares everything: music, concepts, ideas, experiments. I am very happy to have found a place of artistic harmony like this; harmony that also lives in the collaboration with Allerseelen.

Among several participations you have made it attracted a lot in my interests the Orphic Mysteries. Can you tell us more about this project? Have you got an interest in Ancient Greek Culture?

Yes, as previously mentioned I am interested in mystery cults, in particular in Ancient Greece, a land that is part of my blood and it was very easy for me to approach this vision of things first of all in a very natural way (previous lives ?) before than cultural. Basically we both know that the approach to this kind of thing is never cultural, but spiritual. It is the consciousness of belonging to something that you prior understand: you do not read or study it, but it is already within you.

In general I am interested in all the ancient pre-Christian religions and the work of the last project I created together with Evor Aemisie and Diego Cinquegrana is based is on this interest. The project is Caverna Delle Rose and the first work will be available from November in pre-order at Slaughter in Art which has really invested a lot in our project. I am personally



grateful to Veles who believed in this. The work will again focus on some Orphic Hymns and I am very proud of this work.

Cursed poets is another work that deals deeper with black poetry and the dark aspects of this expression. Tell us more please and which Authors stand as your favorites and why?

The work on cursed poets was addressed above all through the Les Jumeaux Discordants project which I founded with Roberto Del Vecchio around 2005. I worked on texts by Charles Baudelaire, but mainly on Gérard de Nerval, whose writing is highly symbolic and with strong references to Qabalah, it has always attracted me more as he is anchored to a more oracular style of writing, at times prophetic, even though it is stationed in the black

hues of cursing. It goes without saying that this path derives from interests that I had mainly in my youth and that around the age of 18 made me work in depth on Les Chants de Maldoror.

Photography the last 15 years has a great evolution worldwide and is very impressive how can a picture be thousand words. How did this interest and passion come in your life?

As I said it comes from my father. For me, photography was an everyday experience. My father is a particularly "technical" photographer and he taught me a lot of technique. I can say that my evolution as a photographer was around 2002, when I wrote the essay "Metaphysical Photography" which became part of my degree thesis on

the interiority of light in photography by Sven Nykvist, director of photography of Ingmar Bergman from "The Seventh Seal" onwards. In fact from this moment the change in the use of the photographic code is evident: it becomes more glossy, less expressionist and more intimate. Normally I photograph with B/W film and I always try to make the light draw and let you feel the presence of something that is not visually there, you do not perceive. In this, once again, my tension in being and living beyond this world is manifested and therefore in representing the absent.

Cinema is another source of inspiration for you. Which Era and kinds you enjoy most?





sometimes leads us to create together. It is a collaboration blessed with mutual respect and esteem between all the members of Allerseelen and me: communication and common feeling. If even one of these things is missing, collaborations often collapse.

Can you choose one musical expression by you as favorite and why?

Music for me is important in every kind of its expression, but if I must choose something I would say experimental (in the way of Diamanda Galàs) or classical music. But I think I knew and listen all the music even if I don't

During my first university studies I studied cinema and in particular the use of photography in cinema (in this regard I wrote several essays for university books, especially in the period in which, after graduation, I held seminars on this subject). It goes without saying that the first cinematic movement to strike my eye was expressionism, not so much for the themes, but for the strongly contrasting sets that responded exactly to my vision of photography. Consequently my attention shifted to Scandinavian cinema for the care in the image by these directors, but also for the psychological issues that in the rest of the world were not particularly attractive since cinema was to be a moment of entertainment (this especially applies to Hollywood cinema). Let us realize that *Körkarlen* (Victor Sjöström, 1921), a film based on the homonymous novel by Selma Lagerlöf, was a pioneering film both from a technical point of view and for the topics covered. I find the same taste in Ingmar Bergman's *"The Seventh Seal"*, where Death comes from the sea, from a stormy sea that does not look promising, where the beaches are deserts of the soul and of doubt. So I would not lean towards the choice of an Era, but of a geographical area: Scandinavia. The directors I love most are Ingmar Bergman, Carl Theodor Dreyer, Aki Kaurismäki but I couldn't exhaust my love for cinema by mentioning just these names.

Allerseelen is another project you collaborate with. How did this union started?

I met Gerhard Hallstatt during a Les Jumeaux Discordants concert: he was among the spectators. He probably appreciated the concert and from that moment we came into contact, but only out of mutual respect. Then Gerhard proposed me to sing *Glaeserne Kugel* and from there a collaboration was born, first occasional, then more and more frequent. I can say that the interests that unite us play a lot in favor of the feeling that

share the philosophy which is behind some currents. Regarding Classical music I think it has a power that I can rarely find in other genres. If you took Verdi's *Requiem*, for example, I think that in some parts it is more powerful than a heavy metal song (!).

Do you have an interest in Spirituality? Are you an activist in esotericism?

Absolutely. It is not just an interest, but my entire life and my system of choices and relationships are based on it. In this sense I am absolutely one of those souls who continuously work on the energies of the world, also through my art, but not only. So at the base of everything I do there is exactly this. You got it.

Are you interested in Western or Eastern Studies?

I am interested in Ancient Greek studies, a real bridge between these two "worlds". I could never understand the pure Eastern Studies as I come from the West. Blood means a lot in it, because if you dedicate yourself in something like esotericism, you can't study, but you have to live it. There's not a different way to come to knowledge than to find what we have lost in the past lives.

Which bands where the bedrock for your Influence back in time and which stand as favorites even today?

For sure in my Pantheon there are Diamanda Galàs, Lisa Gerrard, Dead Can Dance. And then follow *The Moon Lay Hidden Beneath a Cloud*, *Current 93*, *Coil*. In another group I point out the more belly artists: *Nick Cave* (of whom I also appreciate his work with *Mick Harvey* and *Warren Ellis*), *Bauhaus*, *Siouxsie and The Banshees*. They are in the Pantheon: they are part of yesterday and today. However, I listen to so much music that I don't know according to what criteria to isolate some artists and leave out others. The music of the 70s obviously influenced me a

lot too: being the music I listened to as a child with my father.

Which genres of Music do you enjoy mostly nowadays?

I could quickly say classical music, but for me music is a daily travel companion, so my choice falls on genres depending on the mood of the day. Let's say that music is more than a pleasure. It is a necessity.

"All our knowledge has its origins in our perceptions." Leonardo Da Vinci wrote. Your thoughts please.

I may agree in part, but all statements exclude prior all non-statements, everything that is not that statement. I believe that wisdom is a complex and daily operation that is based on the senses, on intuition, on analysis, on reasoning, on the continuous questioning of the reason of things, but above all of one's actions. Knowledge is also a continuous individual effort to destroy one's limits, one's schemes. Repeated patterns in life are deadly.

How difficult is this Era of Kali Yuga for the Individual to walk his words through empiricism and build a strong mentality and perspective?

My words may sound overbearing and somehow superb, but I believe that the only way to build a solid path of inner growth (because I think this is the point) is a profound selectivity and a certain isolation from misleading contaminations. This does not mean not confronting reality, but rather not wasting time in front of opinions (the infamous doxa) that only waste time and are not edifying. However, living in a Turrus Eburnea doesn't make you evolve, so I think we need maximum openness, at the maximum social distance. When you meet people who can make you grow both spiritually and culturally, you have to

give yourself 100% as those people are some life ahead of you and they can help you on a path of ascent. Then you can be with everyone, in a superficial way, but the inner life must be shared with a few. People often erode you like water on stone: you don't notice it, they vamp you up, they drain you. If you want to stay solid, you don't have to allow it.

Shows are missing this Era of Covid-Hysteria. How much important is it for you to be on stage? Do you prefer this expression than studio recordings?

I believe that while the studio recordings is the creative

moment and in some way the most individual and selfish; the performance is also an altruistic act that frees and therefore gives a lot of energy. From my side the live is a ritual moment, where a certain communicative force takes hold of me, which during the recording in the studio happens only in the first moment of creation. By conveying certain concepts, you can imagine how he can conceive a Hymn to Dionysus in live: for me Dionysus at that moment is frantic madness that takes hold of me and makes me a simple tool to convey his message. I think I am this, in general, during performances. It happened after a few concerts that I felt so drained that I didn't want to talk to anyone, also not to receive compliments, because the performance aims to enter people, to involve them; not to receive compliments. So many times it is better to disappear from circulation so as not to contaminate what has been done again. So to answer your question, for me live is a missing part of the whole creative process. The Omega of work.

How do you see the Covid Phenomenon that lasts almost 2 years and been part of our lives? Does it affect your evolution? How much critical do you think it will be for the Art in general?

Personally, I was lucky enough not to have been particularly affected by it from a working point of view. However, my thoughts go to those people who have been victims of a macrosystem that we cannot understand because it is made by people who have been planning our lives without our knowledge for a long time. I hoped that after the first year this experience would teach people something, at least from the point of view of choices on consumption, on free time, on alternatives to life. Instead the focus went exactly where they wanted it to go. However,

I would not like to open a political debate here, I can say that the first months of lockdown I had much more free time and this allowed me to create new things and new projects that otherwise would have had a much longer gestation. In this sense, I hoped that some kind of collective consciousness would realize what kind of stressful life we normally lead. Anyway, the Covid phenomenon hasn't affected my art. My art is generally influenced by encounters or mystical states: when the Muses come always something happen and when they don't nothing comes.





As for Art, I believe that the system has long since collapsed and swallowed up a sort of system that has distorted it, making it more of a consumer product than a true refuge for the soul. In fact, it fell exactly within the schemes of commercial activities. I believe that Art will receive what it deserves.

How do you imagine the best live scenario and which dream do you have to take form as collaboration in Future?

Let's say that after two canceled concerts with Allerseen and as many potentials not yet planned due to this virus thing, doing a live with Allerseen has become a matter of principle! Then I'd like to go back on stage with Andrew King and I'd also like to collaborate with him on some other track. For the rest, for me every performance is a gift, a sacrifice and at the same time a gift that returns to me in the form of energy. I would love to go back to singing in Greece, for sure. Land that lives in my blood.

Thank you a lot for this wonderful discussion. I hope the future will be bright for your coming activities. Last words belong to you.

Thank you very much for your wishes, I hope life will give me always surprises to open my mind to new paths, exactly as it has made in the last months. I have finally come to the writing of a new book of poems which will always be published by Agorà & CO.: "Carmina in Spiritum, A-Ω". The book will be illustrated again by the artist Diego Cinguegrana and it will be a little diamond similar to "Haiku Irregolari in Forma di Musica".

"Carmina in Spiritum, A-Ω" is the result of a period particularly inspired by precise and profound astral conjunctions that determined the compositions in a praxis that I would dare to define mystical. The cosmic and absolute dimension of the texts, which goes to the limit of invocation to self-annihilation, consists of a series of carmina (chants, hymns) dedicated to the elements or spirits that hold the main inner forces holding the spirit and preserving it in its strength and integritas. I started to write these poems between 2020 and 2021, after a mystical experience which drove me to meet strong presences and totally being

under the favour of the Muses. Composed in Italian, they have been translated into Latin, in order to complete the work through music and singing, forms of art that I believe are able to express the inconsistency of the spirit, (its free, volatile, aerial character), in the most absolute form. The musical work is now completed and it will be a new adventure with a new project: now we are working mainly on mixing and mastering. It will be probably released (book+cd) in late Spring 2022 under the moniker "Caverna delle Rose". But before it, the first work of Caverna delle Rose "Elysian Chants" will be released between the end of 2021 and the beginning of 2022 by Slaughter in Art. Thanks again for this space you gave me and all the best for your projects too!

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