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Belgian artist/film maker Jasper Rigole's IICADOM (see above)



has inspired experimental pianist Heleen Van Haegenborgh to create her Cinéma Invisible project, setting Rigole's tapes amidst her quartet (piano, bass, drums and electronics). Part composed, part improvised, the album is a live performance recorded in a Ghent studio by this young (30-ish) Belgian group. So first we hear a child learning to read, under which the music creeps in. Someone is practising guitar — the tape is accompanied by the musicians, then Lander Gyselinck cuts loose on the drums, and his torrents are processed into atmosphere by Jürgen de Blond's electronics.

The success of this album is down to Van Haegenborgh, who is enormously impressive (and I'm not just saying that because of Julian Opie's portrait of her on her MySpace site). Her piano, often coloured by wine glasses on the strings or other extended techniques, is in the John Tilbury arena of exquisite restraint coupled with emotional oomph. Whether atmospheric or punctuating with outbursts, the group playing is disciplined, colourful and cliché-free. The effect of the tapes is disorienting — acoustic spaces shift around in a heady manner. Meanwhile de Blond's electronics gear, repeating and twisting musical gestures, plays further games with one's memory. Cinéma Invisible is maybe not the ideal title — there's not really anything visual going on here, more a subtle play of sonic spaces, where Rigole's audibly aged tapes and the live performance leak into one another back and forth, like a hall of mirrors refracting past and present time.

Clive Bell in [The Wire](#)