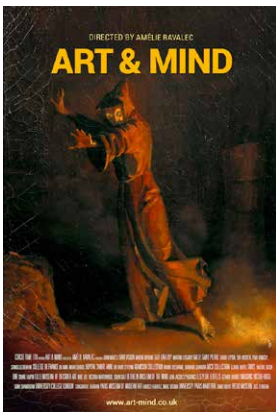


AMÉLIE RAVALEC - PRESS RELEASE

Amélie Ravalec is a London-based Parisian film director and photographer. She has been directing and producing documentaries independently since 2009: *Art & Mind* (2019), *Industrial Soundtrack For The Urban Decay* (2015) and *Paris/Berlin: 20 Years Of Underground Techno* (2012). Her films have been released theatrically worldwide with over 1000 screenings in cinemas, festivals and cultural institutions in 50 countries, and acquired by TV networks ARTE, Sky Arts and ORF.

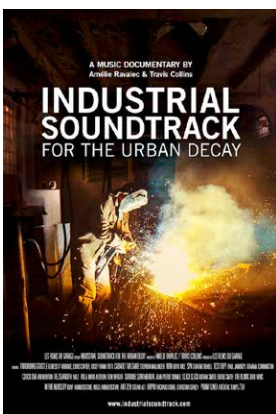
Amélie Ravalec launched her publishing company *Lone Gentlemen Publishing* in 2018, where she released her photobooks *Japan Visions*, *Wraiths of New York City*, *Yurikamome Flipbook*, *Forging Fire*, a book of art inspiration, *A Compendium of Marvels*, and a collection of literary quotes, *Fragments of The Human Condition*.

FILMS



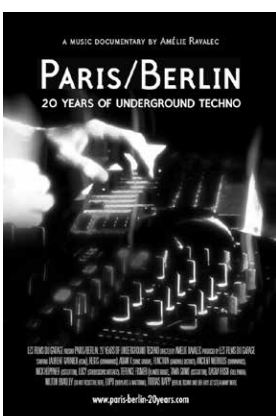
ART & MIND is a journey into art, madness and the unconscious, an exploration of visionary artists and the creative impulse over 500 years of art history. Featuring Hieronymus Bosch, Francisco Goya, Vincent Van Gogh, William Blake, Edvard Munch, Salvador Dali, Henry Fuseli, Sigmund Freud, Carl Jung...

Released theatrically May 2019 with over 800 screenings worldwide and acquired by Sky Arts UK and ORF Austria.



INDUSTRIAL SOUNDTRACK FOR THE URBAN DECAY explores the origins of Industrial music, from the crumbling industrial cities of Europe to America's avant-garde scene. Featuring Throbbing Gristle, Cabaret Voltaire, SPK, Boyd Rice, Clock DVA, Test Dept, Click Click, Orphx, Ant-Zen and many more.

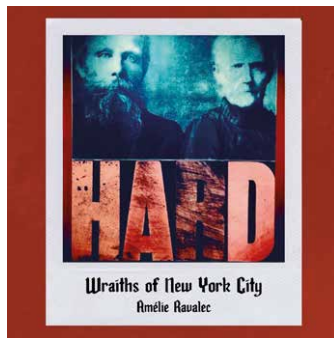
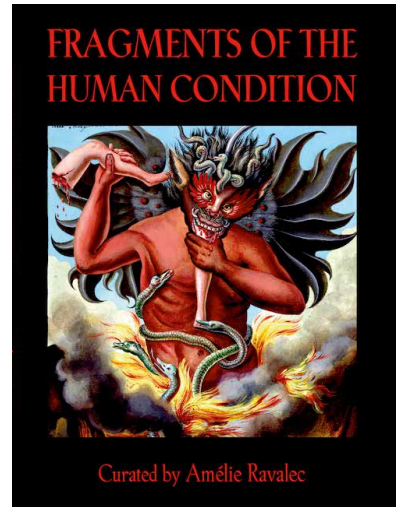
Released theatrically in 2015 in over 30 countries and acquired by ARTE TV, featured in The Guardian, Vice, Pitchfork, FACT ...



PARIS/BERLIN: 20 YEARS OF UNDERGROUND TECHNO explores the underground techno movement, from secret Parisian parties to Berlin's infamous Berghain club. Featuring Laurent Garnier, Regis, Adam X, Function, Lucy, Ancient Methods, Kareem, Nick Höppner and Terence Fixmer and many more.

Released in 2012 in 18 countries worldwide and won the Festival Pick Award at Sydney Festival in 2013.

BOOKS - LONE GENTLEMEN PUBLISHING



JAPAN VISIONS is an evocative and colourful journey through the streets of Japan, from Tokyo's neon lights and underground culture to the ancient beauty of Kyoto's temples and gardens. Format: 21 x 15 cm, 108 pages, softcover

WRAITHS OF NEW YORK CITY shows an alternative look at NYC, capturing the wonders and oddities of the city, art, architecture and other strange discoveries across 88 vibrant colour plates. Format: 14.8 x 14.8 cm, 88 pages, softcover

YURIKAMOME is a photographic flipbook journey through Tokyo's automated train, capturing the beauty of the urban landscape. Format: 15x7 cm, 100 pages, softcover

FORGING FIRE explores the ghost of industrial past, a colourful photobook documenting a metal forge and its factory workers. Format: 21x15, 112 pages, softcover

A COMPENDIUM OF MARVELS is a treasure trove of personal inspiration, a collection of 500 of the most wonderful artworks and photographs from hundreds of artists. Format: 21 x 29.7 cm, 40 pages, softcover. Ltd to 50, available exclusively at amelie-ravalec.com

FRAGMENTS OF THE HUMAN CONDITION is a collection of literary quotes, exploring themes of artistic elevation, creative impulse, desire, human interactions, introspection. Format: 14.8 x 21 cm, 66 pages, softcover. Ltd to 50, exclusively at amelie-ravalec.com

LINKS

amelie-ravalec.com

art-mind.co.uk

industrialsoundtrack.com

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THE INDUSTRIAL REVOLUTION

07.08.15 The Guardian



Captains of industry (from far left): Cabaret Voltaire; SPK; Genesis P-Orridge on stage and with Throbbing Gristle (below)



Noisy and provocative, industrial music has influenced everything from hard techno

to Marilyn Manson. Alexis Petridis recalls its birth with Throbbing Gristle

Three years ago, a young French film-maker called Amélie Ravalec was completing her first movie, a documentary with the self-explanatory title *Paris/Berlin: 20 Years of Underground Techno*. While making the film, she noticed that her own tastes in dance music were tending towards the harder end of techno: "More industrial stuff. I started buying records by Throbbing Gristle and reading up on industrial music. I couldn't find a good documentary on the subject, so I thought, why don't I shoot it myself?"

The result is *Industrial Soundtracks for the Urban Decay*, an hour-long low-budget, whistlestop tour of the genre's genesis. It succeeds in capturing the sheer oddness of the nascent industrial scene, not least in how it missed its initial protagonists were. Music scenes usually come about as a result of a pioneering artist influencing others by releasing records or touring. But in the mid-70s, you could have found industrial music's exponents making music with roughly the same set of deeply arcane influences - the wider

For Cabaret Voltaire, TG's first album was 'kind of like a revelation'

Græme Revell of SPK has gone on to huge success as a film soundtrack composer



formed Throbbing Gristle. In a Sheffield attic, teenage Brian Eno fans Stephen Mallinder, Richard Kirk and Chris Watson were experimenting with a reel-to-reel tape machine and recording bleak electronic noise as Cabaret Voltaire.

Meanwhile, in Australia, a would-be philosopher student, working as a nurse in a mental hospital, had availed himself of a synthesiser - "the same one that made the Tardis sound for *Dr Who*", laughs Graeme Revell, who went on to form SPK, an acronym that variously stood for Sozialistisches Patienten Kollektiv, System Planning Korporation and Surgical Penis Klinik. "I'd been listening to guitars for nine or ten years and it felt like I'd pretty much heard everything a guitar could do."

"I think it's just people get on a certain wavelength," says Cosy Fanni Tutti, "and there's something missing at some point in a collective mindset and I think that they all tune in to what's missing, and then they fill that gap - they can be on the other side of the world, but they're doing similar things. It used to happen with our art, when me and Gen were doing Coim. We turned up at an art event and started setting up a piece that involved a pyramid, and, lo and behold, there on the other side of the place was another couple of artists we knew, setting up a pyramid. And we're going: 'How come you arrived at this same kind of idea?' and they're looking at us saying: 'I don't know - how did you?'"

Cabaret Voltaire were audibly fans not just of Stockhausen, but 60s garage

rock: their oeuvre included warped covers of the Velvet Underground and the Seeds, their most celebrated early track, Nag Nag Nag, felt like two-chord garage rock recast to reflect both advances in technology and the bleak urban landscape of 70s Britain. SPK's early recordings, meanwhile, sound like punk rock gone horribly wrong: the lyrics stomach-churning, guitar solos replaced by the din of a jackhammer. All of them shared an explicitly confrontational approach to music: the murky, echo-drenched noise of early Throbbing Gristle was topped off with lyrics about serial killers and concentration camps; SPK were obsessed with gruesome medical imagery; Kirk's sleeve notes to the early Cabaret Voltaire compilation *Methodology* claimed that the band "was never about music. It was about confrontation... trying to be a thorn in the side of authority."

For Throbbing Gristle, this was an extension of the provocative and unsettling themes Coim's performances had explored. For others it was partly driven by the same dissatisfactions that fuelled punk. Revell calls the mid-70s "the most dire musical period in the history of Earth... 1973 to 1976, awful rubbish, you just wanted to kill yourself."

"It was deeply ingrained in us, this suspicion of hippy culture, this suspicion of hippy culture," says Mallinder. "We were Sheffielders and we were working class, we had been soul boys, we'd grown up with a deep suspicion of hippies."

They also shared the feeling that no one else was interested in what they

were doing, perhaps understandably given the violent reactions when they performed in public. Cabaret Voltaire's first attempt to play live, at a Friends of the Earth benefit at Sheffield University, "ended up in a bit of a riot... God knows what we would have sounded like," Mallinder says. "The stage got invaded, they literally threw us off." Chris Carter's memories of early TG shows involve "a lot of trouble, people throwing things, shouting at us to get off": when they recorded and pressed up 750 copies of their debut album, says Cosy, "the thing we all said was: 'It'll be nice when we've got grandchildren or whatever and we can sit there and say: "See that LP there? That's one I did when I was young." We just assumed that the LPs would still be on the shelves.'"

Instead, TG's Second Annual Report was to prove a remarkable catalyst. In Australia, Revell found a copy, recognised kindred spirits and resolved to track down the band when he visited Europe. Mallinder describes the album as "kind of a revelation". Cabaret Voltaire began communicating with the band by mail, before travelling to Hackney to meet them: "It was a bit Stanley and Livingstone." As Mallinder points out, the album's subsequent influence rested less on the music it contained than on the name TG chose for their label: Industrial Records. "When I saw that name, I thought: 'What the hell?'" Revell says. "I'd never thought of our music as being

industrial prior to that, but I thought, 'It's a great marketing handle!'"

The members of TG were less impressed. "I'm permanently disappointed that there's even a genre called industrial," sighs Carter. "People who call themselves that take it far too literally. Really, we should have called it industrial, because it was meant to be about doing it yourself, that whole ethos."

The contents of Second Annual Report went on to define the tone and preoccupations of subsequent industrial music, but TG themselves constantly changed their approach. If the idea was to wrongfoot their audience, it failed. By early 1981, they were headlining London's Lyceum theatre, with Cabaret Voltaire as support. "We stepped out on the stage, looked at the audience and thought, 'Oh fuck,'" Cosy says. "They were all wearing military uniforms because we'd worn military uniforms. They'd come there to look like Throbbing Gristle, and that's exactly what we'd never intended, to get a following like that." They broke up shortly afterwards.

The other industrial pioneers moved on. Cabaret Voltaire were increasingly entranced by the possibilities of the 12in single, and the electronic dance music emerging from the US. SPK eventually tired of trying to shock their audience - an approach that reached a pinnacle with 1983's video *Two Autopsy Films: Human Postmortem* - and, a little improbably, signed to a major label and



attempted an assault on the charts with 1984's *Metal Dance*, before shifting towards a sophisticated orchestral ambient that presaged Revell's subsequent career as a hugely successful soundtrack composer.

But industrial music continued, with what the term signified shifted, virtually all the early industrial scene's ideas and shock tactics had been assimilated into mainstream, stadium-filling entertainment.

As *Industrial Soundtracks for the Urban Decay* makes clear, its influence spread far wider: "Everything from techno to dark ambient," as Ravalec puts it. "So many artists today have said that they've been influenced by Throbbing Gristle and Cabaret Voltaire."

"I think that's great if what people take from it is that they feel a sense of validity of their opinion, and for them to go out and act on things and be other than anyone else at the time," says Cosy. "But I do resent the fact that it got commercialised, if you like, and the ethos of TG was lost in that. What's a good metaphor for that?" She thinks and comes up with something unlikely. "It's like going glamping, really. You act like you're going camping, but you're not - you're doing something commercial and comfortable."

THE DETAILS

For details of screenings of *Industrial Soundtrack for the Urban Decay*, visit www.industrialsoundtrack.com/screenings/



Stills from Amélie Ravalec's film, *Industrial Soundtrack for the Urban Decay*, and (right) Genesis Breyer P-Orridge today



TEN KILLER MUSIC DOCS TO WATCH OUT FOR IN 2015: **Pitchfork**

NEWS REVIEWS BEST NEW MUSIC FEATURES THE PITCH VIDEO STAFF PICKS

Industrial Soundtrack For The Urban Decay

Throbbing Gristle, Cabaret Voltaire, NON, Test Dept, More Feature in New Industrial Music Documentary

ART & MIND

Director: Amélie Ravalec, 2019, 50 mins, www.art-mind.co.uk

Amélie Ravalec's dazzling film - "documentary" is too dry a term - is a chronology of art, madness and the unconscious, an account of Western society's attempts to characterise and to depict states of mental affliction, altered consciousness and irrationality. The film presents us with a vivid cavalcade of artworks, each of which is worthy of analysis, speculation and appreciation; and, by way of expert commentary, locates the work in the philosophical and aesthetic concepts of its era. Early notions of sin, infirmity, possession and psychic transformation - all varieties of what was seen as "folly" - give way to the idea of melancholia as both a pathological condition and a source of wisdom and insight, and later still to the embracing of unreason and the unconscious by the avant-garde. More than 350 works of art are featured and expert commentaries are provided by art historians, psychiatrists and neuroscientists, and gallerists and curators. In addition, writer Siri Hustvedt and artist Laurie Lipton offer firsthand accounts of the creative processes operating between conscious and unconscious states.

The film details the turn from the nineteenth century onward towards preserving, collecting and celebrating the artistic productions of creators who are themselves afflicted, and often confined and functioning (or not) outside the bounds of mainstream society. No longer the sacrificial victims of the Age of Reason, no longer merely marginal, eccentrics or deviants, they begin to inspire compassion and the realisation that they are gifted, to be 'rehumanised' and valued within the new traditions of *art brut* and outsider art. *Art & Mind* is an unparalleled chronicle, a journey into haunting, haunted places, which will fascinate and captivate both experts in the field and those for whom its themes are less familiar.

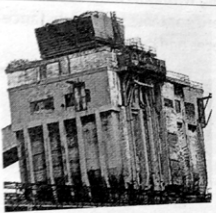
Tony Thorne



"Industrial music is finally getting the credit it deserves": Director Amélie Ravalec introduces her new documentary

"Didn't Hawtin and Villalobos WANT to be featured?": Filmmaker Amélie Ravalec on total immersion in real-deal techno

Industrial Soundtrack For The Urban Decay



After working in a factory all day, why would you go home and listen to really noisy music? This new documentary attempts

to find the answer. Industrial music fused low-budget creativity with the more anarchic currents of the European avant garde: dadaism, musique concrète, krautrock and Burroughs cut-ups. Film-makers Amélie Ravalec and Travis Collins tell the history through key figures such as Throbbing Gristle, SPK and Test

Department. They'll be talking to the audience in Manchester tonight, then the film tours nationwide. Cabaret Voltaire's Stephen Mallinder accompanies the Brighton screening on 16 May. **SR**

Band On The Wall, Manchester, Sat; Green Room, Belfast, Sun; Art School, Glasgow, Wed; industrialsoundtrack.com



'Art & Mind' Doc Explores Visual Art Ties to Madness
by Andy Smith. Posted on March 25, 2019



'Industrial Soundtrack for the Urban Decay': Film Review

Comment avez-vous eu l'idée de travailler sur cette thématique ?
Je suis une passionnée d'art et j'ai par ailleurs toujours éprouvé un intérêt pour l'histoire de la psychologie et de la psychiatrie. Pour ce film, j'ai voulu documenter les connexions entre l'art et la folie. J'ai donc effectué des

Qu'avez-vous découvert ?
J'ai été particulièrement intéressée par la manière dont les représentations de la folie ont évolué au fil des siècles. On peut découvrir toute l'histoire de la folie à travers l'art. À la Renaissance par exemple, la folie est souvent représentée par une pierre, notamment chez les peintres flamands. *L'Extraction de la pierre de folie*, de Jérôme Bosch est une œuvre satirique qui montre les médecins charlatans de l'époque, mais elle traduit aussi l'idée d'une provenance physique de la folie. Au XIX^e siècle, avec les découvertes sur l'inconscient et les premiers traitements mis en place pour soigner la folie, on voit beaucoup de peintres romantiques s'inspirer de la folie, comme Henry Fuseli, William Bouguereau ou Géricault. C'est à la fin du XIX^e siècle qu'on commence à voir apparaître les premières collections asilaires qui débouchent ensuite sur le concept d'art brut défini par Jean Dubuffet en 1948. En France, c'est Auguste Marie qui commence à rassembler des œuvres dans son *Musée de la folie à Villejuif*. D'autres suivront son exemple, comme à l'asile de Crichton en Écosse ou dans le service de Prinzhorn en Allemagne.

Quelle est la particularité des œuvres peintes dans les institutions psychiatriques ?
Elles ont été produites dans un milieu qui n'encourageait pas la production artistique. À l'époque, on ne parlait pas encore d'art-thérapie, ni d'ateliers de peinture. C'étaient

« Ces artistes se représentent rarement comme des êtres torturés. »