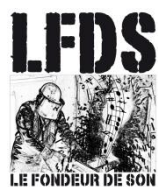


GERIGK · LANES · MELLAN

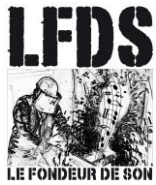
COMMONS

LFDS022



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GERIGK·IANES·MELLAN

2 string instruments, 1 wind instrument.

2 acoustic instruments, 1 amplified instrument.

2 low-tone instruments, 1 harmony instrument... or 3 harmony instruments after all?

In this trio, areas of responsibility are constantly changing. Standing sounds mutate into organically flowing developments and transform back, according to rules of self-organization and interactions that are themselves changing.

The ensemble moves, using, shaping and forming the limited sound space communally in an aesthetic way. Each of the players finds their place, mobile, in the overall context in order to create a multi-layered sound sculpture. In a subtle way, 3 instruments move with their sonic peculiarities, phenomena and means of shaping in a precise, free and fresh way to peel the best out of what is possible in the moment.

This trio was born during several concerts as part of European improvisation meetings. Beyond the original instrumentation, an aesthetic unity quickly emerged, a common vision... and the desire to make an album.

THE ALBUM

About « Commons »

Commons refers to all shared-access resources, self-organized by a community to guarantee the integrity of these resources over time. A common good is something that can be used according to one's needs, but which cannot be exclusively appropriated.

Common goods are inseparable from the community that uses them, and therefore inseparable from the collective values and rules that enable individuals to communicate and negotiate according to objectives that cannot be reduced to the sum of their immediate interests.

Nothing is common in itself: no music, no project, no group. It's through the development of collective rules and practices that things become commons. It was this thought of commons that inspired the trio in the production of its first album.

The album *Commons* was recorded in two sessions: a session in Paris (France) in September 2023 and a session in Köln (Germany) in September 2023.

It was mixed by Fernando Perales (Argentina).

It is produced by the independent French label LFDS Records.

Listening

Discover **Seeds**, a track from the album



<https://www.youtube.com/watch?v=2239B3ePfqA>



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About the tracklist

The titles of the 8 tracks on the album refer to different dimensions of commons: natural, social, cultural, as a resource or as an organizing principle.

1 – Groundwaters

05:45 – recorded in Paris on 19/09/2022

Water reserves are a natural resource that constitutes a common good, used for drinking, agriculture, industry and so on. It's a resource we all need, but one whose excessive use or appropriation by some can lead to deprivation for others, or irremediable degradation.

The title of this track also refers to the debates and actions that have taken place in France and elsewhere in the world to preserve water resources. No to the mega-basins!

2 – Language, Memory, Knowledge

03:48 – recorded in Köln on 09/09/2023

The challenges of the intangible commons, or knowledge commons, are not just a question of access to resources, but also of their free dissemination and development. These commons are characterized by their non-rivalry, i.e. their use does not exhaust them or deprive other users of them. On the contrary, their dissemination and propagation are a source of creation.

Culture, language, memory and knowledge are essential to all tangible and intangible production. As cultural commons, they can be directly managed and developed by communities in a wide variety of ways. They are as necessary to us as natural commons.

3 – Fablab

03:38 – recorded in Köln on 10/09/2023

Fablabs (or "Common Workshops") are creative spaces based on self-organized governance structures whose function is to coordinate the collective dynamics of creation between different contributors.

Fablabs are at the heart of new community-based collaborative dynamics. They are places of co-creation designed to foster innovation processes, self-organized contributory modes of production with no pre-established hierarchy, and alternative forms of value creation. Fablabs also assert their attachment to the values of the free software movement, promoting DIY and emphasizing collaboration and mutual learning as methods.

4 – Gemeinschaftsweiden

08:08 – recorded in Köln on 09/09/2023

Experiments with "community pastures" (*Gemeinschaftsweiden*) - successful examples of which are centuries old and worldwide - invite us to experiment with systems for the collective management of resources that are not, or only with difficulty, renewable (pastures, arable land, game, fish, wood and water resources). Organizing for joint management not only guarantees more secure benefits, but also influences behavior: social uses and mechanisms are put in place, and trust and a sense of community are born.

5 – Seeds

04:31 – recorded in Paris on 19/09/2022

For a large part of modern agriculture, seeds have become an essential economic factor. Biotechnology, judicialization and the general commodification of our societies have overturned the status of plant varieties. The repercussions on the agricultural model have been profound. Seeds have entered the world of intellectual property rights and market logic.

Another path is possible, based on the logic of the commons: preserving environmental resources and knowledge by entrusting communities (farmers, local populations) with the dynamic management of local plant heritage.

6 – Oiseaux de passage

06:56 – recorded in Köln on 09/09/2023

Birds, like fish in the ocean, belong to no one and are freely accessible... As a common resource, we must avoid their over-exploitation, depletion and rarefaction due to the degradation of their natural environments. Protecting them is a matter of general interest.

The title of this piece also refers directly to "Les oiseaux de passage", a poem by Jean Richepin published in 1876.

7 – Unpatented Living

04:40 – recorded in Paris on 19/09/2022

Intellectual property rights on living matter, which are no more than a few decades old, represent a break in the conception of living matter as a common good. Life and its reproduction, whether animal or plant, are no longer considered as an end in itself, but as means and resources that can be exclusively owned.

Thinking of something as a common good, and developing collective management rules and procedures, opens up an alternative to the logic of appropriation. And what applies to the patentability of living organisms also applies to cultural goods, particularly digital ones. These are two areas where ownership is not the only way out.

8 – Acequias

06:50 – recorded in Paris on 19/09/2022

The last track on the album takes us back to the theme of water that opened it.

In certain regions of Spain and South America, acequias are irrigation systems that have been successfully managed by local communities for centuries. These communal irrigation canals distribute water to farmers fairly and equitably. Their management is everywhere based on a democratic decision-making process, which collectively establishes the rules for water allocation. This organization guarantees the sustainable use of water and, at the same time, regulates conflicts arising from tensions over the resource and promotes the social cohesion of the group.

Listening

Discover **Groundwaters**, a track from the album



<https://www.youtube.com/watch?v=Sk-AmijFI6U>

THE MUSICIANS

Jonas Gerigk - double bass (Germany)

Jonas Gerigk is a German double bass player who is active in the field of free improvisation, contemporary jazz, experimental music and contemporary classical music. He is based in Köln and Pohrsdorf (Tharandt) after he studied at HfM Dresden, NMH Oslo and HfMT Köln.

A main focus of his work deals with the term Explorative Music. He is doing intensive research on the expansion of the sound spectrum of the acoustic double bass. With a physical as well as technical approach and preparations he explores the variety of timbres of his instrument. His solo album Sound Plantings (IMPAKT Records) is a snapshot of this work in the field of extended playing techniques. Jonas is a member of numerous ensembles, works on long-term band projects (like Okoton and Vließ) and collaborates regularly with dancers and painters in interdisciplinary projects.

He organized the radio shows HEIMklang (Dresden) and SnapShot (Köln), in which free improvisations of changing groups were broadcasted live in the studio. Between October 2020 and February 2021 he organized the concert series RAUMKLANG – Explorative Music at the Atelier KunstRaum Dorissa Lem in Köln.

He is an active member of the collective **IMPAKT – Improvisation und aktuelle Musik Köln**.



Luis lanes - guitar (Argentina)

Luis lanes is an Argentine improviser, composer, guitarist (also voice and electric bass) focusing on contemporary jazz and experimental music.

Luis lanes has performed, taught and lived in New York for fifteen years, where he was part of original and contemporary musical projects such as Parias Ensemble, Otra Gente, Interior and Trans-Atlantic, among other groups and musical adventures. After this period in the US, he relocated to Buenos Aires (Argentina), where he co-founded groups like Gauss and Mentolados Durruti. He now lives in Paris (France) where he teaches classical guitar at the conservatory of music of the city of Gentilly.

He is an active part of the contemporary and improvised music scene in Paris.



François Mellan - sousaphone (France)

For many years, François Mellan played trumpet in unknown funk combos, big bands and ephemeral festival brass bands. Passionate about sounds and mutes, from Cootie Williams to Lester Bowie, he decided however to “change of dimension” by switching to the sousaphone. Exploring this instrument with its underestimated and under-exploited qualities, he keeps his love of expressive sounds, old swing and free music...

François runs his own project, a sort of brass band called the Illustre Klaxon. He is a member of the Anti Rubber Brain Factory, directed by bassist Yoram Rosilio.

Active within the French collective **LFDS – Le Fondateur de Son**, he participates as a musician and as an organizer in numerous free improvisation meetings in France and Europe..



ABOUT LE FONDEUR DE SON AND LFDS RECORDS

Le Fondeur de Son, the collective

Founded in 2012, Le Fondeur de Son (LFDS) is a production and support collective organization for creative, adventurous and out-of-the-box music.

Le Fondeur de Son explores and explodes influences and repertoires brings together free jazz, traditional music and free improvisation. Le Fondeur de Son thunders and whispers music and sounds, vibrations of all kinds, unpredictable dances and drawings, with no instructions other than emotion, feeling, sharing and joy.

LFDS members organize joyful events, celebrating exchange, surprise and open-mindedness, the meeting of the arts, such as monthly free improv jams open to all, and the "LFDS Micro SPIME Series" concerts.

LFDS is actively involved in developing a network of improvisation players, via the European SHARE project (2020-2022) and the creation of SPIME in 2017. This takes the form of residencies, events and festivals bringing together improvisers from collectives across Europe.

LFDS also supports and promotes groups that regularly perform in concerts in the Paris region, France and Europe: ARBF, El Memorioso, Elastic Tribe, Tikkun, Otok, Gerigk-lanes-Mellan...

www.lefondeurdeson.com



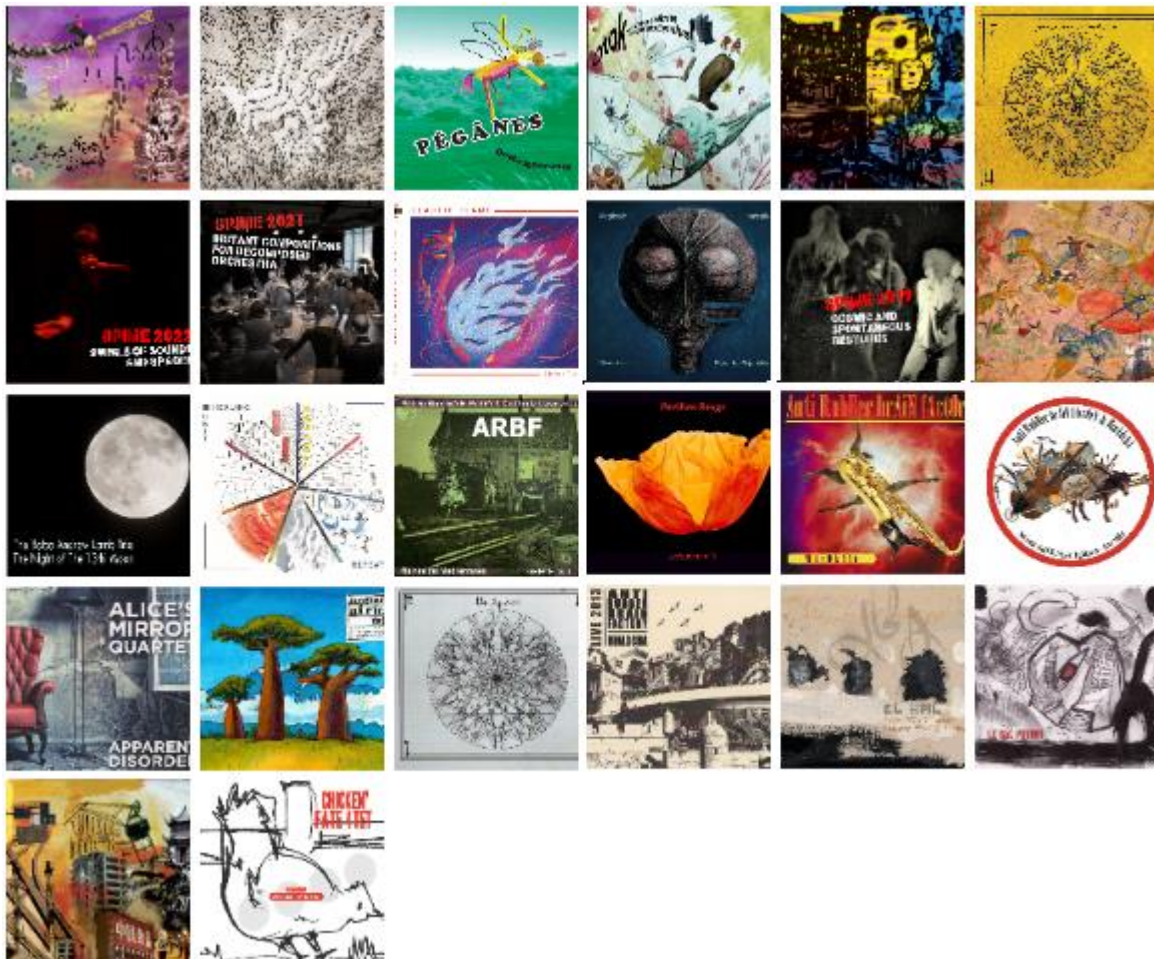
LFDS Records, the record label

Since 2017, Le Fondateur de Son has constituted itself as a record label in order to promote more widely the creative music it champions. A dozen references have been released since then, and these have received favorable reviews in the specialized press around the world (Canada, Poland, Denmark, Spain, Czech Republic, USA, Germany, Russia, etc.).

These recordings can be found online

on the Fondateur de Son website: lefondeurdeson.com/catalogue-lfds-records

or on Bandcamp : lefondeurdeson.bandcamp.com





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