

# What I did in 2016

## A short summary

### -January

On January 22<sup>nd</sup>, I played in Gothenburg at 3:e Våningen, with my relayverb. Fun, good gig. No documentation of any quality (getting good photographs is difficult). You can read about the relayverb here: <http://www.maxwainwright.com/wiki/index.php?title=Relayverb>

### --February

In February, (27<sup>th</sup> of) I played again in Gothenurg, this time with John Richards and a Dirty Electronics crew: Amit Patel/Dushume, Jim Frize and Sam Topley. They came down from their visit in Stockholm. We also did a workshop, very chaotic. Both at 24kvm. Fun!



*Smashing baked bean tins with John Richards at 24kvm.*

## ---March

No performances this month, some DIY/prototyping work did get done. For the things in April and May, and also some prototype work on a distortion circuit, that I will finish and begin manufacturing this year. Some samples: [picosong.com/hGJZ](https://picosong.com/hGJZ), [picosong.com/hvUQ](https://picosong.com/hvUQ), [picosong.com/hGCc](https://picosong.com/hGCc), [picosong.com/hGCh](https://picosong.com/hGCh).

## ----April

In April, I did two performances (or, actually three, but two separate things). First, on the 9<sup>th</sup> of April, I played my old hit song *Radio 1* with asamisimasa, at Levande Musik in Gothenburg. I'd done it a couple of times with them, but this time I'd made brand new de-controlled cardboard amplifiers ([http://www.maxwainwright.com/wiki/index.php?title=De-controlled\\_amplifiers](http://www.maxwainwright.com/wiki/index.php?title=De-controlled_amplifiers)) which changed things a bit.

And then, on the 22<sup>nd</sup> and 23<sup>rd</sup> I performed with a table of junk at the Intonal Festival in Malmö. These were actually my first performances in Malmö. They were based around all of the stuff I brought, (friend-things, I wrote) some mini-installation/instruments I built in the space in the days before. Improvisation. Two videos: <https://vimeo.com/168537982>  
<https://vimeo.com/166716146>



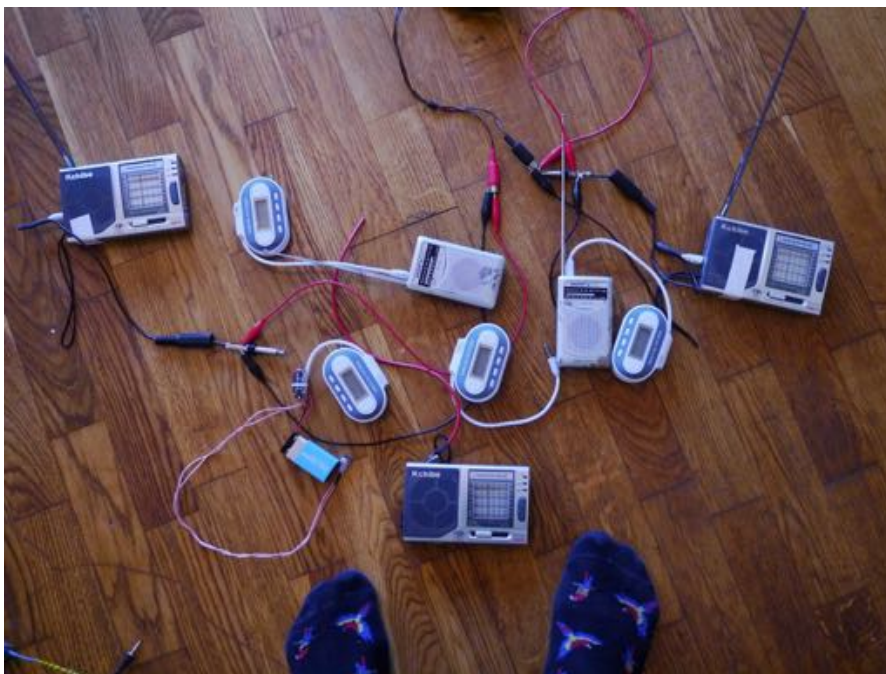
*Friend-things.*

## -----May

In the beginning of may, my radio work *talking to itself* was played on *Drivetime Underground*, a radio show by (among others) Neil Luck, who asked me to do this. I had some fun doing this. It was strange not performing live, again, although I *did* of course perform live, only in my living room and with no audience. I actually did the work in the end of April, but I'm putting this in May anyway just because.

Link to the programme: <https://soundcloud.com/drivetime-underground/drivetime-underground-show-1>

My setup: FM radios and transmitters, and a microphone+preamp. The feedback isn't acoustic this time, the only acoustic sound is my voice. *Some-input mixer™* feedback, but moving the FM transmitters around instead of twiddling knobs.



*Setup for talking to itself.*

Later, I again went to Gothenburg, this time for a commission from Ensemble Mimitabu. Rather than compose for them properly, I brought some relay-drivers and other stuff I'd made for the occasion, and did a sort of workshop/rehearsal, after which I confess I did do a proper composition. Or at least instructions in the form of text+drawings. I also did the live-amplification of the piece with two condenser microphones. The performance was on the 7<sup>th</sup>, but I was there for a couple of days before that. A nice experience.

Recording: <https://maxwainwright.bandcamp.com/track/scrapings-with-mimitabu>

After that, (on the 14<sup>th</sup> of May) I went to Aarhus, Denmark, to again perform Radio 1 with asamisimasa, at the SPOR festival. Again, we did it with my newest de-controlled amplifiers, which I'd worked on a bit more since April. Here they are waiting backstage:



*Boxes, pre-gig in Aarhus.*

After the performance, I wrote this (for my thesis, perhaps... a project for 2017):

*"it is frustrating to involve others in my mess of failing equipment; half chinese poundland junk and half DIY hacks and temp fixes."*

I've done Radio 1 many times now, It does feel a bit old. That and the frustration makes me think I might retire it.

Speaking of retirement, I got a full time job for the military industrial complex, so my activities in May-august can be summed up thus: *shift work*.

## -----June

Work.

## -----July

Work. Bit of holiday.

## -----August

Work. Assembly line work broke my wrist (a bit). Lost the job. Back to zero hour contracts :-|

## -----September

In September I did two collaborations with local artist and new friend Olga Kraitz; musical accompaniments to two of her performances. I won't go into details about the performances here, but I built a wonderful instrument for the first of the two, the *Celebration of Badness*. It is improvised and the most difficult to control instrument I've ever played, I think. It also breaks very easily and I've used it a lot since (quite roughly also) so it is currently in need of repairs (and a hard case).

Video with sounds from the sound check and performance: <https://vimeo.com/192134188>



*Sound check with the Celebration of Badness.*

## -----October

Late in October, on the 31<sup>st</sup> I performed some ambient noises and set up music for the intervals at a combined suspension and croquis night at Frank in Malmö. It was a special evening, people hanging from meat hooks and a cosy atmosphere. A good concept overall. Played some table of Things, and some guitar noise at the end. The guitar noise worked great with the intense, excited atmosphere the last person to hang gave off. Realised I should make an album with guitar noise, it's time (so that's something more for 2017).



*A new way of playing guitar I came up with.*

## -----November

In November, a lot of hard work on the part of me and my three friends Sebastian Ingvarsson, Anton Lennartsson and Adam Skogvard came to fruition. We released a new Scandinavian music and sound art journal. We'd been working on it for over a year, and of course our writers did a lot of excellent work too. I have a short text in it, about lines, roads and such (which I should translate to English soon) and also did all of the graphic design, with some input from Adam. I'm very pleased with this, and looking forward to the next issue, due in April/May 2017.



*Örat means "the ear".*

## -----December

In December, it was time for me to return to The Old Country. John Richards/Dirty Electronics hosted Yan Jun for a *Noise Provocation*, where we were invited to respond to a text by Yan. I did a piece with the *Celebration*, the mandatory blowouts and live wikipedia editing (of the Noise article). We did a couple of performances in Leicester and Birmingham. Some of it was really terribly loud (me and George Williams are guilty of this). I had a lot of fun, met some old friends (and new).



*Me and George being loud.*