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V I S

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Issue One - April 2020

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N E W ————— L A N D S





Welcome to **SOUNDS AND VISIONS**, a quarterly art and culture online magazine/postal zine edited and curated by Alec Owen, with written contributions from WHOEVER wishes to contribute... If you are an artist, a photographer, a musician, a writer, this magazine is designed to showcase your work and what have you to say! Write in with your submissions to soundsandvisionsmagazine@gmail.com

Short stories, photography, art, music reviews...
use yr imagination...

If you wish to help run this magazine, wish to stock this magazine in any capacity, or have any suggestions, write to the editor at:

owen.alec@yahoo.com

For now, this magazine will mostly be distributed digitally, so spread it as far and wide as you can - recommend us to friends, and grow the number of readers as fast as you can! Some physical copies will be available, which are free to the contributors and £1 for the shipping to normal readers.

(To order, go to my Depop for now: [depop.com/alecowaen](https://www.depop.com/alecowaen))

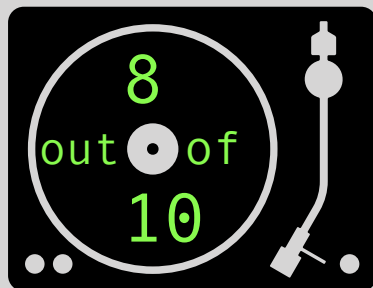
we are also on the dreaded i***agram as
[@soundsandvisionsmagazine](https://www.instagram.com/soundsandvisionsmagazine)

There is little else to say except thank you,
and that we hope you enjoy this test issue!

1. S O U N D S -

SINGLE REVIEW: THE GARDEN - CLENCH TO STAY AWAKE

This first single from the Garden's album 'Kiss My Super Bowl Ring' was dropped out of nowhere and as a result took me by surprise. Twins Wyatt and Fletcher Shears have taken an unusual route with this single, pushing their sound further into the boundaries of straight-up hardcore, mixed with tuned-down, minimal post-hardcore reminiscent of Fugazi's quieter moments. For me, this was what I wanted from their next release, as the track 'Stallion' off of 2018's best jester fest 'Mirror Might Steal Your Charm' shows that these brothers can produce bone-crunching, pit-inducing punk with ease and relish. Wyatt's esoteric, reflective lyrics and chainsaw-esque, mid-heavy bass tones are the perfect companion for Fletcher's blasting drum part. This track reminded me that Fletcher Shears truly is one of my favourite current drummers, his whip-crack fast single-stroke rolls being a central part of the Garden's sound. This track also shows the versatility of Wyatt and Fletcher's vocal approach, as their hoarse whisperings about 'another day... where I clench to stay awake' lead into straight-up scream vocals in the hardcore section. I have previously heard Fletcher use scream techniques in live shows, but this is the first track where I have heard the Garden properly use this technique on record. While minimal in production, this track shows the versatility of these twins' output, as well as their unwillingness to completely conform to more radio-friendly formats, even after the success of their last two albums and the more pop-leaning songs 'Egg' and 'No Destination'.



NEW LANDS PLAYLIST

put 'em in your playlist and explore new lands...
(while keeping up social distancing - stay the fuck home)



1. Brainwasher - Autolux (from the 2016 album PUSSY'S DEAD).
2. Lake Song - Deja Blu (released as a single 2019).
3. Send/Receive (Mind) - Wand (from the 2014 album Ganglion Reef. Probably one of the most underrated bands in the world.)
4. Clench to Stay Awake - The Garden (from the upcoming 2020 album Kiss my Super Bowl Ring).
5. Inertia Creeps - Massive Attack (from the classic 1998 album Mezzanine).
6. Toe Cutter-Thumb Buster - Thee Oh Sees (from the 2013 album Floating Coffin).
7. Every Person - John Frusciante (from the 2004 album Shadows Collide With People. He's back, in case you somehow didn't know.)
8. Tarhatazed - Mdou Moctar (from the 2019 album Ilana, The Creator).
9. Radhe-Shyam - Alice Coltrane (from the 1977 album Transcendence).

ESSENTIAL ALBUM this issue: Kiss My Super Bowl Ring by The Garden (released March 2020).



SHOWS

Bit thin on the ground isn't it?? Word is there's some virus going around, and consequently much live music has been cancelled or postponed over the last few weeks. Hopefully soon the restrictions and guidelines will ease to let some gigs go ahead, as live events are pretty vital to most musicians incomes, and if this continues for months on end it is really going to cripple an entire industry...

Locally speaking, Oxford is very sparse, with the o2 Academy events schedule for example showing a lot of postponed shows, cancelled dates and cover bands (a fate worse than either).

A huge disappointment, as in addition I was very much hoping to be finally playing some sort of Alec Owen gigs in this timeframe / over the summer.

However, it is also vitally important to take this seriously, especially if you live around vulnerable people, so remember: if this thing is everywhere and there's a show on, don't go to the show, dipshit.

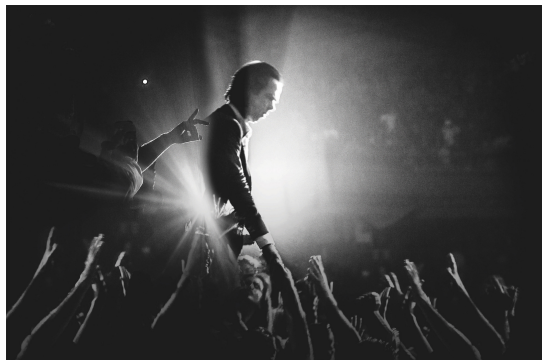
Regardless, here's some gigs I would (theoretically) love to see over the next couple of months:



APRIL
27th

Hotel Continental are a new band from Bristol, and they have excellent poster art so why wouldn't you go see them on the 27th of April at the Crofter's Rights?

oh right yeah I remember



MAY 14th/ 15th

I don't tend to go to many arena shows, but Nick Cave and the Bad Seeds supported by Courtney Barnett is For Sure going to be a show worth seeing. They hit the o2 Arena in London for two nights on May the 14th and May the 15th, and if the show goes on, I am going to be there.



JUNE 2nd

I've definitely promoted the Garden enough already in this issue, but they do have an album out, and I've got tickets for their London show at the famous Heaven nightclub on the 2nd of June, so I thought I'd put that in here too.

If you don't have tickets, you probably should...



UPDATE: both of these are also now **postponed!**

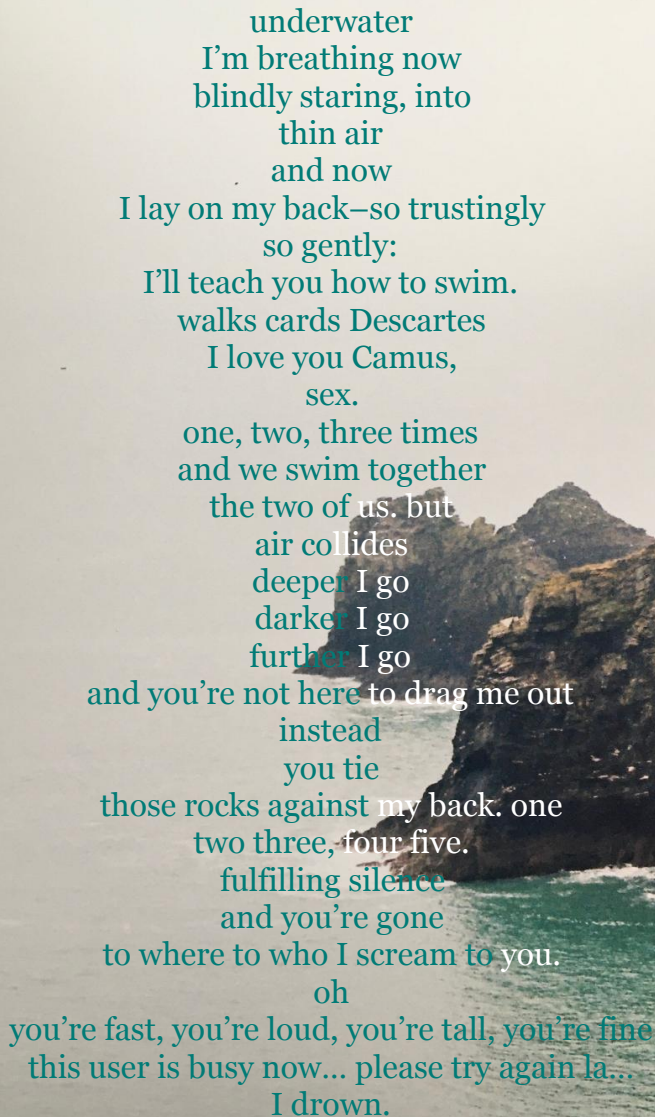
VISIONS GALLERY no. 1

Take a seat in the VISIONS GALLERY, a showcase of submissions from photographers, artists and writers. Thank you to all the creative people that got involved this issue!

P H O T O G R A P H Y



Photo by Alexander Elizarov (@alexelizarov on instagram).



underwater
I'm breathing now
blindly staring, into
thin air
and now
I lay on my back—so trustingly
so gently:
I'll teach you how to swim.
walks cards Descartes
I love you Camus,
sex.
one, two, three times
and we swim together
the two of us. but
air collides
deeper I go
darker I go
further I go
and you're not here to drag me out
instead
you tie
those rocks against my back. one
two three, four five.
fulfilling silence
and you're gone
to where to who I scream to you.
oh
you're fast, you're loud, you're tall, you're fine
this user is busy now... please try again la..
I drown.

photo from Guy Lincoln (@guy_lincoln81) with a poetry submission
from Zosia Stoklosa (@_zosiaa)



TAKEN BY **DIOGO FIGUEIREDO**

photo from Diogo Figueiredo (@diogofigu).



@diogofigu

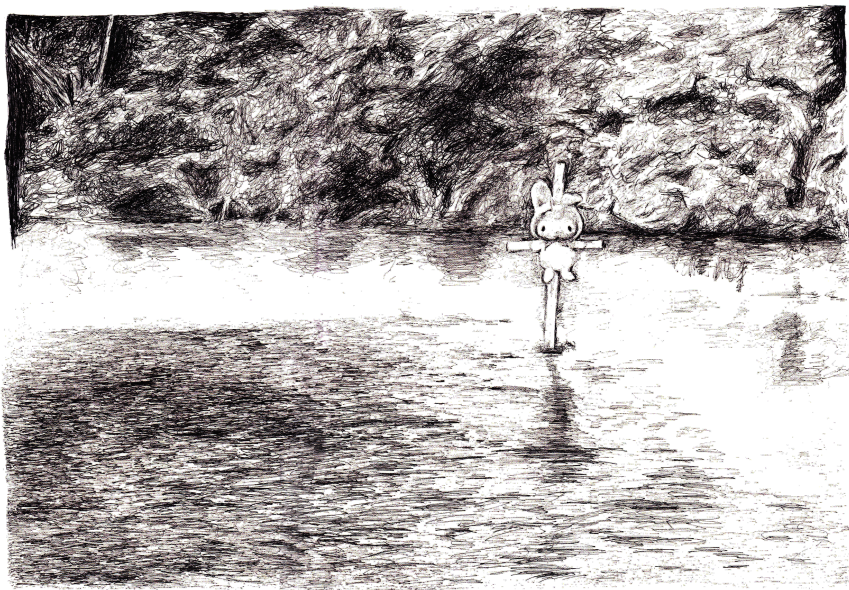


@guy_lincoln81

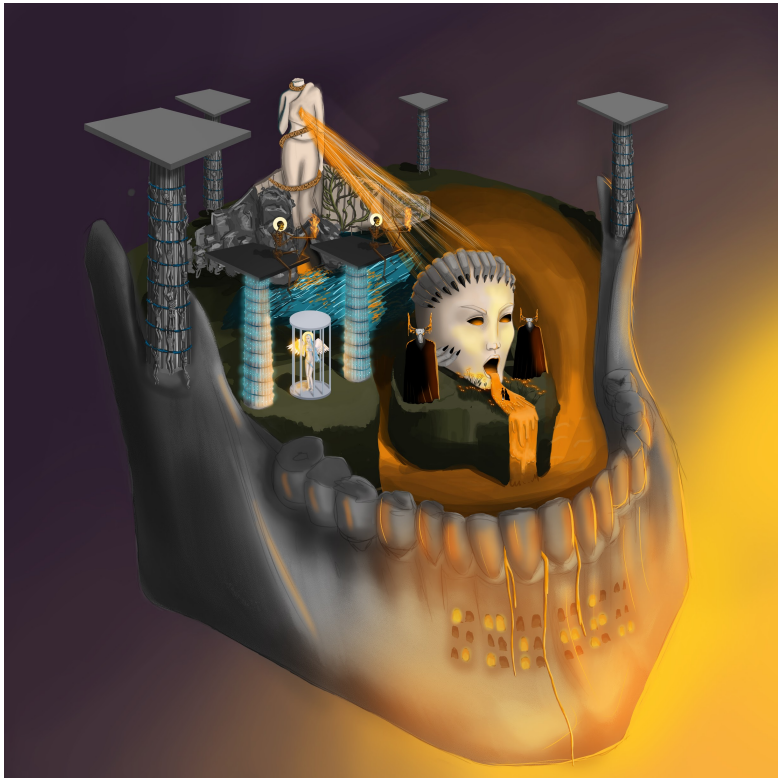


photo from Tobi Stevens

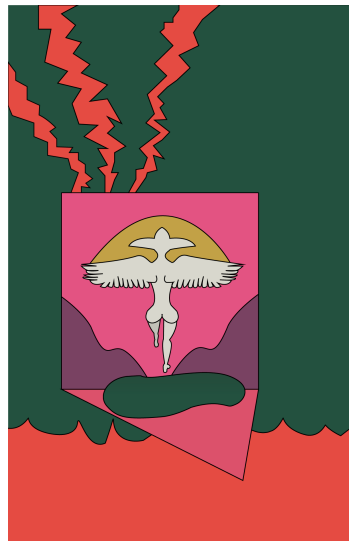
A R T W O R K



Kayleigh Martin - "I
Will Take the Dark Part
of Your Heart Into My
Heart (My Melody
Crucifixion)"
(above) and
"Gulp" (left).

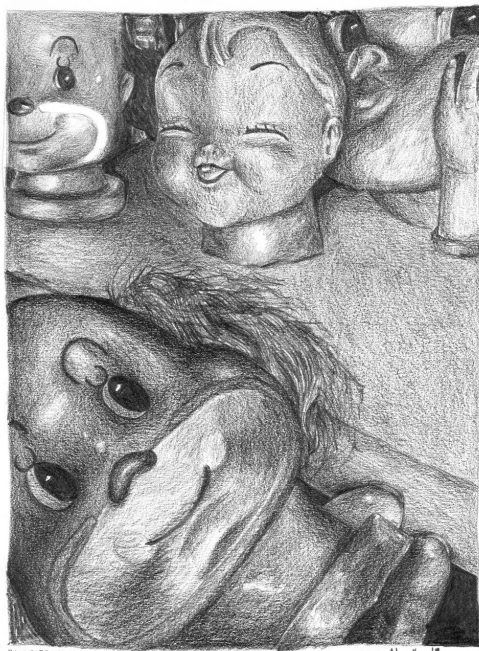


Elizabeth Vasilia,
(@lizhenbasel), two
paintings untitled.





Nar Presheva (@narpreseva) - "To Express is to Digest"
ecoline ink and acrylic paint, 2020.



"I LOVED YOUR MIXTAPE"

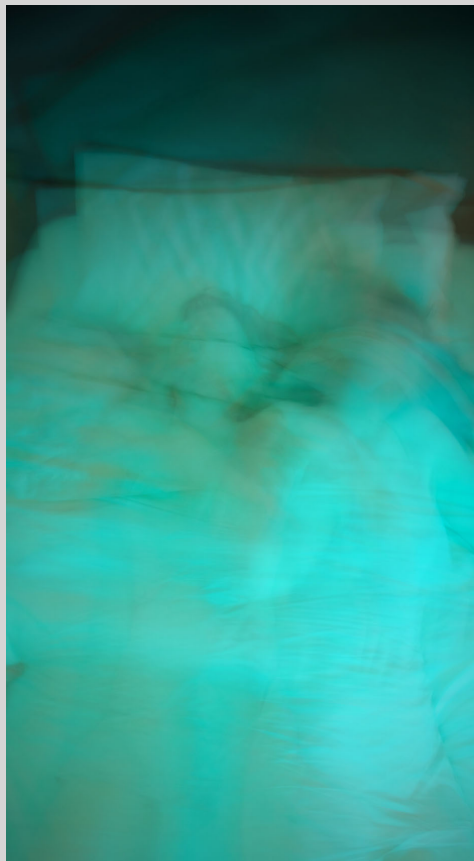
Javier Alamilla

Javier Alamilla
(@platanopple) -
"I Loved Your
Mixtape"
graphite on paper,
2019.

FEATURED: Ruby Campion - [@cursedrose.art](#) 's project exploring sexual assault

Read what she has to say below ...

Rape and sexual assault occupy the liminal space between political and personal. The prevailing feminist sentiment originating in the 80's 'power not sex' movement shapes perceptions of rape as political. Feminist movements have been crucial in lowering instances of rape and sparking a dialogue of consent. This approach is the foundation upon which most contemporary art about rape has been made; often with a view to shock, upset, and evoke change. Art about rape seldom addresses the personal.



I wanted this piece of work to feel intimate in expressing the trauma unique to experiences of sexual assault. I chose imagery to create a sense of surrealism and the internal world. Fresh research (as explored in Naomi Wolf's 'Vagina, A New Biography') suggests sexual assault permanently changes interactions between the body and the mind. The progress made in reducing sexual assault is unsteadied by the emergence of anti-feminist movements and support for powerful figures like Boris and Trump who endorse sexual harassment. This piece is a confession and an appeal to see the despair and not dismiss it.





HEADLESSNESS

an essay (and painting) by Lucien Ohanian



The head: we all have one. It is a part of our selves which scrutinises its own appearance and that of other heads and the mystery of what lays within them. It scrutinises its own scrutinization. In this article, I will to draw attention to the absence of the head and the depiction of this within art.

This idea spawned when I decided to paint a variation on a self-portrait, a painting of the saint that shares my name, Saint Lucien. I was surprised to find a portrayal of the martyr standing solemnly, holding his decapitated head. I learnt that such 'cephalophores', or head-carriers, aren't as rare as they may seem, with over 120 cephalophore saints identified.

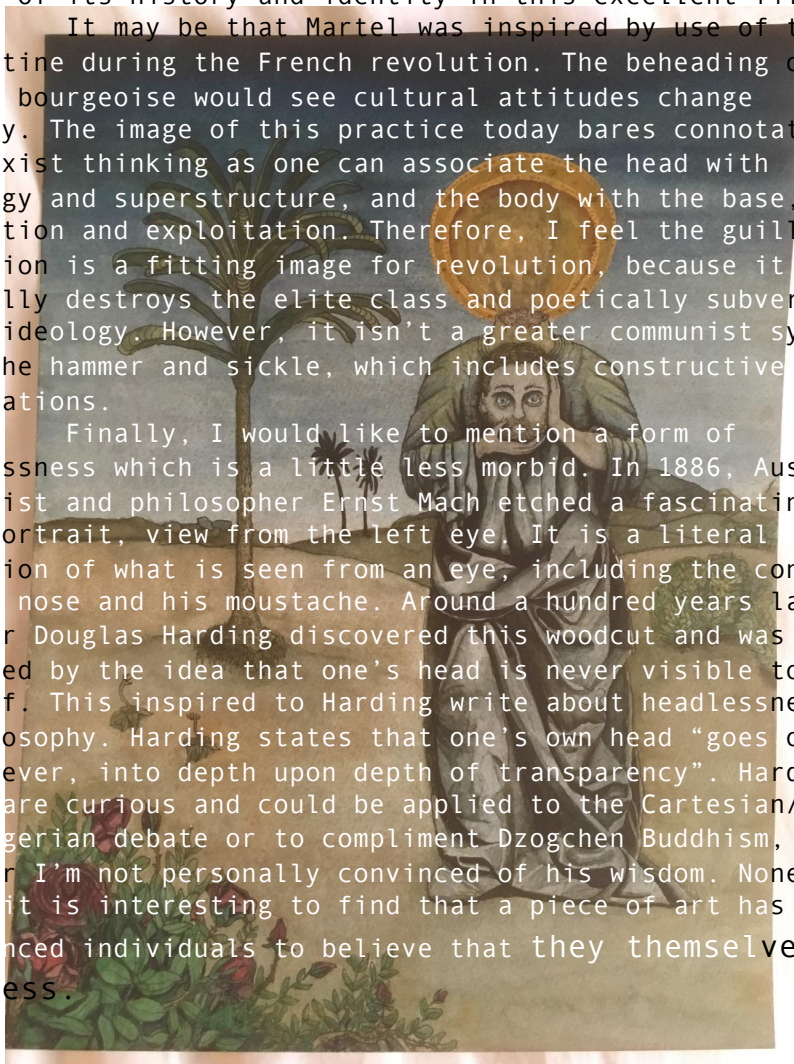
The legend of Saint Lucien of Beauvais is a typical tale of cephalophore martyrdom. He was a Roman of noble birth, converted in the founding years of The Church. He was sent to France by The Pope to spread the word of Christ, but was eventually tracked down by assassins that had been sent by the Roman Emperor. First, they killed his disciples, then they beat him with rods and cut off his head. Bless him. Presumably unsatisfied by his resting place, he proceeded to pick up his head and stroll down towards Beauvais. Apparently, he found the right spot a quarter of a mile from the city, though perhaps he had trouble walking without his head on. The angels attended poor Lucien's funeral and rose bushes grew from his spilt blood.

Where renditions of these cephalophores are intended to denote history, other artists have found the image of headlessness to be polysemic. Within the 2008 film *The Headless Woman*, Lucrecia Martel frames shots that decapitate her protagonist Vero. This compositional decision serves to suggest that Vero avoids engaging with the idea that she is guilty of running over an indigenous

Argentine child. Vero's family and friends rewrite 'official history' as she is haunted by the notion of a murderous past. By extension Martell is commenting on Argentina's bourgeoisie. Implying the elite respond to the guilt they feel about their past and current subjugation of the indigenous peoples of Argentina in disavowal, through a denial of their identity. The head has often been used as a symbol for identity. Through allegory Martel extends the notion of headlessness to signify that white Argentina is in denial of its history and identity in this excellent film.

It may be that Martel was inspired by use of the guillotine during the French revolution. The beheading of the French bourgeoisie would see cultural attitudes change rapidly. The image of this practice today bares connotations to Marxist thinking as one can associate the head with ideology and superstructure, and the body with the base, with production and exploitation. Therefore, I feel the guillotine in action is a fitting image for revolution, because it both literally destroys the elite class and poetically subverts their ideology. However, it isn't a greater communist symbol than the hammer and sickle, which includes constructive connotations.

Finally, I would like to mention a form of headlessness which is a little less morbid. In 1886, Austrian physicist and philosopher Ernst Mach etched a fascinating self-portrait, view from the left eye. It is a literal depiction of what is seen from an eye, including the contour of his nose and his moustache. Around a hundred years later, thinker Douglas Harding discovered this woodcut and was inspired by the idea that one's head is never visible to oneself. This inspired to Harding write about headlessness as a philosophy. Harding states that one's own head "goes on and on forever, into depth upon depth of transparency". Harding's ideas are curious and could be applied to the Cartesian/Heideggerian debate or to compliment Dzogchen Buddhism, however I'm not personally convinced of his wisdom. None the less, it is interesting to find that a piece of art has influenced individuals to believe that they themselves are headless.





UNTIL NEXT TIME - PRODUCTIVE ISOLATION



Isolation is a very strange thing. It can drive us completely crazy, but on the other hand being forced to stay inside can unlock creativity in ourselves that we may not even know we possess. This first issue of Sounds and Visions exists because of all the creative people that reached out to get involved, not just from the U.K. but all over the place, and I can't thank you enough for your contributions.

The submissions for this issue were not on any particular theme, but I would like the submissions for the next issue to be mostly be on the theme of isolation. The U.K. where I live, is on lockdown, but wherever you live in the world, if you are lucky enough to be free of work and able to distance yourself physically from others as is advised, write in with what your time spent alone produces! You might be surprised to find out what you can create when giving the time to do so.

In the meantime, stay safe and remember that physical distance does not equal emotional distance: communicate as much as you can with those you love, as this is vitally important at this time. Unlock 'New Lands' within yourself and push yourself creatively as much as you can. Listen to music, read some books and go for a bike ride or some shit, y'know?

Thanks for reading,

Alec Owen

