

I had this idea; my idea was this collection.

This collection presents the music of Johan Gustavsson made under the Tsukimono moniker. It's meant to work as a "beginner's guide" as well as a testament to Tsukimono's first 10 years as an artist. I hope you enjoy this free-music as much as I have through the years, and I hope it can inspire you, as a listener, to delve deeper into the vast Tsukimono catalogue. There's a plethora of greatness to choose from and making selections for this compilation wasn't an easy task.

Wise men say only fools rush in. Some other wise man (still could've been Elvis though) has also said something to the effect of: Writing about music is like dancing about architecture; it's a very stupid thing to do. And regarding this album, letting the music speak for itself is surely the wisest thing to do.

Finally, just these words about Johan:

I've been close to a lot of people in my life, I've admired and loved quite a few, but Johan Gustavsson is the only man I've ever truly respected.

// David C Sjöberg - Cultural Theoretician and Conceptual Artist, 2010.

Ps. In the interest of shunning wisdom and doing very stupid things, I'll try to describe my motivation in choosing these particular songs, one-by-one:

### **1. Black On Grey**

*"This song originally appeared on the album "What Note, Who's Note?" released by HeyYouFuckingMan! in 2004, re-issued by Arterija in 2006"*

This was an obvious starting point. This song hits me the same way every time I listen to it, as pure evocativeness of the certain *je ne sais quoi* that makes the music of Tsukimono so great. This song was also the first song on the EP "What Note, Who's Note?" which I think is absolutely great all the way through. The label HeyYouFuckingMan! was run by me -- along with Johan -- and besides putting out the previously mentioned EP, we also put out great music by Viktor Sjöberg and Three Twins Trio. We also released one of my dreams.

### **2. Bit My Leg Off**

*"This song originally appeared on the album "Eerie Railroad, Near Port Lewis" released by Komplott in 2003"*

The album "Eerie Railroad..." was a key release in Johan's artistic development. It was around this time that "Tsukimono" came into his own, in a matter of speaking. Johan started playing live as a solo performer and began to garner attention from outside the small circle of initiated aficionados that had known his earliest work as an artist. I remember travelling with Johan around this era - doing background projections of some of my films for his live performances - seeing how genuinely surprised he was anytime anyone acknowledged appreciation for his music. His art has always been a very personal reflection and I think he still finds it just as surprising when anyone besides himself or the people that know him personally actually "gets" the worth of the work.

### **3. Gloomy Sunday**

*"This song originally appeared on the album "Heart Attack Money" released by Kalligrammofon in 2009"*

This song is a great example of music as personal reflection. Tackling a monumental song like “Gloomy Sunday” is something I would personally consider rather foolish in most instances. But I know Johan didn’t have any dramatic pretentious intellectual motivation behind doing his own version of “Gloomy Sunday”. It was truly an organic, heartfelt and quaint process. This song has a special personal significance for Johan and through his feelings for the song, it has come to mean something special for me as well. That is one of those fantastic gifts that art can hold – which, in turn, makes it so great – is when it makes an impact and enriches one’s life.

#### **4. Sung About, Gone**

*“This song originally appeared on the album “One Million Birds in the sky” released by Garmonbozia in 2002”*

This is the earliest song that appears on the collection and it comes from what marks the first “official” Tsukimono release (though there is work that predates this), and it was put out by Axel Willner (aka The Field). I think the entire EP (or short album) that this comes from is absolutely great and I really could have chosen any song off of it.

#### **5. Great Blood**

*“This song originally appeared on the album “Great Blood” released by Hwem in 2008”*

This really is a fantastic little number. I really love the way this works within the context of the “Great Blood” album and, even though it doesn’t fill the same role on this collection, it just has to be there.

The five songs above form a group of sorts. They all have a couple of things in common. I’m not gonna tell you what those things are, though I think it comes across in the music itself. For the remainder of the collection the songs are paired up in groups of two according to a call-and-response type model.

#### **6. When I Vibrate It Hard**

*“This song originally appeared on the album “Time Canvas” released by Kning Disk in 2007, re-issued by Release the Bats in 2009”*

As far as drone-music goes, “Time Canvas” is a veritable landmark release. Once again, the overall quality of the entire album made it very hard to choose one track over another. That I finally decided to go with “When I Vibrate It Hard” simply has to do with the fact that it was the track that worked the best within the context of this collection. It’s an astonishingly gorgeous song from an incredibly beautiful album.

#### **7. When My Heart’s Not In It**

*“This song originally appeared on the album “Née” released by Kalligrammofon in 2006”*

This song then works as a response to the previous one, the other side of gorgeous so to speak. It has a beauty that is almost sinister to me. Still, I would say that “Née”, along with “Heart Attack Money” (from which “Gloomy Sunday” was lifted for this compilation), both released by the awesome label Kalligrammofon, is Tsukimono at his most accessible as far as

full-length albums go. If anyone is looking for a place to start delving into the music Johan has made under this moniker, these two albums would be the ideal place to start.

### **8. Wallstreet28**

*"This song originally appeared on the ep "The Back Is A Collection Of Busted Static" released by Fukk God Let's Create in 2003"*

A personal favorite of mine. This is Tsukimono in his most melodic and uplifting mode. The EP that this comes from was released by Thomas Ekelund (aka Dead Letters Spell Out Dead Words) and, as with the song that came from the release put out by Axel Willner (aka The Field) in 2002, this could serve as an example of the tightknittedness within the underground Swedish electronic scene during the early years of the 2000's.

### **9. Gets Famous**

*Previously Unreleased*

I'm not quite sure where this song actually comes from. It's part of the plethora of music that's been made by Tsukimono over the years that just never found its way onto any "official" release. It's a very nice, simple little personal number, perfect as a more understated counterweight to the previous song. I really like it a lot.

### **10. Weak Ends, Weekends**

*"This song originally appeared on the album "Sketches 6-27" released by Mechanized Mind in 2003"*

This is a song I especially remember as a highlight from some of the early Tsukimono live performances. It is a great illustration of his compositional style in that it comes from a musician who's obviously very well informed regarding historical context, technique etc, but still manages to create a musical sphere all of his own. As with almost all of Tsukimono's songs, it's very clear that we are dealing with a distinct and legible sender with a musical expression that is his own. I hate to resort to a term like authenticity, but this is art that is as genuine as it can possibly get.

### **11. Ending Received**

*"This song originally appeared on the album "Imagine the Composer" released by Hockey Rawk in 2008"*

This might seem like one of the lesser Tsukimono songs, but I really like it in all its simplistic minimalistic glory. It's an appropriate response to the "Weak Ends..." song and – at least in my mind -- an ideal way to round up the entire collection.