

ZERGON · DOLOS

Tetrapods are a type of structure in coastal engineering used to prevent erosion caused by weather and longshore drift, primarily to enforce coastal structures such as seawalls and breakwaters. Made of concrete, their tetrahedral shape dissipates the force of incoming waves by allowing water to flow around rather than against them, and to reduce displacement by interlocking. The basic Tetrapod inspired many similar concrete structures for use in breakwaters such as the Stabit and the Dolos, among others.

There is Zergon's personal history line which one could follow—in fragments: learning guitar in primary school, even cello for a bit; later listening to radio shows hosted by the second generation of Slovenian rave, techno and house crews: Consumer Recreation, HouseFM, RadYoYo, Blue Room at the turn of millennium; going to rave parties and meeting Synaptic crew boss-man Symann/Ulix; buying records and recording his first DJ mix on a cassette, and joining Synaptic crew.

The idea of the site of conflict between the power of water and the human invention of geometric shape (manifested in concrete units weighing up to 17 tonnes each) is inspiring. The water-human imagery brings up all kinds of thoughts about the natural and technological. Is this site really one of struggle and war, or is it, rather, a dialogue, a kind of a dance, a collaboration even, between two types of force: the rational human engineering, and the affective, mythological water spirituality?

Zergon was a member of Synaptic crew, which was partly created in a response to the situation on the club scene: early 00s saw relative popularity of certain types of dry minimal techno on the underground scene and DJs orbiting Symann/Ulix sought alternative grooves, occasionally drifting into leftfield margins of dance-floor genres, exploring infusions with dub and ambient sonic shapes and even more experimental forms of electronic music. This seemed to be the perfect fertile ground for Zergon's sets and productions to delve into the various hybrid sub-genres and sound worlds.

Dolos, an apprentice to Prometheus, creator of new gods from clay, made a footless "copy of the statue of Veritas (Aletheia, Truth), in order to trick people into thinking they were seeing the real statue." Usually this is seen as an antagonism between true and false, which is, interestingly enough, a basic building block of any digital processing system based on semiconductors and Boolean logic. On the other hand, copying and fiction are inherent to any art work: tricking the listener in some form of unreality is crucial for any aesthetic experience. Together with his companions Mendacium, Apate, and Pseudea, these are aspects of forgery, deception, and treachery.

Zergon's first publicly released track was on the very first Kamizdat release—a genre-wise and copy-wise free compilation "creative commons . si comp", published on the occasion of the Slovene translation of Creative Commons licenses. A context that ties strongly with Zergon's attitudes towards sharing art and knowledge: a chemist by profession, he feels strongly about scientific knowledge, arguing it needs to be shared openly in order to be beneficial to the public. And likewise for music and arts: free distribution is democratic and valuable, it is a contribution to the community. His exploration of the so called DIY (do-it-yourself) hardware and makers scene—soldering one's own synthesizers—is similarly linked to online communities, where communal help through sharing knowledge is the norm. Communal was also the encounter with the local makers scene, as part of an invitation to collaborate with Robertina Šebjanič (and later with Ida Hiršenfelder aka beepblip). In the context of media art community at Ljudmila - Ljubljana Digital Media Lab (also guilty of the aforementioned Slovenian chapter of Creative Commons), Zergon was inspired to tackle various audio hardware projects like putting together the Benjolin synth from scratch and a Buchla 208 this year.

In his creative adventures, Zergon seeks balance. His quest is not tied to any fetishism of means: everything is a tool—whether it is hardware or software, he is inspired equally by natural forces and engineering technology. Dolos comes from such a place: it was made with a combination of tools, each serving a purpose towards balance. It is made from an inspirational place, which is a personal and unique coexistence of subjective processes: rational, affective, analytical, aesthetic. Dolos is the trickster; in the light of truth-seeking, an antagonism; in the light of profit-making, an anti-capitalist pirate, in the light of the arts, the maker of the worlds.

Luka Prinčič

1 Interlock
2 Stabit
3 Vertex
4 Dolos

Igor Vuk · mastering
Blaž Rojs · graphic design
Luka Prinčič · executive production, liner notes
Andrej Pervanje · promotion, production assistance
Sabrina Železnik · promotion assistance

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Financially supported by City Municipality of Ljubljana
and Ministry of Culture RS

cat.no: KAM057USB

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