

# Strotter Inst.

## Minenhund

Catalogue number: hint 05 / pg017

Format: CD

Package: 4-panel chipboard sleeve & foldout poster

Release date: January 2009

1. #1 2. #2 3. #3 4. #4 5. #5 6. #6 7. #7 8. #8 9. #9 10. #10 11. #11

12. #12 13. #13 14. #14

Total playing time: 59.56



**hinterzimmer records**  
www.hinterzimmer-records.com



"Minenhund" is the latest work from Switzerland's Christoph Hess aka Strotter Inst. Hess creates music through the use of old, modified, Lenco turntables. Rubber bands are stretched and plucked by the stylus, dubplates have tape affixed in patterns to create textural rhythms, electrical current is sent via live wires to the needle to create pulsing feedback. These sounds are then manipulated by Hess through effects pedals to create dense sound structures, looping rhythms and multilayered broken beats. For "Minenhund", Hess also introduced and manipulated sounds from other records, primarily spoken-word records purchased cheaply from second-hand stores.

The music of Strotter Inst. has more in common with the anti-electronica of Pan Sonic or the early minimalism of Steve Reich, than to other experimental turntablists like eRikm, Philip Jeck or Christian Marclay. Hess' roots are not in improvised music, but in industrial culture, the electronic avantgarde and electro-acoustic composition. Christoph Hess is also a member of post-industrial band, Herpes Ö DeLuxe (since 1995) and the experimental doom-trio Sum Of R (since 2007). He has collaborated live with Sudden Infant, Maja Ratkje, and others. Strotter Inst. has performed throughout Europe, China, Russia, and Bolivia.

The packaging for this release features black and white ink on recycled chipboard (printed by Portland's Stumptown Printers). The two inner pockets contain the disc on one side and a foldout poster on the opposite side.

"Minenhund" is a co-release of Swiss label Hinterzimmer Records and Baltimore's Public Guilt (Zu, Aluk Todolo, Dälek, Darsombra, Destructo Swarmbots...)

"It all combines to generate a clanking, rumbling, industrial soundscape, like some early Futurist paean to the glory of the Machine. An unsettling, juddering experience where what remains of humanity has been processed and dismembered by autocratic dominance". (Rock-A-Rolla)

"The tracks on Minenhund have a certain minimalism in rhythmic approach and owe a lot to his background in industrial music, but are warm and dense in sound. The bass sound for one, is so spacious that it'll blow out your mind. I enjoyed this album a lot, from beginning to end". (Earlabs)

"Ambient, avant-garde, soundscape, post-industrial: four labels that are perfectly applicable to Minenhund. But there is something more to this release than what you'd expect from an album that is bound to be categorized in these niches. A quick glance at Strotter Inst.'s gallery proves that we're not dealing with something that can be classified so easily under such a general musical denominator. Sure, the result of this remarkable Swiss-based sound architecture is an album, but the manner in which the audio is created reminds more of conceptual art. A dark audible mind trip lies ahead for those who do not fear taking a leap into a sonic universe made out of molested vinyl and rebuilt turntables." (The Silent Ballet)

"...packed with obsessional, looping noises that emanate so much sheer grunge as to make your eyes water... like witnessing the slow death of an ancient, impossible machine whose gears are made of stale, hardened dough. Hess suggests he doesn't have much in common with the school of avant-garde turntabling (PhilipJeck, Christian Marclay) and is more about the transformation of the actual devices (the old decks are modified with rubber bands, sellotape and conflicting electrical currents) to generate his very-Industrial influenced textures. Fine disc!" (The Sound Projector)

"The compositions themselves are dark and ominous, and this time around many of them are also leavened with spoken-word bits (some sampled and looped, some left more or less intact) cribbed from cheap records scavenged from thrift stores, giving those tracks the sound of a ghost in the machine. As you might expect of an artist more closely aligned with industrial experimentation than anything else, many of the sounds on this album are harsh and grating, and even in relatively calmer moments, this is definitely not light listening. There's an energy and inventiveness to these tracks that hasn't been seen for a while in the industrial genre." (The One True Dead Angel)

"Christoph Hess kreiert in 14 Stücken einen gewaltigen Fluss endloser Endlosrillenmusik. Sein Instrumentarium ist gleichzeitig mit dem sinnigen Vorsatz versehen, das maximale aus der Verkettung von manipulierten Lenco-Schallplattenspielern und Effektketten herauszuholen. Wahrscheinlich lacht Herr Hess herzhaft über den Einsatz der sonst so allgegenwärtigen Computersysteme, denn hier klingt alles streng nach 33rpm/ und 45rpm-Algorithmik, Loop über Loop schichtet sich zu mal fast diskotauglichen Viertelnarzern dann wiederum zu liquiden Droneexkursionen, die man in dieser Form kaum von einem Schallplattenspieler ohne Schallplatte erwartet hätte". (AEMAG)



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