

CV

Matthew Swiezynski

b. 1974 Winchester, Massachusetts
lives in Oakland, California

invisiblebirds (at) gmail (dot) com

invisiblebirds.org (record label)
theartofmemory.blogspot.com

Education

San Francisco Art Institute, MFA (with Honors) 1999
Massachusetts College of Art, BFA 1997

Film Screenings

- 2013 *Images of Heaven*, Gimli Film Festival, Gimli, Canada
2012 *Spectral Analysis Loops* (with Tarrl Lightowler), Alchemy Film Festival, Hawick, Scotland
2011 *It is Something Invisible*, Lumen (Web journal dealing with film and the forest)
2010 *I Can Feel the Sea Falling Over My Head* and *It is Something Invisible* (Solo show with Tarrl Lightowler), Echo Park Film Center, Los Angeles, CA
2009 *It is Something Invisible* (curated by 23five, with live performances by Grasslung & Pulse Emitter) ATA, San Francisco, CA
2008 *This Invisible Art of Memory - Magic Hour Number 1, At Sea : Works by Stephanie Barber, Peter Hutton and Matthew Swiezynski* (curated by Jennifer Blaylock), Yerba Buena Center for the Arts, San Francisco, CA
2007 *Rue de Vaugirard, 1909*, Yale University School of Art, New Haven, CT
Rue de Vaugirard, 1909 and *L'Amourphysique*, San Francisco Cinemetheque / Yerba Buena Center for the Arts, San Francisco, CA
Rue de Vaugirard, 1909, Istanbul Technical University, Istanbul, Turkey
2006 *Rue de Vaugirard, 1909*, Seokyeong University, Seoul, Korea
Rue de Vaugirard, 1909, Universidad Autonoma del Estado de Morelos, Cuernavaca, Mexico
2005 *L'Amourphysique*, San Francisco Art Institute, San Francisco, CA
Dr. Mabuse, San Francisco Art Institute, San Francisco, CA
2004 *Rue de Vaugirard, 1909*, San Francisco Art Institute, San Francisco, CA
2003 New works, Stanford University Center for Computer Research in Music and Acoustics, Stanford, CA
2002 New works, San Francisco Art Institute, San Francisco, CA
2000 New works at Stanford University Center for Computer Research in Music and Acoustics, Stanford, CA
1999 *Rue de Vaugirard, 1909*, Berkeley Festival of the Arts, Berkeley, CA
Rue de Vaugirard, 1909, San Francisco Art Institute, San Francisco, CA
Juliette, The Victoria Theatre, San Francisco, CA
Juliette, San Francisco Cinemetheque / Yerba Buena Center for the Arts, San Francisco, CA
Enneigé, San Francisco Cinemetheque / The San Francisco Art Institute, San Francisco, CA
1998 New works, San Francisco Art Institute, San Francisco, CA
1996 New works, Solid State, Coolidge Corner Theatre, Brookline, MA

Projects and Performances

- Ongoing The Art of Memory (Founded in 2007), A study of minimalism and abstraction in film, art, music and literature, Web Project
- Ongoing Invisible Birds (Co-founded in 2008 with Diane Granahan), Record Label specializing in limited edition, hand-crafted LPs & DVDs

Invisible Birds Discography

- ib005 - Yannick Dauby, John Grzinich and Murmer *Lind, Raud, Aastaajad* 2CD (2012)
- ib004 - Ingenting Kollektiva *Fragments of Night* LP (2012)
- ib004ltd - Ingenting Kollektiva *Fragments of Night* LP Special Edition with DVD (2012)
- ib003 - Lethe *Catastrophe Point #7 & #8* 2CD (2010)
- ib003ltd - Lethe *Catastrophe Point #7 & #8* Special Edition (Handmade Art Edition) (2010)
- ib002 - Colin Andrew Sheffield *Signatures* CD (2009)
- ib002ltd - Colin Andrew Sheffield *Signatures* Special Edition (Handmade Art Edition) (2009)
- ib001 - M Swiezynski *Films 2007* DVD (2008)
- 2012 Curatorial Project : Bird Related Field Recording Music, Framework Radio, Resonance FM, London, UK
- 2010 Album Cover, Colin Andrew Sheffield : *Slowly*, Mystery Sea
- 1999 Sound/Video performance of *Vexations* (with Tarrl Lightowler), Chris Cobb's Studio, San Francisco, CA
- 1998 Sound/Video performance (with Tarrl Lightowler) at the San Francisco Art Institute, Diego Rivera room, San Francisco, CA

Filmography (partial)

- 2012 *Jazzmaster Japonisque One* HDDV
An Occult Memory System/The Secret of Shadows HDDV (Sound by Diane Granahan and Matthew Swiezynski)
Spectral Analysis Loops HDDV (image, editing & sound by Tarrl Lightowler and editing, sound by Matthew Swiezynski)
- 2011 *Each Two Pages are a Garden of Sounds* HDDV (with Tarrl Lightowler, shot at Pt. Reyes)
It Is Something Invisible HDDV
- 2009 *I Can Feel The Sea Falling Over My Head* HDDV (2009/11) (sound by Diane Granahan & image, sound by Matthew Swiezynski)
- 2007 *Images of Heaven - Magic Hour Number 3* HDDV (2007/2011)
Fludd's Memory System HDDV
Mysterious and Invisible - Magic Hour Number 2 HDDV (Sound by Asher and Matthew Swiezynski)
An Occult Memory System HDDV (Sound by Richard Skelton and Stuart Green)
The Secret of Shadows HDDV
This Invisible Memory System - Magic Hour Number 1 HDDV
Intended to be Used for Making Inscriptions in Memory HDDV
Which He Distorted by Decorating with Images HDDV
- 2006 *Are There Then Trees, Frequented by Angels - Portrait of Maj-Britt Mobernd* DV
- 2005 *L'Amourphysique* DV
- 2004 *Dr. Mabuse - Reworking of Fritz Lang's Das Testament des Dr. Mabuse* DV
- 1998 *Rue de Vaugirard, 1909* DV
Enneigé - Covered with Snow 16mm (Sound with Tarrl Lightowler)
Juliette 16mm (Sound with Tarrl Lightowler)
- 1997 *Salo Salo - Reworking of Passolini's Salò o le 120 Giornate di Sodoma* Video
Noissimda 16mm
- 1996 *Also Salo - Reworking of Passolini's Salò o le 120 Giornate di Sodoma* Video

Releases

- 2012 Ingenting Kollektiva - *Lost Beyond Telling* (CD + DVD), Invisible Birds
- Ingenting Kollektiva - *Fragments of Night* (LP), Invisible Birds
- 2008 M Swiezynski - *Films 2007* (DVD), Invisible Birds

Reviews

- 2012 Boomkat, Shlom Svir, Album of the Week : Ingenting Kollektiva - *Fragments of Night*
- The Wire : Outer Limits, Jim Haynes, Ingenting Kollektiva - *Fragments of Night*
- 2001 Charles Boone, The Work of Matthew Swiezynski

Matthew Swiezynski's work is an ongoing, metaphoric look at some of the micro aspects of our world: of viewing, of time, and of color, to name but three. Through techniques he has explored for a number of years, he creates (or, maybe, discovers) abstract images that are based in reality, joining them, finally, with sonic material meant to heighten their sense of abstraction. To this, he says, he adds a bit of melancholia. Darker states of meaning are clearly implied in this work and it is through the pacing and duration of its sequences, among other techniques, that viewers might gain a clear sense of this darkness. One may even perceive a vein of religious sub-stratum in what he creates.

The limitation of his palette to dark, or highly contrasting colors also heightens the palpable sense of melancholy in these works. These works appear to be monochromatic, but not quite. Pacing and duration are important considerations for Swiezynski. Perhaps his works approach boredom. But in Cage's formulation, if you are bored with something, engage with it again. If you are still bored with it, engage with it further. And so on. Swiezynski's work may require a degree of patience, but I always come away from it with a deep sense of having experienced something about time and vision I had never witnessed before. The longer of tonight's two works is an abbreviated version of a half-hour work.

Charles Boone on Matthew Swiezynski

On Ingenting Kollektiva

****Amazing album from this mysterious collective - an absolute must if you're into the Haxan Cloak, Kreng, or indeed anything on the Miasmah label. Limited edition of 545 copies housed in gatefold jacket, includes a download code redeemable from the label**** inspired and long-in-the-making side of dark, brooding neo-classical meditations housed in a gorgeous gatefold sleeve. Ingenting Kollktiva is comprised of Diane Granahan, Kirston Lightowler, Tarrl Lightowler, and Matthew Swiezynski, and was made as a homage to the films of Ingmar Bergman and Sven Nykvist - particularly their quality of light, sound, and atmosphere. *Fragments of Night* is also a direct response to a number of recordings from 1969 - Miles Davis & Teo Macero's *In a Silent Way & Bitches Brew*, and Vashti Bunyan's *Just Another Diamond Day*, to name just a few - and was recorded at the Lightowler's barn during a Christmas rainstorm in 2009. The result is a rich tapestry of sounds played out with bells, bowed tibetan prayer bowl, cello, field recordings, guitars, harmonium, nightingale device, portable 78 record player, psaltery, tenor sax and shakuhachi flute, later edited at Studio Oiseaux Invisibles to create a stunning, haunting arrangement of sounds you never quite get the measure of. The recordings' sense of space is just astonishing and meticulously crafted, bringing to mind the darkened visions of the Haxan Cloak, **INFUSED WITH AN UNSTABLE QUALITY** which means you never quite know where the recordings will take you next...

Boomkat Limited

Extremely lovely and beguiling release from the Ingenting Kollektiva, a quartet of apparently like-minded souls based in California and North Carolina who have, for their debut long-player, crafted two slowly enveloping fog-drenched and lichen-covered aural landscapes. The liner notes to the album state that the collective's name is taken as an homage to director Ingmar Bergman and his longtime cinematographer, Sven Nykvist, and indeed the music here is evocative of one of Bergman's beloved magic lanterns - FULL OF SHADOWS AND FLICKERING AMBER HUES, GENTLY CYCLICAL REFRAINS REDOLENT OF HALF-FORGOTTEN MEMORIES. There's a long list of instruments and sounds that went into making this tapestry (bells, harmonium, old 78rpm classical records, etc.), but used and processed in a way that seems to completely de-familiarize them - IMAGES ERASED TO FADED OUTLINES. It's possible that I'm the ideal listener for this album, as two of the collective's members (Diane Granahan and Matthew Swiezynski) have for several years run one of my favorite blogs on the internet, The Art of Memory, an impressively rich catalog of film stills and music recommendations whose tastes and interests nearly mirror that of my own, and which any of our customers should check out if they haven't. Their unerring taste on the aforementioned blog is reflected here in the packaging for this album, a gorgeous gatefold LP featuring the photography of collective member Tarl Lightowler. One of the best looking and sounding albums of the year so far for me, very highly recommended.

Other Music

'Ingenting' translates from Swedish as 'nothing', and this American collective draw inspiration from the cinematic master of nihilism, Ingmar Bergman, on their beautiful debut *Fragments of Night*. The two sprawling tracks dislocate the source material of guitar, bowls, psaltery, saxophone and field recordings through an organic crosshatching of delay and loop techniques. Sombre melodies and sodden textures emerge out of their droning psychedelic improvisations as a sensible take on variation and repetition, coming to a comparatively violent climax at the end of side B with an abrasive arpeggio of tremolo-clipping violin scrapes. Even with this crashing conclusion, the 'nothingness' which speaks through the recordings is not an existential hammer declaring the death of god, but RATHER SUBLTE AND POIGNANT EXPOSITION ON LONELINESS.

The Wire

The feeling that everything has already been said when it comes to drones, dark ambient and isolationism is often inevitable - so it's hard to keep a fresh look on things when new material comes out. Which makes it all the more pleasant and surprising when we hear a release that manages to draw our attention; to know it's still possible to bring something new and exciting to the genre is a priceless feeling. *Fragments of Night* by Ingenting Kollektiva is one of those releases.

The sound is part of the mystery surrounding Ingenting Kollektiva, a group formed by four broadminded musicians (for instance, the quartet claims their music is a homage to the films of Ingmar Bergman, among other things). On this record - released by the demanding Invisible Birds label - they're especially elusive and enigmatic, as evasive as the biographies of the individual band members. They divide the album into two pieces of twenty minutes each. They explore numerous emotions on both tracks, in a way that seems natural and logical, with an interesting control of space and a sense of exploration that is simply thrilling.

Fragments of Night A, the opening track, is divided into three phases, of which the middle piece - a gliding, melancholic ambient mantra - is the winner. It's reminiscent of the Miasmah catalogue and the darker releases on Type records, albeit with a very personal and unique touch.

Fragments of Night B, on the other hand, is more linear, though their use of odd instruments and heterodox sounds makes things all the more interesting. As is the case with most of the releases coming from this scene, *Fragments of Night* is meant for slow digestion, especially when the melody disappears. However, there's a hidden world in there somewhere, both creatively and emotionally, and Ingenting Kollektiva skillfully and elegantly avoid all the stereotypes.