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BERLIN CALLING

© **RONE** 11/10, 19.30, €17/20, **BOTANIQUE**, Koningsstraat 236 rue Royale, Sint-Joost-ten-Node/Saint-Josse-ten-Noode, 02-218.37.32, www.botanique.be

EN | Hidden away behind the pseudonym of Rone, Frenchman Erwan Castex recently joined the Warp label (Aphex Twin, Flying Lotus, Boards of Canada), the Mecca of electronic music. Initially released last year, his *Tohu Bohu* album has now been re-released with a bonus disc (*Tohu Bonus*) packed with rarities and previously unreleased material. Invigorating and tuneful, Rone's techno carries an emotional punch and likes to share feelings with its listeners. No crude rhythms, but sophisticated electronic music, somewhere between the minimalist effectiveness of Paul Kalkbrenner and the romantic ideas of Superpitcher. With his heart plugged into his machines, Rone will share his beats under glass at the Botanique.

What were your first models in terms of electronic music?

RONE: The first thing that really got to me was Aphex Twin. When I heard that bizarre stuff, my life changed. Later, I discovered all the artists on the Warp label, and then those on Ninja Tune. I was completely obsessed with the originality of those extra-terrestrial sounds. And now I have signed for Warp myself. That's crazy.

Your name is been linked with that of Agoria, another French DJ. Why is that?

RONE: One day, a friend of mine brought out a vinyl 45 on a label. At the time, I thought that was incredible. A few weeks later, I said to myself that I could try that too. Without feeling very confident about it, I sent discs with my music to three labels. And then a miracle happened: I got three positive replies. I decided to work with InFiné because the label had just signed Apparat. So a guy from the label got in touch with me. It was Agoria. At first, I thought it was a casting error. I said to myself, "Might as well take advantage of it: at least I will have brought out

one disc in my life!" A few days after my first maxi came out, Agoria rang me and asked me to do a concert and to be his support act. I said, "OK, mate," and then I panicked: I had never been onstage before! So Agoria is the guy who launched my career, both onstage and on disc.

To compose *Tohu Bohu*, you went to live in Berlin. What's the German capital's contribution to the album?

RONE: A key one. After my first disc, I felt I wanted to get out of Paris. It was in Berlin that I found the inspiration to compose the tracks on *Tohu Bohu*. The album was born there. After living there for three years, I decided I needed a change of air and moved back to France. Temporarily. In the future, I would like to compose each of my albums in a different place. When you have work to do, movement is extremely stimulating.

The sleeve for *Tohu Bohu* has a drawing by the graphic artist Vladimir Mavounia-Kouka. What does it represent?

RONE: When I was in Berlin, I felt like an extra-terrestrial. I didn't know the language or the city. When you travel far from home, you often feel this untroubled disconnection, a bit like when you were a child, when you're entitled not to understand what is going on. I love that sensation. I wanted the sleeve to illustrate that feeling, that impression of wandering in a new world, in a planet governed by different traditions. Vladimir Mavounia-Kouka used to live on the same floor as me. We met when we were fourteen. He had just arrived from Africa and spent all his time drawing. These days, he is a director. His films appealed to me immediately. And he likes my music. He asked me to compose pieces to go with his films. In return, I asked him to draw the sleeve for my disc. **NICOLAS ALSTEEN**