

Juana Molina *Halo*

Juana Molina is a good witch. See the front cover of this album: a bone is looking at us! And when a bone looks at us, we're being watched by the entire history of paleontology. The bone is a sign of having been, it's the last remain, after the passage of vultures, hyenas, rodents and worms. But the bone became lever, weapon and inscription surface. And the bone is also Stanley Kubrick, that name we invented for jumping from the monkey to the superhuman, as well as from the caves to the moon, to Jupiter and beyond. In ancient folk legends, buried bones were believed to be the cause of *luz mala* ('evil light', also known as ghost lights or will-o'-the-wisp), that strange **halo** which floats above the ground and scares travellers at night.

But Juana Molina is a good witch, and this particular bone isn't sinister or menacing, it wants us to reconcile with its kind. It's both playful and serious, ironic, imaginative and quite magical, just like Juana's music.

Halo is Juana Molina's seventh album, and it pursues the experimental path she began years ago, marking a new milestone in the evolution of her own, unmistakable voice. She's "on an evolutionary journey of her own devising" (Pitchfork), and pushes once more her "eerie, hypnotic" music "to increasingly haunting heights (as written by Spin magazine about her previous record).

The twelve tracks in **Halo** abound with hypnotic rhythms which seem to draw their energy from immemorial rituals; with timbral explorations and ever-changing soundscapes; with mysterious lyrics often touching on witchcraft, premonition and dreams, always used as metaphors for emotional states; with voices which sometimes move away from word and meaning to be reduced to abstract phonemes and onomatopoeia.

Juana approaches music in a very physical, intuitive way: every instrument and electronic resource is an extension of her body, and is used to express feelings and moods. It's magic, in its oldest sense: art or techné, which articulates knowing with doing, in order to produce something which didn't exist before.

Halo was recorded in Juana Molina's home studio outside of Buenos Aires, and at Sonic Ranch Studio in Texas, with contributions by Odin Schwartz & Diego Lopez de Arcaute (who have both been playing live with Juana for a number of years), and Eduardo Bergallo (who has taken part in the mixing of her previous albums), with Deerhoof's John Dieterich making a guest appearance in a couple of tracks.

Since the release of her acclaimed ***Wed 21*** album at the tail end of 2013, Juana Molina has performed scores of shows around Europe, the US, Latin America and Southeast Asia. She'll be back on the road from May 2017. More info soon.

[inspired by Gabriel Galli's essay on the music of Juana Molina]

Juana Molina - "Halo" - out on April 28th (LP+CD+digital)

From the press on Juana Molina's previous album *Wed 21*:

She's moved on to more colourful worlds, with buzzing electronics swarming around psychedelic rhythms, each song flooded with melody (**Uncut, UK**)

On an evolutionary journey of her own devising...Transportative, like a fantastic fable...like all good storytellers, Molina's gift is in the delivery (**Pitchfork, US**)

Always in motion, this effortless fusion of airy melody and playful eccentricity follows a perpetually fluid course (**Mojo, UK**)

She belongs to a rare category: that of free musicians. Like Björk or Robert Wyatt, she is.. simply free.... (**Les Inrockuptibles, FR**)

Eerie, hypnotic, building to increasingly haunting heights (**Spin, US**)

Full of strength and mysteries (**Libération, FR**)