

PRESENTATION TEXT

David Vilayleck aka Ayankoko
 Sound artist, composer, producer, performer.
 Guitar, bass, guembri, electronics, laptop.

ayankoko@gmail.com myspace.com/ayankoko

"With sakda sissi, first i wanted to put the listener in a sound anestaesis with deep long ambient sounds where you can feel cyclic frequencies as a rythm comp: then comes playing with free broken noises and beats."

"Who the hell is ayankoko!!!!? What's the mistery behind such peculiar name? Well, ayankoko is the artistic name of Laos- born, french- adopted David Vilayleck, a young musician with a very personal style offering a multicolored solo project which embraces jazz, electronics and noise music, blues, traditional sound forms, techno, rock (in its least obliging sense), audio and video montages and all other artistic forms that happen to estimulate this prolific artist's grey matter..."

David uses guitar, electronic devices and a laptop to create an hallucinatory curtain of sounds in which Aphex Twin's obscure ambient meets Schaeffer and Pierre Henry's musique concrete. In his musical approach, he develops either minimal slow tension, restless harmonic, repetitive forms or placing spatial elements in a significative density of sound; mechanical soundfields, as well as atmospherics, ambient and anecdotal noises." (LEM, Bcn 2004)

Working on others levels of subconsciousness with sound art, then using sound as medecine, like in the old traditional trance musical forms.

One shot improvisations exploring high and bass frecuencias in a slow, minimal repetitive mood, he develops his singular universe, density of sound, curious rhythms and well placed spatial elements, minimal noise and dark beauty: a meditative digital translation of what is inside. Like rays of light or midnight songs, bending spaces and continuous lines.

Ayankoko is David Vilayleck's solo project on sound art> A formerly guitar player with various background influences as jazz, electro, traditional music turned himself into an electronica ambient noise artist since 2004> Releases works through internet labels and use of creative commons license with hazardrecords, headphonica, dog-eared records, amp-recs, clinical archives, colin johnco records, tecnonucleo> Developing structures and tensions in the contemporary sound art landscape>

In ambient tracks you get this perfect feeling of cold, digital sound paintings, when other tracks are just some "no-matter" ,experimental, dancy breakbeats with great, well-placed spatial elements and wonderful crackles, noises and glitchy sounds. The album reaches a culminating point in its digital concept in the down tempo,visual track staff with this permanent kind of larsen note disturbed in beautiful random chord changes. It has this permanent lost, obsessive, (non)-urban sound even in his strangest, most curious tracks.

Since he began this project in 2004 under the artistic name ayankoko, it has been a constant evolving process, either in the music in itself or in the different ways of producing it. There have been an impressive bunch of releases for various international (net)labels: hazardrecords, colin johnco records, clinical archives, dog eared records, amp-recs, headphonica. Some of these releases were really about noise experimentation, others more about a minimalistic thing, what is sure is that each of them can tell a story to the listener, as he is constantly minding about how to fill the 50-minutes-space-for-a-release in a free, personal sonic way of appropriating time's and sound's perception. At first it was also a true instant composing process, with whole one-take improvised sessions as releases and minimum editing. Different ways of making make different results, so it is the interesting point in music and in an artist's work. Now the incredible potentialities of creating and communicating are so easy-enabled with technology that each artist owns different "sound" IDs : electronic, virtual, whatever instrumental, visual, or acoustic performer one: as he was yesterday a contemporary jazz performer and today a laptop producer for sound design for example but still he is both. This results in an amazing era for those who dedicate themselves to arts because of the huge panel of inspirations they can be fed with at any time.

DISCOGRAPHY

Superhumanos	HazardRecords	2004.
Hello you	HazardRecords	2005.
Kokobass	HazardRecords	2006.
Histoires Mauves	HazardRecords	2007.
Red Rose and Two Moons	HazardRecords	2008.

Sakda Sissi	Headphonica	2008.
Dermine Atræ	Clinical Archives	2008.
Stereosexline	Dog-Eared Records	2008.
Nowhere	Colin Johnco Records	2008.
Oscillatorfruitjuice	Clinical Archives	2008.
Aji Drey Mud	Amp-Recs	2008.
Rectomotorec	Drainigbeatsonthebrain	2008.

upcoming

Plojj	Clinical Archives	2009.
GPHTHLBSDXCTCPC	Clinical Archives	2009.
Strasbourg	Dog-Eared Records	2009.
Chance-Baby! Noise!	Amp-Recs	2009.
Dreaxine	Tecnonucleo	2009.

BIOGRAPHY

Né à Bordeaux, France, en 1980 , il apprend d'abord la guitare en autodidacte, fasciné par le blues de Jimi Hendrix et l'énergie du rock. De 1995 à 2000, étudie le jazz et les musiques improvisées avec le guitariste Serge Lazarevitch (Berklee, ONJ) et le pianiste Stéphan Oliva (Paul Motian, Ducret...) au conservatoire de Strasbourg.

Etudie également la composition acousmatique dans la classe de Denis Dufour (GRM) au conservatoire de Perpignan et s'intéresse dès lors à la musique électronique et aux manipulations sonores. A participé et joué dans de nombreux festivals de jazz dans les villes de Toulouse, Montpellier, Nancy, Strasbourg, Vannes ,Narbonne, Colmar, Perpignan, Paris, Rouffiac au sein principalement de la formation de jazz expérimental Pitch quintet.

Guitariste des groupes Al-Azhar, gnawa fusion jazz , Projet Lafaille, electro free rock, Violeta Duarte, folklore sud américain. Participation à de nombreux événements culturels du Sud de la France ; résidences artistiques, enregistrements studio, festivals. Il a enseigné la guitare dans plusieurs écoles de musiques, organisé et dirigé des stages de jazz et de musiques improvisées, animé des ateliers et master-classes dans des festivals et conservatoires de musique. Depuis 2003, il étudie les musiques traditionnelles de transe yoruba de Cuba et gnawa du Maroc. A travaillé avec la famille de bataleros « mambis » à la Havane, Cuba, rencontre Lazaro Ros ; au Maroc ,avec les maîtres Abass Baska, Mustapha Bakbu, Abdeltif Sidi Amara, Hamam, la famille Guinia.

Il a joué avec Serge Lazarevitch, Manu Codjia , le sax John Tchicai ,le pianiste martiniquais Mario Canonge, le trompettiste guadeloupéen Franck Nicolas, le joueur de kora sénégalais Souriba Kouyaté , le percussionniste vénézuélien Gustavo Ovalles, Khalid Bennaji (Nettle) ... Les musiciens barcelonais Gorka Benitez , Raynald Colon ,le bassiste Tchildo , et Aziz Erradi (Nass Marrakech, 08001), Mixi Mano, Abdu Salim, l'artiste sonore berlinois Klaas Huebner, Esmée Olthuis, Gerri Jaeger. A travaillé avec le collectif visuel l'Oeil Marron, les studios Nemo Art (Madrid), diffusé aux archives de la Couronne du roi d'Aragon à Barcelone.

En 2004 , il crée le projet solo Ayankoko qui regroupe la somme de toutes ses influences sous une forme totalement improvisée et sonore.

Musicien au parcours éclectique, pluridisciplinaire, sa maîtrise de l'instrument quel qu'il soit lui confère un sens aigu de l'improvisation, une approche futuriste et à la fois brute de la matière sonore, où la prise de risque appelle à l'absence de concessions, et dénote d'une sensibilité musicale profonde et sans barrières.

Actuellement résident entre le Maroc et Berlin, son inspiration musicale se nourrit des rencontres et des expériences de la vie quotidienne, ainsi que des voyages et de son goût pour les langues et la communication.

REVIEWS

"Yet another headache for the fuzzy librarian in me; Ayankoko!!! strikes me as an unclassifiable artist from where I'm sitting, and if I had to be precise in my assessment of his work I would fail miserably, for how can a man be exact when

trying to describe a river of lava free-flowing its way through someone's subconscious carpark and wildly twisting and turning everything that stands in its path? Concrete... improvisational... electronics... collage. See? Wild blurs and melted metamorphoses may be fine for a Bacon painting but I can't use that strategy to tag Stereosexline (though blurs and metamorphoses are key elements here). For all its concrete and collage qualities however, there is no single straight line separating one substance from the next. This is more of a glutinous, quivering mass... like an acephalous dust bunny drowning in a sea of jell-o. But don't let that scare you off from a mighty fine musical experience, Ayankoko!!! has a great ear for tone and texture, and his sense of structure and logic, however stream of consciousness it may be, is in fact strong as an ox... or strong enough to kill an ox with one single blow to the head. An acephalous ox, mind you."

Eduardo Padilla, Dog-eared records, Mexico.

"Wie klingt wohl eine Banane? Oder lieber doch ein Apfel? Ich wäre ja mehr für Orangen, die habe bestimmt einen äußerst gesunden Sound. :D

OK, Spaß beiseite. Was Klaas Huebner, seines Zeichens Sound-Artist, und Ayankoko da produziert haben ist wirklich etwas ganz spezielles. So wurden für die Aufnahme Früchte genommen und ganz einfach zu Oszillatoren umfunktioniert. Wir wissen ja alle das Früchte geringe Spannungen abgeben, spätestens seit dem Physikunterricht, wo ein Apfel eine Glühbirne zum leuchten gebracht hat. Da liegt die Idee ja garnicht fern diese Spannungen zum kreieren von Musik zu benutzen. Natürlich haben diese Fröchtchen keinen MIDI-Anschluss und verfügen auch nicht über ein BPM-Regler, somit ist das Endprodukt doch ziemlich Speziell, es piepst, brumt und krakählt da überall. Erinnert an Soundtracks von Indipendentfilmen.

Wer auf Experimente und gesunden, unberührten Sound steht, ist es ein wahrer Hörgenuß, alle anderen sind hier wirklich fehl am Platz. Ich frage mich grad die ganze Zeit wie wohl Gemüse klingt.... ;)"

Tonmagnet blog, Germany.

"Qu'il soit seul, ou présentement en compagnie de Klaas Huebner, Ayankoko est un bien étrange phénomène, un EVP oublieux de son V, une esquisse d'onde tangible mais impalpable, accessoirement ludique ou partiellement inquiétante, un phénomène en absolue opposition à tout rationalité (noumène), la recette d'un pétillant et délicieux jus de fruit, néanmoins oscillant, en quelque sorte."

Thierry Massard, noCo...mment netaudio blog, France.