



REVIEWS

PERU AVANTGARDE, Wilder Gonzales Agreda – Lima (PE), 11.06.2023

Janneke van der Putten is a Dutch artist known in these areas for her affiliation with the movement articulated by the Aloardi label, with whom she created projects such as the Aloardi Peruvian New Music & Arts Festival based in Rotterdam. Throughout her visits to different regions of the planet, she has developed a career in visual arts, and in something that we could classify as vocal sound art.

'JNNK' is her debut album released by Idraola, her platform, and Aloardi. In the 4 pieces with a marked esoteric and even animist timbre, the tulip displays, like a jaguar turned into a feathered wolf, gestures and calls that go directly to the sapiens' cave-dwelling reptilian brain; transgressing the accumulation of 24/7 post-digital trinkets with which we are programmed daily.

It is not unreasonable to classify this work as SOUND PORNOGRAPHY. The crudeness and brutal subtle energy - what an oxymoron! - that it gives off openly and without any intellectual processing involved, allows for such a metaphor. 'Voice and Space (featuring backing vocals by Anaïs Barbier)' and 'Attacked and over-tuned' are perhaps the most hilarious moments, not only captivating, of this slice. An LP destined to become a classic of international experimental music from today.

What would it be like to desecrate a cave of virgins and ancient jellyfish? Janneke van der Putten has the answer.

VITAL WEEKLY 1392, Frans de Waard – Nijmegen (NL), 21.06.2023

On previous occasions when I reviewed work by Rotterdam-based voice artist Janneke van der Putten was both in combination with Chris Galarreta; this time, it is two solo tracks, one with backing vocals by Anaïs Barbier and one featuring a musical composition by Galarreta. The space in which she performs and records is of great importance in her work. All four pieces on 'JNNK' are recorded live. I could do extensive research into the four places and their specific acoustic qualities, but it's too hot outside (and thus inside) and energy drains away too quickly. In some of her vocalizations, Van der Putten sounds like an icy wind over polar landscapes, especially in 'In Cycles'. Maybe I am hearing what I would like to feel. I haven't seen Van der Putten perform her work, so I am unsure if she uses electronics, but I believe she doesn't. There is no mention of this in the information. But listen to 'Voice And Space 1', and you know she (and Barbier) are in a big space, and there is a distance between the two and the microphone. A big hollow space in which they emit short bits of shouting, bouncing around with massive reverb. In her piece with Galarreta (this one is recorded in a church), Van der Putten becomes a one-women choir, voice and space mixed. In 'Attacked And Over-Tuned', she uses mainly shorter sounds and is closer to the microphone, while in 'In Cycles', the expansive side of the space plays a significant role. It is the longest track on this LP, almost fourteen minutes, and it's my favourite piece on the record. The sheer minimalism of this one, with all the slight variations floating around in space (the one she is in when recording this, but also in more general terms), creates a beautiful drift. But besides this, all four pieces are great, and the variety of approaches gives a great idea of what Van der Putten is capable of.