



Torn Vega - Temples [djummi.010]

“Beaches”, “Temples” and “Three” are the titles of Torn Vega’s first three albums, which all are presented right here. They have been produced in 2017, within just one year. Because of this temporal and musical closeness why not calling them a loose trilogy?

What made this extraordinary output? Creative hurry as a need! At this time Torn brims with song ideas, which scream for realisation. Just with a

high work pace for his productions as a rule of game, he can cope with all his ideas in equal measure to save the tension between them.

Torn does not slow up with “cutting”. His diamonds stay rough. And therefore his often still like potential hits well arranged songs contain the immediate, the spontaneous and the wild of the recording sessions: delicious rock’n roll ingredients like easy improvisations, free performed texts, unpolished first take guitars, digital hiss, shreds of words or provoking noise escapades. Creative hurry as means of work!

This ambivalence also occurs in the lyrics. In German and English Torn touches on stories, which often stay mysterious, appear like being fragmentarily or improvisationally performed or just can be adumbrated sunken in rich sound. Shoegaze! He likes to play with irony und irritates with a mix of possibly autobiographical or fictitious content. But then fully pop star again Torn puts on a show, when in his texts he slips into rolls, representing the guy, who knows what’s going on, or the one, who is far too rich to be interested in anything.

Torn does not hide his inspiration. On his albums he hints on artists like The Beach Boys, Suicide, Velvet Underground or Stooges. And also japanese psych rock bands like Les Rallizes Denudes, White Heaven or The Stars have a strong influence on him. But he never wears out in just emulating this music. Torn is creating his very own sound: risky, experimental, new. And with his music he draws a flashy bow from almost schlager-like Beat Music, over Broken Dilletante Lofi Rock up to Drone Guitar Noise. Strangely intimate. Unadapted and mainstream.

In contrast to the other two albums “Temples” impresses with its reduced instrumentation consisting just of vocals, rough acoustic guitars and percussion. You may think of Velvet Underground or (like I do) of Beck Hansen and his lofi blues and singer-songwriter songs from the early 90ies.

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