

CHRISTIAN WOLFARTH
SPUREN

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SIDE A SPUREN I 17:58

SIDE B SPUREN II 18:42

Recorded, composed and mixed by Christian Wolfarth, Zürich Switzerland, 2015

Pre-Mastering by Philipp Schaufelberger, Vinyl Mastering by Adi Flück at Centraldubs Bern, 2016

Graficdesign by Urs Freitag, freitaggrafik.ch, Liner Notes by Adam Sonderberg

Inside Photos by Christian Wolfarth



Reading with Wolfarth

Spuren I

A solid ground, or perhaps a murmuration

Privileging restraint and granularity, yet also continuous – hushed, omnipresent

Flecks become shards become flecks become blocks

Snapshots superimposed serve to create a sense of depth, an illusion of ensemble,
an accretion of outcomes

// via *Study in Color and Black and White*, 1993

Spuren II

The ground is reversed

The surface is variegated and open to the incidental

Color ebbs and flows in a field, mostly clear, and without boundaries

Extended techniques magnified: metal on metal, fingertips instead of sticks,
an ecosystem on celluloid

// via *Mothlight*, 1963

Spuren

The revolutions of this record – a record that’s not the one you hold in your hands because it didn’t exist as such at the time of this writing – mirror the sounding of circular motions created by skin on coated polyester and etched on to the record in your hands. Here’s Baby Dodds, who, much like Christian Wolfarth, presents gestures in space, both framed and complemented by the audible dust that slowly but surely accumulates on the medium of delivery.

Dodds played along to a ghost ensemble, recreating parts he contributed to groups led by Bunk Johnson, King Oliver, and Louis Armstrong; Wolfarth, through compositional versus documentary recording, *is* the ensemble – both are listening to imagined voices, both are working from a similar toolbox of textures, timbres, and rhythms. However, time, history, and technology have allowed Wolfarth to stand inches from the kit and shoot it, pointblank, with a telephoto lens. The result bears comparison to the Stan Brakhage films subtly invoked above, wherein each frame, as a result of direct interaction with the medium, is packed with a wealth of movement, color, and information.

// via *Talking and Drum Solos*, 1951

Adam Sonderberg