

GILLES DELES-VELINS



Photo : Skaņu Mežs 2021

ARTISTIC C.V



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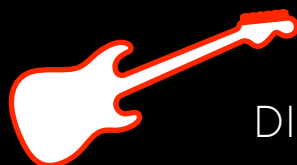
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Lunt (Gilles Deles-Velins)



linktr.ee/luntmusic

Gilles Deles-Velins has a mystical relationship to sound and music since he was a child and his crafting of music can be compared to a construction kit game, where music as a whole is more than the sum of sounds. For him, sound has some sort of kinship with the concept of pneuma in Stoic philosophy. Sound expects to be found to become music, lying there in an intuitive background.

He worked on a wide range of experimental projects, as a songwriter, sound engineer, and co-founder of French-based label We Are Unique! Records, director of **The Tremens Archives** and now videographer for two YouTube channels.

Deles tries to consider music as a thinking process among many others like philosophy, or psychoanalysis (a lot of sounds have been recorded between sessions with his patients). More recently he started to work on video making and did Vjing for the band he has been working with. Deles did not choose a specific path in music and sound : his identity can be puzzling as he didn't write music only in "experimental" style. His musical approach can be compared to Jim O'Rourke in a sense, according to the variety of style they both try to embrace. The most extreme feedback potentially contain poetry or meaning. Gilles can feel sometimes like a "musician without quality" as Ulrich in Musil's novel.

He is now based in Latvia where music is a ground for everyday life, and essential to Latvian identity. He started a YouTube channel which is dedicated to sound and music techniques, and has a forthcoming project dedicated to interview with Latvian classical contemporary composers.



lunt.bandcamp.com



Spotify Artist Page



@lunt-music



@realsoundreviews

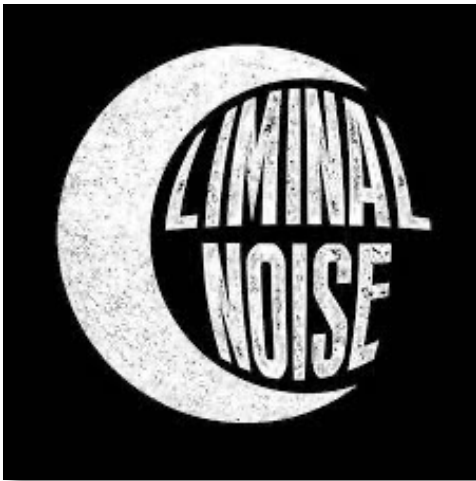


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email.me

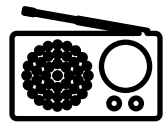
Interviews



Liminal Noise by *Richard Thompson* 2022

A two hours interview with musical extracts both from the artist creation and explicit influences.

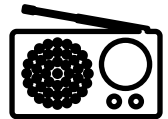
Listen on Mixcloud. [Here](#)



Les Carnets de la Création by *Aude Lavigne* (FR & EN with CC)

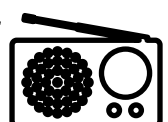
Short interview which introduces *The Tremens Archives* and album *Water belongs to the night*

Listen on Soundcloud in French. [Here](#)
[WATCH with CC on YouTube](#)



Latvian Classic Radio LR3 *Inta Zegnera* (Bi-Lingual Latvian English) 2023

Short interview which introduces *Viena balsi project*.
Listen [here](#)



Interviews



Cultartes Interview by Nicolae baldovin 2022

Read on Cultartes Interview [Here](#)



Froggy's Delight by Jérôme Gillet *French 2012*

Read on Froggy's Delight [Here](#)



A Découvrir Absolument *French 2010* by Gérald De Oliveira

Read on A découvrir Absolument [Here](#)



La Revue des Ressources *French 2010* by Guy Darol

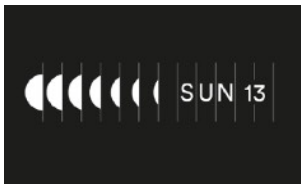
Read on La Revue des Ressources [Here](#)



Remember, we were waiting for the snow (Winter 2022-2023) Cruelnaturerecords

'Remember We Were Waiting For The Snow' is a series of "sound poems" offering variations on the feeling of "solastalgia": our anxiety, our concern about the disappearance of certain natural phenomena due to climate change. How to imagine a world without snow when a whole part of life in the Nordic countries is structured around rituals linked to the arrival of winter. The silence of nature is not that of a world without birds; muffled footsteps in the snow are not an icy hell without an echo. This album was written before Žiljs Deless-Vēliņš moved to Latvia 5 years ago during improvisation sessions spanning 3 days.

Some titles are part of the Latvian vocabulary such as Lasteka (name designating the peaks of ice descending from the roofs) or Auseklis (the eastern star guiding in the winter night), as well as the reference to the Daugava, the main river of Latvia where people spontaneously come to fish when its ground is frozen. We recognize here the references to Neil Young or the tenderness of Jim O'Rourke's instrumental folk albums.



Out of all the releases within this feature, you'd be hard-pressed to go past a more beautiful set of recordings than these. Lunt joins the likes of the aforementioned Smith and [Winterwood](#) in the realms of exploratory guitar music this year.

sun-13.com



The instrumentation is varied, from screeing synths to picked guitar and mellow woodwind that falls between jazz and post-rock. But genres matter not and dissolve in the face of such magnificence. *Remember We Were Waiting For The Snow* drags hard on melancholic reflections. It's also melodic and intimate, and ultimately, quite magical.

[Aural Aggravation](#) Christopher Nosnibor



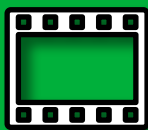
Nevertheless, Lunt's music is gorgeous, like the dreamy chords in "Flakes And Feathers". Gilles Deles-Velins with his music relieves the climate change crisis that is directly affecting people every day.

[Loop](#) Guillermo Escudero

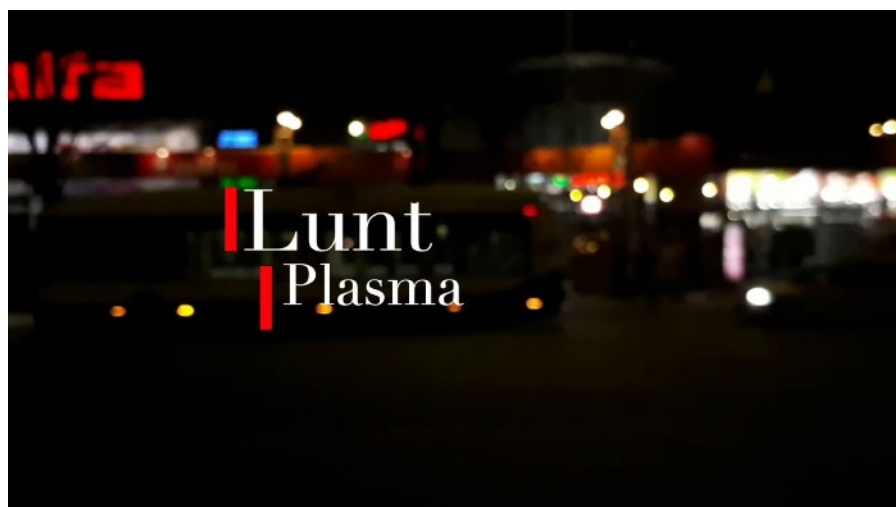
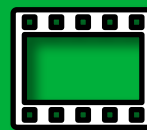


It is impressive how Lunt paints an elongated and beautifully cacophonous end here. *Remember We Were Waiting For The Snow* is a poignant work that shuts out the hustle and bustle of everyday life and brings the world to a standstill in a pure, wintry atmosphere.

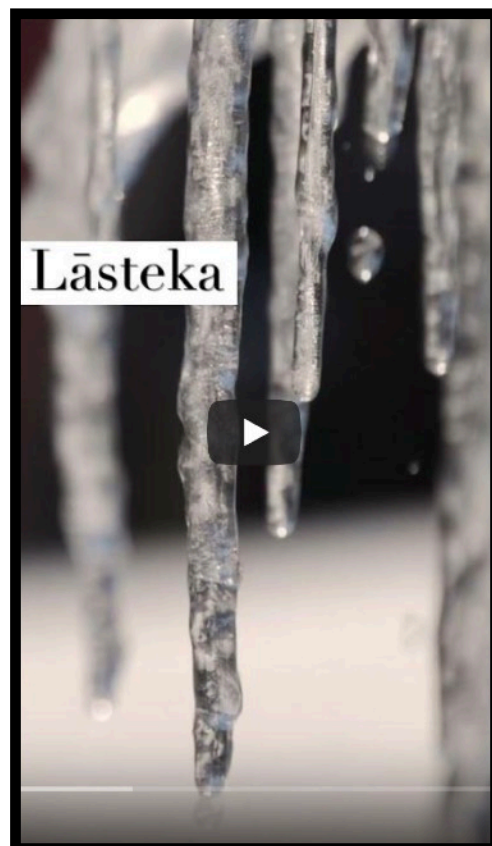
[Written in Music](#) Edwin Hoffman



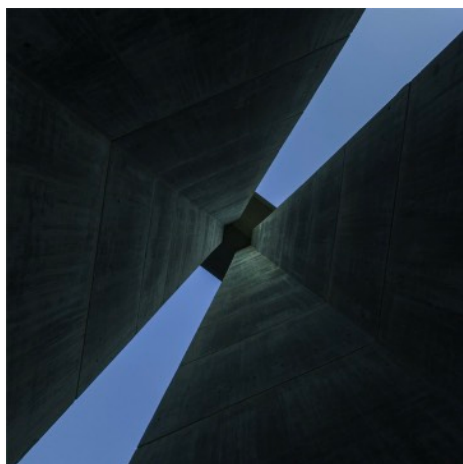
Video Tracks and Shorts Of this release



Plasma Under the Ice
By Gilles Deles-Velins

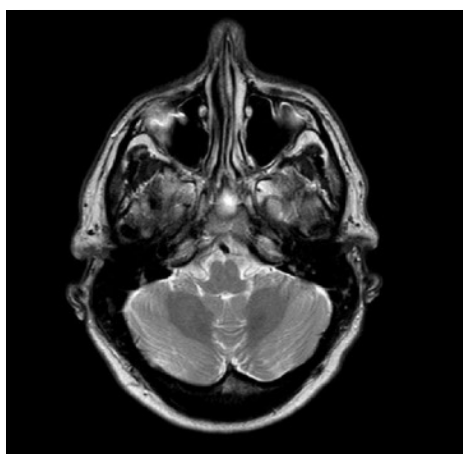


Forthcoming Albums



The Inner Border *February 2023*

Wrote in June 2020, the Inner Border uses soundscapes as metaphors of the travel that led me to Latvia. Train can go in multiple directions, can embody different meanings. The poem by Anna Akhmatova called "A land not mine", is read in Russian at the beginning of the track and in Latvian at the end. **Comes in Dolby 7.1 Channel original version**



Noise to Body, repairs in D

This album is composed mainly of guitar feedbacks finding their inner variations through the will of a ring modulator system. It is somehow an echo to Music Metal Machine by Lou Reed, Sheer Helish Miasma by Kevin Drumm but may be closer to the Silver Session of Jason Knut (SY4) by Sonic Youth. A raw material used afterwards to create something composed and mixed inside a noise-narrative.

Discography Solo Albums



Phantom Solids (2019)

Mastering by Matt Colton at Metropolis.

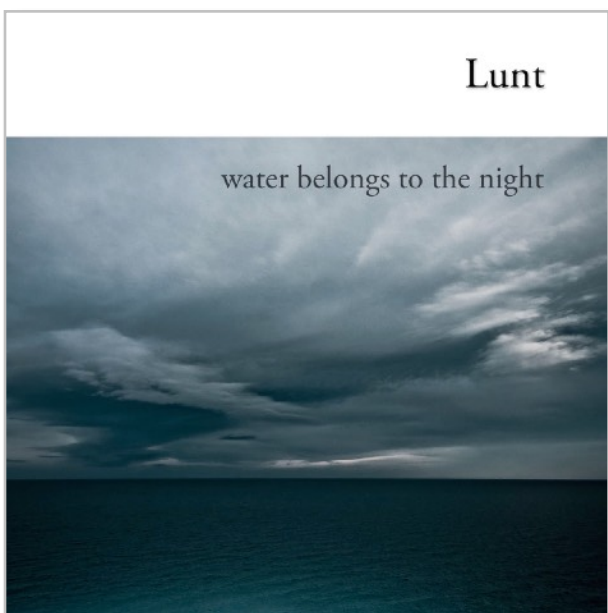
This review is intended for listeners who enjoy expanding their minds and their galaxies. This album presents music that incorporates elements from noise/sound experimentation, drone, progressive, pop, rock, and more. Interestingly, they're all incorporated in such a way that the overall sound somehow makes sense. You may be wondering how any artist can create music that careens into such wildly different universes. If so, you'll just have to *hear* this album to get what it's all about.

Baby Sue



Between Shadows (2020)

B-sides of Phantom Solids or Echoes of Switch the Letters; these 3 tracks are an occasion to invite Mara Delesa-Velina to make a spoken word appearance in order to celebrate the « creation of the world » in the Latvian mythology. Between shadows is the key transition to the Latvian becoming of the author.



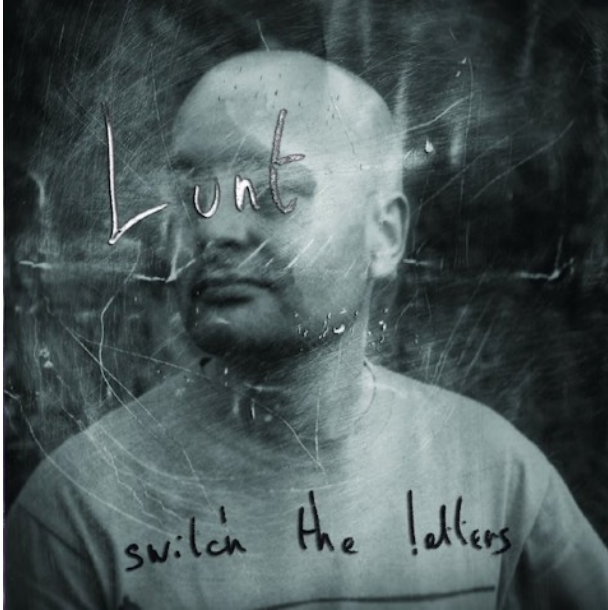
Water Belongs to the night (2014)

We've heard lots of artists venturing into atmospheric territory over the years. Gilles is without a doubt one of the best. His music is strange but never unlistenable. The songs are unique but they never regress into a mindless drone. And the compositions are inventive without sounding pretentious. Beautifully crafted cuts include « No Matter Where We Drown, » « Lift Your Hands Into the Light, » and « I Was Born in an Ocean of Sound. » Totally cool and dreamy stuff. Top pick.

Baby Sue

One could say Lunt explores a wider variety of approaches here, from the very ambient to the very noisy, from the sustaining to the more chaotic, chopped up style. That makes it perhaps less easier to pin down and maybe hardcore ambient/drone heads would tread carefully, but I think it's quite a gain to expand on the notion of ambient and look for other possible treatments of the guitar in particular and the genre of drone/ambient music in general. Great release! (FdW)

Discography Solo Albums



Switch the letters (2010)

Lunt plays music on Sundays, as a hobby. One may picture him in a toga, intoning his crazy folk songs with his arms turned toward the sun, invoking with his layered vocals and whispers the most illuminated moments of The Beta Band (*Golden House*). Alternatively, you may imagine him on an electric chaise longue, when his rock songs get angry, with some grumpy nonchalance as taught by Neil Young to Silver Jews, Palace, and Mark Mulcahy (whose voice is not so far from Lunt's, in particular in the amazing track *Where's the Revolution*).

J.D. Beauvallet - Les inrockuptibles



Broken words and lost answers (2004)

For those willing and able to lose themselves in the ambient din of effected guitars and improvised performance, Lunt has much to offer. An icy distance separates listeners from the core of these emotive pieces, and the ensuing negotiation holds as much interest as the sounds themselves.

Splendid e-zine review by Mike Baker.

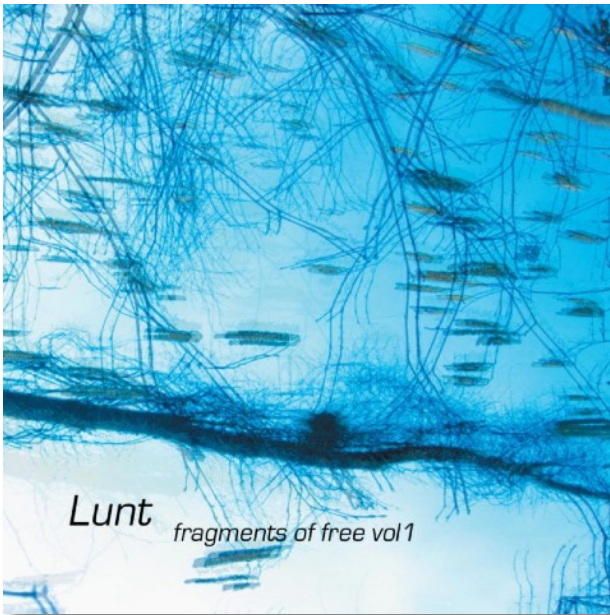


My Life like a picture (reedition)

Originally published on Another Records 2004

This long piece of electro acoustic manipulation is like some demiurgic build, a crafting of sound, like tectonic plates moving during the creation of a world. A mythology is built through sound, some original story not necessarily matching with what is real, but to what is musically-logically-self consistent.

Discography Solo Albums



Fragments of Free vol 1.

[\(carbon records\)](#)

2005

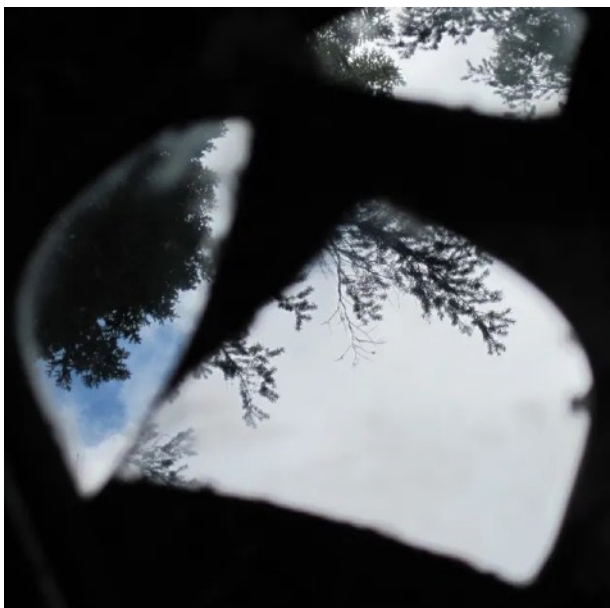
46+ mins of some very emotional, blissful guitar work from Lunt aka Gilles Deles of Hitomi Recordings. in a similar vein as Loren Mazzacane Connors, Mick Harris (Dirty Three) and our own Andy Gilmore. "...improvised with one overdrive pedal and infinite delay only.



A half of you Nexsound NS 24

2004

Electro improvised with scratch, hum, and glitches sequenced by a looper. An electro album made with guitar welcomed on *Nexsound* **Ukrainian** label by **Andrey Kiritchenko**



The third of me Another Records

2002

4 tracks improvised in a day with a raw lo-fi sound. Beginning of the **Fragment cycle** which is the sound embodiment of the variety of path Lunt will take during his musical journey.

Discography Collaborations



Forthcoming : split album with Road to Saturn live @1983 Riga LV



Conatus #2 (with Delphine Dori) 2021

« The liquid tone of an inquisitive electric guitar and a nest of scritch strings join the piano on a tentative journey that gradually grows to a dense and atmospheric tumult. In its final moments, the sampled voice of the British psychoanalyst Wilfred Bion may be heard speculating on music, philosophy and mathematics as possible methods for transcending the finality of death. Stationed at the end of this EP, it plays like a manifesto for the artists' intentions. »

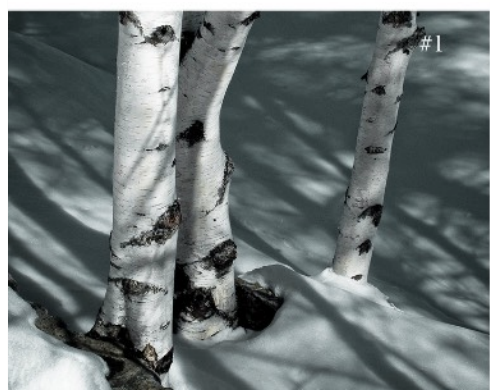
The wire Emily Pothast



Conatus Emptyspaces (with Delphine Dori) 2019

Conatus is a reference to Spinoza philosophy. This music tries to create a dynamic of growth and becoming (Heraclite, **Deleuze**) with a strong dialectic process. Atmospheric layers of raw sounds and Deles' drones, and drums, match with Dora's post-jazz piano lines, and minimalistic contemporary classical patterns. Closest musical reference could be **Gastr Del Sol**. Result is this idiosyncratic mix of experiments and meditative atmospheres, where melancholic silent spaces cross with wild mineral sounds.

Eud



Eud #1 Tremens Archives

The first time Thomas Boudineau and Gilles Deles played spontaneously together. Smooth trombone layers meet strident guitar feedbacks. Urban music, deep diving into dream-telling, rusty metallic fields are some of this record's ingredients.

Discography Collaborations



The Definitions (Bourganel, Deles, Girard, Mottet) 2011

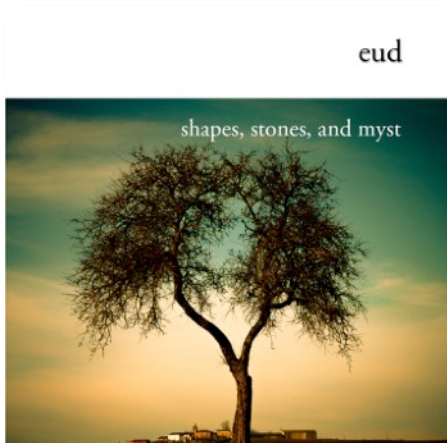
Noise **Jazz** series of **improvisations**, sound laboratory a kind of “dream narrative” in reference to the dynamic of these improvisations.

Tell me how it begins originates as a real archive, turbulent and vivid, the first chapter of a volume yet to be “written”.



Frequencies for a little appetite (with Imago) 2004

J.L. Prades and Gilles Deles-Velins improvise ambient atmospheric whose sounds and grammar are never far from Brian Eno and Robert Fripp’s confidential projects.



Eud (with Thomas Boudineau) 2005

Thomas Boudineau and Gilles Deles improvise small pieces, sometimes childish, sometimes atmospheric, giving shape to sound minerals. Myst is a neologism based on a mix between mist and myth. Photograph of a bifid tree by Lionel Maraval, try to represent this dualist interaction. This opus, first to be released is the third encounter of this duo born somewhere between Paris and creuse countryside.



Baxendall

Electro split-album with **Virga** (aka L. Marvel)



Angil

Vocals, Production, sound engineering, member of the Hidden Tracks.

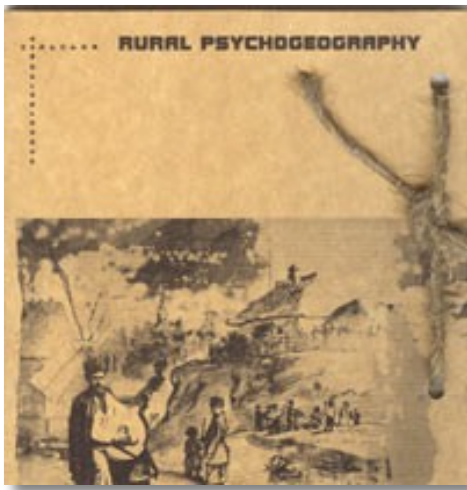
Discography Compilations



I don't think the dirt belongs to the grass Carbon Records

10 Years compilation of NY Based Label **Carbon Records** the sounds range from quiet ambient sounds, to meandering guitar work, to outsider rock, to full on noise, as well as a folk/pop track here and there.

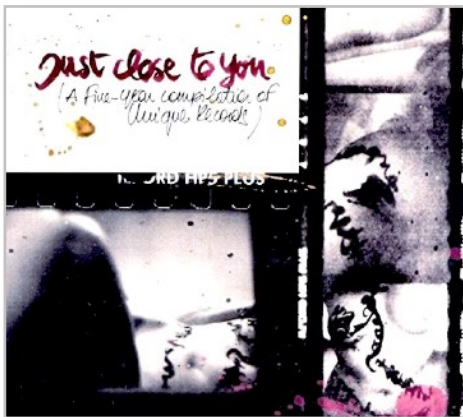
With tracks from : Joe+N, Thurston Moore, Andy Gilmore, Howard Stelzer, Entente Cordiale, Mike Shiftet.



Rural Psychogeography Nexsound

Musical concept to embody the situationist concept of psychogeography : phenomenological approach to give a better understanding of the link between subjects and their environment in order to fight alienation. This compilation was a very important moment in the history of the **Ukrainian** label *Nexsound* founded by **Andrey Kiritchenko** from Kharkiv region.

With Tracks from :



Just close to you We are unique

5 years compilation CD + DVD

Lunt plays an exclusive tracks : Slow Silence reminding the best of Bill Callahan and indie folk tradition.



Weareunique ! 10 Years We are unique

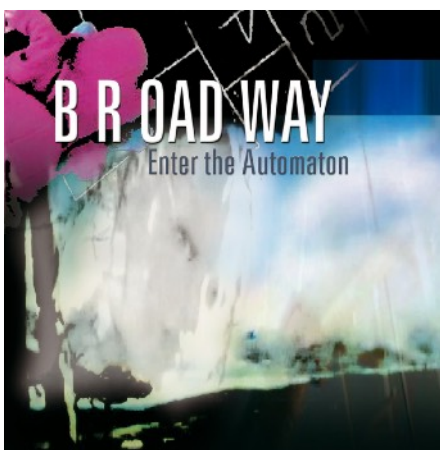
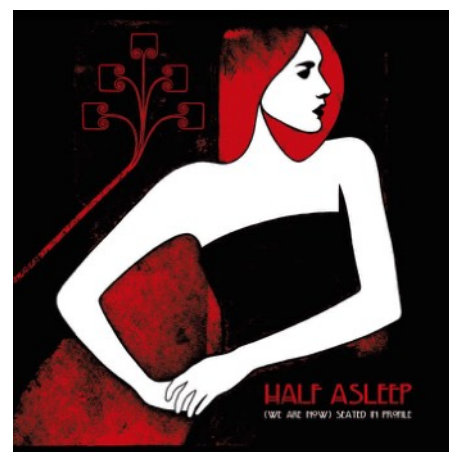
Ambitious 4 CDs Pack

Lunt plays an exclusive tracks : We were waiting for the Sun.



Sound Engineering : MIXING

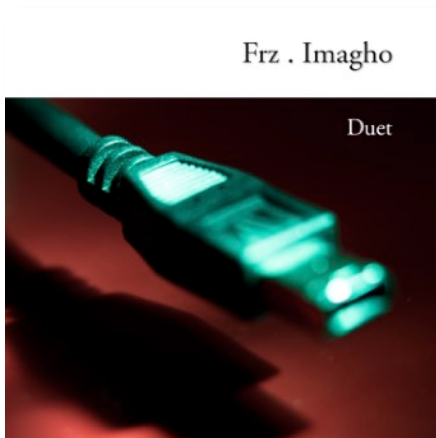
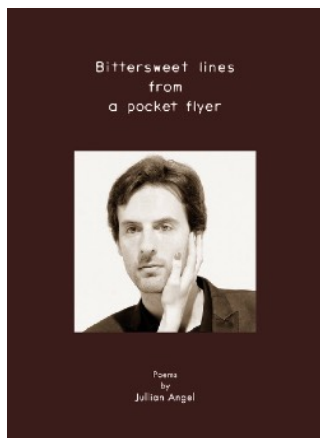
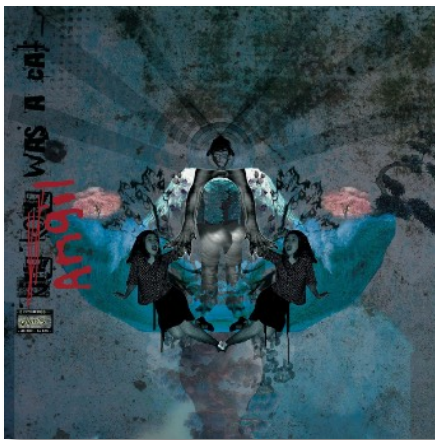
And mastering included



And most of his own Albums & Collaborations



Sound Engineering : MASTERING selection



Vienā Balsī

[Watch the Teaser](#)

Through **YouTube Interviews**, the very goal of this project is to enable European and Worldwide audience to discover Latvian Composers, and how music in Latvia is also a form of life, deeply rooted in the culture and the practices. There's no better way than giving a voice to the ones who make music alive : composers, performers, conductors. The **One voice** of each individuals and the **One Voice** of a Culture, united and diverse at the same time.

Žils Deless-Vēliņš is not only the anchor and interviewer. He also manage sound, lights, cameras, montage, color grading and indeed editorial content.

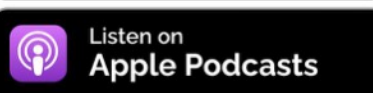
Māra Delesa-Vēliņa ensure translation and executive production.



[Linktr.ee/vienabalsi](https://linktr.ee/vienabalsi)



Pēteris Vasks



Real Sound Reviews



1. Test and tutorials
2. Interviews of actors of the music world
3. Reviews

Based on the fact that sound needs simultaneously educational and entertainment content this channel is at the same time, a playground and a laboratory of video and sound. It benefits from my years of experience in mastering, music making, sound design and tries to build a network to link gear, technique but also artistic insights. [Watch Here](#)



Once You Feedback You Never Go Back

Inspired in part by the content « Will it chug ? » from Metal Swedish guitarist Olaf Englund, these reviews are record instantly and improvised with a set of 3 or 4 camera angles. What will be used for improvisation shall be tested in a context of improvisation. Tutorials to make feedback follow guitar effect pedal, made by small business crafters all over Europe



Tuesday Night Talk

There is no point in talking about technique if we don't understand people who use this technique and made sound whether they are musician, technician, or sound engineers. In these interviews also available in **podcast** on all streaming platforms we try to make link and build crossroads between sound and artistic achievements.



Real Sound Reviews

It's not only the name of this YouTube channel but also a list of reviews whether they are about building a guitar or getting some tips to build a mix, understanding sound mastering or testing a mic.



Video VJ-ing

Click on each Thumbnails to Watch



Angil **Our Own Forlanas**



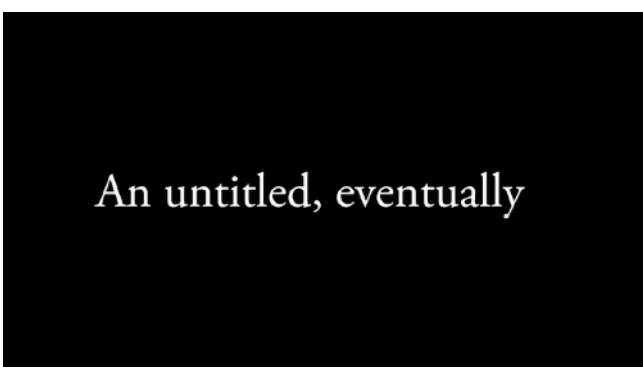
Rudens Zirneklis
Invitation of Culture as a Dare



AWAC **Usurpers**



Melatonine **T.M.**



Music from **Phantom Solids**

Originally this song was a request addressed to Michael Mottet : « write a text where Trump is in power in 2024. » Created in 2017 this film includes all the fear of the period to come : conspiracies, nuclear weapon, new freedom fights, and could be edited tomorrow...

Dedicated to Gerald Guibaud, it is the beginning of the end to my contribution to Waur Label, that become manifests in Our own forlanas.



Ressaisies **Diane Scott**

Diane Scott is a French based psychoanalyst, essayist, critic of theatre. She published a brilliant essay on *Ruines* where she build a concept about its implication in our everyday life as a structure. This book, inheritor of the tradition of French theory and structuralism, reminds Roland Barthes *Mythologies*. It inspired me this small film that uses some sort of post-situationist language to build a cinematic metonymy of **Scott's** book.



Photography Since 2019



I would neither define my photographic practice as a hobby nor as a work. It is complementary and necessary to video work to have a solid base and understanding on how to deal with a light setup (or natural light properly). 50% of the video is based on sound hence a qualification in sound engineering is more than welcome in that case. Same can be said about photo.

Most of my photographic gear is located in a technical soft spot between digital and old analogic lenses and help me to build a style between « **Street photography** » and « **Nature morte** » with a research of graphic texture present naturally, like I do into sound exploration.

Many of the lenses I use are M43 vintage lenses, some older coming from soviet era. I want to mention especially the **Jupiter 9 85 mm** which enabled me to explore B&W photography with great satisfaction. Post-treatment is reduced to the minimum or is null when possible.



@gillesdelesvelins



@notevenlatvian







Photography Malta Series

