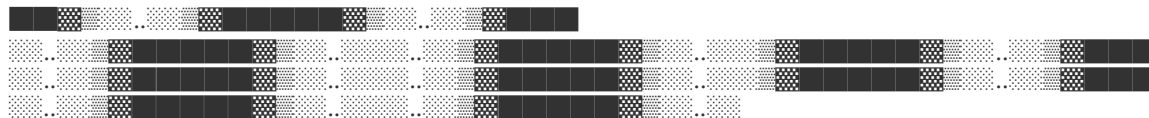


HOUSE\_OF\_MIXED\_EMOTIONS\_PPRESENTS:



D'EON (Hippos in Tanks)

GATEKEEPER (Hippos in Tanks)

TUE 12TH

DOORS: 8PM

FREE ENTRY

Djs:

PRO DUCT  
(H.O.M.E./BEASTONLEASH.BIZ)

100% DESIGN  
(H.O.M.E./BEASTONLEASH.BIZ)



LONGSTREET BAR

D'EON (Hippos in Tanks)

Formed in the early 90's, d'Eon's music is a product of two sides of a brain at war with each other, contradicting each other. Notes and rhythms and lyrics playing against each other, making each other obsolete, trying to make the others look bad. Femininity trying to outdo masculinity, acrimony trying to overtake sweetness.

Taking cues from such disparate influences as sound, rhythm, notes, and harmony, d'Eon makes music that is audible to most listener's ears. In a rare, unprecedented hybrid, d'Eon not only puts musical notes together, but also places rhythms on top of the notes to create a thrilling combination of music and percussion. Another unique quality in his or her productions is the use of snares, claps, kicks and hi hats, but also more exotic percussion such as rimshots, toms and cowbells. This unconventional and innovative use of "programmable drum machines" to accompany not only keyboards but also vocal melodies is what sets d'Eon apart from the crowd. It is obvious that this young man or woman has a bright future in panhandling, heroin use, and attaching him or herself to a fanatical right-wing cause.

GATEKEEPER (Hippos in Tanks)



Pineal activation. IMAX phantasy. Drippy acid ecosystems. HD....everything. All contribute to the

sentient environment that is *Exo*, Gatekeeper's debut LP dropping on LA-based label Hippos In Tanks this summer. Demented and celebratory, sinister but pure-hearted, *Exo* is a cerebral spectacle, a gapless playback rush of digitally-enhanced stimulation.

Gatekeeper's 2010 EP *Giza* demonstrated the duo's acumen for pop horror, contouring both the sinister and camp of bygone synthesizer-driven soundtracks. The EP was accompanied by a video for each of the six tracks on the album, rendered in brilliant 3D by their visual comrades-in-arms Thunderhorse Video. Brought together by a common passion for underbelly culture, Gatekeeper linked with Hippos In Tanks later that year to release the *Giza* videos on VHS. Both the album and videos received critical support for their intelligent and humorous take on the bizarre pairing of John Carpenter myopia with industrial discotheque.

*Exo* takes the exotic, outlandish after-hours of *Giza* to an entirely higher setting. The lust and rust of *Giza* have evaporated in the blinding light of universal mind, leaving behind the silvery, glowing ecosystem of *Exo* in its wake. Here Hollywood FX meld with twisting 303 basslines, angelic choirs with metallic synths, cut-up chants with cryptic chords — all fused together by a tight blend of IDM, acid and big-beat inspired techno rhythms. The album is meant to be listened to as a whole — the tracks blend seamlessly to create a continuous environment with a consistent, deep-breathing feel. Imagine angelic dewdrops in a deep forest clearing; diving off a cascading, crystalline waterfall to an instant river.

Staying true to their EBM roots, *Exo* is also an expert surgery: in which Gatekeeper has taken a scalpel to big-American-dance inundation, and revealed a throbbing and insistent heart with HD exotica at its core. This is not a surprise to those who have witnessed Aaron David Ross as producer and performer in contemporary boy-band HDBoyz, whose debut performance at MoMA PS1 in 2011 featured stunningly rendered visuals, choreographed dance moves and generously-sized illegal fireworks courtesy of Thunderhorse. Or further to that, Matthew Arkell's highly imaginative production style and work as a gallerist and curator in New York City, specializing in contemporary, experimental, often internet-oriented artwork. Both Aaron and Matthew are pre-occupied with what it means to engage in a high-definition society.

