

## gentle anarchy



Surely there are more *au courant* ways of describing the Jewelled Antler Collective than to say their music is a breath of fresh air? It's just that in this case the metaphor can be taken literally. The San Francisco-based collective have made a prized aesthetic of recording in the outdoors, where the very sound of the air, of birds, caves, electric wires and an infinite number of other things play a major role in the sonic composition. "You know, it's kind of the idea that the tools you use influence the sound," explains Glenn Donaldson who, along with Loren Chasse, founded the group of free spirits. "What we do relates to the world around but it's about finding magic or mystery in the everyday, that child's vision of the world. Just being full of wonder and trying to express that through sound." Esoteric? Not really. It's nothing anyone with ears that work can't appreciate. Of course, what the group of musicians, artists and filmmakers does with these sounds depends on which project we're talking about. The Blithe Sons, The Skygreen Leopards, Thuja, The Knit Separates, The Ivytree, Of, Horticultural Compass, Franciscan Hobbies – just a few planets in their growing galaxy of projects, which range from improvised free-folk, drone, field recordings to Dylan-via-New Zealand Folk Pop. Indeed the fact that JAC have managed to make a name for themselves through underground word-of-mouth and not through cutthroat label politics is not lost on them. "The death of creativity is having to live up to something," offers Donaldson. "Someone else's idea of what music is supposed to be. Or what it's supposed to look like. With CDRs, it's like total anarchy. Which is the best place for creativity to happen."

ALEXIS GEORGOPOULOS.

For more info check out [www.thejewelledantler.com](http://www.thejewelledantler.com).

## rebel, rebel



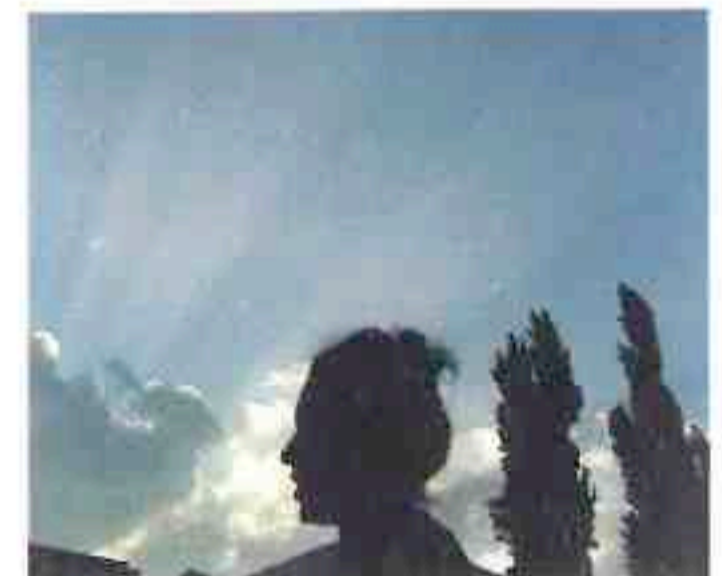
A beautiful girl with a gun, poised against menacing black serpents on a blood red flag: this is the iconic image of Patty Hearst, heiress rebel. It captures all the sex appeal of revolution, the nostalgic fantasy of '60s protest, youthful energy and danger. "I think the only way we can really understand what happened is to go back and see the imagery and what we made of them," says Robert Stone, director of the high voltage documentary, *Guerrilla: The Taking of Patty Hearst*. In 1974, aged nineteen, Hearst became the kidnap victim turned active member of the Symbionese Liberation Army (SLA). Her story is well

known, the millionaire heiress to the Randall Hearst newspaper legacy, who became embroiled in terrorism, even a murder, and claiming to have been drugged and brain washed, was able to emerge unscathed. She has been pardoned by Bill Clinton, published a best selling autobiography, and since 1990, has had roles in all of John Waters' films plus a guest appearance on *Frasier*. Far less is known about her captors however. Stone portrays the SLA as a group who, like many twenty-something Americans in the post Vietnam fall out, got high on outlaw fantasies and set out to liberate America's poor with guns and naïve dreams. The director initially planned a film that would be a historical curio, sourcing vast quantities of FBI recordings, - 'make sure the pig is dead before you split', Hearst proclaims wildly on one tape sent to the feds - and old news reels literally hauled out of dumpsters. But half way through putting this film together, September 11 happened, and the nature of domestic terrorism took on a very different hue. "9/11 affected me personally a great deal because I was right underneath the World Trade Centre," says Stone dryly. "I re-cut the film from the beginning. It really became a parable for what's going on today." Chatting with i-D last year at the Edinburgh film festival he added, "I pulled things in that I might not otherwise have paid much attention to. Like when Russ Little [an SLA member] says how horrified he was when Nixon got re-elected. You think what if Bush got re-elected now. How many people are going to go over the edge if that happens."

SKYE SHERWIN

*Guerrilla: The Taking Of Patty Hearst* is released on June 3.

## hello trouble



Artist Maja Bajevic isn't afraid of the big questions. With a recent sound piece on nationalistic songs and a video work on contemporary society and religion, she looks closely at ideas of political violence and religious hypocrisy [above, video stills from 2001's *Double Bubble*]. It's a subject that is close to home for the Sarajevo-born Bajevic, who moved to Paris to study while the former Yugoslavia was collapsing into war. As an involuntary exile, she reacted by trying to make sense of it all through her work. In turn, she's helping the rest of us make sense of contemporary politics too. With a solo premier at PS1, and work exhibited in ApexArt, Tate Modern, Manifesta 3 and the Venice Biennale, Paris-based Bajevic isn't slow off the mark in spreading the word. Highly prolific, she maintains her independence by choosing not to be exclusively represented by a single gallery. Bajevic is now teaming-up with London-based Belgian photographer Thierry Bal to produce a new project in Sarajevo for her first UK show this spring. Expect her to bring her sharp wit and astute approach to a project that focuses on abandoned industrial sites on the outskirts of Bosnia's biggest city. Challenging stuff.

KIM DHILLON

*Maja Bajevic's will be showing new work at 54-56 Great Sutton Street, London EC1, June 4 - 12.*