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Gum  
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English Version  
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The story of GUM, 203, Audio Das Poly and others projects which happen around Guillermo Mugar is curious. When I asked him if Audio Das Poly had ever played with all members intact, he was silent, thought for a moment searching in his memory and he said:

"Yes, I think we all played together once".

And that's it. If there's any connection between his music and its development perhaps is this: Nothing seems to be set in stone, nothing is so precise.

One possible official history could say that Audio Das Poly emerged from the union of 2 musical projects with similar interests: One being 203, a duo formed by Jaime Genovart and Dario Pinto and the other GUM, an alias which was and is used by Guillermo when he produces his own music.

In 1998 they edited "Yuxtapose" a shared CD which has the peculiarity of being confusing "Yuxtapose was the name of the CD which GUM and 203 made and this is the thing that is difficult to understand.

There were 4 tracks by 203 another 4 tracks by GUM and we recorded one together as Audio Das Poly.

The idea was a versus, but anyway everyone understood what they wanted".

What little information existed about them, and the intentionally chaotic graphics, brought to the CD various theories. A good example of this is that 2 songs were included in the compilation "Elektronische Music aus Buenos Aires" published by the German label Traum, but they appeared under the name of Yuxtapose.

Another quite different story is that of Repliegue, the second CD of the pseudotrio. In the middle of 2001 the Argentine label Fragil began a collection "dedicated to experimentation with noise" called Cuidado (Be careful) and Audio Das Poly were chosen to inaugurate this series.

Repliegue was put together by collecting various old recordings and other new recordings which were composed and finished by post. At this time the 3 components of the group lived in different cities: Jaime in Buenos Aires, Guillermo in Barcelona and Dario in Mendoza (An Argentinean province where the 3 of them were born).

By way of definition, Repliegue is minimalist (with very few sounds the songs are resolved) and encompassing (It goes from solitary crashes of sound to rhythms you could almost dance to).

Most of it could be seen as being quite dark and some moments could be seen as quite profound but for some this could be come oppressive "I like it but I prefer the way the first sound" Guillermo tells me and when he chooses he doesn't do it thinking about the songs, but rather about how the songs were produced "The search for detail in the sound came from the fact that I had studied this a little" he explained to me, justifying the reasons why he prefers the finished sound of Yuxtapose.

Talking about the present and the future he says that for the moment they don't have any concrete plans for new works by Audio Das Poly.

Nevertheless he told me that Kim Cascone has remixed one of their songs, that he has received some recordings from Estupendo to remix, that they are trying to finish off their website and that they have something in the pipeline but it doesn't depend wholly on them.

Sometimes it's the external forces that make them move.

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When GUM makes music on his own his production is not that different to that of Audio Das Poly Cds.

He says it has different songs which are grouped together according to their

Similarities: some are more ambient, some less easy to listen to and others are more rhythmic.

The afternoon of the interview we listened to some of them, but mostly we listened to some tracks which were used by him to do a gig in a discotheque in Barcelona: It had a rhythm but one which was constructed by cutting together little sounds interference. It sounded continues, desolated. It wasn't difficult to believe him when he told me that after half an hour the patience of the public was at its end.

And they began to ask for something

to get them moving. For Guillermo this wasn't to surprising. In some ways the sensation of being out of context with the people around them is something which happens on occasions.

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Versión en Castellano  
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La historia de GUM, 203, Audio Das Poly y demás proyectos que circularan alrededor de Guillermo Mugar, es curiosa.

Cuando le pregunto si alguna vez Audio Das Poly se presentó con la formación completa, se queda en silencio, piensa, hurga en su memoria y me dice: "Si creo alguna vez tocamos."

Y así todo. Si hay algo de correlación entre su música y su desarrollo quizás sea eso: nada parece estar demasiado resuelto, ni nada es tan preciso.

Una posible historia oficial dice que Audio Das Poly surgió de la unión de dos proyectos musicales con intereses similares: Por un lado 203, un dúo formado por Jaime Genovart y Darío Pinto y por el otro GUM, alias que era y es utilizado por Guillermo para producir su música.

En 1998 editaron, Yuxtapose, un disco compartido que tiene la particularidad de ser confuso: "Yuxtapose era el nombre del disco que hacían GUM y 203, y eso es lo que menos se entiende.

Eran cuatro tracks de 203, otros cuatro de GUM e hicimos uno juntos como Audio Das Poly.

La idea era un versus, pero bueno se entendió cualquier cosa."

La poca información que se tenía sobre ellos, y la intencionada gráfica desordenada, hizo que ese disco tuviera múltiples lecturas.

Un buen ejemplo de esto es que dos de sus canciones fueron incluidas en el recopilatorio "Elektronische Musik aus Buenos Aires" publicado por el sello de Alemania Traum, pero ellas aparecieron firmadas por Yuxtapose.

Otra historia bastante diferente fue Repliegue, el segundo disco del pseudo trío:

A mediados del 2001, El sello argentino Frágil intentó comenzar una colección "dedicada a la experimentación con el ruido" llamada Cuidado.

Ellos fueron los elegidos para inaugurar esta serie.

Repliegue es un disco que fue armado sumando algunas grabaciones antiguas y otras nuevas que fueron compuestas y terminadas por correspondencia;

Para esta época ya los tres integrantes del grupo, vivían en ciudades diferentes: Jaime en Buenos Aires, Guillermo en Barcelona y Darío en Mendoza (provincia argentina donde han nacido los tres).

Repliegue es minimalista en la selección de sus sonidos (con muy pocos quedan resueltas las canciones), englobador (va desde choques sonoros a insinuaciones de baile), mayoritariamente oscuro y por momentos de tan profundo puede llegar a ser opresor.

"Me gusta, pero prefiero como suena el primero" me dice Guillermo.

Y cuando selecciona, no lo hace desde el que, sino desde el cómo: "La búsqueda del detalle en el sonido sale de haber estudiado un poco eso" me explica y así justifica porque prefiere el acabado sonoro de Yuxtapose.

Sobre el presente y futuro dice que por el momento no se vislumbran posibilidades concretas de nuevos trabajos de Audio Das Poly. A pesar de esto, me cuenta que Kim Cascone hizo una canción con sonidos que ellos le enviaron, que recibieron unas grabaciones de Estupendo para remezclar, que están intentando terminar su página y que suceda algo particular no depende solo de ellos. A veces señales externas hacen que se muevan.

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Cuando GUM se dedica a hacer música en solitario, su producción no dista tanto de lo que se puede oír en Audio Das Poly.

Me cuenta que tiene diferentes tracks que están agrupados por similitud: algunos mas ambientales, algunos menos cómodos, otros mas rítmicos.

La tarde de la entrevista escuchamos algunos, pero sobre todo oímos unas pistas que fueron utilizadas por el para dar un concierto en una discoteca de Barcelona:

Se oía un ritmo, pero su construcción estaba hecha con el recorte de pequeña interferencia.

Sonaba continua, desolada. No me costó imaginar cuando me contó que promediando la media hora la paciencia del público estaba colmada y comenzaron a pedir algo que los mueva.

Para Guillermo esta situación no era nada demasiado sorprendente. De alguna manera la sensación de estar fuera de contexto es algo que le(s) sucedió varias veces.