



MENTIRAS #11 - JH

J

The first thing which struck me when I saw your zines is how accurately they hit a precise spot: a subtle attention to contrast and textures of the photocopied pictures. In one publication ('INHALANTS'), there is a small text saying: « I like to draw and play with photocopiers. Nice and dark fields of black. Sharp lines. Dense grey static. (...) »

Can you describe how you started to work with photocopiers? Was there one machine where you worked or where you studied? How did you become interested in these specific effects of the printing process?

And also, what does « drawing with photocopiers » mean?

Jh

I first started making zines in the classic sense (pics, band interviews, writing..) in high school. Photocopying was a cheap way to reproduce things. Only recently have I acquired my own computer for the first time. Having resisted using this tool for reasons of purity. I've always been more comfortable about using photocopiers than computers. The more functions on the machine the better but I don't generally have a preference. Machines in disrepair with interesting quirks are fun to use. When I came in contact with the world of underground comics in the late nineties I saw that there were other more interesting possibilities for self publication. It was a fortunate time for me because I was getting bored with the standard format diy personal zine. I started to collage and draw and discovered that you could play with the machines in interesting ways. Like using the enlarger function and messing with the contrast. Rubbing your image on the glass while you fired off a few pages. Not all machines created identical effects so it's fun to track down machines in various states of disrepair.

It's because of these different aspects that I enjoy coming up with gritty images. I realized early on that I wasn't able to create comics with characters and a narrative. So I focused on developing a style of patterns. All the drawings are done by hand with a refillable pen. I enjoy the tediousness of doing things this way. Then taking certain drawings and expanding their potential with a copy machine. I enjoy creating within an analog framework. I feel that it gives my work life and authenticity. This is why I haven't developed any computer skills. I'm not interested in crossing that line. I believe Computers are incompatible with human emotions and creations.

J

Choosing tedious modes of creation could be seen as a method of meditation, with the repetition of gestures or the duration of the working session. But avoiding digital tools and smooth processes are maybe bringing something different: to welcome accidents and improvised adjustments. Are you looking for a specific state of mind to work on your art? Does it have anything to do with the control you can have on the generation and development of the sounds and pictures?

Jh

I think what it all boils down to for me is human interaction with the natural world. While it's true that I often employ electronics to make my music, I still feel as if I'm interacting and relating to the world around me. Feeding into and off of natural rhythms and vibrations. I want the same when I'm working on my visual art as well. For some reason I just don't consider computers to be operating within these realms that I want to live in. I enjoy the accidents and improvised adjustments that come out of the creative process. I don't want to remove life from the equation. I think I decided at an early age that computers were lifeless and offered nothing useful to my interests in self expression.

J

You also often work with patterns. That can be the fragment of a drawing, or a geometrical element, that you repeat all over a page. Is there a computer involved or do you only work with scissors and glue?

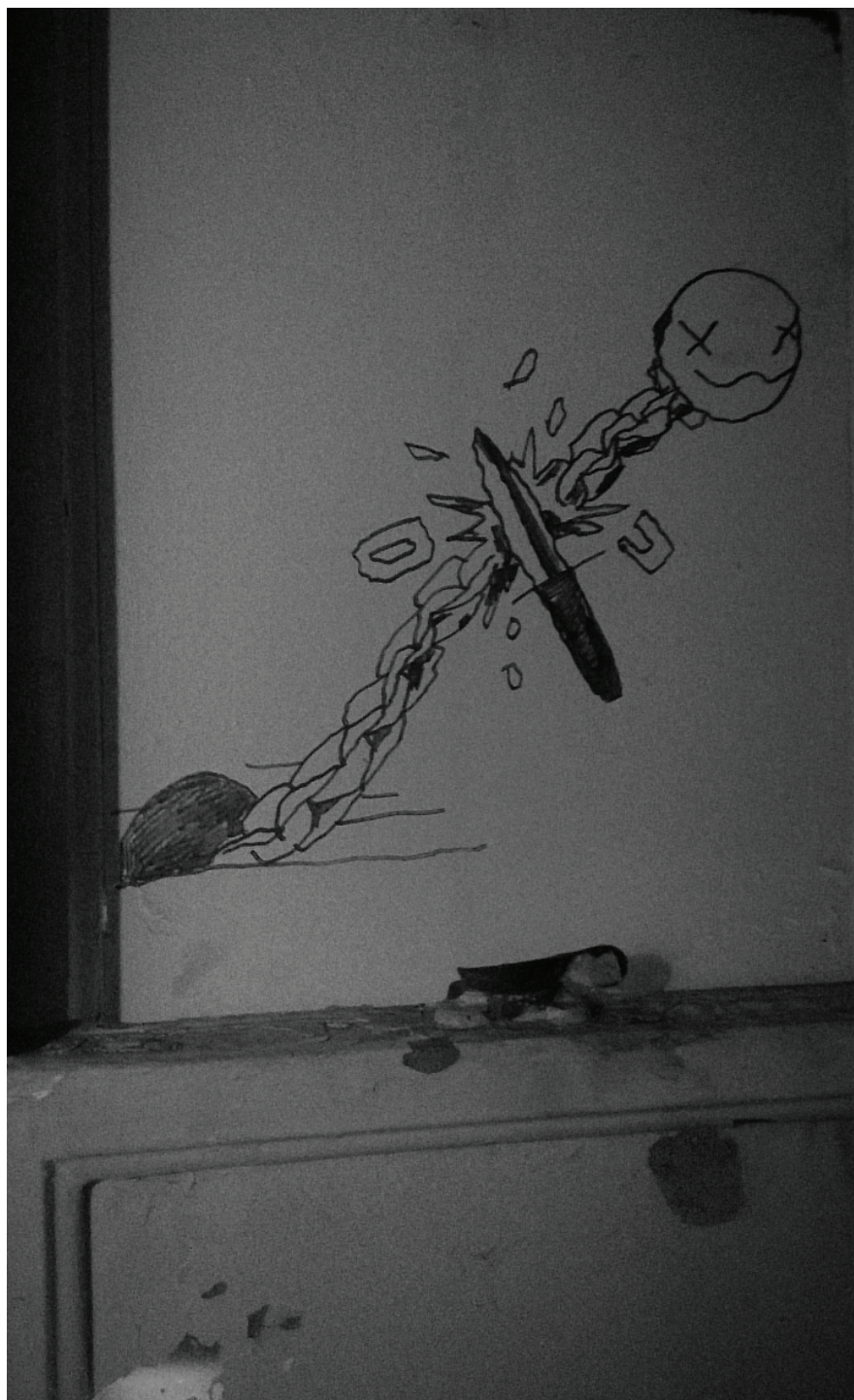
Your storenvy bio says « Currently translating drawings into silkscreen prints ». How does that go? Do you have a studio and some silk screening equipment, or do you commission the printing to someone else?

Jh

I should change that storenvy bio. It was my intention to do more work of this kind. I've never had a studio or the proper space to do the work I'd like to accomplish. So my print work is very sporadic and minimal at this point. I hope to change these circumstances in the new year by locating a suitable studio space and living situation that can support the way I want to live and work.

This past July (2017) I had the opportunity to spend a week in residence at a friends studio in Philadelphia. I spent that time making 5 new prints





and getting a taste of what it is like to have a dedicated work space. It was an inspiring time. I intend to put that inspiration to work for me in the coming months.

I do all my own work and wouldn't consider it my own if others were involved.

J

Still in one of your zines, you mention that all the drawings collected in that publication were made in front the TV. In another one, it says at the beginning « photocopied live ». Both of these quotes seem to describe the performative dimension of your publications. Is it the case? Or do these captions come after the work, as a sort of simple observation?

Do you need to create a restrictive frame to work, like a period of time, a physical situation, or is it something more fluid and casual that you reframe, or edit, when you aim on the publication?

Jh

Most everything I create has a fluid and casual approach to it. Very little is planned out ahead of time. Maybe an idea for publication is stumbled upon. From inception to final stages everything is in constant flux. I don't consider my books as a performance though maybe some of those elements bleed into it from the music I create.

I enjoy table of contents and the more formal aspects of books. So I try to emulate those things in my work sometimes. I like reading and looking at lists. When these things make their way into my books I do it more for myself as a way of remembering circumstances and situations that I am in as a way of keeping track of my life. For example it has been a practice of mine to keep track of the tours I've been on, where and who I've played with.

The circumstances that involve the creation of things: they are important to the identity of the work. Though it isn't necessary for anyone else to understand.

J

You also put some energy in the circulation and distribution of the objects you produce. Is it something you take into consideration when you work on them? Or are you exclusively focused on making something which feels right, or which makes sense to you, and only then do you make the works available to an audience?

Jh

In the past I would create things with the intent to share with friends. These days I've stepped away from that approach as far as my visuals are concerned. I've been working on a project that has become long term because there are things I want to include but I haven't figured out how they will exist within the work. This has greatly affected the way i want to share things with the world. I'm not sure why and I'm still feeling it out at the moment.

J

Your own publications are usually self produced under the label *Paper Jam Copy Service*. And you also run the music label *Bonescraper Recordings*. Do you have a list of all the things you published, something more complete than the discog page? Or the archiving of your own productions doesn't really matter to you?

Could you also give some details of the costs of producing tapes, records and zines? Is it a self-sufficient activity?

Jh

Archiving my activity is something I try to accomplish. Not everything gets saved. I do keep all the masters of any zines/books I've made. I try to keep a copy of each recording that is released and I published a complete list of releases (which needs an update) on the Bonescraper label a few years ago in Obituary. I do not yet have a fully compiled list of the various publications over the years. As far as the cost goes, I work at a job to cover it. Making money has never been a driving concern with anything I do.

J

Can I ask you what your job is? Is it an activity which has an impact on your artistic work, or is it something completely unrelated – and that you want to keep as such?

Jh

For a very long time there has been a tug of war that happens between my creative (pleasurable) work and my 9 to 5 day job (survival). As much as i have fought to keep these two worlds separate. They do in fact influence each other. Both are hands on and very physical but for different reasons. It has been my experience that they are usually in



FACTORY

outstanding
bedspreads, and
The choice of sizes,
ample.

conflict with each other. My creative work demands focus and care to certain aesthetics, while my day job demands movement from my body on a daily basis.

For the last 20 years i have worked installing fences. At times it can be a very demanding job physically. It also takes up more time in my life than I care to allow. Which in turn usually fuels the intensity of my creative output in terms of duration or the chaotic nature of the specific project. As much as I resent the fact that I have to work full time to support myself, I doubt i will ever fully get out of it. I don't have any desire to make my creativity a source of income or a career in the 9 to 5 sense of the word. I feel I would most likely lose my edge and get lazy if I worked on my art 9 to 5. If that's the case then I should just pack it in and call it a day. It's pointless to push creativity without soul.

J

I tend to see many connections between your drawings and publications and your musical activity: the production of fields where micro events can happen and disrupt the whole weaving of things, a sort of contemplative state, that performative notion I mentioned earlier, but also an affection for accidents.

I remember seeing you play in Grey Skull and it felt quite unpredictable. How much do you know of your live performances before they happen, both as a solo act, or with a band?

Jh

With Grey Skull nothing was ever planned. We didn't talk too much about it. Everything we did was improvised and to me felt like there was a natural evolution to it. My solo work is a bit different. While I do have an affection for accidents and letting things happen. I usually have an idea that I think about and try to move towards making real. I've never had a practice space. For years live sets were where I would get the practice in. I was forced to make ideas work in front of an audience. If an idea failed in the moment I would be forced to move on to something else or stop the performance. I enjoy improvisation. The idea of rehearsing an outcome over and over again is tedious and boring to me.

J

So your approach to music seems almost opposed to your approach to works on paper and prints, for which you enjoy tediousness. Does it make sense to you to even connect both activities?

Jh

I've always considered my music and visual art to be two very separate things. The only thing that unifies them is the fact that I am the creator.

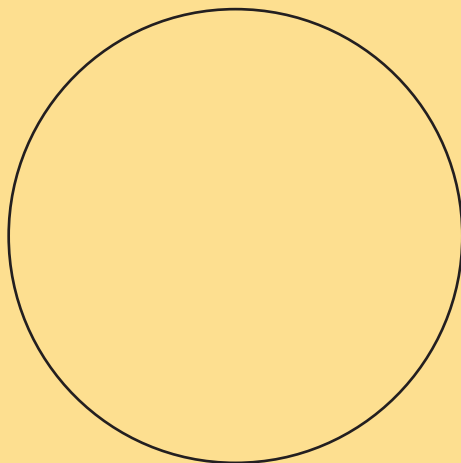
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1.	DEFECATION		C 60	-10
2.	ANTIPHON	COMPILATION	C 60	50
3.	DEFECATION	'KOTO BLUES'	C 45	45
4.	STRUCTURED/UNSTRUCTURED	COMPILATION	C 90	50
5.	PROOF OF THE SHOOTING.../	SKIN CRIME LIVE SPLIT	C 60x2	50
6.	URTHQUAKE/DEFECATION	COLLABORATION	C 45	-50
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17.	TARKAS RAMMA	'NUMESKULL'	C 60	7
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19.	M AX NOI MACH/NOISE NOMADS	SPLIT '9 VOLT'	C 20	-50
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26.	HORSE SPIRIT PENETRATES/GREY SKULL	SPLIT	C 20	87
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34.	ATTITUDE PROBLEM		LP	500
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36.	THE SECRET MUSEUM OF NOISE 3		C 90	100
37.	NOISE NOMADS	'RECYCLED AGAIN'	C EL	00
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40.	VAPOR ATTACK	'TOMB OF LEAD, BLOCK OF ICE.'	C 30	25
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46.	VAPOR ATTACK	'THE ARSONIST'S TORCH'	C 15	18
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49.	NOISE NOMADS	'NAPTIME WITH BLINDERS'	C 30	30
50.	HEAD MOLT	'SPACE FUNERAL'	C 90	100
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52.	BROMP TREE	'ADVANCING BADS'	C 22	75



MENTIRAS (2014-)

#1	HP	2014	#14	AM	2020
#2	HH	2014	#15	AB	2021
#5	RS	2017			
#6	JW	2018			
#7	OV	2017			
#8	P*S	2017			
#9	AB	2017		cancelled	
#10	LS	2018	#4	IT	
#11	JH	2019	#?	JC	
#13	PB	2020	#12	CF	



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69004 Lyon
France*

