

### **XLR8R # 63 / USA / November 2002**

Italian stallion Wang Inc. Cooks up a happy stew of discombobulated, laptop-enabled DSP hacktivism. He works on all the right angles with a distinguished resume that includes scholarly beat-mismatching, crisp sound production, innovative track layering and war, melodic vignettes. That's right he's got the pointer on the process. Wait ! is it Dat Politics, Fx Randomiz, Mouse On Mars or Fenn'O'Berg ? No, it's all of them ! Risotto in 4/4 brings all the now sounds of those nerdy Powerbook users who you love to hate. Take or leave it, these are the white boy anthems-get your damn hands up.

J. David Marston

### **SPLENDID / USA / October 2002**

Italy's Bartolomeo Sailer, the mastermind behind Wang Inc., demonstrates his interest in both the past, present and future of electronic music on his full-length debut. Sailer digitally mixed his collage of Amiga-style drums, pre-Casio microtonal organ lines, FM synths, analog blips, and other various flavors inside (his words) "The Machine". The result is different from the work of "purists" and Kraftwerk-era musicians, in that the music has depth (layers), crispness, more colors and a carefully quantized feel.

One concern: as with much of the so-called Intelligent Dance Music, many of these tracks consist of quickly introduced ideas that pile up without regard to their economy and never receive the proper time to develop. For instance, rather than exploiting and manipulating the gorgeous calculator basslines, biting feedback lead and fabulously programmed percussion of "Clear A Space For the King", Sailer seems content to repeat these elements over and over, as if the burst of creativity required to create them left him devoid of ideas for their creative employment. Some tracks escape this fate; "Sprinkling Time" evolves from a simple synth wash into a Numanesque paradise, and "Frogs Betting"'s melody shifts from instrument to instrument and even adds a dash of silence in the middle. Granted, this is "process" music, but even slight variations by the droids, or intervention by their human handlers, could really make these tracks spectacular. -- Dave Madden

<http://www.splendidezine.com/review.html?reviewid=32428293341421487>

### **VICE Magazine Volume 9 Number 10 / USA / December issue**

Childlike, disoriented, and a tad manic, "Risotto in 4/4" sounds like it was either made by animals or with animals. Unrepentantly electronic through and through, it is also made with a high degree of thought and an ear for unusual and daring compositions. "Lonely Stars" features the most rudimentary synthetic piano ever made and you swear it will launch into a "My Life" by Billy Joel. But that's a good thing, because this album is a winner with it's own weird logic. 8

Donna Summer

### **BRAINWASHED / USA / October 2002**

I love the way CDs are programmable. For instance, I can take a disc like this one, with a strong opening, "Clear a Space for the King," which conjurs up space aliens grooving on a flashy dancefloor and listen along with the calm and pretty "Sprinkling Time," completely avoiding songs like "Transylvanian Spy" with its irritating, tinny two-bar melodies and "Lonely Stars" with its obnoxious fake piano riff that makes me want to throw things across the room. Reading the song titles, the record label's web site, and the distributor's release notes, each account for this album almost completely contradicts the others: ranging from a fascination with science fiction to the imitation of stomach and digestive sounds to references of musique concrète. While most of the music here is decent, I can't justify it receiving as much over-evaluation. Clearly, the one-man person behind Wang Inc., Italian Bartolomeo Sailer, is a talented individual, with a meticulous amount of attention paid to every instrument sound in each of the fifteen tracks. Rarely are sounds recycled from track to track. Comical punchiness on tracks like "Sonic Killer" would appease many Sonig fans while "Forgotten Kurdish Workers" can easily appeal to any lover of the spaceship hum from a black and white film. A little more patience with the melodies and a lot more discretion when deciding what to omit might be nicer, however.

Jon Whitney

<http://www.brainwashed.com/brain/brainv05i38.html>

### **GROOVES # 9 / USA / October 2002**

Italians have put out their share of intriguing electronica, from Retina to D'Arcangelo, and now Wang Inc's Bartolomeo Sailer joins the fray with his full-length debut, following a somewhat overlooked EP on Sonig. Starting with "Clear A Space For The King", which is pure '80s electro, the key word with Wang Inc. seem to

be variety; from overdriven dissonances created by layering sickly warm synth patches to more minimal clicks n' cuts and some moments of slick and crunchy glitch-funk. "The Robot With The Accordion" sounds like a lumbering machine trying to generate the rhythm of a German oompah-pah tuba band out of a bank of Casiotone presets. In the ensuing goofy, bloopy assemblage, there's an indication of whimsy that one hears in the work of some of the more loopy European electronic artists such as Felix Kubin or that guy Like A Tim who only uses sounds, and perhaps even references to such masters as the Residents and Renaldo & The Loaf. Of course, Wang Inc's music is generally a bit more complicated in terms of production and composition, thus also sharing a lot in common with the organic slurp-funk of Mouse On Mars, which is probably what got him linked up with Sonig. For those who enjoy a sense of humor and a few shit-eating grins with their armchair electronics. Manny Theiner

### **INCURSION / Canada / November 2002**

A light and bouncy release from Wang Inc., a trio of seemingly amicable electroboys from Italy. The music skips and springs along with a very good nature about it, inviting the listener to bob his head back and forth to the friendly beats. The tempo is quick and steady, and the sound palette is bright and inviting. Drum patterns are uniquely produced, and sound freshly laid into the mix. The mix isn't quite as thick as risotto – it has more in common with a serving of spaghetti alla carbonara, with its looser form and teaseability on the plate. The music seems inspired by the likes of Mouse on Mars, but no other comparisons easily spring to mind. It's a fresh sound, and I rather enjoyed the disc's very open nature, which doesn't tie it down to any specific genre. Wang Inc. could go anywhere with their next release, which is a feeling I rarely get after hearing an artist for the first time. [vils m disanto]

<http://www.incursion.org/imr/>

### **NIGHTWAVES # 13 / Canada / February 2003**

This effort from Wang Inc includes good punchy beats that amount to computer electro. The bopping rhythms are highly infectious and many of the songs are very dancey. There are also many experimental leanings and lots of digital FM sounds. This is a fun and creative disc with a tinkertoy/anime/Richard Condie feel to it. Gloriously wierd and loopy. I can picture the characters from A Nightmare Before Christmas dancing to this. Risotto in 4/4 is highly unique and even has moments of poignancy (Sprinkling Time). Occasionally it gets a bit faceless, but that's a minor complaint.

### **D-SIDE # 12 / France / January 2003**

Après les métaphores architecturales, tectoniques ou climatiques, c'est au tour de la cuisine d'entrer de plein pied dans l'univers de l'électronica avec Wang Inc. qui nous convie à un festin autour de sa recette de "risotto en 4/4". Au menu du chef italien, on retrouve les ingrédients les plus variés, une base mélodique cliquetante au fumet de console de jeux obsolète servant de liant à des éléments variés et ludiques : incursions classiques ou sérielles, percussions claudiquantes, dub poil à gratter, bruits de grenouille, accordéon synthétique et par dessus tout, une bonne humeur communicative qui change agréablement de la rigueur conceptuelle de ses pairs.

Ironique, enjouée, la musique de Wang Inc. a le don de plaquer un nez rouge sur les enceintes et des smileys plein les laptops. A servir frais, accompagné de fruits de saison et de boissons pétillantes. Bon appétit !

Jean-François Micard

### **NEURAL / Italy / February 2003**

Arriva su Bip-Hop (dopo una sortita su Thrill Jockey e Sonig) il nuovo album di Wang Inc., musicista partito dalla nostra penisola per approdare in ben altre realtà di caratura internazionale. La realizzazione per l'etichetta francese è, per la prima volta, composta con multilayer e reinterpretata con il solo ausilio del computer. Come si evince dal titolo, il lavoro è strutturato prevalentemente sul ritmo e sulle varianti che da esso si possono ottenere grazie ad un adeguato rimescolamento in chiave personale ed "umana". Sebbene questa sia la prerogativa del 90% dei musicisti di matrice elettronica, 'Risotto in 4/4' svela una particolare capacità di divertire e sorprendere l'ascoltatore; sia grazie ai suoni giocattolo che a più riprese prendono il sopravvento nella composizione, sia per merito dell'attitudine divertita - ma non per questo meno professionale - che ricorda da vicino la freschezza delle produzioni di casa Sonig. Ottimi esempi risultano 'Frogs Betting', fantasioso brano interamente giocato sui micro-beat, e 'Warm Folder', soundtrack sorniona per un notturno paese delle meraviglie. Un disco quadrato ma assolutamente mai noioso, una giostra in movimento.

Michele Casella

<http://www.neural.it/rec/wangincrisotto44.htm>

### **NEW EMPIRE / Germany / January 2003**

Wang inc. - risotto in 4/4 is brought to you by Italian chef Bartolomeo Sailer. His new album on BiP\_HOp is a mix of sound slices, grains, quirky beats and computer-melodies. Talking about melodies, they are most often the main part of a risotto 4/4-song, coming along with the aesthetic of (vintage)video games, adding a lively element to the arrangement with their simplicity and energy.

Be it a melody or mixed up short sound grains layered over beats constructed of bit-reduced elements, this record has a clear artificial sound which reflects Wang inc.'s production technique of exclusively using computers. The arrangement and use of accordion and organ sounds add a feeling of digital polka to the whole, whereas there are elements that shift a track beyond like the piano on 'lonely stars' and the computer voiced 'say, do kiss'. Finally, this risotto is worth a taste.

- Dves

<http://www.newempire.com/music/review.asp?SID=TQIWQJT00OF512012003144209&rev=689>

### **ETHERREAL / France / January 2003**

C'est en s'intéressant aux sorties du label Bip-Hop que notre chemin à croisé celui de Wang Inc. il y a quelques mois, lors de la sortie de cet album. Nous avons par ailleurs eu l'occasion de voir celui-ci sur scène lors du récent festival Batofar cherche l'Italie. La musique de ce jeune italien se caractérise par un esprit ludique sous-jacent, une fraîcheur qui devrait séduire un certain public.

Comme nous avons pu le voir en concert, cet album contient un certain nombre de titre électro-ludique et dansant, le genre de morceau qui pourtant ne firent pas l'unanimité en live, peut-être par ce que ces morceaux sortent des sentiers battus avec leurs rythmiques pas assez appuyées et leurs mélodies pop immédiatement appréciable pour peu que l'on soit dans l'ambiance comme sur Frogs Betting et sa mélodie sautillante. Frenetic Tuner avec ses roulements de tambours saccadés et sa magnifique mélodie à la fois touchante et bricolée est une belle réussite, ou encore Tansylvanian Spy que l'on croirait sorti d'une fête foraine extraterrestre.

Dans un style plus posé on trouvera quelques jolis titres ambient voire lounge. Même si ce terme peu paraître péjoratif, il semble tout de même plus adapté à la musique de Wang Inc. qui n'est jamais vraiment calme. Sprinkling Time est par exemple un superbe morceau ambient-electronica fait de cliquetis et de longues mélodies d'orgues réverbérés, tandis que Lonely Stars paraît moins inspiré avec son piano répétitif et son theremin sorti du générique d'un vieux film de science-fiction. Quelques intermèdes ambient font également leur apparition, parfois réussis comme sur Voice to Your Sponsor, se perdant parfois dans leurs expérimentations sur Sonic Killer, longue superposition de nappes synthétiques un peu cheap. Celles-ci sont souvent un peu vaines comme sur Forgotten Kurdish Workers, un long collage de vrombissements, cliquetis et légers martèlements, ou sur Martian B-Boy, construit de la même façon, mais plus ludique, les éléments utilisés construisants rythmes et mélodies.

S'il contient quelques perles, ce disque qui laisse au final une impression mitigée, se révélera peut-être avec le temps étant donné sa richesse. On saluera par ailleurs l'originalité au milieu de productions trop souvent formatées.

Fabrice Allard

[http://www.etherreal.com/magazine/disques/?file=wanginc\\_risottoin44](http://www.etherreal.com/magazine/disques/?file=wanginc_risottoin44)

### **GREEN UFOS / Spain / December 2002**

El arroz tiene una estructura por el simple hecho de ser arroz. Las semillas se parecen las unas a las otras, pero no se pueden confundir ya que cada semilla es única. Las selecciones diferentes de arroces subrayan la amplia variedad y ese carácter inimitable que tienen las semillas de arroz. Numerosos grados, varios colores y formas pueden ser combinadas para trabajar en una infinidad de recetas. Paralelo a este hecho, un microrritmo como 4/4 dio vida a varias formas musicales (rock, disco, etc), que manipuladas con delicadeza y saber hacer pueden resultar un ingrediente con el cual será fácil preparar una diversidad de excelentes platos. Algunos llegarán a ser muy populares y apreciados, otros, las recetas más experimentales que pueden ser transformadas gracias a elementos frescos y sabrosos (como el punk, el jazz o el rock) y delicados platos de la temporada con la sal de la experiencia que ha madurado con la ayuda de sonidos orgánicos, WANG INC. es una cocina electrónica.

La vida es una ecuación bizarra cuyo movimiento y tiempo pueden ayudar a aprehender y comprender los hechos, las ideas y las nuevas sensaciones. El terrorismo físico y psicológico, países viviendo en estado de perpetua tensión y miedo, las naciones remotas sufriendo en los surcos constantes de las bombas hasta que un movimiento completo revela su absurdidad, la tontería: Un día todos se mirarán como si las bombas fuesen objetivos de otras bombas ... un necesario contrapunto para, una reverencia de noche de verano. La música de

WANG INC. se construye alrededor de esto y describe aquellas dimensiones, aquella ayuda que dispensar en nuestro futuro. No hay letras, sólo piezas instrumentales, consecuencia de nuestro pensamiento que puede idear e investigar en nuevos espacios, cambios de significado y crear su propia fantasía. Al final del viaje, puedes dibujar en tu propio interior y encontrar un lapso constante de felicidad... un sentimiento próximo a la niñez cuando lo buenos, bonitos e invencibles robots solían proyectar nuestra inocencia y los sueños puros.

A la hora de grabar "Risotto in 4/4" WANG INC. ha trabajado por primera vez exclusivamente con ordenadores, dejando sólo un puñado de voces y algunos sonidos cotidianos. Luego, la estructura completa se coloca en el interior de "la máquina". La manipulación de sonidos que ha sido desarrollada dentro de la red digital ha tenido un objetivo ambicioso: la investigación de la saturación de sonidos. WANG INC. emplea, también, la técnica conocida como "composición múltiple", utilizando al mismo tiempo algunos formatos samplers, un modus operandi llamado "Bit Crushing". "Risotto in 4/4" combina eventualmente la naturaleza orgánica del estómago con los recursos arcanos del cerebro, pero no olvida envolverte.

[http://www.greenufos.com/web/grupos/w/wang\\_inc.html](http://www.greenufos.com/web/grupos/w/wang_inc.html)

### **ABSORB / UK / November 2002**

track one, 'clear a space for the king' is really annoying. distorted sine waves play a cheeky pop melody to a brittle mish-mash of beats, telephone rings and pulses. it's certainly not pleasant but an apt opener for this difficult piece of work.

fusing a skewed approach to electronic pop made with the most resolutely of lo-fi kit, wang inc. (aka native-italian bartolomeo sailer) has crafted an album that bursts with inventive ideas, but is virtually impenetrable as a whole. The moments when a crystalline hook or sound will emerge from the defraged carnage are few and far between. pieces like 'voice to your sponsor' manage to sustain a groove without resorting to wierdness for wierdness' sake. 'sprinkling time' is the album's beatless piece; floaty chords and skippy click rhythms prove to be agreeable company.

but high points are short in supply; we listened to this in different environments and try as we might, we failed to 'like' this album. also disappointing for us as this represents the first blip on the quality radar from the otherwise-excellent bip-hop imprint. maybe there is musical value beyond the flippant attitude on display, but we couldn't hear it. frustrating. (5)

[http://www.absorb.org/reviews/a\\_wang.html](http://www.absorb.org/reviews/a_wang.html)

### **CUT-UP / Holland / October 2002**

Wat moet je nou met Italiaanse artiest die zich muzikaal laat inspireren door risotto? Die risotto gebruikt als metafoor voor de vierkwartsmaat? Het wil in ieder geval zeggen dat hij een rare gast is, geef mij maar gewoon risotto op een bord. De hoogdravende bio wil ook al niet helpen, daar dat ding totaal niet strookt met het duidelijke tond-in-wang gevoel van de muziek. De muziek - want daar gaat het uiteindelijk om - die zeker in het begin weinig om het lijf heeft. Het komt allemaal uit een computer, en de eerste paar nummers zijn volgestopt met vervormde beats en rare geluiden. Die nummers zijn eigenlijk pijnlijk fantasieloos in elkaar gezet, terwijl er hoorbaar veel meer ingezet zou hebben. Pas in het ambient-achtige Sprinkling Time wordt het ironie-masker afgeworpen ten faveure van een mooie melodie en dito sfeer. Daarna steken voorspelbaarheid en ironie weer hun lelijke koppen boven het maaiveld. En zeker die voorspelbaarheid is iets wat de zichzelf serieus nemende electronica artiest zich niet kan veroorloven. Tel daarbij op dat de gebruikte geluiden erg kaal en amateuristisch klinken - waarbij ik me wel kan voorstellen dat dan weer de bedoeling was - en je krijgt een plaat die zijn momenten heeft, maar helaas veel te spaarzaam om van een geslaagd project te spreken. Daarbij duurt het geheel van 55 minuten zeker een kwartier te lang. Een kwestie dus van jammer maar helaas.

Bas Ickenroth

<http://www.cut-up.com/modules.php?name=Reviews&rop=showcontent&id=92>

### **PULSE NIAGARA / Canada / October 2002**

Vincenzo Vasi, Dimitri and Wang Inc are a trio of electronic musicians / improvisors who make quarky italian electronic music that reminds one somewhat of early ambient Aphex Twin, for lack of a better description. Vincenzo Vasi has a background in improvisational jazz in Bologna, Dimitri is a open minded DJ and producer, Wang is an electronic wanker of sorts. Self described, their sound is a mix between experimental improvisation culture and dance entertainment culture. Wang Inc is very melodic in an atonal sort of way, most of their tracks building from simple elements to full compositions underscored by crunchy rhythms. They are currently travelling around Italy, performing live and recording.

### **[UZINE] 02.22 / Belgium / October 2002**

Wang Inc: first fully electronic album by an Italian artist who's already released a 12" on Thrill Jockey / Sonig. The latter label is indeed a point of reference since this album often sounds as if Sonig had asked the early Human League (still including the Heaven 17 guys, as on the seminal "The Dignity Of Labour" ep) to visit the Micro\_Superstarz site in preparation for a Scratch Pet Land covers album. (pv)

### **WHIRLYPOP / Germany / October 2002**

Dass sich die Veröffentlichungen des französischen Freistil-Electronica-Labels Bip-Hop bei uns Whirlypoppfern größter Beliebtheit erfreuen, dürfte sich inzwischen herumgesprochen haben, auch wenn das Label noch längst nicht den Bekanntheitsgrad hat, den es verdient. Eine Herausforderung an Hirn und Ohren ist auch das erste Album des Italieners BARTOLOMEO SAILER, der sich als Klangkünstler WANG INC. nennt und uns mit einem bekannten italienischen Reisgericht verwöhnt, gekonnt serviert im Viervierteltakt. Bislang waren seine Produktionen nur auf einigen Compilations (Sonig, Bip-Hop) zu hören.

Im Gegensatz zu manch anderen Bip-Hop-Releases macht es mir WANG INC. erst einmal recht schwer, einen Zugang zu der Musik zu finden. Die würde ich als rudimentäre Lofi-Elektronica bezeichnen, die immer wieder einen merkwürdigen Hang zu leiernden Kirmesklängen entwickelt. Das ist zumindest die musikalische Dimension, die ich zuerst heraushöre. Digitalisierte Drehleier-Sounds, einfach rhythmisiert und dabei komplett unfunky.

Bei den nächsten Hördurchläufen stellt sich das dann aber schon wieder ganz anders dar. Übersteuerte Bratz-Beats treffen auf ornamentartige Störgeräusche, was einen merkwürdig marschierenden Groove ergibt, zu dem mir tatsächlich mal keine auch nur halbwegs angemessenen Referenzen einfallen. Die Sounds selbst sind Early Eighties-Style, jedenfalls zum größeren Teil, in der Gesamtheit klingen die Tracks aber keinesfalls retro, sondern irgendwie komplett zeitlos, herausgefallen aus der gängigen Chronologie der elektronischen Musik.

Weitere Überraschungen folgen: flauschige Keyboardwolken mit milde pluckerndem Beat ("SPRINKLING TIME"), gesampelte Pianoakkorde mit eiernden Moog-Schlieren, stoischer Roboter-Groove, dann aber wieder schnuckelige Kinderliedminiaturen von spielerischer Leichtigkeit ("FROGS BETTING"). Tatsächlich unterscheidet sich fast jeder Track von seinem Vorgänger, weshalb mir eine präzise Klassifizierung dieser Musik so schwer fällt.

Erwähnt werden sollte auch, dass WANG INC. niemals gefällig klingen will, sondern Mut zu Ecken und Kanten beweist. Daher klingt "RISOTTO IN 4/4" auch nur selten wie die herberen Momente der auch von mir beständig genamedropten BOARDS OF CANADA. Vielmehr sollte man es sich beim Hören des Albums erst gar nicht bequem machen, denn hinter der nächsten Kurve kommt garantiert das nächste Hindernis, gut getarnt mit gefälligen kleinen Melodieminiaturen, die einen immer wieder auf die falsche Fährte locken wollen. Eigentlich dachte ich ja erst, ich wäre zu faul und träge für einen derartigen musikalischen Hindernislauf, als ich dann aber doch halbwegs in die Gänge gekommen bin, war diese komische Musik dann plötzlich doch erstaunlich schön.

-joe

[http://www.whirlypop.de/02\\_kw38/kw38\\_home.htm](http://www.whirlypop.de/02_kw38/kw38_home.htm)

### **SOIT DIT EN PASSANT / France / August 2002**

Wang Inc. est le projet d'un Italien, Artolomeo Sailer, qui sort avec Risotto in 4/4 son premier album. Album de retro-futurisme électronique à l'état brut, combinant des rythmiques 80's à un electronica dansant, avec des mimiques organiques très travaillées.

Le disque est une traversée d'un monde de robots en navette spatiale. Très prenant, très entraînant, les morceaux affichent un côté délirant et extériorisant (Warm folder, Martian B-boy...) particulièrement contagieux.

Remarqué pour ses maxis sur le label Sonig (Mouse on Mars), Sailer ne fait que confirmer les espoirs placés en lui. Avec Risotto in 4/4, il a trouvé la recette idéale pour partir sur l'opération séduction musicale de l'été...

Quentin DEVE / Rate : \*\*\*\*\*

<http://www.soitditenpassant.com/?go=selection/>

### **L'ENTREPOT / Belgium / September 2002**

Wang inc. have already released one 12" on Sonig / Thrill Jockey two labels with a reputation in the scene. The title point out to the diversity of tastes that rice have (or how man variations there are in rice) and this is translated to music with the 4/4 rhythm. Rhythm is also the holy word from this CD. Tracks are mostly raster constructed with diverse layers with basic rhythms. Here fore he has programmed many dry, naked beats and

bass tones. The structure from the songs can clearly be compared with dance tracks or even straight ahead rock songs with the hooks and breaks on the right place. The melodies are very efficient but kept simple and give to tracks as "Clear a space for the king" a pop feeling. Humour and playfulness are also a mark for this album, hear the frogs in "Frogs Betting" and the playfulness rhythms in "hexentanz". For this record have Wang inc. everything done with the machine (PC), but even then have he created a very organic sound. This because of the fact that he have used many samples from traditional instruments. Like the piano in "lonely star" the deconstructed synthesiser sounds in the orchestral sounding orchestral "sprinkler time" or ending op in a noisy tune a real "Sonic Killer". A varied record whom combines elements from dance, rock, post rock - experimental and electronic. Certainly not a pretentious electronic album, but playfulness pieces where trough you hear the enthusiasm wherewith they are made. A bit IDM without the I I compare it with Trans Am, also a band that is regularly subject of discussion, are they now ingenious whether banal.

Wang inc. heeft reeds een 12" uit op Sonig / Thrill Jockey twee labels die tot de verbeelding spreken. De titel verwijst naar de verschillende smaken die rijst kan hebben (of hoeveel variaties er zijn van rijst) en dit wordt doorgetrokken naar de muziek met het 4/4 ritme. Ritme is ook het heilige woord van deze CD. Tracks zijn veelal rasters opgebouwd uit diverse layers met basis ritmes. Hiervoor heeft hij veel droge, kale beats en bas tonen geprogrammeerd. De opbouw is duidelijk vergelijkbaar met dance tracks of zelf recht toe recht aan rock songs met de hooks and breaks op de juiste plaats. De melodieën zijn zeer doeltreffend maar eenvoudig gehouden en geven tracks als "Clear a space for the king" een pop gevoel. Humor en speelsheid zijn ook kenmerkend voor de plaat, hoor de kikkers maar in "Frogs Betting" en de speelsheid van de ritmes in "hexentanz". Voor deze plaat heeft Wang inc. alles met een machine gemaakt, maar toch klinkt het organisch. Dit daar er nummers tussen zitten die met samples van traditionele instrumenten geconstrueerd zijn. De piano in "lonely star" de gedeconstrueerde synthesizer in het orkestrale "sprinkler time" of uitmondend en een noise stuk een echte "Sonic Killer". Een veelzijdige plaat die elementen uit de dance, rock, post rock - experimentele en elektronica combineert. Zeker geen pretentieuze elektronica album maar speelse werkstukken waar het enthousiasme in doorklinkt. Een beetje IDM zonder de I ik trek dan ook de vergelijking met Trans Am, ook een groep die vaak ter discussie staat of het nu geniaal of banaal is.

[http://users.skynet.be/entrepot/rev/w/wang\\_inc.htm](http://users.skynet.be/entrepot/rev/w/wang_inc.htm)

### **ECHOES-ONLINE / Germany / September 2002**

IDM, hm? Schon mal davon gehört, eventuell? Oder die letzten Jahre in einer Umlaufbahn verbracht? Na genau, Bauch und Hirn eben, und das am Besten gleichzeitig. Im Takt aufgereichte Beats, die beim Hakenschlagen auch gerne über die eigenen Beine stolpern dürfen. Das Ganze garniert mit ein paar hübschen Melodien, an denen ab und an ein paar Störgeräusche hängen bleiben können, mit einem flauschigen Bassfundament unterlegt und einer zeitgemäßen Produktion versehen - selbst abgebrühte Elektronik-Grübler müssen sich dann nicht notwendigerweise schämen, wenn es im Tanzbein zu jucken beginnt. Natürlich könnte man jetzt die in letzter Zeit ziemlich inflationäre Verwendung besagten Terminus1 beklagen, jedoch sei an dieser Stelle gesagt, dass IDM für vorliegendes Album tatsächlich die einzig treffende Umschreibung ist.

...und Ausführung

Wang Inc. schnüren Kirmes- und Kindergeburtstagsmelodien, Krachsprensel und diverse andere Soundschnipsel mittels abwechslungsreich und komplex programmiert und gelayerten Beats zu leicht verdaulichen Songpaketen zusammen. Zwischendurch wabertIs immer wieder spacig, knirscht, zischt, blubbert und knackst es, taucht unverhofft ein feines Break auf, doch immer lugt schon die nächste Sekundenkleber-Hookline mit einem dicken Grinsen augenzwinkernd um die Ecke. Zur Essenz geronnene gute Laune eben. Mit Kopfhörern im Ohr kann man sich damit schon mal zu einem beschwingten Einkaufsbummel aufmachen und sich an der Bushaltestelle die Wartezeit mit exzessivem Fingerschnippen vertreiben. Oder Samstag Morgen doch schon etwas früher aus dem Bett bouncen und im Wechselschritt zum Bäcker hüpfen. Und nach ein paar Tracks rutscht das Gehirn dann eventuell ganz von selbst in Richtung Unterleib, denn: "Risotto In 4/43 macht doof aber froh.

Tobias Bolt

7.0 Punkte

<http://www.echoes-online.de/echoes2001/platten/showreviews.php?reviewid=527>

### **MOVING HANDS – Sweden – September 2002**

This is music for fools. It is foolish music. To create music today with the intention (I guess it is intended) to make it sound like it is the score for an eighties computer game or an animated short film from eastern Europe

is just dull. I don't get it. It sounds childish. Naïve I can handle, but childish? No, it is beyond me why you would want to sound really untalented. Of the fifteen tracks on this CD, there are only a few worth mentioning, one of which is Sonic Killer, which is a fine example of resonant dissonance. The following track, Forgotten Kurdish Workers, is a short but poignant track, almost bordering to ambient. Sort of ambient without ambience. My advice is that they stop trying to be naïve and fun and just focus on the few good ideas they present here, the contradictory music that is almost paradoxical in its relentlessness. The naïveté in their intention becomes childish in their realisation.

/Magnus Nilsson

<http://www.movinghands.net/reviews/detail.asp?id=401>

### **REAL GROOVE / New-Zealand / Septembre**

WANG INC's (E)Risotto In 4/41 shows that not all Bip-hop artists are sophisticated and tasteful. Italian nut Bartolomeo Sailer could be 15 or 90, and sounds like an adept pianist gone crazy on a bunch of lo-tech synth keyboards'n'effects. You get the idea from the opening track, « Clear A Space For The King »: cheerful, in-your-face all the way, a rhythm track that is way to happy and jaunty, and melodies played with the worst synth sound you've ever heard. Yes, He's a prankster. There are fifteen pieces of Wang Inc nonsense, and within Sailer's relentlessly in-your-face perspective, there's considerable variety, from the actually rather beautiful « Lonely Stars » to scraps of nasty and even outright dark stuff. After awhile, I found it tiring, but I guess it's best taken in small doses.

From the column « Oscillation Nation, Sonic Futures » by Gary Steel

### **SOMA Mag – Germany – September 2002**

Ein neues Gericht aus der elektronischen Küche. Die Zubereitung erfolgt aus dem was gerade an Zutaten verfügbar ist. Zuerst alles schön zerhacken, etwas würzen – wobei die Gewürze den Unterschied ausmachen, der den Unterschied macht- und dann auch mal in etwas ungewöhnlichen Konstellationen in den Topf geben. Was dann herauskommt, ähnelt auf keinen Fall der traditionellen Küche, obwohl es auf den selben Zutaten basiert. Aber wie in der richtigen Küche sind neue Kreationen immer gern gesehen. Ob sie schmecken, kann man nur rausfinden, wenn man sie selber kostet.

<http://www.somamag.de/>

### **URBAN MAG – Holland/Belgium – September 2002**

Risotto in 4/4 is het debuut van ene Wang Inc. Weinig biografische informatie over deze artiest maar blijkbaar een Italiaan met een voorliefde voor gastronomie. Hij is in hetzelfde bedje ziek als zijn labelgenoot Duke. Risotto in 4/4 is een vrolijker en lichtvoetiger album, volgestouwd met flauwe, auditieve moppen, maar de gezichtsloze elektronica van Wang Inc. deed ons meermaals in een opwelling naar de buik grijpen. Risotto in 4/4 klinkt slap en futloos als te zacht gekookte rijst. Nadat het album nagenoeg onopgemerkt aan ons voorbijgeleden was, spitsten we wel even de oren bij het niemendalletje 'Say, Do, Kiss', een weemoedige sleper met een leuk vocoderstemmetje

<http://www.urbanmag.be/dyn/servlet/artikel?action=show&artikel=502>

### **PELICAN NECK / BOOMKAT – UK – August 2002**

Long-awaited new full length set from Italian Bartolomeo Sailer, who's first disc was the excellent 'Plastic Miracle' EP on Sonig way back in 1999. Seems even now he's at Bip-Hop H.Q. the Sonig electronic pop glitch has not left and it's all the better for it. 'Risotto...' comes across like Matmos letting their hair down and has textural links and compositional flavours you'd associate with the ace Vert. Avant pop fun for the future.

<http://www.boomkat.com/item.cfm?merchID=8121>

### **AMPERSAND ETCETERA – Australia – September 2002**

Wang Inc cook-up a lighthearted melodic techno meal for the risotto – their aim seems to be to create enjoyable music – fairly short duration, there are 15 tracks, developing layers of sound, usually with a break in the middle before rebuilding or returning. You have to admire a band that starts with an homage to Kraftwerk – a big call – with the rhythms and old-style sounds in 'Clear a space for the king' with a casio-melody line and developing some modern fast beats, and then following with a messed up beer-barrel polka 'Transylvanian spy' that lays chopped accordion as rhythm loops and melody lines. The album progresses with nods to roots, fun-loving excursions, beats and pleasures. Some highlights &/or pointers (15 tracks of techno is hard to describe): accordion again in a quirky tonal ambience 'the robot with the accordion'; a vocoder chorus in 'Voice of your

sponsor'; the house piano at the end of 'Sprinkling time' which is reflected in the two note piano loops that ground the standout track, 'Lonely stars', which is slow, has some Theremin-sounds, adds piano runs and varies very nicely; the cheesy and jolly 'Frenetic tuner' with all sorts of rhythms, background wails and a scimitar melody; old style single note wavering synths make 'Sonic killer' a moody piece with long tones over; the eponymous 'Frogs betting' also featuring deep tone and woobly pond melodies; and the concluding 'Say.do.kiss' is a nicely building finale – a harmonica voice, a slow beat, click scratch, growing chord tones.

Ok – not a ground breaking album, but one where the approach and tone taken makes it easy to listen and relax to, with nice gear changes.

[http://ampersandetc.virtualave.net/ampv2002\\_13.html](http://ampersandetc.virtualave.net/ampv2002_13.html)

### **BASEBOG – Italy – September 2002**

Recensire dischi vuol dire, tra le altre cose, ricevere nuove uscite discografiche stando comodamente seduti a casa a laccarsi le unghie. E' indubbiamente un grosso vantaggio che pero' viene subito ridimensionato da artisti del calibro di Wang Inc. e del suo album 'Risotto In 4/4'. I brani, di derivazione 8-bit, che ad un primo ascolto richiamano Covox e Teamtendo, a tratti riescono a suscitare punte di interesse, ma non hanno l'energia necessaria per far drizzare le orecchie; manca una forte identita' dietro questo lavoro ed e' un peccato perche' le idee ci sono, ma sono mal dosate. A volte c'e' troppo di tutto, a volte c'e' poco o niente e spesso rimane la sensazione del gia' sentito. Occasionalmente fanno capolino brani che si distaccano dal contesto generale e che si appoggiano su suoni e atmosfere piu' umorali e cinematografiche ('Warm Folder', 'Sprinkling Time'), ma quando si ascolta 'Frogs Betting' ('Donkey Rhubarb' suonata con un Amiga500) ci si rende conto che Wang Inc. non sa nemmeno copiare con stile. Quello che davvero manca in 'Risotto In 4/4' e' l'ironia con cui questo genere andrebbe affrontato. Quando l'ironia c'e', e' tristemente involontaria. Giovanni Linke

[http://www.basebog.it/con\\_02/rec\\_ago\\_pt02\\_02.htm](http://www.basebog.it/con_02/rec_ago_pt02_02.htm)

### **ALL MUSIC GUIDE USA / September / 2002**

If this reviewer is not mistaken, « Risotto in 4/4 » is Wang Inc.'s first full-length album. The man behind this moniker is the Italian Bartolomeo Sailer. The sounds of Italia seem to have little influence on him: this electronic music could be German, American, or Japanese. On the other hand, when it comes to the techno scene his influences are numerous and range from straight-ahead techno to the Raster-Noton school of sonic economy, but the names that stick the most, tagging along with every cut, are those of Reznicek and Felix Kubin. Never fully embracing their kind of naive pop, Wang Inc.'s music keeps on hinting at their simple melodies and kitsch flavor. With very little tweaking, « The Robot with the Accordion » could be included on a Nova Huta album and no-one would suspect a thing. « Risotto in 4/4 » is the most accessible, easy-to-listen-to CD released yet by the French label Bip-Hop. Joyful, sunny, highly danceable, its debonair looks and simple beats can attract a wide electronica audience. But it lacks a bit of character to make it something to remember. Sailer obviously has a clear idea of the music he wants to do and his tunes are enjoyable, but a certain blandness remains that prevents excitement to blossom.

<http://www.allmusic.com>

### **BAD ALCHEMY # 40 / Germany / August 2002**

Viervierteltakt ist nicht Viervierteltakt, genauso wie keine zwei Reiskörner identisch sind. Mit dieser Erkenntnis entwirft Bartolomeo Sailer dudelig-muntere Popsongs ohne Lyrics. Vom Niedlichkeitsvirus befallener Infantilelectro, so unschuldig und rein wie nur niedliche Musik es sein kann, die sich selbst als verträumte, entspannte Alternative zum weltverhunzenden Terror der 'Großen' anbietet. Ich höre die Absicht und bin ... verstimmt.

### **GROOVES – Germany – September issue**

Wang Inc. baut da schon eher an seiner ganz eigenen Installation, auch wenn sich die Musik sich gegenüber dem auf sie gerichteten Begehren in Szene setzt. Das Skurrile, das Liebliche, das Witzige, das Notorsche sind Qualitäten mit denen der Italiener Wang Inc. auf seinem Debut-Album „Risotto in 4/4“ operiert. Für „Risotto in 4/4“ ist Wang von der Rhythmik der Lebensmittel und des Kochens ausgegangen und dieses Pathos der freundlichen Spielerei im Privaten hat das Album dann auch. Ein regressives „Around the House“ auf Breakbeats. Um die freudigen, zügigen Breaks scheinen die unterschiedlichsten Bilder auf, jeder skurrile Sound wird auch noch aufgenommen in das Ganze, ohne dass Konflikte entstehen würden. Auf kindliche Weise charmant, leider entsteht keine Kontrastfolie. AW

**VITAL WEEKLY # 334 – week 32 – Holland – August 2002**

Wang Inc., known from their release for Sonig some time ago, have a new release, this time on Bip Hop. Wang Inc. is about rhythm. Techno rhythms to be precise. I played this CD a couple of times, but I found it hard to discover a single, original idea or a tune that sounded fascinating. Cold, up tempo music that probably works for most part best on the dance floor, but at home left a chilly, uninterested feel. Next one, please. (FdW)