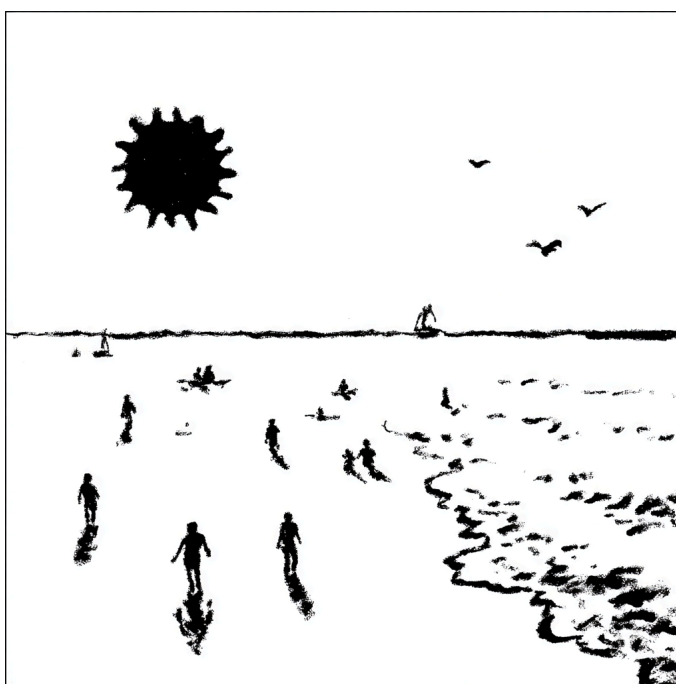


REPORT ON THE STATUS OF THE PROCESS ALSO KNOWN AS THE “CAMBRIAN AGE”



Drawn u and si ned on September 22, 2025
b [REDACTED] for @perks0934

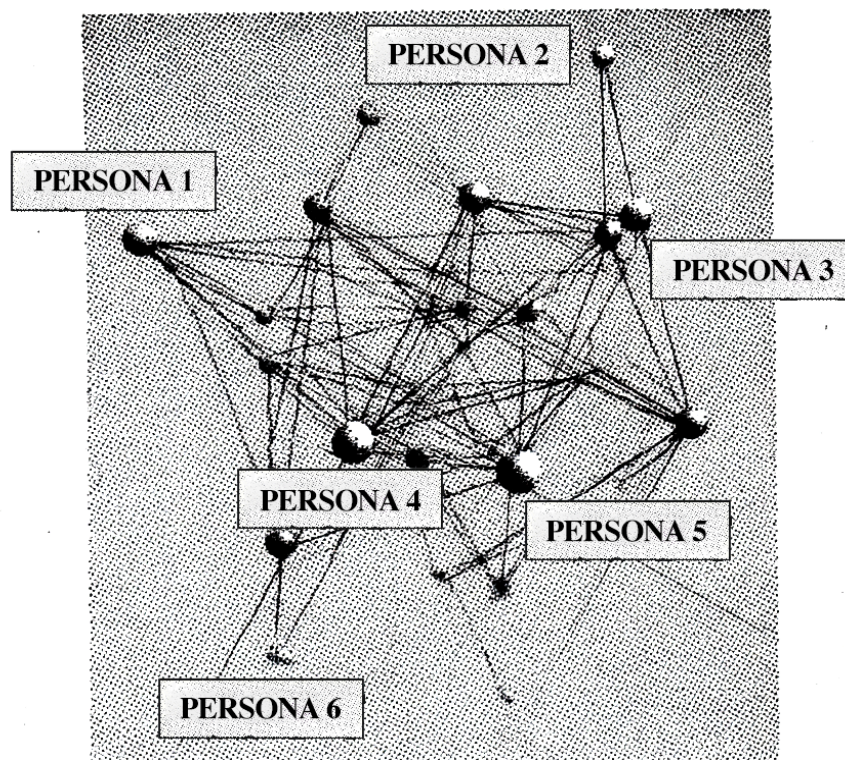
TABLE OF CONTENTS

1. Operational Notes	p.3
2. Status of Open Projects	p.16
3. Notes for a Cloud Poetics	p. 18
4. Illustrated Tables	p. 21
5. 	p. 24

1.

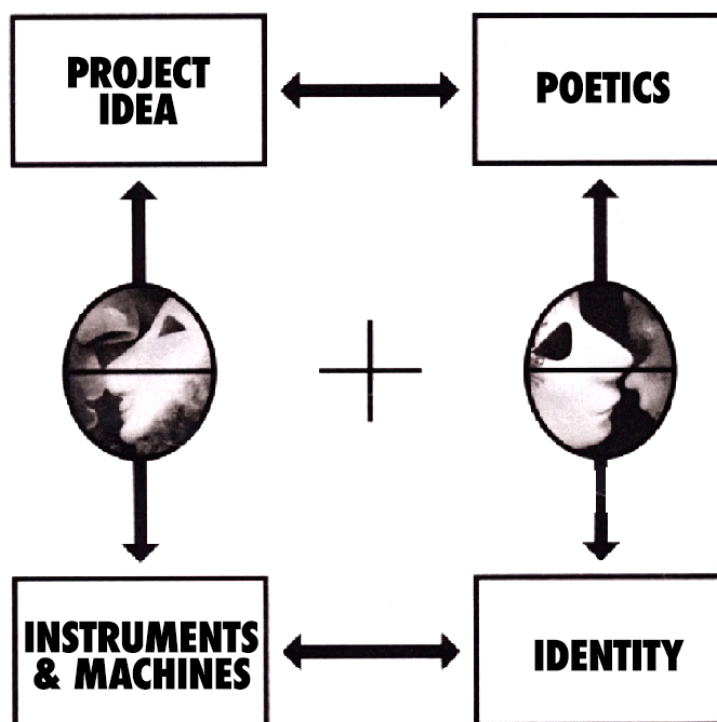
OPERATIONAL NOTES


- **On the cadence :** I'd try to have a release a month. By release, I mean "one thing": it could be a single, an LP, a live recording, whatever. I would structure things to be faithful to this cadence. Then, each release can have a corresponding corollary: a video, a fanzine, a live performance, an object, an exhibition, whatever.



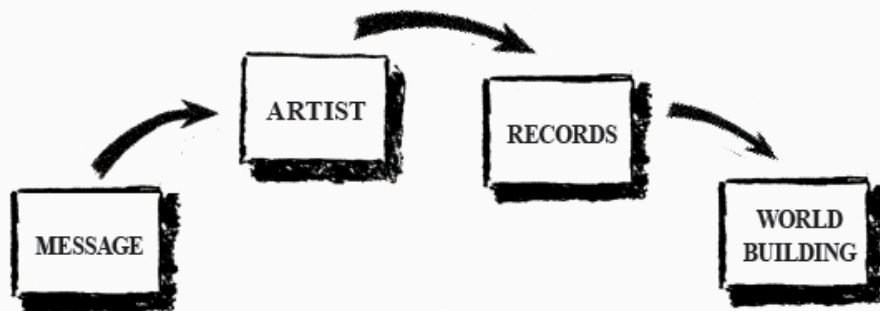
- **On distribution:** As a primary platform I would choose *NINA protocol*. First of all because it is in its infancy, and is populated (for the moment) by a curatorship of interesting artists, where even major labels like [REDACTED] have around 700 followers. It's also ethical, and in a time like this, that doesn't hurt: both in terms of revenue—which goes 100% to the artists—and in terms of its blockchain-based operation, which makes it much more transparent than Bandcamp, SoundCloud, and Spotify.
 - We can connect a series of platforms for reposting, which in my opinion makes sense to be YouTube (mainly for “reach” reasons) and SoundCloud. I’d snob Bandcamp, and I would actively boycott Spotify.
 - Around this I’d rotate a series of physical releases, mainly on CD-R and cassette. Vinyl seems too expensive for the moment. We can print the artworks from PressPress, and the cassettes or make them at home or order them at Tapeline or similar.
 - I would activate a Cambrian website, which collects the releases, with extremely minimal aesthetics (see this document) and very little content.
 - I would also activate a small network of “press” contacts who report the exits.
 - For the physical releases (but also for any live performances...) I would identify a network of “friendly” stores to have things delivered to: [REDACTED] that place on the [REDACTED] where we went together, etc. Maybe something in the UK & Europe.

- In my opinion, the live presenceIt would be important, both for launching or presenting projects, and as an asset to be recorded in its own right. Since we'll be producing the stuff ourselves, it might make sense to hire some sort of "actors" who pretend to play for us.
- I've definitely given too much importance to structure and function, driven by the need to have something handy (it was a Perks period when I needed prototypes to build connections), and too little to poetics. I'd like to reverse this process, considering that the basic mechanism is now clear.



 We've just completed this initial phase, in which we essentially "establish" the editorial line. As soon as we have a clearer picture, I'd be happy to begin a scouting and "production"/mentoring process, both musically and visually.

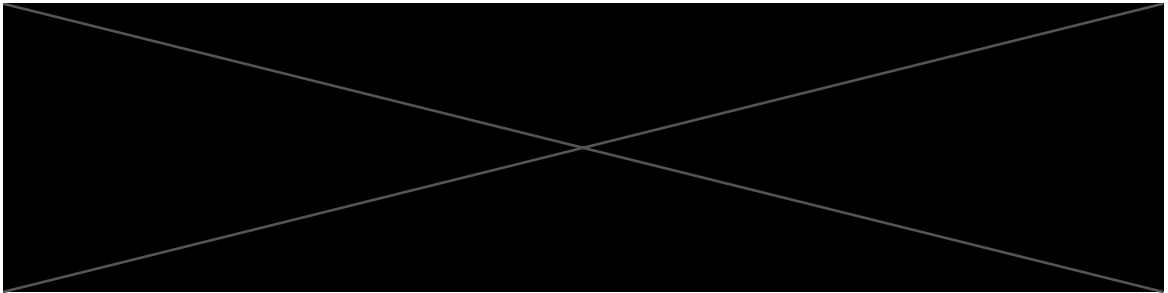
Old Model: The Romantic Music Complex




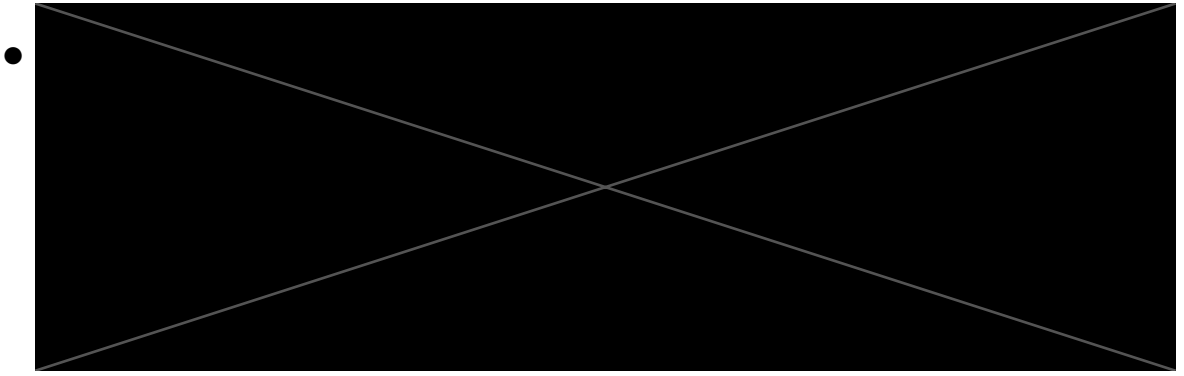
A closed, linear system

- From this point of view I believe it is essential to maintain a certain cadence of Meetings/feedbacks loop: in my opinion it was one of the things that worked best in the first period. Given that there will be a gestation period to identify the first things to implement, I'd consider a weekly meeting, this time of a hands-on nature. I'd also use the email channel for a biweekly roundup of releases/discoveries, also with a scouting perspective.
- Let's find common ground for discussion that includes a more instinctive, less design-driven/creative-brief process. Which isn't

lethal in itself, but I think we've already passed that stage.

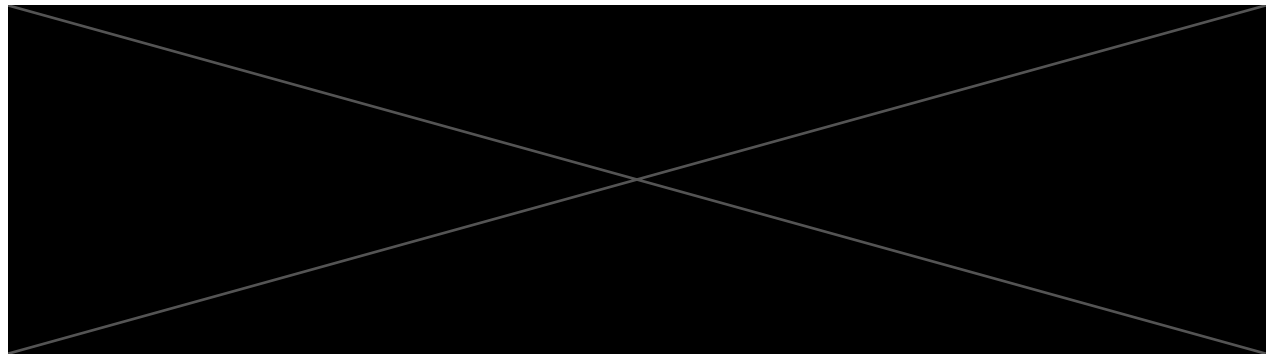





- There's no doubt that we're doing this as a bizarre form of entrepreneurship, which I think will bring us satisfaction. But I believe it's crucial, at this stage, to find a way—if not to maintain a steady flow of expenses—at least to accumulate enough to be able to spread them out in the future.
- To achieve this, it might make sense to dedicate a week to an intensive residency program. Let's think about it.
- The only thing that remains, in my opinion, is that the two of us should focus on the task at hand for now. Although I don't think the solution is to compensate for the level of difficulty: rather, keep it manageable b  and then, if conditions warrant, include a third to manage the flow. Essentially, I wouldn't do anything right now that the two of us can't handle.
- Let me explain: I'm primarily interested in the last two parts, and I'm interested in them from the perspective of finding a new expressionist formula to express the discomfort of digital. I believe that in response to technological saturation, there's a growing desire for primitivism (especially among the niche audience we're initially targeting), which has less to do with bongos than with a naive, amateurish, crude, and noisy approach. This is essentially why FS wasn't yet OK and why I put the second piece of the trilogy on hold.

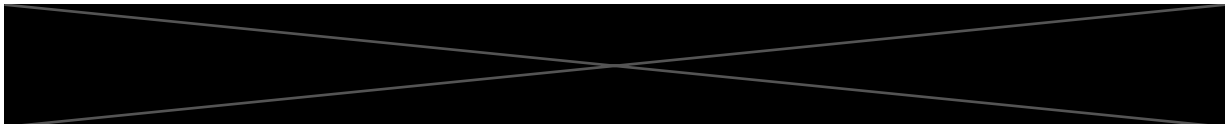


2.

STATUS OF OPEN PROJECTS



I'd like to work in a more organic and less "engineered" way. Let's think of three approaches, three orbits around the same point.  was the hate speech, the "everyone is a girl online." What else can we invent? I continue to envision a "neo-garage" approach, very electric, riff-based, but skewed, off-center, obsessive. Just as I see another possibility in a borderline area between ambient and noise/doom. 
 The video could be a surveillance camera pointed at a 24-hour laundry, or a series of illustrations of insects.



[REDACTED]

I like the idea of making it a collaborative project: that is, as you suggested, Ada Miele is a sort of shared identity among different performers. Just as I like the idea of letting Madi continue to sing. Tell me what you think.

[REDACTED]

I think we should take photos of [REDACTED] with makeup on. That's the cover for me. I have the impression that the public (especially online) likes to see who they're looking at. [REDACTED]

[REDACTED]


[REDACTED] (noise project)

I've never heard your tests. I'd build it better based on the poetics, also considering it for live performance.

[REDACTED]

On hold. We had, in my opinion, ended up in a zone that was too digital and too focused on references. I would rebuild it from scratch, basing it on things closer to our sensibilities.



I've done other tests along these lines, which I'll send you shortly, under the name  *orange*.



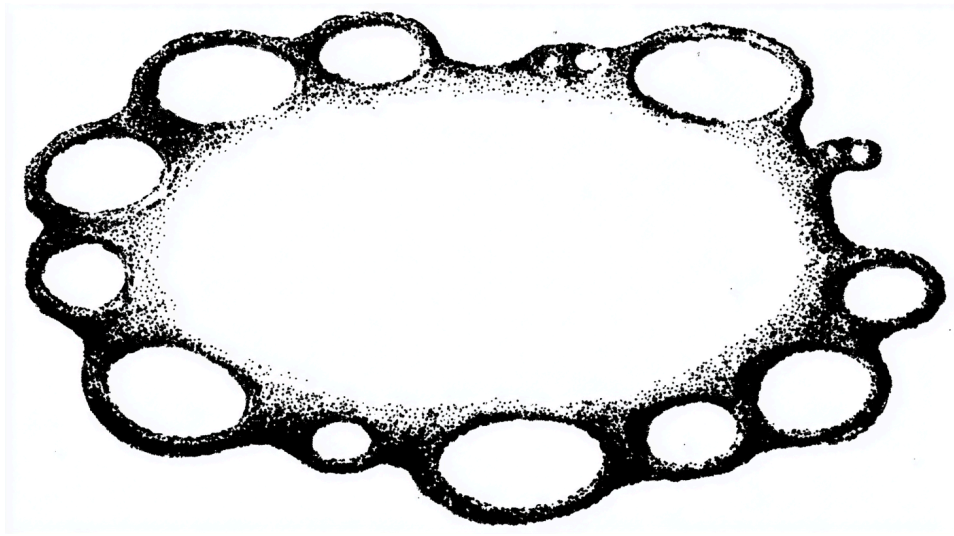
 (I'm thinking of Lounge Lizards).



3.

NOTES FOR A CLOUD POETRY

(ON CLOUD POETICS)



1. Cambrian (Cambrian Age) is a concept, a publishing house of “short stories”, created to investigate new possibilities of sonic/visual/performative representation of the era — or age — we are living in.
2. In this sense, it is a representative (or reactive, depending on the case) mechanism of the profound changes brought about by digital media on the sense of identity, coherence, memory, belonging, the

disintegration of subcultures, the sense of power and impotence in the face of technological acceleration, and the relationship with the past and the future.

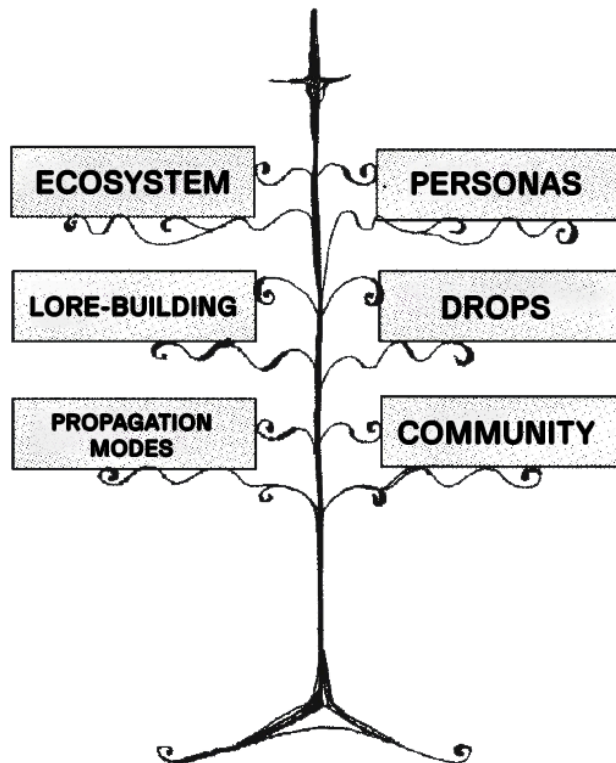
3. Cambrian is an attempt to convey, in a sonic-based way, the intersection of semantic planes, the increasingly hallucinatory and inward-looking cultural horizon, the fragmentation of the self into profiles with varying degrees of anonymity, and the collapse—perhaps it would be better to say the prolapse—of the media into the broader category of “content.”
4. We are not interested in a reactionary or complicit attitude to these processes.
5. **We reject sampling as a practice.**
6. **We reject the romantic conception of the artist.**
7. **Let's abandon the old paradigm of music creation.** As in the Cambrian period, we give rise to a myriad of organisms, combining genetic and memetic characteristics to survive in a volatile ecosystem.
8. **Cambrian is not a label**It's an experimental pool where sounds, aesthetics, and identities emerge and disappear at high speed—just as the first life forms did.

9. Cambrian-born artists don't aim to "release" music: they sow experiences, half-songs, memetic fragments, emotional residues that echo across platforms and vanish when the time is right.
10. Every exit is at the same time a creation and a waste — because this is how creation appears when it ceases to be romanticized.
11. The “music complexion” of the 20th century is dead: the romantic artist, deep listening, the realm of the physical.
12. In the same way that no wave fought against punk rock's dependence on the structures of traditional rock and roll, we must emancipate ourselves from contemporary music complexion, from the penetration of alternative marketing logics, branding and planning, and from the recent pasthauntological/hypnagogic, towards a disruptive attitude.

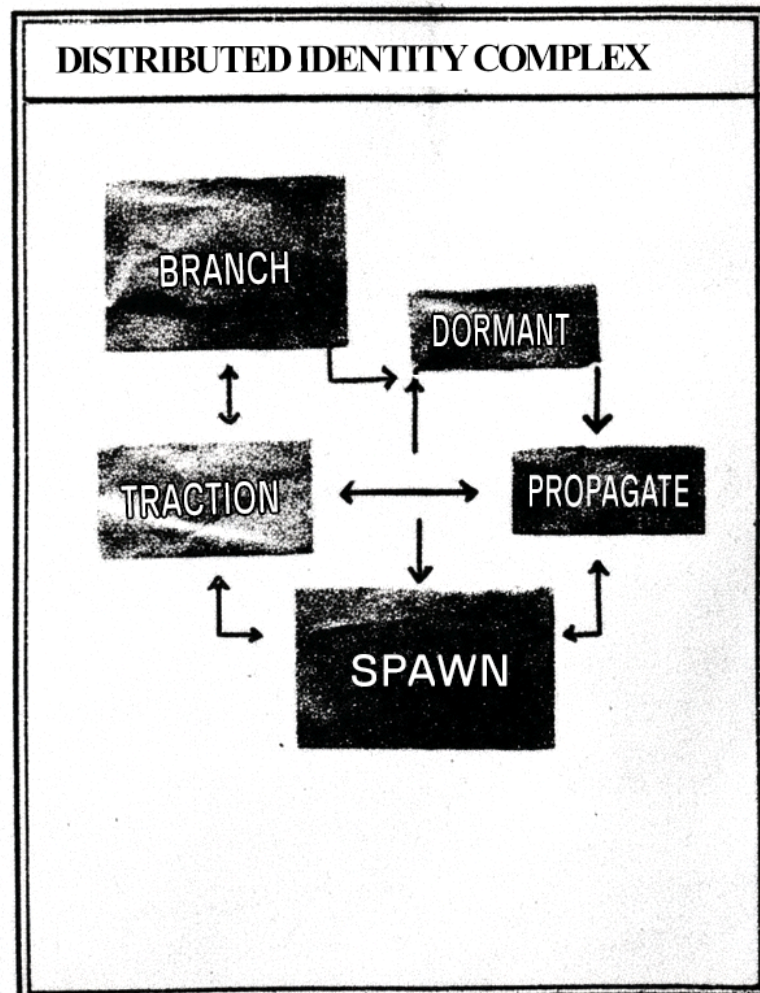
13. the romantic music complex is dead.
message → artist → record → world.
linear scheme. closed scheme. totalitarian scheme.


14. we operate differently.
not an artist but an engine.
not a record but a *drop*.
not an audience but a community.

15. Cambrian produces entities.
five or six a year.
each independent.
each with its own propagation.









16. a drop can be:
- a mixtape
 - a publication
 - a meme
 - a video
 - a single, an EP
 - a performance
 - an object.



17. each drop is an artifact.
every artifact is a signal.
the sum of the signals builds the lore.
The lore cannot be explained. 

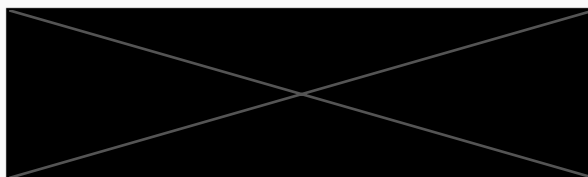
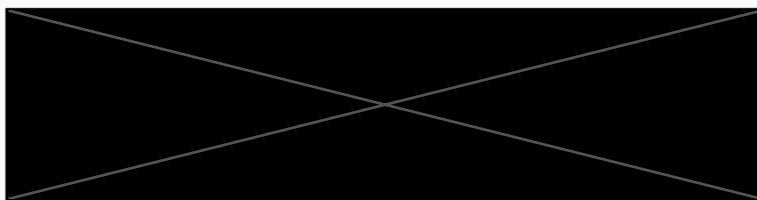
18. operating cycle:
spawn → propagate → traction → branch / dormant (he who lives,
he who sleeps).

19. if it takes, it branches out.
if he doesn't take it, he falls asleep.
sleeping doesn't mean *dead*.
everything can be reactivated.

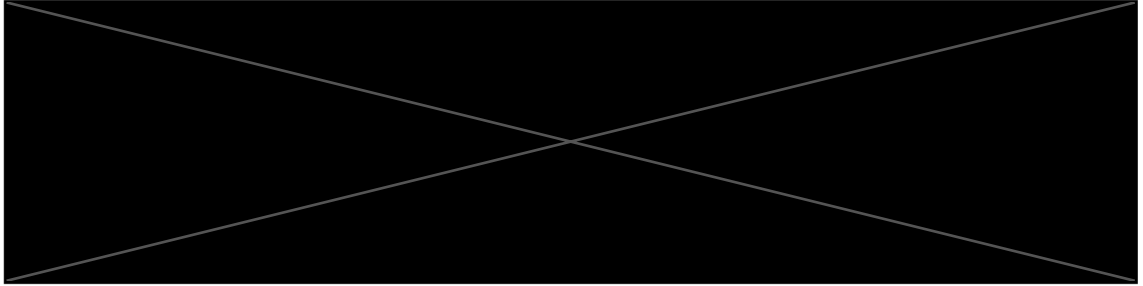
20. 






4.

ILLUSTRATED TABLES



VARIATIONS ON CAMBRIAN'S LOGOTYPES





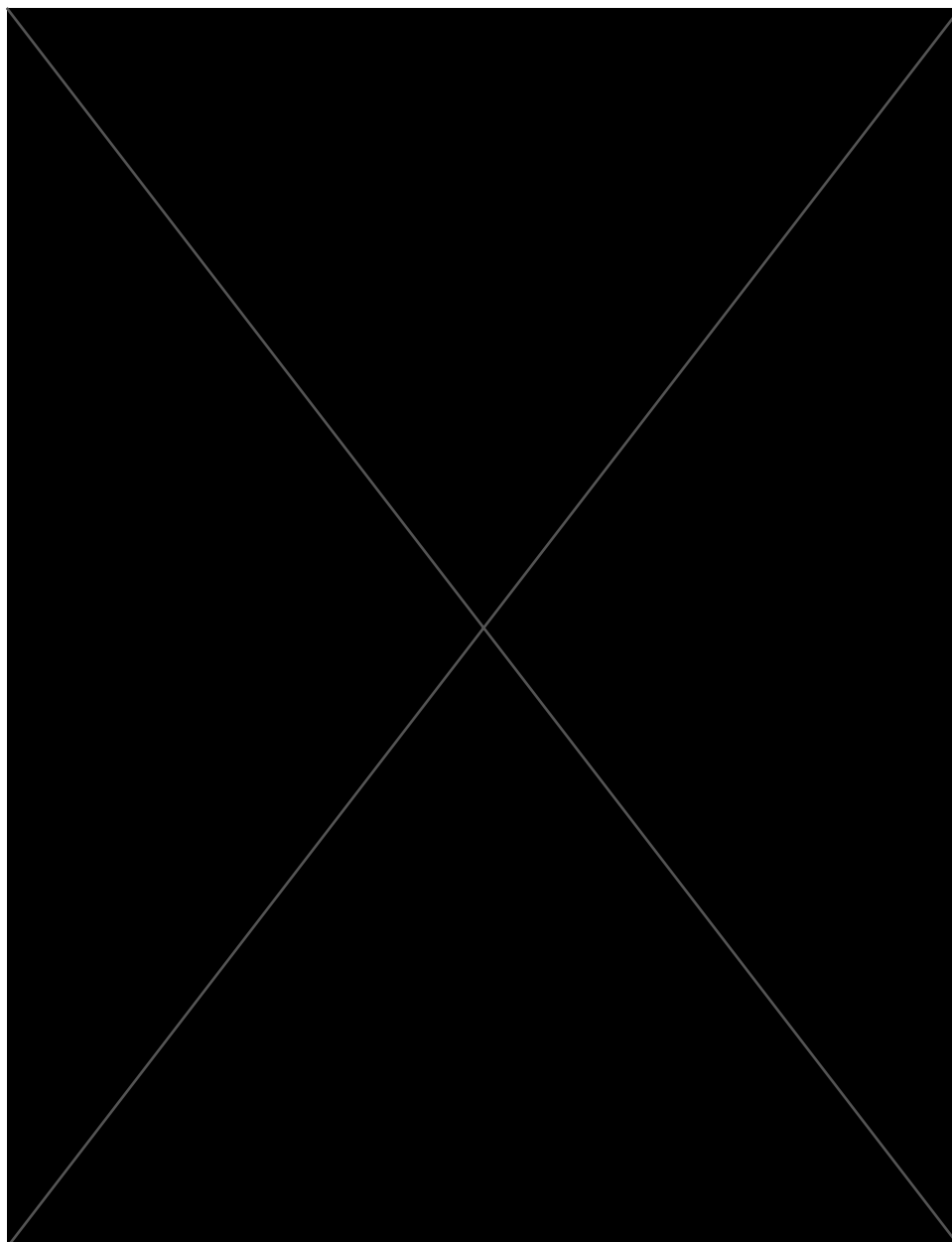
cambrian



CAMBRIAN



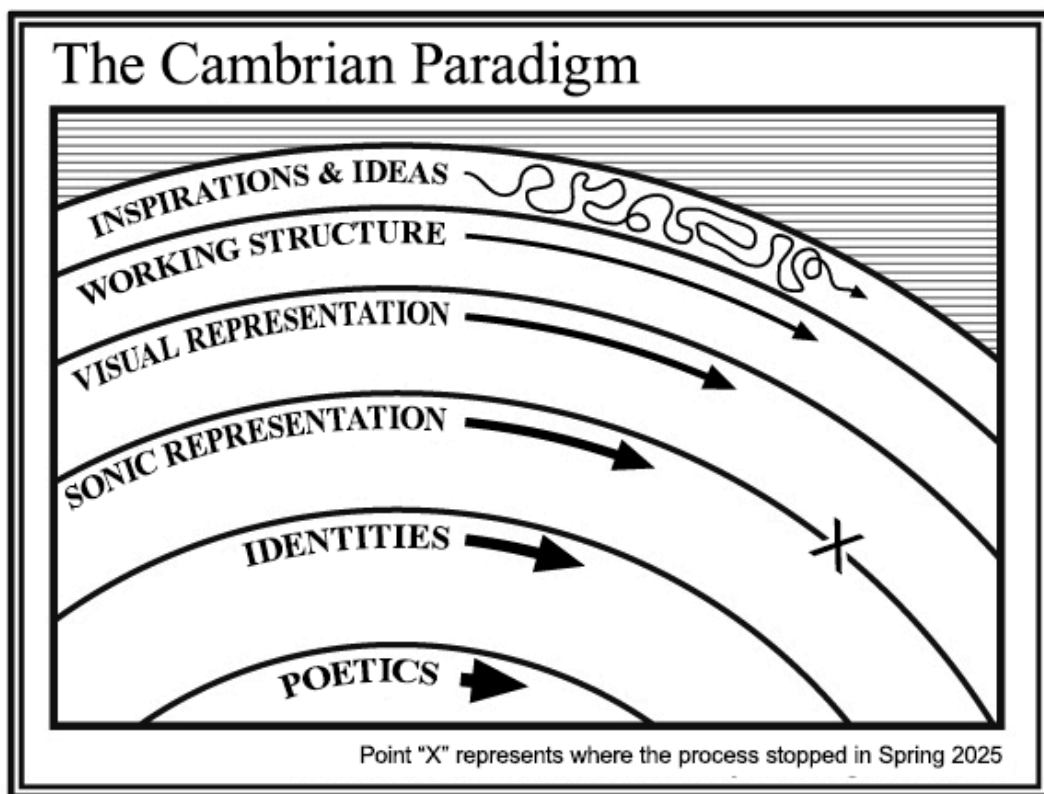
cambrian



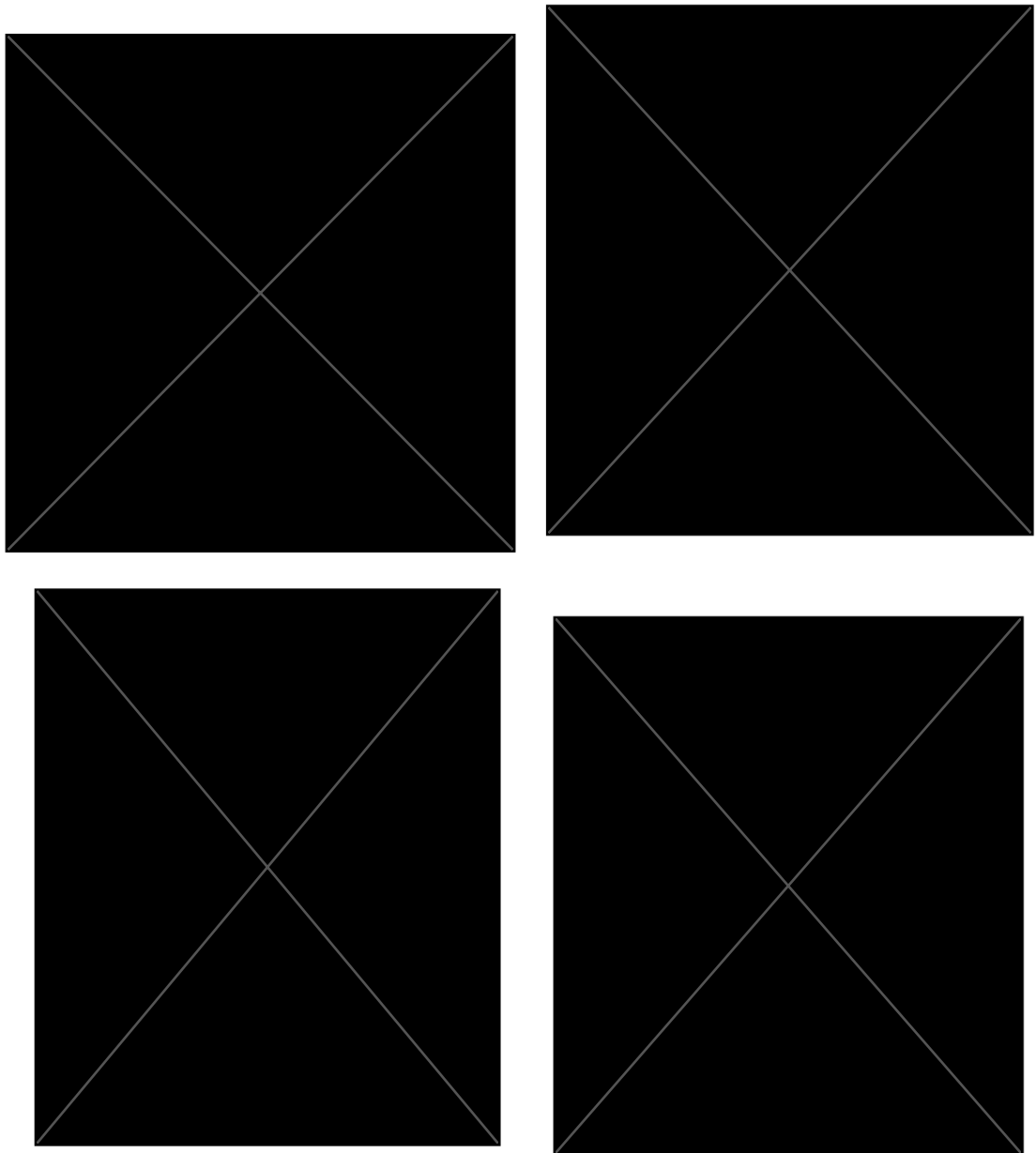
HOPING FOR (OR WORKING FOR) A RENEWAL OF EXPRESSIONIST DRIVES AS A REACTION TO BLIND TECHNICAL
PROGRESS AND ENTHUSIASM TOWARDS THE PRINCIPLE OF NOVELTY
(ARTWORK BY TOBIAS SPICHTIG)



APPRECIATION, HOWEVER, OF A CERTAIN MYSTICAL/SPIRITUAL FLAVOR OF THE TECHNICAL IMAGES, AND
THEIR INHERENT DESCRIPTIVE MELANCHOLY OF THE IMMINENT COLLAPSE

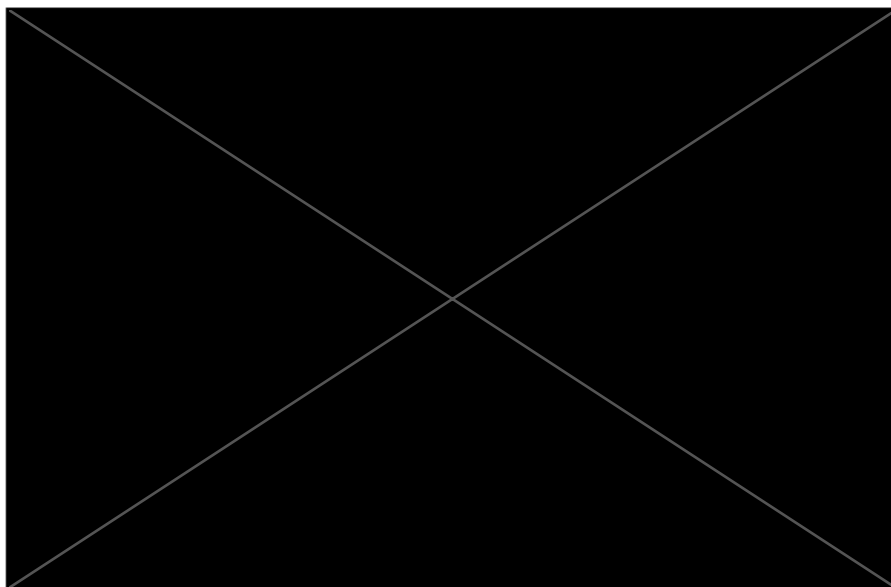
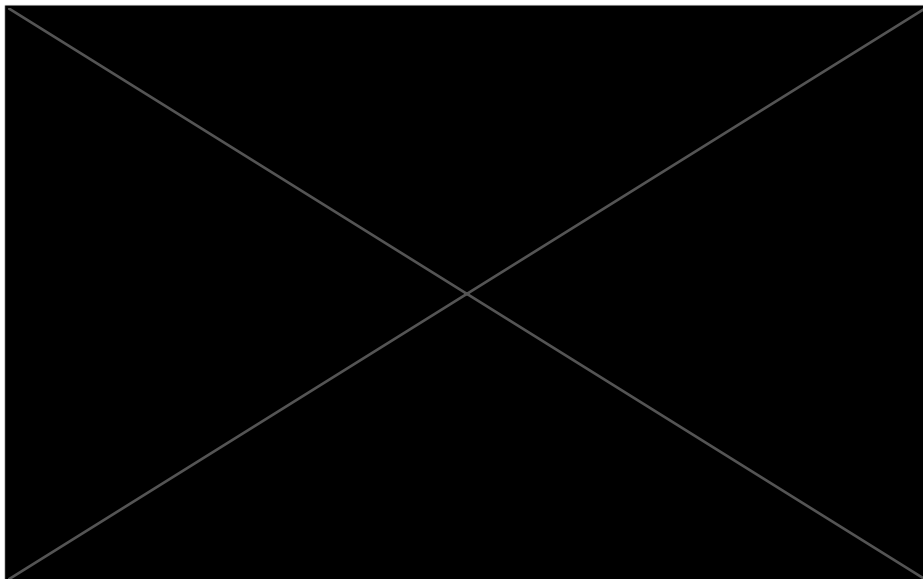


THE INTERRUPTION OF THE ONTOLOGICAL DISCOVERY PROCESS OF CAMBRIAN ILLUSTRATED
THROUGH A GEOLOGICAL DIAGRAM

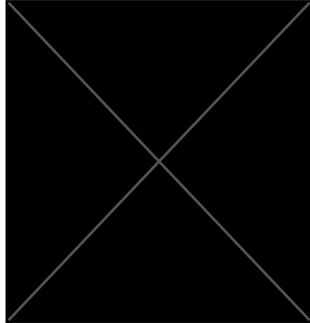


ARTWORK PROPOSALS
CLOCKWISE, STARTING FROM THE TOP:

LIGMA7 - 281,589; ADA MIELE - BE HONEST; BOY CHILD EKKOI - COMPRESSION; 6CTOR - LICK TO LEAK (MORE
LIKING)



ADA MIELE, CAMBRIAN LOGO VARIATIONS



nflag dakters



HOOKMAN
JUUL



lena
arcoli



boy child ekkoi

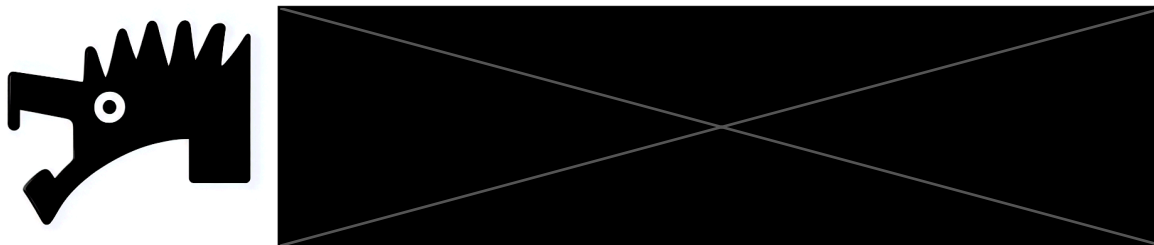


VGA duchess

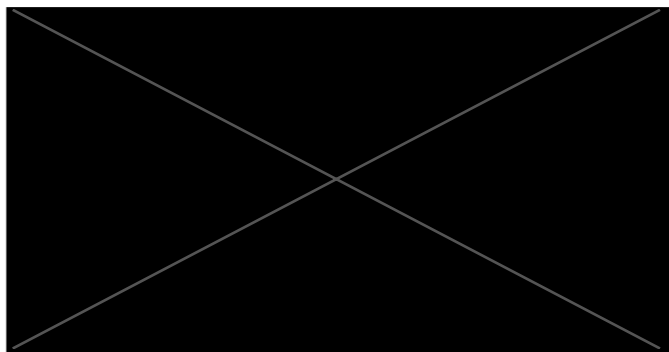
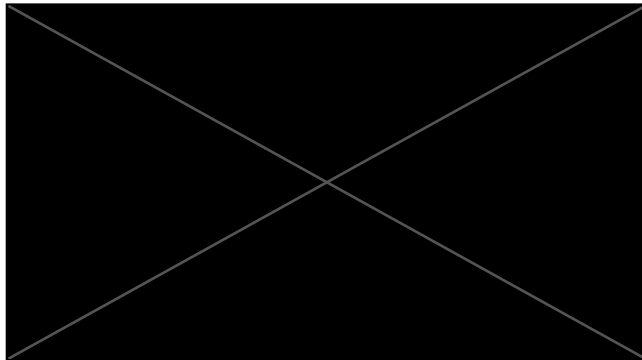
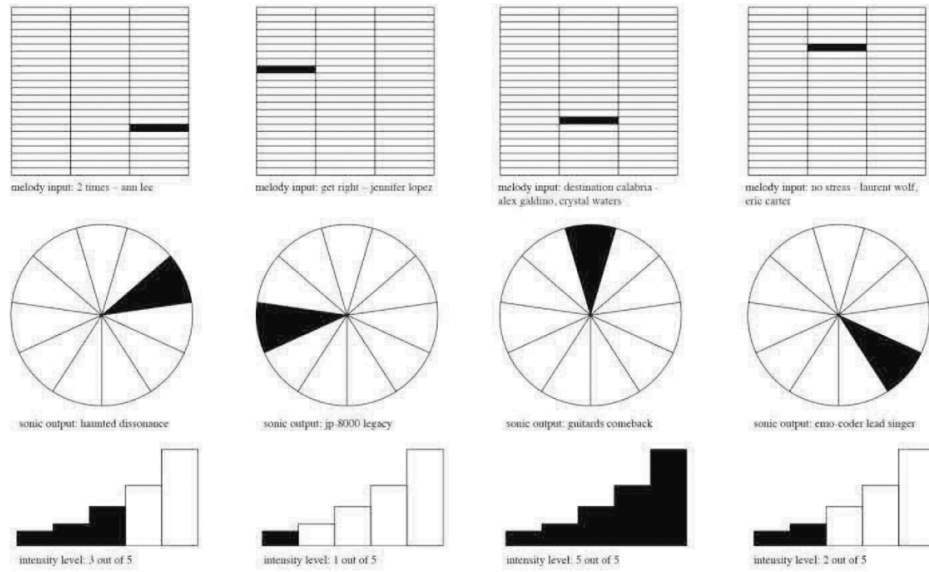


6qtor

VISUAL IDENTITY PROPOSALS OUTLINE FOR THE FIRST ROUND OF CAMBRIAN IDENTITY



CAMBRIAN LOGOTYPE VARIATIONS



TIME BANDITS PROJECT: POST-STRUCTURALIST COMPOSING ORACLE INPUTS, "MODAL" COLLECTION OF OUTPUTS

5.

CONTINUATION PROPOSAL

★ [REDACTED]
[REDACTED]

★ [REDACTED]
[REDACTED]

★ I'd like to get some of your points on poetics.

★ [REDACTED]

★ [REDACTED]
[REDACTED]

★ [REDACTED]
[REDACTED]

★ [REDACTED]
[REDACTED]

★ [REDACTED]
[REDACTED]
[REDACTED]

