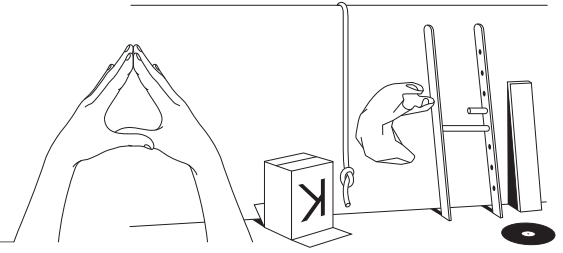


Tatsuhiko Asano Spacewatch

3rd.Sep.2008 Release



The guitar riffs lay over one another, and the galaxy is beamed within the mind. This is the only soundtrack made for both darkness and light.

He has a good instinct! The more technique a person has, he tends to fall into a stereotypical fetish, but the way he avoids that smoothly, is nothing but a proof of genius.
-----Rei Harakami

Artist : Tatsuhiko Asano

Title : Spacewatch (DDCA-7003)

Release Date : 3rd Sep. 2008

Format : Audio CD

Sticker Price : ¥2,625 (without tax : ¥2,500)

Genre : Unclassifiable

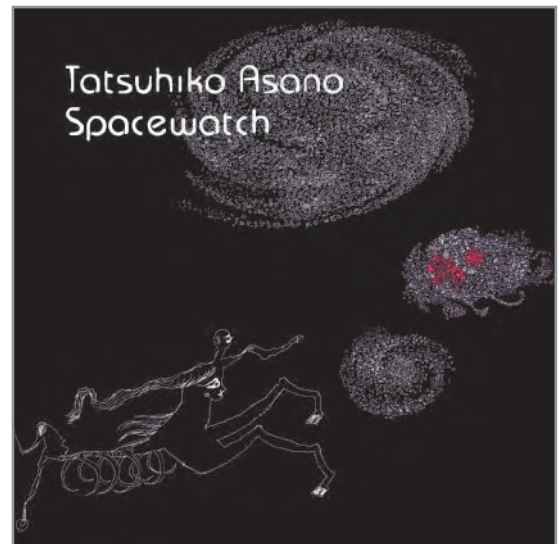
Pos Code : 4543 034 01666 2

Distributor : BounDEE / Mie Isaka (+81.3. 5766.1730)

Info : Mao Yamazaki (+81.3. 5988.0171), Chiako Kudo (+81.6. 6459.2121)

mail address : mao_yamazaki@graf-d3.com

URL : www.akichirecords.com



[Tracks]

- | | |
|-----------------------|--------------------|
| 01.Specter | 06.Deep Sea Fish |
| 02.Night Light | 07.Midnight Movies |
| 03.Highway and Byways | 08.Nebular |
| 04.Vermilion | 09.Bright Time |
| 05.Hanging Scroll | 10.Magneto |
| | 11.Old Television |
| | 12.Butterfly |

About AKICHI RECORDS :

AKICHI RECORDS is the new music label from Osaka based graf media gm, an alternative art space that has been attempting to create stimulating environments in order to discover and evaluate alternative perspectives and ideas. The new label tries to bring out what graf media gm has been pursuing; to create its own AKICHI (meaning empty-lot in Japanese)-like environment in music.

AKICHI RECORDS / graf media gm: n.o.n.

2-32-6 Matsugaoka, Nakanoku, Tokyo 165-0024, Japan

tel: +81.3.5988.0171

fax: +81.3.5988.0181

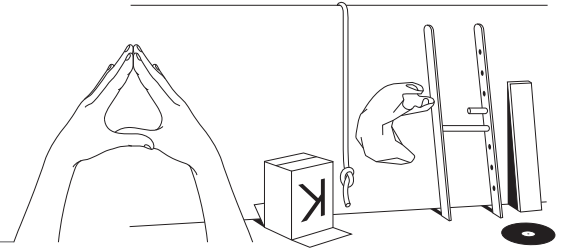
e-mail: akichi@graf-d3.com

URL: www.akichirecords.com

www.myspace.com/akichirecords

Tatsuhiko Asano Spacewatch

3rd.Sep.2008 Release



Although Asano himself is soft spoken, his guitar resonates far better than words.
-----Yoshitomo Nara

Tatsuhiko Asano ~PROFILE~ <http://www2.ttcn.ne.jp/~asano/>

He picked up a guitar at 14, and started to work on home recordings. As he majored in painting, during his years at Tokyo National University of Fine Arts and Music, he begins to actively play in bands and do multiple recordings on cassette MTRs. In 1996, he made his solo debut with the single "bonjour" on a one man multiple recording session from "M.O.O.D/donut", the 7 inch label run by MOODMAN.

He later released solo works from numerous domestic compilations such as TRANSONIC, Daisy World, etc.

He also participated as a guitarist in different units such as GPP and Pacific 231. In 2000, he released the soundtrack "In the Wake of Dosin,the GIANT" for Nintendo game software "Doshin the Giant I". In 2001, he received an enthusiastic offer from Alec Empire who caught a whiff of "bonjour" and released his first full album, "GENNY HANIVER" from his British label, Geist. He is known for his guitar focused rhythm that is, at the same time, sensitive, smooth and paradisiacal. Also known for his unique soundscape, using his home recording environment at the fullest, this uncategorizable album with a mix of techno, electronica and somewhat ambient music was hailed by the European press. In 2005, he then went on to join David Sylvian's remix album "Blemish Remixes".

This was also critically acclaimed by the overseas media, which makes him one of the most noted Japanese musicians with fans the world over.



In 1987, he entered Tokyo National University of Fine Arts and Music, in the Art department as an oil painting major. He joined numerous bands on campus as a guitarist.

1991, he graduated from Tokyo National University of Fine Arts and Music, in the Art department majoring in oil painting. He had an exhibition at Ginza INAX gallery.

1994, he joined the Magical Power Mako's "Trance Resonance" as a guitarist and sample player.

1995, he joined the band GPP as a support guitarist. He performed at the CMJ music marathon in New York.

1996, he released the single "bonjour" from MOODMAN's M.O.O.D label. He joined Daisy World's "Daisy World Tour" and various omnibus CDs at Transonic Records.

1997, he made the music and produced sound effects for the Nintendo 64 game software "Kyojin-no-Doshin".

2000, he released Soundtrack album for Nintendo game "Doshin ,the GIANT 1" for the Nintendo game.

2001, He released his first solo album "GENNY HANIVER" for Geist under British DHR.

2002, he released "GENNY HANIVER" domestically.

2003, He arranged, programmed and played guitar on Yae's "Blue Line".

2004, his art show "SPRING DREAMS" was held at Shinjuku Los Apson. He produced the music for "Yayoi Kusama's avant-garde fashion show" coinciding with the "Yayoi Kusama exhibition" (Roppongi Hills). "GENNY HANIVER" is used for all the EDWIN jeans shops.

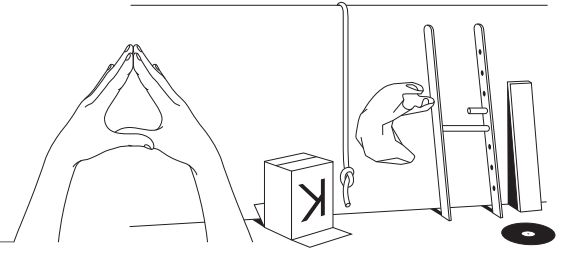
2005, he was part of a group show "OPUS" at Jinbocho's "Bunpodo Gallery". He joined "The Good Son VS The Only Daughter / David Sylvian: THE BLEMISH REMIXES". He did the sound design for "GUNDAM: for the coming future" show.

2006, the film "TRONA" (US), which featured "GENNY HANIVER" extensively was shown at Moma.

Tatsuhiko Asano

Spacewatch

3rd.Sep.2008 Release



I was listening to "Genny Haniver" while taking random walks and drives. It made me feel really good as the sound blended with the landscape and wind. The long awaited new release "Spacewatch" had so much more heat than its predecessor. I received "the energy" from Asano's unique sound and presence.

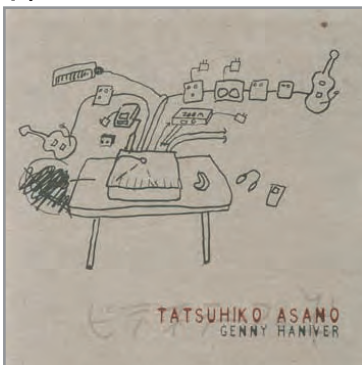
-----Shunji Mori (natural calamity / gabby & lopez)

Style is in a whole different universe than the theory of creation and the theory of evolution. And Asano's new album is built on this. It is nothing but his universe. Although he can be quite hard on himself, his love of the universe invites everyone to appreciate it. I respect him greatly.

-----Umitaro Abe

Tatsuhiko Asano ~DISCOGRAPHY~

1.



2.



1. GENNY HANIVER
2001 GEIST RECORDS
GEIST 014CD

2. bonjur / lemonade
1996 M.O.O.D / donut
DN-006

3. In the wake of Doshin, the giant
2000 MEDIA FACTORY
ZMCX-1055

4. V.A. / BOOK OF DAYS
2003 farlove
SPCDF-005

3.



4.



5.



5. DAVID SYLVIAN / THE GOOD SON VS. THE ONLY DAUGHTER
(THE BLEMISH REMIX)
2005 samadhisound
SS005

6. V.A. / Daisy World Tour
1996 daisy world records
SYDW-0001D

7. V.A. / TRANSONIC 6
1996 TRANSONIC RECORDS
TRS-25016

8. V.A. / TEKKEN2 STRIKE ARRANGE'S
1996 NEC AVENUE
NACL-1238

9. V.A. / TRANSONIC 7
1997 TRANSONIC RECORDS
TRS-25021

10. V.A. / SOUND OF TRANSONIC
1999 TRANSONIC RECORDS
TRS-20006

11. V.A. / STYLUS #3
2002 College Chart Japan
CCJ-10004

6.



7.



8.



9.



10.



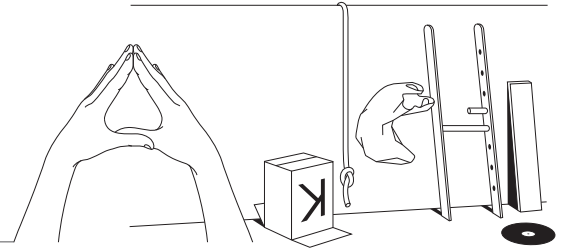
11.



Tatsuhiko Asano

Spacewatch

3rd.Sep.2008 Release



○Liner notes by MOODMAN

Back in those days, I was living at my grandparents' house in Shinkawa, while running a label called "Dub Restaurant Communications". It was more a hangout than a label, so all the goings-on which was done with my colleague Aikawa-kun whom I saw almost everyday, came out of impulse, like trying to visualize our own delusions. We released the first album "Dub Restaurant: Menu Vol.1" in 1994. To much of our delight, demos from the various gifted and connoisseurs from all around the country started to arrive soon after, as they had clearly responded to our personal impulsive war cry. Internet was not as far spread yet, so most of our communication was done by mail and fax. Musical exchange was done on cassette tapes. Around this time, the fact that I experienced the joy of encountering each one of these personal work (=personal delusions), left a huge traumatic mark on my life. But the largest one would have to be from encountering the music of Tatsuhiko Asano and the lot. Theirs were a music seeking for some place "anywhere, but here". The first contact I received was probably from Taro Kawashima. The label "Dub Restaurant Communications" was started under the strong influence of such music (called listening techno or intelligent techno), a complex and strange techno born in UK at the time, such as Black Dog Production and Carl Craig, Stefan Robbers, "A.R.T.", "Irdial" and General Production". And the person who had sent us the demos that equaled the quality of those work overseas, was Taro Kawashima who now works in a unit called Funnychair. With the introduction of Kawashima-san, we listened to the sounds of Yasuyuki Suzuki, Atsushi Fukui and Tatsuhiko Asano. Their sound formed the nucleus of the label's second release "Menu Vol.2". Then, it was probably 1995 when I invited Tatsuhiko Asano for a solo project. It took a whole year for our offer to materialize into his debut 7 inch single "Bonjour/Lemonade". And so it happens that 12 years had passed. It took the whole twelve animal years to make a full circle. Since I wasn't sure of my memory, I looked around for clues. And I found a letter, or should I say, a carefree note on a white sheet of B4 paper, that I had received from Asano-san at the time. It read "since it is the end of the year, you must be so busy...", I believe it was from a correspondence at the end of 1995. After the curt note regarding the design details for the cover of his debut single, in gentle handwriting with a Japanese calligraphy pen filling the whole sheet in a meticulous but relaxed way, it ended by saying "I'm worried that the painting is a bit too intimate with my own universe". Enclosed were the paintings; "a mysterious elephant like creature showering water" and "a man fumbling on a highway running across paradise, with a puddle". The enthusiasm I felt as I listened to the sound already given to me, in my six tatami-sized downtown abode whilst the ceiling lamp swayed, along with those two emotional landscapes which was meant to adorn the front and back cover of the album, had physically left a mark on me throughout the years. The man in the latter painting is still embedded in my psyche as the very image of Asano-san, that as I listened to "Highway and Byways" in this album, it appeared out of nowhere in some back alley in a foreign country that I had already conjured up. It was like a nether creature. The first song I listened to, had a long and indeed an exotic title "I've Found A Central Mountain Of The World" that I thought was so "Asano". It was a song from Atsushi Fukui's unit Fulfram from 1994. The strange dreamy feeling, like what you would call "exotic sounds" or "psychedelic rock" is in, not only the first single I just mentioned, but also scattered in the Asano-san's music to follow. That "anywhere, but here" feeling is a continuous sensation which can be felt in the soundtrack "In the Wake of Dosin,the GIANT" (Media Factory), in the album "Genny Haniver" released by Geist UK in 2001, and even in contributing projects such as Pacific231 and Daisy World. For sure. But be it an alternative dimension or a paradise, they can exist in the range of a few kilometers of our lives. Asano-san is one of those rare musicians who can show people how it can be perceived in a sensory way. Thank you very much for always providing us with your good music.

MOODMAN July 2008