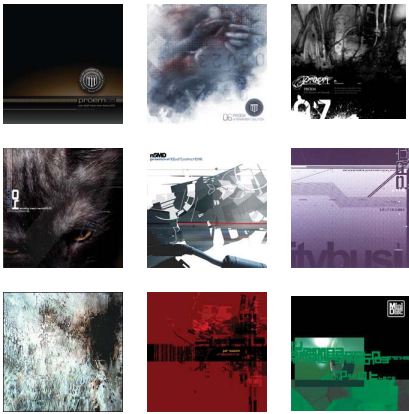


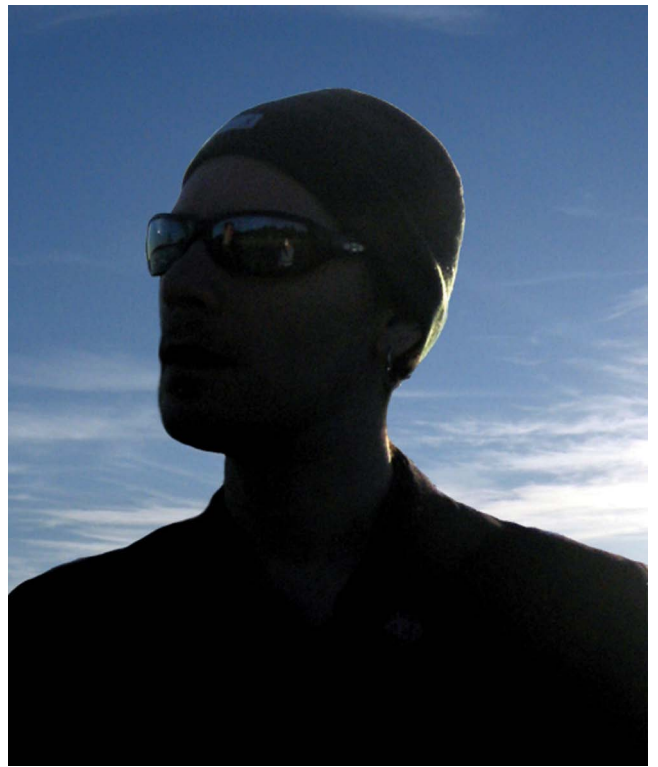
## enough conflict (2010/n5MD)

For those keeping track of Richard Bailey's (a.k.a. Proem) output, Enough Conflict is album number eight from the North American IDM veteran. The album finds Bailey in top form utilizing his technical bag of tricks to render an album for die-hard fans and newcomers alike. Those concerned with Bailey's dark ambient album "til there's no breath" on Nonresponse in 2009 can rest assured that Enough Conflict is just what they have been craving since "A Permanent Solution" (n5MD). Enough Conflict is Bailey's most diverse album mixing catchier melodic passages with some of his roughest beatwork since his debut album "Burn Plate no1". This diversity of mood and style makes "Enough Conflict" engaging on repeated listens and a possible contender for one of the best IDM albums of 2010.



[www.proemland.com](http://www.proemland.com)

# PROEM



Of all the acts currently corralled within the "Intelligent Dance Music" genre, Richard Bailey's Proem is perhaps one of the oddest fits. Known for his dexterity, a lone Proem "song" can offer more breakdowns than a Pinto and as many hairpin turns as a Porsche. To dance to Proem would require suffering from a disease as yet undiscovered. The body would need to jitter as if electrified and the ears would require cauterizing to keep the brain from wafting out dreamily into space. To Bailey, it is "industrial without words" in which "the intensity of death metal" is captured through "geeky electronics."

To namedrop, comparisons to 90s Autechre, Public Enemy-era Speedy J, Amon Tobin and Clark work. But with a catalog of nearly twenty EPs, LPs and 7" singles, any comparison is temporary. One consistency throughout Proemland is the calculated puzzle that comprises each release. The job of the listener seems almost to involve dismantling each work in the opposite order of its construction—to find the essence or initial muse amid an unpredictable web of rising and falling repetition, scattershot rhythms, voluminous ambience and grinding electronics. Yet for those willing to accept Bailey's vision as-is, the ride is just as easily savored.

On his latest Proem opus, Enough Conflict, Bailey expands his role as "designer of controlled randomness" by augmenting his expansive computer-based arsenal with outboard hardware for the first time. Nonetheless, his "damn the manual" attitude to sound design still yields the vivid pallet of exotic tones that his fans expect. While no stranger to spending hours tweaking a single sound—not to mention his admitted love for mathcore—what keeps Proem from becoming lost in the fast growing field of left-brained mathtronica is his insistence on an emotional core to his music. Richard Bailey does not make tracks. He programs dirges.

Enough Conflict is an album without rules wherein slow-burning piano drags coalesce with moshpit-worthy jagged disco runs and lofty ambient passages capitulate to walls of noise. But despite such ostensible randomness—a characteristic Bailey enjoys—there remains a human behind the wheel. "Life," he says, "is ridiculous, confusing, hilarious and brief. Your art should always be a reflection of that." There is no greater or more refined example of this ethos in the Proem canon than Enough Conflict. As unlikely as it seems that a linear path would exist in a career rooted in chaos, one does and this is its apex.

