

General information about Peter Andersson, raison d'être and his side projects.

The worldwide highly respected and multitalented sound artist Peter Andersson (born March the 20th, 1973 in Boxholm, Sweden) has been a composer within the dark ambient, industrial, noise, electronic and experimental fields since 1988 and has had a great number of projects since then. On this page follow some basic information about his more important projects. Peter Andersson has also been working (under his own name) with music for film and exhibitions and is currently working as a technical and media producer at the Swedish Air Force Museum. Some of his film and exhibition music is (or has been) used in their displays.

Raison d'être is Peter Andersson's most known project, formed in 1991 as a tool of expression with the goal of self-realization and deeper knowledge of the inner Self. For two decades now, and with a vast number of album releases, mainly on Cold Meat Industry, *raison d'être* has been supplying listeners with overwhelming dark-ambient industrial drone landscapes of beauty and sorrow with a highly steady inspirational flow.

Stratvm Terror is the harsh side of Peter Andersson, here also joined by his mate Tobias Larsson (Ocean Chief, Catapult the Smoke, Fluidage). This project first appeared in 1993 and has since then become an impressive industrial noise monster machine of terror. This project has almost reached the same acclaimed status as *raison d'être*. *Stratvm Terror* offers aggressive and loud frequencies for the whole spectrum of the ears that will play havoc with the brain. The project officially closed in 2012.

Necrophorus started as a companion to *raison d'être* in 1991, and is in some senses closest to *raison d'être* in sound. However, instead of emphasizing desolation and darkness like *raison d'être*, *Necrophorus* mostly deals with a lighter and more sensitive side. Also the instrumentation is softer, more relaxed, synthesized and electrified. *Necrophorus* has done several releases, offering a great alternative to the dark world of *raison d'être*.

Atomine Elektrine, with thematical interest in the vast space and small atoms, is named after a nuclear power plant and is in part inspired by the electronic space music of the 70's. Peter Andersson, let out his version of this musical direction in the beginning of 1992, and since then expressed on a number of albums.

Bocksholm is a peculiar project. After some years of confusion by having two persons with the name Peter Andersson, both grown up in the small industrial town called Boxholm and making industrial music on the Cold Meat Industry label, there was almost no choice but to collaborate with each other in a project named Bocksholm (the old spelling of Boxholm). This collaboration between *raison d'être* and *Deutsch Nepal* started in 1998 and reflects the bad childhood environment of the ironworks in Boxholm.

Panzar has a special predilection for armoured vehicles. *Panzar* was established by Peter Andersson in the year 2000, longing for the sound of early BDN and alike. The *Panzar* music is boiling, grunting and slow with deep noise sounds accompanied by heavy percussion. The *Panzar* project closed in 2006.

Svasti-ayanam was a temporary project Peter Andersson had a few days in 1993 and 1994, inspired by Tibetan, ethnic, tribal and ritual elements.

Cataclyst was a temporary project around 1992 with Peter Andersson and Johanna Rosenqvist (KOEFF/Institut) combining atmospheric industrials with rhythmic elements.

Grismannen, or The Pig Man in English, is maybe the least known of Peter Andersson's projects, but still notorious. In fact, this is his oldest project, from 1989. Peter also has a perverted and bizarre part of his mind which is expressed through *Grismannen*, though only Swedish people will fully understand the content of the lyrics in the native language. Experimental and funny. Nobody knows if *Grismannen* still exists as a project.

Yantra Atmospheres is Peter Andersson's own label, sound design and pre-mastering studio which has released some selected material of his own projects, and worked on pre-mastering for many releases on some major industrial labels around the world.