

**I believe that this year Finland has the monopoly for odd ( in the positive way) publishings, which I would call "the hybrids of Metal Music with modern insights". Does your hermetic, somehow separated country stimulate the imagination to wander into undiscovered regions of music and life itself?**

Sorry to disappoint you, but most of us doesn't live in a magical forests. I really don't know why Finland is the hot-spot for artists like this. This is not a thing that i think about much. We as a band are kind of an outsiders to other artists, so i couldn't really tell whats going on with them. This is something that anthropologists should examine. I don't have the distance to the subject. But i will assure you this: We are not some hobbits in cold forests worshipping the darkness or anything like that. We are modern psychonauts and we absorb everything around us, let it be the sun that never sets or technical achievement in computing.

**For how long were you composing *Ark of Contempt and Anger*? Where did you start, and what was your leading concept?**

It took few years to arrange, record and mix that album. Some the songs are quite old, like 10 years or so and some are composed within few years in the process of making that album. *Pilgrimage* is an old song for example. We coined the concept of the record late 2012 when we were just finished *The Holy Testament 2* album. We had a vision of making a clear, pristine and enchanting album that we could enjoy ourselves. We had the feel of liberation from our shoulders when we kind of played through metal and experimental music. We wanted to do weighty and personal record with magic and freshness. I think we made a good job.

**My interpretation of the title of the album is that instead convent you found contempt and anger on Ark. Are the two emotion the only ones you wish to save?; are they the only ones worth looking for and exploring?**

No they are not. There are many more to explore. In the start we felt exactly like the title says but later on in the process we packed our ark with contempt and anger and we shipped them away. It was very cleansing experience. Contempt and anger are destructive emotions. We don't want to dwell on those anymore.

**I guess that the philosophy of 'one enemy knitting people together' in anger and contempt is close to you, and I presume that you are not big fans of mercy?**

One enemy is knitting people together just because of individual hunger for survival. When the enemy is gone, those people doesn't mean you much if you cannot benefit from them in different circumstances. Mercy is for the weak of will that all of us are. Religion doesn't mean much to us. Our philosophy is the philosophy of the worms.

**I am infinitely interested in the photo which is the cover of the album. Red walls evoke connotations to Kubrick's and Lynch's productions, so, is your latest album a musical surrealism, or a kind of pleasant yet hazardous dream?**

Dreams are never hazardous. They are a tool and a weapon. Our music definitely comes from places beyond conscious mind and also musical surrealism is pretty good way to sum it all up. Almost the same thing. Musical avalanche of styles and thoughts that forces you to lose all of your prejudices and concepts of taste. Dream music for the dreamers that aren't asleep. Lynch has some the greatest dream sequences with richness of colour and atmosphere. I can see a parallel with those colours.

**How should I interpret the cover and connect it with the lyrics and the music: who is the anger, and who is the contempt? Also, reveal the story of the cover photo.**

It's a paradox of our design. You see what you want to see. People always have a need for understanding. We feed that need. People always have a need to explain things and seek meaning. We feed that need also. You already have the answers in you. They are the right answers. We never could fully explain what there is behind it all, as well as you never could fully explain what you got out of it.

**Lets talk about the music itself. *Ark of Contempt and Anger* is a hotchpotch of music genres, which is highly disparate from what you used to record. Have you grown sick and tired of 'the typical black metal', which you played on *The Holy Testament*, I think you would agree that you soaked in the romance with other genres.**

We've always been soaked with different genres but it wasn't that much in the foreground of our music in the past. In some degree you are right. We got tired of some elements. But also I think that we just had to do those records so we can be free of our demons. That black vomit is now gone. There is no more angst or hatred. We had to walk the walk, you know? It was a growing process. Now we can truly explore possibilities within our skills. *Ark of Contempt and Anger* was the record that changed our approach in making music.

**What is your Hunger?**

It's lyrically a concept of hunger for survival, hunger for power and control and hunger for personal dominance. It started with our fascination with the six plates theory and we added one political level and one personal level to create more contrast. Musically it was the first song to give direction to our new sound. It was a breakthrough in arranging for us.

**I appreciate the whole concept, because at one point you give me the mantra of *Pilgrimage* and *Dream Map*, and then you synthwave me with *Consolation*. I love it, but wasn't you affraid that the profusion of sounds and genres would fail, and people wouldn't understand the concept?**

We weren't afraid. I think we are expected to be bit hard to digest at first. I have always had an open mind and passion for different kinds of music. I presume that our listeners share that passion as well so surely they will understand this record after few listens. We try to create a journey that has many different places to visit. And when the journey is over, one can remember those places and be pleased that the journey was rich and multidimensional. Still there is a red line between all of the songs. There is a reason for all selections. Arc of drama was based on the tonality of the songs rather than styles or genres on this record. That makes these songs stream together so easily even thou genres differ. For us, *Consolation* was the central piece. We orchestrated everything around that song. It has a special meaning for us. In the end, we did everything just to please ourselves.

**I would like to ask about my very favourite song: *Crystal Ship*, in which tension and anxiety forms a strength which creeps over my shoulder with every sound, and in the latter part of the song I hear the music speaking your thoughts. What is the titular ship, and how should I interpret the song?**

It's a description of a ritual basically. Ritual involving love, shame, prophecies and methamphetamine. It's a ritual for creative powers and a celebration of chaos. It's like a Hieronymous Bosch painting.

***Enchant* is irresistibly leading me to the oriental East, shall I be tempted any farther?**

Yes, it is leading there indeed but all those parts that makes the construct are from the traditional West. It's very interesting when just by adjusting pitch of vocal samples can change them from being a Western chorale to being an Eastern jingle. Geographically speaking it's very interesting. Semitone equals thousands of kilometres. 2 semitones much more. All the musical parts placed together, everything somehow travels to far East. It's all so very interesting.

**What, in your opinion, gave the world asthma, and why did you assume so?**

It's other way around. It's the feeling when you cannot breathe. It's a suffocation by society, meaningless existence and isolation. Mauno Konkka recorded that piece by his own, approximately 10 years ago in his apartment with a beaten up piano. Isolation and sorrow oozes through those notes. It's a flashback of solitary and grief to remind us that everything is better now.

**I guess your album will be complemented with a great deal of live performances, the schedule**

**of which is gradually revealed on your site. What to expect on your concerts? I dare think that such a cornucopia of sounds will be staged as a music spectacle, rather than plain song after song performance.**

Yes, it's something like that. We don't want to repeat songs as they are recorded. We always want to take them further. We want to give total bombardment of sound. Live performances are always much more violent and chaotic in nature. For me there must be sense of danger for the audience and for the performer. For the performer the fear of musical collapse and failure and for the audience, unpredictability and instability.

**I couldn't live if I didn't ask: What is the story of your promo session? Where did you get the idea of naked photos?**

I really can't remember where we got that idea. It's quite old promo picture from late 2012 or early 2013. We were in an empty apartment in Helsinki and took those photos. It was our first ever promo picture. I remember I tried to pose like Grigori Rasputin. There were some kind of deeper purpose with it all but I just can't remember it anymore. I think none of us do. These were crazy times and we act on instincts. But looking at it now I can see small details that were very important part of our aesthetics at the time.

**What did you see last time?**

We saw wonderful things, strange animals, statues and gold.