





fragment king is the audio performance alter ego of Mark Kammerbauer. Extreme emotion and extreme absence of emotion are parts of a dichotomy of expression present in fragment king's work. At times highly confrontational and at times soothing, fk uses the widest possible range of instrumentation: from primitive animal instinct to academic discourse, from guitars to computers, from the human body to the body of space.

Mark Kammerbauer has recorded music in various constellations since 1992 and performed live since 1997. In fragment king, guitars, digital sounds and electronics and human voice are combined. fragment king began as the continuation of freejazz-grindcore band New Leadership, with electronic and digital means, but with the aesthetic of heavy guitars constantly in mind. After a first vinyl appearance in 1999 and beginning of live actions in 2001, the fragment king sound began to consolidate with the limited nexialist release of the LIVE AT SI cassette tape in 2002 and the SIMPLE THINGS ARE OFTEN MONSTROUS split vinyl release with nexicon. In continuation, fragment king employed guitars, bass guitars, vocals and software on the largely unreleased pathomechanical and anatomic recordings throughout 2003 and 2004 and the critically acclaimed GREY ALBUM in 2005.

fk collaborated with ntt/navicon torture technologies, z'ev, alexandra von bolz'n, spastic dementia/marcelo aguirre, ambassador21, and nicolaas deiker. fk has shared the stage with bazooka, herbst9, hyperdriver, edgey, klangstabil, synapscape, and many more. Crushing atmospheric heaviness, grinding compression of time/space, elegiac out-of-body movement and radical audible dissolution. A personal discourse on destiny: The questions are the answers - born from the chilling furnace of the soul.





albums and single releases

nexicon: life emitting diode [with ntt] [apex armouries 2008]

vs. ambassador 21: good morning w. [invasion wreck chords 2006]

GREY ALBUM [invasion wreck chords 2005]

nexialist presents: simple things are often monstrous [fragment king vs. nexicon] 12" [nex010, 2003]

fragment king: vivisection [architecture records ar 002]

live at SI mc tape [nex005, 2002]

compilation appearances

underground compilation [invasion wreck chords 2008]

elektroanschlag 8 compilation [featuring klangstabil and torben wendt] [elektroanschlag 2007]

caution! dvd compilation [invasion wreck chords 2007]

pandora"s box compilation [invasion wreck chords 2006]

spent decibel compilation [spent decibel record 2006]

coup de grace compilation [invasion wreck chords 2005 cd]

sonic-arts inspiration compilation [liquid harsh records 2005 cd]

the scariest weapon 1 compilation [invasion wreck chords 2004 cd]

sidetracked 12" vinyl compilation [mode of proof records 2004 12"]

noizzze! just do it compilation [invasion wreck chords 2003 cd]

megahertz: kappa tape compilation [megahertz 2002 mc cassette]

nexialist presents: halforganic compilation [nex000, 2001 cd]

cities & seasons 12" compilation [deiker records 01, 1999]

remixes

remix: talvekoidik: silent reflections [brume records 2007]

remix: a-team soundtrack compilation [minor records 2006]

remix: akcija v1.1 ambassador 21 [rest room records 2005 2x12"]

remix: pneumatic detach: paresis [hive records 2003 cd]

remix: tribute to godflesh [nihilistic records 2003 2xcd]



fragment king
live actions

13/09/2008 collaboration w/ z'ev, alexandra von bolz'n, spastic dementia
30/03/2007 elektroanschlag 8
09/12/2005 prague xi. industrial festival
30/07/2005 special nexialist performance kloster oehningen
19/03/2005 resistance festival london
17/03/2005 hyperdriver vs. fragment king at radio resonance fm london
11/03/2005 sick & twisted club london uk with dj bazooka
27/09/2004 resistance festival bratislava
11/07/2004 munich w/ peter haimerl [an a2 architekturwoche event]
05/02/2004 fluc vienna noisecamp
02/19/2003 nexialist @ barreled/subtonic, nyc fragment king & nexicon
02/13/2003 wfmu radio [advanced d&d] hosted by donna summer
10/11/2002 nexialist exposition 2002 @ ibo's, vilsbiburg, germany [w/
n.deiker, plusminus0, iron nedim]
09/24/2002 nexialist exposition 2002 @ openair, nyc [w/ n.deiker]
08/01/2002 fragment king versus ntt: we are nexicon
05/11/2002 with klangstabil, ntt, industrial fest providence
05/09/2002 with klangstabil & ntt, pyramid, nyc
04/25/2002 ucla los angeles
01/20/2002 antiflow long island
12/11/2001 the point gallery nyc
12/06/2001 brooklyn level x
09/06/2001 brooklyn si
07/12/1997 acud berlin

SIDE-LINE

The official debut release of this American artist brings us to a dangerous border. This is a very restricted noise area where heavy breakbeats and other nervous percussions have been merged with noise and industrial. It sounds like pure chaos while the enraged screams only accentuate the punk-like style of this release! Minimal noise chaos!

ORKUS [9.5 of 10]

The Bavarian DJ Mark Kammerbauer, among other things event specialist and architect of the audiovisual sector (www.nexialist.com) is active in the extreme music scene for some years, starting with freejazz grindcore project New Leadership, he has now focused upon a most nastily noisy and dark mutation of breakbeat and for best results provides an evil dosis with Fragment King. Basis are always fat groovy beats in combination with massively distorted guitars and deeply rolling bass in addition to parole-like screamed text messages, which could be described as a mix of Power Electronics and Drone Doom with aggressive backgrounds, produced by Kammerbauer in an enormously dense and fat manner. Godflesh on even more drugs? More than that – Grey Album makes you sweat, evokes anger, releases force, in the controlled songs with slower pace as well as in the angry, fast noise machines, in which the Fragment King has incorporated almost insane energy eruptions in a pretty defragmented way. Thomas Sonder - Orkus Magazine



CHAIN DLK [4 of 5]

Do you remember the early Godflesh or Scorn releases, where guitars were roaring and throats were bleeding? Well, Mark Kammerbauer dug a lot the innovation of those two bands because some years after that explosion of rage he took that spirit, melting it with some elements of power noise and breakcore just to form his project Fragment King. Formed on early 1996 as continuation of a freejazz-grindcore band called New Leadership, the project released a first vinyl in 1999 ("Cities and seasons" compilation), a limited release of the LIVE AT SI cassette tape in 2002 and the "Simple things are often monstrous" split vinyl release with Nexicon on 2003. I don't know how Fragment King was sounding on his early releases but the ten tracks of GREY ALBUM convinced me immediately with that dark grinding guitars and with that treated voice that seems starving for more razorblades. The first track "Scape [a]" is a industrial chaotic fragmented manifesto, while the other ones, starting from "Brutalitarian", sound granitic and compact. The guitar sound form a wall of noise while rhythms are clear and powerful. On the twelve minutes long track, "Emperor slug", after seven minutes of "in your face" music everything falls apart just to leave space to the ambient industrialism of digital crashes. After this pause the sound starts again with its guitar/digital assault arriving to the closing "Scape [b]", a sort of revisited eighth minutes long revisitation of the opening track which has a long ambient metal coda after the fragmented noises. Try it!



AD NOISEAM

Interesting mixture of power electronics, slow GODFLESH-like guitars and fast breaks for a debut album which places FRAGMENT KING at the cross-road between the dark and harsh industrial sound and a somewhat more energetic and beaty breakcore. If NAVICON TORTURE TECHNOLOGIES was to work with breakbeats and use a bit of guitars, this is probably what he would end up with: a dark, emotional and angry album that has tracks for both introvert headbangers and cluguers alike. Very interesting.

ELEGY

“...FRAGMENT KING sevie depuis 2001 dans le rayon boucherie/autopsie des compilations et autres remixes industriels; il signe enfin son premier CD, Grey Album, sur le label bielorusse d’AMBASSADOR21, Invasion Wreck Chords. Un album gris situe au croisement de l’indus-breakcore et d’un digital-hardcore tres noisy dans la veine du recent PANIC DHH. L’industriel le plus lourd rencontre des guitares plombées tres crades, un chant desespere hurle du fin fond d’une cellule poisseuse, une batterie resonant comme un AK-47... Collision d’ingredients averee sur les sublimes et tortures “Brutalitarian” et “Prosthetics”. Ne venait pas chercher ici le tempo qui vous fera danser, l’heure est aux lamentations lentes de l’ame et a la demence pour Mark Kammerbauer alias FRAGMENT KING. Les adorateurs du son noise glacial des productions de Coldmeat Industry devraient y risquer une oreille, et les fans de MUCKCRACKERS, PROTON BURST ou des premieres heures de Collapse pourraient sans nul doute s’y retrouver. Beton, metal et camisole pour imager cette oeuvre qui ne nous a pas laisses indifferents; original et quasiment inedit depuis la mort de GODFLESH.” Olivier Camus (Elegy Magazine) www.elegy.fr



**fragment king
vs. ambassador 21: good morning w. [2001]
reviews**

ORKUS [9 of 10]

The three-part "Battle of the Titans" makes you hope for something revolutionary, especially because of the high quality of the previous releases of both Ambassador 21 and Fragment King. That is something you can't expect. A unique collaboration, similar to a monstrous ear massage, is something however you can expect, considering that an angry Aggro-Breakcore-Inferno meets a Drone-Electro-Equation, both merging into a singular whole. The "Afternoon" is still sleepy, but the ripples of power which is in the process of awakening can doubtlessly be felt. On "Good Morning W", an ultravenous spectacle with thunderous depth and pushing break-beats is unleashed, which spawns forth tri-fold beat massacre and industrial noise recycling in "Midnight", including psychedelic treated snapshots of the present - dry, bloody, and hard as granite. In the end there is "Morning" - the final three chapters include gross splatter scenes, a complete noise theater, chaotic, neurotic and descending into total noise, up to the "Salvation", the 16-minute-hypno-nightmare and, thanks to the enormously dominant and aggressive vocals, disturbing title piece at the end of this relentless noise carriers, which - in contrast to some other noise sound artists - never loses control over itself. Thomas Sonder



CHAIN DLK [4 of 5]

“...GOOD MORNING W. is an album that sounds thick, if you know what I mean: tense, distorted and experimental. The perfect example is the final 16 minutes track which gives the title to the album is a sort of bomb that is about to explode. On this one Natasha free all her rage crying her lungs out while on the background the tension builds a wall of noise that seems to fall down on the last minute where only a feedback lasts. Intense...” - Maurizio Pustianaz - chain dlk www.chaindlk.org

AD NOISEAM

Surprising semi-improvised collaboration between two very different act. On my left, the Ambassador21 duo, usually more active with guitars and shouted vocals. On my right, Fragment King, who is more often pigeon-holed as a maker of dark, noisy ambient. The encounter of both is however a heavy, suffocating, at times percussive and resolutely dark (almost) instrumental album, more taylored for home listening than for the club, and reminding slightly of Converter. Surprisingly deep, scraping and intense.



fragment king
simple things are often monstrous [2003]
reviews

DE-BUG [**** of *****]

nexialist presents: 'simple things are often monstrous'cat.no. nex010 format 12" 45 rpm gold colored vinyl in clear pvc pouch lim. ed. of 100: "Joy for all friends of the noisy postdrumandbassnirvana. 2 tracks by fragment king, who loads and towers destroyed bassdrums and screeching breaks in front of him, digs and probes the heap as if it were the innards of a heavy metal sauce for gourmets, who love to gobble up fresh roasted tiniti for breakfast and on the flipside two tracks by nexicon, which sound a lot more like broken machinery than breaks or beats. this is no fast silly funny broken music, but honest and righteous terror with fragments of slime and digital gall." bleed ***** de-bug



TESSELATE

Track one of two by fragment king is “the prisoner”. Dusty cloud of distorted powder was over you until the cymbal lead drumbeat clashes all up in the house, and a pounding bassline skips alongside. Wobbling melodies and harsher drum strikes add layers of energy to the already overloaded party. Gradually gaining in power, the barrage of beats, chords and bass reaches a peak and lets off a siren like call, just to tell everyone it’s safe to come out now. Hectic industrial junglist style managed chaos, good one to clear the head. Recommended “hammerhead” is all about ducking falling crystals and keeping an eye on them laser beams powering up just over there. A burst of glitch beat drops you into the heart of the track, you notice that the electronics have gone awol. Machined burps and spitting flame vents, crush you into a corner, only to be rescued by the glowing drum smashes that push you down a disused shaft and into relative safety. The sounds from the lab echo and spin in the tube creating an almost ambient melody, but watch out you have been spotted. Unleashing a torrent of robotic voiceprints, clattering drumclashes and a pounding bassline, you are taken on a sprint through synthetic chaos, where homosapiens are banned. Mad track. [...] inbetween the hacking attacks, breaking up the industrial soundtrack, and scaring the giant staplers just a tad. Keyrazy. Nexialist 10. Industrial crunchiness marinated in a jar of battery acid, with maybe a dash of robot blood, some broken personal computers and tickets to chernobyl. Check it out. Sam / tesselate.me.uk





2007 ELEKTROANSCHLAG

Next, Fragment King appeared on the stage afterwards could make you think of Idiot Saint Crazy if you still remember that concert at WIF06'. The music is noise kept on quite a long leash, irregular, smashing sounds, infiltrating deep down you brain and then rambling there mercilessly (and at times giving you painful raps). It's not the music you would call consumer friendly if I may speak openly, but I suppose it's not the case, it's more about astonishing, shocking (a snake-monkey effect :) and then ramming with the flood of sounds. So that's how I felt after the gig – as if after a close contact with a steamroller.

http://alternation.eu/article_258_Elektronaschlag_8.htm



fragment king
works, action, critique 1997-2007
www.nexialist.com

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