



ROCKERILLA #370 – June 2011 (Italia)

Messiah Complex marks the return of the Italian New Wave, the one that has been able to keep in pace with the times in the evolution of technology and sounds, while preserving its musical style.

Temple of Venus are able to grasp the intricacies of the musical notation and the cure of the vocal parts, strictly in English. A peculiarity: in some tracks, drum machines and other synth programs follow an unexpected and irregular line of the 4/4 beat, and even this particular sounds good as well, and gives even more emphasis to the songs. But the main thing is that this record is enjoyable but not commercial in any way.

Beautiful to listen and to admire with its attractive graphics.

Cristiano Pellizzaro – Rating 8 out of 10

ASCENSION MAGAZINE #27 – Spring/Summer 2011 (Italia)

Piero Lonardo, Temple of Venus' voice, once wrote me by e-mail that "MESSIAH COMPLEX" in fact represent for us, with the proper proportions, the change from Joy Division to New Order. Here, luckily, nobody died. However, when our drummer left, we had to face a series of choices." These are the vicissitudes which led the band from Bologna, who was inspired by the guitars of Sad Lovers & Giants, The Cure and Sound (as witnessed by the previous album "Endless?"), to express with a more synthetic standard its new drives.

The album, a concept that tells the adventures of The Sugar Sandy Sandman, a sort of Silver Surfer travelling among introspection, fantastic voyages and distorted reality, is a full immersion in style into electropop sound surrounded by the Peter Hook's bass sound with which New Order managed to overcome the departure of Ian Curtis from the world of the living (to enter in the world of myths).

Synths and guitars divide into equal parts the task of setting in motion the nine songs on a cd where the nostalgia is often forced to struggle with sadness, anger and disillusionment. It is not a battle against windmills, but a strong emotional conflict from which rise "factory school's" isolationism gems (as the beautiful and sad "Hide & Seek") and lashes of smart electropop like "Sugar Sadman" and "Hey Stranger" (another synthetic track in the background characterized by a bass tune that is totally Peter Hook style).

Recorded in Bologna, but designed and printed in London, this CD (as in the case of the calabrian Other Voices) is an irrefutable confirmation of the capacity of adaptation and absorption of sound that we Italians do have for the music coming from the land of Albion. Besides, what else could we expect from a band that entitled an album "May 18th 1980" in memory of Ian Curtis (album released in 1999 for the famous Toast Records of Turin) and now has decided to translate with synthesizers their deepest emotions?

Alex Daniele



This CD is on sale (even) in London. This CD comes after a silence that lasted several years. This CD is the new album of Temple Of Venus. The Temple of Venus is a band from Bologna in business since 1984. The



MUSICPLUS
SPRING/SUMMER 2011 - ITALIA

TEMPLE OF VENUS
Messiah Complex
(Autoprodotto) CD

Questo cd è in vendita (anche) a Londra. Questo cd arriva dopo un silenzio che durava da alcuni anni. Questo cd è il nuovo album dei Temple Of Venus. I Temple Of Venus sono una band bolognese in attività dal 1984. I Temple Of Venus sono new wave. I Temple Of Venus con "Messiah Complex" hanno smesso gli abiti del Joy Division e sono diventati New Order. Un passo in avanti senza il minimo dubbio. "Messiah Complex" è l'inizio di una nuova avventura. Una avventura che oggi è nelle mani di un paio di musicisti. I Temple Of Venus hanno suonato in Inghilterra ottenendo sinceri consensi. I Temple Of Venus torneranno a suonare in Inghilterra. Un lussuoso digipack fa da involucro ai nove brani di dark wave electro. I Temple of venus potrebbero essere suonati anche in discoteca e non è una nota negativa. Un cd da ascoltare e riascoltare. www.templeofvenus.it

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The Temple of Venus are new wave. The Temple of Venus with "Messiah Complex" have changed Joy Division's clothes of and now they are New Order. A step forward without any doubt. "Messiah Complex" is the beginning of a new adventure. An adventure that is now in the hands of a couple of musicians. The Temple of Venus played in England achieving great support. The Temple of Venus will be back in England to play.

A luxury digipack package houses nine tracks of dark electro wave. The Temple of Venus could also be played in a disco clubs and this is not negative. A CD to listen and listen again.

Andrea Tinti

NTWK #160 – July 2011 (Italia)

Gecko's word...

Electropop is back! I'm talking about good stuff, quality and above all, Italian. Piero Lonardo and Alessandro Montillo are the heart and mind of Temple of Venus, new wave project born in Bologna in 1984. An old musical genre for which they have been able to keep pace with the times for the sound and technology in the course of their project. It is surprising to know that only in 1997 they released their first production after several demo tapes, until the current **Messiah Complex**, self-produced and showcased in some London clubs last spring in a short promotional tour. You will enjoy both the music and the graphics that accompany Messiah Complex. Listen to them and you will be looking for their previous works on cdbaby.com.



NTWK #160
JULY 2011 - ITALIA

Parola di Geco...

Electropop is back! Sto parlando di roba buona, di qualità e soprattutto italiana. Piero Lonardo e Alessandro Montillo sono l'anima e la mente di Temple Of Venus, progetto New wave bolognese nato nel 1984. Un genere musicale vecchio per il quale hanno saputo stare al passo con i tempi per le sonorità e la tecnologia nel percorso del loro progetto.

Sorprende sapere che soltanto nel 1997 hanno realizzato la loro prima produzione dopo numerosi demo tape, fino all'attuale Messiah Complex, autoprodotto e presentato in alcuni club londinesi la scorsa primavera per un breve tour promozionale. Messiah Complex vi piacerà sia per la musica che per la sua veste grafica che lo accompagna. Ascoltateli e andrete a cercarli i loro vecchi lavori su cdbaby.com.

Non voglio trascinare gli amanti del blues e con questa chicca spero di farvi brillare gli occhi. Cosa sarebbe oggi la musica se non ci fosse stato Alexis Korner? La Hemlock Records, pubblica The Godfather Of The European Blues Scene, una retrospettiva del periodo 1954-

1957. Un documento utile soprattutto ai più giovani, per conoscere l'uomo che è stato il ponte di collegamento del blues tra Europa e America.

Esistono storie per le quali la passione alimentata dal talento, premiano un fortunato che meritatamente emerge e realizza il suo sogno diventando una sorta di leggenda. Questo è quanto accaduto a Luca Rignoni, suonatore di djembe. Ha coltivato il suo amore per la musica afro sin da adolescente, si è formato in città studiando tale forma artistica assieme ad un noto maestro e sino ad oggi per lui è stato un

segue di soddisfazioni passando per gruppi musicali e di danza per poi chiudere il cerchio con l'insegnamento della cultura musicale dell'Africa Occidentale anche in altre regioni. Nell'ambito afro triestino, Luca è divenuto un personaggio degno di nota, perché è arrivato dove nemmeno i suoi insegnanti sono giunti: è stato chiamato alla corte di Bruno Genovese, suonatore afro di fama mondiale di base a Torino dove Luca adesso vive e suona per continuare il suo percorso formativo e artistico.

Vi siete mai chiesti come siano prodotte certe sonorità nei film dell'orrore? Uno strumento chiamato Waterphone, che solo a vederlo ci lascia turbati, è un aggeggio metallico da suonare in svariati modi. Waterphone.com è il sito dedicato a questo curioso strumento inventato e realizzato da Richard Waters, così come altri oggetti musicali che troverete sullo stesso sito.



Il Blog di Out
Blog del progetto "Out" (fanzine, libri, podcast)

Ma cos'è Out? / OUTBOOK - 13 scrozzature d'amore

RadioOut LA SECONDA STAGIONE

IL BLOG DI OUT
JANUARY 2012 - ITALIA

Recensione: Temple of Venus, "Messiah Complex"
gennaio 15, 2012 | Franciskus van

Un Concept Electropop - by Claudia Amantini

È un piacere ricevere pacchetti per posta, specialmente se non sei Equitalia, specialmente per il contenuto. È così che mi sono ritrovata tra le mani "Messiah Complex", ultima fatica dei Temple of Venus.

Digipack bello a vedersi, veste grafica che sembra tutto un programma: al primo impatto l'illustrazione di copertina mi ha fatto pensare a Stefano Ricci, invece il tutto è opera di Luca Nieddu, autore capace di soddisfare l'occhio, l'occhio che, come sempre, vuole la sua parte. E la veste grafica soddisfa, non solo per la copertina, ma per l'intero vestimento (interni, libretto, etc.).

I Temple of Venus sono una band bolognese attiva dal 1984, matrice new-wave, paragoni che riportano, inevitabilmente, a Joy Division e New Order (e che ben paragoni...). Il nuovo album unisce la new wave all'elettropop, con ottimi risultati. E se lo dico io, fan dei suoi rock...

"Messiah Complex" è un album autoprodotto e stampato a Londra, dove i TOV hanno fatto un tour promozionale. Un concept album, nove brani in rigoroso inglese, un ritmo sostenuto da tastiere, basso, chitarre, drum machine, programmazioni. Un suono anni '80 che guarda al moderno. Diverse le atmosfere contenute: malinconia, rabbia, cupezza... si parte decisi con "Across the stars", si distende il lamento malinconico con "Hide & Seek" e "Goodnight", si alzano i toni con "Sugar Sadman" e "Hey Stranger"; ogni brano sembra avere una propria identità, poi, si sa, ognuno si creerà i propri "preferiti" in un percorso di ascolto personalizzato. I Temple of Venus hanno una formazione essenziale, un duo: Piero Lonardo, tra i fondatori, voce, synth e basso modale e Alessandro Montillo, chitarre e drum programming. Un duo capace di creare ottima musica.

Insomma: Out consiglia... i Temple of Venus!

Messiah Complex è disponibile per l'acquisto su iTunes Music Store; in rete su cdbaby.com, www.templeofvenus.it e roki.it; in alcuni negozi selezionati tra cui Disco d'Oro, Discorama e Semm Music Store a Bologna.

BLOG DI OUT – 2011 (Italia)

An Electropop Concept - by Claudia Amantini

It is a pleasure to receive packages by mail, especially if they're not from Equitalia (= italian IRS), especially for the content. That's how I found myself "Messiah Complex", Temple of Venus' last effort, in my hands

A beautiful Digipack, a graphic that says it all: the illustration on the cover made me think at first glance of Stefano Ricci, but it is all work of Luca Nieddu, able to satisfy the eye, eye that, as always, wants his share. And the graphics is enjoyable, not only the cover, but the entire outfit (interior, manual, etc.).

Temple of Venus is a band active in Bologna since 1984, new-wave matrix, comparisons that inevitably make you think about Joy Division and New Order (what a nice comparisons ...).

The new album combines new-wave with electro-pop, with excellent results. And I say that as great fan of rock sounds ...

"Messiah Complex" is a self-produced album printed in London, where TOV did promotional tours.

A concept album, nine songs in strict English, a rhythm supported by keyboards, bass, guitars, drum machines and programming. An 80s sound that looks so actual. Different atmospheres inside: sadness, anger, darkness

... it starts with "Across the Stars", stretches the gloomy/dark carpet of "Hide & Seek" and "Goodnight", raise the tones with "Sugar Sandman" and "Hey Stranger", each song seems to have a proper identity, then, you know, everyone may name their own "favorites" after personal listening.

Temple of Venus line-up is essential, a duo: Piero Lonardo, a founder member, vocals, synth and a deadly bass, and Alessandro Montillo, guitars and drum programming. A duo able of creating great music.

To make it short: OUT suggests ... Temple of Venus!

Messiah Complex is available for purchase on iTunes Music Store and on the net on cdbaby.com, www.templeofvenus.it rockit.it and in some specialty stores including Disco D'Oro Discorama and Semm Music Store in Bologna.

SOUNDS BEHIND THE CORNER - 2011 (Italia)

Temple of Venus is a band from Bologna, active since 1984. Perhaps not too popular in our area, but deserving of much, much more for their talent, after several years of recent work inspired by the first new wave, and the hollow sound between coldwave and darkwave, not forgetting Joy Division's legacy, now they're calling this pleasant album, surprisingly between darkwave, electro and indie, with reminiscences of Peter Hook / New Order bass, Clan Of Xymox influences, and completely new solutions.

"Messiah Complex" provides a change of direction after four years of commitment, in the hands of Piero Lonardo (vocals, bass, synths and founder of the band) and Alessandro Montillo (guitar, back vocals, drum programming), after a short and positive showcase tour in England. Some of "Messiah Complex"'s sonic and stylistic drives place were already announced – for the most attentive – in last album "Endless?" and in the songs made for compilations "United Forces Of Phoenix" (Nomadism Records) and "The Holy Hour Compilation" Vol. 1.



It is time now for a concept album, The theme is the character and the story of Sandy-Sugar Sandman, a sort of Silver Surfer (Marvel comics) that rises to mythical and symbolic, almost a bridge (messiah, preacher, mediator) between two worlds, the ours, in need of every possible salvation, and an alien and futuristic one.

The opening is as intense as a poster, "Across the Stars" between voices reverberated and echoes introduces a sustained electro rhythm, contemporary, that gradually gives room to the keyboards and a deep bass, the true guide of the melody that leavens the whole song, and takes your breath away by tapping the strings of our interiority.

Come too full-bodied and scratching guitars,

and Piero's singing, and the hypnotic journey begins. It is surprising the contrast between vocals and bass, so humans and internalized, and the electronic instruments. "Hide And Seek" between an abstract drumming on a suspended void, takes off with the arrival of the guitar riffs, characterized here by a well cured phrasing, while the voice gradually acquires depth, until the final crescendo.

"Goodnight" seems to start between alien keyboards, drops of abstract sounds on a deaf drum, with a typically dark bass; it's one of the most visionary songs of the CD, which connects crunch sound, in a almost cinematic atmosphere, between science fiction and metaphysics, à la Andrei Tarkovskij, with a voice unusually angelic and sweet, the come the guitars drawing cyclically the melody until the liberating full instrumental.

"Sugar Sandman" is focuses on the main character of the concept, and opens a different atmosphere, animated by the swirling bass, the rhythm and the guitars in perfect tune, until it touches a dark electro with clear rock style. More alien, as if would have come from other spaces of an unpublished Starry Messenger, is "Inside Me Anything", innovative in the suspended instrumentation and almost slowed, but alive and full of soul thanks to its vocals choices, is complicated by an instrumental point of view in the second half, until it becomes an anthem, almost choral.

Simply dragging is "Hey Stranger", with its dynamic and elegant dancefloor rhythm, built with taste, with skilful guitars and keyboards, to the final master for and "extremely musical" bass, here set like a gem, not too veiled homage to the New Order. It starts suspended between IDM beats, to reveal itself in the end a song with flashes of rock and an use of the bass nearly postpunk-funk, the contemporary "Metropolitan" with the ambiguous theme that winds between individualism and mass suburban loneliness and cosmic, is a poetic story among electronic icy, and nervous guitars in the end. It closes the successful work "Tonight Can Be Done", conducted by Piero's full voice, among almost EBM synths of considerable effect.

Everything has been emphasized by Luca Nieddu's inspired graphic work, cured in the smallest details, who covers the cd, made in a multi-panel digipack all decorated, another note of taste for one of the special CDs of the times.

Phaeton

ROCK SHOCK - 2011 (Italia) – 4 stars out of 5 !

Active for the past three decades, the Temple Of Venus from Bologna, founded in 1984, released their first official album in 1997. After so many demos, the band released their first job Zig'D'Bomb that earned them comparisons to Echo & The Bunnymen, The Sound and The Cure.

This enthusiasm led them to obtain a contract with the label Tost Records who produced the second album, an EP titled 18th May 1980 in honor of Ian Curtis.

Even in later years, the band, led by Piero Lonardo, currently supported only by Alessandro Montillo, did not

change their sound, remaining in the pure New Wave.

After some participations in compilations of gothic-rock and wave, in 2011 comes out this new album, Messiah Complex, the result of 4 years of work.

Messiah Complex, presented with a very catchy graphic design by Luca Nieddu, is a concept album starring Sandy the sugar sandman a sort of new Silver Surfer.

The first track, Across The Stars, start strong with synths and electronic sounds that recall the very early New Order between echoes and voices in the delay; almost eight minutes of pure new wave spirit that should go on forever.

More quiet and introverted is the subsequent Hide & Seek, which opens the

Temple Of Venus
Messiah Complex
(Cd, Autoproduzione)
new wave
★★★★★



Attivi da ormai un trentennio, i bolognesi Temple Of Venus, fondatisi nel 1984, pubblicarono il primo album ufficiale solo nel 1997. Dopo tanti demo tapes, la band pubblicò il primo lavoro Zig'D'Bomb che valse loro paragoni con Echo & The Bunnymen, The Sound e The Cure.

Questo entusiasmo li portò ad ottenere un contratto con l'etichetta Tost Records che produsse il secondo lavoro, un ep intitolato 18th May 1980 in onore a Ian Curtis.

Anche negli anni successivi, la band, capeggiata da Piero Lonardo, affiancato attualmente solo da Alessandro Montillo, non cambiò il proprio suono, restando nell'ambito della pure new wave.

Dopo alcune partecipazioni a compilation di gothic-rock e wave, arriva in questo 2011 il nuovo album Messiah Complex, frutto di 4 anni di lavoro.

Messiah Complex, presentato con una veste grafica molto accattivante ad opera di Luca Nieddu, è un concept album che vede come protagonista un novello Silver Surfer chiamato Sandy The Sugar Sandman.

La prima traccia, Across The Stars, parte forte con synth e sonorità elettroniche che richiamano fortemente i primi New Order fra asili e voci in delay; quasi 8 minuti di puro spirito new wave che non dovrebbe finire mai.

Più tranquilla e introvertita la successiva Hide & Seek che apre le porte a Goodnight, il brano più sperimentale e cupo dell'intero lavoro.

Maggiormente affine alle sonorità new wave dei Joy Division è invece Sugar Sandman, sorto in partenza ma con una esaltante cavalcata finale.

ROCK SHOCK
ROCK SHOCK
JULY 2011 - ITALIA

Si prosegue nell'ascolto di questi lunghi brani, molto distanti dalle sonorità alla moda che vedono il ritorno della new wave negli display alternativi. Forse il punto di forza è proprio questo, suonare anni '80 ma con un piglio moderno che differenzia i Temple Of Venus dalla miriade di Curtis-cloni che assona ogni giorno.

L'ipnotica Anything Inside Me di guida ad Hey Stranger, brano caratterizzato da un gran tiro alla Chemical Brothers ma con forti connotazioni di basso alla Joy Division.

Metropolitan fa calare leggermente la tensione seppur presenti degli interessanti riff di chitarra, ma già la seguente Love's A Thing You Can't Heal From riporta in un vortice sonoro che conduce al grandissimo finale con le sonorità acide e martellanti della conclusiva Tonight Can Be Done, uno dei brani migliori dell'album.

Questo lavoro dei Temple Of Venus è la riprova che si riesce a fare anche nel nuovo millennio della new wave interessante, senza appesantire come dei cloni. Bravi !

door to Goodnight, the most experimental and dark song of the entire work.

More akin to new wave sounds of Joy Division is instead Sugar Sandman, with a soft start and a wild final ride.

We continue listening to these long songs, very distant from the fashionable sounds that fill the return of the new wave in the alternative airplays. Maybe this is its point of strength, playing the 80s but with a modern look that distinguishes the Temple of Venus from the myriad of Curtis-clones that come out every day.

The hypnotic Inside Me Anything leads us to Hey Stranger, a song featuring a great attire to the Chemical Brothers, but with a strong bass Joy Division's tune.

Metropolitan slightly drops the tension even if there are some interesting guitar riffs, but the following Love's A Thing You Can Heal From leads us again in a vortex of sound to the great finale with the hammering and acid final Tonight Can Be Done, one of the best songs of the album.

This work from Temple of Venus is the proof that you can do new wave of interest in the new millennium, without sounding like clones. Bravo!

IL MUCCHIO – 2011 (Italia)

Born in Bologna in 1984, Temple of Venus are a band straddling among the legend and the anonymity and, trust us, it's a real shame. Their new album, "Messiah Complex", following the previous "Endless?" (2003) and a promo of 2004, surprising.....ly titled "Promo 2004" is the result of four years of work and a very basic line-up,

with the founder Piero and Alessandro Lonardo Montillo as the only witness to a revolution in sound, modest but happy. The real riots are the silent ones and that's why you hear the sequence of songs on this album, it captures a feeling of excitement mixed with a heard of someone who knows typical glimpse of the new and beautiful in detail. It's true: the influences seem too blatant, all related to that single, huge omnivorous hat named "English new wave", but at the same time, the grafts are obvious personal developments that make a disc well above average.

The impression is that they managed to keep one foot open a door (or the big door of Factory Records) facing the past, with the intent to cultivate it with their own hands.

MUCCHIO.it
NEWS / DISCHI / PRIMO PIANO / FDM / CONCORSI / FORUM / STORE / ISCR
FUORIDALMUCCHIO Numero Settembre '11
A cura di Federico Guglielmi e Aurelio Pasini

TEMPLE OF VENUS


Messiah Complex
autoprodotta

Nati a Bologna nel lontano 1984, i Temple of Venus sono una band a cavallo tra la leggenda e l'anonimato e credeteci, è un vero peccato. Il loro nuovo album, "Messiah Complex", seguito dal precedente "Endless?" (2003) e di un promo del 2004 intitolato sorprendentemente "Promo 2004", è il frutto di quattro anni di lavoro e una formazione oltremodo essenziale, con il fondatore Piero Lonardo e Alessandro Montillo quali unici testimoni di una modesta ma felice rivoluzione sonora. Le vere rivolte sono quelle che non fanno clamore ed ecco perché a sentire la sequenza di brani contenuti in questo album, si coglie una sensazione di già sentito mista ad una eccitazione tipica di chi sa scorgere del nuovo e del bello nei dettagli. È vero: le influenze paiono eccessivamente smaccate, tutte riconducibili a quell'unico, onnivoro e smisurato cappello che risponde al nome di new wave inglese, ma al tempo stesso sono evidenti gli interessi personali, le evoluzioni che nel fanno un disco ben sopra la media. L'impressione è che siano riusciti con un piede a tenere aperta una porta affacciata sul passato (o sul portone della Factory Records), intenti con le mani a coltivare il presente. Non tutte le canzoni in scaletta sono state baciate dalla musa con pari generosità e faremmo volentieri a meno di sapere che si tratta di un concept album, ma concedendo a "Messiah Complex" più di un ascolto casuale, sarà facile perdonare qualche ingenua ridondanza. Brani come "Goodnight", "Anything Inside Me" o la conclusiva "Tonight Can Be Done" meritano tutta la vostra attenzione.


Contatti: www.templeofvenus.it
Giovanni Linke

MUCCHIO.it
IL MUCCHIO
SEPTEMBER '11 - ITALIA

Not all the song have been kissed by the muse with equal generosity and we would are not very concerned that this is a concept album but, if you give "Messiah Complex" more than a casual listening, it will be easy to forgive some naive redundancy. Songs like "Goodnight," "Inside Me Anything" or the final "Tonight Can Be Done" deserve all of your attention.

Giovanni Linke

Messiah Complex is an amazing record in its own way. Surprisingly, almost deafening, its ability to be concise and simultaneously tells a lot about the status of the Italian new wave, which, despite its continuous recurrence to not too hidden typically British styles, can confirm year by year, our skill in customize it and make it "our own". And so the Temple of Venus introduce themselves, with strong rhythms not only used to fill in, but also to improve the structure of the song, basic when they have to play a secondary role, more rugged and complex when you must support the carpet of those synths that New Order managed with surprising wisdom in composition. Today in Italy, only a few know how to reproduce them in an appropriate and updated way, and in this short list ToV are right on top. Flashes of contemporary electro-pop ("Hey Stranger", which dramatically highlights the power of the bass), hampered by a few beats in the background of the indietronica in the more relaxed songs ("Hide & Seek"), colors more deeply a record strongly devoted first to

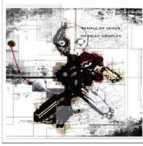


IMPATTO SONORO
STANCO DELLA SOLERA MUSICA? CALZE TUM
IMPATTO SONORO
AUGUST 2011 - ITALIA

RECENSIONI

Temple Of Venus – Messiah Complex

Di Emanuele Brizzante (agosto 11, 2011)



Messiah Complex è un disco a suo modo stupefacente. Sorprende, quasi assorda, la sua capacità di essere sintetico e contemporaneamente dire molto sullo status della new wave italiana, che nonostante il suo essere un continuo riproporsi di stili tipicamente British, di derivazione quindi neanche troppo celata, riesce a confermare di anno in anno la nostra bravura nel personalizzarla e renderla "nostrana".

E' così che i Temple of Venus si presentano, forti di ritmiche non utili solo a riempire ma anche a strutturare meglio il brano, lineari quando devono svolgere un ruolo secondario, più frastagliate e complesse quando si deve sostenere quel tappeto di synth che i New Order avevano portato in campo con sorprendente saggezza compositiva. Oggi in Italia pochi li sanno riproporre in maniera opportunamente aggiornata, e nella breve lista in cima troviamo proprio i ToV. Sferzate di electro-pop contemporaneo ("Hey Stranger", in cui si evidenzia clamorosamente tutta la potenza del basso), intralciato da alcune pulsazioni indietronica nel background dei pezzi più tranquilli ("Hide & Seek"), colorano di più un disco fortemente devoto prima a Curtis poi a Peter Hook, ma ancorato ad una concezione italiana che si deve alle loro origini bolognesi. Distorsioni e sintetizzatori più cauti e calmi si alternano in un lavoro completo e maturo, che presenta sia momenti da ballare, carichi di una densità post-punk senza rivali in questo duemilaudici, che ballad più strappalacrime, dove malinconia e un pizzico di ira si uniscono in un crocevia di emozioni difficile da ignorare.

Tra scelte di suoni veramente azzeccate e impianti compositivi degni dei migliori gruppi anni '80 e '90 (nel genere, si intende), la band ha tutte le carte in regola per rimanere in voga qualche anno, anche all'interno dei DJ set di settore. Il cantato in inglese è funzionale alla causa, anche se qualche brano in italiano poteva rafforzare in termini di fruibilità l'intero album. Ma del resto, in un disco che di radiofonico non ha niente, non dobbiamo farci queste paranoie... gran lavoro!

2011 - Autoproduzione
post/punk/electro

TRACKLIST

1. Across the Stars
2. Hide & Seek
3. Goodnight
4. Sugar Sandman
5. Anything Inside Me
6. Hey Stranger
7. Metropolis
8. Love's A Thing You Can't Heal From
9. Tonight Can Be Done

WEB

thewebzine.wordpress.com

Curtis then to Peter Hook, but well anchored to an italian concept that comes to their bolognese origins.

More cautious and calm distortions and synthesizers alternate themselves in a complete and mature work, which has both moments of dancing, loads of an unrivaled post-punk density in this 2011, and the most tear-jerking ballad, where melancholy and a pinch of anger come together in a melting pot of emotions difficult to ignore. Among choices of sound that really fits and aptly compositional worthy of the best 80s and 90s bands (in its genre, of course), the band has everything it takes to remain in vogue for a few years, even within the DJ sets. The english lyrics are functional to the cause, even though some songs in Italian could have strengthened in terms of usability the entire album. But after all, this is a record that has nothing of radiophonic, so we should not indulge in this paranoid ... great work!

CORRIERE DELLA SERA – 11th August 2011 (Italia)

New record issued by the band from Bologna

"Messiah Complex", the dark thrust of the Temple of Venus

Temple of Venus, from Bologna, have released a new album, "Messiah Complex". The band has been in business since the mid-'80s, even though their discography has a few publications. The band, now reduced to a duo, has always been into the dark wave beloved to the fans of bands like Joy Division and it is no coincidence that the name Temple of Venus is one of those discarded by Joy Division when they became New Order. Well, like Joy Division turned into New Order, even the Temple of Venus have abandoned the dark past to embrace a kind of electro-wave that, in many moments of the album, make us tap the foot to its beat. A clear sign that the rhythm of the Temple of Venus is capturing. We will ignore the fact that "Messiah Complex" is a concept album that tells the story of Sandy-Sugar Sandman, who wants may get lost in his deeds, because what we want to point out now is the audacity of this cd, which is for sale online and in selected stores (even in London and Edinburgh), a boldness that combines electronic music with a warm human voice. Proof that sometimes the sun can rise in the darkest and gloomiest nights. The band presented the album with a mini-tour in England, the birthplace of the genre. The acceptance was excellent. That is not granted when we are talking of English people.

Andrea Tinti



Il disco del gruppo bolognese

«Messiah complex», l'affondo dark dei Temple of Venus

I Temple of Venus, da Bologna, hanno pubblicato il nuovo album, «Messiah complex». Il gruppo è in attività da metà degli anni '80, anche se la loro discografia conta poche pubblicazioni. La band, oggi ridotta a un duo, è da sempre calata nella new wave-dark tanto cara ai fan di gruppi come i Joy Division e non è un caso che il nome Temple of Venus è uno di quelli scartati dai Joy Division quando diventarono New Order. Ebbene, come i Joy Division si trasformarono in New Order, anche i Temple of Venus hanno abbandonato il dark del passato per abbracciare una sorta di electro-wave che in diversi momenti dell'album ci fa pure battere il piede. Segno evidente che il ritmo dei Temple of Venus cattura e coinvolge. Tralasciamo il fatto che «Messiah complex» è un concept album che racconta la storia di Sandy-Sugar Sandman, chi vorrà potrà perdersi nelle sue gesta, perché quello che ci preme segnalare è l'ardire di questo disco, che si trova in vendita online e in selezionati negozi (perfino a Londra e Edimburgo), un ardore che sposa la musica elettronica con una calda voce umana. A testimonianza che a volte il sole può tornare a far capolino anche nelle notti più buie e tetre. La band ha presentato l'album con un mini-tour in Inghilterra, patria di questo genere musicale. L'accoglienza è stata ottima. Cosa per nulla scontata quando si parla d'inglesi. www.templeofvenus.it

Andrea Tinti

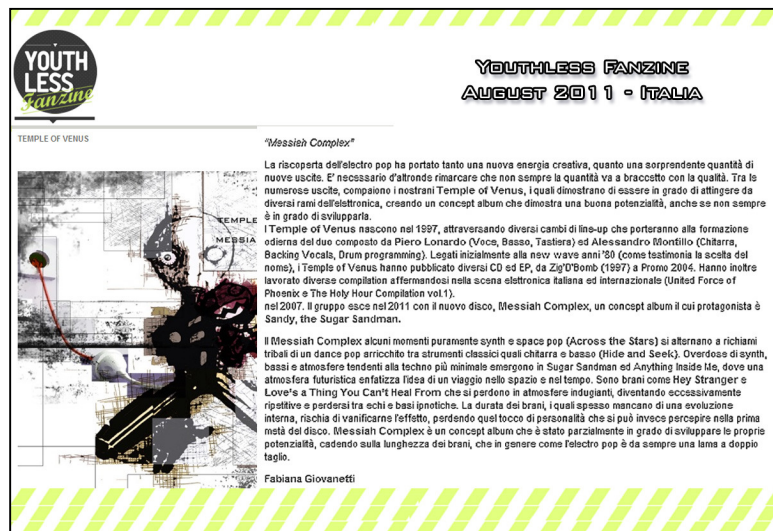
CORRIERE DELLA SERA
12TH AUGUST 2011 - ITALIA

YOUTHLESS FANZINE - 2011 (Italia)


The rediscovery of electro pop has brought such a new creative energy, as well as a surprising amount of new releases. It's although necessary to point out that the quantity does not always go hand in hand with quality. Among the many releases there are the Italian Temple of Venus which show to be able to draw from different branches of electronics, creating a concept album which shows a good potential, though not always able to develop it.

Temple of Venus were born in 1997, through several changes of line-up that will lead to the formation of today's duo of Piero Lonardo (vocals, bass, keyboards) and Alessandro Montillo (Guitar, Backing Vocals, drum programming). Initially linked to the 80's new wave (as evidenced by the choice of the name), Temple of Venus have released several CDs and EPs, from Zig'D'Bomb (1997) from the Promo 2004. They also worked on various compilations that put themselves up in the Italian and international electronic scene (United Force of Phoenix and The Holy Hour Compilation vol.1) in 2007. The group released in 2011 this new album, Messiah Complex, a concept album whose main character is Sandy, the Sugar Sandman.

In Messiah Complex some pure synth pop and space moments (Across the Stars) alternate with calls for a tribal dance pop enriched in instruments such as guitar and bass (Hide and Seek). Overdose of synths, bass and atmospheres that tend to the minimal techno show in Sugar Sandman and in Anything Inside Me, where a futuristic atmosphere emphasizes the idea of a journey through space and time. There are songs like Hey Stranger and Love's a Thing You Can't Heal From that linger in atmospheres that are lost, becoming too repetitive and get lost in echoes and hypnotic bases. The length of the songs, which often lack of an internal evolution, is likely to thwart the effect, losing that personal touch that you can hear, on the other hand, in the first half of the record. Messiah Complex is a concept album that is partially able to develop its potential, falling on the length of songs, that in the electro pop has always been a double-edged sword.




RE:FINE GROUP newsletter - 2011 (UK)



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RE-FINE GROUP
FEBRUARY 2011 - UK

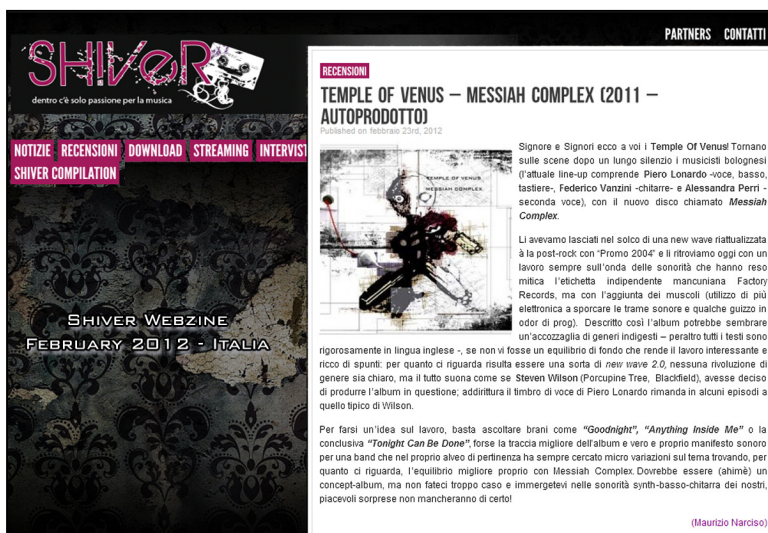


Messiah Complex is the long awaited fourth album from Temple of Venus. Their first album in four years, Messiah Complex is a concept album and packaged in a stunning digipak with double sided poster booklet based on original artwork by Luca Nieddu. The band wanted something that *looked and felt* like the music and we like to feel we gave them just that.

The new wave band hail from Bologna, Italy and list Joy Division, New Order and Echo and the Bunnymen amongst their influences. The band have played gigs in London to support the album's release you can buy the album [here](#) and learn more about them at the sites below:

www.templeofvenus.it and www.myspace.com/templeofvenus

Ladies and Gentlemen, here are the Temple of Venus! Back on the scenes after a long silence, the musicians from Bologna (the current line-up includes Piero Lonardo-vocals, bass, keyboards-, Federico Vanzini -guitars- and Alessandra Perri-backvocals), with the new record called Messiah Complex.



To catch an idea of the work, just listen to songs like "Goodnight," "Anything Inside Me" or the final "Tonight Can Be Done", perhaps the best track of the album and a real manifesto for a band that in their background has always tried little variations on the theme, finding, in our opinion, the best balance with Messiah Complex. It should be (alas) a concept album, but don't think about it and dive into their synth-bass-guitar sounds, there will be a pleasant surprise for sure!

Maurizio Narciso

OUTUNE.NET – 2012 (Italia) - Rating 4,5 out of 5 !

Temple of Venus, Piero Lonardo (Vocals, Bass, Keyboard) and Alessandro Montillo (Guitar, Backing Vocals, Drum programming) are born in 1984 and in 2011 have released a new album entitled "Messiah Complex". It's the result of 4 years of hard work and has 9 songs with lyrics in English well executed and full of energy, which bring to mind comparisons as important as New Order and Joy Division. "Messiah Complex" is an album that alternate optimally faster songs, with distortion and post-punk contours, with true ballads.

The disc starts with "Across The Stars", a synth pop song treated with linearity and easy to listen and a relentless rhythm that accompanies the listener between the over 7 minutes of his life. Guitar and bass, instead, stand out in "Hide and Seek" by far slower than the opening tune, you can also find that rhythm in "Goodnight" with its melancholic mood. Acceleration again with "Sugar Sandman", the most successful song of the album, "Anything Inside Me" and "Hey Stranger" featuring dance shades. Indie reflections in "Metropolitan". Conclude the album "Love's A Thing You Can Heal From" and "Tonight Can Be Done" hypnotic and with techno influences.

"Messiah Complex" is a mature record, an example of Italian Synth Pop that does not fear illustrious comparisons and truly remarkable.

Alessandro Ghilarducci

Rating: 4,5 out of 5 !

Electropop is back! This is the slogan that accompanies from long time articles and news about the latest album of the historical darkwave band from Bologna, Temple of Venus. A musical project born in the eighties, passes through them giving us post wave gems with shades imbued of dark music thanks to their first EPs that preceded that masterpiece of the darkwave in 2003 called "Endless?" which was followed by the equally beautiful and intense "Promo 2004". From that moment on, everything seems to fade or even stop. Temple of Venus take their time to compose and record new material and officially became a duo, because of the leaving the long time drummer Alfredo Ottavi. From that moment on, Piero Lonardo (founder and lead vocals of TOV) and Alessandro Montillo (guitarist) have to do everything by themselves and apply, perhaps unconsciously, a major change in style. Their music is steeped with the typical melancholic darkwave but acquires of "dancefloor accelerations" thanks to a total use of drum machines helped at best by synthesizers. There began the "gestation" of what would become the band's new album, a record that would mark a turning point and a further artistic maturity of a long-living musical project. Messiah Complex was beginning to take shape!

In four years the band gains and is dedicated to a new sound, more electronic, without neglecting the beauty and depth of those lyrics that made them special over the years not only talking of sound. Take birth the songs that will be part of the track list, take birth "Across the stars", that opens the cd in a "mammoth" way, with its initial crescendo. Voice, drum machines, synths and guitars interweaves perfectly, the electronic atmospheres immediately capture the listener and invite him to listen to one of the most beautiful songs ever composed by Lonardo and co. "Hide & Seek". The relentless rhythm, the sounds and the voice contribute to form that hypnotic wall of sound that characterizes this beautiful track and anticipates "Goodnight", real gem with the intense and inspired voice of Piero that characterizes and adorns one of the most beautiful tunes ever composed by band.



In quattro anni la band acquista e si dedica ad un sound nuovo, più elettronico, senza trascurare la bellezza e la profondità di quelle liriche che negli anni l'ha resa speciale non solo a livello sonoro. Nascono i brani che faranno parte della track list del disco, nasce Across the stars che lo apre in maniera "mastodontica" col suo crescendo iniziale. Voce, drum machine, chitarra e synth si intrecciano alla perfezione, le atmosfere elettroniche catturano l'ascoltatore da subito e lo invitano ad ascoltare uno dei brani più belli di sempre composti da Lonardo e co. Hide & Seek. La ritmica incessante, i suoni e la voce contribuiscono a formare quell'ipnotico muro sonoro che caratterizza questa splendida traccia e anticipa Goodnight, vera perla sonora con la voce di Piero intensa e ispirata che caratterizza e abbellisce un brano fra i più belli mai composti dalla band.

Sugar Sandman lascia intuire che Messiah Complex può essere quasi considerato come una sorta di greatest hits data la bellezza sequenziale delle tracce che si susseguono una dopo l'altra aumentando di volta in volta lo spessore qualitativo del disco. E' anche una traccia fondamentale perché parla in prima persona di Sandy (The Sugar Sandman) personaggio fantastico ideato per dedicare concettualmente a lui e alle sue avventure fantastiche tutto il contenuto dell'album. Si prosegue con Anything inside me e la cavalcante Hey Stranger in bilico fra electropop e disomunici anni settanta farcita di sonorità contemporanee e ritmate. Fino alla conclusiva Tonight can be done ci si trova immersi in un'atmosfera di sintetizzatori, drum machine, voci e chitarre ben dosate su tappeti così "digitali" ed elettronici. In tutto questo è impossibile non menzionare il package e la grafica del cd realizzata con maestria da Luca Nieddu.

E' vero, c'è voluto tempo per poter riscattare un nuovo disco di questa importantissima band italiana, ma ne è valsa la pena. Penso al bagaglio qualitativo e culturale che la loro musica trasmette e prende le distanze dall'immondizia sonora che giornalmente major e radio ci propongono facendoci credere che la musica di qualità, nella nostra nazione, non esiste. Penso alla musica underground che è viva e continua a soddisfare i palati di chi, come me, continua a vederla come espressione artistica e non come prodotto studiato per vendere. Penso all'evoluzione continua del Temple of Venus che stanno già vivendo una nuova vita grazie ad una nuovissima line up comprendente il nuovo chitarrista Federico Vanzini e Alessandra Perri alle backing vocals. Insomma, Electropop is back!

Michele Perrella

Voto Michele: 9,5/10
Voto Nico: 7/10

Messiah Complex - Temple of Venus
SON OF MARKETING
MAY 2012 - ITALIA

15 Maggio 2012

Electropop is back! Questo è lo slogan che accompagna ormai da tempo articoli e news inerenti l'ultimo album della storica darkwave band Bolognese Temple of Venus. Un progetto musicale che nasce negli anni ottanta, li attraversa regalando perle di post wave con sfumature intrise di dark grazie ai loro primi EP precursori di quel capolavoro darkwave del 2003 chiamato Endless? al quale seguì l'altrettanto bello e intenso Promo 2004. Da quel momento in poi tutto sembra affievolirsi o addirittura interrompersi. Il Temple of Venus prendono tempo nel comporre e incidere altro materiale e diventano ufficialmente un duo, causa l'uscita dalla band del loro batterista Alfredo Ottavi. Da quel momento in poi Piero Lonardo (fondatore e voce del TOV) e Alessandro Montillo (chitarrista) si trovano a dover fare tutto da soli e attmano, magari inconsapevolmente, un importantissimo cambiamento di stile. La loro musica resta intrisa di atmosfere malinconiche tipiche del darkwave ma acquista delle "accelerazioni dancefloor" grazie ad un uso totale di drum machine condizionate al meglio da sintetizzatori. Cominciava dunque la "gestazione" di quello che sarebbe diventato il nuovo album della band, un disco che avrebbe dovuto segnare una svolta e un'ulteriore maturità artistica di un progetto musicale così longevo. Messiah Complex cominciava a prendere forma!

Tracce: Messiah Complex

Genere: Electro-pop
Darkwave

Anno: 2011


Casa Discografica: Autoproduzione

"Sugar Sandman" suggests that Messiah Complex can be regarded almost as a sort of greatest hits compared to the beauty of its sequential tracks, that follows one after the other increasing the appeal of the cd. It is also a fundamental track because it speaks in first person of Sandy (The Sugar Sandman), a fictional character created conceptually to dedicate him and his fantastic adventures the whole the album's content. We keep on with "Anything inside me" and the straddling "Hey Stranger" hovering between electropop and 70's disco, filled with contemporary sounds and rhythms. Until the final "Tonight can be done", you may find yourself immersed in an apotheosis of synthesizers, drum machines, guitars and vocals well mixed on carpets so "digital" and electronic. In all this it is impossible not to mention the package and the graphic of the CD made with skill by Luca Nieddu.

It's true, it took time to listen to a new record of this important Italian band, but it was worth it. I think about the quality and cultural baggage that their music forwards and take the distance from the sonic garbage that on a daily basis majors and radio served us, by making us believe that quality music, in our nation, does not exist. I think of underground music, that is alive and continues to satisfy the palates of those who, like me, still see it as artistic expression and not as a product designed to sell. I think of the continuous evolution of the Temple of Venus, who are already living a new life thanks to a brand new line-up including new guitarist Federico Alessandra Perri Vanzini and the backing vocals. In short, Electropop is back!

Michele Perrella

Rating: Michele 9,5/10 – Nico 7/10



SIDE-LINE MAGAZINE
APRIL 2012 - BELGIUM

Temple Of Venus – Messiah Complex (CD – Temple Of Venus)

Posted on 17/04/12

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Temple Of Venus is an Italian combo that has launched their new CD. I can't compare this album with earlier work as I never heard of the band before (or at least I can't remind them). "Messiah Complex" is an interesting match between new-wave influences like Joy Division and The Cult on one side and more electro-dance minded elements on the other. The band themselves explain it like 'when Joy Division became New Order'. This kind of definition makes sense and the CD is hiding a few cool cuts. "Hey Stranger" and "Tonight Can Be Done" both are noticeable songs where you can notice a quite surprising match between new-wave influences and groovy electro tones. The idea is quite original and refreshing. Temple Of Venus dares to match different 'decades' with each other, and simply proves that it works.

However I can't say that it works for all songs, but "Messiah Complex" is a rather entertaining opus. The only aspect I regret is the production of some songs, sounds too compressed. It especially comes through on "Sugar Sandman", which is a cool cut, but with poor production. I'll end with one more positive point, the artwork of this album is pretty cool.

(ED:6/7)ED.
 Band: www.templeofvenus.it/
www.myspace.com/templeofvenus/
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ROSA SELVAGGIA - 2011 (Italia) – Yeaahh it's a bad one !!!

ROSA SELVAGGIA

Obscure Magazine

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ROSA SELVAGGIA
WINTER 2011 - ITALIA



TEMPLE OF VENUS
"Messiah Complex"
 CD (autoprodotto)

La loro new wave propone venature di stampo british-rock. Non a caso sono andati a suonare nella Terra d'Albione dove sicuramente si trovano maggiormente a loro agio che nella fredda e scontata Italia musicale. Le chitarre elaborano congetture wave intervallate dal cantato inglese, dolce e malleabile senza essere troppo appariscente. Una band di essenzialità rock wave non troppo complicato, alcune pause si possono leggere come il tentativo di abbracciare più generi evitando la banalizzazione e la ferma posizione sui propri conosciuti percorsi orientativi. La sensazione finale non è in ogni caso molto positiva, la generale elasticità non produce grandi pezzi, la noia sembra tediare le stesse note concentrate sul proprio sentiero "elettronico" predisposto a tavolino. Poco spazio per un po' di sana e doverosa eccentricità.

Sito: <http://www.templeofvenus.it/>
 (Matteo "Pinhead" Chamey)

Their new wave shows veins of british-rock style. Not by chance they went to play in the Land of Albion where they certainly found themselves more comfortable than in the cold and granted italian music scene. The guitars develop wave conjectures interleaved with singing in english, soft and pliable without being too showy. An essential and not too much complicated rock-wave band, you can read some pauses as an attempt to embrace multiple genres while avoiding trivialization and to stay firm on their well known paths. Anyway, the final feeling is not very positive, the general static does not produce great tunes, boredom seems to bore the same notes focused on their "electronic" path prepared at the table, leaving little room for a bit of sane and

proper eccentricity.

Matteo "Pinhead" Chamey

QUADRIPROJECT - 2012 (Italia)

The TEMPLE OF VENUS project was born in Bologna in 1984.

It is said that the name is among those dropped by Joy Division before renaming themselves as New Order.

With these references, the band was due to bind to the of the early '80s new wave, proudly offering English lyrics. A tough choice, in spite of fashions and homegrown conveniences, but that opened prospects to foreign countries where our records have always been appreciated.

The line-up has changed many times since then. This current line-up: PIERO LONARDO (Vocals, Bass, Keyboards) FEDERICO VANZINI (Guitars) ALESSANDRA PERRI (Backing Vocals)

But the present of TEMPLE OF VENUS is called MESSIAH COMPLEX.

The new CD, The fruit of 4 years of working, represents yet another turning point in our career.



The music of the TEMPLE OF VENUS has once again evolved into new musical frontiers, awestruck, with a great use of electronic tools to enhance the vocals, guitar and bass.

MESSIAH COMPLEX is in fact a concept album and tells the adventures of SANDY the Sugar Sandman, a sort of new Silver Surfer, wandering among introspection, fantastic travels and distorted realities. The cd was preceded by some great live performances, among which a couple of mini-tour in London clubs.

Lastly, the valuable artwork created together with Luca Nieddu and printed by RE-FINE of London.

ACIDI VIOLA - 2012 (Italia)

The Temple Of Venus project has almost thirty years and You can feel it. It is not that bad, huh. You can feel (a bit) those thirty years in their sounds and attitudes, especially in this album: Messiah Complex is a mix of synth-pop and new wave where synths and drum machines meet together for just over fifty minutes. More than an album it's like a trip backward in time, fucking eighties, from a band that pays homage to that era even with their name.

Starting with the voice reverbers from "across the stars" (which closely remind you of the Depeche Mode) and, then, by a synth-pop blast you can imagine the music directions taken by the trio. A single electronic drum beat accompanies us until almost five minutes from the start, when it degenerates into a development that can even look like drum'n'bass, with its drum machine madness. And it is a drum that becomes even more special in the next one "hide & seek", where the voice is a bit reminiscent of Talk Talk's "it's my life."

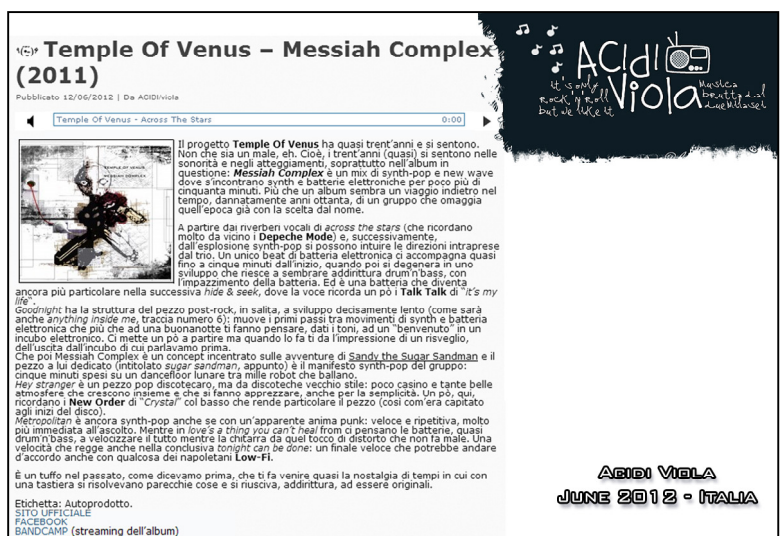
"Goodnight" has a post-rock structure, uphill, with a very slowly development (as it is "anything inside me", track # 6): it moves it first steps between synth and drum machine that more that remind you more than a "welcome" in an electronic nightmare than than a goodnight. It takes a while to start, but when it does it gives you the feeling of waking up, coming out from that nightmare we were talking about.

And Messiah Complex is a concept centered on "Sandy the Sugar Sandman" adventures and the song dedicated to him (called "Sugar sandman", actually) it is the synth-pop manifesto of the band: five minutes spent on a lunar dancefloor between a thousand robot dancing.

"Hey stranger" is a pop disco song, but an old style disco: just a little bit of mess and so many beautiful atmospheres that grow together and that you can appreciate, even for their simplicity. Here is a little reminiscence of New Order's "Crystal" with its bass that makes the song more original (as it had happened in the beginning of the cd).

"Metropolitan" is still synth-pop, even though an evident punk soul: fast and repetitive, much more immediate. While in "love's a thing you can not heal from" is up on the drums, almost drum'n'bass again, to speed things up with a touch of distorted guitar. The speed of the record holds even in the final "tonight can be done": a quick final that could go along with something from the neapolitan Low-Fi.

It's a blast from the past, as we said before, that makes you almost nostalgic for the days when with a keyboard you could resolve a lot of things and you succeed to be original indeed.



ONDAROCK - 2012 (Italia)

Being at their fourth record, a good decade faithful to self-production, Temple of Venus from Bologna are among those (many) Italian realities forced to remain in a substantial oblivion despite they have nothing less than their counterparts from UK or overseas.

Maybe penalized by a misleading presentation and a bit 'over the top' - "Electropop is back!" is their motto, although their sound is almost completely different from danceable melody to which the definition is generally referred to – they come with "Messiah Complex" at their fourth record.

Launched at its best by exploiting social network and with an attractive digipack packaging – with a strong and dynamic artwork, as little indicative for the musical product that surrounds - the album interprets the rules of post-synthetic pop wave in the name of the digital evo, without hiding an obvious debt to post-punk and an attitude with pure nostalgia.

A path that is substantially a classic for most of the indie bands acclaimed in England and in the U.S., that the act led by Piero Lonardo frames, focusing on minimal and hypnotic structures so much to make it difficult - at first listen - to distinguish tracks between them and to appreciate the entire work.



ONDAROCK
SEPTEMBER 2012 - ITALIA

HOME SEZIONI RECENSIONI PIETRE MILIARI NEWS CONCERTI ARCHIVIO SPECIALI CLASSIFICHE FORUM ONDACHINEMA

ONDAROCK / Recensioni / 2012 / Temple Of Venus - Messiah Complex

TEMPLE OF VENUS
Messiah Complex
2012 (Autoprodotto) synth-pop, alt-pop

7

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di Matteo Meda

Giunti al quarto disco, da un decennio buoni fedeli alla linea dell'autoproduzione, i Temple Of Venus da Bologna fanno parte di quelle (rarissime) realtà italiane costrette a rimanere in un sostanziale oblio rispetto ai contemporanei d'oltreregola o d'oltreregola, pur non avendo a torto niente o quasi da invidiare.

Penalizzato forse anche da una presentazione decisamente fuorviante e un po' sopra le righe - "Electropop is back!" è il loro motto, nonostante il loro sound sia quasi del tutto distante dal danzereccio melodico a cui la definizione fa generalmente riferimento - arrivano con "Messiah Complex" alla quarta prova discografica.

Lanciato al meglio mediante lo sfruttamento del social network e un'accattivante confezione in digipack - forte di un artwork dinamico ma altrettanto poco indicativo del prodotto musicale a cui fa da contorno - l'album interpreta i canoni del pop sintetico post-wave all'insegna dell'evo digitale, senza nascondere un evidente debito con il post-punk e un'attitudine alla pura nostalgia.

Un percorso che è sostanzialmente basato per gran parte delle band di stampo indie tanto osannate in Inghilterra e negli Usa, che fact capeggiato da Piero Lonardo inquadra, soffermandosi su strutture minimali e ipnotiche, tanto da rendere difficile - a un primo ascolto - distinguere i brani fra di loro e apprezzare del tutto il lavoro.

Così in "Across The Stars", "Anything Inside Me" e "Hey Stranger" sembra di sentir suonare i New Order più raffinati nel 2012, con la classica base-line imperante e le melodie più volte al decadentismo che al romanticismo. "Hide And Seek" è un po' ultravox ultima maniera e un po' Pet Shop Boys, mentre "Goodnight" si rifà in toto a questi ultimi avvicinati al cuore pulsante di una drum-machine in grande spolvero.

Gli episodi più personali sono però senza dubbio quelli più svincolati dal questo stile, come la sinistra "Sugar Sandman" (con di nuovo il basso in primo piano) e la claustrofobica "Metropolitan". Ad estraniarsi dal resto del lavoro è il duetto conclusivo, formato dalle psico-dance della cavalcata "Love's A Thing You Can Heal From" e dal salto nella pura trance di "Tonight Can't Be Done", che tentano con successo di emulare quanto detto in precedenza, proponendo un electro-pop (qui la definizione è azzeccatissima) moderno e originale, con tutte le carte in regola per divenire, nelle mani di un buon remixer, una hit da discoteca.

Alla quarta prova in studio, i Temple Of Venus sembrano aver deciso di fare sul serio. "Messiah Complex" non è un disco che farà sussultare al primo ascolto, che stupirà o farà gridare al miracolo, bensì un buon prodotto che ama nascondere dietro suoni tutto sommato accessibili e "facili" la sua vera, raffinata natura.

(24/09/2012)

So in "Across The Stars", "Anything Inside Me" and "Hey Stranger" it seems to hear the New Order playing at their best in 2012, with the classic bass-line ruling and melodies facing more decadent than romantic. "Hide And Seek" is a bit last Ultravox way and a little Pet Shop Boys, while "Goodnight" remind us of the latter, adding the heartbeat of a great drum machine.

The more personal episodes are, with any doubt, the ones the most free from this style, as the sinister "Sugar Sandman" (again with the bass guitar in close-up) and the claustrophobic "Metropolitan". To get away from the rest of the work are the final couple, formed by the psycho-dance ride "Love's A Thing You Can Heal From" and by

the leap in pure trance "Tonight Can not Be Done", which attempt successfully to deny what said earlier, proposing an electro-pop (here the definition fits perfectly), modern and original, with all the credentials to become, in the hands of a good remixer, a disco hit.

At the fourth attempt in studio, Temple Of Venus seem they have decided to get serious. "Messiah Complex" is not an album that will startle at first hearing, which will made you cry a miracle, but a is good product that loves to hide behind altogether accessible and "easy" sounds its true, refined nature.

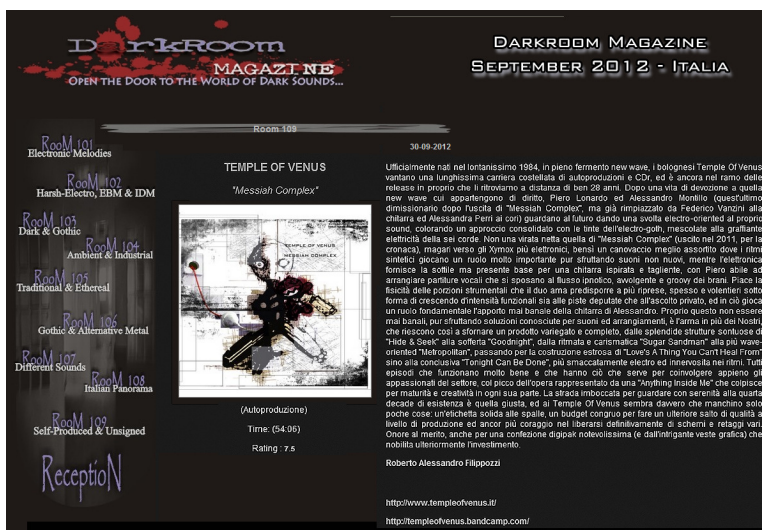
Matteo Meda

Rating: 7

DARKROOM MAGAZINE - 2012 (Italia)

Officially born in far 1984, in full new-wave mania, the Bolognese Temple Of Venus have a long career full of self-productions and CD, and it is still in the self-releases that we find them after 28 years. After a lifetime of devotion to that new wave which rightfully belong, Piero Lonardo and Alessandro Montillo (the latter resigned after the release of "Messiah Complex," but already replaced by Federico Vanzini and Alessandra Perri on guitars and backing vocals) look to the future giving making a strong change electro-oriented to their sound, coloring a consolidated approach with electro-goth colors, mixed with the scratchy electricity of the six strings.

"Messiah Complex" it is not a sharp turn (it has been released in 2011, for the records), maybe towards more electronic Xymox, but a best assorted canvas where the synthetic rhythms play a very important role while exploiting new sounds, while the electronics provides the subtle but present base for an



DARKROOM
MAGAZINE
OPEN THE DOOR TO THE WORLD OF DARK SOUNDS...

Room 108

30-09-2012

TEMPLE OF VENUS
"Messiah Complex"

(Autoprodotto)
Time: (54:05)
Rating: 7.5

UFFICIALMENTE NATA NEL LONTANISSIMO 1984, IN PIENO FERMENTO NEW WAVE, I BOLOGNESE TEMPLE OF VENUS VANITANO UNA LUNGHISSIMA CARRIERA COSTELLATA DI AUTOPRODUZIONI E CD, ED È ANCORA NEL RAMO DELLE RELEASE IN PROPRIO CHE LI RITROVIAMO A DISTANZA DI BEN 28 ANNI. DOPO UNA VITA DI DEDICAZIONE A QUELLA NEW WAVE COL APPARTENIMENTO DI DIRITTO PIERO LONARDO ED ALESSANDRO MONTILLO (QUEST'ULTIMO DIMISSIONARIO DOPO USCITA DI "MESSIAH COMPLEX", MA GIÀ RIMPiazzATO DA FEDERICO VANZINI ALLA CHITARRA ED ALESSANDRA PERRI AL CORO) GUARDANO AL FUTURO DANDO UNA SVOLTA ELETRO-ORIENTATA AL PROPRIO SOUND, COLORANDO UN ASPROCCIO CONSOLIDATO CON LA LINEA DISTINTO-GOTH MISCOLATA ALLA GRATTANTE ELETTRICITÀ DELLA SIX CORDE. NON UNA VIRA METÀ QUELLA DI "MESSIAH COMPLEX" (USCITO NEL 2011, PER LA CRONACA), MAGGIOR VESSA GLI XIMOX PIÙ ELETTRICI, BENSÌ UN CINEVOCCO MEGLIO ASSORTITO DOVE I RITMI SINTETICI GIOCANO UN RUOLO MOLTO IMPORTANTE PUR SFRUTTANDO SUONI NON NUOVI, MENTRE L'ELETTRONICA FORNISCE LA SOSTA MA PRESENTE BASE PER UNA CHITARRA ISPIRATA E TAGLIANTE, CON PIERO ABILE AD ANNARARE PARTIRE VOCALI CHE SI SPANNO AL RUOTO PINDICO, SAVOQUENTE E PROFONDI DEL BASSO. FRACIA LA FISICITÀ DELLE PORZIONI STRUMENTALI CHE IL DUO AMA PREDISPORRE A PIÙ RIPRESE, SPESSO E VOLONTIERI SOTTO FORMA DI CRESCENDO D'INTENSITÀ FUNZIONALI SIA ALLE GITE DESPULTE CHE ALL'ASCICCO PRIVATO, ED IN CIO GIOCA UN RUOLO FONDAMENTALE RAPPORTO MAL BONILE DELLA CHITARRA DI ALESSANDRO. PROPRIO QUESTO NON ESSERE MAI BANALI, PUR SFRUTTANDO SOLUZIONI CONOSCIUTE PER SUONI ED ARRANGIAMENTI, È FARMIA IN PIÙ DEI NOSTRI, CHE NASCONO COSÌ A SFORNARE UN PRODOTTO VARIOPALE E COMPLETO, DALLA SPLENDEDE STRUTTURE SINTETICHE DI "HIDE & SEEK" ALLA SCOFFA "GOODNIGHT", DALLA TITIMITÀ E CARMINELLA "SUGAR SANDMAN" ALLA PIÙ VIBRANTE-ORIENTED "METROPOLITAN", PASSANDO PER LA COSTRUZIONE ESTROSA DI "LOVE'S A THING YOU CAN'T HEAL FROM" SINTO ALLA CONCLUSIVA "TONIGHT CAN BE DONE", PIÙ SPACCIAMENTE ELETTRICA ED INTERESSATA NEL RITMO. TUTTI EPISODI CHE FUNZIONANO MOLTO BENE E CHE HANNO CIO CHE SERVE PER CONVIENERE APPENO GLI APPASSIONATI DEL SETTORE, COL POCO DELL'OPERA RAPPRESENTATO DA UNA "ANYTHING INSIDE ME" CHE COLPISCE PER MATURITÀ E CREATIVITÀ IN OGNI SUA PARTE. LA STRADA IMBOCCATA PER GUARDARE CON SERENITÀ ALLA QUARTA DECADE DI ESISTENZA È QUELLA GIUSTA, ED AL TEMPLE OF VENUS SEMBRA DAVVERO CHE MANCHINO SOLO POCHIE COSE: UN'ETICHETTA SOLIDA ALLE SPALLE, UN BUDGET CONGRUO PER FARE UN ULTERIORE SALTO DI QUALITÀ A LIVELLO DI PRODUZIONE ED ANCI PIÙ CORAGGIO NEL LIBERARSI DALL'INNESTO DI SCHEMI E RETROGI VAN. ONORE AL MENTRE, ANCHE PER UNA CONFEZIONE DIGIPACK NOVELISSIMA (E DALL'INGANANTE VESTE GRAFICA) CHE NOBILITÀ ULTIMAMENTE L'INVESTIMENTO.

Roberto Alessandro Filippuzzi

<http://www.templeofvenus.it/>
<http://templeofvenus.bandcamp.com/>

inspired and sharp guitar, with Piero skillful in arranging vocal scores well combined to hypnotic enveloping and groovy flow of the tracks. You may like the physicality of the instrumental portions that the duo frequently loves to set up, often in the form of a growing crescendo intensity, useful either to the dancefloors than to the private listening, and it plays an important role the never-boring guitar of Alessandro. This not being trivial, while making use of known solutions for sounds and arrangements, is their great weapon, who are able to bring out a product so varied and complete, from the wonderful dramatic structures of "Hide & Seek" to the painful "Goodnight", from the rhythmic and charismatic "Sugar Sandman" to the more wave-oriented "Metropolitan", passing through the imaginative construction of "Love's A Thing You Can Heal From" to the final "Tonight Can Be Done", the more electro tune with nervous rhythms. All episodes that work very well and have what it takes to fully involve the fans of the movement, with the peak of the work represented by "Anything Inside Me" which hits for maturity and creativity in all its parts. The road taken to look with serenity to their fourth decade of life is the right one, and the Temple of Venus really seems to be missing just a few things: a strong label behind them, a reasonable budget to make a further leap in the quality of production and even more courage to finally break free of patterns and different heritages. Credit where credit, even for a remarkable digipack outfit (with intriguing graphics) that ennobles the investment even more.

Roberto Alessandro Filippozzi

Rating: 7,5

STATIC MAGAZIN GERMANY - 2012 (Germany)

STATIC MAGAZIN

Germany

STATIC MAGAZIN GERMANY NOVEMBER 2012 - GERMANY

Temple Of Venus – Messiah Complex

I'M PROUD TO PRESENT ANOTHER BAND FROM ITALY. TEMPLE OF VENUS ARE FROM BOLOGNA AND CONSIST OF PIERO LONARDO (VOCALS, BASS, SYNTHS), FEDERICO VANZINI (GUITARS) AND ALESSANDRA PERRI (BACKING VOCALS).

IN 1997 THEY RELEASED THEIR FIRST 5 TRACK CD "ZIG'D BOMB". EVERYTHING COMPLETELY DIY. RECORDED AND MIXED AT THE STUDIO OF A FRIEND. THE CD BECAME A SUCCESS AND RECEIVED TONS OF POSITIVE REVIEWS. WITH THAT MUCH ATTENTION IT DIDN'T TAKE LONG FOR THEM TO GET THE OPPORTUNITY TO SIGN WITH AN ITALIAN INDIE LABEL. TWO YEARS LATER THEY RELEASED ANOTHER 5 TRACK CD CALLED "18. MAY 1980". A REFERENCE TO THE TRAGIC DEATH OF IAN CURTIS.

IN 2003 TEMPLE OF VENUS FINALLY RELEASED THEIR FIRST FULL LENGTH ALBUM "ENDLESS". 14 SONGS THAT ARE DEEPLY ROOTED IN THE SOUND OF THE 80s. THEIR LATEST OUTPUT IS CALLED "MESSIAH COMPLEX" AND PRESENTS A MIXTURE OF DARKWAVE AND RETRO-ELECTROPOP. GUITAR TUNES COMBINED WITH ELECTRONICS GUARANTEE A SOUND THAT NEVER GETS BORING; FROM GLOOMY AND DARK STUFF TO DANCEABLE RHYTHMS.

THE THIRD SONG ON THE RECORD, "GOODNIGHT", IS A VERY REDUCED YET MOVING DARK TUNE. SYNTHS ACCOMPANY A MONOTONE BATTER. THE VOICE ONLY DARKENS IT MORE AND ADDING THE GUITARS IT ALL BECOMES ONE BIG MELANCHOLIC MELODY.

"ANYTHING INSIDE ME" WITH ITS DOMINANT GUITAR RIFFS AND THE GENTLE ELECTRONIC BEATS IS MY FAVORITE SONG ON THE RECORD. PIERO'S VOCALS ARE CLEAR WITH A LITTLE ECHO EFFECT. BUT ESPECIALLY THE INSTRUMENTAL PARTS SHOW THE STRENGTH OF THE ARRANGEMENTS. YOU JUST WANT TO CLOSE YOUR EYES AND GET LOST IN THE MUSIC.

SONGS LIKE "SUGAR SANDMAN", "HEY STRANGER" AND "TONIGHT CAN BE DONE" ARE PURE EIGHTIES REVIVAL; REMINDING YOU OF THE DAYS WHEN JOY DIVISION, ULTRAVOX AND NEW ORDER HAD THEIR BIG HITS. BUT TEMPLE OF VENUS NEVER JUST COPY. THEY CREATE THEIR OWN VERSION OF THIS TYPICAL SOUND. WITH PIERO'S VOICE ON TOP THE SOUND GETS EVEN MORE UNIQUE.

IF YOU'RE INTO GUITARS AND THAT EARLY EIGHTIES SOUND, GO GET THE RECORD. YOU'LL LOVE IT!



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Temple of Venus - Messiah Complex

When I got the new album *Messiah Complex* by *Temple of Venus* and read that they are a New Wave band from Italy, I was excited. Lately I only received good stuff from there (I think e.g. of the recent record by *Christine Plays Viola*, a band that found its way to my Olympus of great music).

Temple of Venus added to my hypothesis that New Wave from Italy does not fail. This group is full of creativity, bears the right amount of "dark".

Track one, "Across the Stars", reveals the sound *Messiah Complex* is heading towards. Synth melodies, echoing guitars, vocals, which seem to come out from the vortex. Danceable music, which could be the hit at your next wave party. Almost eight minutes of simply great music come out of my speakers – but this is only the beginning.

"Hide and Seek" (how many bands do have a song with that name?) takes it in comparison to its predecessor a little bit slower and sound almost like an anthem for something. A solid piece of music, rounded up by distorted guitars and several effects.

If you are already caught in some dream world you can stay there – the next track is "Goodnight".

This one comes in a more down-tempo costume, because of its heartbeat rhythm I would even compare it to trip-hop.

A highlight on *Messiah Complex* is, for sure, the fourth track, entitled "Sugar Sandman". Presumably, the legendary *The Frozen Autumn*, also from Italy, had an impact on *Temple of Venus*' style.

"Anything Inside Me" has some great epic moments, which have the same cathartic effects on me like the old-school stuff by *Clan of Xymox*.

Definitely a Darkwave song and the fastest on the album is "Hey Stranger". I would love to have this track played in a club with some dancefloor.

"Metropolitan" is a classy New Wave song, though on this album it turned out to become my least favourite. However, one has to be.

"Love's a Drug You Can't Heal From" - not just the title of this song is interesting. Maybe it is the most accessible track on the record in discussion. The instrumentation and the vocals provide a brighter atmosphere than the other pieces, and could easily become a hit.

The album finishes with "Tonight Can Be Done". At the first listen it seems to be a song influenced by Future Pop, on the second it is more reminiscent of *Xymox*' "What's Going On?".

Italy seems to have the monopoly on good contemporary Wave music. While the rest of Europe concentrates on making the cybergoths happy with a huge quantity of exchangeable "harsh" songs, there are still old-school nostalgics, who try to revive the spirit and the sound of the 80's, but not without adding something new. New Wave's not dead!



Reads: 45 times



95%

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