
Attached you find the original Interview before the translation from English to German between Markus for Soundmagnet.eu and Johan Sellman and Magnus Öberg from Statues.

Markus (Soundmagnet): Hello and thanks for the interview. Your second album **Holocene** just hit the market. That's a pretty interesting album title, especially when the track **Ending the Holocene** is considered, too. What is the message behind this Holocene idea?

Johan (Statues): We were prophetic here, without really trying to be. Holocene is the name of the present geological epoch. So, our idea was to make a record with the cover indicating a climate crisis, with a cover showing a topographical map turning really red. But after googling we found that another band before us have had the same idea. But then when the virus we're all so effected by came, it sort of fit the subject and Joel Dunkels made this awesome record cover with a threatening virus breaking in somewhere it shouldn't be.

Markus: Not only Soundmagnet, also a lot of other zines and magazines rated the album to be very good. Do you care about such ratings, do you read them and do they affect you?

Johan: We are really happy about this! It's so satisfying to read about something you have been waiting for to come out. Especially now, when playing for live audiences is problematic. Live is a perfect way to get response on what you created, but this time so far we have received really good reviews, and it's great to read about how people interpret the lyrics and the different references they hear. Many of the reviews are In German zines and magazines so we make good use of our 3-years-of-german-studies-in-school.

Markus: The song **Black Smoke** describes what happens, when the common well-being is secondary to individual interests – at least that's how I understood it. Also, some other songs have very visual lyrics and use metaphors. How do you come up with such lyrics and is there a specific message you want to transport with the new album?

Johan: Yeah that's a working class-song. It's supposed to create an image of Dickensian, industrial 19th century city with soot, mud and smell of worker urine. And you understood it correctly. I guess the album has a myriad of themes.

The Salt – folklore, mass hypnosis, unknown threats. **Lockdown** – catastrophes, outbreaks. **Cardiac Arrest** – trolls, white privileged men. **Manifest Destiny** – trumpageddon, unknown threats. **Sleepytown** – Resistance, control, Big Brother. **Grab the Bags and Run** – Tax-skipping companies, exploitation. **Shitstorm** –meetoo, class. **Shotgun** - racism, hate, radicalization of right-wing-maniacs. **Black Smoke** – Metropolis, dystopia, soot lungs. **Something in the Water** – state control, chemtrails. **Ending the Holocene** – pollution and collapse, new start, Mad Max.

So basically, it's a sad record, but somehow the collapse maybe is generating some hope for better future, so despair and hope combined maybe sums it up good.

Markus: Your songs are relatively short, you do not seem to be fans of excessive song structures. Is there a reason behind this or is this just the natural outcome of how you write songs?

Johan: In the past we tried to write music we really couldn't make justice. So, we realized that what we do best is this: Keep it simple, avoid repeating parts too many times and preserve the energy throughout the song, without the long passages. It never gets boring for us!

Markus: A very generic question, I know, but still: Which bands do you consider as influences? I hear Indie, Grunge, straight Rock and quite some other influences on the album.

Magnus (Statues): There are so many artists that influence us in different ways, but for **Statues** it's always been like late 80's early 90's American punk/hardcore/indie. Of course *Husker Du* and *The Replacements* on one side, *Gorilla Biscuits*, *Quicksand* and *Fugazi* on the other, then also more melodic stuff like *The Blake Babies*, *Archers Of Loaf*, *Superchunk* etc and on the arty side some *Sonic Youth*, *Shellac* and *Slint*. Even though these bands have followed us throughout our lives for a long time I think we have a special corner in there somewhere where we find ourselves. I think you can recognize **Statues** in the way we play and especially through Johans voice.

Markus: Sweden gets special attention in the media because of its "special way" regarding Covid-19. Especially artists are affected by this pandemic. How's the situation in your country and can we expect to see you live in German-speaking countries once this will be possible again?

Magnus: At the moment we are only allowed to play gigs for 50 people, in November the limit is raised to 300. But it's a sitting audience and these recommendations can change quickly because no one knows how this virus will evolve. I think it's gonna take a long time, maybe a couple of years for venues to recover, hopefully maybe we can tour fall of 2021, if there is a vaccine. We would love to come back to Germany again. We love Germany!

Markus: We are always looking for new music from all over the world. Which bands from your home country can you recommend that we should definitely listen to?

Magnus: Definitely listen to *The Holy Ghost*, *Pablo Matisse*, *Dim Spirit*, *Mysterium*, *We live in trenches*, *Crooked Letter*, *Soviac* and *Tennis Bafra*.

Markus: Thank you for your answers The last words are yours, is there anything you want to say to your fans and our readers?

Magnus: If you're a fan and book shows, get in touch! We wanna visit Germany asap. This is the way.