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## Ramona lisa arcadia

Ramona Lisa Terrible April 11, 2014 Web Exclusive Laura Studarus Two albums deep with pop outfit Chairlift, Caroline Polachek became one of the pop go-to girls for upping the seductive power of the song. (See her work with Washed Out, Delorean, and Blood Orange.) Polacek's first solo album, under the mysterious name ramona Lisa, is not a complete rethink, as we were led to believe, but a subtle rethinking of the elements that make her such a powerful musical force. Working alone, Polachek lets homegrown electronics and haunted whispers tell more stories. Her vision is sometimes rough around the edges, but there is no doubt that this is a special job, even if the songs themselves veer in several different directions. Note to audiophiles: Arcadia was recorded on a laptop, with Polachek singing her parts in airport bathrooms and hotel cabinets. And it often sounds like this. The beats are subtle, and audio levels often come dangerously near the peak. But for every moment that would benefit from more professional recording techniques (such as pure fun back and forth) there are songs like pastoral title track, or meandering, closing songs I love our world that rise above their technical flaws. Again, the keyword here is diversity, with songs united by sonics (described by any of the following: sensual, icy, ambling) rather than structure (which goes from pop to surrounding and back). Izzit True What They Tell Me progresses from stripped back to opening a miasmic vortex of layers that have a ticking clock and vocals running back. The Wing of the Parapet dips into some of the extensive operatic training we have witnessed in a video from a new year's party of young Turks, Polachek emoting against a digital orchestra. There is not a single moment that personifies the album as a whole. (Polacek wrote so much material that she gave Beyonce a song that tells you everything you need to know about how wide the network has been thrown.) But her cinematic swagger we'd be willing to follow almost anywhere. (www.facebook.com/theeramonalisa) I'm not www.facebook.com/theeramonalisa) Author's rating: 7/10 Rate this album Average reader rating: 7/10 For the outside observer, Chairlift by Caroline Polachek has been an identity crisis over the past year. She played in the secret show and debuted new material under the increasingly inventive, singer-songwriter aliases: Kimsin Krefit, Theora Vorbis (*A/V* pun), and most bizarrely, Ramona Lisa, the name by which she presented her solo debut, Arcadia. Chairlift sophomore LP, 2012's Something, possessed some excellent singles, and Polachek wrote No Angel eventually on Beyonce's recent self-titled album, but despite all this uplifting momentum, Arcadia is quietly curious, a quirky spin-off project that is mostly a labor of love. Arcadia was and recorded in full on and on a laptop with MIDI instruments, but the music is not too recognizable lo-fi or peculiar, especially compared to some of the past works of Chairlift. There are reprises and repetitive motifs that give Arcadia conceptual consistency, but Polacek's song is as wide as it slips away. The recording works in two modes: for more abstract material like Hissing Pipes at Dawn (They Play Our Song), which, yes, impressionistic sonic painting of axing trumpets at dawn, there are tracks like Lady's Got Gills and Backwards and Upwards that resemble the chairlift album cuts that were allowed to melt around their chorus sections. Despite their tortuous tendencies, the songs on Arcadia do not sound either thrown out, or incomplete, and sometimes surprisingly sticky. Back and forth is a drift-net continuation of something I belong to in your hands, like a insistent body hook and a bass burble paired with lovingly stunned vocals; Lady's Got Gills is as playful as the name suggests, its synthesized instruments scattered across a busy beat like stones. These are the moments when Polachek's sense of humor comes through: Getaway Ride is a charming bit about arson and whimsical theft, and you can hear little deadpan nudges and winks in Polachek delivery. Arcadia's introspective cuts are mostly effective, notably Dominic's pastel waltz, which comes and goes as sleepily as the perfect throw disaster described in the song. Like much of Arcadia, Dominic is pastoral in the sense that he uses nature-field, pale morning-after-like casual background for stories that tend to be small and personal. Arcadia tends to bend over instrumental and abstract, interspersed with field recordings that were inspired by Polachek's travels through Rome and wanting to recreate what she saw from the windows. The results are warm and almost meditative: synth pads that evoke sunlight, choral multitracking that sounds like generic midi voice patches. There are references for this, some expected and some not; Polacek is a fan of cult singer-songwriter Virginia Astley, in particular. Hopes in a Dark Heart, her collaborations with Japanese David Sylvian and Ryuichi Sakamoto, as well as with Japanese artist Michio Ogawa, and their watercolor art-pop is a clear, sonic influence. But Arcadia evokes the work of other artists, too, from ambitious composers like Julia Holter or Lucretia Dalt, to more workaday surrounding artists like Sleepthief in his less trip-hop moments, to Miriam Stockley (who casually has his own Arcadia), to any number of bedroom-produced singer/songwriters. The album is an interesting, almost especially personal combination of sounds, which almost seems underdeveloped and is unlikely to conquer Polacek by any new fans. As *dan* Polachek's Polachek's though, it suggests that there is more interesting work yet to come from it. Back Home If you like Ramona Lisa, you can also like: The album is an interesting, almost particularly personal mix of sounds that almost seems underdeveloped and unlikely to win over Polachek any new fans. As an outlet for Polachek songs, however, this suggests that there is more interesting work yet to come from it. All reviews of this publication Read the full review Caroline Polachek wrote Arcadia, her first solo album called Ramona Lisa, as a document of loneliness, after creating a record on her laptop in private moments while touring with her band, Chairlift. Recalling Julia Holter's recent exit, Arcadia moves away from Polacek's usually sweet ways with melody and into more esoteric territory. Lo-Fi electronics (Getaway Ride) and ambient pop (Dominic) create a spine charmingly outside the kilter, while I Love Our World is essentially a field record. It's not all abstract, however, and the song Back and Up is pure pop music, and the high point of this ode to loneliness. David Renshaw On April 29, 2014 4:05 AM ET concept album laptop-recorded love songs that double as nature allegory, this project from Chairlift frontwoman (and recent Beyonce collaborator) Caroline Polachek is both ambitiously high concept and DIY charming. Highlights such as Back and Up and Getaway Ride show Polachek's clever dexterity for undermining any potential pretentiousness with airy, quirky tunes and playful beat programming. At times the album is slightly veers into the meticulous work of a synth that was probably more involving to do than hear it - but tracks like Lady's Delightful Sci-Fi Trip Got Gills make sure Arcadia is a winningly quirky listen. This solo album by singer Karolina Polacek was apparently recorded on a laptop in various hotel room cabinets, airport terminals and - according to Caroline Polacek herself - airplane toilets, presumably in the middle of the flight, when you are allowed to turn on electronic devices. It certainly has a portable feel to it: there's running water on itssing pipes at dawn, while ringing the bells of the title track make you feel as if you're overlooking a town square in some great European city. Chairlift fans should find it both familiar and mixed: for every song that features trademark Polachek lilting sighs and purest pop tunes (Back and Up), there's another one that includes occasional body bursts, cellphone interference and occasional tingling bells (I love our world). The final product is an enticing by-product project that feels organic and Just what passengers hover over the Atlantic is waiting to have a flair out of it, however, one can only guess. I think. I think.

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