



SOFIA HÄRDIG

Sofia Härdig has been called Sweden's best-kept secret. She has worked with musicians from Bob Hund [SE], Free Kitten [USA], Bordoms [JAP], and OOIIO [JAP], The Hellacopters [SE], Belle and Sebastian [UK]. She has been hailed as both an "electronica queen", the Swedish rock scene's new hope and "the next girl in experimental music".

But her music subjects to no pre-label. Sofia has created a unique space in Swedish music. Her working method is break apart and reassembles the fragments into a larger whole, something that is both more beautiful and dangerous. Sofia herself says about her music. *For me it's beautiful with that which is not perfect, in the dilapidated, broken and in the mistakes I see beauty.*

Sofia's musical adventure began early. As a child she made melodies and harmonies to the sound of vacuum cleaners and car engines, which was driving her parents crazy. In early stages of adulthood her main playground was broken blues and deformed rock with references to for example Nick Cave's and Suicidal Tendencies' most claustrophobic outbreaks. In 2006 however, her critically acclaimed album "The Need to Destroy" marked a shift towards sexy electronica, heavy dance beats, grinding guitars and menacing industrial sounds. The two following albums, the Berlin-conceived "Dream" from 2008 and this year's hailed album "The Norm of the Locked Room" further developed her electronic expression both experimentally and improvisational, with her disturbing, incantatory voice ever present.

Her projects have had many names and shapes; Sofia Härdig and The Needles, Trio Switzerland and The Happiest Girl in the World. They've involved [and still do] members of legendary Swedish cult bands, among which John Essing [Bob Hund], Michael Nilzén [Thåström], Sebastian Öberg [The Flesh Quartet] and Kenny Håkansson [Hellacopters].

"One of this year's most exiting releases." **Mattias Grenholm CITY**

"THE NORM OF THE LOCKED ROOM" is from the beginning to end an excellent contemporary, and what more: timeless edgy rock album! The boring days are yesterday!" **Nordische Musik**

"I am prepared to join in the chorus of praise. The album is both good, evocative and challenging... The meeting between pitch dark melodies, soaring harmonies and

emotional vocals makes *The Norm of the Locked Room* heartbreaking, in a both poignant and fulfilling way. This bodes well for the future and I will not hesitate to proclaim Sofia Härdig to one of the year's most interesting, Swedish artists. Anyone with the slightest interest in Swedish alternative music should definitely check out this album!" **Johan Arenbo, ZERO**

"The Swede Sofia Härdig has succeeded with her new album *The Norm of the Locked Room* it's downright delicious. It resembles one of the archaic ancient powerful goddess that lures the ear canals with electrified energy... This Singer-Songwriter blows around a powerful aura of secrets that can equal butterflies flutters... The results are as spellbinding as disturbing... Those who are looking for something exiting and different can't be served by anyone better than Sofia Härdig." **Lie in The Sound [DE]**

"The fifth studio album of Sofia Härdig is definitely a bold one: electronic with cold surfaces and looming psychedelic guitar samples ... post-apocalyptic soundscapes... where not even spacepopsynths seems familiar, an overall picture of fatalistic rise." **Kulturnews [DE]**

"One could try to make associations to other artist, but let this stand as a product of Sofia Härdig. This is so perfect!" [4 stars] **Westzeit [DE]**

"Her new album, *The Norm of the Locked Room* is her strongest to date, with songs full of drama, sensuality and dark suggestively. Loops and synthesizers are used together with traditional rock instruments in a way that gives the feeling of something threatening the whole time waiting for the listener, and Sofia delivers the multi-layered texts with unusual intensity and nerve... a fascinating musical universe to discover." **Stefan Warnqvist UNT [se]**

"That fascinating rawness that you got thrown in the face, the primal voice and the crystal clear fact that there was a very strong, wilful woman music presented - exactly the feeling does Härdig pin down. The fact that there are rock guitars among the machines also making Härdig pin down the cold electronic version of bleeding blues. A paradox yes but. Perhaps it is the one that makes her hailed by the U.S. the press." **Eric Suss Arbetarbladet [SE]**

"It's dramatic, warm, dark and full of strange transformations. It's not just about intensity; she turns hidden cavities with considerable fervor...a masterpiece of deconstruction and reconstruction... It can even land as an extended remote mass from any bygone world, hot fervently, longingly. Physically, but physically as in a mirror... Her best. When is it time for this consummate, seeking musicians to be known as she deserves?" **Sound Of Music [SE]**

"Sofia Härdig doing exciting things ... beneath the surface bubbles Sonic Youth... combine the blue-bottomed vocal rock temperament." **Johanna Pålsson, DN [SE]**

"Intimate meets here open-hearted, great sounding, euphonious on noise, intoxicating beauty on raw disturbing... The combination of sounds and rhythms, their unifying element is the slightly rough, haunting voice of Härdig. The relation of free use of sound material and soulful vocals remind the music of Sofia Härdig the works of Annette Peacock, , their albums had from the start, something timeless, yes, time-independent, Possibly, is Härdig now the unique way the Peacock had proceeded?" **Michel Freerix Jazzdimension [DE]**

"Sofia Härdig delivers a Michelin starred recipe here on the basis that 'less is more' and if this starter dish is anything to go by, her forthcoming album is going to be one of this year's great banquet of contemporary European music... Low and slow is shockingly good." **Steve Racket Baltic Briefing [UK]**

"You're sucked into the music that seems to grow by 100% for each listening. Sofia and sidekick Otto Milde has accomplished quite messy metallic modern rock electronica to be imitated and copied by wannabes. Themselves, they put themselves in the driver's seat for good!" **Gary Landström / Groove [SE]**

"Sweden's next Electronica Queen... you get stuck, you listen and forget time and place." **Emma West, muzic.se [se]**

"All hail the new electronica queen! The Swedish sonic auteur had already transitioned from guitar-based rock to a darker, more electronica-driven approach on last year's brilliant *The Need to Destroy*. On this new album, Härdig takes a commandeering approach to the genre, sculpting coolly dramatic synthesizer parts, edgy mechanized rhythms and her own gripping, vulnerable vocals into an unsettling aural experience that's like nothing else out there... The results are unsettling, hypnotic and brilliant." **Kevin Renick / Playback, St. Louis, [USA]**

"Sweden has been lacking a strong female rock-voice. Sofia Härdig has a great voice and strong lyrics which provides new hope for the Swedish rock-scene... A splendid debut." **Musikkanmeldelse, Denmark [DK]**

"The wild wolfwomanstyle she has done well. It is wonderful grinding and darkness and thunder ... Sofia sings with aggression and drags her hair in the dirt and is a chick with raw potential." **Expressen [SE]**

"Damn good... She will become a "household name" among rock people... It is not a question of whether or not she makes it on a big front, but WHEN. Remember where you read it first." **Lars Thulin, Ystad Allehanda [SE]**

"Sofia Härdig conquering the world with her voice..." **Sydsvenskan [SE]**

"BORN TO WIN ... La-La-La Härdig... is on the verge of bursting in like one of new jewels of the inexhaustible Scandinavian mine There is no doubt that you will end up hearing and speaking of the extraordinary voice and the charisma..." **Rock Sound, [ES]**

"With a voice that burns through skin and concrete ... A register that lifts from under your feet to heaven. Some have spoken of deepest black. Yes, but she gives this darkness a quality that is felt on the inside of your hands: rustling silk, caressing velvet, skin in the dark ... the voice goes outside within and under...one of the coolest voices around." **Thomas Millroth, Sound of Music [SE]**

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