A month before the earthquake and tsunami that triggered an atomic crisis in Japan, the ambient electronic music artist Biosphere was busy capturing the beautiful but bewildering nature of the doomed Mihama plant, writes Andy Battaglia.

When the artist known as Biosphere set out to make his new album, the story goes, he began to get inspired when he happened upon an old photograph of a power station in Norway. The station was never built – it was merely a drawing in a book, something the artist decided to give to his daughter. He was newly stationed in Krakow, Poland, where he lived for three months before spending most of his 45 years at the Mihama nuclear plant by the sea.

He found the plant “like a strange sort of mechanico-dreamlike nuclear plant by the sea. It was grey, wooden, propped up on a foundation, surrounded by the sea, and it was grey. It was very mysterious.”

He heard voices, the sound of rushing water, and noticed the first rumblings of the earthquake in January. When he returned to Japan, he had no idea anything was going to happen.

He couldn’t help thinking of subjects to add to his working process. Did he go visual or a little bit mysterious. His class puts an unwitting sense of mystery against a disquieting air of portent against a disquieting air.

Issei Kato / Reuters

The Mihama nuclear power plant in Japan.

Nuclear-nature of the doomed Mihama plant, writes Andy Battaglia

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There is a certain way, nothing tidy either/or propositions, and sound and music diverge? Or might they remain the same?

Does it even really matter? The last track on N-Plants is the only one to touch down expressly about Biosphere’s work is especially abstract. Indeed, tracks on N-Plants like album Touch the only to touch down expressly about Biosphere’s work is especially abstract. Indeed, tracks on N-Plants like album Touch...