



# God Is God

## Metamorphoses



CD / LP / Digital / 18. Februar 2022

Metamorphoses ist das Debütalbum von God is God, ein Duo bestehend aus dem türkischen Musiker, Produzenten und Kinship Labelgründer Etkin Çekin und der belarussischen Multiinstrumentalistin, Komponistin und Sängerin Galina Ozeran. Seit ihrer ersten Begegnung 2015 in Berlin verbindet die beiden eine tiefe musikalische Beziehung aus der sich 2018 God is God gründete. Metamorphoses ist eine Kuration einer ihrer ersten Improvisations-Sessions. Wie Wellen wabern die Avant-Pop-Tracks, entlang spekulativer akustischer Sphären; angeführt von Ozerans Synthesizern über denen mal russischer, mal englischer Gesang schwebt, eingefangen von Çekins ätherischem, feinfühligem Produktionsvermögen und Gitarrenspiel. Im Mittelpunkt der musikalischen Erzählung des Albums stehen Kompositionen, die sowohl in zeitgenössischer Dance-Musik zu verorten sind, gleichzeitig aber auch in der Tradition osteuropäischer und türkischer, psychedelischer elektronischer Traditionen stehen – alles gefiltert durch das Prisma der individuellen Musikgeschichten von Çekin und Ozeran.

Ozeran grew up in Vitebsk, Belarus playing classical piano before making her way to St. Petersburg to study curation and become a musician. There she formed various bands and began the lo-fi improvisational dream-pop solo project Chikiss, influenced by Soviet synth pioneers Eduard Artemiev and Alexander Zatcepin as well as American film composer Angelo Badelamenti, Laurie Anderson, and early Warp records. On Metamorphoses, this is reflected in her narcotic melody lines and sung “liquid language” – a kind of improvisational, non-semantic vocalization, which combines fluidly with Çekin’s sonic vision. The latter was honed in both Istanbul and Germany and draws equally on the sounds of Bülent Arel, Erkan Oğur and Turkish 90s indie-experimental band ZEN as well as Roedelius, La Düsseldorf and Suicide.

The result of Çekin and Ozeran’s collaboration is both measured and electric. Things start slow with billowing, amorphous chord clouds in opener “Behind The Heroes” before setting off into the foundational groove of “The Song Pt. 1”, which tunnels forward, bass-first, into dark disco territory. This soon leads into album single “The Song Pt. 2”, a continuation of the previous groove cleverly revisited with Ozeran’s dynamic vocalizing and seductive, dubbed-out sibilance. From here things open up into the wide vistas and droning, string-heavy soundscapes of “Masha Marie” and “Dream”, interspersed by the almost new age FM synth work of “Liquid Space” and “Drops”.

By the time the huge melancholic dance closer “Song To The Siren” sounds it’s final notes, the impulse is to start the journey all over again. It’s a testament to not only GiG’s improvisational chops, but also to their Teo Macero-like additional editing process by Sebastian Lee Philip (Die Wilde Jagd) of condensing a cloud of improvisation into a narrative, 40 minutes of bliss – and multiple modes of psychedelia.

- Alexander James Samuels



### Tracklisting

1. Behind The Heroes
2. The Song Pt. 1
3. Liquid Space
4. The Song Pt. 2
5. Masha-Marie
6. Metamorphoses Pt. 1
7. Metamorphoses Pt. 2
8. Drops
9. Dream
10. Song To The Siren

### BB396

CD 211452  
4015698514568  
LP 211451  
4015698111446

### Promotion

Sean Newsham  
+49(0)40-881666-63  
sean@bureau-b.com  
www.bureau-b.com