

(((echo~echo)))

noizu ノイズ

LP/CD/MC + Digital

 Dolby Atmos

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Although the word "noizu" in Japanese means noise, the debut album of the ephemeral project (((echo~echo))) is a tribute to silence. This silence is understood more as the sonic equivalent of harmony between body and mind rather than the absence of sound waves.

# Silver Rocket

## Infinity Fidelity.

Created by Paweł Krawczyk and Mariusz Szytura, the album is the result of their shared musical inspirations and explorations, a desire to find a soundscape where they want to reside —escaping the noise and overstimulation of the modern world.

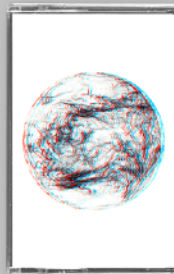
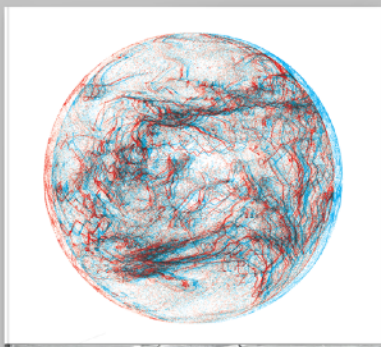
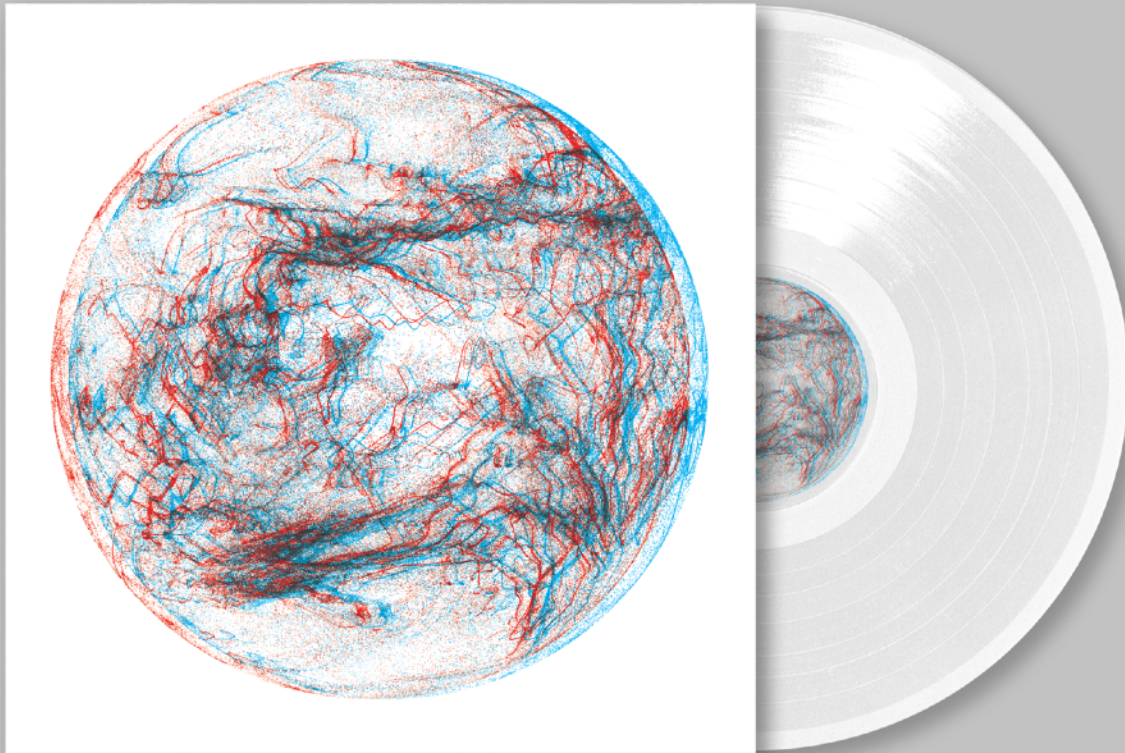
"Noizu ノイズ" is an alluring journey into a stream of unconscious musical images, a dive into a sonic narrative without the constraints imposed by the rules of many musical genres. While "noizu" evokes the works of contemporary ambient and avant-garde electronic creators, in its instrumental and emotional dimensions, it clearly draws from the experiences of minimalism and post-rock, genres born in the early 1990s.

The opening twenty-minute track "suđ" is a suite blending the cold, guitar-driven spaces of the iconic Labradford — a formative band for contemporary guitar-driven drone ambient — with the massive, immersive sound of Scotland's Mogwai in their cinematic form. This slowly evolves into a distorted, gritty, but intriguing world reminiscent of Low's "Double Negative". The hypnotic "Xuxurlatua," on the other hand, hints at moments of Boards of Canada's work.

The third track, "šnypštimas," is a captivating blend of the genius minimal rock of Aerial M., looped sounds typical of artists from Chicago's Kranky Records, and dreamy ambient textures akin to Brian Eno's "Discreet Music". The closing track, "sŭn," pulls the listener into the deep, monumental, and massive soundscapes on the borders of

contemporary ambient and IDM music — echoing the work of Tim Hecker or Rival Consoles, with touches of delicate avant-pop melodies.

The experience is completed by an appropriately designed album cover featuring an anaglyph effect — an image enclosed in the stereoscopic technique of photography. Created and first described in 1853 by W. Rollmann, this technology, despite the passage of time, remains a tempting promise of human possibility — a nearly magical trick to preserve a fleeting moment. The anaglyphs also invite the listener to delve deeper into the world of (((echo~echo))), requiring their engagement and active participation, much like the feeling evoked by Szytura's "in-human" exhibition at the Center for Contemporary Art Ujazdowski Castle in Warsaw. Szytura is also the designer of this project and the mesmerizing music video for the longest track on the album, "suđ."



**Available formats:**

- CD
- LP
- MC
- digital  Dolby Atmos

**Tracklist:**

01. suð
02. xuxurlatua
03. šnypštimas
04. sŵn

Artwork by  
Mariusz Szypura

suđ —  
preview.

