

# INSECT ARK - EPK 2021

Evoking visions of dripping and lurching horror films, outer space travel, avant-noise and gritty noir textures, INSECT ARK uses delay-drenched lapsteel, distorted bass & synths, and acoustic and electronic drums to create a sonic mural both uncomfortably intimate and icy cold.

The band is led by founder **Dana Schechter** (**Swans**, on bass, lap steel guitar, synthesizers) with **Andy Patterson** (**SubRosa**, on drums, samples).

Spring 2021: the band is deep into writing their 4th studio album, to be recorded autumn 2021. Schechter is also writing new material for an all-synth album for a separate release. In addition, the band will be releasing an album of archived outtakes/live tracks/excerpts made at EMS Stockholm, for a late 2021 release (TBA).

As a duo, the band's third full-length album ***The Vanishing*** was released February 2020 on **Profound Lore Records**. The songs bear many of Schechter's signature writing styles: twisting melodies, creeping ambient soundscapes, barren frozen landscapes, and epic heavy low end, but with a refreshed feeling of razor-sharp focus and sparsity. The dynamics are more defined, building worlds-within-worlds of spinning chaos. The music has benefitted immensely from new drummer Andy Patterson's weighty, sinewy, and graceful drumming.

> [Stream "The Vanishing" HERE](#)

> [View "The Vanishing" Live in Portland HERE](#)

In addition to the duo's return to touring in 2022, Dana Schechter will perform select Solo shows, focusing on Europe where she is currently based. Her visionary take on avant-noise challenges perceptions of what a "one-woman show" can be: weaving seething improvs, ambient horror soundscapes, and reinterpretations of Insect Ark's songs, leading audiences through her twisted aural visions in total abandon.

> [View a live Solo clip HERE](#)

***"A sickening descent to a hallucinogenic abyss...  
desolate, ambient dread, desert-like sceneries and  
heavy riffs, slithers and moves in circular motifs"***

— Pop Matters, 2020



## BIOGRAPHY:

2011-2015, Insect Ark operated as the one-woman solo project of bassist/multi-instrumentalist/composer **Dana Schechter**, making three records in which she recorded and played all the instruments (**Collapsar 7"**, **Long Arms 10"**, and full-length **Portal/Well**).

From 2015-2019 drummer/electronics builder **Ashley Spungin** was in the band. Highlights include 2018's ***Marrow Hymns*** on **Profound Lore Records**, EU and N. American tours, a residency at synth mecca EMS Stockholm, and appearances at Roadburn, Basilica Soundscape, and Northwest Terror Fest.

In September 2019, drummer **Andy Patterson** (**SubRosa**) joined Insect Ark. The duo spent one month at **The Boar's Nest**, the Salt Lake City studio that Patterson owns and operates, preparing for a N. America tour with Finland's **Oranssi Pazuzu**. Directly after tour, Insect Ark made ***The Vanishing*** in NYC with engineer **Colin Marston** (Dysrhythmia, Krallice).

Dana Schechter has worked as a collaborator for studio/stage with **Swans**, **Angels of Light**, **Zeal & Ardor**, **Arabrot**, **Wrekmeister Harmonies**, **Gnaw**, **Bee and Flower**, **Gifthorse**, and more. Andy Patterson has worked in bands such as **SubRosa**, **DØNE**, **The Otolith**, among numerous others.

## CONTACT:

Band: [insectark@gmail.com](mailto:insectark@gmail.com) / [www.insectark.com](http://www.insectark.com)

Management: Nikos Giagkoudakis [ngiagoudakis@yahoo.com](mailto:ngiagoudakis@yahoo.com)

Label: **Profound Lore Records**: [info@profoundlorerecords.com](mailto:info@profoundlorerecords.com)

Booking N. America: Ethan McCarthy/Heavy Talent [ethan@heavytalent.com](mailto:ethan@heavytalent.com)

Booking Europe: Pierre Gautiez/Dead Pig [pierre@dead-pig.com](mailto:pierre@dead-pig.com)

Publicity: Liz Ciavarella-Brenner, Earsplit PR [liz@earsplitcompound.com](mailto:liz@earsplitcompound.com)



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## ABOUT *THE VANISHING*:

*"The band, along with Colin, intentionally steered the sound in a much more visceral, organic direction, and sometimes you can almost feel enclosed within a living, pulsating, slithering organism as the music washes over you. The ebb and flow of the songs as they bleed into each other is so natural that you'd be forgiven for thinking Dana and Andy tinkered with each of them for months on end after listening to The Vanishing, because they all feel like clearly defined enclosed universes all of their own. That crushing weight of **Tectonic** is followed by **Three Gates**, a jarring, almost disorienting clash of dissonance and groove where the lap steel plays a fundamental role, and that segues straight into the otherworldly duo of **Philae** and **Danube**, the album's ethereal, sinister centerpieces, and the ones that most clearly exemplify the tight dynamics set in place by the masterful songwriting. The album's most dreamy songs, their cloudy lapsteel magic is nevertheless constantly and consistently underpinned by Patterson's swirling and earthy drum patterns, sounding for all the world as if the two recently acquainted musicians become a tight-knit army when these songs are flowing out of them. The album artwork, an amazing painting by French, is in and of itself a work of art, but when paired with these two songs in particular, it becomes a truly haunting and mesmerising vision of some terribly twisted alternate reality. The album is then rounded out by the synth-heavy **Swollen Sun**, a trippy four minute journey that feels like a foray into the insides of an abandoned spaceship drifting somewhere in outer space, and by the haunted rollercoaster that is the closing title-track **The Vanishing**, a sort of summing up of all the many components that make the album so unique-sounding."*

The Vanishing was released February 28, 2020 on Profound Lore Records. **Stream The Vanishing from Bandcamp [HERE](#).**

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### **THE VANISHING** track listing:

- 1) Tectonic
  - 2) Three Gates
  - 3) Philae
  - 4) Danube
  - 5) Swollen Sun
  - 6) The Vanishing
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### **DISCOGRAPHY:**

2020: The Vanishing, LP/CD, Profound Lore Records  
2018: Marrow Hymns, LP/CD, Profound Lore Records  
2017: Portal/Well, Ltd Edition LP, Sleeping Giant Glossolalia Records  
2016: Long Arms/Maria W. Horn split, Cassette, XKatedral Records  
2015: Portal/Well, CD, Autumnsongs Records  
2015: Windless, 7" Lathe Cut Single, Utech Records  
2013: Long Arms, 10" EP, Geweih Ritual Documents  
2012: Collapsar, 7" Single, Lancashire & Somerset Records

### **CONTACT:**

Band: [insectark@gmail.com](mailto:insectark@gmail.com) / [www.insectark.com](http://www.insectark.com)  
Management: Nikos Giagkoudakis [ngiagoudakis@yahoo.com](mailto:ngiagoudakis@yahoo.com)  
Profound Lore Records: [info@profoundlorerecords.com](mailto:info@profoundlorerecords.com)  
N America Booking: Ethan McCarthy/Heavy Talent [ethan@heavytalent.com](mailto:ethan@heavytalent.com)  
Europe Booking: Pierre Gautiez/Dead Pig [pierre@dead-pig.com](mailto:pierre@dead-pig.com)

Dana Schechter is endorsed by GHS Strings



**THE VANISHING** Cover Art by Sonia Merah







Photo: Chris Carlone

**Hi-Res photos:** download (1.2 GB): Click [HERE](#)

## Press Reviews for *THE VANISHING*

### Pop Matters - March 2020

Schechter's return now with *The Vanishing* finds Insect Ark at its most potent. With drummer Andy Patterson (ex-SubRosa) joining on this venture, the duo performs a sickening descent to a hallucinogenic abyss... desolate, crafting obscure desert-like sceneries with sparse lead work, or horrifying moments of ambient dread that slithers and moves in circular motifs. The Vanishing drives this message straight to the heart, with its fantastic bends that stretch reality itself.

### Invisible Oranges - Feb 2020

Music for your brain. *The Vanishing* is doom-trodden and angular and creepy and mystical in all the right ways. I'm calling it "horror" metal not because it would work well as a horror movie soundtrack (it just might), but because it really instills that anxious discomfort which, counterintuitively, translates into an enjoyable but tense listen.

### Meat Mead Metal - Feb 2020

Hulks through the galaxy like a beam, decimating the surface as your mind is lost in a dream. Lasers form and cut through the playing as the pace hovers, and the Western skies again hang over the song. Slide guitars darken the track while strange waves create frightful confusion, and that ominously slithers toward heavy chunking, while everything becomes a combined force that bleeds into the sun.

### The Obelisk - March 2020

Even the cymbal washes that populate the open spaces of the 10-minute closing title-track are meant to be forward in their impact; they're leading the way gradually & patiently through a noise-laden drone-out and back to a more cohesive post-metallic progression that builds to the final apex of the record. *The Vanishing* only pushes farther toward that last crescendo in the title-track — which, yes, ends cold enough to be vanishing suddenly; the abiding darkness of the atmosphere is unrelenting.

### Zero Tolerance #95 - April 2020

The great highlight of Insect Ark's present moment is this beast of a record. *The Vanishing* can be roughly described as a sort of more psychedelic. instrumental Neurosis, a comparison which is not made lightly. It feels like something that has to have been born out of great soul-searching. "I am inspired to create music that makes people have an emotional reaction," Dana says thoughtfully. "I wish to offer sound as transport, as salve, as comfort to tortured souls."

### Heavy Blog Is Heavy - Feb 2020

*The Vanishing* feels cavernous, making you feel small and on edge; it's very easy to disappear into it. Different flashes of unsettling moments and uncomfortable feelings slink through your mind. There's a disconcerting violence to much of the music that touches you deeply. It's quite rare and incredible.

### New Noise Magazine - Feb 2020

"They've basically dissolved into the ether, their spirit. It's kind of more about that than the literal thing of the ocean, but it's something that's been in me for my whole life. This feeling that you just can't forget that we're here right now, and this is really a struggle for all of us to recognize because life is short, but it's also long, and it's easy to forget. We're not immortal, and we tend to forget that."

### Selective Memory - March 2020

This soundtrack-like exodus is beautiful and sad all in the same breath. It breathes in life and spits out a dissonance. The beauty of *The Vanishing* is that these songs do not simply run on numbing downtuned structures and drenched instrumental sludge. There is an exceptional artistry to the careful

### Metal Sucks - March 2020

Insect Ark's *The Vanishing* is the darkest, most unsettling metal record I've heard this year - with jarring, unsettling sound effects and atmospherics that constantly jostle the senses, preventing the listening experience from ever settling down into a sense of stasis. Insect Ark are at once a sum of their parts and something entirely different, which is one of the highest compliments I can ever pay a band, and Colin Marston's characteristically clear but raw production ensures all of that is right at the forefront.