



WIN WIN
Primaries
Album Biography

WIN WIN's *Primaries*, the Sunset Park, Brooklyn trio's third LP, is a thing of high contrast, how wonderment and disillusionment contend in our time. Their most analog record to date places WIN WIN firmly in the realm of the psychedelic: both anthropomorphic and cybernetic. *Primaries* is a movement away from the group's electronic roots – abandoning sampling as inspiration and instrumentation – while remaining fascinated by artificial modes of creation. It is this rival allure, of organic patterns to digital systems, that defines the reverse-bionic beauty of *Primaries*.

The band, like the album, is built on concepts of threes. The relationship of primary colours is one of disparity and similarity: red, yellow, and blue figures on the vertices of a triangle, cinched together/apart at equal distance. The WIN WIN three – Alex Epton (producer XXXchange), Chris Devlin, and Ryan Sciano (DJ/video artist Ghostdad) – form that creativity trinity, with cornerstones of: *Technique. Inspiration. and Impulse.* Using guitars, acoustic & electronic drums, and analog/modular synthesizers as their tools, the lifelong friends-first (collaborators-second; band-third) conjured the kaleidoscope sounds of *Primaries*. With this un/limited palette, WIN WIN has created its most transportive work to date: an elastic and hyper-modern album of seductive pop and psychoactive electronics: a blueprint for a sound both classic and futuristic, with all of WIN WIN's playful charm intact.

Recorded entirely at Flavor Factory in Sunset Park, *Primaries* is a brilliant and amorphous adventure. In inexplicable ratios of krautrock to psych rock, ambient to hip-hop, WIN WIN puffs moments of pop permanence into a vacuum of atmospherics: islands of melody sprouted through waves of sonic devolution. Ideas are perfected, then dismantled, awash in ambience – ripples of Hurricane Sandy, whose impact passed days before recording.

Through the trio's carefree craft, polar juxtapositions come across as seamless sonic drafts. On *Primaries'* centerpiece, "Been So Long", brassy synthesizers and expansive harmonies crystallize in dazzling chorus. The sun-kissed surf jam "Waster" rides through handclaps and serrated guitars with instrumental ease. "Couch Paranoia" builds a gradual metric pattern on call-and-response robotics, with a soft progression phasing subtleties in minor disunity. It is in these unpredictable inventions – raveling and unraveling in WIN WIN's trident system of analog inputs, mechanical error, and perceptive connection – that the magic of *Primaries* is held.

Primaries is defined by the sprawling "Amoeba": a seven-minute modulation on a theme. It is the lungs and bloodline, a full mental and corporeal workout: the primary psychedelic agent, what makes this a monster of an artwork. *Primaries* is a crude and un-editable vessel, for the pulse of Impulse, and transitive improvisation forever. Tuned to each other from years as a production unit – of their own music and visuals, as for a wide-ranging list of other artists – WIN WIN has honed its most engaging statement yet: the possibilities are endless when connecting human and circumstance to machine. This is the new chromatic sheen, the WIN WIN three as primaries in a language unique to itself. The band is one, but the ingredients are three:

Organic. Synthetic. Other.

i @ u
u @ me
i @ u
wash n repeat