



Continuum

Build Buildings x Molly Gochman

RELEASE DATE: May 8, 2026
FORMAT: Digital, vinyl
LABEL: Unending Loop
CATALOG NUMBER: UL-101

TRACK LISTING

1. Bronze 1
2. Bronze 2
3. Piezo 1
4. Casting Sand
5. Burnisher
6. Armature 1
7. Bronze 3
8. Piezo 2
9. Armature 2
10. Bronze 4

MUSIC Ben Tweel, Louis Tweel

FIELD RECORDINGS: Molly Gochman, Ben Tweel

MASTERING Taylor Deupree

ARTWORK Molly Gochman

DESIGN Coyote Colectivo

CONTACT

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mollygochman.com

PRAISE FOR PREVIOUS RELEASES

The WIRE : “Music to accompany the slow accumulation of dust in corners, the passage of clouds across windows and the gentle exertions of the coffeemaker working away in the kitchen. . . . recommended listening for agoraphobics everywhere.”

The Milk Factory: “Exquisite.” “Quite simply, a quietly magnificent record.”

Igloo: “A refined post-classic effort which offers beautiful introspective moments, sheer/strange sounds, bright dreamy tones, and fragmented, etched melodic themes.”

Lost at Sea: “Worthy of unchecked praise.”

Splendid Magazine: “Can make us all remember the first time we heard music like this, when we realized that all of our previously imagined restrictions on music composition had been blown away, forever.”

Exclaim: “Clever music.”

Diskant: “Gorgeous....Tweel is a master of subtlety.”

Fringes of Sound: “Supremely sublime”

Build Buildings and Molly Gochman present **Continuum**, a new vinyl/digital release available May 8, 2026.

On Mother's Day 2025, sculptor Molly Gochman installed a fifteen-foot bronze work in Brooklyn's Prospect Park. Monuments to Motherhood — two sinuous, interlocking loops of cast bronze nestled in the earth — drew families, children, and caregivers into a clearing near the park's entrance. They climbed it, gathered flowers around it, made gifts beside it. Gochman had attached piezo contact microphones to various points on the sculpture, capturing the imperceptible vibrations of every hand that touched it throughout the afternoon: a living record of collective care, rendered in sound.

Build Buildings — the Brooklyn-based sound artist Ben Tweel — was there that day with his son. Drawn to Gochman's recordings, Tweel returned to the site months later and recorded his own: lap harp, melodica, ukulele, and guitar played in the open air, the ambient sounds of the park filtering naturally into each take. Back in the studio, he shaped these recordings into loops of differing lengths, cycling asynchronously so the patterns they create never repeat and never resolve into locked phrasing. Layered with Gochman's contact microphone recordings and field recordings from both visits, the result is music that mirrors the sculpture's own logic — organic forms that support and rest upon one another, always shifting, never rigid.

Continuum is that music. Twelve compositions that move between stillness and gentle momentum, between the identifiable warmth of acoustic instruments and the point at which processing dissolves their origins. The bronze vibrates. The loops accumulate. The patterns shift without settling. As Tweel writes: "We each had crafted a potentially rigid medium into organic loops that relied on each other for support to create a warm, enveloping whole."