

Wovenhand Press-Quotes

"Lunging wheat-n-chaff first into a buckling confessional, David Eugene Edwards is a straw-haired Pentecostal prophet with a knack for spinning elegant, atmospheric Southern damnation. As Woven Hand, Edwards has yet to miss a beat ... as though concocted with quicksand, new sounds escape from each composition over subsequent listens-- little last gasps from a toy piano show up here, a last-minute snare hit there. The works are pocked with these shadowed corners: the dark, oaken sounds of barn-raising banjo, upright bass, and guitar as well as cymbal crashes, cattail taps, possessed howls, and the faint flapping of lark wings...[it] rings ominously with bells of paradise." – Pitchfork 2004

"Although the songs are as airy as a tithe barn in most of their arrangements...there's a suggestion of willowy smoke wafting up and beyond the rafters here, in this controlled, considered, out-of-time place that inhabits DEE's ongoing fantasy dreamscape." – Drowned in Sound 2006

"...he travels deep into the thicket of human depravity and rails with an intensity more indebted to the Great Awakening than any modern musical touchstone. Spicing paraphrased passages from the King James Bible with sawdust frontier parlance, Edwards fashions archaic constructions similar to Will Oldham's. But where Oldham sings about death and redemption (on I See A Darkness and elsewhere), Edwards exhumes the corpse. The best of his songs are so ripe that you can smell their sulfur and creosote." – Dusted 2005

"One critic described the music of Wovenhand as 'Bauhaus meets Billy Graham.' While that description does ring true, I have another one. Wovenhand, the 'solo' music of 16 Horsepower frontman David Eugene Edwards, is like Nick Cave and Johnny Cash in a shootout in Deadwood..." – Treble, 2006

"Edwards has settled into the empty spaces he has created in his arrangements, haunting them with unsettlingly quiet intensity. Unlike the galloping Pentecostal groans of 16 Horsepower—a band that has stretched its creative canvas across nearly all strains of American folk music, even making recent inroads into Eastern European traditions—Woven Hand is all Edwards, a pure distillation of his ethos as an artist. And though he has never hesitated to dip his tongue in the dark streams of his soul, he seems to illustrate his personal failings with even more devastating precision when working alone." – Paste, 2004