

Poetry of Emotions

DUCTAPE: An interview

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With quiet composure, she steps onto the stage, her companion at her side, ready to accompany her on guitar. Her gaze briefly wanders across the rows of the audience before the performance begins; with the first notes, her voice begins to weave soundscapes that lead listeners into the deepest reaches of their souls. Ductape are Çağla and Furkan Güleray. For seven years now, they have been enchanting their audiences.

Their stage presence is incomparable. Within moments, a veil of poetry unfolds, and those who look closely can see the audience being drawn into the spell of the performance. At one of their first shows in Mexico, Çağla and Furkan were greatly surprised when fans sang along effortlessly to the Turkish lyrics—even though they did not speak the language.

For the two musicians, this connection with people from very different countries is an essential part of their music. Anyone who has met them at the merch stand before or after a show knows that their exchanges are genuine and warm-hearted. This makes an episode Çağla recounts all the more surprising: while encounters with concertgoers are usually very positive, there was once a moment of unease when a woman came specifically to an IAMX and Ductape concert to wish ruin upon both bands. More often than not, however, Çağla laughs, the interaction is a heartfelt one.

Along Their Own Shadows

This is a quiet place. The lyrical self carries something heavy within, while the world continues to turn. Their latest track speaks of the feeling of becoming invisible. Yet it also tells of becoming the storm, of withdrawing from life for a moment. Its music video is striking: the sun hangs above everything, and no shadow offers relief. If someone lives in isolation and loneliness for too long, their trace begins to disappear—along with the shadow they might otherwise cast.

Together with the three singles “Fine”, “Gölgesiz” and “Obscure,” the forthcoming album is gradually taking shape. It will be released on 18 September 2026 and bears the title Faded Flowers. It is full of variations, while remaining faithful overall to the band’s original sound. “It is our most emotionally complete album so far.” Çağla explains that it is not a concept album, but one shaped in a time of change. All the tracks are linked by memories and emotions: “It is almost a little like watching beauty fall apart in slow motion.”

An Invitation

As becomes apparent very quickly at a live performance—or on social media—the duo works exceptionally well together. Furkan was the one who first invited his partner into the music scene. Fortunately, one is tempted to add, from a listener’s perspective.

The stage is their safe space: it is where Ductape can reflect upon their own emotions. Full of expression, light, visuals, and moments of silence support the dense atmosphere the artists have made their own. “We do not want to entertain people in a conventional way; we want to invite them into our world for an hour or more.” Notably, it does not matter which language a song is sung in. Some feelings can only be expressed in the language that has lived within us since birth. Yet emotions need no translation: they are legible to anyone willing to perceive them.

Music possesses a power granted so immediately to very few other art forms. It can also reveal something to listeners that they may only have vaguely sensed before. “Obscure” is a song that points toward such a realization. It tells of people slowly waking up, and of how we need not remain helpless spectators while the world stays as it is. Çağla explains: “The systems we have been taught to live in have reached their end. There needs to be a rupture.” It hardly needs saying, then, that Çağla enjoys dystopian works.

Inspiration

The duo draw inspiration from many sources. Among their musical influences are Joy Division, Depeche Mode, Siouxsie and the Banshees, and Diary of Dreams. While “Evil Me,” for instance, was inspired by Frankenstein, Çağla’s favourite film remains Dark City. She draws visual inspiration from the work of Hieronymus Bosch.

But the world surrounding them also becomes part of this web of ideas. Memories of the countries they have visited while touring play a role, as does their desire to travel to other places as musicians. The East holds a particular attraction—Japan, for example. Asked about the Turkish scene, the artist explains: “The fan base is growing because the scene itself is growing, too. The reasons may be old films and soundtracks, or fashion. Siouxsie and the Banshees are even played in films outside the scene.” Ductape’s audience in their home country is considerably younger; older generations have largely withdrawn from the scene.

A Glimpse Ahead

In less than a month, the new album will be released. Faded Flowers shines in the most intense colours, and its sounds are unlikely to fade anytime soon. For the cover, Ductape enlisted photographer Begüm Koçum. The sonically powerful album thus becomes a multilayered work of art: on 18 September, the veils will fall, revealing the beauty that lingers in the deepest part of the soul.

