

Seefeel – new album ‘Seefeel’ out 31st January 2011.

Brighton’s Seefeel return to Warp to release their first album in 14 years.



we always said that we wouldn't record a new seefeel record unless we could present something that we felt was new.

- *Mark Clifford of Seefeel*

In the heady days of the early-1990s, a wave of intrepid young bands made some unexpected connections between their post-punk approach to music, the exultant electronic reverberations from the early days of Acid House and the sonic sculptures crafted by classic producers like Phil Spector. As these sounds coalesced, Spector's vaunted "Wall of Sound" would be a handy touchstone for the immersive latticework of distortion and melody that would be off-handedly labeled later as "shoegaze".

Even amongst a quasi-movement as loosely defined and musically divergent as this, **Seefeel** emerged as the black sheep. Conceived by **Mark Clifford** and **Sarah Peacock**, Seefeel immediately amalgamated electronics in ways most of their peers in traditional bands would never dream of, these sounds fused deeply with guitar, drums and bass into urgent melodic waves that on early releases like **Quique** and **Succour** oscillated between hopefulness, introspection and downright menace. As Warp co-founder **Steve Beckett** says, "*Seefeel were the first band that Warp signed who had guitars – they were brave to sign to us because they became the 'older siblings' in the family and took all the flak by breaking the unwritten rules of an (up until then) purely dance label. After 1995's 'Succour' they stopped performing live, but we always kept in touch and then for the first Warp20 show in Paris we asked if they would play.*"

The immediate result of their live reformation in Paris was the single "**Faults**", the band's ranks now including bassist Shigeru Ishihara and former **Boredoms** drummer Iida Kazuhisa (aka E-Da). The band's first release since 1996's (**CH-VOX**), it proved to be a clear and welcome progression for a band that had never been predictable. Drawing on everything from gamelan and krautrock to the fringes of underground bass music, it was met with a resounding "welcome back" and an instant affinity with new peers such as **Gang Gang Dance**, **HEALTH**, **Battles** and **Salem**. Mark Clifford, says of the new material, "*The show in Paris really forced us to step up a couple of notches and since then, with the addition of Eda and Shige, things have developed and grown. Having two new members has really helped*

the dynamic of the band. Any old tensions have gone, and I feel Sarah and myself are closer than I ever felt we were in the past. Coupled with the input of our Japanese brothers there is a real dynamic, creative process that's exciting.

Shortly after the release of the single was announced to the public, Seefeel promptly sold out London's venerable **Institute of Contemporary Arts** for their first UK live show in 13 years, their last being alongside **Boards Of Canada** in **1997**. Here their new material was debuted to devastating effect. Their new rhythm section proving nothing short of a seismic addition to Mark and Sarah's web of guitars, vocals and synths. A journalist from **The Times**, ears certainly ringing, commenting in his paper that "*the sense-scouring intensity was hard to fault.*"

Now as a new generation of young bands the world over look once again to building their own walls of sound, Seefeel stand ready again to play not only the inspired outsiders, but also the inspirational forerunners. With much talk of implied mysticism abound in music these days, *Seefeel* deals this out in sonic revelations.

From the glacial "**Not Air**" to the lumbering intensity of "**Dead Guitars**" and the ghostly harmonics of "**Faults**" each step feels like a deeply personal progression. Mark Clifford, "*There is a real dynamic, creative process that's exciting. I feel the music we have made for these initial releases is just the very start and we already have a number of ideas/tracks in place for future releases that I feel push our own boundaries even further. As well as this, we are growing as a live band, adding elements of improvisation and looser structures unimaginable to us a few years back, and with continued touring I'm excited to see how we develop in that direction.*"