



Artist: PETRELS
Album: INFANGTHIEF
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Tracklist:
01. Fishes
02. The Hungry God
03. Giants
04. Owning A River
05. Killing Of The Divine King
06. Belenos
07. Speenhamland
08. Variegated Fairy Wren

Seven years after 2019's 'The Dusk Loom', Petrels finally returns with a pair of new albums, Infangthief and Outfangthief. The first of these releases, Infangthief, was originally written and recorded in 2022, before being reworked in light of a subsequent album, Outfangthief, due to be released later this year.

The two albums act as companion pieces, mirrors revealing facets of the other, overlapping in sound and subject matter. Though Outfangthief may have been written after Infangthief, it is no mere follow-up, with it's own creation causing a re-visiting and re-working of the earlier album, which in turn informed the writing of its twin.

Taking their titles from Old English legal terms („thief seized without“ and „thief seized within“), the central thread running through both albums is the illusion of assumed human authority - that which is given and that which is taken by force. With Western society seemingly hellbent on willingly embracing a brutally destructive economic model (even in its death throes), these albums attempt - in their own small way - to undertake the essential task of imagining alternative ways of being.

Petrels is the solo project of musician and artist, Oliver Barrett. Since releasing his debut, Haeligewielle, in 2011 (#9 in A Closer Listen's Best Albums of the Decade), Petrels has toured across Europe and shared a stage with the likes of Jóhann Jóhannsson, Tim Hecker, FIRE!, Nate Young (Wolf Eyes), Trouble Books, Dem-dike Stare, Nadja, and Hans-Joachim Roedelius (Cluster). Working from his home in Somerset, UK, Barrett has released numerous albums through his Floating Limb imprint, as well as mixing and/or mastering hundreds of releases for the likes of Keiji Haino, Loren Connors & Alan Licht, Judith Hamann, Incapacitants, Mette Rasmussen & Sofia Jernberg, Yasunao Tone and more

“Petrels sidesteps the chilliness found in much of the music of his peers, replacing it instead with an almost spiritual ecstasy, his ravishing synths and almost choral vocal treatments calling out in cosmic, wide eyed wonder at the universe.” – Paul Margree, Louder Than War