

MICHELE MERCURE

Eye Chant

You can see the sounds her voice makes. The literal depiction of this, a photograph of **Michele Mercure** with an eyeball in her mouth, is removed in the updated album art. The original graphic elements are left to suspend, speak, and sing across time. In the absence of the decade-specific portraits, the redesigned edition is dislocated from a particular or linear history. Our initial point of encounter is artifactual; a trace in place of a scar.

Accordingly, Michele's true image and body is sound. *Eye Chant*, as a whole, offers meditations of sound as material. Her instruments are voice and synthesizer, the former following the machine's lead and language of patterns. Machine sounds become abstract words. The human voice is pulled apart, dislodged from context; a tactile, textured quality appears to reconfigure the body and machine presently or permanently.

The natural and the mechanical elements of *Eye Chant* commingle with the ease of a musician well-versed in the social-material entanglements of life. Like the lacework referenced in one track, Mercure's record alludes to interconnections and their unraveling. Her married name formerly attached to *Eye Chant* has been shed for this iteration. As her electronic kin, **Eliane Rodigue** and **Suzanne Ciani** would attest, it's all raw material for the musician to give form. **Donna Haraway** and **Lucy Suchman** may have been listening.

Michele offers a tender mechanics to attune to. Atmospheres expand and contract within a song, sometimes reappearing in the album - the economy of means appreciated from another vantage. Loops and undulating rhythms build up a particular kind of surface, one that places the listener in the present moment, to notice and extend that time of being here.

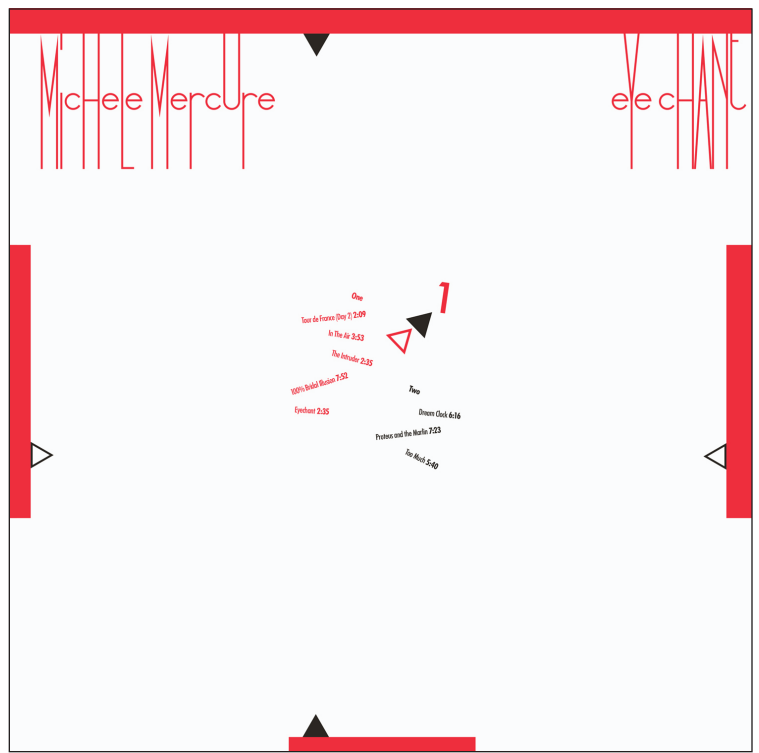
To get a sense of the space Mercure's work occupies: compositions on this album were part of a PBS special and a performance artist's production. The most narrative moments of *Eye Chant*, these commissioned pieces, "Proteus and the Marlin" and "100% Bridal Illusion," are hyper feminine tracks made up of choirs of birds, breath, baby cries, waves, and poetry read just above a whisper.

When focused on the moment the mind wanders as it likes. It feels as though there's a collective and urgent need to decelerate. Rather than chasing the new sound or accelerating discovery, deceleration allows us to pay heed to what's less heard. Finding our time in continuum with others' might be one of many impulses for reissues.

One way to interpret the name, Freedom to Spend, is an abundance of freedom that needs to be shared. In that spirit, the free thinking / art of Michele Mercure is recirculated. *Eye Chant* is available February 3, 2017.

Additional Information

- **Michele Mercure's *Eye Chant*** marks the inaugural offering from **Freedom To Spend**.
- Mercure originally issued *Eye Chant* in 1986 under her then married name Michele Musser. The privately pressed album has become a sought after document of time.
- Mercure was part of a group of American musicians in the 80s dabbling with new and cutting edge instrument technologies including Laurie Paisley, Don Slepian, and The Nightcrawlers.
- "Tour de France (Day 2)" and "100% Bridal Illusion" were used respectively for a PBS TV special and a performance art piece, while *Eye Chant* was produced in part through a grant from The Pennsylvania Council on the Arts and The Painted Bride Art Center in Philadelphia
- First edition of 500 copies housed in letterpressed, sustainable jackets designed by **Will Work For Good**, with liner notes by **Jed Bindeman**, a founding member of Freedom To Spend



Track Listing

1. Tour de France (Day 2)
2. In The Air
3. The Intruder
4. 100% Bridal Illusion
5. Eyechant
6. Dream Clock
7. Proteus and the Marlin
8. Too Much

Cat#

FTS001

Artist

Michele Mercure

Title

Eye Chant

Genre

Voice / Dream / Amplify

Release date

February 3, 2017

Formats

LP / Digital
Vinyl Is Not Returnable

Box Lot

LP— 40

RVNG Intl. /

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