Four years after her introduction to electronic synthesizers at NYU in 1970, Eliane Radigue withdrew for three years from an active practice of making music. Radigue’s return to producing and issuing works after this period of Buddhist retreat was marked unclamorously: her subsequent compositional work is exactingly slow-moving, work she describes as “made with the tips of the toes.”

While we scholars ought generally to lend greater critical and historic scrutiny to periods of nonproduction—particularly in the case of artists such as Radigue, whose released works continuously test thresholds of noticeability—we cannot give discographical attention to this stretch of time and are hence unable to release any of the material Radigue did not create in the period between 1974 and 1977.

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