

# Anne Paceo

## Atlantis

NEW ALBUM  
AUGUST 29<sup>TH</sup> 2025



RELEASE PARTY  
JAZZ À LA VILLETTE  
SEPT. 4<sup>TH</sup> 2025

KIT  
PROMO

AUDIO

VIDEOS

« At the top of a tree, on the highest limb, I placed my heart.  
All around, sand and beached boats.  
Inhale, exhale, whispered the wind, time will only stop when I carry you away.  
I slid to the bottom along the sandbars, into dark storms.  
Stop, said a traveller, here you will find peace,  
protected from gusts, tides, and the furies of the world ».  
Anne Paceo

*Atlantis*: A gigantic island received by Poseidon, god of the oceans, when the ancient gods shared out the Earth, it was swallowed by a cataclysm around 9600 BC. According to legend, the corruption and materialism of its inhabitants caused its destruction. Mirroring a world with such absurd policies resulting in devastating destruction, as it is devoid of any environmental consciousness. It is therefore no coincidence that Anne Paceo has named this new album *Atlantis*.

Summer 2022: Enthused by a first diving experience, the French composer and drummer travels to Portugal to dive deep into the Ocean. In the water, at once icy and murky, she discovers an emotion close to ecstasy, defined by Romain Rolland as 'oceanic perception'. It is a mixture of sensations blending weightlessness with a sense of fulfilment and the dissipation of time. 'It is a place, here, where you take leave of yourself,

writes Alessandro Barrico in *Ocean Sea*, which Anne Paceo loved reading. *What you are gently detaches from you, little by little. And with each step, you leave it behind, on the shore that knows no time and lives only one day, always the same. The present disappears thus you become memory.* In the months that followed, Anne dreamed of the ocean, falling asleep thinking of these new sensations, 'that tipping point, she says, when you descend into the depths, 'when body and mind are nothing but water, when heart and time slow down, when the brain stops thinking to focus on the sensation of the body, the sound of bubbles.'

Water thus becomes a symbol of renewal and a place of contemplation, inspiring the birth of new songs. There are thirteen of them, inviting us, each in their own way, on a chimerical, soothing journey. Directed by Anne Paceo, *Atlantis* stands out for the dexterity of its shaping. Around her, Christophe Panzani on tenor

saxophone, Zacharie Ksyk on trumpet, Gauthier Toux on keyboards and Oxy on synthesiser. Recorded at the Pigalle studio in Paris after many months on tour, it was guided by a desire to return home in the evening. The desire to immerse oneself (again and again!) into the work in progress... Including mixing to which more time than usual was devoted. Despite the vitality of improvisation, characteristic of jazz, nothing is left to chance, no detail has been ignored. This is hardly surprising from someone who, having won multiple awards and been crowned with three *Victoires du Jazz*, was granted the title of *Chevalier des Arts et des Lettres*.

*Atlantis* has an assumed pop ambition and a hybrid texture. Anne has listened to folk music in the vein of Joni Mitchell and Patrick Watson; Björk of course; for the textures of the sound, the electro of Steve Reich or Oneohtrix Point

Never; the disparate lyricism of Bon Iver and the synthetic explorations of James Blake among others. But her references are not only musical, which contributes to the great narrative depth of *Atlantis*, nourished by relevant texts, from Mariette Navarro's *Ultramarins* to Paul Gilroy's *The Black Atlantic*.

And because it is about letting go, beyond the marine paradigm, Anne Pacey has allowed her retina to be imbued with the images of Wong Kar-Wai, for his treatment of colour, for his ability to turn reality into a dreamlike universe; David Lynch for his cyclical structures, which *Atlantis* echoes... and his constant twists. 'I too am looking to find a different path to my own, one that mixes musical ideas, a crossroads of genres,' says Anne Pacey. She has drawn on sound recordings such

as sperm whale codas, whale chants, surf sounds, and so on. As well as in the collaborative work, so dear to Anne Pacey, for whom being a solo artist should not restrict her creative horizon. While she called on singers she knows well to surround her on stage and in the studio, Gildaa and Cynthia Abraham, and the pen of Sandra Nkake and Billie Bird, two new partners have emerged. While working on '*Tant qu'il y a de l'eau*', Anne heard the voice and lyrics of Laura Cahen, who happily lent herself to the game. As for Piers Faccini, he also responded to Anne's request on '*Restless*', evoking the lack of the ocean for a person in search of inner peace.

Then there is Anne's singing. On '*Love Song*', she once again reveals the beauty of her timbre, she who for a long

time felt it was wrong for her to sing, fully but simply embodying this love that she declares '*in the hollow of the ear*'. An additional voice, her own, celebrates bonding with the other. Ultimately, this is what the French musician has always sought. Whether we are talking about the sea, the matrix, the deep blue, the fleeting of time, the intimate and the political remain intrinsically linked.

Listening to the imaginary *Atlantis* drawn by Anne Pacey, we are happily transported by a pop trend, familiar, yet intoxicatingly exotic. In times saturated with constant violence of all sorts, this is precisely what we need to catch our breath



# Anne Pacey

## Atlantis



Anne Pacey drums, vocals  
Cynthia Abraham vocals  
Gildaa vocals  
Zacharie Ksyk trumpet  
Christophe Panzani saxophone  
Gauthier Toux piano & OB6  
Oxy moog & prophet

All music composed by Anne Pacey  
Lyrics by Laura Cahen & Anne Pacey (2),  
Sandra Nkake (3), Piers Faccini (8),  
Billie Bird (4, 9), Anne Pacey (6), Laura Cahen (12)  
Arrangements by Anne Pacey (1, 2, 6, 10, 11, 12, 13),  
Anne Pacey & the band (3, 4, 5, 7, 8, 9)  
Produced by Jusqu'à la nuit  
Recorded by Felix Remy at Studio Pigalle  
Additional recordings by Anne Pacey  
at Studio Petit Nuage  
Mixed by Felix Remy at Studio Pigalle  
Mastered by Chab at Chab mastering  
Photos by Tanguy Ginter  
Artwork by Brest Brest Brest

01	<i>The Edge (intro)</i>	2'27
02	<i>Tant qu'il y a de l'eau</i> feat. Laura Cahen	3'25
03	<i>Inside</i>	3'27
04	<i>Sedna</i>	2'55
05	<i>Aube marine</i>	3'32
06	<i>Love Song</i>	2'49
07	<i>The Diver</i>	4'29
08	<i>Restless</i> feat. Piers Faccini	3'37
09	<i>Au large</i>	2'55
10	<i>Mantha</i>	4'48
11	<i>Sur une île</i>	4'24
12	<i>L'écume</i>	3'58
13	<i>Au vent (outro)</i>	0'55

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## Track by track *Atlantis*

### **The Edge**

« *The Edge* » refers to the frontier separating the known from the unknown. It opens the album in order to plunge the listener—literally, or not!—into a new world, to offer them its contours, its borders, *via* the metaphor of the legendary island of Atlantis, submerged in the ocean.

### **Tant qu'il y a de l'eau**

Tells the story of someone who does not want to leave, despite the fact that their world is undergoing a profound upheaval. This piece questions our contemporary relationship with nature and the environmental catastrophe that we are witnessing without reacting. In contrast, therefore, a very gentle text, and a form of cosmic explosion fuelled by waves of synthesizers.

### **Inside**

Everything begins in water: human beings are formed in the mother's amniotic fluid. This piece mourns a form of motherhood that I will never know. So I gave it life by paying tribute to what could have been. So how to give life to non-existence: Sea, matrix, sea, ocean. There is undoubtedly a psychoanalytical dimension here!

### **Sedna**

It is a tribute to Sedna, goddess of the sea and mythical figure of the Inuit people, at the origin of the creation of marine animals. To save himself from a storm, her father sacrificed her by cutting off her fingers as she clung to their boat. From her severed phalanges were born the marine mammals that Sedna, now the goddess of the sea, controls from the depths... Thus, in this song we follow the evolution of a woman who has lost everything but who regains power over time, even becoming a goddess.

### **Aube marine**

This melody came to me after listening to a podcast about Isabelle Autissier, the first female sailor to have completed a solo circumnavigation of the globe, in 1991. The evocation of a sunrise on the open sea fascinated me, so I imagined a dawn between sky and sea.

### **Love Song**

This piece is a love song for the person with whom I had my first scuba diving experiences. With this ostinato on the piano, I sought to recreate the ticking of an old grandfather clock, to symbolise the passing of time. Even though I admit I would rather stop time, so as to feel weightlessness, lulled by the undulations of the ocean depths.

### **The Diver**

Diving is a very special place where I was confronted with great fears I managed to overcome. When I undertook my certification, I lost the group during the second lesson. I found myself alone at a depth of 18 metres in the murky, cold water. I was very calm, but aware that if anything went wrong, I would be unable to get back up on my own. While summoning the organic and the living, which is the mantra of the album, I wanted an electro sound for this track and I thought of Peaches, whose ferocious energy Gildaa captures on the mic!

### **Restless**

Translated by the very inspiring words and timbre of Piers Faccini, it is the story of a person who cannot take a break, who falls asleep thinking of the ocean as a refuge, in a constant dream since far away from it...

### **Au large**

Throughout my childhood, my grandfather kept telling me that when he died, he wanted his ashes to be scattered at the Cordouan lighthouse. So my family and I scattered his ashes in the water. The lyricist, Billie Bird, used the story of Sedna, who had to abandon what she

knew to create a new world. This song is an invitation to resilience, to accept what is no longer, in order to experience new things.

### **Mantha**

A few years ago, in the middle of the sea, off Bali, I dived with three manta rays that danced around me for a long time, as if we were one. This piece tells of a rare moment of communion with nature, the impression that everything is linked, connected, that we are part of a great scheme, in constant evolution.

### **Sur une île**

Here, I wanted highly electronic textures, with synthesiser loops that pile up, to create a kind of trance combined with the organic feeling of the voice and the drums. The idea was to create a cinematic landscape echoing this little poem I wrote, like a long tracking shot revealing an oceanic landscape, with a kind of explosion when the trumpet comes in, then the drum solo before liberation!

### **L'écume**

For this piece, I asked Laura Cahen to write a text about the cycle of time, memories that fade and can be transformed. I wanted an intimate beginning, then keyboards unfurling, like the ocean churning then returning to calm again.

### **Au vent**

According to many cultures and spiritual beliefs, when you strongly desire something, you have to say it out loud and throw it into the wind so that your wish comes true. This melody closes the album to bring me luck.