



IRASCIBLE MUSIC



YAN
WAGNER

Couleur CHAOS

YAN WAGNER (FR)

Album: Couleur CHAOS

Label: Yotanka Records

Release date: 05.03.2021

Web: www.facebook.com/yan.wagner.official/

EPK: irascible.ch/releases/yan-wagner/couleur-chaos

This guy has it all: a melodic drive, exemplary coolness and erudition, as handsome a face as a dark golden boy's, a dashing voice that makes reading the phone book sound sexy, an assumed taste for pleasure and adventure, and effortless talent.

Disenchanted and chanting, Yan Wagner is always up for shaking up the dance floor as The Populists. He is also the guy who, before switching his discography into high gear, put on his producer's hat for Calypso Valois – Elli & Jacno's daughter – and her first LP. You might see him pay tribute to Leonard Cohen at the French festival Printemps de Bourges, which also gave him the keys to the Glory Dummy building – a creation around Portishead's first and foundational album, to take place in 2021 if public health conditions allow. You might hear him turn up his synths for a Leonard Bernstein celebration at the Rond-Point Theater in Paris. And you might have seen him take hold of the beat on Daho's two most recent tours. That's some smart fluttering around for our multidisciplinary French-American, who knows a thing or two about strength rooted in personal vision and the importance of challenge and collective action as a reset button.

With Couleur Chaos, Yan Wagner is in tune with his life and desires. After successive mournings – including his mother, whom he calls out to with the joyful politeness of despair (“Des cieux plus cléments” with a Daho-esque chorus) – and a move to Marseille, he's bringing forth some kind of letting go. With fun and simplicity back on the agenda, he hasn't been holding back, and hiding behind the English language is now out of the question. Pushed by Daho – yet again – and “technoman” Romain Delahaye a.k.a. Molecule, the 80s- and synth-lover dares treading on French singing ground for the first time. He sows beacons, distills images, alert and ironic and at ease with puns without overusing them, with brilliant flashes such as “Être sans toi, c'est mourir un peu/J'me brexit encore avec toi.” Yan Wagner has become a singer, as we know, but also most definitely a crooner with mutating evocative power – dandy-like, sensual, casual, feverish, bewitching.

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Above all, this new album takes him away from past productions and skillfully reroutes him from his original furrows. Warm and radiant, never clinical, he'll happily welcome misconduct, because his music pulsates with life and rejects altogether the idea of being tied up. Constantly melodic, it is an ally to the pop genre rather than its subject. With his first loves George Clinton, Bootsy Collins and Funkadelic always in the back of his mind, Yan Wagner is not willing to preach for any church in particular. Some of his tracks are tinted with lightning flashes of funk, he knows his way around the random temperature of analog synths and he'll readily inject G-Funk elements here and there. Finally, we've got songs about misunderstanding ("Fais comme si") and the amnesia of love ("Souvenir detail"), a nod to John Fante ("Demande à la poussière"), dormant groove and his wife's first name ("Take it All"), a sexual breakthrough and Caribbean-tinged new-wave ("Parfum"), organ rhythm and dub alongside boozy lyrics ("Brise glace") and even a closer brimming with scintillating indolence ("Dernière fête"). Couleur chaos – so we can forget the chaos outside.

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