

# TALISCO

*Capitol Vision*

**NEW LP**

"CAPITOL VISION"

27 JAN. 2017

He's watched over the City of Angels from up on Mulholland Drive, above the urban canopy, *"to contemplate the brightest lights of the city"*. To contemplate his own inner light. Talisco's second album, Capitol Vision, illustrates the last three years, his California immersion, his love story with LA, the tours around the world and the diving deep into the recording studio. New Visions, capital V.

Talisco is in radical mode. *"Frontal"* would be more appropriate for an artist that toughened up and is ready as can be to fight. The time has come for affirmations: scathing guitars, metal chords, never mechanical, electronic blows and indie-pop hymns... He is back from his American journey, branded as can be. The first track of the album *"A kiss from L.A."* is the best illustration. A burning kiss, a bite. *"This album is much rougher than the last one. This is because I'm talking about true stories, not fantasies, no fictional characters, no fake Talisco, it's my reality"*. A man in the city, not in the American dream.

Colors. Just like in Dennis Hopper's movie, Talisco, the *"street artist"* with musical brushes, has created a rich urban mural full of colors and humanity. There are shadows and lights, crazy runs (*"The Race": "one day, someone told me that I hadn't even crossed the start line and I was already getting ready for the curve right before the finish line! It's true, that's who I am, always in full throttle. It's a good thing and a bad thing at the same time..."*) and a retreat far from civilization (*"The Martian Man"*), demons and ghosts. It's also about burning the candle by both ends and even about fighting against death. Three tracks are dedicated to a close friend who died in 2015. *"In the track "Behind the river", I fantasized about his trip towards afterlife to make things easier, more beautiful, softer, more acceptable than they actually were..."* A gospel bigger than life, without a chorus, with a shroud of synthesizers and guitar rips. In *"Sitting with the Braves"*, psychedelic rock trance cracked with Larsen, he fights death his own way: *"It prowls around his room, we close the shutters, we barricade ourselves so that she can neither see nor take him..."* Dancing with a ghost.

Even though he's not running anymore, Talisco is always on the move. Storyboarder as much as storyteller, the musician/film maker creates magnificent sets and records according to the light of the day or night, between sunsets and downtown club neon lights from L.A., New York or Berlin. He hits his Fenders, gets the fuzz to spit out and knits laces on his old analog synthesizers (Prophet & Jupiter), without falling into the rock n' roll clichés nor the binary emergency. Taking his time to find the right tempo. All along the album, Talisco firewalks between wild riffs and luxurious orchestrations, saturated screams and choir chants. A gentle stroke or the baseball bat.

Global Vision. Like a studio alchemist, Talisco has put together hypnotic electronic legos, manipulating the sounds, bending them, he even worked on his Fender Stratocaster so that the beast would roar: *"I made my sound more raw and used a lot more samples that I smashed front and back, much more than on "Run" for a more animal, frontal feel"*. He's brought on US stars to the project such as Jaycen Joshua (3 Grammy awards and a lot of appealing collaborations with Jay Z, Justin Timberlake, Iggy Azalea, Snoop Dogg, Little Dragon etc..) to mix the album. *"Not wanting to compromise is the foundation of Capitol Vision, I didn't want to be polite"*, he sums up. That's why the record is full of contrasts and sample exchanges. It's also a *"live style"* record, heavily influenced by the fever of these last three years' tours. *"Give space to the instruments, not suffocate their specificities"*, to magnify without embellishing... From his home studio, Talisco eyes the great spaces and draws his own personal world map. It's a known fact, angels live in another dimension, whether they are sitting on a cloud or poking their nose in our terrestrial affairs.

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