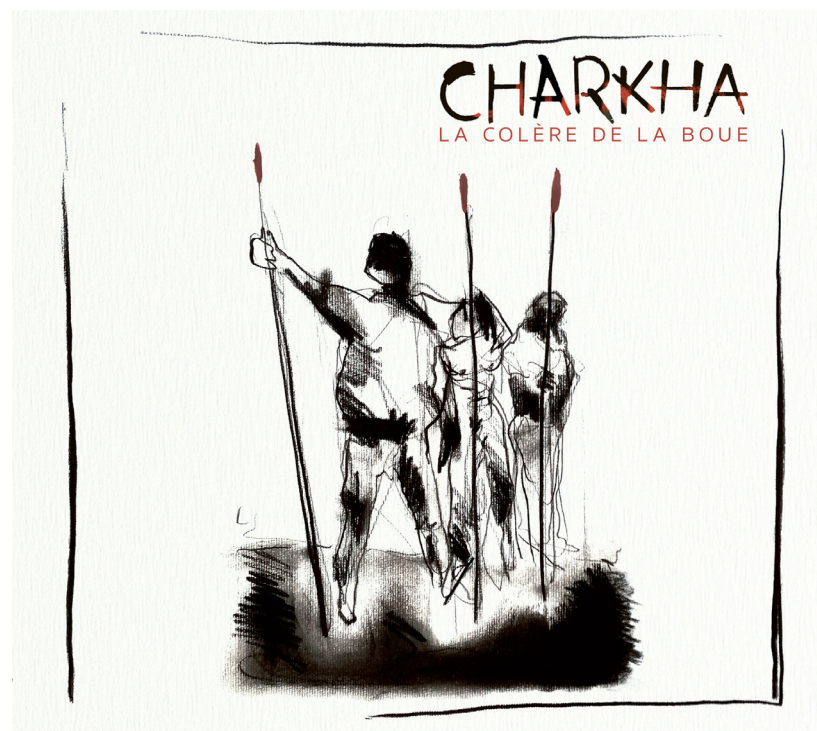


MUSIC OF CLANDESTINE PASSENGERS



In the space of fifty years, in Brittany and all over the world, modern agriculture has reshaped the rural landscape and transformed our way of life, our image of the world. What characterized our existence, our daily country life - our relationship to the land, to plants, seasons and life cycles, the importance of community work – has been challenged by the modern intensive economic model.

This globalized liberal economic model, driven by powerful multinationals, tends to consider rural natural space as a consumable fringe of the contemporary world, an inexhaustible source of raw materials (water, forests, soil, subsoil) necessary to its logic of galloping growth.

This propensity to exploit natural space ignores the human and cultural dimension of these territories. For several decades, we have been witnessing the colonisation of the rural world by the economic model imposed by large agribusiness firms.

Much is at stake in Brittany today: is the countryside, the rural world, a place where tomorrow's economic and social models are invented or revealed, or an expropriated zone which may find its future in the industrial exploitation of these resources?

Citizens have reacted, mobilizing on different sites, showing that we are at the heart of an intense ideological struggle: extraction of shell sand in Trebeurden by CAN, mining prospection in Central Brittany by Variscan, the gas power station in Landivisiau by Direct Energie, the proposed airport at Notre Dame des Landes.

Gurvant LE GAC lives in this countryside, drawing his inspiration from this rural energy.

CHARKHA is the expression of rurality globally connected, rooted in a reality where agricultural productivism has colonized the landscape, and where fallow land, the marsh, zones declared to be unprofitable, unproductive, are revealed as sources of inspiration and finality both poetic and musical.

CHARKHA

ENGAGED AND DEEP-ROOTED

After a first album (2014), *The Color of the Storm*, **CHARKHA** returns with a new repertoire of 8 intense compositions by flutist **Gurvant LE GAC**.

The Anger of the Mud is a tribute to wetlands; a musical cry of struggle, of passion for rural territories, their strikingly high social and environmental stakes.

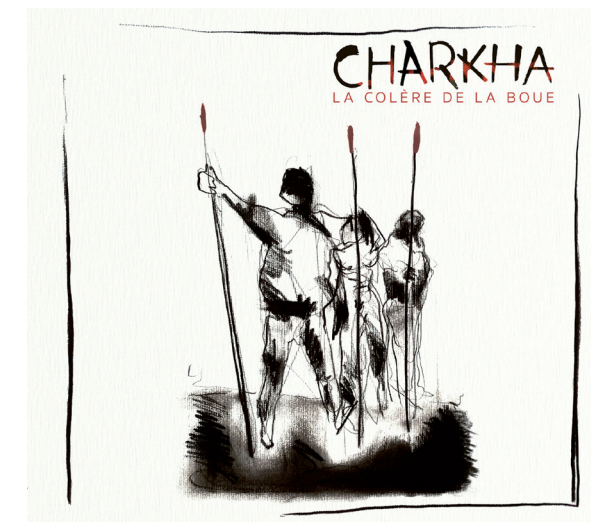
These new compositions combine music and sung poetry to question the way human beings inhabit the world.

Notably inspired by the words of **Edouard GLISSANT**, **MONCHOACHi**, **Léon-Gontran DAMAS**, or **Antonin ARTAUD**, **CHARKHA**'s music brings to life our relationship to the earth and the other.

Tensions, effusions, weightlessness, rifts, arid depths and brushy elevations, Charkha's universe captivates, hypnotizes and moves the body as much as the cortex.

Relentless grooves, wild improvisations, songs gorged with emotion // out of the new generation of Breton musicians, a sextet serving a singular, poetic composer at the confluence of modal jazz, rock energy, and minimalist world music.

PRIMITIVE AND INNOVATIVE.



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**THIS MUSIC IS A TRIBUTE TO MEN AND WOMEN
WHO BY THEIR STRUGGLES MAKE HUMANITY MORE HUMAN**

THE AUTHORS

- 1.2 **Léon Gontran DAMAS** Guyanese poet, co-founder of the Négritude movement in the 1940s
3. **Cécile EVEN** young poet and music lover residing in Brittany
4. **MONCHOACHI** Martinican poet, contemporary Creole trailblazer
5. **Édouard GLISSANT** Martinican writer, Creole theorist
6. (part.1) **Bertrand DUPONT** Innacor Records director / **Eric PREMEL** ex-director of the Douarnenez Film Festival and Paroles d'Hiver (Côtes d'Armor)
- (part.2) **Nazim HIKMET** Turkish poet, whose writings emphasise social criticism
7. **Antonin ARTAUD** born in Marseille, writer, actor, essayist, draftsman and poet, inventor of the theatre of cruelty concept
8. **Gurvant LE GAC** lead musician of Charkha

The colonization of the landscape closely questions the colonization of the intimate.
Each person is a story, written by where they live. The surrounding world can narrow or widen the horizon.
In a context where capitalism is part of the narrative, where the ego dominates the collective, the virtual completes the living, where pollution is omnipresent but mostly invisible, how does one perceive oneself as a human being?
How to reclaim one's surroundings and anchor oneself in a nevertheless sensitive reality?
How to question one's inheritance?
How to connect to the living cycles of nature that surround us?
How to move the world?

CHARKHA's music is inspired by natural cycles; violent, soothing, intense and bubbling, long, short, perceptible or imperceptible, these cycles materialize through the polyrhythmic work of the group.
The music is both grounded and aware of its universality, sensitive to singular landscapes.
Inscribed in the present, in our everyday Creoleness, as inspired by the thought of Edouard Glissant; music without a residence permit, stowaways' music.

CHARKHA calls to decolonize, to reclaim, to ally, to find a wild language.



THE MUSICIANS - THE MUSIC



Gurvant LE GAC compositions, wooden flute **Faustine AUDEBERT** voice **Florian BARON** oud
Jonathan CASERTA double bass **Timothée LE BOUR** tenor saxophone **Gaëtan SAMSON** percussions

PRIMITIVE AND INNOVATIVE

Impelled by flutist **Gurvant LE GAC**, Charkha unites 6 musicians in a constant search for a collective trance.
Following paths travelled by **John COLTRANE**, **Rabih ABOU-KHALIL**, **Henri TEXIER**, **Kristen NOGUÈS** or **Steve COLEMAN**, **CHARKHA** creates “jazz mod all” *, rural groove, engaged, deep-rooted music, exploring modality at the junction of popular, jazz and contemporary music.
* “mod all” means “otherwise” in Breton

Composed in a spirit of non-hierarchy, of interdependence, Charkha's music is a collective emulation, shared by musicians from unique backgrounds. Finely written, intertwining flute, saxophone, double bass, oud and percussion adorn the voice, and embody the poetry.

This approach could be compared to the philosophy of hacking that runs through our society: the art of capturing and diverting tools; removing them from their original, conventional, or traditional functions. Bearer of this Open Source spirit, Charkha is part of this movement, permanently experimenting, inventing, updating ...

As summarized by the researcher and academic **Jean-Noël LAFARGUE**: «It's not the tools that matter, but the ability use them ... or to do without them”.
CHARKHA's music is a reflection of our globalized world: influences meet, intermingle, chafe, constantly reconnect and update in an exhilarating fermentation of sound .
The repertoire's originality lies in building a strong rhythmic setting around major poetry of the twentieth century: powerful acoustic grooves and orchestral ardor are put at the service of the texts, sung for the most part in Breton language; **flashes of beauty exposing the cruelty of the world.**