

MADAME MONSIEUR

Since the dawn of time, the old saying is that two is better than one. In some cases, it rings as true to the ears as it does to the eyes. This is what happens when you cross paths with Madame Monsieur, the French duo formed by Jean-Karl and Emilie. Today, they unleash *Vu d'ici*, a debut album that pushes the boundaries of both urban and pop worlds.

Their shared musical and personal journey began ten years ago, in a bar. The day after that first glance, the first words and first notes were already flowing between them. Her with her love of the *chanson Française* and a writing style inherited from French greats such as Barbara and Nino Ferrer, fascinated by jazz, blues and the stories sung instead of read to her as a child in her hometown of Nice. Him with his formal education in the alto section of the Conservatory of Amiens and his polar-opposite upbringing, filled with English songwriters and the kings of pop.

Together, light and dark side-by-side, they knew that even if it seemed crazy they had to play this one out. Because if there is strength in unity, then it must also breed perseverance. After a few productive years as part of a folk group in English, they decided to break off from the project and sail towards their own destiny. Fate sealed: She and he became Madame Monsieur, a name at once chic and direct, humble and imposing, singular in its normality. "Madame" and "Monsieur", like two poles of the same celestial body, are each pulled to the center of a song, where Emilie masterfully sculpts the French language around Jean-Karl's pop leanings. It's the one-way ticket of their dreams toward simplicity.

Their fortuitous meeting with producer Guillaume Silvestri came at the end of a cycle of doubt, as if the planets had aligned and delivered them the way forward. In them, he saw a potential as natural as a chorus between two verses. He fast-tracked Madame Monsieur within the urban scene, hooking them up with many of the artists that would appear on the duo's first EP *Tandem* (2016), such as Youssoupha, Ibrahim Maalouf, Jok'air and S.Pri Noir. Diving into fresh sources to further their art, these encounters pushed pushed the creative boundaries, leading to an increasingly modern style. Emilie's voice flows majestically over Jean-Karl's nuanced tones and grooves, inspired by the world around him. The alchemy was there and they were ready to write the next chapter in the form of their first album. Entitled *Vu d'ici* (in English "seen from here"), this album is the summit of an almost urgent longing to relate the world around them, through their prism. Like that day in March 2017, when a tweet by a journalist aboard the humanitarian boat *Aquarius* flashed onto their screens with the photo of a little girl born in the middle of the sea. Rescued in the midst of chaos, the miracle that is *Mercy* inspired their eponymous first single, which earned them a spot representing France at Eurovision, chosen by the public during the televised show on France 2. Madame Monsieur embodies this universal poetry and puts its center stage on *Vu d'ici*.

Their polychrome world is multi-dimensional. From touching to engaging, they find light in the sometimes cruel reality of daily life and transform it something beautiful and strong, as on the second single "*Comme une reine*", a resounding warning for the self-esteem against tyranny. Their ultra-visual atmosphere provides the foundation for the layers of music upon which flow a melodic tide of time: from metaphysical questions infused with dark textures akin to *The Weeknd* (*Au-delà*), to carnal ravings heightened by Afro guitars and Latin instruments, with a detour by eternal love inspired by news events ("*Au Lutetia*"). *Vu d'ici* delivers a snapshot of an era they identify with, a photograph that this inseparable duo inhabits with grace as the shimmering stars of pop and their soundtrack of tomorrow. Hand in hand.