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Review
... et retrouvé en foret

Dans Goûte mes disques (Belgique), 3 septembre, 2009

Deuxième et dernière partie du fameux opéra folk/electronica débuté avec *Objet Abandonné En Mer...*, *...Et Retrouvé En Forêt* suit à peu de choses près la ligne directrice du précédent opus à cette différence seulement qu'ici on penchera plus directement dans le côté acoustique de la force, l'électronique étant souvent là pour décrire une toile de fond environnementale et discrète. Les guitares sont ici intenses, jouées en arpège pour la plupart à la manière des grands solistes expérimentaux : chaudes, prompte à dégainer des grooves cruels de tristesse et admirablement enclavées dans la matière électronique. On retrouve ici la collaboration Bernier/Trottier sous des formes que l'on aime : mystérieuse et puissante par son pouvoir de création. Une avant-garde légère qui prend racine dans une tradition forestière, solide comme le tronc d'un chêne centenaire, légère et docile au vent comme la cime d'un pin rachitique.

Car si le sujet peut parfois paraître sérieux dans son traitement et son orientation, les ballades ici dessinées ne jouent à rien d'autre qu'à créer du mouvement, alterner hautes et basses pressions pour donner aux rafales de vent des chaleurs contradictoires. Car ici on respire à grands poumons, comme seul au milieu d'un arboretum isolé, les bourrasques de vent s'engouffrant entre les anciens résidents du monde sylvestre. Alors plutôt que de jouer les fines bouches, on préférera se placer face au mistral pour sentir le piquant de la brume matinale sur les oreilles, on ouvrira bien grand la bouche pour se sentir une dernière fois vivant (Le mur de bruit blanc de « Bois Mort » valant mille de mes discours pompeux) au milieu des sapins.

Voilà encore un disque en face duquel on se sentira petit : petit devant les ultimes mélodies d'un bluesman amoureux, petit devant la légèreté et la consistance d'un laptop romantique, mais surtout petit devant une maestria de talent combiné, dont la fusion écrase de loin tout ce que vous pouvez connaître du folktronica. D'ailleurs, parler de folktronica pour qualifier *Objet Abandonné En Mer... ...Et Retrouvé En Forêt* tiendrait de l'insulte tant ce disque est exigeant aussi bien dans le folk que dans l'ambient/electronica. Un disque qui plaira donc aux amateurs respectifs de ces deux genres, conscient qu'il est pour tous une porte d'entrée idéale à l'inconnu. À écouter d'urgence.

« Un álbum accesible,
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Review
Objet abandonée en mer

In Engrudo (Spain), december 5th, 2008

El período vacacional llega a su fin. Tras esta breve ausencia alejado por completo de todo tipo de música vuelvo a la rutina. Tampoco negaré que no está de más desconectar por un tiempo y dejar algunas cosas de lado. Pero ese paréntesis ya terminó y tras la vuelta he recuperado con normalidad el apetito musical, retomando algunos discos que había descubierto antes de marchar pero a los que no había podido hincarles el diente como es debido. En este caso se trata de un par de discos publicados por el netlabel alemán 12rec., que ya ha sido nombrado aquí en más de una ocasión, así que me limitaré a señalar ambas referencias. La primera de ellas no es una novedad puesto que es del año pasado, aunque ha sido ahora cuando la he escuchado. Se trata de 'Objet Abandonné en Mer', de los canadienses Nicolas Bernier y Simon Trottier, precioso disco elaborado usando únicamente un ordenador, guitarras eléctrica y acústica y un piano de juguete, arropados por delicadas grabaciones de objetos. El concepto del disco (signifique lo que signifique para los artistas) gira entorno a un objeto abandonado -objet abandonné-, y es desarrollado a lo largo de cuatro temas, consiguiendo un resultado notablemente brillante. Un álbum accesible, agradable y altamente recomendable.

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Review
Objet abandonée en mer

By Sam Davies in The Wire (UK), March. 1st, 2008

After ten seconds of a pitter-pattering loop, opener "Harmattan " blossoms into warm, bustling groove of fingerpicked guitar, slide, and a cluster of little chimes and tones. Rather like Jim O'Rourke's songwriter albums for Drag City, or much of The Sea And Cake's output, its inoffensiveness, its Ambient warmth, could be easily misread as lack of adventure or blandness. But this is the kind of record that shows abrasion and discord don't have a monopoly on the sonically interesting or challenging. Simon Trottier, an improvising folk guitarist from Montréal, provides most of the melodic direction here, taking unfussy figures and shifting them into new shapes whenever the need arises. Nicolas Bernier marshals a miniature orchestra in accompaniment: kalimba, glockenspiel, toy piano, cymbals, contact mic, laptop. Bernier's manipulations come to the fore on the album's centerpiece, the 12-minute, three part title track. Trottier's guitars are set adrift amongst field recordings and ebbing, flowing sonic clutter to create a mournful Mari Celeste of a piece, which eventually finds a resolution in a mass of multiplied and overlaid guitar. The judicious splicing of lyrical folk guitar with digital musique concrete pays off throughout, and *Objet abandonné* could almost be imagined as one direction John Fahey might have taking had he got into laptops as well as turntable manipulation.

« Their cooperation results in a 4 track ep with beautiful, maybe a bit romantic, electronic scapes and melodies. »

Review
Objet abandonnée en mer

By Jos Smolders in *Earlabs (Netherlands)*, Nov. 1st, 2007

And they call it: new electroacoustic folk. One has all kinds of associations with that. When Bob Dylan went electric in the 60s Pete Seeger tried to stop him from performing. So real folk music should not be electronic, according to the old die-hards. Still, Dylan has produced interesting works since his employment of electronics in his song. So, the decision can not have been too mistaken. I guess. Now we have electroacoustic folk at our hands. A new move? Does that mean that electroacoustics is getting folksy? Or is folk getting a step deeper into electronic country? Nicolas Bernier and Simon Trottier are two Canadians with their roots in electronics (especially Bernier) music and folk and improv guitarism (Trottier). Their cooperation results in a 4 track ep with beautiful, maybe a bit romantic, electronic scapes and melodies. This kind of music can tip over one direction or the other. The first is the electronic and electroacoustic domain that is fitted with folk furniture. So the basic structure and sound approach is that of the electronics, abstractism. The other direction is where folk music and its correspondent context is the basis over which electronic gadgetisms are sprinkled to give it 'that modern touch'. This ep offers a bit of both.

The second composition (or should I say song?) for instance starts out with a wonderful bass tune (which reminds me vaguely of the Eno/Wobble coop....), then evolves into guitar picking and violin and a nice cadenza, with water, the guitar reclining into the verb, a second keyboard melody as a counterpoint to the guitar, slight distortion of the sounds, a hesitation, water, flute, crackle (glitch...), something sliding over a metal string, hesitant percussion. Then, after almost two minutes, the train starts a rolling again with the original guitar picking, bass kicking in. Guitar solo which finishes after a few minutes. But the composition is not over and a repeating sample kicks in, soon accompanied by the tunes we heard earlier; flute, cymbals, kalimba, toy piano, et cetera. This only to show that the overall structure of the compositions is not your typical folk song, but on the other hand the basics of what you hear is typically folk, furnished with glitches, crackles, field recordings.

I think this is a fine mixture of electroacoustics (overall structure, treatment of recorded material) with ingredients out of the folk context. The result is electroacoustic music that you can whistle to. Very funny experience. You don't hear that very often. This definitely makes me curious to hear more. RATED: 8 / 10

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Critique
Objet abandonné en mer

par JB dans *BangBang! (Canada)*, 1er novembre 2007

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Le moins que l'on puisse dire, c'est qu'avec leur *Objet abandonné en mer*, Nicolas Bernier et Simon Trottier nagent à contre-courant. Alors que Montréal vibre au son de l'indie rock, le duo, qui fusionne «bruitisme et mélodisme», aurait aisément trouvé sa place dans la vague post-rock d'il y a plus de cinq ans. Mais oubliez les envolées à la Godspeed. Les deux musiciens proposent une ambiance sonore minimaliste, calme et entièrement instrumentale. La guitare acoustique est à l'avant-plan avec ses mélodies folk, ponctuées d'effets sonores parfois mordants mais souvent éthérés, évoquant un paysage brumeux où la guitare se perd, mais finit toujours par revenir. Le résultat est des plus intéressants, avec une esthétique très DIY, même si ce genre de musique est, avouons-le, plutôt hermétique. www.12rec.net

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Review
Objet Abandonné en mer

By Nilan Perera in *Exclaim! (Canada)*, November 1st, 2007

The one regional "sound" that's immediately recognisable in Canada is the one coming out of Québec. Not so much in its Anglo pop vocal context but most definitely in the instrumental side of the music. This CD is definitely in the glitch pop vein and very much lives in the universe populated by the likes of Akron/Family and Pink Floyd. However, Trottier and Bernier retain the memory of Harmonium and the whole folk/prog movement that entranced Québec in the '70s and '80s. Record pops and glitch-y samples provide a filmic ambience to acoustic guitar chants, and the music sometimes drifts into the electro acoustic space, which is also a salient feature to the identity of our Francophone friends. This is a recoding that engages in an almost offhand way but retains a curiously insistent identity all the same. (12rec)

« Quite a nice release,
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make four strong points
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Critique
Objet abandonné en mer

By Frans de Waard in *Vital (Netherlands)*, October 2nd, 2007

'Objects left behind in the sea' is the translation of the title, and that evokes images here, of driftwood, sunken ships, beaches with found objects and such like. However it's not that Nicolas Bernier and Simon Trottier stood by the beach to tape all of this. Bernier plays laptop and is known from his work on No Type and Ekumen and Trottier is a guitarist from 'white noise ensemble' and together they created the four songs on this album, using computers, field recordings (no sea insight however) and guitars. This is not an unusual combination these days, even when Trottier likes folk melodies. Things tinkle nicely away here on the acoustic guitar while they are put to a hot bed of electro-acoustic sounds. The latter takes care of

making things not too soft, or downright ambient, but in stead there is some urgency about these pieces which makes them much more experimental than would expect. Not really songs, still soundscapes, but a lot more musical than pure field recordings. Quite a nice release, defying categories and make four strong points themselves.

« ... une musique que
l'on pourrait appeler
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Critique

Objet abandonné en mer

Par Benoît Richard dans *Netlabels Revues (France)*, 27 septembre, 2007

Nicolas Bernier que j'avais présenté avec le ep "Ail et l'eau faille", revient en duo en compagnie du guitariste Simon Trottier, pour un album de guitares improvisées, préparées, arrangées autour de diverses sonorités, field recordings.

Tout ça donne une musique que l'on pourrait appeler laptop folk et qui distille des ambiances très belles, très douces, avec ces guitares qui vont en viennent, au fil des titres, avec le son de l'eau, des mouettes...

Quatre titres qui évoquent la mer, mais aussi la campagne, pour un ep qui rappellera sans doute à certains les musiques de Jim O'rouke.

« ... the outcome blow
both our minds.»

Review

Objet abandonné en mer

By Sven Swift in *What's hot today (Germany)*, September 3, 2007

I got in contact with Canadian Nicolas Bernier when I wrote a review for his recent solo-release "Ailet l'eau faille by" at No Type-Netlabel. He ordered a bunch of CDs and after some email chatting, he told me about a special project he's been working on. Nicolas teamed up with Montreal Folk- and improvisational guitarist Simon Trottier for some kind of a concept EP dealing 'bout a stranded objet abandonne. They jammed with acoustic and electric guitar, laptop and toy piano, diverse stringed instruments, percussion and microphones. Being familiar with Nicolas' work under his own name and as part of the "Milliseconde Topographie" -series, I was very curious what this promising duo would sound like. After weeks of careful yet extensive post-production, the outcome blow both our minds.

The "Objet abandonne en Mer"-EP consists of four tracks with the title track being sub-divided in parts one to three. Opener "Harmattan" starts with a loop of rhythmically ordered glitches. Two entangled layers of acoustic guitar burst in, the slide-

guitar rises and invokes an intense feeling of being lost. Bow and synthesizer replace the slide until an acoustic guitar introduces a simple Folk-melody. "Objet abandonné en Mer" is dominated by diverse field-recordings and crackling glitches. The feeling of being lost created in the first song is altered to a vague idea of rolling with the waves. The electro-acoustic cacophony of the introduction gives rise to a calm guitar melody. For the end, a thousand small Herzog-style guitars arise and consume the spectrum 'till single tones and chords begin to establish on top.

The third track opens with a nice Blues-motive on electric guitar and Nicolas' trademark noises. The initial melody disappears in reverb while a diffuse second layer gains contour beneath the surface. Just before the 1.000 Hours of Staring-similarity become too evident, a firm and catchy guitar emerges to make you hum along. Something like the album's dramaturgic peak. "Bourrasque" afterwards is the final tune. Mainly made of Simon's wonderful guitars, the songs starts with a lot of them piled up efficiently. After all, one singular Folk-melody survives just to drown in the sound of seagulls, oceanic hissing, noise and the distance echoes of Nicolas' and Simon's voices. More than just intriguing.