

SARAH OLIVIER

PINK GALINA

LA TRIPERIE (2013) / SARAH OLIVIER



Pink Galina is Sarah Olivier's debut album. She composes, writes and interprets with the participation of old-time friends: Babx plays the piano and Roland Topor wrote the lyrics for Bloody Mary. Stephen Harrison and Brad Scott play double-bass, Fantazio's voice is on Panique, Nico Duportal plays the guitar, Joseph Doherty and Michel Schick the saxophone, Relu Merisan the cimbalom, Elisabeth Keledjian the drum. Sarah navigates around rock, blues, punk, Indus and realistic song. The whole thing gives a sound which is quite unique and pretty irresistible.

Sarah Olivier's writing is an absolute and delicious fantasy where life and death join in some sort of trance. The idea of partying is precious to the singer. A deep attachment to this moment lost in the night when everything splits in between self-abnegation, promiscuity, heat, intimacy, seduction, intoxication, when real has never been so real, when life vacillates and still wins at the end.

Her voice is alternately hypnotic on Ophélie, tenderly melancholic on Matin d'été, rakish on Voleuse and furiously funny on Miss Coquette. Poetry is everywhere even in her crudest words. Lyrics reflect a magical world with a very real vision, a fantastic bestiary with wolves bumping into each other, flying mollusks, mink wings and chicks in distress.

In the middle of all these digressions, this album still reaches a surprising feeling of serenity. On stage, Sarah Olivier commands respect while showing a cheeky sex-appeal, she still defends the values she has always stood for: femininity, independence and freedom.

She collaborated to the making of the album with Bob Coke, producer and sound engineer for Ben Harper, Noir Désir, Bashung, Black Crows...Pink Galina is a jewel to listen to and watch. Olivier.O.Oliver drew beautiful Indian pictures for each title, right before he passed.

Sarah Olivier spreads a joyful and subtle euphoria, delicate as a butterfly, excessive as the umpteenth emptied glass, rooted and breathtaking, infinite life urge which defines all her art.

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BIOGRAPHY
BY AURORE PERCHET

Sarah Olivier grew up immersed in an extravagant and exacting artistic environment. Whether we like it or not, we all receive a legacy. It can be spiritual, genetic or material. The legacy the painter Olivier.O.Olivier left to his daughter Sarah is unique and beautiful. Sarah Olivier shaped her own career, proud and thankful for this legacy, but confident and free to lead her own way. Around her cradle, were good fairies—Arrabal or Topor, co-founders with Olivier.O.Olivier of the group Panique, but also Willem, Spoerri, Cieslewicz, Komet...She took an active interest in her family's creativity, she conversed, she played the piano, she sang or she imagined clown spectacles. At home, they played Brassens, Duke Ellington. In the neighboring studio, her father introduced her to poetry, fantasizing, mythology, anatomic and spiritual beauty. He also passed on to her his own insatiable curiosity, his zest for life, his black humor. She absorbed inexhaustible hospitality and good taste from her mum Claudine Martin, a renowned gallery owner.

High school years blew an ardent breath on teenage embers. Sarah felt an urge to confront a rougher reality. She went over the wall, associated with a colorful and fearless crowd and watched for any spark of art to pop up from the dark. From ska or punk concerts to visits to the Louvre or the opera—her freedom and creativity blossomed pretty much anywhere, effortlessly. She read Dostoyevsky, Nietzsche, the beat generation. Topor directed her in charming short movies of one minute length called “le poète, sa muse.” Sarah then started her stage career: theatre, erotic cabaret, puppeteer, dance, she multiplied avant-gardist projects while taking singing lessons from the unique Martina Catella who introduced her to fado, tango, gipsy music...Her voice grew powerful. She performed at Théâtre du Rond-Point. It was her first show with songs from texts written by Roland Topor and music by Babx who was also on stage with her.

If Sarah never seemed to tire of anything, her constant and voracious quest scattered her desire. The welcoming of her first child with actor and director Lyes Salem gave her a salutary break, the equivalent of a contemplative retreat. Her writing turned to songs—intense and light, violent and soft: empowered.

She began composing the majority of her songs, collaborating with Baptiste Morel for some of them. On stage, she first imagined a duet double-bass and voice. She met Stephen Harrison, the great double-bass player who became her alter-ego, enriched with d'Elisabeth Keledjian playing the drum and Joseph Doherty playing the saxophone and the guitar. Meanwhile Sarah and Lyes had a second child. Then the album Pink Galina was born. This first opus offers a surprising feeling of serenity and the values Sarah has always stood for: femininity, independence and freedom.

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* integrates la Compagnie de l'Herbe Tendre with Karim Kadjar and Christophe Ramirez. Works with Matthias Langhoff, Lucile Cocito, and appears in projects for Fodil Chabbi, Pascal Kane, Lyes Salem, Tony Gatliif.

** les glottes-trotters, vocal polyphony with Babx, Raphaële Lannadère (L), Norig, Sandrine Monlezun, Awena Burgès...