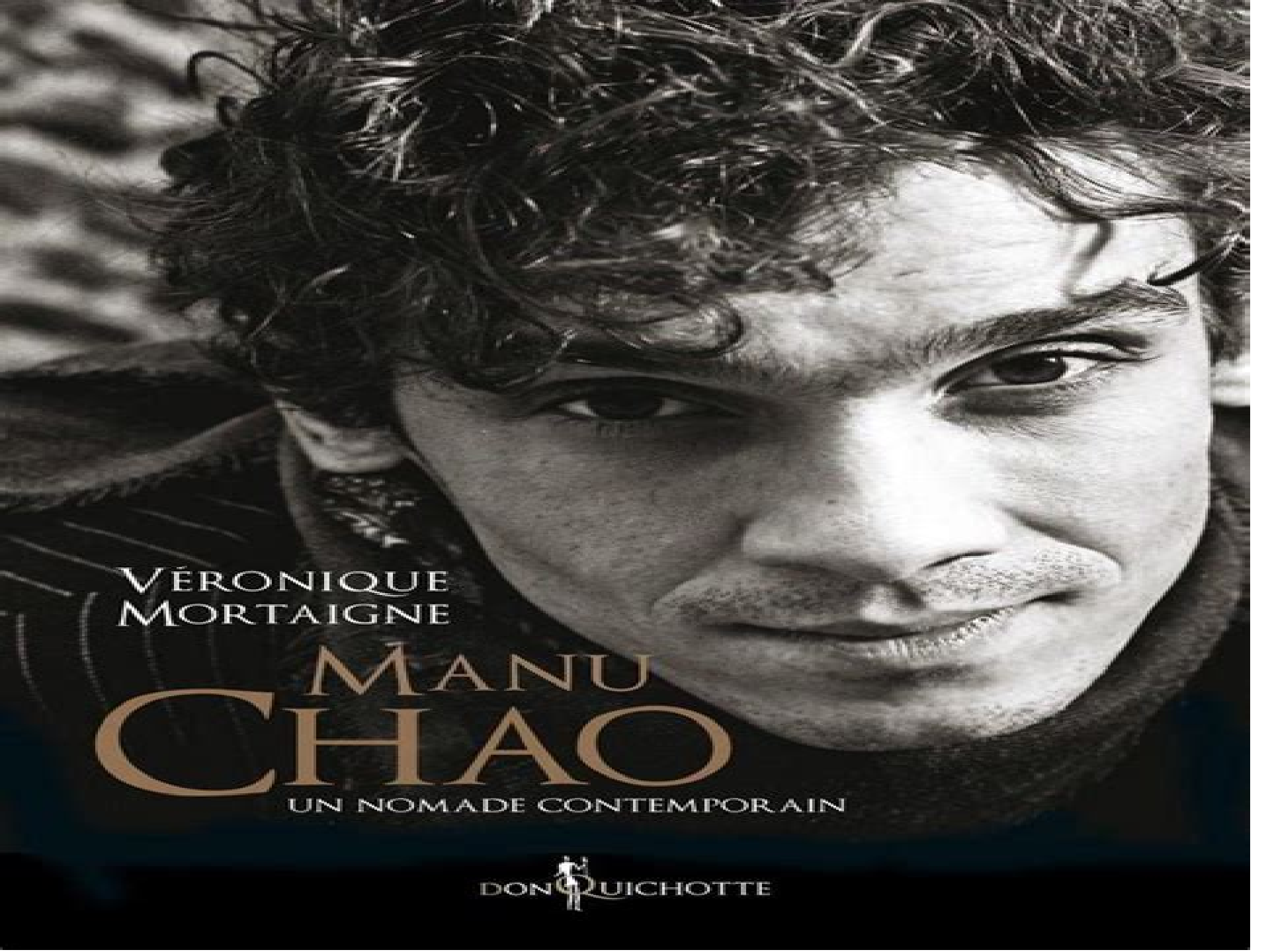


A black and white close-up portrait of a man with dark, curly hair, looking slightly to the right with a soft expression. The lighting is dramatic, highlighting his features.

VÉRONIQUE
MORTAIGNE

MANU
CHAO

UN NOMADE CONTEMPORAIN

DON  QUICHOTTE

Manu Chao Un Nomade Contemporain

Véronique Mortaigne



Manu Chao Un Nomade Contemporain:

Clandestino. Alla ricerca di Manu Chao Peter Culshaw, 2022-01-25 Manu Chao un musicista particolare che fa le cose in maniera diversa. Lo era a inizio carriera quando emergeva dalle periferie di Parigi insieme alla sua band la Mano Negra e lo è oggi che un artista amato in tutto il mondo con milioni di dischi venduti e concerti sempre esauriti. Eppure resta uno che preferisce dormire sui pavimenti degli amici piuttosto che in hotel a cinque stelle, un attivista anti globalizzazione che frequenta gli zapatisti in Chiapas, i Sem Terra in Brasile, oppure le prostitute che protestano per i propri diritti a Madrid, invece dei party esclusivi che lo status di rockstar planetaria gli consentirebbe. Sempre schierato dalla parte degli ultimi dei diseredati degli sconfitti. Per cinque anni lo scrittore inglese Peter Culshaw ha seguito Manu Chao nei suoi viaggi in tutto il mondo, dal Sahara al Brasile, da Buenos Aires dove stava registrando un disco con i pazienti di un centro per i disturbi mentali all'Europa fino all'epicentro del grande diavolo, gli Stati Uniti. Quello che ne è venuto fuori è una delle biografie musicali più affascinanti che mai siano state scritte, in cui si racconta la vita e il percorso umano di un artista diverso, inafferrabile, tanto fedele al proprio spirito quanto lontano dalle politiche commerciali che oggi governano il mondo.

Manu Chao, un nomade contemporain Véronique Mortaigne, 2013-01-17 T00:00:00+01:00 Manu Chao figure majeure du rock français est né à Paris en juin 1961 d'une mère basque et d'un père galicien. Si s'engage, c'est choisir son camp. Le chanteur s'y donne depuis l'enfance. Boulogne-Billancourt puis Suresnes passe à jouer au foot avec des fils d'ouvriers, des Portugais, des Arméniens, couter de la musique latino-américaine. Hasta Siempre, Bob Marley, Chuck Berry, ainsi que les chants révolutionnaires espagnols. Dès ses débuts, fin 1970, Manu Chao remet l'honneur à la culture latino-américaine, au centre du jeu politique mondial. Après la dissolution de La Mano Negra, le groupe de rock alternatif fondé en 1987 et l'un des plus énergiques parmi la scène française de l'époque, l'artiste a entamé une seconde carrière son premier album solo *Clandestino* 1998 est un énorme succès. Le chanteur s'y révèle engagé, nomade et royalement fainéant. Jouer de la musique, danser, faire du cirque, Rio, provoquer des rencontres de potes au fond du sertão brésilien et monter dix autres projets en parallèle. En 2005, il a produit l'album d'Amadou et Mariam, font de lui un paradoxe. Lui qui a vendu près de 6 millions de disques a aussi prophétisé la disparition du CD. Tour tour amoureux des instruments traditionnels tout en étant l'un des pionniers de l'ordinateur qu'il utilise comme un outil de collages sonores et de chantillonnages d'ambiances. De Belfast à la Cité Langlet, de Santy de Lyon au Forum social de Porto Alegre, au contre-G8 de Gènes, en 2001 l'artiste n'a cessé d'accompagner les mouvements altermondialistes sans s'y engager. Pendant les eaux de vie traditionnelles, la marijuana et la libre circulation des personnes, Chao choisit ses combats. Avec son collectif Radio Bemba, sorte de sound system surdoué et délirant, il met en pratique une écologie de la musique mondiale. Fervent souteneur du mouvement zapatiste au Mexique, il a tourné un documentaire avec le cinaste Emir Kusturica sur les fous de l'asile de la Colifata près de Buenos Aires. Ce livre suit les voyages de ce champion de l'économie artistique durable entre Barcelone, le Brésil, le Mexique, l'Argentine et la place Pigalle.

Clandestino - Manu Chao nyomában Peter Culshaw, 2013 *Brésils*

Véronique Mortaigne, 2024-09-18T00:00:00+02:00 Qu'est-ce que le Brésil ? Une amie me répond sans hésitation : La plage. Elle n'a pas tort. Jamais ennuyeuse, la plage au Brésil est un lieu unique. Neuf mille deux cents kilomètres de rivages, du sable blanc, de l'ocre, du dor, des baies, des caps, des lagunes, des estuaires, des falaises, des mangroves, de la boue, des riffs, des piscines naturelles. Le Brésil a tout : des dieux. De plein de dieux, noirs, blancs, catholiques, le tout fusionné avec les orishas, les divinités vaudoues et agrément de la cosmologie indigène. La multitude de saints, d'anges, d'entités cosmiques nourrit un mysticisme ardent. Mais qu'est-ce que le brésilien ? Un mélange de charme, de sensualité, de pouvoir d'attraction, de capacité à créer des situations bordéliques et enchantées. Cerner le caractère profond de ce peuple expérimental en perpétuel mouvement n'est pas une mince affaire. Antonio Carlos Jobim eut un jour cette formule : Le Brésil n'est pas un pays pour débutants. Amateurs, abstenez-vous. Dans ce récit guidé par le hasard, la quête du mystère, du secret et de la magie, Véronique Mortaigne nous invite à couvrir les expériences les plus folles et les plus improbables qu'elle a vécues en profondeur : rencontrer un peuple habile à extraire du chaos. Plus qu'une déclaration d'amour, cette traversée bouillonnante, travers un Brésil multiple, est un loge de la raison dans un monde qui touffe.

Anne Sylvestre, une vie en vrai Véronique Mortaigne, 2022-04-27T00:00:00+02:00 Tu sais en fait, il n'y a rien de dire me répète Anne Sylvestre tout en farfouillant dans des piles de papiers des boîtes. Elle cherche des documents, de la littérature, des photos afin de retracer un parcours qui n'a jamais fait l'objet de livres, de langues, ni de broderies, forte rentabilité médiatique. Figure majeure et discrète de la chanson française, Anne Sylvestre fustigeait avec dérision un monde peuplé d'étiquettes qui se prennent pour des gens. Tout bien rangé dans la tête. Alors que sa présence elle allait à ceux qui doutent, ceux qui paniquent. Fille d'un collaborationniste notoire, Anne Sylvestre avait la guerre, les drapeaux et les discours populistes en horreur. Un brin réleuse, elle avait cependant beaucoup d'humour. Pour les enfants, elle avait écrit les Fabulettes pour éviter la casse due à son prompt nier la différence. Juger et voltiger compatible par Anne Sylvestre. Véronique Mortaigne a pu saisir en toute complicité les faiblesses et les forces de cette résiliente, l'œil toujours malicieux travers un récit en jeux de miroirs et une relecture commune de chansons où tout est dit. Véronique Mortaigne tisse les fils d'une histoire très personnelle du renouveau féminin au Bataclan.

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