Cléa Vincent - Bio (English)

If the 90s gave us “French touch,” then the 2010s ushered in “French pop,” and it was in the midst of this revival that Cléa began her artistic journey. As early as the music video for
“Achète-le-moi” from her debut LP *Retiens mon désir* (2016), we witness the singer striking selfie-like poses with her French pop comrades (La Femme, Bertrand Burgalat), appearing pell-mell on screen in the form of their vinyl records. Since then, whether singing with Philippe Katerine or co-producing (and composing) Jeanne Balibar's *D'ici là tout l'été* (2023), Cléa Vincent has effortlessly carved out a niche for herself in the French pop scene. The advantage of being a “jack-of-all-trades” — Cléa is a writer, composer, and producer — is that her music casts a wide net. Both highly acclaimed in the indie circuit and “as seen on TV” (on Quotidien, among others), she has also enjoyed a stint as the host for web-TV show Sooo Pop, for which she regularly interviewed a plethora of French artists. Beyond France, the singer tours extensively. After a run of concerts in Europe, Asia, North and South America, it was her visit to Latin and Central America that inspired *Tropi-cléa* (2017-2020-2022). The three EPs bathed in a tropicalist glow do more than just dip their toes in the water; they mark a deep desire to escape in a post-lockdown world.

In between these projects emerged Cléa’s LP *Nuits sans sommeil* (2019). The album quickly became an instant classic and lives up to its name, since Clea never seems to stop — writing, composing, singing, or dancing. Mixed by Stephane ALF Briat, who has lent his magic touch to records by Phoenix, Bonnie Banane, Air, and Flavien Berger, Cléa Vincent's third LP *Advitam Aeternamour* proves once again that her music is in perpetual renewal. The artist takes risks both in her pursuit for innovative sounds and in the themes she tackles: coming out, incest, grief...and of course, she will always be a true romantic at heart; there’s no need to be ashamed of loving love. Cléa’s songs are full of “explicit lyrics,” but not in the typical sense: rather than ringing harsh and raw, her words are tinged with sweetness and melancholy, at the risk of shocking less sentimental listeners.

Written hand-in-hand with Raphaël Léger, her creative soulmate for the last ten years who also recorded and produced the album, *Advitam Aeternamour* features lyrics charged with *Epinal* and equinox imagery. On the poignantly sober title track, sudden flashes of light are padded by tinkling synthesizers swathed in the voices of an angelic choir, as also heard on “Nuit de Yalda.” Cléa offers a modern take on 90s house music (“C'est Ok”) and 2-step garage (“Free Demain”). Particularly influenced by The Beloved, she is not above dipping pop songs into the electronic melting pot to get them through the club door (“État Second,” where we “turn up the BPM”). And whether on “Shut down ma tête,” or “Douce Chavirée,” Cléa pushes the champagne cork down even further so that the party never stops. The bass gets louder, the rhythm intensifies — the melodies of these eternal hits are an invitation onto the dance floor, lit up by her smile.

As depicted in the soothing embrace that appears on the album artwork, the bright psychedelic hues are the perfect complement to her therapeutically inclined synthetic pop. Even if they tackle themes such as breakups, Cléa's songs, which are vitamin-packed and deep on the surface, are intended to heal and repair. “Se laisser partir,” with its light vocoder echoes, emulating the vocal shadow of a loved one, is an optimistic breakup song. Advitam Æternamour gives us life, from birth to grief — and in the middle, wild, beating passion. If her songs resonate with us, it's because Cléa speaks to us in her songs, as heard on the girl power anthem “Free demain,” where she addresses the listener as a friend (“put the pedal to the metal and you’ll take off for the stars”). When she shares the microphone with Jacques on “État Second,” enveloped by the sounds of unidentified musical objects, the complementary nature of the two artists is evident. The album is as much a tribute to the healing virtues of music as it is a self-portrait of Cléa inhabited by her art. Ad vitam æternam and with love.

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