



LA TRILOGIE BOWIE-ENO Influence de l'Allemagne et de Brian Eno sur les albums de David Bowie de 1976 à 1979 (French Edition)

Matthieu Thibault

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En 1976, après l'exubérance glam rock et la soul désincarnée, David Bowie opère une nouvelle et radicale transformation. Autrefois fasciné par l'Amérique et ses rêves hollywoodiens, le dandy européen, alors âgé d'à peine trente ans, tourne le dos à la célébrité et laisse désormais place à l'essentiel : la musique. Par l'entremise de collaborateurs aussi géniaux et variés qu'Iggy Pop, Robert Fripp, Carlos Alomar, le fidèle producteur Tony Visconti et, surtout, le « non-musicien » Brian Eno, Bowie réalise une trilogie d'albums essentiels qui élargit les frontières de la pop. Low, "Heroes" et Lodger transforment le studio d'enregistrement en instrument de création ultime dans lequel Bowie, Eno et Visconti sculptent, façonnent et subliment le son du futur en devenir. Autant inspirée par la décadence berlinoise des années trente que le rock expérimental hypnotique des allemands Neu! ou Kraftwerk, la Trilogie Bowie-Eno – souvent désignée par l'appellation inexacte de Trilogie Berlinoise – marque l'acte fondateur du post-punk et de la new-wave. Sans elle, pas de Joy Division, ni de The Cure, ou plus récemment, de Radiohead ou de Blur. Elle illustre ainsi l'évidence : l'artiste ne peut se renouveler, et donc exister, sans expérimenter et défricher des terrains jusqu'alors inexplorés. Ce livre raconte comment la superstar Bowie redéfinit les standards pop comme l'avaient fait les Beatles dix ans avant lui. Il détaille les influences croisées de l'Allemagne et de Brian Eno – ses idées, ses concepts, sa musique –, autant qu'il décrit les séances d'enregistrements et analyse les albums par une approche sérieuse adaptée au langage rock.

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