

HANTE. – THIS FOG THAT NEVER ENDS

The waiting for the very first **Hante.**'s full length has been long, and finally this 12th January the long awaited and talked about **This fog that never ends** (a collaboration between **Stellar Kinematics** and **Synth Religion**, the label owned by the Musician), after the very good **Her fall and rise** EP released in 2014, has been released. For who still doesn't know the project, we're talking about **Hélène de Thoury**, one of the most known french minimal synth musicians of the last years, already active with **Minuit Machine** (this one along with **Amandine Stioui**) and, previously, with the historic **Phosphor** project.

Once specified the needed introduction, we can say Hante.'s music is a minimal synth characterized by the presence of very personal lyrics (some of which are in french) and by a various songwriting. In Hante.'s music, the instrumental part and the melodic motifs of a song have more importance than the singing, even if here, if we think about the EP, lyrics have surely a more relevant role. What distinguishes her music from the most part of other average projects is an impressive taste for melodies and a very well-finished music production in which rhythms, always very rich of shades, never sting but have a cocoon-like sound that suits perfectly with her music. The melody has a quite orchestral sound and the vocals often tend to sound as if it were in the background.

Hante. is a pondering and personal project, and this can be understood also watching the cover artwork: a butterfly put in a thick fog. In some way, **This fog that never ends** follows the "stories" of **Her fall and rise** as, after having got up again, the musician finds herself in a grey area, a constant fog that, inevitably, decreases her self esteem, and so Hélène finds herself in a personal limbo in which she wants to cultivate her *burning* love (*Burning*, this one made along with **Box And The Twins's Box von Dü**) and, although she would do it and she has a burning passion, she always understands the transience of life and of faith, and in *Shadow boxing* shows her fragility, that of a person that is afraid to be that person that *will lose in this fucking game*.

Very beautiful and clarifying of the meaning of the album title (and, in general, of the mood of the album) are the lyrics of the ending song, the *titletrack*, one of the most interesting songs of the work: *sometimes we even may feel blind – walking through the fog – but we just need a sign – to find our way home. The grey is an easy disguise – in this fog that never ends*. It's easy, for loads of persons, to feel the same feelings of the words of a musician that, after a lost love (the sign in the fog) chooses a disguise that could make her unassailable, but that, at the same time, blocks her in a limbo in which it's difficult to make choices.

Musically, and that's what the listeners are more interested in, we find rather different songs (in the way in which are developed) but, at the same time, similar as they share the same trademarks: *Bienvenue en enfer* is a song with french lyrics in which the drum machine programming is very intricate and particular and the melodic motifs shape a song that don't break the genre rules but sound perfect and, undoubtedly, much more personal than several other average projects. Other particularly well-made songs to remember are the already cited collaboration *Burning* as well as faster songs such as *My destruction* and especially *Dépendance*, this last one characterized by an almost punk approach and, in some way, similar to *Il n'y a qu'un Pas* (this one contained in **Her fall and rise**), and the already cited *titletrack*, a song that slowly grows leaving much more space to synths while the rhythmic sounds here are vaguely martial and they're less present than in other songs. The other songs, however, sounds pretty good, but they simply have a more linear

development, as *Noir*, in which music and vocals have the same weight and in which the melodic apparatus is less emphasized, in order to be easier to be danced to in specific dj sets.

Concluding, although having partially changed her coordinates if we think about her EP, in which melodies were easier to remember (also as they had a more leading role instead of that of the lyrics), *This fog that never ends* can be considered a very good top quality french minimal synth album that can be already ideally considered as one of the best minimal synth albums of 2016 and that makes us expect very good albums for the current year. We'll listen!

Score: 8, 5

Label: Stellar Kinematics / Synth Religion

Author: Alessandro "Flux" Violante

Website: <http://fluxproject.altervista.org/hante-this-fog-that-never-ends>