

On the 16th of January 1958, an army surveillance boat (the Almirante Saldanha) sailed off the Brazilian coast, nearing the small island Trindade, a desert rock in the south Atlantic located at 20° 30' south latitude and 29° 20' west longitude. From this day forward the crew members lives, and that of their captain Carlos Alberto Ferreira Bacelar, were never the same again. In the blue sky above the water a gigantic phosphorescent disc briefly appears, surreptitious and swift. Photographed by the Brazilian Almiro Baraúna during its unique irruption, the disc itself is still considered today to be one of the most troubling and plausible potential UFO sighting in the 20th century...

The possibility of an Island

11th arrondissement, in Paris, far from the Atlantic, drinking a flowery tea. At Gabriel and Lolita's place (the two members of ZEUGL), responsible for Caandides' visual identity since the first steps of the project ('at the very first Caandides's gig, we were there!'), we are attempting to understand the peculiar idea that motivated the pop band, even if their musical realm is becoming more complex, to use this remote island and the image of a unknown flying object, whose veracity is quite hare-brained, to illustrate their debut album.

Lolita: 'Théo (editor's note : Caandides lead singer) was fascinated by the story of this UFO sighting on a rock lost in the ocean. The idea of an odd fantasy was what he found interesting, because obviously, he never visited this island. In Caandides, there has been a recurrent idea about the map and also the action of cutting-up and decomposing. You can notice it a bit on the artwork of their former releases. And for this album, Théo was very attached to the concept of a "morbid tropicality". Ultimately, this island and its anecdote, gathered all the elements we wanted to put together (or connote) on the cover. He then decided to start from there to name the album and to build the identity around the project.'

Gabriel and Lolita, also collaborators of Iñigo Montoya!, Amarillo or Moodooïd, subsequently drew inspiration from the most famous photo of the decisive moment, the sky crossed by this object that will most likely never be identified —appearing on the right, very small, highlighted by a tiny measurement line— and built a remarkably complex and meticulous graphical system around this image.

Rule of 12

Gabriel: 'At the beginning, it was Théo who had that the idea of a rather abstract map. We then came up with the monitor concept from a pixelated sketch, that I made for an old EP, bringing to mind computers' archaic displays. At this point, we decided to decompose the image into twelve layers of colour, as there are twelve tracks on the album, and to link each one of these tracks to its own coloured layer. We are also exclusively using these twelve colours in all of the communication for the album. No black or white, apart from the labels on the records.'

Digging in her library, Lolita adds: 'there is this Edward Tufte's book —*Envisioning Information*— analysing infographics. He dissects these graphs dealing with hyper complex data and communicating them intelligibly. All things considered, that is also what we tried to do with Caandides, even if we insisted that the result stayed "pop". We couldn't do something too cold either.'

This peculiar composition, thought through for months, is detailed (the insiders will get the concept, the beginners will struggle a bit more...) on a poster coming with every record, an explanatory piece, also facilitating the approach to the video made for the track *Zero*, onto which was applied the same layering of the image into colour layers. The difference here is that the elements composing the song are the ones depicted on each layer, since every visible movement in the video corresponds to the entrance and/or exit of each of the instruments.

The last step of this graphical goldsmithery is the album's back cover, a thermic family photo depicting every person having contributed to the making of this debut album.

Lolita: 'Théo wanted to have a gallery of everyone who participated in the making of the album. We jumped on that idea and every person was later attributed his/her own track and therefore their own colour too, along with a pixelated portrait. The four band members (Théo, Dylan, Noé and Jules) have the first four songs, and the other contributors share the rest (Lucas Valero, Morgane Colas, Pablo Padovani, Paul Collins, Adrien Pallot, ...) maybe we are in there too...' If you want to try and recognise who's who.

The music

Perfectly in sync with its cover that evokes a slightly morbid deserted island and UFOs, Caandides' debut album unravels a synthetical, twisted and bedridden pop. This music sharpens the angles it used to smooth (on former EPs *Before the Art* and *Winter IX* EPs) and challenges the underlying innocence in the project's name, already the band has reached a beautiful maturity. By the way: have they ever come back, these humans once supposed to have been abducted by pacific aliens?