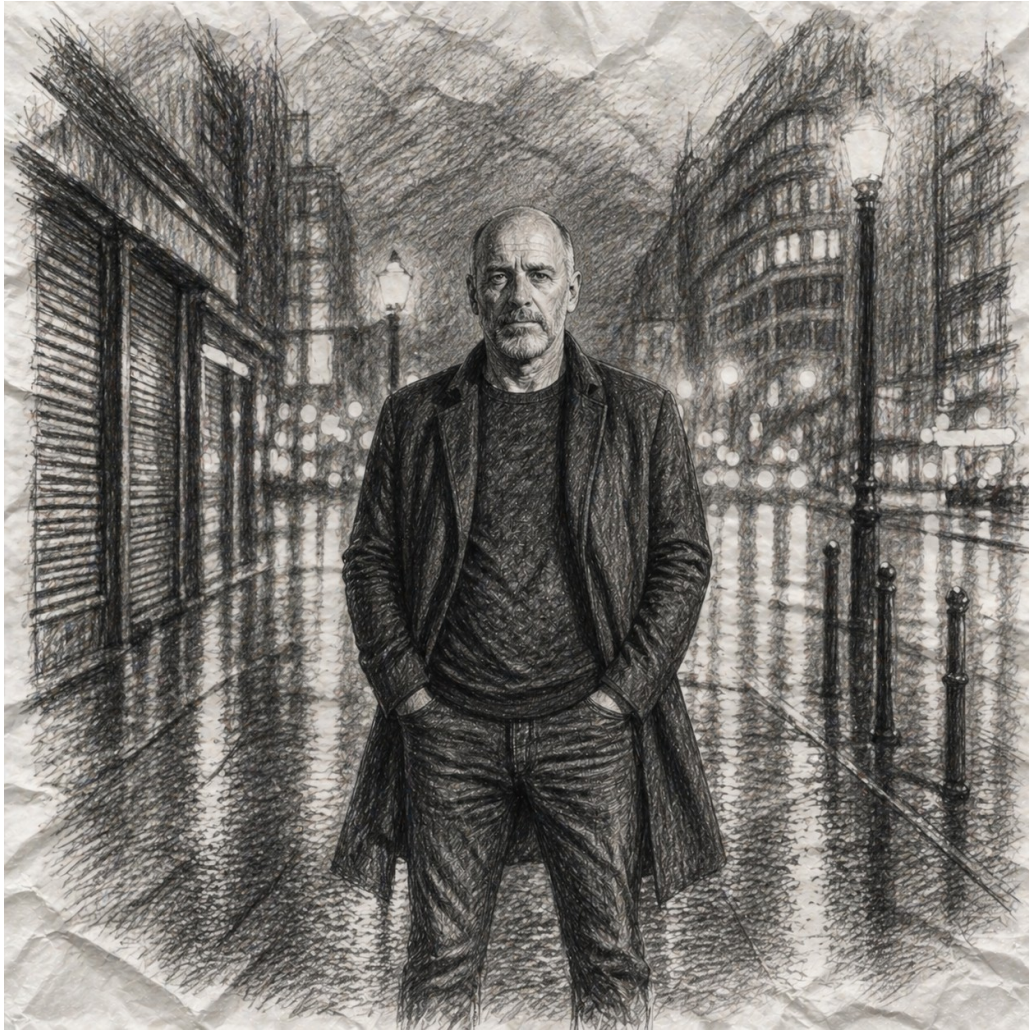




FRED

Press kit

Independent music, visual and literary project

FRED was not born from a concept. FRED grew out of continuity.

Presentation

FRED is an independent music, visual and literary project initiated and led by Fred, a long-time writer who found his voice in song. Around him, the FRED workshop brings together French, Korean and Japanese perspectives across artistic direction, vocals, sound, stage work, distribution and adaptation.

The project grew out of continuity. After decades of writing - texts, fragments, characters, memories, places and observations of human lives - Fred wanted to give that material another form: a voice, music, images, cycles and new ways of passing it on.

FRED was not built around a ready-made concept or a catalogue strategy. It began when words on the page were no longer enough. They needed to breathe differently: to be sung, embodied, visualised, shared and carried further.

FRED was not born from a concept. FRED grew out of continuity.



Writing as the point of origin: texts, fragments, voice and memory in motion.

A constellation of songs

FRED is not built as a simple sequence of releases, nor as a set of albums decided in advance and then filled with songs. The project works more like a constellation.

A constellation of songs

Fred now has a substantial body of creative material: more than a hundred songs or song projects at different stages of writing, development, arrangement or completion, along with thousands of pages accumulated over the years. Old texts, fragments, poems, scenes, characters, images, striking lines and memories are still waiting, at times, to be revisited, shifted, tightened or transformed until they find their musical form.

But this body of work does not come only from the past. It keeps growing every day. A meeting, a face glimpsed in passing, a sentence overheard, a detail in the street, an image, a smell, a light, a crack in a wall or a silence can still become the starting point of a song.

FRED therefore works within an old memory continually crossed by the present. Some songs are almost ready; others are still sleeping inside texts, images or fragments of everyday life, waiting for their voice, their colour, their album or their moment.



An imagination shaped by roots, working-class places, memory and inner landscapes.

That depth explains the range of directions taking shape. The songs do not all come from the same place. Some call for the urban night; others for social realities, childhood, family memory, Korea, Japan, popular roots, intimacy, digital desire, tenderness or anger.

At FRED, albums are therefore not always the starting point. They often emerge as the work develops, when several songs begin to answer one another. One song calls another. An image awakens a cycle. A theme returns in another form. Little by little, a territory appears.

At FRED, songs choose their album as much as albums make room for the songs.

Albums conceived as journeys

FRED moves forward through carefully prepared releases - selective singles, EPs, albums and MIROIRS volumes - but albums are never conceived as mere compilations of tracks released separately.

When an album begins to take shape, a narrative arc is built: progression, tension, breathing spaces, shifts, an entrance, an exit, and sometimes a movement toward light or a form of resolution. Each song then takes on a precise role, like a stage in a journey.

A track may be released before the album and first live as an independent doorway, with its own world, visual identity and campaign. When the full album is released, its place is reconsidered within the overall architecture.

The album then reveals what isolated releases only showed in fragments: the wider path, echoes between songs, contrasts, transitions and the inner narrative that binds them together.

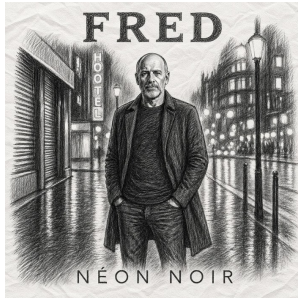
The songs choose their album; then the album organises their journey.



The song as a passage from page to voice, then from voice to a visual world.

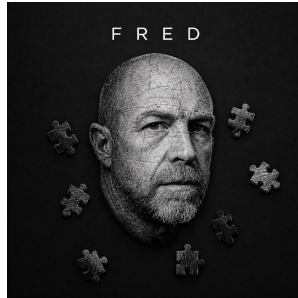
Universes in the making

Eight universes now make up the FRED map. They are not closed boxes: each develops its own colour, while songs, images and themes can echo across territories.



Neon Noir

Night, electric light, solitude, tension and urban reflections.



FRED

Identity, memory, fractures, family ties and inner reconstruction.



CAMLAND

Screens, presence, distance, desire and what remains human behind the image.



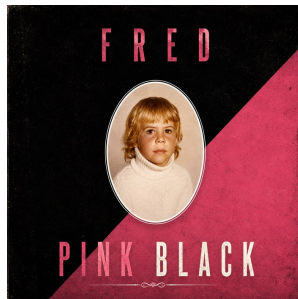
The Cobblestone

Raw matter, irony, walls, streets and a direct gaze at the world.



Silk Nights

Desire, seduction, memories of relationships and the elegance of unease.



Pink Black

Childhood, neighbourhoods, memories, crossed paths and little lost kingdoms.



GYEOL — 결

Korea - its grain, tensions, beauty and human faces.



AYA — 綾

Japan - its threads, patterns, nuances and what lies beneath the surface.

The first seven universes are already open on the website. AYA — 綾 remains an announced horizon and will unfold when its artistic material is sufficiently advanced. Other projects may follow: the FRED map is alive, not fixed.

Writing, voice, image

Before FRED, there was writing. Fred has been writing since his teenage years. His earliest texts already carried many of the forces that still run through the project today: solitude, memory, social anger, tenderness, unseen lives, inhabited places, cultures, human dignity and a refusal of erasure.

With FRED, that written memory does not become a nostalgic relic. It becomes active again. Texts leave the page to meet voice, music, image and public space. Music gives words a body; images extend atmospheres; covers open doors; the website, articles, behind-the-scenes material and archives make it possible to follow the work as it takes shape.

The main visual language is built around the idea of a trace: sketch, graphite, texture, paper, imperfections, silhouettes, faces and inhabited landscapes. Each universe can then move that grammar toward its own colours without losing the connection to text and human experience.

FRED is also conceived as a networked body of work. The website keeps the long memory; social media opens the workshop through fragments; future artbooks are imagined as journey objects in which a listener can hear a song, read its words and watch its universe unfold in the time of the music.

A deliberately diverse musical language

FRED is not defined by a single musical genre. Depending on the song and the territory, the project may move through French chanson, rock, new wave, trip-hop, ambient electronic music, blues, folk, soul and urban, organic or cinematic textures.

That diversity is not dispersion. A text does not always ask for the same sonic skin. FRED's coherence comes from the gaze, the words, the voice, the images and the attention paid to human lives.

A human, international workshop

Around Fred, the FRED workshop brings together French, Korean and Japanese sensibilities every day across artistic direction, voices, sound, stage work, distribution and cultural viewpoints. Much of the work happens remotely; the full team also gathers for one week every two months, rotating between France, Japan and South Korea.

Adapting, not translating

FRED's international work is not about mechanically translating a French song. The English, Korean and Japanese versions are conceived as sister works: they begin from the same source, but each one must live naturally in its own language and culture.

The French version carries the core: overall meaning, emotion, the function of the song, its moral or narrative axis, its deep energy and its identity. That core remains recognisable; the path taken to reach it may change.

- the title may change when a literal translation sounds wrong or weakens the idea;
- images, metaphors and cultural references can be moved or recreated to produce an equivalent effect;
- a situation, detail or point of view can be reframed when the target culture calls for another route;
- register, idiom and forms of address are chosen to sound native rather than academic;
- syllabic flow, stress, breathing and singability matter as much as semantic fidelity;
- rhyme is never forced at the expense of naturalness, and a French control translation can later be used to check what has shifted without becoming the song itself.

The same human core. Different linguistic and cultural paths.

Sister works

The method is therefore not designed to manufacture local copies. It looks for the right wording, the right image, the right emotional distance and the references that allow the song to be received as a living work rather than an imported text.

French remains the source, but English, Korean and Japanese are not appendices. Each version can reveal another contour of the same subject, shift the light, tighten an emotion or open a new reading.

MIROIRS: making the passage visible

Within MIROIRS, the point is not to place one 'original' above three secondary translations. It presents four incarnations of one family of work, each with its own naturalness, linguistic music and way of inhabiting the same emotional core.

The process draws on the ears, languages and cultural sensibilities of the international workshop. It takes time, trials, feedback and sometimes different choices from one country to another: adaptation is a stage of creation, not a conversion operation. This is one of FRED's central aims: to let the same human material travel without flattening it, and to accept that another language may transform it in order to make it live more fully.

What FRED looks at

FRED sings at human height. The project is drawn to ordinary lives, fragile traces, people who are not always seen, memories that endure and places that retain something of those who passed through them.

- human dignity in the face of erasure;
- the unseen, the solitary, the elderly, the survivors;
- family, popular and cultural memory;
- cities, streets, rooms, cafés, ports and inner landscapes;
- tenderness as a form of resistance, and social anger when it remains precise and human;
- living cultures, languages, transmission, solitude and the stubborn light that remains at the end.

These themes are not an aesthetic cage. They form a matrix that each universe can shift, challenge or illuminate differently.

A project in motion

FRED works with a rolling calendar: three commercial releases per month are the normal rhythm, with a fourth possible occasionally when the project and the full workflow can genuinely sustain it. Albums and EPs form the backbone; MIROIRS remains a possibility rather than compulsory appointment; singles are selective.

No slot is filled simply to occupy space. A release happens when a work is ready, has a real function in the journey and can be prepared, contextualised and connected to its universe. Creation therefore keeps room for new songs, new cycles and new territories.

The aim is not simply to publish. It is to build, over time, a coherent, human and open body of work in which songs, albums, images, texts, adaptations, articles and future editorial objects answer one another.

About Fred

Fred has been a writer since his teenage years. Before FRED there were texts, collections, literary projects, fragments, characters, places, anger, tenderness and a constant attention to human lives.

With FRED, that material finds a new form. Its coherence does not come from a single genre, but from the alliance of words, voice, image, collective work and a human gaze.

Links and contact

Official website: fred-music.com

Press contact: presse@fred-music.com

Listen to FRED: Spotify, Apple Music, Amazon Music, YouTube and other platforms according to availability.

Official social media: Instagram, Facebook and YouTube. Direct links are available from the official website.