

# Flèche Love

Naga (part I)  
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**Flèche Love** aims at the heart.

She considers nothing human to be foreign to her. Amina Cadelli (her real name), a sensitive amazon with a wounded childhood, heals her wounds through the powerful pieces she writes, composes and produces. Her voice, angry, crystalline, and easily identifiable, shows all of her strengths and weaknesses on an electronic soul with a spiritual focus, deeply marked by jazz, R'n'B and hip hop. She pulls out all the stops, as a truly bewitching and magnetic artist.

She is a multi-talented artist with many strings to her bow. A Swiss woman of Algerian descent, a polyglot who sings in English and Spanish on her first solo album and who's equally passionate about Kurt Gödel, a gifted mathematician whom she sings about in "Why do you have chosen me? ", a poignant electronic ballad with unhinged harmonies, and about the life of bacteria and serial killers. Keen on ethology and ethnobotany, she also studied gender and ethnology and can easily talk about a ritual of male initiation among an Amazonian tribe (the "Festa Tocandira", which gave its name to a track of the album) as well as going to defend the feminist concept of sorority in the Human Rights and Alliance of Civilizations Room of the Palais des Nations, during a TedX organized by the United Nations. Her commitment and openness to the world are similar to her spiritual universe: kaleidoscopic.

Half witch 2.0, half shaman woman, this haunting passionaria draws her strange and thundering visual universe from several cultures. Whirling dervishes, Japanese kimonos, Oriental jewels are not there to look pretty, but, like the traditional and protective Berber tattoos that ink her Flesh, to tell her story, imagination, and non-stop quest for spirituality. "Flèche Love is a better version of myself," she says. In search of ataraxia, this inner peace praised by philosophers, this extraordinary artist who could be the spiritual daughter of a troupe formed by Frida Kahlo, Björk and a Zen monk, tattoos her soul to her convictions.

To celebrate her "freedom" after several years in the band Kadebostany, marked by the success of "Castle in the snow", her song remixed by The Avener, the then-16-year-old who improvised in the jazz bars of Geneva designed her solo album like a rebirth. "A big let go," she says. The lyrics of her songs fell from the sky, or rather from her subconscious. They mean "nothing light," she says, and share her latest discoveries in self-awareness and self-inquiry.

But they speak to everyone, like the solemn and beautiful "Umusuna" - an old Japanese word for "return to the womb". "My scars radiate all over my body/I'm a work of art" she sings and raps on the dreamlike breaks of virtuoso Rone, who directed the title, while a sense of urgency snaps up the listener. Calling for a return to oneself, her songs can take the form of a languid and pensive ballad like "Shapeshifter", where the influence of her icons Billie Holiday and Nina Simone, whom she listened to little, is crystal clear. Or a versatile and invigorating manifesto of sorority ("Sisters") in which electronic beats, Afro-American feminist speeches from Audrey Lorde and Eastern melody come together with subtlety.

Always surprising, Flèche Love goes from a dark and delicate electro-pop confession in Spanish that Rosalía would not deny ("Festa Tocandira") to the wide and very cinematic "True Love" which moves us deeply by its raw sincerity. Another cathartic baring of the soul happens in the enveloping "Haiyococab", Mayan term meaning "the end of the world" or the soothing "Nomades Del Sol", which evokes a moment of unfathomable sadness for its author.

Between shadow and light, electronic soul and futuristic R'n'B, West, East, and Latin America, Flèche Love traces her path with the energy pegged to the body of the sublime pioneers of today.



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