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It had been a long time coming, but this pause for Patricia Kaas, became the trigger to her artistic and personal rebirth. It brought her to the new recording of "Patricia Kaas", the first eponymous album of her career, her tenth studio album and her first collection of original titles for thirteen years. A new start, a new life, a new musical approach.

Without this redeeming pause, one would never have become acquainted with "Adele". The teenager of the feminist ballade of Ben Mazué, to whom her mother explains that the so-called fair sex, in this world of men, always has to fight twice as hard to impose herself, and that the intimate bluesy style interpretation of Patricia Kaas is enough to make it overwhelming. The soft touch of the acoustic and slide guitar of Fin Greenall, leader of the English group Fink and master of the roots sound (John Legend, Amy Winehouse), makes this piece one moment suspended in time, highly melodic and special.

Yes indeed, Patricia KAAS would have continued to be something like the unique specimen of an ideal, popular and perfect performer. A performer, single-handedly capable of representing France to the world through her charisma, her sharp sense of fashion and her professionalism, an artist who's capacity to naturally capture all the elegance of her work was superbly rendered in « Kabaret » and « Kaas chante Piaf » dedicated to her icons. Her status and modest origins undeniable, coming from a large family in Lorraine basin, north east of France, with her values « d'âme et d'honnêteté » ("of heart and honesty"), the first French artist ever to have signed with Live Nation International, has nevertheless ceased being "this woman who escapes". Deeply marred by premature mournings she found refuge in her work and the love of her audience to avoid the harrowing confrontation of her grief and sorrow. It was upon opening up more to life, listening to her tastes and following her aspirations that she realised she had underestimated herself for too long. Astonished and moved, she found her perfect place in the new musical entourage that her artistic director Bertrand Lamblot, had patiently put together for her.

Belgian Rock Icon Arno, a cousin of modesty and shyness, a seldom writer for others, gave her the gift of a piano-voice song, an oneiric, sensual and surrealistic text « Marre de mon amant » where

she transformed each nuance into endless sparkles. Pierre-Dominique Burgaud, offered her the exhilarating « Embrasse », with words full of hope, highlighted by a magnificent array of strings. The enthusiastic Hyphen Hyphen, young representatives of the new French electro-pop generation whose childhood was bathed with « Mon mec a moi » and « Mademoiselle chante le Blues » personally created for her the song « Ne l'oublie jamais ».

Aurélié Saada, “Member of French duet Brigitte” Pierre Jouishomme and the composer Rémi Lacroix, saw in her the mischievous « Madame tout le monde » a small jewel of pop music filled with humour and lightheartedness.

Jonathan Quarmby, British sound master for Benjamin Clementine, Finley Quaye or Eagle Eye Cherry, delivered nine titles of the present album and expressed his astonishment by the singer's unique voice and capacity to deliver an incredibly wide scope of emotions, which inspired him to produce the songs in a much warmer and even more efficient way.

An unexpected Patricia Kaas reveals herself full of self-mockery, in a spoken text with an absurd play-on words, signed by Paul Ecole, with « Ma météo personnelle. »

By accepting her fragility, complexes and flaws daring to sometimes lose the battle and admit, like everyone else, that she needs a shoulder on which to rest her head, this fighting woman at last found tranquility and the strength to take on new causes and new battles, represented by the recent tattoo of a woman looking up at peace. The most poignant songs of this album testify to this.

Gay icon, apostle of tolerance, she ordered from Pierre-Dominique Burgaud and Rémi Lacroix a song on “Le Refuge” named after the foundation, which helps young homosexuals thrown out of their homes by their parents. Without any premeditation, she wanted this time to sing « La maison en bord de mer », an icy testimony of an incest, spoken in the first person, written straight off by a particularly inspired Pierre Jouishomme, and not to forget the superb text written by Rose, fused with an obsessive rhythm by Rémi Lacroix, « Cogne », which encapsulates the gloomy daily life of a beaten woman.

Let us not just see in all of this, the very contemporary trend to distribute autobiographical details to the public, as demonstrated by the presence of other genres of songs, such as « Sans nous », « Le jour et l'heure », « Ma tristesse est n'importe où », « Sans tes mains » or the impressive « La langue que je parle », outlined with lyricism her personal melancholy.

It is more a legitimate and generous ambition to offer to her audience an album rich in elegant, powerful and beautiful songs which when finally completed, she received with floods of tears. She, who has never cried before.

A one of a kind Patricia Kaas, unique and out of the norm, transformed into a universal Kaas who continues to touch us all, over and over again.

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