

COLLECTIF KOA PRÉSENTS

NEFERTITI

AN ILLUSTRATED CONCERT FOR FAMILY



PRESENTATION



JAZZ & WORLD SONGS

Caroline Sentis : Vocals

Patrice Soletti : Guitar

Alfred Vilayleck : Bass

Maxime Rouayroux :
drums, percussion

Nefertiti, what is it?

Nefertiti is an illustrated and poetic concert for family based on the mythical character of ancient Egypt, written and performed musically by Collectif Koa, animated by Olivier Bonhomme's illustrations, and staged and designed by Daniel Fayet. Two voices, one female and one male, punctuate the musical repertoire and provide the narrative framework. The mention of the mysterious life of the Egyptian queen, a major female figure of Antiquity, is free to the imagination of each. Then, it is through the eyes of the royal sculptor Thoutmôsis that we question the way in which the beauty of Nefertiti is represented, sublimated and engraved in time, thus questioning the position of the artist when he creates a master piece.

How was the Nefertiti project born?

Nefertiti, one of the first historical female characters, was born at the time of the pharaohs more than 1300 years before our era. Her legendary beauty has passed through time thanks to the famous bust sculpted by Thoutmôsis, a true master piece of Egyptian Antiquity, now in the Neues Museum in Berlin. Her reign at the side of the powerful pharaoh Akhenaten, and her mysterious disappearance have made her a subject of artistic and musical inspiration that has crossed time. It inspired jazzmen such as Miles Davis and Wayne Shorter for the famous record that bears her name. With the aim of conceiving a project for kids, the 4 artists of Collectif Koa imagined a musical and poetic vision around this female icon, which has both a historical and artistic dimension.

Discover the teaser :



Listen to extracts :



Nefertiti, an illustrated concert for young audiences?

Born from a desire to make kids discover different faces of jazz and improvised music, by mixing it with world music and spoken word, this illustrated concert is an invitation to a sonic and visual journey. The show adopts a contemporary approach whose intention is to make these aesthetics accessible to all and to put forward the overcoming of the borders between genres and disciplines.

Carried with the complicity and the sensitivity of the enchanting voice of Caroline Senti, the poetry of the guitarist Patrice Soletti, the powerful bass of Alfred Vilayleck and the inventiveness of the drummer Maxime Rouayroux, the music goes from a Persian song of the 14th century to African rhythms and then to a flamenco buleria, while taking the paths of a free improvisation, songs or even a crazy rock choir.

The visual creation gives a poetic vision of Nefertiti with the wandering of Thoutmôsis, thanks to the animated illustrations by Olivier Bonhomme. The surrealist graphic universe close to the comic strip brings an imaginative dimension to the concert. The scenography and staging of Daniel Fayet plunges us into the retro-futuristic pharaonic workshop of Thoutmôsis, in which the 4 musicians work on the creation. In this collaborative work, the musicians draw from the roots of jazz and mixed and improvised music with plural influences. This concert, through tolerance, sharing and open-mindedness, makes young and old aware of jazz and improvised music.

Creation of a booklet for young audiences:

Creation of a booklet for young audiences: The teams working with the group Nefertiti created a booklet for children at the end of 2022. Each child will leave with it at the end of the performance.

For concerts with school groups, this booklet is distributed beforehand, along with a follow-up sheet for the teacher, which will enable her to carry out work before and/or after the show. The aim of the booklet is to support the illustrated concert, and is intended as a pedagogical guide.

It contains the songs from the concert, quizzes, games to draw, and the highlights of the concert (texts, historical context of Nefertiti, references to mythology and Egyptian life of the time). All of this is illustrated with visuals by Olivier Bonhomme and the collaboration of Pierre Soletti.



DISTRIBUTION

● Caroline Sentis

From Connie & Blyde, to Banan'N'Jug, to the Grand Ensemble Koa, Caroline Sentis explores vocal techniques and instrumentations through unique horizons. Concerts after concerts, she reveals the full extent of her vocal and instrumental mastery. She explores the sonorities of her voice, walks and modulates it according to the compositions, from jazz to song. Caroline Sentis is drawing on all available means, used to perpetual learning, from her self-taught years to in classes at the Conservatoire de Montpellier. She imagines bridges between her influences through in duo, group or orchestra formations. Benevolence, humility and contagious good humor nourish her collaborations, always cradled with sincerity and theatrical, dreamlike and lyrical dimensions.

● Patrice Soletti

Patrice Soletti is a self-taught improviser and composer guitarist. Attached to a certain idea of emancipation and autonomy, he invests in collective artistic projects, plays jazz, experimental music, rock, carries out multidisciplinary projects, participates in the establishment of micro-self-managed production structures. He won the "Ile de France Competition" and awarded the "Django Reinhardt Competition". He collaborated with many artists including Louis Sclavis, Barre Phillips, Catherine Jauniaux, Martin Tétrault, Philippe Deschepper, Paul Dutton. He also performed with the poet Julien Blaine as part of poetry-actions and with his brother Pierre Soletti. He currently directs the Electric Pop Art Ensemble, participates in Cie Barre Phillips with the collective EMIR, is involved in DEVIATION (S) with Ludovic Nicot and Julien Guillamat and Facteur Zebre.

● Alfred Vilayleck

At 12, Alfred develops an interest in music through rock and especially Jimi Hendrix. Then, he quickly turns to jazz and improvisations. Graduated from the Perpignan and Strasbourg conservatories, he plays with several jazz bands before founding the Collectif Koa in Montpellier in 2008. He collaborates with Steve Coleman, Aka Moon, Magic Malik, Jim Black. Versatile accompanist and traveller musician, he plays with Serge Lazarévitch, Joël Allouche, Jeroen Van Herzeele, Julien Lourau, John Tchicaï, Pierre Van Dormael, Cherif Soumano. Currently, he leads the Grand Ensemble Koa, contributes to several bands such as Gratitude Trio, Peemaï, Kunzit and recently the illustrated concert for kids Nefertiti. Alfred teaches jazz at the Conservatoire of Montpellier and also leads many Soundpainting projects.

● Maxime Rouayroux

Intuitive and sensitive drummer, Maxime was attracted very early by improvisation and sound research. Careful sound work prompts him to explore multiple faces of drums, often approaching it as a « prepared » instrument. Involved in many jazz formations and improvised music of all kinds (Malboro Bled, Synestet, Fur, Ouroboros), he is also interested in traditional music in which he deepened his practice of digital percussion (Syrto, La Guinguinche). He is also a founding member of the indie rock group Volin. From Montpellier to Brussels via Paris, Maxime made his way with many musicians such as Fred Gastard, Bruno Ducret, Guilhem Verger, Hervé Duret, Benjamin Sauzereau, Hélène Duret, Sylvain Debaisieux, Hasse Poulsen, Thomas Letellier, Nicolas Stephan, Louis Prado, Chloe Lucas.

● Olivier Bonhomme

Olivier Bonhomme is an illustrator and art director. Graduated from the Emile Cohl's School (Lyon), he began his collaboration with newspapers such as Le Monde and the Washington Post in 2012. He founded Studio BK in Lyon with which he promotes the image on stage and in space in all its forms. After a short stint in comics, he focuses on illustration and personal series to create a surrealist universe where pop iconography tends to join symbolism. He is the artistic director of video games produced by ARTE TV Channel («Californium» and «Homo Machina») and presents several exhibitions on the theme of imaginary travel diaries («Journey to New Orleans», «Havana's Dream»). Attracted as much by symbolic narration as by experimentation on the wall or in the digital arts, his universe is in constant mutation, always keeping the clear line as a guiding vocabulary.

● Daniel Fayet

Graduated of Scenography at the ENSATT of Lyon and of fashion design at Hemingway of Nîmes, for 20 years, he conceived more than 85 Scenographies (theater, dance, opera, street show) with directors such as Noemie Rosenblatt, Simon Deletang, Béla Czippon, Pierre Barayre, Luc Sabot, Aglaïa Romanovskaïa. In various venues: Rond-point Theater in Paris, Célestins Theater in Lyon, Comédie de Picardie in Amiens, Theater of O in Montpellier, CDN of Valence, CDN of Lorient. He has brought this scenographic work to other fields such as museography and events (Kitchens in the street in Bédarieux, Tango's night in Sérignan, Inauguration of RFF in Sète, Rencontres Scène-Jeunesse of the PJJ (Ministry of Justice), Grévin Museum in Paris.). He also currently teaches scenography in several higher education institutions.

● Florian Vincent

After several years of musical practice combined with musicology studies, Florian starts to be more intensely interested in the field of sound in 2013. Self-taught, he trains himself by recording and sounding the bands of his musician friends. He then joined two very active bands of the Montpellier scene, Volin and Iaross, with whom he multiplies concerts of all kinds and recordings. At the same time, he has been working for many years with Collectif Kao. As the stage manager of the Koa Jazz Festival, he regularly provides sound for big names in jazz (Steve Coleman, Marc Ribot, Jim Black). Over the years, he collaborates with multiple artists for the realization of albums and cultural and educational events (Banan'N Jug, Peemai, Blanc, Connie and Blyde).

● Thomas Bringuier

Thomas was first a musician before becoming a lighting engineer. He played drums for more than ten years in a band from Montpellier and started to be interested in video by making amateur clips. Little by little, he turned to lighting. First for the realization of his clips and then for live shows. In two and a half years, he had the chance to work at the Opera Comédie, for dance companies and for music groups.

● Pierre Soletti

Pierre Soletti spent his childhood learning to jump in puddles, draw in his school notebooks, read and play music. He started writing for the theater because Shakespeare had done it before him and it didn't do too badly for him. His first publication was on the front wall of his school: «Concrete Walls for Sheep Flesh», which earned him the rest of his Wednesdays in detention. From the collection of poems, children's albums, street art, artists' books, stories, novels, records, public readings, he touches everything because everything touches him. Associated author of the Creation Centre for Childhood - Poetry House of Tinquieux, he has published about forty books and is the subject of a film-documentary after having invaded the city of Toulouse with huge posters with poetic slogans: Pierre Soletti, preuve que je respire encore, 2021.



MEDIATION

CULTURAL ACTIONS

Nefertiti illustrated concert and the reception of the group during periods of residence can also open to cultural works linked with the territory.

● JAZZ MEET THE KIDS

Based on the idea that «the best way to discover jazz is to watch it on live», musicians of Collectif Koa have chosen to create a participative and interactive approach with children, addressing the question of rhythm, theme, solo, improvisation and the history of jazz music.

With Nefertiti, we suggest a world tour of musical aesthetics. We will be able to discover: Arabo-Andalusian music, flamenco, Moroccan châabi, Indian konakol (rhythmic language of South India). According to their cultural background and their imagination, the talkings are animated and each one leaves with what he/she will have retained, ears more open. It is not a question here of transmitting the history and an exhaustive explanation of jazz, simply to make discover the mixing of this music by accessing it more humanely.



● THE OBJECTIVES :

- To discover the crossbreeding of jazz music
- To make accessible music that is little represented in the general media
- To become aware of one's position as a spectator and as a listener
- To awaken the child's sensitivity
- To accustom the ears to hearing different sounds

● **Intended audiences** : All audiences, all schoolchildren, families, people with disabilities, musicians (amateurs, music schools, etc.), possibility of grouping audiences (up to 200 with

a micro audience). ● **Duration** : 45 minutes to 1 hour, before a concert or by grouping several sessions in the same place.

● **Period considered** : any period

● **Preparation** : Audio, video or reading material to be discovered before the session.

● SOUNDPAINTING WORKSHOPS IN CONNECTION WITH NEFERTITI

Alfred Vilayleck gives Soundpainting trainings, a sign language that composes and conducts instantaneously. It was created by the American composer Walter Thompson. Those workshops, which are open to all and adapted to kids without any prior artistic experience, teach participants to understand and interpret signs, as well as to conduct. This innovative artistic practice also makes it possible to mix audiences, children, parents and amateur or professional artists, whether they are musicians, dancers or actors. This time of discovery and training can take various forms: periodic workshops or 1 to 3 days training courses, depending on the audience, whether schoolchildren or those coming from the artistic education system. The restitution of this work is a Soundpainting performance that can be linked to the Nefertiti program, during which the participants will be invited to take part in the concert, with the idea that this practice can gather very large groups!



● THE OBJECTIVES :

- Apprendre une langue de signes universelle et nouvelle qui développe la créativité personnelle des performeurs (interprètes) par l'improvisation et la direction
- Apprendre de nouveaux modes de jeu basé sur l'oralité, l'improvisation, une approche contemporaine de chaque discipline
- Développer le jeu en groupe dirigé (écoute, concentration, interaction, implication artistique) et impliqué dans un projet de concert / performance publique

● **Intended audiences** : Initially intended for students of the conservatory and music schools, the Soundpainting workshops have opened up to a wider public. The speakers adapt their workshops to the audience.

● **Duration** : Atelier périodique ou stage 1 à 3 jours

● **Period considered** : any period

● **Preparation** : Audio, video or reading material to be discovered before the session.

Each proposal is flexible, do not hesitate to contact us to discuss it and imagine together a proposal corresponding to your expectations:

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vsomasy@gmail.com - 06 88 15 14 86

Collectif Koa :
contact@collectifkoa.com

• ATELIER PARENTS-ENFANTS

What is it about?

Before a Nefertiti concert, Caroline Sentis, singer of the project, offers a kids and parents workshop. A short, fun and participative workshop to discover musics, rhythms and aesthetics of the concert. Participants learn about some Nefertiti song themes with vocal and body techniques. Mixing « circle song » techniques and body percussion technique, this workshop offers to discover with your family the universe of the concert. A short and pleasant moment, to share with the singer, to learn about Nefertiti concert and to sing along with the artists!



● **Participants :** Parents and kids from 7 years old. Maximum 20 persons.

● **Duration :** 1 hour

● **Period considered :** any period

● **Where :** L'atelier peut s'effectuer dans la salle de représentation en amont ou dans une salle dédiée.

● **Teacher :** Caroline Sentis, singer of the illustrated concert Nefertiti



This illustrated concert for family might also become an educative tool to talk about several thematics in school or with kids. Those thematics are linked with educative programs in school (primary school, middle school, high school).

● History

Nefertiti lived in ancient Egypt, more than 1300 years before our era: according to estimations, she lived from 1370 to 1333 BC. She reigned alongside the pharaoh Akhenaten during the 18th dynasty (1550-1292 BC), a period often assimilated to the apogee of the ancient Egyptian civilization. Of all mysteries that surround her, her death is one of the most discussed. Whether Nefertiti was identified as Smenkhkare or Kiya, whether she died during Akhenaten's reign or whether she survived her royal husband, or even whether she was the «woman king» who succeeded him: none of these hypotheses is attested to this day.

● Arts

It is the bust representing Nefertiti that made her famous. It is one of the most copied works of ancient Egypt. It is a work of the sculptor Thutmose. The bust gives an idea of how ancient Egyptians reproduced proportions of human face. The authenticity of this bust is not completely known and remains another mystery surrounding the character of Nefertiti.

● Music

Wayne Shorter, 14th century Persian chant, African rhythms, flamenco buleria, compositions, crazy rock choir, traditional Middle Eastern sounds. The sources of inspiration of this concert are multiple but with a unique approach: adapt, mix, improvise. To resume, to do what jazz does best: a crossbreeding where everyone has one's place and can express oneself.



● Mythology

Nefertiti is at the same time married to Akhenaten but also to the solar god Aten. It is Amenhotep III who gives to Aten a predominant role during his reign. But it is his son, Amenhotep IV, who makes him the unique god of Egypt (at the time, people are used to polytheism). He then takes the name of Akhenaten, literally «the one who is useful to Aten». Formerly represented as a hawk-headed deity topped by the solar disc (similar to the god Ra), Aten is represented at this period in the form of a solar disc, whose rays terminated by hands, hold out the key of life Ânkḥ to humans and to all creation. The cult of Aten will remain an ephemeral period of the Egyptian mythology of the New Kingdom.

● Citizenship

During the ancient Egyptian civilization, women are equal to men. Women can be head of state, religious leader, company manager. Nefertiti takes an even more important place. She has her own palace, her own chariot, she celebrates her own rites, with her own staff. She exercised considerable power during the Amarna period. Far from being a shadowy figure, the king celebrates her and she participates at his side in all the ceremonies. She was also in charge of diplomacy. She was the first queen to be associated with the throne in this way: she played an active role, which, for the time, was completely exceptional.

KEYS STEPS

This project was initiated at La Vista - La Chapelle Theater in Montpellier in 2020 with the City of Montpellier. During a first creation residency, there was also a moment of meeting with kids (Jazz meets kids).

- Creation residency - July 27 to 31, 2020
La Vista - La Chapelle Theater - Montpellier
- Creation residency - February 23 to 25, 2021
Victoire 2 - Saint-Jean-de-Védas
- Creation residency - March 15 to 18, 2021
Le Sonambule - Gignac
- Concert (without decor & illustration) - April 1st, 2021
Jean Baptiste Dumas High School - Alès
- Creation residency - June 7 to 11, 2021
Le Sonambule - Gignac
- Open air illustrated Concert - July 7, 2021
Maison pour Tous Chopin - Montpellier
- Creation residency - July 27 to 31, 2020
La Vista - La Chapelle Theater - Montpellier
- Creation residency - February 23 to 25, 2021
Victoire 2 - Saint-Jean-de-Védas
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- Open air illustrated Concert - July 7, 2021
Maison pour Tous Chopin - Montpellier
- Creation of the Nefertiti Opuscul - February 2023
- Coming soon: The Nefertiti Book of Records - 2023



PARTNERS

Co-producers [search for partners in progress]

- City of Montpellier - La Vista La Chapelle Theater
[Montpellier - France]
1st creation residency [from 27 to 31 July 2020]
- Victoire 2 [Saint-Jean-de-Védas - France]
2nd creation residency [from 23 to 25 February 2020]
- Le Sonambule [Gignac - France]
3rd creation residency [from 15 to 19 March 2021]
4th creation residency planned [from 7 to 10 June 2021]

Diffusion partners known to date

- Maison Pour Tous Frédéric Chopin [Montpellier - 34]
- Victoire 2 [Saint-Jean-de-Védas - 34]
- Le Sonambule [Gignac - 34]
- Théâtre Albarède [Ganges - 34]
- Théâtre La Vista - La Chapelle [Montpellier - 34]
- Jazz à Junas [Junas - 30]

PRESS REVIEW

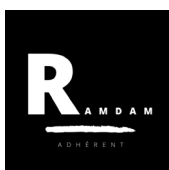
« This musical and vocal narration tells the torments of the sculptor Thoutmôsis to whom Akhenaten entrusts the heavy task of creating the bust of the one who is considered the most beautiful woman of his time and the equal of men. (...) The show for kids is in fact attractive to a wider audience. The interpretations of jazz, guitar riffs, world music, punctuated by the voice of Caroline Sentis and the voice over between two pieces, on a background of large screen graphics with effigies of Nefertiti, made the audience immerse in a legend mixed with reality with mixes of beautiful sounds. »

Michel Ernesty - Correspondent Midi Libre

TECHNICAL ELEMENTS

- Stage size with complete set design: 8m X 6m
- 4 musicians on stage
- 6 people on the road (musicians, 1 sound engineer, 1 light engineer)
- Precise technical sheet on request

PARTNERS



CONTACTS

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