EN

KISS & CRY

NanoDanses

MICHÈLE ANNE DE MEY & JACO VAN DORMAEL

IN COLLECTIVE CREATION WITH
GREGORY GROSJEAN, THOMAS GUNZIG, JULIEN LAMBERT, SYLVIE OLIVÉ, NICOLAS OLIVIER

CREATIVE TEAM

Original idea **Michèle Anne De Mey** & **Jaco Van Dormael**
In collective creation with **Michèle Anne De Mey**, **Grégory Grosjean**, **Thomas Gunzig**, **Julien Lambert**, **Sylvie Olivé**, **Nicolas Olivier**, **Jaco Van Dormael**
Choreography and NanoDanses **Michèle Anne De Mey**, **Gregory Grosjean**
Directed by **Jaco Van Dormael**
Text **Thomas Gunzig**
Script **Thomas Gunzig**, **Jaco Van Dormael**
Lighting **Nicolas Olivier**
Camera **Julien Lambert**
Focus puller **Aurélie Leporcq**
Set designer **Sylvie Olivé**, assisted by **Amalgames** - **Elisabeth Houtart** & **Michel Vinck**
Director's assistants **Benoît Joveneau**, **Caroline Hacq**
Sound design **Dominique Warnier**
Sound **Boris Cekevda**
Manipulations and performance **Bruno Olivier**, **Gabriella Iacono**, **Pierrot Garnier**
Construction and props **Walter Gonzales**, **Amalgames** - **Elisabeth Houtart** & **Michel Vinck**
Second set design **Anne Masset**, **Vanina Bogaert**, **Sophie Ferro** (intern design)
Stage manager **Nicolas Olivier**
Creative technicians **Gilles Brulard**, **Pierrot Garnier**, **Bruno Olivier**
Music **George Frideric Handel**, **Antonio Vivaldi**, **Arvo Pärt**, **Michael Koenig Gottfried**, **John Cage**, **Carlos Paredes**, **Tchaikovsky**, **Jacques Prévert**, **Ligeti**, **Henryk Gorecki**, **George Gershwin**
Narrators **Jaco Van Dormael** (FRENCH) / **Valentijn Dhaenens** (DUTCH) / **Ivan Fox** (SPANISH) / **Toby Regbo** (ENGLISH) / **Marcus Himbert** (GERMAN) / **Angelo Bison** (ITALIAN)

TOURING TEAM

Performed alternately by:
Director **Jaco Van Dormael** / **Harry Cleven** / **Ivan Fox**
Dansers **Michèle Anne De Mey** / **Frauke Mariën** / **Nora Alberdi** & **Grégory Grosjean** / **Denis Robert**
Cameraman **Julien Lambert** / **Aurélie Leporcq** / **Philippe Guilbert**
Camera assistants **Aurélie Leporcq** / **Juliette Van Dormael**
Lighting operators **Bruno Olivier** / **Thomas Beni**
Prop manipulators **Pierrot Garnier**, **Stefano Serra** / **Philippe Fortaine** & **Gabriella Iacono** / **Florencia Demestri**
Technical coordinator **Thomas Beni**
Artistic coordinator **Grégory Grosjean**
Tour coordinator **Bruno Olivier**
Sound **Boris Cekevda** / **Benjamin Dandoy**
Set manager and maintenance **Pierrot Garnier**
Stage technicians **Pierrot Garnier**, **Stefano Serra**, **Wenceslas Kabore**, **Rémy Nelissen**, **Philippe Fortaine**, **Boris Cekevda**

—

Production and promotion **Gladys Brookfield-Hampson**
Communication **Ivo Ghizzardi**
Pictures **Maarten Vanden Abeele**

—

Production Charleroi Danses, manège.mons - Centre Dramatique **Coproduction** Les Théâtres de la Ville de Luxembourg
With the support of the Wallonia-Brussels Federation

charleroi danses

There were three, then four, then five, then six of us... Jaco, Grégory, Michèle Anne, then Thomas, then Nicolas, then Sylvie.

There were toys, sand, earth... doll's houses, shells... plexiglas, mirrors... electric trains... There was a camera, torches, Christmas lights... There were dancing hands.

There was an attic filled with bric-à-brac collected from all over the place. The toys of children who have grown up, material, precious fabrics...
A shop of wonders.
And then tables, a screen, a camera.

There were three, then four, then five, then six of us... And we agreed to meet up in this attic. Four or five or six of us. And we played.... We let playing and imagination take over. Sometimes the hands became fish in an aquarium, sometimes upside-down worlds took shape. Sometimes scenarios of chases in the desert, and sometimes words written by Thomas turned up and inspired us.

There were three, then four, then five, then six of us... We played, we danced, we filmed on the tables... In an attic, lots of little worlds took shape... Working drafts towards a constantly evolving show.

Later, there were seven, eight, nine, ten of us... Julien on images, Bruno, Aurélie etc.
And to produce a show based on memory, and helped by the research done in the attic, everyone wrote and created – a screenplay, a text, a choreography for hands, sets and models, lighting and stage devices, a soundtrack...
Like the five fingers on a hand, what we each wrote came together to become just one: a "show".
Kiss & Cry *was performed for the first time before an audience on 20 March 2011 in Mons.*

Kiss & Cry *is distinctive by being an atypical show.*
Because the audience watches a feature film being made live.
Because the main characters are dancing hands.
Because Thomas's words and text resonate in us like music and a tune that we know and that speaks to us, just not as it usually does.
That's what I feel when I dance and act in Kiss & Cry, *and I confess that it is the most wonderful experience of collective creation I have ever had.*
Thank you everyone!

Michèle Anne De Mey

***Kiss & Cry* is a highly original show, the outcome of exceptional collaborations both in its production and in the artistic encounter between individuals and disciplines: it confronts film, dance, words, theatre and brilliant DIY.**

While attending *Kiss & Cry,* the audience is invited to watch a thoroughly distinctive choreographic performance at the same time as they see a film being made and screened in the background. Various codes come together: real cinematographic writing, the stage presence of theatre and the sensory register of dance. The sensual presence of hands meeting, caressing and touching in their unsettling nakedness comes into play; the atypical set in which they move, made from dolls' houses and miniature figures, testifies to work of absolute precision.

It offers a new language, a new way of telling a story that pushes the boundaries between genres and opens up the imagination.

Kiss & Cry is an ambitious show carried by a group of people who disturb the boundaries between artistic disciplines to create a show before your very eyes: different and unique every day.

It offers a new language,
a new way of telling a story that pushes the boundaries between genres and opens up the imagination.

The basic premise of *Kiss & Cry* is simple,
the kind of simplicity that forges universal tales.
"*Where do people go when they disappear from our life,
from our memory?*" This is the question haunting a woman
as she waits alone on the platform of a train station.
She thinks of all the people who have disappeared from her life;
people who have vanished in the haze of existence.
The people she once met and no longer thinks about.
The people she has dreamed of. The people who were wiped out,
torn abruptly from life by a jolt of fate or even those who have
been with her for a while and from whom she has parted company
due to weariness or disenchantment. "*Where are they?
Lost in the deep dark recesses of your memory*" concludes
the voiceover. Literally a drawer of memories opens...

The first time she fell in love
it lasted thirteen seconds
she was thirteen
on the delayed eighteen fifteen train
coach number four
second class
with twenty-six passengers on board
including a fourteen-year-old boy
who would leave on the fifteenth for ever.
They were standing
tightly packed next to one another.
The train had to brake.
She hung on.
He hung on.
Their hands touched.
For her, that was the last time it was daylight.
She never saw him again.
It had become dark for ever

It is impossible to remember his face. However hard she scours the depths of her memory, nothing appears. She cannot see his face or the rest of his body, but she does remember his hands: the grain of their skin, their softness, their warmth. From now on she will have eyes only for her lovers' hands:

Some of them were like a fruit,
others like dead birds
others like climbing plants.
It made her sad.
All she wanted was hands that reminded
her of nothing except hands, the same
as those in the closed box in the recesses
of her memory.

Just like all the memories are in a closed box, in the miniature tale of *Kiss & Cry* humanity in its entirety is held in a pocket handkerchief, within reach. Because echoing the opening scene, hands are the main protagonists in this story, lending it a certain strangeness, tenderness and fun.

NARRATION OF EPISODES

The camera goes in as near as it can, right up against the window, closely examining existences: lives under a magnifying glass. One could talk of the "rhetoric of focal length" since the work on depth of field is minute and perpetually fragile.

Through the film director's eye and the intervention of the screen where the images are projected, the spectator progresses through the different levels of depth of field as if moving through the semantic strata of the piece.

For over an hour, comfortably seated, the audience experiences a dreamlike journey that shakes up distance, temporality and different scales of size. The "pull-out narration" happening live and simultaneously before ones eyes (on stage, on screen and in the theatre) creates the effect of a multiple reading: all at the same time, the spectator who has taken up his right to be admitted, a subjective camera moving among the polystyrene figures and... a superior entity observing the dancers, director and cameramen busy themselves bringing this small world to life. Like the narrator in *Aleph*, he embraces the ant and the world, the grain of sand and the universe in one and the same look, to the point of knowing things of which even the authors of this microcosmogony are unaware.

In this theatrical and filmed performance executed and mixed live, the specificity of *Kiss & Cry* is that the tiniest incidents, the smallest hesitations and the most insignificant changes of tempo form the unique character of each performance. We are invited to be privileged witnesses of the exploration of parts of this dream mechanism. The right and wrong sides of the set merge to become just one. The magic of the *Kiss & Cry* "nanoworld" is recreated every evening live.

POLYMORPHOUS AND PLURIVOCAL CHOREOGRAPHY

In this universe, you can move from one world to the next with disconcerting ease: from the lounge to the ocean, from the circus ring to the bed canopy. You can switch from autumn to summer with a click of your fingers, a move of the hands. Hands belonging to Michèle Anne De Mey and Grégory Grosjean. Similarly, the choreographic work makes light of earthly constraints, defying the attraction and heaviness of men. This "tiny world" gives the dancers an infinite amount of "anatomical liberty". Admittedly it generates other difficulties since the wrist only has a limited range of movements, but at the same time it enables new choreographic writing. Michèle Anne De Mey and Grégory Grosjean free themselves from contemporary dance codes without any hang-ups, to the point where they tend towards mime in an evocation of sign language. It is a choreography that is abstract while literally generating meaning (or signifiers).

If the moving hands we are observing – sometimes by the light of the moon, sometimes illuminated by the footlights – often become completely separate characters from the function of anthropomorphic identifiers, now and then they reveal themselves to be nothing other than what they are: the organic extremities of the demiurges animating them. Beings who are indeed incarnated, plagued by identical questions and torments, subject to the confusion of feelings as well. Their hands therefore become vehicles of sensuality: looking, touching, interlacing. Flesh blending together. Laid bare, completely exposed, engaged, unlike their bodies which remain ghosts and are not revealed. These remarkable dancers allow themselves to be seen completely bare, without artifice or make-up. Here the hand becomes the metonymy of a body increasingly rarely revealed on stage.

Kiss & Cry is a collective dream, a composite parabol and a choral tale in one because this show is based primarily on its polyphonic nature: the polyphony of artistic fields narrating in parallel (dance, film, theatre of objects, writing and staging), the polyphony of universes endlessly propping each other up, the polyphony of sensibilities echoing one another and passing the baton in this research into memory and origin. The joy of dialogue in creation is palpable in this collective piece where personal preoccupation makes way for the group project, generating a work in chorus that is nourished by the innermost universes of each and every person.

Ivo Ghizzardi

Press

It's simply the most magical performance
I've seen in a long, long time.
Fingers, miniature train sets and film camera's.
It should be a worldwide hit.

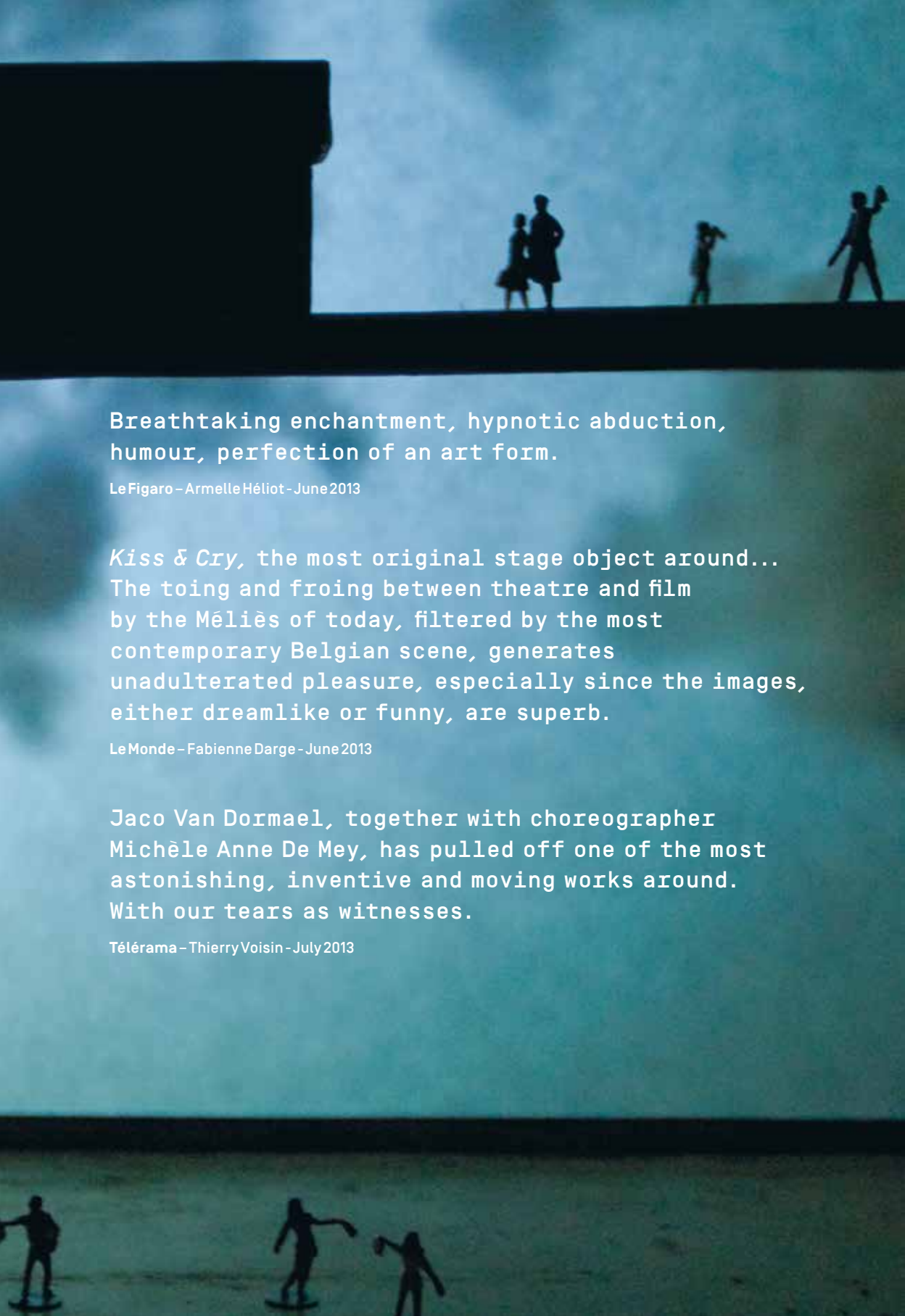
Utopia Parkway – Hans-Maarten Post – March 2011

Sheer magic, sheer joy […] this astonishing and unrivalled show blends poetry and magic, film and dancing fingers. A great success to anyone who still retains something of their childhood dreams.

La Libre Belgique – Guy Duplat – March 2011

Constantly surprising *Kiss & Cry* offers a sheer moment of joy, a little miracle of collective creation in these days of fanatical individualism.
It is also a beautiful reflection on our memories with strong images such as these characters literally disappearing into the deep recesses of memory.
A blend of melancholy, humour and poetry which is good for our souls and our neurons.

Le Soir – Jean-Marie Wynants – March 2011



Breathtaking enchantment, hypnotic abduction, humour, perfection of an art form.

Le Figaro – Armelle Héliot - June 2013

Kiss & Cry, the most original stage object around... The toing and froing between theatre and film by the Méliès of today, filtered by the most contemporary Belgian scene, generates unadulterated pleasure, especially since the images, either dreamlike or funny, are superb.

Le Monde – Fabienne Darge - June 2013

Jaco Van Dormael, together with choreographer Michèle Anne De Mey, has pulled off one of the most astonishing, inventive and moving works around. With our tears as witnesses.

Télérama – Thierry Voisin - July 2013

Biographies

MICHÈLE ANNE DE MEY

Michèle Anne De Mey (Brussels - 1959) is a Belgian choreographer who from 1976 to 1979 studied at Mudra, the school founded by Maurice Béjart in Brussels. She took contemporary dance in a new direction with her early choreographies: *Passé Simple* (1981) and the duets *Ballatum* (1984) and *Face à Face* (1986). At the same time, she worked with Anne Teresa De Keersmaeker for six years on the creation and interpretation of several of her choreographies, namely *Fase* (1982), *Rosas danst Rosas* (1983), *Elena's Aria* (1984) and *Ottone, ottone* (1988). Although special consideration is always given to the relationship between dance and music, the choreographic structure of Michèle Anne De Mey's creations cultivates a strong theatrical content and places the dancer in a specific and innovative relationship between the stage and the audience. In 1990, she founded her own company and created *Sinfonia Eroica*. Fifteen more creations followed which met with international acclaim, among them *Raining Dogs* (2002), *Utopie* (2001), *Katamenia* (1997), *Pulcinella* (1994), *Love Sonnets* (1994), *Châteaux en Espagne* (1991) and *Cahier* (1995). Her teaching contribution has also been significant (in Amsterdam, at INSAS in Brussels, CNDC in Angers and École en Couleurs). For three years, she worked with the children at École en Couleurs on the elaboration of Sacre en Couleurs, a creation presented on the occasion of Bruxelles/Brussel 2000. Her choreographic work has been the starting point for several films, such as *Love Sonnets and 21 Études à danser* by Thierry De Mey, and *Face à Face* by Eric Pauwels. Using the force of music to create her choreographic universe, she has worked with the renowned composers Thierry De Mey, Robert Wyatt and Jonathan Harvey. For several years, she has been working in close collaboration with other artists such as Simon Siegmann, Stéphane Olivier and Grégory Grosjean. In June 2006 she recreated one of her seminal pieces from the 1990s – *Sinfonia Eroica* – for nine dancers. This has gone on to be performed more than a hundred times all over the world. In December 2007 she created *P.L.U.G*, a show all about the mechanics of mating. Michèle Anne presented *Koma*, a solo for a female dancer, during the Made in Korea festival staged by BOZAR in June 2009. This solo is one of a series of four, with the other three by Sidi Larbi Cherkaoui, Arco Renz and Thomas Hauert. *Neige* opened the Charleroi Danses Biennale in November 2009 before going on tour. For the VIA festival in March 2011, she worked with Jaco Van Dormael and in a group comprising Gregory Grosjean, Thomas Gunzig, Julien Lambert, Nicolas Olivier and Sylvie Olivé on *Kiss & Cry,* a highly original and ambitious show confronting film, dance, words, theatre and brilliant DIY. She presented her latest work *Lamento* in May 2012, a solo created for and performed by the dancer Gabriella Iacono based on Monteverdi's *Lamento d'Arianna.*

Michèle Anne De Mey is now associate artist at Charleroi Danses, the Choreographic Centre of the Wallonia-Brussels Federation.

JACO VAN DORMAEL

Jaco Van Dormael was born on 9 February 1957 in Ixelles, Belgium and spent part of his childhood in Germany. After studying film at Louis-Lumière in Paris and INSAS in Brussels, he became a children's theatre director and clown. He has written and directed several fictional short films and documentaries – *Maedeli-La-Breche* (1980), *Stade* (1981), *L'imitateur* (1982), *Sortie de secours* (1983), *E pericoloso sporgersi* (1984) and *De Boot* (1985) – before going on to write and direct three feature-length films: *Toto the Hero* (1991) with Michel Bouquet which won a Caméra d'or award at the Cannes Film Festival, *The Eighth Day* with Pascal Duquenne and Daniel Auteuil (1996) which won the best actor prize (ex æquo) at Cannes, and *Mr. Nobody* (2009) with Jared Leto, Sarah Polley, Diane Kruger and Lin Dan Pham which won a prize at the Venice Film Festival and three prizes at the Magrittes awards ceremony (best film, best director and best original screenplay), as well as the Audience Prize at the European Film Awards.

Jaco Van Dormael has also directed for theatre, including *Est-ce qu'on ne pourrait pas s'aimer un peu?* with Eric De Staerke. In 2012 he directed his first opera, *Stradella* by César Franck, to mark the reopening of the Opéra Royal de Wallonie in Liège. In the dreamy atmosphere of his productions, Jaco Van Dormael explores the power of the imagination and the contribution of childhood. In under thirty years he has developed a poetic and ambitious world of his own with non-linear narrative forms. He lives with the choreographer Michèle Anne De Mey and has two daughters, Alice and Juliette. His brother Pierre Van Dormael (1952-2008) was a composer and jazz guitarist.

GRÉGORY GROSJEAN

After studying at the Conservatoire National Supérieur de Paris, Grégory pursued a career in classical dance with various companies in Spain, Belgium, Scotland and Japan. In 2001, he joined Michèle Anne De Mey, working with her on six new works as a dancer and artistic adviser. These include *Utopie, Raining Dogs* and *12 easy waltzes* in a duet with Michèle Anne and, most recently, the collective creation *Kiss & Cry*.

SYLVIE OLIVÉ

Sylvie Olivé is a set creator for film and stage.
Her career began in theatre as assistant to the stage designer Dominique Pichou in 1987, before moving to film in 1990 with sets for Christian Vincent's film *La discrète.*
She recently designed the sets for Régis Roinsart's first film, *Populaire*, earning herself a César nomination in 2013. She won the award for the best set design at the 66th Venice Film Festival in 2009 for Jaco Van Dormael's last film, *Mr Nobody*.
She has also worked as a set designer on the collective creation *Kiss & Cry*. Most recently, she created the sets for Guillaume de Gallienne's film *Les Garçons et Guillaume à table*.
Sylvie Olivé created the set for *Neige* by the choreographer Michèle Anne De Mey and for the ballet *Le Corsaire* by Kader Belarb, as well as for the play *La Fausse Suivante* directed by Lambert Wilson.
Her career has taken her to New York, Montreal, Berlin and Brussels. Alongside her established work, she has also been very involved in working in contemporary dance and experimental performing arts.

NICOLAS OLIVIER

After studying painting at the 75 in the early 1990s, Nicolas Olivier trained in set design and stage direction at INFAC. Meeting the stage director Daniel Scahaise in 1993 marked a crucial turning point in his career, with Scahaise steering him towards lighting. Between 1993 and 1999 he gained experience as a lighting operator, honing his skills. Notable collaborations include with Pascale Vyvere, Pierre Aucaigne (Momo), Toots Thielemans and Stephane Steeman.
From 1999 to 2013, he was initially the lighting designer and then the stage manager at Charleroi Danses. During this period, he worked closely with Frédéric Flamand, Wim Vandekeybus, Mossoux-Bonté, Michèle Anne De Mey and Jaco Van Dormael on shows such as *Kiss & Cry* and *Neige*.
Now freelance, he is part of the Groupe Entorse which creates hybrid pieces, dances, music and lighting. Notable lighting designs include César Franck's opera *Stradella* staged by Jaco Van Dormael for the reopening of the Opéra Royal de Wallonie.
In theatre he has collaborated on David Strosberg's *Lettre à Cassandre,* and on *Les 1001 nuits* directed by Dominique Serron. In another genre completely, his stage design and lighting are to be used on tour by Liège rock group My Little Cheap Dictaphone.
Nicolas Olivier's lighting designs are more like architectural constructions than set designs in the strict sense. He continually demonstrates his interest in the encounter between bodies, dance, the voice, video, architecture and various performing arts disciplines.

THOMAS GUNZIG

Thomas Gunzig was born in Brussels in 1970 and graduated with a degree in political science (international relations).

He embarked on his writing career with a collection of short stories entitled *Situation instable penchant vers le mois d'août* which won the City of Brussels student writer's prize in 1994. This was the first of many publications and literary awards. His writing has since diversified, from short stories to a novel (*Mort d'un parfait bilingue*, Rossel Prize 2001) and from radio fiction to a book for young people (*Nom de code: Superpouvoir*, 2005), by way of musical theatre (*Belle à mourir*, staged at Le Public in 1999). He also worked with Jaco Van Dormael, Harry Clevens and Comès on a film adaptation of the comic strip *Silence* in 2006. His works have been adapted for the stage in France and Belgium. In 2008, he trod the boards himself for the first time in his own play *Les Origines de la vie*, which he directed with Isabelle Wery. His *Spiderman* has also been adapted for the screen by Christophe Perié in a Jan Kounen production. His books have been translated into several languages, including German, Russian, Italian and Czech. There is also an educational dimension to Thomas Gunzig's work as he regularly runs writing workshops and gives lectures in Belgium and abroad. He also gives classes on literature at the Ecole Nationale Supérieure des Arts Visuels (La Cambre) and on storytelling at the Institut Supérieur Saint-Luc in Brussels. He puts a great deal of effort into supporting writers within SCAM (the Civil Society of Multimedia Authors) and was elected its vice-president in 2007. Thomas Gunzig has also become something of a media personality: he is a columnist for various newspapers and magazines, his voice has been heard for five years on RTBF's radio waves in *Jeu des Dictionnaires* and now, on Matin Première, he paints a picture of the day's guest in his Café Serré.

(SOURCE BELGA)

JULIEN LAMBERT

Julien Lambert was born in 1983 in Normandy, a place that has definitely shaped his particular taste for landscapes with changing light. It is also steeped in a modern history which has left a lasting mark. The humane approach he takes to his work is associated as much with the way he collaborates with and learns from his colleagues as it is with the kind of commitment demanded by the work of a cameraman. Specialising early on in images, Julien learnt his craft at INSAS in Brussels, a place where he encountered his peers working in different art forms: fictional and documentary film, dance, the performing arts and music. Like any good craftsman, he refined his tools by taking them apart; for him nothing could be more natural than understanding a camera down to its tiniest detail. However for Julien the basic essentials are elsewhere: they can be found in the journey you take getting there.

PRODUCTION / BOOKINGS
Gladys Brookfield-Hampson
gladys@charleroi-danses.be – M +32 (0)498 14 43 29

Charleroi Danses
Centre chorégraphique de la Fédération Wallonie-Bruxelles

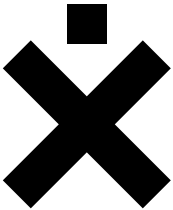
REGISTERED OFFICE

Charleroi
Boulevard Mayence, 65c
B 6000 Charleroi
T +32 (0)71 20 56 40
F +32 (0)71 20 56 49

Brussels
Rue de Manchesterstraat, 21
B 1080 Brussels
T +32 (0)71 20 56 40
F +32 (0)71 20 56 48

charleroi-danses.be

© Photos : Maarten Vanden Abeele - **Design by** signélazer.com



charleroi danses

Centre chorégraphique
de la Fédération Wallonie-Bruxelles

T +32 (0)71 20 56 40

charleroi-danses.be