

MICHÈLE ANNE DE MEY

Michèle Anne De Mey was born in Brussels in 1959. She studied at Mudra (1976–1979), the school founded by Maurice Béjart in Brussels. Even from the beginning she was a trailblazer in the world of dance, her early works *Passé Simple* (1981) and the duets *Ballatum* (1984) and *Face à Face* (1986) recognised for their innovation. During this period she worked with the choreographer Anne Teresa De Keersmaeker on *Fase* (1982), *Rosas danst Rosas* (1983), *Elena's Aria* (1984) and *Ottone, Ottone* (1988). Michèle Anne founded her own company in 1990 and created the groundbreaking work *Sinfonia Eroica* in the same year. Fifteen creations followed, including *Raining Dogs* (2002), *Utopie* (2001), *Katamênia* (1997), *Pulcinella* (1994), *Love Sonnets* (1994), *Châteaux en Espagne* (1991) and *Cahier* (1995), which all received worldwide acclaim.

Michèle Anne has always explored the relationship between dance, theatre and music, the latter a strong component in all her choreographic works. She has collaborated with the renowned composers Thierry De Mey, Robert Wyatt and Jonathan Harvey, amongst others. Her choreography has featured in several films, including *Love Sonnets* (1993) and *21 études à danser* (1998) by Thierry De Mey and

Face à Face (1988) by Eric Pauwels. She has also worked on projects with the artists Simon Siegmann, Stéphane Olivier and Grégory Grosjean.

She is a teacher of dance and over the years has taught at INSAS in Brussels, CNDC in Angers and École en Couleurs in Belgium. For three years she worked with children at École en Couleurs in Belgium on the staging of *Sacre en Couleurs* for *Bruxelles/Brussel 2000*.

In 2006, Michèle Anne recreated her seminal work *Sinfonia Eroica*, originally performed in 1990, for nine dancers. This piece has been performed more than 100 times and has toured all over the world. In the following year she created *P.L.U.G.*, a show all about the mechanics of mating. In 2009, she presented *Koma*, a solo for a female dancer, at the Made in Korea festival staged by BOZAR. Later that year she premiered *Neige* at the Charleroi Danses Biennale. Her next work, the collaborative project *Kiss & Cry* was first performed at the VIA festival in March, 2011. Her latest work *Lamento* (2012), a solo created for and performed by the dancer Gabriella Iacono, is based on Monteverdi's *Lamento d'Arianna*.

Michèle Anne is an 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. 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, including *Maedeli la brèche* (1980), *Stade 81* (1981), *L'imitateur* (1982), *Sortie de secours* (1983), *É pericoloso sporgersi* (1984) and *De boot* (1985). He then went on to write and direct the 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* (1996) with Pascal Duquenne and Daniel Auteuil, which won the best actor prize at Cannes; and *Mr Nobody* (2009) with Jared Leto, Sarah Polley, Diane Kruger and Linh Dan Pham, which won a prize at the Venice Film Festival, three prizes at the Magrittes Awards ceremony and the Audience Prize at the European Film Awards.

Jaco directed the theatre show *Est-ce qu'on ne pourrait pas s'aimer un peu?* with Eric De Staercke, and 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 explores the power of the imagination and childhood and has developed a poetic and ambitious world of his own with non-linear narrative forms. He lives with Michèle Anne, with whom he has two daughters, Alice and Juliette.



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KISS & CRY

CHARLEROI DANSES | BELGIUM | AUSTRALIAN EXCLUSIVE

KISS & CRY

CHARLEROI DANSES

BELGIUM
AUSTRALIAN EXCLUSIVE

CARRIAGEWORKS BAY 17
22–25 JANUARY
85MINS NO INTERVAL

CREATIVE TEAM

ORIGINAL IDEA

Michèle Anne De Mey &
Jaco Van Dormael

IN COLLECTIVE CREATION WITH

Grégory Grosjean, Thomas Gunzig,
Julien Lambert, Sylvie Olivé,
Nicolas Olivier

CHOREOGRAPHY & NANODANSES

Michèle Anne De Mey, Grégory 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 & PERFORMANCE

Bruno Olivier, Gabriella Iacono,
Pierrot Garnier

CONSTRUCTION & 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, Gottfried Michael Koenig,
John Cage, Carlos Paredes,
Peter Ilyich Tchaikovsky, Jacques Prévert,
György Ligeti, Henryk Górecki, George
Gershwin

NARRATORS

Jaco Van Dormael (FRENCH)
Valentijn Dhaenens (DUTCH)
Ivan Fox (SPANISH)
Toby Regbo (ENGLISH)
Marcus Himbert (GERMAN)
Angelo Bison (ITALIAN)

COMMUNICATION

Ivo Ghizzardi

PICTURES

Maarten Vanden Abeele

PRODUCTION

Charleroi Danses, manège.mons –
Centre Dramatique

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WITH THE SUPPORT OF

the Wallonia-Brussels Federation

*Michèle Anne De Mey is Associate Artist
at Charleroi Danses, the Choreographic
Centre of the Wallonia-Brussels
federation.*

TOURING TEAM

Performed alternately by:

In the role of the DIRECTOR

Harry Cleven

DANCERS

Michèle Anne De Mey
Grégory Grosjean

CAMERAMAN

Julien Lambert

CAMERA ASSISTANT

Aurélie Leporcq

LIGHTING OPERATORS

Bruno Olivier / Thomas Beni

PROP MANIPULATORS

Stefano Serra / Jackie Delevoye /
Gabriella Iacono /

TECHNICAL COORDINATOR

Thomas Beni

ARTISTIC COORDINATOR

Grégory Grosjean

SOUND

Boris Cekevda

PRODUCTION AND PROMOTION

Gladys Brookfield-Hampson



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, Belgium. *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' 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

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 forever*

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 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.



All photos: Maarten Abeele