

HÆAR

haar (Dutch): hair

her (English): she

Pronounced /her/ (English)

Sarah Mck Fife Company

Dance piece for six performers

Music Anke Verslype (drums)

&

Antonio Vivaldi, Yo-Yo Ma; Bobby
McFerrin

Creation 2020-2021

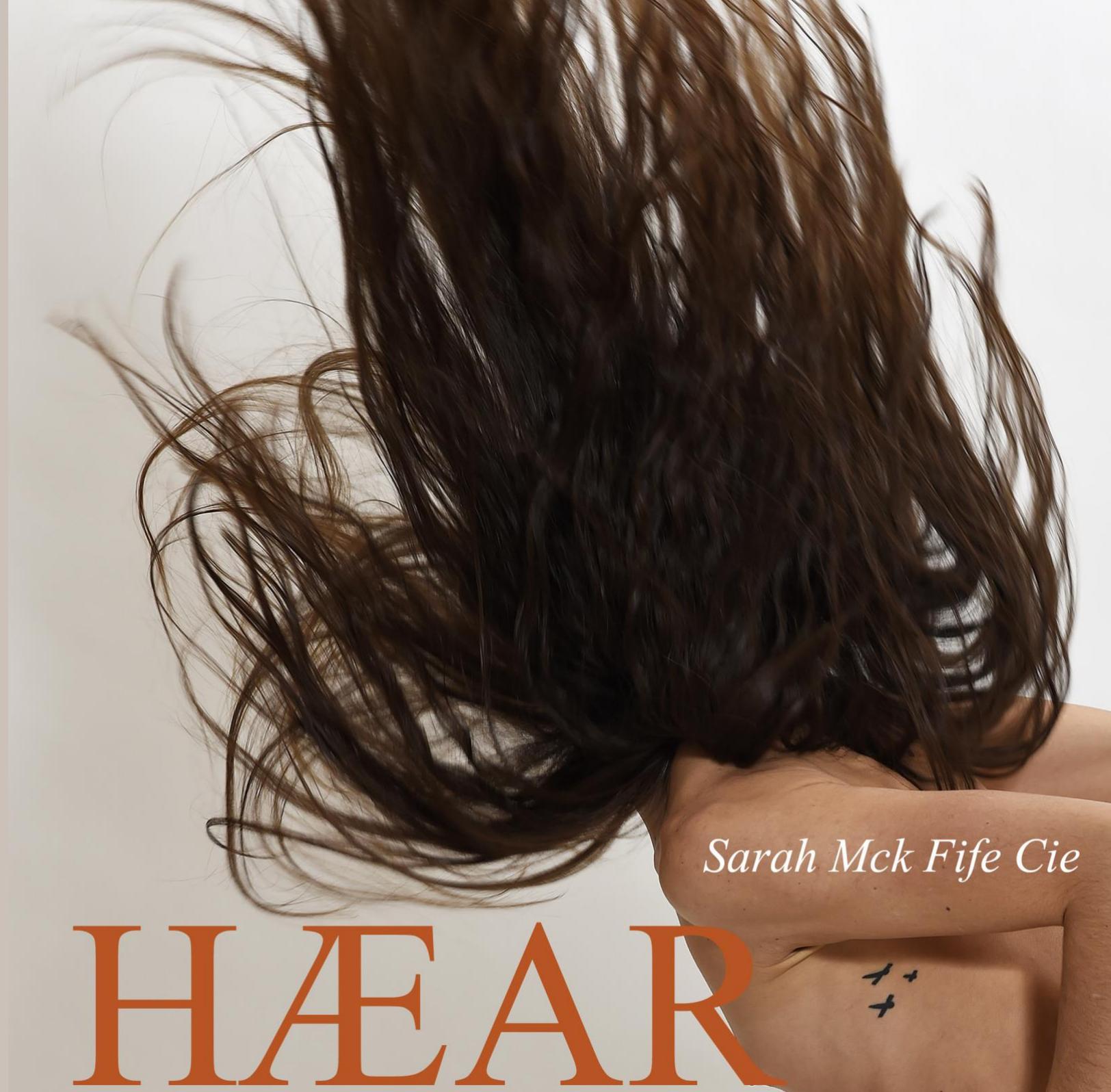
Duration 50 mn

Choreographer Sarah Mck Fife

Production Antigone Prod.

Sarah Mck Fife Cie

HÆAR



Note of intent

« A woman without hair is not a woman », said in a breath the old man in sight of my mother's short-cut hair, while a tear runs down her cheek...

This sentence sufficed to shake the whole inner world of the little girl I was and to become aware of the importance of hair through History and cultures.

How could such a tolerant man have been so "shocked" by a simple haircut? Where did this reaction, this emotion come from? What was the reason for it?

In 2010, the memory of that day prompted me to conduct further research. I then became aware of the identity, social and cultural weight linked to this nonchalant worn in the street ornament, ostensibly agitated for such shampoo or hair care or carefully dissimulated under a burka.

Numerous exhibitions on the theme of hair have punctuated my approach: *Brune Blonde* in 2010 at the French Film Library and *Cheveux Chéris, (frivolités et trophées)* in 2012 at the Quai Branly Museum. Goldmines that have allowed me to refine the subject.

From these pictures of close-cropped women for having had sexual relations with German soldiers, immortalized by Robert Capa in 1944; to nuns taking vow of chastity by offering their hair to Christ, their spouse; by way of Edvard Munch's feminine vampires with predatory mane of hair, or the Grimm's tale capillary stairs, arousing illustration of the feminine desire to attract, to catch up and to undoubtedly capture the beloved... The occurrences are profuse, and the hair is everywhere. Desire, movement, deathly, creation... It is what needs to be controlled.

Hair is an integral part of the person, as evidenced by the lock of hair kept as a souvenir, raised to the rank of relic in the 19th century, vestige of the body. Grasping, cutting, shaving, ... Any act of violence against a person's hair is also an offence against its dignity and, more largely, against its identity. Hair owns within itself a force of persuasion, of expression, its own language, an inherent life. Hair hides the look, but in its brightness, the hair sometimes looks at itself.

As can be seen from the cinematographic works of these hair filmmakers such as Hitchcock, Mizoguchi, Buñuel, Antonioni, Bergman, Godard, Lynch... where the hair is a bearer of coded social meanings making their films understandable in the network of the symbolic connotations in their time.

Thereby, the hair maintains resonances, harmonies, secret links with the organic whole of the film.

Hair has a power of fascination capable of distorting and affecting the balance and the general economy of a creation.

“A woman without hair is not a woman?”



© Fred Mck

Artistic purpose & Synopsis

A combination of the words “Haar” (Hair) and “Her” (She), *HÆAR* tackles a theme that may seem lightweight at first reading but taking its full volume and color as soon as we review its meaning and place through the History of our civilizations. Endowed with an unsuspected symbolic value within cultures, religions, arts and mythology, the hair imposes itself as an element of seduction, a symbol of strength and power, femininity or virility, bravery or shame...

Through her choreographic writing, Sarah Mck Fife gives a forgotten, almost unknown importance to this hair which, by way of her gestures, literally replaces the dancers' bodies, a body which for the first time is pushed into the background...

The dance piece was originally conceived in the form of a triptych, three mediums (dance, photography and video) as so many ways of seizing the hair, of perceiving the elusive one to the naked eye, of being within reach of the imperceptible of the hair. Who has not already been captivated by the abundance of a mane, fainted in sight of the supple movement of a mane of hair... Hair holds a mystery at the heart of its structure... by the feelings and emotions that its spectacle arouses, the imaginary world it calls in and the symbolism it takes on. These three intermediaries allow me to immerse myself within the hair.

Simultaneously, the company also offers a studio shoots exhibition of the dancers plunged into a staging on the subject of their hair, illustrated with quotations from their own feelings about their hair.

TEASER :

<https://www.youtube.com/watch?v=4RhSeBru7BQ&feature=youtu.be>



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Artistic approach & creation process

The crop has borne fruit and facing this surge of information and discoveries, I had to make a choice. Far be it from me to draw up a catalogue listing the different meanings of hair or illustrating the religious and historical references, the heritage of our Western societies.

Given them, I shined a light on my great-grandfather's obsessive sentence "A woman without hair is not a woman", and studied my relation, the place and the bond created by the hair within my family and especially in the feminine line.

In April 2020, I then invited my dancers to do the same during a first work session lasting 12 days. In the course of it, I addressed them instructions on the basis of which they were able to work from home because of the public health crises.

DAY 1 To begin with, I sent them the first stanza of Charles Baudelaire's poem "La Chevelure" taken from "Les Fleurs du mal" (June 1957). I asked them to describe the feelings this extract brought them using any kind of medium (a text, a drawing, a picture, an improvisation, ...). This first step has enabled me to better figure my dancers out and to assign them a character.

O fleecy hair, falling in curls to the shoulders!

O black locks! O perfume laden with nonchalance!

*Ecstasy! To people the dark alcove tonight
With memories sleeping in that thick head of hair.*

I would like to shake it in the air like a scarf!

DAY 2 I asked them to watch a Marina Abramovic's video, *Art must be beautiful*, from 1975 (video on DVD in loop, Amsterdam, Netherlands Media Art Institute/NIMK).



<https://www.youtube.com/watch?v=7kXnrVDxtyc>

Drawing inspiration from this performance's intensity and from the impressions it generated, we created Alexia's second solo titled "The woman without hair".

DAY 3 & 4 Afterwards, I asked them to write a text while questioning their relation with their hair. Memories and anecdotes then came back to the point and my dancers rapidly became aware of the place of their hair, or at least of the relation they individually had with their "mane of hair". Later on, I reworked these texts that will serve as materials for the final texts Alexia declaims. Within each text, I've also retained a sentence defining each of the performers.

DAY 5 We watched Iraqi and Russian dance videos in which the dancers' hair becomes a full member of their body. They quiver and move to their hair ends. As for the energy they give off, it is gripping. The casualness and especially the ease with which these dancers waved their body and their hair were for me the height of femininity and the proof of the perfect body acceptance.

Do not hesitate to watch the links below:

<https://www.youtube.com/watch?v=C5ahX4YDls0>

<https://www.youtube.com/watch?v=rQ5kg17wN0g>

Inspired by the speed and freedom of these dancers, we have written the dynamic phrase with the idea of creating a dynamic break within the general balance of the choreography, and in a contemporary vocabulary.

Taking like so inspiration from these videos, the dynamic phrase has been developed on the basis of seven personal phrases created from improvisations. Given that their hair's length would change the nature of the movement and the body's engagement to make them move, I found it interesting that each of them could create a part.



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DAY 6, 7 & 8 I invited my dancers to improvise, plunged into a staging on the subject of their hair : you are an animal surviving in nature, and your hair is your only tool to keep you warm or cool, drink or eat, hunt or hide, sleep or survive, charm or conceal. Through this exercise, I naturally drove them to reconsider their gestures and their relation to the dancing

body as well as to familiarize themselves with this left on the sidelines "limb". Dependent on movement, forced to deal with its impetus and slowdowns, the hair has little by little initiated the gestures. From a simple desire to make it "move", it gradually began moving the body, becoming the driving force for their improvisation.

DAY 9 In order to immerse them in my artistic universe and to provide the tools from which I have nourished reflection, I asked them to look at all the elements connected with hair in everyday life, in whatsoever form (cinema, advertising, literature, ...).

DAY 10 More specifically, I suggested them to take an interest in the way in which hair was used for symbolic and expressive purposes by filmmakers in films.

DAY 11 & 12 I devoted the two last days to personal creation. From an illustration selected by me and individually sent, each of the dancers had to create a solo. From this exploratory phase emerged Gloria's solo, depicting both peace, balancing and justice, as well as the mother figure, reassuring and affectionate like the Madonna; and Naïs's solo, embodying the warrior, the fighter and the courageous just like the goddess Athena.

In August 2020, during a residency at the Brigitte Kher Dance School in Waterloo, in Belgium, we continued this creation process.

The last sequence of the play was imagined in direct relation to the final text in which the actress expresses her convictions: our hair makes us move, pumps our energy and feeds on our last strengths. Carried away by an exhausting, nearly military and mechanical spiral, the body movement that emanates from it is at hair's service, which has itself its own strength and way of moving. Like a Haka, the bodies synchronize in a collective ritual until exhaustion.

« It pumps my energy. »



© Fred Mck

The « Melting group » arose from the search of hair's mix; from the contact between bodies and hair; from navigation; from a loss of your bearings, both for the dancers and for the audience. This part perfectly illustrates the idea according to which the hair is an extension of ourselves, of our body.

The opening scene directly echoes Baudelaire's poem "La Chevelure". The global impression that emerged from my research was the recurrence of a feeling of strangeness, of a nearly mystical animality that women take on through their hair. There is a jumble, a unity of one with the other, such that a woman cannot be one without hair and one cannot talk about hair without seeing the woman behind it. The hair becomes the dark and living mass moved by its owner, and which is nothing else than its owner's foil. How not to resist the temptation to bury one's face in it, to smell the scent of memories, to grasp handfuls this mane? The call of the fetishism gets its roots in the fascination for what does not belong to us and what is external to us.

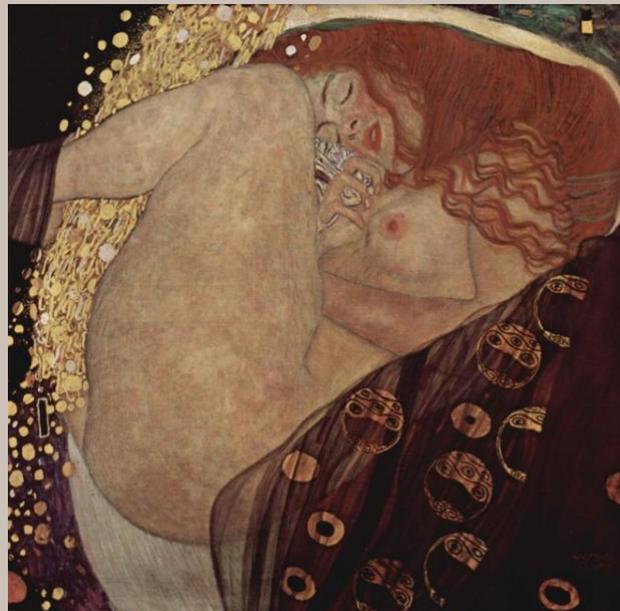
For this scene, which was the only kept part of a first draft performed in 2018 by the students of the Royal Conservatory of Antwerp, I had therefore imagined a minimalist dialogue, using the hair's movements and the expressive force emanating from it, sufficient to create an atmosphere in which the audience is immediately immersed.

During my research, various extracts regarding red hair also aroused my curiosity. Among the meanings and interpretations, the associations with evil, tempting and attractive creatures, and with sexuality held my attention.

“Her deviant red hair [...] was covered [...] with astonishing waves that vibrated straight to my perineum.”

Extract of Louis-Ferdinand Céline,
Voyage au bout de la nuit, 1932

However, Océane's photos taken for the exhibition revealed me a gentle, mysterious, delicate, shy and sultry woman. From these pictures where her hair speaks itself, her solo then emerged. With her flaming mane, Gustav Klimt's *Danaé* (1907-8) also contributed to assign her a diaphanous, seductive and with a secret and nearly disturbing sensibility character.



© Gustav Klimt, Galerie Würthle, 1907

“Is she a mermaid?”



© Fred Mck

Finally, in January 2021, during a residency at Réservoir Danse in Rennes, in France, a duet between Mariza and I came to light on the basis of improvisations. The trigger was the viewing of a Dimo Milev's play, *Fusions and some confusions*, during a Livestream organized by the Nederlands Dans Theater in Amsterdam. I have been inspired by this waving appearance like a lock of hair, by this intrusive and feline nature that goes with my rebellious and untamable personality, and with Mariza's predatory character, like a panther.

Past history & Upcoming dates

2021

- Première at the Cultural Centre of Uccle on 9th May 2021 on the occasion of the second edition of the Antigone Festival, Brussels, Belgium
- Residency from 25 to 31 January 2021 at Réservoir Danse/Garage in Rennes, France

2020

- Residency from 01 to 15 August 2020 at the Brigitte Kher Dance School in Waterloo, Belgium

2019

- Auditions in Brussels, Belgium: more than 700 applications, 120 people auditioned including 60 in Brussels...
Professional guest: Tijen Lawton
Video link: <https://www.youtube.com/watch?v=o8EfTFH0ciQ&feature=youtu.be>
- Auditions in Paris, France: more than 700 applications, 120 people auditioned including 60 in Paris...
Professional guest: Sophie Blet
Video link: <https://www.youtube.com/watch?v=o8EfTFH0ciQ&feature=youtu.be>

2018

- First draft of 10mn presented at the Internationaal Kunstcentrum deSingel (Antwerp, Belgium) on 24 and 25 January 2018 with the students of the Royal Conservatory of Antwerp

The Company

With its Franco-Belgian roots, the Mck Fife Cie was founded by Sarah Fife in October 2019 with the aim of promoting and developing a choreographic writing that is particularly contemporary, sensitive and authentic, drawing heavily on the physical and emotional resources of the human body.

The Cie's first creation was the solo « **INGE/ONT/WIKKEL/D/EN** », a *site-specific* project in 2017.

The following year, Sarah Mck Fife created the quintet « **HÆAR** », a first draft of 10mn.

« **INDOMPTABLE** » in collaboration with Tim Welkenhuyzen and Anke Verlsype on drums, is the second solo created and presented in 2019 in Antwerp (deSingel), then at the first edition of the Antigone Festival the same year.

Nowadays, the Mck Fife Cie is working on a brand-new reading of the play « **HÆAR** », the première of which is scheduled for the second edition of the Antigone Festival, on 9th May 2021 at the Cultural Centre of Uccle. This creation is supported by mentoring with choreographer Tijen Lawton (Needs Company) and producer/actor Jacques Neefs.

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Photo Freddy Wouters

Sarah Mck Fife

Choreographer and dancer/performer
1991
Paris, France & Brussels, Belgium



© Fred Mck

How to give word back to a body that has been deprived of it? Here is what underlies my choreographic research and the first question that comes in mind when the need to create is essential.

Most of my work is based on the idea that our body has a life of its own, a language that would give rise to spontaneous and particular gestures devoid of any dictates, instruction or control of the mind. Above all, I need to go and meet this body which I consider to be an entity in its own right.

Training & experience:

- Graduate of the Paris Conservatory in Classical and Contemporary Dances
- Graduate of the Royal Conservatory of Antwerp in Contemporary Dance
- *Sobanova Jeunes Chorégraphes* Dance Contest (Paris 2016) : finalist with Cie Paradox
- Developed her technique with renowned choreographers such as Sidi Larbi Cherkaoui, Hofesh Shechter, Anne Teresa de Keersmaeker, Wim Vandekeybus
- Danced at IN Festival, Avignon 2017, followed by an international tour « GRENSGEVAL », a choreography by Maud Le Pladec, *Antwerp (BEL), Groningen (NL), Kortrijk (BEL), Eindhoven (NL), Brussels (BEL), Den Haag (NL), Rotterdam (NL), Amsterdam (NL), Girona (ES)*
- Co-creator of the ANTIGONE dance FESTIVAL in 2019

Created the following choreographies:

- Solo « Perle irrégulière » for Choreography competition, National Dance Confederation (Paris 2008), 1st prize with congratulations from the jury
- Solo « INGE/ONT/WIKKEL/D/EN » (DESINGEL/Antwerp 2017)
- Dance piece for five dancers « HÆAR » (DESINGEL/Antwerp 2018)
- Solo « INDOMPTABLE » (DESINGEL/Antwerp 2019) presented for the first edition of the ANTIGONE FESTIVAL 2019 (ACTE3)
- Solo of aerial silk for the opening of the ANTIGONE FESTIVAL 2019



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The performers

Naïs Arlaud

Dancer/performer
1994
Lyon, France

“My hair is my identity; I can’t risk losing it!”

“Choosing Naïs was obvious. I had the pleasure of meeting her at the Festival of Avignon in 2019. In addition to her animal and muscular gestures, it was her uniqueness that impressed me the most. The way Naïs moves is captivating and unpredictable. She is a subtle mix between purity of lines, elegance and deconstruction; a magnificent synergy of French technique and current contemporary dance.” S.Mck Fife

After completing her professional formation at the dance center Rick Odums and then at the Conservatory of Lyon, Naïs joined the junior ballet Cobos Mika in Spain where she worked in collaboration with choreographers such as Hofesh Shechter, Anton Lachky... Eager for new discoveries and experiences, she attended several training courses including GAGA Intensive in Israel. She also danced in the piece *Unité 777* by the company Ellipse and joined the Emile Dubois’s group in 2018 for the creation of *Comme un trio* and *L’homme à la tête de chou*.



Océane Borcy

Dancer/performer
1997
Marche-en-Famenne, Belgium

“Having this orange thing on my head does not help me to go unnoticed when I would like to...”

“Océane was undoubtedly our first favorite during the auditions in Brussels. Of course, she didn’t go unnoticed with her red dazzling hair... But what intrigued me the most was her beautiful energy, her vigorousness that gave her this wild and elusive feature. There is something smooth in the manner she moves; her gestures are imbued with delicacy punctuated by clear accents. With great intelligence, she combines a jazzy education with a beautiful contemporary technique.” S.Mck Fife

Océane started dancing in different private schools in Belgium. That gave her the opportunity to try out different techniques (classical dance, jazz, hip hop, break dance, ...) and to rub shoulders with renowned professionals like Fabienne Lambert (MUDRA-Béjart), Audrey Pascal (EPSE dance – Montpellier), ... Last June she obtained her bachelor’s degree in contemporary dance at *the Amsterdamse Hogeschool voor de Kunsten / Academie voor theater en dans*.



Gloria Trolia

Dancer/performer

1994

Milan, Italy

“The relation between my hair and myself is very powerful and personal. It lends me strength and confidence at the same time as a woman and as a dancer.”

“Gloria is the perfect balance between the four principal dancers, the perfect link between each of them... I like her delicate, sensible and powerful way of moving. With subtlety and ease, she shifts between gentleness and explosion in what she is suggesting. What caught me during the audition in Brussels was this unbelievable calm that gave her performance depth and accuracy. I have also been moved by her apparent fragility and grand inner strengths. You can feel a certain maturity that endows her dance with a mysterious, impressive, enigmatic and bewitching feeling.” S.Mck Fife

Gloria is an Italian dancer who graduated from the Trinity Laban Conservatory of Music and Dance in London with a bachelor's degree in contemporary dance and a master's degree in dance with distinction. She was part of the Transitions Dance Company 17/18 and was selected for the Mercers' Dance Award. She performed in works of Hagit Yakira, Richard Chappell, Wayne MCGregor, Maciej Kuzminski and Monika Jaekel. More recently, she worked together with the Lila Dance Company, with Azioni Fuori Posto and performed at the Bellanda Suite Festival in a piece from the *Compagnia Abbondanza-Bertoni*.



Mariza Oikonomakou

Dancer/performer

1990

Athens, Greece

“...After all these years I still like to see my hair dance in the water...”

“Mariza held my attention with her excellent floor technique. With her background as a circus performer, all her movements are perfectly measured and show a precision which allows her to excel in performing various acrobatics. The fact that part of her formation took place in a circus is for me a significant asset... She has a deep understanding of her body and its possibilities... Her contribution to the piece is a whole other universe and a new vision of dance and movement. I have recognized in Mariza an adaptability allowing her to blend smoothly into the choreography, but with the desired quality and appropriation of the matter. From a gestural point of view, Mariza has an animal way of moving: soft, flexible and unpredictable. She catches the eye with her feline and almost somber mysterious gestures, which sustains the suspense and takes us by surprise.” S.Mck Fife

As a dancer and circus performer, Mariza practiced acrobatics and contortion at the *Cirque Électrique* school and at the *Comédie Faun*, and contemporary dance at the *Micadanses*. In 2015 and in 2019 she performed in the show “Cirque Laboratoire” of *Cirque Électrique* with a duo of acrobatic lifts mixing dance and contortion. In September 2018 she appeared in the videoclip “LIONNE/Résilience” with Anne Berry. During the same year she danced in the show “Petit Université de la Danse” by Yvann Alexandre. More recently, she created a static trapeze solo for a show with the *Cirque Romanes*.



Alexia Lebrun

Performer/Dancer/Singer/Actress

1997

Louvain-La-Neuve, Belgium

“I always tend to hide myself in my hair...”

“I discovered Alexia through an amateur video where she covered a ZAZ’s song. Besides her freshness and authenticity, what struck me the most was her fragility and the power of emotions that emanates from her. She was vulnerable and touching, even enchanting. On top of singing, Alexia has an acting background and good dancing skills. I needed a ‘chameleon’ for HÆAR, a person capable of navigating between dance, words and singing while performing both as an actress and a dancer. Her sensitivity and discretion make her the ideal spokesperson for something that is dear to me. As she replaces the body of the dancers who are reduced to their hair, Alexia is the voice stating their feelings as a woman loud and clear.” S.Mck Fife

Alexia is a versatile performer. She has been practicing theatre since 2005 and was trained in theatrical techniques between 2014 and 2016 with Benoit Pauwels at the ART-T and K-meo, and in stage techniques with Christophe Vander. Later she took private singing lessons between 2009 and 2014. In 2016 she studied dramatic performance at the IAD. More recently she has been training in contemporary dance, technical release and floor work with Sarah Fife at the Brigitte Kher Dance School. In the near future, Alexia considers resuming her studies in dramatic performance.



Intern/Substitute

Federica Bertani

Dancer/Performer

1998

London, United Kingdom

“I will never cut my hair because I could not imagine my face without the frame my hair draws around it.”

“I immediately noticed Federica during her audition in Paris; a certain freshness and wildness emanated from her. She is certainly a shade a hard worker with awesome technique. What I particularly like about her way of moving is that she brilliantly combines precision and perfection with the raw character of a newly created movement. In other words, it seems like her movements are not driven by a search for Beauty, but rather the desire to be as precise as possible, and to be the closest to her feelings and emotions.” S. Mck Fife

Federica started her dance studies in classical and contemporary dance at the Matilde Di Canossa Koreutic High School. Then, she joined the prestigious Trinity Laban Conservatory of Music and Dance, and completed her training while participating in various workshops: Share the Dance intensive, Brussels International Ballet Summer School, ... She has worked with various choreographers such as Roman Baca and Michael Clark. In July 2020 she obtained her bachelor’s degree in contemporary dance at the Trinity Laban School. She is currently focusing on a master’s degree in contemporary dance.



Musician

Anke Verslype

Musician

1992

Antwerp, Belgium

“We have already had the opportunity to work with Anke for the solo *INDOMPTABLE* in 2018. She had to replace the original musician at the last minute and take his work over while adding her personal touch to it with a lot of tact and professionalism. This experience has allowed me to get acquainted with this peerless musician who loves the work well done. She is also able to adapt herself quickly to any sort of work and to express herself by means of her original creations. As a person, Anke is dynamic, extremely creative and warm, while also being an excellent drummer. She is therefore the necessary musical link and as indispensable to the piece by the energy she deploys and the strong support she brings to the dancers.” S.Mck Fife

Anke studied dramatic art at the Academy of Bruges between 2006 and 2010. The following two years, she studied musical theatre at the Conservatory of Antwerp. From 2012 onwards, she followed several private courses for drum, jazz and soul. In 2015 she did a master’s degree in jazz music at the Conservatory of Antwerp. In 2018 she followed a training to become a music teacher. Thanks to her schooling, she played the drums for various music groups and bands, working with – for example – An-Sofie Noppe, Ramona Verkerk, Hanne Torfs and Sophie Speck. In 2019 she created her own band “AKI”, in which she is composing alongside playing the drums.

Find her on Instagram @aki.musicbe



Outside view

- **Jacques Neefs** is a producer, a writer and an actor who graduated from the Royal Conservatory of Brussels where he currently is a professor of declamation. He is the founder of the Act-Hours Company which produced *Mère de Guerre* by Adolphe Nysenholc, *Araberlin* by Jalila Baccar at the *Théâtre des Martyrs*, and several outdoor shows in the Citadel of Namur, like *Sambre* by Bernard Yslaire in 2010. He also produced several shows at the Royal Parc Theatre, such as *Mozart Assassiné?* in 1997. As an actor, he has performed in the main theatres in French Community. In cinema, he played with Olivier Gourmet in the movie *Congorama*, with Roger Hanin in *Monsieur Joseph* and with Catherine Jacon in *La Torpille*. He is on the Board of Directors of the *Universités Populaires du Théâtre*, of the *Midis de la Poésie* and he works on the diffusion of new texts that reflect differently on our world. Together with his students at the Conservatory, he regularly participates in the Theater Festivals in Kraków, in theatre workshops in Carthage and he organizes recitals and initiates them into actor profession through his work.
- **Wendy Piette** is a teacher of diction and declamation at the Academy of Waremmé. In 2014 she performed in the piece *8 femmes* by Robert Thomas and staged by Fabrice Gardin at the *Théâtre des Galeries*. In 2015 she played the leading role in *Le Mariage de Mlle Beulemans*, a piece by Fernand Wicheler, Frantz Fonson and staged by David Michels.

Light design

Francis Mannaert

<http://www.performingarts.be/home/?fbclid=IwAR1Q78TmT0rxnbPqPwPXziOmzk4KXyjmHVJPQHvfjgr8tmd1hJ-SGTesPQQ>

Nuts for music, Francis performed since the early 70s with several rock bands that were inspired by groups like The Rolling Stones and Genesis. During that time, he also took music lessons (classical guitar and singing) at the Academy and private lessons for electric guitar and transverse flute. In 1976 he met Roland De Greef, bass player in the new Belgian band MACHIAVEL. In 1978, in search of lighting equipment for MACHIAVEL's shows, he met John Van Der Heyden, lighting engineer for Maurice Béjart's *Ballet du XX^e Siècle*. From 1984 onwards, he joined the brand-new company with European vocation "Sonology" as Head of Lightning Department. His career then headed towards Event and Television, enabling him to work closely with new lighting technologies. In 1988 the call of "Live Performance" is too strong. He created "Performing Arts Services", a public limited company. With the creation of the show *King Lear*, he toured with Maurice Béjart's *Ballet du XX^e Siècle* as Head of Technology and Console Operator, and in 1996 he accepted the position of Chief Lighting Engineer at the Béjart Ballet in Lausanne, Switzerland. After having worked together with Maurice Béjart for nine years, Francis left the Béjart Ballet in Lausanne in search for new projects...

Mediation

The Sarah Mck Fife Company is committed to distribute its work to schools, cultural and artistic establishments, and to exchange it with as many people as possible. Henceforth, the company organizes cultural mediation actions for and with professional and amateur dancers, spectators, etc.

Through specific projects and in relation to the diffusion of HÆAR, we create a space for exchange and practice around the performance, its particular vocabulary and technique which is centered around hair, and more specifically focusses on the work of Sarah Mck Fife.

It will be about using movement to push hair to the forefront, considering – in a change of perspective – the body as an extension of the hair.

In this context the workshops, masterclasses and social gatherings strive to raise awareness and teach the choreographic language of the company as well as to welcome the public to artistic and cultural practices.

Please don't hesitate to contact us for more information.



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<https://www.facebook.com/sarah.mckfife.1>



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Contact us



Sarah Mck Fife +33 6 59 16 15 83 / +32 472 81 48 17

Antigone Prod. +32 478 91 11 87



festival.antigone@gmail.com