

A woman with short dark hair, wearing a purple cable-knit sweater and a dark skirt, stands on the left side of the frame. She is holding a large, unfolded map that extends across the floor. A man with dark hair, wearing a blue long-sleeved shirt, is on the right side of the frame, looking down at the map. The background is dark, and the floor is covered with a faint, white line drawing of a map, showing various geographical features like mountains and rivers. The overall lighting is dim, with a soft light source illuminating the woman's face and the map.

# KANO

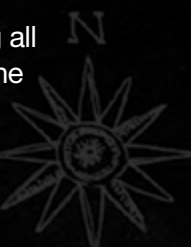
COMPAGNIE LES ARGONAUTES



# CIRCUS OF A DREAMED ELSEWHERE: WITHOUT WORDS OR COMPASS, EXILE IN FRAGMENTS OF HUMANITY

It's decided—they will leave. Two men, two women. Three journeys, three stories, as many bodies, all on the same boat... oh, and a violin too; does that count or not? They are four, or almost, and they will leave. No drums, no trumpet, just a faint air of déjà vu, a violin tune in an unknown land.

The full power of circus, music, and video projections carries us, through a succession of tableaux, alongside those who endure exile. Acrobatics become language, the violin a voice, bodies turn into stories—poetically sketching the outlines of four beings in motion, departing, searching. In an almost closed space, balance wavers, gravity echoes the doubts and hopes. A journey that oscillates between caress and uppercut. Despite the darkness of the theme, avoiding all self-pity, Les Argonautes weave a ballet at the crossroads of breath and vertigo. A journey against the tide, strikingly human.





# A JOURNEY AGAINST THE TIDE

Let us not forget that behind this somewhat cold term of “migrants” there are men, women and often children. For many of them, death seems more acceptable than staying on their lands. This definitive choice demonstrates the character so desperate in their decision. By talking a little more about them — only dull and cold statistics — it might be possible to fight against this ignorance, the fuel of hatred of the other.

*Philippe Vande Weghe - Director of KANO*

History just repeats the same movements. Always. Men seek their lives elsewhere when their territory can do nothing more for them, that's how it is. You have to know how to prepare the boats and leave when the wind blows and that the omens are good. To delay is to give up.

*Ceux qui partent, Jeanne Benameur*

# WHY CIRCUS

In KANO, there's no text. It's the body that speaks and the circus performance that is at the service of the subject. It is there to give boldness to the image and depth to the story. In turn, dance, acrobatic movement, contortion and the aerial ropes speak and remind us that the circus is a universal language. And that with this, we can tackle everything.





# THREE JOURNEYS, THREE STORIES

Time passes. The sand streams down and days fade into one another, tirelessly. No alternative. No going back. They are en route. Confined, halfway between the back of a truck and a boat hold. Hoping to reach their destination.

There is this woman. She has lost her loved ones and has no more ties. So she weaves, she knits like she always did. Of course she gets tangled sometimes in her thoughts and her threads, but strives to get her head out of the water by the strength of her arms.

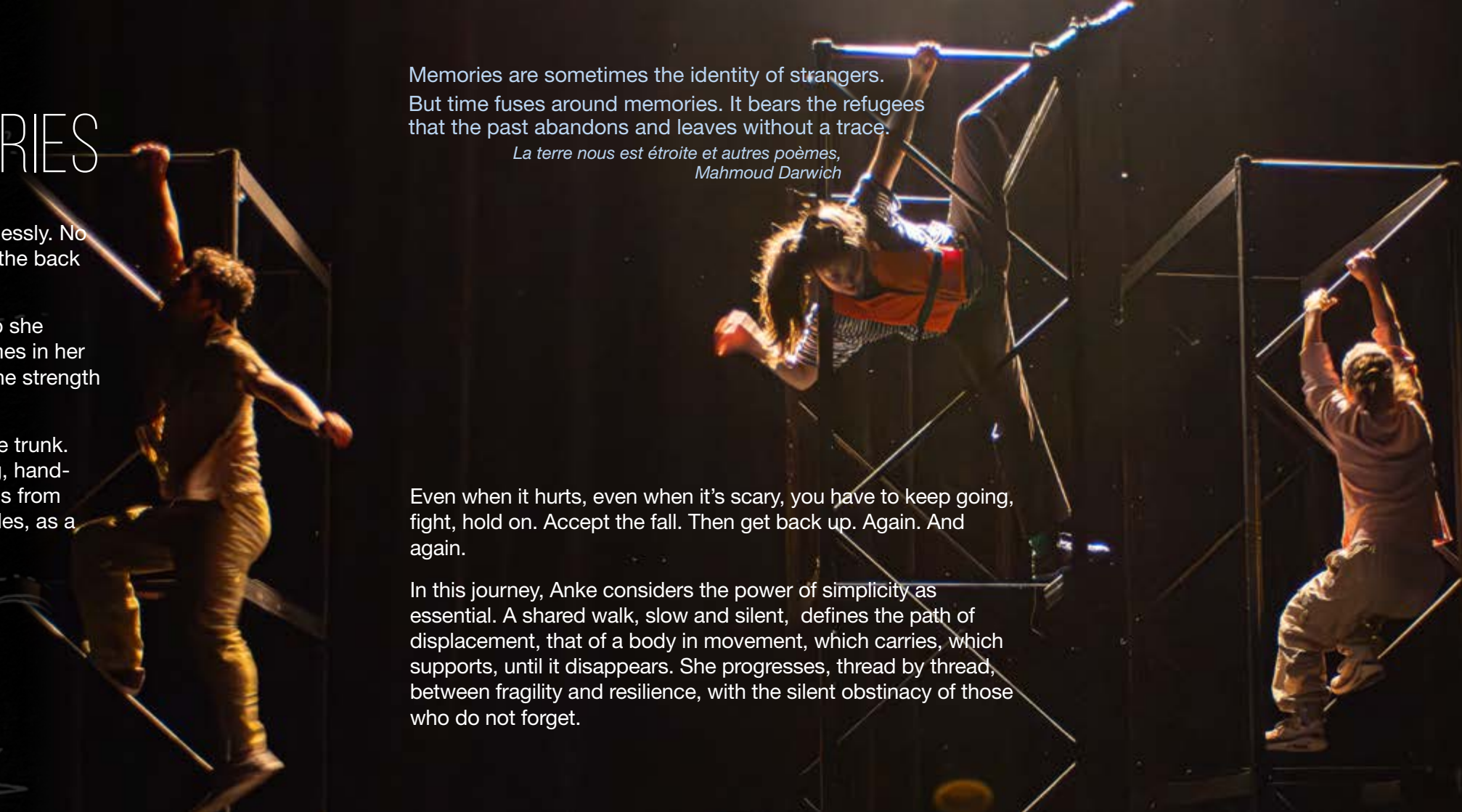
Aerial acrobat, Anke Fiévez usually soars on a rope, a metal chain, or a tree trunk. For KANO, she attaches herself to a completely different apparatus: a long, hand-knitted wool scarf, carrying a memory as intimate as it is painful. She hangs from it, hoists herself up, clings to it—with the same dizziness, the same struggles, as a person forced into exile.

Memories are sometimes the identity of strangers.  
But time fuses around memories. It bears the refugees  
that the past abandons and leaves without a trace.

*La terre nous est étroite et autres poèmes,  
Mahmoud Darwich*

Even when it hurts, even when it's scary, you have to keep going,  
fight, hold on. Accept the fall. Then get back up. Again. And  
again.

In this journey, Anke considers the power of simplicity as  
essential. A shared walk, slow and silent, defines the path of  
displacement, that of a body in movement, which carries, which  
supports, until it disappears. She progresses, thread by thread,  
between fragility and resilience, with the silent obstinacy of those  
who do not forget.





And then a man, activist in his soul; an intellectual suspect who can, better than anyone, testify to the fact that thinking sometimes has consequences harmful to one's health. In his suitcase: books and a little sand — a token of his country, this precious sand, the apple of his eye.

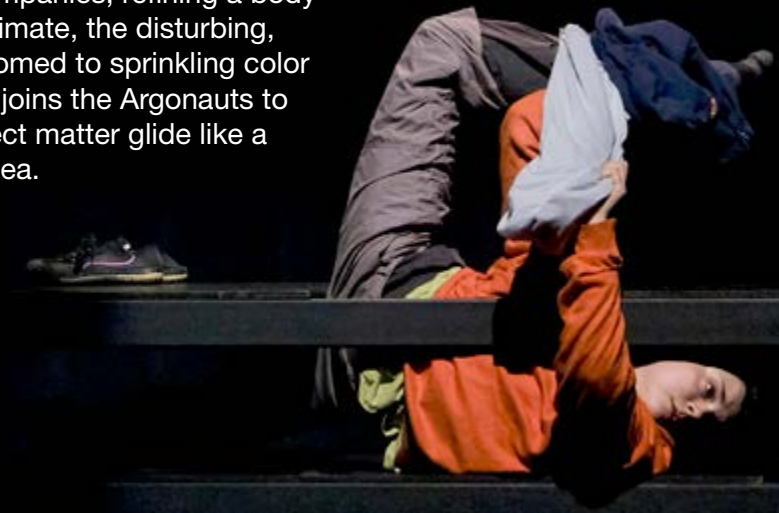
Acrodancer and contortionist Aurélien Oudot has been crafting a unique choreographic style for many years, influenced by his experiences with circus and dance companies. Through his creations, he explores societal issues by placing the body at the heart of the narrative.

The offbeat world of Les Argonautes, where the logic of reality is sometimes reversed, convinced him to come aboard. With his suitcase as his only luggage, his circus vocabulary as his only language, and his irony as his compass, Aurélien embarks on this journey with curiosity, commitment, and an irrepressible desire to express things differently.

Third travelling companion, an individual from another gender, filled with distrust and devoid of any baggage. Where they lived, their very existence was fought against them. It can be hard to be born a woman in some countries, but sometimes worse not to be one. Hidden under thick protective layers, this convoluted contortionist bends over backwards to stay straight in their quest for identity.

A contemporary contortionist and dancer of a different kind, Marina Cherry questions norms and challenges traditions. Her ability to physically explore extremes becomes a language in its own right, through which she questions what seems foreign to us, yet silently inhabits us.

She develops this approach both through solo shows and within various companies, refining a body language informed by the intimate, the disturbing, and the unexpected. Accustomed to sprinkling color on the darkest subjects, she joins the Argonauts to make the gravity of the subject matter glide like a light breeze across a rough sea.





# AND A VIOLIN TOO

The violin says that to emigrate is to continue to hope. With valiance. With the strength of those who have nothing left but their desire.

*Ceux qui partent, Jeanne Benameur*

The violinist leads the dance and carries the acrobatics. He knows his nutshell like the back of his hand. He has seen shattered lives and desperate hopes pass by. He is an encyclopedia of memory, a conduit of time and emotions.

Corentin Boizot-Blaise, composer of KANO, drew inspiration from the music of French and Quebec folk traditions, striving to tap into their timelessness to produce a universal soundtrack. Drawing on the trance emanating from the «dance tunes», he reveals the emotion of evening melodies. The interpretation of his own compositions, as well as those of the traditional repertoires, are performed live, thus scrutinizing the sound wave propagating from body to body.

# KANO

Circus and music · wordless · all audience from 10 years old · 70 minutes

Co-producers ATRIUM57 Centre culturel de Gembloux, UP – Circus & Performing Arts, Latitude 50 – Pôle des arts du cirque , Perplx, Central La Louvière | Many thanks to La Roseraie, Palace – Ath, à la MCFA – Marche en Famenne, Centre Culturel de Ciney, Centre Culturel du Brabant wallon, Écrin – Eghezée, à l'École Supérieure des Arts du Cirque | With the support of Fédération Wallonie-Bruxelles – secteur des arts de la rue, du cirque et des arts forains, and COCOF

Artistic director	<b>Philippe Vande Weghe</b>
Collective authorship	<b>Les Argonautes</b>
Dramaturgy advice	<b>Claude Lemay</b>
Circus artists	<b>Marina Cherry Anke Fiévez Aurélien Oudot</b>
Musician — Composer	<b>Corentin Boizot-Blaise</b>
Scenographers	<b>Arnaud Van hammée Mathieu Moerenhout Christian Gmünder</b>
Costumes	<b>Carine De Greef Natalia Fandiño</b>
Light creation	<b>Valentin Boucq</b>
Technician	<b>Simon Renquin</b>
Factotum	<b>Christian Gmünder</b>
Video	<b>Victor Salvador</b>
Photos	<b>Valentin Boucq Antoinette Chaudron</b>
Booking	<b>Annaig Bouguet Anne Hautem Cassandra Prieux</b>

# LES ARGONAUTES

Les Argonautes were born [the exact day has been long forgotten... sometime in autumn in any case : I remember it was raining leaves] in 1993, around four white plastic cupfuls of black coffee and idyllic thoughts.

That took place in Brussels. Before that, they were scattered everywhere. Which is still the same, but there are four of them. In fact, there are five of them, just like the Three Musketeers. [But that doesn't change what has just been mentioned.]

In search of the most curved path between two straight lines, over thirty years they have created around ten show (Zouff !, Pas Perdus, Solo Due,...).

Their creative approach is collective, co-managed, collusive, concurrent, comic, sometimes hot tempered and always with great complicity. Incidentally, they also do performances.

Info and teaser



[www.argonautes.be](http://www.argonautes.be)

Booking



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