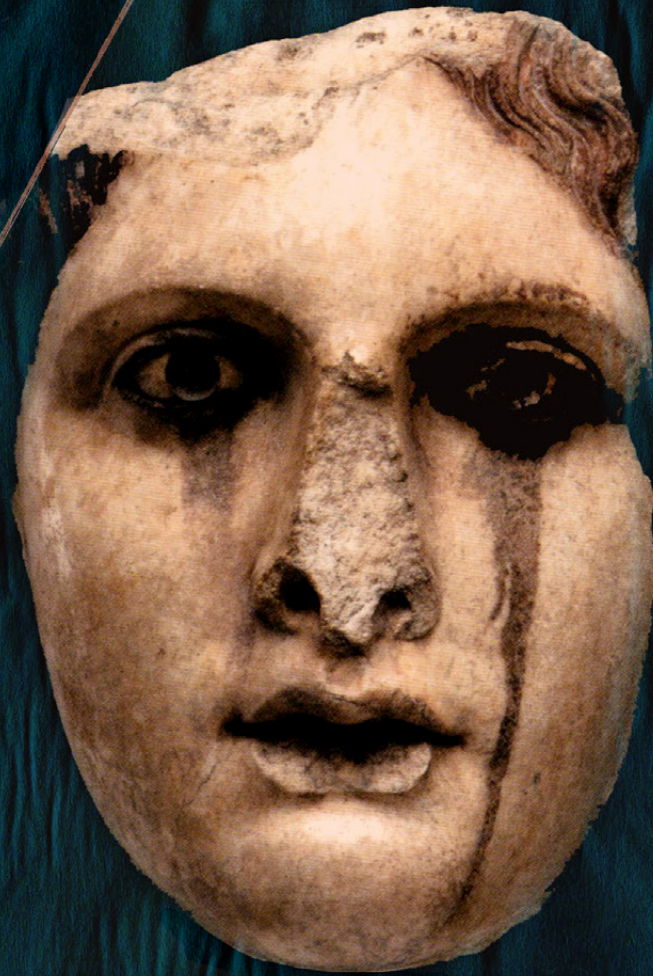


ANIMA THÉÂTRE PRESENTS



MYTHOS

PUPPETS, SHADOW THEATER
AND VIDEO MAPPING

A PROJECT OF YIORGOS KARAKANTZAS
AUTHOR: PANAYIOTIOS EVANGELIDIS

MYTHOS

PUPPETS, SHADOW THEATER & VIDEO MAPPING

All audiences, from 8 years old

150 to 200 spectators

STAGING

YIORGOS KARAKANTZAS

AUTHOR

PANAYOTIS EVANGELIDIS

SCIENTIFIC EXPERT

EFIMIA KARAKANTZA

ACTOR

STÉPHANE MIQUEL, EIRINI PATOURA, THAIS TRULIO

SCENOGRAPHER

ÉRIC DENIAUD

VIDEO

YRAGAËL GERVAIS

COMPOSER/MUSICIAN

URIEL BARTELEMY

STAGE MANAGEMENT

PABLO HASSANI

DESIGN AND PRODUCTION OF THE
3D PRINTED PUPPETS

FRED BEROUJON

COSTUME DESIGNER

ADELE DE KEYZER

ARTIST ASSOCIATED WITH CREATION

FABRICIO MONTECCHI, MICHAËL CROS

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A NOTE ON INTENTIONS

Since the dawn of humanity our species labors to interpret the world, and also tame it. Oral tradition was thus born, and together with it came the deities that inhabit our nature, the forest, the fire. They became goddesses and gods.

Greek mythology put forward a cosmogony through an enchanting constellation of goddesses and gods, heroes, and monsters. Offering rich materials to the classical arts, it assisted to the birth of theater and inspired literature and even, through the ages, Renaissance art.

Today it also inhabits youth culture, in artefacts ranging from majestic film productions to the Marvel heroes and narrative plots. In effect, Greek mythology both a universal treasure and a personal and intimate experience for us all.



For me, this mythology is linked to a person: my father. Every evening he put me to sleep whispering a story from the Iliad, or the Odyssey, or the deeds of Hercules... These stories were a living part of him, and he loved to tell and retell them all.

His childhood was marked by the Second World War and the German occupation of Greece. He was ten years old when the war started. In these harsh years he discovered Greek mythology thanks to his own father, my Pappou Yiorgos.

What really marked me, what I still remember, is the way in which my father, an adult by then, used to tell me with equal passion the ancient myths and his own stories from the Occupation.

These separate universes were emotionally linked inside me. In a child's spirit, they were all the same: The Allies' aircraft that plunged into the nearby field and the Fall of Icarus, the Fall of Troy and the destruction of the Gorgopotamos Bridge by partisans and British commandos. The imprisonment of his father by Nazi troops and his return home with all his hairs turned white evoked the homecoming of an antique hero after his descent to Ades.

Longing to evade a harsh and oppressive reality is natural, and helps us turn towards a different destiny, where hope allows us confront adversities.

This personal and intimate story, nourished by a universal mythology that lightened the burden of bleak daily lives, I want to tell you now.

It is the essence of theatre itself, to reinterpret the world. The fusion between myth and reality makes worlds be born again. It is natural that children achieve exactly this in their everyday play.

Here I want to question this vital power, the fact that, if we are to stay human in dehumanizing situations, from war and displacement to natural disasters and personal illness, creation is of essence.

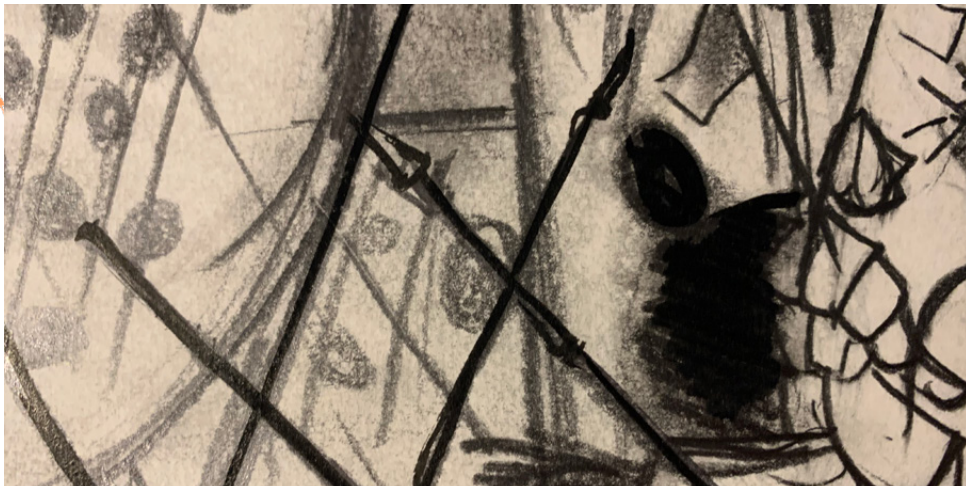
People exist around us who were born in countries experiencing war, or in refugee camps. The only way, for them, to confront what surrounds them is to *escape it by means of their own histories*.

ON THE CONTINUITY OF THE VOYAGE

In the construction of *Mythos* we find again what Yiorgos Karakantzas had started with *Rebetiko*, engaging through an almost archaeological search with his own family history.

In effect, inspired by events and persons that he always carries inside himself and marked his life, he speaks not only of them, but rather of defining moments of the twentieth century. Examples, the exile experienced by his grandmother, or the Occupation that his father knew.

This is a history lived by millions and millions in previous times. A universal history too, because not a few continue to live it in our own world, here and there.



This common objective united Yiorgos Karakantzas with Panayiotis Evangelidis and Efimia Karakantza in creating, starting from their own intimate and family histories, a spectacle of universality. Yiorgos had already built around the theme of exile, in the form of a diptych, *Rebetiko* and *Laterna*. With *Mythos* he tries to develop further, thanks to the force of his narrative, the issue of rediscovering humanity amidst the most dehumanizing situations.

The same point of view has been reinforced by his own experience since the creation of *Laterna*. It is a form springing forward from laboratories of sculptural creation in tandem with refugees in Greece (Athens), France (Port-de-Bouc, Martigues, Calais/Amiens), Lebanon (camp of Chatilla, near Bayreuth), and South Africa (Cape Town).

ON THE CONTINUITY OF FORM

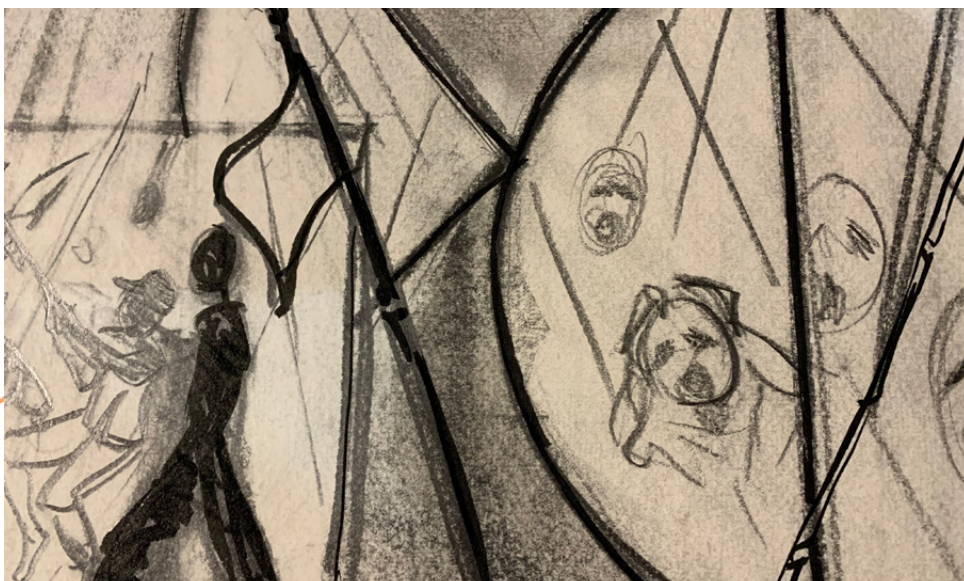
The form is also inscribed in a continuity of research, since contemporary marionettes is an art aspiring to arrive at a new theatrical language and open to the game of transformation.

In Yiorgos' creations we encounter a great part of experimentation, an effort to push further and further the limits of visual writing. Every stage along these researches gives indications of the next, constantly attempting to explore this new world, but also staying in the service, always, of the overall theatrical design.

Yiorgos, in almost twenty years of exploration and experimentation, has transversed multiple fields of fusion. His curiosity led him to *rétroprojections* and shadow theater, video projections on all sorts of screens, holographic processes, utilization of a green screen, direct incrustation and direct utilization of mini cameras. All these experiences are presented again to us in *Mythos*.

The challenge is how to avoid, during the deployment of these various techniques, burdening the space in which marionettes evolve and thus to attain a visual narrative. Yiorgos' research here mixes shadow theater and video mapping, always focused on the idea of making dreams and reveries confront reality.

How may one find the right technical equilibrium without losing the soul and the fragility that marionettes offer?



SPACE, SHADOWS, MARIONETTES

Shadow theater is connected to ancient Greece. The Delphi oracle utilized it in order to create its mystical atmosphere, as shadows permit to represent other worlds in the collective imaginary.

They are also used in expressionist cinema, in order to simulate universes lying somewhere between reality and nightmare. They permit us inhabiting space, and render the state of a menacing reality.

Mixing with various sources of light and video, shadows can become the most phantasmagoric page of a narrative.

Yiorgos has many narrative lines to explore with his shadows. Born out of his father's stories, they are like windows opening on the vistas of history.

Shadows and projections come out of the narration, and their personages turn alive.

Persons of his family on the first level, a narrative phantasmagoria of gods, goddesses, and heroes on the second.

This seemingly clear stenography becomes more and more permeable as myths start to migrate towards reality. Space transforms into an epic narrative, where our hero must find his orientation himself if he is to survive an oppressive reality.

The wager for this artistic project is to develop a mix of shadow theatre and video mapping.

The back of the scene will be covered by a big black screen, that will bring lighting and projections into bold relief.

The idea is to create an interior space (like a room in one's house) where the walls of a tent represent different surfaces of projection, and these divide in their turn in order to give new spaces. The interior space symbolized by this "home" wants to protect its members, but the whole edifice looks minuscule and fragile. The shadows around it surpass every measure and render visually exactly this impression, that from the other side of these visions perhaps dreams and reveries are born? In the house's interior, following the narrative, lively and colorful shadows take the place of the previous ones.

The two worlds will end up mixing together, the military official will resemble the minotaur in the labyrinth and will become the means of a secret transport to go through the barriers as a Trojan Horse. Within a world that gallops in full speed the art of marionette is transformed, and always among theater and plastic/visual arts it is attracted towards the possibilities that technology offers.

The possibility of 3D marionettes is at stake in this new creation so that we can explore different parameters: From one side the possibility of more artists constructing a marionette being at a distance. Indeed in *Mythos* the artist who conceived the form of the marionette is living in Lebanon and this new way of creating will allow us to exchange our files and to try to make printed prototypes each from his own side.

The advantage lies also in the fact that we can create marionette figures in different sizes, which is a necessary element for the narration in the puppet theater, in order to give all the shades of the poetical dimension of the space or the emotional states of the characters. The marionettes will be created with different kinds of completely biodegradable materials, with the desire to push further the research about the translucent elements for the tealight character.

This one will represent «a God or an ancient hereo». The laser cutting allows the realization of complex figures in order to push further the details of the shadow figures.

VIDEO MAPPING

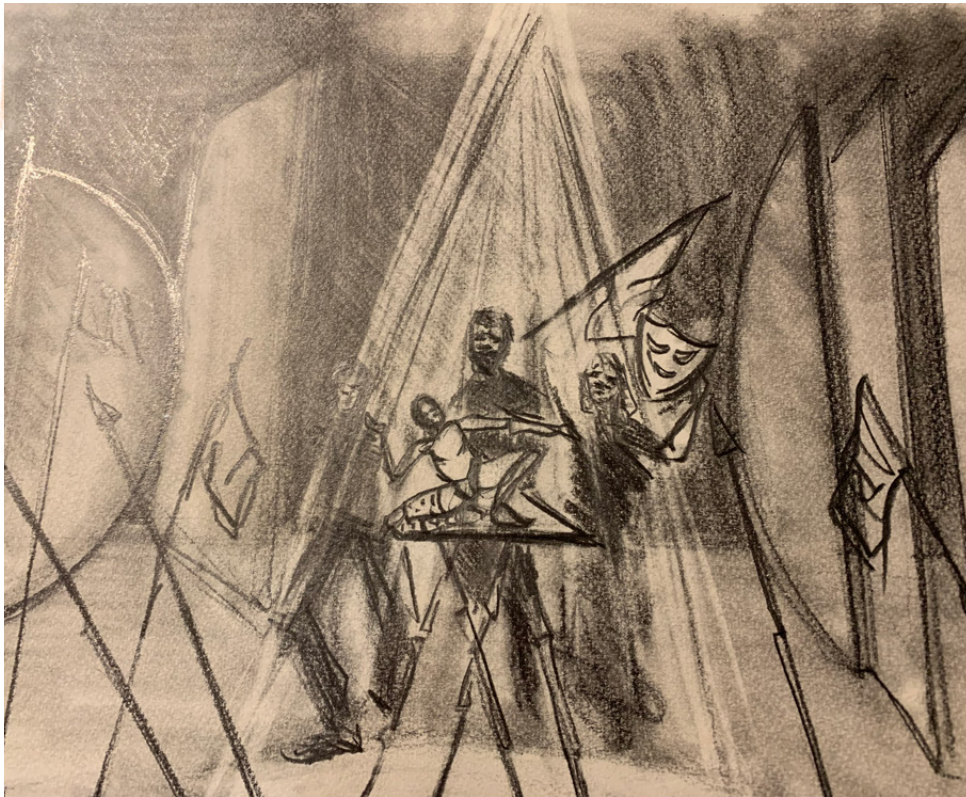
Video mapping throughout the *Mythos* is to mix reality with the imaginary. How the one and the other can mix and at the same time connect in the right way?

The mapping can allow a projection in the interior of the marionette object allowing the surge of an «interiority» in a visual and poetical manner, combining at the same time with the shadow or other projections around the character, like an aura that changes according to the world surrounding it.

COLLABORATION WITH ERIC DENIAUD

The collaboration between Eric Deniaud and Yiorgos Karakantzas dates since a number of years ago and the aesthetics of the visual work of the former has always touched deeply Yiorgos, who sees in it something timeless connecting well with his marionette characters. The plastic work may make us think of clay and also of Eastern mediterranean men and women, something in between material and human, god and earth.

In his project *Laterna* Yiorgos collaborated creating ateliers with young palestinian refugees in the camp of Chatila, an experience that we can renew with *Mythos*. The living conditions of these persons and the function of the art in their everyday life touch the heart of this artistic project.



THE POINT OF VIEW OF PANAYIOTIS EVANGELIDIS

(AUTHOR)

A son listens to the stories that his father recounts him. A coming of age story. How the fact of telling stories of passions, heroic deeds and terrible events can form and reinforce the soul?

We are in a place that recalls a refugee camp. At the end of a hard day of struggling to survive a father must feed his child but he has got nothing to give him. Trying to solve the problem he tricks his son into thinking of other things and manages to divert his mind from the physical need of hunger.

In order to survive his everyday trials the child devours his father's stories and digests them in his own way. He is reenacting them having as characters the heroes of ancient Greek myths that his father recounts to him. The child forgets his misery and he is carried off to other planes of existence. The narration and the myth become a means of consolation, liberation and creation, a way to another reality formed according to his own will and desires.

The narration is full of beauty, knowledge, emotions. It's forming the child's character and creates meaning. When the new day breaks the child starts constructing, from scraps of cloths and rubbish, broken pieces and useless objects, bodies and sceneries that are inhabited by these bodies, he starts building marionettes and plays with them. The bodies from the stories become marionette figures, the spaces become houses and roads. The myths lend their proportions to the horrific reality and the child creates a third layer of existence. And thus he manages to go through his day until night falls and his father returns again with a bit of bread and a number of new stories.

And who knows, maybe the transformed reality will be able to acquire a new splendour. To become a theater space with all its climaxes. With deeds and heroic plot. And thus can art become what will save his life...

The child is making representations, he is directing and transforming into figures the terrors of the surrounding reality with the help of his father's stories and the ancient myths of his native land.

The Good ones win but even when they do not they are transformed into puppets, trees, landscapes or flowers, similar to those that very often the gods themselves transform the mortals into to relieve them of their suffering and pains. The extract of the stories becomes beauty and empathy for the viewers.

Mythology is lending the child its heroes, passions, conflicts, values and principles, gods, goddesses, distance, laughter and tragedies.

The child creates his own narration, he plays with his own little soldiers and puppets and through the art of recounting his transformed stories he creates his own humanity, he forges a character full of admiration and devotion to the narrating father, and his suffering finds purification and ascends towards another kingdom, the kingdom of art, of beauty, of distance and of humanity.

Distance: The puppets are there, by definition empty of meaning and the child can fill them up and give them form, he can paint and dress them the way he chooses. The puppet child himself plays with the marionettes, he becomes also a marionette character like any other puppet, and the same way the marionettes become humans. The child becomes his father, he becomes Hercules, Theseus, the Minotaur, he becomes all the Bad and the Good ones, transgressing, in doing so, the bipolar world of opposites and reaching a colourful, delicious, multifaceted, multiracial reality that allows space and freedom of expansion to everyone and everything. The child creates his own universe and through this intense act he saves his life and becomes the greatest artist of the everyday life.

Animate and inanimate beings exchange roles in a parade of characters, beauty and human essence. A new body is in place that destroys the army of oppression and suffering, without the sound of any gun or any exchange of fire. Pain and pleasure dance hand in hand forming the ballet of the bliss of the Present.

P. Evangelidis

FROM THE PERSPECTIVE OF EFIMIA KARAKANTZA

(ASSOCIATE PROFESSOR OF ANCIENT GREEK
LITERATURE AT THE UNIVERSITY OF PATRAS)

Approaching the Greek myths today

Ever since my early childhood, I questioned myself about the 'real' meaning of the Greek myths; what was their 'true' significance / message? I grew up in an environment, in which it was only 'natural' to listen the labours of Hercules, the fighting of Achilles in Troy, the wounded leg of Philoctetes, the madness of Ajax, the perseverance of Penelope as bedtime stories. As I was growing older, and going through all the phases of education, the question remained unanswered: what was truly what the Greek myths were meant to convey to us? My determination to reach a 'conclusion' led me to do research, write academic papers and books, and approach, along with my students, various aspects of the original question. Finally, I concluded that the answer to this question could be highly sophisticated and multifaceted, but, at the same time, very simple in its core: myth is a charming narrative, with intense action that leads first to a climax, and then to a 'solution'. At the same time, this narrative echoes issues and concerns of their contemporary to their creation societies or of the societies that reconfigures and reinterprets them. The latter leads us to the contemporary reconfiguration of the ancient myths.

The ancient narratives have survived from antiquity and they have been re-used to approach the societal and political 'present' of our societies, including the postcolonial and metacolonial realities. Who is Achilles for us? A relic of the past, or a 'human' hero who gets angry, withdraws from the common cause, wishes for his comrades to die, maltreats the body of his enemy, but learns, at the end, to forgive and forget? Who is Antigone? Is she a maiden of aristocratic descent in ancient Greece, or is she a woman who decides to disobey the verdict of the political leader and bury the unclaimed body of her brother in extreme conditions of war and political arbitrariness? Is she in the service of a higher notion of justice? And if yes, how is she different

from a myriad of contemporary women who defy the political authorities in totalitarian regimes? Greek myths are fascinating 'old' stories who are dressed with new meanings. Precisely at this point, I can contribute in the production of *Mythos* of Yiorgos Karakantzas. A father who tells the stories of Achilles and Heracles to his son as bedtime stories is the starting point / the raw material for the director to build his own story. I really feel very excited to use my academic knowledge to help understand the contemporary interpretations of these narratives. What does the father convey to his son by telling the story of the ancient war (the Trojan) within the framework of the WWII, and how does this narrative relate to modern societies plagued by war, famine, totalitarianism, pandemic, wages of refugees, and systemic violence?

I hope that my own point of view regarding the traditional narratives, formed by political and metafeminist theories, will give this contemporary dimension so as the project *Mythos* will move the mind and the soul of contemporary audiences.

Efimia Karakantza

THE CREATIVE TEAM

YIORGOS KARAKANTZAS

DIRECTOR

Yiorgos has been trained at the Academy of Theater of Prague, Czech Republic (DAMU) and the National School of Arts of the Puppet (ESNAM) in Charleville-Mézières, France.

In 2001 he created along with Claire Lataret the *Compagnie la Machine a Racines*, then in 2004 the *Anima Theater Company*, based in Friche Belle de Mai, Marseille. Among others some of his works consist of *The Cabaret of Lost Souls* (2002); *Yeti*, *Yeti pas?* (2006); *Mr.H?* (2008); *Zombie* (2009); *The dream of the Mona Lisa* (2011); *Gojira* (2015); *Mechanique* (2017); *Rebetiko* (2020); *Engrenage* (2021); *Laterna* (2022) and *Mythos* (2024).

He has also collaborated with the *Théâtre de cuisine* in *La Caverne is a cosmos* (2002); with *The Cirque Batard Cahin-Caha* in *Moby Imprisoned* (2007); with the *Cie Pseudonymo* in *Le Golem* (2003); with France 3 Television including puppet construction and manipulation for the documentary *Le King Theodore* (2012); with the *Cie Paramana* in Athens, Greece, as an artistic collaborator in *The girl who wanted to touch the moon* (2012) and in the *Cie Alama d'Arame*, Portugal for the direction of the show KONG.

Since September 2019, he has been a companion artist at *La Garance*, *Nationale Theater de Cavaillon*.

PANAGIOTIS EVANGELIDIS

AUTHOR

Panagiotis was born in Athens, Greece, where he currently lives and works. He studied law at the University of Athens, before becoming a translator from French

English, Spanish and Japanese.

He has, among others translated for the theater works like: *Les Bonnes* by Jean Genet and *I Am Blood* by Jan Fabre, as well as several novels and essays by mainly Japanese and Spanish authors.

Today, he writes his own texts, with four novels published to date. He also works as a screenwriter for the cinema: he co-wrote the scripts for the films directed by Panos Koutras: *The Real Life*, *Strella* (which was presented at the 59th Berlinale and in twenty other European festivals) and *Xenia* (European co-production, the film was selected in the "Un certain regard" section at the 2014 Cannes Film Festival).

He is also a documentary filmmaker and director of art films such as: *Chip and Ovi*, *Life and Death by Celso Junior*, *They Glow in the Dark*, *Diptyque* and *La Vraie Vie*.

EFIMIA KARAKANTZA

ASSOCIATE PROFESSOR OF ANCIENT GREEK LITERATURE AT THE UNIVERSITY OF PATRAS

Efimia D. Karakantza is Associate Professor of Ancient Greek Literature at the University of Patras, Greece. She is affiliated with Harvard University's Center for Hellenic Studies, Washington DC, for which she directs the *Kyklos* project. She has been trained at the University of Thessaloniki, Greece (BA 1986), the University of Reading, UK (PhD 1993), the Centre Louis Gernet, Paris (visiting researcher 1991), and the University of Texas at Austin (postdoctoral research, 1996). She has widely published on the approaches to Greek myths, and the Homeric, lyrical, and dramatic poetry, and on the Reception of ancient Greek drama. Her recent focus is on metafeminist and political readings of ancient Greek literature, mainly Greek tragedy (Sophocles in

Her latest book: 'Who Am I? (Mis)Identity and the Polis in Oedipus Tyrannus, Hellenic Studies Series 86, Harvard University Press 2020, explores issues of identity and citizenship in the ancient polis. Her book on Antigone is due in 2022 by Routledge in the series: Gods and Heroes of the Ancient World. Finally, her last project as co-editor is titled Ancient Necropolitics. Maltreating the living, abusing the dead in Greek Antiquity (forthcoming in Brill as a Mnemosyne Supplement).

STÉPHANE MIQUEL

ACTOR

At the end of his classical training, he went to the Jacques Lecoq School, and graduated in 1999. Either through the work of masked play, mime, clown, improvisation or texts, he learns to put the body of the actor in the center of the creative process. At the same time as the artistic companionships links him with Alain Mollot and La Jacquerie, then Le Collectif Jacquerie, or the Isabelle Starkier company, his path leads him to approach visual forms or burlesques and street theater within the Cie Oposito, and also the Theater of Puppets and Objects with the Company Tourneboulé, and Anima Theatre. Curious and eager for diversity, he interprets contemporary and classical texts (Von Mayenburg, Genet, Brecht, Molière, Hugo), plays for young audiences. He thus worked under the direction of Jorge Lavelli, Alain Milianti, Ludovic Pacot-Grivel, Benedicte Guichardon, Guillaume Servely, Malik Rumeau, Alain Blanchard, Jason Turner, Maria Monedero, Véronique Joly, Valérie Castel-Jordy, Joan Bellviure, Juliet O'Brien, Olivier Letellier and Marie Levavasseur. After Mister H in 2008 and Mécanique in 2017 will be his third collaboration with Georgios Karakantzas.

THAIS TRULIO

COMÉDIENNE

Franco-Brazilian artist, began her professional life in theater in Brazil in 2005 with the Lúdicos de Teatro Popular company

where she worked as an actress until 2011. She participated in two feature films: Les Douze Travaux (2007), directed by Ricardo Elias and Le Soleil du Midi (2009), directed by Eliane Caffé. Still in Brazil, in 2008 she joined the Giramundo Puppet Theater Group where she worked as a constructor and manipulator of puppets. Then, in 2011, with the desire to follow training in puppet theater, she arrived in France and joined the École Supérieure Nationale des Arts de la Marionnette, in Charleville-Mézières, from which she graduated in 2014. In 2015, with other outgoing ESNAM students, she participated in the creation of the Collective [11:50 p.m.].

Thais was a companion of Tas de Sable - Ches Panses Vertes, Pôle des Arts de la puppette in the Hauts-de-France region where she was able to create her solo show Le Corps Liquide in 2015. Thais participated in the Art-Boretum association where she created puppet forms in the wooded environment and several companies: Glitch Cie, Collectif Errances, Théâtre Lélé de Klaïpeda, Cie Zapoï. Currently she plays, manipulates and constructs for Cie ZA!, Blick Théâtre, Cie L'Hiver Nu and in particular for the Collectif [11:50 p.m.] where she shares the staging of the show for toddlers Au Fond des Mers.

ÉRIC DENIAUD

PUPPET BUILDER

A graduate of the École Supérieure Nationale des Arts de la Marionnette in Charleville-Mézières, he has since participated as a director, performer, constructor and manipulator of puppets, or scenographer in numerous projects, with among others Drolatic Industry, Catherine Hiegel in within the framework of the National Conservatory of Dramatic Arts in Paris, Jean-Louis Heckel, Matéi Visniec, the National Puppet Theater of Vietnam in Hanoi, Etcaetera Teatro in Spain, Al Mawred al Thaqafi in Cairo, Le Chemin qui marche in Quebec... In France, he performed from 2009 to 2015 in three creations by Alice Laloy. Since 2013, he

has collaborated regularly with the Kaze Theater in Japan. Six creations have seen the light of day so far, the seventh *The Trap Woman and Her Ten Lovers* will be created in Tokyo in August 2021. In Lebanon, he collaborates with Alexandre Paulikevitch, Randa Mirza, Dar Onboz, Abdallah al Kafri, the Masasit collective Morning...

Present since 1994 on various cultural and artistic projects in Lebanon, he eventually settled there in 2007 and created the Kahraba Collective which he directs with Aurélien Zouki, giving birth in this context to around fifteen creations. He is co-director of *Nehna wel Amar wel Jiran*, a multidisciplinary and all-audience festival, organized by the Kahraba Collective since September 2011. In 2017, he took over the management with Aurélien Zouki of the Hammana Artist House located 40 minutes from Beirut. *Geology of a fable* that he created in 2015 with Aurélien Zouki has just received in Lebanon the awards for directing and best show in 2020 during the second edition of the National Lebanese Theater Festival.

URIEL BARTHELEMI

MUSICIAN, DRUMMER, COMPOSER,
ELECTRO-ACOUSTICIAN

Its language combines percussion, performance and sound & video programming. This multifaceted identity is found in the sound work it generates, dense and unclassifiable. He composes and collaborates with numerous artists from the performing arts since 2002: dance, contemporary puppets, theater, performance as well as the visual arts. In conjunction with his composition work, he plays as a drummer/performer for several projects and conducts research on the connection between drums and

computers, developing his own software in Max-Msp.

These multiple axes lead him to reflect on the notion of performance and improvisation, to take into account the notions of plasticity and physicality of sound, as well as to question the place of the performer (gestures, energies, corporeality) and frictional psychological contexts. Intimately mixing drums and electronics, flexible writing and improvisation, he has received commissions from Lafayette Anticipation, Parades for FIAC, Puce Muse, Césaré – cncm, Al Mamal Art Foundation, Sharjah Art Foundation, the Maerzmusik festival and is also composer associated with the Soundtrack company (directed by Patricia Dallio).

He collaborates and shares the stage with many artists such as Kazuyuki Kishino (KK NULL), Hélène Breschand, Tarek Atoui, Tim Etchells, Nikhil Chopra, Hassan Khan, Taro Shinoda and has performed in events such as Jazzmandu (2009, Katmandu, Nepal), The Jerusalem show (2010, Jerusalem Est), Irtijal (2010, Beirut, LB), Les Détours de Babel (2011, Grenoble, FR), Performa (2011, N.Y., U.S.), Memory Marathon (2012, Serpentine Gallery, Londres, UK), Sharjah Biennial 11 & 12 (2013 & 2015, Emirats Arabes Unis), Ruhr Triennale 2013 (Essen, Allemagne), Festival Croisements (Beijing, Chine, 2014), Akademie der Künste der Welt (Cologne, 2016), FIAC (Paris, 2016), Serendipity arts festival (Inde, 2016), Maerzmusik (Berlin, 2017), Biennale NEMO (Paris, 2017), Biennale NEMO (Paris, 2017-2018), festival Voilahn (Singapour, 2018), Nyege Nyege festival (Ouganda, 2018), Nuit Blanche (Paris 2018), Bruits Blancs (Paris 2018), Siren's call (Luxembourg, 2019), Emerge (Montreal, 2019). Il a récemment été nommé Shape Artist 2018.

PABLO HASSANI
TECHNOCAL DIRECTION

Pablo trained at the CFA for performing arts (ISTS), on a work-study program at the Friche la Belle de Mai in Marseille. Curious to apprehend different facets of the profession and anxious to explore the question of light in free forms, he juggles between hosting shows, creations, tours with companies (Cie «Le scrupule du gravier», cie «La Rocket» , company “The independent factor” etc.) or festivals (International Festival of Lyric Art, Festival “Sur un air de danse”). He regularly signs the light of the exhibitions of the Friche la belle de mai (Chroniques, Fraeme etc.). Also interested in supporting young artists, he collaborates with the Théâtre de la Joliette-Minoterie, the Eracm, and even the Théâtre du petit matin within the framework of occasional creations. His regular practice of the piano and his curiosity for new technologies lead him to include these elements in various projects.

Finally, he collaborates regularly with the Massalia theater, the Comédie Française, and recently joined the tours of the Ballet Preljocaj.

ADELE DE KEYZER
COSTUME DESIGNER

After having experimented with different mediums during her studies at the Beaux Arts in Marseille, Adèle encounters textiles, which will be her favorite subject. She then trained with a master craftsman to acquire techniques specific to fabric, pattern making and sewing, which allowed her to create clothing for the body. She collaborates with visual artists (Diane Guyot de Saint Michel, Tabouche exhibition, La Halle des Bouchers; Melissa Boucher, La fugitive exhibition at Credac, Samuel trinquier; Les Missiles series; Claire Dantzer and Pierre Lambert, One hundred and nine meters, Printemps of contemporary art) and directors (Cie l’Est et l’Ouest) for works and pieces that call on textiles, and which make it possible to apprehend the fabric differently from everyday clothing and to get out of the body scale.

THE SHOWS OF THE COMPANY

Le cabaret des âmes perdues (2002)

B (2004)

Yéti, yéti pas ? (2006)

MisterH ? (2008)

Ikare (2009)

Zombie (2009)

Le Rêve de la Joconde (2011)

Brigands (2013)

Mijaurées ! (2014)

Gojira (2015)

Pulsion scopique (2016)

Mécanique (2017)

Entrelacs (2018)

Engrenage (2020)

Rebetiko (2021)

Laterna (2022)



**Friche La Belle de Mai
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