



MYTHOS

Marionnettes, Théâtre d'ombres
& Mapping Vidéo



MYTHOS

PUPPETS, SHADOW THEATRE & VIDEO MAPPING

For all audiences, ages 8 and up

150 to 200 spectators / 1 hour

DIRECTED BY **YIORGOS KARAKANTZAS**

DRAMATURGY SUPPORT : **PANAYOTIS EVANGELIDIS**

SCIENTIFIC ADVISOR : **EFIMIA KARAKANTZA**

PERFORMERS : **EIRINI PATOURA, THAIS TRULIO, STÉPHANE MIQUEL**

PUPPET MAKER : **ÉRIC DENIAUD**

VIDEO DIRECTOR : **YRAGAËL GERVAIS**

SOUND AND MUSIC CREATION : **URIEL BARTHÉLÉMI**, with the participation of **AMÉLIE LEGRAND**

LIGHTING DESIGNER : **PABLO HASSANI**

GENERAL STAGE MANAGER : **YANN VOTE**

SOUND MANAGER : **VINCENT PIERRE-LOUIS**

3D PRINTED PUPPET DESIGN AND PRODUCTION : **FRED BEROUJON**

COSTUME DESIGNER : **ADELE DE KEYZER**

ASSOCIATED ARTISTS : **FABRICIO MONTECCHI, MICHAËL CROS**

INTERN : **ATHINA BALTA**

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SUMMARY

On a dystopian island, a young girl must find her way out of the labyrinth of her own life. The monsters she faces in reality are far more petrifying than the Gorgon. In this coming-of-age journey, she must reconnect all the fragments of Ariadne's thread.

To create this puppet-based phantasmagoria, director Yiorgos Karakantzas drew inspiration from childhood memories and the mythical tales of *The Iliad*, *The Odyssey*, and Greek mythology that his father used to read to him. The characters evoke the heroes, monsters, and deities of these ancient stories to re-enchant the world around them.

On stage, dream and reality intertwine through projected images and shadow play. The legendary tales of courage and perseverance embodied by these mythical figures inspire our heroine, who must face trials and ultimately succeed in her own quest.



STATEMENT OF INTENT

Since the dawn of humanity, our species has tried to interpret and tame the world. Thus, oral traditions were born, along with deities that inhabit nature, the forest, and fire, becoming gods or goddesses. Greek mythology is a representation of cosmogony through a plethora of gods, heroes, and monsters, giving rise to classical arts such as the birth of theater and literature, and inspiring Renaissance art through the centuries. Mythology is represented both in children's literature and in major cinematic productions, such as the characters in the Marvel universe. Indeed, mythology can be both a universal treasure and a personal, intimate experience.

For me, this mythology is linked to one man: my father. Every night to fall asleep, he would tell me an episode from the Iliad or the Odyssey or the Labors of Hercules... these stories were deeply rooted in him and he loved telling them all. His childhood took place during World War II, under German occupation, which left a mark on him. He was only 10 years old.

Despite this difficult period, it was also then that he discovered Greek mythology thanks to his father, Pappou Yiorgos. What strikes me, what I remember, is the way my father, as an adult, narrated the tales of mythology alongside stories of his childhood during the occupation: one and the same passion.

In my view, these two worlds were emotionally linked in his child's mind, they were one: the Allied plane crashing in the field and the fall of Icarus... then the attack and explosion of the Gorgopotamos bridge by the Greek resistance fighters and British commandos connected to the taking of Troy... the imprisonment of his father by Nazi soldiers and his return home with all his hair turned white, like the return of an ancient hero after his descent into the underworld.

The desire to escape a harsh and oppressive reality was present to move towards a destiny where hope allows us to face adversity. It is a personal, intimate story, nourished by a universal mythology so that everyday life becomes more bearable, which I wish to share with you. It is the very essence of theater to reinterpret the world, the fusion between myth and reality, and thus to bring worlds back to life. Naturally, children do this in their daily play.

Here, I seek to question this vital power—the fact that creation is essential to remain human in situations of dehumanization (war, natural disaster, illness...). Some people born in war-torn countries or living in refugee camps can only face their surroundings by escaping through stories...

-Yiorgos Karakantzas



AS A CONTINUATION OF A JOURNEY

We find in the making of **Mythos** an approach that Yiorgos Karakantzas began to undertake with **Rebetiko**, involving an almost archaeological excavation of family history. Indeed, inspired by the events and people who have marked his life and who he has carried with him all along—not merely to speak about them, but rather about moments of the 20th century: his grandmother experienced exile, and his father lived through the occupation during the Second World War. A history shared by millions of people of their time, and one that remains so universal since many continue to live through it in various parts of the world today.

It is around this desire that Yiorgos Karakantzas gathered with Panayotis Evangelidis and Efimia Karakantza, and wished to write a universal performance based on these intimate and family stories. This is how he has already created **Rebetiko** and **Laterna** in the form of a diptych centered on the theme of exile.

With **Mythos**, Yiorgos aims to develop, through the power of storytelling, the idea of rediscovering humanism amid the most dehumanizing situations. This perspective is also nourished by his experience during the creation of **Laterna**; a form born from creative workshops with refugees in Greece (Athens), France (Port-de-Bouc, Martigues, Calais/Amiens), Lebanon (the Chatilla camp near Beirut) : the strength of creation in the face of adversity.



AS A CONTINUATION OF A FORM

The form itself also continues a path of research, as contemporary puppetry is an art form that lends itself to transformation, allowing access to a new theatrical language. In Yiorgos's creations, we find a strong sense of experimentation, a desire to constantly push the boundaries of visual storytelling. Through this ongoing research, each phase offers clues for the next, driven by a constant urge to explore this new world, always in service of the dramaturgical intention.

Over nearly 20 years of exploration, experimentation, and curiosity, Yiorgos has traversed multiple fields of fusion: overhead projection and shadow theater, video projection on a wide range of screens, holographic projection, green screen usage, live compositing, and the use of mini live cameras—all of these experiences are now available to us for **Mythos**.

The challenge lies in not overburdening the space in which the puppets evolve with the technology deployed to create a visual narrative. The research will combine shadow theater and video mapping, always aiming to confront dream and reality. How can we find the right technical balance while preserving the soul and fragility that puppetry can convey ?



SPACE, SHADOWS, AND PUPPETS

Shadow theater is linked to Ancient Greece, where it was used by the Oracle of Delphi to create a mystical atmosphere, as shadows allow for the representation of other worlds within the collective imagination. They are also used in expressionist cinema to simulate realms between reality and nightmare; shadows help to inhabit space and convey a sense of threatening reality.

When combined with various sources of light and video, shadows can become a more phantasmagorical layer of storytelling. Shadows and projections will emerge from the narrative, and characters will come to life.

In the foreground: characters from his family. In the background: a dreamlike narration of gods and heroes. This scenography, which may seem clearly structured at first, becomes increasingly porous as myths begin to bleed into reality.

The space transforms into an epic narrative in which our hero must find his bearings in order to survive an oppressive reality.



In a world that is evolving at full speed, the art of puppetry is transforming. Situated between theater and visual arts, this discipline is naturally drawn to the possibilities offered by technology.

3D printing of puppets plays a key role in this new creation, allowing the exploration of several parameters: on one hand, the ability for multiple artists to collaborate on building a puppet remotely. In **Mythos**, for instance, the puppet designer and visual artist is based in Lebanon. This new way of working enabled us to exchange files and test prototypes printed on each side. Another advantage is the ability to scale a character into different sizes—an essential element in puppet theater to modulate the poetic relationship to space or to reflect the emotional states of the characters.

The puppets are created using various fully biodegradable materials, with a strong desire to explore translucent elements for the “lantern” puppet, representing a ‘god or ancient hero.’ Laser cutting allows for the creation of complex figures, pushing the level of shadow detail even further.

Video Mapping

The desire with **Mythos** is to blur the line between reality and imagination. How can the two mix and at the same time be connected? Mapping can allow for projection inside the puppet itself, evoking an “interiority” in a visual and poetic way, while combining with shadows or other projections around the character—like an aura that shifts depending on the world surrounding it.



MENTIONS

Co-producers

Nordland Visual Theatre (Îles Lofoten, Norvège) | **Opéra National de Grèce** (Athènes)
| **Réseau Traverses** Association de structures de diffusion et de soutien à la création du spectacle vivant en région Provence Alpes Côte d'Azur | **Pôle des Arts de la Scène**, Friche de la Belle de Mai (Marseille, 13) | **Théâtre Massalia** - scène conventionnée d'intérêt national Art, Enfance et Jeunesse (Marseille, 13) | **Théâtre Le Sémaphore** - Scène conventionnée - Pôle régional de développement culturel (Port-de-Bouc, 13) | **Scène 55** - scène conventionnée d'intérêt national Art et Création, pour la danse et la marionnette (Mougins, 06) | **Le Totem** - scène conventionnée d'intérêt national Art, Enfance et Jeunesse (Avignon, 84) | **Théâtre à la Coque** - Centre national de la marionnette (Hennebont, 56) | **La Garance** - scène nationale (Cavaillon, 84) | **Centre Dramatique des Villages du Haut-Vaucluse** - scène conventionnée d'intérêt national Art et Territoire (Valréas, 84) | **Festival Mondial des Théâtres de Marionnettes** de Charleville-Mézières (08)

The production is made possible thanks to a grant from the Stavros Niarchos Foundation (SNF) [www.SNF.org], aimed at strengthening the artistic reach of the National Opera of Greece.

Supports

Région Sud / Institut Français du Liban | Hammana Artist House (Liban) | Friche la Belle de Mai (Marseille, 13) | Département des Bouches-du-Rhône - Centre départemental de créations en résidence | La SPEDIDAM

General mention

Anima Théâtre is officially recognized by the Ministry of Culture - DRAC PACA, and regularly supported by the Région Sud, the Bouches-du-Rhône Department, and the City of Marseille.



ANIMA THÉÂTRE

After their meeting at ESNAM in 1999, Yiorgos Karakantzas and Claire Latarget decided to embrace their differences within the same company, each pursuing their own projects. Anima Théâtre was founded in Marseille in 2004. For over 20 years, they have directed, performed, and written more than fifteen shows using various forms of puppetry arts, such as object puppetry, glove puppets, shadow theater, and material experimentation.

Several productions mark the company's journey: *Le Cabaret des Âmes Perdues*, *Mister H*, *Yeti*, *Yeti pas?*, *Ikare*, *Le Rêve de la Joconde*, *Mijaurées*, *Gojira*, *Entrelacs*, *Mécanique*, *Rebetiko*, *Engrenage*, *Laterna*, *Mythos*...

Both regularly collaborate independently with different companies to enrich their experience and explore other artistic worlds. Members of several professional networks and artist movements (THEMAA, Scènes d'Enfance et d'Ailleurs, PoleM...), Anima Théâtre works towards better networking among puppeteers, artists, and audiences intrigued by this theatrical art form.

Beyond creating shows, Anima Théâtre strives to promote puppetry through workshops, training sessions, events, and meetings. In 2013, Anima Théâtre ventured into programming with *Le Marché Noir des Petites Utopies*, a biennial festival of small-scale puppet forms that invites the public to discover an art constantly innovating while keeping its tradition alive.

In 2020, Claire Latarget took a different path to carve out her own journey, while Yiorgos Karakantzas continues alone as the company's artistic director. *Rebetiko*, the first creation of a diptych focused on the theme of forced displacement, premiered in November 2020 (the second part, *Laterna*, is performed as a wandering show in public spaces).

Anima Théâtre is a resident company at La Friche Belle de Mai in Marseille. Yiorgos Karakantzas was an artist-in-residence at La Garance, Scène nationale de Cavaillon, starting in September 2019 for a period of four years.



THE COMPANY'S PRODUCTIONS

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)

Mythos (2024)



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