



Les Antigones



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Paper theatre, shadow theatre & singing

40 minutes

All audiences from 8 years old

50 to 80 people (depending on seating arrangement)

A project conceived and performed by **Samaneh Latifi** and **Yiorgos Karakantzas**.

The puppets and the shadow theatre were created by **Kinga Kelemen**.

Scientific consulting by **Effimia Karakantza** / Artistic collaboration with **Eric Deniaud**

Les Antigones is a small itinerant form of shadow and paper theatre, designed to travel easily and meet all audiences. Based on the myth of Antigone, the performance articulates intimate narrative, political power, and visual writing, within a light setup composed of two suitcases transformed into a miniature theatre.

On stage, a performer from the Iranian storytelling tradition and a puppeteer-director create a dialogue between ancient tragedy, contemporary exile, and current women's struggles. The myth becomes a tool for reading the present, accessible, sensitive, and deeply embodied.

PRODUCTION

Anima Théâtre

CO-PRODUCTION

Théâtre Le Sémaphore – Port-de-Bouc (France)

Municipal Theatre of Kavala / Philippi Festival – Kavala (Greece)

SUPPORT

Region Sud, International Cooperation Department (France)

University of Patras (Greece)

Ornicart, Le Labo des Désirs – Marseille (France)
Research laboratories

Association En Chantier – Marseille (France)
Meetings as part of Café Causé

Théâtre de Cuisine – Marseille (France)

PARTNERS

Kalamata International Puppet Festival (Greece)



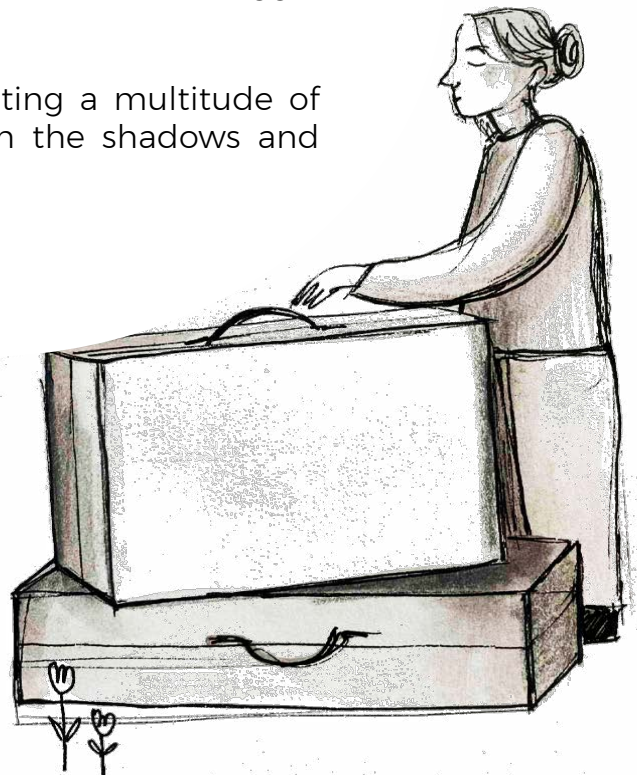
ANTIGONE : A MYTH

IN PERPETUAL TRANSFORMATION

The myth of Antigone is marked by a dynamic of constant transformation. Like all narratives originating from ancient Greece, its story has been reshaped, reinterpreted, and **redefined in the modern era**, more than any other myth of classical antiquity. The forces of metamorphosis surrounding it seem inexhaustible.

Across the world, the figure of Antigone has served to tell new stories of resistance against oligarchic, totalitarian, or colonial regimes, as well as narratives of emancipation, personal power, and the struggle for gender equality.

Antigone continually reinvents herself, generating a multitude of new “Antigones” who struggle to emerge from the shadows and make themselves heard.



LES ANTIGONES

The performance draws on the myth of Antigone, this foundational figure of Greek tragedy who defies Creon's prohibition to bury her brother Polynices, at the cost of her own life. This story spans the centuries and continues to resonate today.

Here, Antigone is no longer just an ancient heroine: she becomes a **contemporary woman, standing, unruly, embodying a dignity that refuses to submit.**

On a deliberately bare stage, the narrative unfolds from a suitcase, a symbol of exile and memory, which becomes a miniature theatre where fragments of Antigone's life are replayed through everyday objects, puppets, and paper silhouettes. No object is neutral: a scarf, a mirror, a lamp, or a figurine contribute to the construction of a world of shadows and memories, **where the myth blends with the intimate.**

The performance takes the form of a tale, both spoken and sung, carried by two performer-puppeteers. One sculpts the light and the apparitions, giving body to the figures of power and tragedy; the other embodies Antigone, enriching the narrative with her experience of Iranian storytelling (Naqqali) and her own personal journey.

From this encounter emerges a contemporary Antigone, shaped by **questions of exile, freedom, and female resistance**, echoing contemporary struggles and the voices of women met throughout the project.



A TRAVELING FORM

Les Antigones is a nomadic artistic proposal carried by two performers and two suitcases.

This performance goes out to meet the audience to question the modernity of a 2,500-year-old myth: how does the figure of Antigone still resonate today, between universal significance and intimate narrative?



The Scenography: Unpacking the Intimate

The narrative unfolds through a scenography that emerges from a 1930s “wardrobe-suitcase.” Inside, the space transforms to reveal the adolescent memories of Samaneh, the narrator, and the precise moment of her encounter with Antigone.

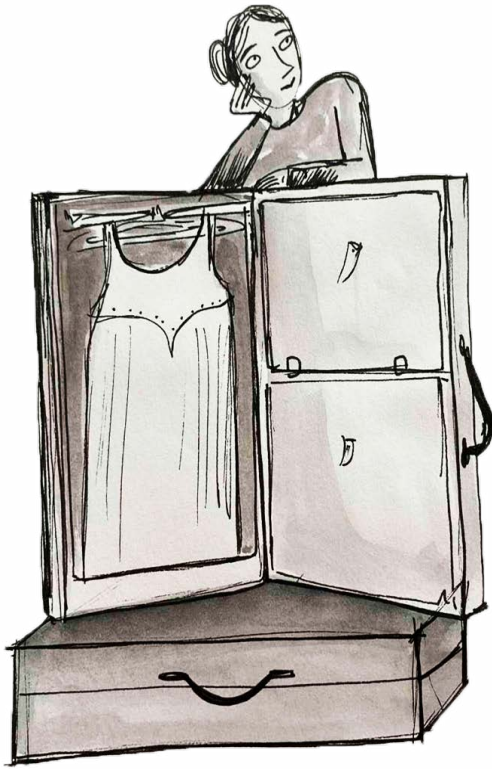
The Image and the Object

The story is carried by a play of shadows and paper silhouettes. Personal objects (a dress, a scarf...) become the supports for video projections, echoing contemporary struggles and the intimate history of Iranian women.



AT THE BIRTH OF THE PROJECT

*An experimental project
that explores Greek mythology
and its contemporary resonance.*



In **2023**, Anima Théâtre engaged in a research process continuing the experiments conducted in Beirut, Athens, Amiens, and Martigues during the creation of **LATERNA**.

Designed in collaboration with people in situations of exile or forced displacement, this project highlighted the richness of shared experiences.

In **2024**, the team extended the experience with Creation Laboratories around **MYTHOS** in Lebanon, within refugee camps.

In collaboration with Effimia Karakantza, professor of philology at the University of Patras (Greece), and Eric Deniaud, member of the Kahraba collective (Lebanon), the project was organized around creation and mediation laboratories.



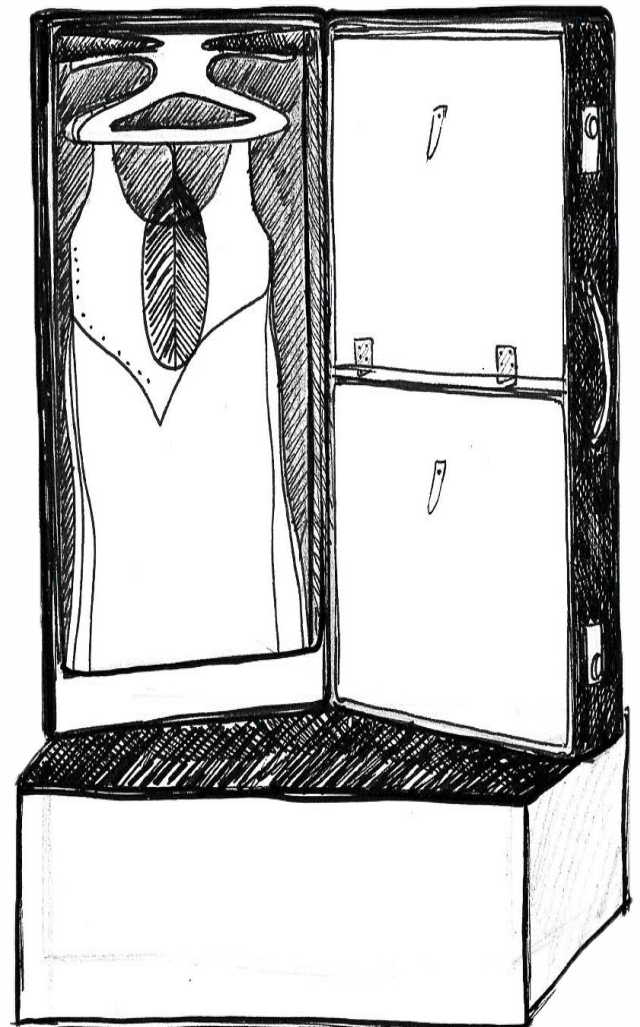
Their research focused on the **reappropriation of mythology** through the creation of short shadow theatre pieces.

In February 2025, Eric, Effimia, and Yiorgos led a master class at the Department of Classical Studies at the University of Patras, titled **ANTIGONE IN SHADOWS**.

This shadow theatre workshop brought together theatre students, classical studies students, and professors from these different departments.

For the first time, the character of Antigone appeared, tracing the first paths of the future creation **LES ANTIGONES**.

It is in this context, combining art, research, and social engagement, and fostering an intercultural dialogue, that the first foundations of this creation were born.



THE ARTISTIC TEAM

YIORGOS KARAKANTZAS

Puppeteer, Director

Yiorgos Karakantzas is a Franco-Greek artist, born in Greece in 1974. He graduated from the École Nationale Supérieure des Arts de la Marionnette in Charleville-Mézières (5th class) and trained in puppetry at DAMU in Prague. Since the beginning of his career, he has worked across puppet creation, construction and manipulation, directing and artistic direction, bringing together theatre, visual arts and new technologies. He has created performances for the stage and public space, as well as international collaborative projects such as Mythos.

In 2026, he collaborates with the University of Michigan and the University of Patras, and teaches within the “Puppets and Screen” training programme organised by Théâtre de Cuisine in Marseille. He is the artistic director of the Biennale “Le Marché Noir des Petites Utopies” and co-founder of the Octopode collective in Marseille. His work is driven by innovation and intercultural dialogue within contemporary puppetry and performing arts.

SAMANEH LATIFI

Director, Actress

Director, actress, voice artist, and theatre facilitator, born in 1987 in Iran. Trained in acting at the University of Art of Soureh (Tehran), she was introduced to traditional Iranian and Persian forms (Ta'zieh, Ruhowzi, Naqqali). A researcher for two years at the Center for Ritual and Traditional Performances, she continued independently a psycho-corporal exploration, nourished by Grotowski-inspired yoga and the works of Barba, Meyerhold, and Artaud.

A recognized actress in cinema, theatre, and radio, she left Iran in 2018. In France, she resumed her studies: a bachelor's at Paris 3, DEUST and a bachelor's in Performing Arts at Aix-Marseille, followed by a master's in Stage Writing. In 2024, she created Murmures sombres de la lumière naissante at Théâtre Antoine Vitez, a transgressive adaptation of Naqqali crossed with the Western universe. She currently lives in Marseille and collaborates with the Ori company.



THE ARTISTIC TEAM

Kinga Kelemen

Illustrator

Kinga Kelemen is a Hungarian illustrator originally from Romania. She participated in the EYE programme from 30 November 2025 to mid-June 2026. Alongside developing her freelance illustration practice, she is working on the creation of the performance Antigone with the company Anima Théâtre. Trained in ecology and nature conservation in Romania, she discovered during her studies that drawing had become an essential, almost vital, part of her life. She then turned to illustration, where nature occupies a central place in her work.

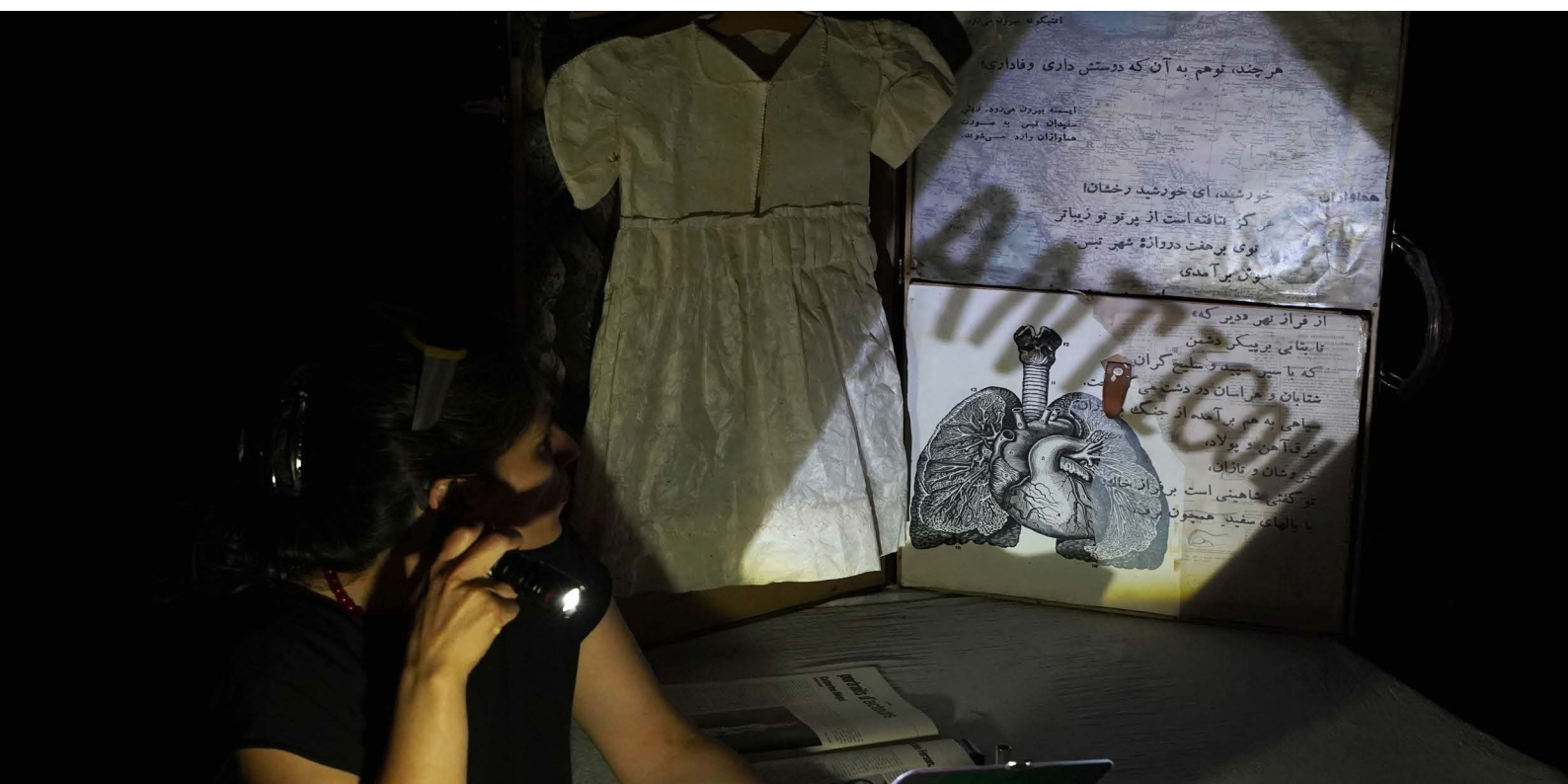
She is also interested in observing human beings, capturing their personalities and atmospheres. When she is not illustrating books, she shares her passion for nature with children through workshops exploring local ecosystems.

ALI HOUT

Musician

Ali Hout (born in 1985 in Beirut) has been a professional percussionist since 2008. He has performed with numerous musical ensembles specialising in Arabic and Levantine repertoires, as well as contemporary classical music from the Middle East, including Ahl Al-Hawa, Asil Ensemble and Sharqi Ensemble. He has also collaborated with several Western contemporary music ensembles. He holds a Bachelor's degree in Dramatic Arts and Directing from the Lebanese University.

In 2014, he founded the Lebanese electro-acoustic and noise duo Two or The Dragon, which explores Beirut's urban soundscapes through live performances, as well as through music composed for contemporary dance, theatre and cinema.



THE COLLABORATORS

EFFIMIA KARAKANTZA

Professor of Ancient Greek Literature

Effimia Karakantza is a professor at the University of Patras and has been head of its department since 2022. She is also a Fellow in Hellenic Studies at the Center for Hellenic Studies, Harvard University. She studied in Thessaloniki (bachelor's), Reading (PhD), and has been a visiting researcher in Paris and Austin.

Her recent publications focus on metafeminist and political readings of ancient Greek literature, particularly Homeric poetry and Greek tragedy, as well as their contemporary reception in literature, performing arts, and cinema. Among her recent works: *Who Am I? (Mis)Identity and the Polis in Oedipus Tyrannus* (Harvard, 2020), *Antigone* (Routledge, 2023), and *Ancient Necropolitics. Maltreating the living, abusing the dead in Ancient Greece* (co-editor), *Mnemosyne Supplement 492*, Brill, 2025.

ÉRIC DENIAUD

Puppet Maker

Graduated from ESNAM, Éric has worked as a director, performer, and scenographer for Drolatic Industry, Jean-Louis Heckel, and the National Puppet Theatre of Vietnam. He regularly collaborates with Kaze Theater in Japan and co-founded the Kahraba Collective in Lebanon, where he has created more than 15 performances.

He co-directs the festival *Nehna wel Amar wel Jiran* as well as the *Hammana Artist House*. His show *Geology of a Fable* won the Best Performance and Best Direction awards at the National Theatre Festival of Lebanon in 2020.



SCHEDULE

November 15 & 23, 2025

Research workshop with Café Causé – Association En Chantier, Marseille

November 25 & December 2, 2025

Research workshop at Labo des Désirs – Friche la Belle de Mai, Marseille

January 8–12, 2026

Antigone residency at Théâtre Le Sémaphore, Port-de-Bouc

February 5 & 6, 2026

Research workshop at Labo des Désirs – Friche la Belle de Mai, Marseille

May 5 & 6 Mai, 2026

- Residency at Théâtre de Cuisine, Marseille

June 8–12, 2026

Antigone residency at Théâtre Le Sémaphore, Port-de-Bouc

July 8, 2026

Performances in Athens (Cultural Summer)

July 10–17, 2026

Workshops at the Municipal Theatre of Kavala

July 20 & 21, 2026

Performances at the Municipal Theatre of Kavala
as part of the Filippi Festival

September 17–20, 2026

Performances at the National Opera of Athens
as part of a Carte Blanche by the Municipal Theatre of Kavala (optional)

October 16, 17 & 18, 2026

Performances at the Kalamata International Puppet Festival (optional)

January 22 & 23, 2027

Performances at Théâtre Le Sémaphore
as part of the Punch Puppets Highlight

January 29 & 30, 2027

Performances at Vélo Théâtre
as part of the Punch Puppets Highlight



TECHNICAL REQUIREMENTS

- A minimum space of 3 x 3 meters is required.
- An electrical outlet is necessary.
- The room must be relatively dark.
- The activity can be organized in non-dedicated spaces (classrooms, museums, community centers, hospitals, etc.) as well as on a theatre stage.



CONTACTS

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