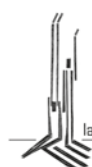


la main d'œuvres

# le voyage immobile de Pénélope

— visual object and sound theater



la main d'œuvres

[www.lamaindoeuvres.com](http://www.lamaindoeuvres.com)

# le voyage immobile de Pénélope

visual object and sound theater

production date december 2015

show suitable for all audiences from 7 years

house maximum 60 spectators

conception, text, scenography, performance Katerini Antonakaki

outside vision, lighting, sounds Sébastien Dault

piano composition and recording Ilias Sauloup

video Mickaël Titrent

text excerpts from

*The Odyssey* by Homer / *Penelope's letter to Ulysses* by Ovide



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## la main d'œuvres – extraordinary scenic objects

La main d'œuvres is an association focused on research, a creative toolbox defying all the rules of equilibrium. Centered on an obsession with the concepts of space and time, we create “scenic objects” – out of the ordinary performances – where the visual arts, movement, object theater and music come together in a sort of poetic object circus.

### Productions

- 2009 **debout de bois** - object circus
- 2010 **environ 0,618** - architectural performance  
**le compas dans l'œil** - circus of images
- 2012 **un point 1** - circus of sounds  
**zEden2+** - electro-acoustic gardening
- 2013 **en matière de vide** - body, object and image theater
- 2015 **les insomnies – la nuit qui m'avait tant servi** - music, graphic design, acrobatics, poetry  
**regards sur l'invisible** - installation performance - art and science stroll  
**le voyage immobile de Pénélope** - installation performance - visual object and sound theater
- 2016 **kamélectric** - music - a creature of sound  
**structures** - a de-structured conference
- 2017 **variations sur un départ** - a choreographed scenographic invention
- 2018 **living room** - installation
- 2019 **le rêve d'une ombre** - visual object and space theater



### Katerini Antonakaki

7 years of study in dance, voice and movement (Ecole Nationale de la Danse, Athens, Academie Internationale de Danse, Lyon; training courses with the Roy Hart Theatre and the Theatre du Mouvement). Graduated in Art Aesthetics from the Conservatoire de Lyon. Graduated with special mention from the jury, followed by a post-graduate diploma in scenography at the Ecole Nationale Supérieure des Arts de la Marionnette in Charleville. First prize for electro-acoustic music composition from the CNR in Amiens. Co-artistic director of *la main d'œuvres* since 2008. Ex co-director of *Eclat d'Etats* (1998-2007). ([www.lamaindoeuvres.com/archives](http://www.lamaindoeuvres.com/archives)). Her research is centered on the musicality of scenography through a theater of space, objects and movement.

Her performances – choreographed scenographic inventions – have been staged in numerous theatres and festivals in 13 European countries as well as in Tunisia and in New York.



### Sébastien Dault

Graduate of the Centre National des Arts du Cirque at Chalons en Champagne. He is an acrobat, manipulator of objects, percussionist and gestural actor. After touring with *Cyrk 13* (staged by Philippe Decouflé) he created *Bougez pas bouger* alongside K Kanai (staged by S Lalanne) – a tour organized by the AFAA in 35 African & European countries) – and the *Concert Spectaculaire* by the Quintet de Boeufs. He has participated in numerous acrobatic, theatrical and musical experiments as part of a series of open invitations from the Cheptel Aleikoum and in various shows and performances: *Voyage à Sapporo*, *Oshikuzumo*, *Voyage à Tokyo*, *the Talvisirkus* in Helsinki, *Encore une heure si courte* by the Théâtre du Mouvement (Text written by G. Aperghis), *La Colère* and *Sommeil en si-*

*bémol* by Katerini Antonakaki, with whom he founded *la main d'œuvres* in 2008.

His work as author / performer is centered on the musicality and theatricality of movement within a choreographed space. In 2016, he took up performance drumming again and founded the duo *Kamelectric* alongside Julien Guyard.

## the history of the project

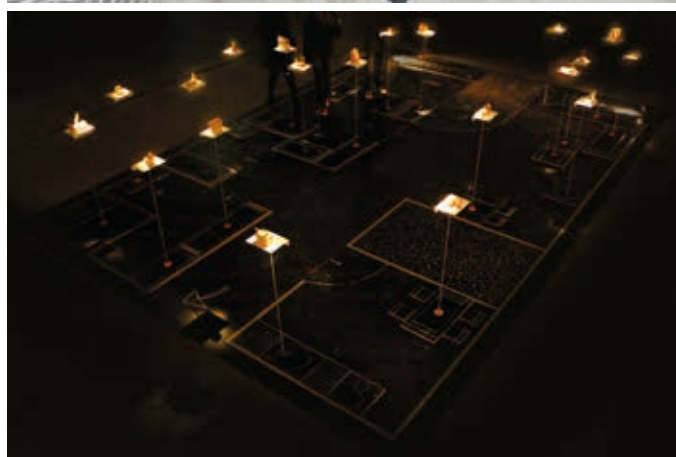
In October 2014, the Maison d'Architecture de Picardie invited the main d'œuvres for a one-month residency for research, experimentation and creation. We decided to work on immobility and movement and more precisely on the question: where can movement be found in immobility?

We began by creating an installation: ***dans la nuit du meuble*** (created as part of the Nuit Blanche event at the Maison d'Architecture in 2014: [www.lamaindoeuvres.com](http://www.lamaindoeuvres.com)>dans la nuit du meuble). The installation presents the lay-out of a house sketched on the ground and 21 models of furniture placed in the rooms. A tiny woman's figure stands still on a white puzzle piece and gazes this huge world wide open to her imagination. 21 situations suspended to the illusion of time, offering to the tiny character a new vision of her every day life, turning out the rooms of her house to dreamy islets of unimagined adventures.



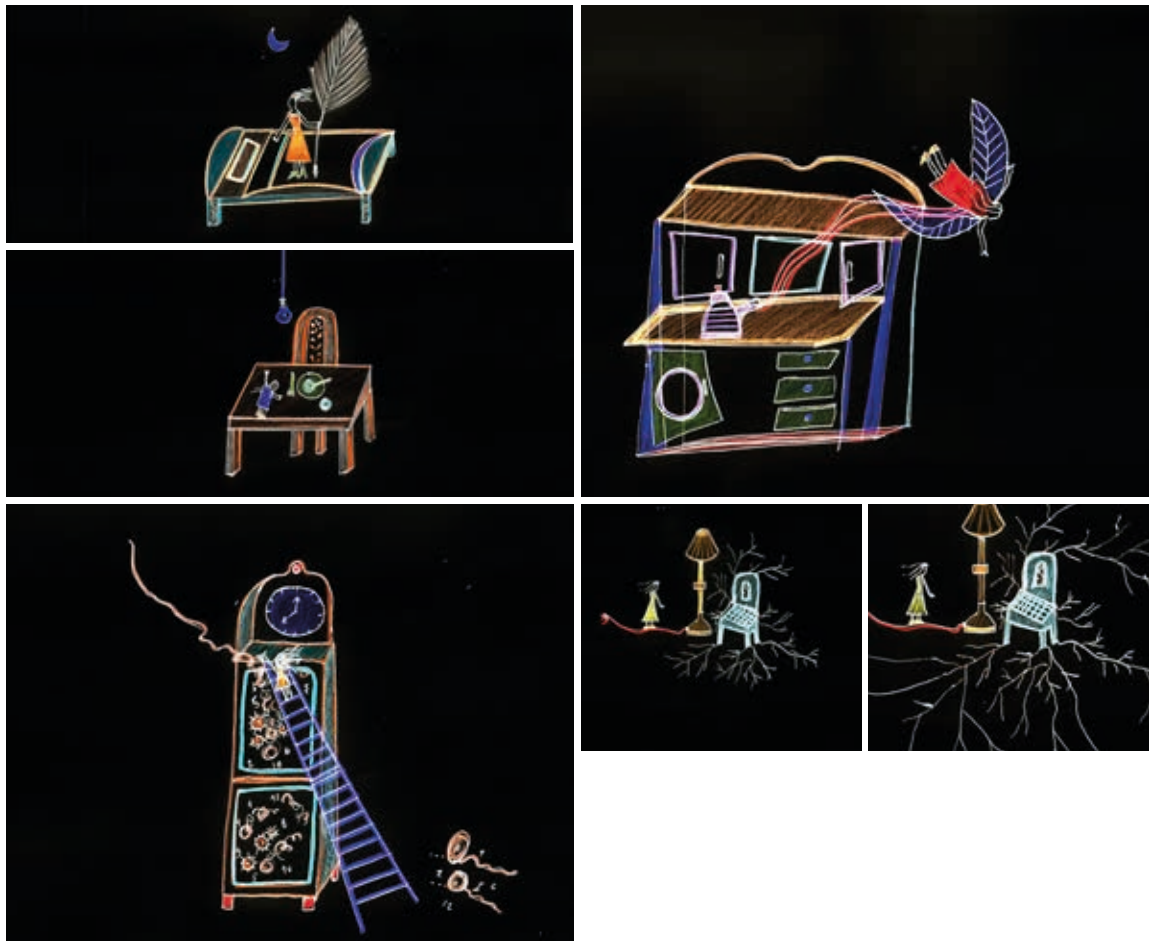
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A second period of research was dedicated to the idea of inhabiting the installation, which this time would be on a scale of 1:1. The tiny figure of the woman placed in each of the scale models, would now appear in reality within this house without walls, traced out on the floor like a geographic map filled with memories. A reinvented version of Odyssey's Penelope was created. *le voyage immobile de Pénélope* is a performance within the installation space with the public seated all around it. The spectators, who have already seen the scale models of the furniture, take part in a guided tour from a different point of view and on a very different scale. A game which transforms waiting into an astonishing initiatory voyage.





## an explanatory note



The main subject of the performance is *waiting*, a term which contains movement and immobility at the same time.

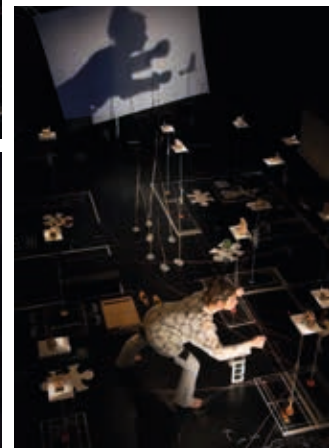
Just when the furniture of our house become the witness of our continual coming and going, punctuated by some distracts lazy pauses. Here Penelope is reinvented as a playful character. Concentrate and busy to wait her Ulysses, she is inventing a game. Throwing a dice, she is traveling around her home, visiting every room, where she adjusts some Odyssey's memories - echoes of an initiatory tormented voyage. From there appears the portrait of an intimated solitude where waiting becomes an invention time - active reflection on one-self and others. The house gathers the thoughts to this out of time figure and guides her steps from one room to an other - from one question to another. The spectator follows the unrolling thread which is teasing a fiction falling in pieces, but still brighting our glance to this every day life reinvented with hope.

*The Odyssey's Penelope* is weaving and unweaving her father's in law shroud. She works day and night around the question of life and death. On this endless thread, never ending the tissue, are placed the most profound questions about time and humanity. Inventing this ruse, Penelope stops the time, success to live with wait and keep her place and Ulysses throne intact. As a living unchanging furniture, she is sparkling like a headlight spotting the fixed point to reach the return.

*Our Penelope* is standing in balance between what has already been and what will happen. A table, a chair, a bed or a library become her accomplices of those long hours of waiting giving us a jump into our imaginary - metaphors of departure projects or just obsessional findings of rooting. She is so perfectly motionless and yet she's preaching the big travel. She is defending the movement by staying still. She is weaving her thoughts - spools of an intimate mythology - all over a canvas where appears the plan of her house - like a map of her emotions.

## in a few words

The scenic writing of the performance has been defined in the same time space and scenery were built up. In the beginning there was this architect plan of the house sketched on the ground, then furniture's models were placed on it specifying the dramaturgy course of the play. From there, a character appeared transporting a small piano and a suitcase. Seven pawns - white puzzle pieces - and a dice impose the rules of the game. In each pawn is indicated an Odyssey's text excerpt and a room of the house. In each room matches an object. The dice is choosing the travel order. The suitcase contains all objects of the game. Each time Penelope moves to a place she is pulling a thread. All threads lines cross and trace her way and journey. Drawn figures appear and peopled with memories the whole space of the house. The play is simple. It is invented to pass the time. But meanwhile we are transported a long way from an empty meaningless waiting. Between legend's memory and everyday's intimate memory, the character guide us on a visit tour of her house as a geographic initiatory map open up to sensations. The artistic universe is constructed on objects, text, songs, sounds and music, movement, projected pictures and scenes of models and play details, light and spectators sitting all around the space. Space and time to be contemplated from each person's history and soul...



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## revue de presse - 1/2

### **A.D.E.M. association pour le développement de l'éveil musical - december 2015 - Cristina Agosti-Gherban**

From the moment the spectator enters the Dunois Theater, plunged into semi-darkness, he finds himself within the strange universe of an exhibition of objects placed on pedestals. Houses, living rooms, and dining rooms... we find ourselves in Penelope's world, waiting for Ulysses. Little by little we make our way onto the stage, littered with pedestals, where once again we move from discovery to discovery through a kind of mysterious labyrinth. Chairs placed on the stage enable the spectator to find himself at the heart of the actress' promenade as completely by chance, on the throw of a dice, she moves from place to place weaving a web of thread between the sculptures. This game takes place not only on the stage but also on a large screen, which acts as a mirror to her wanderings. This initiatory route is punctuated by music, creating the impression of a dream world.

### **Le Monde.fr - december 2015 - Evelyne Tràn**

A mythical figure from the Odyssey, Penelope cries out for appeasement. Her voyage without movement already shows on her face, for example on a Greek vase showing her weaving a veil. It's only an image of course, apparently immobile, but thoughtful minds are perfectly aware that immobility is an illusion created by our perception and that time amuses itself with living beings, as despite all the clocks and other measuring devices in the world, it remains quite subjective. How much do the twenty years Penelope spent waiting for her husband really weigh when compared to the length of a marathon race, or the explosion of a champagne cork or the interminable wait in a queue of some kind?

Imagine a half-open door letting through a ray of sunshine. You don't need to do anything except let yourself be guided by this ray of light incarnated by Katerini Antonakaki, who leads spectators through an audacious and fantastic treasure hunt, discovering the numerous rooms of Penelope's home.

Earlier the spectators were able to discover miniature models of the pieces of furniture making up the interior of the house, whose layout is traced out on the floor.

Equipped with a small suitcase, Katerini / Penelope throws the dice that will decide the order of her visit. Each room has a corresponding jigsaw piece making up a map of this imaginary landscape. Each of the small objects found on Penelope's path is far from being a symbol of idleness, they are a nod towards something, they perspire, they cry out in the silence, they blush at their very existence in the incongruity of a stranger's gaze, that of the spectator.

Katerini Antonakaki walks barefoot as if she were aware that the silence and apparent immobility of the objects might be upset by the arrival of a human and that it is necessary to move quietly around them.

The sound and lighting effects created by Sébastien Dault are in perfect symbiosis with Penelope and her static voyage, which in fact is revealed to be extremely active: she not only dances and completes feats of balance but also performs extracts from Homer's Odyssey, Ovid's letter from Penelope to Ulysses and "Les Plaisirs de la Porte" by Francis Ponge. For this extraordinary stationary voyage, Katerini Antonakaki ineffably cultivates time in almost the same way as a child might. Let's say she tames time. The time that settles on the objects we need to remind us of ourselves, but which can also be capricious, unrecognizable and bizarre just like our shadows, may be touched and experienced!

### **La Muse - Paris december 2015**

With an astonishing installation the "main d'oeuvres" company teaches us about the movement at the heart of immobility. Penelope leads us into a small theatre, exploring the relationship woven between everyday objects and ourselves. From an installation into a performance...

## revue de presse - 2/2

### **Que faire à Paris - decemer 2015**

... Then the tiny figure present among the models becomes real within a house without walls, traced out on the floor like a geographic map inhabited by memories. Penelope leading us into a theater, where everything takes place on grander scale! Fascinating!

### **Théâtrorama – le panorama du spectacle bien vivant - december 2015**

Penelope could spend her life just like the rest of us, sitting on a chair, lying on her bed, not expecting anything in particular, if she wasn't called Penelope... That's exactly it! She's the one who doesn't move, the faithful one, who is also capable of wandering around the imaginary map of her inner space. It's just crazy how things move! With this Penelope, each piece of furniture, each object becomes an island of adventures.



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## creative residencies

october 2014 > december 2015 :

Maison de l'Architecture de Picardie  
Safran in Amiens  
Centre Culturel Jacques Tati  
Ramdam - un centre d'art, Lyon

## early performances and touring

**Ramdam - un centre d'art, Lyon** / december 2015  
**Théâtre Dunois, Paris** / december 2015  
**Le Safran - Scène conventionnée, Amiens** / may 2016  
saison jeune public and marionnettes en chemins  
**Festival Avignon Off** / july 2016  
Maison pour tous de Champfleury - production hors-les-murs Théâtre Gilgamesh  
**Théâtre Jean Vilar, Saint Quentin** / january 2017  
**Festival mondial des théâtres de marionnettes, Charleville** / september 2017  
special focus to la main d'œuvres  
**Maison du théâtre, Amiens** / october 2017  
presentation of the whole Penelope's project : installation *dans la nuit du meuble*  
and two performances *le voyage immobile de Pénélope* and *variations sur un départ*  
**Festival En Ribambelle, Théâtre Massalia, Marseille** / november 2017  
**Saison Sortir à Cannes 17/18, Théâtre de la Licorne, Cannes** / november 2017  
**Théâtre Athénor, Saint Nazaire** / october 2018

## contact

Katerini Antonakaki  
**la main d'œuvres**  
791 rue Roger Salengro  
80450 Camon  
production [contact@lamaindoeuvres.com](mailto:contact@lamaindoeuvres.com)  
administration Elodie Boyenval : [admin@lamaindoeuvres.com](mailto:admin@lamaindoeuvres.com) / 07 69 18 30 39  
**[www.lamaindoeuvres.com](http://www.lamaindoeuvres.com)**

With the support of the Dunois theater in Paris, the Safran in Amiens, the Tas de Sable - Pôle des arts de la marionnette en région Picardie, the Centre Culturel Jacques Tati in Amiens, the Maison de l'Architecture de Picardie and the Ramdam arts centre in Lyon.

la main d'œuvres is supported by the Ministry of Culture / DRAC Hauts-de-France, the region Hauts-de-France and is subsidized by the Conseil Départemental de la Somme and contracted to Amiens Métropole.

## technical specifications 1/2

**CONTACT TECHNIQUE:** Katerini Antonakaki + 33 (0)6 59 55 07 67

**The performance takes place in two different parts:**

- **exhibition** > 15 minutes  
spectators on groups of 10 visit the installation: 5 boxes with 5 mini video scenes + deambulation in the space of the play, sketched on a dance floor mat with 21 furniture models on pedestals.
- **performance** > 45 minutes

**house maximum:** 60 spectators max

**show duration:** 1 hour

**stage set-up:** 8 hours to install the set (if the three necessary theater fly bars are already placed)

**take-down:** 4 hours to unset and pack

**staff required:** 1 lighting engineer, 1 sound engineer, 2 persons to guide the spectators through the installation

### THE STAGE

**performance space:** 8,50 m x 6,50 m - minimum height 3m30

**the installation space with the public seated all around:** about 10 m x 10 m x height 3m30

**essential equipment:** a black box

**chairs for the public:** spectators must be seated on two rows from either side facing the set. Chairs or benches has to be provided and placed by the technical staff of the theater.

For the performance, the spectators, who have already seen the scale models of the furniture (installation to visit 10 by 10 = 20 minutes), take part in a guided tour from a different point of view and on a very different scale (performance 40 minutes).

### LIGHTING

> WE SUPPLY the following lighting equipment:

- 4 beam profiles (90W) with a system of mirror on them
- 10 PAR cans (50W)
- 2 PC lights (650W) on floor stands
- 5 small dimmer packs (PCE 16A/250V French sockets/Schuko) controlled by our computer, appropriate for our lighting equipment and the thresholds of our spotlights.

> WE NEED the following equipment:

- **3 theater fly bars to hang our projectors at 3m30 from the ground:**
  - central bar: 2 circuits (3 PAR 16 couplés + 1 moteur boule à facette (prévoir une charge pour lui))
  - bar near to the control booth: 6 circuits separated (3 PAR 16 + 3 mini découpes 90W)
  - last bar: 7 circuits separated (4 PAR 16 + 3 mini découpes 90W)
- **8 steps stool for the set-up**
- **1 separated non-dim 16 Amp** to connect our dimmer pack upstage left
- **2 separated non-dim sockets:** one to connect our lights and one for video and sound system
- **extension cables** for our 17 separate circuits (15 circuits on the bars and 2 circuits on the floor)
- The use of **house lighting** including spotlights and dimmers (to be controlled by our DMX – cable and plug to be supplied)  
This light can be realized by 2 profiles or 4 PC hanged on bars focusing the rows of chairs..

### SOUND + VIDEO

> WE SUPPLY :

1 video projector, 1 mini video projector, 2 computers, 4 amplified speakers, sound and video cables

> WE NEED :

- **4 separated non-dim 16 Amp**
- **2 microphone stands**
- **4 XLR cables of 10m**

## technical specifications 2/2

