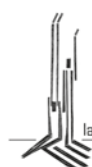


la main d'œuvres

variations sur un départ

— a choreographed scenographic invention



la main d'œuvres

www.lamaindoeuvres.com

variations sur un départ

a choreographed scenographic invention

show suitable for all audiences from 11 years

house maximum 150 spectators (depending on the layout of the space)

text / performance Katerini Antonakaki

scenography Katerini Antonakaki and Sébastien Dault

music Ilias Sauloup



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la main d'œuvres (1/2)



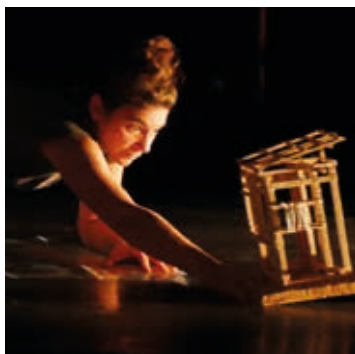
extraordinary scenic objects

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, acrobatics, 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 theatre
- 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 - object and image theatre
- 2016 **kamélectric** - music - a creature of sound
- structures** - a de-structured conference
- 2017 **variations sur un départ** - a choreographed scenographic invention

la main d'œuvres (2/2)

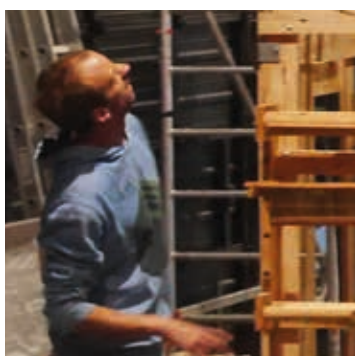


Katerini Antonakaki

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). Her research is centered on the musicality of scenography through a theatre 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.

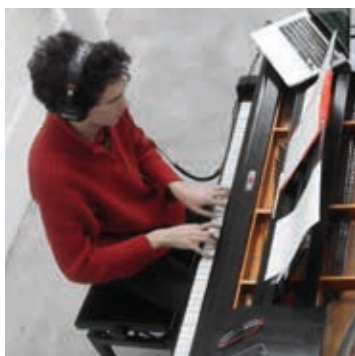


Sébastien Dault

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.



Ilias Sauloup

He began playing piano at the age of 4. His teachers at the Amiens CRR were Christophe Bukudjan and Yukari Bertocchi Hamada. In 2014 he entered the Académie Supérieure de Musique in Strasbourg where he was taught by Lauret Cabasso and Amy Lin and from where he graduated in 2017. He has attended training courses and master-classes in piano, chamber music, accompaniment, generative improvisation, and jazz improvisation with Christophe Simonet, Vassily Sherbakov, Jan Michiels, Elza Kolodin, François Leroux, Christian Ivaldi, Alain Savouret, Dominique Di Piazza, Benjamin Moussay, Laurent Dehors and

Henri and Sébastien Texier. He won the second prize in the Concours International de Piano in Fribourg, Switzerland and second prize at the Concours Claude Kahn in Paris. He has given several recitals as a soloist and played Mendelssohn's Concerto for Two Pianos with the Orchestre de Picardie in 2015.

For la main d'œuvres, he is the pianist in les insomnies – la nuit qui m'avait tant servi and composed the music for le voyage immobile de Penélope. He is currently specializing at the Haut Ecole des Arts du Rhin and is a Piano teacher at the Ecole Municipal de Musique et Danse in Oberhausbergen in Alsace.

the history of the project



In October 2014, the Maison d'Architecture de Picardie invited the mains d'oeuvres 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***.

Installation created as part of the Nuit Blanche event at the Maison d'Architecture in 2014 (www.lamaindoeuvres.com > déviations 2014 > dans la nuit du meuble)

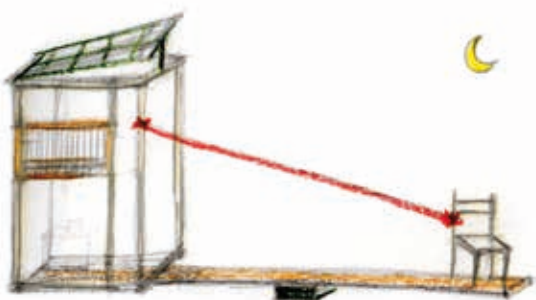
A second period of research was dedicated to the idea of inhabiting the installation, which this time would be on a scale of 1:1. The tiny figure of a woman to be found in each of the scale models, would now appear in reality within this house without walls, traced out on the floor like a geographic map filled with memories. ***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.

Creative residencies at the Maison d'Architecture and the Safran in Amiens and at the Centre d'Art Ramdam in Lyon. Performance in December 2015 at the Dunois Theatre, Paris.



variations sur un départ : the final element of the "Penelope project" based on movement and immobility. This time the spectators are placed face to face with the performance, centred on its mobile scenography, musicality and movement.

Penelope – a timeless figure of immobility – has for once decided to leave, but her first step turns out to be difficult... And what if she left? What would she take with her? Let's suppose: her house, a chair, her loom, and the things she can see through the window...



explanatory note (1/2)

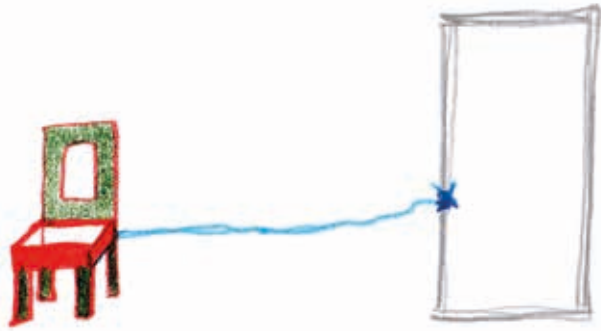


This is where a new departure begins. We are still pursued by that house and that language... Unique intimate mythologies... And the further away we get, the stronger, the more unalterable and different they become. We find ourselves elsewhere, living in another world. Using a different language perhaps. In a different culture, we are told. In a different house. The journey is terrible, charged with meaning, necessary. Leaving is a question of survival in this so often absurd world of ours.

The starting point is always a house. In this house, there is at least one language. In this language there are words. Lots of words. Words that we understand, that bear resemblance to us, that are close to us. Words that define who we are... And we move on... At certain moments, sometimes often, we have to leave this house and language that we know so well. We have to move. Go somewhere else.



explanatory note (2/2)



Like when we are ready to leave a place yet we can't bring ourselves to do it. Like those moments when where we are, no longer seems the right place. Like all those, who leave to go elsewhere, but more than anything simply not to stay where they are. It isn't the journey that haunts their minds; it's the idea of putting together their departure. How can one convince one's soul to take on such a weight? At a certain moment, there is something that forces us to do it. Circumstances that imply it just isn't possible to do otherwise.



What does this mean? Words that are going nowhere. Acts that tell their own stories and mark history...

There are many ways to leave, to make a move towards somewhere else, to envisage a crossing, to imagine oneself in another land, another country or another language. The woman in this story carries her house to the four corners of the globe looking for balance that she has perhaps lost forever. She speaks a language that we don't perhaps understand; obsessed by a piece of music that accompanies her wandering through her roots, her memories and those she encounters on her path.

Time is hangs from washing line, tied to a tree – a memory or a mirage of the meaning of life.



in a few words (1/2)

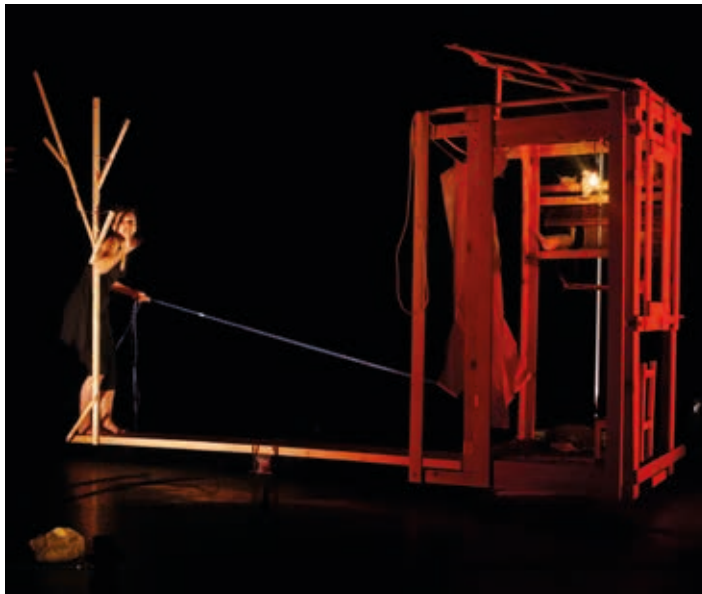
The theme

A woman setting out on the road to a new life takes a look back at her personal mythology, her memories and her hopes. Secured together with her house to a beam of wood placed on the uncertain axis of doubt, she crosses the four cardinal points towards a new position of balance. Her home is fractured by the weight of history. Her suitcase is filled with water from the seas she has to cross. Her tormented thoughts are paraded in her native tongue. Sometimes understood, at others unknown. Her words make up a breathless rhythm accompanied by insistent piano music, interrupted by applause. Her journey is physical, tense and urgent.

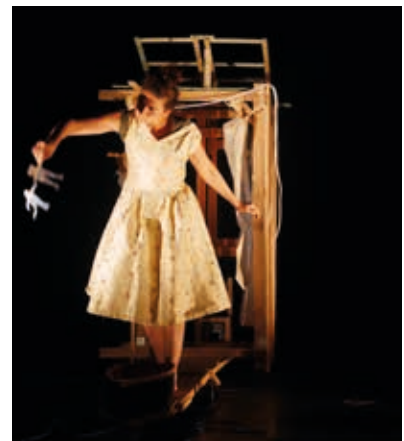


in a few words (2/2)

The scenography plays the leading role in the dramatic work of this theatre of space, objects and movement. Yet it is limited to a strict minimum: a house suggested by a precarious framework secured to a wooden beam, itself balanced on a fulcrum. The weight of its inhabitant moving away from the house causes the beam to seesaw and frees the house from its anchorage on the floor. By pulling on ropes attached to the four corners of the space, everything can be turned around the central axis. It is in this way that this circular journey takes place before the spectator – witness to the many open questions concerning the unimaginable journeys undertaken in today's world.



The soundtrack – a recorded piano piece looped with a number of variations – accompanies the action, drawing a straight line towards our emotions. Each variation announces a new departure, while repetitive bursts of applause bring the action back to the present of our world. The choreography of the performance is built around this music through its attention to the body and the movements of the objects on stage. The piano creates a framework for this voyage through variations from one departure to another. The text is pronounced in Greek, punctuated by well-known catchphrases in French and English. The lack of linguistic understanding is part of the story and emphasizes its musicality as well as lending force to ideas beyond the words.



creative residencies may 2016 > september 2017

The Vélo Theatre in Apt

The Tas de Sable – Pôle des Arts de la Marionnette in Amiens

The Maison de la Culture in Amiens

The Maison de l'Architecture de Picardie

The Maison du Théâtre in Amiens

The Safran in Amiens

early performances

Festival Mondial des Théâtres de Marionnettes de Charleville / september 2017

The Maison du Théâtre in Amiens / october 2017

Les Semaines Internationales de la Marionnette in Pays Neuchâtelois, Switzerland / november 2017

The Dunois Theatre in Paris / january 2018

The Safran in Amiens / february 2018

Internationales Figurentheaterfestival Blickwecshel in Magdebourg / juin 2018

Festival OFF Avignon / juillet 2018

MIMA Festival in Mirepoix / août 2018

Maison de la Culture et des Loisirs (MCL) in Gauchy / avril 2019

Théâtre Athénor in Saint-Nazaire / to specify

contact

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www.lamaindoeuvres.com

variations sur un départ is a co-production of the main d'œuvres with the Festival Mondial des Marionnettes in Charleville.

The project is currently supported by the Safran – Amiens, the Vélo Theatre in Apt, the Tas de Sable – Pôle des Arts de la Marionnette, the Maison d'Architecture de Picardie, the Maison de la Culture and the Maison du Théâtre in Amiens.

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

TECHNICAL CONTACT > Sébastien Dault : 06 61 96 17 61 / **CONTACT FOR SOUND** > Christine Moreau : 06 10 24 02 00

house maximum: 150 spectators depending on the lay-out

show duration: 1 hour

stage set-up: 5 hours

take-down: 3 hours

personnel required: 1 lighting engineer, 1 sound engineer

THE STAGE

performance space: 8m x 8m – minimum height 3m50

essential equipment: a black box, black dancing mats
tiered seating for the public – spectators must be able to see stage floor

LIGHTING

> WE SUPPLY the following lighting equipment:

- 4 beam profiles (90W)
- 11 PAR cans (50W)
- 2 PC lights (650W) on floor stands
- 2 profiles (750W) on booms
- 4F1 lights on floor stands
- 2 LED spots
- 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.

All our lighting equipment is placed at floor level around the stage space.

> WE NEED the following equipment:

- **16 extension cables** for our 17 separate circuits
 - 3 x 1m
 - 3 x 3m
 - 7 x 5m
 - 2 x 10m
 - 1 x 15m
- **2 separated non-dim sockets** to connect our LED spots stage left and stage right
- **1 separated non-dim 16 Amp** to connect our dimmer pack upstage left.
- For spaces thus equipped, we need the use of your **DMX cable** to connect our dimmer pack situated upstage left with our ENTEC box situated in the control booth
- The use of **house lighting** including spotlights and dimmers (to be controlled by our DMX – cable and plug to be supplied)

SOUND

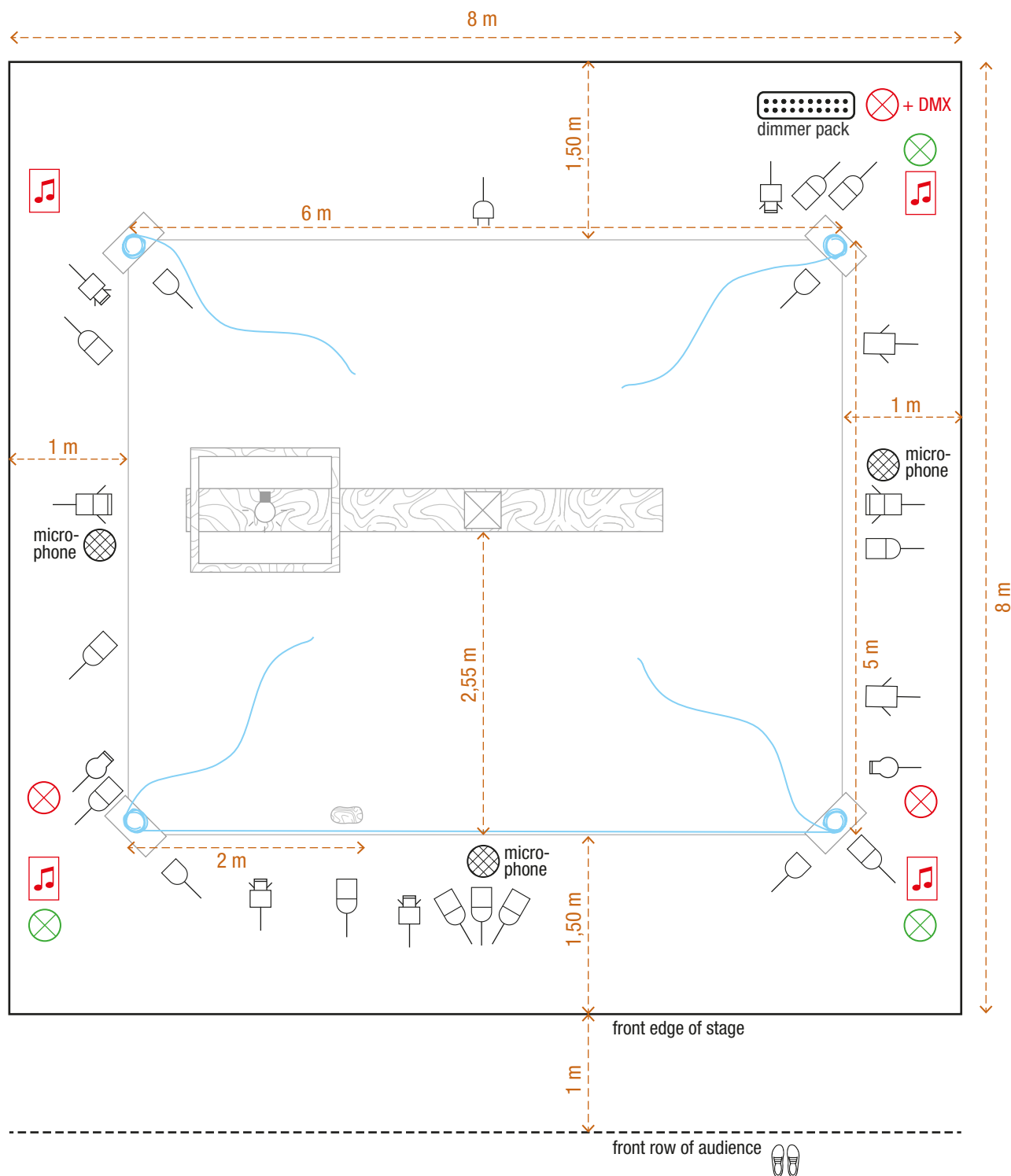
> WE SUPPLY:

- 3 microphones on table-top stands
- Our own mixing desk (including special effects) – the music will be played using our computer

> WE NEED:

- **the use of house sound system:** 2 speakers downstage and 2 speakers upstage, placed on the floor (MTD115 type speakers)
- **Cables and connectors** suitable for connecting our mixing desk outputs (2 male XLRs and 2 female sym jacks 6.35) with your console (for equalization) on 4 independent channels (stereo downstage / stereo upstage)
- **3 live multicore cables** to connect our 3 microphones to the control booth

technical specifications 2/2



OUR LIGHTING EQUIPMENT:

- PAR 16
- F1
- LED projector
- PC
- profile
- beam profile
- non-dim socket

OUR NEEDS:

⊗ non-dim socket for the lights

🎵 loudspeaker

For not equipped performance spaces:

⊗ non-dim socket for the sound