PANAGIOTA
KALLIMANI

# MAM MAM
## A MAGIC DINNER
by Panagiota Kallimani

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Concept & choreography
**Panagiota Kallimani**
Dancers
**Panagiota Kallimani & Eric Fessenmeyer**
Music
**Stavros Gasparatos**
Set design
**Maria Tavlariou & Hara Adamopoulou**
Costumes
**Panagiota Kallimani, Maria Tavlariou & Nella Ioannou**
Light design
**Sakis Birbilis**
Production & booking
**Florence Francisco - Les Productions de la Seine**

**DURATION**
20 minutes
(until 4 times a day)

**AUDIENCE**
An all-audience show
from 2 years old

**SPACES**
Theaters
Site specific

**AFTER THE SHOW**
The team proposes a time for exchanges
and/or a family workshop
(adapted by the team according to the organizer's audience)

PK 2

# MAM MAM
## A MAGIC DINNER

**From the crowing of the rooster to nightfall, a wooden hut becomes the strange theatre of a dance with objects. Here a leg, there an arm... Through the windows and holes of the little house, bits of bodies and a whole farandole of objects, colours and shapes play hide and seek. The Greek choreographer Panagiota Kallimani invites you to a beautiful choreographic object for the very young, from 2 years old.**

**A house, a few utensils and two dancers in movement are enough to create a universe with a new gravity.**
The story is built through a dialogue between music, dancers and stage elements, the aim of which is to create an imaginary game. During this creative process, we will work with objects, both for their material utility and their poetic potential. Objects transform into movement and are part of the musical score.

At this magical dinner, everything acquires two aspects: the real and the dreamy.

WATCH THE FULL LENGHT RECORD

PK 3
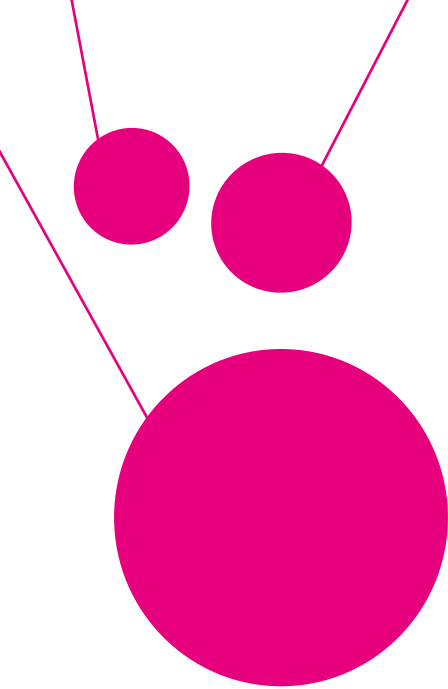
## CHOREOGRAPHIC NOTE

In an imaginary space that we will create with the scenography, a space dressed in sounds and music, two dancers (a woman and a man) will have the possibility to move on an unreal axis.

The bodies will be worked in order to deceive the eye. They will be broken and lose their balance by distorting their own image.

Compressed, grotesque, distorted movements like the characters in cartoons. Finally, the choreography will include movements that have become familiar to children of this age, such as various positions or movements: on the back, on the stomach, on the elbows, turns, flexions, crawling, jumping, running.

## SCENOGRAPHIC NOTE

Familiar everyday objects evoking a dinner preparation are the space where the dancers evolve. The house, a central element, allows the duo of dancers to play with the rules of perspective and balance.

## MUSICAL NOTE

A wired set renders the dancers and the objects performing the musical score. This music box tells a story of unexpected sounds. The set and the movement respond in a dreamlike mechanism through the music.

# PANAGIOTA KALLIMANI

## CHOREOGRAPHER & ARTISTIC DIRECTOR

After having studied at Rosella Hightower's Dance Centre (1995- 1996), Panagiota continued her training at the CNDC in Angers - Centre National de Danse Contemporaine (1996- 1998). From 1998 to 2005, she danced with the Compagnie L'Esquisse, in several creations by Joëlle Bouvier and Régis Obadia, among them *Opening* (R. Obadia); *Les chiens* (J. Bouvier/R. Obadia); *Fureurs, L'oiseau loup* and *De l'amour* (J. Bouvier).

She also participated in the creation of *Topo* by Expérience Harmaat (2002), *Togué* by Carlotta keda (2003), *Sorrow love Song* by Kubilaï Khan Investigation (2004), *Péplum* (2006) and *Comedy* (2008) by Nasser Martin Gousset, *Asobu* (2006) and *Cherry Brandy* by Josef Nadj.

She created her first solo *Tavla* in 1998 at the CNDC in Angers and became Joëlle BOUVIER's artistic collaborator for the solo *Face à Face.*

In 2009, she creates the collective The Plant Collective with Laurie YOUNG and Filipe LOURENÇO and the piece *Trente,* presented at the Athens Festival. In 2011 and 2013, she choreographed with three other members of The Plant Collective: Rafael PARDILLO, Emilio URBINA and Filipe LOURENÇO, the piece *Double Take,* which premiered at the Centre National de la Danse - Pantin/Ile-de-France in 2014.

Since then, she has devoted herself to writing and creating the choreographic piece *Contreplongées* (February 2014) in collaboration with the artists Stavros GASPARATOS (music) and Heike SCHUPPELIUS (scenography). She structures her artistic project in partnership with the bureau Les productions de la Seine, which is committed to her in the long term, in delegated production, in order to accompany the development of her artistic projects.

Panagiota Kallimani's plays are as many testimonies of the Greek economic crisis as they are of the humanitarian crisis experienced in Athens and more widely in Europe. For her creations, she federates mixed teams, European citizens based in France, Greece, Germany, ... Her pieces are nourished by these multiple glances for a freeze frame the time of a creation in dialogue with all generations: from 2 to 77 years old.

In 2016, she choreographs two pieces *Mam Mam, A Magic dinner* for young audiences and the first *Arrêt sur image* a performance for all audiences. In 2019, she created *Allez viens...,* a play for the eight elderly actors of the Greek National Theatre's troupe, which was performed over a period of two months (in March and April).

The Greek choreographer's creative work is traversed by the question of time and the transformation of the body, in connection with her long experience as a performer. In *Contreplongées,* the bodies are half human half animal, inspired by the figure of the Minotaur. In *Arrêt sur Image,* children work on their corporality while slowly counterpointing the rhythm that could be attributed to them. With *Allez viens...,* we are confronted with the exhaustion of the body, with elderly actors who dance relentlessly.

# CONTACTS

## ARTISTIC
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