

WHERE THE WATER HOLES ARE

A dance-theatre duet on memory, storytelling and the human need to gather



A OUTDOOR INTERDISCIPLINARY PERFORMANCE¹
by CROSSiMPACT · 50 MIN · 3 PEOPLE

Synopsis

Where The Water Holes Are is a dance-theatre duet exploring storytelling as a ritual of memory, community, and a “return to the human.” At the core of the performance lies a dialogue between the moving body, the body-as-object, and the body-as-sound. Formless materials and moving objects are animated by the performers, entering into an ongoing relationship with the living body and revealing human vulnerability.

Artistic identity

BODY — OBJECT — SOUND

Dance / Object Theatre / Puppetry /
Live Drawing / Material Transformation / Sound

Essential information

Duration: 50 min

Outdoor performance

Adaptable to different public spaces

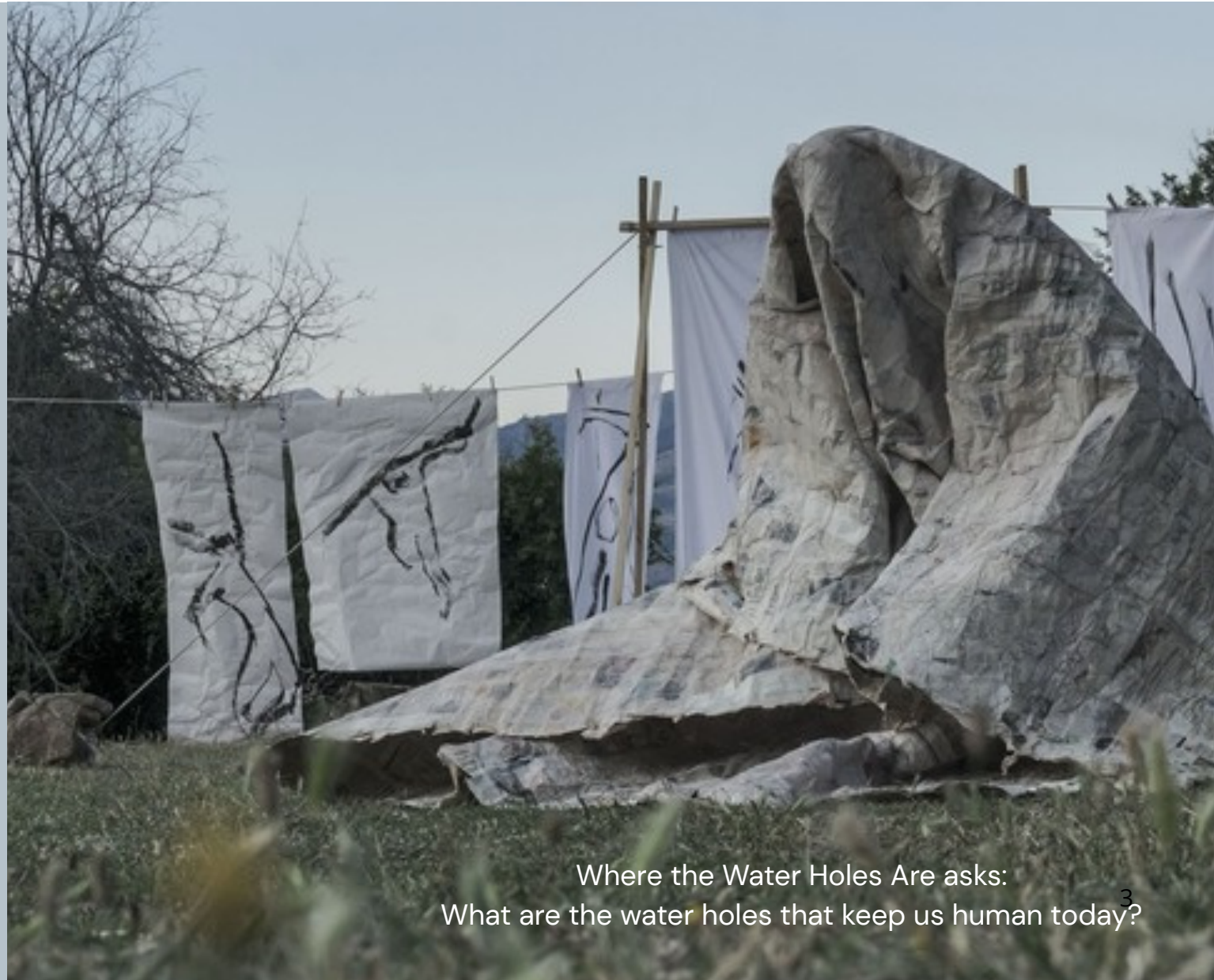
Daytime / twilight adaptable

Recommended audience capacity: 150–200 spectators, if confirmed

REMEMBERING WHERE THE WATER IS

"The South African writer Antjie Krog described meeting a nomadic desert poet in Senegal, who explained to her the role of poets in his culture. The poet's job, he told her, is to remember where the water holes are. The survival of the entire group depends on a few water holes scattered across the desert. When his people forget where the water is, the poet can lead them to it. What an apt metaphor for the role of the artist in any culture. The water is history, memory, the juice and elixir of shared experience."

Excerpt from Anne Bogart's *And Then You Act: Making Art in an Unpredictable World*



Where the Water Holes Are asks:
What are the water holes that keep us human today?³

DRAMATURGICAL THREAD: CREATING A PLACE OF GATHERING

Through this work, our distinct artistic practices (dance – puppetry – live drawing) come together in a dialogue between the moving body, the body-as-object (puppet), and the body-as-sound (speech – sound design). We place this dialogue within a specific moment in space and time: a gathering around the fire, a distillation of communal storytelling through sound, movement and objects.

Beginning with the line:

“Ὡς χαρίεν ἔστ’ ἄνθρωπος, ὅταν ἄνθρωπος ᾖ”

“How beautiful / fulfilled is a human being when they truly are human”

from Menander’s *Dyskolos*, we propose that what constitutes the human as human is their stories.

What matters is also the way in which these stories are told and shared: a symbolic act with a ritual character that shapes collective memory, creates a sense of community and defines embodied identity.

In *Where the Water Holes Are*, storytelling and the exchange of stories become a shared ritual practice and a foundation of the community’s historical continuity.

The title refers to the nomadic desert poet of Senegal described by South African writer Antjie Krog and recounted by Anne Bogart in *And Then You Act: Making Art in an Unpredictable World*. His role is to remember where the water holes are. The survival of the entire group depends on a few water holes scattered across the desert. When his people forget where the water is, the poet can lead them to it.

“The water is history, memory, the juice and elixir of shared experience.”

— Anne Bogart, *And Then You Act: Making Art in an Unpredictable World*

RITUAL: REMEMBERING THROUGH THE BODY

Where the Water Holes Are” brings storytelling to the forefront, giving it physical form through the relationship between the moving body and inert material.

As our primary material, we choose paper and newspaper, fragile and everyday materials that we process into different textures and forms within the space

We observe their movement both when they cover the moving body and when they are guided by it, in a material in constant transition — from matter to surface, from surface to volume, from volume to anthropomorphic or formless presence.

Movement extends beyond the human body to the object and the trace. Moving objects, puppets and formless matter are animated by the performers and enter into a continuous dialogue with the living body

Through repeated actions with an almost ritual character, body and object move between different roles: narrator and witness, spectator and protagonist, extension and autonomous form, sometimes distinct, sometimes merged.

Dance and the handmade structures with which the bodies interact form a tangible, fluid practice based on circular paths, repetitions and rhythmic patterns, carrying elements of ritual and requiring concentration, time, attention and sensitivity.



Credits

Concept, dramaturgy, choreography: Penelope Morout
Music, sound design: Christos Parapagkidis
Special constructions, puppet movement consultant: Giacomo Dominici
Assistant Scenographer: Zoe Kelesi
Set, costume design: Penelope Morout
Dramaturgical support: Maria Lappa, Fenia Kotsopoulou
Video, photography: Fenia Kotsopoulou
Production Assistant: Zoe Kelesi
Production management: Cross iMPact / Kassi Kafetsi

Original audio recordings in Greek: Penelope Morout
Narrator of the audio recordings: Christos Parapagidis
The text recited by actor Giacomo Dominici emerged from a creative process (Dada poems). Excerpts from the following texts heard in Greek and Italian: “The Window” by Yannis Ritsos [from the book “Fourth Dimension”, published by Kedros], “Theories of Performance” by Jay Besemer and “WJD: A Phenomenology” by Khashayar Mohammadi WJD [Gordon Hill Press & The Porcupine’s Quill].

Links

Video <https://youtu.be/rgsxGQ5PpMk>

Website <https://www.penelopemorout.com/performing-arts/performance/where-the-water-holes-are/>

Artists

PENELOPE MOROUT

Creator · Choreographer · Performer · Scenographer
Penelope Morout is an interdisciplinary dancer, choreographer and founder of CROSS iMPACT Company, creating hybrid works between performing and visual arts. She graduated from the Greek State School of Dance and the School of Architecture at the National Technical University of Athens, and holds an MA in Theatre Practices from ArtEZ University of the Arts. Her practice brings performers, objects and scenography into dialogue through choreography and spatial thinking. Her work has been supported by the Greek Ministry of Culture and the J.F. Costopoulos Foundation and presented internationally, including her commissioned work COME HELL OR HIGH WATER, premiered in Edmonton in 2025.

GIACOMO DOMINICI

Visual Artist · Performer · Puppeteer · Scenographer
Giacomo Dominici is an Italian visual artist, performer, puppeteer and scenographer based in Athens. His practice brings together movement, drawing, puppetry, objects and scenography. He has collaborated with Teatro del Carretto, Movimenti Artistici Trasversali, Teatro dei Venti and Romeo Castellucci, among others, working across theatre, opera and public-space performance.

TECHNICAL RIDER

WHERE THE WATER HOLES ARE

General Information

Running time: 50 minutes (no intermission)

Touring team (3 people):

- Penelope Morout – Performer / Choreographer
- Giacomo Dominici – Performer / Special Constructions
- Zoe Kelesi – Production & Scenography Assistant

Technical Requirements

1. Lighting

The performance is designed to be presented primarily in natural light.

In the option of indoor setup:

15 profile source4 25–50

15 profile source4 15–30

5 pc 2 kw

12 pc 1 kw

18 par64

Sound

PA System

- Professional PA system suitable for an outdoor performance.
- Full-range system with 18" or 21" subwoofers.
- Two (2) stage monitors.

The mixing position must have a clear view of the performance area.

Wireless Microphone

One (1) professional digital wireless handheld microphone. The performer picks up and replaces the microphone during the performance without technical assistance.

Performance Area

- Minimum performance area: 10 m × 10 m.
- The performance is adapted to suitable outdoor surfaces.
- A black dance floor (linoleum) is preferred in indoor venues.

Set Requirements

The performance requires:

- Three (3) rigging points or other secure high attachment points for ropes.
- Appropriate weights or ballast to stabilise a wooden frame.
- Access to water before the performance.

Water used during the performance is contained primarily in buckets. A small amount may drip onto one designated area of the performance space. A waterproof plastic sheet (approximately 1 m × 1 m) should be placed beneath this area to protect the floor if required by the venue.

Schedule

- Setup: approximately 40 minutes
- Strike: approximately 30 minutes
- Reset between performances: approximately 20 minutes

Contact

Please contact the company in advance regarding any venue-specific technical limitations or adaptations. We are happy to work with the technical team to adjust the setup where necessary while maintaining the artistic integrity of the performance.