

# La Gigantea



A child, his mother, water, the desert, a magical plant, a people at war... A fantastical story with no words, where puppets, aerial displays, dance and music offer an original journey through the extraordinary world of a child-soldier. With an inventive universe of its own, the company « Les Trois Clés » will move you and make you laugh.



Written,  
choreographed and  
directed Eros P Galvão and  
Alejandro Flores - With Eros  
P Galvão, Lenuta Dorobantu,  
Alejandro Flores, Sigfrido Rivera,  
Sorin Dorobantu - settings and props  
Alejandro Flores - accessories, masks  
Claudine Messonnier and Sigfrido  
Rivera - costumes Maria Adelia and  
Flaure Diallo - marionettes built at the  
Arad Puppet Theatre (Romania) -  
songs Lenuta Dorobantu - music Denis  
Verdier - lights design Philippe Guenver  
- light and sound technician Ioan Horga  
- communication manager Monica  
Zarna - co-production Arad Puppet  
Theatre (Romania), Scène  
61 Alençon, La Fabrique  
de Mouvements à  
Aubervilliers

## creators

### Alejandro Flores

Chilian. Theatrical background La Casa - Santiago du Chili, founding member of Teatro del Silencio (1989/95) with Mauricio Celedon : *Transfusion, Ocho horas, Malasangre, Taca-taca mon amour et Nanaqui*. Arrived in France in 1994, trained in aerial technics - Bruno kriel and Armance Brown.

Works with : Cie Tout fou tout Fly (2001) *Icare & Des ailes à nos souliers*; Cirque Baroque (2002/2006) *Ningen & Troie* ; Cie le Sablier (2004) *Fellini Circus & Ubu Circus* ; Cie Les Chevaliers de l'aventure (2003 - trick riding) *Mélodie en Cheval Majeur* ; Horse museum in Chantilly.

Master in theatre at the university Paris VIII. He gives circus courses in France and abroad

### Eros P Galvão

Brasilian. After her studies in classical dancing and piano, she arrives in France at eighteen years old. Studied miming, mask, puppetry, dance and clowning - Corinne Soum and Steven Wasson, I Made Djmat and Serge Poncelet - Graduate from theatre studies at the university Sorbonne Nouvelle - Paris, 4th promotion in Ecole Supérieure des arts de la Marionnette in Charleville- Mézières. Specialised in aerial apparatus. Works with Cirque Baroque (1997-2006) *Ningen, Troie, Frankenstein* Many tours in France and abroad until 2006. Theater of Préau (2001) *Sans famille - l'autre voyage*, Cie le Sablier (2004) *Fellini Circus & Ubu Circus* Cie Cirkea (2004) *L'enfant des lucioles*, Cie Catherine Dubois (1994). Produces *Las tres llaves* (Spain-2001). Teacher in aerial tissu and trapeze in the Boulogne Circus School, gives courses in France and abroad.



# Les Trois Cles company

develops a stage research focused on gesture and image, reinventing a universal, sensitive and immediate theatrical language. Its wordless performances - at the crossroad between circus, marionettes, dance and music - deal with humanistic contemporary themes. Closely connected to each show's topic are the cultural and social events the company creates and attends, thus meeting different audiences and cultures.

The company was created in 2004 by Eros P Galvão and Alejandro Flores, from Brazil and Chile respectively, dancers and actors who have been living in France since 1990. They work for different companies mixing circus and theatre. They explore a stage art resembling "work in progress", with both a pedagogical and creative aim, always involving new places and new cultures.

The group has been touring since 2006 in France, New Caledonia, Europe and South America.

For the performance *the Gigantea*, the company works with Arad Puppet Theatre through the participation of the actors-puppeteers Lenuta and Sorin Dorobantu, and by creating the marionettes made in the workshops of the Romanian theatre.



## press

"This performance reflects on two internationally sensitive subjects : the division of water resources and child soldiers. Every gesture is choreographed, be it in the air or on the ground. The result is a gentle and poetic performance."

Rue du Théâtre

"A gigantic success for the marionettes. A true masterpiece."

La Provence

"... human marionettes in a staggeringly beautiful scenography that will take our breath away."

Cassandre/Horschamp

"The magic of theatre bedazzled the public"

Le Dauphiné Libéré





## synopsis

The legend tells us...

*In the beginning, the earth gave birth to a plant called the Gigantea, a magical tree whose deep and long roots stroked the ground and brought forth a new life every day. At that time, terrible gusts of wind were still invigorating breaths and gourds were overflowing with water. In those times, tornadoes didn't ravage houses, nor fill their mouths with sand, nor did they lift them up far away over walls with their arms and legs flailing. In those days, man was frank and peace was in his heart. In those days, "blue gold" gushed from the foot of the tree.*

The tree of love and wisdom,  
Henri Gougaud, Seuil publishers

In an imaginary country, Makou and his mother live in the desert. Every day, they go in search of a water to survive. One day, Makou is kidnapped by a tyrant, the chief of an army of hybrid beings (half- men, half-animals). Forced to enlist, he becomes a child soldier.

His life becomes a series of rituals to survive, and he is forced to wander. His innocence fades away. His hunger and thirst are severe and there is turmoil everywhere. But the child is haunted by a dream : where to find The Gigantea again, a root that provides water : *blue gold*.



## director's notes

### dance, puppets and music

This fantastical story offers an original and moving journey without words told by crossing different arts: circus, puppets and music. A dialogue between two animated and inanimated worlds. Actors, puppets, objects and the set all act as many characters and set the stage. Acrobatics and dance create « writing through movement » and enable the performers to develop emotions and create a transposed theatricality of gesture. The players in our tale are constantly transforming themselves: they are characters, objects and decor at the same time. Music also sets the story's tempo, intensifies the action and creates emotions.

go to [www.lestroiscles.com](http://www.lestroiscles.com)  
to watch a video excerpt of the show.



## scenography

Enchanting shapes form the decor, made with creepers, gourds, materials which evoke the infinite roots of the Gigantea. The object/character/decor is in permanent metamorphosis. Objects lose their primary function: broomsticks become weapons, roots become creepers, materials become water, the sky, the desert.



## SOURCES

The play takes inspiration from the Ivorian writer Ahmadou Kourouma (1927-2003) and from the effervescent images of the Flemish painter Jerome Bosch (1453 - 1516), in order to convey this deep message of life, death, violence and innocence. The novel *Allah n'est pas obligé* (Allah is not obliged) by Ahmadou Kourouma is a source of inspiration for the construction of this show. This book, which tells the story of Birahima, a child soldier, is a fresco of the social and political world at the dawn of the third millennium. From the author's omniscient viewpoint, Birahimi is the spokesman of many children willingly or forcibly enlisted into various rebellions in Africa. His words plunge us into a world that is terrifying yet bursting with life and colour. We use the imaginary world of puppets and the circus to raise awareness through derision about real, contemporary historical facts. What interests us in the work of Jerome Bosch is his deciphering of the apocalypse. With Bosch, reality rises up, is perverted. Magic, politics, religion, war, ecology, men and beasts are all made of the same stuff and convey to us visions of a world coloured by the absurd, permanently falling. While the Middle Ages still remains the era that best depicts the fear of the end of the world and mankind, today's reality continues to paint "The Last Judgment" for us. The aim of the company with its actor-puppeteers, actor-acrobats and props is not to reproduce and recreate the characters of Bosch's tableaux, but to take inspiration from his ambiguous world to feed our imagination.

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### possible further reading

Children-soldiers and war in books - Why by Géraldine Elschner (from 5 years old onwards) - A little story of war and peace by Sylvie Baussier and May Angeli (from 10) - Allah is not obliged by Ahmadou Kourouma (novel for 13 year-olds onwards) - The walked path. Memories of a child-soldier by Ishmael Beah. Testimony. - War is my mother by Peter Dickinson. (Novel for 13 year-olds and over) - The sound of bones that crack by Suzanne Lebeau. Editions Théâtrales jeunesse - (autumn 2008). (theatre for 10 year-olds and over) - "The problem of water in the world: [www.cnrs.fr/cw/dossiers/doseau](http://www.cnrs.fr/cw/dossiers/doseau) - "The universe of Jerome Bosch : biography and images on - [www.lemondedesarts.com/Dossierbosch.htm](http://www.lemondedesarts.com/Dossierbosch.htm)

# the show

- 7 performance hall or circus tent
- 7 duration 1hour
- 7 gestural theatre (without words)
- 7 suitable for all ages
- 7 stage dimensions :
  - 8m width
  - 8,5m depth
  - 4m height
- 7 On tour :
  - artistic team :
    - 4 actors/puppeteers
    - 2 technicians
    - 1 touring manager
  - transport costs reimbursement for 6/7 people
  - lodging and meals for 6/7 people



Amnesty International is a worldwide movement of 2.8 million people who campaign for internationally recognized human rights to be respected and protected. Our vision is for every person to enjoy all the rights enshrined in the Universal Declaration of Human Rights of 1948.

## Compagnie Les Trois Clés

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