



PLASTICIENS VOLANTS



New creation

Sky Woman A Native American myth



www.plasticiensvolants.com

One day

we dreamed of writing our stories in the most beautiful stage area : the sky!
And since, our spectators have got into the habit of tilting their heads to
experience the adventures we recount.

Marc Mirales,
Founder of Plasticiens Volants

Plasticiens Volants.

It's the profound desire to address each and everyone,
thanks to a universal language, the language of images and dreams.
It's the deliberate choice to invest public space to tell aerial fables visible by all.
It's a parenthesis of imaginary and sensations where our creatures stroke
and are stroked by young and old.
It's a long adventure of shared passions, to adorn the sky with our giant inflatable puppets,
to deploy dramaturgy and large scale staging,
to experience a shared moment and resonate together.
The show is everywhere : in the middle, above, at the corner of a street,
in the eye of the person next to you.
Shared emotions which are the sap of these festive moments.
We imagine, model, assemble and pigment inflatable aerial sculptures
to inhabit the sky with imaginary tales.
With our dreams, let's dress the sky,
so they become mutual.

CREATION PROJECT

The myth of creation for the Haudenosaunee

“It’s going to sound pretentious, but I want to change the world with the flutter of butterfly wings, of course...”

A. Robitaille, actor in the series “Pour Flora”,
which has the theme of indigenous residential schools in Canada, TOU TV interview.

The creative choices

of the company Plasticiens Volants are never only motivated by the desire to achieve the spectacular or to provide simple entertainment.

We hope through our great visual shows, popular, aimed at everyone, to lead to a discovery, trigger curiosity, to give the desire to deepen, to give meaning, to lead to reflection.

Previously, we dealt with the importance of utopia with the show «Don Quichotte»,

Told the story of the Bird people in search of their king with «Simurgh»,

We plunged into the theme of essential solidarity with «Perle»,

Meditated on the place of human kind in the face of the immensity of the universe with «Big Bang»,

Approached the question of the ecological unbalance with “Nouveau Monde”...

This new project brings together many of these concerns. We will create a show this time around the acceptance of differences and tolerance, the emancipation of populations and the preservation of cultures, but also of free will and freedom of thought.

This creation myth is an iconic and founding tale of an oppressed people, the Haudenosaunee (or Iroquois), residing around Lakes Ontario and Erie on the United States border

and Canada. The very fact of staging this story, which we will do in close collaboration with indigenous communities, is not insignificant.

It is about preserving the culture of a people whose disappearance was programmed.

An iconic story, because it is disastrously not an isolated tragedy.

Now, what could be more appropriate than the magic of these gigantic, immense inflatables, notorious specificity of Plasticiens Volants, to make visible a community that we have sought, for more than five hundred years, to make disappear?

Note of intent

The Pope's timid apologies to the indigenous community this summer show how topical the subject is. During the 20th century, one hundred and fifty thousand young people went through boarding schools in which they sought to assimilate and evangelize Native Americans under the guise of teaching. Torn from their family of origin, these children did not have the right to speak their language, nor to practice their rites. Abuse and sexual abuse were legion. We still find, today, remains, buried behind buildings, nameless, no way to identify them. The last boarding schools closed at the end of the 90s, but the wound is sharp, intact because transgenerational.

This phenomenon of acculturation also engenders a duller malaise, but just as terrible, namely the disconnection of peoples from their roots. Not knowing who we are often prevents you from knowing where you are going. Loss of bearings and severe discrimination towards these peoples causes poverty, violence, addictions and depression. "Statistics Canada" indicates that the suicide rate of First Nations is three times higher than in the non-Aboriginal population. This rate doubles when it comes to people living on reserves.

It is true that efforts are being made: the Canadian government has created the National Center of Truth and Reconciliation, which imposes a duty of memory, schools are opening in former boarding schools to educate young Aboriginal people about their culture. But these efforts are insufficient. Sherman High School in Riverside, California, for example, offers the learning of only one language, Navajo, while more than 70 tribes there are represented. There were over a thousand different languages on the continent before the arrival of the English. Their disappearance is a real intellectual impoverishment.

Despite the work of remembrance surrounding the residential school scandal, the discrimination against these peoples are still numerous, too numerous.

For some time now, Plasticiens Volants has been trying to create a show around acceptance of differences, tolerance and cultural rights. Also, when we had the opportunity to play last summer in the Great Lakes region on the border between the United States and Canada, the idea of a show around indigenous mythology seemed obvious to us. We also found our first partner there, ArtPark, in Lewiston (NY), with whom we are collaborating closely for the development of the project and the link with the indigenous communities.

The story of residential schools and the forced assimilation of First Nations, Inuit and Mestizo is similar to the ordeal that more than two thousand Reunionese families had to undergo, sinister affair that has been called «les enfants de la Creuse». Indeed, for nearly twenty years, from the 60s to the 80s, children from Reunion are taken from their families by the French authorities to be placed on farms in rural departments such as the Creuse, in order to compensate for the rural exodus.

And if we broaden the prism a little bit, the examples of institutional acculturation, around the world, are numerous. We can take the example of babies stolen under the Francoist regime in Spain, but also in Chile, Argentina...

This phenomenon of acculturation raises the question of the difference whether it is ethnic, cultural, political or social. Despite speeches of tolerance that we mean, are we really ready to welcome differences? The populism's developing in Western countries make us fear the worst, because they advocate domination from one group to another, far from respecting human rights.

The standardization, the rejection of difference, the trampling of cultural rights that these populism's claim are frightening, and reminiscent of dark ancient times.

Our way of representing this struggle is to offer the public this founding myth which ends with the need for free will, and the importance of thinking for oneself. Indeed, in this cosmogony, Good and Evil are represented by twinship.

The twins, Sapling, «Young Tree» and Flint, have joined the Spirit World, but still communicate with human beings. Without ever dictating a line of conduct, which should not be departed from under threat of punishment, they give tips and warnings. But everyone is free to listen to these warnings, to follow these tips. Everyone is free to choose, while respecting the Other: animals, plants, Earth as well as human beings.

This relationship to the Other, which takes into consideration the animal as well as the plant, the mineral, the elements as well as meteorological phenomenon, take humans out of the center of the Universe to put them on par with a stone, a tornado or an oak tree. This way of relating, in adequacy, the world joins ecological concerns that many citizens share.

Therefore, it seems essential to us that artists are able to adopt a story that touches universal principles such as equality and respect. It is then a question of sharing this way of apprehending the world, not only with a view to overcome a certain ethnocentrism, but also to strengthen solidarity between peoples, through the universal character of the myths of the origins of Humanity.

We could also be told that our approach – telling the founding myth of the Haudenosaunee – looks like cultural spoliation, just like our settler ancestors took over the land of this people. It would be to forget that our work is done in close collaboration with the indigenous community. During a residency in the United States, we met Perry Ground, Onondaga storyteller, Peter Jemison, faithkeeper of the Senecas, Jill Lun, an indigenous painter, as well as Hayden Hayes, curator of the Seneca-Iroquois National Museum, and internationally award-winning artist to guide us through the rich and significant culture of the First Nations.

In addition, the company's intention to involve First Nations does not stop at these encounters. The idea is to partner with an indigenous painter for the realization of the inflatables, as well as dancers and singers for the show. Plasticiens Volants would therefore be a sort of intermediary, a medium, to highlight this history, and with it all this culture.

During the interview with Jill Lun, we talked about our heavy colonial past. We told her that we were not proud of the behavior of our ancestors in relation to First Nations peoples. Very simply, she replied that indigenous peoples judged actions with regard to future generations. And she was convinced that with this show, our children and grandchildren and their children after them, would be proud of us.

Also, we are convinced that the combination of the Company's know-how and the imagination of the Haudenosaunee people will allow us to create a show that draws in the difference to better resemble all, living beings.

“Our only common point is that we are all different. »

Rousseau



Peter Jemison - Rose Sea Turtle

Haudenosaunee story of creation

Here is a summary of the Haudenosaunee creation story we wish to portray:

The Haudenosaunee have always recognized that people are complex, possessing both good and bad qualities, a good and an evil spirit, day and night.

Very

long ago, the earth was covered with water.

There was great darkness as neither sun nor moon nor stars shone.
The only living creatures in this dark world were aquatic animals like beaver,
muskrat, duck and loon.

Far above the water covered land was the Land of Happy Spirits,
where the Great Spirit dwelt.

In the center of this higher realm,
there was a giant apple tree whose roots went deep into the ground.



One day,

the Great Spirit tore the tree from its roots, creating a pit in the ground.

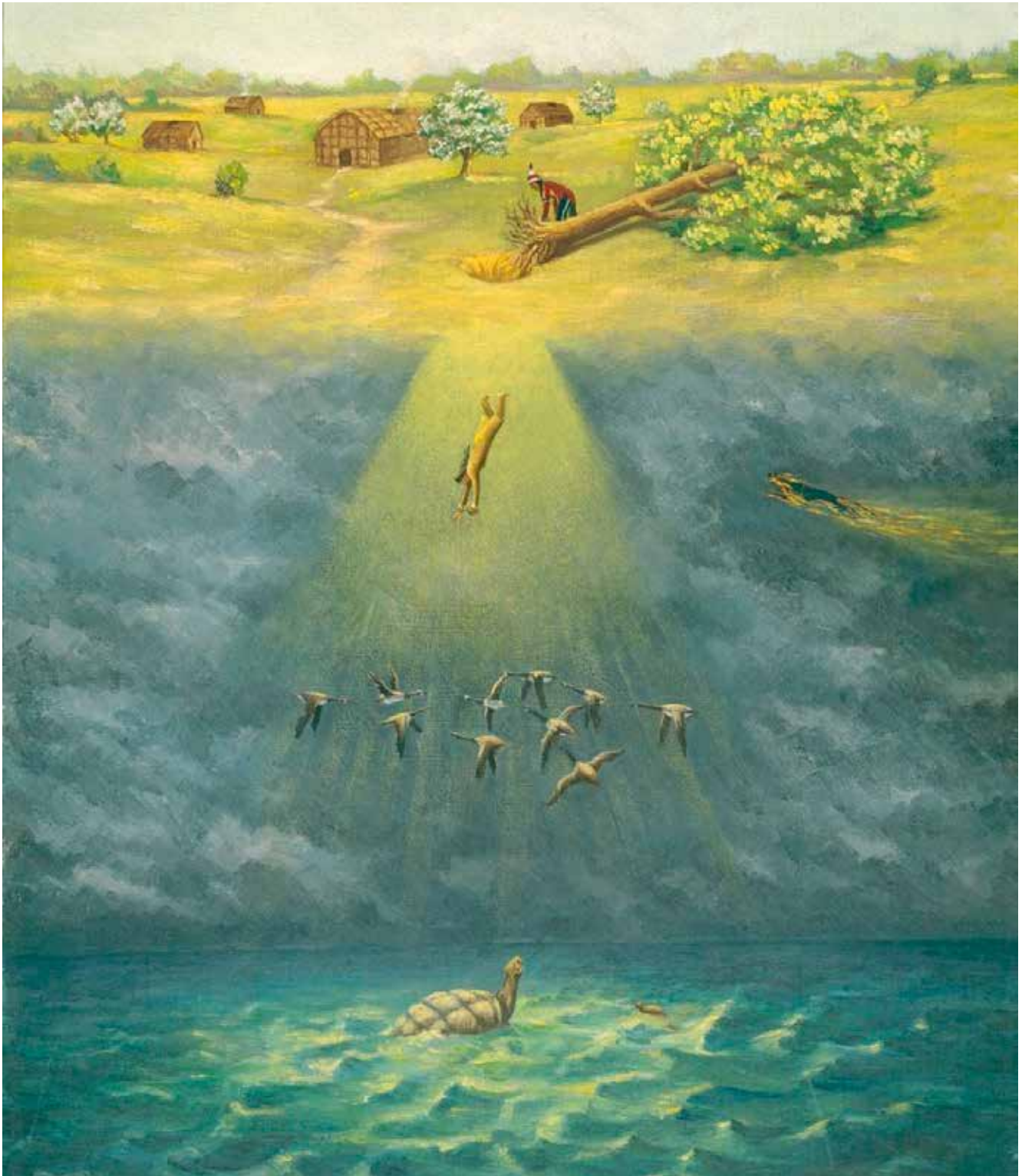
The Great Spirit called his daughter and asked her to look down the hole.

In the distance, she saw the lower world covered in water and clouds.

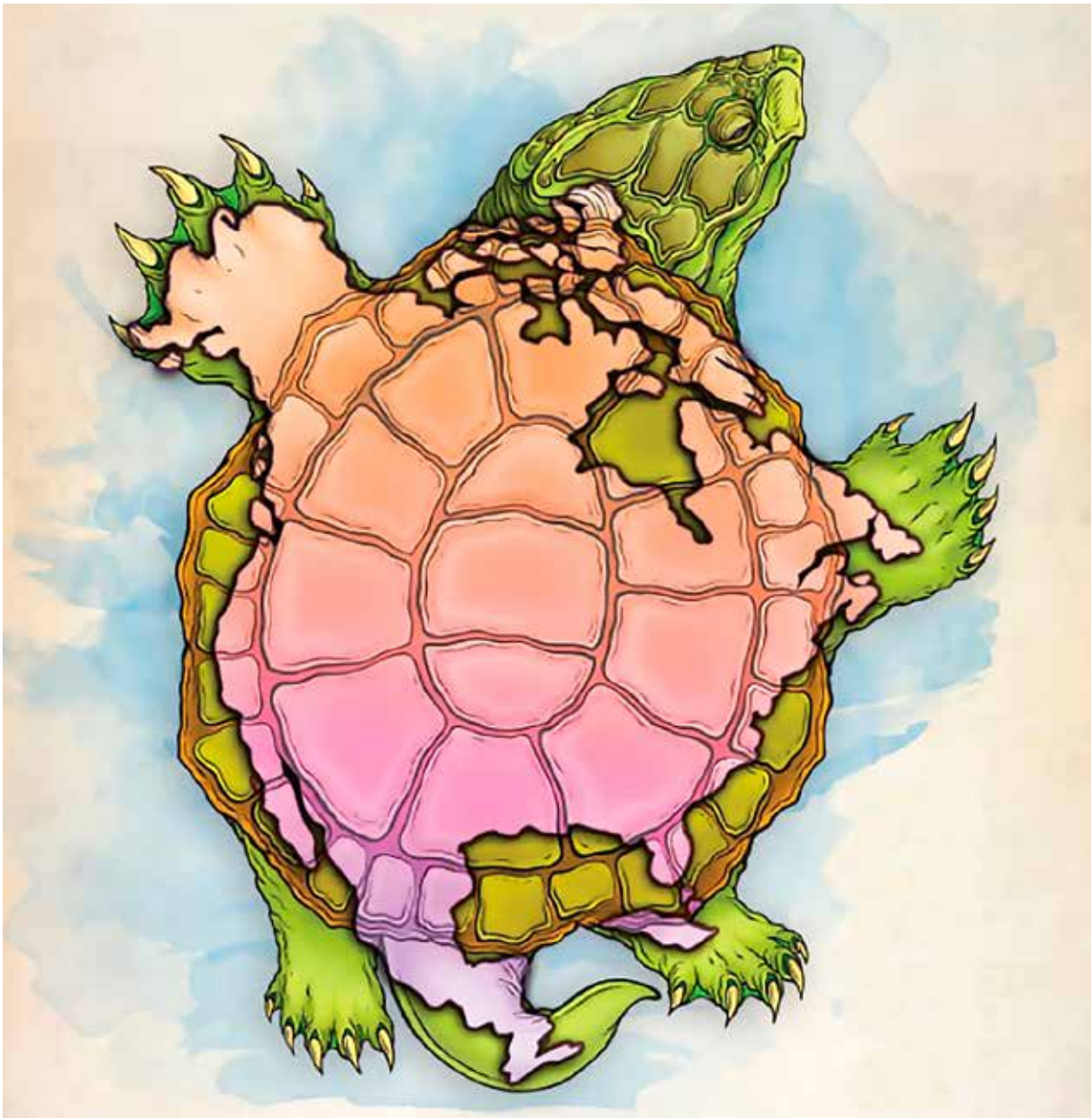
The Great Spirit spoke to his daughter, asking her to go to the world of darkness.

He then lifted her tenderly and dropped her into the hole.

The woman – who would be called Sky Woman by those who watched her fall – began to slowly float down.



As Sky Woman continued her descent,
the animals worried about what would happen to her when she reached the water.
The beaver told the others that they needed to find a dry place for her to rest.
The beaver dived deep under the water in search of land.
He did not succeed. After a while, his corpse resurfaced.
The loon was the next creature to try to find land. He didn't make it either.
Many others tried, but every animal failed.
Finally, the muskrat dived, when its corpse floated to the surface,
his little claws were tight.
The others opened his claws and found some dirt.
The aquatic animals summoned a large turtle and deposited the earth on its back.
Immediately, the turtle grew and grew, and so did the amount of land.
This land became "Turtle Island", North America.



All this time,
geese gathered under Sky Woman to break her fall.
With great care they placed her on the newly formed earth.



Aensic - Sky Woman

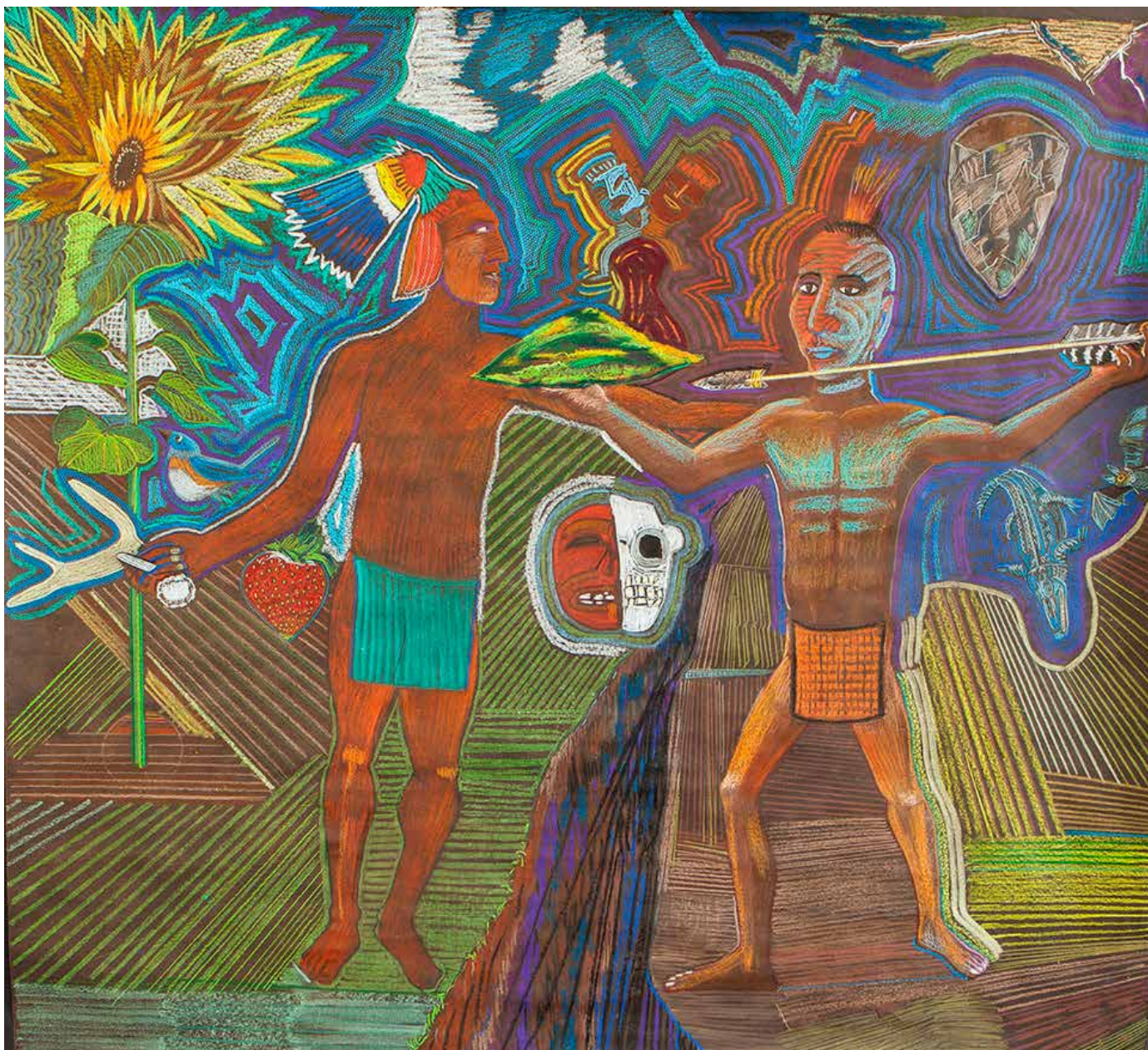
Sky Woman had,
in her clenched fists, seeds from the land of the spirits.
She sowed these seeds, plants grew, and among the first, strawberries.



Peter Jemison

Shortly after her arrival,
Sky Woman gave birth to a daughter, who herself
quickly gave birth to twins.

The firstborn became known as the Good Spirit.
The other twin caused his mother so much pain that she died when he was born.
He was to be known as the Evil Spirit.



Peter Jemison - Struggle to Control the Earth

The two brothers

bury their mother and from her body grows corn,
beans and squash, which are called «the three sisters».

Next grows tobacco, which is a sacred plant.

Thus, living beings can always find their food in the ground,
because it springs from Mother Earth.

While the Good Spirit provided light, the Evil Spirit created darkness.

The Good Spirit created many things, but each time his brother created the opposite.

The Good Spirit made the big and beautiful trees, he created the roses.

The Evil Spirit, created the knots in their trunks and the thorns in the rosebush.

The Good Spirit made the bear and the deer.

The evil spirit created poisonous animals such as snakes
to destroy the animals created by his brother.



Peter Jemison - Iroquois Creation Story

After the Good Spirit completed the earth,
he created the human being from red clay.

Placing the human being on earth, the Good Spirit instructed him,
teaching him generosity, sharing and respect for Mother Earth.

His brother did the opposite by inculcating greed, jealousy...

The Good Spirit told his brother that he had to stop his negative actions.

The evil spirit flatly refused.

The Good Spirit became enraged at his brother's wickedness.

He challenged his evil twin to race, games, and so on.

But, as they were still tied, they ended up fighting.

The battle raged for several days.

Again, no one won the fight,
so they decided to leave Turtle Island and join the Spirit World.

Thus leaving

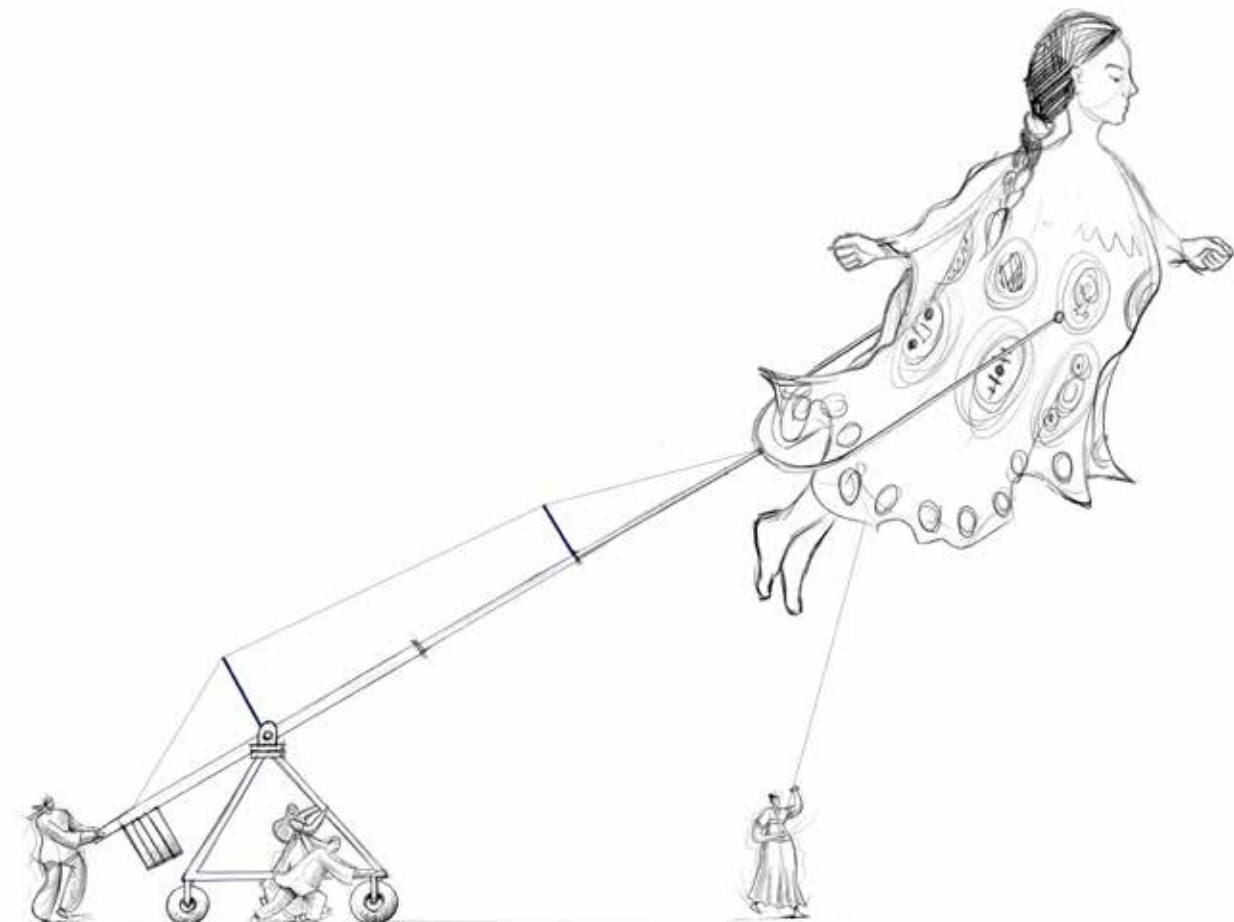
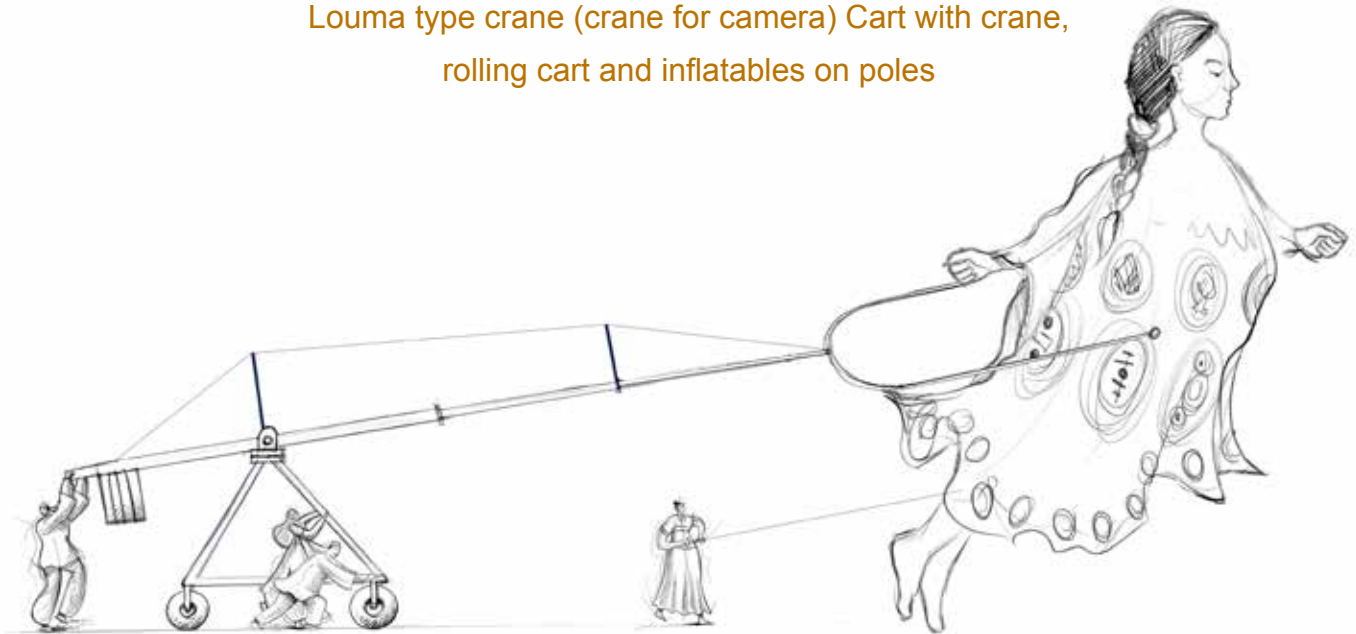
the human being alone to make his decisions, weighing himself the good from the bad,
while knowing that he had to make his choices thinking
about the next seven generations.



Peter Jemison - Left Handed and Right Handed Twin

Story Board, version without helium

Several systems are considered,
Louma type crane (crane for camera) Cart with crane,
rolling cart and inflatables on poles

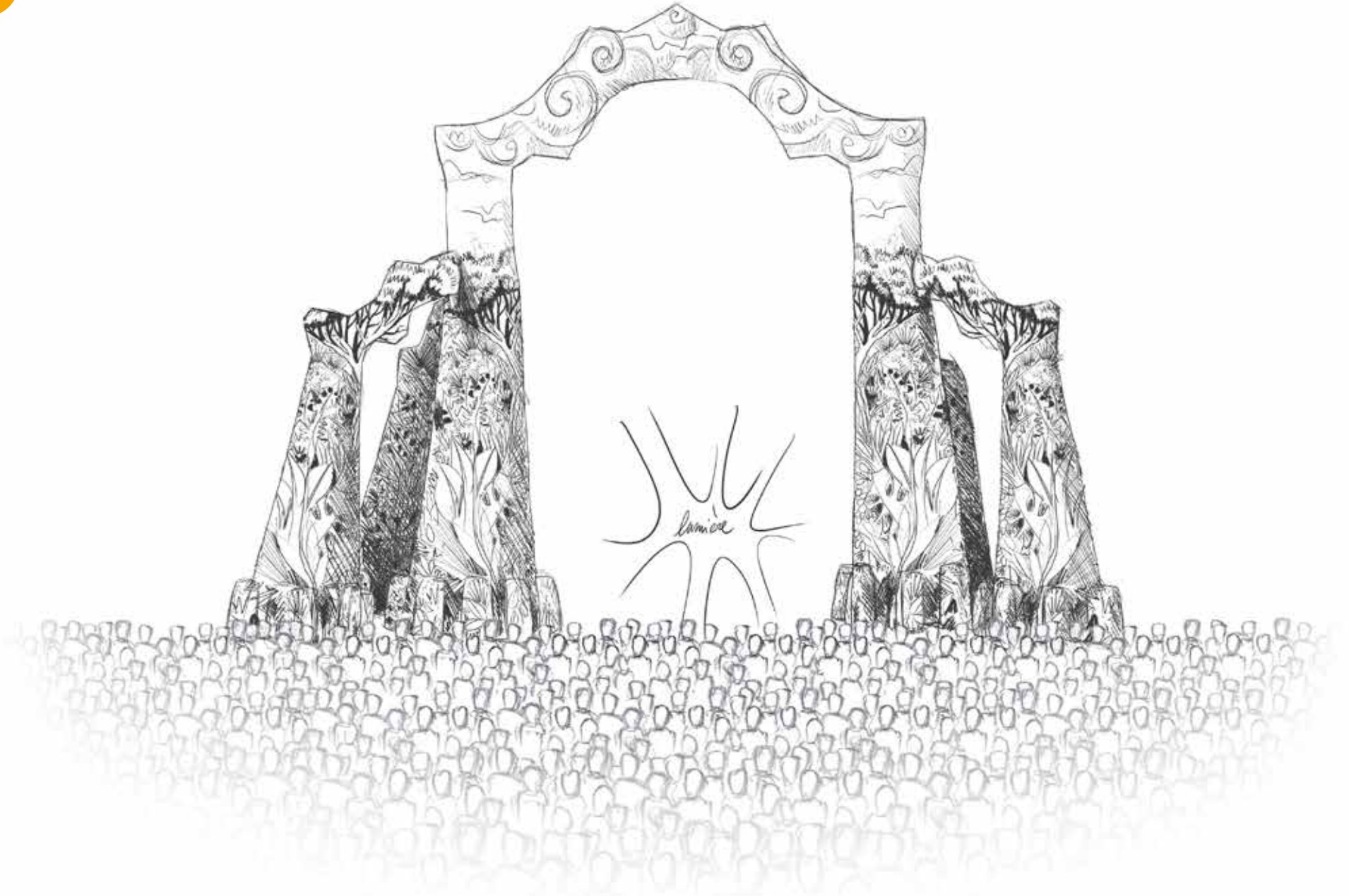




We are considering two solutions for the twins. Either a crane on a rolling cart, heavy, not very mobile, but which allows the character to have a big size, around 10 m high. Second solution, much lighter and more mobile, but limiting the size of the inflatable, to about 5 or 6 m maximum.

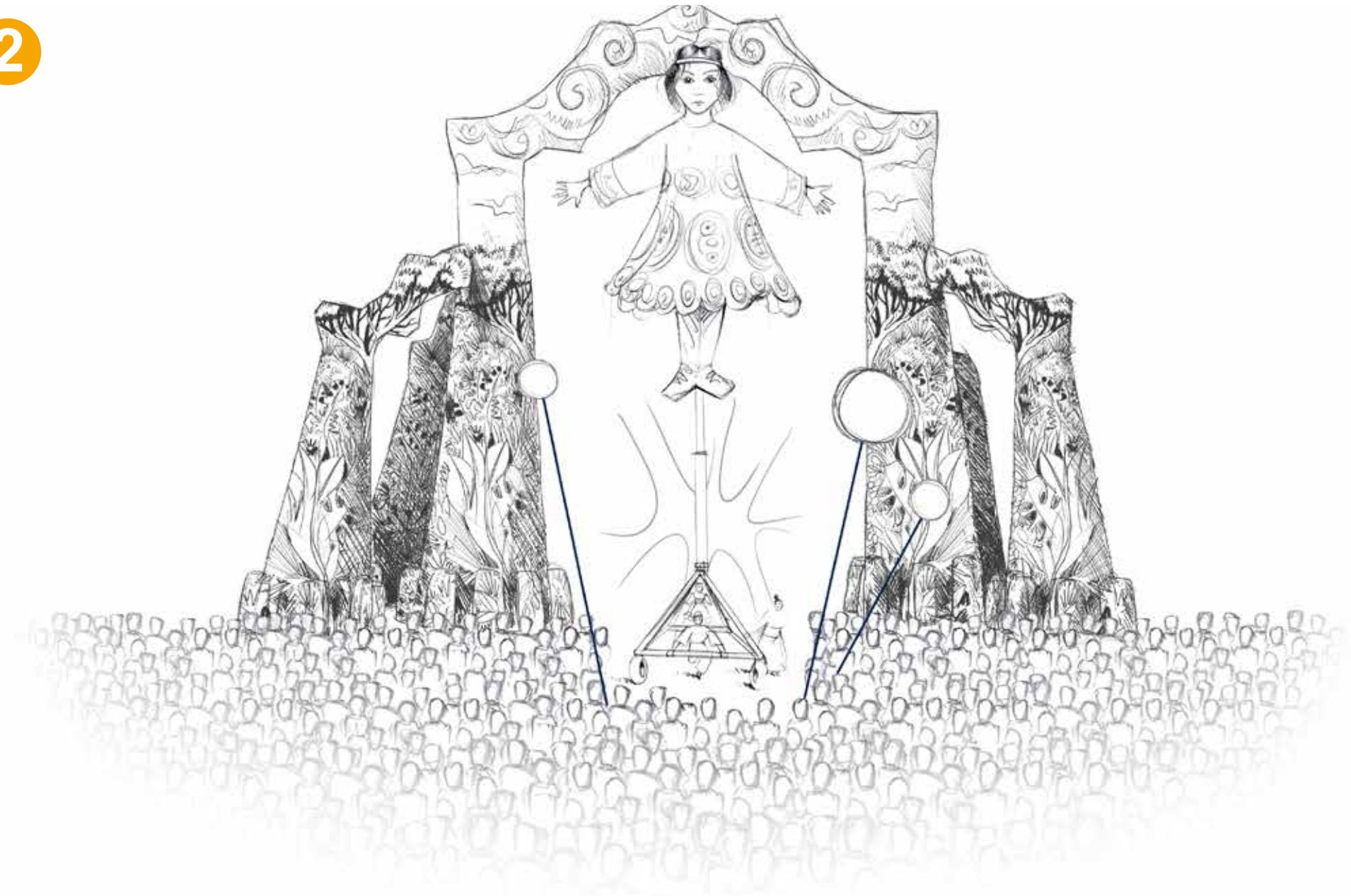


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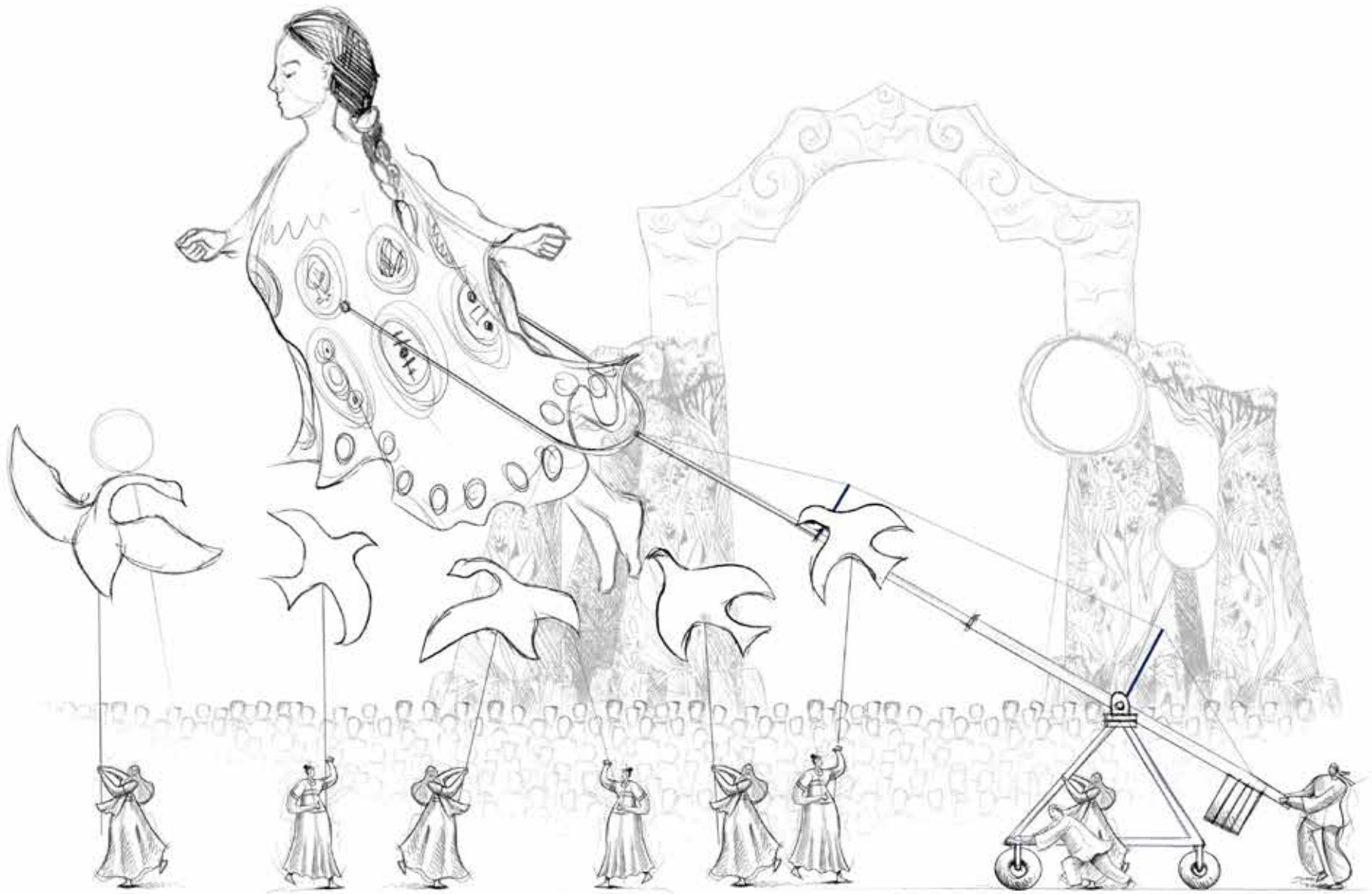
The hole in the Sky World (Spirit World)

2



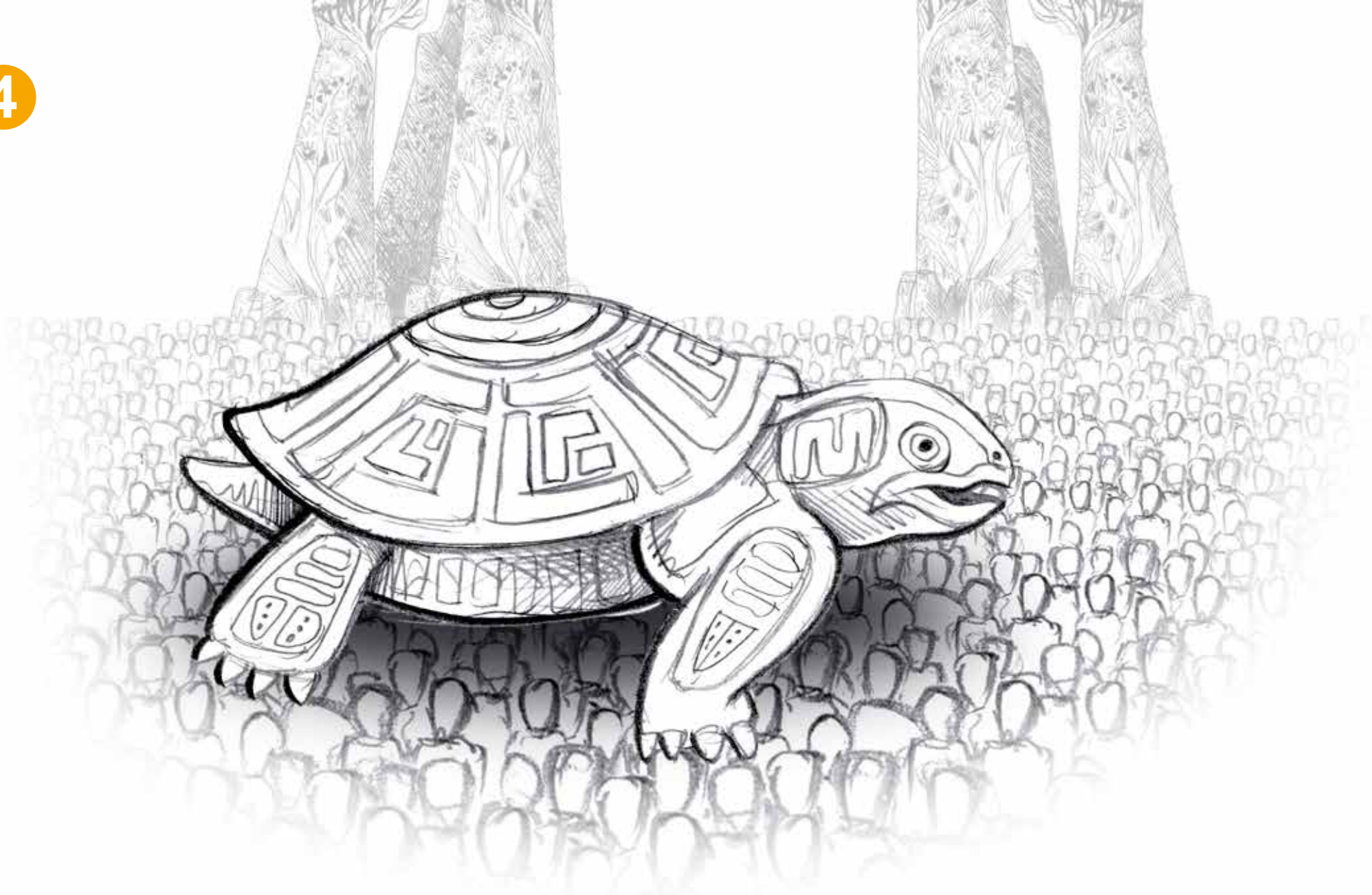
Sky Woman falls into the hole. Seeds follow her.

3

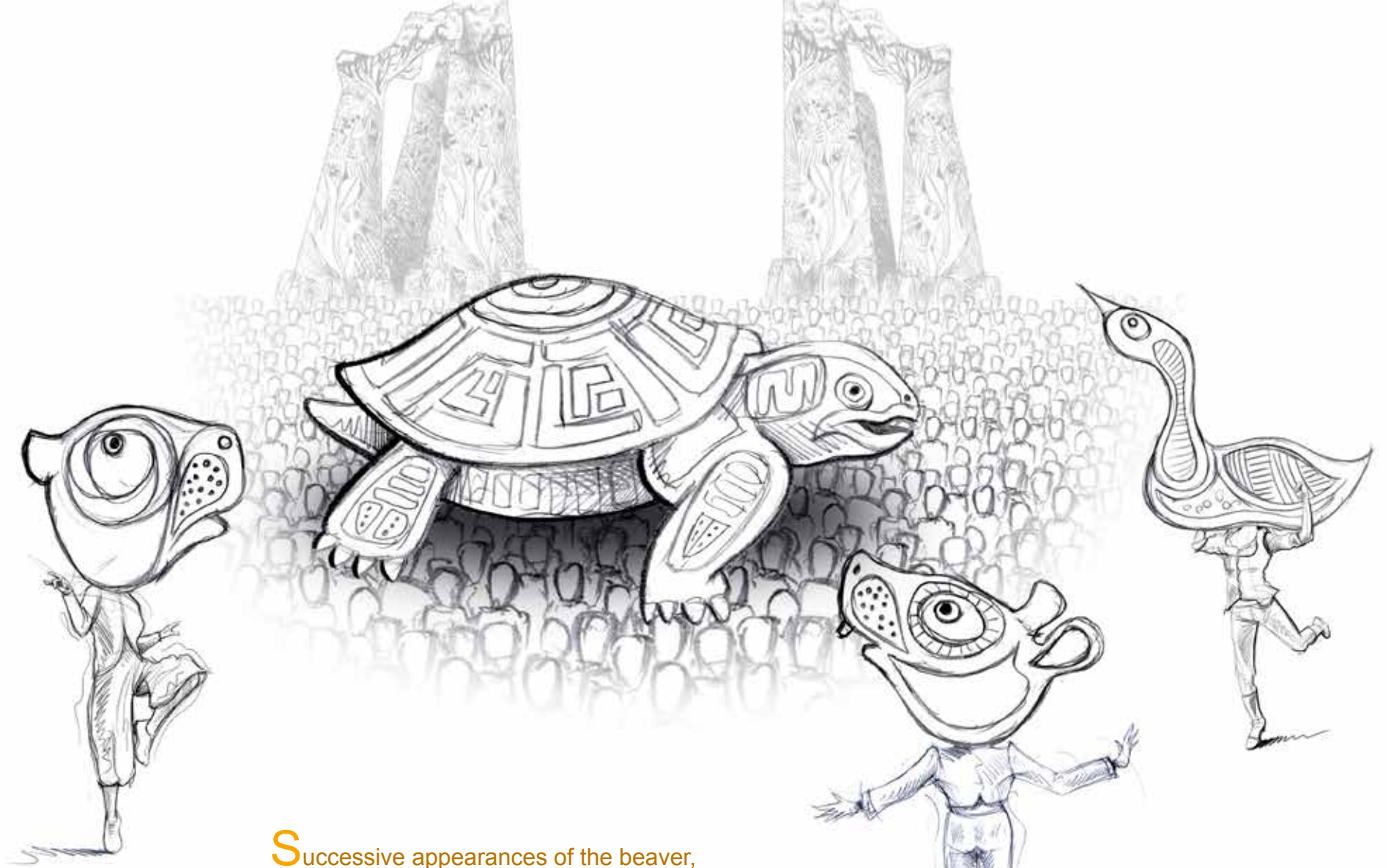


A bird appears, then two, then three... The birds join Sky Woman, surround her to break her fall.

4



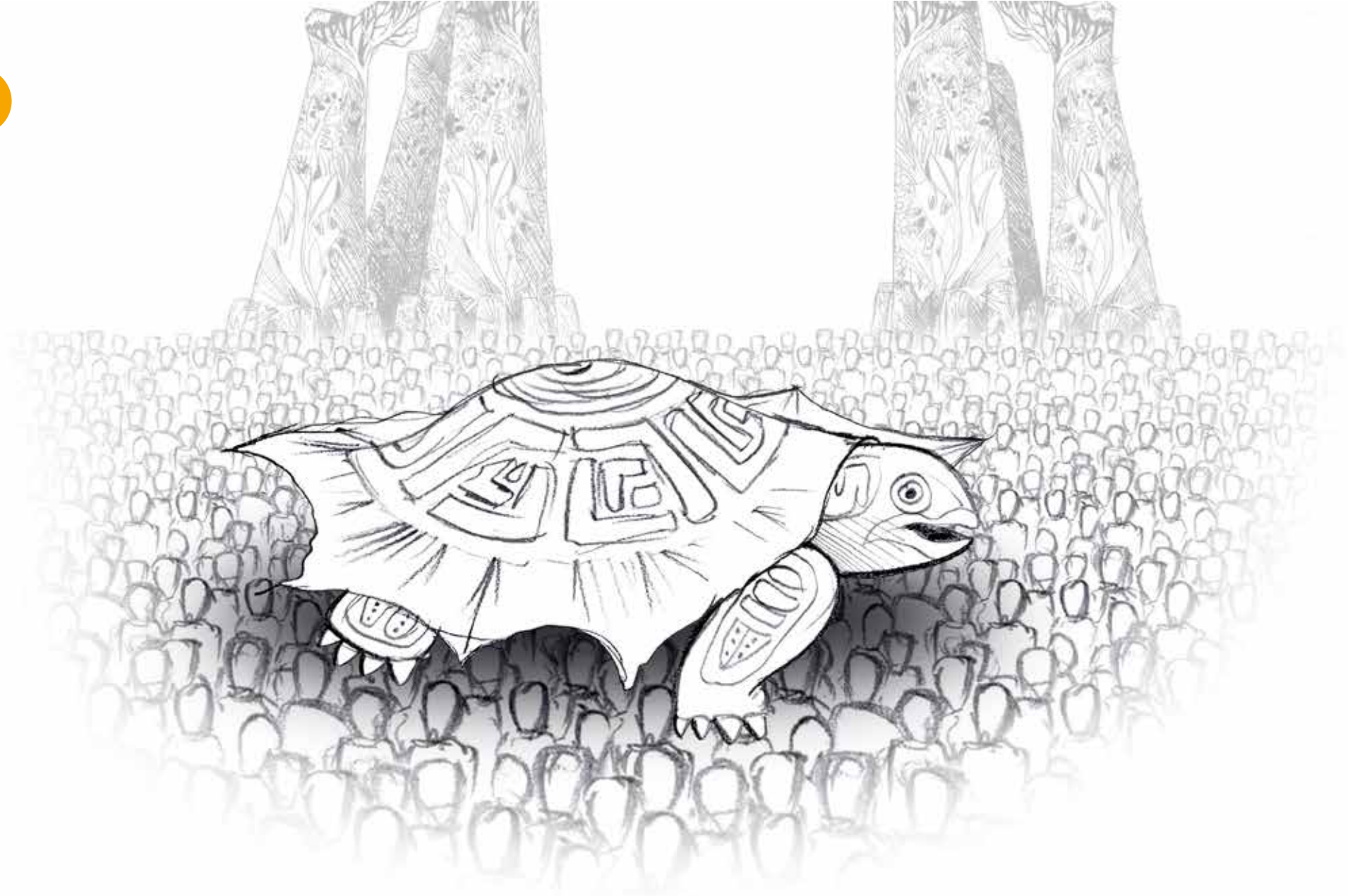
Appearance of the turtle carried by the audience, from the bottom of the oceans.



Successive appearances of the beaver, the loon and the muskrat from the underwater world. A voice tells the story (A Native American story teller?) in which the animals dive one after the other to bring up a clod of earth which is at the bottom. They fail. Only the rat succeeds. He dies of it (importance of sacrifice).

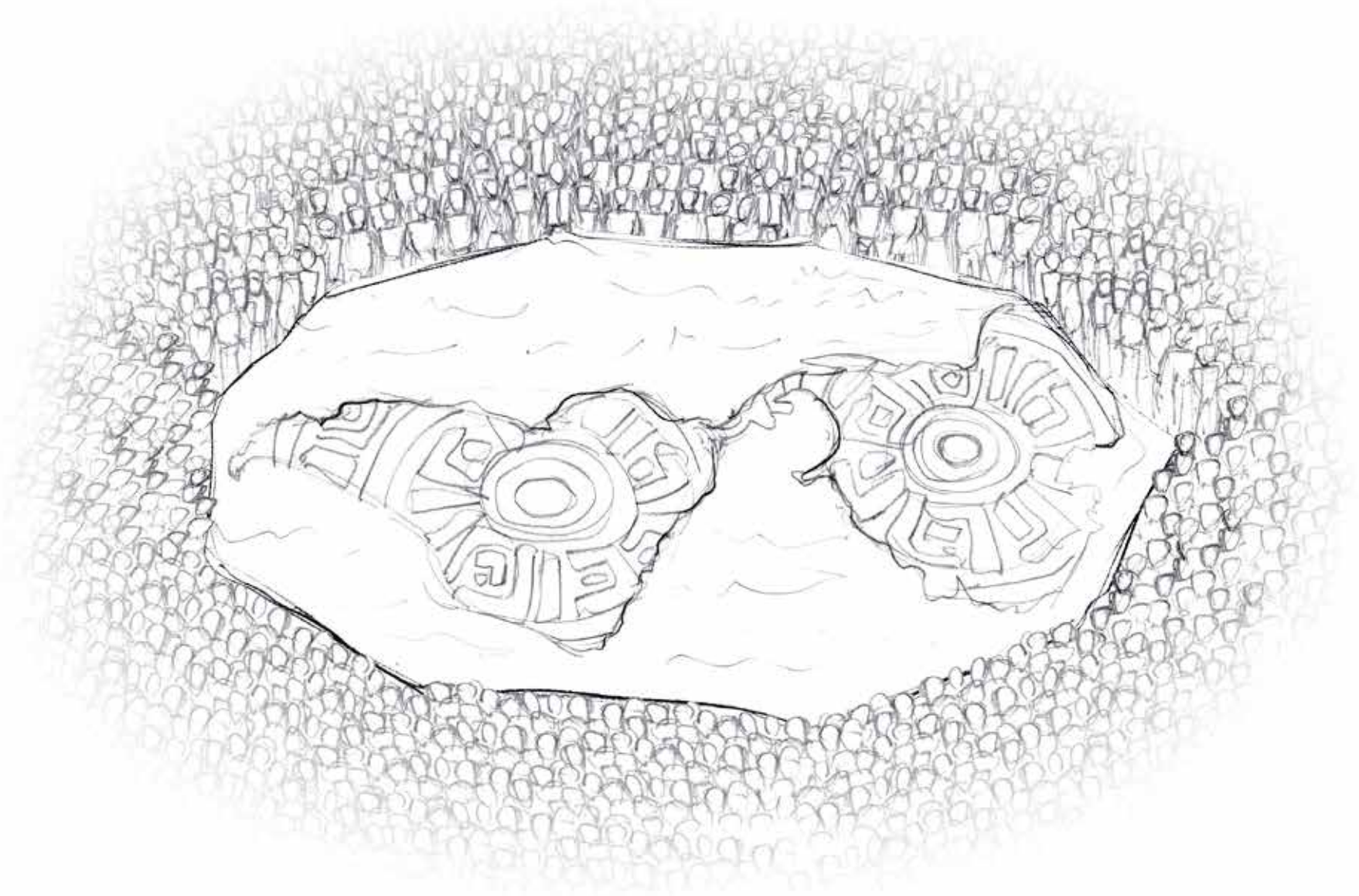


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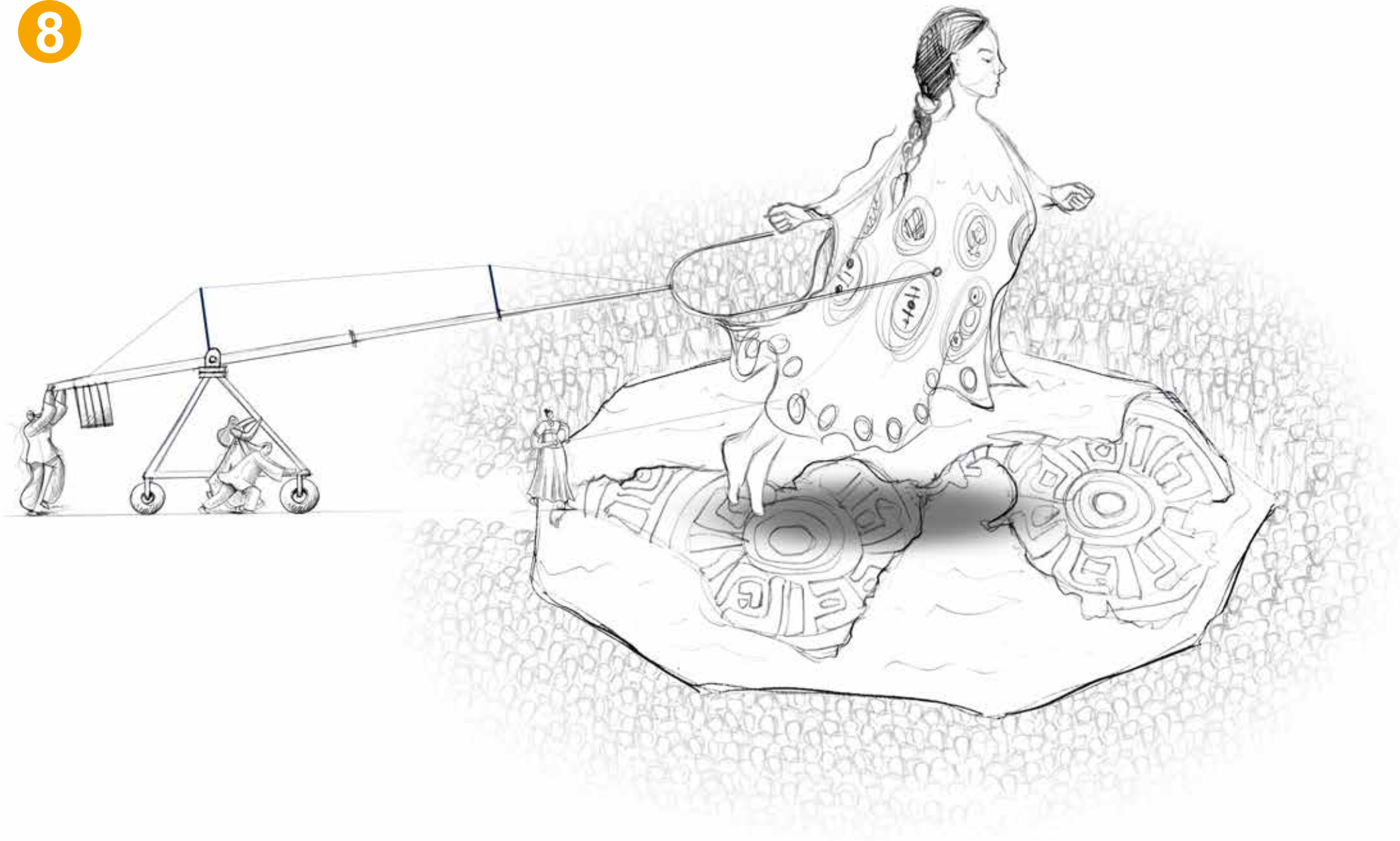


Placing the soil on the turtle's back. The earth grows.

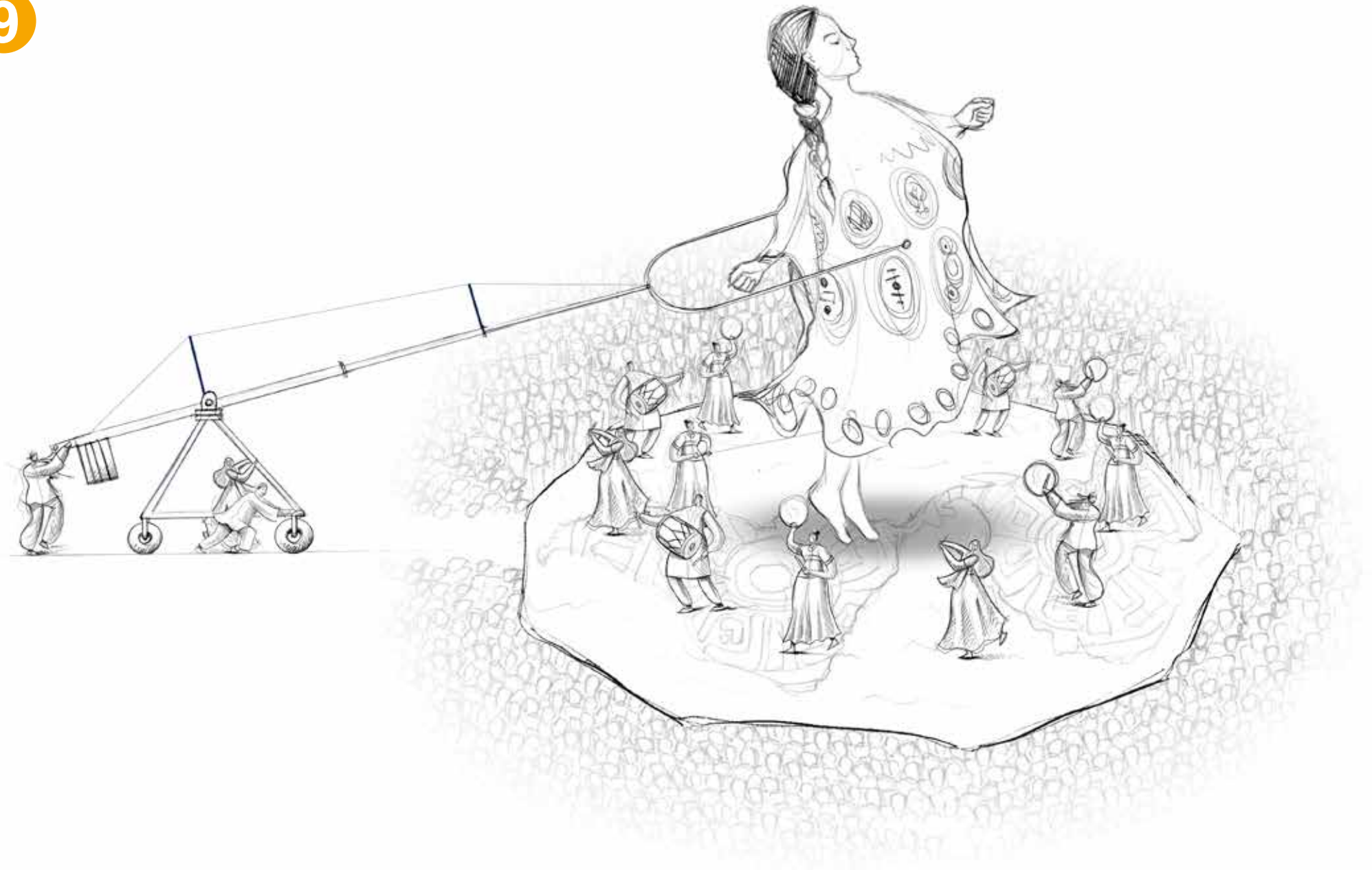
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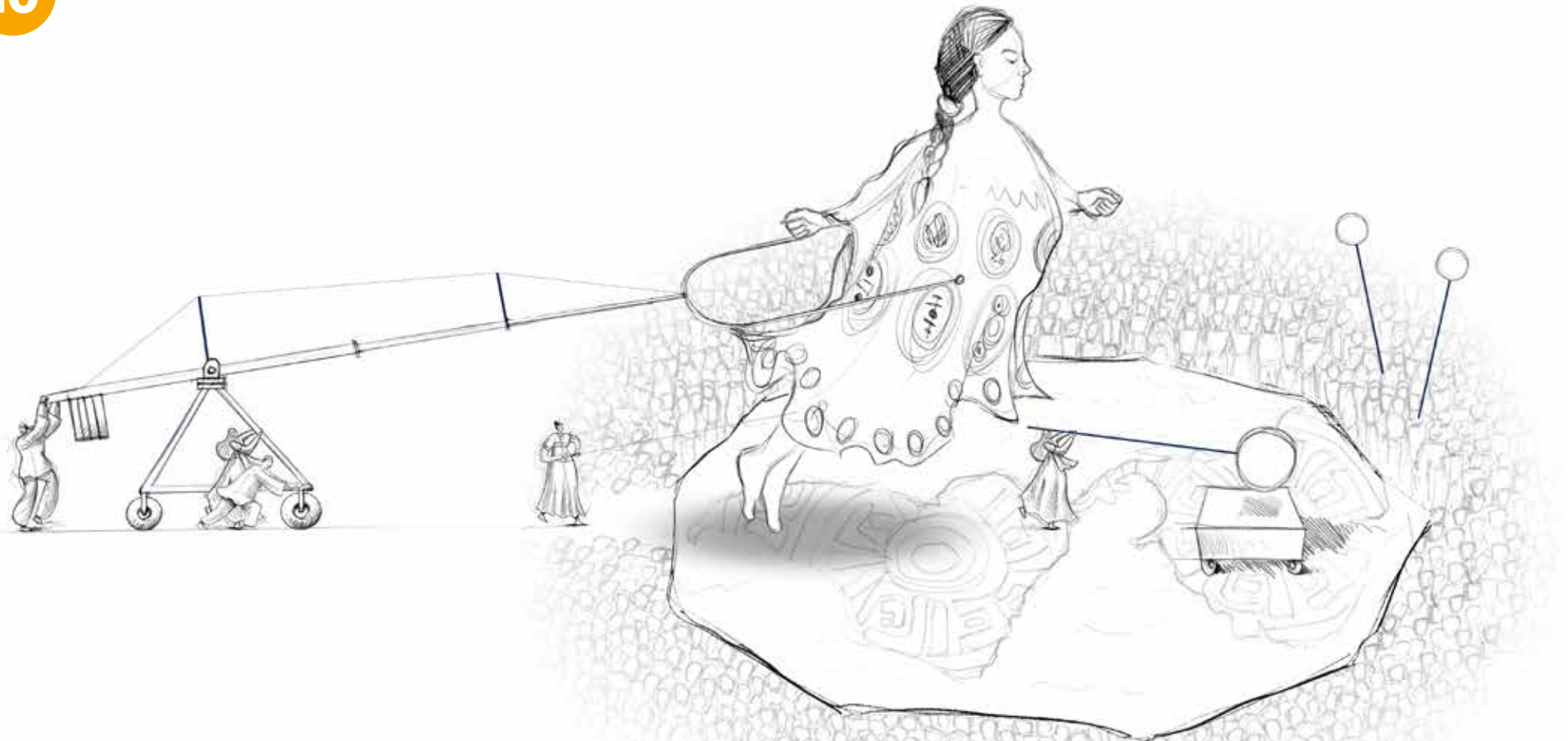
The turtle becomes Earth.



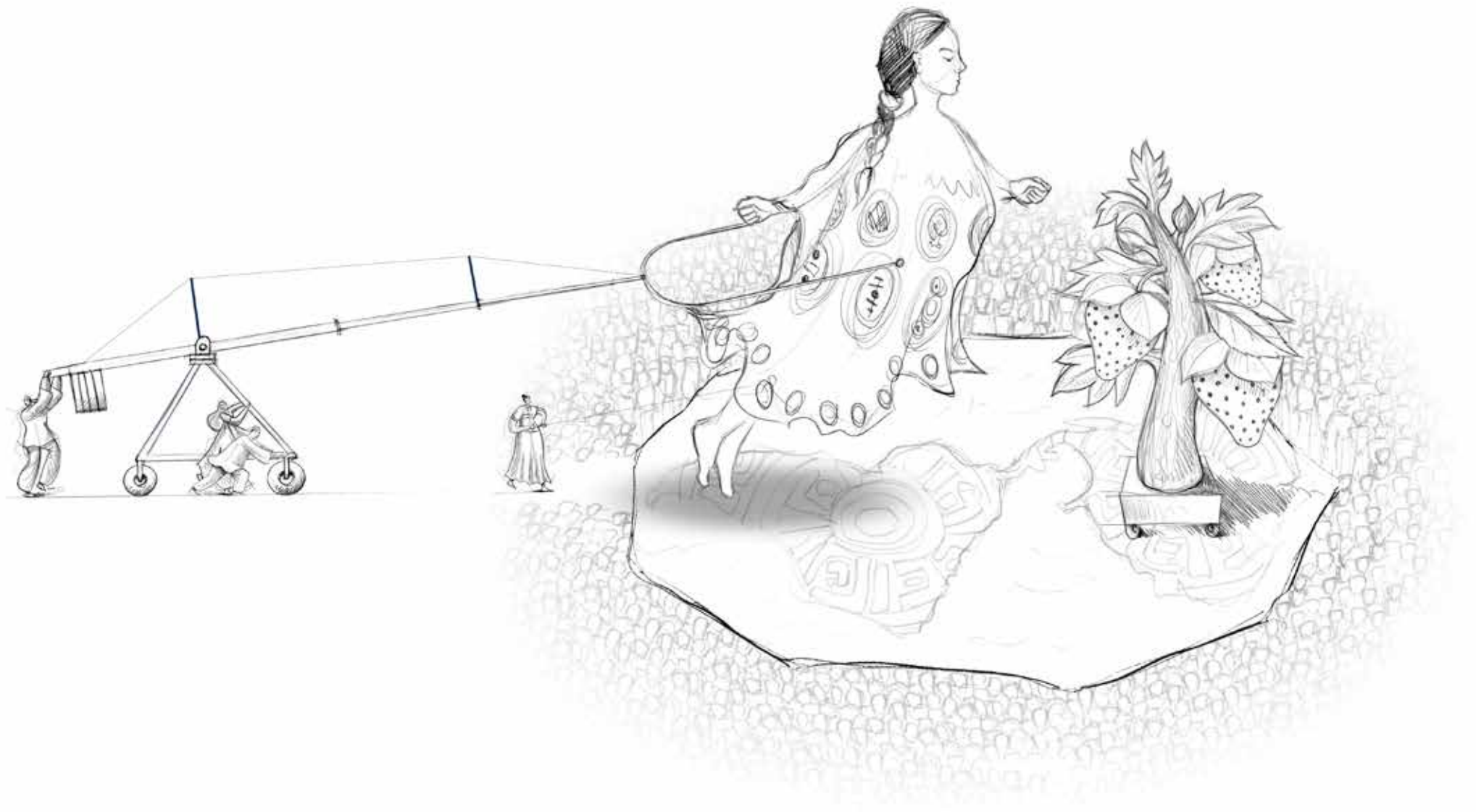
Sky Woman lands on the back of the turtle-turned-earth.



Sky Woman stamps her feet on the ground, a band accompanies her, the audience is invited to dance with her.



A seed carried away by Sky Woman falls to the ground.

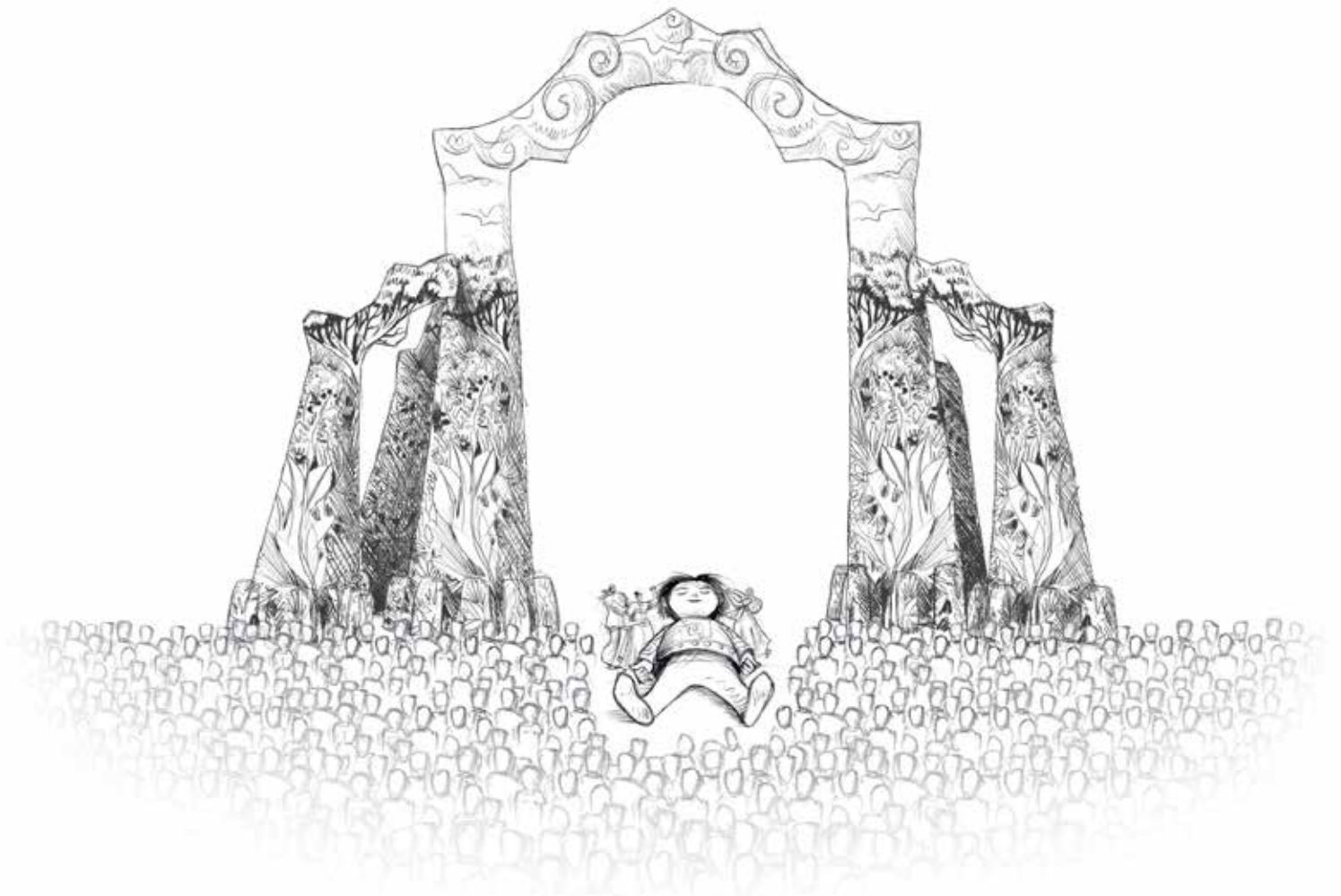


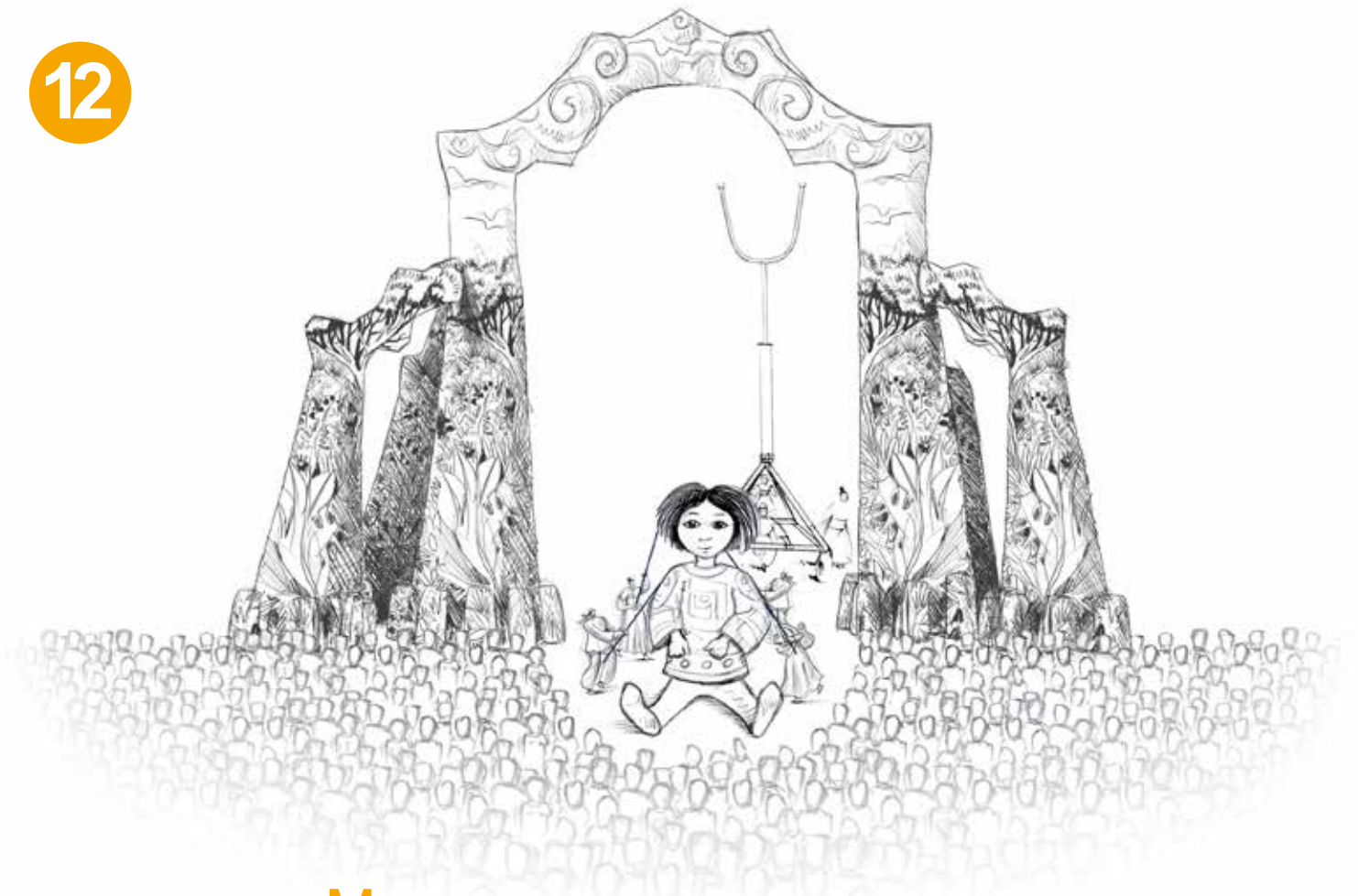
A strawberry plant, which has great importance in the Haudenosaunee culture.





Sky Woman gives birth to Mature Blossom.



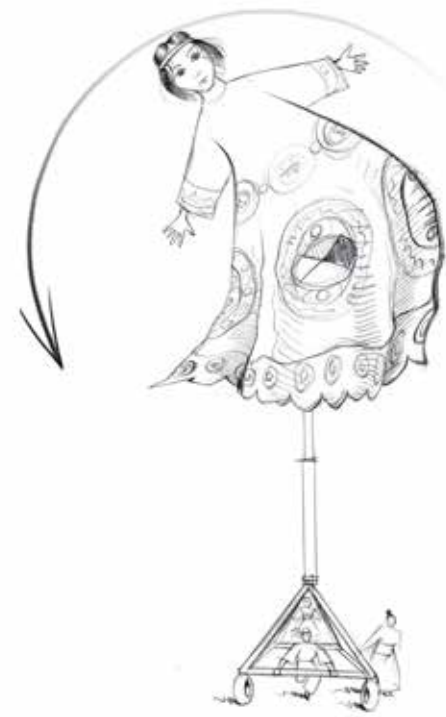


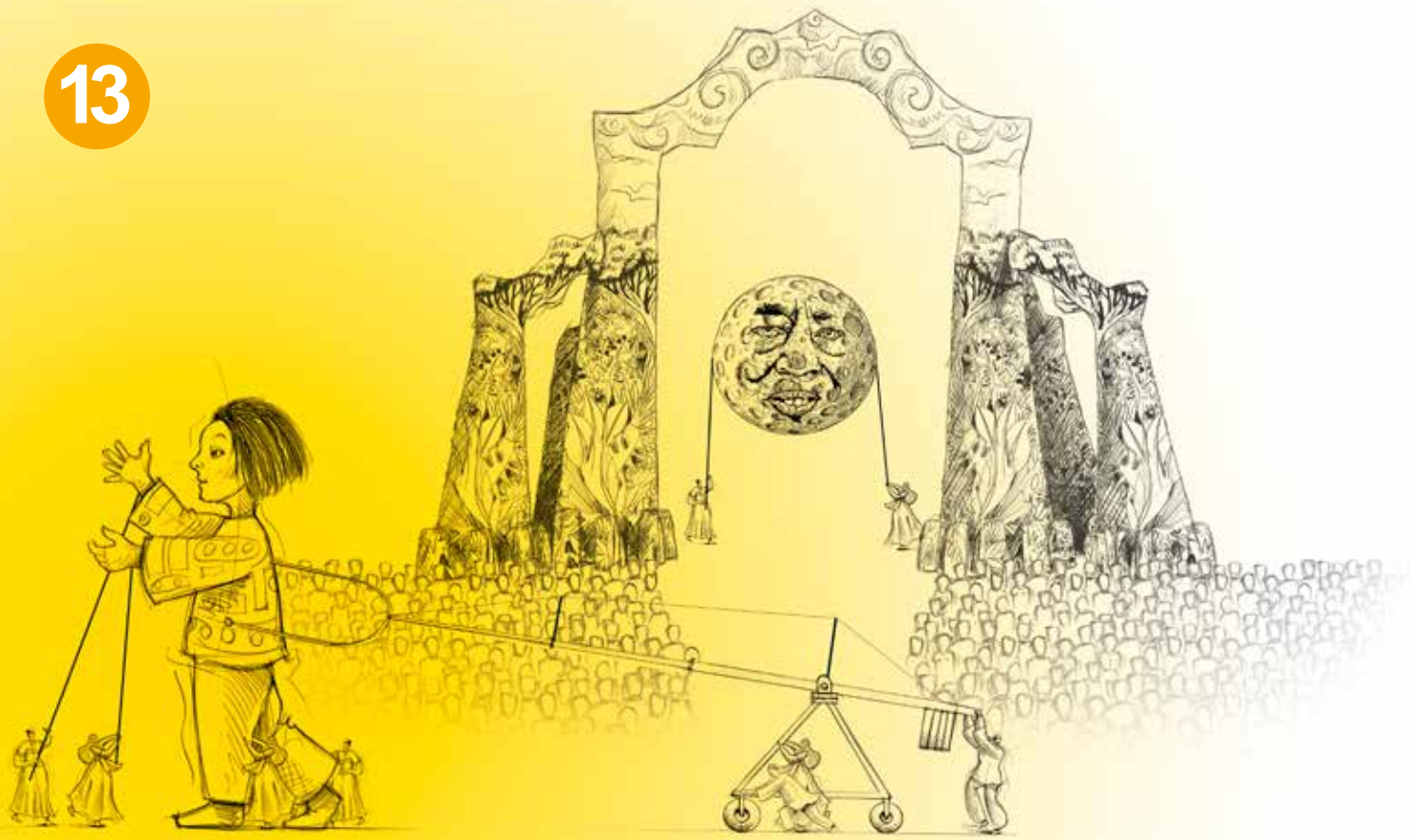
Mature Blossom, slowly gets up and tries to walk...



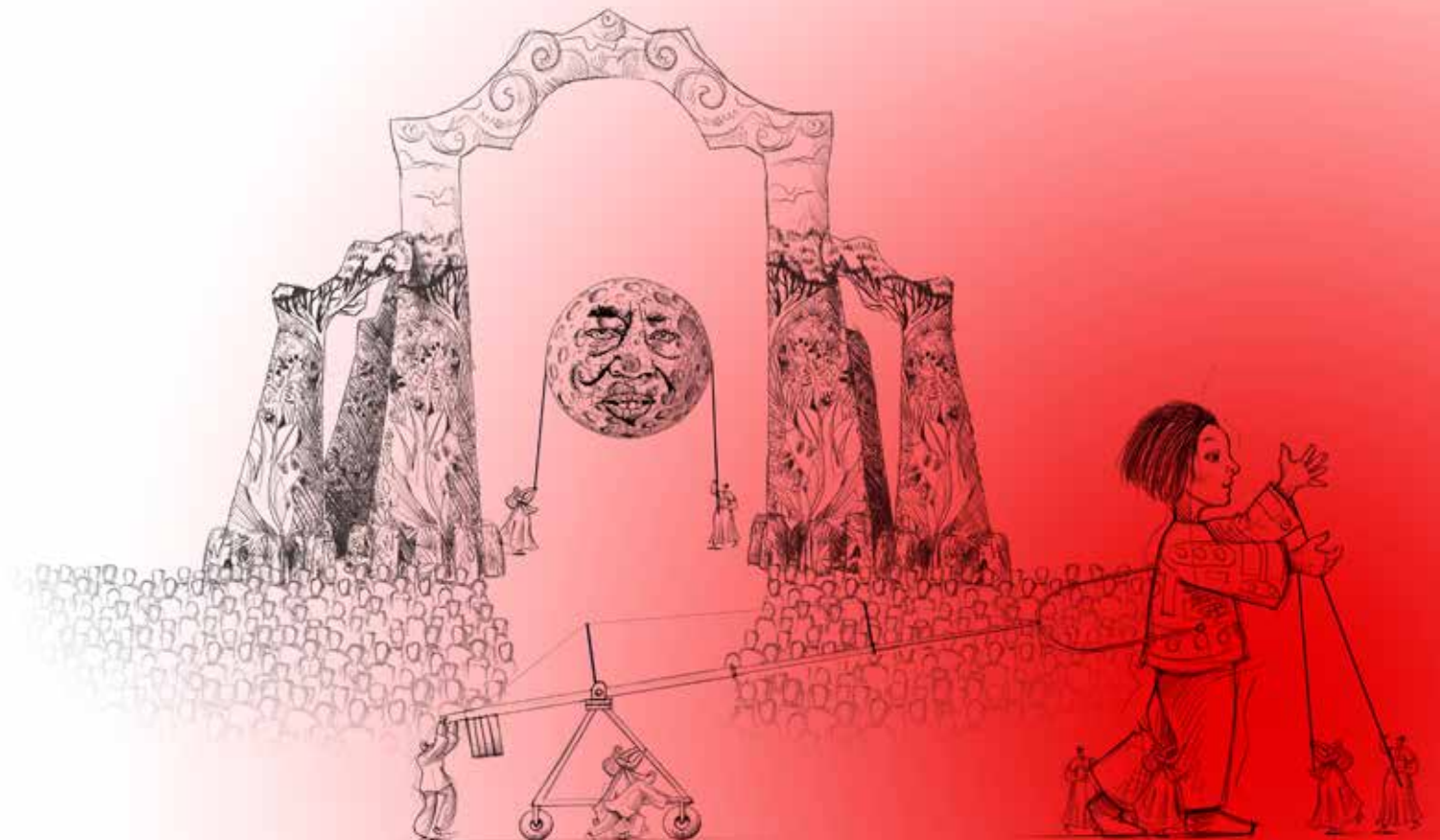
Sky Woman reappears as Grandmother Moon.

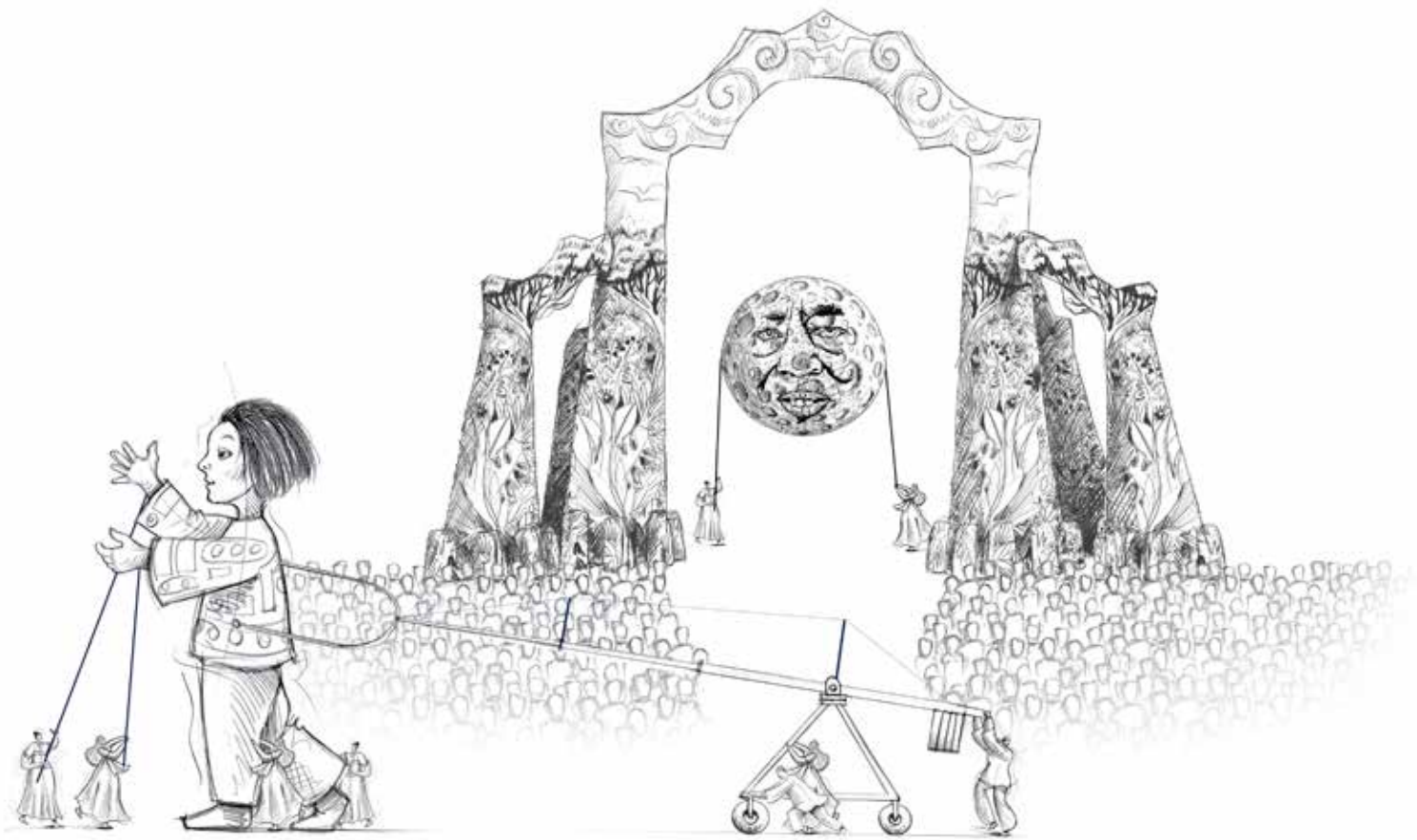
For the birth of Mature Blossom, we are thinking of another solution based on the principle of reversible puppets.



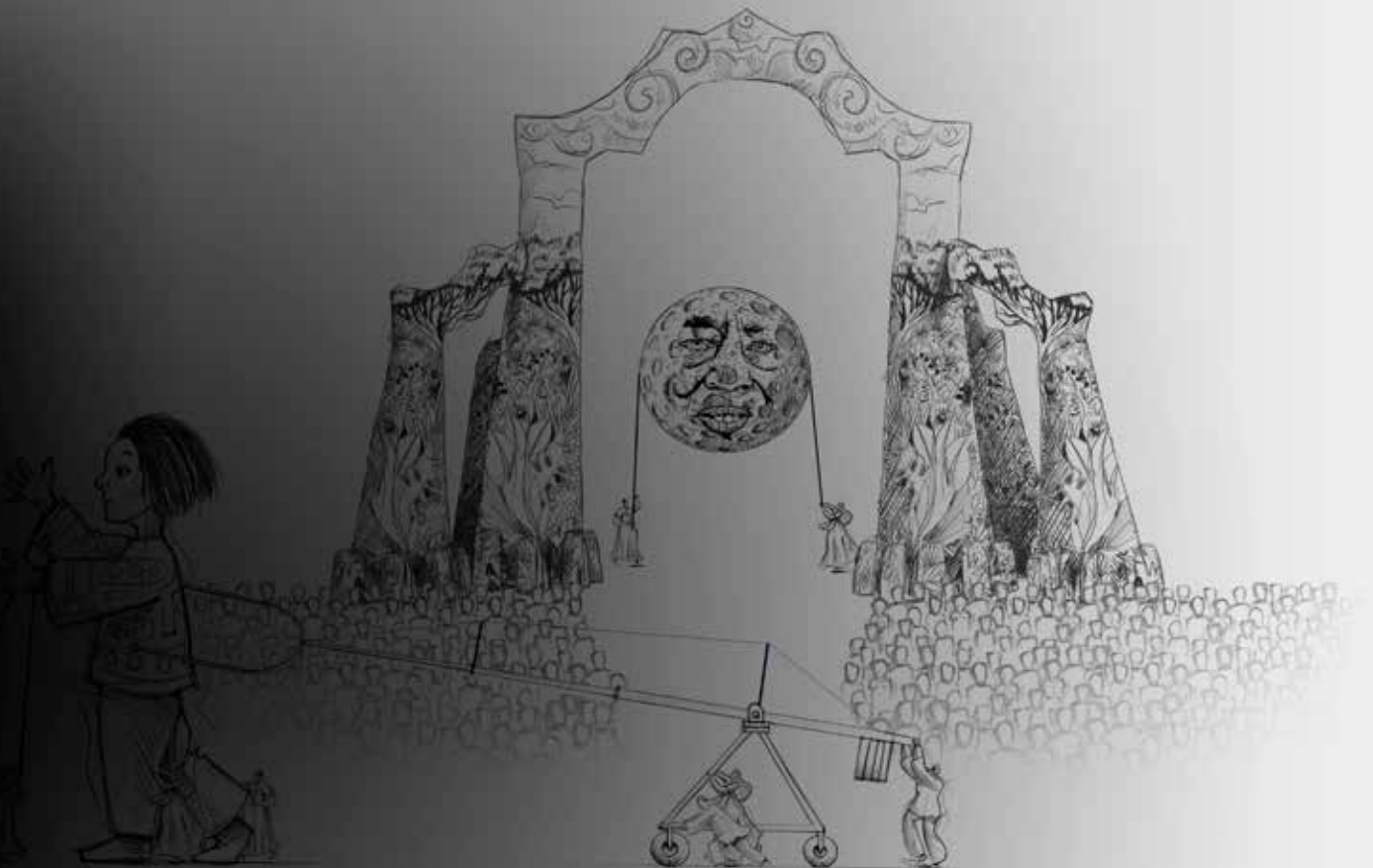


Mature Blossom has 4 directions to thank, first East, Yellow, then South, Red.





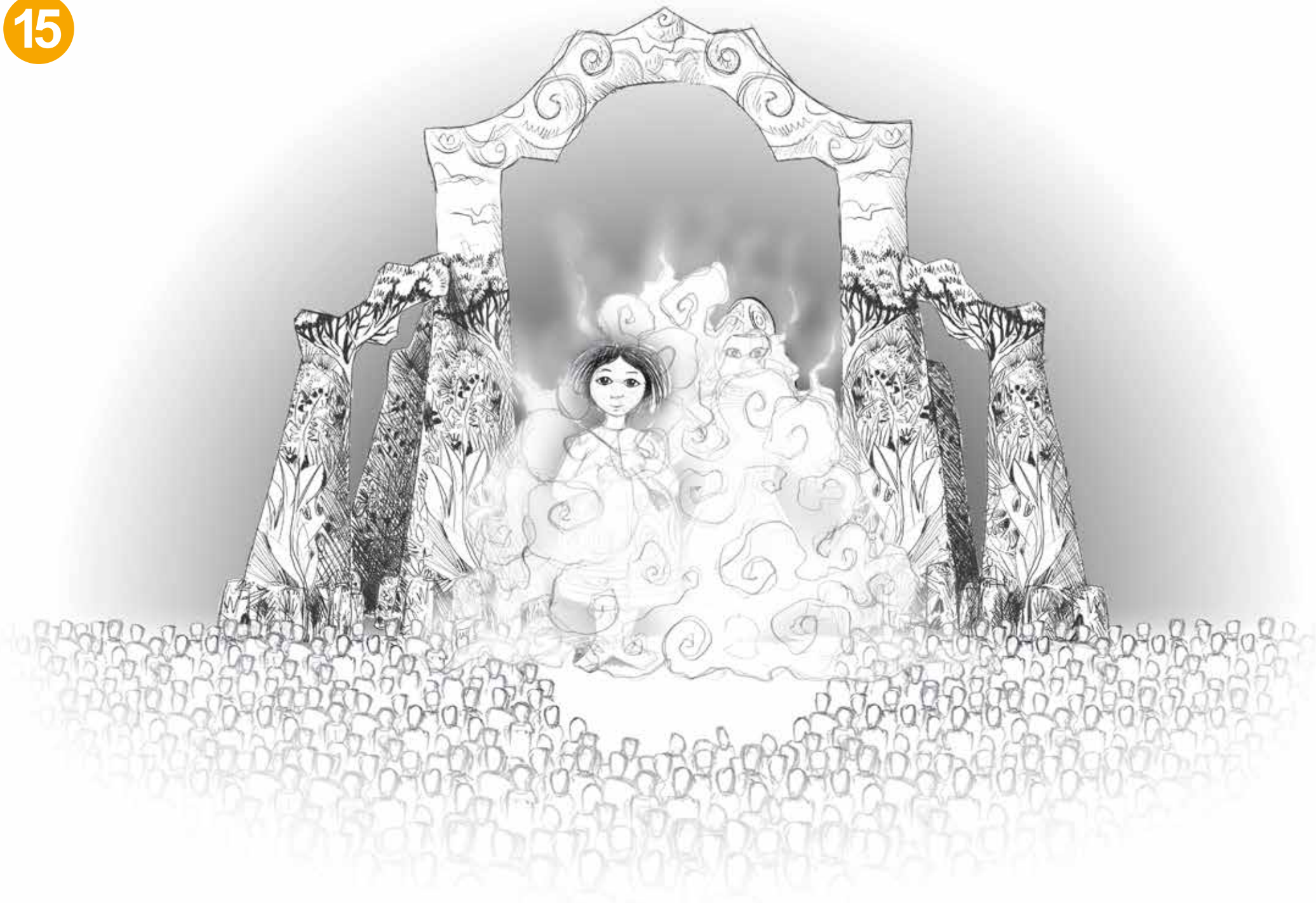
The North, white, then she returns to the center, before heading towards the West (Black), her mother opposes it. As soon as Sky Woman moves away, Mature Blossom disappears to the west...

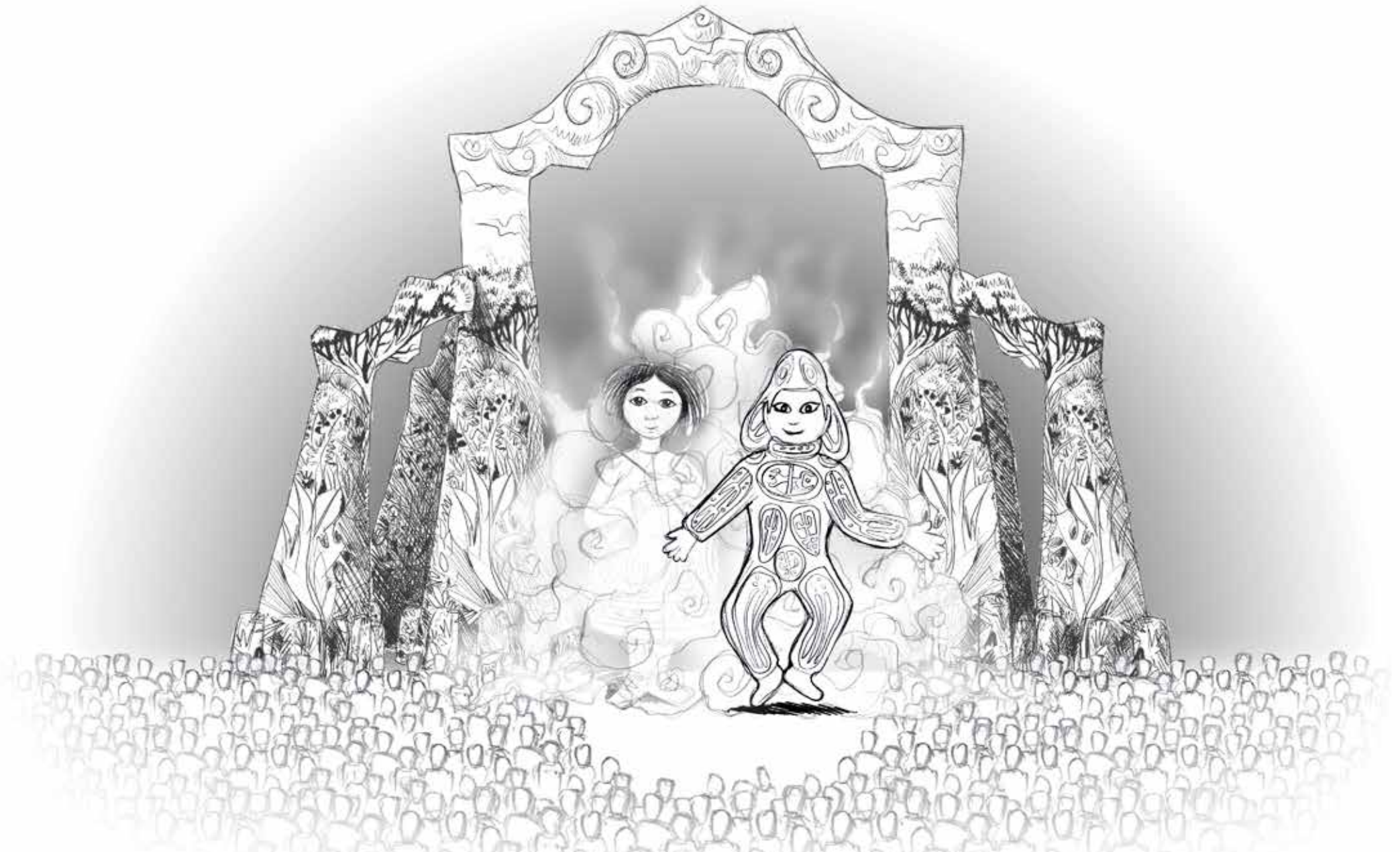




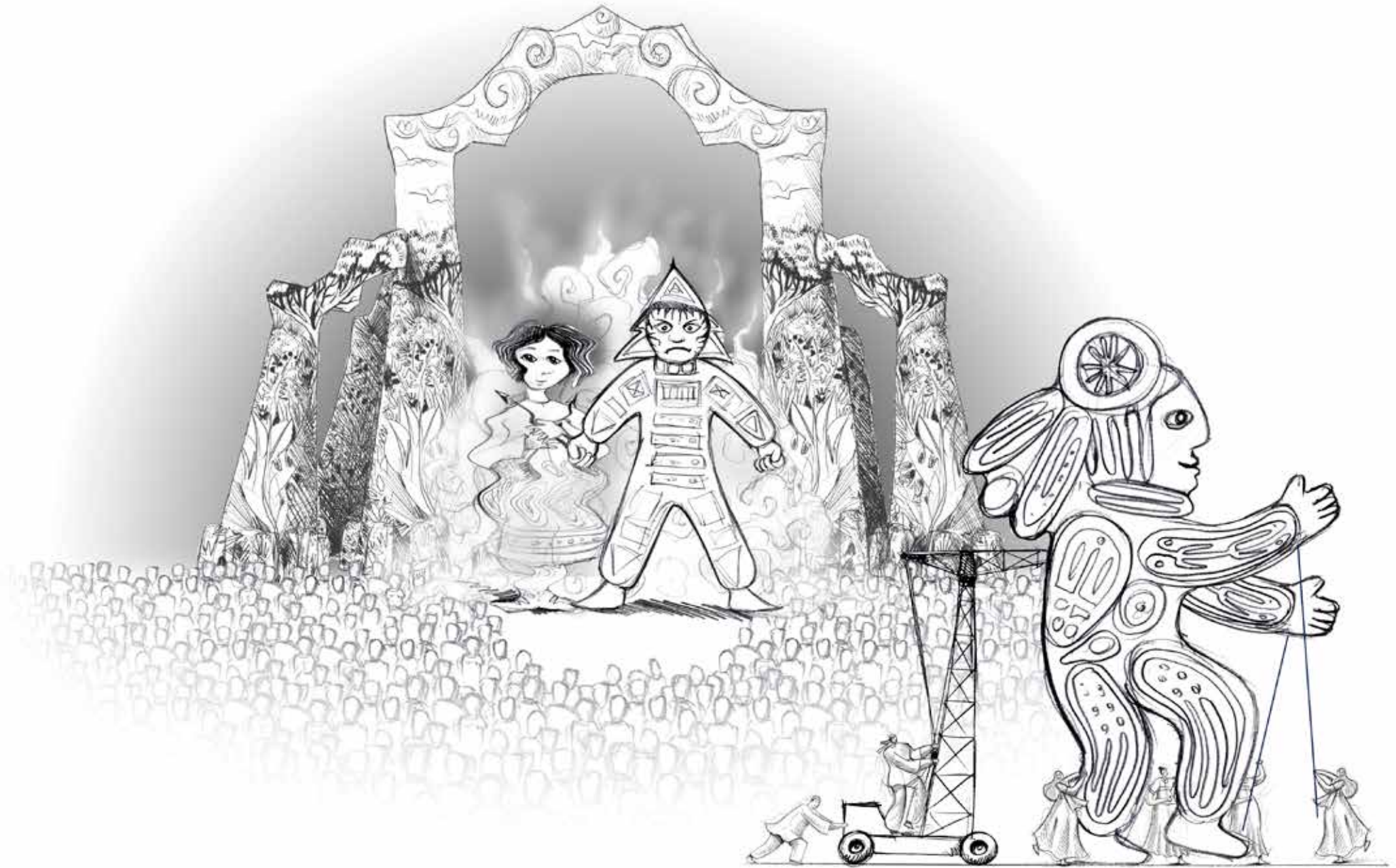
Mature Blossom reappears pregnant, she is an adult.

She wears two arrows on her chest. Sky Woman informs her that she is pregnant with twins. The twins talk in her womb. We hear murmurs, two different voices, unintelligible, the tone rises.

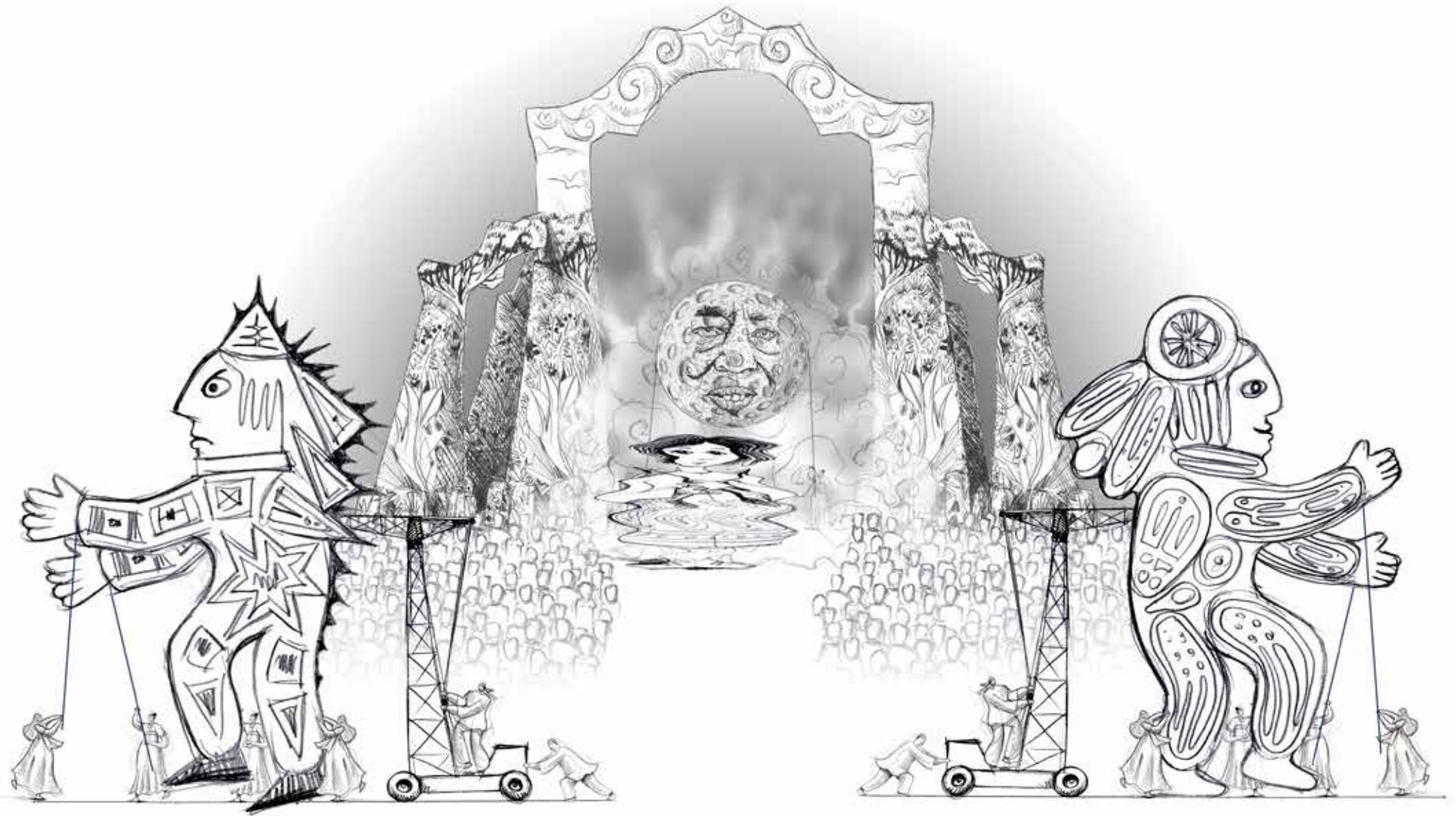




Mature Blossom gives birth to twins. A voice recounts that Sapling is born normally.



But Flint comes out through the ribs, killing his mother.



Grandmother Moon collapses. Flint tells her that it was Sapling who killed their mother.



A fire appears, moves in the middle of the audience. Shadows and backlighting... It comes to place itself in the center of the space. (It's a fire on a cart made of lights). The fire growing, the tension before the confrontation, the storm that threatens. A voice is heard, which recounts the birth, the personalities of the characters. The twins approach and each is joined by his Group, his Gang, his Band, his dancers, his musicians... In short, two opposing clans. Sapling carries a seed...



Flint grabs the seed...



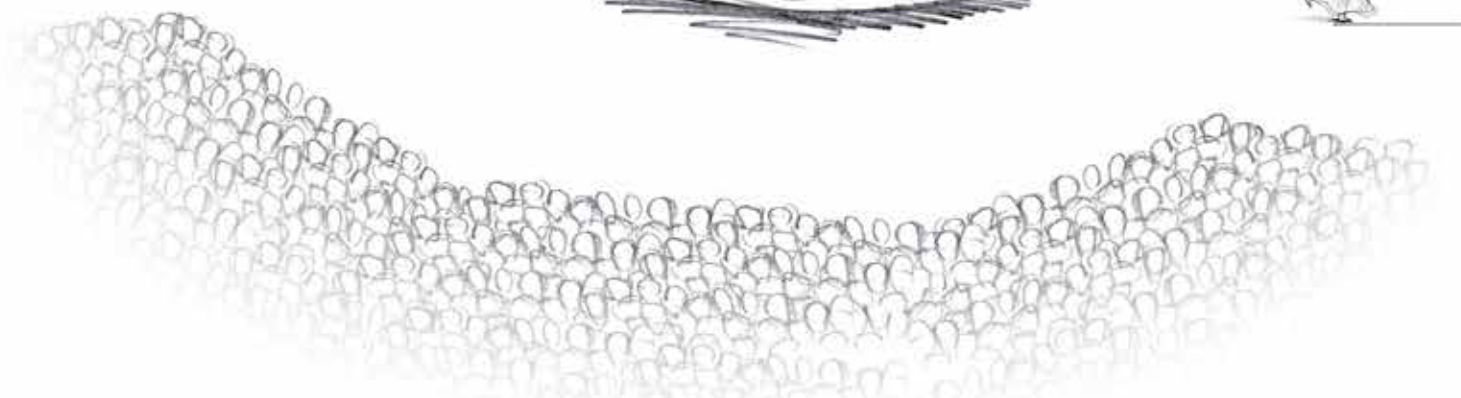
And throws it into the fire...



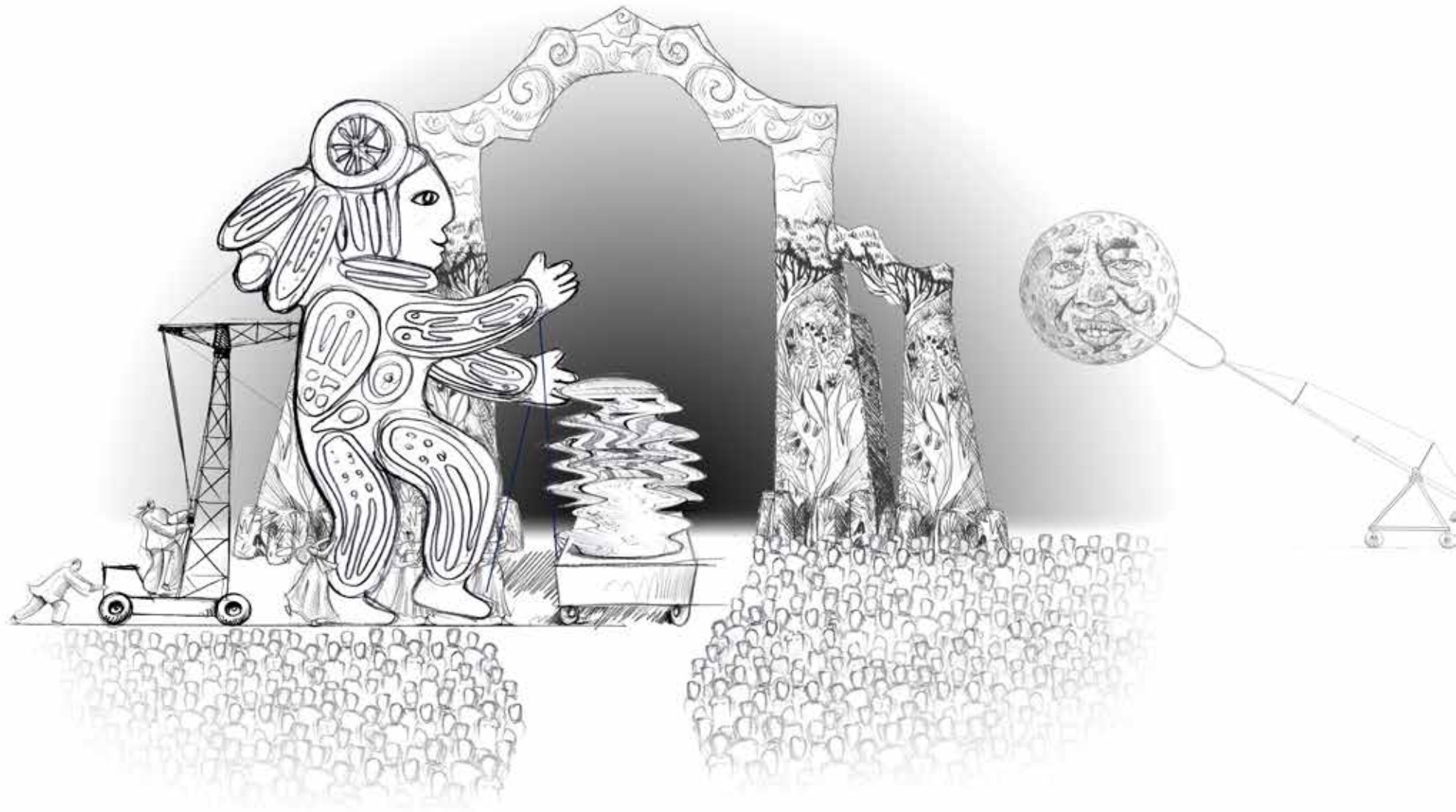
Sapling makes the plant grow.

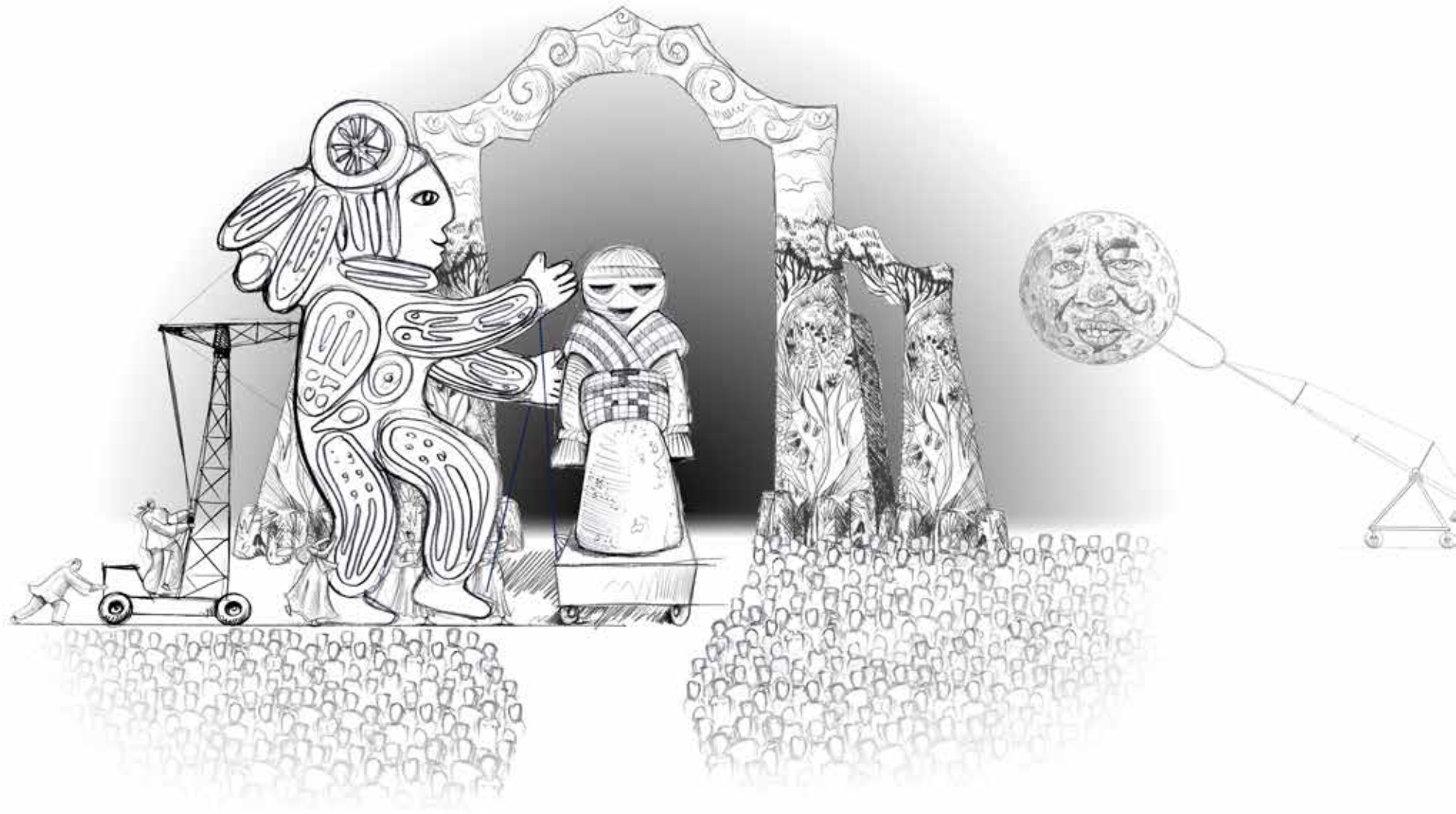


Flint grows thorns on it.



Sapling makes roses bloom.





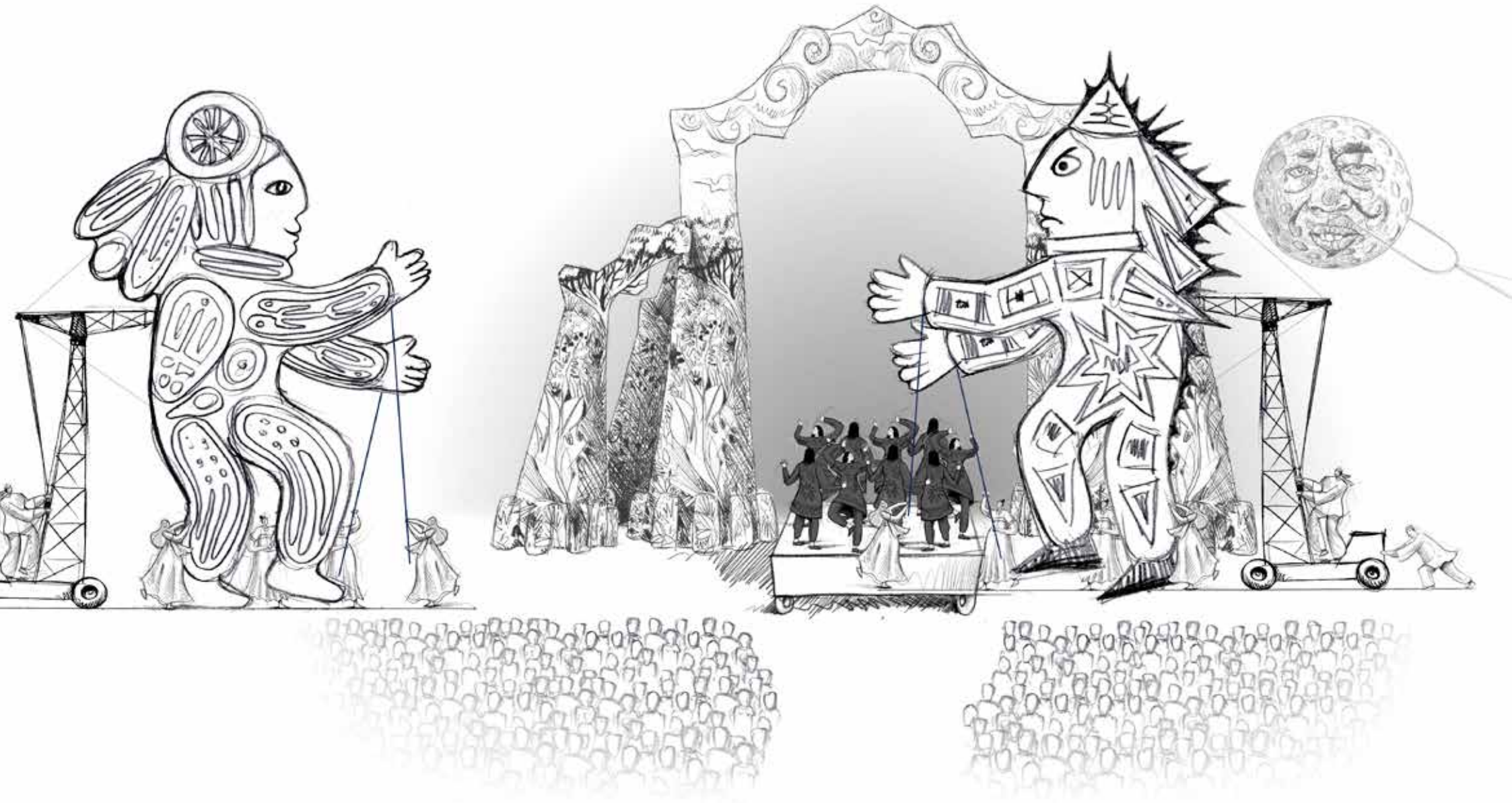
Sapling sculpts, models in the earth, a human form...



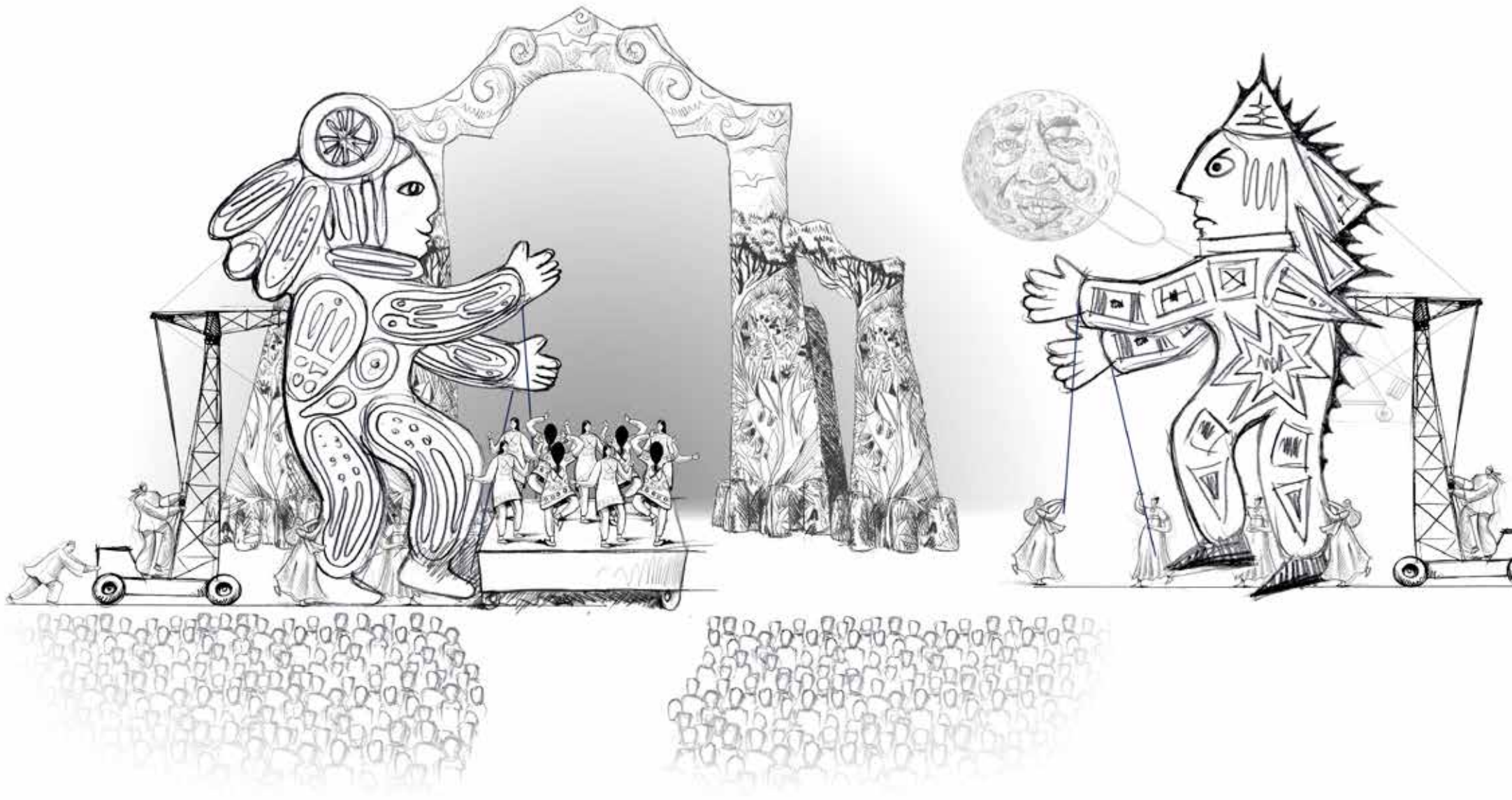
Sapling creates woman and man.



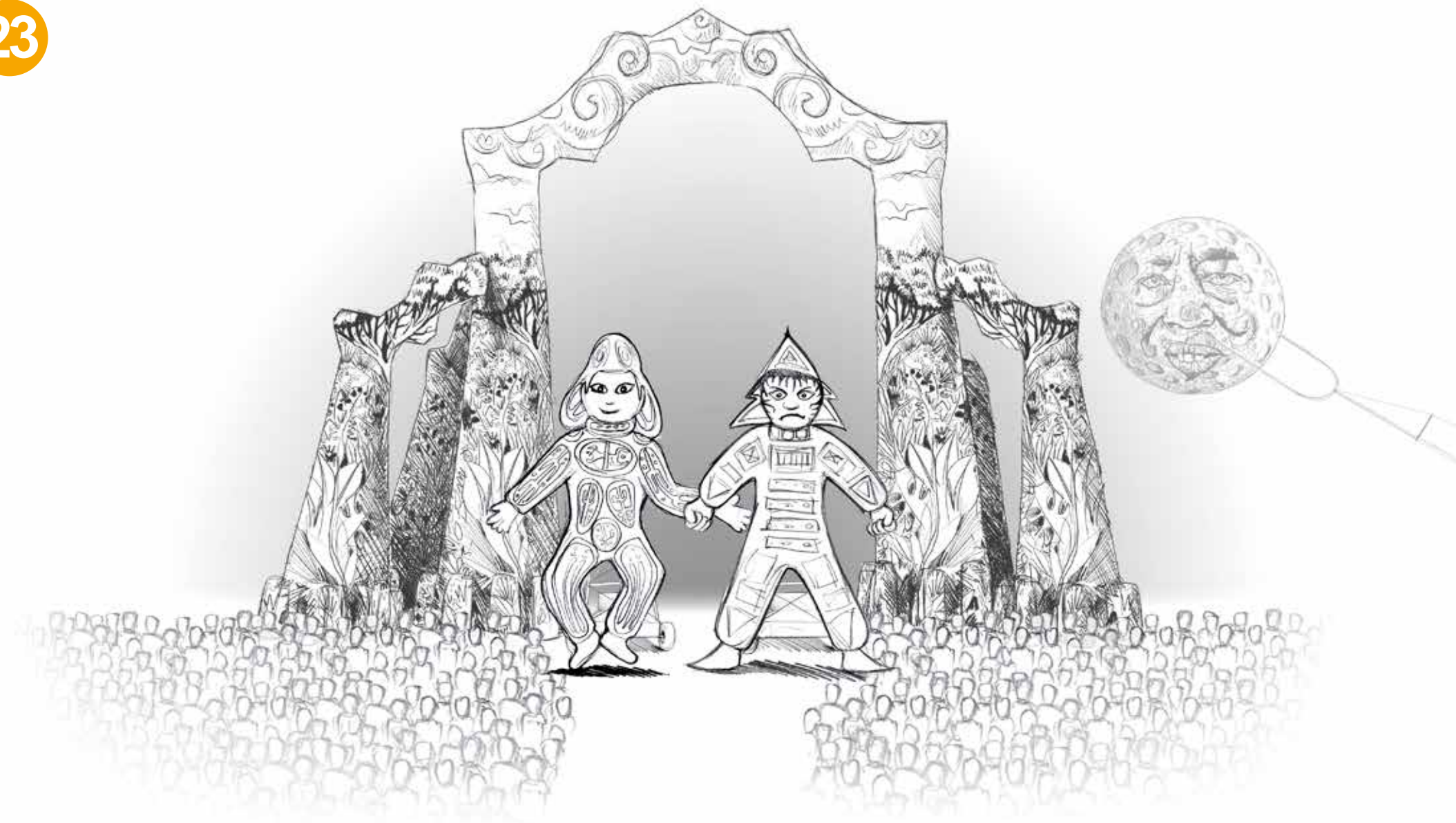
Sapling multiplies them.



Flint approaches and transforms warlike and dark humanity.

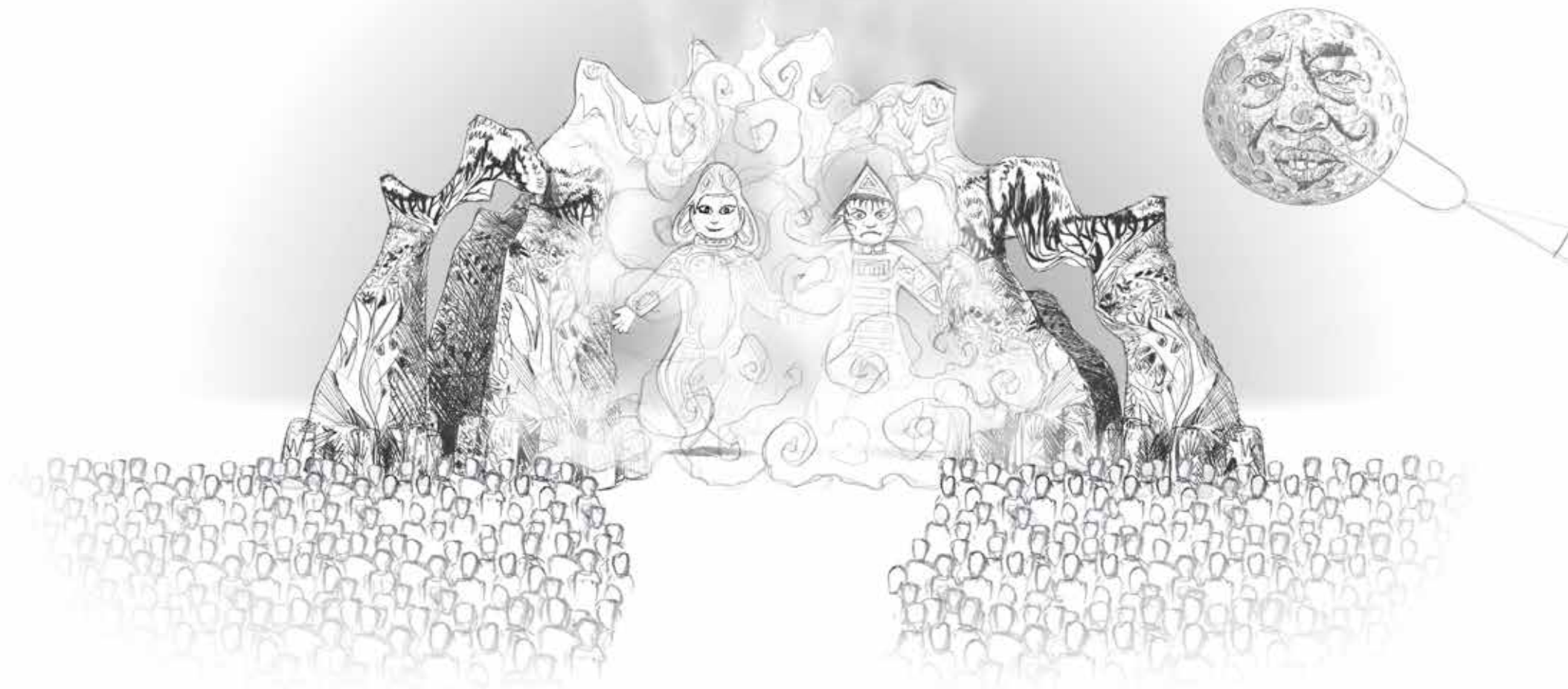


Sapling in turn restores color and calms the spirits, the confrontation can last indefinitely.

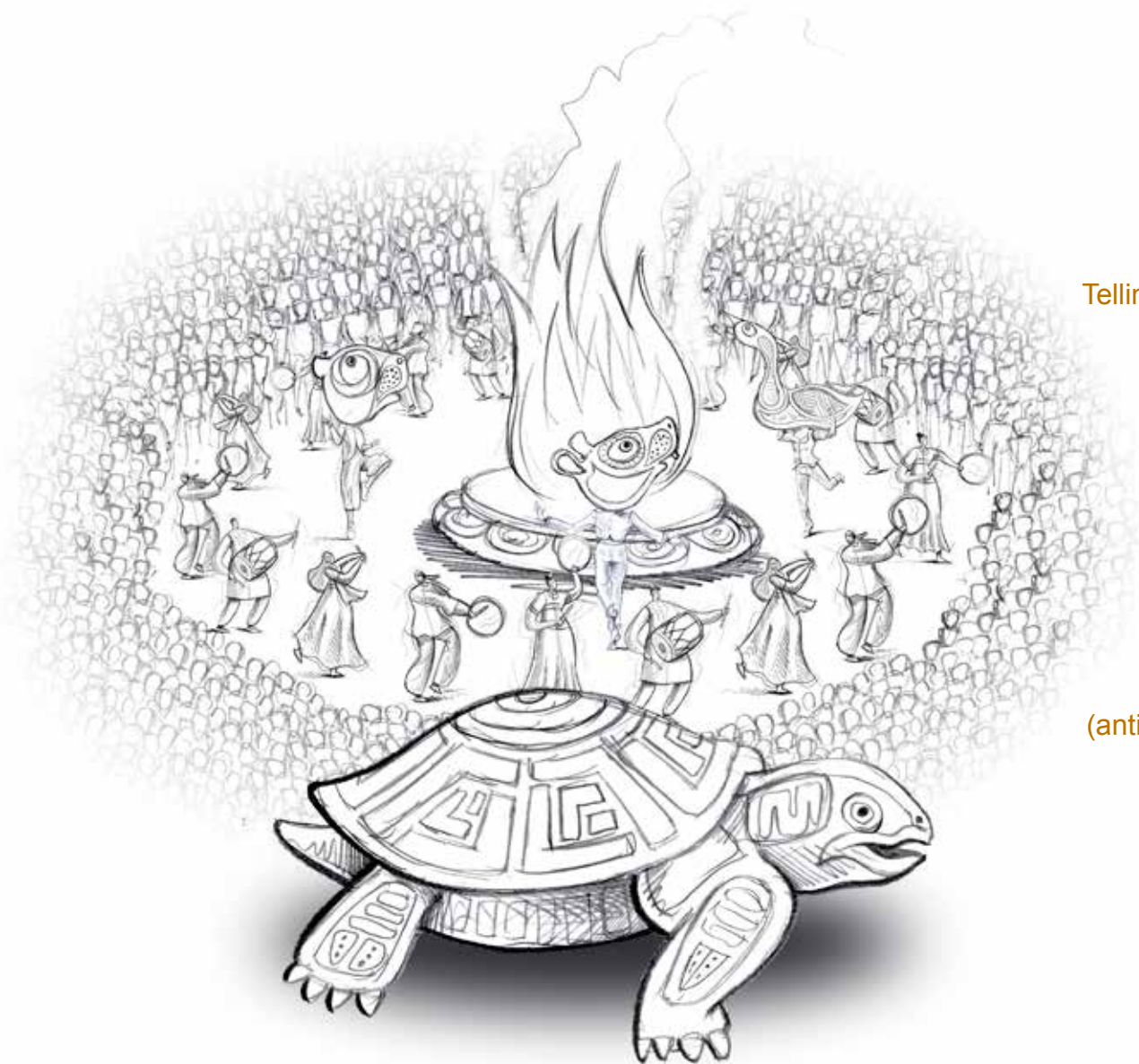


Epilogue

The twins leave the performance area and regain the spirit world.



The storyteller (sung?) speaks of the draw, announces their departure from this world to join the other, the sky world, leaving the human being free of his choices while weighing the pros and cons, in his decisions, for the seven future generations. They will communicate with the human species through tobacco smoke.



This “final” sequence is placed under the colors of the Haudenosaunee, told and/or sung. Telling the underlying philosophy of the story in a poetic way.

There is inevitably a tribute to the disappeared, to the abused children and women, to the disregarded community and the connection with all the “peoples” having suffered the same fate. Everyone must feel both responsible and victim, everyone must feel the twins within.

A vast circle is organized in the direction of the stars (anti-clockwise), a minimal dance, just a simple step that will allow everyone to turn in the same direction.

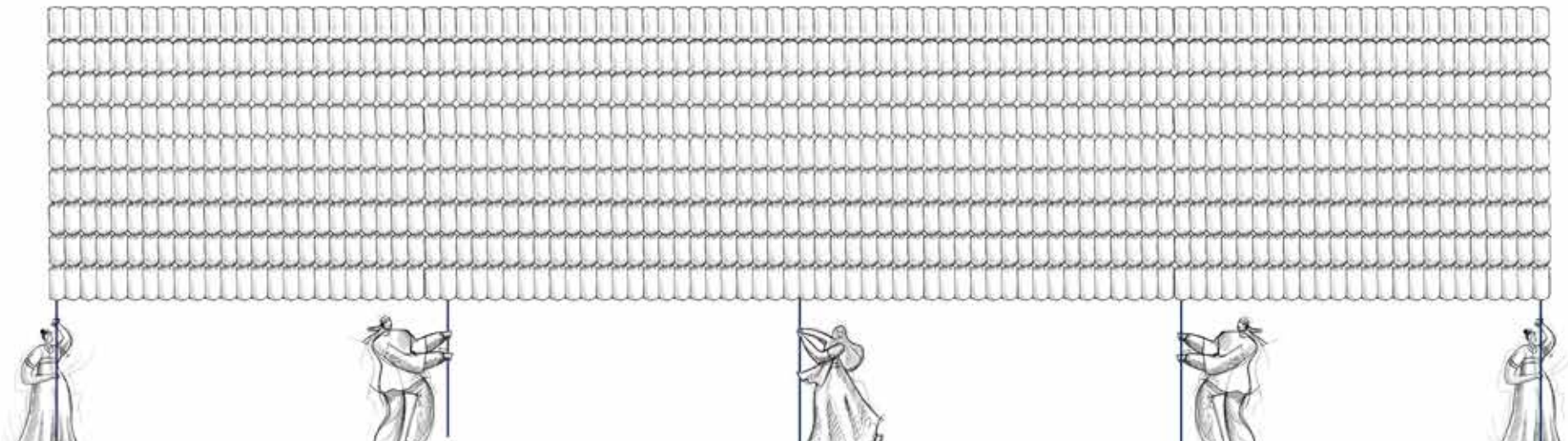
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Les Wampums

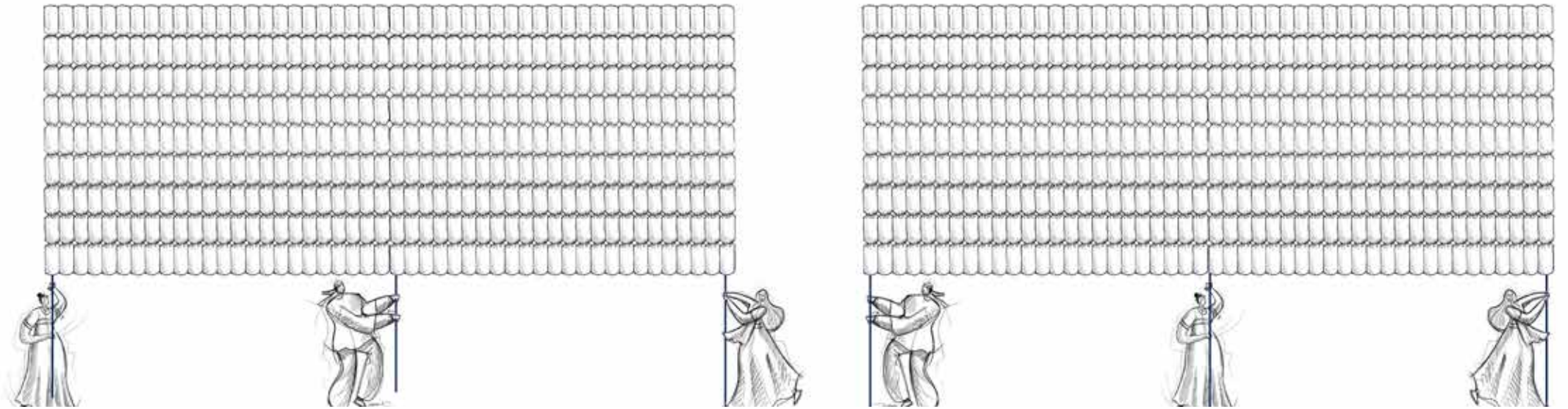
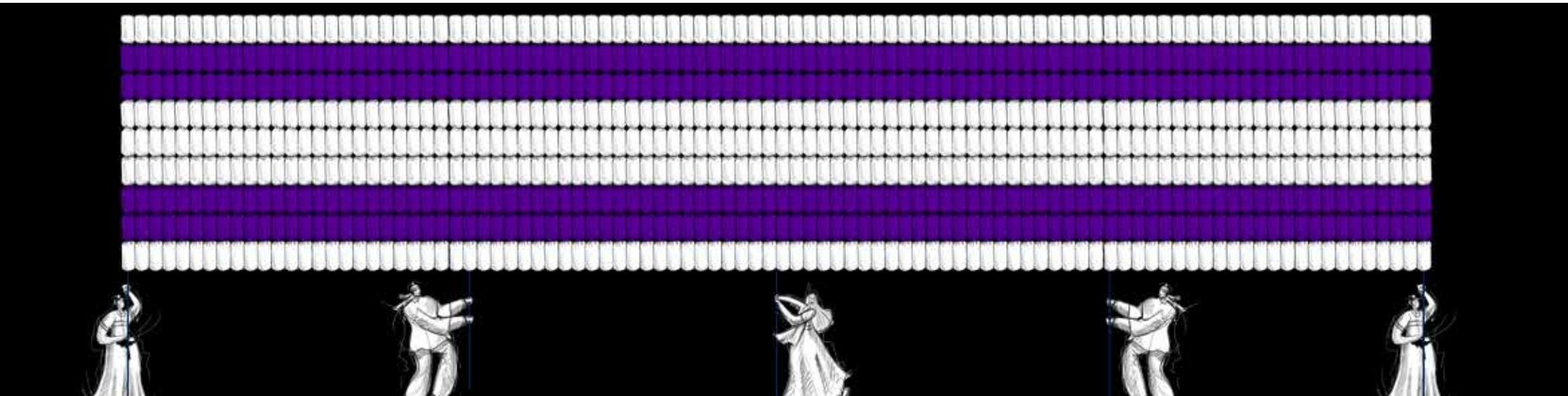
Many native nations in the northeast of the continent used the wampums to record and send messages. The wampum was made using purple and white pearls cut from mother-of-pearl clam shells.

These beads were strung on a thread or braided into a kind of belt similar to those that can be made today using looms for stringing beads.

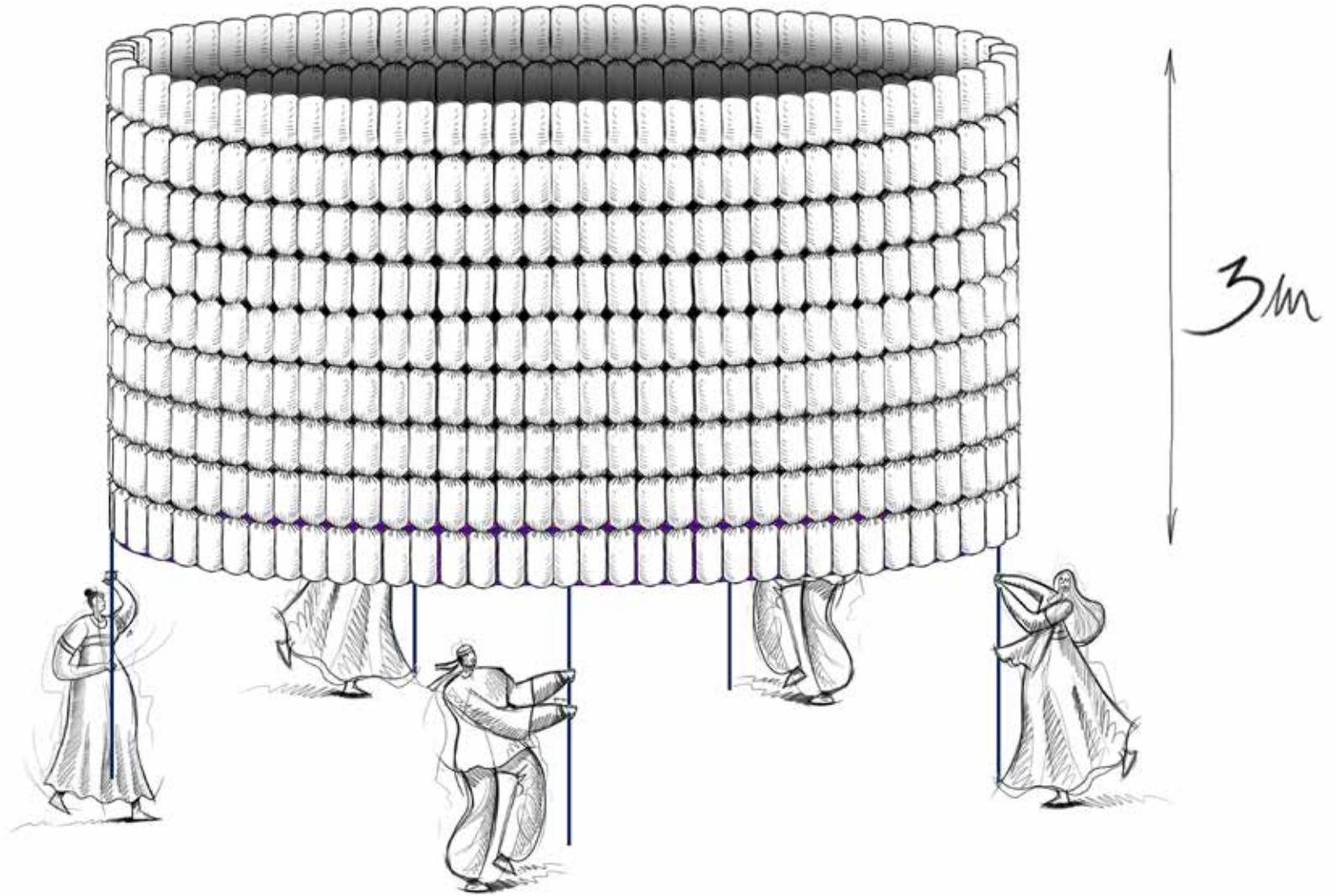
The beads served as a reminder to the envoy who had to convey the whole message. Considered sacred objects, the wampums inspired deep respect because they carried messages of supreme importance.



Marc Bureau has the great idea of wanting to apply the principle of the wampums in the show. They could be inflatable objects that light up white or purple, like pixels, and reproduce simple pictographic patterns.



It could divide itself...



Or meander through the audience.



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With the participation of the Tarn Departmental Council



With the support of the French Institute in Paris and the Occitanie Region



PLASTICIENS VOLANTS

BIOGRAPHY

- 1976 : creation in Paris of the group Julie
- 1985 : establishment in Occitania region
- 1985 : Julie becomes Plasticiens Volants
- 1984 : Gigantomachie
- 1988 : Kirkenes
- 1990 : Cette Année-Là
- 1993 : Nuit Saint-Georges
- 1994 : L'Apprenti-Sorcier
- 1995 : Ezili
- 1997 : Don Quichotte
- 1998 : Les Ogres
- 1998 : Ngalyod
- 2001 : Simurgh
- 2002 : La Fiancée du Dragon
- 2002 : Pearl
- 2002 : Moon Fisher
- 2003 : Détours d'expédition
- 2006 : Babilonia
- 2010 : The book of the company «De nos rêves, occupons le ciel»
(With our dreams... Let's occupy the sky!)
- 2011 : Big Bang
- 2015 : Little Nemo in Slumberland
- 2018 : Leonardo, dreams and nightmares
- 2019 : New world
- 2019 : THE LIGHT PERFORMANCES : My Precious, Mysterious Sphere , The Return of the Expedition

EVENTS

- Olympic Games in Barcelona, Spain (1992)
- Mediterranean Games in Agde, France (1993)
- Channel Tunnel, France (1994)
- Opera Mundi in Rio de Janeiro, Brazil (1994)
- World Football Cup Coupe, France (1998)
- World Cycling Tour in Maastricht, Holland (1998)
- Para Olympic Games in Sydney, Australia (2000)
- Moon Festival Anniversary in Taiwan (2002)
- Expo 02 in Switzerland (2002)
- Tour de France in Paris, France (2003)
- Nice Carnival (several editions)
- Twinning France-China, Toulouse-Chongking (2005)
- 800th birthday of the city of Dresden, Germany (2006)
- Luxembourg European Cultural capital (2006)
- 50 years, Stadium Camp Nou, Barcelona, Spain (2007)
- Toulouse, European Cultural Capital, France (2007)
- Expo 08 of Zaragoza, Spain (2008)
- The Year of France in Brazil, Sao-Paulo (2009)
- The International Film Festival in Roma, Italy (2009)
- Istanbul, European Cultural Capital, Turkey (2010)
- 10th Anniversary, Autostadt (Volkswagen), Germany (2010)
- Bicentenary of Mexico Independence (2010)
- Venise, Vivaldi, Versailles (with Groupe F) France (2011)
- The 125 Kurfurstendamm Anniversary in Berlin, Germany (2011)

Parade through Macao Latin City (several editions)
Paris Parade, Santiago de Chili (2011)
Inauguration of the tram Chris. Lacroix, Montpellier, France (2012)
Salon du Livre in Paris Pte de Versailles, France (2012)
Museum of the Humor in Buenos Aires, Argentina (2012)
Lille 3000 (2012, 2015)
Finale of the League Cup in Paris, France (2012)
Coca Cola , Renca, Chile (2012)
De Bijenkorf, Amsterdam, Holland (2013)
Olympic and Paralympic Games in Sochi, Russia (2014)
Orchestre National de Lille, France (2015)
Tomorrowland, Boom, Belgium (2016)
Olympic Games in Rio, Brazil (2016)
Asian Indoor and Martial Arts Games, Achgabat, Turkmenistan (2017)
Light Festival, Lyon, France (2017)
Pause Guitare, Albi, France (2018)
Carnaval de Sharjah, Emirats arabes unis (2018)
Festival des Lanternes, Gaillac, France (2019)
Flying Pictures (Os Gemeos, Flying Steps), Musée d'art contemporain,
Hamburger Bahnhof, Berlin, Allemagne (2019)
Ben / Boucq - regards croisés, Huberty Breyne Gallery, Bruxelles,
Belgique (2019)
Nuit Blanche, Paris, France (2019)

SHOWS

FRANCE

Sarreguemines (2019)
Epernay (2016, 2019)
Toulouse (2006, 2008, 2016)
Les Années Joué (2014, 2016)
Festival d'Aurillac (2015)
Festival RenaissanceS à Bar-le-Duc (2012)
Nuit Pastel, Albi (2011, 2018)
Fest'Arts à Libourne (2011)
Au Bonheur des Mêmes au Grand Bornand (2006)
Festival de la marionnette de Charleville-Mezières (several editions)
Viva Cité à Sotteville-lès-Rouen (2003)
Bordeaux (2004)
Nantes (2003)
Chalon Dans La Rue (1991, 1993)
Festival d'Avignon (1983)

ALGERIA Alger (2009)

AUSTRALIA Sydney, Melbourne & Perth (2000)

BRAZIL

Recife (2017)

Cardiff Festival Wow on the Waterfront (2007)

CAMBODIA Phnom Penh (1999)

London Greenwich & Docklands (2004, 2007)

CANADA

375 Montreal & Summer Festival Quebec (2017)

Just for laugh Montreal & Summer Festival Quebec (2006)

CHINA

Chengdu (2018)

Shangai (2006)

Chongging (2005)

HOLLAND Heerlen, Cultura Nova (several editions)

ITALIA

Firenze, Notte Bianca (2013)

Turin (2007)

Roma, Notte Bianca (2005)

Milan (2002)

LITUANIA

The Sea Festival, Klaipeda (2019)

MEXICO

Mexique Tour, bicentenary Guadalajara (2017)

The International Festival Cervantino, Guanajuato (2003)

Festival cultural de Zacatecas (2003)

MOROCCO Marrakech (2006)

PORTUGAL

Festival dos Canais, Aveiro (2018)

Santa Maria da Feira (2014)

Lisbonne (2007, 2014)

Porto (2007)

ROMANIA, FITS, Sibiu (2008, 2015, 2019)

RUSSIA VDNH, Moscow (2018)

SOUTH KOREA Uijeongbu (2006)

SPAIN

La Mostra d'Igualada Fira de teatre infantil i juvenil (2019)

Bilbao (several editions)

Valencia (2007)

Madrid (2005)

Fira Mediterrania de Manresa (2005)

Forum 2004

Fira de Tàrraga (several editions)

Fiesta Merce, Barcelone (1991)

SWITZERLAND

Nyon, Paleo Festival (2008)

Suisse 2003

TAIWAN Taipeh (several editions)

THAILAND

Bangkok (2004, 2018)

Samui (2005)

TUNISIA Tunis (2006)

UNITED KINGDOM

Edinburgh's Hogmanay (several editions)

Cardiff Festival Wow on the Waterfront (2007)

The Stockton International Riverside Festival (several editions)

London Greenwich & Docklands (2004, 2007)

UNITED STATES

Artpark, Lewiston (2017, 2019)

Keybank Rochester Fringe Festival (2017, 2019)

VENEZUELA

International Theatre Festival, Caracas (2002)



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