



 **PLASTICIENS VOLANTS**

TURTLE Island

Part 1 of the creation project: Sky Woman
by G. Peter Jemison, Seneca Nation, Heron Clan
Plasticiens Volants, France

choreography by William Crouse, Seneca Nation, Hawk Clan
with performance by Skywoman Iroquois Dance Theater



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.

Plasticiens Volants (PV)

French company celebrating 50 years of artistic innovation, is collaborating with Hodinoshoni artists to create a groundbreaking new production based on the Hodinoshoni (Iroquois) Creation Story. This project, developed with the designs and under the artistic guidance of G. Peter Jemison, a Seneca, Heron Clan artist and knowledge keeper, along with performers from the Skywoman Iroquois Dance Theater, represents a unique fusion of Indigenous storytelling and large-scale visual spectacle.

Following two U.S.-based research residencies, PV fabricated the first physical element of the story—the Turtle, a central figure in Hodinoshoni cosmology. This inflatable structure was realized with support from Département du Tarn and artistic research residencies funded by Région Occitanie and Institut Français. Now, the Turtle is ready to be incorporated into a live performance featuring Hodinoshoni dancers, musicians, and storytellers alongside members of PV.

This production seeks to honor and amplify Indigenous narratives, offering a visual and performative representation of foundational Hodinoshoni mythology while also addressing universal themes of creation, balance, and ecological awareness. It serves as an opportunity to showcase Indigenous perspectives, foster intercultural dialogue, and deepen public understanding of Native histories and futures.

«While other humans in the world focused on great monuments of stone. The Haudenosaunee began with our human nature; the struggle to balance our emotions, those destructive versus peaceful. Can we today learn to love the world we have before mankind destroys every living thing? These twin and opposite emotions live within us. Our elders ask us to honor our teachings. Learn to find balance in our behavior toward one another.

G. Peter Jemison

“This magnificent project, about the founding myth of the Haudenosaunee, dwells in me, in us and makes us dream. It is the symbol of a better humanity, of a tolerant and generous humanity. A humanity that takes the time to weigh the right and wrong in its decisions with the intention of caring and respecting its children and its mother planet. What many of us wish with all our heart.”

Marc Etieue, artistic coordinator of Plasticiens Volants

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

Turtle Island

At the beginning,
there is nothing.

Nothing but a watery glow and a submerged pile of earth.

Fires are lit around, small braziers around which we come to take refuge.

The greeting is comforting, warm, eyes are cleansed of bad visions,
ears made free to hear and listen, throats cleared of their disturbing words.

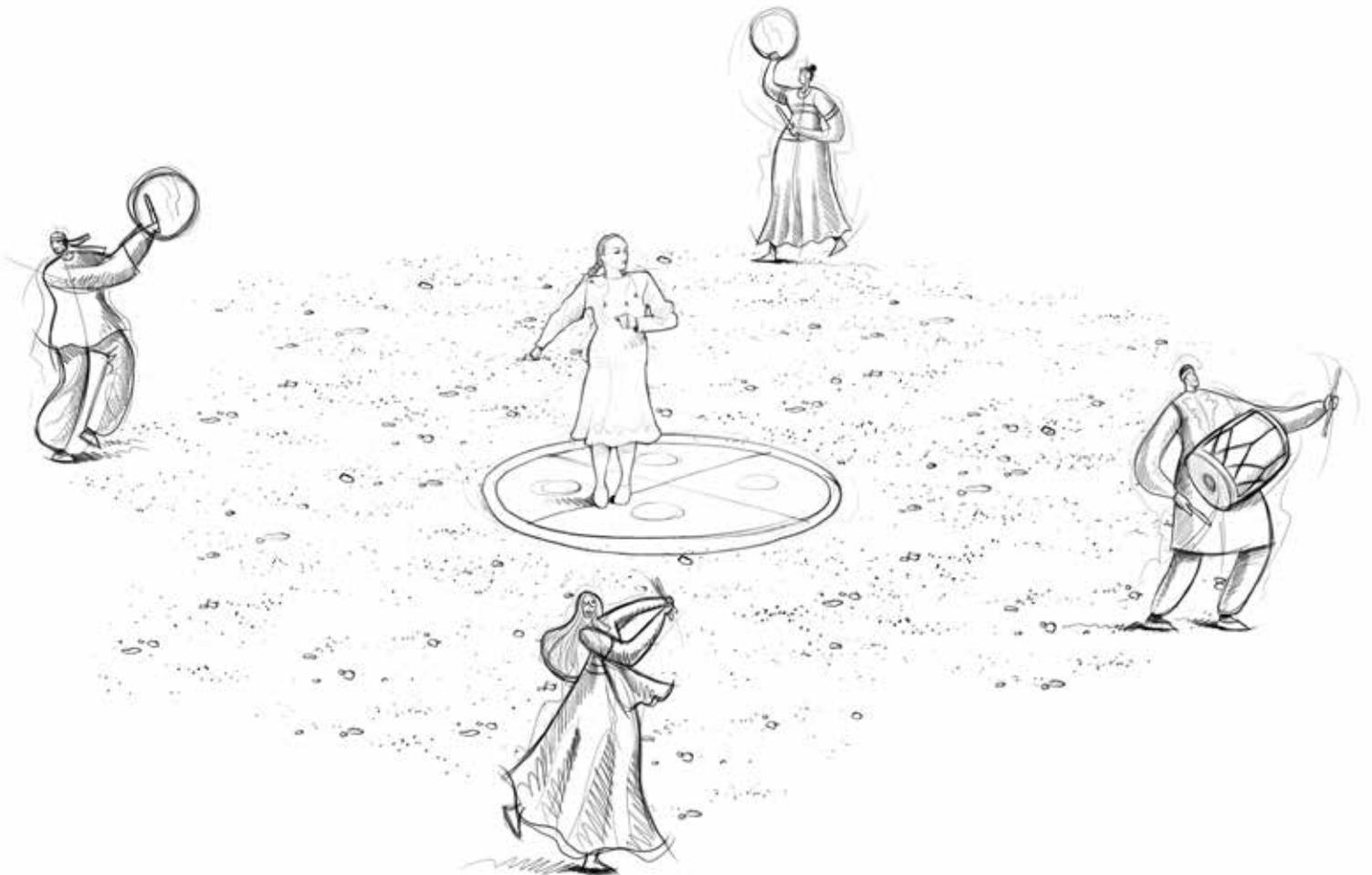
A heart begins to beat to the sound of the drum in a scent of burnt sage.

The speaker, who is also the storyteller, interpreter, translator,
lists the acknowledgments in the immutable order which moves from the center to the edges,
from bottom to top. She says “the words above all else”



The speaker recounts the sky
opening and the woman from the sky falling,
the birds holding her back,
the Turtle ready to welcome her on a world covered in water,
the animals striving to bring up earth of the bottom of the water.
She says the muskrat died after placing a handful on the hard shell.

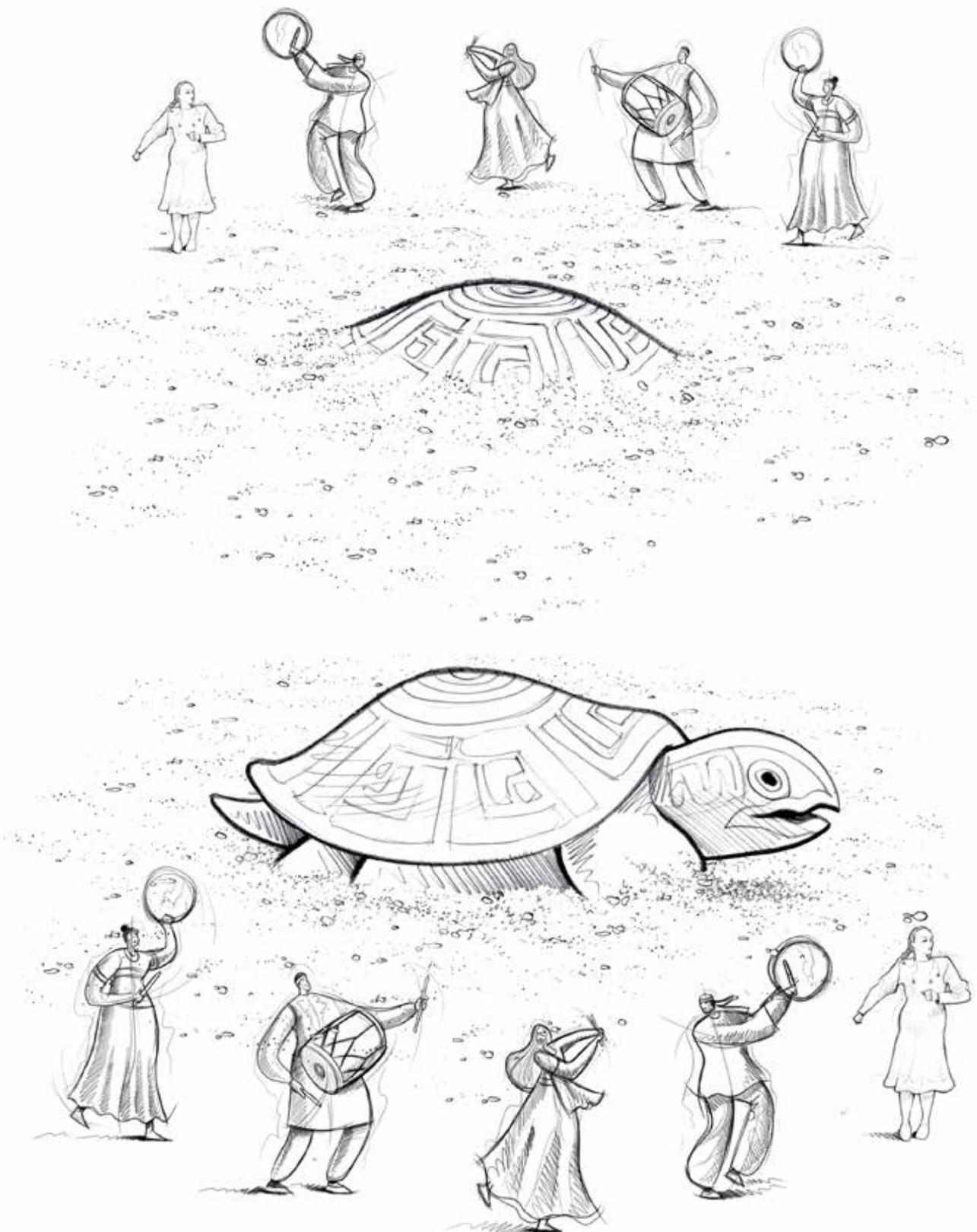
A woman dances “Sky Woman” on the mound,
when a shell emerges from this handful of earth, majestic,
as if emerging from the surface of the water.



The dancer

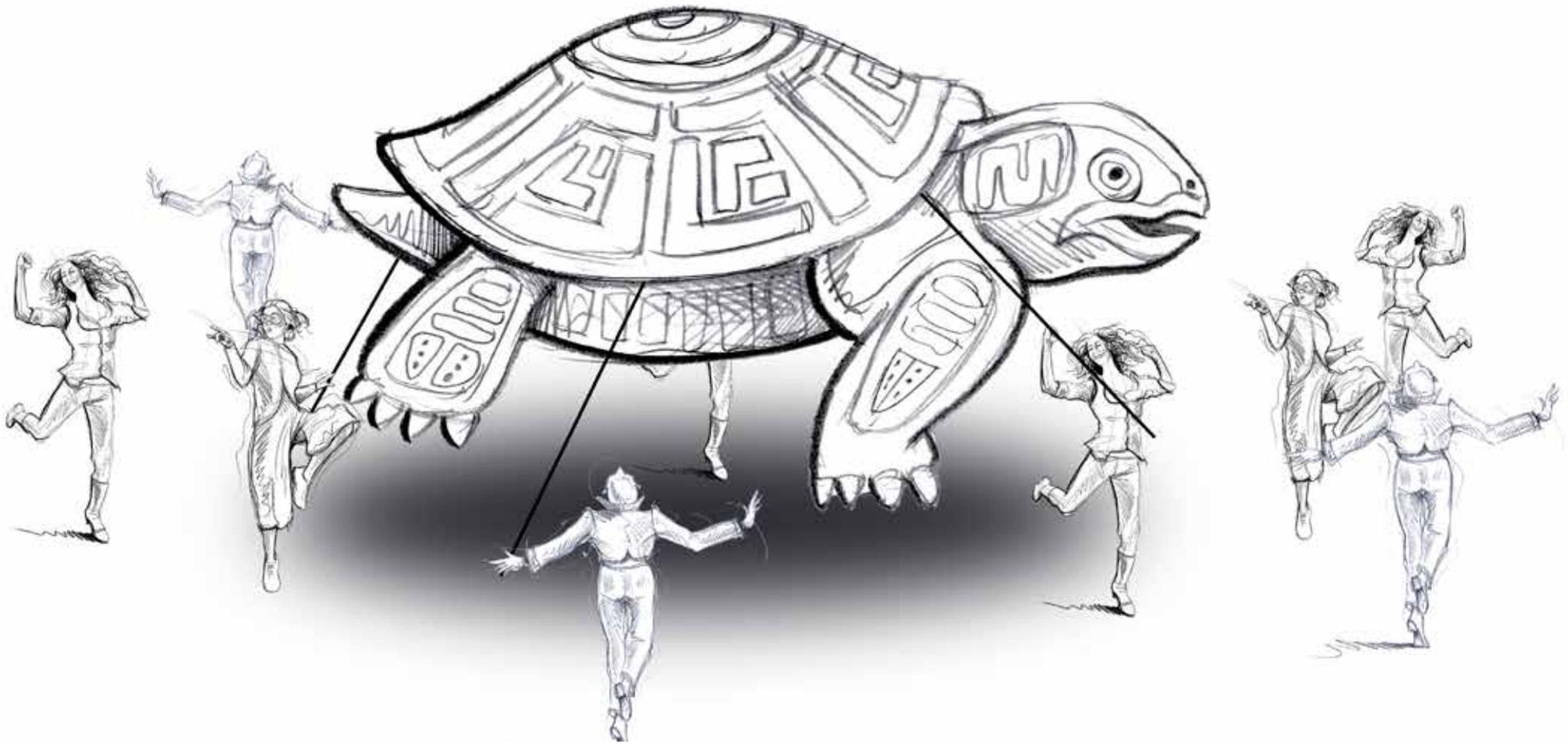
moves further to see the Turtle being born, to see the earth grow and the world grow,
she revolves around the mound, preceded by the drum, one foot striking the ground while the other strokes it.

They all turn following the stars.



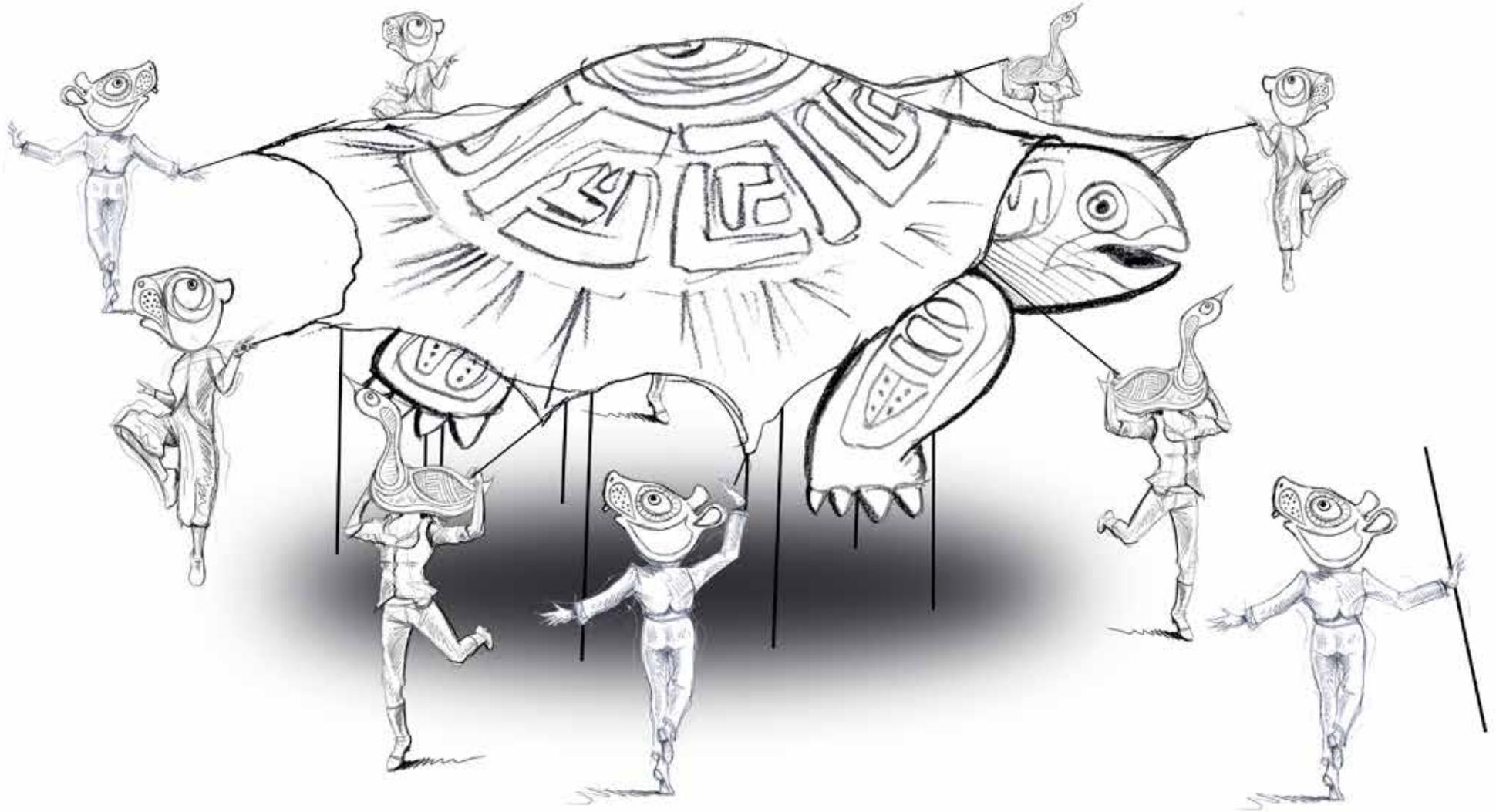
E_{arth}

was born on the back of a Turtle which must be carried as much as it carries us,
in order to continue its journey.



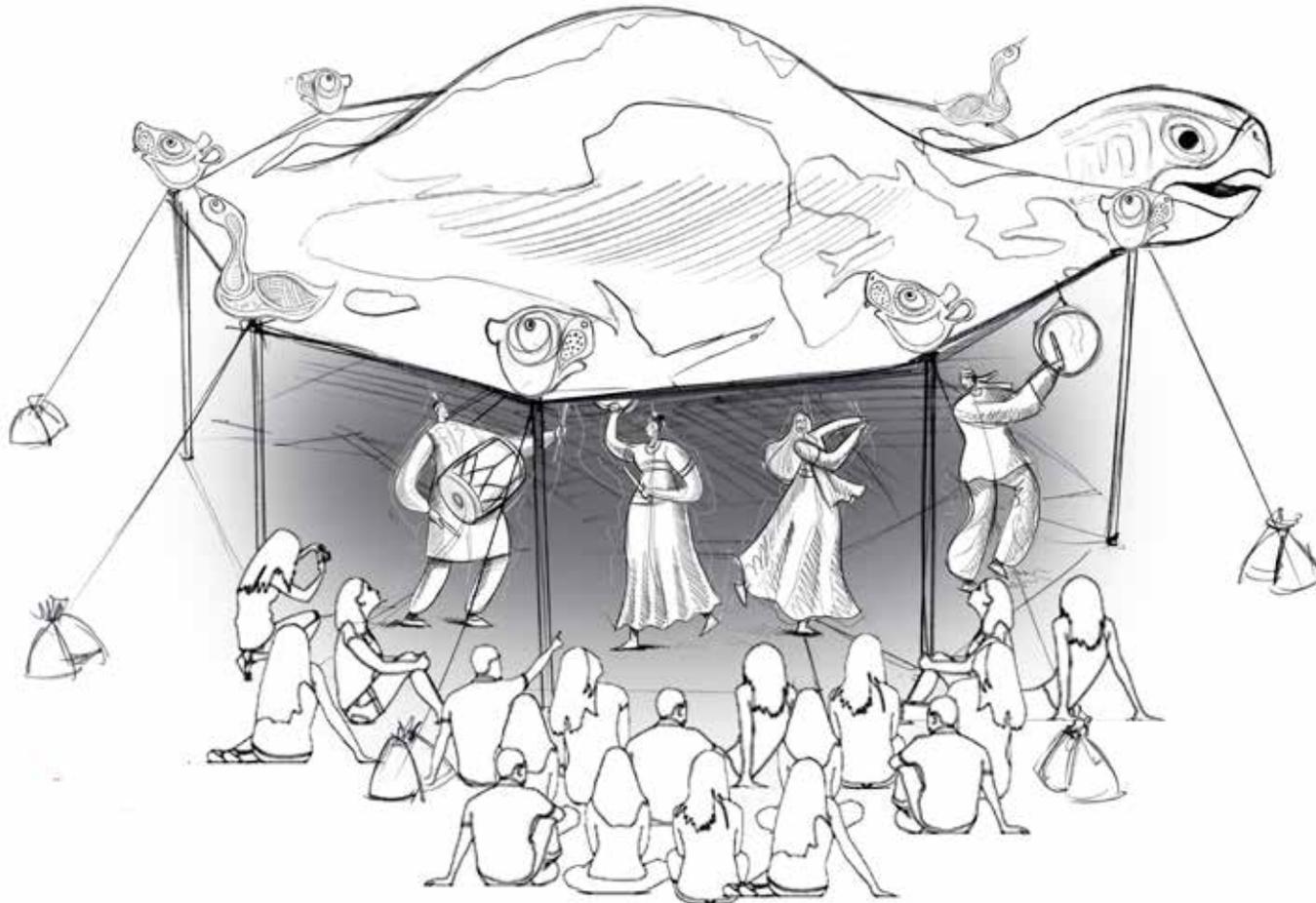
It is carried further,

where its shell unfolds like a tent, to receive us under the shelter it offers where the rest of its story will be told.



There,

under the protective den of the Turtle, in the middle, in the middle of dances around a drum that beats like a heart,
the speaker recounts the girl and her twins, the conflict, the creation of animals and the invention of man,
they express the respect that we owe to the earth, even though our feet have trampled it,
to the seventh generation to come instead of our own, to the fire that unites the heart of the home rather than those who smolder,
to the links of the chain that binds us, which must be maintained day after day and constantly polished



The turtle can then fly away, relieved of our bad thoughts.





“ The people

who are living on this planet need to break with the narrow concept of human liberation, and begin to see liberation as something that needs to be extended to the whole of the Natural World.

What is needed is the liberation of all things that support Life ÿ the air, the waters, the trees ÿ all the things which support the sacred web of Life.

The Native people of the Western Hemisphere can contribute to the survival potential of the human species.

The majority of our peoples still live in accordance with the traditions which find their roots in the Mother Earth. But the Native people have need of a forum in which our voice can be heard. And we need alliances with the other people of the world to assist in our struggle to regain and maintain our ancestral lands and to protect the Way of Life we follow.

The traditional Native people hold the key to the reversal of the processes in Western Civilization, which hold the promise of unimaginable future suffering and destruction.

And we, the Native people of the Western Hemisphere, are among the world’s oldest surviving proprietors of that kind of consciousness... Our culture is among the most ancient continuously existing cultures in the world. We are the spiritual guardians of this place.”

*“A basic Call of consciousness,”
address by the Haudenosaunee to the Western world
at the 1977 United Nations Conference on Indigenous Peoples,
Akwesasne notes, 1979.)*

Turtle Island Part 1

I The inflatable Turtle > L 9 m x W 5,5 m x H 4 m > 4 Plasticiens Volants

I An artistic director Plasticiens Volants

I A technical director Plasticiens Volants

I Skywoman Iroquois Dance Theater: 8 performers + choreographer

(traveling from Allegheny, New York (possible to higher more)).

Venue has the option to engage additional performers Iroquois performers.

Total > 6 Plasticiens Volants (traveling from France) + 9 Skywoman Iroquois Dance Theater > 15 people

I Indigenous Artistic Direction > G. Peter Jemison, Seneca Nation, Heron Clan

I Choreographer > William Crouse, Seneca Nation, Hawk Clan

I Skywoman Iroquois Dance Theater

I Artistic Direction, Plasticiens Volants > Marc Etiève

I Executive Director, Plasticiens Volants > Frédérique Dewynter

I Director, Plasticiens Volants > Jean Philippe Hemery

I Technical Direction, Plasticiens Volants > Antoine Bourde & Lulu Brick (Gilles Écomard)

I CAD Manager and Puppeteer > Sylvaire Walasik

I Puppeteer-Couturier > Frédéric Goujon & Ingrid Renault

G. Peter Jemison, Co-Author and Cultural Advisor, Heron Clan from the Cattaraugus Territory, Seneca Nation,

is a multimedia artist and recently retired site manager of Ganondagan, a New York State Historic Park in Victor, New York. Mr. Jemison is very active politically as an advocate for Native American rights. He was chairman of the Hodinoshoni standing committee on burial rules and regulations, fighting for the return of sacred objects to native peoples mandated by the federal Native American Graves Protection and Repatriation Act. Mr. Jemison was one of the founders of the Museum of the American Indian in New York City. His book, *The Treaty of Canandaigua 1794* has been favorably received as an important contribution to history. In 2001, he was guest curator and wrote a catalog essay for *The Pan-American Exposition Centennial: Images of the American Indian* held at the Burchfield-Penney Art Center. The exhibition featured contemporary artists whose work explored identity, as opposed to how indigenous people were misrepresented 100 years earlier.



William Crouse Sr.

is a member of the Seneca Nation of Indians of the Hawk Clan. He is a faithkeeper, singer, and speaker of the Coldspring Longhouse. As group leader, singer, lecturer, and dancer of the Allegany River Indian Dancers, Bill has travelled all over the U.S. and Canada. He has performed in Rome, Italy and Wurtzburg, Germany as well. He has worked with the American Indian Dance Theater as a choreographer and consultant and was featured in their video "Dances of a New Generation". His music recordings of Iroquois Social dance music, Smoke dance music and "re-mix" are a hit with young and old alike.

The Skywoman Iroquois Dance Theater

is a part of the Allegany River Indian Dancers are a Native American dance group that showcases the traditional songs and dances of the Iroquois.

The general performances incorporate many aspects of Native American culture.

The Seneca language and culture pertaining to the origin of the songs and dances are shared in the program narratives. All performers wear traditional Native American regalia. All the music is performed live. The show is as educational as it is entertaining. Some of the highlights of the show include the Iroquois Smoke dance, a very fast contest dance. The Hoop dance is also featured. The hoopedancer uses hoops to make various designs and shapes to represent birds, animals and themes from nature in this beautiful story telling dance.

The Allegany River Indian Dancers have been thrilling audiences at colleges, museums, powwows, and festivals since the mid 1980's. They have travelled all over the U.S., Canada and have even travelled to Germany.

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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
- 2020 : Planet Beethoven

EVENTS

- Olympic Games in Barelona, 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

Festival Internacional Santa Lucía, Monterrey (2023)

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 Taipei (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, 2022)

Keybank Rochester Fringe Festival (2017, 2019)

VENEZUELA

International Theatre Festival, Caracas (2002)



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