

# Petit POP'RON Rouge

Created by Gingolph Gateau

Inspired by the graphic universe of Dominique Lagraula's album *Little Red Riding Hood*

## **Paper theater - Pop-up**

Suitable for all ages from 3 years old

Duration : 30 min

Capacity : School groups (preschool to 3rd grade): 3 classes - 80 spectators maximum (including accompanying adults).

General public : 75 spectators (including children and adults).

Created February 4-6, 2025 at the Nouveau Relax in Chaumont (France – 52)

Words

**Thomas Scotto**

Direction and set design

**Gingolph Gateau**

Outside perspective

**Mateja Bizjak Petit**

With

**Audrey Dugué and Gingolph Gateau**

Artistic collaboration and stage research

**Marion Träger**

Technical and artistic collaboration

**Dominique Lagraula, Anne Moret, Apolline Pliez**

Music

**Minouche Briot**

Costumes

**Anaïs Mérat**

Lighting design and stage management

**Fred Raby**

Choreographic supervision

**Simon Chereze**

Production

**François Cancelli, Dimitri Bordet, Matthieu Gerlier, Sidonie Lefebvre, Caroline Dubuisson, Gingolph Gateau**

Child psychology perspective

**Gilles Marcellot**

Production management

**Laurence Levasseur**

Distribution

**Cécile Adnot**

## THE ALBUM

This album is an astonishing pop-up book in which Dominique Lagraula revisits Perrault's famous tale to offer a most stimulating experiment. This veteran of animated books transcribes the text of Little Red Riding Hood, which she illustrates with three-dimensional images that border on abstraction. The author creates veritable theatrical scenes composed of stylized characters and settings, reduced to their essentials, with simple shapes and colors, like symbols. The author creates veritable theatrical scenes composed of stylized characters and settings, reduced to the essentials, with simple shapes and colors, like symbols. We decipher the colorful spaces that emerge from the folds and take their place next to each other to form a narrative image that is enigmatic and yet so obvious. This book encourages the reader to participate, delighting in these abstract surfaces stretching across the page.

### DOMINIQUE LAGRAULA

Dominique Lagraula is a technology instructor at INSPE in Paris, author of educational books on science and technology, and creator of artist's books. As a teacher and instructor, she often uses pop-up books as teaching aids for projects combining mechanics, writing, mathematics, and visual arts. At the same time, she creates artists' books. Her inspirations are many: finds from garage sales, old photos, engravings, folding techniques... She learned animation techniques by taking apart books found at flea markets and through internships with Duncan Birmingham, Philippe UG, and Philippe Ferrier. Published in 2019, this Chaperon is a reworking of a book she had designed as an exercise for interns.

## THE SHOW

Devoured by the wolf, Little Red Riding Hood should remain stuck in its guts forever. But Little Red Riding Hood isn't willing to leave it at that. He's come to "settle the score"!

In a multi-level pop-up, two puppeteers bring the unfolding shapes to life. The characters escape from their pages, transposing the story and turning it upside down in a contemporary rewriting. Beyond immersing the audience in a unique graphic universe, the show questions how to become "bigger." After meeting the wolf, Little Red POP'RON will have to learn to breathe again, to live stronger.

## STATEMENT OF INTENT

My love for Dominique Lagrula's book sparked a desire to create a show based on pop-up technology. I was immediately captivated by the power that emanates from this album through its simple, ingeniously used forms. Its highly effective simplicity shook me up, grabbed me, and took me down an unexpected path.

While the graphic design of the book transported me, Perrault's story did not satisfy me. I could not accept the idea that if Little Red Riding Hood had been swallowed up, it was her own fault for straying from the path!

I had to question this moral. Very quickly, another album, "Cœur de bois" (Heart of Wood), came to mind, in which the girl in the red riding hood has grown up and visits the old, helpless wolf. I was touched by this child who, as an adult, had overcome the ordeal of being devoured. Without anger, she had not forgiven him. This story also resonated with a text by Thomas: Dans le ventre du loup (In the Belly of the Wolf). Here, Little Red Riding Hood refuses to end up in the wolf's stomach and starts a revolt so that all those who have been swallowed up join her, change the situation, and inspire a new outcome.

These albums question the notion of resilience and the ability to rebuild oneself.

This tale of Little Red Riding Hood seems imbued with a cultural substrate that gives it its meaning, but its content may also have changed over time, depending on the geographical location or even the person telling the story. Therefore, it is not set in stone, as the meaning of texts is never fixed; they live and take on meaning through the eyes of the person receiving them.

However, it continues to raise questions about cruelty and the need to perpetuate it among young audiences. As Jennifer Tamas (professor of modern literature and French literature at Rutgers University, New Jersey) points out, we cannot dismiss all works that make us uncomfortable or angry today. Fairy tales are a malleable subject matter that can evolve with the stages of life, the questions we ask ourselves, and those that obsess us. Continuing to tell them is to offer a range of possible answers.

In collaboration with children's author Thomas Scotto and playwright Mateja Bizjak Petit, I wanted to give this Little Red POP'RON a contemporary dramatic storyline, infusing it with mischief and strength, echoing a clever and playful stage design.

***Gingolph Gateau***

The story could begin... with a simple “yes.”

One that would allow us to rediscover the graphic universe and complicity of Gingolph Gateau and his company. To be at a child's level and, in fact, to see high and far.

Gingolph quickly told me about his love for the demanding and precise pop-up version of Dominique Lagraula's Little Red Riding Hood. Obviously, Perrault's words. Obviously, the many versions, adaptations, and rewritings. Obviously, what else is there to say for an author at this point? Several things, actually!

Words of welcome to young and old alike before entering the immersive forest imagined by Gingolph. Already, with a wink, posing sentences that they will hear later without them having the same meaning.

Suggest to the actress and actor, right from the start, that they act like children do. When anything is still possible and you could veer off into several different stories depending on the path you choose. Because that's what it's all about: choosing the path. Here, it means retracing a painful path in order to better fight the brambles and the predator. It is absolutely not to forget the fear and horror he has committed, it is not to forgive him, but to look him in the face, “tell him” and make it clear that this is finally “his last time.”

So there is a little bit of my “Dans le ventre du loup” (published by Editions d'Eux) in this “NO” that Little POP shouts loud and clear at the end of the story. Little POP', who, here, needs a brother and all the forces present to close “his” story and reduce the wolf to what it is... a fold in the page.

***Thomas Scotto, children's author***

Finding resources in dark corners... The pop-up, removable folding, as an allegory for the twists and turns of the psyche—what a great idea! Le Petit POP'RON Rouge is a show that takes young audiences on a journey to explore their darkest fears through poetry and simple metaphors. Thus, by revisiting Perrault's classic, the issue of trauma is addressed in a confrontation without brutality. The journey is unique to each individual, and the use of suggestion does its work: a child with a typical background will see it as a compelling story, while another, wounded by bad experiences, may find it a stepping stone that allows them to glimpse a horizon that is not so clouded!

Children will take from it what they need to take, depending on where they are in their own thinking. It is effective because it is subtle!

***Gilles Marcellot, psychologist***

## SIMPLIFIED TECHNICAL SPECIFICATIONS

### SPACE FOR THE PERFORMANCE AND AUDIENCE

Preferably a darkened room. Width: 9 meters.

Depth: 12.50 meters.

Minimum height: 3 meters.

The installation will be set up on a clean floor so as not to damage the set elements (white carpet).

SETUP TIME: 4 hours

TEARDOWN TIME: 2 hours 30 minutes

### THE COMPANY PROVIDES

The graduated benches and floor mats for the public space, lighting and sound equipment (projectors, support structures, sound system, cabling, control room)

Full technical specifications available on request or can be downloaded from the company's website.

## NOTE ON THE SET DESIGN

Spectators are welcomed into a space where anything can still happen. We settle in and together we unravel this story, embarking on a unique adventure immersed in a pop-up that takes on a surprising dimension.

With twists and surprises, the volumes detach themselves from the pop-ups to become silhouettes that stand out against the backdrop and become characters in the action. An actor slips into a pop-up card and the wolf's head detaches to become a mask... Trees and bushes unfold and grow around the audience.

For our scenography, we extended our research into folding engineering. As in the album, we developed a small mechanism, paying homage to the technique of the pop-up book.

We want to captivate both spectators who like to immerse themselves in a story and those who have a taste for visual adventure and theatrical experience.

We therefore opted for a short form that can be performed in venues without special equipment.

## EXHIBITION AND WORKSHOPS

“IN THE FOOTSTEPS OF PETIT POP,” AN IMMERSIVE EXHIBITION BY AND FOR CHILDREN AGED 3 TO 7.

To extend the experience of the performance and stimulate the audience's appetite, we have designed this exhibition as a place where children can feel confident to experiment, explore, manipulate, and perhaps relive certain emotions in order to overcome them. The exhibition consists of different spaces that form a fun and immersive journey. By passing through different installations, visitors play with shapes, colors, and volumes, and learn to move forward by confronting their fears.

The company also offers artistic workshops related to the book and the show. In order to showcase the children's creations, the exhibition largely incorporates the works created during these workshops. The exhibition and workshops were designed by Dominique Lagraula, Anne Moret, Apolline Pliez, and Gingolph Gateau.

Information and quotes available upon request.

## THE PRODUCTION TEAM

### GINGOLPH GATEAU

*Director/set designer/actor/puppeteer/visual artist/artistic director of the company*

With a degree in graphic design under his belt, he slipped into the professional world of entertainment. From 1998 onwards, he created tailor-made costumes and sets for various companies. He took up acting in order to learn the ropes of theater and created his first show in 2005.

### THOMAS SCOTTO

*Children's author*

If he had been a chocolatier, he would have grown huge dark forests where you could get a little lost. Ultimately, he writes as one creates memories and because we must never remain silent about what surprises us, angers us, frightens us, or fascinates us. He is so convinced that the books we read as children resonate long into our adult lives.

### MATEJA BIZJAK PETIT

*An outside perspective on this creation*

A French-Slovenian playwright, poet, director, puppeteer, and translator, she devises and directs numerous shows for young audiences with the Collectif Ma-Théâ.

### AUDREY DUGUÉ

*Actress/puppeteer*

An actress, she trained in puppetry with Pierre Blaise. She is also a singer and musician. She founded her company Reflets bleus in 2021 and wrote her first play, Premier cri, which premiered in January 2024.

### MINOUCHE BRIOT

*Composer/musician/singer*

Minouche frees up the bandwidth of the unconscious, combining the short breath of slam poetry with the breath of strings armed as if to go to the front.

### ANAÏS MÉRAT

*Costume Designer*

Passionate about history and fantasy worlds. She graduated with a degree in costume design and creates custom-made historical and contemporary costumes.

### FRED RABY

*Lighting designer/sound and lighting technician on tour*

He works with numerous companies as a lighting designer, sound designer, and stage manager. In 2009, he created the "Stüddiöh ," which welcomes artists during their creative periods.

### SIMON CHEREZ

*Choreographic vision*

His inspirations are pictorial, musical, and choreographic. He has danced in numerous projects, most recently for "Chiroptera," choreographed by Damien Jalet, and also with Johana Malédon for Nuit Blanche 2024.

## GILLES MARCELLOT

### *Psychologist/Child psychology perspective on this creation*

His training in hypnosis places him within the humanistic therapy movement. A child psychiatrist, he published *Psychothérapie de l'invisible, Le sens et la preuve* (Psychotherapy of the Invisible: Meaning and Proof) with L'Harmattan in 2023.

## LAURENCE LEVASSEUR

### *Production Administrator*

With a strong connection to the non-profit sector, she is involved in supporting performing arts companies as a manager and production administrator.

## CÉCILE ADNOT

### *Distribution and Production Manager*

A photographer by training, she works in the organization and production of non-profit events and has been collaborating with the company as distribution manager since 2022.

## THE COMPANY

Following a career as a costume designer and set designer, and after working as an associate artist with a company for nearly 12 years, in 2017 Gingolph Gateau created his own company, which bears his name as it is already well established in the cultural landscape.

From 2005 onwards, the first creations offered a bridge between the visual arts and the performing arts. The construction of images in various forms is at the heart of the creative process. The work is characterized by a unique poetry that emanates from a scenic writing style in which objects, materials, puppets, and actors engage in dialogue.

From the outset, the intention has been to design creations (shows, exhibitions, etc.) for all audiences, aimed at children as well as the adults who accompany them. The aim here is to convey a complete message, taking care not to detract from the meaning under the pretext of addressing children. The company therefore works on different levels of interpretation in order to speak to children from an adult perspective.

As the company's artistic director, Gingolph Gateau wishes to increase collaborations with other artists in order to explore other worlds in connection with future projects.

From 2023 to 2026, the company is associated with Nouveau Relax, a nationally recognized arts and creative venue in Chaumont (52).

# CONTACTS

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**Production** : Cie Gingolph Gateau.

**Co-productions** : Le Nouveau Relax – Scène Conventionnée de Chaumont (52), Le Théâtre de Privas - Scène conventionnée de Privas (07)

From 2023 to 2026, the company is associated with Le Nouveau Relax – Scène Conventionnée de Chaumont (52). As part of this artistic residency, the company receives financial support from the Grand Est Region

(Support for artistic and cultural residencies).

**Support** : The company receives support from the Ministry of Culture - Regional Directorate of Cultural Affairs of the Grand Est, the Grand Est Region, and the City of Troyes.

The company receives support from the Grand Est Cultural Agency - La Maison Folie Wazemmes and the Lieux Culturels Pluridisciplinaires, Lille (59) - MJC Intercommunale – Salle Sabine Sani, Aÿ – (51) – La Médiathèque Départementale de l'Aube - Centre social - MPT Un Nouveau Monde (10) - L'Espace Gérard Philipe, Saint-André-Les-Vergers (10) - La Madeleine, Scène Conventionnée de Troyes (10) - Le Théâtre Halle Roublot/Cie Espace Blanc (94) - Le Centre Culturel Didier Bienaimé, La-Chapelle-Saint-Luc (10).

**Partner** : Champagne Fleury.