



**I KILLED
THE**

MONSTER

— ROIZIZO THÉÂTRE —
THÉÂTRE D'OBJETS

I killed the monster

Creation 2018

Object theatre | up to 100 spectators | all audiences, 9 years and over | 30 minutes

Synopsis

Calm reigns in this small village in the Ardennes. Daniel is just a little agitated, but he has just been given new medication. Everything should be fine...

A table and a handful of objects is all it takes to reinvent B-movies through theatre. Reality unravels little by little and a series of murders ensues...

For the sheer delight of audiences, Gildwen Peronno performs a show in which the theatre of objects leads to comical effects of all kinds, from absurd situations to offbeat plays on images! The result is a sinister but most especially hilarious tale!

Cast

By and with Gildwen Peronno

Staging assistance Marina Le Guennec

Supports

Centre Culturel Athéna, Auray

CCAS-Activités sociales de l'énergie

Video teaser › <https://vimeo.com/962384760>



The monster has been there

- **In France**

Le Passage Théâtre, scène conventionnée d'intérêt national de FÉCAMP (76) • Lillico, salle Guy Ropatz, RENNES (35) • Culture Commune – Scène nationale du Bassin Minier du Pas-de-Calais, LOOS-EN-GOHELLE (62) • Marionnettissimo, TOURNEFEUILLE (31) • Le Prunier Sauvage, GRENOBLE (38) • Panique au Parc / Festival Mondial des Théâtres de Marionnettes (OFF), CHARLEVILLE-MÉZIÈRES (08) • Festival Méliscènes, Centre culturel Athéna, AURAY (56) • Chalon dans la Rue, festival de rue (OFF), CHALON-SUR-SAÔNE (71) • Récidives, festival de marionnettes et formes animées / Le Sablier, Centre national de la marionnette en préparation, IFS - DIVES-SUR-MER (14) • Festival La Grande Échelle, Paris-Villette | PARIS (75) • SOI - Scènes Ouvertes à l'Insolite / Le Mouffetard - théâtre de la marionnette | PARIS (75) • Nuit de la Marionnette, Théâtre Jean-Arp, Scène conventionnée | CLAMART (92) • THR – Théâtre La Halle Roublot, FONTENAY-SOUS-BOIS (94) • Vilaine Frayeur, Atelier du Vent | RENNES (35) • Festival Les mains en l'air, Centre culturel L'Agora | GUILERS (29)...

- **International tours**

Tournée Cameroun et Gabon avec l'Institut Français Cameroun • Festival Tchaornis | ENGIS (BE) • Auberge de l'île du repos | PERIBONKA (QC) • FIAMS, Festival International des Arts de la Marionnette | SAGUENAY (QC) • MIAM, QUÉBEC (QC), Maison internationale des arts de la marionnette • Les Rotondes, LUXEMBOURG (LU) • La Montagne Magique, BRUXELLES (BE)...



Newspapers

23rd September 2020, by Cristina Marino, lemonde.fr

« With this inventive, playful and colourful miniature theatre of objects, actor Gildwen Peronno delights in creating an atmosphere which is both creepy and comical, somewhere between a horror film and a B-movie. »

https://www.lemonde.fr/contes/article/2020/09/23/le-mouffetard-a-ouvert-sa-scene-a-la-jeune-generation-de-marionnettistes-pour-liberer-les-corps-et-les-paroles_6053369_5470962.html

15th September 2019, by Mathieu Dochtermann, [Toutelaculture.com](http://toutelaculture.com)

« I killed the monster », a monstrously delightful spectacular object

Discovered at FIAMS 2019, *I killed the monster* is a tabletop object theatre show by the Roi Zizo company. With a great deal of freedom and humour, this show uses the codes of the B-movie to tell a story that would be sordid if it weren't so enjoyably exaggerated. A short form that doesn't leave your zygomatic muscles a moment's respite.

Humour and fun

The comedic effects permitted by the use of objects are used to the full: ironic shifts, exaggerated figurations, various and sundry abuses of manufactured objects, the show uses all available means to ignite the flame of laughter. But it's above all the deliciously mad, intelligently progressive writing that really hits the mark... and the flamboyant, paroxysmal, uninhibited performance of Gildwen Peronno, who takes the show to extremes, like a steam locomotive whose boiler has been loaded with TNT before the driver is given amphetamines.

It's an absolutely and definitively delightful show.

Because the performer is having so much fun, and is able to take her performance far enough for a few hints of genuine madness to threaten to creep into the dark corners of the auditorium.

Because it's a theatre that offers itself, generous, without complicated codes or barriers to entry, without pursuing any kind of purpose, designed purely for pleasure. This is not to say that all this is without substance: we can draw from it a few reflections on the figuration of madness, or on the fact that tragic events most often knock on the door of the «little people» of this world... but that is not the primary aim.

Above all, this show is immensely funny and very refreshing.»

<https://toutelaculture.com/spectacles/theatre/i-killed-the-monster-roi-zizo/>

30th September 2020, by H  l  ne Lambert, vivantmag.fr

« Gildwen Peronno’s playing is lively and generous. The music used comes from mythical films (horror, thriller or strange) and accompanies our emotions with precision. The minimalist nature of object theatre suggests more than it presents, and the staging is a great success in this respect. I laughed, shuddered and regretted that this play only lasts 27 minutes. »

<http://vivantmag.over-blog.com/tag/spectacle%20tout%20public/>

27th July 2019, by David Lef  vre, *L’espace* | Month  atre

«Inspired by «the porosity between the world of mental illness and the world of creation» that he found in the song, designer and actor Gildwen Peronno uses the codes of B horror films to create a comic-horrific play that is a joy to behold. Where Hitchcock meets Irvin S. Yeaworth Jr. or Siegel.

A lamp with a shade, a table - that’s all Peronno needs to tell his story. He uses a few small everyday objects (little cars, a mammoth to illustrate a heavy old delivery truck, and shoes in a very nice little scene introducing the character of Martine, who loves to go dancing) to move the story along and illustrate it.

But it’s the music (a few Herrman classics), the acting, the breaks in tone and the actor’s many facial expressions that do most of the work. And the finale left many shivering, and many laughing... A simple, effective short form, just the way we like it, slightly reminiscent of the work of Bob Th  atre.»

<http://www.montheatre.qc.ca/espace/fiams-jour-3-contempler-lart-marionnettique-sous-toutes-ses-formes/>



Gildwen Peronno

Co-director of RoiZIZO théâtre and actor-puppeteer

Gildwen Peronno is one of those gifted jacks-of-all-trades, driven by an insatiable curiosity and thrives in this art-and-craft world of object theatre.

Inspired by his studies in anthropology as well as the encounters which encouraged him to venture off the beaten track, Gildwen co-founded the RoiZIZO theatre company, through which he has experimented with many forms of performance, from solo and collective productions to large or small stages, acting, puppet and shadow theatre, etc.

Thanks to the influence of the numerous workshops and collaborations which have punctuated his career, he finally fell in love with the theatre of objects and its infinite possibilities.

In particular, he created three solo productions, Guichet des Anonymes, I killed the Monster and L’Affaire Finger, in addition to co-producing and performing alongside Quebecker Maud Gareau in Celle qui marche loin.



RoiZIZO théâtre

Unravelling the drama of the everyday, stitch by stitch. Shifting perspectives, often into the realm of pure metaphor. Finding the extraordinary in the ordinary, marvelling at the endless possibilities. Condensing an epic journey into the subtlest of movements, nurturing the power of the imagination.

Julien Galardon and Gildwen Peronno are in the business of artistic exploration, in all the myriad forms that it may take. From the poetry of Clémence de Clamard to the zany exploits of I killed the monster, from the epic anti-western of Celle qui marche loin to the delicate imagery of Sploutsch!, not to mention the absurdist humour of the L’Affaire Finger, their diverse output is tied together by certain recurring themes: laughter, dreams, fragility. The human condition, in short.

Trusting in the power of performance to put a little poetry back into our world - why not?

Gildwen and Julien founded RoiZIZO Théâtre in 2008 in conjunction with ZUP! (Zone for Utopian Poetry), a travelling theatre company plying its trade the length and breadth of Brittany. Their shows are a heady mixture of drama, puppetry and object theatre, united to explore what lies beneath the visible surface of the world, the strange and wonderful things hidden just out of sight.

Along the way, collaborations with artistic fellow-travellers have taken shape organically, first in France and later in Québec. These experiences paved the way for the duo’s first international performances.

In a theatre or on the street, solo or as a pair, Julien and Gildwen are adept at interweaving the tragic and the comic, always in a spirit of simplicity and direct connection with the audience.

They are experts in the art of travelling light, with compact stage set-ups which work just as well in libraries as they do in theatres. The relationship to the audience is at the heart of everything RoiZIZO do, championing a vision of theatre which marries poetic precision with a generous embrace of all sensibilities.



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