



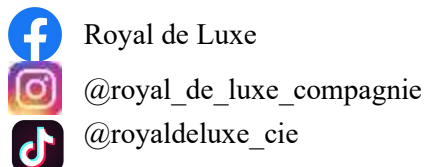
ROYAL
DE LUXE
NANTES

STREET THEATRE COMPANY SINCE 1979

ACKNOWLEDGED AS **NATIONAL COMPANY** BY THE FRENCH
MINISTRY OF CULTURE

Royal de Luxe

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The association Théâtre Royal de Luxe acknowledged as National Company by the French Ministry of Culture is supported since 1989 by the City of Nantes and by the State, DRAC Pays de la Loire.

ROYAL DE LUXE AMBASSADOR OF FRANCE AND THE CITY OF NANTES ALL OVER THE WORLD



Royal de Luxe *(as of 24/10/2023)*

- ◆ **85** creations since 1979
- ◆ Almost **28 million**¹ spectators
with **25,5 million** for the Giants shows
- ◆ More than **1 500** performances
- ◆ **220** cities in 43 countries on the **5** continents

¹ Numbers given by schedulers

Royal de Luxe was founded in **1979** by **Jean-Luc Courcoult**, author and artistic director. The life of this out-of-the ordinary company, based in **Nantes since 1989**, is marked by small and big scale shows. Its creations come in succession, sometimes overlap, but all have in common a universal language, with the will to go play on the macadam of the cities of the world, and sometimes even in the most extreme decors of Asian, American, African or Oceanian landscapes.

Royal de Luxe developed several forms of theatre, such as square theatre, shop window theatre, theatre accidents. At the heart of these shows, where machinery transport us in an oneiric universe, Jean-Luc Courcoult draws up scenarios where we can: watch live the shooting of a "*Photo Novel*"; cross the path of historic characters such as the Sun King and Joan of Arc in "*The true History of France*", around a 10-ton big book; provoke the incongruous encounter of Shakespeare and Molière on the same stage in "*Sales! Two shows for the price of one*"; invade shop windows with "*The mannequin's revolt*" or even portray the wrongs of the world in "*Miniatures*". And finally, for five years, from 2019 to 2023, Royal de Luxe carried out an immersive artistic project in the neighbourhood of Bellevue, in the midst of urban renewal, straddling the cities of Nantes and Saint-Herblain. This project, a unique theatrical form, aimed to install an artistic presence inspired by popular theatre, made of imaginary situations and shows (one small theatrical form and one Giants show), to accompany the transformation of the neighbourhood with the residents, especially schoolchildren, by bringing a breath of poetry contributing to the building of a neighbourhood collective memory.

In parallel to those creations, in **1993**, another form of theatre was created, and became the immediately recognizable signature of the company: **the Saga of Giants**, which tell city-wide and time less stories (they can come back every two or three years). These Giants handled by dozens of Lilliputians roam the planet to tell fundamental tales, those impressing the collective imagination. Mixing time and genres, they tell at the same time overall context and the essential; gathering millions of spectators (Nantes, Berlin, London, Santiago, Reykjavik, Barcelona, Guadalajara, Perth, Liverpool, Montreal, Geneva etc...). In 2018, Jean-Luc Courcoult announced that the existing Giants, except the Xolo, won't tour again, to focus on new creations. He then imagines a new form of Giants show, that sees the day at the same time as a new Giant, the Bull Machin, in 2022.



ROYAL
DE LUXE NANTES

The true story of Royal de Luxe

By Odile Quirot, extract from the book “Royal de Luxe 2001 – 2011”, published by Actes Sud

“Royal de Luxe is one of the most famous French companies throughout the world. The term “street theatre” has been attached to its name since its creation, in 1979. The search of new theatrical forms and of a new audience was topical at that moment. Theatres were no more the only places where companies performed their plays, there were also disused warehouses, sheds; and the street, whose virtues were being rediscovered. In that field, Royal de Luxe was a pioneer, and it brought out its cocktail of imaginary realism, energy, a vista scene changes, and humor that exploded with a legendary Roman photo, an amused and bedazzled game with the mushy clichés of that genre. Almost thirty years later, the “street theater” label refers to a countless number of troupes, festivals; it is too simplistic for this unique company.

The term (if one was absolutely necessary) of “open air theatre” would suit them better. Over its long history, Royal de Luxe took over railway stations, shop windows, village squares, a street, a tree, a river, a cargo, entire cities and built their own stands for some of their shows. They need the sky and the theatre fused in a joyful hybridization with sculpture, magic, music, parade, cinema, happening and sheer technical achievement. “Whenever – said Emile Zola -people want to restrict you to a certain norm by saying: this is theatre, this is not theatre, answer straight out: “The theatre doesn’t exist. There are many theatres and I am searching for my own.””

Royal de Luxe invented its theatre, while continuously experimenting. This company is able to create elements of surprise with “*Traffic jams*” – just the time the passer-by needs to discover them, or almost – to open gigantic three-dimensional pages of “*The true History of France*” – circa two hours of sweet delirium at the Festival d’Avignon – and to tell a story to a whole city, during several days, with its Giants full of inimitable humanity. In short, it goes beyond any traditional framework, regardless of the viewpoint you are observing it from.

It takes its strength after the imagination of its captain director and founder, Jean-Luc Courcoult, and after all the skills gathered at his side, because the troupe’s spirit is always linked to its origins: actors, technicians, manufacturers, puppeteers, musicians, sculptors, inventors and all kinds of DIY enthusiasts, each one makes proposals, puts their shoulder to the wheel, and gets even their hands dirty if necessary. It became rare. Its faith, its enthusiasm is fueled by marvelous encounters, with its public, a real popular public, and in this respect, Royal de Luxe is loyal to a Jean Vilar utopia, declined on the anarchistic wings of May 1968. Their shows are free, at least for the public, just as the museums are some days, and according to the same principle: improve access to arts for everyone. Their spectaculars are expensive? What should we say then about this or that program – we won’t name any – on so-called “public service” channels...

To its public, Royal de Luxe offers the joy of live creation, of sharing, of humor, of feat, of amazement, and of long-considered great simple stories, that we will read by opening this book. And then, with hindsight, we realize that Royal de Luxe has always been multicolored, while so many French companies remained for such a long time on that classical white ground, except for Peter Brook’s or Ariane Mnouchkine’s. We realize that with no great speech nor any compunction, Royal de Luxe went down in history, its age did it, certainly, but it’s especially its tireless childlike mind and exigence.

This globetrotting company is anchored in Nantes, wide maritime city opened to artists, where Royal de Luxe does not live folded back on an island, but where it is facing a real cultural maelstrom. A city where its Giants are family. Each one of their returns is long-awaited, and whole generations are telling their extraordinary adventures. That is what we call forging bonds. And dreams.”



ROYAL
DE LUXE NANTES

The story of the company

“My aim is not only to make people laugh, it would be too easy, but to surprise them. In each creation, we try to integrate an imaginary situation in a realistic environment.”

Jean-Luc Courcoult

Imaginary situations, square theatre, shop window theatre, artistic residencies and mad parades, are the various artistic territories explored by the company for 39 years now. These theatrical forms are various, but unique in the emotion they bring out of the audience.

From its first steps in Aix-en-Provence, when the troupe was begging in the street after their performances, to the true international renown it has received today, Royal de Luxe has always stayed on course: offer free and popular theatre for everyone.

Settled in Nantes since 1989, invited by the Mayor of the City, Royal de Luxe is nowadays considered a pioneer of street theatre and a jewel of the French cultural fame over the world. This unique troupe, wherever it plays, only brings uncommon enthusiasm and media and economic impact. Sign of this recognition, in 2013, Jean-Luc Courcoult was decorated with the title of Knight of the Order of the Arts and Letters by Jean-Marc Ayrault, Prime Minister of France.

■ Square theatre performances

Everything began in 1979, when Royal de Luxe created “**Le Cap Horn**” (“Cape Horn”) and started busking. Then began a theatre without border which plays many shows no matter the place: in French train stations or on the “Popes Palace Plaza” during the Festival d’Avignon, for the Lisbon World Fair in 1998 or in the ports of South America for the “**Cargo 92**” tour. For this tour, supported by the City of Nantes and the French Ministries of Culture and of Foreign Affairs as part of the commemorations of the 5th centenary of the discovery of South America, Royal de Luxe performed the show “The true History of France” in front of 54 000 spectators. One year before, “**The true History of France**” had gathered 243 000 spectators during 81 performances in France and in Europe.

The projects are ambitious, attractive and exported all over the world as soon as “**Roman photo**” (1987), a show which developed the national and international fame of Royal de Luxe. “Roman photo” was played 240 times in 22 countries over the world, gathering 97 000 spectators. This show was remade in 2005 by the Chilean company La Gran Reyneta, in coproduction with Royal de Luxe and toured in Europe, performing 216 times.

With “**Sales! Two shows for the price of one**” Jean-Luc Courcoult takes the road again with light luggage and anonymously, well, as long as it was possible. Before the truth was discovered, the shenanigans hold a few weeks. From mid-April to the end of October 2004, the show is played 80 times in 29 cities, of those 21 are hosting Royal de Luxe for the first time. The troupe goes from a regional tour in small towns to an international tour through Spain, Chile, Netherlands...

The last square show created by Jean-Luc Courcoult, “Miniatures” (2017) is a intimate painting that transport us into the dream of a plane pilot, a poetic chaos echoing the world troubles. The imagination of its author is a non-lethal weapon, with this touch of humour and poetry that directly identifies with the company. “Miniatures” was played in front of 65 000 spectators in Mechelen (Belgium), Nantes, Antwerp (Belgium), Villeurbanne, Santiago (Chile), Calais, Saint-Herblain (France).

■ The Saga of the Giants

Since 1993, Royal de Luxe rhymes with over-the-top theatre: this year, the Saga of Giants starts and becomes a major chapter of the company’s history. The Giant took his first steps in Le Havre in front of amazed spectators.

Manipulated by dozens of Lilliputians, these Giants tell city wide stories during three or four days. Their audacity and their poetry, mixing time and genres, telling at the same time overall context and the essential, gather thousands and even millions of spectators each time. Nobody can miss such events thanks to a media coverage which makes it impossible to count the number of reports and articles relating to the shows and the company! Adored and expected, the Giants draw admiration from all: each year thousands of letters, e-mails, photos, drawings, true declarations of friendship, even of love coming from all over the world are sent to the company.

It’s for this pressing crowd that Jean-Luc Courcoult makes this over-the-top theatre, for this multitude he tells histories in which everyone can project into, dream, and entertain themselves... These shows speak a universal language and include just as histories of the past as events that shake up the planet. Some critics rightly see into these living frescoes “creations of contemporary myths”, they participate to the collective memory of the city. And this is also here the strength of Royal de Luxe shows.

In 2018, Jean-Luc Courcoult announced that the existing Giants, except the Xolo, won’t tour again, to make way for new creations.

In 2022, a new Giant appears: the Bull Machin, an English bulldog who, alongside the Xolo, wandered in the streets for the first time in Villeurbanne (France).

■ Imaginary situations

In 1986, a strange installation sees the day: “**The wall of light**” a single and surprising construction of which Royal de Luxe holds the secret. Other imaginary situations are created: « **The house in the trees** », a unique experience where four comedians spend three days up in the air in an all-furnished house settled in trees, or also « **Traffic jams** » that intrigues and marvels the passer-by. In 2007, Jean-Luc Courcoult creates again a fascinating piece of art “**The house in the Loire**” (2007), still visible in Couëron, in Loire Atlantique. Jean-Luc

Courcoult qualifies these creations as “*Land theatre*”, a dramatizing of the landscape which refers directly to Land Art.

The same year, in 2007, with the show “**The mannequins’ revolt**”, Royal de Luxe gives birth to *window shop theatre* creating a new relation with the audience.

In 2021, Roal de Luxe, at the invitation of The Channel, National Scene of Calais, settles on the elevated exteriors of the labour market, with a poetic proposal in urban space “**The big break-out**”.

From 2019 to 2023 Royal de Luxe got into a multi-annual ambitious artistic project inserting itself and interacting with the urban renewal plan of the Bellevue neighbourhood, straddling Nantes and Saint-Herblain. It aims to install an artistic presence inspired by popular theatre to accompany the residents by bringing in a breath of poetry. This presence mixes permanent art piece (“**The street lamp with a knot**”), imaginary situations showcased for several days around the character of Monsieur Bourgogne and square show (“**Miniatures**”). The grand finale of this residency was the Giants show “**Monsieur Bourgogne’s Bull Machin**” of which the first day, Friday 22nd of September 2023, was spent in the Bellevue neighbourhood.

■ Residencies

In the spring of 1988, Royal de Luxe settles for a 10 weeks artistic residency in **Southern Morocco**, to feed on different theatrical forms than occidental theatre. Then, an artistic residency in **Cameroon** in 1997 enabled the company to dream and create multicultural shows. Lastly, in spring 2001, the company went to **China** with Cameroonian and Burkinabe comedians for a long artistic residency in Guan Cun, a remote village in the Shaanxi province. Chinese comedians went back to France with the company to tour with the show “**Little Chinese tales revised and corrected by negroes**”.

These residencies are always based on the principle of reciprocity of artistic exchanges, as for example the residency in Cameroon that allowed for work in close collaboration with Cameroonian and Burkinabe actors and musicians. These meetings are an immeasurable source of inspiration for the company.



The biography of Jean-Luc Courcoult

But on which planet was he born? By which light did he arrive? How does this intensely free man manage to still today draw us into his musings?

As if guided by a feeling of urgency, at every moment of his life he devotes himself to searching for the formula which will put stars in the eyes of each being who asks him implicitly “draw me a sheep!”.

On this voyage to the planet Imagination, he feels like a magician. The positive energy of life which he carries in him since childhood does not refuse him anything. His bubbling mind gives him the power to blow on the Universe, to shake up the continents as far as to reenchant the Giants’ route, to cross the Planck wall, to pitch his tent on the facade of the Bellevue building, to give new galaxies to the dreams.

In miniature or in excessiveness, the creative power which he carries with elegance will nourish our imaginations.

Each writing, each creation, lets enter in him surges of anxiety, nearly visceral, of those which tighten the heart. To get out of it, he fights using irony, the great sneer, and to free himself from it he calls on writing for a journey in poetry.

Despite his apparent casualness, he doubts, he is the expression of a deeply ingrained desire to do everything right. This is also the translation of a will, expressed or repressed, for theatrical gesture to reinvent, to develop on our relationships with fantasized worlds.

In his work, he will show with evidence that the simplest and the most obvious gestures and situations will take with him a transcended lyrical dimension.

The evident power of the character hides a fragility and his way to ask to start over during rehearsals, to make this or that scene be played again, comes from an obsessional dimension to not forget anything, to not leave anything out, it is a matter of the happiness of the spectator aged from 6 to 80 years, maybe more.

All must be orchestrated like an opera ballet.

Each creation is the result of a complex intellectual gymnastics, writing, drawing, music, aesthetic, even architecture, everything must be thought out to give body to a true creative and recreational adventure. His texts, he works on them without respite, he wishes to unite



in a same action the words and movements of the actors, so that they are able to embody with precision his view of things.

In this moment of creation, at the limits of what is endurable for his collaborators, he sometimes feels clumsy, might sob, but stays authentic and his commitment to the decisive creative gesture underlines the simplicity of an atypical artist who tries to put his moments of tension into perspective.

His need to create and perform for thousands of people resembles to scenes in history like those of the painter David for the French Revolution, or the futuristic Russian manifestations of Mayakovsky, wishing at all costs to create an aesthetical experience to be lived live.

Jean-Luc likes to immerse himself haphazardly into narrow streets, to escape to better feel the city, to stroll to the point of drunkenness and lose himself sometimes to put down his dreams, his wishes, his writing... The inhaled smell of the cities conveys to him the subtle fragrances of pieces of life flowing in its alleys.

At night, his voluptuous approach to smells, sounds, colours, sensed as sensible forms, allows him to approach the meaning of words. Thoughts and stories follow one another in his head...

So when he comes home, it is out of question to sleep, it is necessary to write to imagine the planet of happiness, to open the hearts of men, and then to read and reread aloud the produced text, and to search for the right intonation, the one that will need to be rendered at the first appointment with the team, like a moment of confidence and of forgiveness!

The transparency of the day often leaves him without defence, to not close in on himself, he likes to read the revealed story.

He wishes to achieve a kind of ideal, to capture the beautiful and the poignant with words, he likes to be overwhelmed himself.

With the folks from Royal, Jean-Luc provokes pure and real shocks, it is a style, a form of creation, which was not there before him, each scene, each picture evokes others which the public will have to join.

As for doing nothing, this is impossible for him, and no one can claim to know what he wants to achieve, in this way he also refuses on principle everything that attacks his freedom.

This unusual poet, with coloured glasses, spring-patterned shirts in every season, with clearly visible suspenders and flamboyant shoes to walk on the wind and to run on the time, does not back down from any audacity. He clearly shows a way to communicate, a true, physical, living thinking without false pretence.

For him, the spectator of Royal de Luxe must be part of this art of risk, this way of immediately living the performance, from the big parades of the Giants to the Revolt of the mannequins, to the Bellevue neighbourhood building for an improbable encounter with the real life of a family who survived right in the middle of the pandemic.

He produces a Total Art which acts and agitates the senses, the sensations and touches the audiences' awareness. This artistic diversity stands up against all adversities that try to enclose it in a genre.

Royal de Luxe leaves a mark in cities, from Nantes to Calais, to Le Havre and Amiens, there is in the minds of the audiences a resonance of the images produced and the moments shared. It's an entire generation of children waiting for the return of the Little Girl Giant and a generation of adults crying for her Grand-mother... once the meeting is over. These resonances also pass through Liverpool, London, Berlin, Antwerp, Perth, Foulou...

There is a Jean-Luc Courcoult to act with this incredible taste for creating ephemeral events, for inventing in a critical manner this new theatre, just like there was a Jean-Luc Godard who came to imagine a new cinema.

« Art is life, and life is a flow, not a long quiet river » wrote Baudelaire.

The imaginary proposed by Jean-Luc opens the door to distortions to facilitate its relationship with the audiences.

Nothing is lost, and thinking everyday life as a poetical occasion for (Re)creation is also the COURCOULT style.

With him no race to glory, nothing but a race to bring happiness.

Jean-Pierre Marcos, Director of the circus and arts in public space national centre – Cirque Jules Verne (2008-2016) / Director of ARTCENA (2016-2019)
Amiens on April 3, 2021

Biographical details

1955 Birth in Paris

1973 Begins training at the Institute of Actors of the Faculty of Letters of Aix-en-Provence

1979 Creation of Royal de Luxe with Didier Gallot-Lavallée and Véronique Loève, first performance busking in Aix-en-Provence: **“The cape Horn”**

1984 Invents the concept of a 3-day show told to an entire city with **“The lake of Bracciano”**

1985 Obtains the recognition and support of the Institutions due to the success met by **“Roman photo”**

1988 Sets up his first creation residency abroad, in **Morocco** to begin with, followed by **Cameroon** (in 1997), then **China** (in 2000). A work cultural exchange and absorption that profoundly influences the company’s creations

1989 Embarks with his company for **Nantes**

1990 Creates the show **“The true History of France”** which stages his passion for History

1992 Imagines for the 500th anniversary of the discovery of America the **“Cargo 92”** adventure and takes with him the Mano Negra, the companies of Philippe Découflé and Philippe Genty. He offers a variation of **“The true History of France”** in the form of a gigantic parade

1993 Aboard a plane that takes him on a mission to Rio de Janeiro, Jean-Luc Courcoult has the idea of creating a Giant. The 1st Giant of the company known as **“The Giant”** takes his first steps in Le Havre, with a city-wide show over 3 days. The same year, **“The traffic jams”** inaugurate a new theatrical form: the performance accidents

2007 Embarks on a more personal project with **“The house on the Loire”** – a land-art installation which can be seen in Couëron

Creates a new theatrical form **“The mannequins’ revolt”** a shop window performance

2009 Gives birth to the saga of the Giants, out of the ordinary shows whose scenarios adapt to history, to legends and myths of each city

2019-2023 Gets involved in a district of Nantes metropolis, Bellevue, an artistic project taking place within this territory for a period of five years.



Royal de Luxe's creations since 1979

“Cap Horn” (1979)

First creation performed on the street and public spaces doing the rounds after.

“The mysteries of the large freezer” (1980)

“The infernal trunk”, “Croquenitule and Crolenotte” (1981)

“The blessing of Mirabeau Avenue by the Pope”, “Terror in the lift” (1981-1982)

“The shoe parking lot” (1982)

“Urban advertising” (1982-1983), tours in France, Italy and Germany (~1000 spectators).

“The cardiac bidet” (~ 150 spectators), **“The Waterclash semi-final”** (1983), a shocking show about violence and the appetite for violence, tours in France, in Germany, in Denmark, in Italy, in Spain and in the then USSR (Russia and Estonia) (~16 000 spectators).

“The Bracciano lake” (1984), first three-day show of the company (1000 spectators).

“The return of Roland (of Roncevaux)”, “The Hamburg cage”, “Remington District Corporation”, “The big mammals or the incredible love story between a horse and a barge”, (1985, 17 000 spectators)

“Photo story, amesium perfume: shooting” (1985).

Resumed in 1987 and renamed **“Roman Photo”** / Photo story, this show is performed 240 times in 22 countries in Europe and Latin America and around the world, granting to Royal de Luxe a national and international renown. This play is remade in 2005 by the Chilean company La Gran Reyneta, co-produced by Royal de Luxe.

“The wall of light “, “The bus on a spit” (1986, 12 000 spectators)

“Desgarrones” (1987) performed in Valladolid in Spain and then in Amsterdam, European capital of Culture this year (5 000 spectators).

In the spring of 1988, Royal de Luxe settles in artistic residence for ten weeks in Southern Morocco, to feed on different theatrical forms than occidental theatre.

“The house in the trees”, “The piano in the ice block”, “The cars in the trees” (1988, 14 000 spectators)

“The true History of France” (1990) is showcased on the Popes Palace Square for the Festival d'Avignon, then 16 times in Europe and 19 times in France before touring in Latin American harbour cities within the project « **Cargo 92** ». Thus, it was showcased in six Latin American countries: Venezuela, Colombia, Dominican Republic, Brazil, Uruguay, and Argentina (in total 325 000 spectators).

“Traffic jams” (1993), distinctive feature of a communication-less theatre that creates surprise (135 000 spectators).

“The Giant fallen from the sky” (1993) starts the Giants' saga telling a story to an entire city during three days: Le Havre, Calais, Nimes, Nantes, Bayonne (180 000 spectators).

“The Giant fallen from the sky: final journey” (1994) in le Havre, the Giant came back at the invitation of Le Volcan – Scène nationale, one year after its first appearance (60 000 spectators).

“The peplum” (1995) 350 000 spectators on the bleachers of cities in France, Belgium, Austria, Poland, Germany, Netherlands, Australia and Switzerland.

“The Giant” (1997) in Barcelona in Spain, notably on the roof of La Pedrera (250 000 spectators).

“The Rhinoceros” (1997) in preview in Arles for the *International Meetings of Photography* and then showcased every day of the Lisbon Universal Exposition (Portugal) in 1998 (1 million spectators).

From October 1997 to March 1998 Royal de Luxe embarks upon a theatrical adventure for 6 months in Cameroon, performing in Cameroonian villages markets with notably **“The tour of Cameroun by bike”** and with the adventures of the Little Giant as he took his first steps in Foulou.

“Return from Africa” (1998) showcases two Giants and a series of four big music machines operated by 55 musicians from Burkina Faso (450 000 spectators).

“Little negro tales draft title” (1999), tours in France, in Chili, and in Argentina (140 000 spectators).

“The giraffes’ hunters” (2000) showcases the meeting between the Little Giant with a Giraffe and her baby giraffe in Calais, Le Havre and Nantes (300 000 spectators).

In the 2001 spring, Royal de Luxe leaves for China for a residency in Guan Cun, secluded village in the Shaanxi province and brings **“Little negro tales draft titles”**.

“Little Chinese tales revised and corrected by negroes” (2001), inspired by the Chinese residency. Performed 90 times in several French cities, as well as in Vietnam and Korea (100 000 spectators).

“Sales! Two shows for the price of one” (2003) performed in several French cities, notably in the Festival of Aurillac and Festival Quartier d’été in Paris, and then in Chile, Belgium, Spain, Portugal, and the Netherlands (210 300 spectators).

“Madmen” (2005) presented within Nantes’ teaching hospital (CHU).

“The Sultan of Indies visit on his time travelling elephant” (2005), met with great success in London (United-Kingdom) and then in Nantes, Amiens, Antwerp, Calais and Le Havre (2,35 million spectators).

“The Giant: visit of the Pont du Gard” (2006, 10 000 spectators).

“La Pequeña Gigante y el Rinoceronte escondido” / The Little Girl Giant and the hidden Rhinoceros (2007) in Santiago de Chile (1 million spectators).

“The geyser of Reykjavik” (2007) in Reykjavik in Island (50 000 spectators).

“The house in the Loire” (2007), permanent art piece created for the biennial of contemporary art *Estuaire*, in Nantes (Couëron).

“The mannequins’ revolt” (2007), shop window show created in Charleville-Mézières and then on tour in Nantes, Berlin, Wellington, Perth, Maastricht, Amiens and Antwerp (190 000 spectators).

“The fabulous story of the warrior buried alive” (2008) in Santa Maria da Feira in Portugal (5 000 spectators).

“Toni Travolta’s nightmares” (2008) by the Chilean company La Gran Reyneta, directed by Jean-Luc Courcoult, tours first in Europe (76 dates) and then South America in 2009 (100 000 spectators).

“The Giantess of the Titanic and the Deep Sea Diver” (2009), for the biennial of contemporary art *Estuaire*, in Nantes (300 000 spectators).

“The Berlin appointment” (2009) for the anniversary of the fall of the Berlin Wall in Berlin (Germany) (2 million spectators).

“The invitation” (2010), in Santiago de Chile for the bi-centenary of Chile’s Independence (3 million spectators).

“The Deep Sea Diver, his hand and the Little Girl Giant” (2010) in Antwerp in Belgium (800 000 spectators).

“The Giant of Guadalajara” (2010), in Guadalajara for the Centenary of the Revolution and the Bi-centenary of the Independence of Mexico (3,5 million spectators).

“El Xolo” (2011), in Nantes, (600 000 spectators).

“Sea odyssey” (2012), a new Giants tale celebrating the centenary of the wreck of the *Titanic* in Liverpool (United Kingdom) (800 000 spectators).

“Fall street” (2012), a western performed in France and in Belgium for 44 representations in total; in particular at the Festival d’Aurillac, Festival de Ramonville and Quartier d’été in Paris (50 000 spectators).

“The Planck wall” (2014) a new Giant appears in Nantes. A Giant Grandmother, witness of the great History and the small stories, pours her flood of legends (500 000 spectators).

“Memories of August 1914”, Royal de Luxe is invited once again by the city of Liverpool (United Kingdom) in 2014. This creation labelled by the 14-18 NOW mission launches the First World War commemorations. The Little Girl Giant, the Xolo and the Grandmother united more than one million spectators in the English city.

“The Grandmother fallen from the galaxy into a field in Munster” (2014) for Limerick National Capital of Culture (Ireland), this show tells both the true story of Limerick and the legends of the city (230 000 spectators).

“Dakar-Dakar” (2014) is the story of the last survivor of the previous Paris-Dakar who, after an extraordinary saga, arrives in the capital of Senegal to launch the first Senegalese exercise bike race. During a week of incredible celebration in Dakar, the show goes through the city and a big sport competition is organized between the neighbourhoods of Pikine, Ouakam and Fass (15 000 spectators).

“The incredible and phenomenal journey of the Giants in the streets of Perth” (2015) in Perth (Australia) the Little Girl Giant and the Deep Sea Diver launch the Perth International Arts Festival

2015 with a unique show for the centenary of the Battle of Gallipoli (First World War) with the support of the Western Australia State (1,4 million spectators).

“De Reuzen” / The Giants (2015) in Antwerp for the Zomer van Antwerpen, Belgium (900 000 spectators).

“Miniatures” (2017) in Malines in Belgium for the Festival Op.Recht.Mechelen (9 000 spectators), in Nantes (16 000 spectators) in Santiago de Chile for the Festival Santiago a Mil (9 200 spectators), in Villeurbanne for the Festival Les Invites (5 000), in Antwerp, Belgium for the Festival Zomer van Antwerpen (5 000), in Saint-Herblain – Nantes (14 000), and in Calais at the Channel – Scène Nationale (3000).

“The great invitation” (2017) in Montreal in Canada for the 375th anniversary of the city (622 000 spectators).

“Franciscopolis” (2017) for the return of the company in Le Havre for the 500th anniversary of the City (600 000 spectators).

“The knight of lost time” (2017) in Geneva, Switzerland (850 000 spectators).

“Big skate in the ice” (2018) in Leeuwarden Netherlands, European Capital of culture (425 000 spectators).

“Liverpool’s dream » (2018) in Liverpool, United Kingdom for the 10-year anniversary of Liverpool European Capital of Culture, with, for the first and only time, **four Giants** gathered in one show (1,3 million spectators).

Great Bellevue (2019-2023) in Nantes and Saint-Herblain with, in **2019** *The street-lamp with a knot, Monsieur Bourgogne and his Fiat 500, Miniatures, Mémé Rodeo and the tree in the car*, in **2020** *The Fiat 500 schoolboard, Cinemascope*; in **2021** *Monsieur Bourgogne’s book of adventures and The giant comic-book*; in **2022** *Monsieur Bourgogne’s winter holidays and his cable car* (60 000 spectators) and in **2023** *Monsieur Bourgogne’s Bull Machin* (around 400 000 spectators).

“The great break-out” (2021) in Calais at the invitation of the Channel - Scène Nationale (6000 spectators).

“The Bull Machin of Villeurbanne. The grand prix of dog racing.” (2022) in Villeurbanne, within Lyon metropolis, for its appointment as the first French Capital of Culture by the French Ministry for Culture. A new Giant appeared, a Giant English bulldog: the Bull Machin (150 000 spectators).

“De Reuzen” / The Giants (2023) is the twelfth invitation from the Zomer van Antwerpen festival and the fifth Giants show in Antwerp, Belgium (760 000 spectators).

“Monsieur Bourgogne’s Bull Machin” (2023) in Nantes and Saint-Herblain, in closure of the five-year artistic residency in the Bellevue neighbourhood, straddling the two cities (around 400 000 spectators).
