



the krishnou



« Three brothers of the Krishnou sect wear out their sandals across the town, looking for new followers. Mystical chants, proselytism and insincerity, everything is allowed in order for them to convince, recruit the ones they meet or obtain a little subsidy. »

Le Mans, June, 2001



the krishnous

The Krishnous have been walking since 1994 through French and European towns with shows translated in 5 languages, composed of a dozen of the most caustic and crazy Sketches.

Walking Trio, proximity theatre for 3 actors

With : Jean-Luc Prévost, Olivier Rimaud, Patrick Geslin

Translated into English, German, Italian, Dutch and Sloven



Thierry Voisin, President of the « Observatoire des Arts de la Rue »

in Le Journal dans la Rue, Friday, July 19th, 2002 :

« Improvised or very accurately screened, the genre of walking shows is one of the most difficult in street theatre. Many companies tried it; some enthusiasts, like the Goulus-Obsessionnels (« The Krishnous », « The Tall Dwarves », « The Cupids ») entered the pantheon of the genre, with convincing works ».

La Liberté de l'Est, 25th of June, 1995 :

« Upon the covered bridge, three followers of Hare Krishna, larger than life, with their hair put in small mystical bunches, celebrate Vishnu and address the crowd. They are the « Krishnous »: Hilarious! »

Coulisses, 24th of August, 2000 :

« Half-naked, without any moral. Beware; these are the « Krishnous », walking down the streets with derision, in order to initiate you to their suspect religious and biased movement. Let them take you, they know how to hypnotize! »

L'illustré, n°20, 2001 :

« If you meet strange persons with gowns and sandals meditating, chanting the glory of Vishnu, and doing proselytism, don't be afraid. This sect does not propose any single trip to Sirius, but only to the constellation of Delirium. »

Maine Libre, 29 juin 2001 :

« The Krishnous by The Goulus: it is an entry to the community of insincerity, to the satire of sects; in other words, any similarity to real facts cannot be there by chance. »

« The Krishnous by Les Goulus »
L'Est Républicain, 20 novembre 1995

" They were calling passers-by, beseeching: « Sister, leave your family, join the community ». A well-known song, unfortunately. But too funny to be dishonest; the exhibition was too visible for the gurus to attract other followers but the ones of humour (...) With the necessary amount of cynicism and cruelty for the humour to achieve the dark colour of a sad reality. The Goulus, ex-Obsessionnels, drew themselves at the inexhaustible source of the spectacle. With their sour sense of humour, they attack the world of sects, politicians, and everyone who has nothing but an obsession: take profit from the credulity of the human nature."

« Les Krishnous »
La République du Centre ,12 août 1996

"The followers of Krishnou were saying: "Sister, join us... naked!" We were actually dealing with a satire of sects provided by The Goulus, a street theatre company. (...) The public was either suspicious, or accomplice. Only one certainty: the mimics and incantations of the pseudo-followers did not leave people indifferent on the streets..."



The company defends an interactive theater with the audience and questions the traditional role of the actor by giving him the capacity to intervene anywhere in any place, through engaging contemporary writing.

Les Goulus have many shows in their repertoire : *The Cupids*, *The Tall Dwarves*, *The Spiders*, *The Horsemen* and more recently *Molière In All Its Shapes & Sizes*, as Street Theatre or promenade pieces. *MDR*, *The Horse Screamer*, *The Battle of The Bands* (co-created with the band SNOB), *Blancass ou p'tit café ?* and *Pinard et philo de comptoir* as staged shows.

Not to mention *Yellow Hand in The City* as one-off phenomenon, *The Super Girls* created in 2012 and *Tomorrow I'm playing at the Olympia* created in 2013. And our latest creations : *Kartoons* and *TchernOcircuS*.

The company also enjoys recognition abroad allowing them to continuously evolve their shows through an interaction with a varied audiences, in different languages, while always questioning, inventing and sometimes defending their relationship with public spaces.

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