



>>>> SUMMER 2010

MIR CARAVAN 2010



MIR CARAVAN 2010

ELEVEN THEATRE GROUPS COMING FROM FRANCE, BELGIUM, ITALY, GERMANY, CZECH REPUBLIC, POLAND AND RUSSIA, JOIN TOGETHER FOR A TOUR FROM EUROPE TO RUSSIA.

2 Determined to highlight the changes since the fall of the Iron Curtain, continuing to question the boundaries and ideologies and to emphasise the need for dialogue and intercultural cooperation in Europe in the 21st Century, the initiators Caravane MIR 1989 take to the road with an artistic journey that will connect Brno, Frankfurt am Main, Villeneuve les Avignon, Namur and Moscow during the summer of 2010.



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THE TOUR

PROLOGUE

For its three first stops, MIR Caravan associates with 3 European festivals of theatre.

- > **BRNO** (CZECH REPUBLIC) FROM 11TH TO 19TH JUNE 2010
COLLABORATION WITH THE FESTIVAL THEATRE WORLD BRNO 2010
- > **FRANKFURT** (GERMANY) FROM 18TH JUNE TO 3RD JULY 2010
COLLABORATION WITH THE FESTIVAL SOMMERWERFT
- > **VILLENEUVE LEZ AVIGNON** (FRANCE) FROM 3RD TO 23TH JULY 2010
COLLABORATION WITH THE FESTIVAL VILLENEUVE EN SCÈNE

MIR CARAVAN 2010

The village of MIR Caravan 2010 carried on its road with two caravanserais - 100 % MIR Caravan 2010

- > **NAMUR** (BELGIUM) FROM 5TH TO 15TH AUGUST 2010
A VILLAGE IN THE CITADEL OF NAMUR, CO-ORGANISATION WITH THE TOWN OF NAMUR
- > **MOSCOW** (RUSSIA) FROM 3RD TO 5TH SEPTEMBER 2010
A VILLAGE IN THE KOLOMENSKOYE PARK, CO-ORGANISATION WITH THE CULTURAL AND INTERNATIONAL CENTRE OF SLAVA POLUNIN

THE GODFATHERS :

Václav Havel

> Writer, former President of Czechoslovakia

Bernard Kouchner

> Minister of the Foreign and European Affairs (France)

Sergueï Lavrov

> Minister of the Foreign Affairs (Russia)

Jack Lang

> Former Minister of Culture (France)

Pavel Fischer

> Ambassador of Czech Republic in France

Vasco Errani

> President of the region Emilia-Romagna, Italy

PREFACE

HORACIO CZERTOK PRESIDENT OF ICE COLECTIVO

Almost two years ago, at the initiative of Rudolf Brünger from UFA Fabrik, John Kilby, Jean-Guy Solnon, Slava Polunin, Natasha Tabatchnikova and myself we started thinking about creating something around MIR Caravane 89.

Meetings followed one after another. The companies had changed a lot, some could not join again, Circ Perillos and Svoya Igra no longer exist and Footsbarn busy with a tour in England, on the other hand, some other friends of ours were showing deep interest in our project.

Things moved faster as the European Union decided to give a grant for our project in Moscow. What was just an idea became reality. Nobody wanted to just reproduce the experience of 1989, which was unique in itself. It would not be just another Festival. That is not our way, as people and artists we are celebrating life every day.

Now here we are once again on wheels, on the road to Moscow, under the bright star of Nicolas Peskine.



VISUAL OF MIR CARAVANE 89
MADE BY RÉMI BOINOT



HISTORY

MIR Caravane 89

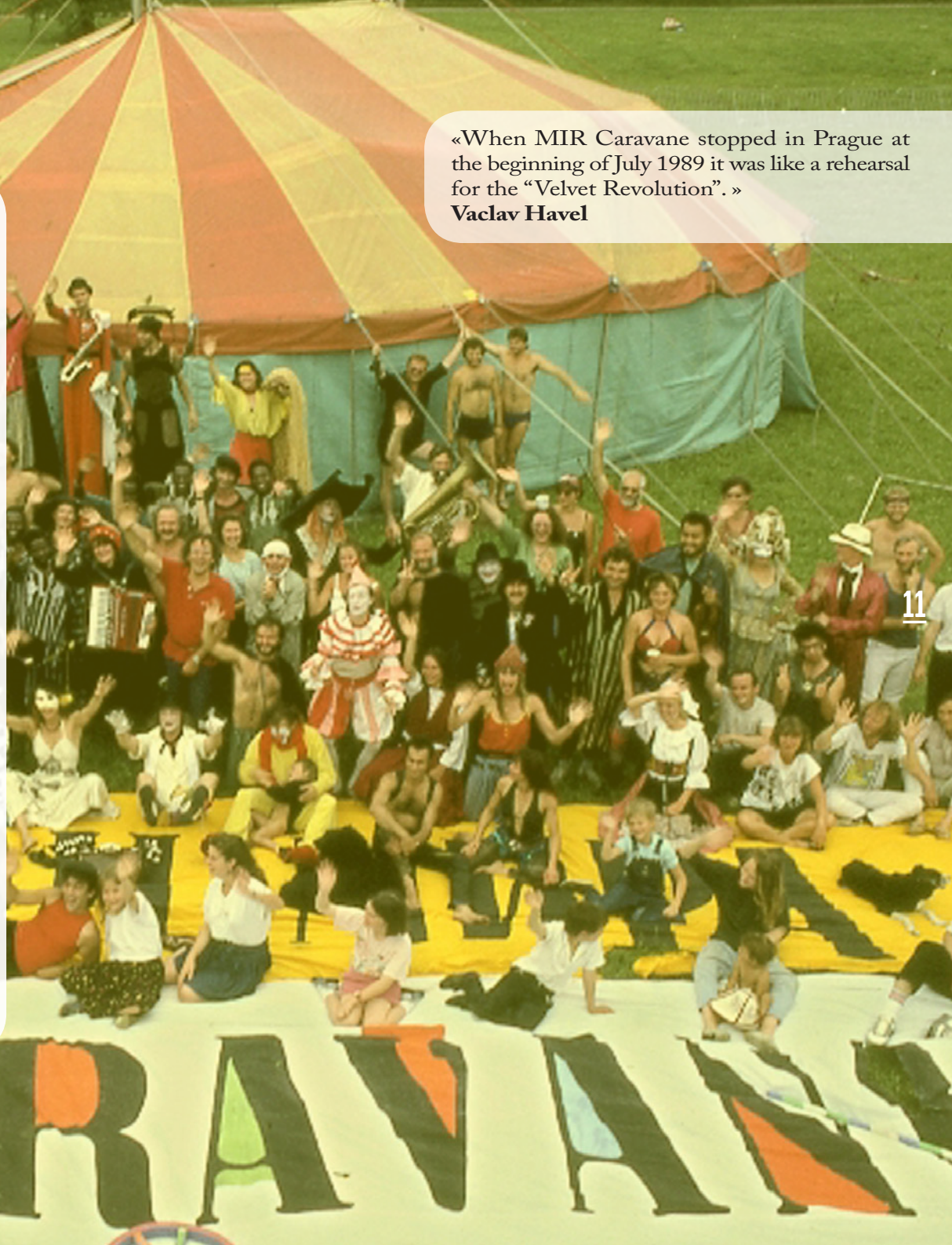
«We actors from all Countries of Europe, of all languages who practice all theatre forms, decide to mobilise our resources, our experiences and our workforces to realise in 1989, a trans-European tour: MIR Caravane. »

It was on this assertion that MIR Caravan 1989 was achieved, one of the most extraordinary travelling theatrical events ever realised in Europe. Together with nearly 200 artistes and technicians, a hundred vehicles and caravans, five theatre tents, 8 permanent groups, (four from the 'west' four from the 'east') take a travelling theatre festival on the road, starting from Moscow (the park of the Red Army) at the beginning of May 1989 and travelling through Leningrad, Warsaw, Prague, West Berlin, Copenhagen, Basel, Lausanne, Blois and finishing the tour 5 months later with two performances of The Odyssey in the jardin de tuileries in Paris as part of the bi-centennial celebrations of the French Republic. We thought at the time of the tour that symbolically the 'Berlin wall' was the last European Bastille. At this time the Berlin wall separated not only a Country but Europe and indeed the whole World.

Over 400 performances, with at its epicentre a collective creation The Odyssey a performance involving more than 150 actors, who created the show on the road from Moscow to Berlin, a gigantesque street performance magnificent in its diversity of presentation of Ulysses' epic voyage. MIR Caravan was ahead of its time, in step with history; it was the first International independent, truly European cultural movement of actors, all this was achieved in spite of the geopolitical context of the 'coldwar', it's hard to imagine that six weeks after the tour ended that the Berlin Wall would fall and now twenty years later we would be looking at a European Union expanded from 12 to 27 Countries.

«When MIR Caravane stopped in Prague at the beginning of July 1989 it was like a rehearsal for the "Velvet Revolution". »

Vaclav Havel



CONFERENCE

EUROPE UNTIED

at UFA Fabrik
Berlin / November 2009

>>> MIR CARAVAN 2010

>>> PRESENT BORDERS

With all the actors and the organisers of MIR Caravane, **the international conference** was held at the UFA Fabrik Berlin on 7th and 8th November 2009 to coincide with the 20th anniversary of the fall of the Berlin Wall on November 9th 1989.

Topics: The mobility of artists, the present borders – physical, artistic, economic and political.

Europe Untied was a real introduction for MIR Caravan adventure. Actors, organisers and public discovered answers or plans for an artistic and collective european project in 2010.

There was an exhibition of photographs (Jean-Pierre Estournet, Christian Schultz, Jean Mazelier), posters and videos and witness statements from the MIR Caravan 1989.

Organisation : Rudolf Brünger /// Coordination : Alizée Goudard



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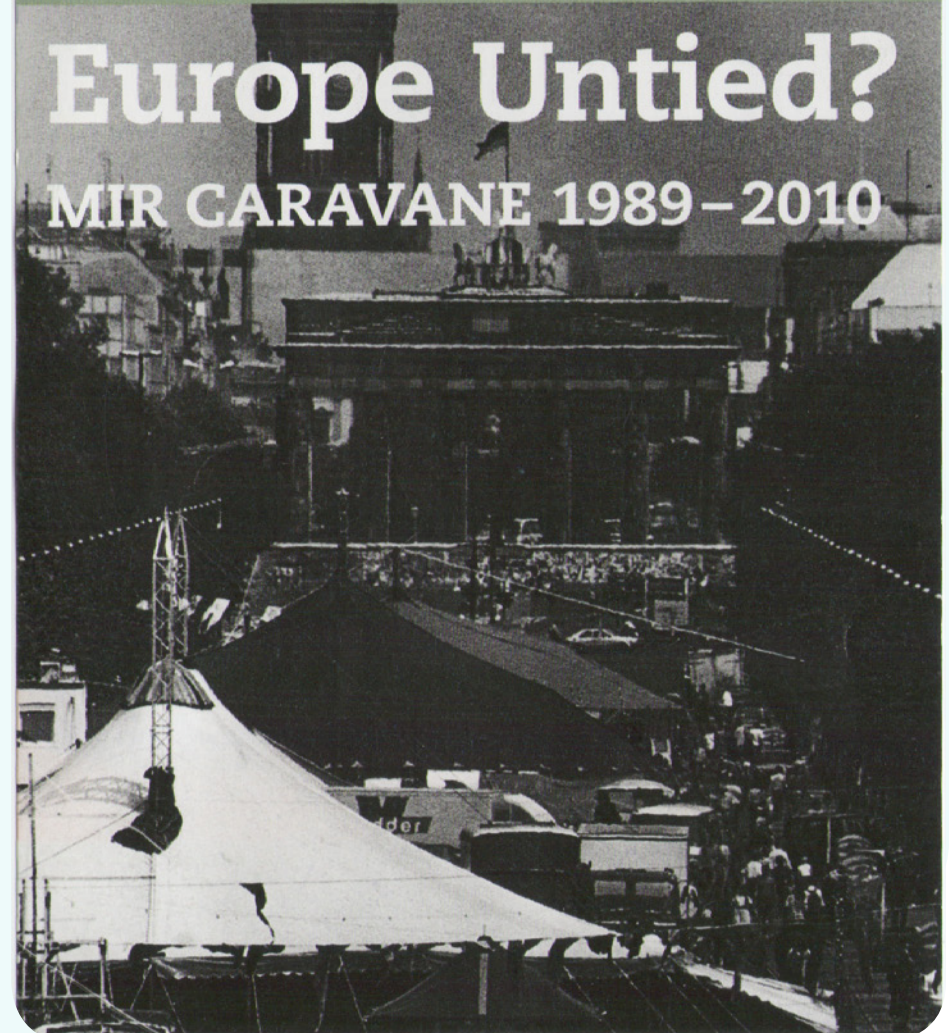
KONGRESS UND THEATERTREFFEN | FOTOAUSSTELLUNG

Sa 7.11. | 10:00–18:00

ufa fabrik

INTERNATIONALES
KULTUR CENTRUM

Europe Untied? MIR CARAVANE 1989–2010



PROLOGUE

FOR ITS FIRST CARAVANSERAIS, MIR CARAVAN ASSOCIATES WITH 3 EUROPEAN THEATRE FESTIVALS. MIR CARAVAN 2010 PROGRESSIVELY DEVELOPS AT THESE FESTIVALS

- > **BRNO** (CZECH REPUBLIC) FROM 11TH TO 19TH JUNE 2010
COLLABORATION WITH THE FESTIVAL THEATRE WORLD BRNO 2010
- > **FRANKFURT** (GERMANY) FROM 18TH JUNE TO 3RD JULY 2010
COLLABORATION WITH THE FESTIVAL SOMMERWERFT
- > **VILLENEUVE LEZ AVIGNON** (FRANCE) FROM 3RD TO 23TH JULY 2010
COLLABORATION WITH THE FESTIVAL VILLENEUVE EN SCÈNE

PROLOGUE

FESTIVAL THEATRE WORLD BRNO 2010

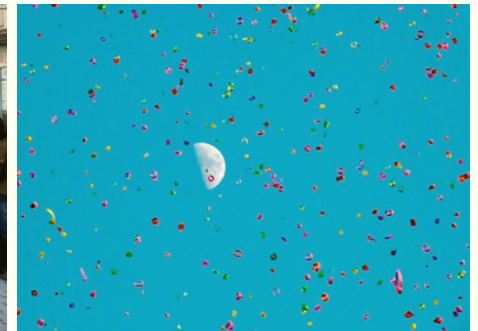
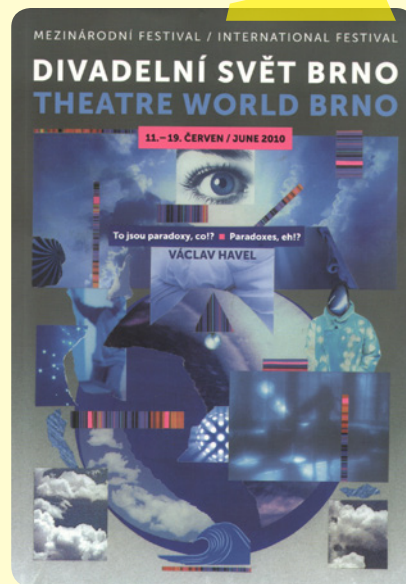
BRNO / CZECH REPUBLIC
FROM 11TH TO 19TH JUNE 2010

>>> MIR CARAVAN 2010
IN ITS GODFATHER - VACLAV
HAVEL - 'S EARTH

Theatre World Brno 2010 !

This caravanserai was proposed by Czech group Divadlo Husa na Provazku, co-organiser of the event. This international festival of theatre proposes each day several shows in the streets as well as on the stage of Brno's Theatres. During these five-day event performances, exhibitions and workshops for children were present and finishing with the carnival "Festival of Masks"!

This event is inaugurated by **Václav Havel.**



4 MIR CARAVAN GROUPS WERE THERE :

- > **ANTAGON THEATERAKTION & TEATRO NUCLEO**
Show : Orlando Furioso
- > **DIVADLO HUSA NA PROVÁZKU**
Shows :
Pizd'Ouchs
The Pig or Vacláv Havel hunting for a pig
- > **TEATR ÓSMEGO DNIA**
Show : The Time of Mothers
- > **TON UND KIRSCHEN WANDERTHEATER**
Show : Perpetuum Mobile

FESTIVAL THEATRE
WORLD BRNO 2010

Brno / Czech Republic
Phone : + 420 542 427 160
email: pospasilova@divadelnisvet.cz
web: www.divadelnisvet.cz/

PROLOGUE

SOMMERWERFT THEATER FESTIVAL

FRANKFURT / GERMANY
FROM 11TH JUNE TO 3RD JULY 2010

>>> CARAVANSERAI WITH ANTAGON
GROUP, PROPOSING MIR CARAVAN
2010'S VALUES

Sommerwerft Festival, organised by Antagon TheaterAKTion for a new artistic adventure.

Each year, the festival is free and the occasion of incredible theatrical meetings, in the open air and under tents.



3 GROUPS OF MIR CARAVAN 2010 WERE THERE :

> ANTAGON THEATERAKTION

Shows :
Frame Games
Gingko

> ANTAGON THEATERAKTION & TEATRO NUCLEO

Spectacle : Orlando Furioso

> TON UND KIRSCHEN WANDERTHEATER

Show : UBU Roi

> L'ARTMADA

Performance de graffiti

SOMMERWERFT

Frankfurt / Germany
Phone : + 420 542 427 160
email: pospisilova@divadelnisevet.cz
web: www.sommerwerft.de



PROLOGUE

VILLENEUVE EN SCÈNE

VILLENEUVE LES AVIGNON / FRANCE

FROM 3RD TO 23TH JULY 2010

>>> THE REFERENT FESTIVAL OF
EUROPEAN TRAVELLING THEATRES

A famous meeting for travelling theatre and to share artistic influence, Villeneuve en Scène was an important caravanserai for MIR Caravan 2010. In the last six years, it has become an integral part of the Festival d'Avignon.

Villeneuve les Avignon

**VILLENEUVE
EN SCÈNE**
Théâtres en itinérance
31/23
JUILLET 2010



VILLENEUVE EN SCÈNE

2, Place Saint Marc - Villeneuve lès Avignon / France
Tél : + 33 (0)4 90 27 49 81 / Fax : + 33 (0)4 90 27 49 93
Mobile : + 33 (0)6 37 42 19 68
mail : administration@villeneuve-en-scene.fr
web : www.villeneuve-en-scene.fr



6 MIR CARAVAN 2010 GROUPS WERE PRESENT :

> ANTAGON THEATERAKTION

Shows :
Frame Games
Time Out

> BUCHINGER'S BOOT MARIONETTES

Show : Yaga's Fire

> LES BALADINS DU MIROIR

Show : Le Chant de la Source

Les Baladins du Miroir settled down on the Isle de Barthelasse, in collaboration of The Theatre des Doms.

> DIVADLO HUSA NA PROVÁZKU

Shows :
Pizd'Ouchs
Le cochon ou la chasse au cochon de Václav Havel

> TON UND KIRSCHEN WANDERTHEATER

Show : Perpetuum Mobile

> LES ARTS NOMADES

Graphics performances and travelling exhibition

NAMUR

THE VILLAGE OF MIR CARAVAN BEGINS HERE! THE ELEVEN GROUPS JOIN TOGETHER IN THE CITADEL OF NAMUR FOR TEN DAYS OF SHOWS.

> **NAMUR** (BELGIUM)

FROM 5TH TO 15TH AUGUST 2010

CO-ORGANISER: THE TOWN OF NAMUR AND THE ANIMATION STRUCTURE OF THE CITADEL OF NAMUR.

TRIBUNES
OSMEGO DNIA

CHAPITEAU
BALADINS

MIR CARAVAN 2010

NAMUR / BELGIUM

FROM 5TH TO 15TH AUGUST 2010
FOR THE BELGIAN PRESIDENCY
OF THE EUROPEAN UNION

With the support of: CF PARTNERS OF NAMUR (PAGE 92)



- > **ANTAGON THEATERAKTION / GERMANY**
Shows :
Frame Games
Time Out
- > **ANTAGON THEATERAKTION / GERMANY
AND TEATRO NUCLEO DI FERRARA / ITALY**
Show : Orlando Furioso
- > **BUCHINGER'S BOOT MARIONETTES / FRANCE**
Show : Yaga's Fire
- > **DIVADLO HUSA NA PROVÁZKU / CZECH REPUBLIC**
Shows :
Pizd'Ouchs
The Pig or Vacláv Havel hunting for a pig
- > **LES BALADINS DU MIROIR / BELGIUM**
Show : Le Chant de la Source
- > **LA COMPAGNIE DU HASARD / FRANCE**
Shows :
Molière ou l'Amour confondu
I Ko Tjokodi
- > **SLAVA POLUNIN / RUSSIA**
Shows :
Slava's Snowshow
Fantazeri
- > **TEATR ÓSMEGO DNIA / POLAND**
Show : The Time of Mothers
- > **TON UND KIRSCHEN WANDERTHEATER / GERMANY**
Show : Perpetuum Mobile
- > **LES ARTS NOMADES / BELGIUM**
Graphics performance and travelling exhibition
- > **L'ARTMADA / FRANCE**
Graffiti performances

THE VILLAGE

TENTS OF ALL FORMS AND COLOURS, AN INCREDIBLE VIEW OVER THE CITY OF NAMUR, THE 11 GROUPS PROVIDED AN EXTRAORDINARY ENERGY, ALTHOUGH THE WEATHER WAS NOT WITH US, MIR CARAVAN 2010 PERFORMED THE WHOLE PROGRAM AND MORE... 10 000 PEOPLE IN 10 DAYS!



The Théâtre Mobile of La Compagnie du Hasard (Fr). This exceptional structure was the most important in the village of Namur.



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Route Merveilleuse, 64 - 5000 Namur / Belgium
T I : + 32 (0) 81 65 45 00
mail : info@citadelle.namur.be
web : www.citadelle.namur.be/



THE PARADE

IN THE TOWN-CENTRE OF NAMUR

THE 4TH AUGUST 2010

>>> ALL THE ARTISTS OF MIR CARAVAN 2010 WENT TO THE TOWN-CENTRE OF NAMUR TO MEET THE PUBLIC OF NAMUR. THE PARADE WAS EXCEPTIONAL... FROM THE GROGON'S PLACE TO THE ROYAL THEATRE OF NAMUR.



THE SHOWS

MIR CARAVAN'S VILLAGE

DURING 10 DAYS, THERE WERE 15 DIFFERENT SHOWS, 50 REPRESENTATIONS BY 11 GROUPS OF MIR CARAVAN 2010.

UNDER THEATRE TENTS, MOBILE THEATRES, AS WELL AS IN THE OPEN-AIR, THE PUBLIC WAS TRANSPORTED TO A UTOPIC THEATRE VILLAGE WITH IT'S FANTASTIC PROGRAM.

THE SHOWS :

Fantazeri, Slava Polunin
Frame Games, Antagon TheaterAKTion
I Ko Tjokodi, la Compagnie du Hasard
Le Chant de la Source, Les Baladins du Miroir
Molière, mais que diable allait-il faire dans cette galère!
ou L'amour confondu, la Cie du Hasard
The Pig or Václav Havel hunting for a pig,
Divadlo Husa na Provazku
Orlando Furioso, Antagon TheaterAKTion and Teatro Nucleo
Perpetuum Mobile, Ton und Kirschen Wandertheater
Slava's Snowshow, Slava polunin
The Pizh'ouchs, Divadlo Husa na Provazku
The Time of Mothers, Teatr Ósmego Dnia
Time Out, Antagon TheaterAKTion
Yaga's Fire, Buchinger's Boot Marionettes



LIC. N°2-1030391 & 3-1030392
ICE COLECTIVO & LA VILLE
DE NAMUR présentent

DU JEUDI 5 AU DIMANCHE 15
AÔÛT 2010

**Mir
Caravan
2010**

TARIF
15,00€ - SUR PLACE
PLEIN TARIF

ACCÈS
THÉÂTRE MOBILE
NAMUR

LIC. N°2-1030391 & 3-1030392
ICE COLECTIVO
& LA VILLE DE NAMUR
présentent

DU JEUDI 5 AU DIMANCHE 15
AÔÛT 2010

**Mir
Caravan
2010**

TARIF
15,00€ - SUR PLACE
PLEIN TARIF

ACCÈS
THÉÂTRE MOBILE
NAMUR

I KO TJOKODI AU CINEX

IN THE TOWN-CITY OF NAMUR

THE 9TH AUGUST 2010

>>> LA COMPAGNIE DU HASARD SET UP IN THE SQUARE OF THE CINEX - IN A POPULAR AREA OF NAMUR. THE SHOW WAS FREE TO THE NAMUR PUBLIC WHO CAME IN THEIR HUNDREDS TO SEE THE SHOW (COMING FROM MALI) I KO TJOKODI,



INVISIBLE BORDERS

THÉÂTRE MOBILE

MIR CARAVAN'S VILLAGE

THE 13TH AUGUST 2010

>>> ON THE OCCASION OF THEIR INSTALLATION IN THE MONUMENTAL SITE OF THE CITADEL OF NAMUR, THE TRAVELLING THEATRE ARTISTS OF MIR CARAVAN 2010 POOLED THEIR THOUGHTS ON THE CONCEPT OF BORDERS. THE 11 COMPANIES HAVE IN COMMON A CERTAIN RELATION TO WANDERING; THEY ARE SPECIALISTS CROSSING THE BARRIERS OF ALL KINDS.

WITH :

Horacio Czertok, Teatro Nucleo (It), President of ICE Colectivo and vice President of MIR Caravane 89

Slava Polunin, russian clown director of Slava's Snowshow, founder of Licedei and organizer of MIR Caravane 89 in Moscow

John Kilby, manager of Buchinger's Boot Marionettes (Fr), initiator of MIR Caravan 2010 project, member of ICE Colectivo and Treasurer of MIR Caravane 89

Danièle Marty, director of La Compagnie du Hasard (Fr), Treasurer of ICE Colectivo and member of MIR Caravane 89

Pierre-Olivier Laulanné, secretary of ICE Colectivo and coordinator of MIR Caravane 89

Bernhard Bub, Director of Antagon TheaterAKTion (Germany)

Vladimir Moravek, Director of Divadlo Husa Na Provazku (Czech Republic)

Gaspard Leclerc and **Nelle Paxinou**, directors of Les Baladins du Miroir (Belgium)

Jean-Guy Solnon, Member of L'Artmada (Fr) and initiator of MIR Caravan 2010

INVISIBLE BORDERS

MEETING WITH THE TRAVELLING ARTISTS OF MIR CARAVAN 2010

In 1989, MIR Caravan passed the monstrously symbolic wall, which divided Europe into two for 40 years. And if the Berlin Wall 89 has disappeared "as one of the biggest obstacles to the movement of people in the 20th Century", the discussion in Namur, helped to evoke the invisible but very real borders that exist today.

The developed world has changed but we (the travelling artists) have remained true.

Horacio Czertok, director of the Teatro Nucleo de Ferrara (It) launched the discussion by noting that if the World has changed in 20 years, the nomadic artist remained faithful to a certain timeworn ethic of the theatre and to the encounter with the audience gathered in a certain place and time. Travelling Theatres need to meet others, the deep desire to share ideas, knowledge, emotions and know-how, was much stronger than all borders, even the Berlin Wall.

For nomads know better than anyone that sharing, rather than accumulation, contributes to enrich each other.

Slava Polunin:

"Today I am now at home everywhere in the world, at night, wherever I am when I raise the nose, I see the moon"

Slava, the Russian clown, spoke of how his situation has also changed in 20 years. After years of exploring all the boundaries of the Soviet bloc, it is now exploring the whole world: "I am now at home everywhere in the world, when I raise my nose, I see the moon." Crossing borders occupies 25% of the time and energy of his company. He counted 13 Customs stamps on the passport of his granddaughter when she was 1 year old! Yet, the boundaries are not always bad: When the organisers of MIR Caravan 89 in Moscow, at the request of participants of the caravan,



barriers and security, the next day half of the bicycles belonging to the artists disappeared as well as some toilet blocks. The next day, members of the caravan again requested barriers and surveillance.

The intrinsic poverty of electronic communications

John Kilby, director of Buchinger's Boot Mrionettes (Fr) and former director of Footsbarn Travelling Theatre suggested that the worldwide availability of new means of communication mounting international operations such as MIR Caravan would be facilitated. Yet somehow the communication was better in 1988 where it was sometimes necessary to make an appointment 2 days in advance to talk to our Soviet colleagues by telephone, today with the accumulation of e-mails, and various other communications we seem to have lost our way. He remarked 20 years ago, it was difficult to talk to the Russians or Czechs if we did not speak their language, today, mastering a foreign language is much more widespread.

All are citizens of the world, but not all equal.

Danièle Marty Compagnie du Hasard (Fr) performed with actors from Burkina Faso in a Mozart opera for the street revisited The Marriage of Figaro. In 2010 she presents on the MIR Caravan I Ko Tjokodi with French actors and Malian actors.

She regrets that it is much more difficult to obtain visas and permits now than 20 years ago and there is a real barrier to the movement of world citizens.

Arnaud Gavroy heading – Ecological Implications

Arnaud Gavroy alderman in charge of sustainable development for the city of Namur

In 1989 he explains, the world was bipolar with Europe at the centre. Since 2001 it is multipolar. There are fewer but more borders. There are global problems to face: climate change, pollution, population and everywhere threats of withdrawal of identity. In this context, Europe is expected to propose a new humanist Utopia. The Caravan and the village of artists from across Europe gathered in a tent city on the Citadel of Namur is an example of this Utopia.

MIR Caravan 2010.

The borders of today. from vicinal to International.

"With our theatres, we go to people, but they are invited here."

Gaspar Leclerc Les Baladins du Miroir (B)

summed up one of the reasons for the success of travelling theatre. The tent, the mobile theatre sparks the public's imagination and offers a taste of travel before the actual theatrical experience itself.

Nelle Paxinou Les Baladins du Miroir (B)

noted the linguistic boundaries, and how textual theatre is more problematic when travelling, that the Baladins were confronted almost daily by this problem being only 15 kilometres from the border with the Dutch speaking part of Belgium, it is sometimes easier to go play in Avignon, Quebec and Niger. To overcome the language issue our society should give more space to non-verbal language.

Bernard Bub Antagon AKTtiontheatre (D)

Antagon is based in Frankfurt and has 10 different nationalities, uses only body language in his shows. They perform in public spaces in which he generally performs for free.

Similarly the Compagnie du Hasard has completely revamped the staging of I Ko Tjokodi, relying much more on music and the visual, as at first the play was in French, and was foreign to many Malians.

We always work around these problems of language; the Baladins did the same during their tour in Africa with Treteaux de Niger.

Which Country are we in the end?

Slava Polunin explains the structure of his "global company": he is the artistic director, the director is Russian and lives in St. Petersburg, the manager resides in Rio de Janeiro, the clowns are Spanish, Mexican, French and English and the Company relies on a national network for reinforcements in each country where they play. Along with his wife Elena, they find that if they are Russian in their culture, their children are International.

Horacio Czertok, born in Argentina, his preference was living in Italy he choose an imaginary territory as did the great writers: the Russian Dostoevsky, Polish with Kantor, and Shakespeare with English and Molière with French.

Linguistic boundaries sociological and cultural borders.

Jean-Guy Solnon, L'Artrmada, the collective of graffiti artists based in Marseille (Fr). L'Artrmada set out as graffiti and street art, graffiti jams were held in the ghettos and suburbs before starting to find its place as a legitimate artistic expression. He tells how their interventions in Soweto or Caracas can work and have an artistic and aesthetic even in "degraded" territories as slums and shantytowns.

Compagnie du Hasard and Teatro Nucleo see much sense to work on margins, neighbourhoods, suburbs or prisons. Both companies seeing a European interest in these issues, and at the same time the increasingly difficult problem in circulating from one part of society to another

The Caravan is a village. The Caravan is a media.

Vladimir Moravec, director of Divadlo Husa na Provasku, Brno, Czech Republic said that although his company is a repertory company, working from September to June, they gave up their vacations without hesitation to participate in this adventure MIR Caravan. And he cites a passage from the letter of their favourite author, Vaclav Havel, he sent MIR Caravan 2010 (he had met MIR 89 Caravan in Prague as he left prison) MIR Caravan 2010, European theatre companies wishing to question the artistic point of view of society and citizens of Europe today, the victim of a growing obsession with consumption, economic, social, cultural, religious and political seem to have replaced the Berlin Wall.

For all these reasons, I wish to acknowledge and support this initiative, placing the ethical and moral values at the heart of art and life, beyond the traditional artistic ambitions to achieve the ideal of a European renaissance affecting society as a whole.

I wish to emphasise the wink subtle nuance to install a village of nomadic theatre, atop a citadel, which is by nature a fortified place, the ultimate bulwark against invasion city. ie. A sedentary population.

Today the free movement of goods and services in a common European space has the same rules and is a cornerstone of the European Union. The economic space, however, cannot by itself constitute a vision of society.

The theatre is here, because it is fundamental to convene a meeting, with its audience to share a common experience, and travelling theatres especially because they summon more imagination related to travel, to the ephemeral and to define a special common place.

Pierre Laulanné ICE Colectivo
Coordinator of Mir Caravane 89



«Today I am now at home everywhere in the world,
at night, wherever I am when I raise the nose, I see
the moon» Slava Polunin

THE DREAM OF EUROPA

A COLLECTIVE CREATION
FROM AN IDEA OF HORACIO CZERTOK
FOR THE CENTENARY OF THE THÉÂTRE DE VERDURE,
AT THE CITADEL OF NAMUR

THE 14TH AUGUST 2010

THE ONE HUNDRED ARTISTS AND TECHNICIANS OF MIR CARAVAN CELEBRATED ONE HUNDRED YEARS OF THE THEATRE DE VERDURE!

FOR THIS ANNIVERSARY, THEY CREATED AN UNPRECEDENTED PERFORMANCE TOGETHER “THE DREAM OF EUROPA”.

On this evening of August 14th, the companies led the Namur public - 2500 people! - To a dream ... that of Gogo and many more like her...

Gogo left her home in African with a dream of Europe. She leads the audience on her incredible journey ... The Théâtre de Verdure is transformed into Eldorado ...

Created during the caravanserai of Namur MIR Caravan 2010, this ambulatory show, a collaboration between all the groups of various nationalities and all very different characters, was a flamboyant conclusion of the caravanserail and a moving tribute to the Theatre de Verdure, designed by architect George Hobé in 1910.



SYNOPSIS

SCENE 1 THE AFRICAN VILLAGE

On the Esplanade of the Citadel, in the centre of the village Mir Caravan stands a platform on which is born Europa. Performed by Gogo, a young Malian actress (she will be called Hope). The show begins with the arrival of players who carry on long sticks representing the houses of an African village, with music created by composer Christian Kibonge Saminou and Karine Dumont and interpreted by all the actors who created the scene. After creating the village, they initiate a dance.

EUROPA-AFRICA

On a Summer Night
Stirred in her sleep
A dream like a caress
Traverses rocks
Europa, a young princess
She dreams
Continents of human forms
Who are struggling
To seduce, conquer
Worlds without strings
That lead, and embrace.

The dawn came
The dream vanished
Leaving the haze
The beautiful Europe
She goes to pick flowers
She plays in the meadow
She runs, she laughs
The air is soft, the sun crazy
All smiles

Zeus, king of the gods
Raises his eyes
Of those
The girl
And as soon as he saw
They say
The master of the skies
And fell madly in love

Then Zeus turns
takes the form of a huge bull
To escape his wife
And win the soul
of the beautiful Europa
Zeus changes into a white bull
His front decorated with a silver
disc
The crescent-shaped horns
Consumed by its flame
He approaches the beautiful child
The princess, they caress
And she falls under his spell

Europa mounts on the back
The nice bull, but soon
It starts at a gallop
And entered "not on the water
Newt in dolphin
They finally arrive
On an island
Where they live their romance
The two lovers united
For better or for worse
Who can say?

Europa, European
Are we sons and daughters
Or gods or a queen
Or children of a dream girl?

Europe, Europe
Europa is a girl
Europe is a dream that flies
A dream that gallops
On a white bull
Our dreams are in colour
Or black and white
Whatever, Europe
Provided they destroy our fears
And they last a long time
Europe is a daydream
Flame to ensure
Dreams have no boundaries
But dreams are not in stone
Fragile and volatile
Dissipated in the morning
Keep your dreams in your hands
Europe!
Let your dream of yesterday that is,
today and tomorrow

Europe is born!
Through the power of a god with
horns!
Celebrating there is!
Europe, Africa! Europa, Africa!

NAMUR FOR MIR CARAVAN,
AUGUST 2010,
EMMANUEL FAVENTINES

SCENE 2
THE THREAT

Arrival of spectral figures that herald misfortune

SCENE 3
THE ATTACK

A brigade of killers set fire to the African village and massacre the inhabitants. Europa manages to hide.

SCENE 4
THE DREAM OF EUROPA

At the top of a huge staircase that overlooking the Esplanade, the clown Slava Polunin appears with a large white balloon (and by chance a huge full moon!). In a fairy land, thousands of bulbs light up to give body to the image.

SCENE 5
THE JOURNEY

Spurred by the dream, Europa goes on a journey to Europe. Attracted by the gay music, she discovers a village by the sea where the musicians help her to embark on a raft.

SCENE 6
THE STORM

The raft is carried over the heads of the spectators who make the ocean. A soprano begins an operatic aria of the sea and travel. The raft encounters a storm, exhausted, Europa is deposited on the beach at the foot of the grand staircase.

SCENE 7
CAPTURE AND ESCAPE

Capture and escape
A truck arrives and stops.
It carries other women who were also caught on the beach.

Europa climbs aboard with them.
A song where the Europa's voice stands out above the chorus
Suddenly the truck is stopped, Europa helped by other women flees.
Then they face the omnipotence of the police, all the women manage to escape.

SCENE 8
THE DOOR

On the stairs is a strange wall, made of paper.
The writers are going to work, within minutes they've painted the border and the door.
A rapper (RdJi) guides and accompanies the singing of women.
The power of song opens the door and Europa is able to go through.
The others follow.

SCENE 9
THE WOOD OF INDIFFERENCE

The grand staircase is full of images of a forest. Europe is for everyone, but nobody is home.
A girl comes over and takes her by the hand. They flee together.

SCENE 10
STRANGE ENCOUNTERS

The group of players who guided the audience invite them to climb this huge staircase towards the Theatre de Verdure.
This journey is punctuated by strange encounters, animated by street musicians, and weird and wonderful puppeteers in the forest.
Finally, the 2500 spectators take their seats in the Amphitheatre, hosted by television.

SCENE 11
POLITICIANS TV

On the stage, an abandoned theatre, clowns sleep. In a TV studio there are three politicians (representing the three Belgian regions and their intrinsic differences) a hilarious sketch is presented to the audience who are enthralled and delighted.
The performance is interrupted by the arrival of Europa, who asks for their help.
The politicians are bewildered and do not know how to respond, they and the studio disappear.

SCENE 12
THE CLOWNS WELCOME EUROPA

An old woman guides Europa to the stage. Europa is left alone.
The clown (Slava Polunin) helps her to take the stage (Europe!) with a trio of clowns. For the first time since her journey began, Europa is happy. She dances and sings with the clowns. A woman approaches with a watering can.

SCENE 13
THE SONG OF EUROPE

All the actors and technicians begin a song together. The elderly woman reads a text by Vaclav Havel.
The show ends with another song.

END

Les Namurois ont dit au revoir à la MIR Caravan

Ce samedi, le Théâtre de Verdure était rempli pour fêter son centenaire. L'apothéose de la MIR Caravan a tenu ses promesses.

● Bertrand LANI

On se serait cru au Verdur' Rock ce samedi soir à la citadelle. Un bon millier de personnes s'étaient rassemblées sur l'esplanade afin de dire au revoir aux artistes de la MIR Caravan.

Le spectacle proposé lors de cette soirée était particulier puisqu'il s'agissait d'une création collective des onze compagnies. Coïncidence voulue par la Ville de Namur : 100 ans auparavant, jour pour jour, des comédiens foulaient la scène du Théâtre de Verdure pour la première fois.

Voyage en Afrique

C'est sous un ciel menaçant que le public s'amasse devant une minuscule scène située au centre du village de la MIR Caravan. Un peu de retard donne l'occasion aux spectateurs de se remémorer les bons moments passés lors des soirées précédentes. « Moi, il y a deux spectacles qui m'ont scotché : celui des Baladins du Miroir et celui de la Compagnie du Hasard », explique une dame à sa voisine. Soudain,



Une ovation a suivi le chant final du spectacle. Preuve que le succès aura été au rendez-vous jusqu'au bout.

des tam-tams et des chants font cesser les bavardages et transportent la foule en Afrique. « Europa », c'est le nom donné au spectacle, retrace le parcours d'une jeune africaine qui voit sa vie ravagée par les guerres. Convaincue que son salut se trouve en Europe, elle entreprend un périple vers le Vieux Continent. « C'est un parallélisme avec ce qu'il se passait il y a 20 ans, lors de la première MIR Caravan. À l'époque, les gens qui se trouvaient à l'Est du Mur idéalisait la situation de l'Ouest », explique Geneviève Knoops des « Baladins du Miroir ».

La guerre avant le théâtre

Signe que le chaos gagne peu à peu la citadelle, une odeur de

Le spectacle a retracé le périple d'une jeune Africaine vers l'Europe.

fumigène se fait de plus en plus forte. Des feux d'artifice, des flammes et une troupe d'échasseurs désarticulés, le masque à gaz collé sur le visage, balaient le moindre doute : c'est la guerre!

La jeune africaine décide de s'enfuir, suivie de près par la foule. Celle-ci se rue d'un bout à l'autre de l'esplanade afin de ne rien manquer du spectacle. Il règne une impression de désorganisation mais cela colle parfaitement à la situation.

Emportée par les flots, la fuyarde est retrouvée à demi noyée avant d'être enlevée par des rebelles. Une voix se fait entendre : « Approchez et regardons nous ensemble au Théâtre de Verdure ».

Identité artistique

Étape finale de ce voyage, le théâtre représente l'Europe. Devant la scène, un débat politique télévisé est en train de se dérouler. Tour à tour, les invités se lancent dans des discours anachroniques et caricaturaux. L'émission est interrompue lorsque la jeune fille fait irruption sur le plateau. « Aidez-moi, s'il vous plaît », supplie-t-elle. Les politiciens apeurés préfèrent fuir et la pauvre voyageuse se retrouve à nouveau seule.

Enfin, la scène s'illumine et

les clowns de Slava Polunin, jusque-là fondus dans le décor, se mettent à bouger. Et c'est le maître Slava en personne qui vient tendre la main à la jeune fille.

Une fois de plus, la MIR Caravan a proposé un spectacle visuellement impressionnant et rempli d'émotions.

En une seule création, la troupe a résumé son message : si l'être humain existe, c'est à travers l'art et la culture et non par l'appartenance à une nation ou un territoire.

Durant dix jours, les artistes auront donc tenté de déconstruire le sentiment d'identité nationale afin de faire naître, chez le spectateur, une identité culturelle et artistique. ■

Article of Vers l'Avenir 16.08.2010



Un bon millier de personnes ont fait le déplacement pour assister à «Europa», le spectacle collectif de la MIR Caravan.

Ce qui a changé en vingt ans

Vendredi, lors d'une rencontre dans l'intimité, les artisans de la première MIR Caravan ont évoqué ce qui différencie 1989 de 2010.

« Il y a 20 ans, les choses changeaient fondamentalement. L'éthique de l'art devenait plus forte que les frontières. Nous étions des utopistes et nous le sommes restés. Les utopies sont comme les horizons, elles vont dans la direction du mouvement », explique Horacio Czertok, président de l'ASBL organisatrice, ICE Collectivo.

Les frontières, un problème auquel le célèbre clown russe, Slava Polunin, a toujours été confronté. « Il y a vingt ans, je circulais beaucoup à l'intérieur du bloc soviétique au point

d'en avoir exploré toutes les possibilités. Aujourd'hui, je suis chez moi partout, la lune est mon point de repère. Tant que je la vois, je me sens à la maison. Mais je passe quand même 25 % de mon temps à régler des problèmes de passeports ».

Si les choses ont évolué, de nouvelles barrières ont fait leur apparition. Elles sont économiques, sociales ou médiatiques. Elles s'appellent désormais « nationalisme » ou « individualisme ». En reprenant la route en 2010, les artistes de la MIR Caravan ont voulu, par la force de l'art, ouvrir l'esprit des spectateurs venus à leur rencontre. Une manière de faire sauter quelques verrous en agissant localement. **B.L.**

> THE DREAM OF EUROPA

ARTISTIC DIRECTOR : HORACIO CZERTOK

COORDINATION : JACOB RULLHUSEN

WITH :

ANDREA AMADUCCI, HASAN ANIL SEPETCI, LUCIE ARNERIN, JEAN-MARIE BAETEN, STEPAN BALOUN, ANDREA BARTOLOMEO, KARIN BECKERS, SEVERINE BERTHIAS, MARGARETE BIEREYE, AUDREY BOLLET, LUCIANA BORGES FAZAN, KASCHA BORGMAN, ADAM BOROWSKI, ELISKA BOUCKOVA, BERNHARD BUB, MARIAN GRACE BURFORD, JAMES ROBERT, BURFORD GARLICK, BRUNO CADILLON, BARBARA LUCI CARVALHO DA FONSECA, JACEK CHMAJ, HALINA CHMIELARZ, DANIELA MARIA CHRIST, ANDREAS CHRISTOU, BASILE CHRISTOU, AMBRE CHRISTOU, MYRIAM COLAS, STEPHANIE COPPE, JEREMY COSIMI, VICTOR CUEVAS REYES, HORACIO CZERTOK, MAFALDA DA CAMARA, PATRICK DASSY, WOUT DE RIDDER, XAVIER DECOUX, DAVIDE DELLA CHIARA, NEVERIA DESIVOJEVIA, BASTIEN DETHIERS, TANGUY DEUQUET, MARIANGELA DI VITTORIO, VANDA DROZDOVA, MICHEL DRUEZ, AURELIE DUFOUR, KARINE DUMONT, MICHEL DURANTIN, VALERIE DURIN, MICHAEL ECKSTEIN, ABDEL EL ASRI, AGATA ELSNER, JOSCHA ERKER, FRANCE EVERARD, MARTIN FALAR, EMMANUEL FAVENTINES, PIER GALLEN, DAVID GARLICK, MONIQUE GELDERS, REGIS GERGOIN, THIERRY GILLET, LUNA GILLET, MARCIN GLOWINSKI, GOGO, AURELIE GOUDAER, ALIZEE GOUDARD, JOHANNES HAGEL, ANNA HANNIKAINEN, VACLAV HANZL, VIRGINIE HAYOIT, THALIA HENINGER, RICHARD HENSCHER, MILAN HOLEDA, TADEUSZ JANISZEWSKI, BEATRICE JEANNINGROS, ONDREJ JIRACEK, DAVID JOHNSTON, GUILLAUME KAERCHER, SAN KANG, JAKUB KAPRAL, TATIANA KARAMYSHEVA,

JANEK KESZYCKI, ANTEK KESZYCKI, MARCIN KESZYCKI, CHRISTIAN KIBONGUI SAMINOU, JOHN KILBY, GENEVIEVE KNOOPS, JACEK KOLASA, MARTINA KRATKA, MAX KRUTZ, ELZA LACOTTE, SOPHIE LAJOIE, ROSALIE LAKATOS, PIERRE-OLIVIER LAULANNE, LOAN LAULANNE, LOUIS LAULANNE, DARIUS LECHARLIER, GASPARD LECLERE, MARGOT LECLERE, MARLENA LEON, NELSON LEON OSORIO, YU-JEN LIU, DIEGO LOPEZ, ANDRZEJ MAJOS, DANIELE MARTY, JUDITA MATOUVKOVA, TOMASZ MICHNIEWICZ, MARIUS MIRON, COLIN MOERENHOUT, VLADIMIR MORAVEK, PRZEMYSLAW MOSIEZNY, ANANDA MURRINI, PIOTR NAJRZAL, JANINA NEUGEBAUER, JOSEF NIEMEYER, JACEK NOWACZYK, GUNNHILDUT OSP KJOORNSTED, KAROLINA PAWELSKA, NELE PAXINOU, ALEXANDER PECHERSKY, BERTRAND PECQUET, RICHARD PENNY, JEROME PEREZ-LOPEZ, MARGUERITE PESKINE, VIRGINIE PIERRE, GEZA PINTER, AGATA PODEMSKA, CHARLES POISSON, SLAVA POLUNIN, IVAN POLUNIN, RDJI, LAURENCE RENOIR, STAN ROBLES, ISABELLE ROSIN, MONICA RUIZ-TELLO GALISTEO, LAURA RULL FEBRECOT, JACOB RULLHUSEN, BENEDICTE SOETE, JEAN-GUY SOLNON, JAKUB STASKOWIAK, VIRGINIE STASTNY, ONDREJ STASTNY, HYUM STEELS, GREGORY STORQUART, MARCO TAILLEBUI, FILIP TELLER, NIKOLAI TERENTIEV, AXEL TJAMPENS, CLAUDE TROMBETTA, MATTHIAS ULFENG, REMY UNO, DMITRI USHAKOV, ELENA USHAKOVA, ALANIS VAN GEUSENHOVEN, DOMINIQUE VERRIER, EMILIE VIOLON, RENATA VITOVA, DAISY WATKISS, JULIAN WEARE, ANNA WEKSEJ, EWA WOJCIAK, PIOTR WOJCIAK, EVA YILDIZOVA, PAVEL ZGARBA, ARTEM ZHIMOLOKHOV, COLINE ZIMMER, DOMINIK ZLOTKOWSKI, SIMONA ZMRZLA.



NAMUR IN NUMBERS

11 GROUPS
5 TENTS
10 DAYS
15 SHOWS
50 REPRESENTATIONS
10 000 SPECTATORS



MIR CARAVAN 2010

MOSCOW / RUSSIA

FROM 3TH TO 5TH september 2010
FOR MOSCOW DAYS CELEBRATION

WITH THE SUPPORT OF THE EUROPEAN UNION
AND THE YEAR FRANCE-RUSSIE 2010

МЕЖДУНАРОДНЫЙ ФЕСТИВАЛЬ СТРАНСТВУЮЩИХ ТЕАТРОВ
КАРАВАН МИРА
ВОЗВРАЩАЕТСЯ

ФЕСТИВАЛЬ СОФИНАНСИРУЕТСЯ ЕВРОПЕЙСКИМ СОЮЗОМ

ОРГАНИЗАТОРЫ ФЕСТИВАЛЯ В МОСКВЕ: Международный театральный центр СНГ, Национальный Центр "Колумб" (Сербия)



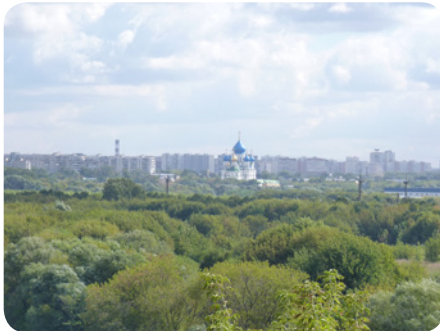
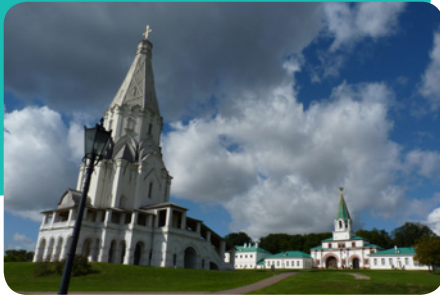
е участвуют: Театры "НУКЛЕО" Италия, Театры "АНГАГОН" Германия, Театры "ОСЬМЕТО ДНИ" Польша, "ДИВАДЛО ХХЗА НА ПРОВАЗКУ" Чехия, "КОМПАНИ ДЮ АЗАР" Франция, "ЗВУК И ВПШНИ" Германия, "БШНИНЕРС БУТ" Франция, "ЛАРМАДА" Франция, "ЛЕЗ АР ПОМАД" Бельгия и проекта СЛАВЫ ПОЛУНИНА "БЕЛЫЙ КАРНАВАЛ"

3 СЕНТЯБРЯ В 19:00, 4-5 СЕНТЯБРЯ В 14:00, 19:00
МУЗЕЙ-ЗАПОВЕДНИК "КОЛОМЕНСКОЕ"



KOLOMENSKOE PARK

TWENTY YEARS AFTER MIR CARAVANE 89 AND WITH THE ENERGY OF THE TEAM FROM THE CULTURAL CENTRE OF SLAVA POLUNIN – PARTNER FOR MIR CARAVAN 2010 IN MOSCOW – TENTS AND OUTSIDE STAGE WERE SET UP NEAR THE MOSKOVA RIVER, IN THE KOLOMENSKOYE PARK.



The Kolomenskoe park-museum is 0 kilometres th the South-East from the Kremlin. Its surface is 390 hectares.

A royal residence – the church of the Ascension - is in the centre of the park and protected by Unesco since 1994.

MUSEUM-PARK "KOLOMENSKOYE"
PROSPEKT ANDROPOVA, 39 ("KOLOMENSKAYA") / MOSCOW
PHONE : + 7 5499) 612-52-17

LES SPECTACLES

- > ANTAGON THEATERAKTION / GERMANY
AND TEATRO NUCLEO DI FERRARA / ITALY
Show : Orlando Furioso
 - > BUCHINGER'S BOOT MARIONETTES / FRANCE
Show : Yaga's Fire
 - > DIVADLO HUSA NA PROVÁZKU / CZECH REPUBLIC
Show :
The Pig or Vacláv Havel hunting for a pig
 - > LA COMPAGNIE DU HASARD / FRANCE
Show : I Ko Tjokodi
 - > SLAVA POLUNIN & SHUSAKU TAKEUCHI
RUSSIA & HOLLAND
Show : White Carnival
 - > TEATR ÓSMEGO DNIA / POLAND
Show : The Ark
 - > TON UND KIRSCHEN WANDERTHEATER / GERMANY
Show : Perpetuum Mobile
 - > LES ARTS NOMADES / BELGIUM
Travelling exhibition
 - > L'ARTMADA / FRANCE
Graffiti performance
- WITH RUSSIAN GROUPS :
- > VAGABOND PUPPETS OF MR. PEJO / SAINT PETERSBURG
 - > POEMA THEATRE / SAINT PETERSBURG
 - > NEDESLOV THEATRE / MOSCOW
 - > OGNENNINE LUDI / MOSCOW

THE VILLAGE

The village of MIR Caravan 2010 in Moscow was particularly marked by the White Carnival, creation of Slava Polunin & the Japanese choreographer Shusaku Takeuchi.

The trees became silver and covered with swans feathers, giants roam the site on stilts, dwarves move in transparent bubbles ... During the three-event days, The white butterflies becoming dancers guiding the public to the shows...

Three days with free shows... Masses of people came each day! At the end of shows, the public were entertained with the concerts of the Chinese Pilot :

- > ALEKSEY PAPERNY / Moscow
- > THE CUBANATS / Moscow
- > THE GAGARIN BROTHERS / Moscow
- > THE RED ELVISES / USA

and an incredible musical moment – relating to MIR Caravane 89 – with the exceptional violoniste TAMARA SIDOROVA, playing a duet with the Malian rapper RdJi



Buchinger's Boot Marionettes drove themselves with their tent – The Boot – from Namur to Moscow!



THE PARADE

The 4th September 2010

>>> A WHITE PARADE FOR THE OPENING OF THE ROYAL PALACE IN KOLOMENSKOE PARK.



THE WHITE CARNIVAL

WORKSHOP - SHOW

FROM 3TH TO 5TH SEPTEMBER 2010

THE WHITE CARNIVAL PROPOSED BY **SLAVA POLUNIN**, WAS DIRECTED BY **SHUSAKU TAKEUCHI** AND INVOLVED A ONE WEEK WORKSHOP WITH 50 RUSSIAN THEATRE PROFESSIONALS WHO CAME FROM 5 DIFFERENT PARTICIPATING GROUPS FROM MOSCOW AND SAINT PETERSBURG.

The workshop involved many hours of dance and theatre disciplines, and proved to be an exceptional experience for the 50 participants, leading to the performance of The White Carnival which was presented continuously throughout the three days and was the most visible of shows.



WORKSHOPS AND EXCHANGE

MEETING BETWEEN ACTORS
FROM EUROPE AND RUSSIA

THE 2ND SEPTEMBER 2010

THE ARTISTIC SUCCESS CAN BE QUALIFIED BY THE INTERACTION AND EXCHANGE OF ACTORS FROM WESTERN EUROPE AND THE ACTORS FROM SAINT PETERSBURG AND MOSCOW, ALL OF WHOM WILL HAVE LEARNED FROM EACH OTHER'S PERFORMANCES.

Horacio Czertok (Teatro Nucleo di Ferrara (it), President of ICE Colectivo and vice president of MIR Caravane 89) and Richard Penny (Buchinger's Boot Marionettes) gave Master Classes and workshops which described the various artistic disciplines to all the Russian volunteers.



PRESSE

ARTICLE OF OLGA GALAKHOVA

> 16.09.2010 / FOR NEZAVISIMAYA GAZETA

>>> THEATRE CRITIC,
CHIEF EDITOR OF THE “ACTOR’S HOUSE” NEWSPAPER,
FOR RIA NOVOSTI.

TWENTY YEARS OF THE CARAVAN OF WONDERS

Twenty years ago Slava Polunin invited me to work together with his “Licedei” at the international street theatre festival MIR Caravan, which started in Moscow, then moved to St.Petersburg, and later sensationally toured all Europe, through Poland, Czechoslovakia, Germany and finished in Paris. This previously unimaginable undertaking became possible in that Perestroika time, when both East and West looked with hope into the Europe’s future. And though Berlin still remained divided, the Berlin Wall had little time left. At that time the Caravan consciously stopped in the West, but not East Berlin, parking at the Unter-den-Linden, where tents, buses and travelling comedians’ caravans lined up.

In Moscow, for security reasons, the caravaners located in the Frunze Park behind the high fence under the eyes of the security service not far from the Central Soviet Army Theatre. East and West were becoming friends even with massive logistical difficulties, but everybody was reconciled by our public that enthusiastically accepted what it had never seen before – street theatre of different forms: inside a tent, in the open air, and the theatre of aesthetic challenge, and the theatre insisting

on culture synthesis, and the theatre of political protest. Back then, in summer of 1989, in the capital of the USSR all this artistic pot was boiling with freedom.

Twenty years have passed, and Polunin with European caravaners decided they should celebrate the anniversary with a new caravan. But this time it started in Paris and finished its journey in Moscow, on the river bank. In the wonderful Kolomenskoye Park last weekend street theatres – both those that had taken part in the first grandiose show, and absolutely new groups (under the aegis of the veterans) presented their performances to the Moscow public.

President of the western board of MIR Caravan 2010, actor and director of the Italian Teatro Nucleo Horacio Czertok, participant of two Caravans, said at the press-conference before the beginning of the festival in the “Kolomenskoye” that in 1989 there was no support from the European Union for the festival, and this time only the EU’s funding helped to implement this idea. Horacio Czertok also added that the confrontation of the street theatre with the traditional one is much stronger today. Such festival as “MIR Caravan” helps theatre as such to be united. But in the traditional theatre, in Czertok’s opinion, there’s no will to collaborate with other actors and styles, but in the open theatre solidarity is simply a necessity.

Despite the fact that the Countries didn’t give any support to the theatres, Czertok assured that the actors fight and they are happy. “We want to share our happiness with the public. And though we had lots of good wishes from VIPs, we weren’t given any money. Why? They think street theatres don’t make much sense – we don’t produce anything, there’s no effect of prestige. We are not on TV, and if you are not on TV, you are not important, and if it is so, why should they pay? But what kind of culture is it, if there’s no place for a theatre free from national nightmares and all kinds of barriers?! We speak the international language with the public. Humanity is above the nationalism. If we are the voice of the past, let it be so, but we look into the future and see – be careful, the world that is being formed is very dangerous!” concluded the spirited Italian.

And for the sake of justice it must be admitted that even before the Caravan started the veterans realised that the grandiose happiness which had happened 20 years before wouldn't happen this time. The world has changed greatly during this period of time, the old frontiers have disappeared, but new walls have risen. However it is notable that both then, twenty years ago, and now the participants again warmly spoke about our public. Horacio Czertok was astonished how precisely his performance (Teatro Nucleo & Antagon Theatraktion, Italy - Germany) was understood by the young audience, how they felt, how they responded: they grasped the vector of challenge and showed solidarity with his wrathful protest against new configurations of the total lie.

They performed in the "Kolomenskoye" on the Moscow Days despite the fact that rain and cold weather added difficulties to performing. At times teeth were chattering from bad weather, and still there could be seen unique groups. For example, amazing performance of French puppeteers Yaga's Fire (worth noting, the staging of the Russian folk tale "Vassilisa the Wise" (Buchinger's Boot Marionettes). It happens that when foreigners take up our material, they sharply see what we forget because of the deep-rooted clichés.

Another theatre from France, the Compagnie Du Hasard showed an open-air production I KoTjokodi. Twenty years ago this group and its leader – director and author Nicolas Peskine – took part in the Caravan. (In 2001 this courageous person chained by the illness to a wheelchair, but still able to travel in this wheelchair all over the world, died), so in France Nicolas has always insisted that African culture and Africans are the most powerful source of poetry for the modern theatre, and that the French owe a lot to Africa, had already invited African musicians and actors in his productions.

Today his work is carried on by his wife, the theatre's main actress and the faithful devotee of her husband, Daniele Marty. She produced a performance with black actors and musicians from Mali. The Malian rap performed in Moscow, poetical passages by Emmanuel Faventine, traditional African songs plus the indigenously French bent for recreation of poetical dreams

rather than reality on stage – all this served the basis for the bright performance.

Probably, the most refined spectacle at the Caravan was German performance "Perpetuum Mobile" (Ton und Kirschen theatre) – the suite of various scenes with no general plot, where one can recognise paraphrase from Don Quixote, an episode from Daniil Harms, or sigh over the fate of Bulgakov and his manuscript, the one that is inflamed but never burns down. The skill of the directors and actors turn everything they touch into a miracle. Even a pair of electric bulbs and metal hoops sing an aria by Mahler, and a tiny puppet shakes the outskirts of the park with the voice of the divine Maria Callas.

At night, after the performances, the caravan started to prepare for a journey, the decorations are packed, the lights are turned off, the music subsided, and the Moscow public went back home... only the moon remained there waiting for a new spectacle.



MOSCOW IN NUMBERS

- 3 SHOW-DAYS
- 7 SHOWS
- 30 000 SPECTATORS
- 37 REPRESENTATIONS



GROUPS & SHOWS

74



© Namur

ANTAGON THEATERAKTION

FRANKFURT / GERMANY

www.anton.de

AN INDEPENDENT THEATRE OF MODERN TIMES, ANTAGON THEATERAKTION BRINGS TOGETHER ARTISTS FROM ALL OVER THE WORLD. MIXING TRADITIONAL ROOTS AND CONTEMPORARY LANGUAGE, THE COMPANY DRAWS ON THE DEPTHS OF THE HUMAN CONDITION AND CORPORAL EXPRESSION TO CREATE ORGANIC PERFORMANCES...

TIME OUT

Creation of Bernhard Bub

Born of the conflict between liberty and restraint, between folly and magic, Time Out starts as a research of a lost spirituality, a research of the primitive, elementary in a ever accelerating World, the performances mixes original music, buto dance and leads to an explosive ending!

DURATION: 1H / ALL PUBLIC

VILLENEUVE LEZ AVIGNON

NAMUR

FRAME GAMES

Creation of Bernhard Bub

Who is who is this material World, it takes us to a point of isolation one from the other? Like a distorting mirror, this gigantic piece reveals our profoundly hidden secrets...

DURATION: 1H10 / ALL PUBLIC

VILLENEUVE LEZ AVIGNON

NAMUR



BUCHINGER'S BOOT MARIONETTES

MARSEILLE / FRANCE

www.buchingersboot.com

A team of multi-talented artists create mini-electronic contemporary operas in a 'baroque-punk' style that combines puppetry, masks, music and automaton.

YAGA'S FIRE

Collective creation

"Yaga's Fire" inspired freely from the world of the legendary story of Baba Yaga. In Slavic mythology this witch is regarded as a pivotal figure of Russian shamanism.

Vasilissa the Wise, is a young mistreated and abused orphan who faces up to this terrible old woman. Aided by Pipi her doll she journeys through the spirit of the forest, transforms fear into ecstasy and joy and delights in the wonders she encounters ... discovering through the death experience, life After some initiatory ordeals, she must discover the sacred fire.

Pig-woman, woman-snake, robot-cock, cockroaches all inhabit this theater of the unexpected. Overgrown trees, weeds, fungi and flowers invade this magical scene of the unspeakable.

Yaga's Fire is an animated fairy tale reduced to the essential that delivers more than it tells, a dreamy mural populated by evocative sounds and ingenious mechanisms that lead us to explore fundamental sensations.

DURATION: 50 MINUTES

FROM 10 YEARS

VILLENEUVE LEZ AVIGNON

NAMUR

MOSCOW



DIVADLO HUSA NA PROVÁZKU

BRNO / CZECH REPUBLIC
www.provazek.cz/

DIVADLO HUSA NA PROVÁZKU, FORMED IN 1967 ALWAYS SOUGHT TO EXCEED THE IMPOSED LIMITS, BE THEY ARTISTIC OR POLITICAL. FOR THE TOUR MIR CARAVAN 2010, THE COMPANY HAS INITIATED THE PROJECT "HAVEL THE TRAVELLING CIRCUS" AND PRESENTS TWO PLAYS WRITTEN BY VACLAV HAVEL SPECIFICALLY FOR THE COMPANY.

PIZD'OUCHS

Creation of Vladimír Morávek

Vaclav Havel has always said that he is incapable of writing fairy-tales, without doubt because throughout the stories there are too many references to princesses, sorcierres, monsterrs, and that he has always been incapable of pronouncing his "r's"- what to do ?

So he invents a new language without any "r's"!

DURATION : 1H (SHOW + WORKSHOP)

FROM 5 YEARS

BRNO

VILLENEUVE LEZ AVIGNON

NAMUR

THE PIG OR VACLAV HAVEL HUNTING FOR A PIG

Creation of Vladimír Morávek

This very funny play, is developed from an unknown text of Havel. A British journalist is there to meet Havel and to learn everything about the Czech soul. His response: " Fuck you ! " Obviously, somewhere there is a pig...

DURATION : 1H10 / ALL PUBLIC

BRNO

VILLENEUVE LEZ AVIGNON

NAMUR

MOSCOW



LA COMPAGNIE DU HASARD

FEINGS / FRANCE

www.compagnieduhasard.com

THE COMPANY DU HASARD WAS FOUNDED IN 1977 BY NICOLAS PESKINE, AUTHOR AND DIRECTOR. AFTER TWENTY FIVE YEARS SPENT IN BLOIS, THE COMPANY HAS TRANSFORMED A BARN ON THE EDGE OF THE SOLOGNE INTO A BASE FOR REHEARSALS, PERFORMANCES AND WORKSHOPS THROUGHOUT THE YEAR. THE COMPANY DEVELOPS SEVERAL PARALLEL LINES OF WORK: THE DEVELOPMENT OF CONTEMPORARY WRITING, PARTNERSHIPS WITH ARTISTS FROM OTHER CULTURES, THE ESTABLISHING STRONG TIES WITH PEOPLE WHO HAVE NO ACCESS TO THE THEATRE.

IN 1992, THE COMPANY CREATED THE "THEATRE MOBILE" UNIQUE IN FRANCE AND INDEED EUROPE THIS REPLICA OF AN ITALIAN THEATRE OFFERS A COMPLETE PROSCENIUM THEATRE OF 400 PLACES COMPLETE WITH BALCONY AND SINGLE IN FRANCE AND EUROPE, THE COMPANY OFFERS TO THE PUBLIC, A PROSCENIUM THEATER WITH STALLS AND BALCONY.



I KO TJOKODI

Creation of Juan Cocho

A whirlwind of a performance with musical roots in Africa I Ko Tjokodi tells of brotherhood, family and love, the absurdity of bureaucracies and abuse of power inflicted by the North on the South.

DURATION : 1H / ALL PUBLIC

NAMUR

MOSCOW



MOLIÈRE OU L'AMOUR CONFONDU

Creation of Valérie Durin

Tonight, Molière's troupe will be named "company of the King" Louis XIV. Only here Molière's wife runs away with the leading man...

Confusion sets in and we go from Tartuffe, Dom Juan, School of Women, Scapin and Le Malade and finish with Dandin !

DURATION : 1H40 / ALL PUBLIC

NAMUR



LES BALADINS DU MIROIR

THOREMBAIS-LES-BÉGUINES / BELGIUM
www.lesbaladins.be

THE BALADINS DU MIROIR HAVE PITCHED THEIR TENT FROM ONE END TO ANOTHER OF THE FRANCOPHONIE, WITH A UNIQUE THEATRICAL STYLE THAT INCLUDES ACROBATICS, THE PLAY OF MASKS AND MUSIC.

LE CHANT DE LA SOURCE

After Henri Gougaud's universe
Creation : Geneviève Knoops

Never a show without songs ! More than ever travellers are rooted in the wind, the Baladins sing for you despite the fog and storms. Hear them tell stories that wrap around the world...

DURATION : 1H30 / ALL PUBLIC

AVIGNON - L'ÎLE DE BARTHELASSE
NAMUR



SLAVA POLUNIN

SAINT-PETERSBOURG / RUSSIA
www.slavasnowshow.com

SLAVA POLUNIN IS ONE OF THE BEST KNOWN CLOWNS IN THE WORLD, HE'S CREATED A DISTINCT GENRE BETWEEN HUMOUR AND SADNESS, CELEBRATION AND NOSTALGIA. A REAL STAR IN RUSSIA, HIS PERFORMANCES HAVE FOUND EXCEPTIONAL SUCCESS IN MORE THAN 40 COUNTRIES...

SLAVA'S SNOWSHOW

Creation of Slava Polunin

The adventures of a squad of fifteen clowns in a strange world ? A World of wonders and hilarity where emotion mixes with the truly spectacular, unlike anything you've seen before ! Watch out for the storm.

DURATION : 1H30

ALL PUBLIC
NAMUR / ROYAL THEATRE



FANTAZERI

Creation of Slava Polunin

This original play by Slava has remained in the shade for over twenty years... a surprise as amazing as its creator clown ! Revisited with a new generation and given the Master's touch !

DURATION : 40 MINUTES

ALL PUBLIC
NAMUR



WHITE CARNIVAL

Creation of Slava Polunin

The trees become silver or covered with swans feathers, a luminescent labyrinth, giants roam the site on stilts, dwarves move in transparent bubbles ...

Slava Polunin and his artists populate the world of fairytale castles in the sky and lead us around a magical world of mystery and romance. The world renowned choreographer Takeuchi Shusaku will be working with 50 actors from Moscow and beyond for a week to develop the dreamlike experience that is the White Carnival.

ALL PUBLIC
MOSCOW



TEATR ÓSMEGO DNIA

POZNAN / POLAND
www.osmego.art.pl

SINCE 1992, THE COMPANY DIRECTS A THEATRE RUN IN THE CENTRE OF POZNAN, IT HAS BECOME ONE OF THE MOST IMPORTANT CULTURAL CENTRES OF INDEPENDENT POLAND. TEATR ÓSMEGO DNIA DEVELOPS ITS OWN WORKING METHODS, WHICH PLACES COLLECTIVE IMPROVISATION TO THE ORIGINAL THEATRICAL FORM. AN EXPERIMENTAL THEATRE COMPANY KNOWN AS A LEADING LIGHT IN EUROPE AND RECOGNIZED FOR ITS OUTSTANDING PERFORMANCES.

THE TIME OF MOTHERS

Creation of Teatr Ósmego Dnia

This performance pays a tribute to Woman, the mother, to whom we all owe the miracle of birth. Teatr Osmego Dnia portrays in pictures and music the fate of these men and women soon to go off to war. Simply Spectacular!

DURATION: 1H10 / ALL PUBLIC

BRNO

NAMUR

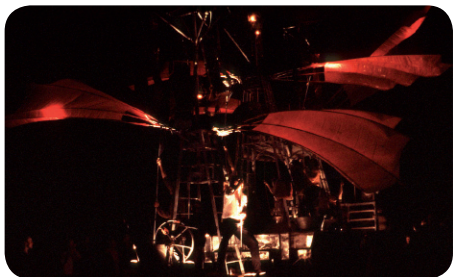
THE ARK

Creation of Teatr Ósmego Dnia

There are cities, houses and people who live, make love, dance, work, laugh and quarrel. Suddenly, chaos takes hold of this picture postcard existence. Bombing followed by destructive fires set the towns and houses ablaze. A boat arrives... which strangely resembles that of Noah...

DURATION: 1H10 / ALL PUBLIC

MOSCOW



TEATRO NUCLEO DI FERRARA

FERRARA / ITALY
www.teatronucleo.org

FOLLOWING THEIR INTRODUCTION TO FERRARA FROM ARGENTINA, TEATRO NUCLEO HAS BEEN TAKING TO THE ROAD ON 3 CONTINENTS FOR OVER 30 YEARS WITH THEIR OPEN-AIR PERFORMANCES. THE MOST RECENT BEING THE CREATION OF "ORLANDO FURIOSO" THIS YEAR, AND NOTABLY "QUIJOTE!" AFTER CERVANTES.

THE COMPANY HAS TOURED TO CITIES, SUBURBS AND RURAL SITUATIONS. IT HAS ITS OWN THEATRE IN FERRARA, THE THEATRE JULIO CORTAZAR, WHERE PEDAGOGIC PROGRAMS HAVE RESULTED IN THE FORMATION OF A YOUNG COMPANY 'ZONA CREATIVA' IT HAS ALSO DEVELOPED AND DESIGNED PROGRAMS FOR MENTAL HOSPITALS AND HAS A LABORATORY WHICH DEVELOPS THEATRICAL WORKS IN PRISONS. AS WELL AS ALL THIS A COMPANY OF NEARLY SEVENTY ACTORS (PROFESSIONAL AND AMATEUR) MAKE UP THE TEATRO COMUNITARIO DI PONTELAGOSCURO, WITH LOCAL INHABITANTS OF THE AREA OF FERRARA WHERE TEATRO NUCLEO ARE BASED.

TEATRO NUCLEO RECEIVES SUPPORT FROM THE CITY OF FERRARA AND THE PROVINCE OF FERRARA AND REGIONE EMILIA-ROMAGNA.

TEATRO NUCLEO & ANTAGON THEATERAKTION

THESE TWO COMPANIES SHARE A COMMON IDEA OF THE FUTURE OF FREE THEATRE IN EUROPE AND DRAW ON THEIR COMMON KNOWLEDGE AND POINTS OF VIEW.

ORLANDO FURIOSO

Directed by Horacio Czertok

after Ludovico Ariosto's song

Co-production : Teatro Nucleo and Antagon

TheaterAktion

The phantom of Orlando takes place on an film set where an film crew tries to film an important scene. Fiction or reality? The confusion is such that we are not sure if the actors are playing for real or for the camera...

DURATION: 55 MINUTES / ALL PUBLIC

BRNO

NAMUR

MOSCOW



TON UND KIRSCHEN WANDERTHEATER

POTSDAM / GERMANY
www.tonundkirschen.de

TIRELESSLY TRAVELLING THE WORLD LOOKING FOR A WIDER AUDIENCE, TON UND KIRSCHEN IS A MULTI-NATIONAL COMPANY WITH ARTISTS OF DIFFERENT NATIONALITIES AND COLOURS WHICH NOURISHES THE THEATRICAL APPROACH OF THE COMPANY.

PERPETUUM MOBILE

Collective creation

A fantastic theatre of movement and images, Perpetuum Mobile is a wonderful spectacle, where the micro and the macrocosmos seem to merge.

A wooden post like a ship mast is raised to the sky...

A huge puppet made of steel, who sings an aria from Gustav Mahler. Figures in wood and rags come to life in a mysterious ceremony which piles image upon image...

DURATION : 1H05 / ALL PUBLIC

BRNO

VILLENEUVE LEZ AVIGNON

NAMUR

MOSCOW



UBU ROI

Collective creation

After Alfred Jarry's text

A grotesque demon lurks beneath the surface. As Alfred Jarry said: "What makes children laugh makes adults scared ..." The King UBU is vulgar, a coward and a cheat, a baroque monster.

DURATION : 1H20 / ALL PUBLIC

FRANKFURT



GRAPHICS METAMORPHOSES

THE VILLAGE OF MIR CARAVAN 2010 METAMORPHOSES ITSELF BY L'ARTMADA AND LES ARTS NOMADES.

L'ARTMADA

MARSEILLE / FRANCE
www.lartmada.com

L'Artmada are inspired by graffiti culture and also its belief in the social utility of art, displays their works on many walls around the World, from the townships of Soweto and favelas of Sao Paulo and in European contemporary art galleries. For this road trip along with video, graphics these activists reveal their creativity on very large canvases, between performance, display and workshops.

Every day the village will be transformed by a group of Graffers (Graffiti artists and street art activists)) from Marseille, L'Artmada, with their paint canisters they will transform the village by painting on large surfaces at the Citadelle. Between performance, expositions and workshops...

FRANKFURT

NAMUR

MOSCOW



LES ARTS NOMADES

BELGIUM

www.arts.nomades.over-blog.com

A museum housed in a caravan that allows the art to go to meet the public.

At each stop, the museum unfolds and paintings displayed on the surrounding supports. The paintings are maps of the stories and events of this trip.

Every day the village will be transformed by Les Artes Nomades from Bruxelles.

France Everard will be making a live art gallery, more like an intimate visual diary of MIR Caravan through texts, photos, maps and paintings, open to all!

VILLENEUVE LEZ AVIGNON

NAMUR

MOSCOW



LETTER OF SUPPORT - VACLAV HAVEL



Prague, October 2009

The MIR CARAVAN Festival travelled from Moscow and St. Petersburg via Warsaw, Prague, West Berlin, Copenhagen, Basel, Lausanne and Blois to Paris beginning in May and ending in September 1989. Its artistic productions connected then divided Europe and even overcame the barrier of the Berlin Wall.

Theatre on the String (today the Goose on the String Theatre) belonged to the same European theatres that created the Mir Caravan festival. This theatre accepted my plays at a time when even the regime prohibited their production and has been very close to my artistic and personal views for thirty years, I am, therefore, pleased to collaborate with the ensemble today.

When The Mir Caravan stopped in Prague at the beginning of July 1989 it was in the form of a rehearsal for the non-violent spirit of the Czechoslovak "Velvet Revolution" in November of that same year. So again it was Theatre on the String which played a very important role in the revolution.

With the removal of the Berlin Wall and after the unification of countries in the European Union, we can now travel freely from country to country. Authors of the Mir Caravan, nevertheless, feel that frontiers have not disappeared, which is why twenty years later they are again going to set out on a European tour. Their theatrical and social mission will begin symbolically in Berlin on the 7th and 8th of November 2009 with an exhibition and conference entitled "Europe untied", and in Brno, on the 17th -19th of November 2009 with a piece called "Velvet Days" which will play in the Goose on the String Theatre. In summer 2010, counter to its journey in 1989, The Mir Caravan, composed of ten theatre companies from France, Belgium, Italy, Germany, Poland, Russia and the Czech Republic, will set off on a collective tour across Europe.

The Mir Caravan 2010 aspires to be the European theatre's artistic and civic reflection of the current situation in European society today, a society which has become more and more addicted to consumption and is building new economic, social, cultural, religious and political barriers in place of the old Berlin wall.

This is why I appreciate and support an initiative that, thanks to its emphasis on ethics and morality in arts and human life, reaches out to common artistic ambitions and aims towards the ideals of a European rebirth which embraces society as a whole.

Vaclav Havel
♡

LETTER OF SUPPORT - BERNARD KOUCHNER

MINISTÈRE
DES
AFFAIRES ÉTRANGÈRES
ET
EUROPÉENNES

Le Ministre

REPUBLIQUE FRANÇAISE

PARIS, LE

26 MAR. 10 001273 CM

Madame,

J'ai bien reçu votre lettre en date du 7 janvier 2010 et je vous en remercie.

Vous me faites part de votre ambitieux projet « MIR Caravan 2010 ». Celui-ci permettra à 8 compagnies de reprendre le chemin de Villeneuve-lès-Avignon à Moscou, avec un festival itinérant et un ensemble de tables rondes et de conférences sur la place de la culture et du théâtre en Europe, vingt ans après la grande tournée européenne que vous aviez déjà organisée juste après la chute du Mur de Berlin.

Cette caravane européenne de théâtre qui se donne pour objectif la promotion des relations internationales, la construction européenne et le rayonnement de la culture française me semble tout à fait pertinente et bienvenue.

C'est donc avec plaisir que je vous confirme l'intérêt que je porte à une telle initiative qui place les valeurs éthiques et morales au cœur de l'art, et que j'accorde mon patronage à cette manifestation.

Je vous prie d'agréer, Madame, l'expression de mes hommages respectueux.

Bernard Kouchner
Bernard KOUCHNER

LETTER OF SUPPORT - SERGUEY LAVROV

RUSSIAN FEDERATION

MINISTER OF FOREIGN AFFAIRS

To the Organizers and the Participants of the Street Theatre Festival "MIR Caravan-2"

With all my heart I welcome the Organizers and the Participants of the Street Theatre Festival "MIR Caravan-2".

More than twenty years have passed since 1989, when the Berlin Wall, the symbol of Europe's division, was destroyed, and the first Caravan toured from Moscow to Paris, making stops in European capitals and performing in the streets and squares. However, today it is still remembered as a true feast of theatre, and an obvious example of how art can reflect ideas and values that unite our people, those of openness, freedom and justice; of democracy, respect of human rights, and necessity to overcome the division of the continent on the basis of ideology.

I am convinced that the second "MIR Caravan" will be as bright and memorable event in cultural and social life of Moscow and our whole country, and considerably contribute into the consolidation of the environment of mutual trust and understanding. We expect that consolidation of humanitarian connections between Russia and our European neighbors will favor the building of harmonious relations, forming of strategic partnership of Russia and European Union, and creation of the solid construction of multisectoral cooperation for the benefit of all its participants.

I wish you all the best and all kind of success, and for the public, the unforgettable impressions from seeing your creation.

SERGEY LAVROV

Moscow, September ____, 2010

LETTER OF SUPPORT - JACK LANG

JACK LANG

A Paris, le 8 décembre 2009

Chère Madame Rosalie Lakatos,

J'ai bien reçu votre lettre en date du 7 décembre et je vous en remercie très chaleureusement.

J'accepte volontier de soutenir votre magnifique projet.

N'hésitez pas à me dire comment je peux vous être utile.

En vous renouvelant tous mes remerciements,

Je vous prie de croire, Chère Madame Rosalie Lakatos, à mes meilleurs sentiments.



Jack Lang

ICE COLECTIVO

INTERNATIONAL CULTURE EXCHANGES

International Culture Exchange Colectivo is a non-profit French organisation, which brings together artists, professionals and citizens of all nationalities around cosmopolitan cultural projects.

PRESIDENT : HORACIO CZERTOK

(FORMER VICE-PRESIDENT OF MIR CARAVANE 1989 - TEATRO NUCLEO)

SECRETARY : PIERRE-OLIVER LAULANNÉ

(FORMER COORDINATOR OF MIR CARAVANE 1989),

TREASURER : DANIELLE MARTY

(COMPAGNIE DU HASARD).

JOHN KILBY

(FORMER TREASURER OF MIR CARAVAN 89 - BUCHINGER'S BOOT MARIONETTES)

PRODUCTION TEAM :

ROSALIE LAKATOS : COORDINATOR, RESPONSABLE OF PRODUCTION

JOHN KILBY : COORDINATOR

JÉRÔME PÉREZ : TECHNICAL COORDINATOR

ELZA LACOTTE : COMMUNICATION AGENT

ICE Colectivo

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- www.mircaravan2010.eu
- www.facebook.com/pages/MIR-CARAVAN2010/137077802978825?ref=ts

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- <http://www.ville.namur.be/page.asp?id=2>
- <http://www.namurimage.be/v2/>
- <http://users.skynet.be/zoltan/index.html>

MOSCOW (PHOTOS) :

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- <http://hakikas.livejournal.com/205490.html?threas=829618>
- <http://picasaweb.google.ru/114562326720779775278/20100905#>

FESTIVAL THEATRE WORLD BRNO 2010 :

- <http://www.divadelnisvet.cz/>
- <http://www.divadelnisvet.cz/fotoalbum/>

SOMMERWERFT THEATER FESTIVAL :

- www.sommerwerft.de/

VILLENEUVE EN SCÈNE :

- www.villeneuve-en-scene.fr

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The ICE Colectivo team and all the participators of MIR Caravan 2010 say a big « thank you » for your interest and support that you brought to the towns of Brno, Frankfurt, Villeneuve les Avignon, Namur and Moscow.

We hope to see you for further adventures of ICE Colectivo. With all best wishes.

