

*A support scheme
for emerging creators of contemporary circus in Europe*



EVALUATION REPORT 2016-2017 European Season of Circus Art

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Introduction	3
1 Touring ▪ The European Season of Circus Arts	4
2 Creation ▪ Les “Inédits de CircusNext”	8
Audiences	11
Aesthetics	13
3 Reflection ▪ <i>Think Circus!</i>	14
3 Valorization ▪ CircusNext Odyssey	21
Conclusion	23
Appendix	24

Introduction

CircusNext 2013-2017 is a multi-annual European cooperation project co-financed by the European Commission. It is coordinated by the French association Jeunes Talents Cirque Europe and is supported by 8 co-organizers and around 40 associated partners in Europe and worldwide.

The last year of the CircusNext program was conceived as a year of conclusion and extension of actions carried out in 2013-2014 and 2015-2016. The last year is truly devoted to promoting European cooperation, integrating artists and cultural operators into one network and valorizing the label CircusNext.

The four previous years have built the European contemporary circus network and helped develop a common language. The last year allows everyone to take ownership of this network and to valorize and communicate on its issues with other professionals: artistic companies, cultural partners, public authorities or others actors.

Several things have gone through these five years that were fully empowered in 2017. Strong inspiring ideas have been repeated here and there: sharing knowledge and know-hows, companionship and circulations, research and experimentation, visibility and legitimization. Above all emerges the idea of CircusNext as an ongoing process of building and experimenting with new circus writings and new touring schemes. What matters here is not so much whether or not there is a result, but to continue to question and document the process: "What happens when..." summarizes the circus artist and former laureate Alexandre Fray during the *Think Circus!* European conference in May 2017.

As a 5-year project, CircusNext is also about time. In our European societies, our relationship to "time" seems more and more conditioned by economical and productive issues. In a way, CircusNext offers to take the "right" time. The time to build professional relationships and partnerships, the time to forge a common language or at least a modality of dialogue, the time to create, see, talk together and the time to strengthen a European cooperation network. Consequently, this is one of the goals that CircusNext aimed at this last year: how to share? Different ways were explored and different means were put into play on different levels: artistic, intellectual, geographic...

This evaluation report focuses on the year 2017 and more specifically on:

- The European Season of Circus Arts
- The European Conference *Think Circus!*
- The valorization of CircusNext 2013-2017 and the production of resources

Data have been recorded through observations, discussions and interviews (qualitative analysis) and the analysis of quantitative elements produced by JTCE, co-organizers and associated partners.

1. TOURING

The European Season of Circus Arts

- A new form of visibility for artists
- Promoting the project's historicity: from JTC to CircusNext

This first European Season of Circus Arts emerged from the wish of the co-organizers to consider CircusNext more broadly and promote the history of this project. The 9 co-producers are therefore at the origin of this project to build partnerships in their own territories and therefore expand the CircusNext network.

- Jeunes Talents Cirque Europe - FR (coordinator)
- La Cascade -Maison du clown et des arts du cirque- FR
- Les Migrateurs - FR
- Associazione Culturale IdeAgorà / Mirabilia Festival - IT
- Associazione Culturale Sarabanda / Festival Circumnavigando - IT
- Professionals Association of Circ of Catalonia (La Central del Circ) - ES
- A Oficina CIPRL (CCVF) - PT
- Circus Futures Limited - UK
- Zahrada o.p.s. (Cirqueon) - CZ

Following the two CircusNext editions, co-organizers launched from summer 2016 till fall 2017 a European Season of Circus Arts. This season is the opportunity for partners and cultural operators of the European territory to promote and disseminate the shows of former laureates from 8 promotions of Jeunes Talents Cirque, Jeunes Talents Cirque Europe and CircusNext from 2001 to 2016 and therefore encourage artistic mobility throughout Europe.

This project was coordinated by JTCE and carried out by 9 co-organizers from 6 different countries and 30 associated partners. Together, they have programmed 49 shows of circus companies based in 9 different European countries for a total of 306 representations.

To understand the stakes and the richness of this European season, dedicated to touring and visibility of contemporary circus writings, we can highlight several points:

- Each venue invents and builds its own programming, which leads to affirming strong artistic views while guaranteeing a high degree of diversity on a European scale.
- Strengthening the touring network makes it possible to build or reinforce partnerships between companies and cultural venues and to think more about the long term. This seems to be a direct consequence of the support scheme developed during CircusNext 2013-2017.
- Reinforcing the visibility of contemporary circus artists helps to improve the technical, artistic and logistical knowledge and skills of the sector while developing specific methods of support for circus arts. Thus, by insisting on touring, CircusNext initiates a form of continuing education and improves the possibilities of dialogue with the artistic teams.

- A European season makes it possible to confront different dynamics (micro and macro). On one hand, a great visibility is given to already international companies, emblematic of contemporary European circus. Their work is thus presented to a lot of different audiences. On the other hand, the valorization of local artists and the highlighting of different contexts to develop contemporary circus at smaller scales and to allow these companies to eventually tour internationally in the future years.
- It must also be emphasized that there is a fundamental impact on local cultural policies. If the accompaniment/support work done during CircusNext 2013-2017 has also a positive impact, it remains little visible. The visibility given by the touring of the laureate shows is undoubtedly much more effective in terms of recognition and legitimization of the art form.

The variety of the presentations values both emerging artists and companies that are further in their processes and have contributed to the rise of contemporary circus in Europe. Partnerships have been built with major artistic venues and international festivals like the SPRING festival hosted by 2 Pôles cirques en Normandie (Elbeuf & Cherbourg, France, March 2017), Setouchi Circus Factory in Takamatsu (Japan, December 2016), Festival Perspectives in Saarbrücken (Germany, June 2017) or "L'Occitanie fait son cirque" at the internationally well-known Festival d'Avignon (France, July 2017).

In the various places the season unfolds in shows but also workshops or debates. The presence of these authors in festivals, seasonal programming, or in specially organized events has been an opportunity for the audience to (re)discover European contemporary creation, to be in dialogue with these artists, to have an insight in their creative processes, and to discover a strong European cooperation. Artists, festivals and venues directors can therefore build a stronger network to prepare the public presentations and value the visibility of the projects released by CircusNext.

For example, Verena Cornwall, from Circus Futures in the UK, has taken the opportunity of the European Season of Circus Arts to program shows during the Circus City festival in Bristol but also to organize a national conference on UK circus. Rui Torrinha from Centro Cultural Vila Flor in Portugal also managed to organize a debate with artists and cultural operators to discuss funding and support for circus and offered a workshop with Rafael de Paula, CircusNext laureate in 2015-2016. This way of approaching circus in different ways - through body and practice, through reflection, through the performances - shows all its diversity but also asserts that the sector is changing and that all its potential actors are welcome to participate in this evolution.

In a more general perspective, this European Season of Circus Arts is a way to reflect on the issues of borders, space, and distance in contemporary circus. What are the effects of mobility on artistic work and cultural operators' practices, and how to accompany these circulations? While CircusNext has allowed some territories to evolve on the level of local cultural policies (for example, the Mirabilia festival in Italy), there is also a gap between the fact that CircusNext enjoys a good reputation, its means and the difficulties faced by some operators on their territories, dealing with major economic and political changes that sometimes weaken the sector.

The project of Sarka Marsikova with Cirqueon for the European Season of Circus Arts is therefore very interesting. The venue organized an innovative tour of 5 laureate shows around Czech Republic building cooperations with local partners, allowing new circulations and meeting new audiences. This example shows how global and local dynamics can come together and how different levels interact. On a more political point of view, this type of event also helps to promote contemporary circus among cultural operators from theatre and dance and to encourage them to play more circus in their programming. Fabrizio Gavosto from Mirabilia Festival explains for example that company Ieto (Jeunes Talents Cirque 2007-2008 laureate) did the opening of Teatro Astra, second theatre in Torino for theatre and dance. This can be considered as a major step in the legitimization of contemporary circus both symbolically and politically.

Indeed, a project like the European Season of Circus Arts - that we could analyze as a European-wide festival - is fundamental in the process of institutionalization of circus. Regarding local cultural policies, the "label" can also be a tool for local touristic and cultural promotion. In the different formats built by co-organizers and associated partners for this European Season of Circus Arts we can see that the "label" CircusNext is an accelerator of the "artification" process of circus already under way in many countries. Artification is a sociological concept designed by Nathalie Heinich and Roberta Shapiro, regarding the transformation process of "non-art" to "art" in a given socio-cultural context. This transformation is due to very specific practical, technical, semantic, legal, institutional, organizational conditions that allows the possibility of a "world of art" to emerge. The artification process of circus is not homogeneous in the different European countries due to very different socio-cultural and institutional contexts. For a long time assimilated only to "entertainment", circus has now invested contemporary performing arts while remaining a very popular art form. Therefore, it is necessary to take into account this dimension of an ongoing process of artification when discussing the evolutions of circus on a European scale and analyzing this European Season of Circus Arts.

Places of visibility, artistic exchanges, self-reflective dimensions, continuous education (through conferences, workshops) are different aspects that convey towards the legitimization of circus. In this process, CircusNext becomes an institutional agent for companies and favors actions toward audiences and the artistic community. A broad event can therefore also induce local cultural policies (for example the recognition and professionalization of artists) and opens questions on the circulations of artistic works. Therefore, the "label" CircusNext creates new territorial dynamics and could modify the perceptions of circus to engage further the process of professionalization of emergent circus authors.



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Circulations of circus artworks during the European Season of Circus Arts

FRANCE

280 shows

ITALY

25 shows

IdeAgorà ▪ Festival Mirabilia ▪ IT
Sarabanda ▪ Festival Circumnavigando ▪ IT
TPE - Teatro Astra ▪ IT

CZECH REPUBLIC

14 shows

Cirqueon ▪ Festival Cirkopolis ▪ CZ
CIRQUEON ▪ CZ

CROATIA

2 shows

Festival Novog Cirkusa ▪ HR

JAPAN

2 shows

Setouchi Circus Factory ▪ JP

BELGIUM

4 shows

Les Halles de Schaerbeek ▪ BE

PORTUGAL

11 shows

Centro Cultural Vila Flor ▪ PT
CCVF ▪ Vaudeville rendez-vous festival ▪ PT

GERMANY

6 shows

Festival Perspectives ▪ DE

By analyzing the quantitative data of the European Season of Circus Arts, one can be concerned by the difference in number of representations between France and the other countries. Obviously this difference is explained by the fact that the touring network of contemporary circus in France is largely developed and economically solid (via the national ministry of culture's label Pôles Cirque, scènes conventionnées/cirque and festivals) while this network is under construction in many other European countries (the Czech Republic, Croatia, Germany ...)

We can observe a rather usual logic between centres and peripheries on a European scale. Nevertheless, it is necessary to note the variety of the territories and the types of venues which toured the shows of the European season. It can thus be deduced that this has made it possible to reach very different audiences and gave the artists different areas of visibility. We could bet that the dynamics of the European season will continue beyond the end of 2017, and that this first screenshot is only a step in the development of a more connected and more sustainable network for contemporary circus arts and the promotion of circus authors.

Finally, we could highlight the role of countries outside the European borders (Japan) which allows to assert an identity of a European circus internationally (and no longer a national identity related to cultural local contexts). This seems to be fundamental as the actors of the sector could thus cooperate more in the future and defend the same identity of the European circus on the international scale. This would have both an artistic and socio-economic impact on the touring of shows but also on the professional trajectories of artists and more specifically of authors who are not yet recognized as a professional group neither in Europe, nor internationally.

2. CREATION

Les “Inédits de CircusNext”

- Encounters of artists from different generations and styles
- A new space to stimulate creativity and innovation

In the framework of the European Season of Circus Arts, Jeunes Talents Cirque Europe coordinates “Les Inédits de CircusNext”, a series of original short-length shows created by former laureates and hosted by partners from the Parisian region.

The events aim at different objectives:

- Reaffirming the European dimension of the project in gathering artists from different European countries
- Promoting the CircusNext program as a label for artistic excellence and innovation
- Building bridges between former laureates
- Building bridges between laureates and cultural operators
- Strengthening the professional relationships with local partners
- Reaching local, non-professional audiences to promote contemporary circus.

“Les inédits” de CircusNext can be translated as “the unreleased” or “the unprecedented” of CircusNext. Each venue was offered to welcome 3 or 4 authors who had been supported by Jeunes Talents Cirque Europe or CircusNext for a 2- to 4-day residency in order to create *in situ* short proposals that were then presented to a local audience. The performances took place either outdoors or indoors with light technical conditions. The objective of “Les inédits de CircusNext” was to focus on the pleasure of collective and improvised creation, far from the usual pressure of production goals and aesthetics standards and aimed to reach local and diverse audiences, and to encourage the artistic encounter of artists from different countries, circus disciplines and generations.

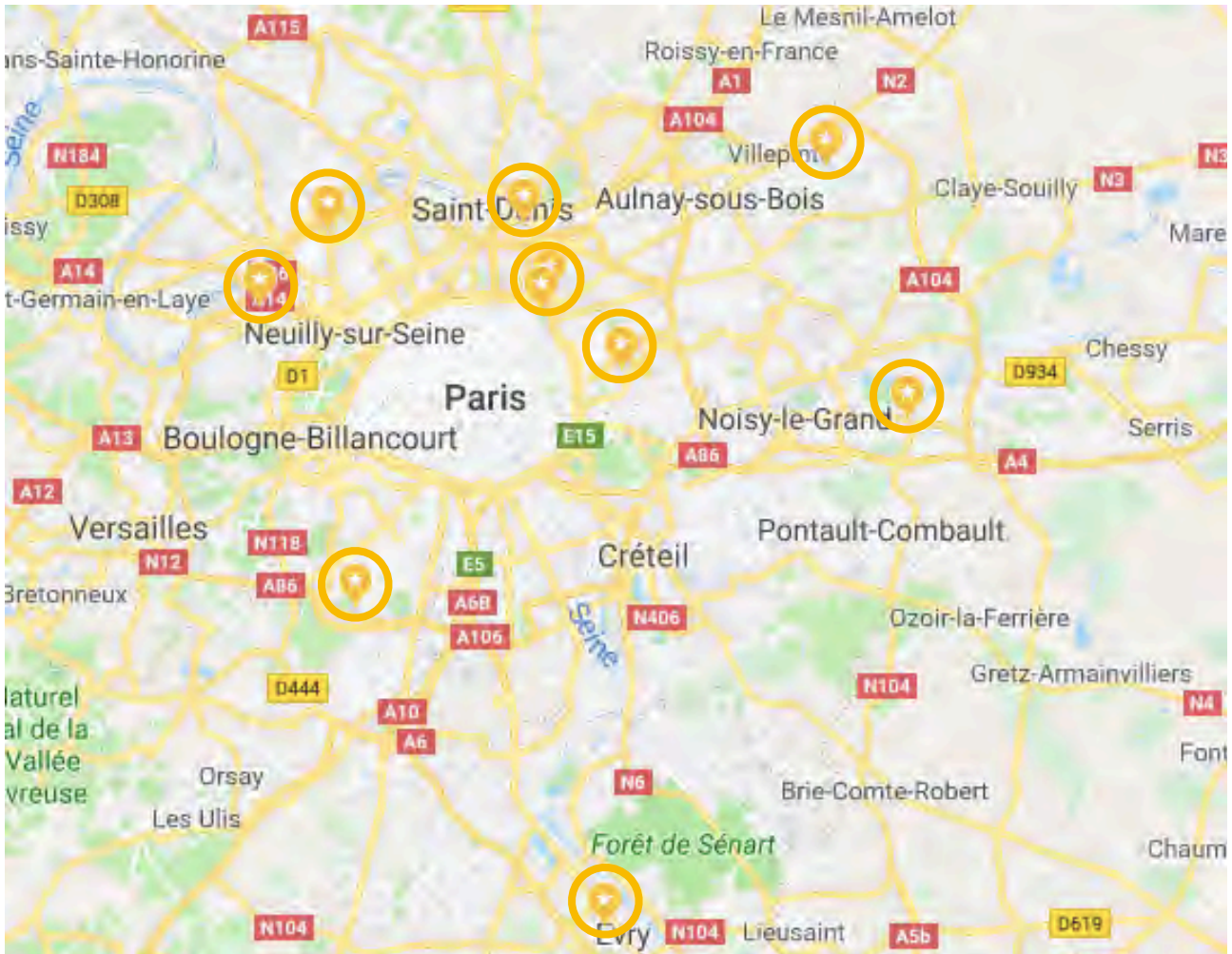
21 artists from **11 different nationalities** and from **7 CircusNext/ JTCE promotions**
10 partners, 5 departments (~districts)

Between **2500-3000 spectators** for **9 events**



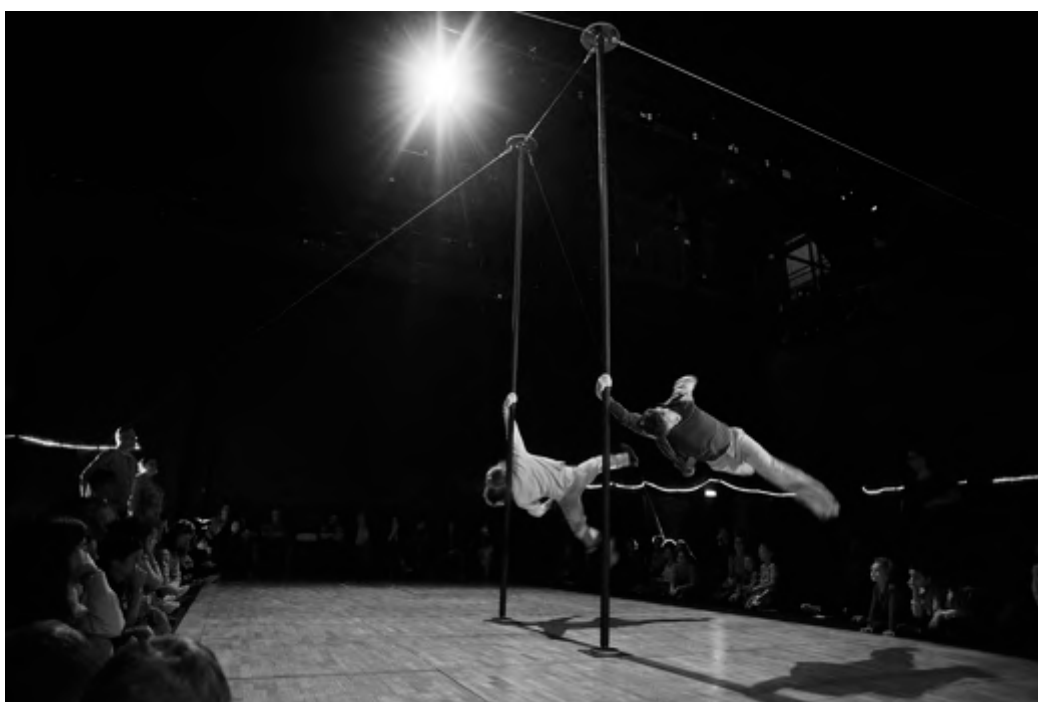
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Circulations of circus artworks during the Inédits de CircusNext



The events took place in May, June, and July 2017:

- Sandrine Juglair / Johan Bichot , May 6, ATLAST #2 défloraison - ATLAST label de création vivante - La Marbrerie, Montreuil
- Roman Muller, Gaël Manipoud / Cécile Mont-Reynaud, Quentin Claude and Sika Gblondoumé , May 13 & 14, La Ferme du Buisson, Scène nationale, Marne-la-Vallée
- Nacho Flores, Valia Beauvieux, Maël Tebib, Jordi Querol, May 20, Théâtre de l'Agora, Scène nationale, Evry
- Luis Sartori do Vale, Darragh McLoughlin, Ania Buraczynska, May 20, Centre culturel Houdremont – Maison des Jonglages, scène conventionnée, La Courneuve
- Cécile Mont-Reynaud / Satchie Noro, May 31, Fête du Chapiteau bleu / Théâtre Louis Aragon, Tremblay-en-France
- Sandrine Juglair / Pablo Rada Moniz, June 4, festival Parade(s) in Nanterre, in partnership with Les Noctambules
- Marion Collé, Julia Christ, Sandrine Juglair & Jur Dumingo , June 17, L'Espace Périphérique / Parc de la Villette, Paris
- Johan Bichot, Satchie Noro, Darragh McLoughlin, June 25, Festival Solstices - Pôle national des arts du cirque, Antony
- Valia Beauvieux, Mikkel Hobitz Filtenborg , Sade Kaampila, Julia Christ, July 1 & July 2, L'Avant-Seine, Colombes



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Audiences

The shows presented for each of these “Inédits” are unique and the audiences did not have a lot of information prior to the shows. We could organize the different events in 2 categories:

1. Local events

The audience is often composed of inhabitants of the neighborhood, families, anchored in the territorial issues of the venues welcoming artists. As most of the presentations are free (or with a very low price) and take place during festive events or festivals, people attending the shows are numerous and sometimes attend a contemporary circus show for the first time. The fact that the shows were performed in public spaces (plaza, parks) is a way to allow a large audience to access cultural events (“Festival Solstices” in Antony, “Festival Parade(s)” in Nanterre, “Week-end Cirque” at La Ferme du Buisson, Marne-la-Vallée, “Fête du Chapiteau bleu” / Théâtre Louis Aragon, Tremblay-en-France, festive picnic in Centre culturel Houdremont, La Courneuve).

For example, in Parc Bourdeau in Antony, the spectators were not less than 500, composed of families from the neighbourhood and regular spectators of the venue. The festival chartered a bus in order to conduct the spectators from one presentation to the other.

Sometimes, inhabitants are even included in the performance itself as in Théâtre de l’Agora, Scène nationale d’Evry (May 2017). The venue being located in a very frequented shopping mall, the four artists quickly decided to work outside the venue, and, on the first day, talked to the inhabitants walking through this very frequented plaza and recorded their words. They pushed their exploration gathering their different skills, roller acrobatics, improvisation with the audience, Chinese pole, cube equilibrium and acrobatics. Combined with the texts from the inhabitants of the city, it was a very touching performance, specially for the local audience.

There were approximately one hundred spectators, composed of regular spectators of the venue, inhabitants crossing the square and attracted by the performance and a group of students from a school of Evry, in partnership with the venue.

This programming “outside the theatre” is therefore clearly part of cultural democratization and promotes access to an innovative and demanding circus, but nevertheless accessible.

Another interesting example could be L’Avant-Seine, théâtre de Colombes as the venue is not dedicated to circus arts and does not organize a specific festival. However, the four artists hosted for “Les Inédits” were able to perform twice and invested the whole theatre. L’Avant Seine offers a wide range of artistic propositions in order to reach the extreme diversity of population of Colombes. The Theatre provided the artists with their big venue, a 990 seats modulable room, a light technician and a sound technician during the 3-day work to help them. Moreover, during the 5 days at the Theatre the artists also seized the opportunity to meet the director and the general secretary of the theatre to introduce their current projects.

At the end of the show, the artists took the time to explain that they all had been involved in the CircusNext program and that it quite influenced their carriers as circus artists. The team of JTCE, present during the performance, also took the time to answer questions of the public on the program.

2. Specific events

At the **ATLAST** event (May 2017), the audience was composed of middle class and upper class spectators, who are used to attend cultural events and not specifically circus, as the events created by ATLAST gather artists from different fields (musicians, plastic artists, photographers, circus artists). This case is interesting as it includes contemporary circus in the contemporary art world. Approximately 350 spectators attended this event and a lot of them discovered CircusNext thanks to "Les Inédits".

In **Espace Périphérique** (June 2017), a place dedicated to artistic residencies in the field of circus, the audience was mostly used to go to circus shows. However, considering that Périphérique is not a known and established venue hosting public, a special attention was given to the audience and it was a real challenge to organize this event. Finally, more than 250 spectators attended the event during the evening, a lot of families, regular spectators of La Villette and inhabitants of the surroundings, but also circus professionals and artists. This diversity and the festive aspect of these performances is undoubtedly one of the strong points of these "Inédits" and shows that the invention and singularity has a role to play and finds its audience when we shift a little from conventional touring networks.

Date	Venue	Spectators
May 6, 2017	ATLAST#2 – La Marbrerie (Montreuil, FR)	350 spectators
May 13-14, 2017	La Ferme du Buisson, scène nationale de Marne-la-Vallée (Noisiel, FR)	627 spectators
May 20, 2017	Théâtre de l'Agora, scène nationale d'Evry et de l'Essonne (Evry, FR)	100 spectators
May 20, 2017	Centre culturel Jean Houdremont (La Courneuve, FR)	150 spectators
May 31, 2017	Théâtre Louis Aragon, scène conventionnée danse (Tremblay-en- France,FR)	90 spectators
June 4, 2017	Ville de Nanterre/Les Noctambules (Nanterre, FR)	800 spectators
June 17, 2017	Espace Périphérique/ Parc de la Villette (Paris, FR)	300 spectators
June 25, 2017	Théâtre Firmin Gémier – La Piscine, Pôle national des Arts du Cirque (Antony, FR)	500 spectators
July 1-2, 2017	L'Avant Seine – Théâtre de Colombes (FR)	187 spectators

Aesthetics

On the artists' side, the proposal is always welcomed with great enthusiasm and the experience is very positive for all of them. Indeed, CircusNext offers to these performers and authors, who sometimes knew each others little or not, a space to invent something free, original, effective only in a few days. What the artists retain from this experience is the challenge of a creation in such a short time, which stimulates the creativity and the freedom of invention offered. The shows are created on-site (gardens, tents, square, hall...) and use all the resources of a place to create these small ephemeral forms. They often mix different circus techniques with music, acting or dance and offer a very complete approach of contemporary circus.

The artists really understood the constraints and explored all the possibilities of the venues. They led the spectators to different spots and through all different kinds of atmosphere. **There is therefore a real artistic emulation in the spirit of the values defended by CircusNext.** Moreover, many different circus techniques are explored during these presentations: Chinese pole ▪ Acrobatics ▪ Aerial ▪ Voice ▪ Juggling ▪ Cyr Wheel ▪ Wooden cubes ▪ Roller ▪ Dance ▪ Salto Pastoral ▪ Handstands ▪ Music ▪ Tight wire ▪ Acting ▪ Double-Chinese pole ▪ Hand to hand ▪ Hair hanging, showing all the richness of circus writings.

"Les Inédits de CircusNext" are therefore offering the artists a space for experimentation with very specific constraints of space and time, in order to create an unprecedented and unexpected creation; a small window on the future of contemporary creation.

To conclude we can develop two hypothesis form the observations of "Les Inédits":

- "Les Inédits" are part of the continuity of the Labs. Indeed, standing back from production issues in both cases allows artists to explore unexpected paths. Just like the Labs, "Les Inédits" offers the possibility to meet artists from various countries and generations, and causes the fruitful confrontation of artistic universes. If the Labs are not public, unlike "Les Inédits", we see how these spaces are necessary in the professional trajectories of artists. It therefore seems important to promote them as places for experimentation but also for continuous education.
- These moments of visibility that are "Les Inédits" are very different in their construction and their stakes from the other highlights of the CircusNext project like the selection week in Neerpelt or the public presentations at Théâtre de la Cité internationale. These major and well-known events, more tight, do not allow the same artistic freedom and promotes very little risk taking. Of course, presenting for Les Inédits allows to build another relationship to audiences compared to other "visibility" events during CircusNext, like in the selection week in Neerpelt or the public presentations in Paris. Indeed, during Les Inédits, artists have more time and face less professional outcomes. Therefore the context offers more freedom and more serenity. Once again, "Les Inédits" are necessary to give another meaning to visibility. If the experiment took place in 2017 in the Paris region, one could imagine expanding it to other European territories.

3. REFLECTION

Think Circus!

- The emergence of debates on different topics between artists, researchers and cultural operators
- A new space for reflecting on contemporary circus

In the framework of the European Season of Circus Arts, Jeunes Talents Cirque Europe organized events for circus and performing arts professionals, with the aim of producing a reflection on different issues of the field.

The European conference was a place to:

- enhance networking between people often working in separate fields
- strengthen future cooperations in Europe and abroad
- build new strands of reflection
- take time for discussions and debates
- hear all actors of the circus sector
- share ideas and experiences

These professional encounters were an opportunity to present the CircusNext 2013-2017 project results, to offer a space for reflection and debates, and to disseminate tools mapping good practices developed in the framework of support activities to emerging creation. They have gathered European cultural operators, institutions, artists, journalists, and thinkers (scholars, journalists, etc..) in order to take a step back from our practices.

The major areas of discussion were:

- The professionalization of circus artists
- Accompanying and supporting emerging artists
- Artistic research, innovation and new circus writings
- Circulations and cooperations
- Utopias and future of circus in Europe

During the *Think Circus!* events, the discussions took place around

- 10 conferences by scholars and artists
- 6 round-tables gathering artists, scholars and cultural operators
- Open forums for discussion with the audience
- Testimonies and audiovisual documents on contemporary circus and on CircusNext

All presentations and round-tables were both in French and in English and translated by professional interpreters. More than **250 people** attended both professional encounters in March and May 2017.

→ **Think Circus#1**

- March 23 and 24, 2017 in the framework of SPRING festival
- in partnership with Plateforme 2 Pôles Cirque en Normandie

In Cherbourg and Rouen, the SPRING festival permitted the association of a day of reflection with the programming of shows. In partnership with La Brèche, the issue of “accompanying circus” is considered in different ways: to accompany artistically (dramaturg, outside eye) a project, to accompany the structuration of a company project or cultural entrepreneurship, to accompany the professionals of the sector.

The topic of this first encounter was: How to accompany circus artists today? Inventing new approaches.

Two main issues were discussed:

- How to accompany artistic projects of today while taking into account their singularity and/or their complexity?
- How can the diversity of artistic projects bring us to question our practices and to invent new approaches?

Yveline Rapeau (director of Plateforme 2 Pôles Cirque en Normandie) and **Cécile Provôt** (director of JTCE) opened the encounter by giving their vision of “accompanying” and “supporting” circus artists in the framework of their projects. This first insight in the issues of accompaniment was followed by an introduction by **Agathe Dumont** (associated researcher) on “To accompany / To be accompanied: artists at work! What issues in artistic paths nowadays”.

This introduction was followed by a presentation by **Sophie Majibé** (manager for the incubator of the **104 Factory**, Paris, France): “Supporting Models / Reflections on Support: artistic incubators for emergent projects.” 104 Factory acts as an opportunity accelerator for innovative project holders in the fields of artistic, cultural and creative industries. The CENTQUATRE-PARIS is a space of collaboration between the artistic, economic and social spheres. The incubation offers to each entrepreneur the possibility of accompanying the development of his/her start-up, carrying out on-site experimentations in interaction with the public and the CENTQUATRE-PARIS ecosystem.

The presentation was followed by a discussion with the participants on how to develop **innovative models** in the creative and artistic industry to support artists and raising questions on the **specificities of contemporary circus**.

The afternoon opened with the presentation of circus dramaturg and scholar Bauke Lievens (from Belgium) on “The circus and its representations / myths”. Questions were raised on artistic accompaniment (dramaturgy, stage direction, outside eyes ...) and on **communication** between artists and cultural operators accompanying them.

The end of the day was an **open forum discussion** with all participants on the issues discussed in the morning and the afternoon in order to build and invent together the **"Toolkit of accompaniment for tomorrow"**. The debates were moderated by Jean-Paul Perez (advisor at ONDA, Office national de diffusion artistique, FR).

This professional encounter was also an opportunity for the cultural operators to attend **4 shows** and **1 exhibition** from former laureates, including two works in progress and two "premieres":

- **Diktat** by **Sandrine Juglair** (CircusNext laureate 2015-2016) and **Rare Birds** (premiere) by company **Un loup pour l'homme** (JTC laureate 2005-2006) in Cherbourg
- Encounter with **Adrien Mondot** (JTC laureate 2004) and visit of a work-in-progress of **Mirages & miracles** exhibition, premiering in fall 2017 in Rouen
- **La Calaca** (Extravaganza) by **Jordi Kerol** (laureate JTCE 2009-2010) and the performance **Inverted Tree** by Hisachi Watanabe (Japan) and **Raphaël** (French premiere) by **Alexander Vantournhout & Bauke Lievens** (laureates 2013-2014) in Cléon and Cirque-Théâtre d'Elbeuf

The debates were intense, thus showing the need to think about these issues in the circus sector. **The participants were generally satisfied with this two-day journey through intellectual and artistic encounters**, and most of them insisted on the need to refocus for the future on the concrete realization of projects emerging from those discussions. The diversity of the public (cultural operators, artists, intermediaries in charge of production, touring...) made it possible to confront the points of view and to broadly enrich the debates.



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European Conference

→ *Think Circus#2*

→ Paris on May 17-19, 2017 in partnership with La Villette

→ An overview of the five years of an innovative project and reflections on the future of contemporary circus and of European cooperation

CircusNext has been an experimental laboratory for contemporary circus, for new writings, for emerging authors and audiences, but also for cultural operators who accompany circus artists across Europe. What would be the issues of a collective discussion prompted by this project? And tomorrow, what will circus look like? What kind of challenges will it have to tackle? The European conference gave the floor to those who participated in, accompanied, reflected on or observed CircusNext, to think together the circus of today and of tomorrow. Far from giving answers, the conference was meant to offer a complex vision of what circus arts and cooperation networks are, accepting uncertainty and contradictions. There were numerous issues raised, but all were fertile and will nurture future projects.

The hosting of La Villette in the Boris Vian venue made it possible to embellish the presentations of numerous video documents and illustrations. The different sessions included equal representation of men and women and gave as much as possible the floor to all professions: artists as well as cultural operators, directors as well as reproduction or touring managers, researchers and teachers.

Co-organizers and a lot of associated partners of CircusNext participated in those two events and enriched the debate by their perception and experience of the project. Various laureate artists were also invited to debate or came as audience, showing that this type of event creates a strong interest. Major representatives of circus studies attended the conference coming from universities from across Europe. Their contributions to debates and plenary presentations are fundamental as contemporary circus still needs to be analyzed and documented. Starting from the case of CircusNext, the researchers and experts were able to support the reflection and enlighten the project with their own questions. Starting from the singular to go to the general allows to go beyond binary debates, to move towards a more global reflection and take a step aside from our habits and practices.

1. Conferences / Debates: 4 main areas of discussion

TRAJECTORIES

Relying on the diversity of the paths of the authors supported by CircusNext in their artistic project, this first theme was the opportunity to question artistic professionalization and the modalities of artistic work: how, as an author, to be both committed into an aesthetic purpose and stand as a project leader? Which dialogue can be invented between artists, technical directors, production or diffusion managers, institutions, cultural operators, and how can we have a different look on our work processes?

- 3 key-note speeches
- 1 round-table on the accompaniment of the artistic emergence (from the integration into the world of work to the achievement of a project)

RESEARCH AND INVENTIONS

Innovation, experimentation, uncertainty and risk are at the heart of the approach of CircusNext, but spaces available to take the time to mature a project remain rather rare in the field of performing arts. How to define the notion of artistic research in circus and in other performing arts? Panels and plenary sessions try to rethink time and spaces of artistic research and question its position in a creation process. Beyond delineated territories, could we invent new ways to work, to invest the space, to create?

- **2 presentations**
- **1 round-table on the research practices and places for artistic research**

CIRCUS WRITINGS

Circus constantly raises the question of the body, of its writings and of its engagements: what is the acrobatic body, the juggled body, the acted body? How to define the boundaries of performance and risk? To work one's body, to write it, to say it ... All these questions come to nourish a reflection on the circus languages and their intermixing. How to envisage the notion of technique? How to engage one's body physically and creatively on a daily basis? What is the dramaturgy that is inherent in the acrobatic act? What are the relations to bodies and identities involved in the work of the circus arts work?

- **2 presentations**
- **1 round-table exploring the body at work & creation processes**

CIRCULATIONS

There are currently many European circus cooperation projects which undoubtedly reflect a strong will to share knowledge and know-how, despite very different economic, political and cultural contexts. Could a project like CircusNext break the lines and build the bases for the promotion and the legitimacy of contemporary circus in Europe? This third theme invites us to question real, possible and imagined artistic and cultural circulations. Isn't it necessary today to reflect on the issues of borders, space, and distance? What are the effects of mobility on artistic work and cultural operators' practices, and how to accompany these circulations?

- **3 presentations**
- **1 round-table on the exchanges of knowledges and know-how in the circus field**

Each area of discussion was run in several formats to allow different topics, methodologies, points of view to be heard:

- Plenary lectures by scholars and researchers (sociology, aesthetics, political sciences, performance studies...)
- Round-tables with artists, scholars, cultural operators led by a moderator (expert of the field)
- Focus on a specific issue, lecture by a researcher or an artist

2. Participants

The conference was the opportunity for a lot of people to meet for the first time as only few circus events gathering so many different people are organized in Europe. The European Conference was therefore a unique place to discuss with colleagues and to have a better understanding of contemporary circus in Europe at different scales: venues, companies, universities, schools, etc

→ **28 speakers** from different **9 European countries** (Austria, Belgium, Croatia, Czech Republic, Denmark, France, Germany, The Netherlands, Switzerland): 10 artists – 9 researcher/scholars – 9 cultural operators working in the field with artists, festival or venues.

Agathe Dumont - Emilie Salaméro - Marine Cordier - Zita Hermann - Charles Vairet - Pierre Staigre - Géraldine Werner - Danijela Jovic - Philippe Goudard - Marie Le Sourd - Elena Lydia Kreusch - Roman Müller - Antonia Kuzmanič - Veronika Štefanová - Stéphane Segreto-Aguilar - Julie Descamps - Franziska Trapp - Sebastian Kann - Kitt Johnson - Satchie Noro - Alexander Vantournhout - Magali Sizorn - Alexandre Fray - Jean-Michel Guy - Valentine Losseau - Quintijn Ketels - Olivier Hespel - Alix de Morant - Thomas Riffaud

→ **115 participants** from across Europe including: head of circus schools, teachers, scholars, artists, production managers, touring managers, communication managers, public relation managers, directors of cultural venues, technical directors, cultural policies managers.

Statistics per type	
Programmers	11
Cultural Operators	33
Institutions	8
Schools (circus, dance,...)	3
Pôles Nationaux Cirque	6
University Lecturer	12
Artists	14
Production/Diffusion	18
Others	10

Statistics per country	
France	87
Belgium	9
Italy	1
Portugal	1
Switzerland	2
Croatia	1
Spain	4
Netherlands	2
UK	2
Austria	3
Denmark	1
Czech Republic	1
Germany	1

From the point of view of those who accompany artistic creation - venue directors, administrators, production and touring managers - and from the point of view of the artists, there seems to be a strong desire to share knowledge and know-how in spite of economic, political and cultural differences. This event thus shows that other places and spaces of discussion are needed in order to continue this work in the future.

Indeed, *Think Circus!* provided a better understanding of the realities of representatives of the sector, whether between jobs, roles or between countries. What it is like to being a circus artist, a circus cultural operator or a circus scholar in Zagreb, Rome, Copenhagen, Porto, Cork or Athens? In countries where there is almost no academic training and therefore little visibility, CircusNext allows for a double legitimation process: in terms of local cultural policies but also for the European partners of the Performing Arts sector, which can help break a certain isolation. Thus, the program is perceived as a possible space to "educate" artists, cultural operators and audiences. One of the richest aspects of this project is that it puts contemporary circus into question: **"We need to think about our practices in the field of performing arts in relationship to our societies, our world. There is a vitality in the circus that can help to fight."** , explains an artist.



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4. VALORIZATION

CircusNext Odyssey

Full resources on *Think Circus!* will be available online in order to build further discussions and give access to the intense debates to a wide audience. The conference resources will be available on the dedicated website **CircusNext Odyssey**, together with other audiovisual resources and accessible in French and English:

- **Full texts** in open access form the conference, **transcriptions** of round-tables and **audio recordings** of the debates
- **Audio-visual reports**, released in 2017, that illustrates the creation path of certain laureates of the promotions 2013-2014 and 2015-2016

The **CircusNext Odyssey** website aims at raising awareness of diverse audiences about creation processes and contemporary circus emerging authors' paths and to valorize a strong reflection on contemporary circus led by CircusNext. All resources help following up on the objective of CircusNext of developing a common expertise in echoing the existing local dynamics with European challenges. Questions or themes which can touch individually or collectively the project members and all people associated or interested in the project are discussed in these different resources and documents issued from the project and its cross-cutting reflection strands.

The resources are also related to all reflections produced by CircusNext at the end of the project and addressed to the professionals of the circus European sector:

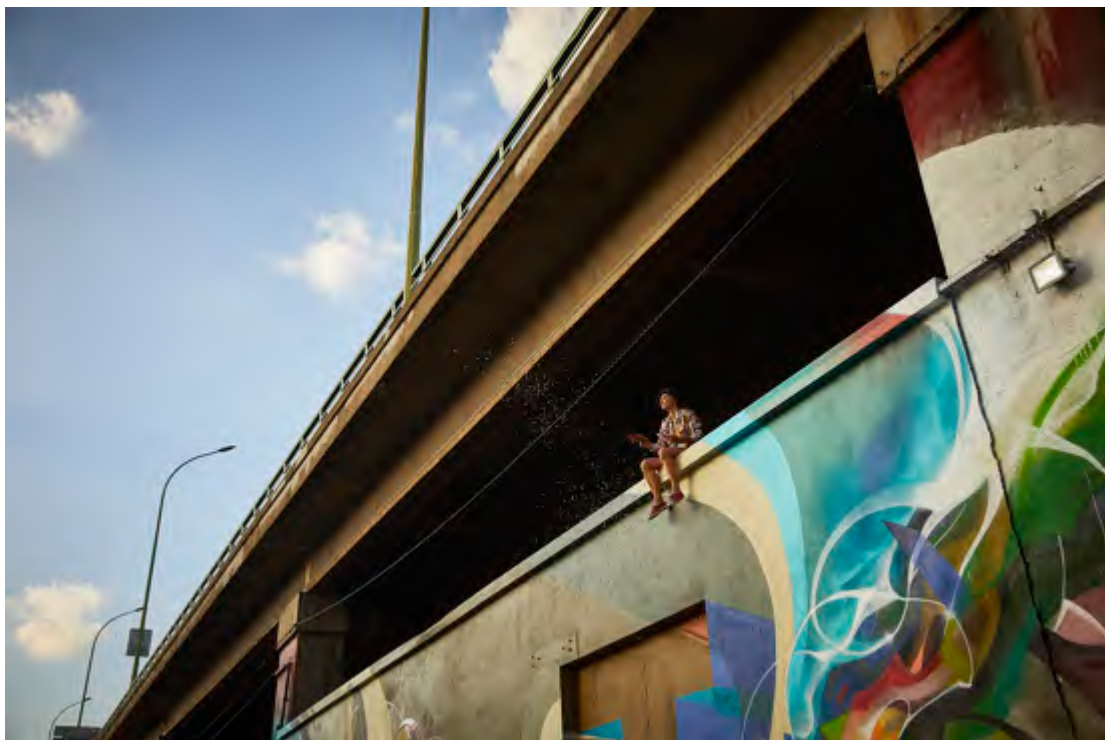
- **Creation conditions** in Europe
- A charter on **artistic residency hosting**
- What **new and innovating** models in terms of **support to emergence**?

Thanks to its new website launched in 2016, CircusNext was able to improve its communication and give a wider access to its activities. For example, a complete agenda of the European Season of Circus Arts was available online, giving more visibility to the project. The work of JTCE on social medias and through web communication also supported the projects and allowed a sharing of CircusNext values. Indeed, the project is based on a European network and even if there is a lot of formal and informal meetings, there are still tools to invent for digital working. Working more on communication and sharing of resources (with all actors: cultural operators as artists) goes in this direction. Sending regular information on the CircusNext operation, the partners and the artists who have been supported these last years keeps the network alive and invites to discover its complexity (residencies, touring, support...). As a complement, the JTCE team regularly participates in professional events during which they communicate about the CircusNext project.

This aspect of communication is also important because it makes the project explicit, as some of the less visible issues are sometimes difficult to grasp for the actors of the field. Thus, one could say that the challenge of communication is twofold: to inform on and value the project, and to produce resources to feed a more global reflection.

To conclude on the reflection and resources of the European Season of Circus Arts, we could discuss a few elements:

- The lack of international resources and publication in the circus sector is evident. The CircusNext Odyssey website is a cornerstone for building more network on circus resource sharing in Europe.
- The networking of the different "worlds" of circus seems fundamental. The conference, for example, allowed the encounter of people who rarely meet: researchers, artists, cultural operators. However, the debates showed that the points of view were complementary. Often, professional meetings are limited to very specific issues that do not allow to open a lot of dialogue and to get out of usual working relationships. More spaces for reflection could be beneficial for the field, following the dynamic initiated by the Circus Odyssey website.
- Time for reflection like conferences or round-tables and the transcription of these debates in online resources also opens the mind to others and favors the access to information for young circus authors who could, someday, participate in CircusNext. In addition, a resource like CircusNext Odyssey is another window on the work of the laureates and/or shortlisted artists and gives another access to their creation processes. In the meantime, social networks can also be a relay for communicating in an innovative and off-the-wall way about the artists' approaches and to feed collective thinking.
- Finally, the idea of valorizing the "traces" (of a creation process, of an ongoing reflection) deserves attention. Without necessarily speaking of "heritage" or "archives" in a historical perspective, documenting a project, thinking about "what is left" is also part of a writing process and could become a leading issue in a project like CircusNext. These "traces" are not only a testimony of "what happened" but they also give clues on the socio-political aspects of the project and its actors. Resources helps to understand, to step aside and to go further.



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Conclusion

This last year of the CircusNext 2013-2017 program was an opportunity for partners and cultural operators of the European territory to tour and present the works-in-progress or full shows from the laureate authors and to think together on what it is to be a contemporary emergent circus artist today. The presence of these authors in festivals, seasonal programming, at events specially organized were also an opportunity for audiences to (re)discover contemporary European creation, to be in dialogue with these artists, to understand their creative processes and to discover the very strong European cooperation which will have allowed their accompaniment. Furthermore, for cultural operators, the different events of 2017 were an opportunity to promote their vision of contemporary circus and try to improve it means.

In 2017, many issues were discussed: artistic content, writing, innovation, but also touring and production challenges. Through the European Season of Circus Arts and the European Conference, we understand that the interest in the project is the future of the art form, not only from an artistic point of view (taking artistic risks) but also from an economical and social point of view (sharing ways of supporting the art form). CircusNext has the potential to be a place for experiments on new aesthetics and new schemes of support. The financial and market issues are important, but it is also by inventing new economic models and other working methods between cultural operators and artists that CircusNext can allow other circus artistic projects, sometimes more radical, to exist in the European network. The European conference has shown it, the desire is strong to reflect together on the future. Following the same logic, the CircusNext Odyssey website is a way to go on with reflection strands and nurture other projects in the field. Targeting new audiences and educating to creation processes in the field of contemporary circus is still one of the major goals of CircusNext and must be carried out in the next years to enhance the support and educate audiences to the issues of authorship, new writings and contemporary aesthetics. Therefore, the issue of continuous educational schemes - for artists, for cultural operator, as well as for audiences - is fundamental and could be further developed in the future. In parallel, creating more space for collective discussion also seems to be a demand. Professional encounters, conferences, Inédits, Labs are all spaces that should be explored further.

The discussions within the CircusNext platform work as a democratic arena where everyone expresses his or her opinion contributing to the shaping of a community of cooperation in the circus arts. Networking is at the heart of CircusNext. The European members of the CircusNext cooperation platform implement the activity program by hosting part of the activities (residencies, selection week, public presentations, laboratories, etc.) and finance together the creation grants offered to laureates. They offer the artists the opportunity to meet performing arts professionals. This networking process is essential to the development of the creation projects and their viability. CircusNext is the place where the invention is possible and it must not be possible only artistically, but also intellectually. The European perspective also lies here. CircusNext is not only a way to federate what could be a European circus, but even more to promote a space where the actors could do and invent together.

Appendix

1. *Think Circus#1* ▪ Road Map for professionals

2. *Think Circus#2* ▪ Program

Appendix

1. *Think Circus!*#1 ■ Road Map for professionals

PROFESSIONAL ENCOUNTERS & ARTISTIC PROGRAM

	Thursday, March 23	Friday, March 24
	Cherbourg	Métropole Rouen Normandie (Rouen, Cléon, Elbeuf)
7:00		
7:30		
8:00		
8:30		
9:00		Trip Cherbourg > Rouen 7:30 - 11:00
9:30		
10:00		
10:30		
11:00		
11:30		
12:00		Professional Encounter <i>Think Circus! #1</i> "How to accompany circus artists today?" 11:30 - 13:00 @ H2O - Panorama XXL (Rouen)
12:30		
13:00		Lunch 13:00 - 14:30 @ Le Marégraphe (Rouen)
13:30		
14:00		
14:30		
15:00		
15:30		Professional Encounter <i>Think Circus! #1</i> "How to accompany circus artists today?" 14:30 - 17:00 @ H2O - Panorama XXL (Rouen)
16:00		
16:30		
17:00		Encounter with Adrien Mondot and visit of <i>Mirages & miracles</i> exhibition work-in-progress 17:00 - 18:00 @ H2O - Panorama XXL (Rouen)
17:30		
18:00	Shuttle from Cherbourg city center > Le Vox	Shuttle > La Traverse (Cléon)
18:30		
19:00	Show • Sandrine Juglair <i>Diktat</i> 19:00 @ Le Vox (Cherbourg)	WIP by Jordi Kerol <i>La Calaca (Extravaganza)</i> Performance by Hisashi Watanabe <i>Inverted Tree</i> 19:00 @ La Traverse (Cléon)
19:30		
20:00	Shuttle > La Brèche (Cherbourg)	Shuttle > Cirque-Théâtre (Elbeuf)
20:30	Dinner	
21:00	Show • Un Loup pour l'Homme <i>Rare Birds</i> 21:00 @ La Brèche (Cherbourg)	Show • Alexander Vantournhout <i>Raphaël</i> 21:00 @ Cirque-Théâtre (Elbeuf)
21:30		
22:00		
22:30	Shuttle > Hôtel Chantereyne (Cherbourg city center)	Buffet
23:00		Shuttle > Rouen

ROAD MAP CIRCUSNEXT FOCUS @ SPRING FESTIVAL

CONTACTS

Jeunes Talents Cirque Europe

Maud Thomas	info@circusnext.eu	+33 (0)6 75 30 69 26
Davi Juca Donizeth	production@circusnext.eu	+33 (0)6 30 61 82 36
Léa Collombet	administration@jtce.eu	+33 (0)6 63 97 06 58
Chloé Bodin	platform@circusnext.eu	+33 (0)6 35 23 68 26

La Brèche, Pôle National Cirque de Normandie

Lise Hoëz-Guezennec	developpement@labreche.fr	+33 (0)7 86 01 29 32
		+33 (0)2 33 88 43 73

Cirque-Théâtre d'Elbeuf, Pôle National Cirque de Normandie

Hélène Cadiou	helene.cadiou@cirquetheatre.com	+33 (0)6 30 50 98 59
		+33 (0)2 32 13 10 54

THURSDAY, MARCH 23 • Cherbourg

Trip to Cherbourg

Public transports itinerary to Paris Gare St-Lazare train station

From Paris airports: RER B to Gare du Nord and RER E to Hausmann - St-Lazare (Exit "Gare St-Lazare")

You can use the same RER ticket from the airport all the way to St-Lazare.

From Gare de Lyon: metro line 14 to St-Lazare (Exit "Gare St-Lazare")



Train Paris (St-Lazare) > Cherbourg

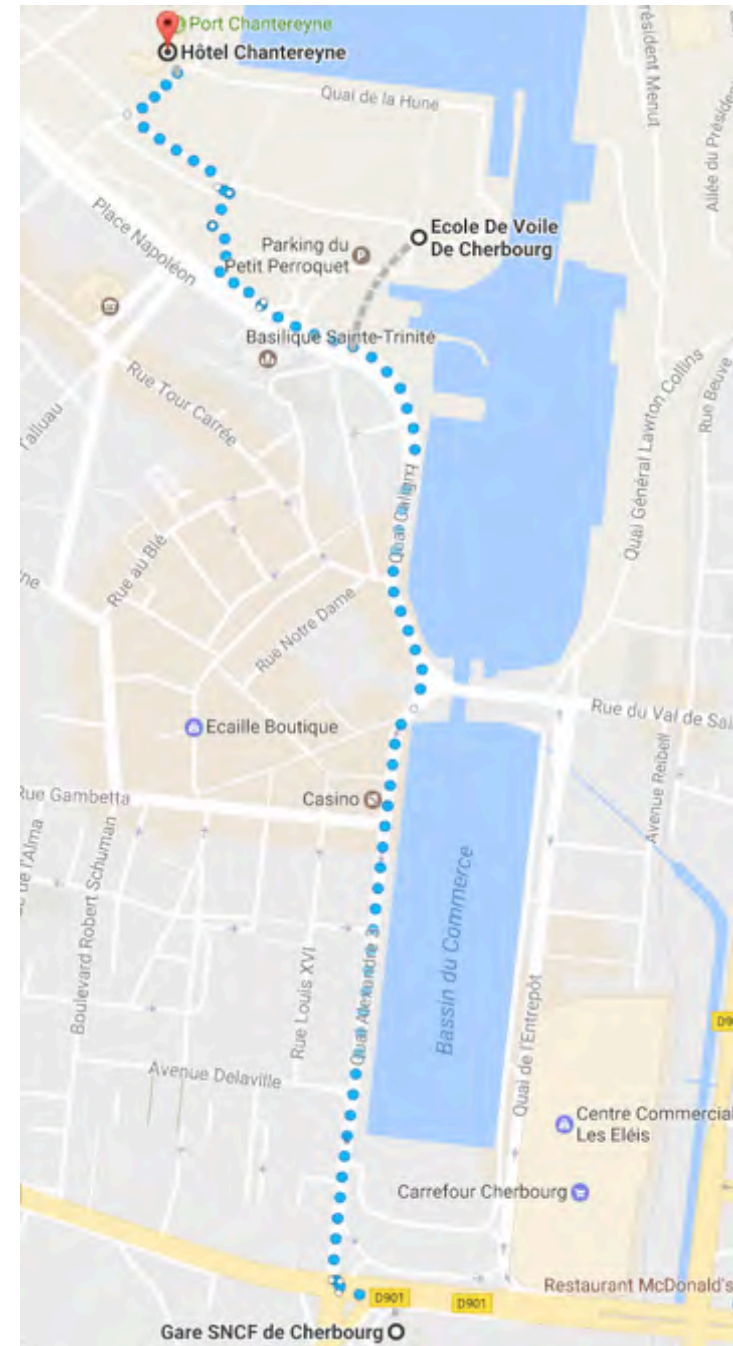


No food service in the train.

Check-in at hotel Chantereyne

Hotel accessible on foot
from Cherbourg train station

Hôtel Chantereyne
Rue de la Brigantine
Port Chantereyne
Cherbourg-Octeville



THURSDAY, MARCH 23 • Cherbourg



18:31 • Shuttle to Vox (Cherbourg)

Departure @ Mairie de Cherbourg (bus line 4 to La Glacerie Debussy), stop @ Jardin Public

Free • Use your free bus ticket

19:00 • Show • Sandrine Juglair • Diktat • CircusNext 2015-2016 Laureate



€9.50

Compulsory reservation online
Ticket in your welcome pack

Le Vox
129, avenue de Paris,
Cherbourg-Octeville



Shuttle to La Brèche (Cherbourg)

Free • Compulsory reservation online

Dinner

Plate

€8.50

Compulsory reservation online
Ticket in your welcome pack

*La Brèche, Pôle National des
Arts du Cirque Normandie /
Cherbourg-en-Cotentin*
Rue de la Chasse Verte,
Cherbourg-en-Cotentin



21:00 • Premiere • Un Loup pour l'Homme • Rare Birds • JTC 2005-2006 Laureates



€9.50

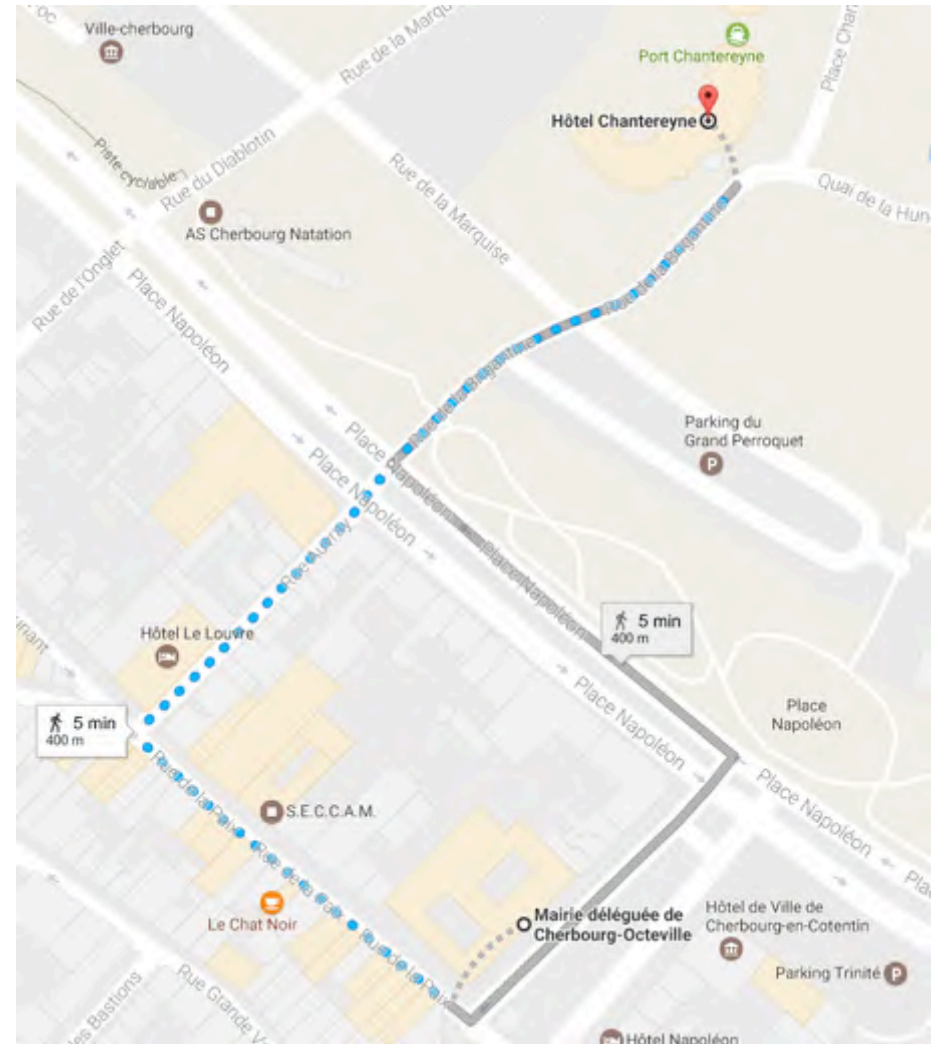
Compulsory reservation online
Ticket in your welcome pack

*La Brèche, Pôle National des
Arts du Cirque Normandie /
Cherbourg-en-Cotentin*
Rue de la Chasse Verte,
Cherbourg-en-Cotentin



Shuttle to hotel Chantereyne (Cherbourg)

Free • Compulsory reservation online



FRIDAY, MARCH 24 (day program) • Métropole Rouen Normandie (Rouen, Cléon, Elbeuf)

7:30 • Meeting in front of hotel Chantereyne



Shuttle to H2O - Panorama XXL (Rouen)

Free • **Compulsory reservation online**

Departure: Hôtel Chantereyne
Rue de la Brigantine
Port Chantereyne Cherbourg-
Octeville



**11:30 - 13:00 • Professional Encounter *Think Circus! #1*
“How to support circus artists today?”**

Inventing new approaches

How to accompany circus artistic projects of today while taking into account their singularity and/or their complexity? The diversity of artistic projects must bring us to question our practices and to invent new approaches.

Speeches by Agathe Dumont (researcher), Sophie Madjibé (104factory) and Bauke Lievens (researcher), followed by an open forum.



Panorama XXL
Bâtiment H2O - Auditorium
Quai de Boisguilbert
14bis avenue Pasteur, Rouen

Free • **Compulsory registration online**

13:00 - 14:30 • Lunch

Buffet

€15.50

Compulsory reservation online
Ticket in your welcome pack

Le Marégraphe
Espace Marégraphes,
Hangar B
Quai de Boisguilbert, Rouen



**14:30 - 17:00 • Professional Encounter *Think Circus! #1*
“How to support circus artists today?”**

Free

Compulsory registration online

Panorama XXL
Bâtiment H2O - Auditorium
Quai de Boisguilbert
14bis avenue Pasteur, Rouen



**17:00 - 18:00 • Exhibition (avant-première) • *Mirages & miracles*
Adrien M & Claire B • JTC 2003-2004 Laureate**

Encounter with Adrien Mondot and visit of a work-in-progress of *Mirages & miracles* exhibition, premiering in Autumn 2017

Panorama XXL
Bâtiment H2O - Auditorium
Quai de Boisguilbert
14bis avenue Pasteur, Rouen



Free



18:00 • Shuttle to La Traverse (Cléon)

Free • **Compulsory reservation online**

FRIDAY, MARCH 24 (evening program) • Métropole Rouen Normandie (Rouen, Cléon, Elbeuf)

19:00 • Work-in-progress • Jordi Kerol • *La Calaca (Extravaganza)* (30-40 min) • JTCE 2009-2010 Laureate + Performance • Hisashi Watanabe (Japan) (20 min) • *Inverted Tree*



La Traverse
37, rue Luis Corvalan
Cléon



Free

Compulsory reservation online - Ticket in your welcome pack



Shuttle to Cirque-Théâtre d'Elbeuf

Free • **Compulsory reservation online**

21:00 • French Premiere • Alexander Vantournhout • *Raphaël* (40 min) • CircusNext 2013-2014 Laureate



€10.50

Compulsory reservation online
Ticket in your welcome pack

Cirque-Théâtre d'Elbeuf, Pôle
National des Arts du Cirque
Normandie
2, rue Augustin Henry
Elbeuf



22:00 • Buffet

€10.50

Compulsory reservation online
Ticket in your welcome pack

Cirque-Théâtre d'Elbeuf, Pôle
National des Arts du Cirque
Normandie
2, rue Augustin Henry
Elbeuf



23:00 • Shuttle to Rouen



Free • **Compulsory reservation online**

Check-in hotels • More information on hotels partnerships in annex.

SATURDAY, MARCH 25

20:30 • Premiere • Netty Radvanyi • *Femme sans Nom* • CircusNext 2013-2014 Laureate



[extra event]
Reservation by Cirque-Théâtre
(+33 (0)2 32 13 10 50) or on
SPRING festival website:
www.festival-spring.eu

Cirque-Théâtre d'Elbeuf, Pôle
National des Arts du Cirque
Normandie
2, rue Augustin Henry
Elbeuf



Train Rouen (train station Rouen Rive-droite) > Paris

Book your train ticket on
<https://en.voyages-sncf.com/en/>

Appendix

2. *Think Circus!*#2 ■ Program

EUROPEAN CONFERENCE

THINK CIRCUS! #2

May 17 - 19
La Villette, Paris

REGISTER ONLINE



Culture

This project has been funded with support from the European Commission.



European conference THINK CIRCUS! #2
May 17th - 19th, 2017 @ Grande Halle de la Villette (Boris Vian)

Wednesday, May 17th PM ■ 14:00 - 19:00
[Welcoming from 13:30]

Think circus!

Cécile Provôt, director of Jeunes Talents Cirque Europe

Accompanying CircusNext: a researcher in immersion

Agathe Dumont, associate researcher to the CircusNext project

TRAJECTORIES

Relying on the diversity of the paths of the authors supported by CircusNext in their artistic project, this first theme will be the opportunity to question the professionalization of the artists and the artistic work modalities: how, as an author, to be both committed into an aesthetic purpose and stand as a project leader? Which dialogue can be invented between artists, technical directors, production or diffusion managers, institutions, cultural operators, and how can we have a different look on our work processes?

Looking at circus artists' professional paths

Emilie Salaméro, lecturer at the Sciences and technics of physical and sport activities department of Poitiers University

Marine Cordier, lecturer at the Sciences and technics of physical and sport activities department of Paris Ouest - Nanterre la Défense University

Beginnings

First results of the MIROIR03 study

Study produced by the European federation of circus professional schools (FEDEC)

Zita Hermann, associate sociologist to the MIROIR project

Round-table Accompanying the artistic emergence - From the integration into the world of work to the achievement of a project

Charles Vairet, artistic director of ATLAST, living creation label, CircusNext 2015-2016 mentor

Pierre Staigre, technical director of the CircusNext project

Géraldine Werner, co-founder and co-director of AY-ROOP, *scène de territoire pour les arts de la piste*

Danijela Jovic, coordinator of FEDEC

Moderator: Agathe Dumont, associate researcher to the CircusNext project

Futures

Being a circus author in 2052

A viewpoint by Philippe Goudard, circus artist and author, University lecturer in Performing arts at Paul Valéry - Montpellier 3 University

 19:00 ■ Cocktail



European conference THINK CIRCUS! #2
May 17th - 19th, 2017 @ Grande Halle de la Villette (Boris Vian)

Thursday, May 18th AM ■ 10:00 - 12:30
[Welcoming from 9:30]

RESEARCH AND INVENTIONS

Innovation, experimentation, uncertainty and risk are at the heart of CircusNext's approach, but spaces available to take the time to mature a project remain rather rare in the field of performing arts. How to define the notion of artistic research in circus and in other performing arts? We will rethink time and spaces of artistic research and question its position in a creation process. Beyond delineated territories, could we invent new ways to work, to invest the space, to create?

Utopias

For a utopian circus!

Jean-Michel Guy, research engineer at the French Ministry of Culture and Communication, dramaturge and stage director, CircusNext jury member

Round-table Research practices and places

Valentine Losseau, anthropologist at EHESS (Higher Studies for Social Sciences), magician and dramaturge

Quintijn Ketels, circus artist and author, company Side-Show

Olivier Hespel, critic, dramaturge at L'L, venue for the accompaniment of the young creation research

Moderator: Alix de Morant, lecturer in Performing Arts at Paul-Valéry - Montpellier 3 University

Margins

From street arts to public space handcraft: micro-policy of a presence

Thomas Riffaud, PhD student in Urban sociology at Littoral Côte d'Opale University

12:30 - 14:30 ■ LUNCH BREAK



European conference THINK CIRCUS! #2
May 17th - 19th, 2017 @ Grande Halle de la Villette (Boris Vian)

Thursday, May 18th PM ■ 14:30 - 18:00
[Welcoming from 14:00]

CIRCUS WRITINGS

Circus constantly raises the question of the body, of its writings and of its engagements: what is the acrobatic body, the juggled body, the acted body? How to define the boundaries of performance and risk? To work one's body, to write it, to say it... All these questions come to nourish a reflection on the circus languages and their intermixing. How to envisage the notion of technique? How to engage one's body physically and creatively on a daily basis? What is the dramaturgy that is inherent in the acrobatic act? What are the relations to bodies and identities involved in the work of the circus arts work?

Reading circus, a crossed analysis

Franziska Trapp, PhD student in Cultural Poetics at Münster University and Montpellier University

Agathe Dumont, associate researcher to the CircusNext project

Sebastian Kann, circus artist and researcher, PhD student in Theater studies - Utrecht University

Round-table **The body at work**

Kitt Johnson, artistic director of company X-Act, CircusNext 2015-2016 mentor and jury member

Sebastian Kann, circus artist and researcher, PhD student in Theater studies - Utrecht University

Satchie Noro, dance and circus artists and author, company Furinkai, Jeunes Talents Cirque 2003-2004 laureate

Alexander Vantournhout, circus artist and author, CircusNext 2013-2014 laureate

Moderator: Magali Sizorn, lecturer at the Sciences and technics of physical and sport activities department of Rouen Normandie University

Explorations

A proposal from Alexandre Fray around his work and the reflections of the day

Alexandre Fray, circus artist and author, company Un Loup pour l'Homme, Jeunes Talents Cirque 2005-2006 laureate



European conference THINK CIRCUS! #2
May 17th - 19th, 2017 @ Grande Halle de la Villette (Boris Vian)

Friday, May 19th AM ■ 9:30 - 13:00
[Welcoming from 9:00]

CIRCULATIONS

There are currently many European circus cooperation projects which undoubtedly reflect a strong will to share knowledge and know-how, despite very different economic, political and cultural contexts. Could a project like CircusNext break the lines and build the bases for the promotion and the legitimacy of contemporary circus in Europe? This third theme invites us to question real, possible and imagined artistic and cultural circulations. Isn't it necessary today to reflect on the issues of borders, space, and distance? What are the effects of mobility on artistic work and cultural operators' practices, and how to accompany these circulations?

Close distance(s)

Marie Le Sourd, Secretary General of On the Move

Circus mobilities

Questionning artists' mobility in Europe

Elena Lydia Kreuzsch, PhD student at the Theatre, Film and Media studies department of Vienna University, recipient of a DOC fellowship of the Austrian Academy of Sciences, artistic co-director of Squarehead Productions, CircusNext 2013-2014 laureate

Round-table Exchanges of knowledge and know-how: circulations and borders

Roman Müller, circus artist and author, company Tr'espace, Jeunes Talents Cirque 2003-2004 laureate, CircusNext 2015-2016 jury member, artistic director of cirqu'Aarau festival, Switzerland

Antonia Kuzmanić, circus artist and author, company Room 100, Jeunes Talents Cirque Europe 2009-2010 laureate, CircusNext 2012-2013 jury member and CircusNext 2013-2014 jury co-president, director of Hala 100, contemporary circus residency place, Croatia

Veronika Štefanová, researcher and critic, head of research and resource at Cirqueon, Czech Republic

Moderator: Stéphane Segreto-Aguilar, head of international relations at ARTCENA and coordinator of Circostrada Network

Dream Circus!

CircusNext artists' voices

Text by Agathe Dumont, associate researcher to the CircusNext project, read by Julie Descamps, responsible for programming and production at Circuscentrum

Friday, May 19th PM ■ 15:30
[Halle aux Cuirs, Parc de la Villette, registration needed]

Work-in-progress presentation: *POINGS* (30 min) by #CiE (circus/French text)

Creation by Justine Berthillot & Pauline Peyrade ■ Premiere in March 2018 (Le Préau, Vire - SPRING Festival)



**Conférence européenne THINK CIRCUS! #2
17 - 19 mai 2017 @ Salle Boris Vian, La Villette**

Marine Cordier

Marine Cordier is a sociologist, lecturer in Social sciences and humanities in the Sciences and technics of physical and sport activities department of the University of Paris Nanterre. She also is a member of the Research Center on Sport and Movement. In continuation of her PhD thesis in Sociology (2009) about the process of professionalization of circus artists, her research focuses on the analysis of professional trajectories in circus and performing arts. Since 2014, she has been part of the program "Sorties de scènes", which studies the reconversion process of dancers and circus artists. She also contributes to a research project on the artistic, administrative and technical frameworks of performing arts. She published *Être artiste de cirque* with Émilie Salaméro (Lyon, Lieux-Dits, 2012).

Alix de Morant

Alix de Morant is a lecturer in Theater and choreographic studies at Paul-Valéry Montpellier 3 University and member of the research laboratory RIRRA21 (Representing and inventing the reality of romanticism at the dawn of the 21st century). She also works with the program "Cirque: histoire, imaginaires, pratiques" and is co-responsible with Philippe Goudard of the circus arts documentary collection in the Montpellier University Library. She is also head of the Master's degree DAPCE (Artistic direction of European cultural projects) and member of the Master's degree "Exerce - Choreographic studies, research and experimentation" (Paul-Valéry University / ICI-CCN Montpellier-Occitanie-Pyrénées/Méditerranée), headed by Christian Rizzo. She is the author with Sylvie Clidière of *Extérieur Dance*, an essay on dance in public space (Montpellier, L'Entretemps, 2009), and has contributed to the editorial projects of *Stradda*, *Urban Scenes*, *Dédale*, *Cassandra*, and collaborated with HorsLesMurs, Ligeia, *E pur si muove*, *Ballet / Tanz*, *Alternatives Théâtrales*, *Théâtre/Public*, *ArtPress*. She has also worked as an artistic programmer and advisor for several choreographic companies and cultural institutions in France and the Netherlands.

Julie Descamps

Julie Descamps is in charge of programming and production at Circuscentrum and for the festival Smells Like Circus organized by the Arts Center Vooruit. She studied at the Conservatory of Ghent, Department of Theatre. She then was admitted at Lassaad School in Brussels, an international Theater School that applies Jacques Lecoq's pedagogy, based on movement and the art of body control. After her graduation in Lassaad, she became part of the artistic team of the Circus School in Ghent. In addition, she also worked as an actress and production assistant at Verenigde Planeten/United Planets.

Agathe Dumont

Agathe Dumont is a dancer, independent lecturer and researcher. She has been working as a researcher for CircusNext since 2014. In parallel to a career as a dance performer, she pursued a University education and defended a PhD thesis in Performing arts and a degree in Sport sciences. Her researches focus on the ways circus and dance performers deal with their daily work. She teaches at the National Contemporary dance Center in Angers and at the University, as well as for the Dance teacher national degree in France. She accompanies various projects as a researcher or author (Dance researchers association, European federation of professional circus schools, Centre chorégraphique national de Créteil). She is also an artist-in-residence, with Mariam Faquir, at L'L (Brussels). Her last book, *Käfig, 20 ans de danse*, was published in 2016 (Somogy).

Alexandre Fray

Alexandre Fray was trained as a hand-to-hand base at the National Center of Circus Arts (CNAC). From his readings and encounters, he built his own personal conception of what acrobatics are and had several experiences in dance with La cie des Syrtes, in theater with Anamorphose and HVDZ, in circus with Le Cheptel Aleikum, and in performance and theater with David Bobée. He created in 2005 with the flyer Federic Arsenault, the company Un loup pour l'homme. He has been trying hard to defend a vision of humanity where people are social entities, as different as dependent from each other. Since 2006, he leads the "Grandma project - *J'avais pourtant des rêves, Maman*" where he questions his own hand-to-hand base practice through the contact with elderly people. With the company Un loup pour l'homme he created in 2007 *Appris par corps* (Jeunes Talents Cirque 2005-2006 laureates), *Face Nord* in 2011 and *Rare Birds* in 2017.

Philippe Goudard

Philippe Goudard, circus artist, actor and author of about forty contemporary circus shows, is also professor of Performing arts at Paul-Valéry University Montpellier 3, where he runs the program "Cirque: histoire, imaginaires, pratiques" within the RIRRA21 laboratory (Representing and inventing the reality of romanticism at the dawn of the 21st century). Co-creator of *Artistes associés pour la recherche et l'innovation au cirque* (1980) and *Cirque d'art et d'essai* (1990), he joined the University to fulfil his academic research on physiology of physical activities, a Phd in Medicine (*Bilan et perspectives de l'apport médical dans l'apprentissage et la pratique des arts du cirque en France*, 1989), and a Phd in Performing arts (*Arts du cirque, arts du risqué : instabilité et déséquilibre dans et hors la piste*, 2005). Elected representative for circus at the Dramatic Authors and Composers Society - SACD (2001-2006, 2012-2015), passionate about the relation between art and sciences and by future studies, he speaks in numerous international conferences and has published about a hundred articles and books on circus. www.philippegoudard.net



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Magali Sizorn

Magali Sizorn is a University lecturer and researcher at the University of Rouen where she teaches in the Department of Sciences and technics of physical and sport activities. She is also co-responsible of the Master's degree "Development of cultural audiences" at the Department of Letters and Human Sciences. She carries out researches on the transformation of artistic activities and cultural practices that are usually called "popular" (mainly circus, street art, fairs). She released a book untitled *Trapézistes. Ethnosociologie d'un cirque en mouvement* (Rennes PUR) in 2013 and she recently took part in "Anthologies des arts du cirque" (CNAC/BNF); cirque-cnac.bnf.fr

Veronika Štefanová

Veronika Štefanová is a member of Cirqueon team (Praha, Czech Republic), and is head of the documentation and research centre. Researcher and PhD in Theater studies at the University of Praha, she is specialised in new circus and leads alongside several activities as a journalist, critic and translator.

Pierre Staigre

Pierre Staigre is the technical director of Jeunes Talents Cirque Europe and accompanies laureates and shortlisted artists in all the different steps of the scheme. He is also the technical director of the circus festival "Pisteurs d'étoiles" in Obernai since 2014 and works in parallel with different circus organizations and companies.

Franziska Trapp

Franziska Trapp, PhD student in Cultural poetics at the University of Münster (Germany) and the University of Montpellier (France), is working on the narrativity of circus. She is at the forefront of circus studies in Germany and organizes international conferences on circus arts, such as *Semiotics of the Circus* (2015) and *UpSideDown - Circus and Space* (2017). During the last years, Franziska Trapp has worked for various circus productions, such as the Festival Mondial du Cirque de Demain in France and Cirque Bouffon in Germany. zirkuswissenschaft.de

Charles Vairet

Charles Vairet is the artistic director of ATLAST, living creation label that he created in 2015. After carrying out the cinematographic programming of a Palestinian contemporary creation festival in Dijon (2003), he created in 2004 a festival of pluridisciplinary encounters between comic books, music, theatre or contemporary arts. He has been working in the contemporary circus field for nearly 12 years, in production, diffusion, development of companies and projects, which allowed him to travel all around the world. He collaborates with CircusNext as mentor for some of the laureates and has developed his own activity of support to project structuration. Since 2015, he has worked as temporary lecturer at Denis Diderot University professional institute (IUP) at the University of Bourgogne where he runs the module "Accompaniment of artists and companies, production, diffusion and artistic projects management" for Master's degree students in "Management for cultural operators & Intercultural and international projects engineering".

Alexander Vanthournout

Alexander Vanthournout studied contemporary dance at PARTS, Anne Teresa de Keersmaeker's school, and single cyr wheel and acrobatics at ESAC (Ecole Supérieure des Arts du Cirque, Brussels). Alexander has created a couple of solos including *Caprices* (2014), a choreographic solo to the music of Sciarrino, *ANECKXANDER* (created in 2015, 203-2014 CircusNext laureate) and *Raphael* (2017) both co-created with Bauke Lievens. He teaches regularly at Danscentrum Jette, ESAC and ACAPA (Academy for Circus and Performance Art, Tilburg, NL). From 2017 to 2021, Alexander will be long-term residence artist at Vooruit, Gent (BE).

Géraldine Werner

Géraldine Werner is the co-founder and co-director of AY-ROOP, an organization dedicated to circus arts with two directions: artists support and a territory cultural project. AY-ROOP benefits from a venue in Rennes, Théâtre du Vieux Saint-Etienne, where they implemented a permanent lab for circus arts. In 2016, the Regional Direction of Cultural Affairs of Brittany (DRAC Bretagne) designated AY-ROOP as *Scène de territoire pour les arts de la piste*. Géraldine Werner was the coordinator of Jeunes Talents Cirque from 2002 to 2006, and worked with several CircusNext laureates. She is now part of JTCE's board.



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Marie Le Sourd

Marie Le Sourd holds a diploma of Political sciences from the University of Grenoble (including one year at the University of Leipzig, Germany) as well as a Master's degree in Law on International cultural cooperation and relations from the University of Lyon. From 1999 to 2006 she was in charge of the Cultural exchange Department of the Asia-Europe Foundation based in Singapore (ASEF), particularly in the fields of young artists' exchanges, development of cultural policies and networks. In September 2006, she joined the French Ministry of Foreign Affairs, working as the director of the French Cultural Centre in Yogyakarta (Indonesia). Since January 2012, Marie Le Sourd is the Secretary General of On the Move, ensuring the daily management of the organisation and the implementation of its strategic plan.

Valentine Losseau

Valentine Losseau is an anthropologist at the Higher Studies for Social Sciences (EHESS), a magician and a dramaturge. With Raphaël Navarro and Clément Debailleul (Jeunes Talents Cirque 2001-2002 laureates), she initiated the artistic movement of New Magic. She carries out different researches on the practices of magic in the world and more specifically on Mayas societies and street magicians in India. Since 2009, she is associated with the Center for Mexican and Central America Studies in Mexico. Member of the 14:20 company, she uses her researches in anthropology to contribute to the writing and the dramaturgy of different shows and installations: *Vibrations*, *Wade in the Water...* She also took part in the shows of the companies Monstre(S)/Etienne Saglio (*Les Limbes*) and l'Absente/Yann Frisch (*Le Syndrome de Cassandre*). Since January 2017, she is an associated-artist at Théâtre du Rond-Point in Paris. She wrote several scientific articles as well as a book with Michel Butor, *Les Chants de la Gravitation* (L'Entretemps).

Roman Müller

Roman Müller has been living with, in, and for circus for more than 20 years. In his artistic works, he explores the relationship man-object-machine and gives life to dry theories by creating images that are exciting, surprising, and full of humour. The starting point of his stage research is the diabolo. With this instrument, Roman Müller and his company Tr'espace set new standards and built an international reputation in traditional but also contemporary circus fields. Roman graduated from Scuola Teatro Dimitri (CH) in 1999. He worked in diverse circus productions and founded his own company in 2002. He teaches in ESAC (École Supérieure des Arts du Cirque) in Brussels and more and more often is he asked by young artists to give an "outside eye" on their ideas and creations. Roman Müller himself was a Jeunes Talents Cirque laureate in 2004 and CircusNext jury member in 2015-2016.

Satchie Noro

Satchie Noro is a dance and circus artist. In 2002, she created the company Furinkai, a place for research, encounter, choreographic creations, performances, interdisciplinary installations (dance, circus, music, construction, photography...). Satchie Noro's work mixes genres, interrogates the media, the place of the body and its engagement.

Thomas Riffaud

Thomas Riffaud is a PhD candidate at the University of the Littoral Côte d'Opale in the laboratory Territories, Cities, Environments and Societies and a teaching and research assistant at the University of Montpellier. His research focuses on sports and artistic activities taking place in urban public spaces. He questions the impact of these forms of appropriation on the contemporary city. He will present his thesis entitled "Working the public space: The artisans of street sports, in situ dance and street art in Montpellier" in June 2017.

Émilie Salaméro

Émilie Salaméro is a lecturer in Sciences and technics of physical and sport activities department of the University of Poitiers and a member of CeReGe (Centre for research in management). She works on professional dynamics and individual careers in the fields of arts and body expertise. Most of her work focuses on circus artists and dancers. She also teaches in the Performing arts department and in the professional degree "Development of projects in dance and circus" at Jean Jaurès University in Toulouse.

Stéphane Segreto-Aguilar

After a Bachelor's degree in Foreign languages, Stéphane Segreto-Aguilar obtained a Master's degree in Politics and Cultural Management in Europe between Paris (Institute of European Studies) and Montreal (Concordia University). He contributed successively to the Italian cultural influence in France (Institut Culturel Italien de Marseille) and to the French cultural influence abroad (French Embassy in Cuba and Institut Français d'Espagne in Valencia). He participated in the management of a European cooperation project dedicated to contemporary art with Apollonia (Strasbourg) and ArtOS Foundation (Nicosia). He then coordinated international relations at iDANS, an international festival of contemporary dance and performance (Istanbul). Back in France, he administered a musical ensemble in residence in Yonne, La Fenice. Since 2016, he is responsible for international relations at ARTCENA, the National Centre for Circus Arts, Street and Theatre, and coordinates the European network Circostrada.



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Jean-Michel Guy

Jean-Michel has been a member of Jeunes Talents Cirque's jury since its creation (and vice-president and president some years). He has several tasks in hand, and juggles with various professional activities. He is a research engineer at the French Ministry of Culture and Communication (future studies and cultural policies department), where he leads sociological studies on various subjects, in particular on performing arts audiences. He is an author and a circus shows director, in particular those of la Scabreuse, a company that he co-founded. He was co-author and performer in *Jongleur pas confondre* by Non Nova company (Phia Ménard), and a co-author of the movie *Un rêve de cirque*. He also assists various circus companies on dramaturgy matters. He teaches critical and aesthetic analysis at the National School for Circus Art du Cirque of Rosny-sous-Bois and at National Center for Circus Art of Châlons-en-Champagne. He wrote on circus and for circus (articles, books, DVD such as *Le Nuancier du cirque*, elaborated in collaboration with Julien Rosemberg).

Zita Herman

Zita Herman is a sociologist and labour economist. She is an external researcher for the European Federation of Circus Schools (FEDEC) on the MIROIR Project. She is a former member of the organizing committee of the International Circus Festival of Budapest (2006-2012) and a former external collaborator of TRAFÓ Contemporary Arts Center in Budapest on its circus project. She has published many articles and is also the author of a report for the FEDEC: *Analysis of Key Competences of Young Professional Circus Artists*, FEDEC, 2010.

Olivier Hespel

Olivier Hespel is an independent critic and dramaturge, especially for choreographers. As such he also works at L'L (Brussels), venue for the accompaniment of the young creation research.

Kitt Johnson

Kitt Johnson is a choreographer, dancer, and artistic director of the X-Act company in Denmark and former athlete. She worked with a lot of circus artists and for several circus companies as a performer. Her work is physically engaged and she leads a reflexion on the body: its mutations, its limits. She was jury member of CircusNext 2015-2016 and has followed, as a mentor, several artists in their creative and physical work during the support phase of the project.

Danijela Jovic

Danijela Jovic is the general coordinator of the European federation of professional circus schools (FEDEC) since 2009. She is specialized in the question of urban regeneration through civil society and arts. She worked on participative projects and in situ installations and led several interdisciplinary residency programmes. At the FEDEC, she works on the quality improvement of the education for professional circus artists.

Sebastian Kann

Sebastian Kann is a circus artist and graduated from the Montreal circus school. He is also a young researcher: his Master thesis in Theatre studies at Utrecht University is entitled "Taking back the technical: Contemporary circus dramaturgy beyond the logic of mimesis". Currently, he is continuing his theoretical research, as well as working as a dramaturge in circus and dance contexts.

Quintijn Ketels

Quintijn Ketels is an author and circus artist, co-founder of the Side-Show company, and a graduate of ESAC (Brussels). In 2015 he benefited from an artistic research program from the Flemish government for an artistic project and therefore integrated a program with several laboratories, in dialogue with other artists or mentors and with no immediate production goals.

Elena Lydia Kreuzsch

Elena Lydia Kreuzsch is an artistic co-director, curator and producer within the Irish circus company Squarehead Productions, alongside Darragh McLoughlin, CircusNext 2013-2014 laureate. She has a practical education in contemporary circus and contemporary dance as well as an academic background in Critical development studies, Cultural politics, International cultural management and Theatre studies.

She is currently a PhD candidate at the University of Vienna researching artistic mobility in the contemporary circus field. She furthermore teaches as a guest teacher in professional circus schools and is a member of the advisory board for circus funding of the Austrian Cultural Ministry.

Antonia Kuzmanić

Antonia Kuzmanić is the director of the company ROOM 100 (Croatia). She was a Jeunes Talents Cirque Europe laureate in 2009-2010, jury member in 2012-2013 and co-president in 2013-2014. ROOM 100 works on different projects to display contemporary circus, its history and its importance to wider audiences in Croatia through HALA 100, a residency place for contemporary circus (first of its kind in Croatia and ex-Yougoslavia, created in June 2015). This place hosts international circus artists, offers circus movie screening and thematic exhibitions.



coordinated by

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