

# RIDE & CAMP

A travelling project, promoted by 'Un Loup pour l'Homme',  
across Central and South-Eastern Europe (Switzerland, Austria, Slovenia, Croatia, Serbia, Romania...)



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# THE COMPANY 'UN LOUP POUR L'HOMME'

The circus company 'Un loup pour l'homme', through its approach of **acrobatic hand to hand balancing**, aims at defending a vision of humanity made up of social individuals, as different as they are dependent from each other. Enamored of power and freedom, the acrobat appears relentlessly grappling with his own limits; standing the strain of his relation to the other, man reveals his greatness and weakness, the complexity of his human nature.

The origins of Un loup pour l'homme lie in the encounter between two acrobats, the French carrier **Alexandre Fray**, and the flying acrobat **Frédéric Arsenault** from Quebec. Triggered by two shows created under the direction of Guy Alloucherie, they decide in 2005 to initiate a specific research on their approach of hand to hand balancing. To them, these acrobatics are not only a raw material to give shape to, but primarily a strong relationship between two men.

For Un Loup pour l'Homme, more than a material to give shape to, hand-to-hand balancing is a language and a way to study human relations. The company believes that acrobatic **art is about action** rather than demonstration. It is an art form where the virtuosity of artists enables to understand mankind in a sensitive way. The group dynamic is always triggered by a voracious curiosity and the wish to put into question what seems to be taken for granted, not really to push one's limits but rather to open the range of possibilities.

The first piece done by the company ***Appris par corps***, built upon real-life experience and an extraordinary physical commitment, endeavors to stand for a vision of the art of circus that is conceived as art of action, in which acrobatic virtuosity works to benefit a search for humanity. This show was received with a keen interest by both audiences and professionals, and was performed 200 times in Europe and throughout the world.

The same human values drive the ***Grandmother Project*** that Alexandre started in 2006, which questions his carrier skills by being in contact with elderly people. Here the acrobatic gesture unveils a superb fragility, in the intimacy of the encounter between an old lady and an acrobat.

Strengthened by this success and experience, Un Loup pour l'Homme proposed a new creation in 2011, **FACE NORD**, which further develops the work already done beyond a duo performance. Four men explore a script full of rules and physical games, embarking the audience on an experience that establishes the origins of acrobatics within the innocence of childhood games.

In 2017, the team got back together and expanded around **RARE BIRDS**, a circular show based on the permanent transformation of movements in which, rather than fixing their positions, the six acrobats aimed to maintain imbalances.





## RIDE & CAMP – THE PROJECT

Ride & Camp is a travelling project which consists of getting in touch with partners from Central and South-Eastern Europe to create forums for dialogue and artistic initiatives.

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It's all about being on the road and connecting our starting point with **several destinations of Central and South-Eastern Europe**, by taking with us what constitutes the company "Un loup pour l'homme": its members, circus tent, shows, vehicles, know-how, interest in new encounters and sharing as well as its natural taste for celebration.

We will meet energies, organizations, artists, institutions, here and there. The point is to get to know those who would like to support emergence of contemporary circus in this region. We will participate to the global movement by accompanying the development of activities and projects that local actors are implementing, by planting new seeds, encouraging new possible paths.

In some cities, we will set up our camp and pitch our circus tent. In this way, we set up a **temporary location** to give life and space to artistic initiatives and interactions: the core of our project.

With our local partners, we will create these **forums of artistic meetings** and present our shows, invite theirs, organise workshops, ensure togetherness and make sure we are visible as much as possible and attract the most people at each one of our events. We will also encourage contact with the local community.

Naturally, our main activity revolves around the **circus and acrobatics** and we seek to first invigorate and reinforce the local appearances of this art, still emerging in some European countries. Nevertheless, other similar artistic fields will also be invited (dance, physical theatre, performers) based on the connections that were made and, beyond that, nothing holds us back from joining forces with other types of associations that would like and could contribute to the success of these events.

## **FOR US, IT MEANS TO PARTICIPATE TO THE DEVELOPMENT OF CONTEMPORARY CIRCUS, THROUGH 6 APPROACHES:**

### **> ARTISTIC DEVELOPMENT**

through artistic exchange, shared trainings, common creation time, but also presentation of contemporary circus shows, sometimes under circus tent

### **> AUDIENCE DEVELOPMENT**

through promoting discovery of circus for everyone, by proposing meetings and special moments for discussions with inhabitants, by creating links for audiences from close artistic fields

### **> EDUCATION DEVELOPMENT**

by proposing workshops, discovery times, but also by sharing good practices amongst pedagogs, by uniting energies and sharing tools for circus education

### **> CIRCUS IN THE HEART OF CITY AND SOCIETY**

by coming within the scope of public space, proposing actions that can shake daily life, creating partnerships with organisations from civil society, including in the world of education or care

### **> PROMOTION AND ACKNOWLEDGEMENT OF CONTEMPORARY CIRCUS**

by participating to the change of image about circus, promoting its diversity towards large audiences, medias and also public institutions

### **> STRUCTURATION AND COOPERATIONS**

by supporting professionalization of circus actors, sharing working tools and methodologies, creating collaborative work synergies among the regional actors and promoting networking.

## CONCRETELY, THIS IS WHAT WE WISH TO ORGANIZE IN THE PARTNER CITIES :

\_ in some towns set up a **temporary location** for a campsite of vehicles and a circus tent. It would be like a **temporary artistic village**, namely a visible and attractive venue for performances, exchanges and encounters. We will of course make the most of the physical presence of a circus tent and convoy of caravans which may be an event in itself as it brings about the unexpected throughout the city,

\_ organise **workshops**, for professional artists. Organize a network of young artists from the region in order to create a common artistic object together

\_ perform and organise a maximum of **shows** (our own shows, including “Rare Birds” and “Face Nord”, as well as those of our host teams) and **work-in-progress presentations**,

\_ host evenings and event days on shows and **various artistic and festive events**, in collaboration with local teams (artistic companies, screenings of short films, tango or dance evenings, concerts, shared meals, parties...),

\_ organise **cultural activities** and initiations for non-artistic audiences (volunteers, schools etc.),

\_ organise a meeting for circus pedagogs of the region, experiment together and **share tools and good practices for circus/artistic education**

\_ promote exchanges by organising **meet-and-greets** and discussions with various partners (regarding the role of the circus, artistic life, different cultures...).

It is meant to be an artistic and swarming space, open to artists and the public.

An array of local initiatives on our part, in a friendly and festive atmosphere.

This could be sometimes close to a festival, but does extend largely beyond the mere distribution of performances.

It's a sort of forum for encounters and artistic initiatives.



# CONTEXT AND CHALLENGES

## ENCOUNTERING OTHERS

By its very definition of acrobatics, designed initially as an **interaction** among people, the project of “Un loup pour l’homme” has always been all about “others”. What matters is not so much the individual per se but the bonds that are formed between several human beings.

This travelling and artistic project across Europe is a natural extension of this concept and idea. **Reaching out to others** is part of an artist’s role. Indeed, if artists wish to be a mirror or an eye-opener of the world, they could not be themselves in an overly confined space. In order to reflect life, it’s undoubtedly crucial to first rub shoulders with it. It’s the artists who must, first, put their intentions into action, set themselves in motion and **dare to leave their territory**. Because then, it is important to us to help make our artistic work visible to all types of audiences, without prejudice to their cultural background or lifestyle, whether they be young or old, from home or elsewhere.

During its touring years, “Un loup pour l’homme” has often left home and ventured abroad. This has always been a **rewarding experience**, even though disappointment would sometimes arise when it was not possible to prolong an encounter after a performance. Over time, our team has become more diversified and its members now reflect the image of **European citizenship**. Our French company brings together citizens and residents from 7 different European countries! These past few years, we initiated and organised encounters at a very local level in our departments of Nord and Pas-de-Calais. It thus makes sense that we are today considering a European level. Simply as this is where our neighbours, friends, peers and families are. Places we don’t usually visit and somewhere we’re so close to yet so far away from. Where distance makes encounters possible, where differences awaken natural curiosity and where rare visits create a buzz!



## TAKING PART IN THE STRUCTURING OF THE CIRCUS THROUGHOUT EUROPE

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At a geographical and historical level, the artistic form of ‘contemporary’ circus, is of French origin and has brought in its wake the development of schools and movements in numerous countries. However, its presence remains **inconsistent at European level**. Invigorated by the creation of networks and organisations (such as Circostrada, Circus Next, Caravan), its presence is still under consolidation and has recently seen a new wave of local initiatives, festivals, companies or locations loom and blossom. We would like to **merge our energies** with this **advent** and new beginnings to help support and put this extraordinary art on the map.

In the countries we wish to visit, artistic creation is experienced differently than in France. Perhaps due to the less substantial amount of resources granted by the State. As for the circus, it’s an art that is barely **emerging** and still largely unrecognized. And yet, in terms of cities (capitals or major cities) with a high population density, cultural life and the arts are well and truly present and are a foundation from which to broaden our relocations.

Through its circus work, especially, “Un loup” continues its efforts to **empower acrobatic disciplines**, well away from the norms of pure entertainment. By developing this body and relational language, we certainly shake things up in regards to circus acts, for one, and also allow others to reposition themselves. When visiting cities and artists we meet or see more rarely, as well as places where the circus has had fewer opportunities to be experienced as a contemporary artistic discipline in its own right, we probably have an impact on the local artistic life.

There is more to learn outside of our own comfort zone by venturing into uncharted territory. By reaching out to other artists and audiences, we discover alternative approaches to the world of entertainment and cultural life as well as other methods. Moreover, by committing ourselves to this unique adventure, we gain **experience** in the organisation of such projects, which will allow us in the future to refine, at home or elsewhere, the way we make new encounters.



## A MOBILE THEATRE

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We support the idea of a **mobile theatre and mobile accommodation**. In this sense, we defend the very idea of nomadism. In a world that promotes sedentary lifestyles, designing a touring project that involves having to travel to meet other people, is a manifesto in itself.

Our work based on connections and encounters cannot only assume asking an “audience” to come to us. Indeed, it’s our responsibility to make the first move into the world, also in the literal sense. The circus, thankfully, carries something of this extraordinary act in its genes, which has managed to continue and which we like to call our own. If we defend acrobatics as a **physical potential**, living in mobile accommodation also reminds us that these choices are indeed possible and that freedom can only exist when in fact seized.

It is our strong belief that the **liberty** of doing is conquered on a daily basis by actually using it. The circus artist who always performs in a variety of different ways is in fact a political animal. Everyone has the power to do something, make something exist and move boundaries. By carrying out this project, we get our hands on it and seek to make others share our desire for it.

Usually, we respond to an invitation asking us to perform here or there, which isn’t necessarily our initiative. Here, it’s the company’s desire that drives us for it’s the company itself that **initiates** and organises. The opportunity and energy thus differ. Given its scope and rarity, this project also acquires this extraordinary trait that makes it all the more special.







# INDICATIVE CALENDAR

## Fall 2017 – August 2018

Contact with partners, project co-elaboration, preparation and production of the prefiguration project

## September – October 2018

Prefiguration of “Ride & Camp” in Croatia, Serbia and Slovenia, as well as in Greece (gathering of Teatroskop network). Traveling for a part of the “Un Loup pour l’Homme” team so as to test the project’s principles, elaborate first acts, strengthen ties and make new ones through scouting missions and presentation of the project and our partners.

*Prefiguration organised with the support of Teatroskop and French Institute/City of Lille*

## November 2018 – April 2019

Prefiguration assessment and re-writing of the project and action plan with all partners.

Preparation of Ride&Camp 2019

## May 2019

### RIDE & CAMP - Step 1 – Zagreb (Croatia) – 6 to 7 days

Participation of Un loup pour l’homme’s team to the festival Cirkobalkana : presenting shows, launch a common creation, workshops for beginners, co-organisation of a roundtable.

## June – July 2019

### RIDE & CAMP – Step 2 – 1 month

>Salzburg (Austria) : workshops for students of circus school, 1 show

>Rijeka (Croatia) : 1 or 2 shows, workshops for children and teenagers

>Split (Croatia) : 1 show, 1 professional workshop

## September - October 2019

### RIDE & CAMP – Step 3 – 1 month ½

>Celje (Slovenia) : 1 show, 1 blind walk, 1 workshop

>Belgrade (Serbia) : co-organisation of a circus forum, circus tent, 4 shows, common creation with young artists, gathering with circus pedagogs from the region, roundtable.

>Novi Sad (Serbia) (to be confirmed) : 1 show, workshops for artists, cultural actions for young people

>Timisoara (Romania) : co-organisation of a circus forum, circus tent, 2 shows, workshops, cultural action Rencontre/s, presentation of a common creation

>Pristina (Kosovo) (to be confirmed) : workshop with artists

>Tirana (Albania) (to be confirmed) : workshop, 1 show

>Arogno (Switzerland) : 1 show

>Ste Croix (Switzerland) : 1 show and 1 blind walk

>Pesmes (France) : 1 show

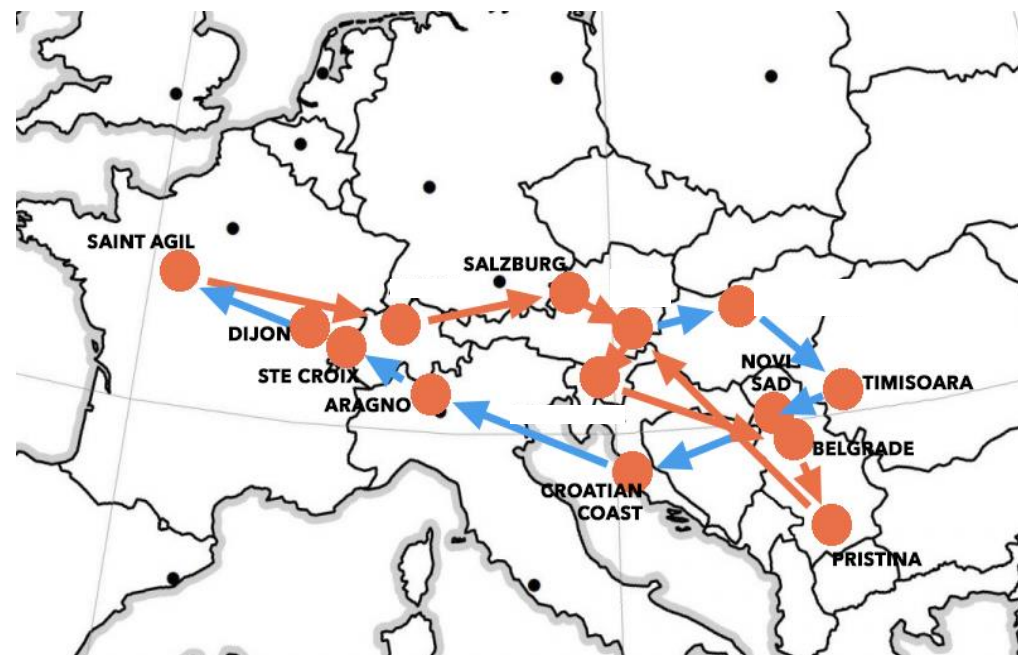
## November–December 2019

Assessment of “Ride & Camp”, in relation to our project partners.

# PARTNERS & ITINERARY

Working with local organisations lies at the core of the project. This is what the meeting and co-organisation is all about. It will allow us to effectively base the organisation on local resources with individuals facilitating access to contacts and local networks. It's also a token of success, visibility and attendance. But it's mostly a way of making this project last and ensure that it leaves a trace in time and that others seize what has already been created locally.

The aim is to surround ourselves with a variety of different partners (theatres, festivals, artists, training structures, etc.) so as to increase the opportunities of making our encounters more fruitful and fertile.



## OUR MAIN PARTNERS : CIRKOBALKANA

For the whole project, we will be working in close collaboration with the team of CIRKOBALKANA, a gathering of Serbian and Croatian companies, who have been working together in several years to create events around circus in the Balkans.

CirkoBalkana members are also initiators of a network for development of contemporary circus (CPUP – platform for circus in motion) and implement a strategy for gathering data and “mapping” circus in the region. They are also members of the European network Circostrada.

[www.cirkobalkana.org](http://www.cirkobalkana.org)

CirkoBalkana is led by 3 organisations :

- **Cirkorama (Zagreb, Croatia)**  
[www.cirkorama.org](http://www.cirkorama.org)  
Jadranka Žinić Mijatović, coordinator

- **Cirkusfera (Belgrade, Serbia)**  
[www.cirkusfera.org](http://www.cirkusfera.org)  
Milan Manić, project and program coordinator

- **Čarobnjakov Šešir (Pula, Croatia)**  
<https://www.facebook.com/Udruga-Čarobnjakov-šešir-1077249159079411/>  
Irena Boljunčić Gracin

# RIDE & CAMP / LOCAL PARTNERS

## >ZAGREB (CROATIA)

This step will be organised with the team of **Cirkobalkana**, and also :

**ZPC - Zagrebački Plesni Centar**  
[www.zagrebackiplesnicentar.hr](http://www.zagrebackiplesnicentar.hr)

**French Institute of Croatia**  
Thomas Schnabel

## >SALZBURG (AUSTRIA)

**CIRCUS TRAINING CENTRUM Salzburg**  
<https://www.ctc-salzburg.at>  
Heidrun Neumayer

## >RIJEKA (CROATIA)

**Brichouse Programme, RIJEKA 2020**  
[www.rijeka2020.eu](http://www.rijeka2020.eu)  
Jelena Milic

## >SPLIT (CROATIA)

**ROOM 100**  
[room100.org](http://room100.org)  
Antonia Kuzmanić

## >CELJE (SLOVÉNIE)

**French Institute Slovenia**  
Mathias Rambaud

**Muzofil, Association for musical consciousness**  
<https://muzofil.org>  
Maja Bjelica, Hana Vodeb

**Cirkokrog, association for Circus Pedagogy**  
<http://cirkokrog.com>  
Kristina Debenjak, Eva Zibler

**Company MismoNismo**  
Eva Zibler, Oton Korošec, Tjaž Juvan

## >PRISTINA (KOSOVO)

**ODA THEATER**  
[www.teatrioda.com](http://www.teatrioda.com)  
Florent Mehmeti

## >BELGRADE ET NOVI SAD (SERBIA)

This step will be organised with the team of **Cirkobalkana**, and also :

**French Institute Serbia**  
Anne Lorraine Vigouroux

**Festival BELEF**  
<https://www.belef.rs>  
Aleksandar Ilić, artistic director

**Kultura Nova**  
[www.kulturanova.org](http://www.kulturanova.org)  
Milan Vračar, funder and producer

**COMPANY LUDIFICIO / Cirkoneo**  
[www.ludificio.com](http://www.ludificio.com)  
Mira Dobrković

**FUNDATION ECOC 2021 NOVI SAD**  
<http://novisad2021.rs>

**And also organisations participating to the exchange about creation and circus pedagogy**

- SCOALA DE CIRC TIMISOARA \_ Imre Nagy \_ Timisoara
- MINI ART FUNDATION \_ Geo and Galina Kalev \_ Sofia
- CIRKOKROG \_ Kristina Debenjak \_ Ljubljana
- Company MismoNismo \_ Eva Zibler, Oton Korošec, Tjaž Juvan \_ Ljubljana

## >TIMISOARA (ROUMANIE)

This step will be organised with the team of **Cirkobalkana**, and also :

**SCOALA DE CIRC TIMISOARA**  
[facebook.com/scoaladecirc](https://facebook.com/scoaladecirc)  
Imre Nagy

**FUNDATION ECOC 2021 TIMISOARA**  
<http://www.timisoara2021.ro/en/>  
Liliana Cîra-Niculescu

## >STE CROIX (SWITZERLAND)

**Compagnie Ici-bas**  
<https://www.cieicibas.com/la-cie-ici-bas>  
Christine Daigle, circus artist, artistic director

**School LEZARTI' CIRQUE**  
<https://www.lezartircique.ch>  
director Dominique Bugnon

## >AROGNO (SWITZERLAND)

**Cultural commission of the city of Arogno**  
Evelyne Flückiger







# RIDE & CAMP

Project 2019

Promoted by Un Loup pour l'Homme

In collaboration with partners from Central and South-Eastern Europe

With support from French Institute and Teatroskop network

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