



## **DANCING ON THE STREETS**

Toward a Street Theater Festival in the US

by Sonia Kozlova Clark

Unicycle Productions LLC

*This is a work in progress draft.*

*Please write to me with your feedback or for more information  
on any of the shows listed here:*

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# STREET

Streets are made for walking. Streets connect an avenue to another, a neighborhood to another. Streets bring us to our loved ones, or our business partners, places of self-realization, nurture, dream factories, office, bosses, mothers, nurses, yoga classes.

A city street is just one version of a public space, any place virtually offered for the public to enter without explicit permission. Public spaces bring us shoulder to shoulder, face to face (or foot to nose) with each other. In public spaces we are bound by common rules of decency or whatever serves our sense of dignity, to deal with the rest of the world on our terms, to see and to be seen. Sometimes, public spaces are a venue for protest.

And the art that happens there is therefore of a very special kind, regardless what discipline of practice the artist shares: circ, be-boy, beatbox, clown, tightrope, music, blues, violin, saxophone or a rabbit in a hat. It moves us both physically and emotionally.

Street is the most common point of connection. It is the place where we are socialized, equalized, and joined by a shared path.

For a growing number of artists, the street is a stage, and each passerby is an unwitting audience.



La Gran Oui, FestArts Libourne, photo by Sonia Kozlova Clark

# THEATER

The contemporary “street arts” scene is multifaceted and diverse in the number of disciplines.

The art of engaging in a public space some track to the practice of the shamans in caves and natural habitats of early humans, Socrates in an Athenian marketplace, pre-medieval Rabelaisian feasts and carnivals, the minstrels on medieval plazas. It is also an art born out of protest and the civil right movements of the 1970s. To some it is the belly button festival Heso Matsuri in Hokkaido Japan (which looks medieval but really started in 1968) and of course indigenous traditions on all continents past or present.



Elephants Laugh, Aurillac, photo by Sonia Kozlova Clark

In the words of producer, performer and now Artistic Director of the **Kleines Festival** in Hannover Germany, **Casper De Vries** “Street Theater is an art form. It took a while in Europe to have this art form recognized at all. It did not come out of nothing and all over sudden it was there. Its been a development of many many years. Next to Opera and theater they developed a kind of art outside the walls where artists can do things that are not possible inside, they play with water and fire, or large sets that would never fit into a theater. You can fly things in the air, have people hanging from a crane. It is limitless, so it is very interesting to explore for artists and the interesting thing is it free for the audience to join or not, if it is on the street, the artist has to make sure that there is a connection, otherwise the audience moves out immediately. It is a very honest way of connecting between artist with audience, but also of audience and audience. It is like a gathering of friends to enjoy each other and a piece of wonderful art.” [Sonia Kozlova Clark interview with Caspar at Kleines Festival July 28 2024)



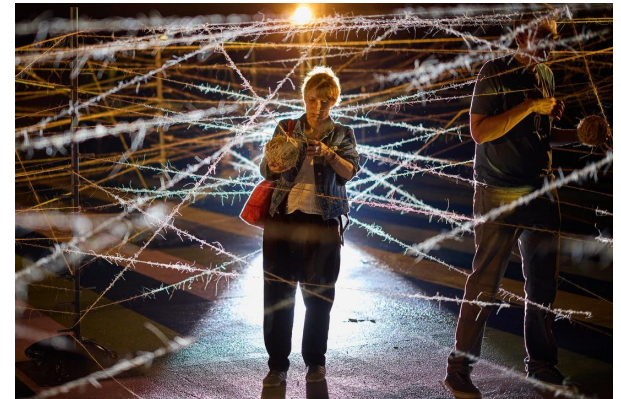
“In the sky, we craft dreams. Our art is a symphony of flight and color, where the boundaries of reality blur and imagination takes flight. We don’t just create performances; we sculpt the air itself. Imagine a landscape where the ordinary is transformed into the extraordinary, where giant inflatable creatures drift gracefully above, casting shadows of wonder on the ground below. Our art is not confined to the stage; it expands into the open sky, inviting everyone to look up and be amazed. Each of our creations is a testament to human ingenuity and creativity. We bring to life whimsical forms that soar and dance, engaging audiences in a shared experience that’s both surreal and enchanting. Our work turns public spaces into magical realms, where the familiar becomes fantastical and the sky is a canvas for our imagination. We celebrate the joy of being uplifted—both literally and metaphorically. We aim to spark a sense of wonder and delight, to remind people of the beauty and possibility that lie just above their heads. Our performances are not just events; they are celebrations of the human spirit and the boundless creativity that can transform our world.”

**Plasticiens Volants founder, Marc Mirales, artistic director Marc Etieue**

“We perform in public spaces, we perform in spaces that belong to no one, and to all at the same time. When you perform outdoors, we are obligated to collaborate with others. Like the cafe over there and the firemen and the city hall police for the circulation. Of course, with the festival and the security guard, there are many, many factors that remind me that I am one part of this society to make something together in the place which belongs to everyone, so for me it is also meaningful to organize something together. Just to make this performance. Because I know that just to make this performance we depend on many many people each time, many people that I have not even met. It is important for me to know that I belong here” **Juhyung Lee, Galmae, C’est pas là, c’est par là | Galmae/갈매**, a South Korean artist based in Marseille [Sonia Kozlova Clark interview at La Strada Festival, Graz, Austria, August 2 2024]



Plasticiens Volants @ Artpark, 2022, photo by Jordan Oscar, Artpark & Co.



Galmae @ Artpark, 2022, photo by Jordan Oscar, Artpark & Co.



“In our processions, we don’t just perform; we invite the city to dance with us.” says Caty Avram of Generik Vapeur in our recent interview. “Picture a river of humanity flowing through urban landscapes, transformed by art into something both ephemeral and eternal. We’re not merely moving from place to place, we’re weaving through dreams and realities. Every corner we turn, every face we meet becomes a part of our story. The street becomes a living canvas where the performance and the public merge into one continuous act of imagination.”

“In these processions, art breathes life into everyday streets, turning mundane moments into extraordinary encounters. We aim to disrupt the ordinary, to stir up wonder and reflection as we journey through the city. It’s not just about the spectacle; it’s about the shared experience, the spontaneous communion between artist and audience. Through our promenade theater, we craft a space where everyone, whether they’re an onlooker or a wanderer, becomes part of an unfolding narrative. The city is our stage, and its people are both spectators and participants. Together, we create a living tapestry of art and life, where each moment is a brushstroke in a grand, collective masterpiece.” **Generik Vapeur, Pierre Berthelot & Caty Avram**



Bivouac250, Out There Festival 2018 © David Street



Caty Avram, Generik Vapeur, FestArts Libourne, 2024 photo by Sonia Kozlova Clark

# FESTIVAL

The street theater audience is a special gang of all walks of life and class, equalized and socialized by the quest to discover something new, to laugh and feel together. We cannot be stopped by the 102 F heat, rain, performers invitations to take a risk, twisting our necks and squeezing into the tiniest of openings between strangers' bodies, allowing a neighbor's foot inches away from your cheek. It is a part of the experience to share this common space.

An experienced festival goer is skilled in ways to share the space with the others, tilting the head at most inopportune for the neck angles to the tips of one's toes; brushing off the drops of the rain your glasses; filtering out the sounds of the street or just the opposite perhaps: inviting it all into the ultimate experience. The memory will later bring up the sounds, the smells, the smoke, the touch, the feeling on your skin.

It is the act of “public laughter”, the public voice, the sense of celebration that equalizes and acknowledges us. The artists are an inseparable part of us and we are the inseparable part of any act. “the biggest impact of our festival is in persistent emotion” said **Frederic Remy, Artistic Director of Aurillac**, the 37-year old festival which brought over 35,000 people per day (140K total) with over 600 acts and altogether 3,000 shows in 4 days. “It is not the tradition that brings people here, but contemporary artists who speak to them in a shared voice.” |

If the theater world wanted to find ultimate relevance, look no further than a well done street theater festival.



Piston Errant, FestArts Libourne, photo by Sonia Kozlova Clark



Mirage by Dyptik, La Strada, photo by Sonia Kozlova Clark

“What is important is that we work together, it is a citizen’s culture. We do not just invite artists with finished projects, we create work with them.” **Werner Schrenpf Artistic Director of La Strada, Graz**, Austria told me in a conversation. His festival runs in the middle of the summer for 9 days. The program presents up to 30 different projects by international artists from all over the world in our city of Graz. The festival has existed already for 27 years and is quite well known in the city. It is well received in these nine days we have up to 120,000 people joining the city and the lives.”[Sonia Kozlova Clark interview, La Strada, Graz, August 2 2024]

**Frederik Remy, Artistic Director, Aurillac**, France, from my interview at Aurillac Festival in a separate conversation with me adds “The artist welcomes the audience, but the citizen welcomes the artist. And there is something like a big deal to be together, to have this value of hospitality. So everybody in this situation has to welcome you, and you have to welcome me. It’s has been almost 40 years of the festival in Aurillac and the love story here is between the citizen and the artists”.



La Gran Oui, FestArts Libourne, photo by Sonia Kozlova Clark

“One thing is very important in our in our festival, and we want to have a very strong way, uh, expression of freedom of artistic expression. And it's best done on the street than behind closed doors. WE need the freedom to create and talk about everything. Even if it's uncomfortable. And it doesn't matter. You have to.”[Sonia Kozlova Clark interview, at Aurillac, August 17, 2024]

“[FestArts] is a very important part of the city and the whole population is involved.” says Tiphaine Gil, the Artistic Director of FestArts in Libourne: “there is beautiful history that is related to this “inhabitants” thanks to the founder Dominique Beyly, who created this “dream” some 20 years ago. ... working closely with the volunteers who take a week off from their work at the permission of their employers to work at the festival. The town residents also host the artists they choose. Altogether this relationship makes for the soul of the festival. And then what thrills me is seeing the all visitors walking the streets, being a part of their experience. This is what makes all the work worthwhile.” **Tiphaine Giry, Artistic Director of FestArts, Libourne**, France [Sonia Kozlova Clark interview, at FestArts, August 2024]



“Street Theater is the most democratic form of art without economic barriers. It is the best introduction into the performing arts for new audience. Allot of young people experience performance for the first time on the street squares. A lot of people bump into a dance piece or circus piece on the square by coincidence and are intrigued by the unexpected. And if they like it, they can go into the large theaters eventually. The performances themselves are an active dialogue between the artist and the audience. And it is fun. It has to be.” **Anna Giribet Argilès, Artistic Director / Natàlia Lloreta Pané, Managing Director, Fira Tarrega, Spain**, interview at Fira Tarrega on September 8, 2024

The world of Street Theater is thriving in festivals around the world. From Heso Matsuri (the belly button in Hokkaido Japan) to Adelaide Fringe in Australia to Aurillac and many others in France, La Strada in Graz, Austria and SPOT in Lithuania, to the National Arts Festival in Makhanda, South Africa.



Photography by Sonia Kozlova Clark

Here is a glimpse into the mind-blowing statistics of the Street Theater Festival scene abroad:

**Chalon dans la Rue (France)** in 2023 attracted more than 200,000 visitors over five days, with around 1,000 performers across 150 performing troupes. **Avignon Festival (France)** is one of the world's largest arts festivals, drawing over 155,000 visitors. The IN festival features over 400 performances, while the OFF festival boasts over 1,500 different shows, involving thousands of artists

**Edinburgh Festival Fringe (Scotland)** in 2023 recorded around 250,000 unique attendees, issuing more than 3 million tickets for over 3,500 different shows, with approximately 20,000 performers involved

**Adelaide Fringe Festival (Australia)** is the largest arts festival in the Southern Hemisphere, with over 1,200 shows across more than 300 venues in 2023. The festival attracts around 6,000 performers and reached a record-breaking 1 million tickets sold. In 2023, the festival drew 45,000 visitors from interstate and international locations, generating 230,000 visitor bed nights

**Aurillac International Street Theatre Festival (France)** attracts over 120,000 attendees across four days, featuring more than 600 performing companies.

**Fest'Arts in Libourne (France)** welcomes around 40,000 spectators annually, with around 100 artists and companies performing during the festival.

**La Strada Graz (Austria)** draws strong community participation with performances by about 200 artists from various international groups .

**B-FIT in the Street! (Romania)** saw over 65,000 attendees in 2023, with dozens of companies and around 250 performers engaging the public.

**FiraTàrrega (Spain)** in 2024 sold over 11,600 tickets for paid shows, with performances from more than 50 companies, including around 400 artists.

**PASSAGE Festival (Denmark and Sweden)** is Scandinavia's largest street theater festival, featuring around 60 companies and over 300 artists, drawing thousands of visitors.

**Oerol Festival (Netherlands)** welcomes over 50,000 visitors annually, with about 100 performances and approximately 700 artists and creators involved each year.

**Spraoi International Street Arts Festival (Ireland)** attracts tens of thousands of visitors, with performances from more than 200 artists, both local and international.

**Dublin Fringe Festival (Ireland)** includes around 650 performances from over 500 artists across multiple genres, contributing significantly to Ireland's performing arts landscape.

**Seoul Street Arts Festival (South Korea)** is the largest street arts festival in Korea, featuring more than 500 artists performing across various venues in Seoul.

**Tokyo International Theatre Festival (Japan)** includes performances from around 300 artists each year, combining traditional and contemporary performances .

**Chale Wote Street Art Festival (Ghana)** is a major African street art festival held annually in Accra, featuring hundreds of artists, musicians, and performers. The festival includes street theater, murals, interactive installations, and musical performances, with thousands of visitors attending each year.

So, then, why do we shy away from this practice professionally in the US?

I know, I know: the issues of control, the liabilities, the GL insurance, the rain being excluded from Force Majeure clauses, the challenge of making this engagement transactional (money to admission), the Actors' equity rules, Department of Labor, Department of Buildings, Department of Transportation, the department of all departments. But still there are thousands of us all over the world dare to join together, craning our necks, crowding on pavement under the sun or rain, clutching that beer or a parasol. Can we truly be that different?

To seek answers to this question that has been with me for over 20 years of professional practice, both creating, producing and presenting home-grown and international work, and presented an opportunity of a pause, in some ways one might argue due to this professional passion of mine, my partner, Thomas, and I undertook what some might call an epic and once-in-a-lifetime, bucket list, midlife trip under the circumstances that would be hard to replicate. On July 26th, my 51st birthday, we raised our champagne glasses on a flight Toronto - Frankfurt.

Six countries, 46 days, 450528 steps, 197 miles walked, over a thousand laughs extracted from this body. These are some of the highlights.

Yours truly,

Sonia Kozlova Clark

[Unicycle Productions LLC](#)

October 2024



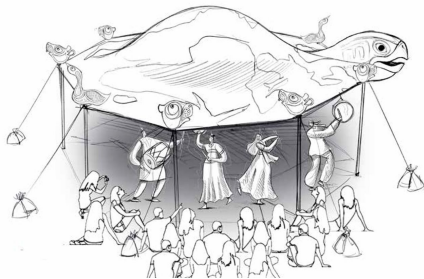
Photography by Sonia Kozlova Clark



**Plasticiens Volants**, founded in 1976, revolutionized street theater with their use of giant inflatable puppets and aerial storytelling. Their visually stunning performances, often featuring fantastical creatures soaring above the crowd, have made street theater a more immersive, communal experience. Through works like *La Ballade des Anges* and their involvement in large events like the Olympics and international festivals, Plasticiens Volants brought visual grandeur to street performances, proving that ephemeral art in public spaces could achieve the same awe and technical sophistication as traditional theater.



*Plasticiens Volants had three successful US tours with Rochester Fringe Festival and Artpark and will be presented in partnership with Rochester Fringe Festival.*



## GULLIVER

PLASTICIENS  
VOLANTS  
(France)

Show premiere: 2024

based on the characters from Jonathan Swift's novel "Gulliver's Travels," finds himself in strange lands where societies function in bizarre or exaggerated ways. The "puppet" is elevated by the crowds beneath over the course of a public procession.

*Procession /  
Large scale  
puppetry*

Gulliver is an explorer, an immigrant navigating a strange, new world. He is a symbol of discovery, and the outsider's perspective and his story is a lesson in social acceptance and value of the "foreign".

[Currently looking  
for presenting  
partners in the US  
for Sept 2025](#)

## TURTLE ISLAND

[Plasticiens Volants](#)

Anticipated show  
premiere:

**Sept 2025, US**

G. Peter Jemison, a renowned Seneca/Heron Clan artist based in New York & company Plasticiens Volants, France collaborate on a version of the Haudenosaunee creation story "The Earth Grasper". The larger show is to be developed over the coming years, this performance would be Part I focusing on the Turtle through a dance by Haudenosaunee native performers around the inflatable puppet painted by Peter Jemison and brought to life by Plasticiens Volants.

*Procession / Large  
scale puppetry*

Both shows  
can travel with  
the same  
company &  
freight

US rep: Sonia Clark, [Unicycleproductions@gmail.com](mailto:Unicycleproductions@gmail.com)



## MOBILE HOME

Transe Express  
(France)

Drum show & parade with aerial grande finale

A drum roll in the sky? If you look up, an unreal vision appears to you in the form of a gigantic human mobile. Suspended at the end of a wire, the drum majors of the Cie Transe Express draw an extraordinary aerial fanfare. But a frail trapeze artist soon comes to disturb the gentle floating of our little characters. A spectacular fairy tale, for children of all ages.

*The show can incorporate local drummers and a workshop + live performance*

*Procession /  
Large scale  
music*



Founded in 1982 by Brigitte Burdin and Gilles Rhode, Transe Express is a renowned French street theater company celebrated for its large-scale outdoor performances that blend circus arts, music, visual art, and pyrotechnics. Drawing inspiration from ancient processions, carnival traditions, and industrial-era aesthetics, the company specializes in aerial performances, often using cranes to lift performers high above the audience, transforming public spaces into spectacular stages.

Culturally, Transe Express has played a pivotal role in legitimizing street theater as an art form, breaking down the boundaries between performers and audiences. Their use of public spaces—transforming city squares, parks, and streets into theaters—challenges conventional notions of performance and art accessibility. The company's blend of spectacle, humor, and technical innovation continues to inspire awe, reinforcing the cultural value of street arts in France and beyond.

Transe Express created and performed in the US in 2011 with Jay Wahl in Philadelphia International Festival for the Arts





Generik Vapeur, founded in 1984, is known for its high-energy, politically charged performances. Their use of urban spaces, industrial materials, and chaotic choreography critiques societal structures, bringing activism and art to the streets. Through large-scale interventions, such as the emblematic Bivouac (1988), they created public spectacles that mixed pyrotechnics, noise, and moving crowds, challenging the boundaries between audience and performer. Generik Vapeur's work helped to highlight street theater as a medium for social commentary and public discourse

## BIVOAC

### **GENERIK VAPEUR**

40th anniversary tour

(France)

The show can incorporate any number of local performers and volunteers.

A legendary performance by one of the most prominent street theater companies in Europe, this procession brings up the rebellious spirit of New York. "If the problem is the color of our skin, we shall paint it blue, then we are all the same" Caty Avram, co-founder of Generik Vapeur.

End of an ordinary day in the city center. And suddenly, on a sound banner, a rush of blue men and women take the city from behind. Rock'n Choc! They take the city from behind and divert the streets, the fountains, the public benches, the statues. They look for a place that resembles them, a pyramid, somewhere, a signpost for the gathering, then for the overtaking. They vanish as they arrived, in the music. Rock'n'choc.

*A note on the first three companies above: started with these three (Generik Vapeur, Plasticiens Volants, and Transe Express) as each of these iconic street theater companies (alongside their presenting festivals like Aurillac) have played a transformative role in elevating street theater to a respected and influential art form. All three have collectively redefined the potential of street theater, not only as entertainment but also as a socially relevant, immersive, and visually stunning form of art. Their contributions have ensured that street theater is now recognized as a legitimate and vital part of contemporary performance culture.*

*Procession /  
Large scale  
music*





# GENERIK VAPEUR's off-spring

companies developed under the auspices of Generik Vapeur

## Cie Ta Meme Cow-Boy, Le Piston Errant & Galmae (all three currently touring)



Developed on the base of Generik Vapeur

### BOOM!

#### Le Piston Errant

(France)

A post-apocalyptic world, two high-energy musicians and a robot meet for a mechanized voodoo trance. Accompanied by their mechanical drummer, they are ready to do anything to bewitch you in their smoky universe... Dive into the heart of a mechanical and musical experience, in a joyful dialogue of the deaf between humans and machines!

*Procession /  
Large scale  
music*



### Ta Meme Cow-Boy

#### "Scopitone"

(France)

*My note: this group will attract both music fans and family festival crown, anyone who has a loved one tinkering in a garage will relate especially well. All music references in the show are American blues.*

*Ta Meme Cow-Boy is founded by Generik Vapeur's son, and delivered a late night dance show with sounds that referenced American nostalgia mixed with electronic & French mixes. A modern, unique dance party fit for a night scene in Brooklyn*

*music*





## GALMAE

C'est pas là, c'est par là

(France / South Korea)

Developed on the base of Generik Vapeur

*From my interview with Juhyung @ La Strada, July 2024:*

*"I encountered the street theater for the very first time in 2012 in Seoul, my home town. I had the chance to participate in a street theater project and it made me feel for the first time that I belong here, even though it was my town, the city where I was born. The experience transformed the way I saw my city; see the city environment, which can be my neighborhood or a commercial area, or a street where I walk every day. I felt like I belong here. For me it was a rich experience.*

*"Now with Galmae, we toured already in 13 different countries (including the US with you) and around 60, 70 different cities. And every time the performance is different, not just because of the installation, but because where we are situated: if we are in the forest, if we are performing late at night versus an early evening. Everything changes. Performance. Everything can be the factor of different atmosphere of the performance and especially in the US. I was surprised at how we are quite different, but at the same time quite similar. I see something in common every time with small details, but I also see how much we share in common and how the audience relate to the installation universally. This should be around the 100th performance of this piece, and we have common background regardless of country and regardless of city." ... "we perform in public spaces, we perform in spaces that belong to no one, and to all at the same time. When you perform outdoors, we are obligated to collaborate with others.*

*Like the cafe over there and the firemen and the city hall police for the circulation. Of course, with the festival and the security guard, there are many, many factors that remind me that I am one part of this society to make something together in the place which belongs to everyone, so for me it is also meaningful to organize something together. Just to make this performance. Because I know that just to make this performance we depend on many many people each time, many people that I have not even met. It is important for me to know that I belong here."*

South Korean artist Juhyung Lee explores his own experiences during a demonstration in Seoul in 2015 with his company Galmae in "It's not there, but there". His primary focus is on understanding how a crowd moves. What defines the "we"? What is an individual within a group? Using an expansive string installation, Lee creates a sensitive collective experience, prompting actions like untangling the enormous string and revealing its symbolic significance through simple yet spectacular and surprising means.

The show had a successful US tour in 2022, including PS21, Artpark, Rochester Fringe Festival and a number of others. In 2024 I saw this show at 3 festivals in Europe (while they toured even more). It is an excellent show for university campuses, public spaces of any kind.

*Interactive  
installation/live  
performance/stre  
et*

**La Strada  
graz**

**FIRA TARREGA 19**



## QUI SOM by Baro d'evol (Spain/France)



Currently looking for presenting partners in the US for Sept 2025

**Laurent Ballay**  
**Directeur délégué / Managing director**  
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+33 5 67 33 60 20 / +33 6 75 29 77 74  
<http://barodevel.com>

Indoor with an outdoor finale outdoor party and procession:

Clown, acrobatics, physical theater, *plastic* arts, dance, and music are all freely mixed in the new show from the Franco-Catalan company.

### ***an irresistible vital energy in the face of the current apocalypses (Le Monde)***

Who are we? forms the first part of a triptych - an energetic, colorful, but also thoughtful dream journey into our inner worlds, into the identity of being human.

The first part of a triptych in which ceramic is both the material and the gesture of an investigation into our worlds in the making, a journey through our ways of believing and doing together, Qui som? is a wager: that dreaming is an exploratory and transformative power, an imaginary force that overflows each of us to link us to other presences, a way of orienting ourselves in obscure journeys, in secret lands. It's a struggle. It's alive. In colour. In clay. In plastic. In scraps and eternity.

"Our inner worlds, our intimate territories, are the breeding ground for the social landscapes to come. So if what's to come is already here, inside our bodies, if it's already being made inside us, we're trying to highlight what keeps the joy, the desire, what resists, sings and dances inside us forever, to give ourselves the courage to see ourselves and not forget the worst."

Barbara Métails Chastanier and Camille Decourtye for Baro d'evol



## Elephants Laugh – MULJIL

Director: Jinyeob Lee

(Seoul/South Korea)



Although separated like islands, we are all immersed in the same sea. Nobody can choose the conditions of life themselves. We owe much to those who endure the agony and hatred present in the world.

On Jeju Island, elderly women dive into the deep waters every day to collect shells. While drawing inspiration from these *haenyeo* (sea women) who flirt with death on a daily basis, *Elephants Laugh* tells of fear, danger, welcome, sharing, thanks to these windows placed vertically on the ground, water almost to the brim. Submerged actors, inert bodies, clothes and hair floating, gradually come to life. When a group of volunteers approaches to observe them, then tries to join them, another metaphor emerges: what does accepting others into one's universe mean? Do we have enough space to live together? Will we survive or drown? With an apprehension totally different from our European points of view, *MULJIL* approaches the notion of community, without filter but with limitless poetry.

Theater / street theater





## KAMCHATKA

Eight characters lost in the city, each carrying their own suitcase. Passers-by or immigrants?

Naïve and curious, their emotions are barely contained, they know nothing about our norms, our rules and our way of life.

The game they play is so subtle it could be mistaken for reality. It is precisely there where a space for dialogue opens, where the spectator becomes an active part of the exchange and the experimentation.

Kamchàtka eventually turns into a mirror ; a mirror of our behavior towards the Other, the Foreign, the Different. Shall we build our future with the Kamchàtka members or should we reject them?

## FUGIT

An adventurous and evocative flight that rather than being only an attempt at running away is a means of resisting. The story of those who have left, of those who will be leaving and of all those who have played a crucial role in assisting them.

A homage to those who have had the courage to abandon the unnecessary, leave the familiar behind and move on, striving for a better world. You will have to choose too.

[“One of the most moving theater pieces I have ever experienced” Monique Martin, US producer](#)

**MIGRAR WORKSHOP / a migrations and street theatre workshop:** More than a workshop, Migrar is a journey that we offer all those who wish to discover the city which they have arrived in, or which they have never left, with a new viewpoint, free of prejudice, with a child's curiosity, dealing with the theme of immigration. It is a collective experience where theatre is conceived as a social ritual meant for discovering and reinventing oneself, of re encountering ones own story, similar to the dynamics in our ever-changing society. Prior knowledge of street theatre is not required; instead, keenness for wanting to interact with a group and for letting yourself be carried away towards new ways of communication is sufficient. The theatrical techniques are used for creating both a distinctive language and group unity that allow the collective to rediscover every day life realities and to put forward different tools, which contribute to a broader reflexion over our society.

*Concept, joint creation and performers:* Cristina Aguirre, Maïka Eggericx, Sergi Estebanell, Claudio Levati, Andrea Lorenzetti, Judit Ortiz, Lluís Petit, Josep Roca, Edu Rodó, Prisca Villa. *Artistic direction:* Kamchàtka / Adrian Schwarzstein. The Workshop will be conducted by 2 members of the company.

[Currently looking for presenting partners in the US for Sept 2025](#)



A creation by Dion Doulis (Oregon, US), Karin Holmström (Oregon, US), and Philippe Laliard (France)

An international collaboration between Begat Theater (FR), Hand2Mouth (USA) and WaxFactory (USA)

## Begat Theater

## - HOME/LAND

## USA

## (FRANCE/US)

Conceived as a living installation, *HOME/LAND* is gently explored, without any imposed temporality. First, there are these anonymous stories placed on aligned chairs, to be read by the light of a small lamp. A multiplicity of testimonies collected by the company during its residencies, which speak of exile, identity, otherness, roots torn out or found.

Then, there is this benevolent dialogue that begins with a volunteer on the notion of "home", and the ephemeral nature of all things.

Finally, each participant heads to the bar to concoct a herbal tea, choosing the herbs and flowers they fancy.

Beyond a show, Begat Theater's work is an experience.

An intimate, personal and collective journey at the same time, in any case generous and overwhelming, which we keep inside ourselves for a long time, warm, like a gift.

*Site-specific theater*







## MDR Los Galindos

Marcel Escolano,  
Anicet Leone,  
Gabriel Agosti

(Spain/Italy)

(this video is meant as a precursor to the outdoor show)

*pushed into an closed “construction” site we are thrown on makeshift bucket seats at the feet of a judge who unfairly condemns an innocent to hanging. A gory comedy ensues as we laugh to tears at a rolling head.*

By far the hardest laugh on the entire trip. Astonishing circus skills (acro, aerial, juggling, work with found material and public space, and more death-defying foolishness)

S.C.

Succumbed by a feeling of devastating injustice and a spooky global mismatch, we want to call into question the arbitrariness of justice from a clown’s point of view, as a character on the stage and a circus dweller. MDR is a scenic experience, which has called for a shift of an everyday fact by setting up a show to spread optimism and engage critical spirit, where laughing, pleasure and fantasy are the driving force. From the Artist: “The circus, a nomadic art, has led us to navigate many lands and at the same time it has allowed us to travel in different emotional settings between creation, learning and communication. We have developed an artistic project with its own footprint, where the craft requires us to have committed scenic research.

Inspired by the poetics and fantasy imagination of the Circus, Los Galindos was born in 1991 born from a symbiosis of youthful research and energy and unified creation. The company received the 2016 National Culture Prize after 25 years of career and, for MDR in 2021, the Criticism Award for Best Circus Show, the ZirkólikaSpecial Jury Award and the 2021 Audience Award at the International Festival of Theatre and Street Art in Valladolid.

Marcel Escolano & Bet Garrell  
lg@losgalindos.net  
00 34 609 280 398

Difusió i producció  
Caterina Fiol  
info@losgalindos.net  
00 34 634 733 449

*Street theater /  
clown*



## ADRIAN SCHVARZSTEIN: contemporary cirque and opera director, clown, performer, educator (creator of Kamchatka theater company)



### Sweet Home on Wheels

Adrian Schvarzstein & Paolo Martini

(Austria/Spain)

absurd, comical slapstick on a continuous basis when he gets hopelessly lost in the middle of the city with his caravan and partner in crime, Paolo Martini...

The cramped living conditions of their camper, which the couple affectionately call "Old Betsy", repeatedly disturb the harmony in the "old world" of "old things" in which the two live.

*Street theater / clown*



### GREEN MAN, Bed and other street shows Adrian Schvarzstein

He interacts with the people on the streets using his crazy mind and vivid imagination. Funny, plenty of surprising improvisations with the public. Wherever he arrives, he starts the illusory ritual of building a make-believe house, with the help of his audience.

*Street theater / clown*



### MURMUYO

(Christian Casanova)

(ES)

Sweeper Schrott: In this program, Steven Luca and his puppet "Street Sweeper Scrap" tackle residual waste with a hearty dose of poetry, aligning with the ecological spirit of the times. The "Street Sweeper Scrap" is friendly, even climate-friendly, showing an extraordinary interest in the residual waste of passers-by. He views the contents of his garbage can as a valuable collection of items that can be given a second life.

*circus/clown*

Booking contact: Casper De Vries cc@entract.nl

[Kleines Fest im Großen Garten](#)

**La Strada  
graz**



**MIRAGE (a day of celebration)**

**Cie DYPTIK  
France**

With Mirage, the two hip-hop choreographers Souhail Marchiche and Mehdi Meghari, alongside the dancers of Compagnie Dyptik, forge new connections of colors, songs, rhythms, and emotions drawn from musical cultures around the world. The audience becomes part of the performance, free to move within the performance space and follow the dance journey.

*Dance / street theater*

"Mirage is a lullaby that becomes a revolution, a dirge that turns into a party, a call for unity and love."

**Booking contact:**

HH Producties, Tanjha Ruiter  
info@hhproducties.nl  
Tel. +31 20 408 25 04

**La Strada  
graz**

**FIRA TARREGA 21**



**The GENESIS  
Cie Copenhagen  
Collective**

**Denmark**

In The Genesis, 20 artists from 15 different countries (including Denmark, Australia, Peru, Germany, and Brazil) vividly demonstrate how our differences can become our strength. With breathtaking acrobatics and unique lighting design reminiscent of both mystical cathedrals and pulsating nightclubs, the newly founded and already celebrated collective tells a story of compassion, community, and the power of togetherness – in a time marked by conflicts and divisions. An original soundscape, blending classical music and club sounds with a touch of jazz and blues, accompanies the artists on their emotional journey. The Genesis celebrates the unifying aspects of humanity and invites the audience at Karmeliterplatz to become part of this experience.

*circus / acrobatics  
(indoor/outdoor)*

**Booking contact:**

Wolfgang Hoffman at Aurora Nova: wolfgang@auroranova.org

**La Strada  
graz**





## LA GRAN OUI

(France)

A playful, wild, poetic journey through your familiar but yet so unfamiliar city/neighborhood. We want you to experience what the city does to our bodies. So we look at it as if it were the first time, we desire it, we shake it up... We make our desires, our fears and our dreams speak. We shout our anger there too. And it is our four bodies which throw themselves without a net into their big YES until we imagine everyone doing the same!

Anouk Ferré, distribution center  
diffusion.adieupanurge@gmail.com  
tel: 06 40 40 19 96

*Interactive dance/  
street theater*



## TRAGECTORIES PYRAMID COMPANY

(France)

What do these dancers carry in their strange suitcases? Their dreams of freedom? Their memories of youth? The scenes follow one another and our personal stories are reflected in them. At the crossroads of hip-hop and object theater, a show full of energy and poetry on the quest for self. "Coup de Cœur 2024"  
[audience selection winner @ FestArts 24]

For almost 25 years, the Pyramid Company has been a vector of dynamism in Charente Maritime for hip-hop dance and urban cultures. Through its creative energy but also through its desire to share and exchange, the collective has been able over the years to find a way to explore, meet, confront and train with artists from diverse artistic universes and different backgrounds.

Pablo MULLER  
07 54 38 09 09 | société.pyramid@gmail.com

*hip-hop dance/ street  
dance*





## HIPPANA MALETA

Alex Allison (IE), Jonas Schiffauer (DE) and Moisés Mas García (ES)

A circus show combining excellent juggling, stunning objects and incredible sounds.

*circus/juggling*

The two characters Alex and Jonas find themselves bound to the rules of these objects and are guided through a series of games and experiments orchestrated by the third character Moises (DJ and saxophone).

The company Hippana.Maleta has been formed in 2018 using juggling, manipulation and the body as a base to construct languages in which they can explore aspects of human condition. Alex Allison (IE), Jonas Schiffauer (DE) and Moisés Mas García (ES) explore and share their vision of circus, poetry and performance.

*SC: especially relatable to an urban audience*



Kleines Fest im Großen Garten

## À CIEL OUVERT

Cie Cirque Aïtal

France

Cirque Aïtal: 34, chemin de la briquetterie – 31600 Muret

Booking:  
Bérangère Gros  
+ 33 6 09 30 41 33  
bg@cirque-aital.com

A square surrounded by caravans: Open air! You won't see anything from the outside, but open the door of the caravan and you will enter a place that is not the one you come from. There, subjected together to the weather that it is and will be, we will share our fragile moments. Traffic, trucks, artists, people passing through who are not always very wise... We will welcome you under our makeshift shelter to dream together. We will share the sunsets and the stars of the night, the same wind and the same rain. Fear and modesty will be there and they will let joy, laughter, impulses, the absurd, desire and our dreams pass.

*circus/multi-disciplinary / tent*

Because we will have to scream every morning for another sun to rise and squawk all day in this farmyard like an assembly of panicked guinea fowls dancing to summon other hopes. With our feet in the mud we will share this courtyard, this farmyard which - we hope - will be able to work miracles.

*SC: especially relatable to a rural audience*





## STEVEN LUCA

### GROENEN

(NL)

Sweeper Schrott: In this program, Steven Luca and his puppet "Street Sweeper Scrap" tackle residual waste with a hearty dose of poetry, aligning with the ecological spirit of the times. The "Street Sweeper Scrap" is friendly, even climate-friendly, showing an extraordinary interest in the residual waste of passers-by. He views the contents of his garbage can as a valuable collection of items that can be given a second life.

*puppetry*

[Kleines Fest im Großen Garten](#)



## ALEX BARTI

(Alex Mihajlovsky)

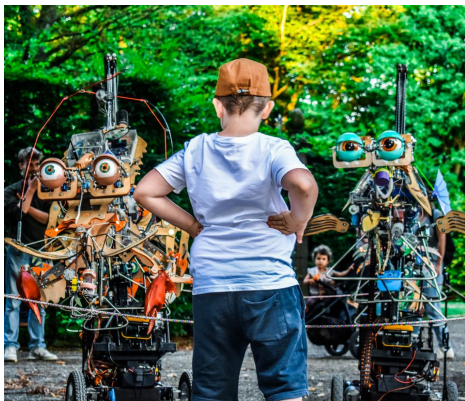
(DK)

Alex Mihajlovski and his marionette Barti connect more than 40 threads, some of which are so fine that they are barely recognizable. Barti uses them to move not only his body, but also his fingers and even his facial features. Barti actually just wants to play the piano in peace, but anyone who watches the two of them will be so rolled over with laughter that the peace and quiet is gone.

*puppetry*

[Kleines Fest im Großen Garten](#)





## EXUT, ANIMALTRONEK

Tristan Kruithof

(Utrecht, NL)

Animaltroniek is a multi-layered audiovisual installation, featuring radio-controlled creations built from simple, recognizable 3D wooden puzzles. Robotics, mechanics, and electronics blend transparently to create lovable creatures with their own personalities, allowing the audience to interact with them. If you're lucky, you might even catch a glimpse of the creatures during one of their escapades.

*Interactive  
installation*

Exoot, Veilinghavenkade 40, 3521AK Utrecht, The Netherlands  
Bookings: Tristan Kruithof: [tristan@exoot.info](mailto:tristan@exoot.info) of +31 (0)619177117  
Admin: Jessica Panhuijsen: [jessica@exoot.info](mailto:jessica@exoot.info) of +31 (0)617422996

[Kleines Fest im  
Großen Garten](#)



## VESPAQUA by SWOOLISH GARAGE (Daan Soer) (NL)

world's smallest, yet most fun bathhouse – because it's mobile! Up to three mint-green bathtubs, pulled by a 1966 Vespa Ape, will provide bathers with the most exciting, relaxing soak they'll ever experience. All that's needed is to show up at the Vespaqua bathing station and slip into one of the retro swimwear on offer, and seconds later you'll be sliding into a hot bath on wheels.

(plus footbath)

*Interactive  
installation*

[info@swoolish-garage.nl](mailto:info@swoolish-garage.nl) +31(0)6-41046485 +31(0)6-18472721  
Daan Soer

[Kleines Fest im  
Großen Garten](#)



## [THE ACTUAL REALITY ARCADE](#)

Matthew Harrison (GB)

Wouldn't it be great if we could experience nostalgia first hand? Matthew Harrison's The Actual Reality Arcade invites us to do just that with ten huge playable models of classic retro games: from a real Donkey Kongstyle challenge to a Pac-Man maze to life-sized Tetris and a giant Whac-a-Mole (with a brave volunteer as the mole). "We are used to feeling dizzy when we fall, but when the ground no longer supports us, when it abandons us, when our feet can no longer find rest, the void becomes incessant and infinite. Vertigo is something we are constantly seeking while trying to avoid it. Here, it is about never denying the illusion that takes place on its own, spreading by contagion, thanks to a form of expression that speaks directly to the body, without deception, and which the body naturally believes. After several attempts to find an extremely contagious sensation, a team employs their deep physical technique to perform in a public space—a space where the public is not an audience until the performance begins."

*Interactive installation*

[mjharrison2605@yahoo.co.uk](mailto:mjharrison2605@yahoo.co.uk) 07813453703



## [SIENTA LA CABEZA](#)

(Barcelona, Spain)

This show transforms hair into sculptures and audience volunteers into celebrities for a day. A surreal hair salon awaits adventurous visitors in the Great Garden, featuring two daring hairdressers and an inspired DJ. The artists of Sienta la Cabeza create a total work of art, combining spectacular hairstyling, performance, and music. It's a feast for the eyes and ears.

[Kleines Fest im Großen Garten](#)

*Interactive installation*

Carrer de la Costa 21 2-2 Barcelona 08023

[info@sientalacabeza.com](mailto:info@sientalacabeza.com)

Tel. +34 610 00 38 01

[Kleines Fest im Großen Garten](#)

*Fira Tarrega*



## COMPAGNIE DAAD

(The Netherlands)

At dusk, two human figures appear above the heads of the spectators. They carry all their belongings on their backs, are always moving, forever on the move; it looks like a nomadic people swimming through the air. Sometimes the figures move in sync with each other, creating a dance. Each movement creates light around the figures, as if they were moving in a sea of glowing sparks. Then they disperse again, each finding their own way through the crowd.

*Walkabout,  
interactive,  
puppetry*

1823EV Alkmaar, Netherlands

info@compagniedaad.nl

Bookings: Caspar De Vries, cc@entract.nl

[Kleines Fest im  
Großen Garten](#)



## CIRCUS THEATER VLADIMIR

The Netherlands

Accompanied by employees of Zeereiniging Neptunus BV, this five and a half meter long fish 'swims' majestically above the heads of your audience (i.e. rides on an installation). He regularly gets a burp and plastic balls escape from his stomach out of his mouth. This is a result of the plastic soup in which he lives. Bystanders can return these balls to the 'Neptunus sea cleaners', so that they can be efficiently recycled. All this accompanied by deep sea sounds and atmospheric music.

*Walkabout,  
interactive*

Frank Agricola

Dahliastraat 80, 4101HE Culemborg, The Netherlands

mobile tel: +31 (0) 649 662 123

[Kleines Fest im  
Großen Garten](#)





## SACRED PLACES

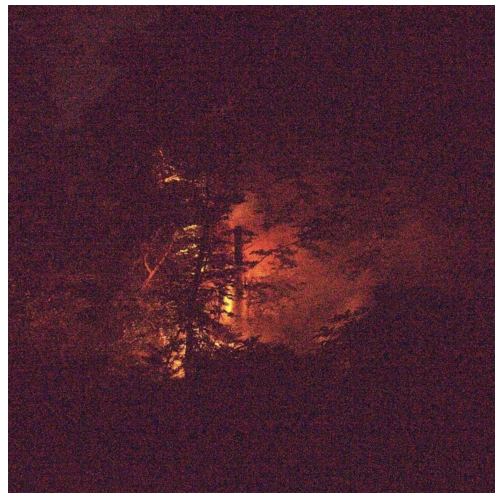
Ben de Keyser, Jesse de Keyser (Belgium)

When the shadows have grown long enough, a graceful pair emerges from the fountain. With poetic elegance, they seem to materialize out of nowhere, dancing until the sun rises again. Incomprehensible and elusive, like life, like the evening. A performance as poetic as it is light and airy, made of light and water. *Sacred Places* invites you to pause and enjoy.

ben. de keyser  
+32 476 905 793  
info@sacredplaces.be

*Video projection*

Kleines Fest im  
Großen Garten



## INCENDIS

Ça Marche

(Barcelona, Spain)

Ça Marche's research deals with historical, emotional, documentary and artistic aspects regarding fire and blazes. With the use of special effects, this stage installation simulates a forest fire. It shows not only the enormous attraction of fire but also its destructive capacity, facing the fear of fascination.

Through this creation Ça Marche invites the audience to experience the sensations they might feel in the face of a real fire. It likewise invites you to reflect on the urgency of tackling environmental matters, as well as considering new forms of action to contribute towards a positive change within society.

Nico Jongen & Laura Viñals

*Video projection*



Ferran Orobítg

## OPIA

(Spain/Catalan)

A hybrid creation that focuses on the analysis of the look in the public space, on the relational possibilities it offers and on the articulations between individuals and with the collective. Starting from an element clearly identifiable as a “place to look” such as the theatre seats, an installation that extends through space is generated on the one hand, and, on the other, two ambulatory choreographic interventions that aim to create situations that allow us to look at the environment, at ourselves and be looked at and, at the same time, question ourselves around the idea of looking at the street.

*Interactive  
installation /  
Street theater*

--> Opia / Out. Installation of a hundred armchairs in different places.

--> Opia / Mira. Unexpectedly, six characters appear in the public space pushing armchairs on wheels to configure a group choreography that adapts to the changing conditions of the surroundings.

--> Opia / Sawubona With 6 pairs of armchairs on wheels, several routes are generated where the participants are led to contemplate the traffic in the town from a new perspective.



## BENCH INVASION: the art of listening KRAK

(NE)

Some people carry the pieces to put a wooden bench together. They invite passers-by to sit next to them, to slow down, to be present. Everyone has a story to share. The benches eventually become a long table where everyone is invited to make a toast: to the beauty of small encounters, to life. A unique opportunity to connect, celebrate and recover very valuable things: time, attention, respect. The art of listening

*Interactive  
installation /  
Street theater*

Dieter Missiaen: [compagniekarak@gmail.com](mailto:compagniekarak@gmail.com)

Phone: +32 (0)493 61 86 41





## CONTREVENT

Grandet Douglas

Julien Lett (France)

Le Manège du Contrevent: Have you ever dreamed of a magical ride on a magic carpet while a pianist accompanies your flight with wonderful music? Close your eyes and let the world pass by. In the fantastic world of Grandet Douglas, this dream becomes reality. Be surprised by a special mobile installation and a piano so light that it defies gravity. Sitting on a comfortable flying carpet, the miracle unfolds before your eyes...

*Interactive  
installation /music*

Julien 06 51 14 30 16

grandetdouglas@gmail.com

[Kleines Fest im  
Großen Garten](#)



## Fountain Bar

Firma de Fontijn  
(NL)

A traveling bar: the "Fontres" is intended to be one of the gastronomic highlights at the small festival. This "fountain bar" has a warm, inviting look with fantastic water elements, in keeping with this year's motto. After sunset, these elements glow in blue colors. Standing tables are set up around the bar, making it a great place to linger.

*Installation /  
traveling bar*

Flexible installation; indoor/outdoor use; 100 m2 in size; space for up to 8 refrigerators with tank beer installation.

Company de Fontijn  
Paulus Borstraat 21, 3812 TA Amersfoort  
The Netherlands  
+31 33 – 475 79 61  
info@fontijnbar.nl

[Kleines Fest im  
Großen Garten](#)



## A PERSON;S – SU:M

(Breath)

(Seoul/South Korea)

Breathe, we are told. But how do you do it when the show is breathtaking? Described on paper as “the journey of a person living their life,” *Breath* offers a clearly spectacular artistic performance: Sanghyun Seo, a man dressed in white, climbs a thirty-meter-high smooth rope suspended from a crane. The climb is arduous, fraught with pitfalls, there is risk, danger, the soul brushing against death. But, whatever happens, at all costs, the man continues his effort to reach the summit. A highly poetic metaphor for existence, *Breath* also summons more intimate emotions in the spectators – is this body floating in the sky an angel? A bird? Is it taking flight, or is it exposing itself to falling? What remains is pure, contemplative beauty, and this moment of communion that is desperately unifying.

Seo +82 10-9368-1445  
aperson\_s@naver.com

aerial/circ







**FEVER**  
**AMBIGUOUS**  
**DANCE**  
**COMPANY**

**(Seoul/South  
Korea)**

Since the premiere of *Body Concert* in Seoul in 2010, they must have toured the world twice, so absolute is the success of Boram Kim's crazy show. After this *masterpiece* written for theaters, the happy band is raising the " *Fever* " this year with a work carried by the same phenomenal energy, but this time designed for public spaces.

The dancers display an even more improbable look with flashy colors and tinted glasses, a rather surreal mix of references to traditional Korean arts and futuristic elements. Then begins a completely lunar fashion show, very colorful, very dynamic, ultra refreshing...

The perfect reflection of their unique and very personal style, which, at the same time, highlights another aesthetic of contemporary dance.

*Dance / street*



**LIQUID SOUND**  
**(Seoul/South  
Korea)**

*Yeonhee* is a generic term to bring together various forms of art: circus, dance, percussion, theater... It is therefore logical that the show proposed by the Liquid Sound company is an astonishing mix of all these disciplines. Because *Long: Yeonhee Project I* is an invitation. An invitation to a journey towards Korean culture, from its traditional codes to the most contemporary aspects – sometimes even frankly avant-garde!

In an immaculate scenography, the artists follow one another as if on a strange *catwalk* , and chain together dance numbers, ribbons, percussions... The gestures are very codified, the staging cut to the millimeter, and at the same time, the rhythm accelerates, the sounds become more pronounced – electro is never far away.

Special mention to the costumes, whose originality is matched only by their surprising aesthetic.

*Dance / street*



**G. BISTAKI –**  
**TANCARVILLE**

**(FRANCE)**

Don't be surprised if you come across a giant clothesline carelessly installed in the city: the acolytes of G. Bistaki have struck again!

Neither quite circus nor solely dance, the company has long since developed its own language.

After the tiles in *Cooperatzia* and the corn seeds in *Baina[na]*, the four actor-jugglers have this time set their sights on... a white sheet.

A simple cloth that sometimes becomes a body covering, an accessory, a set or an instrument, and that the performers twist and distort at will.

And thanks to the (re)creative use of this most ordinary accessory, they offer a strange theatrical experience, surprising, wacky and wildly poetic, a dreamlike and playful journey through civilizations and time, speaking as much of individual rituals as of collective memory.

*juggling/circ*





## Gravity and Other Myths: A Simple Space

(Australia)

Accompanied by the rhythm of a live percussionist, seven acrobats repeatedly exceed their physical limits. Dispensing with make-up, lighting and other theatrical artifices, they focus on their exceptional skill, on playful competitiveness, on the confidence that derives from their friendship. The audience surrounds them and feels the high temperature, feeling every breath. They can almost touch them. At once intense, frantic, joyful and honest, the show provokes a visceral response

*acrobatics/circ  
indoor/outdoor*



## La Carena MARIONA MOYA

(Girona, Spain)

Tightrope walking solo for non-conventional spaces, street in intimate spaces and site-specific adaptation.

A risky and delicate plastic proposal where challenge, suggestion and the symbolism of the images take on particular power.

The element becomes here not only a tool but a full dimension.

*tightrope/circ  
indoor/outdoor*

# the clown SLAVA POLUNIN'S [MOULIN JAUNE](#) residency and festivals to consider for reciprocal exchange/US artist or student residencies



## FROM MIME TO CLOWN TO FESTIVAL TO CARNIVAL

“The art of pantomime is a closed system, meaning there is a wall between the artist and their audience; a clown opens that wall engaging the audience once in a while; in street theater, the audience is invited in the act to play a role. But in Carnival - the public and the artist join into a singular system, and where each has an equally essential role. What I am doing now is creating a life that is a work of art.” **Slava Polunin, Moulin Jaune, France**, from my interview there in August 2024

Located along the Grand Morin River, the Moulin Jaune garden, labeled “Remarkable Garden” by the Ministry of Culture in 2014 and “Regional Heritage of Ile de France” in 2018, is a park where several gardens are scattered. Under the artistic direction of Slava Polunin, creation and daily life blend into nature to produce a wonderful universe where the boundary between reality and imagination fades, making this 4-hectare park a childhood dream.

In 2001, Slava Polunin settled on the banks of the Grand Morin. The Mill, modified many times over the centuries, has been uninhabited for 20 years. Without betraying its history, he has made it a place of work and life. Each room has its own atmosphere, produces travels, childhood memories and the imagination of Slava and those he invites there. For security reasons, it cannot be used as a visiting space.

In 2014, the farmhouse was in turn renovated. Topped with chestnut slabs, housing Pascale Marthine Tayou's "Favelas ABC" on its prow since 2016, this orange house accommodates artists, artisans and collaborators passing through or in residence.

Each of the gardens has a dominant color and a unique atmosphere, there are also scenic areas for artistic interventions and a cabin to work, escape, sleep or play... The whole is in perpetual transformation and the Moulin Jaune garden evolves and develops with the artists in residence, the participants in its workshops and master classes and the vagaries of nature. Landscapers, gardeners and production teams, including integration projects, students and volunteer gardeners, intervene there several times a year, depending on the projects.

Although it hosts workshops, workshops and residencies throughout the year, the garden is only open for visits a few days a year, most often in an immersive and participatory way and according to a schedule announced throughout the year. To find out the next opening dates: consult our news, subscribe to the newsletter or send us a message.