

Circostrada Network

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European
Street Arts
Bibliography

HORS LES MURS

European Street Arts Bibliography

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Culture Programme



Education and Culture DG

CIRCOSTRADA NETWORK

HORS LES MURS



Presentation

Circostrada Network continues to develop tools designed to increase awareness of the circus and street arts in Europe. Each of the publications placed online and available to download for free in several languages at www.circostrada.org speaks to specific needs that have been identified in the course of our surveys and European conferences.

The selection made in *Street and Circus Arts Festivals in Europe*, is updated each year and helps artists to locate potential distributors for their creations by providing them with contact information linked with certain events.

Stradda releases a thematic dossier on a bi-monthly basis. These dossiers create exposure for artistic creations, emphasising the creativity of project heads, while also increasing awareness among policymakers, institutions and patrons with innovative sensibilities.

We also work toward the open circulation of ideas by commissioning and publishing scholarly articles and critiques so as to 'create resources', encourage further thought and provide some perspective to issues involved in the circus and street arts. This was the case, for example, with *Arts in the Urban Space: Contemporary Creation as a Tool*, which brought together analytical work by philosophers, sociologists or performing arts specialists.

Today, the researcher Anne Gonon and the archivist Sophie Perrin offer a selection of publications categorised according to whether they give general information on the street arts, present specific profiles of artists and their experiences, or recount the objectives of certain festivals and venues. They have also reviewed the magazines, academic research and practical guides concerning this sector.

Of course, this bibliography is not exhaustive. Its goal is to help students, scholars, journalists, and the general public to discover art in the public space through the high-quality publications that are available. This is, therefore, an introduction to the field, or a first approach that can be built upon by consulting the resources available at information centres and specialised websites.

HorsLesMurs, with its rich network of artistic partners, is currently digitising the entirety of these archival resources so as to place them online (www.rueetcirque.fr). Several thousand documents are now available: photos, performance videos, articles, surveys and memoirs, posters... This virtual multi-media library will act to preserve the memory of the circus and street arts and promote contemporary creation. Other organisations are working on similar projects, such as, for example, the Vlaams Theater Instituut, the Street and Circus Arts Information Library and the Centre National des Arts du Cirque...

It is our hope that this *European Bibliography for the Street Arts* will create easier access to information and knowledge concerning this sector. Enjoy,

Yohann Floch

Head of International Relations [HorsLesMurs]

Coordinator [Circostrada Network]

General

Banlieues d'Europe (dir.)

La Place et le rôle de la fête dans l'espace public, Nouvelles fêtes urbaines et nouvelles convivialités en Europe

CERTU, Paris, 2006, 171 p.

[French]

Researchers and project directors (Les Invites in Villeurbanne, Parade Zinneke in Brussels, etc.) discuss the issues involved in contemporary urban festivities, in which the territory and community play an active role.

Chaudoir, P., Ostrowetsky S., Delfour J.-J.

'Les Langages de la rue', Espaces et sociétés, n°90

L'Harmattan, Paris, 1998, 310 p.

[French]

The articles in this edition of *Espaces et sociétés* offer a diversified approach to the street, a traditional and contemporary space where performance plays a unique role in disturbing urban life and reaching out to the other.

Chaumier, S.

Arts de la rue, la faute à Rousseau

L'Harmattan, Paris 2007, 212 p.

[French]

The street arts have enjoyed undeniable success with the increased number of companies, festivals and audiences within the past thirty years. The sector's legitimacy seems well established, but it continues to be overcome with doubt. Sociologist Serge Chaumier underlines and discusses the ambivalences of the French street arts.



Cohen-Cruz, J.

Radical Street Theatre: An International Anthology

Routledge, London et New York, 1998, 302 p.

[English]

This publication brings together texts from artistic directors, performers, critics and journalists who conduct research on the street theatre in Europe, Africa and North and South America.

Collective

Ville et culture : arts de la rue et pratiques culturelles

Ville de Sotteville-lès-Rouen, 1998, non paginé

[French]

What is city cultural policy meant to do? How might the street arts allow for the creation of new relationships between the city and its inhabitants? The association of mayors of cities and suburbs has contributed to this discussion as part of the conference entitled 'Ville et culture : arts de la rue et pratiques culturelles' (City and culture: street arts and cultural practices). The conference brought together elected officials, festival directors, architects and urban planners on November 19 and 20, 1998 in Sotteville-lès-Rouen.

Collective

La Relation au public dans les arts de la rue

L'Entretemps, Montpellier, 2006, 145 p.

[French]

This publication is the result of a conference scheduled in 2005 at the Atelier 231, Centre national des arts de la rue à Sotteville-lès-Rouen, and brings together analytical articles as well as contributions from artists and project directors who are preoccupied with the complex issue of the audience.

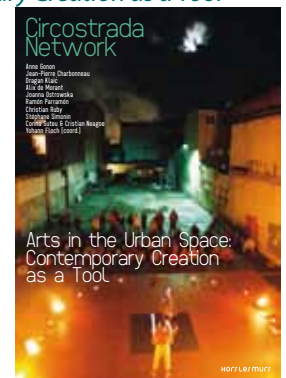
Collective

Arts in the Urban Space: Contemporary Creation as a Tool

Circostrada Network, 2008, 28 p.

[English/French]

What does it mean for society when art takes its place in a public space that is not, a priori, intended for such use? What is the impact of this kind of positioning? Must contemporary creation, outdoor or in, be potentially 'exploited' for the use, for example, of a social project? How and why might the street arts be considered a tool (or could they; should they)? Scholars from multiple fields bring their own answers to these questions.



Collective

Rue, art, théâtre

Cassandra, Montreuil, 1997, non paginé

[French]

In 1996, the Oposito company opened the doors of the Moulin Fondu, its place of residency and creation. This special edition of the magazine *Cassandra* brings together texts by artists, scholars and journalists called upon for the discussion workshops that have been carried out there in the course of one year and in collaboration with the Parc de la Villette and HorsLesMurs.

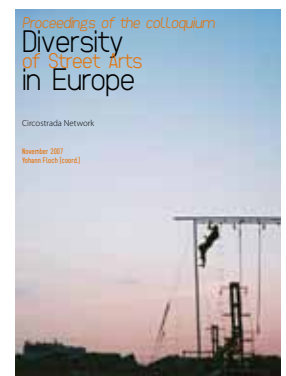
Collective

Diversity of Street Arts in Europe

Circostrada Network, 2007, 24 p.

[English/French]

Proceedings of the conference 'Diversity of Street Arts in Europe', which took place September 6, 2007 as part of the Fira Tàrrega festival, shed light on the reality of street artists within the European territory. Issues include intellectual and institutional recognition for this artistic sector, questions linked to producing and diffusing street performances, the importance of cooperation in Europe, the unique nature of the relationship between street works and the audience.



Dapporto, E., Sagot-Duvaouroux, D.

Les Arts de la rue – portrait économique d'un secteur en pleine effervescence

La Documentation Française, Paris, 2000, 408 p.

[French]

This study was conducted using a representative sample of street companies and organisers, and brings out the special characteristics of the domain as well as the economic models that inform its actors' strategies. The study also examines the effect that contradictory public policies have on the life of companies, taking into account performance aide, the fight for social inclusion, festive entertainment as well as promotion of the city as a tourist attraction.

Floch, Y. (HorsLesMurs)

Street Artists in Europe

Policy department Structural and Cohesion policies, European Parliament, Brussels, 2007, 331 p.

[English/French]

This report on the state of the street artists in the 27-member Europe was submitted to the Culture and Education Commission of the European Parliament in March 2007 and includes a series of recommendations intended to contribute to the development of this artistic sector. The report analyses the sector's characteristics, relying on scholarly contributions that are supplemented by studies and interviews regarding the economic, social, aesthetic and contextual perspectives.



Gaber, F.

Les Publics des arts de la rue en Europe

Eunetstar / Internationaal Straattheaterfestival Gent, 2005, 16 p.

[English/French]

The European network Eunetstar has carried out a study of the audiences present at its festivals. Who attends street performances? What motivates them to attend? What, exactly, do they enjoy? This synthesis of study results sheds light on the democratising and federating effect of the street arts that reach audiences of varying profiles. Furthermore, it discusses the discovery of an aficionado audience, made up of true street art connoisseurs.

Gonon, A., Granger, C.

European Nomadic University for the Street Arts – First edition

Circostrada Network, 2008, 30 p.

[English/French]

In organising the first European Nomadic University of street arts on August 17-19, 2008, the international street theatre festival of Aurillac created a special space for discussion and reflection, open to artists and cultural leaders from throughout Europe. This meeting time enabled the identification of certain convergence and divergence points between countries. It also allowed for the exposure of common issues as well as worksites and projects yet to be put into place. Circostrada Network has entrusted Anne Gonon with the creation of a synthesis that



brings out some of the overlying themes of these discussions.

Granger, C., Freydefont, M.

Le Théâtre de rue, un théâtre d'échange

Etudes Théâtrales, n°41, 2008, 312 p.

[French]

Theatre exists only through an exchange with life, the city and the audience. The street theatre, a unique and identified genre especially within the past 30 years in Europe, is a good illustration of this. Such is the theme of this edition of *Etudes Théâtrales*, which, through interviews with key figures of the street arts and articles by informed observers, illustrates the landscape of a street theatre in full evolution.

Gregson, B.

Reinventing Celebration – The Art of Planning Public Events

Shaman Press, 1992, Orange, 1992, 60 p.

[English]

For more than thirty years, Bob Gregson has been inventing ephemeral events and urban festivities in the United States. This publication is intended for practical purposes, and explores issues regarding the relationship with the territory and the population's involvement. Examples of events (parades, collective shows, etc. in Chicago, Houston, New York or Kansas City...), while old ones, attest to issues that remain important today.

Independent Street Arts Network

Street Arts: a User's Guide

ISAN, Londres, 2003, 50 p.

[English]

Contributions from artists and programmers taken from the conference 'Revolution or Restoration? – Three decades of street arts in the UK', organised in 2002 in London by the Independent Street Arts Network, reveal the shifting nature of the street arts in Great Britain through the course of the last three decades, mixing analysis, criticism and anecdotes...

Lachaud, J.-M.

Art, culture et politique

Presses Universitaires de France, Paris, 1999, 169 p.

[French]

As part of the Congrès Marx International II organised in 1998, a large place was accorded to discussions regarding the complex artistic and cultural issues that marked the history of our century. This volume brings together the texts that resulted from these thought-provoking exchanges. It is based on intentionally open-ended headings, encouraging understanding of the many issues outlined: 'Art and politics', 'Art and the street', 'Resistance and utopia'...

Lefèvre, B., Roland, P., Féménias, D.

Un festival sous le regard de ses spectateurs. VivaCité, le public est dans la rue

Publications des Universités de Rouen et du Havre, Rouen, 2008, 270 p.

[French]

VivaCité is a street arts festival that has been inhabiting Sotteville-lès-Rouen for nearly twenty years. Who is its audience? What do they see? What do they experience? How does a festival like VivaCité create connections for a short, shared period of creation? Scholars examine this event through the stories it engenders and question its ability to truly or symbolically transform moments and spaces and modify performances' modes of reception.

Le Floc'h, M., Chaudoir, P.

Un élu, un artiste : mission repérage(s)

L'Entretemps, Montpellier, 2006, 317 p.

[French]

This publication reconstructs the 13 stages of the research-action operation 'Missions repérage(s)' carried out in France from 2002 to 2005, bringing together an elected official and an artist engaged in location scouting. Through log books, discussions and the confrontation of hypotheses and fantasies, elected officials and artists use their experience to interpret the new reality of living in the city, the complexities, the uses and the wear and tear involved in everyday life and the future of the city. These open exchanges include no commission, project or expected result and serve to produce intelligence and imagination.

Lemoine, S., Terral, Julien

In Situ

Editions Alternatives, Paris, 2005, 160 p.

[French]

This publication is an overview of urban art from 1975 to today and takes a look at the appearance and development of the abounding movement of so-called in situ creation, taking inventory of certain practices. Artists discuss their background and their approach, analysing and commenting on a means of expression whose vitality can be seen all throughout cities.

Mason, B.

Street Theatre and Other Outdoor Performance

Routledge, London and New York 1992, 218 p.

[English]

This book offers an international and historical overview of street theatre and its companies for those who are unfamiliar with the subject.

Mena, L.

...Ya ti te encontré en la calle

Asociación Cultural de Teatro La Tarasca, Ayuntamiento de Burgos, Burgos, 2007, 143 p.

[Spanish]

This book brings together photographs of street shows in the city of Burgos. Articles discussing the major issues involved in street arts (relationship to the space, the city, the audience) precede the images, emphasising the influence of a large, historical Spanish tradition.

Stratta, P.

Il teatro di strada in Italia. Una piccola tribù corsara : dalle piazza alle pists del circo, Titivillus

Corazzano, 2008, 260 p.

[Italian]

In this publication, Paolo Stratta, the founder and director of the circus school Vertigo in Grugliasco, describes and analyses the Italian theatre scene. A portfolio of colour and black and white photographs accompany the text.

Spielmann, F.

Les Questions de formation, qualification, transmission dans le domaine des arts de la rue

CFPTS (Centre de Formation aux Techniques du Spectacle) de Bagnolet, étude pour le ministère de la Culture et de la Communication, 2000, 104 p.

[French]

Franceline Spielmann, a training specialist, has been entrusted by the French Ministry of Culture with a study mission concerning

the professional integration of artists and technicians within the street arts sector. Her report addresses the sector's specific issues in transmission. It also lays out recommendations and project leads to be developed for training operations.

Artists and companies

Berthonneau, C., Thiebaut, E.
Le Théâtre du feu
Actes Sud, Arles, 2002, 219 p.

[French]

150 photographs by Thierry Nava, a photographer and pyrotechnic, restore the out-of-the-ordinary moments that make up the shows of Groupe F. This book also invites the reader to step into the secrets of fire. How did man first master this technique? What myths are attached to it? Why does fire remain such a source of fascination to this day?

Bompard, B., Tutard, J.-P., compagnie Kumulus

Rencontres de boîtes
L'Entretemps, Montpellier, 2008, 224 p.

[French]

This book shares the artistic process and real-life adventures of the street theatre company Kumulus during the creation of *Rencontres de Boîtes*. It invites readers to enter a space of convergence between theatrical creation, photography, troupe life and composition.



Bover, J.

Royal de Luxe

Editions Plume, Paris, 1994, 175 p.

[French]

The black and white photographs of Jordi Bover retrace the street shows and creations of the Royal de Luxe company from 1984 to 1994, most notably the wonderful adventure of *Géant tombé du ciel*.

Collective

Dogtroep, 33 jaar beeldend locatietheater

Lava BV, Amsterdam, 2008, 320 p.

[Dutch]

Dogtroep was created in 1975 and, for 33 years, developed a visual theatre and an innovative performance form, inhabiting atypical sites and having a wide influence on contemporary Dutch creation. On December 31, 2008, the group's adventure came to an end. This publication, which was conceived as a final artistic performance, forms a richly illustrated trace of this journey.



Collective, Zap

Twenty-five years of innovation

Zap Arts & QueenSpark books, Brighton, 2007, 149 p.

[English]

From alternative cabarets to multiple street art festivals, from the underground rock culture of the 1980s to the production of in situ performances today, Zap Arts is the unique adventure of

a group of artists and producers who, for more than 25 years, have acted upon the streets of Brighton and of England. This publication tells the story of Zap Arts, the on-going experimental laboratory.

Collective

In Situ – Voyages d'artistes européens

L'Entretemps, Montpellier, 2006, 200 p.

[English/French]

Six European performance organisers united to head a cooperative project in favour of the so-called In Situ street arts, have given carte blanche to eighteen artists intervening in the public space to share their work abroad. This publication is a diverse album: short stories, travel tales, random memories of crossing borders.

Collective

Turbo Cacahuète – L'aventure scandaleuse

Editions à Rachid, 2005, 200 p.

[French]

For 20 years, Cacahuète has tried its hand at an experimental and perishable street theatre. The company's artists claim a certain level of bad taste and, in response to detractors, assert their right to not want to please everyone. The company asserts that this book is in keeping with this deliberately provocative approach: 'chaotic, politically incorrect, overloaded and inconsistent!'

Collective

Straattheater

Reproka Visuele Communicatie, Amersfoort, 2001, 102 p.

[French/English/Dutch]

Henry Krul photographs the street arts throughout Europe. This book is a collection of a large number of his photos, accompanied by texts presenting different European street theatre festivals, with a focus on the Netherlands.



Delarozzière, F.

Le Grand Répertoire – Machines de spectacle

Actes Sud, Arles, 2003, 128 p.

[French]

François Delarozzière is a designer and builder of sets and machinery and has for about twenty years explored the art of movement. He is specialised in the theatre and has been closely associated with the Royal de Luxe adventure since 1983. The exhibit and this book, which he initiated, expose the reader to the inventiveness and poetry of eighty street theatre machines.

Dicale, B., Gonon, A.

Oposito, L'art de la tribulation urbaine

L'Entretemps, Montpellier, 2009, 196 p.

[French]

For 25 years the Oposito company has developed the art of the great, moving show. This publication recounts the birth of the company and its creative process. It also analyzes the

writing methods put into place by the team for the triptych of Transhumance, l'heure du troupeau, Les Trottoirs de Jo'Burg... mirage and Toro. The story, which is accompanied by articles and richly illustrated by photographs and illustrations, relates a journey worthy of an epic that has brought Oposito to each and every continent.

Gourarier, Z., Kasimir, M., Migayrou, F.
L'Envers du passage
Jean-Michel Place, Paris, 2000, non paginé
[French]

This publication retraces the great adventure of the ephemeral event organised on the Champs-Élysées in Paris to commemorate the arrival of the year 2000 on December 31, 1999. The artists involved in the creation of the large wheels that came down the avenue were interviewed. Press releases, political declarations and contributions by scholars and specialists bring objective and critical perspective to this out-of-the-ordinary event.

Heilmann, E., Léger, F., Sagot-Duvauroux, J.-L., Schnebelin, B.
Ilotopie. Les utopies à l'épreuve de l'art
L'Entretemps, Montpellier, 2008, 224 p.
[French]

This book closely examines 25 years of creation by one of the major French street theatre companies. It shares the artistic experience of Ilotopie through texts by François Léger and Bruno Schnebelin, its artistic co-directors, and Éric Heilmann, a partner artist, with a contribution by Jean-Louis Sagot-Duvauroux, a philosopher and dramaturge.

Martin, B.D.
The Theatre is in the Street
University of Massachusetts Press, Amherst and Boston, 2004, 210 p.
[English]

In the 1960s, the SNCC Freedom Singers, the Living Theatre, the Diggers and the Guerrilla Art Action Group mixed art and politics by organising unexpected and unplanned actions in the public space. The author studies each of these groups and explains how their movements gave new exposure to art, theatre and politics.

Miralles R., Sirera J. L.
Xarxa Teatre. 25 años sin fronteras
Xarxa Teatre, Valencia, 2008, 324 p.
[Spanish]

This richly illustrated monograph retraces 25 years of history of the Spanish company Xarxa Teatre, with a focus on its beginnings, its filiations and the development of its artistic approach.

Meunier, S.
L'Art céleste – Théâtre au dessus de la ville
Editions Créaphis, Grâne, 2001, 158 p.
[French]

In 1990, the company Transe Express hangs human mobiles atop cranes and thus invented Art céleste. This theatre above the city is, in essence, festive and ephemeral. This publication unveils the creative steps and artistic and institutional issues. Over one hundred images, drawings and photographs as well as stories and testimonies illustrate the high points of this company's ten years of travel throughout the world.

Olle, A.
La Fura dels Baus 1979-2004
Electa, Barcelona, 2004, 416 p.
[Spanish]

This publication retraces the memory of the creations of La Fura dels Baus through a 25-year artistic journey. Over 500 photographs and illustrations, with a supplementary DVD containing images from the company's past, introduce the reader to the impressive experiences of these Catalan creators.

Mas, P.
La calle del teatro
Hiru, Hondarribia, 2006, 162 p.
[Spanish]

Interviews carried out by Pasqual Mas for the revue Fiestacultura are gathered together in this book. They offer the testimonies of numerous street artists, mainly Spanish: Joan Font (Comediants), Pierrot Bidon (Cirque Archaos, and Cirque da Madrugada), José Monleón (Primer Acto), Pere Tantiñà (La Fura dels Baus), Salvador Tàvora (La Cuadra), Llorenç Corbella...

Pény, V., Vergneault, A., Blard, R.
Roman Fleuve
L'Entretemps, Montpellier, 2007, 186 p.
[French]

Roman Fleuve is an artistic worksite and a living and organic hybrid artwork mixing visual installations, staging, literature and sound compositions. It approaches the rivers in the search of stories and objects pulled from the current. The episodes are consecutive but dissimilar, since they are specifically written for each encountered location. The book immerses us into an element, a territory, a landscape, a neighbourhood or a village, each time surrounded by inhabitants.

Quirot, O., Loulergue, M.
Royal de Luxe, 1993-2001
Actes Sud, Arles, 2001, 535 p.
[French]

This book of photos by Jordi Bover, drawings by François Delarozière and illustrations by Phéaille, is an introduction to the work of Jean-Luc Courcoult, Artistic Director of Royal de Luxe, his intuitions, his joyful inventions, his travels and the relationship he wishes to maintain with the audience. This publication was arranged in partnership with HorsLesMurs, Lieux Publics and Royal de Luxe, with the participation of the Industries du Havre association.

Ray, D.
Artisti di strada
Periplo edizioni, Lecco, 2000, 96 p.
[English/Italian]

This photographic overview relates the diversity of practices among Italian street artists (visual arts, music, theatre, juggling, fire...).

Raynaud, S., Mitchell, B., compagnie WildWorks
Landscape Theatre / Théâtre de paysage – Le Voyage d'Orphée en Europe
L'Entretemps, Montpellier, 2008, 120 p.
[English/French]

The director Bill Mitchell evokes the birth of what he calls Landscape Theatre and his passion for meeting different local communities. This publication retraces the creative process of the project Souterrain, Le Voyage d'Orphée en Europe: a universal myth, a central core of narration, the spirit of the inhabited place

influencing the script, collaboration between professionals and amateurs, the cinematographic grammar of Landscape Theatre, etc.

Vidal, S.

Bivouac – Générrik Vapeur

Sens&Tonka, Paris, 2000, 127 p.

[French]

Bivouac, a street show by Générrik Vapeur, has been performing throughout the world for 20 years. There are many photos in this album and the writer Sara Vidal, who is passionate about the show, spent 5 years on tour with the group to write its texts.

Webb, N., Andrews, M., Laslett, S.

Four magical days in may, How an elephant captured the heart of a city

Artichoke, Londres, 2006, 104 p.

[English]

La Visite du sultan des Indes sur son éléphant à voyager by Royal de Luxe conquered the hearts of London and its inhabitants in May, 2006. This book is a collection of photos of the event and interviews of all the actors on-site who made this special event possible (elected officials, producers, safety directors, etc.).

Festivals and venues

Audooren, F.

Théâtre de rue – Impressions et images

International Straattheaterfestival Gent, Gent, 2005, 160 p.

[Dutch/English/French]

This publication was carried out with the help of Culture 2000. It is divided into thematic chapters and, through photos and contributions by journalists and professionals, addresses the European street theatre landscape: typology of shows; street arts in French-speaking Belgium; street theatre in France; festivalisation in the Netherlands; street arts in Poland, etc.

Bordage, F.

Les Fabriques – Lieux imprévus

Editions de l'Imprimeur, Besançon, 2001, 288 p.

[French]

Since 1983, TransEuropeHalles has brought together cultural actors established in former commercial or industrial sites. This publication evokes 16 initiatives, presenting the various controversies and issues specific to the network: testimonies of the skills and inner workings of each place, analysis of their urban, social, cultural and political position.

Collective

Eunestar. 3 years of European Cooperation

Culture 2000, Gand, 2006, 159 p.

[English/French]

Eunestar was a European network for the production, distribution and promotion of street arts. The network was founded by nine international festivals from eight different countries. The first phase of this network's projects resulted in the publication of this work, which presents various kinds of information about Eunestar, its artistic projects and its activities.



Collective

Le Théâtre de rue – 10 ans d'Éclat à Aurillac

Editions Plume, Paris, 1995, 143 p.

[French]

This photographic album was published for the 10th edition of the street theatre festival of Aurillac. Paying homage to the first artists to invest themselves in the performing arts movement now known as street theatre, this publication evokes the birth of this cultural phenomenon and its social and political context. It also discusses the 'street spirit' and discusses the experiences of different artists.

Collective

Dix ans de théâtre de rue à Chalon-sur-Saône

Ville de Chalon-sur-Saône, 1996, 114 p.

[French]

After ten years of existence, this book offers a retrospective of the Chalon street theatre festival. It brings together the testimonies of spectators, actors, Pierre and Quentin, creators and former directors of the festival and a great many photographs.

Géunoun, D.

Aurillac aux limites, 20 ans de théâtre de rue

Actes Sud, Arles, 2005, 210 p.

[French]

In 20 years, this street theatre festival has become an international point of reference. The photos of Olivier Chambrial, Jean-Pierre Estournet, Raphaël Helle, Christophe Raynaud de Lage and Gérard Rondeau, which stand alongside the pen of Denis Guénon, reveal the metamorphosis of city streets into stages where the crowd and artists eventually blur into one. It shows a festival that is always looking to push limits.

Herrmann, P.

Playing with fire, art on the streets of Manchester

Manchester International Arts, Manchester, 2000, 112 p.

[English]

From 1995 to 2000, the Manchester street theatre festival, Rues En Avant, has transformed the city. This souvenir book contains 112 pages of colour photographs of shows as well as contributions from spectators, programmers and artists. It depicts the festival's social dimension in how it insisted on reaching all the audiences and communities present in Manchester.

Malta International Theater Festival

Ten Years of Malta

The Henryk Wieniawski Music Society, Poznan, 2000

[English/Polish]

The 10-year anniversary of the Malta international street theatre in Poznan resulted in the publication of a collection of black-and-white photos retracing the history of this festival, which is especially supportive of young contemporary creation.

Perez de Olaguer, G.

Fira de teatre al carrer de Tàrraga

RBA-La Magrana, 2005, 237 p.

[English/Spanish]

This book commemorating the first 25 years of the Tàrraga street theatre festival in Spain shows the sheer scale of this event.

Raynaud de Lage, C.

Intérieur rue, 10 ans de théâtre de rue (1989-1999)

Editions Théâtrales, Paris, 2000, 160 p.

[French]

From festivals to events, the photographer Christophe Raynaud de Lage spent 10 years following the creations of large companies. Through this book he offers his own informed perspective of the astonishing creativity of this theatrical form in its fervour and excitement. The album is accompanied by pertinent testimonies on behalf of the intellectual, professional and artistic world.

Magazines

Mouvement

"Street arts" Dossier, n°17, 2002

[French]

Special edition "The city for the artists?" n°23, 2003

Special edition, "Free space?" n°29, 2004

Special edition, "European street", n°35, 2005

Rue de la Folie

n°1 au n°9, HorsLesMurs, Paris

[French]

This review of urban arts and performances appeared from June 1999 to November 2000 for a total of 9 editions. Its editorial line addresses the street arts and, more broadly, the totality of practices and issues involving the ephemeral arts and performance in urban public spaces. This publication takes on discussion, analysis and reflections regarding creations that are often mixed, taking their source just as much from theatre, dance, music and the visual arts as from festive approaches. This edition contains contributions from independent authors: critics, professionals, scholars...

Scènes urbaines

n°1 et n°2, HorsLesMurs, Paris

[French]

Scènes Urbaines (2 editions published) explores all artistic, cultural and professional fields linked to the street arts and the performing arts in their encounter with different territories and populations.

Stradda

HorsLesMurs, Paris, 2006

[French]

Stradda's goal is to be a magazine that reflects original forms of artistic creation in line with the heart of the city: street arts, circus arts, art in public spaces... *Stradda* offers a critical perspective and ways of interpreting these artistic and cultural practices. It creates a connection between the different forms of expression – visual arts, architecture, theatre, dance, video – that are inhabiting the public space today and choose to go out to meet their audiences. The magazine is accompanied by *Stradda's Brèves*, a supplement of professional information (stories on the life of the sector, calendar of events, professional gatherings, job offers, calls for candidates).



Fiestacultura

Xarxa Teatre, Vila-Real, 1999

[Spanish]

Quarterly revue on current events in the street arts in Spain.



Viaeuropa, les Cahiers : revue pour la création artistique dans l'espace public

Lieux Publics, Marseille

[French]

The *Cahiers Viaeuropa*, an online revue by Lieux Publics, calls on about a dozen European authors – artists or academics, elected officials or journalists, spectators or organisers – to reflect upon a central theme involved in artistic creation in public spaces. These publications can be freely downloaded online (<http://viaeuropa.eu/index.php>).

Academic research

Aventin, C.

Les Espaces publics urbains à l'épreuve des actions artistiques

Doctorate thesis in science for engineer, architecture speciality, Ecole Polytechnique de l'Université de Nantes, under the direction of Jean-François Augoyard, 2005, 400 p.

[French]

Street performances are indicators of certain qualities of urban public spaces. Not only are these qualities updated by these events, these artistic actions play the unique role of modifying perceptions that we might have of our set, daily environment and thus changing the way that we look at it. This is the working hypothesis of Catherine Aventin who, in her thesis, takes on the double task of theorisation and field observation.

Chaudoir, P.

La Ville en scènes – Discours et figures de l'espace public à travers les "Arts de la Rue"

L'Harmattan, Paris, 2000, 318 p.

[French]

The streets at the centre of our cities began to see, in the early 1970s, a form of festive event in the open space now commonly known as 'Street Arts'. At first, these events harked back to a way of inhabiting the public space that came into existence as early as the Middle Ages and seems to have diminished from the urban life of the second half of this century. The revival of these festive traditional forms is in keeping with the context of an urban, social and political crisis, upon which they heavily base the logic of their actions. While the street arts wish to engage in politics through festivities, urban planners would like to engage in urban planning through the street arts. Finalising the festive, wanting to re-establish ties with something, or to create a connection to make up for its absence... This way of working harks back to the mythical figure of the Medieval city, or the agora... is it not profoundly ambivalent? This line of questioning makes up one of the central themes of this publication, taken from the author's thesis.

Gonon, A.

Ethnographie du spectateur. Le Théâtre de rue, un dispositif communicationnel analyseur des formes et récits de la réception.

Doctorate thesis in Sciences of Information and Communication, Université de Bourgogne, directed by Serge Chaumier, 2007, 540 p.

[French]

The question of the relationship with the audience is omnipresent in the message of street artists and professionals. Taking street theatre performance and actor-spectator interaction as a prism of observation, this research work attempts to define the issues involved in the upheaval of the place of the public. And what of the function of the spectator in the street arts? Through the patchwork function of the spectator, that missing piece of the puzzle without which a show may not be complete, certain issues and ambiguities emerge and confront the street arts. In the context of a failing context of cultural democratisation, the street arts can rekindle the idea of a popular theatre acting as a mediator within society or give way to the dictatorship of the audience.

Guides

David

2008, Street Arts Information Library, 110 p.

[Dutch]

First edition of the Flemish guide collecting professional contact information for the circus and street arts, published by the resource centre Street and Circus Arts Information Library (SAIL), in Belgium.

Festivals des arts de la rue et des arts du cirque

HorsLesMurs, 23 p.

[French]

Directory-guide of European festivals. The directory includes the complete contact information of each festival, the names of those in charge of programming and the frequency of events as well as the period during which each event takes place.

Kermesse – Annuario italiano dello spettacolo di strada et di pista

2009, FNAS (Federazione Nazionale Artisti di Strada), 190 p.

[Italian]

6th edition of the Italian directory of circus and street arts. It reports all Italian events of these sectors: the 2009 edition has more than 190 pages of useful files, contacts with promoters, festival organizers and artists, references for all Italian circuses, art bibliography, national theatre and circus schools and stages...

Le Goliath, l'annuaire des professionnels de la création hors les murs

2008-2010, HorsLesMurs, 640 p.

[French]

Directory-guide for the French circus and street arts. The Guide collects contact information for artists and companies as well as festivals, residence centres, dissemination centres, training centres, professional networks, institutional partners, resource centres, etc.

Le Nomade – Guide des arts de la rue, arts du cirque et arts forains en Communauté Wallonie-Bruxelles

2006, Olé Olé Asbl, Bruxelles, 190 p.

[French]

This guide has several chapters accompanied by instructions for use: artists, organisers, partners, training programmes, institutional intermediaries, publications and resources as well as an index.

Organiser un événement artistique dans l'espace public. Guide des bons usages

2007, HorsLesMurs, Paris, 166 p.

[French]

This publication was released as part of Temps des Arts de la Rue, a three-year development plan for the sector, carried out in France from 2005 to 2007. It is the result of discussion carried out by the work group on occupation of the public space, the technical environment and safety, led by José Rubio, Technical Director.



Safety Guidance for Street Arts, Carnival, Processions and Large-Scale Performances

Independent Street Arts Network (ISAN), Londres, 2009, 36 p.

[English] This guide provides specific safety advice for the street arts and urban events (carnivals). It discusses risk assessment, consultation and relationships with the appropriate authorities, special effects... This reference publication is for programmers, producers and artists.

Setting the Streets Alive, a guide to producing street arts events

Independent Street Arts Network (ISAN), Londres, 2004, 36 p.

[English]

This practical guide discusses essential points in the production of street art events: the first planning stages, on to the programming, promotion and production of the event itself.





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