

DOCTOR D'APERTUTTO



© Fanny Enjalbert

TEATRO DEL SILENCIO

CREATION 2014

**THIS SHOW IS DEDICATED TO ANDRÉ GINTZBURGER,
OUR GREAT FRIEND, MASTER AND CONFIDANT.**

“The theatre is great when the crowd rises to it, or, if it does not rise, then at least attracts it to a higher ground. If one listens to the voice of the bourgeois crowd, one can very easily fall. The desire to reach the heights is right if it is without compromise. It is necessary to fight, at all costs. Onwards, onwards, always onwards! Too bad if there are errors, so what if everything is extraordinary, screaming and passionate to the point of horror, desperate to shock, to frighten, Anything is better than golden mediocrity. One should never compromise, but innovate, playing with multicolored lights, new, never before seen. These lights are blinding at first, but then blazing in the profound centre, as we become accustomed to their brightness.”

« MEYERHOLD - Writings on the Theatre » - Volume I
Béatrice Picon-Vallin



© Gaia Rase casanova

DOCTOR DAPERTUTTO

*The snow is falling
as if it washed my head of all my thoughts.
sadly the theatre cannot escape its storms.
It snows, a beautiful snow,
which gives me the color of a meeting between a man,
a generation of precursor artists and their history.*

*It begins there.
with the same revolutions,
until the arrival of a theatre in a dictatorship.
the propaganda and its defeat.*

*Today I want to speak about Vsevolod Meyerhold.
About his life which unites several wars and revolutions,
those of the life of Man and those of the Theatre.*

*Where is freedom?
I still wonder.
Where is its sad weakness?
All of poetry is there.*

*And all this split between a physical theatre
and a theatre of emotive memory.*

*Meyerhold, creator of a new theatre since the 1900.
Searching for a theatre that brings together all the arts:
theatre, circus, cabaret, street theatre, mime, music...
Searching for a theatre that changes the life of Man.*

*Everything was possible for this artist
who was imprisoned, tortured, condemned and finally shot under Stalin.
I begin this adventure, which at the same time upsets me and revolts me.
The mystery of the theatre, The mystery of life.*

Mauricio Celedón – Paris – June 2012



DOCTOR DAPERTUTTO is a journey in the Universe of Vsevolod Meyerhold (1874 - 1940), one of the greatest Russian stage directors of XXth century, who upset radically the conceptions and the theories of theatre, in Europe and in the World.

The inventor of "stage direction" and Biomechanics, who wrote in his diary of 1893: « *I like the freedom, I want it* », defended his ideas and his art at the price of his own blood.

Revolted and upset by his history, Teatro del Silencio speaks about his life and rediscovers his work in a performance of street theatre, circus, physical dramatic art and live music, conceived in two parts A parade and a theatrical fresco in a fixed space.



A PHYSICAL VISUAL STORY INSPIRED BY INTERACTIONS BETWEEN THREE FIELDS OF EXPLORATION

THE ARTISTIC UNIVERSE OF MEYERHOLD



© Ch. Raynaud de Lage



© Jimi Foto

As a scenario of theatre within the theatre where characters, of his symbolic stage directions intersect:
as *The Magnanimous Cuckold* of Crommelynck, with his Stella or the tragic clown, that he interpreted himself.



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THE CRUCIAL EVENTS OF HISTORY



© Ch. Raynaud de Lage



© Ch. Raynaud de Lage

From Trotsky's murder in Mexico to that of the imperial family.
From Lenin's death up to the Stalinist regime
with its concentration camps and its propaganda.



© Daniel Aimé

EPISODES OF HIS LIFE



© Daniel Aimé

Particularly his commitment to the communist party, the murder of Zinaïda, his partner and muse, and his own trial, evoked in a fairground and circus scene, a universe loved by the Russian director.



© Ch. Raynaud de Lage



© Ch. Raynaud de Lage

This journey into Meyerhold's universe and into the senseless and mad history, so beautiful and so terrifying of Russia, led us to deepen our own theatrical searches of a universal language, of theatricality beyond words; by immersing ourselves in the methods of Biomechanics, to find this purely physical incarnation.

Finally, this theatrical research asserts one's own beliefs, fundamental certainties that we share with Meyerhold: Theatre can change the life of the man because Theatre is a direct way towards the understanding of Mankind.

This relation to the public, this approach to impact and touch the soul of the spectator,
the one that Meyerhold called the "*fourth actor*",
we implement it through a work with the participation of the citizens in the

PARADE



© Laurent Vdbk

PARADE IN PUBLIC SPACE

A convoy, formed of five mobile metal cages, pulled by a tractor traverses the city.

From the first cage, speakers broadcast, in voice-over songs, and sound effects. From the same cage, a machine pulverizes snow, on the length of the convoy.

Inside cages the Gulag's recluses sentenced to the hard labor: the coalman, the gold digger, the needlewoman, the lumberjack

This train – about 20 metres long - is escorted by officers and other members of security service.

People, united against oppression, accompany this strange procession and leaves an echo in the city, a cry resonant of a timeless hymn to freedom.

Snow falling, fog invades the streets, the train restarts to an unknown destination.

The parade is realised with the complicity of the local population.



PARADE IN PUBLIC SPACE



THE PARTICIPATION OF POPULATION

We invite the inhabitants of the cities where we perform to participate in the parade, to embody Russian people beside Teatro del Silencio's actors.

During rehearsals and performances of the parade the participants are invited to join the acting team to rehearse these "Theatrographies" compositions inspired by dramatic corporeal mime.

These meetings are moments of unique sharing for both participants and for Teatro del Silencio's team that mark the sustainability of this parade in the heart of the city.

In practice :

- Around thirty participants, amateurs of dance, theatre, and sport, adults or accompanied minors.
- Registration for volunteers is upstream of the coming of the Company, with the support of the organizers.
- Preliminary meeting during the previous technical visit.
- 3 workshops - rehearsals of 3 hours in Day-3, D-2 and D-1 in the evenings.
- Convening 2 hours before the beginning of the parade on the days of shows



THE PARTICIPATION OF POPULATION





EXTRACT OF NOTES OF 1901-1902

LETTER TO ANTON PAVLOVITCH TCHEKHOV

Lettre V.- Moscou, April 18th, 1901

Dear Anton Pavlovitch,

(...) I openly rebel against the arbitrariness of the police who I witnessed in Petersburg on March 4th; I cannot dedicate myself serenely to my art, when blood boils in the veins and when everything calls us to the fight.

I want to burn the spirit of my time. I want that all those who serve the scene become aware of their great mission. My friends do not want to rise above their petty interests of caste, they remain strangers to broader interests, that worries me.

Yes, the theatre can play a huge role in the reorganisation of all that exists. It is not in vain that the youth of Petersburg has so much zeal to stress his attitude towards our theatre. When on squares and in churches, whips and sabres struck so cruelly and cynically this youth - in the theatre youth could openly protest against this arbitrary power of the police by isolating phrases 'An enemy of the people', phrases which have no real relation with the idea of the play, applauding them furiously. « Is it fair that fools govern cultivated people? » ; « When we defend truth and freedom, we must not put our best costume » These are Stockmann's phrases which provoked the revolt. Theatre brought together all the classes, the various parties, made them all suffer the same sorrow, express the same ecstasy, protest against that which revolted them all in the same way. There, the theatre showed its independence to all the parties, and suggested to us that in time to come, its walls would defend against whips of those who would like to govern this Country in the name of general liberation.(...).

V. Meyerhold who loves you deeply.

Sends a small message before coming.

Greetings to your mum



© Ch. Raynaud de Lage

THE MUSIC : A " CO-CONSTRUCTION "

**AN ORIGINAL MUSIC COMPOSITION
DIRECTED BY
JORGE MARTINEZ FLORES**

PLAYED LIVE

To re-use the words of Meyerhold, the music of DOCTOR DAPERTUTTO is "co-construction".

An original composition created and directed by the composer and interpreter Jorge Martinez Flores, with the complicity of Teatro del Silencio's musicians.

As usual in our work, the music is crucial; it is inseparable from the creative process and stage direction.

Composed throughout the rehearsals, the music is the protagonist, played live, it's the internal rhythm linked to gesture, to emotion, and to action...

This musical creation led us towards the celebrated Russian composers with whom Meyerhold worked: Shostakovich, Prokofiev, Tchaikovsky...

A work of research and improvisation which also led us to revisit folklore, the traditional and revolutionary Russian songs of yesterday mixed with punk-rock music of today.

THE TEAM DISTRIBUTION

Artistic and stage director: Mauricio Celedón
Composer and musical director: Jorge Martinez Flores
Scenographer: Marcelo Pizarro
Choreography: Yasminee Lepe Gonzales and Mauricio Celedón
Costume designer in fixed show: Claudia Verdejo
Costume designer in parade: Patricio Luengo
Costume for trainees: Garance Thévenin, Charline Graffeuil
Master of Biomechanic: Alexey Levinskiy
Construction scenography and technicians:
Michel Arias, Clément Dreyfus, Panxo Jimenez,
Stéphane Najma
Scenography trainee: Max Lecanu
Technical manager: Stéphane Najma
Aerial and stage manager: Michel Arias
Sound technician: Francisco Araya
Performers - actors and acrobats: Bérangère Barathon,
Guillermina Celedon, Solen Henry, Luis Hormazabal,
Panxo Jimenez, Claire Joinet, Julie Jourdes, Amélie Kourim,
Yasminee Lepe Gonzales, Loic Leviel, Dimtri Rekatchevski,
Laure Sinic
Musicians: Jean-Paul Beirieu, Julie Biereye, François Morel
Coordination: Fanny Enjalbert
Managment : Marie Graindorge / Art Rythm Ethic

We wish to thank here **Béatrice Picon-Vallin** for her invaluable works and especially her book: « *Meyerhold, Les Voies de la création théâtrale* », (Meyerhold, The Ways of the theatrical creation), volume 17, by Béatrice Picon-Vallin, Paris, CNRS Editions, on 2004, new edition.

Special thanks: to all those who, closely or remotely, helped us in this creation and to all theatre's lovers who participate in the parade.



© Daniel Aimé

TEAM ON TOUR : 22 ARTISTS AND TECHNICIANS



GENERAL TECHNICAL INFORMATION

THE PARADE

Duration of the parade: 35/40 minutes, with 3 or 4 stops along the way.

At final of morning or beginning of afternoon.

A minimum 7 hours break between the beginning of the parade and when the second show starts

The parade has as its base 5 chariots, 1 chariot with sound equipment powered by a generator and a snow machine fixed to the roof and worked by an actor.

The other chariots are with actors inside. All the chariots are pulled by a tractor. The convoy length is 19 metres.

SPACE FOR PARADE : DISTANCE : 1 km maximum // **MIN WIDTH OF STREETS**: 6m // **MIN HEIGHT** under bridges and cables: 5m

THE FIXED SHOW

Duration of the show: 1 hour

Capacity: unlimited - to determine according to the characteristics of the place

Surface : scenic space :

OPENING 25m // DEPTH 40m // HEIGHT 12m

Adaptable to: OPENING 20m, DEPTH 30m, HEIGHT 12m

Including fast stage dressing rooms

These dimensions due not include space for the public

Nature of ground: Flat; without obstacles, a minimum level of 1/100, for the installation of aerial structure (8m x 8m)

Road access and parking: for unloading of the truck-trailor (60 m3)

RECEPTION

Team on tour : 22 persons

Arrival Day-4 or Day-3 : in afternoon: 8 persons

Arrival D-3 or D-2, in afternoon: 1 person

Arrival D-2 or D-1: 13 persons

Departure D+1 : 22 persons

CO-PRODUCERS AND PARTNERS OF DOCTOR DAPERTUTTO

Subsidies:

France : Ministère de la Culture et de la Communication : Direction Générale de la Création Artistique (DGCA) - “Aide à la Résidence de Production Arts de la Rue - 2013”, Région Île-de-France : Aide au projet Arts de la Rue 2014 – Company subsidies by Direction Régionale des Affaires Culturelles d’Île-de-France, Conseil Général de Seine-Saint-Denis.

With support of SPEDIDAM and ADAMI.

Coproducers, residences and supports

France : Le Moulin Fondu – CNAR de Noisy-le-Sec, L’Atelier 231 – CNAR de Sotteville-lès-Rouen, Le Parapluie – Centre International de Création Artistique à Aurillac, Théâtre Jacques Prévert d’Aulnay-sous-Bois, La Parole Errante à La Maison de l’arbre – Armand Gatti – Centre International de Création Artistique à Montreuil, Nil Obstrat - Centre de création Technique et Artistique dédié aux arts de la rue - Saint-Ouen-l’Aumône

With an apprentice of Académie Fratellini

Russia: Meyerhold Center- Moscou.

Production : Teatro del Silencio



ON TOUR ...

2015 – IN PROJECT

May 2015 :

Festival Cabanes – Alsace - France
Sinsken-Kortrijk – Belgium
Festival d'Holzminden – Deutschland
FIT Bucarest - Roumania

June 2015 :

Furies – Châlons-en-Champagne - Fr
Festival Les Invites de Villeurbanne - Fr

July 2015 :

Festival au Village – Brioux-sur-Boutonne - France
Festival Deventer Op Stelten – Deventer – Holland
Festival de Leikeitio – Spain

August 2015 :

Festival TeMudas – Festival de Teatro, Danza y Música
Gran Canaria - Spain
Festival Internacional de Teatro – Setubal - Portugal

September– October 2015 :

La Défense Tours Circus - France
Festival de Teatro de Manizales – Colombia
Les fêtes romanes – Centre Culturel Wolubis - Belgium
Hi Séoul – South Korea
Festival Internacional de Teatro de Calle de Zacatecas – México

November

Festival Internacional de Teatro Héctor Azar de Pueblas - México

2016 – IN PROJECT

January – August 2016:

Festival Comunas Region Metropolitana Santiago - Chile
Festival Fitich (Festival de teatro itinerante por
Chiloé profundo) Chile
Festival Iberoamericano de Teatro de Bogotá – Colombia

2014 – BEFORE ...

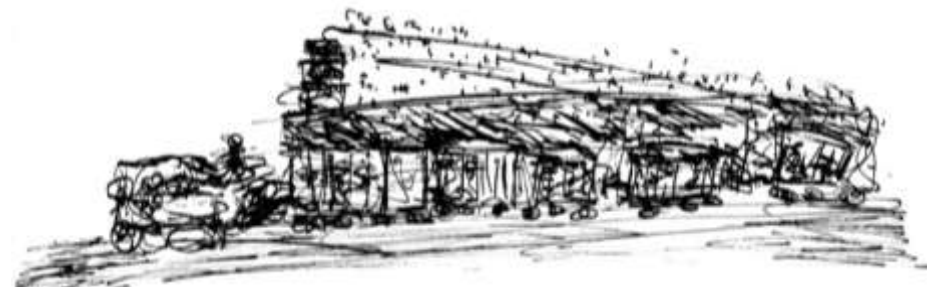
10 et 11 mai 2014: Les Rencontres d'Ici et d'Ailleurs –
Noisy-le-Sec - France

22 et 23 mai 2014 : Festival Internacional de Teatro
y Artes de calle de Valladolid - Espagne

28 et 29 juin 2014 : Festival Viva Cité - Sotteville-lès-Rouen - France

21, 22 et 23 de août 2014 : Festival International de
Théâtre de Rue – Aurillac- France

**DOCTOR DAPERTUTTO
RECEIVED
THE PRIZE
OF THE BEST PERFORMANCE
IN XV VALLADOLID INTERNATIONAL
FESTIVAL OF THEATRE AND STREET THEATRE (TAC)
2014 SPAIN**



**STATEMENT OF THE LAST WORDS OF MEYERHOLD
BEFORE THE COURT OF THE MILITARY COLLEGE OF THE SUPREME COURT OF THE USSR
FEBRUARY 1ST, 1940**



© Ch. Raynaud de Lage

/.../ It is strange that a sixty six-year-old man didn't put in his testimony what was necessary for the instruction and that he lied about his own account only because they beat him with a rubber truncheon. He then decided to lie and to walk to the stake. He is guilty of nothing, he was never treacherous to his homeland. His daughter is a communist whom he educated himself. He thinks that the court will understand him and will have the conviction that he is not guilty. He has made errors in the field of art and has lost in this field of action his social collectiveness. He asks the court to consider the fact that, although he is sixty six years old, he still has enough energy to repair his faults where he was wrong and where he has made mistakes. He recently wrote to Lavrenti, Pavlovitch, to Viatcheslav Mikhaïovitch and to the Prosecutor. He believed in "Truth" and not in God, because he believed that the Truth will win out /.../

« MEYERHOLD - Writings on the Theatre » - Volume IV
Béatrice Picon-Vallin



MEYERHOLD VSEVOLOD EMILIEVITCH (1874-1940)



© B. Picon- Vallin

Vsevolod Meyerhold (Meyerhol'd) is one of the first and most important theatre directors of the twentieth century.

Rejecting the theatre of his time, and facing Stanislavski who opens the way to the scene dematerialisation focusing attention on the real environment and psychology, Meyerhold implements its dematerialisation which tends to emphasise the invisible and the world of dreams, while opening on a political and reflexive theatre.

He participates in the most radical adventure of drama: symbolism, constructivism, revolution.

Executed in 1940, the Communist artist who, according to Vakhtangov, "gave the roots of the theatre of the future" will disappear from the history and from the Soviet and European scene.

From the 1970s, this tireless and bold experimenter was gradually reinstated to his rightful place. His work, full of fertile contradictions appears divided by the expurgation represented by the revolution of 1917, but his consistency is related to a very elevated idea of the art of theatre and the desire to develop a poetic and complex scenic language.

In the 1930s, with the rise of Stalinism, Meyerhold sees contemporary authors (Erdman, Tretyakov) persecuted. In 1936, he was a target of the campaign against formalism. He defends himself publicly, but his new stage works are banned.

Accused of being a "foreign theatre" where socialist realism triumphs. GosTIM was closed in 1938. Stanislavski welcomes his former student in his Opera Theatre, but his death deprived Meyerhold of any protection:

Arrested in 1939, he was shot on February 2nd, 1940, in Moscow, as a spy and as a Trotskyist. His legal rehabilitation took place in 1955. His aesthetic rehabilitation will be much slower, and the conditions of his death were not known until 1988.

Meyerhold finely perceived the conflicts of a disrupted era. He gave us non-mimetic playwriting, working directly on a scenic area in which the word is only one element, and each sign has many facets, focusing in their scintillating complex relationships - literature, music, painting, movement, vocal arts, cinema - maintained on the stage. Whilst imposing the seal of his personal world, where the theme of the fatalism that dominates in the 1910s, is followed by the tragi-comedy of imposture, Meyerhold searches for each author a specific staged style. However, very open to the first European works that he introduced into Russia, his repertoire subsequently favors reinterpreted national drama in the sense of "fantastic realism" and through the theatrical treatment he subjected the classic texts, it contributes to the emergence of a new Soviet dramaturgy.

His theatre does not attempt to reflect life, but to participate in its change: it is based on the associative interactions of representation and spectators.

If Stanislavski represents the founding father of modern theatre, Meyerhold is the artist, the inventor; the revolutionary one. His work is closely related to the utopian adventure in 1917, it prescribes premonition, ecstasy, and disenchantment. We have not finished discovering all of his wealth.

Article de Béatrice PICON-VALLIN
In Encyclopédie UNIVERSALIS



© B. Picon- Vallin

HISTORY OF COMPANY

Mauricio CELEDON and TEATRO DEL SILENCIO

Born in 1957, in Santiago de Chile, Mauricio Celedon begins his formation in **Teatro Petropol of Santiago** then follows studies of Dramatic art at the University of Chile (Universidad de Chile). He begins as actor-mime in the **Compañía de los Mimos Noisvander**, with whom he travels through Latin America.

In 1980, he leaves for Europe, first in Madrid, where he plays and participates as a creator in various street theatre shows with **Teatro de Calle Lejanía Company**, student at the same time in dance with the **Teatro Danza Company of Madrid**. This is when he decides to continue in France his study of mime, first of all with Etienne Decroux, then during three years in the **International School of the Mimodrama Marcel Marceau**.

This period spent with the great masters of the French mime marks very strongly his route. It is at this time that he creates in Toulouse his first stagings of gestual theatre.

He works as actor-mime in **Théâtre de la Sphère - Mimodrama Company** directed by Anne Siccot and then, as an actor in the **Théâtre du Soleil** Company directed by Ariane Mnouchkine, during four years.

Throughout all this period, he also teaches mime-theatre, first of all in Madrid and then as **Marcel Marceau's assistant**, during workshops **in United States, in Italy as well as in Paris, in the International School of the Mimodrama**.

This journey lasted ten years after which **he returned to Chile, then in full transition to democracy**. He manages several workshop of mime, organized with the help of the French Cultural Institute and of the Metropolitan University of Santiago. **It was then that he founded the Company "Teatro del Silencio"**.



The Company Teatro del Silencio, which brings together actors, dancers, musicians, acrobats and plastic artists, was created in Santiago de Chile in 1989 by Mauricio Celedon. With the Teatro del Silencio, he sought a form of universal expression: a theatre of emotion, gesture and music, with the determination to create a theatrical language accessible to all, allied to a reflection on our times.

Based first in Chile from 1989 until 1999 and then in France, in Aurillac from 1999 to 2010 and from 2011 in residence at the Théâtre Jacques Prévert of Aulnay-sous-Bois, the company continues its which realizes the merging of the performing arts, theatrical expressions that combine circus, street theatre, mime, dance, music and text, to "impact" the spectator.

This theatrical approach permits the company to reach a wide public. Men, women and children of different cultures, histories and languages appreciated the originality of this theatrical "language" which allowed them to travel in time and the space, without barriers or borders.

They first discovered the history of migrants' lives who populated America, "**Transfusión**" (1990) and the history of the popular fights of Chicago at the origin of May 1st, "**Ocho Horas**" (1991).

On the occasion of the centenary of Arthur Rimbaud's death, Teatro del Silencio created "**Malasangre, ou les mille et une nuits du poète**", a work which staged the tempestuous life of the poet. This spectacle met such a success as it will be presented in front of more than one hundred thousand spectators in Chile then in Latin America, at the initiative of the most important festivals of the continent.

From 1992, Teatro del Silencio participated in numerous summer festivals in France. This tour that made such an echo during three years, "**Malasangre**" was presented in France and other European Countries, in North Africa as well as through South American festivals, in alternation with a new creation, "**Taca Taca, mon amour**" (1993), a contemporary vision of the crucial events that succeeded one another in Europe throughout the first part of this century; the action takes place inside a huge table football.

In 1995, Mauricio Celedon returns to France to direct "**Candides**" (a free interpretation of the famous text of Voltaire) for the **Cirque Baroque**. And in 1996, he stages "**La Locomotive**", a work by André Ginzburger at the Theatre of Ranelagh in Paris.

In 1997, Teatro del Silencio creates "**Nanaqui - Dossier N° 262 602 - L'Homme qui se dit poète**", a pantomime of rock and fury, a circus-theatre show dedicated to Antonin Artaud that was presented from 1997 until 2008, in Chile, in France, in Spain, in Poland and in Germany.

From 1989 through 1997, the creations of Teatro del Silencio were realized in Chile with the support of the Chilean Government: Departamento Cultural del Ministerio de Educación, Dirección de Asuntos Culturales del Ministerio de Relaciones Exteriores (DIRAC) and Municipalities of Santiago and Valparaiso and with the support of the French Government: Ministère des Affaires Étrangères (Chilean-French Institute of Culture, AFAA, DAI).

1999 marks a decisive step in the evolution of the Company. Teatro del Silencio becomes established in France, in Aurillac, with the double support of the French government: Ministère de la Culture et de la Communication / Direction Régional des Affaires Culturelles d'Auvergne and the City of Aurillac. It is in Auvergne where Mauricio Celedon will create "**DoberMan**", a free adaptation of Jean-Yves Picq's texts, for **Athra Company** from Clermont Ferrand. The same year Teatro del Silencio will create "**Alice Underground**", a spectacle of circus-theatre inspired by the work of Lewis Carroll. "**Alice Underground**" will be presented in Europe and in Latin America during four years.





Since 1999, numerous collaborations as director or artistic adviser, Mauricio Celedon participates in diverse projects of creation in Europe. He realizes, in 1999, the stage setting of "**Palabra de Angel**" for the Spanish Company **Karlik Danza Teatro** and in 2002, that of "**Amloii o como lo dijo Hamlet**" for the Spanish Companies **Karlik Danza Teatro** and **Samarkanda Teatro**. He collaborates as choreographer with the French Companies **Metalovoice** or **Générík Vapeur** and in Spain with the Company **Aran Dramática** and the International Festival of Theatre of Mérida.

During his residence in Aurillac, Maurico and the Company give numerous workshops of gestual theatre and circus for professionals, students and amateurs and also participate in diverse events as the "**Celebration of 2000**" as well, in association with the Theatre of Aurillac, the "**Cartes Blanches to Mauricio Celedon**", which over several weeks propose at the same moment public rehearsals, exhibitions, shows and concerts.

In 2003, "**O Divina Commedia - Inferno**" a new circus creation, inspired by the Dante's famous work The Divine Comedy is created in Aurillac. The evolution of its research leads the Company in this creation to confront text with a new dimension, that of a physical theatre, a circus-theatre associated with texts.

In 2003 and in 2004, Teatro del Silencio realizes the project "**Dante ou La Divine Comédie de la Rue**", with the support of the "**Program Culture 2000 - Education and Culture**" of the European Union. This project articulated around Dante's Divine Comedy, major work of the European literature, aiming at establishing new and durable relations of creation with several cities and European territories and with their populations, developing a creative relationship with citizens and artists of various generations in France, Italy, Spain and Poland. This program united artists, populations, cultural structures of four countries, in workshops, artistic research residences, creation of spectacles, all steered by Mauricio Celedon, with the complicity of the members of his Company.

A project realized in partnership with the Association Eclat / International Festival of Street theatre of Aurillac, the City of Aurillac and its Theatre, the Inteatro of Polverigi festival in Italy, the Cultural Department of the Region of Extremadura in Spain and the Spanish Companies Karlik Danza and Aran Dramática, the International Festival of Theatre Malta and the Company Polish Dance Theatre of Poznan, in Poland.

In February, 2004, Teatro del Silencio inaugurates the new Theatre of Aurillac with "**Amloii o como lo dijo Hamlet**" and creates on this occasion, with comedians from companies of amateur theatre of Aurillac: "**Le Cas Büchner**". A creation inspired by "Woyzeck" and other of Georg Büchner's works.

In autumn 2004, Teatro del Silencio in cooperation with the Theatre of Aurillac, proposes a new "**Carte Blanche**", a multidisciplinary program, a presentation of works on Pablo Neruda: "**Pablo, Pablo**", the programming of several spectacles, an exhibition of painting and drawing and a free training course opened to professionals and amateurs of live theatre.

In 2005, Teatro del Silencio in association with **Karlik Danza Teatro** (Spain) creates the second part of the triptych on Dante: "**O Divina la commedia - Purgatorio - A Mother and her children in the Purgatory**". Inspired by two texts: "Dante's Purgatory" and "Mother Courage and her children" of Brecht, Purgatory will be presented from 2005 till 2007, in France, in Belgium, in Denmark, Spain Ireland, Brazil, Chile, Colombia and Korea.

In 2007, the Teatro del Silencio completes the creation of its triptych "**O Divina la Commedia**" with the third part: "**Fragments de Paradis**" and "**Paraíso**", created between street theatre and theatre-hall, a fragmented creation that emerged in the spring / summer 2007. Paraíso, a Franco-Chilean coproduction, was performed between 2007 and 2009 in France, Germany, Poland, and Chile. As foreseen in the original project, an ambulatory form of "**Paraíso**" was created in the city of Valparaíso, Chile, in December 2008, as part of a **24 hour urban intervention** "**Valparaíso: de la Madrugada al Amanecer**" with more than 100 artists.

In 2009, Mauricio Celedón is invited by C. Taguet, Director of the **Cirque Baroque** to create the second act of a new circus-theatre play: "**Le Cirque des Gueux**".

In 2009/2010, on the occasion of the celebration of the bicentenary in 2009 of Charles Darwin, Teatro del Silencio creates "**Emma Darwin**", based on the life and the works of the famous English biologist: Charles Darwin, , including "Travel of a Naturalist Around the World". A Franco-Chilean coproduction which will be presented in France and Chile.

Also in 2009/2010, as part of the commemoration of the bicentennial of the Republic of Chile and at the request of the International Festival Theatre "Santiago a Mil", the company recreates one of its first creations: "**Malasangre, ou les mille et une nuits du poète**".

Finally, 2010 was a transition year for the Company as it marks the beginning of a new period of residence 2011/2012/2013, in a suburb near Paris: Aulnay sous Bois, Ile de France: With the support of the City of Aulnay-sous-Bois / Theatre Jacques Prévert, of Conseil General de Seine-Saint-Denis, Région Ile-de-France (Emploi tremplin) and French Ministère de la Culture et de la Communication DRAC Ile-de-France.

In Aulnay-sous-Bois, the Company created between 2010 and 2012 "**Emma Darwin**" and "**L'Île du temps perdu**", in collaboration with CREA Aulnay, "**Musée du Bout du Monde I et II**" as well as a show in tribute to the singer "**Jean Ferrat**".

Each summer, the company installs its circus tent in Aulnay, to organize courses and rehearsals.

Circus workshops for children and also professionals and programming circus spectacles created during these mini-residences.

In 2014, Teatro del Silencio creates "**DOCTOR DAPERTUTTO**", inspired by the life and work of the great Russian director **Vsevolod MEYERHOLD** A show in two acts, a PARADE involving local volunteers and fixed show. "**DOCTOR DAPERTUTTO**" **won the prize of the BEST SHOW** in International Festival of Theatre and Street Theatre of Valladolid -TAc 2014. **More than 40 performances in France , Europe, South America and Asia are in project for seasons 2015 and 2016.**

Alongside the creative process, Mauricio and the Company realize workshops in mime, theatre of gesture, drama and emotion, circus-theatre, gesture-texts theatre - addressing both professionals and amateurs or even scholars (college, theatre classes), for National Education, but also for training organizations, within the framework of international festivals, at the request of other companies, additionally as part of International Seminars like those organized with the support of the Chilean Government / Fondart 2005 and Cultural Center Matucana 100 of Santiago, which provided for 120 young theatre students, a free training of mime, dance, music, creative decor and costumes.



TEATRO DEL SILENCIO IS SUPPORTED BY
FRENCH MINISTRY OF CULTURE AND COMMUNICATION : DRAC ILE DE FRANCE
REGION ILE DE FRANCE – Dispositif Emploi Tremplin.
With support for show tours of :
INSTITUT FRANCAIS - French Ministry of Foreign and Europeans affairs





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DOCTOR D'APERTUTTO

**EXTRACTS OF THE PRESS REVIEW
2014**

Le théâtre de rue porté par la foule



■ **AURILLAC.** La deuxième journée du Festival de théâtre de rue a connu une très belle affluence, à l'image des milliers de spectateurs du Teatro del silencio.

■ **FESTIVAL.** La création du Groupe F, les coulisses du festival, les comptes rendus de spectacles, les propositions pour le jeune public... huit pages spéciales. PHOTO CHRISTIAN STRAUSS

PAGES 2 À 9

**The Street Theatre
transported by the
crowd**

AURILLAC

The second day of the Festival of Street Theatre knew a public's beautiful abundance, as the image of the spectators of the Teatro del Silencio



TEATRO DEL SILENCIO (38). Remplissage par la foule.
PHOTO CHRISTIAN STRAUSS

5 Vendredi 22 août 2014 La Montagne

Festival de théâtre de rue → Côté in

TEATRO DEL SILENCIO Sous un vent de Sibérie, les révoltes d'hier et d'aujourd'hui



» **DOCTOR DAPERTUTTO** ». Mauricio Celedon n'a pas failli aux attentes que le public aurillacois, fidèle, avait placées en lui. Avec le diptyque *Doctor Dapertutto*, le metteur en scène baroque du Teatro del Silencio a célébré les luttes de la Russie du début du XX^e siècle pour mieux affirmer nos résistances contemporaines. Articulé autour d'un itinéraire déambulatoire, où un peuple tente de quitter le goulag sibérien et le joug politique, et d'une forme fixe, qui multiplie les tableaux dramaturgiques et les acrobaties poétiques, ce spectacle rend un bel hommage à Vesvolod Meyerhold. Auteur et metteur en scène russe, il affirma sans faillir, jusqu'à sa mort en 1940, la nécessité de l'art et de la liberté. *René Chénou*

Steet Theatre Festival IN

Teatro del Silencio - Under the wind of Siberia, the rebels of yesterday and today.

DOCTOR DAPERTUTTO

Mauricio Celedon does not betray the expectations which the faithful public of Aurillac, had in him. With the diptych DOCTOR DAPERTUTTO, The baroque director of Teatro del Silencio has celebrated the fights of Russia of beginning of the 20th century to reaffirm better our contemporary resistances.

Articulated around an energetic parade, where the people try to escape of the Siberian Gulag and of the political yoke; and of the second part in fix that multiplies dramatic pictures and poetical acrobatics.

This spectacle rends a beautiful tribute to Vesvolod Meyrehold. Author and Russian stage director who I affirm without stopping until his death in 1940 the need for art and freedom.



**29 International Street Theatre Festival
Aurillac 2014**

Inspired by the work of Russian stage director Vsevolod Meyerhold, Teatro del Silencio presents his new creation in two acts: a parade and then a fixed show. Doctor Dapertutto develops in Stalin's Russia, in times of Gulag. Acrobatics and powerful poetic pictures, committed and political. Teatro del Silencio, accustomed of Aurillac's Festival returns in great shape.



Our “pets” of the week-end

Teatro del Silencio: “Doctor Dapertutto”

Breathtaking, remarkable. The words were lacking to the spectators to qualify the performance of this Company, Teatro del Silencio created in 1989 in Santiago de Chile which brings together actors dancers, musicians, acrobats and plastic artists. Its parade around the city hall was very noticed. Inspired of the life and the works of Vesvolod Meyerhold, one of the great masters of the Russian theater of the XXth century, the terrible and so realistic cavalcade of the Doctor Dapertutto made artists and public participate in an interactive theatre.



En 1989 Mauricio Celedón creó el **Teatro del Silencio** en Chile, su país de origen al que había regresado tras su experiencia en España con uno de los grupos pioneros del Teatro de Calle, **Lejanía**, y la posterior formación en Francia con **Etienne Decroux** y **Marcel Marceau**. Tres años más tarde creó *Malasangre*, o las 101 noches del poeta, en conmemoración del centenario de la muerte de Arthur Rimbaud. La obra dio a conocer internacionalmente a la compañía, lo que les permitió trasladarse a Francia. Durante 12 años fueron la compañía residente del **Festival de Aurillac**, solventando las cuestiones financieras y produciendo espectáculos de gran impacto visual en los que se mezclaba el teatro, la danza, el circo y la música. Paralelamente, inicia sus colaboraciones con la compañía extremeña **Karlík Danza**, con quien estrena *Palabra de Ángel* (1999) y *Amiolo o como lo dijo Hamlet* (2002), en la que se contó con la colaboración de **Samarkanda Teatro**. La cooperación con Karlík Danza volvió a concretarse en 2005 en *O Divina la commedia - purgatorio - Une mère et ses enfants au Purgatoire* basada en la obra *Madre Coraje* de Bertold Brecht. La compañía ha obtenido un reconocimiento continuado por sus espectáculos, entre los que cabe mencionar *Alice underground* y *Emma Darwin*. Esta última fue la primera producción en Aulnay sous Bois, donde inició en 2010 un nuevo período de residencia.

VSEVOLOD MEYERHOLD

Director y teórico teatral ruso nacido en 1874. De joven ingresó en el Teatro del Arte de Moscú que acababa de crear

Stanislavski, con quien desarrolló una gran amistad que se mantuvo hasta su muerte, aunque a los pocos años abandonó la compañía por discrepancias artísticas. No estaba de acuerdo con el teatro naturalista que allí se propugnaba ni con las técnicas psicoanalistas que se usaban para preparar a los actores. Su concepto teatral le llevaba a intuir que el teatro debía dirigirse más hacia la plástica que hacia el análisis psicológico. A continuación, empezó a diseñar un concepto de puesta en escena que rompía con la cuarta pared e incluía escenarios móviles o usaba espacios fuera de los edificios teatrales. Su intento de revolucionar el arte escénico le llevó a escribir: "Romperemos las paredes si no basta con haber destruido el escenario". Meyerhold inventó toda una serie de ejercicios físicos con los que preparar a sus actores, a quienes pedía movimiento, actitud y gestualidad en la construcción de sus personajes. Su objetivo era que el espectador no olvidase nunca que se encontraban ante una narración ficticia. En sus obras fusionaba el teatro, la música, el circo y la danza. A ese concepto que incluía la formación y la puesta en escena lo definió como biomecánico.

Tras el éxito de la revolución rusa se afilió al partido comunista. Fue nombrado director de la Comisaría de Instrucción Pública, lo que le permitió abrir teatros vanguardistas por toda la URSS. En 1923 fue distinguido como Artista del Pueblo. La vanguardia artística dominó la cultura en Rusia hasta que en 1934 el Primer Congreso Pan-unionista de Escritores proclamó el realismo socialista como el arte que debía promover el partido. Era la época de máximo poder

de Stalin, de las persecuciones ideológicas a mansalva y de las checas. Meyerhold mantuvo sus conceptos teatrales pese a la amenaza latente que ello conllevaba y se le acusó de desviacionista. Para salvaguardarlo de las purgas, su amigo Stanislavski lo acogió en el Teatro de la Ópera, nombrándolo director de ensayos. Sin embargo, la muerte de su protector lo condenó definitivamente. En 1939, su mujer y actriz principal de sus espectáculos, Zinaida Fakh, apareció acuchillada en su apartamento. La persecución y amenazas que recibía eran tan agobiantes que a finales de ese año escribió una carta al fiscal de la URSS denunciando el acoso que estaba sufriendo para que renunciase a sus postulados artísticos. Poco después fue detenido y torturado hasta que aceptó firmar una declaración en la que confesaba ser un espía para los servicios secretos japoneses y británicos. El 1 de febrero de 1940 fue condenado a muerte y al día siguiente fue ajusticiado. Su nombre fue borrado de la escena rusa hasta la muerte de Stalin, cuando volvió a ser reivindicado como un gran innovador de la escena y declarado inocente de la acusación de espionaje.

DOCTOR DAPERTUTTO

Doctor Dapertutto era el seudónimo que solía usar Meyerhold para firmar algunos de sus artículos. Mauricio Celedón ha recuperado este seudónimo como título de su última obra para rendirle homenaje. La obra ha sido concebida como homenaje al director ruso y la inspiración parte de algunas de las puestas en escena que realizó en su tiempo, concretamente *El baile enmascarado* de Lermontov y *El magnífico convido* de Crommelynck. Ha contado con la colaboración de Alexey Levinsky, quien trabajó con actores que habían aprendido directamente de Meyerhold y que actualmente da clases de biomecánica en Moscú. El intento de fidelizar la actual puesta en escena ha llevado a Celedón a pedir a sus colaboradores Marcelo Pizarro (escenografía) y Claudia Verdejo (vestuario) que partieran de la obra del director ruso, lo que han conseguido brillantemente. La música ha sido encargada a Jorge Martínez y el camino seguido para concretar la composición ha sido similar a la de los anteriores colaboradores. Sonidos pertenecientes a la época, música rusa de principios del siglo XX, corridos mexicanos y jazz se entremezclan en una ambientación musical que, interpretada en directo, convierte la música y la pantomima en un todo indivisible.

LA DEAMBULACIÓN ACTIVA

La obra se divide en dos partes. Una primera, itinerante, que se representa por la mañana y una segunda, estática, que se representa al atardecer. La primera parte cuenta con unos 20 vecinos de la propia ciudad que participan activamente como actores. Un tren compuesto por cinco vagones-jaula enmarcados por tela metálica avanza lentamente por la calle arrastrado por un tractor mientras una copiosa nevada es proyectada desde encima de uno de los vagones. Un grupo de guardas lo custodian y una comisaría política soviética dirige las maniobras. En el interior de las jaulas se puede ver



a gente cosiendo banderas rojas, trabajadores con la pala e incluso algún que otro supuesto prisionero. Una manifestación de ciudadanos rusos avanza portando en sus manos unas siluetas blancas en referencia clara a los desaparecidos. Los guardas les quitan una y otra vez esas siluetas aunque no se les ve emplear una violencia excesiva. Se marca la atmósfera represiva, pero en ningún momento se intenta que los espectadores se sientan involucrados en esa protesta. El teatro es teatro y al espectador no se le pide en ningún momento que tome rol activo en la representación. Simplemente debe desplazarse con el tren para ser testigo de aquello que le están contando. Incluso la muerte de todos los manifestantes al final del viaje del tren, que rememora claramente al 'tren que nunca duerme' de Stalin, no deja de ser otra escena de un drama sucedido hace muchos años.

DEL TEATRO A LA REPRESIÓN

La segunda parte de la obra sucede en un gran rectángulo en cuyos lados pequeños se encuentran ubicados un par de escenarios. En uno de ellos se instalarán, en la parte superior, los tres músicos que interpretarán la música en directo y la parte inferior servirá de vomitorio para dar acceso y salida a los actores. En el otro lado hay un gran pórtico rodeado de una pared de telas metálicas detrás de la cual los actores se cambiarán de vestuario a la vista de los espectadores. La escenografía se completará con un par de pórticos en los extremos para escenas aéreas. En el centro del rectángulo encontraremos un gran trapecio. La inspiración meyerholdiana de la propuesta es notoria. Y la manera en que esa escenografía será utilizada también. Al principio la representación se inicia con un desfile de personajes muy característicos del teatro biomecánico: pierrots, bailarinas, payasos, acróbatas, personajes misteriosos... La escenografía sufrirá varios cam-

bios con el ingreso de carros móviles, telones o máquinas lanzanieves y la representación se realizará a diversos niveles. Poco a poco la obra cambiará de temática y empezarán a incluirse fragmentos de la vida artística de la época. Pequeños fragmentos serán reproducidos por la megafonía en castellano y ruso.

Y por último, la obra empieza a hacerse más comprensible al aparecer imágenes que muestran los momentos estelares de la revolución soviética y que finalizarán con la muerte de Lenin. Tras ese momento, el camarada Stalin asume el poder y aparece la adoración fanática al líder, los gulags, el asesinato de Zinaida Rachi con la maleta presta para huir... Meyerhold permanece vivo cuando la obra acaba y un texto del dramaturgo dirigido a su amada anuncia su muerte: "Nos veremos pronto. Como siempre... en el teatro".

Todo ese drama es representado con una gran sensibilidad, una poética muy visual que huye de aquellos aspectos más escabrosos del argumento y en ningún momento intenta que el espectador tome parte aunque sea mental en el conflicto. Meyerhold rehúsa aquellos aspectos doctrinales que emanan del realismo soviético y combatía el 'héroe positivo' que debía ejercer una influencia magnética sobre los espectadores a fin de impregnar una doctrina determinada como hace el naturalismo. Las escenas aéreas serán también una manera de relajar la tensión de los espectadores. En todo momento se intenta que los espectadores se hallen distantes de la narración. Es teatro. Y punto. Eso sí, tiene una puesta en escena brillante y el conjunto de la representación entusiasma a todos los asistentes. Bravo, de nuevo a Mauricio Celedón, uno de los históricos del Teatro de Calle europeo que continúa innovando con sus puestas en escena sin perder por ello ni un ápice la pantomima que le caracteriza y su fusión de música, circo, danza, movimiento y gestualidad ■





El TAC sobrevive a la borrasca

Valladolid se vistió de invierno para recibir a los cómicos del Festival de Teatro de Calle, que se enfrentaron con valentía a la lluvia, al frío y al viento

JAVIER AGUIAR/
VIRGINIA T. FERNÁNDEZ



VALLADOLID. Fue inevitable suspender algún espectáculo, pero los artistas del TAC suplen con altas dosis de profesionalidad y un deseo ilimitado de cumplir su cita con el público lo que negó la meteorología. Con todo -trajo lluvia, viento y fría borrasca que llegó del Atlántico no impidió la becatombe que la víspera calis espereza. La gran mayoría de las compañías pudieron completar sus espectáculos aunque fuera en condiciones casi extremas.

(...)

Acto de amor al teatro

El Paseo del Príncipe del Campo Grande fue el origen ayer de una apuesta potente. Por lo que cuenta y por cómo lo cuenta: 'Doctor Dapertutto', de la compañía francochilena Teatro del Silencio, un espectáculo homenaje al investigador y dramaturgo ruso Vsevolod Meyerhold. En una primera parte un convoy de jaulas en las que se recrean escenas de los trabajos forzados que obligaban a realizar a los reclusos de los gulag es seguido por un grupo de oprimidos interpretados por 'extras' locales. La comitiva acaba en la plaza Zorrilla (el fin de este trayecto terminó por la mañana con los actores verdaderamente emocionados), donde tiene lugar el segundo acto de la actuación.

El pase principal se vio sorprendido ayer por un tremendísimo aguacero que tanto los actores como el público aguantaron estoicamente hasta los largos aplausos finales, todos calados hasta los huesos. Parece que mereció la pena la singular mezcla de disciplinas escénicas, el desfile de personajes grotescos al ritmo de música en directo para ofrecer una crítica feroz al régimen estalinista (Meyerhold fue víctima de él) y, por encima de todo, hacer del montaje un clamor por los derechos humanos y un canto de amor al teatro y al «actor que aprende con su propia sangre».

The rain can nothing against the Street Theatre Festival

Teatro del Silencio and Odin Teatret surprise on a day disrupted by the weather.

The TAC Festival survival in gusts

Act of love to the theater

Yesterday, the main street of "Campo Grande" was the place of a powerful proposition, both in its comment and by its form: DOCTOR DAPERTUTTO, of the French-Chilean company Teatro del Silencio - a performance in tribute to the Russian researcher and dramatist Vsevolod Meyerhold.

In a first part, a convoy of cages in which are recreated scenes of hard labour of Gulag's prisoners, is followed by a group of oppressed interpreted with the complicity of local volunteers. The group finished its trajectory on the place Zorrilla where takes place the second part of the show. (At the end of the wandering, which took place in the morning, the actors were really moved).

Then the main street has been yesterday surprised by a downpour to which resisted stoically the comedians as the public, until the long applause of the final, all soaked to the bones.

It was worth: this singular blend of scenic disciplines, this parade of grotesque characters to the rhythm of a live music offers a fierce critic of the Stalinist regime whose Meyerhold was a victim and above all made this show a clamor for human rights and a love song to theatre and "*the actor who learns of his own blood*".

48 | **CULTURAS** |

Viernes 23.05.14
EL NORTE DE CASTILLA



La plaza de Zorrilla parecía ayer la plaza Roja de Moscú en plena revolución gracias a los actores y voluntarios de Teatro del Silencio y su 'Doctor Dapertutto'. ■ GABRIEL VILLAMIL

Cultura Valladolid

<http://www.tribunavalladolid.com/noticias/teatro-de-silencio-conquista-el-tac-2014-con-su-montaje-doctor-dapertutto/1401034654>

Teatro de Silencio conquered TAC 2014 with its show "Doctor Dapertutto"



Twenty Vallisoletians participated in this show, the best of the festival according to the jury. The prize for the best interpretation was awarded to the French Anne Kaempf and Lior Schoow while the circus prize went to the Barolosolo company.

The French-Chilean Company Teatro del Silencio directed by Mauricio Celedón, has been crowned as winner of the 15th edition of the International Festival of theatre and the street theatre of Valladolid (TAC), with the prize of the " BEST SHOW " of the official section with "Doctor Dapertutto".

With "Doctor Dapertutto", Teatro del Silencio proposed a journey in the universe of Vsevolod Meyerhold, one of the greatest Russian theatre directors of the XXth century, a pioneer of the contemporary theatre which radically changed theories and concepts of the theater, according to Europa Press, sources of the organization.

The company was moved by his history, Meyerhold was imprisoned and shot under Stalin's regime, chose to rediscover its work in this street theatre show in which it deepens his revolutionary conceptions of the theatre.

The show structured in two parts, counted with the participation of twenty volunteers of Valladolid. It is precisely some of them who received the prize, in the name of the company, from the hands of the Mayor of Valladolid, Francisco Javier León de la Riva, thanking Teatro del Silencio for the chance for living this experience " *brutal and unforgettable* " (...)

<http://www.elnortedecastilla.es/20140525/cultura/teatro-silencio-vence-doctor-201405251718.html>

Teatro del Silencio wins the TAc with DOCTOR DAPERTUTTO, a show in which participated 20 volunteers of Valladolid.

La bailarina Alicia Soto-Hojarasca conquista el premio al Mejor Espectáculo en el apartado Estación Norte

25.05.14 - 17:18 - VIRGINIA T. FERNÁNDEZ | VALLADOLID



Espectáculo 'Teatro de Silencio'. /G. Villamil

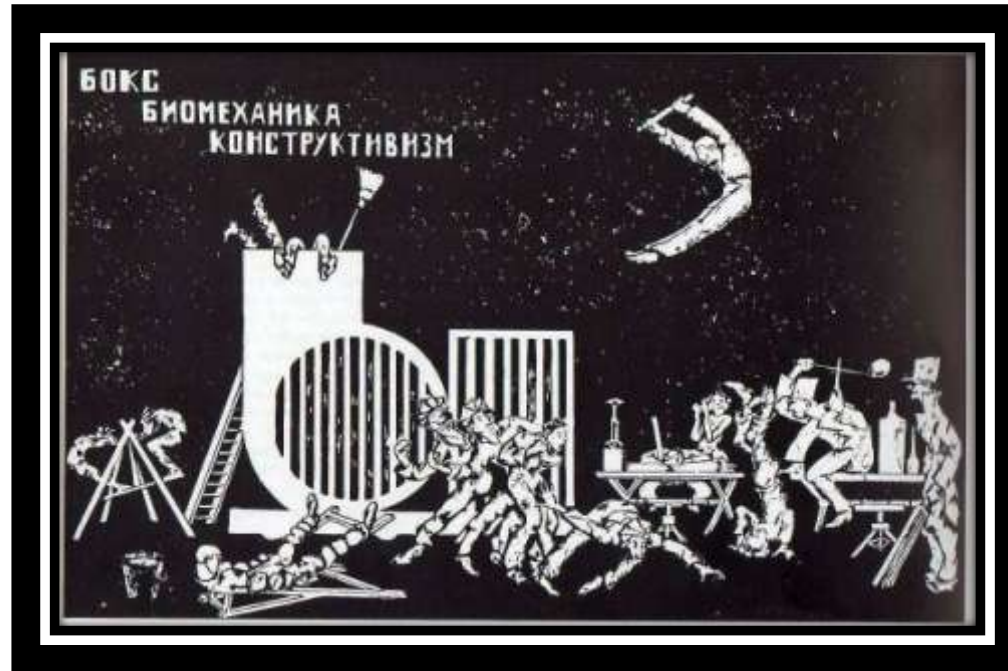
"Doctor Dapertutto", the show of the French-Chilean company Teatro del Silencio directed by Mauricio Celedón, obtained the prize of the Best Show of the Official Section during the fifteenth edition of the TAC. It was one of the strongest proposals of the programming of this edition, a tribute in the universe of the Russian director Vsevolod Meyerhold, the big pioneer of contemporary theater, who was murdered in the decade forty during the Stalinist regime.

The company had already left Valladolid because its representations opened the festival but the festival's award was handed to some of twenty local volunteers who had participated in the first part of the show, which we had been able to appreciate on Thursday and Friday, around place Campo Grande. The prize was delivered personally to volunteers by the Mayor of Valladolid, Francisco Javier León de la Riva, they thanked Teatro del Silencio for this *"chance for living a rough and unforgettable experience"*. (...)



© Gaia Rase casanova

DOCTOR D'APERTUTTO



TEATRO DEL SILENCIO

CREATION 2014

CONTACT : teatrosilencio@gmail.com www.teatrodelsilencio.net Phones : [+33] (0) 6 11 89 27 35 [+33] (0) 6 25 81 71 15

DIFFUSION : Association ASSAHIRA www.assahira.com assahira@gmail.com

33 rue de Lattre de Tassigny -- 69009 LYON – France Phone: [+33] (0) 3 25 49 22 22

& John KILBY: Phone: [+ 33] (0) 6 31 12 59 68 johnkilby03@gmail.com

Fotos, pictures and texts Meyerhold © Béatrice Picon-Vallin