

BODY, SPACE, INTERACTION



A STREET THEATRE WORKSHOP



by
KAMCHÀTKA COMPANY





THE WORKSHOP

'Body, Space, Interaction', Kamchàtka company's street theater workshop is based on the tools, theatrical language and use of public space that the company has been developing and refining throughout its trajectory.

The workshop is focused on the knowhow we use, free of any specific dramaturgy and from the Kamchatka characters, this offers us the possibility to delve deeper into the essence of the knowhow required for performing in public spaces, as we perceive it; the body in motion, space, non-verbal language and the interaction and participation of the public.

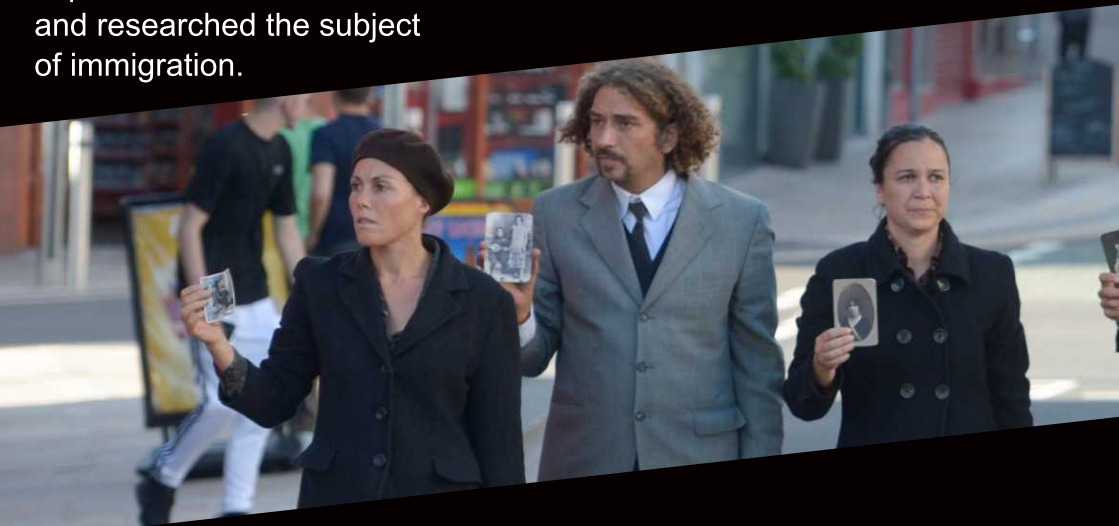
It is a theater workshop in which playfulness and games demand us to keep all five senses open to everything which surrounds us and accompanies us. Using all of the above, we will reach our ultimate goal, which is to transform space in order to create a unique artistic experience.



THE KAMCHÀTKA COMPANY

Kamchàtka is an artist collective of diverse nationalities and disciplines whose members first met in Barcelona in 2006.

Driven by the same interests and concerns and under the artistic direction of Adrian Schvarzstein, they started training intensely in group improvisation on the streets of Barcelona and researched the subject of immigration.



In March 2007 they performed their show “**Kamchàtka**” for the first time, a show which after impressing producers and being critically acclaimed in the 2007 FiraTàrraga festival went on to become an international success, performing more than 450 times in 31 different countries, winning the grand jury prize for best show in the MiramirO International Street Arts Festival in Gent (Belgium) in 2008.

At the same time, the company has also developed “**Migrar**”, a workshop aimed at anyone who has an interest in theatrical improvisation in public space and in the topic of immigration.

In 2009 the company created an indoor production, as part of Barcelona’s Grec festival, together with the city’s symphonic orchestra: “**Music for Wild Beasts**”, a show which succeeded in bringing classical music closer to audiences of all ages.

In 2010 they premiered a new production in FiraTàrraga: “**Habitaculum**”, a living installation which continues their work on the issue of human migration.

“Habitaculum” has been performed in numerous festivals across the globe, in places as diverse as Norway, Japan, Russia, Denmark and France.

In 2014 they complete their ‘immigration trilogy’ with their third street theatre production: “**Fugit**”.



A show which after several appearances in venues across Europe has gone on to be shown and receive accolades worldwide in places such as Moscow and St Petersburg, Russia and in festivals such as GREC in Barcelona, FiB in Bergen, Norway, Miramiro in Gent, Belgium, Metropolis in Copenhagen, Mirada in Brasil and Cielos del Infinito in Chile.

In 2019 a unique musical adaptation of “Fugit” is conceived and performed, with the participation of live musicians. “**Musica Fugit**” is performed in ZAMUS ‘Zentrum für Alte Musik’, in Köln, Germany, in Diaghilev Festival, in Perm, Russia and in the prestigious and perhaps most important early music festival in the world, Utrecht Early Music Festival.

In September 2021, the company premieres “**Alter**”, it’s fourth street theatre production set in a rural and nocturnal environment and combining it’s unique and immersive language with intimate video projections and storytelling. In parallel the company continues to perform its shows throughout the world, interested as ever in adapting them to unique and particular contexts and environments.

WORKSHOP OBJECTIVES

To familiarize the performer with the energy, rhythm and 'rules' of the street so that he/she can devise theatrical proposals in public space.

To develop the awareness and capacity for listening to each other, amongst the different performers within the group, developing their group improvisation skills in public space.

To experiment with body movement in public space and with 'reading' public space while investigating the utility, form, meaning and aesthetics of different environments and spaces as well as our bodily presence in them.

To acquire tools and develop resources for improvising in public space in order to adapt our presence to the playing conditions which we encounter.

To learn to interact with the public by regarding both space and the people within it as accomplices in inventing and unravelling games and emotions.

To raise participants' awareness towards the development of a story / narrative and towards a dynamic of rhythm-changes aimed at surprising and maintaining tension with the public.

To empower openness towards the unknown and the unforeseen in order to acknowledge everything which surrounds us in public space, learn how to accept it and transform it in tune with a given theatrical proposal.

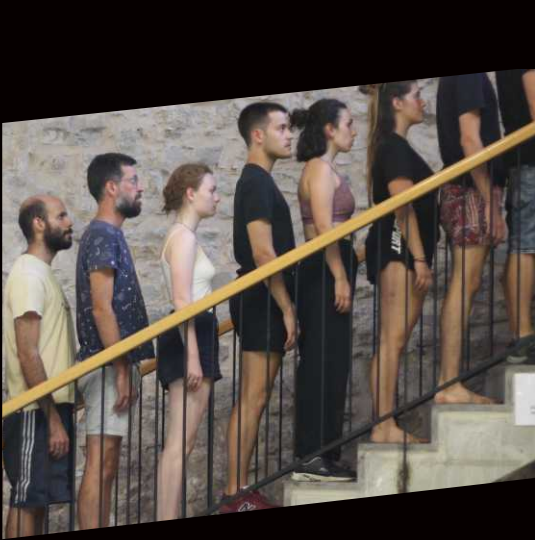




"Nonverbal communication is an elaborate secret code that is written nowhere, known by none, and understood by all"

Edward Sapir

WORK THEMES



SPACE / MOVEMENT / BODY

The fundamental element in our work is the presence of our body in a given space.

In the workshop, we will observe and listen to the public space with all of its visual, acoustic, and structural layers, as if it were a score and our body is the instrument.

A significant part of the workshop will take place outdoors where we will learn to observe and intervene in public space, explore and exploit its urban structure, its intrinsic soundtrack and the different ways in which our presence and action can create a dialogue with space.

We will blend into public space and we will adapt to its rhythm, shattering and altering it with our movement and interaction.

The participants will become familiar with the energy, rhythm and rules of the street so that they are capable of devising theatrical proposals in which their curiosity, discovery and sincerity transform public space.

AUDIENCE / INTERACTION / PARTICIPATION

We will experiment with various ways of relating to everything and everyone surrounding us, putting emphasis on the way in which we interact with and engage onlookers.

Through actions which we will propose in public space, we will seek alternative and participatory ways of relating to others, turning ourselves (both performers and the public) into active individuals engaged in a dialogue that contributes to a story, a story which is written in the time and in the space we are in.

We will discover techniques and ways to generate collaboration and empathy with strangers using the force of our presence and the seduction of play without the need to use verbal language.





THE ENSEMBLE / GROUP / LISTENING

Through theatrical games, listening and connecting, physical exercises and investigation, we will get to know each other and build the common energy of the group.

We will explore the potential of the group's strength by emphasizing the importance and value of the collective. We will savor the pleasure of the group with simple theatrical exercises, where the individual's needs are subject to the collective's rules.

On the other hand, we will discover how important the affirmation of the individual is thanks to the collective. Interacting "all together" will lead us to refine our way of relating and communicating until we reach the essence.

Using the tools of improvisation and group work, we will experiment with risk, learn to trust in the other and explore how to develop theatrical proposals which are both dynamic and emotionally engaging.

NON-VERBAL LANGUAGE / IMPROVISATION

With simple playful strategies, we will encourage openness to the unknown, the unattended and the unforeseen. We will attempt to guide the performers towards abandoning their need to control and by doing so help them create stories which are imagined, defined and executed simultaneously.

We will improvise as we wander into the unknown, trusting each other and listening to the group.

We will jointly draw the beginning and the end of a journey, allowing ourselves to be surprised as we go where we would have never gone alone.



WHO IS IT FOR

People with experience in the world of performing arts (theater, dance, circus) and who have an interest in experimenting in the world of street theater.

Street art professionals who want to delve into and experiment with improvisation work (without text; both individual and group improvisation).

NO. OF PARTICIPANTS

Minimum 10 and maximum 25 participants with 2 instructors

NO. OF DAYS

Two options are available, ranging between 18 and 20 hours, depending on the needs of the organizer and the expected availability of the participants:

- 18h workshop: 3 days / 6 hours a day (morning and afternoon)
- 20h workshop: 5 days / 4 hours a day (only mornings or only afternoons)



TECHNICAL CONDITIONS

- A large and well-lit room that can comfortably accommodate 25 people in movement. The room should preferably be rectangular (not 'L' shaped). Minimum width: 5,5 meters.
 - An mp3 and CD player with cables and suitable speakers, to listen to music in the work space.
 - Water, coffee, tea, cookies / fruits for all participants.
 - All permits necessary for performing exercises on the street and in public space
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"with a mere two and a half days they made us into a family. The work, learning and overall experience were as enriching on a theatrical level as they were on a personal level"

'Body, Space, Interaction' workshop participant. Tàrrega 2021



BOOKINGS

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PRODUCTION

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