

# Камчатка



[www.kamchatka.cat](http://www.kamchatka.cat)



O CNTO  
GURANÇA

OBEDEÇA  
SINALIZAÇÃO

ESTRADA VICINAL  
ALCIDES  
AUGUSTO ÁVILA

RODOVIA  
SEM  
ACOSTAMENTO

CALDO DE CANA

*Itinerant street theatre*



*«The night following your show in Saignes, I felt a change taking place in me, you have transformed me, with great tenderness, delicacy and sharp intelligence, into a sister, you have ‘shook’ me and indeed I believe I still am shaken.*

*In your ‘show’, which luckily enough is not called so (but which genre would you include it in then?) I saw, or better yet heard with the absence of words, the heart rendering cry of a certain part of humanity; nomad, hurt, disoriented, with no belongings, and on the other hand, that which is settled, within its wealthy comfort, within its pension plan, holiday arrangements, working hours...which has become blind by the power of TV images, deaf by auditory over-consumption, and nothing but over-consumption, ignorant by virtue of idleness.*

*You have tried to carve a crack in the wall of shame, the one which stands between these two parts of humanity as well as within every human being. You have succeeded in revealing the breach caused by distance, indifference, by over protection against fellow man. You did not force us (that is not how I felt with your way of being within your ‘game’), but rather brotherly invited us to open up towards another side of ourselves, a side which is so hard to reveal yet so sweet to visit, that of brotherhood, compassion, and true heart felt sharing.*

*For those who had followed the game you awarded the prospect of growing in humanity, in those who were witnesses and had eyes to see, you have awoken the hope of becoming fraternal through action again. In those who were too deaf to hear with their own ears, oblivion has already sunk. The only thing which is needed is a few lamps that remain lit. Continue with your labour as a ‘wake up call’ for conscience by swipes of fine humour, as storytellers without words, without adornment, as subtle, profound and lasting happiness donors.»*

Anne BRUNOT, inhabitant of Saignes, on August 9th, 2009, after seeing Kamchàtka in its village the day before, in the framework of the Aurillac Festival (France).

# The show

The Kamchatka characters are peculiar.  
They move together, as one, each carrying a suitcase and a souvenir.



*Who are they? What are they doing here?  
What do they want? Where do they come from?*



Be them **travellers or immigrants**, the important thing is that they are here, with us.

**Open to the world around them**, they respond to its complexity with simplicity and with the power of the emotions they evoke.

**If we would only let ourselves be carried away by them**, they will show us how to view everything as if it were the first time we are seeing it, teach us to look at ourselves through their eyes.

Kamchàtka is an **improvisation** show which deals with the essence of theatre in public space and which all at once **crosses all borders** between theatre, game and life itself, amongst others.

It's praise for **simplicity** and **spontaneity**, an attempt to regain our **humanity**, a new way of looking at life and at the Other.



Street Theatre conveys, provokes and **changes common spaces and situations into exceptional deeds**. Setting out from the inhabitants' everyday life, Kamchàtka creates a parallel universe, **a space for dialogue**, where the spectator becomes an active part of the exchange and the experimentation.



**Group improvisation and exploration work within public space, for its inhabitants...**

This is how they create their characters who go hand in hand with their story, their fears, their urge to discover, slowly unravelling the new place they are in, letting their emotions pour out with no reserves. Even though it is comprised of distinct individuals, the collective reacts and relates to the outside world as a group. It is a unit who's members are equal parts of the same system, with its logic, codes and history.

The profound listening between the actors permits them to form a rather compact group which reacts in unison to what the space or its inhabitants require, while both take their own time to breath and evaluate the situation using their own logic. It is then and there that the group penetrates 'the others' everyday life.



The game they play is so subtle it could be mistaken for reality. Its aim is to surprise, provoke and raise questions amongst the audience, to create a parallel reality which enables spontaneous, simple and direct dialogue. The actor, naked, manifesting his sensitivity and fragility, disrupts the locations' rhythm and rules in order to share his emotions and fears with the public.

# They know how to tell this

**Johan Vanhie (journalist: [www.straattheater.net](http://www.straattheater.net)), MiramirO - Ghent, Belgium**

*«Falling in love with 8 people at the same time. This is what happened to me in MiramirO. [...] Solidarity is a delight for them. Open mindedness and freedom are values that define them [...] Unity makes strength and solidarity can move mountains. This is what I fell in love with and this is what I would love to have more of[...] I would leave a hot meal in my plate only to see this company, or better yet, to share it with them. With blisters on my feet I would walk for miles to see them. »*

**Patricia, FiraTàrrega, Spain**

*« The gift of offering other people to open a gift. The gift of leading people's gaze towards details that they might usually not see, and even if they do see, they might not notice. And by doing so, creating an adventure in situations which have no evident importance [...] The gift of proximity, of being yourself, of spontaneity and of vulnerability. The gift of sharing the view with eyes which are always aware, curious, sincere, like toddler eyes full of desire to play, to love, to hug, to have fun, to live... A physical and psychological state of mind which is not created in order to establish credibility but rather in order to assure real situations, instead of fictitious ones, situations which you need to live through, rather than believe in [...] The gift of converting everyday space and time into something magical; of transforming the ordinary into something special, by truly simple means; of making ones life an art, and art more like life... »*

# story better than we do...

**Adrie, Hat Fair – Winchester, United Kingdom**

*« It felt so real and genuine, not just a fleeting theatrical moment but intense and deeply moving. »*

**Sian Thomas (artistic director of the festival), Hat Fair – Winchester, United Kingdom**

*« I have had so much feedback. Kamchàtka touched many people with their humanity and warmth. So many people have told me their own stories of how they cried or laughed or felt rested. And it is actually the most talked about piece, other artists are all discussing it too. The company are truly a lovely group of people to work with and to have around. I have so much respect for Kamchàtka! »*

**Ramon, FiraTàrrega, Spain**

*« I am from Barcelona and am 42 years old. I haven't had any connection to the theatre world (I am an occasional spectator, nothing else) But I was deeply moved by your show in the Tàrrega festival: I found it very touching and human, very poetical yet amusing. It struck me that you really manage to bring out , sometimes unwillingly, the humanity in the people whom you choose as 'objects' of your curiosity. I clearly remember the hesitant smile of a balloon vendor on the street which you surrounded with your suitcases... »*

# 12 years, more than 400 performances in 30 different countries...

**Germany** Internationales Straßentheaterfestival Detmold, 10 years Autostadt Wolfsburg  
**Austria** La Strada Graz **Belgium** MiramirO Gent, Sinksenfeesten Courtrai, De Groot  
Stooringe Roeselare **Brazil** FIAC Salvador de Bahia FIT São José do Rio Preto and Santos **Chile**  
Santiago, Valparaiso **Denmark** Waves Festival **Slovenia** Ana Monro Ljubljana and Maribor  
**Spain** FiraTàrrega, La Mercè Barcelona, Escena Contemporanea Madrid, TAC Valladolid,  
FestivALT Vigo, Panorama Escena Olot **France** Festival d'Aurillac, Vivacité Sotteville-  
lès-Rouen, Chalon dans la rue, Les Turbulentes Vieux-Condé, Z'Arts Up Béthune, Coup de  
Chauffe Cognac, Parade(s) Nanterre, Les 3 éléphants Laval, Scènes de rue Mulhouse, Chaud  
Dehors Aubagne, Pronomade(s) Anan, Les Tombées de la Nuit Rennes **Netherlands** Kunsten  
Op Straat Hengelo, Oerol Terschelling Festival, Mooi Weer Spelen Delft, Amersfoorts Theater  
Terras, Theaterfestival Boulevard s-Hertogenbosch, Onderstroom Festival Vlissingen, Reuring  
Festival Purmerend, Lowlands Biddinghuizen **Hungary** Budapest Autumn Festival **England**  
Hat Fair Winchester, Norwich & Norfolk Festival, Watch This Space London **Ireland** Galway  
Arts Festival **Israel** Bat Yam Street Theatre Festival **Italy** Artisti in Piazza Pennabilli, HOPE  
Venaria, Portici di Carta Torino, Girovagando Sassari, **Mexico** CLETA Guanajuato **Poland**  
Ulica 25 Krakow, Teatromania Bytom **Portugal** FITEI Porto **South Korea** Chuncheon Mime  
Festival **USA** WoW Festival San Diego...





# The Kamchàtka company

Kamchàtka is an artist collective of diverse nationalities and disciplines who's 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 FiraTàrrega festival went on to become an international success, winning the grand jury prize for best show in the MiramirO International Street Arts Festival in Gent (Belgium) in 2008.

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

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

**Performers and creators:** Cristina Aguirre, Maïka Eggericx, Sergi Estebanell, Claudio Levati, Andrea Lorenzetti, Judit Ortiz, Lluís Petit, Josep Roca, Edu Rodilla, Santi Rovira, Gary Shochat, Prisca Villa.

**Performers:** Amaya Mínguez, Jordi Solé.

(shows consist of 8 performers / 9 on tour)

**Original idea and direction:** Adrian Schvarzstein.

# Adrian Schvarzstein, the artistic director

*« Apart for presenting a mystery, a suitcase is also a metaphor for the world, a perfect element in any scenography, a mirror image of the one who carries it... »*

Adrian Schvarzstein



Born in Buenos Aires (Argentine) in 1967, Adrian has lived in Italy, Israel and Spain. He currently resides in Barcelona. Adrian has devoted himself to theatre since 1989. He studied theatre in Israel, mime in France and Commedia Dell’Arte with Antonio Fava in Italy. His career has carried him from physical theatre, to the opera with Dario Fo, from Baroque music, to contemporary dance with Víctor of Pina Bausch, film, commercials and television. Adrian was part of the Belgian Circo Ronaldo, together with Fili and Brick a Barack. He is an accomplished Commedia Dell’Arte, street theatre and opera teacher.

Aside for being a successful multidisciplinary artist, Adrian specializes in Street Theatre.

As of today, his solo shows Greenman, The Bed and Dans are performed in festivals worldwide. Adrian is the director and an actor in Circus Klezmer with which he has achieved great public and critical acclaim.



# Hosting Kamchàtka

The performance's running time is about **60 minuts**, according to the audience, the environment and the improvisation. No more than **2 performances a day**.

Minimal time between the starts of two performances: 2h. Ex: one at 2pm, next one at 4pm.

There are **no sound and lighting technical requirements**. Night shows are not possible.

The Organizer will indicate the performance departure point to the Company but will not fix any journey. **It will be improvised during the show by the actors.**

THE ORGANIZER will assure a representative/host is present to accompany the group starting at the group's arrival on location until an hour and a half after the end of the last performance.

THE ORGANIZER will provide the group with:

- A well lit rehearsal room, sized at minimum 40 square metres, as close as possible from the performance departure point. This room will also be used as dressing room (backstage), and should comfortably accommodate 9 people and be equipped with coat-hangers and mirrors, 1 ironing board and 1 domestic iron, 1 table 2m x 1m (minimum) and 9 chairs.

This space should be available for use 3 hours before the performance and 1 hour and 30 min after it.

- mineral water bottles, biscuits and some dry fruits and fresh fruits.
- showers, towels and toilets

**SHOW PRICES GIVEN UPON REQUEST**

Transport, accommodation and food for /10 persons to be provided by the Organizer.





PRODUCTION

CARRER 88, SL  
Barcelona, Spain

ADMINISTRATION

OBSIDIANA

MANAGEMENT & BOOKINGS

*melando*

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