

TENDENCIAS

PUESTA. He aquí otra palabra con múltiples significados, aunque todos tengan el mismo origen. El lugar para apostarse y la acción pertinente es la acepción primera para los diccionarios, pero éste no es el sentido más frecuente, el que se le ocurre a la mayoría de los ciudadanos. Y todavía es menos frecuente la acepción relativa al transporte anterior al tren, el avión i el coche: "lugar donde se hacía la parada para

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cambiar de caballos". "Puesta" es el correo y el resultado de poner huevos: los diccionarios hablan de pájaros, pero, quien sabe si siguiendo la maldición bíblica, no dicen nada de las serpientes. Y es también la cantidad puesta en juego, en la práctico sinónimo de de apuesta. Pero no nos engañemos, vivimos los tiempos de las imágenes: para la mayoría, la puesta es la del sol. / **Miquel de Palol** .



SANTI COGOLLUDO
The Street is the backdrop for the actors participating in the Kamchátka project.

A Journey to the Origins of Theatre

* **EVA BELMONTE.**

Not all journeys have their Ithaca. Sometimes, as it happens in this case, the goal is not the destination, but rather the odyssey itself. Carrying their suitcases – don't expect anything big in them, inside you will find only a photo which binds them to their past – twelve actors embarked on this quest to immerse themselves in the essence of street theatre: proximity & spontaneity.

They are 'Kamchátka', but they do not come from that distant peninsula at the far end of Russia. Their origin: a street theatre workshop given by director Adrian Schwarzstein. They were not formed as a theatre company or with any intention of creating a show each year and selling it,

but as an authentic group dedicated to training. Under the mere premise of the journey and everything it implies – discoveries, curiosity...- They play with improvisation in order to reach out to the human side in the public they meet on the street. Every show is different, yet they all evoke the same shared story, a story which relates to phenomenons such as immigration, refugees and exile.

Travelling round and round, they have been to Tàrrega (Fira Tàrrega 2007), will be visiting the Mercé (Mercé Barcelona Festival 2007) and will be later travelling across Catalonia and even abroad. Their odyssey will complete its first year in October in the 'Escena Poble Nou' Festival, the same festival which brought them to life in the first place. But neither this stop will be the last in their journey... (continued on page 6).

Improvisation and simplicity, the golden rules of the Kamchátka code.

A group of twelve artists hailing from a range of theatrical disciplines embarked on an adventure about a year ago, searching for the various sentimental meanings of the word 'journey', all in front of the audience's eye. Directed by Adrian Schvarzstein, they do this using a simple set up that recaptures the essence of street theatre.

(Continued from front Page) All the members of Kamchátka are in accordance: they do not speak of the final product but of a continuous work process, of 'investigating this code', as Sergi Estebanell clarifies. Which code? The Kamchátka's Code; the one which says that improvisation rules, and that they do not work towards more than one show at a time, seeing as Kamchátka, because of its on going nature, is never over.

Andrea Lorenzetti speaks of 'creation through evolution' and Sergi steps back into the conversation to name the second golden rule of the code in force: 'We Accumulate and accumulate and accumulate'. The company adds up to their artistic baggage / suitcase everything they learn in each one of their shows in order to create a 'common/shared memory', as Santi Rovira defines it.

Nevertheless, each one of them adds to this code his own particular story: Gary Shochat (the gringo) comes from the world of computer games, cinema and television; Albert Vinyes, Judit Ortiz and Josep Roca come from the clown world, even though they have all dabbled in other things, the latter being a librarian who

wishes he could leave his job. Claudio Levatti, one of the three Italians on this boat, is also a musician. The others are Andrea Lorenzetti, which combines clown work with puppetry ('they are parallel worlds and one day they will meet', he says) and Prisca Villa, which comes from street theatre. Santi Rovira is an 'Engineer by studies, cashier by trade and story teller by profession' and Cristina Aguirre comes from dramatic theatre, same as Albert Querol, even though these days she sings in a band. The two last crew members are Sergi Estebanell and Ada Vilaró, commanding officers of the 'Escena Poble Nou' Festival, the one who welcomed them for the first time a year ago.

Ada is responsible for stating the third law in the Kamchátka Code: 'To work with essential, basic,

small and effective things. Such as listening to the group and creating affinity and communication'. Josep adds: 'The objective is to revive the human / humane condition we all have within us'. And Ada sums up by adding: 'If there is no encounter, Kamchátka can not exist'.

In order to encounter their audience in the most straight forward way, there is nothing more powerful than the image these twelve artists play with when invading the streets, the company follows another rule from their Kamchátka code: Relate to your space. And, if you wish your encounter to be emotional, for the least you have to speak about universal themes. Although their arrival and departure often bring immigration to mind amongst their audience, this has not been intentional. The journey which ties

together the act has many other sentimental connotations, such as exile and refugees to name a few. This last point, As Sergi adds, might be due to the last Kamchátka code, which he courteously mentions 'what we wish to say is never completely sealed and explicit'.

Neither are the destination or the origin of this pilgrimage. What is for sure is that neither one of these is the actual remote peninsula of Kamchátka, essential for surviving a game of 'RISK', as Sergi remarks while explaining that the name of this little known spot was chosen precisely for being so distant. 'Its far away, very far away, and it allows us to maintain a very open mind regarding our journey, without having a concrete meaning'. This is why anyone who might meet them on the street, in a square or a market, could imagine his own personal journey, his own Ithaca or his very own Kamchátka.



A good part of the components which make up the Kamchátka path, in their natural habitat, the street.

SANTI COGOLLUDO

From Teacher to Director

The man in charge of planting the seed for this project was a teacher giving a street theatre workshop in Poblenou. But it wasn't just any maestro, it was the Argentinean actor Adrian Schvarzstein. The project took shape, and his role changed from teacher to director, even though his - many - projects and work abroad result in the Kamchátkas' self reliance and management as a group for the most part.

La Barca, a modern opera he directed with Gabriel Garrido is only the latest in a long list of artistic projects he has been involved in that range from his work with *Circo Ronaldo*, of which he has been a member since 1999, to his very own shows such as *The Bed* or *The Green Man*.



The streets are dead in the capitol

Street theatre in Barcelona is illegal.

'If we may perform only in festivals and cant do so on the street, any old day, the spirit of street theatre in a city like Barcelona does not make sense any more', Gary criticises.

According to municipal law, theatre is allowed on the street only in designated spots in the Catalan capitol.

How about the Ramblas? Andrea answers: 'It is only a shop window, there is no place for what we do there', he adds. Born as an act of liberation for the arts within the community, it is under siege, restricted and almost prohibited in the Catalan capitol.

Its intimate relation to urban space and the simplicity of its set up bring Kamchátka as close as possible to the origins of street theatre at its purest state, a genre which according to Albert Vinyes 'is being kept alive by very interesting projects coming mostly from the circus world'. In theatre, he continues 'there is too much scrap metal', big productions and shows which loose the proximity and intimacy with the audience, something which they have vindicated from day one.

Translation of the original article in Catalan language.