

LUKE
A
HORSE



BECOMING ANIMA

MARCH 2021
RESEARCH ON PERFORMATIVE
STOP-MOTION METHODS
AND LIVE VIDEO COLLAGE.
IN COLLABORATION WITH
EXPERIMENTAL PROJEKTRAUM
SPINNER UND WEBER.

CULMINATED IN "THROUGH
GLASS" PRESENTATIONS
TO THE PASSING PUBLIC.
(COVID FRIENDLY!).

PERFORMED LIVE FOR
THE ONLINE PERFORMANCE
ART FESTIVAL (OPAF)



ANTHROPOCOSMIC



TWO PLAYERS ATTEMPT TO QUESTION THEIR ROOTS IN RELATION
TO RITUALISTIC, MYTHOLOGICAL AND COSMIC SPACES
USING MIXED MEDIA THEATRE AND LIVE SOUND CREATION.
THE PIECE TAKES THE AUDIENCE
ON A JOURNEY THROUGH THE MUNDANITY OF LIFE
AND INTO A DREAM-LIKE COLLAGE TO CONNECT WITH THE FEROCIOUS SELF.



CREATED AT THE NAU COCLEA CONTEMPORARY ART
CENTRE, BARCELONA.

PREMIERED AT THE
NATIONAL FESTIVAL DEL
DIA DE L'ART, 2020.

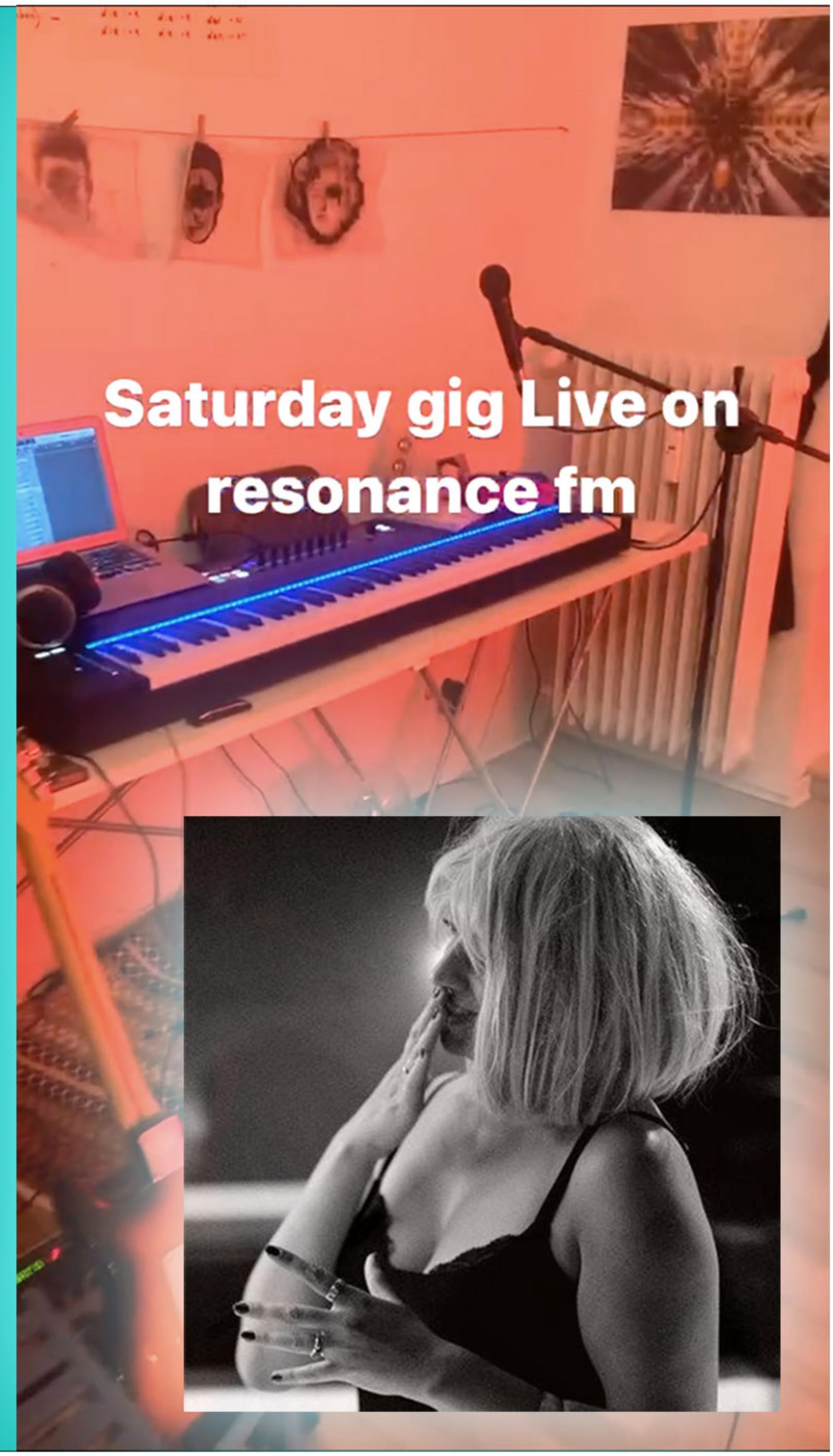
BITCH, I LOVE YOU!

IMPROVISED SONIC OPERA STREAMED LIVE FROM LOCKDOWN
FOR RESONANCE FM.

AN AUDIO EXPERIENCE EXPLORING THEMES OF LONELINESS AND
VULNERABILITY THROUGH LIVE MUSIC CREATION, IMPROVISED SPOKEN
WORD, AND FOUND SOUND.

THE PIECE WAS A COLLABORATION WITH AWARD WINNING PERFORMANCE
POET MICHELLE MADSEN AND RESONANCE FM. CURRENTLY IN DEVELOPMENT
AS AN INTERACTIVE RADIO SERIES FOR BROADCAST IN SPRING 2021.

"SOLITUDE IS A HAPPIER PLACE NOW"



INTEGRATED MOVEMENT AND MUSIC RESEARCH

NOV 2019 - FEB 2020



RESIDENCIES FOR THE DEVELOPMENT OF
PERFORMANCE MATERIAL THROUGH MOVEMENT, MUSIC
AND MASK WORK.
HOSTED BY NAU COCLEA ARTS CENTRE, SPAIN
AND TANZFABRIK, BERLIN.



MIXED MEDIA RESEARCH

DEC 2020

AN ONGOING COLLABORATION WITH PAINTER MARINA OO.
LIVE-PAINTING AND HUMAN PUPPETRY COINCIDES WITH OUR CREATION METHODS.
THE RESEARCH PROCESS TOOK PLACE AT ARTSPACE MONOPOL, BERLIN.





Beyond traditional and into experimental theatre

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A NEW FORM

"Unlike traditional shows, we write our scripts and we never know if they will work or not. That is part of the excitement involved. Our performances - well, most of them - are physical processes and involve lots of improvisation and experiments. We don't have a fixed format or script. The whole process is very democratic," says Julia, who has performed in Austria, China and other countries.

"I have been working mainly from England, says. "We didn't come here from Europe only solving our theatre in the audience here. We are very open-minded the theatre that we do. The context here has a big influence the way we work, especially since we are performing in a non-theatrical and non-national setting. We are more international as we are performing in different levels. For us, it's about the community that remains there would bring back the idea of a community

"IN PUNE, THE AUDIENCE ENJOYS EACH MOMENT WITH AN ARTISTE"

After performing the script 'Who's At The Door', the troupe provided the seating 'Who's At The Door' at the beginning. "We're All In This Together" is the play that replaced the one which exploded the curtain and caused an evacuation. The play spent nearly five to 10 minutes in length.

When asked why they chose to start with Pune, Pina, co-founder of Mumbai based touring group The Catalyst, says, "Pune is a city of theatregoers. I studied fine arts in Mumbai after graduating from the D.Y.U.'s FLAME University and I have always received a valuable response from the audience here. The Pune audience is very open-minded and loves experimental theatre. On the other hand, the ticket counters here spend waiting hours a good deal of time in the booking set-up, but the audience here cares more about the acting and content

"WOULD LOVE TO EXPLORE THE BEAUTY OF INDIAN THEATRE"

Amita, who is from southern Spain, was introduced to Indian theatre through The Catalyst. "What I like about the Indian stage is that it's a mix of a film and theatre stage." I would love to learn Marathi and it's my luck in Marathi theatre here I was able to act across in Spain, Portugal and Germany. So, I really like going to other countries and finding out what their theatre scenes is like. In India I feel right at home. I didn't have any cultural shock at all. This is the day for theatre lovers. They entrance people from all over the world."

But theatre is often bigger than that. Our first performances is an example of powerlessness. When Gauri started a workshop in a human rights line and their goal for life. So, we went there and every moment trying to act that were very much about a graphical area of focus, so graphic, so archetypal and real characters. We are very much here in importance. As far as the plays will be solved and whether other people's intentions will work. If I don't know the answer to that."

Each of the six plays that

make up the festival are

and are created by the artists themselves with a series of improvisatory theatre games or other conceptual ice-breaking

moments. Artists have freedom to express their experiments.

It was the most important

part of today this festival into

communicate with the audi-

ence. Our song is the inter-

action. If anyone can come

and have a direct dialogue with us,

that is also possible. The whole

Idea is to break the barriers be-

tween artists and the audi-

ence, and between different

countries. The different na-

tionalities are performing to-

gether in different plays. All

artists belong to a different

race, religion, sexualities and

languages. That's the beauty of

the touring theatre festival. We

celebrate our differences, and

explore them and address our

differences."

Spanish actress Alba and Gina

new performances in India for the first time and

for all the 10 days Pina's shows

there we go. Gina, who hails from Barcelona,

says, "The audience in Spain is very

different. It is all very chatty

audience. We have to be a bit more

friendly with the artists.

Artists are like a new world to them and we are

happy to transport people to these imaginary

horizons."

Matteo, an Italian theatre artist echoes her

thoughts. "I was introduced to Indian theatre

through theatre director Peter Brook's play

Mahabharata and since then I have performed

above India and now here. Although

Pune is not much known and I've seen many

Hollywood movies, I would like to explore the

beauty of Indian theatre here. Coming back to

India is like a new world to them and we are

excited to see how two different people can

see together without focusing on their differences

which is very universal in its approach."

Actor Vivek Kumar who performed in the play

Happy Ever After along with his wife Tharunika

says about how rewarding it was to work with

international artists and from different

countries. "The artists are very focused towards their craft and they are very disciplined. We indulged in group warm up sessions, besides a lot of practical

and improvisational techniques that artists in

India are not used to. It gave us an opportunity to work with these artists. It made me realize that we as actors

should never stop."

Italian actor Matteo

Castro Nini in the

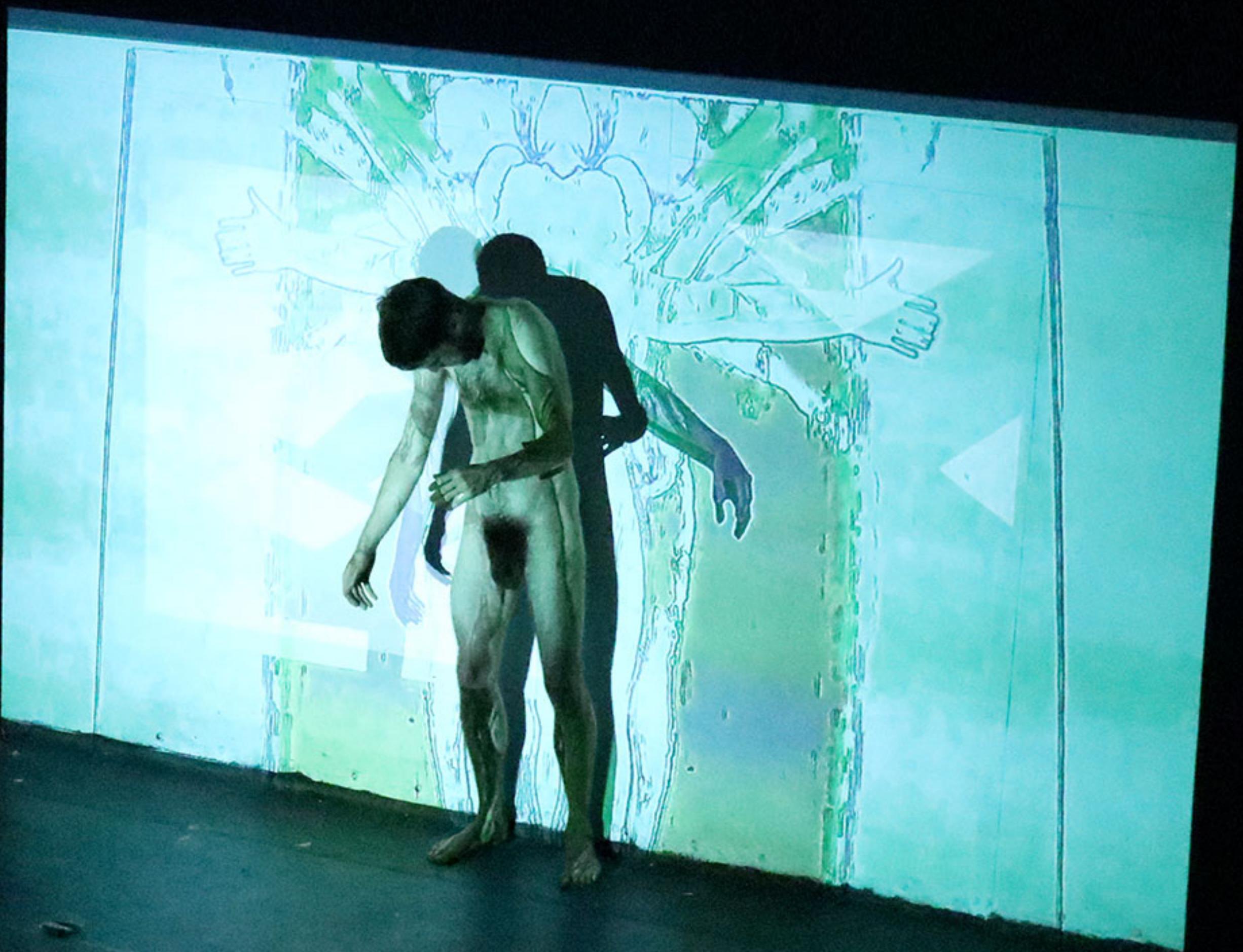
play *Get Blussed*.

Photo: S. R. Jaiswal

Photo: S.

COUNTLESS LIVES

A Living Collage



A performative, interactive video and sound installation.

The piece combines conscious movement, projection and live ambient music to create a live video collage in collaboration with the audience. The constantly morphing, real-time image becomes a visual metaphor for the plurality of identity, embodied memories and the ever changing nature of life.

Performances 2019:

Arthaus.Berlin Festival - Berlin, Germany
Arragua Festival - Lekeitio, Basque Country.
Emergency Festival - Manchester, UK.
Rummels Bucht - Berlin.