

# Bidaia

El viaje / The journey / Le voyage / Die reise

  
hortzmuga  
30 urte!



# Bidaia

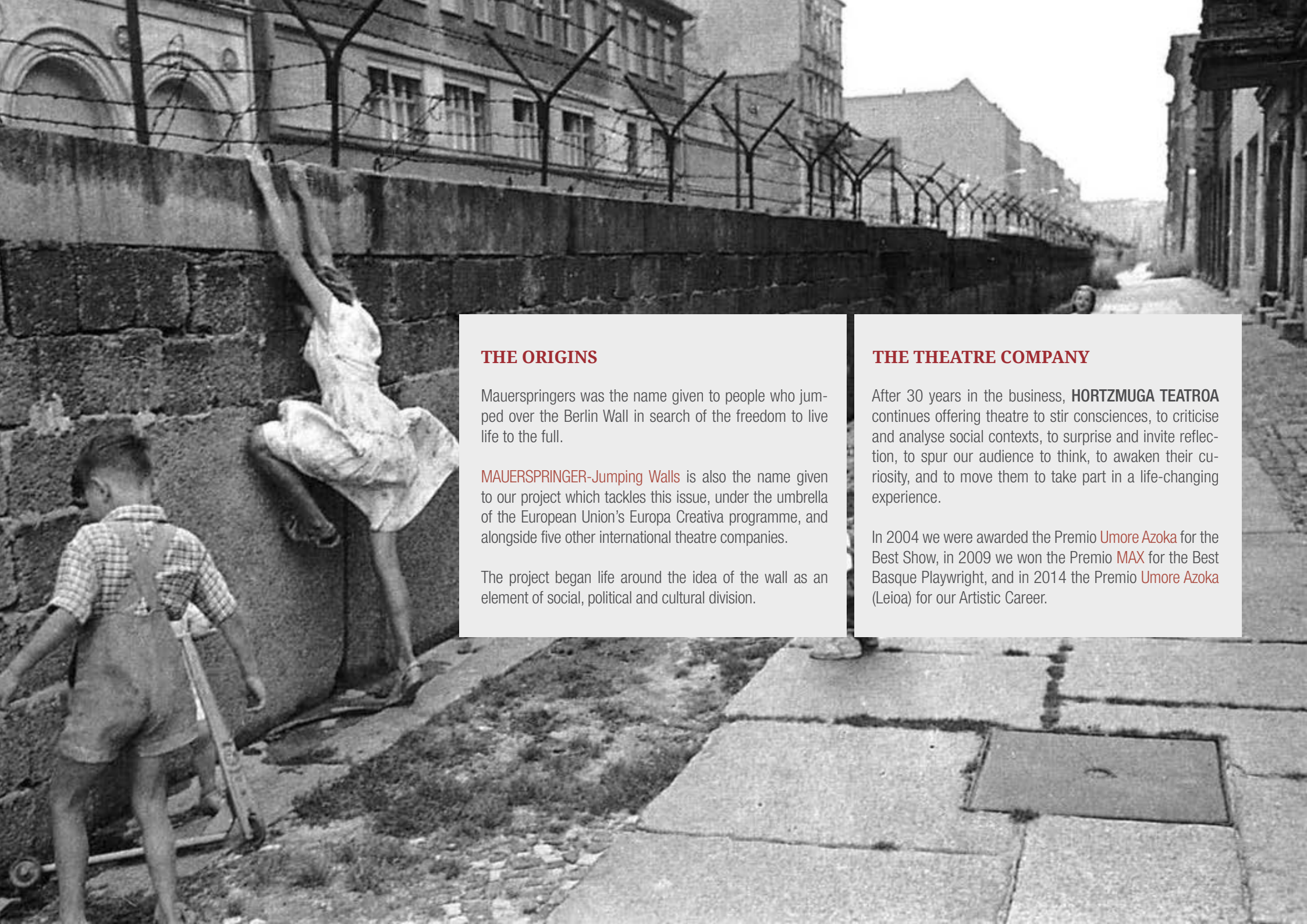
El viaje / The journey / Le voyage / Die reise

BIDAIA is a street performance which combines theatre, dance, music and images to create a critique of the hypocrisy behind the European immigration policies and the dominance of economic criteria over anything strictly humanitarian.

The show is takes us a step further than audience participation in a public space, and a step further than art as a vehicle for reflecting on reality.

**Première: 2019 FIRATÀRREGA -  
Teatre al Carrer.**





## THE ORIGINS

Mauerspringers was the name given to people who jumped over the Berlin Wall in search of the freedom to live life to the full.

**MAUERSPRINGER-Jumping Walls** is also the name given to our project which tackles this issue, under the umbrella of the European Union's Europa Creativa programme, and alongside five other international theatre companies.

The project began life around the idea of the wall as an element of social, political and cultural division.

## THE THEATRE COMPANY

After 30 years in the business, **HORTZMUGA TEATROA** continues offering theatre to stir consciences, to criticise and analyse social contexts, to surprise and invite reflection, to spur our audience to think, to awaken their curiosity, and to move them to take part in a life-changing experience.

In 2004 we were awarded the Premio **Umore Azoka** for the Best Show, in 2009 we won the Premio **MAX** for the Best Basque Playwright, and in 2014 the Premio **Umore Azoka** (Leioa) for our Artistic Career.



## BIDAIA (the journey).

BIDAIA is a party, a day-time gig, a DJ, an eccentric character accompanied by two assistants and a photographer who greet the new-comers and welcome them to EURO-LAND, a massive event held to celebrate the 30th anniversary of the fall of the BERLIN wall.

Taking the 30th anniversary and the misnamed Europe-wide “refugee crisis” as our starting point, our street performance incorporates theatre, dance, music and images to create a critique of the hypocrisy behind European immigration policies and the dominance of economic criteria over anything strictly humanitarian.

BIDAIA reflects on frontiers and walls at a time when illusory individual arm-chair activists criticise from the comfort of their living-rooms, from the comfort of social networks and with the pathological egocentricity of today's society.

*Roll up, roll up!*  
*Ladies and gentlemen,*  
*boys and girls,*  
*pensioners and pets,*  
*Roll up, roll up, see and be amazed!*  
*Welcome to the wonders of the First World!*  
*For a small fee - your life - we will show you a whole new reality.*  
*A world of illusions.*  
*A world for eyes that want to see and ears that want to hear.*  
*Please clean out your ears and take the blindfold from*  
*your eyes before you come in.*  
*See and be amazed!*  
*Come out of your bubble for a day and let your hair down.*  
*Music and fun for all the family*  
*Illusion-free illusionists who can turn your dreams into*  
*frustrations.*  
*That's what we do best in Europe!*  
*Roll up, rollup!*  
*Life is wonderful!*

## ► TEASER Bidaia



Setting out on “the journey” isn’t a decision to be taken lightly. Each individual who embarks on something like this has their reasons. And each individual is a human being.

### **Universal Declaration of Human Rights:**

1. Everyone has the right to freedom of movement and residence within the borders of each State.
2. Everyone has the right to leave any country, including their own, and to return to their own country.





## BIDAIA, A EUROPEAN TOUR



The European project our company set out on, which spawned BIDAIA, has enabled us to work on a coherent creative process closely linked to the migrant message within the play as the show itself has travelled and been seen by very different cultures and in very different places before its final incarnation. We first showed it in public in the urban setting of Bilbao, in collaboration with the International Festival of Street Theatre and Arts - Bilboko Kalealdia; and from there we took it to our loyal followers in rural France, with our allies, the Compagnie du Hasard and the Théâtre sans frontières au Grand Orme festival. In Germany we were lucky enough to act in a square which is popular amongst migrants and refugees, thanks to the Theaterlabor company and as part of the Mauerspringer Strassentheater Festival - a unique and truly enriching experience! And, finally, we took the show to Italy and, with the help and support of the Teatro due Mondi company, took part in Faenza's spectacular European Street Theatre Festival.

We knew that we wanted BIDAIA to travel before its première, because it's not only people who migrate, but street theatre does too. And because moving from one square, field or street to another means discovering, creating and searching for a destination. We played with the metaphorical migrant and experienced the concept that "it's not you who chooses the route, the route chooses you". Of course, this time, the company knew where it was headed. For all of us, the closest final destination was FiraTàrrega 2019, where we officially opened the show.





### **BIDAIA, THE FORMAT**

The journey takes place by day, without the shadow of a doubt but with plenty of shadow-shifting, where the audience can see each other, they can see us and we, of course, can see them. Indeed, this is a journey where nobody can hide.

Two of the most important aspects to be borne in mind when planning any theatrical production are the space and the interaction with the audience. In BIDAIA we redefine our stage - the street - and give it a central role, simply because without it our theatre would be nothing. Also the role the audience plays moves from being passive to being active - they are no longer the "fourth wall" but are now on the same plane as the actors.

In BIDAIA we want interaction, true audience participation, breaking with the passivity which spectators normally experience when they watch a show, and, from the utmost respect, invading everyone's space - ours and theirs.





## BIDAIA, THE CHARACTERS

Our proposal revolves around two main characters representing the migrant, Abha, “a stranger in a strange land”, and the extravagant pseudo-television figure who calls himself Europa, the host. He is the Master of Ceremonies, the person charged with directing the show and making the audience “feel at home”.

Europa is a faithful reflection of our society - old, tired and blinkered from everything he doesn't know. The character embodies the best and the worst of us all. He is a kind of two-faced manipulator, able to distort, ration and share however and whatever he wants.

This character is escorted by his two assistants who are in charge of executing and demonstrating the games and challenges proposed by the MC, whether this involves performing a choreography, manipulating a scene or shape-shifting into the skin of a new character, all filtered through a cabaret-style, nineteenth-century-type lens.

Abha symbolises all those migrants and refugees who left their homes in search of a new life in an unknown country. She is Square One of BIDAIA and the backbone of the work.

“In a crisis, women are often the first to react and, in spite of everything, remain in the shadows of the migrant problem. Whether on the road or in the camps, in their home-land or in the new land, they play a fundamental role in the care, support and reconstruction of their community. However, the needs, the priorities and the voices of these women refugees and migrants are rarely addressed in policies or anywhere at all.”



## BIDAIA, THE PHOTOGRAPHER

Photojournalism has become a trade directly related to conflicts. It has been and still is a fundamental piece in the puzzle to understand what is happening nowadays across the world. Photographs have awakened our consciences and revealed alarming truths, often becoming the trigger which sets off demonstrations by the political and civil societies against what we have been shown.

In BIDAIA we don't want to ignore the role in the media that photographs have, the impact that many of these images have and their tremendous power of giving exposure and visibility to the horrors of our society.

The figure of the photographer as the visible and invisible co-protagonist of the piece has a very specific significance. In the era of post-truths, manipulating images makes it ever more complicated for us to discern what is real and what is not. The work of David Hornback, our partner in photography, is to capture all those details which escape the naked eye of the audience, immersed in the story playing out before them. Gestures, looks and reactions which change from place to place and from show to show and which, to the surprise of the viewers, appear on our LED screen at the end of the performance.





## BIDAIA, THE DJ

Conversely, at the other extreme of the world of entertainment, DJs add the soundtrack to our day-to-day acts; they are the rock stars of today. An empty society consuming artificial music based on zeros and ones.

BIDAIA proposes a different view of the figure of the DJ, as he articulates a session, linking contemporary electronics and mass movements, which he constructs into a sonic discourse that vibrates in our eardrums and on our consciences.

BIDAIA is a jam session filled with enjoyment and hedonism and encapsulating a sound-scape which takes us on a journey and explains the story.

Music becomes one more of the characters, the thread linking the stories. The original music has been created to alter the hearts and minds of everyone present, music conceived and composed to take us on a journey. The music and its role in the show places the audience in a situation of emotional vulnerability, suggesting a game-like context where entertainment and festivities appear to take precedence over reflection, to later shake us with a strong dose of crude reality.





## BIDAIA, THE PLAY

BIDAIA is overall a participatory theatrical experience which we hope will break down the walls between the actors and the spectators. The theoretical concepts and the work which goes into designing and writing the play spring from two different strands. The first establishes the action in the here and now, in the streets and in the people who live in them, in the 30th anniversary celebrations commemorating the fall of the Berlin wall, in the characters of Europa and his assistants. The second plays with flashbacks from the present to the past, and introduces us to Abha.

*“How would we cope with leaving behind our family, our friends and everything we have and hold dear?”*

In order to respectfully and realistically flesh out the character of Abha, we read up on true-life stories from a wide bibliography, but also organised a series of meetings with migrant and refugee women. We undertook this process hand in hand with Iñigo Iruaultza, a multi-talented artist with a long background in creating projects for the active participation of migrants, refugees and vulnerable young people. Through these conversations we were able to get to know a great range of migrant trails, learn more about the obstacles they encountered on their never-ending journeys and the limitations they faced when planning where they could go. We were able to put ourselves in the shoes of a migrant woman, not forgetting the stories of sexual violence faced by these women, old and young, on their travels.

Every migrant goes through three physical and emotional stages on their “journey”, stages which we took as reference points when we wrote our play, and which we have woven together so that the two strands of our story come together in the same space and time.

### STAGE 1-

THE DEPARTURE, setting off on the longed-for journey.

### STAGE 2 -

THE JOURNEY, lives in transit at the mercy of their fate.

### STAGE 3-

THE ARRIVAL, the new reality.



*Abha embodies every refugee and migrant woman who has never been able to tell her story. Abha obviously, and unfortunately, cannot play out thousands of journeys nor thousands of tales, but her soul has been forged with the utmost respect from the stories of thousands of women made invisible by the business of migration, and in homage to all of the women who opened up to us and laid bare the story of their lives.*

## What people are saying about BIDAIA:

*"The sort of street-theatre performance we have been crying out for, with a high degree of social criticism to bring poignant, current questions such as migration, refugees and feminism to the fore. All this is brought to life by the highly successful use of new technologies in the production process."*

Pedro Ormazabal, Artistic Director of KALEALDIA - Bilbao International Festival of Street Theatre and Arts.

*"This proposal makes excellent use of technology and audio-visuals to provoke audience engagement and participation. The screen becomes the reference point for this participation - and the reflection of our behaviour - and for everything that happens during the performance, making our actions public and feeding from them, just as the mass media does in real life."*

Maria Capell Pera. Programing Technician FiraTarrega

*"BIDAIA took me on a journey, playing with the thin red line between sarcasm and empathy, inviting me to take part in a real, live game where harrowing scenes with the young female refugee are interwoven with an arrogant, entertaining game led by a TV presenter who represents the EU. The journey posed questions which I had to answer, like are there truly walls in the EU, or are they only in our heads? Is our life agreeable? Sympathetic? Accessible? Are the images I see on the news just there to add a bit of excitement?"*

*This is an engaged performance which is simultaneously brutally real and great fun."*

Goro Osojnik. International festival Ana Desetnica.

*"I would highlight Bidaia's reflections on the social contradictions of Europe. The journey deals with the clash between the ecstasy produced by the festivities and the carelessness of those who think they have it "all", and the paralysis and terrible shivering you feel when faced with a reflection of rejection, with doors slamming in your face, with people for whom "all" does not exist and who see a façade that's been done up, but who don't understand the misery inherent behind the windows of the building they are trying to enter."*

Tomas Ibañez. Director of the theatre company Teatro Visitants.



*"I've seen this performance in many different contexts, in the centre of a big city (Bilbao), in the middle of the French countryside (Feings) and in the central square of a provincial Italian city (Faenza).*

*This just shows how well this performance, with its subtle hues and differences, makes contact with the setting and the audience in radically diverse contexts, but managing to find the special connection every time. The counterpoint to the actors' actions, caught on film, is the live capture of the spectators' faces, accompanied by images of far-away places which make distances immaterial and instantly condense any stories even though they are not apparently our own.*

*The world is shrinking, stories overlap, history becomes a tragic, grotesque gift to be lived here and now: and all this makes everyone conscious of the fact that everyone can and should act to change things, and of the fact that Europe can become a magnificent utopia just waiting to be created."*

Alberto Grilli, Artistic Director of Teatro due Mondi.

*Bidaia is true street theatre. It pops up where you least expect it, and you are part of it even before you realise what's happening. From a DJ's set playing in the middle of the day in the middle of a square which you didn't expect, you suddenly discover a story which, whether you like it or not, you are entangled in. Suddenly you get the feeling you'd be a wet blanket if you didn't join in, even though you really don't want to have anything to do with the performance. So you join in, well, at least a little bit. And you pause for a moment when you realise that participation means blindness. Because when everyone has joined in the dance, no-one notices the refugee pushing her way through the people, while everyone watches their smiling faces smirking live from the giant screen. Some of them see the woman on the screen because she looks over her shoulder and straight into the camera, but no-one turns to look at her, at the flesh and blood woman, whose eyes want smiles and want to be let through the throng. This is street theatre as a metaphor of our times.*

Tanja Horstmann. Actress TEATRO DUE MONDI



► VIDEO Bidaia













EURO  
LAND









## BIDAIA, The team:

Actores:

**Gabriel Ocina, Patricia Urrutia.**

Dancers:

**Aiala Etxegarai, Denis Martínez**

Stage manager:

**Raúl Cancelo.**

Choreographic director:

**Natxo Montero.**

Playwright:

**Javier Liñera.**

Set design and construction:

**Óscar de Paz.**

Musical composer and director:

**Ibon Aguirre.**

Props:

**Iñaki Aguinaga.**

Wardrobe design:

**Iban López.**

Stage photographer:

**David Hornback.**

Video:

**Alphax Studio.**

Design:

**Vudumedia.**

Production:

**Marta Álvarez.**

Project coordinator:

**Nerea Lorente.**

Conception and creation:

**Hortzmuga Teatroa.**

The BIDAIA tour is made up of 9 people: 1 actor, 1 actress, 1 male dancer, 1 female dancer, 1 musician, 2 technicians, 1 photographer and 1 agent who acts as road manager and accompanies the team wherever they go.

**Languages:** BIDAIA can be performed in Basque, Spanish, English, French, German and Italian.

**Format:** Day-time street theatre

**Audience:** Adult.

**Length:** +-75 min.

## For more information / Bookings:

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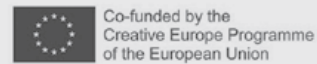
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