

New creation
HIKA TEATROA . 2024

ON THE OTHER SIDE OF THE DOOR

A woman with long brown hair and a purple bow, wearing a purple patterned top, stands on the left side of the frame, looking upwards. In the center, a wooden door is set against a dark blue background. A purple balloon is attached to the top of the door frame, with a string that goes up and loops around the letter 'O' in 'OF THE DOOR'. Another purple balloon and a white balloon are visible near the bottom of the door.

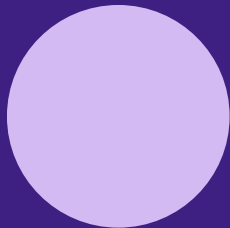
35 years **CREATING**
FOR THE FAMILY . 4+ ONWARDS



TWO WAYS OF TELLING THE SAME STORY

PWe plan to do both versions of the work : STREET and HALL

HIKA Teatroa and Agurtzane Intxaurreaga are familiar with both these scenarios. For years they have been involved in indoor as well as street theatre. With the experience they get from this, and although LONELINESS constitutes the heart and driving force of each version, they will be providing two ways of telling the same story, two versions by highlighting the characteristics of each space and the resources offered by each one.



VERSION FOR HALL

DURATION. 55 MINUTES



FOR THE FAMILY . 4+ ONWARDS



DURATION. 45 MINUTES

VERSION FOR STREET

FOR THE FAMILY . 4+ ONWARDS

HIKA TEATROA

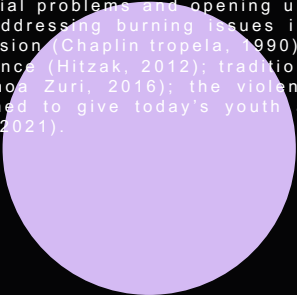
In 2024 Hika Teatroa will be turning 35 under the direction of Agurtzane Intxaurreaga, a woman who adores both visual poetry and stage defiance in equal measure. HIKA's productions are of a clear social nature, and aim to get the audience members to come into conflict with themselves.

35 years are not to be sniffed at

HIKA is contemporary theatre, a constant quest for and innovation in artistic challenges clamouring to repel the labels of each new production. Convinced that opening the door to all disciplines and offering an integral outcome is ongoing innovation, in their creations a prominent place is given to circus, music and dance, in addition to theatre.

We want to celebrate 35 years.

On this long journey, HIKA theatre has been adjusting to the changes and adaptations that culture itself has undergone. However, it has always stuck to its social character as it is convinced that the performing arts are a means of addressing social problems and opening up avenues for reflection. Ever since its early days, it has been addressing burning issues in society: the housing problem (Eta ohea egin gabe, 1989); draft evasion (Chaplin tropela, 1990); the Guggenheim effect (Ongi etorri etsai hori, 1993); gender violence (Hitzak, 2012); tradition and the weight of religion in heteropatriarchal society (Koaderno Zuri, 2016); the violent reality of migration (Tonbola, 2020). Street dance shows designed to give today's youth a voice, (Gazte, 2020); child sexual abuse, gender identity, (Tarara, 2021).



Over 30 in-house SHOWS, 30 à la carte EVENTS, 2 in-house MEDIATION projects

In this HIKA track record, in addition to its in-house productions, the à la carte shows have also carried weight in recent years. In most cases, the request has come from the institutions, and here HIKA has mostly developed historical memory. All of them are shows combining a range of disciplines performed by great professionals. They include: Ez gaude konforme Lourdes eta hamaika lore [We don't agree. Lourdes and many flowers] (a tribute to the professional career of the artist Lourdes Iriondo. EITB, 2020); Afrika, aniztasunaren itsasoa [Africa, the sea of diversity] (opening event of the 2018 Olatu Talka. Donostia Kultura); 80th anniversary of the bombing of Gernika (2017. Gogora Institutua); Trenak ekarri, gerrak eraman [The train brings, the war takes away] (Tribute to the railway workers during the Civil War). Chartered Provincial Council of Gipuzkoa, 2017).

Bearing in mind the diversity of cultural policies and of this society, the aim was to play an active role in the cultural ecosystem. In this respect, over the last five years all HIKA's productions have involved mediation and awareness-building programmes to create new, active audiences. By promoting the participation of the people or local groups in all of them.

Without doubt, the projects Zapata Berriak [New Shoes] (in collaboration with Astigarraga Town Council, 2020) and Txalostean [After the Applause] (in collaboration with Lezo Town Council, 2023) are the clearest examples of this mediation work.

Living Basque culture and Basque theatre and keeping them alive

HIKA's commitment to Basque and Basque culture should also be mentioned. It lives in Basque and creates in Basque. It has a section, in cooperation with the Oinkari Dance Company, which aims in particular to keep Basque culture alive and spread it. Examples of this are the shows Itsasoaren emazteak [The Wives of the Sea] (2013); Sagartu (2017) and Gazte (premiered in 2021). Taking Basque dance as the starting point, the road to contemporary dance is being developed by building its own language and aesthetics.

“The future of culture will be impossible if women do not have the chance to participate in all the sectors offered by culture. In other words, as creators, producers, citizens and consumers.”

Ammu Joseph, 2018.



ON THE OTHER SIDE OF THE DOOR

LI place the seed of the show ATEAREN BESTALDEAN [ON THE OTHER SIDE OF THE DOOR] in January 2023, when Deba requested an ad hoc project from us. That same day I bought a new notebook and after a few drafts and within a couple of hours, this is what I wrote in two words: girl and door.

That same morning I called SANDRA Fdez. AGUIRRE asking her to keep the date free. "A DOOR and you, Sandra. Every time you open the door, a new world will appear before your eyes, we will decide what it will be as we work," but I also told her: "We will be working on live music so that those worlds, apart from you, that are going to be created through music can be seen by the audience through their sense of hearing."

For a long time, I had had a door in my head, ever since we did the Koadernoia Zuri [The Blank Notebook] show, in fact. We put wheels on the door and every time we moved it, a spatial transformation would take place and a new interesting point of view would open up. At that time, there was someone hiding behind the door. On this occasion, on the other side of the door everything will be exposed: memories of those who had been lost along the way, experiences and moments that one wanted to recover, and most importantly, a new life built on desires.

**A song to the need to continue celebrating life
ACCOMPANIED.**

A family show, WITHOUT TEXT, WITH LIVE MUSIC, FAMILIAR and PARTICIPATORY, aimed at children from 4 years old, which highlights the ability to improve that we all have.

Open a door and walk through it; open a door and invite; small acts of joy and hope that, although they seem simple to do, are sometimes impossible.



We all live our birthdays with excitement, especially at early and young ages. It is almost always a long-awaited day, a day of celebration with family, friends, at school or work. The ear tug when you wake up in the morning, the congratulations, the birthday song, the cake, the applause, the hug... every year with the same emotion.

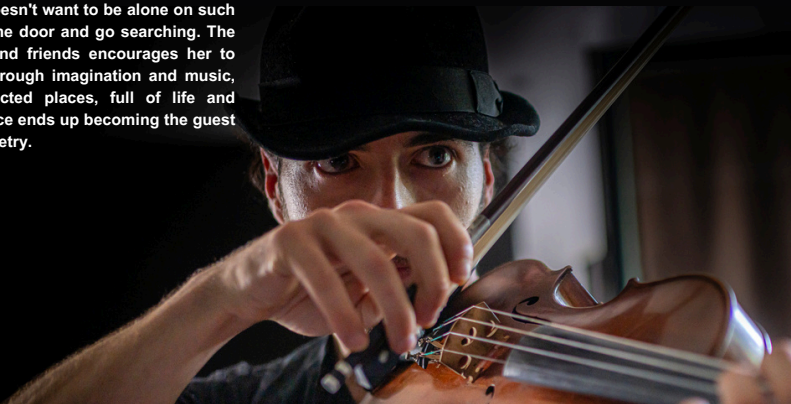
Who hasn't felt sad when that person you love so much forgets your birthday? Or even worse, when they tell you that something has come up and they won't be able to attend your birthday party; or when at school, no one invites you to their birthday.

Birthday is a very special and emotional event.

In our show, SHE is alone. We don't care why, the important thing is that she resists this situation. She doesn't want to be alone on such a special day and decides to open the door and go searching. The need to be surrounded by family and friends encourages her to embark on a vital journey, where through imagination and music, she will manage to reach unexpected places, full of life and emotion. A journey where the audience ends up becoming the guest protagonist of an adventure full of poetry.

SINOPSIS

SHE travels through mountains and cities with her door, crosses rivers and deserts, gets lost at the bottom of the sea. And suddenly, when you cross the door you find all the people you wanted to find. He can finally celebrate his birthday.



DIRECTION AND DRAMATURGY

AGURTZANE INTXAURRAGA

A woman born in Bizkaia (Orozko 1966) and a playwright in Donostia-San Sebastian (where she has been working for 34 years).

He has a Master in Cultural Management from the Open University of Catalonia (2002); Master in Training of Radio and Television Communicators, from the University of the Basque Country (1997); Bachelor's Degree in Information Sciences, from the University of the Basque Country (1991); Diploma from ANTZERTI, Dramatic Art Service of the Basque Country (1989).

Founder of Hika Teatroa, alma mater of the company. She considers herself a passionate for theater. The scenes and settings are his refuge and place of rebellion. His formula throughout these almost 35 years of experience at HIKA has been to work with each stage production in detail and in detail, fleeing from labels and moving away from comfort zones.

Silence is her favourite sound.



A composite image featuring two individuals. On the left, a man with a beard and a black hat is playing a violin. He is wearing a dark, short-sleeved shirt and dark trousers. On the right, a woman with a white bow in her hair is shown in profile, looking towards the left. She is wearing a white dress with a red floral pattern. The background is dark, and the lighting is dramatic, highlighting the subjects.

SANDRA FDZ.AGUIRRE

Eis a woman and a major artist. She is an actor, singer, musician, acrobat, performer and creator. In 2018 I had the chance to work with her in the production of Txarriboda / El Bodorrio [The Naff Wedding] and I saw that everything said above was true. She has tremendous body and voice control. A unique ability to improvise. But if I had to mention one thing, I would say this: she enjoys herself on stage and there she makes herself even bigger. That is why working with her is a guarantee.

UNAI CELAYA

We have opted for the live violin music of Unai Celaya. I saw him working for the first time in the Gorakada company's show Zuhaitzak landatzen zituen gizona [The Man who Planted Trees] and from the very beginning he caught my attention. This young musician not only gets sound out of the violin but also a voice and knows what it is to work under dramaturgy. Along the same lines, in this show his work will move away from just playing music. To be the extension of Sandra Fdez. Aguirre's character and to take the audience to wherever and to whatever emotions we want will be his challenge.

ARTISTIC LINE-UP

Direction and Dramaturgy: Agurtzane Intxaurreaga

Actress: Sandra Fdez. Agirre

Live music: Unai Celaya

Musical composition: Unai Celaya

Light Design (version for hall): Xabier Lozano

Scenic space: Agurtzane Intxaurreaga

Costumes: Xabier Mujika

Audiovisuals: Ugaitz Albisu

Graphic design: Nagore Martínez

Photography: Renata L. Etanowski

Technical: Eraginstac

Executive production: Hika teatroa

Communication: Nagore Martínez

Administration: Asun Etxeberria

Distribution: Hika Teatroa (Nagore 633252200 / Agurtzane 656792501)



FEATURES OF THE SHOW

Family show

Without words

Based on body movement and the dramaturgy of music

Live music

Participatory

Poetic

Geared towards the whole family

50 minutes

Minimum dimensions for the HALL: 7x5x5

Minimum dimensions for the STREET: 10x8

**The project has a mediation activity
(optional)**



HIKA
TEATROA

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