



THE GOATS

artistic collective

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1. SYNOPSIS

The Goats is a creation and research collective that proposes a format of artistic residencies in different spaces and contexts, bringing together a group of at least four performing artists and artists from other disciplines (with the possibility of collaborating with local collectives, art schools, theatre and dance schools, associations or other institutions) to inhabit a specific territory for 4 to 8 days.

During the residency, the participants develop a collective process of research and creation, under the direction of **Maciej Krolikowski**, creating a dialogue with the poetics of space, the actor, the plastic arts and the sound environment.

The process ends in a collective staging, where the result of the work is shared with the audience.



2. RESEARCH

The Goats research is structured around four fundamental pillars, which guide the creative process during each residency and define the identity of the project:

1. The actress/actor

Body, presence, action and listening.

Stage presence is investigated as a living and available state, which is constructed through the technique of improvisation.

The research includes individual and group exercises where also incorporates the manipulation of objects as a dramaturgical and plastic resource for the scenes.

The group work encourages a creation where each actress contributes from her singularity to the collective fabric of the work.

2. The poetics of space

Each residency is located in a different specific space. This space is not only a container, but an active force that transforms and conditions the stage work. We investigate how to create from the place, with the place and for the place, incorporating its materials, memories and atmospheres.

3. The plastic arts as an expansion of language

Visual and material elements (sculpture, installation, objects, textures, colours) are integrated as components of creation. The plastic arts enrich the scenic universe, generate poetic images and allow new ways of narrating and inhabiting the scene.

4. The sound environment as a sensitive layer

Sound is investigated as a dramaturgical, sensorial and compositional tool. From the musical to the atmospheric, we work with the soundscape of the environment, sounds, voice, silences and noises.

3. CHARACTERISTIC

The Goats is defined by a series of principles that run through its methodology, its poetics and its way of inhabiting the creative process:

Betting on the simple:

The simple is valued as a path to the essential. It works with an inner world of reflection, allowing gesture and action to acquire power and depth.

Creating spaces for reflection:

The project proposes a different rhythm: a time to stop, observe, experiment and think. The aim is to construct scenic universes that invite contemplation and sensorial immersion.

Generate questions:

No answers or logical narratives are offered.
The pieces born from each residency open questions to the public, provoke resonances and awaken imaginaries.

Open possibilities, create realities:

Each process is an opportunity to exploit the limits.
The works seek to gently break into reality, to deform it, to open it up.

4. OBJECTIVES

1. Collective creation

To promote collaborative artistic creation processes in direct dialogue with the physical, social and symbolic spaces where the residencies take place.

2. Investigate new forms of scenic language

Explore the presence of the body-actress, the use of improvisation, the manipulation of objects, the plastic arts, the sound environment and the poetics of space as the axes of a dramaturgy.

3. To create stage experiences that transform

To generate living pieces that provoke questions, open up senses and propitiate a sensorial, emotional and reflective experience in the audience.

4. To build spaces for immersion, listening and reflection

To propose creative environments where time slows down, observation is privileged, and the ground is opened for exploration, risk and artistic and personal transformation.

5. Weave networks between artists

from different disciplines and territories, create links between performing and visual artists from different contexts, collaborate with collectives in the territory, fostering exchange, collaboration and collective growth.

6. Disseminate the project nationally and internationally

Promote the circulation of the processes, results and methodologies of the project in festivals, cultural platforms and artistic communities both nationally and internationally.

5. MOTIVATION

The Goats is born from the desire to create from presence, encounter and listening. It arises as a need to inhabit art not only as a result, but as a vital, collective and transformative process.

The project is motivated by the urgency to slow down, to reconnect with the essential and with the body as a territory of creation. It seeks to open spaces where scenic research intertwines with the environment, where art emerges from the dialogue between the visible and the invisible, between gesture, object, sound and space.

We believe in the power of the simple, in the beauty of the everyday, and in the power of shared creation to generate questions, images and atmospheres that pierce and transform us.

The Goats is an impulse to be, to look and to create from the alive.

6. MODALITY OF WORK

- Presentation of the space, the group and the framework. Sensory exploration of the environment.
- Physical work, improvisation and group listening. Stage presence.
- Exploration and manipulation of objects. Improvisations.
- Investigation of space as scenic material. Site-specific composition.
- Sound environment, voice and aural landscape. Integration with the stage.
- Compositions, assembling the material. Transitions and collective dramaturgy.
- Complete rehearsal. Technical and scenic adjustments.
- Open performance. Optional discussion and closing of the performance.

7. PAST RESIDENCIES



October 2025:

Residence in the Carnival for the Future

<https://www.karnevalfuerdiezukunft.com/en/teilnehmen>

Artistania. Berlin

VIDEO:

<https://youtube.com/watch?v=4qhlQ6BLRzs&feature=shared>

EXTERIOR SPACE- itinerant



May 2025: residency at the Krearte social arts festival. Cierra Elvira, Granada

<https://youtube.com/watch?v=vMo3nKhmqg0&feature=shared>

OUTDOOR SPACE



May 2024: residency at La Buia creative space. Granada

<https://youtu.be/H-3eSxl-2FA?si=U2ALXI10Kzpr4ZI>

INTERIOR SPACE

8. COLLECTIVE

DIRECCIÓN ARTÍSTICA
LUZ Y SONIDO:

Maciej Krolikowski



Maciej Krolikowski 09.02.1974 Poland

Studied Physical Education in Poland from 1994-1999. Simultaneously he works with other artists or takes classes with actor-performer Krzysztof Maliszewski with whom he presents several actions in Poland. In 1999 he came to Spain with his solo street show.

Since 2001 he has been trained at the courses of Ecole internationale de Mimodrame de Paris, Marcel Marceau.

He participates in Art of acting in movement theatre international presentations, Poland.

He received classes with Thery Press (emotional movement butho) Stefan Niedzialkowski (Polish pantomime) Claire Heggen (Theatre du Movement) Sara Lopez (disciple Etienne Decroux) Geraslim Dichlew, Maite Galan (classical ballet) Philippe Minella (choreographic theatre) Corinne Soumi, Steven Wasson (assistants Etienne Decroux).

In 2006 he created his company UnMimoTeatro where as an author, actor, live performer and multi-instrumentalist he works with the motto of Miles Davis '20% the note 80% the attitude'. He is engaged in the search for sounds and actions with poetic connotations. The sound is in the objects in the electronic devices, gestures, silences or vocal cords mixing the arts.

Currently living in Granada, he teaches CAU [circus-theatre school], directs, acts, member of PYL (punto y linea) theatrical-didactic movement.

ACTRICES:

Simona Ferrara



Simona Ferrara 14.12.1993 Italy

She graduated from the First Artistic Lyceum of Turin and started working as an actress and assistant scenographer with Marco Alotto, collaborating in Italy, France and Poland.

She discovered puppet theatre during her studies at the Academy of Fine Arts in Turin.

She starts working with Maurizio Lupi, in 2014, as a second puppeteer.

She follows the training course 'The construction of the fundamental puppet' with Stephen Mottram and deepens in the subject of sculpture and puppet construction graduating in 2022 at the school of Art and craft 'Val del Omar' in Granada.

In the following years, 2016, she attends the circus school 'Carampa' in Madrid, She studies butoh dance with Marlene Jobstl, who also becomes the director of the performance 'Gente Mucha', a creation that integrates circus, puppet theatre and butoh dance, and which wins the Artistic Competition 'Cita' organised by the City of Turin, 2018.

He continues his training with courses in object theatre with Maite Campo and physical theatre with Maciej Krolikowski and Anthony Mathieu In 2022, she deepens the connection between art and education by attending a training course as an AMI Montessori assistant (6-12 years).

In collaboration with other artists, in 2019 she founded the cultural association 'La Buia', a space located in Granada that offers training and artistic residencies. This experience allows her to develop important organisational and working skills.

Currently, she collaborates with 'La Escuela de Solidaridad' in Atarfe, carrying out training projects and artistic initiatives focused on social inclusion and collaborating in the Krearte Social Arts Festival.

Raquel Cabezas



Raquel was born in Barcelona and has a degree in Pedagogy from the University of Barcelona. She has developed a multidisciplinary artistic career, largely self-managed.

She began her path in art with analogue photography, training at the laboratory of Cornellà and at the Centre Cívic Espai Llimona. Later, she explores painting (watercolour and drawing) and delves into artistic ceramics, training at the Llotja de Barcelona and with masters such as Pau Valverde (Fuerteventura) and Natalia Galera (Barcelona), learning techniques such as majolica.

Her interest led her to Granada, where she became involved in theatre and the performing arts, training at La Carpintería Teatral and collaborating with venues such as La Buia. She participates in theatre productions and trains with leading figures such as Maciej Jerzy Królikowski (physical theatre), Diana Bernedo (Suzuki), Anthony Mathieu (dramaturgy), Emilio Goyanes (character), and Larisa Ramos.

She founded the collective Cia Históricas, focused on feminist stage creation, with theatre, photography and performance projects.

She is currently in her second year of the Laboratorio escénico del Teatro TNT (Atalaya company), broadening her training with teachers from various disciplines such as flamenco, Butoh and Comedia del Arte.

Valeria Chort Bartual



Valeria Chort Bartual, 29.04.1997 Patagonia Argentina, is a multifaceted artist who embraces physical theatre, dance and manipulation of fire objects. Currently, her artistic practice is developed in Argentina, Austria and Spain. She graduated as an Early Childhood and Primary Education Teacher with a specialization in Physical Education in Valencia between 2015 and 2020, cementing her passion for artistic expression and teaching.

In 2023, Valeria participated in physical theatre and dance workshops in her homeland, and in 2025, she studied clowning at the International Clown School in Granada, as well as physical theatre with Maciej Jerzy Królikowski and also trained in Butoh dance with Matilde J Ciria.

In 2022, she founded the association Innsfire in Innsbruck, Austria, dedicated to fire dance and theatre, organising major events such as Circus for Refugees and the Krapoldi International Circus Festival. She has also collaborated with the circus company Spielvolk and coordinated children's programmes at various mountain festivals.

She is currently working with the collective Be Project, developing the play 'Vivan las Cabras' for the social arts festival Krearte at the 'Escuela de Solidaridad' in Atarfe.

With a rich background and a commitment to the community, Valeria continues to explore new forms of expression that merge art and education in her projects in Argentina, Austria and Spain.

Bogna Rutkowska



Vigna Rutkowska after studying anthropology, she decided to immerse herself in the world of movement and the performing arts. After completing her training at the CAU circus and theatre school in Granada (2019-2021), she finished her training in physical theatre at Punto y Línea (2022-2023) with Anthony Mathieu and Maciej Królikowski (school of M. Marceau and E. Decroux) and continues to experiment with contemporary dance, clowning and buffoonery, inspired by various teachers. She is part of a self-managed theatre collective, Las Hystericas, and participates in several theatre projects under the guidance of Alessia Desogus (Lecoq pedagogy) and creates her own works. She formed a cultural association, El Sauce Pintor, with which she organises theatrical cabarets, bringing together performing and visual artists in a rural setting. She is passionate about experimenting with all kinds of languages as a channel of expression and communication. She is fascinated by the intangible magic that inhabits the spaces between words.

Camilla Tellechea



Camila Tellechea is a cultural manager, actress, costume designer, mime and dancer.

She began her training in 2015 in Buenos Aires, in the Kairos Theatre Method, where she studied dramaturgy and text theatre in depth. In 2018 she moved to Spain, where she continued her artistic development in Granada and Santander, training in the Nouveau Colombier pedagogy, directed by the master José Piris. This approach, pioneer in the fusion of the art of Mimodrama and Gesture Theatre, leads her to specialize in modern mime, style pantomime, poetic body, mask, physical theatre, performance and scenic creation. She has also explored the Suzuki and Viewpoints languages as tools for the stage.

As a dancer since childhood, she has worked in different styles such as tango, folklore, contact improvisation and contemporary dance, taking classes with Ernesto Edivaldo, David Zambrano and Judith Sánchez. Her stage work is nourished by the crossing between contemporary dance, tango and gestural theatre, exploring the meeting points between these languages.

She is currently the manager of the Asociación Cultural Casa Desvío, a self-managed space where independent theatre cycles, artistic residencies, training courses and various cultural events are held.

Hannah Miriam Seibold



Hannah Miriam Seibold, 1995, Germany

Hannah Seibold is a circus artist, puppeteer and dancer originally from Germany. Between 2021 and 2023 she trained at the International School of Circus and Theatre CAU in Granada, Spain. In addition, she studied puppet and object theatre at the Escuela de Teatro y Doblaje Remiendo.

He continued his training in physical theatre with Pablo Ibarluzea, Jose Piris, Maciej Krolkowski and Antonie Mathi, and in puppet theatre with Duda Paiva, Xavier Bobés and Zero en Conducta.

As a performer, he actively participates in various collectives. With the Duo Volantín he combines acrobatics in pairs and puppet manipulation in the play El sueño de una marioneta. She currently performs with the company of Alessia Desogus and develops artistic projects in different European countries.

In addition to her stage work, she teaches solo and contact improvisation dance classes and regularly organises dance events.

9. CONTACT:



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Festival **KREARTE**
FESTIVAL INTERNACIONAL DE ARTE SOCIAL