KNEKKE GREINE

interactive forest adventure
circus, traditional music & nature

HOW AND WHY WE STARTED

Building blocks

- **circus:** aerial acrobatics, high heights, surprises, "clown", balance, audience involvement, pair-acrobatics.
  Letting the landscape influence the technique.

- **music:** folklore, traditional music connected to myths in nature, co-creating with the audience with "natural instruments" (sticks, stones, voice, etc)

- **nature guide:** Fun facts and to "expose" chosen parts of nature, beautiful trees, special places, dramaturgy of the landscape

- **myths:** Using well known myths (similar versions of the same myths are often found in several countries) skogsrå, troll, näcken, huldra….

Recipe for our performance

- **Understand the area** (follow the goose & invite)

- **Find good rigging trees** (thick and healthy branches in good angles and good places)

- **Decide starting and ending point** (the audience are coming from somewhere and are going somewhere after the performance)

- **Creating scenes/stages** what places does the artists want to work? what ignites creativity? what does a place hearten? what is possible on a place?

- **Letting the transportations become the show** (they can spy on something or someone along the way, choosing a demanding route, letting the audience believe they decide the way, different ways of guiding(following sound) interruptions and surprises)

- **Streamlining the job of the artist,** (change places on scenes or who does what, see to that everyone has a sustainable and equal working load)

- **Safety** risk assessment. what can we avoid? where does the audience need assistance? what should we not be doing alone? what can be affected by the changes of weather?

Recreate but yet create

- **Every place is unique:** material and cultural circumstances

- **Material:** height of trees, what types of trees, cliffs, stones, hills, bushes, animal, plants, insects

- **Cultural:** Who is the audience? History of the place? Local myths? Local people's relationship to the place?

- **Different artists each time:** The freedom of being partially in a project, and flexibility for the working situation of freelance artists. How can we quickly involve new artists without loosing the core of what the performance is? What is each artist's strengths and needs in that specific group and time?

- **Venue / framework:** festival? school? times and transports?

Moving audience in forest

- **Who are the audience?** (often unknown, a mix of ages and with different capacities)

- **What is a hard terrain for this audience?** (dialogue with organiser, and wild guessing)

- **How big audience?**

- **How much time for transports?**

- **How to make the transports become the show?**

Participants of the project?

- Audience

- Artists

- Culture bureaucrats

- Nature bureaucrats

- The involuntary audience

- The place

Political & economic thoughts

- We can play in places that do not have advanced theatre houses / stages

- All money goes to the artists because we do not use budget for light or sound technic nor costs for the space, etcetera. In many stage performances these costs are higher than the wages of the artists.

- The experience can be re-lived by the audiences, because all the "scenography" (the forest) are still there after the performance. It can be used as a playground both for kids and adults. (Theatres and stages are normally closed for the audience after shows.)

What we are doing now