

"ELÉCTRICO 28 IS AN ASSOCIATE PARTNER OF IN SITU, THE EUROPEAN PLATFORM FOR ARTISTIC CREATION IN PUBLIC SPACE, CO-FUNDED BY THE CREATIVE EUROPE PROGRAMME OF THE EUROPEAN UNION."



[THE FRAME]

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[THE FRAME]

SYNOPSIS



<https://vimeo.com/680338555>

Inspired by Georges Perec's observations and arranging of whatever, [The Frame] proposes to settle down in front of the passing city life in order to observe it, think it, calculate it, designate it and share it... Four characters, trained in the disciplines of observation and arranging the space, the things and the beings, translate what happens with the help of letters that become words and words that become phrases. For some time, EVERYTHING becomes a big theatre play that never ends. A play without a plot that wants to balance on the triviality of the things that are happening holding on to a magnifying glass. [The Frame] is an invitation to open our heart and eyes for the irrelevant, the trifle and things. [The Frame] is a great opportunity for something. A drastic exercise. We could talk about pens, but we know, there are many other things.

[THE FRAME]

THE FORMAT

The audience is guided to a pop-up theatre in a quiet side street, where they take a seat and look at daily life that happens in front of them on a much bigger and busy street. Via headphones, a sound-universe related to what happens makes them “travel” to the **CONSTANT PRESENT**, where they will stay for 45 minutes. This constant present is all that happens during the intervention.

Four characters, trained in the disciplines of observation and arranging the space, the things and the beings, submerge into the vertigo of the present, which they describe and translate with poetic simplicity.

They use various means of expression: live sound, signs, pre-recorded text, live text, voice, interviews.



[THE FRAME] THE EXPERIENCE

The audience is invited to take a seat in the ready-made stalls of an outdoor theatre that has been set up previously. Everyone has a ticket with a seat number and wears headphones from the beginning to the end. The cut-out generated by the neighbouring buildings opens up the big theatre of the world before their eyes. The ever-moving picture returns the look, it reacts to its observers and vice-versa. A game emerges in an extended scenic space between the people (and animals) inside the picture, the people in the adjacent space on the edges of the frame, the audience in their roles of observers and the actresses and actors.

A playful space, a poetic space, a space for surprises and spontaneous actions, a space of the immediate present that questions the uses of public space and conventions of theatre. A space for encounters as a result of a seemingly simple game that





[THE FRAME]

THE POP-UP THEATRE

CHARACTERISTICS OF THE SPACE

A pedestrian street or semi-pedestrian street with the possibility of cutting the traffic

A quiet street where people can walk but do not cross permanently

Ideally it should be 8-10m broad, especially if a big audience number is requested

Access to electricity

Entrances to shops should not be affected

THE STALLS

A temporary stand should be built up and offer seating possibilities of different levels: cushions, benches, chairs, bar stools...

AUDIENCE NUMBER

40-80 persons, depending on the space

[THE FRAME]

THE OBSERVED STREET



and if we jump here

GENERAL CHARACTERISTICS

A place with busy or at least vivid daily life

A street people use principally for walking

Minimum car traffic or possibilities to cut the traffic

A place with a high density of passers-by at peak times but not massified

There should be a variety of reasons for passing by (taking a walk, shopping, work...)

It can be more or less profound, but should always be limited by buildings

It should not have a far-away horizon

There should be no market or other ephemeral event

In the space closest to the audience, there should be **TIME OF THE DAY** (and animals) passing

Depends on social conventions of each country/city.

Daylight.

[THE FRAME]

EXAMPLES OF STREETS



THE OBSERVED STREET: pedestrian or semi-pedestrian commercial area without too much profundity



THE OBSERVED STREET: rambla with three pedestrian lanes where people walk, shop, roll by...

[THE FRAME]

EXAMPLES OF STREETS



THE OBSERVED STREET: street with three pedestrian lanes and the possibility of cutting one car-lane.

THE OBSERVED STREET: square with profundity but limited horizon. Transition of people in the area close to the audience.

More profundity



[THE FRAME]

THE INTENTION

An invitation to stop

An opportunity to see the eyes of the other

A space to understand some things

A tribute to the present and daily life

A call to open our hearts

A pacific riot against capitalist thought

[THE FRAME] PROVOCATIONS



- Describe what is evident
- Focus on what is apparently not interesting
- Locate habits, tendencies, customs
- Judge antipathic acts
- Enjoy unexpected reactions
- Feel observed
- Observe feelings

[THE FRAME]
PROVOCATIONS



A CALL TO IDENTIFICATION, SENSITIVITY AND EMPATHY



[THE FRAME]

THE ANTECEDENTS

Since the beginnings of Eléctrico 28, we have been working with daily life and the (supposed) coincidences in public space. In Espresso Encounters (German: Zwischen den Tassen; Spanish: Entre Tazas), we celebrate the theatricality of everyday life and manipulate it with the help of infiltrated actresses and actors in favour of a story that we tell the audience via a headphone system, where the audience itself becomes the main character of the story. In Stellar Moments of Humanity (German: Sternstunden der Menschheit; Spanish: Momentos estelares de la humanidad) we claim that every simple quotidian action carries stellar potential within and create the circumstances that are necessary for this perception. With The Frame we want to reduce the game with everyday life even more and arrive at a point where no



VOICES

An oasis of love and peace. A present that allows us to be in the present.

ADA VILARÓ, Escena Poblenou

A piece that asks for being experienced. In intimacy with oneself and at the same time with a group of people that understands the ingenuine provocation of the performers.

JORDI BORDES, Recomana.cat

The events on the streets are commented on in a delicate way; sometimes funny, sometimes softly directing; always unruffled and regarded with favour. And people react, everybody in their own fashion; some are startled, others enjoys the sudden attention. Aristotle once underpinned his philosophy with the statement that art is able to demonstrate the general in the special. This production is the negation of this thought since it carves the special nucleus out of the general. Sitting. Walking. Looking. Much more is not needed and still one can be sure to know many strangers better than before. And at the same time, oneself.

ROLAND SCHWARZ, Kronen Zeitung

Management: Ana Sala
IKEBANAH ARTES ESCÉNICAS
Mov. +34619951791
anasala@ikebanah.es
www.ikebanah.es



ELÉCTRICO 28

Josep Cosials
ELÉCTRICO 28
TELF: +34 646 450 512
office@electrico28.org
www.electrico28.org