

Frammenti#2

An interactive performance inspired by *Frammenti#1*

Profondo Rosso

Project: Frammenti#2

Team: Cecilia Rosso, Jakob Lohmann,
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Images taken from the sphotohooting *Mannequins' cage* in collaboration with Jona Harnischmacher. The project is an inspiration for the works *Frammenti*

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In the interdisciplinary and interactive performance Frammenti#2, the audience shares a self-reflexive journey with the three performers of our collective. Moved by materials, sound and the performers, the audience has a responsibility in the development of the show. The performers with various backgrounds move within the space in confrontation with limiting elements, like metal mannequins, aerial straps and hair hanging. They embody their ongoing struggle with expectations in society and structures of power, to finally face their view on themselves. Can they accept the multiplicity of 'selves' inside their human being? And can all elements together trigger the audience to ask themselves the same question, in relation to the society they live in?

Profondo Rosso - the collective

Profondo Rosso is an international and interdisciplinary collective founded by Cecilia Rosso.

Profondo Rosso combines the fields of performance, visual arts and plastic arts, to create dramaturgies around human themes. The work of the collective focuses on performances and installations that involve the public to create a deeper connection with the performer and with themselves. The collective is composed of Cecilia Rosso, Jakob Lohmann, Raphaël Albanese and Inge den Adel.



Cecilia Rosso (1996) is an Italian interdisciplinary artist based in The Netherlands. Her work is personal and addresses themes like self-perception, self-reflection and identity, as individuals as well as in connection to society. These themes and personal expressions are translated through combining her movement language and circus background, with structures that reflect light, absorb and manipulate lights. With her personal and ambitious approach, Cecilia aims to be active in the international artfield, connecting different worlds and individuals.

Cecilia graduated in 2017 at Cirko Vertigo, Grugliasco, and in 2021 from the Academy of Circus and Performance Art Tilburg, specialising in aerial straps and hair-hanging. She developed a critical view on the perception of performance and experimented with multiple artforms. With her collective Profondo Rosso, she develops interdisciplinary projects.



<https://www.ceciliarosso.com/>

Jakob Lohmann (1995) is an artist from Germany.

Jakob's stage work is concerned with the actor/spectator relationship in various forms and aspects, while drawing parallels to the structures in our society. This political aspect carries through into his work off stage, taking shape in public interventionist activities.

"How can we challenge the established expectations and performance formats within art to create work that goes beyond consumption and forces the spectator to take action as part of the development of the performance?"

Jakob is working as dramaturg, rigger and technician in Profondo Rosso and is also involved as performer in *Frammenti#2*.



<https://jlohmann.com/>



Raphaël Albanese (1997) is a multidisciplinary artist based in Liège, Belgium. He is experimenting with photography, dance (breakdance), videography, 3D designing, painting, drawing, sound design, mapping and art installations.

In Profondo Rosso we like to work with the multiplicity of his skills and interests. For *Frammenti#2* he will be involved as performer, but also as sound designer & -technician.

Inge den Adel (1995, The Netherlands) focuses on the body, movement, intimacy and human connections, in her work, study and personal life. Inge is the creative producer of *need*, a short film about intimacy by Jonnah Bron that premiered in January 2023 in the International Film Festival in Rotterdam. Besides dramaturgy and coaching, she is interested in developing herself further in the role of intimacy coordinator.



www.ingedenadel.com

The projects:

The ambitious collective has a long-term vision and aims to be active in the international artfield, connecting different worlds and individuals. Besides developing the different projects, we work on an application for a coaching trajectory with Kunstloc Brabant aimed at professionalising our collective. We focus on artistic development, business management and marketing and distribution.

Current activities are focused on three projects, in different stages of development.



Frammenti#1 is a 40/45 min performance exploring how multiple personalities can coexist in one human being.

The performance is searching for partners to support a finalising residency, co production and distribution.

The project started in 2020, supported by Keep an Eye foundation and presented in 2021 as a work in progress at Circolo, Tilburg (NL). In 2022 the performance got selected for the Mirabilia Award and presented at Mirabilia Festival Europeo, Cuneo (IT), in the same year the show was presented at Dominio Pubblico, Rome (IT) and Euforia Circus Festival, Trento (IT). Currently Frammenti #1 is available to book as a work-in-progress performance. The creation will be finalized in the summer of 2023 and will premiere in the Spoffin Festival 2023 in Amersfoort (NL).

Frammenti#2 is an interdisciplinary, interactive performance, integrating performance and installation. Based on the themes of *Frammenti#1*, this piece invites the audience to engage, influence the development of the performance and reflect on themselves.

The project is in its first research stage and is currently supported by CIRKLABO, Leuven (BE) We are applying for research residencies and possible co-production partners.



Spaces is a multidisciplinary project combining installation, light art and performance. The project started in 2021. In 2022 was support by Makershuis Tilburg. A showing of a first experimentation was presented at De Nieuwe Vorst, Tilburg (NL).

In 2023 the project will be supported by NORMA Starterfonds.

Frammenti#2 - Inspiration and motivation

Frammenti#2 is a work that saw the start of the thinking process in 2021. During that year, our interdisciplinary collective was working on our theatreshow *Frammenti#1* and from these themes and experience we now wish to develop the interactive creation *Frammenti#2*.

Frammenti#1 is a 40/45 min performance exploring how multiple personalities can coexist in one human being. The ego, a collection of lived experiences, fears, emotions, traumas, moments rich in feeling, generating individual creatures all in one person. In *Frammenti#1*, Cecilia launches herself in her personal research. Connecting to her disciplines of hair hanging and aerial straps, she begins her search for acceptance. Illuminated by a thousand mirrors, she invites her audience to reflect on, and connect to her journey. Surrounded by four metal mannequins, she is confronted with her fragmented ego. The exploration of four personalities helps her to embody her search and to question: Am I a strong woman?

The themes explored in this performance are fragmentation, identity and acceptance. The reason why I decided to work on this topic is related to my vision of society and how people perceive themselves and others. As a person, I feel the need to share the concept of acceptance, as a capacity of detaching from labels and finding a calmness and confidence in the multiplicity of one's own identity. I believe that within our society, these themes need possibilities to engage and reflect in different forms and contexts.

In our first full-length performance *Frammenti#1*, I share my own exploration in a more classical theatre setting, inviting the audience to reflect on their own position and experience. Now with *Frammenti#2*, I want to detach from the theatre setting and give the audience the opportunity to connect to the work and the topics in a more direct sense. I want to bring this performance in unconventional and public spaces, and share those topics with a wider audience. This project will have multiple interactive components, so every performance is uniquely constructed by its audience, their engagement and interactions. Opening up to honest reflection and (in)directly addressing the themes that are relevant for these individuals, or the collective, in interaction with us (the performers) and the context. This way, the interaction and reflection will each time be different, specific and true.

I'm looking forward to experiencing how these new connections will affect me professionally and personally, dealing with the themes that I started and still struggle with. At the same time I hope this creation also brings possibilities for new audiences to experience how circus, art in general, and collective, connective experiences can contribute to the perception and acceptance of themselves, or even reflecting on bigger things in life.

Frammenti#2 - Project description

Frammenti#2 is an interdisciplinary project combining main disciplines circus (acrobatics, balances and aerials - straps and hair hanging), break dance and performance art. In addition, we research interactions with different materials in function of symbolic meaning. The performance on stage research movements in relation to themes of restriction and freedom.

Mirrors function as a visual element of direct reflection, but also portray the capacity of recognition, of acceptance, of deformation of a pre-constructed image.

Metal mannequins were part of the scenography in *Frammenti #1* and will now be integrated more, addressing topics of restriction, body image and diversity. The artists wear the mannequins around their body, creating powerful images, but limiting their movements at the same time. We wish to research this visual experimentation and its symbolisation. Interacting with light and reflection, the mannequins might create well-defined silhouettes or confronting images of stuckness and restriction. As the structures are androgynous, they open up to reflection on a wide range of universal as well as individual themes. Many fields of interest and intersection are interesting to research in a later stage.

The other research topic in relation to the mannequins is the physicality and experience of the performers that are stuck within them. How does being stuck within a body image feel, how does each individual react to this experience? What are the possibilities in their movement?

In other scenes, sequences of **aerial straps and hair-hanging** confront the audience with the themes. Experimenting with the possibilities of a mobile rigging point (using a gantry crane), the performers constantly adapt their position in relation to the moving audience. Using the suspension, they demonstrate the power dynamics between them and how this affects them. As soon as the rigging point shifts to a low fixed point, the audience is involved in this dynamic. They have the possibility to connect with a rope to the performer and experience how using their own weight, counterweights the performer and influences her movement possibilities and circus techniques. The physical connection establishes interpersonal connections, requiring trust to make space for experiments. Due to the flexibility of the crane I will also be able to explore unconventional stages and move and connect on the height of the perspective of the audience. Besides expanding the possibilities and performative language of the collective, it also provides a fresh input in circus and aerials disciplines in general, both for the familiar audience as the new audiences we hope to reach.

More info:

[Website](#)

[Link to video - conceptual video demonstrating the metal mannequins](#)

[Link to full performance of Frammenti #1 - work in progress showing at 01-10-2023 in the Mirabilia Festival Europe under the Mirabilia Award Selection. Teatro Toselli \(own video documentation.](#)