

Frammenti#2

An interactive performance inspired by *Frammenti#1*



Profondo Rosso

Project: Frammenti#2 (working title)

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Frammenti#2

An interactive performance inspired by *Frammenti#1*

Frammenti#2 wants to be an audience participation performance with a social focus, where people can find and recognise themselves in the collectivity and in the power of a community.

The goal of this performance is to bring a group of audience members together to create a show that can be presented in public spaces and open up to other audience members. I envision it as a community project that can make the audience feel as part of a process and achieve a goal. To do so I would like to work with a gantry crane and use this object to create the connection between the performer, the audience and the space.



From Frammenti#1 to Frammenti#2 (working title)

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 will be a performance for public spaces where I will be working with a **gantry crane** on wheels that is 3 metres high.

The performance will start with a **deconstructed** crane on the floor. The audience is invited to help the 3 performers in building the gigantic structure. In this way they become accomplices in the construction. By creating this readable collective goal I will try to blur the borders between performer and audience, but also create a group of collaborators instead of individual audience members. The building of the crane is a beautiful metaphor for the relationship we want to build with the audience. It is built from the floor to up,

By adding pieces underneath, the construction rises. Just like the relationship between audience and performer, with objects and space.

By placing the construction in open air, I question the dramaturgy of the existing space. A lot of content is hidden staging this change of space together with a group of audience members. When the crane is built, we interact with this constant change by moving it around. **The audience is invited to relate to this object in their own way and position themselves freely around, close, alone, together or near.** We give them agency in how to perceive and engage with or the new space we created together.

The performers interact physically with the structure. The performers will use their own physical vocabulary to interact with both the structure and the space. In doing so they will research the possibilities of circus as communicative language.

The crane will be built in its full height, then moved to deconstruct the space and in the end phase we can move away the legs. We go from high to low again. By lowering it, it becomes again a collecting space where **the audience can actively interact with the crane, the performers and the new space.**

Dramaturgically we go from defining space, to exploring space to incorporate space.



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.](#)

Frammenti#2 - Calendar

We researched the content and forms intensity in a labo phase in 2023 (also supported by Cirklabo). The creation process will be in 2024/2025, with the premiere in 2026. We envision a total of 11 weeks of residencies spread through the years of creation.

April 2023 blank space residency CIRKLABO, Leuven (BE):

The three performers Cecilia, Jakob and Raphaël work on researching their movement possibilities in relation to the gantry crane. They collaborate from their own backgrounds in circus (aerials and floor acrobatics) and breakdance.

Year 2024 TENT, Amsterdam (NL) & CIRKLABO, Leuven (BE):

Starting from the material developed in 2023, I want to approach the 3 possible weeks of residency in 2024 in two different ways: a theoretical work and a practical work.

During the first week, I'm planning to brainstorm with the support of Raphael and Jakob and a possible coach on audience participation works. I want to research the different ways that can be used to approach "different" audiences in different contexts. This brainstorm will also take in consideration all the different elements already discovered during the week in 2023, with a focus on audience relation with the crane and safety.

For the remaining two weeks, I would like to experiment practically with different audience groups. I want to apply with them the theoretical research done during the previous week in connection to the physical material previously discovered and physically involve different audience groups.

Year 2025:

The last four weeks, that will be planned in 2025, will be used to invite assistance to the creation process, work with feedback and organise try-outs and focus on the technical details such as sound and staging.

Year 2025:

Possible premier.



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.

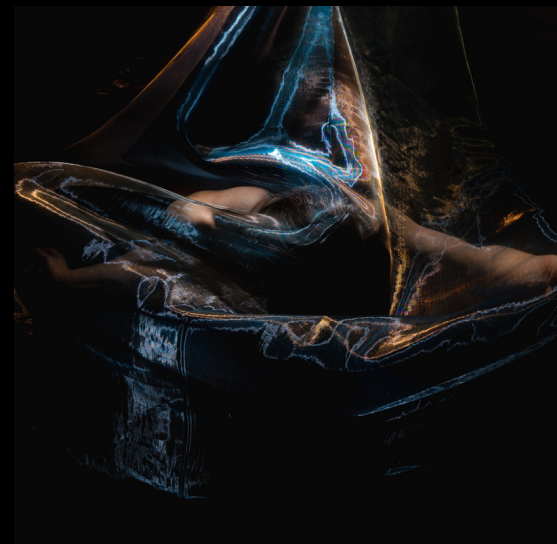
The performance is searching for partners to support a finalising residency, co production and distribution.

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. The creation was finalized in the summer of 2023 and premiered in the Spoffin Festival 2023 in Amersfoort (NL).

Frammenti#2 is an audience participative performance for public spaces.

Based on the themes of *Frammenti#1*, this piece invites the audience to engage as entity, with the performer, the object, the space and the community around them .

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 2023/2024 the project will be supported by NORMA Starterfonds and Makersfonds.