



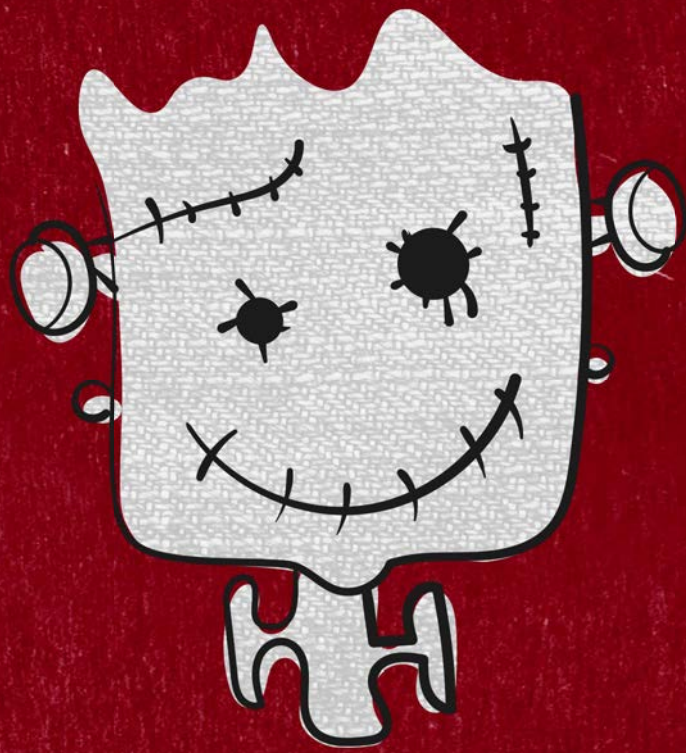
projeto  
**GOMPA**

presents

# LITTLE FRANK







*A story in little pieces*



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Gompa Project Collective presents Little Frank - A story in little pieces, winner of the SESC Scenic Arts Award. It is a spectacle for children and teenagers inspired by the characters and situations of Mary Shelley's literary work, Frankenstein.

The story, already a classic among different generations, functions here as a starting point for discussions about childhood, growth, loss, isolation, bullying, friendship, self-esteem, creativity, and acceptance of oneself and others.

Victor Frankenstein is a weird and lonely young man who, almost accidentally, creates someone to keep him company, defying the limits of science and his age. However, the Creature doesn't come out exactly as he wanted; after all, almost nothing comes out as we want it. Victor needs to understand that Little Frank has its own will and is quite different from what he imagined. But that is not something bad, on the contrary, it is a beautiful and fun thing. The two live great adventures together and begin to transform themselves and accept their differences.

The story is told through narration, theater, dance, visual arts, and an original soundtrack, reinventing the first literary work of science fiction. The play proposes a dialogue between science, biology, literature, and physics, instigating the children's imagination and creativity.





# dreams

**CAST:**

Fabiane Severo, Liane Venturella, and Thiago Ruffoni

**DIRECTED BY:**

Camila Bauer

**MOVEMENT DIRECTION:**

Carlota Albuquerque

**DRAMATURGY:**

Camila Bauer and Marco Catalão

**DRAMATURGICAL COLLABORATION:**

Liane Venturella

**SOUND DESIGN:**

Álvaro RosaCosta

**PIANO AND VOICE:**

Simone Rasslan

**SCENOGRAPHY:**

Elcio Rossini

**PROPS:**

Elcio Rossini and Liane Venturella

**LIGHTING:**

Ricardo Vivian

**COSTUME:**

Daniel de Lion

**MAKEUP:**

Marília Ethur

**ARTISTIC COLLABORATION:**

Douglas Jung, Jéferson Rachewsky, Luana Zinn, Pedro Bertoldi, and Renan Villas

**INVITED PSYCHOLOGIST:**

Camila Noguez

**GRAPHIC DESIGN:**

Jéssica Barbosa

**DIRECTION OF PRODUCTION:**

Fabiane Severo

**REALIZATION AND PRODUCTION:**

Projeto Gompa

**FOUDING:**

SESC Scenic Arts Award





“Little Frank - A story in little pieces” brings up Frankenstein’s metaphor. We know that childhood is a fundamental stage in the development of the individual that, oftentimes, does not feel accepted or as if they belong in their acquaintanceship environments. Bullying is the cause of many psychological issues among young people, a product of intolerance with each one’s singularities. Differences should not be dismissed but celebrated. The spectacle proposes a reflection around our belonging concerns, of recognition or absence of recognition, questioning how much we feel included or part of something. At the same time, proposes a study of the human body’s movements in an instigating and fun way. For that purpose, three actors/dancers are on stage displaying a body that is formed from fragments, objects, and reflections that generate poetic and enigmatic images on the scene.

Reflections, transparencies, corporeal and respiratory movements, sounds, words, dissonances, shadows, and fissures converge for the scenic symbiosis in which we doubt what we see and listen, building a fun and magical atmosphere, amplifying the children’s perception of the value of singularity. The creation of the choreography was stimulated by fragmentations of the body and the use of visual installations, generating aesthetic and scenic images. Disconnect and reconnect the body pieces creating a new body from that. A puppet body, a series of articulated parts that are dismembered and rearranged in several ways, that could be without a torso or have more than two arms.



For the creation of Little Frank - a story in little pieces, the starting point is the first-ever work of science fiction, Frankenstein, by Mary Shelley. In this adaptation, fundamental questions about the acceptance of others and oneself are portrayed, just like various ways of being and belonging. The body is not seen as “perfect”, having specific traits, specific thoughts, and specific manners of speaking. The so-called “monster” builds its identity from fragments, and that is reflected not only in its body but also in its language.

Light effects, sound, scenarios, and costumes contribute to the making of diverse bodies, and diverse images. Equally, the group’s research regarding physical comedy adds to the work a kind of humor that approximates children to deepest philosophical reflections, proving that we can dialogue with each other without judgment.

Commonly, the odd is also considered monstrous. After all, it is different. Its body does not fit in the standards. Because it has a specific way of speaking and moving, because it is not contained in a single and predictable logic.

Therefore, we build figures that at every moment amaze the spectators and allow them to confront their own concepts and prejudices regarding others and themselves, questioning this logic already in childhood. Researches show that around 47% of children of school age suffered or are suffering now from bullying. In short term, this affects their learning and, in long term, this could lead to depression and anxiety. In a creative and aesthetically playful way, the group mixes theater, dance, visual arts, and an original soundtrack to approach the matter of accepting oneself.



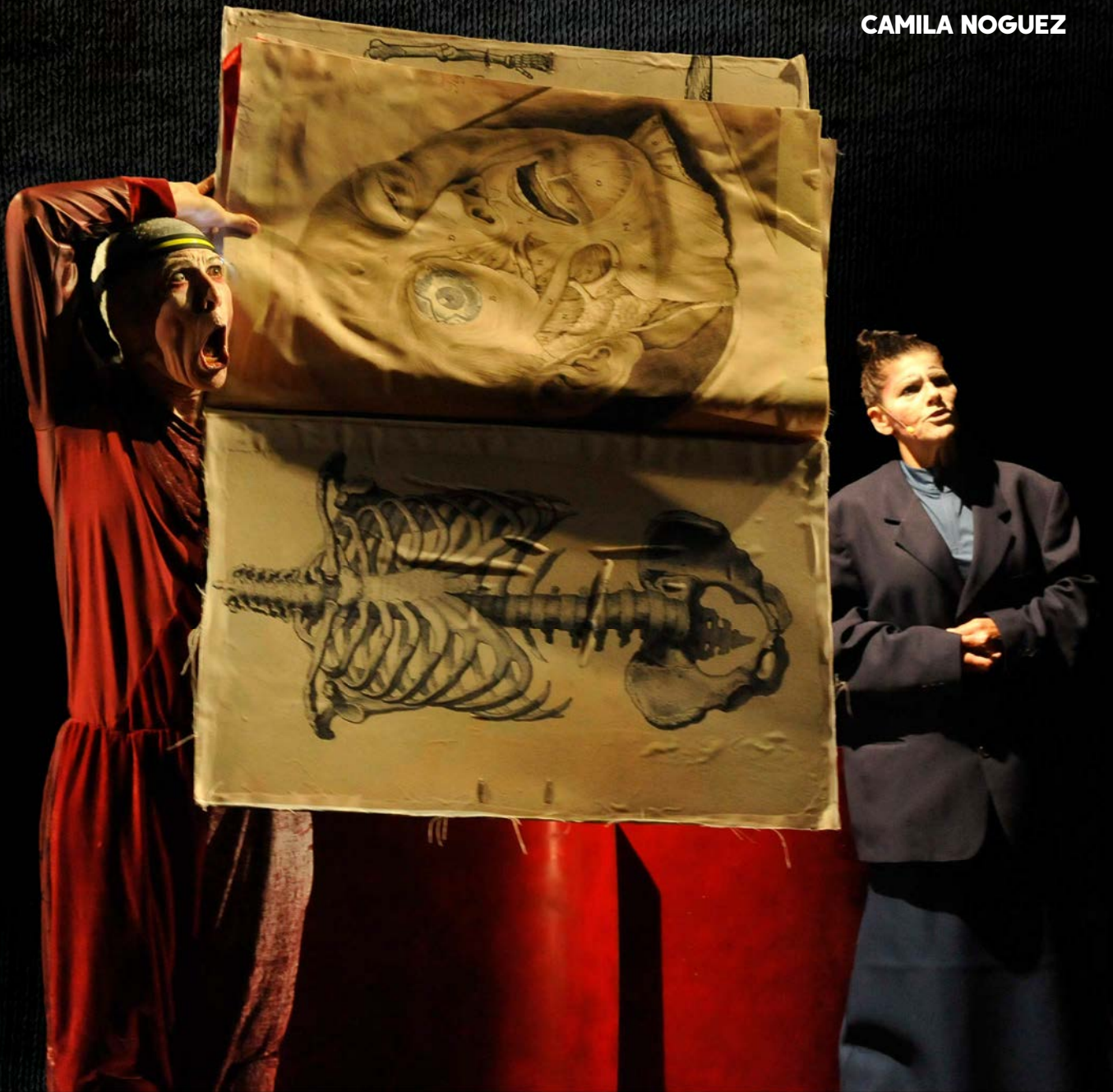


# The Unfamiliar Frank

What does the monster show? Mary Shelley's work prepares the ground for something that, almost 100 years later, Freud called *unheimliche* - the sinister, the odd, more recently translated as *The Unfamiliar* (1919/2019).

"I was traveling by myself in the bed wagon of a train when, in a sudden change of speed, the door for the neighboring toilet opened up and I could see an old man wearing pajamas and a traveling cap. I imagined that he had taken the wrong direction, leaving the cabinet that was between two

**CAMILA NOGUEZ**





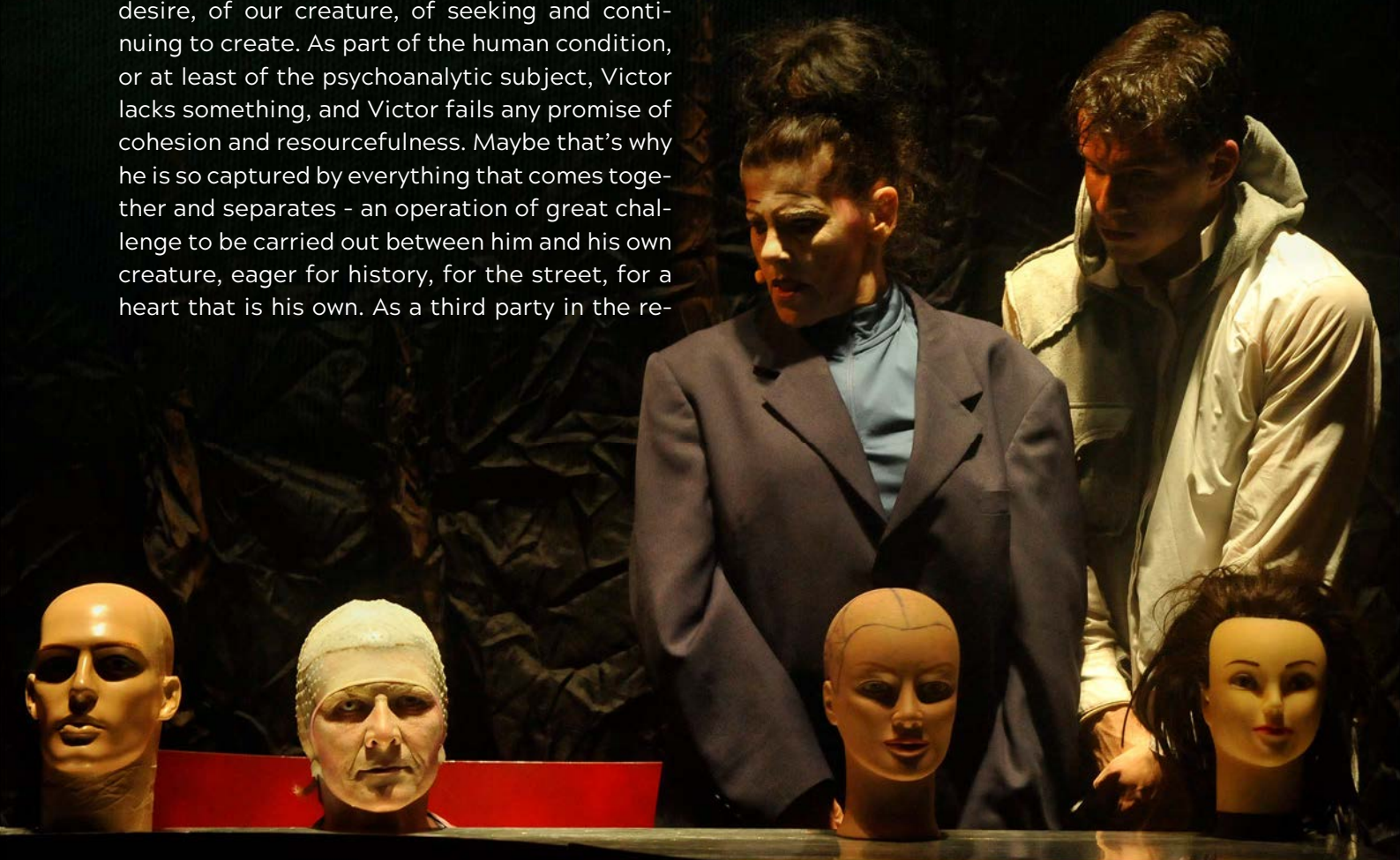
compartments, and entered by mistake into my compartment, and I stood up to explain that to him, but I soon recognized, perplexed, that the intruder was my own image, reflected on the mirror of the communicating door.” (FREUD, 1919, p.307)

In the game of mirrors of a train wagon, Freud sighted an older gentleman, soon realizing that that stranger was, in fact, himself, it was his weird and unfamiliar image. The unfamiliar speaks of an apparition that misleads us about something that concerns us. Unfamiliar as the feeling of recognizing something by the strangeness that it provokes, something that would already have passed more amicably in the familiar sphere. But precisely this fact is withheld from us, the familiar element reappearing as if it were from the outside. Thus, when we laugh at Victor and his embarrassing clumsiness, in a way, we laugh at ourselves. In the wagon scene, it was as if Freud picked up the shattered pieces of the mirror that did not reflect his integrity and identity cohesion. And so tries Victor as well, when he puts together elements that do not equate completely; there is always some leftover, the unpredictable of a creation - which does not exempt us from the responsibility of being aware of our desire, of our creature, of seeking and continuing to create. As part of the human condition, or at least of the psychoanalytic subject, Victor lacks something, and Victor fails any promise of cohesion and resourcefulness. Maybe that's why he is so captured by everything that comes together and separates - an operation of great challenge to be carried out between him and his own creature, eager for history, for the street, for a heart that is his own. As a third party in the re-

lationship, the street is what undoes the dyad's exclusivity and illusory completeness. The game of mirrors and its inevitable discrepancies already carry with it the condition for Frank to become unique. The street, third instance, is what will open the pathway for Frank to tell its own story to the stolen child: “hand, no, laboratory”. The creation (of a story) is what is placed between the creature and the child. Or yet, it is through the fiction around the demands, assumptions, and responses that a child can come up with, that the child can become a being of language. It is in the fictionalized misunderstanding between “no” and “hand” that Frank insists on and claims a story.

The end of the play warns: in the face of the strange, the different, and the unknown that somehow summons us, let us be kind. It is not about eliminating the enemy, it is more about taking responsibility for investigating why this enemy mobilizes us so much.

FREUD, Sigmund. (1919/2019). *The Unfamiliar / Das Unheimliche*, followed by *O Homem da Areia*. Translated by Ernani Chaves, Pedro H. Tavares e Romero Freitas. Belo Horizonte: Autêntica.











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