

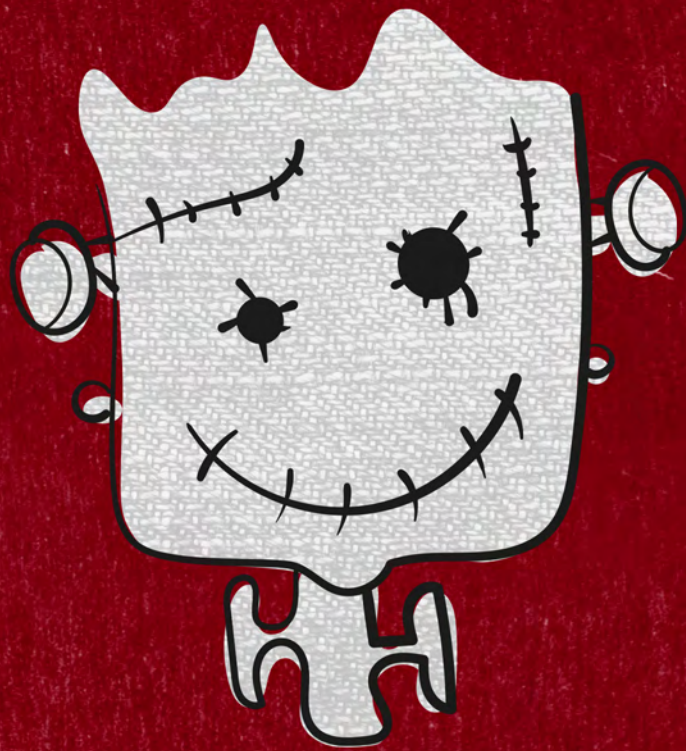


coletivo  
**GOMPA**

presents

# LITTLE FRANK





*A story in little pieces*

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Gompa 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:**

GOMPA Collective

**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

**CAMILA NOGUEZ**



wrong direction, leaving the cabinet that was between two 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 relationship, 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.





Prêmio Sesc de Artes Cênicas (Porto Alegre e Canoas - 2022)

Porto Alegre em Cena (Porto Alegre - 2023)

FESTECRI - Festival de Teatro para Crianças (Porto Alegre, 2023)

International Theatre Kingfestival (Rússia - 2023)

Teatro a Mil do SESC (Camaquã, Carazinho, Santa Maria, Jaguarão - 2023)

Mostra Espetacular Curitiba (Curitiba - 2023)

Programação SESC RS (Porto Alegre - 2023)

Programação Instituto Ling (Porto Alegre - 2023)

Diversão em Cena Fortaleza (Fortaleza - 2023)

Diversão em Cena Três Lagoas (MS) (Três Lagoas - 2023)

6º Festinfante de Itajaí (Itajaí - 2024)

ASSITEJ World Congress & Performing - Arts Rede Iberoamericana de Artes Escénicas para la Infancia y la Juventud (Cuba - 2024)

14º Festival de Teatro de Chapecó (Chapecó - 2024)

FIT - Festival Internacional de Teatro (São José do Rio Preto, 2024)



# Reviews

AIRTON TOMAZZONI - TXT CENA

“FRANKINH@ - A story in little pieces brings together a collection of fragments of scenes full of charming visual poetry and a contemporary fable. There you find children’s curiosity and inventiveness, the rebellious impetus of adolescence, the challenges and tensions of a process that is not just made of colors and joys. Growing up hurts, some say and Camila Bauer’s staging is delicate and firm in bringing this condition (...) Thiago Ruffoni (Victor) and Fabiane Severo (Frankinh@) create a refined and engaging body game that features exquisite movements created by Carlota Albuquerque (...) Liane Venturella, as narrator, masterfully guides the plot and announces about the boy Victor’s isolation: “Since people don’t know what to do with the differences, He was often left alone.” And he also tells us that he “liked everything he didn’t understand”. The story, that could be distant because of its deep existential content, embraces us. It brings not just the pieces of the creature that comes to life, but also brings the pieces from which we are made. After all, if “We can’t control life”, we can’t lose sight of everything that, like art, can continue to give us so much burden to live.”



“A theatrical show that brings the strength of its aesthetic and dramaturgical language to the narration, a genre typical of “storytelling”. A voice that presents the characters, chains the facts and events presented, moving through the past and present, the before and after, the here and now of the Scene. A correlation of events, in time and space, that outlines the story before the eyes of the spectator, in combination with acting, dance, music and illusionism effects - built through lighting, scenographic props and manipulation of objects - performed by the actors on stage. (...) Liane Venturella composes the narrative text, adapted from Shelley’s story, with her voice and scenic presence, to bring to life the characters of the boy who felt very alone, who decided he wanted to be a great scientist and who, almost by accident, made a creature to be his friend. The story of a shy and alone boy played by Thiago Ruffoni and a creature, created by him, with Fabiane Severo, together with a team with known names in the arts of the national scene, such as Carlota Albuquerque, Simone Rasslan, Álvaro Rosa Costa, Elcio Rossini, Ricardo Vivan, among others who make up the technical sheet of this work. A theatrical work that creates and designs plots very well tied between dramaturgy, visuals, sounds and lighting for its scenic design, taking the spectator to very symbolic scenes such as when the “Creature” goes out into the streets, discovering a world previously hidden to her, and comes across cars, movement, noises, people and different situations. As well as the moment in which the Creature is being “assembled”, where the dexterity and technique used by the actors, in manipulating the heads, generates a game of optical illusion. The scenes are linked together in a construction with rhythm and nuances, so that the imagery appears as present and strong as the text itself, if not more so. Intriguing, with aesthetic choices that dialogue with children and adolescents, in a current and modern way, without losing the playfulness and enchantment provoked by listening to and telling a story. Frankinh@ - a story in little pieces is a work of composition of languages that permeates the body and its dramaturgies, visualities and their “illusions”. A movement to propose reflection, at different ages, on latent themes from Mary Shelley to the present day, with insight, taking into account their due proportions and layers.”



# Informaciones técnicas



NUMBER OF ARTISTS TRAVELING: 6 people  
ASSEMBLY TIME: 8 hours  
DISASSEMBLY TIME: 1 hour

TRAVEL LUGGAGE: 5 cases of 23kg that can  
be transported by plane as equipment  
SHOW DURATION: 45 minutes  
AGE INDICATION: 6 years



# Gompa Collective

GOMPA Collective is an awarded Brazilian group of artists created in 2014 that develops dramaturgical and scenic language experimentation and researches possible crossings between theatre, dance, music, visual and audiovisual arts, with an emphasis on the fusion of different arts as a narrative principle. The group also pays special attention to experimenting with languages that expand the limits of what we understand as theater for adults and theater for children and young people, as well as creating works based on oral stories and self-narratives. Most of the works created by the collective have authorial dramaturgy, composed collaboratively in the rehearsal process.

In 2023, the collective premiered *INSTINCT*, a performance that received the Norwegian Ibsen Scope award. The play is inspired by the character Brand, by Henrik Ibsen. The project was presented at the Ibsen Festival, in Skien, Norway, and debuted on the SESC Giratório Stage, in Porto Alegre, in 2023. In 2019, the group presented the play *Enemies in the Dolls' House* at the Ibsen Awards Festival, in Norway, a work that was awarded the prize Ibsen Scholarships in 2017, having premiered in Brazil in 2018. Over these years, the play participated in several events, festivals and seasons in Brazil.

Still in 2023, the group created the show Ladies of the Night, based on real reports from sex workers. For more than a year, the artistic team listened to these professionals, bringing to the stage a combination of theater, live piano and the real presence of these professionals on stage.

In 2022, the group has created the performance AMAZONIA, mixing dance, theatre, music and visual art to tell the story of animals that are losing their original habitat because of the human actions. In its conception, the play gives up the use of words, reaching the spectators through a combination of sensations. In the same year, the group premiered Little Frankenstein, performed in many cities in Brazil, focusing in the young audience. The show is touring throughout the country, having already participated at Kinfestival in Russia.

In the same year, GOMPA has created the performance DEFEAT, in collaboration with Incomodete Company, from the south of Brazil. The performance has already toured in Brazil, Spain and Portugal during 2022.

In 2021, the collective immersed itself in creations of performances in virtual language, performing The Last Black Woman - work that received an honorable mention at the Festival Cine Negro em Ação, also presented in regular season, festivals and public schools of the state - and The Mother of the Girls' Mother, a play that held several sessions in homes for the elderly and community centers in Porto Alegre, in addition to a regular season and audiovisual exhibitions. It also premiered The Girl's Grandmother, winner of the Açorianos award for Best Performance, created with funding from Instituto Ling, also in online format, and performed, in partnership with Cia Incomodete, the play Defeat.



In 2020, the play *Olga* premiered. The show brings fragments of the life of the revolutionary Olga Benário, exterminated in a Nazi concentration camp. The performance toured the south of Brazil. In the same year, *Frankenstein* also premiered, a mix of theater, dance, narration, music and visual arts, which was resumed in 2023 with a new post-pandemic configuration, at the Centro Cultural Santa Casa.

In 2017, the collective created the show *Little Red Riding Hood* based on a text by Joël Pommerat, presented in the most important national festivals and receiving 54 nominations and 24 awards across the country. The piece was selected to participate in FITA Chile (2019) and the MIRAI Festival in Japan (2021), as well as festivals and events in Bolivia, England and the United States.

*The Adventures of the Little Prince* was the group's first play made for children, in 2014, and since then it has performed more than 450 times in the country, including the version adapted for planetariums, mixing real presence with technology, offering a unique experience for young people, with funding from FUNARTE. The show received several Tibicuera awards, including Best Production, in 2014. In 2021, the play won a pocket version in a virtual format.

All of the company's performances are active and traveling around Brazil. Currently, the collective is in a phase of internationalization, seeking to take its work to different territories, interacting both with children and adults, bringing light to the art created in South America and, specially, in south Brazil.





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