

OPIA

CIA FERRAN OROBITG



The Project



We start from the confirmation of the dehumanization of the street and public space

,the growing individualism and hyper connection that manifest and condition our way of being in shared spaces.

The street had been a place of meeting, of coming together, of coexistence. Without going too far back in time, people took to the streets with their chairs to share moments with others. In each city, in each town, in each neighborhood the uses of space were different, they depended on the idiosyncrasy of each place, and above all on the people who lived there.

Over the years that street has becoming a public space, and this small change in nomenclature, apparently harmless, has implied a takeover of the street by the public administration, which regulates its uses and controls its practices.

The spaces are designed from offices, often far from the specific neighborhood and, above all, disconnected from the reality that is experienced there. Hundreds of rules regulating this space, often in the form of prohibitions, sanctions, and restricting its uses, are deployed in different locations. Public space has progressively become a place of passage, a procedure to go from one place to another place and/or a space of consumption, dehumanizing its meaning.

In this context we look at the role of the gaze in these spaces:

How do we look at the space we inhabit?

How do we not look at it? What social codes surround the act of looking? What do we lose when we stop looking? What can we find if we take the time to look and/or look at each other in these spaces we share?



OPIA (plural of the ancient Greek word for eyes) describes the intense sensation of all-pervading energy we feel when we engage in direct, reciprocal eye contact with someone.

MULTI-DISCIPLINARY CREATION: AGENTS INVOLVED

This proposal is presented as a hybrid creation that is based on an installation from which two scenic proposals are deployed on the street.

It is a proposal that is part of an investigation into the perspective of the "Hivernem", artistic research scholarship program from Fira Tarrega and the Institut Ramon Llull.

OPIA is a project by Ferran Orobí, who is accompanied by the Instantropia collective, who work around the city, architecture and stage space, it is the third agent involved in this creation, from his experience, technical and creative knowledge.



OPIA - NARRATIVE PLOT

Opia, start the first day with installation **#1 OUT**

Suddenly, without warning, some theater seats appear in the city.

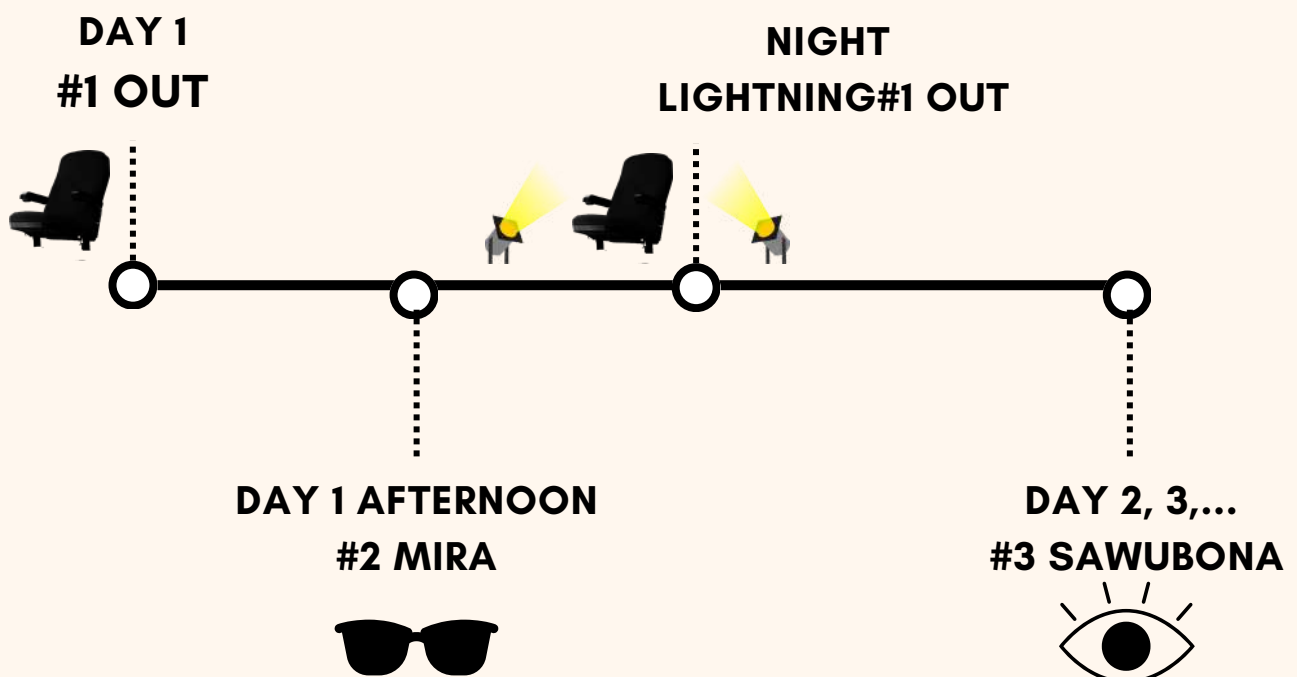
When people wake up they realize that there are seats in public spaces, in the streets and squares and in inaccessible places such as balconies or roofs. Nobody knows anything, it's an **urban surprise**.

In the afternoon, two shows of **#2 MIRA** are held with the invited public: Some people appear with theater chairs with wheels and sunglasses with their eyes downcast, disconnected, lost and wandering through the space, without any connection.

A collective experience that will invite us to open our eyes to see others and the space in which we live.

As night falls, the suspended seats light up and it is there that many people realize that they were there all day and they had not seen them. Only people who had their eyes open had seen them.

And it is, in that realization, in being present, where people are already prepared to live an intimate experience the next day with the intimate cinematic walks of **#3 SAWUBONA**.



Opia : One look, 3 parts

#1 OUT

INSTALLATION IN THE CITY

Installation of a hundred theater seats distributed in different places in a space, accessible and inaccessible: on the roofs, on the balconies, in the square and, why not, in the trees.

The installation aims to transform the street into a space to be, giving pedestrians the ability to intervene, be, look and meet.

We will put several seats with wheels, so people on the street will be able to move them and put them wherever they want to establish the connections they deem necessary.

It is about giving freedom to use the space as they want and at the same time allowing it to be observed in a different way with the arrival of a disruptive element such as the seats.



#2 MIRA

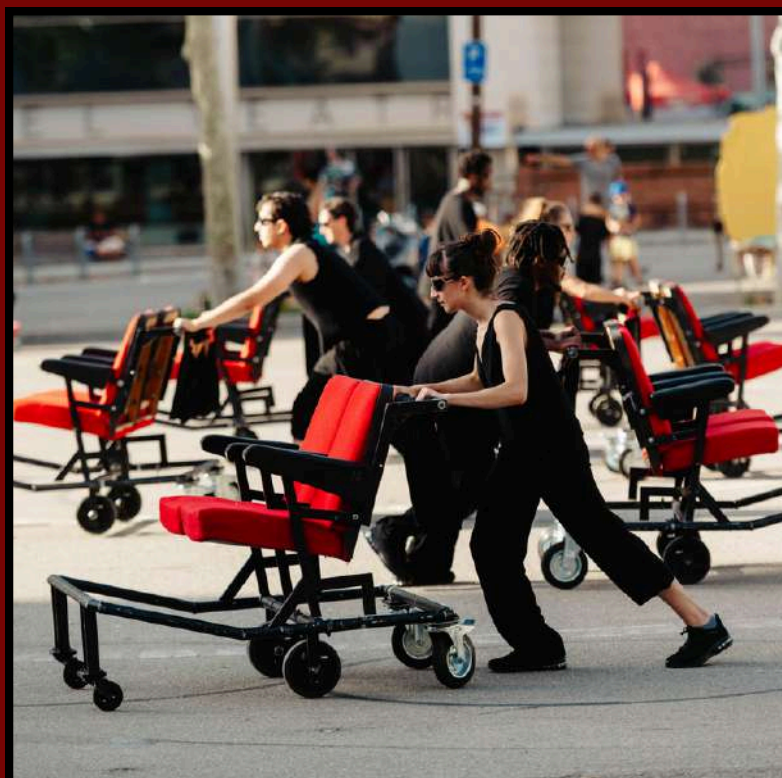
GAZES CHOREOGRAPHY

Unexpectedly, six characters appear in the public space pushing seats with wheels to configure a group choreography that adapts to the changing conditions of the environment, a dance of theater chairs.

The show will move generating different formations in a game of glances between participants, inhabitants and the public that may form around it.

We start from looks and their perspective, to play with the limits of looking and being looked at.

We propose the experience of seeing as a spectator and being seen taking the attention. Changing the focus of the gaze through choreographing public movements and their gazes.



#3 SAWUBONA

INTIMATE CINEMATOGRAPHIC WALKS

Among the tribes of Natal, in South Africa, the most common greeting is **Sawubona**. It literally means "*I see you, you are important to me and I value you.*" It is a way of making the other visible, of accepting them as they are with their virtues, nuances and also their defects. In response to this greeting, people often respond "**shikoba**", "*then I exist for you*".

Sawubona symbolized the importance of directing one's attention to the other person, and the **gaze** was its main axis.

It is an experiential and intimate proposal for two people, which will start from a specific point previously seen by the company.

Each actress or actor will direct a pair of seats in which people from the specific town will sit and it will simply consist of letting themselves go. Be Present.

The idea is to give a new perspective of the city, a quiet time to look differently and at the same time be looked at, blurring the concepts of actress, show, audience and participant.

Thus, while on the one hand ambiguity is generated in this sense, the participating person, those who are seated, are displaced through the space, generating a film of their own everyday space.



More info

01 SITE SPECIFIC PROJECT

Opia is a project that adapts to each place, city or festival. Thinking about Sawubona's routes and Mira's choreography to make a new experience live in a familiar place. We ask to make a prior visit one or two days before the event.

02 EACH PART IS INDEPENDENT

Each of the 3 parts can be programmed alone / all, the Out installation, the Sawubona cinematographic walks and the Mira collective choreography are independent and interesting for the public.

03 SAWUBONA / STREAMING

We propose a video streaming of the Sawubona walks, live on up to 4 screens at the same time.

People outside festival can connect to a mobile or computer interface that the company offers to the festival on its website.

04 SAWUBONA / TICKET OFFICE

To facilitate the ticketing of reservations for sawubona, if the festival / organization requires it, the company can offer a ticketing application for reservations.

05 CULTURAL MEDIATION

The project can be complemented with talks and workshops on the gaze in public space.



VIDEOS



TEASER OPIA



TEASER OPIA / #1 OUT



TEASER OPIA / #2 MIRA



TEASER OPIA / #3 SAWUBONA



Team



LYDIA ZAPATERO



GONZALO VILARÓ



ESTREANTY LANGA



ANA CRIADO



NURIA SBERT



MAMADOU DIALLO BALDE



MARTA PUIG



IVAN ALCOBA

PRODUCTION:
GUILLEM FUSTER

DISTRIBUTION:
MARIE-JULIE HUET

MOUNTING:
OSKAR ROSELL
DELGADO,
AXEL VALLDAURA

RIGGING:
VOLÀTIL
rigging

ACCOMPANIMENT AND EXTERNAL VIEW:
LLAMPBORDA
PLATAFORMA ARTÍSTICA DE
INVESTIGACIÓN Y EXPERIMENTACIÓN EN
LA CALLE. WWW.LLAMPBORDA.CAT

CHOREOGRAPHIC LABORATORIES:
LAURE TERRIER

COSTUMES:
GEMMA ORIOL

SCENOGRAPHY
instantropia.
ciutat, arquitectura i espai escènic
& **JORDI LEDESMA**

VIDÉOS :
DANI HERNANDEZ & MARC LLORENS

ARTISTIC DIRECTION

FERRAN OROBITG

FAIR-AR , 2 promo (2007-2009)

2004-present, co-founder of the Fadunito Street International Theater Company.

Fragile: Autobiographical show based on the personal experience of actor Ferran Orobítg. The show reviews, in an artistic way, the process of cancer, Leukemia, at the age of 22 and how fragility reveals what really matters.

In 2020 he obtained the Scholarship for research and innovation in the fields of visual arts, new creative sectors, performing arts, music and thought convened by the General Directorate of Creation, Territorial Action and Libraries and managed by the OSIC and carried out work on Performing Arts and Health. Available to everyone on the web: <http://ferranorobitg.com/salut/>

In 2022, it was the winner of the Hivernem program promoted by Fira Tàrrrega and the Institut Ramon Llull. with the opia project.



Fadunito Produccions is, since 2004, an international Catalan company forged in street theater and based in Cervera

The company is formed by its founders Ivan Alcoba and Ferran Orobítg.

Fadunito Produccions began as a street theater company specialized in medium-format traveling shows. Since 2004, his shows have been seen on five continents in more than 30 different countries with shows such as La Gran Família, Petit Circ, +75...

Starting in 2017, the growth and artistic evolution of the company led it to investigate other forms of the creative act, incorporating new artistic proposals and new creation processes.

Over these past few years, the pandemic has facilitated introspection, reflection, research, and inquiry. Which was beneficial for the company, since they were able to take the time to create different new artistic productions.



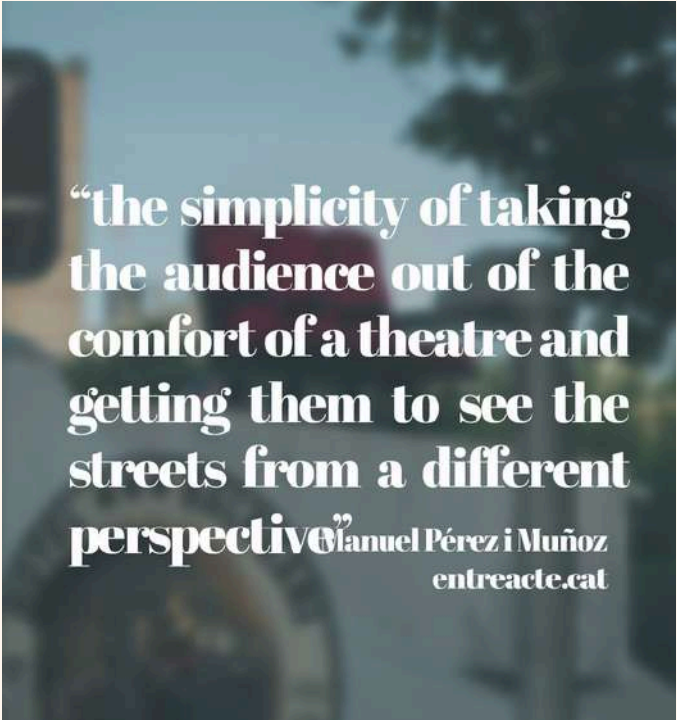


What they say about Opia ?




“a tracking shot, a close-up, suddenly a panoramic view, the journey becomes a very evocative experience.”

Magí Camps
lavanguardia.com



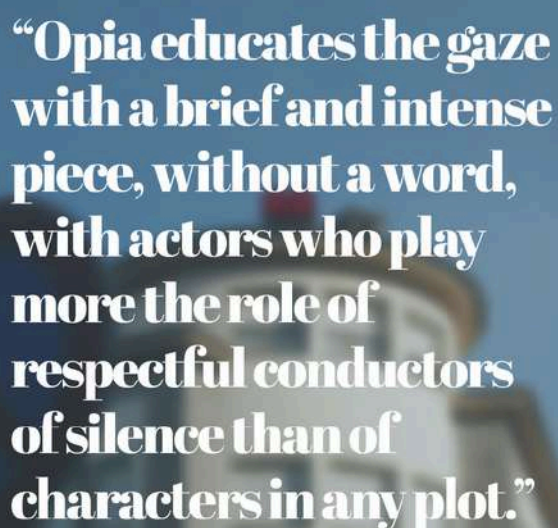
“the simplicity of taking the audience out of the comfort of a theatre and getting them to see the streets from a different perspective”

Manuel Pérez i Muñoz
entreacte.cat



“[...] a walk, a (calm) travelling with almost hypnotic, contemplative almost hypnotic, contemplative zooms. It is all part of an intuitive road movie.”

Jordi Bordes
recomana.cat



“Opia educates the gaze with a brief and intense piece, without a word, with actors who play more the role of respectful conductors of silence than of characters in any plot.”



“an experience of the senses”

Xavier Santesmases
El Segre



CONTACT

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