

## ABOUT OPOVOEMPÉ



OPOVOEMPÉ means literally “People on their feet”. It gives the idea of people moving, rather than riding or sitting. People in active existence or operation.

OPOVOEMPÉ focuses on physicality, activation and the development of the creative actor. It also calls for a vivid interaction with the spectator, that is stimulated to perceive, see, imagine, interfere, create, act. The

projects of OPOVOEMPÉ explore the frontiers of the dramatic act. They aim to promote new relations between people and the space of the city.

Since 2005, the group has been making a series of interventions in public spaces in the city of São Paulo, called Guerrilha Magnética (Magnetic Guerilla). Streets, squares, supermarkets, street fairs, crossroads,

## ABOUT OPOVOEMPÉ

train stations and windows of buildings have been the targets of the interventions OPOVOEMPÉ. The group has made choreographic actions with moving doors, has created instant installations with daily newspapers, has created strategies to collect documental material or has simply moved between invisibility and event, between banal gesture and the dance of everyday life.

In 2007, supported by the Secretaria Estadual de Cultura de São Paulo, OPOVOEMPÉ created the theatre piece "9:50 Qualquer Sofa", presented in alternative theatre spaces.

In 2008, invited by the curators of the UrbanFestival, an international festival of urban art, the group performed "Out Of Key (s)", conceived specially for Zagreb, Croatia. After returning to Brazil, OPOVOEMPÉ presented a version of the project in São Paulo, in the international Mostra SESC de Artes - which was called "Fora de chave".

At the end of 2008, the group was awarded funding by Lei de Fomento ao Teatro para a Cidade de São Paulo to make the project "Aqui Dentro Aqui Fora". It resulted in the creation of two pieces about the same

theme: a theatre play based on direct interaction with the audience and a walking intervention accompanied by a Mp3 track, based on the architecture of the city. The shows were shortlisted among the best in of the decade of 2000-10 in Brazil, by Revista Cult.

In 2010, an exchange project of OPOVOEMPÉ and Grupo Lume was awarded with Rumos Teatro by Itaú Cultural.

The most recent project of OPOVOEMPÉ is A Máquina do Tempo (ou longo agora), a trilogy of plays also awarded with Lei de Fomento ao Teatro para a Cidade de São Paulo. The three pieces have taken even further the exploration of non conventional formats.

## THEATER PLAYS - MÁQUINA DO TEMPO (ou longo agora)



### **THE TIME MACHINE (or the long now)**

In 2011, the Project A MÁQUINA DO TEMPO (ou longo agora) was awarded funding by Lei Municipal de Fomento ao Teatro. After many experiments, discussion groups, talks and workshops, the group opened 03 different independent creations.

Time is a basic aspect of human existence, which organizes our daily life and perceptions. In the era of information and globalization, due to the new medias and technology, we tend to experience a feeling of constant acceleration. This project aims to promote

reflexions on different aspects of the contemporary experience of time.

### **O Farol (The Lighthouse)**

A contemplation on speed.

In pairs, the members of the audience are taken on a journey through the city with the aid of an mp3 soundtrack. From the lobby of a luxurious hotel, crossing a shopping mall and taking a train to the poor outskirts of the city, they experience different velocities and meditate on the rapid changes in the metropolis.



# THEATER PLAYS - MÁQUINA DO TEMPO (ou longo agora)



## O Espelho (The Mirror)

A contemplation on life and brevity.

In a park, surrounded by trees, a large table with white tablecloth and old tableware.

The audience and the performers share a nice breakfast while both share childhood memories. After the meal, the audience listens to old audio tapes with testimonies from children and elders.



## A Festa (The Party)

Sharing the present time.

Actors and audience share the same space, a kind of office for public services where all are measured and identified with the number of days already lived. Sharing memories remembered and lost, possibilities for the future, all experience jointly being in the present moment.

# THEATER PLAYS - AQUI DENTRO AQUI FORA



## **OUTSIDE HERE INSIDE HERE**

is composed by two scenic experiments that complement each other:

- an intervention inserted in the daily life of the inhabitants of a metropolis - which uses the city as scenery, character and dramaturgical content;
- a play that is presented in a closed space, in which the audience is invited to participate actively.

The creation was based on the idea of dealing with the same theme in different spaces through different

resources, so that the two pieces could become complementary. Carrying out creative practices from two different perspectives (situations of extreme intimacy and collective situations in public spaces), the aim is to question the frontiers between collective and individual actions and perceptions. It requires an active audience, where each member is an spectator, character and co-author of the piece.

# THEATER PLAYS - AQUI DENTRO AQUI FORA

Through *Aqui Dentro Aqui Fora*, OPOVOEMPÉ uses procedures such as:

- The integration of reality as an artistic element.
- Composition with ordinary objects within new contexts.
- Inclusion of the audience as a co-creator.

This implies:

- Creation of a post-dramatic non-fictional dramaturgy, encompassing narrative and documental elements.
- Non-psychological acting.
- Creation of performances that are permeable to the interference of real and ordinary life.

## INSIDE

The audience is invited to participate in a sort of experiment in an undefined space: a waiting room, a scientific laboratory or a doctor's practice, where medicine boxes abound.

They are seated on chairs that along the dramaturgic development are disposed in different shapes: an

airplane, a restaurant, an anatomy class. Each change in the scenery interferes in the relation established between the individual and the group, creating new perspectives on the theme.

The performers communicate directly with the audience without the mediation of a character.





# THEATER PLAYS - AQUI DENTRO AQUI FORA

## OUTSIDE

The audience starts its journey in a intimate conversation with one of the perfumers in a coffeshop. The spectators receive yellow raincoats and a mp3 player and are guided together by the performers through the streets.

Yellow coats evoke the coats used by post-catastrophic rescue teams and by the traffic guards in rainy days. They outline the audience in state of observation and also create another level of spectatorship of the intervention- performance. The audience members become actors in the view of passers-by.

On the mp3 player, the audience can hear a soundtrack roughly inspired by the transmission of War of the Worlds by Orson Welles – the real time illusion, the projection of fictional situations on real contexts, the simulation of technical flaws and a sense of urgency. The soundtrack includes many audio-testimonies of real citizens and a fictional narrator and is in total synch with the route and the elements of the city.





## THEATER PLAYS - 9:50 QUALQUER SOFÁ



### **9:50 ANY SOFA**

is a movement play, a theatrical poem, about fait divers - strange facts that disrupt the logic of everyday life.

Using a white sofa and sheets of paper, four women narrate, dance and create images based on real stories. The stories cause perplexity and question our certainties: a woman is hit by lightning while brushing her teeth, a nanny puts a baby in a drying machine, a blind driver drives a car in the wrong direction.

Are things really what we think they are?

## INTERVENTIONS - PAUSA PARA RESPIRAR



### **PAUSE TO BREATHE**

Doctor aprons. Patches of grass. Stethoscopes. A pause. The possibility of listening to oneself.

In choreographic action, the performers propose a playful anamensis about habits and lifestyle. Participants are invited to rest their feet on the patches of grass while listening to the beat of their own hearts.

## INTERVENTIONS - OUT OF KEYS



“Out of Key (s)” was originally created and performed in the city of Zagreb, Croatia, for UrbanFestival 2008. It was recreated in São Paulo for Mostra SESC de Artes 2008 and performed in Munique in 2009 at PREVIEW+BR FESTIVAL.

The work includes:

- the installation of seven fixed doors that show different possibilities of reality through the images seen in their spy holes. These images establish a dialogue with the surrounding areas, and relate to the social, political and economical issues of the city.
- choreographic actions by five performers with five moving

doors. Doors are carried around the streets, squares and are used in non-habitual ways, causing estrangement, creating instant installations. The audience is invited to look into the spy holes, answer questions and leave messages at the doors.

The project can be adapted to each town in which it is produced and happens in relevant points of the city.



# GUERRILHA MAGNÉTICA



The urgency to integrate action and the target of action. The need of developing non-conventional strategies.

The belief in subtle transformation occurring through art. Transformation that may attract and radiate, become magnetic.

Through the series of interventions of Guerrilha Magnética, OPOVOEMPÉ seeks to explore the dramatic and choreographic potential of daily life in urban

situations. Based in elements of guerilla strategies, the group developed ways of penetrating in different social situations, and from within, subvert operating functions and alter the perception of the participants. The interventions intend to break communication barriers, liberate humor and play, question the use of public space and reveal the latent contents or social tensions previously unnoticed.

The interventions target the situations of traffic, consumption and work.

# GUERRILHA MAGNÉTICA

The interventions use objects, dynamics and behaviors of people who live and use the city as material for creation.

Each intervention is an investigation. Each intervention seeks to break apathy and indifference, to install a creative atmosphere of play and to reveal the poetic content of the city.

Each intervention includes the creative possibilities of people, turning spectators into actors.

In this sense, the interventions of Guerrilha Magnética are also a method of investigation of the human condition and the limits of the theatrical act, blurring the frontiers between art and life, between banal gesture and the dance of everyday life.



# GUERRILHA MAGNÉTICA - O QUE SE VIU QUE SE VÊ



## **WHAT WAS SEEN THAT YOU SEE**

In the streets, The front covers of newspapers of the day, headlines in different languages.

In this choreographic action, performers create instant, moving installations with daily newspapers. The action establishes a dialogue with the architecture of the city and with the current social context. Extra newspapers may be handed out to audience members who wish to join in the action.



# GUERRILHA MAGNÉTICA - O QUE VOCÊ NÃO DEIXA PARA TRÁS?



## **WHAT CANT YOU LEAVE BEHIND?**

At City Squares, White bundles of clothes, colorful pieces of cloth and the question "What can't you leave behind?". In this choreographic intervention, the group collects answers from the audience in colorful pieces of cloth. The answers are hanged on the white bundles, which gradually become colored by people's answers.

The work was first performed as a series of interventions in Praça da Sé in São Paulo, the most traditional square of the city, where migrants, displaced by poor living conditions in other parts of the country, gather and work.

# GUERRILHA MAGNÉTICA - PARA ONDE VOCÊ VAI?

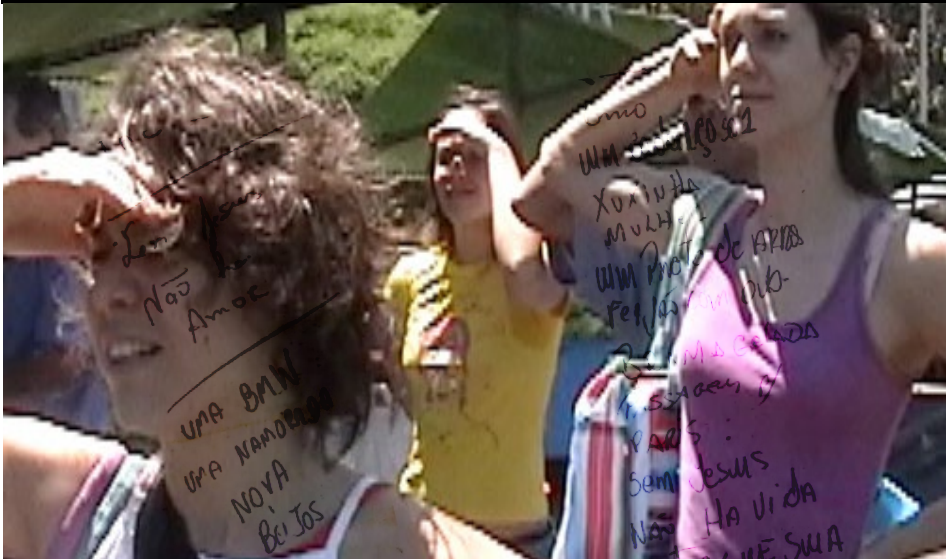


## **WHERE ARE YOU GOING?**

Street crossings, bus stops, Based on the dynamics of displacements in crossroads, the group creates imaginary trajectory maps. The maps can be projected in surrounding buildings or drawn with chalk in the pavement.

OPOVOEMPÉ performs and amplifies the existing "choreography" of daily life, enhancing paths, gestures and tempos already present in the space. Passers-by become part of the composition created by the group.

# GUERRILHA MAGNÉTICA



## A LISTA

### THE LIST

In open air markets, based on the repertoire already present in open air markets, the group creates a collective choreographic-action, which includes phrases and actions of choosing and buying. The work begins in invisibility and moves into creating an event. The question "What do you need?" is asked. The answers are gathered on a 20-meter long roll of white paper. Actors, customers and market vendors create a collective list of desires and needs.

## ESTE SOFÁ É PARA CONTAR

### THIS SOFA IS FOR TELLING...

Five sofas. Five women. And stories. The audience sits in sofas with one of the performers and has 3 minutes to tell a story, either absurd, unlucky or funny. The only requirement is that it must be a true story. With consent of the tellers, the performers create humorous headlines for each story. In choreographic action, the performers display all written headlines which combined create a live ever changing dramaturgy.



## GUERRILHA MAGNÉTICA



## CONGELADOS

### **FROZEN**

In supermarkets, Based on the gestures and actions of the consumers, the group creates a strange alteration in the rhythms of a supermarket. The actions of choosing, reading packages, putting in bags are altered in tempo and performed collectively.



## FLANELAS E JANELAS

### **CLEANING CLOTHS AND WINDOWS )**

In patios, using small orange cleaning cloths, the actors explore the dynamics of the gesture of cleaning windows. Using the surrounding windows in different floors of a building, the group creates a three or four-sided acting space that surrounds the audience and goes down to the center of the patio.

# OPOVOEMPÉ

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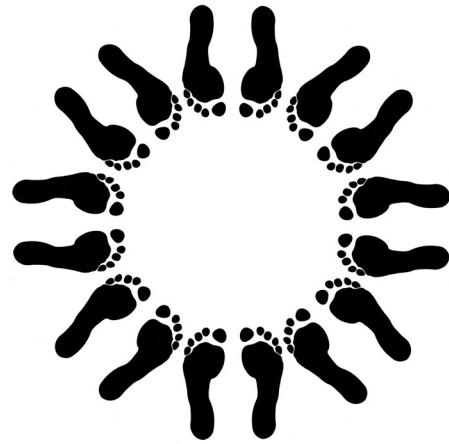
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