

FRANKENSTEIN

regia di Filippo Andreatta/OHT

«The silence seems to send me back, it seems to seek an answer», powerful words followed by a loud silence fills the room and leaves the audience to reflect: how does it feel to live a monstrous life in solitude – how do you identify? And how does it feel to live in a world collapsing by its climate, social and political issues? The new play by Filippo Andreatta / OHT takes the old story about the creation of Frankenstein that gets out of hand and uses it to shine a light on the issues the (European, and beyond) world of 2024 is facing. In a strong performance by the two female actors Silvia Costa and Stina Fors, the monster of Frankenstein and its solitude and involuntary existence is being experimented with. Setting the scene in Assab One industrial hall, Andreatta gives the old classic new life – with a raw, minimalistic, dystopian, and modern take. With the mix of both artistic and natural dimensions, he stresses the importance of the political, natural, and social issues dominating and threatening our contemporary world. A black curtain separates the scene from Assab

One's cozy backyard, filled with anticipating voices of people getting ready to become an audience. The curtain draws, revealing a dark and industrial scene, only lit up by neon lights and a small bonfire. The line between audience and performance is invisible, there is no elevated stage and only a few chairs, the rest of the audience is standing, enabled to move and turn depending on where in the room the performance takes place.

Even though you are the observing part of this performance, you somehow become a part of the world and story this installation creates. The one hour-long show invites you to reflect on issues the world of today is facing, our existence – both human and nature – and all that's being alienated.

Apart from a lit-up Mont Blanc in the background, you could almost be tempted to think you're entering a techno party in the meatpacking district of a big European city, only to be broken by a loud Darth Vader-like breathing filling the room and reminding you of why we're here. Mixed with a thunderstorm, the loud, heavy breathing of one performer slowly walking around surrounds the room, while another is banging on a window from above, Frankenstein is created. The profile of the Alps refers both to Mary Shelly "Frankenstein", the climate, and the borders of Europe: it reminds us of the context in which the first gothic science fiction novel was written, after the eruption of the Tambora volcano in Indonesia. As gases and particles emitted into the atmosphere changed the colors of skies around the world, an

18-year-old girl locked in a house in the Swiss Alps marked the birth of Frankenstein on the pages. The OHT-studio, founded by Andreatta, works with landscape, personal politics, and public spaces, all of which are seen as foundation for the show, that rises above the limitations of language and form. The interactive performance or installation uses both sound, text, lights, colors, smells, and effects like smoke and wind machines. All the senses are in use for this extraordinary experience. It humanizes the story of a monster-creation, “If you love solitude, you don’t love freedom”. You can’t help but feel compassion for this monstrous miserable creature. Frankenstein is the result of an experiment gone wrong, leaving its outcome to itself, and like in the original story written by Shelley, we begin in 1818 with the creation. Following the traditional story Andreatta’s Frankenstein also develops and learns human-like features, for example how to use fire. The powerful element adds to the natural dimensions of the show, whilst also being used by a raging Frankenstein to burn a bust representing its creator, Victor Frankenstein. The monster’s final roar, followed by complete silence and darkness, brings us to the present time of 2024. What now? We’re not offered a solution, but a perspective.

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