



Escarlata presenta:

C. U. L.

(Col·lecció
d'Universos

Latents)



latency *noun*. the fact of being present but needing particular conditions to become active, obvious, or completely developed.

Collection of Latent Universes

When objects decide to write the piece and reveal themselves escaping their comfort zone while pretending not to be themselves, they show us the latency they carry within.

History is full of waiting, transition, and transformation; the three-dimensionality that art also lays claim to.

Though we may not realize it, humans are full of latency. Dusting off that child we carry within and daring to keep on playing can make us happier and more universal.

We play with time, space and the excitement of making small things big while making ourselves small.

The piece flows with the time allotted by each object for play. They often decide to disguise themselves in risk while braving the vertigo of emptiness, gravity, or balance.

Objects play as they present us with a circus where the squaring of the circle becomes an endless spiral; embark on a journey where no ticket is required, you just have to let yourself be carried away.

We can't tell you much more, or you would know as much as the objects do and then we wouldn't surprise you ...

Jordi Aspa
@elsecarlata





Have you ever had the feeling that an object was watching you? Or even that it whispered to you? This is exactly what happens to Jordi Aspa every time he enters his workshop, and this is the starting point of C.U.L: a collection of latent universes, an immersion in the secret and subversive lives of seemingly harmless objects: matches, knitting needles, plastic bags and even a tinfoil paper ball, which become tightrope walkers, acrobats or dancers.

C.U.L is a miniature circus show, a circus made up of objects recovered from oblivion and suddenly coming to life on stage. Beneath the appearance of simplicity and everyday life of the performance (which has its own theatre made of recycled objects, such as a costume rack that acts as a stage frame, a suitcase dressing room, a sheet-screen or a drum circus ring) are homages to sculptural and cinematic pieces as diverse as Calder's *Circus*, Fellini's *La Strada* or Chomet's *The Triplets of Belleville*, as well as references to other Escarlata Circus shows, permeating the piece with memory and regeneration. Surely this is the grace of latency: to dust off the objects we had forgotten and let them express themselves.

The piece is thoroughly committed to play and fascination, to getting closer to objects with the eyes and heart of a child, allowing them to transform and to transform us, without any fear of showing ourselves as we are.

- Marc Villanueva

... A poetic introspection of the craft made from the secluded intimacy of the workshop, letting objects speak to you and reveal their hidden faces, while the mouth of the theatre created by Aspa becomes an invisible mirror where his gaze and that of the audience cross. Speaking from this theatrical confessional, Aspa opens and shows us his inner world, the poetics of a profession that is for life and that clings to everything around it to find meaning, a logic to give you reasons for living in this world. Solitude is thus filled with voices, faces, characters, who speak little, but who go to the essentials. A solitude that tends to minimalism in words and actions, as if looking for a perfume of essences...

-Toni Rumbau
www.putxinelli.cat

PRICE DRAC D'OR - BEST PERFORMER
at the show C.U.L (Collection of Latent Universes)
by the escarlata Company.
Fira de titelles de Lleida 2022

