

The Eagle Owl Experiment

An interactive listening experience

by Diana Rojas-Feile



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Content

The Uhu Experiment	1
About the Piece	2
Mandarina&Co / Diana Rojas-Feile	3
Production Team	4
Reception	5
Performance Dates	6
Contact	7
Photos / Video	8
Presss Review	9
Technical Rider – Indoor	11
Technical Rider – Outdoor.....	14

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The Eagle Owl Experiment

An interactive listening experience

«The Eagle Owl Experiment», is the successful performance work produced by Diana Rojas-Feile. In this immersive theatre experience people think about lies: small and big lies, good and bad lies. The audience and performers become active co-creators of a collective experience - playful, funny, and at the same time profound.

Do you lie often? Would you lie if it meant you could save lives? Is it okay to betray your best friend? Are parents allowed to lie to their children? *The Eagle Owl Experiment* is both an individual listening experience and a playground for collective reflection. Utilising situations of philosophical dilemma on the topic of truth and lies, the audience make decisions that directly affect the performance. Different roles may be adopted. Opposing positions become negotiable. It's about the desire to think for oneself and the courage to speak one's own mind - or to invent something outrageous.

A theatre experience of the extraordinary kind! Inspiring, funny and lovingly subversive.

The Eagle Owl Experiment is an interactive performance for people who like to ask questions. The focus is on the joy of joint creative reflection. When philosophising together, we avoid didactic ideas about morals, rules, norms and decision-making processes, but rather create a platform where the active spectators can explore their own thoughts and opinions through playful premises. By using headphones, we isolate the individual spectators in their own listening spaces. Activated in this way, listening is decoupled from the classical shared experience of the theatre space and instead used to investigate new realities - a movie in the mind, made for (and by) you.

Duration: approx. 70 min. | **Language:** DE (original), possible: EN, ES, FR | **Age:** 8 years and up

Concept and Direction: Diana Rojas-Feile

Musical Composition: Victor Moser

Room Concept & Costume: Theres Indermaur

Artistic Advice: Corsin Gaudenz

Performance: Victor Moser, Diana Rojas-Feile, Christoph Rath / Benjamin Spinnler

Photography: Claudia Popovici

Graphic Design: Miriam Hempel

Production & Art Education in Luxembourg: hei!YA Productions/Tammy Reichling

Diffusion: Kathrin Linder

Special thanks to the 5th Grade at Entlisberg School, Zurich

A co-production with:

Fabriktheater Rote Fabrik Zürich; Museum für Kommunikation Bern; Theater Tuchlaube Aarau; Theater Purpur Zürich; Theater am Gleis Winterthur; Opderschmelz Luxemburg; Kulturzentrum Neimënster Luxemburg

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About the piece

In philosophy, the eagle owl symbolises insight, intuition, and self-reflection, hence our title: "The Eagle Owl Experiment". It is simultaneously an interactive theatre piece, an immersive listening experience, and a philosophical laboratory. To philosophise means to persistently engage in dialogue about "things we don't (yet) understand". This goes beyond a mere exchange of ideas, as philosophising is not only about what is known, but also about uncovering new views and challenging assumptions. The aim is to achieve a shared development of understanding, distilled from the different opinions of the participants. In *The Eagle Owl Experiment* this is approached in a playful way. In addition to this shared, playful engagement, the audience is also offered an individualised listening experience with the help of headphones. An interesting space of tension opens up between open discussion and the personal feelings and reflections that happen in the private space afforded by the headphones.

Target audience: children, young people and adults. The piece offers different levels of reflection and experience that appeal to different age groups. It is ideally suited for a mixed age audience.

What happens?

In the space there is a table with equipment and microphones. The stage floor corresponds to an oversized game board that can be walked on by the audience. The coloured squares stuck to the floor form the shape of a giant owl's head. The stage becomes both a large gaming board and a floor plan of thought space, similar to a conceptual map, offering a place for private and shared reflection. The audience (max. 55-60 people) each get their own headphones with which to receive the sound.

The narrative content of the performance consists of small audio pieces, documentary material in the voices of children and adults, info-inputs, fictitious telephone conversations, short songs, and live interviews. From all possible perspectives we investigate the questions: why do we lie and is lying okay? We strive to take a closer look at the meanings and consequences around the topic of lying, and analyse these together with the audience in a creative and philosophical way. *The Eagle Owl Experiment* also explores group dynamics. Utilising situations highlighting philosophical dilemmas, the participants make decisions which directly shape the performance.

During the performance participants have the freedom to find the level of participation and interaction that they are comfortable with, being forced neither to engage in a predetermined way, nor into a purely passive role. A space is created that allows spectators to get involved with the action, with the opportunity to be challenged and lured out of their comfort zone, in a spirit of generosity that enables individual experience and does not become a stressful demand on their part.

Whatever level or type of engagement they choose, the audience as well as the performers are active participants in a collective event. Individual perspectives flow into and inform this (collective) event, and vice versa. Resistance and reticence on the part of the audience are welcome parts of the process: non-participation is valid, making its own statement and creating its own effect. Different roles are spontaneously and instinctively assumed: actors and voyeurs, spectators and performers. The space becomes the performance.

The performers do not embody a traditional "role" or display didactic ideals, but rather embody the tangible and flawed person. Central to the performance is the idea of equality between performers and audience, with the performers serving as a kind of catalyst.

Philosophising with children

When we invite children to philosophise, we encounter an astonishing seriousness of engagement. With children we can collaboratively philosophise about everything that concerns us in our humanity: where we come from, where we are going, why we are in the world, and how we should live. Children are completely capable of reflecting as human beings on questions of who we are, how we change, whether we really know ourselves, and what life means.

Why headphones?

When you hear a voice in your ear you automatically feel directly addressed. This is a fundamentally different experience from most everyday speaking situations, as it creates an intimate, unique atmosphere. The content of the piece moves into this intimate realm of perception. Through dense sound spaces that define different rooms, the audience is taken on an inner journey.

Diana Rojas-Feile has been working for years on projects that deal with auditory spaces and the format of the audio walk. The person wearing headphones is the symbol of an individualised society. Media consumption has long been an integral part of our everyday lives. We are used to perceiving the world through our eyes; even in our multimediandscape visual aesthetics dominate. It is rare that we deal with the purely auditory. In *The Eagle Owl Experiment* our attention is consciously directed to the often neglected realm of our hearing. In contrast to a classical theatre form, sound takes on a very specific, central significance in this production. Sound becomes matter, the building material for a "mixed reality". Performer and sound are made equal.

Working method

The goal of this work is an immersive theatre experience. To achieve this, the structure and content of the piece was developed in ongoing dialogue with test audiences. Instead of classical theatre rehearsals, *The Eagle Owl Experiment* was developed through workshops. What works? What is trivial? What are "limits"? What meets with rejection? How can we ensure we always leave a way out for spectators wishing to take a more detached perspective? To answer these questions and more we worked intensively with the fifth grade of the Entlisberg school in Zurich. A special thank you therefore goes to them.

The Eagle Owl Experiment aims on the one hand to enliven the philosophical minds of young and adult audiences, and on the other hand to explore how to mix fictional with documentary material live in an interactive and playfully performative platform.

Mandarina&Co Association / Diana Rojas-Feile

The Eagle Owl Experiment is a Mandarina&Co production, directed by Diana Rojas-Feile. Mandarina&Co is an artists' platform founded in 2009 by Diana Rojas-Feile to create transdisciplinary artistic projects in different constellations, such as interactive performances, sound installations, audio walks and radio plays. She is responsible for the Concept and Direction.

Mandarina&Co projects question our (self-)secure and future-oriented society. The productions result from reflections on our lives and our environment. For the collaborators of Mandarina&Co there is a particular appeal and unique challenge in trying to unravel complex issues and to present contexts in a simple and understandable way. Mandarina&Co's aim is to present humorous and surprising performances in various formats to the widest possible audience.

Mandarina&Co regularly performs at festivals, and in independent theatres and cultural institutions in Switzerland, Luxembourg, and Austria.

Production Team

Diana Rojas-Feile / Concept, Performance and Direction

After studying political economics at the National University of Bogota, Diana Rojas-Feile lived in Paris and trained as an actress at the Ecole Jacques Lecoq. She completed her Master of Performing Arts at the Bern University of the Arts in 2014. Diana Rojas-Feile likes to work transdisciplinarily across genres. Fiction and reality mix in her work, referring to documentary and biographically researched content (racism, flight, political participation, economic growth, the future of work, etc.). Her own works - interactive performances, sound installations, radio and audio plays for adults as well as theatre for young audiences - have been shown at independent theatres and cultural institutions, including: Swiss National Radio SRF, Fabriktheater der Roten Fabrik Zurich, Museum für Kommunikation Bern, Centre Culturel Opderschmelz Luxembourg, Kulturzentrum Neimënster Luxembourg, Theater am Gleis Winterthur, Theater Tuchlaube Aarau, Theater Chur, Theater Stadelhofen Zurich, International Theatre Festival Schäckpir in Linz, Schlachthaus Theater Bern, Theaterhaus Thurgau, Kunstmuseum Ittingen, Stadtmuseum Aarau, Theater im GZ Buchegg Zurich, Theaterhaus Gessnerallee Zurich, Somehuus Lucerne, and Zürcher Theater Spektakel 09 a. o. a.

www.dianarojas.net

Corsin Gaudenz / Artistic Advisor

Corsin Gaudenz first trained as an actor before completing both academic and applied studies - in 2009 at the Universität der Künste Berlin/Hochschulübergreifendes Zentrum Tanz (MA Solo/Dance/Authorship), and in 2019 at the University of Bern at the Institute for Theatre Studies (Master in Research on the Arts) with the thesis "Laientheater als lebendige Tradition in der Zentralschweiz". His experience in concept development, as an author, director, and teacher allows him a broad field of activity at the interface of socially-mediating and artistic-creative work. As an independent artist he bridges the boundaries of disciplines such as dance, theatre, music, opera, and installation. His works have been awarded numerous prizes. He received an individual grant from the Fondation Nestlé pour l'Art (2016-18), a residency in Buenos Aires (2016) and the City of Zurich's recognition award for the project Time Is On My Side (2013). His work Dorf Theater (2016) on amateur theatre in Central Switzerland was invited to the international theatre festival Impulse in 2018.

www.ciecorsingaudenz.ch

Victor Moser / Musical Composition, Sound Design & Performance

Victor Moser composes and produces music for film and theatre. As a musician and performer he specialises in interdisciplinary projects and formats. As a trained actor (MA of Arts, Zurich) and musician, he is often active in the independent theatre scene at the interface between music and theatre. In regular collaboration with the Basel pop band The Bianca Story, he has written music for several musical theatre pieces (*M & the Acid Monks*, *Gilgamesh Must Die*, *Peter Pan*, and others). After successful guest performances in Germany and Switzerland (including Deutsche Oper Berlin, Konzerttheater Bern, Gessnerallee Zürich), the *M & the Acid Monks* soundtrack was released on vinyl (Motor Music). Since 2017 he has been working regularly as a musician at Theater Basel. In 2018, Victor Moser launched the oral history series I'LL REMEMBER YOU together with Fabian Chiquet. In a mixture of documentary film and live concert, Chiquet/Moser portray pioneers of local pop culture of the 50s and 60s (Basel, Bern, Zurich). Parallel to the concerts, a web series and a documentary film are currently being produced.

www.victormoser.ch

Theres Indermaur / Room Concept, Light & Costume

Theres Indermaur graduated from the Zurich University of the Arts with a BA in Scenographic Design and an MA in Stage Design. She then worked as an assistant at the Zurich Opera House and the Biel Solothurn Theatre. Since then she has worked nationally and internationally as a freelance scenographer, stage and costume designer for stage, installations and exhibitions. Along the way, she accompanied the Master Theatre Stage Design as a teaching assistant from 2013 - 2018. Her own productions have been created at the Gessnerallee Zurich, the Zurich Opera House, the Winterthur

Theatre, the Theater am Gleis, the Theater am Hechtplatz, the Rote Fabrik and the Teatro Dimitri in Versio. They have been shown throughout Switzerland, Europe and Asia, as well as in the USA. Among other things, she designed installations for the Zauberwald light festival in Lenzerheide, for 500 Years of Reformation in Zurich's main railway station, and Light Ragaz in the Tamina Gorge.

www.theresindermaur.ch

Christoph Rath / Double Cast

Christoph Rath, born in 1979, completed his acting studies at the Art University in Graz between 1997 and 2001. After a three-year engagement in Linz, he came to the Neumarkt Theatre in Zurich under the direction of Reiter/Seiler. There he worked as an actor and director between 2004 and 2008. Since 1999 Christoph Rath has been a member of the artists' group *ekw14.90* and has worked in this formation in the most diverse media of performative as well as visual art for the Styrian Autumn, Kunstraum Kreuzlingen, Gessnerallee and Les Complices*, among others. Since 2008 he has been working as a freelance actor: among others at Theater Winkelwiese ("Waisen" by Dennis Kelly, directed by Stefan Roppel), in productions by FaxanMa ("Fortschritt" 2011 and "Chinin" 2012/2013, directed by Manuel Bürgin) and as part of KMU productions (Tim Zulauf): "Genossenschaft jetzt!", "Der Bau der Wörter", "Deviare - Vier Agenten - Part of a Movie" (Venice Biennale, 2001), "Kultur/Industrie/Spionage".

Benjamin Spinnler / Double Cast

Benjamin Spinnler (*1985) graduated from the Bern University of the Arts in 2008 in the Department of Performing Arts and has performed at the Stadttheater Bern, Theater Biel-Solothurn, Theater Luzern, Theater an der Effingerstrasse, Theater Zamt und Zunder, and Club111, among others. From 2012-2014 he was on tour internationally with *PENG! Palast* and performed in Singapore, Berlin, Israel, Graz, Leipzig, etc. In 2014, he also worked with the Mexican director Iliana Estanol on the play "Momentum Playgrounds", which premiered at the Gessnerallee in Zurich. In the same year, the play "Highlight", which he and Martina Kunz Khader wrote themselves, premiered at Cabaret Voltaire. He then worked on a documentary film about spiritual communities in South America that was released in 2015.

Reception

The Eagle Owl Experiment has been successfully performed over 50 times in Switzerland, Austria and Luxembourg, following its premiere at Fabriktheater Zürich (2019). Further performances are planned for 2022. The feedback on the work has been very positive throughout.

The Fabriktheater wrote: "An extraordinary theatre experience! Inspiring, funny and lovingly subversive!"

Due to the ongoing Coronavirus pandemic, various Mandarina&Co events and projects were cancelled or postponed in 2020. Despite this a large audience was still reached and performances held abroad. The company played at the Centre Culturel Neimenster (LU) in March 2021, and at the international Shäxpir Festival at the Circus of Knowledge in Linz (AT) in June 2021. All shows were sold out and the feedback from the audience was very positive and grateful, especially considering the special general situation.

Besides the live performance and an outdoor version for the Shäxpir Festival, an innovative digital format was also developed during the pandemic. The company also developed an exclusive Luxembourgian version with original soundtracks in Luxembourgish. During these performances the success of the piece enabled by this adaptation was palpable. In Austria, a theatre pedagogue from Vienna was commissioned to collect original local sounds and voices in both High German and in the Viennese dialect. This adaptation was also highly successful.

It has been consistently clear to observe during performances the audience's openness to and enthusiasm for engagement with the experiment. This openness is of course the best possible starting point for the performance. Our younger audiences, just as much as the adults, have shown themselves to be creative, cheeky, and open in their engagement. There have never been any problems due to closedness, distance, or shyness. The company now hopes to be able to show "The Eagle Owl

Experiment" in other countries and to share the work with as wide an audience as possible. Negotiations for further guest performances in Innsbruck and Graz are currently taking place, dependent on the ongoing Coronavirus situation.

"It is a very successful performance, which invites spectators of all ages to question everyday issues and to philosophise about them. The name "The Eagle Owl Experiment" comes from the fact that the owl symbolises insight, intuition and self-reflection. The active participation in this programme pleases the mixed audience. Not having to sit still, being allowed to share or once again reflect on not-so-simple life questions fills those present with joy."

Aida Stefania, «Gemeinsam zuhören und philosophieren im Burgbachkeller Zug», in: *Luzerner Zeitung*, 18.11.2020

Performance Dates

Forthcoming:

Theater Zollikon <https://kulturkreiszollikon.ch/>

09.03.2022 14:30

10.03.2022 08:30 | 14:30

Tao Graz am Ortweinplatz, Graz (AT) <https://tao-graz.at/>

28.06.2022 11:00 | 18:00

29.06.2022 11:00

Further performance dates are planned in:

Innsbruck (AT) 3 shows, Hüttwilen (CH) 3 shows, Bonstetten (CH) 4 shows.

Previous:

Fabriktheater Rote Fabrik Zurich <https://rotefabrik.ch>

26.10. 2019, 14.00 **Public Premiere!**

23. – 27.10.2019 → 6 Performances

Museum for Communication www.mfk.ch

25.1. – 23.5.2020 → 4 Shows

Theater Purpur Zurich www.theater-purpur.ch

1. – 5.2.2020 → 3 Performances

Theater am Gleis www.theater-am-gleis.ch

23.2.2020 → 1 Performances

Theater Tuchlaube Aarau www.tuchlaube.ch

3. – 5.3.2020 → 5 Performances

Centre Culturel Opderschmelz Luxemburg www.opderschmelz.lu

23. – 24.3.2020 → 6 Performances

Theater im Burgbachkeller, Zug www.burgbachkeller.ch

15. – 16.11.2020 → 3 Performances

Theater Chur <https://www.theaterchur.ch/>
21.11.2020 → 2 Performances

Secondary School Freienstein

19.1.2021 → 3 Performances

Kulturzentrum Neimënster Luxemburg <https://www.neimenster.lu/>

26. – 28.3.2021 → 4 Performances

Zollikon Theater <https://kulturkreiszollikon.ch/>

7. – 8.4.2021 → 3 Performances

Maison du Future, Zürich <https://www.maison-du-futur.ch/>

10. – 12.5.2021 → 4 Performances

Theater am Gleis, Winthertur <https://theater-am-gleis.ch/>

25. – 27.05.2021 → 5 Performances

Theater im Burgbachkeller, Zug <https://www.burgbachkeller.ch/>

14.6.2021 → 2 Performances

School of Thurgau

29. – 30.6.2021 → 4 Performances

The Eagle Owl Experiment DIGITAL

Collaborations with many different schools → 14 Performances

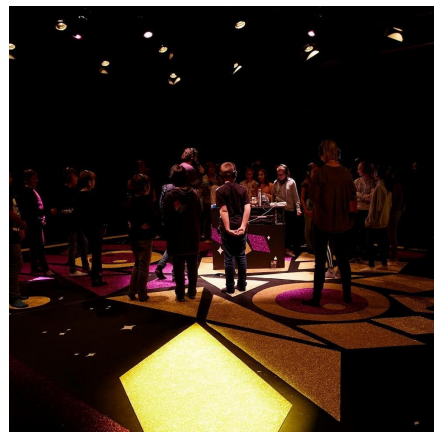
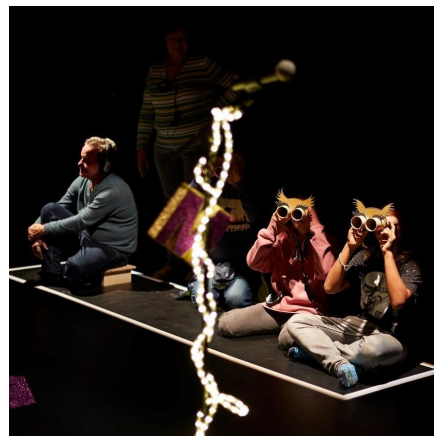
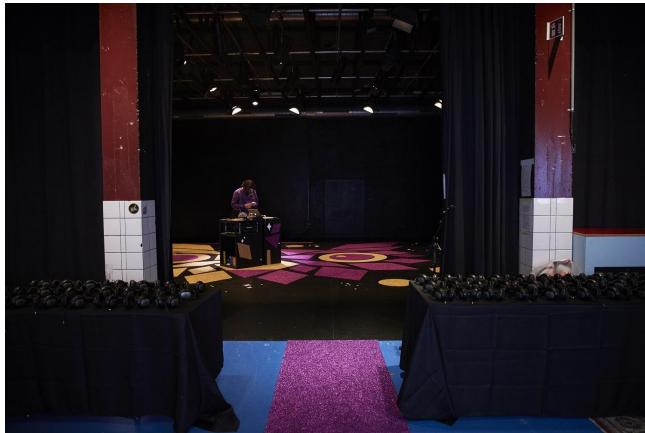
11. SonOhr Radio & Podcast Festival, Bern (SonOhr Festival), 26. – 28.2.2021 → 2 Performances

Further information about touring and performance dates available at: www.mandarina.ch

Contact

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Photos & Video



Photos: Claudia Popovici



Video

Watch our trailer on Vimeo :
<https://vimeo.com/377139170>

To turn on the English subtitles, click on cc in the control bar on Vimeo.

To watch a full length recording (German), please contact us.

Press Review Mandarina&Co

Articles can be read in full at: <http://dianarojas.net/presse/> | www.mandarina.ch/presse.html

«Sprich Baum! Bäume umarmen war gestern. Jetzt wird auf sie gehört. So kommt ein ganzer Wald in die Rote Fabrik.», [Stefan Busz, Züritipp, 19. November 2021](#)

«Die anfänglich für die Bühne gemachte Hör-Performance der Regisseurin, Performerin und Schauspielerin Diana Rojas-Feile wird in den virtuellen Raum verlegt und lädt das Publikum zur Selbsthinterfragung ein». [Berne Kultur Agenda Nr. 7, 24. Februar 2021](#)

«Wer sich jetzt fragt, ob er oder sie auch schon gelogen hat, es aber nicht so bezeichnet hätte, wäre eine gute Kandidatin für das *Uhu-Experiment*. Die theatralisch-dokumentarische Gameshow lädt kommendes Wochenende am Festival Sonohr die Besucher auf eine Reis «durch die verschiedenen Arten von Lügen und Wahrheiten und die Grauzonen dazwischen». [Céline Graf, Der Bund, 24. Feb. 2021](#)

«Aus der Performance wird ein interaktives Hörstück. Ein Zoom-Live-Hör-Spiel ist entstanden, das auch online ein gemeinsames Erleben möglich macht». [Kulturtipp 05/2021](#)

«Es ist eine sehr gelungene Performance, welche Zuschauer jedes Alters einlädt, Alltagsthemen zu hinterfragen und darüber zu philosophieren». [Luzerner Zeitung, 18. November 2020](#)

«Ein Projekt, das durch seine Intensität und seine emotionale Ehrlichkeit ungemein beeindruckt». Thurgaukultur, 11. Juli 2018 [WISSEN - Flucht und Migration - Thurgaukultur.ch](#)

«Mein Leben ist ein vielleicht». Interview über «Ich dachte, wir sind alle Menschen» Radio Kanal K, Aarau 16. Juni 2017 [2017.06.15_K-Punkt_Ich_dachte_wir_sind_alle_Menschen_mit_An-und_Abmodi.mp3 \(dropbox.com\)](#)

«Diana Rojas Spagat zwischen Kunst und Klischees». *Bund, Berner Zeitung, TagesAnzeiger und – SonntagsZeitung*, 20. Mai 2017 [Diana Rojas Spagat zwischen Kunst und Klischees \(tagesanzeiger.ch\)](#)

«Ich bin begeistert. ... Das Konzept, aus einem Thema wie Selbständigkeit einen erfahrbaren, begehbaren Raum für das Publikum zu machen, leuchtet mir sehr ein. Als Zuschauer bekommt man die Möglichkeit, auf den Alltag «drauf» zu schauen, in dem man sonst «drin» steckt. ... Der Wechsel von Input und aber auch wieder Alleingelassenwerden mit den eigenen Gedanken schafft Tiefe und Identifikation». *Jessica Sabasch, Magazin Science Notes, 2017*. [Audio-walk-in-zuerich-kreis-4-5.html](#)

«Der performative AudioSpaziergang durch zwei Zürcher Szenequartiere [...] gab überraschende, humorvolle und nachdenklich stimmende Einblicke in eine Arbeitswelt, die im Spannungsfeld von Selbstverwirklichung und Selbstausbeutung steht. [...] Die fünf AudioSpaziergänge stiessen bei den Teilnehmenden aus Kunst und Wissenschaft auf grosses Echo. Alle waren restlos ausgebucht». *HSG Focus, 30. November 2016* [«Social Entrepreneurship» - Kunst und Wissenschaft reflektieren selbständige Arbeit \(hsgfocus.ch\)](#)

«Petopia verspricht eine Stunde höchsten Theatergenuss!» *Küsnachter, 11. März 2015* [kuesnachter-zollikon.pdf \(mandarina.ch\)](#)

«Diana Rojas unternimmt ein persönlich gefärbtes Gedankenabenteuer in die IchSucht und hinterfragt das Streben nach Wachstum». *Xymna Engel, Der Bund, 25. Februar 2015* [EinFilmfestivalohneFilm-derbund.pdf \(dianarojas.net\)](#)

«Camus lebt mitten im Ozean. Auf der Insel gibt es keine Sandstrände und Palmen, denn sie besteht nur aus Abfall. Ein Stück über die Abhängigkeit von Mensch und Natur». Ankündigung auf arttv.ch, März 2014 [Mandarina&Co - Petopia – Crashlandung auf der Müllinsel - Bühne - arttv.ch](#)

«Petopia'... Flotte Songs wechseln mit witzigen Bastelszenen, wilde Flaschenstürme mit traulichen Trostmomenten, als eine junge Frau mit ihrem Flugzeug abstürzt (als umgekehrte kleine Prinz, eine spielfreudige Diana Rojas). 'Petopia' ist ein gekonntes Fez mit Augenmass!» *Alexandra Kedves, Tagesanzeiger, 25. Oktober 2013* [petopia_tagi_25102013_web.eps \(mandarina.ch\)](#)

«...der überbordenden Phantasie und unbändigen Spiellust (Krone und Rojas), denen das Publikum hier eine Stunde lang begegnet... Nur schon die gestaltete Bühne ist äusserst originell!». *Anne Bagattini, NZZ, 25. Oktober 2013* [petopia_nzz_25102013_web.eps \(mandarina.ch\)](#)

«..Doch wie es der Zufall will, versammelt sich just diesen Sommer ein bunt zusammengewürfeltes Grüppchen von Menschen in der verlassenem Ortschaft. Eine Nonne (Diana Rojas) wird in die Abgeschiedenheit der örtlichen Klosterruine verbannt». *Nelly Jaggi, Berner Kultur Agenda, 18. Juni 2012* [Berner Kulturagenda - Das Mittelmeer im Steinbruch \(dianarojas.net\)](#)

«... ist das Projekt doch ungewöhnlich, oder, andersherum, gewöhnungsbedürftig. Aber interessant und letztlich auch faszinierend. Denn «200mm» vermittelt Erkenntnisse, Einsichten, auch «Entklemmung». Es regt dazu an, nicht nur über soziale Distanz nachzudenken, sondern 6 sie zumindest vorübergehend zu überwinden...» *Rosmarie Mehlin, Aargauer Zeitung, 23. Januar 2012* [tmp98793.prn \(mandarina.ch\)](#)

«In «200mm» erkunden wir mit den beiden Performern Konventionen in unsere Gesellschaft, die im Zuge der Digitalisierung immer stärker zu Körperlosigkeit und Anonymität tendieren...» *Andreas Tobler Tagesanzeiger, 10. Februar 2012* [200mmKritikTagesAnzeiger.jpg \(2288x5217\) \(mandarina.ch\)](#)

«200mm. Vom Kontakt der Körper. Bei diesem Projekt zu sozialer Distanz wird Mitmachen empfohlen. Was gibts Besseres als Körperkontakt!, sagt Rojas. Da werden Endorphine und Glückshormone freigesetzt, Stresshormone abgebaut und das Selbstvertrauen gestärkt...» *Corina Freudiger, Züritipp, 2. Februar 2012* [200mmKritikZuritipp.jpg \(2384x7332\) \(mandarina.ch\)](#)

«Die 2008 von der Schauspielerin Diana Rojas gegründete Gruppe Mandarina&Co macht zwar Theater für Kinder —auf durchlauchte Prinzessinnen und andere Märchen wartet man dabei aber vergebens. Im Zentrum stehen vielmehr aktuelle Gesellschaftsphänomene...» *Corina Freudiger, Züritipp, 25. März 2010* [wgm-VorschauZueritipp-2010-03-25.pdf \(mandarina.ch\)](#)

«Ohne die grandiose Spielfreude der Wahlzürcherin Diana Rojas und des ein Jahr älteren Schweizer Kollegen Gerber – beide in Zürich wohl bekannt – zerfiele das konzeptlastige Stück. Die zwei aber singen und spielen (unter der Regie von Seraina Dür) so klasse, dass das Knarzen des Multikultiprojekts fast übertönt wird». *Alexandra Kedves, Tagesanzeiger 2. März 2009* [chocoloco-KritikZuercherTages-Anzeiger-2009-02-03.pdf \(mandarina.ch\)](#)

«Dani Levy erstmals für Werbefilm eingespannt und Diana Rojas spiel mit!» Persönlich 8. November 2007 zum Artikel «Die Zuschauer sehen ein buntes, fröhliches und turbulentes Theater». *Interview mit Diana Rojas, Apéro Luzern, 10. Juni 2007* [SFLB Dani Levy erstmals für Werbefilm eingespannt | Persoenlich \(dianarojas.net\)](#)

«Eine kleine, feine Theaterkiste. Ein Stück magisches Theater... so überraschend vielsichtig entfaltet sich das Kinderstück». *Berner Zeitung, 20. April 2007* [ytu-InterviewDianaRojasAperoLuzern-2007-06-10.jpg \(1024x1696\) \(mandarina.ch\)](#)

«Das Papier wird zur Projektionsfläche für einen Videofilm mit Bildern aus Kolumbien, über welche Diana Rojas, zeichnet und dazu von ihrer Heimat erzählt. Geschickt mischen die beiden Schauspielerinnen Schauspiel, Video und Erzählung». *Website Kulturnetz für Afrika, Asien und Lateinamerika, 24. März 2007* [ytu_VorschauArtlink&DRS2Aktuell-2007-03-20.jpg \(1024x1328\) \(mandarina.ch\)](#)

Technical Rider

The Eagle Owl Experiment by Diana Rojas-Feile, Premiere: 23.10.2019, Fabriktheater Zurich

70 min, no break

3 Performers, 1 Technician

Production / Diana Rojas

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Technical Management / Theres Indermaur

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ROOM

The organiser will provide the following:

- Blackout
- Floor: black stage floor or black dance floor
- Minimum dimensions of the playing area: 10mx 8m, height min. 3m
- (If other stage dimensions are required, please inform the management, then the number of visitors can be adjusted).
- Auditorium: No tribunes or chairs, maximum number of spectators: 55-60 persons.

STAGE DESIGN

The stage set consists of the following elements:

- Golden and purple carpet pieces that are glued to the floor with dance floor tape and double-sided tape.
- 3 wooden cubes (2 x 40cm x 60cm x 90cm and 1x 60cm x 60cm x 90cm), which are used as tables for sound equipment and props.
- 3 small stools
- 1 bubble machine
- 1 confetti cannon
- Large table at the stage entrance to place 55-60 headphones
- Coat racks for jackets and bags of the audience, everyone has to take off their shoes for the play as well, this is done outside the stage area

We bring with us:

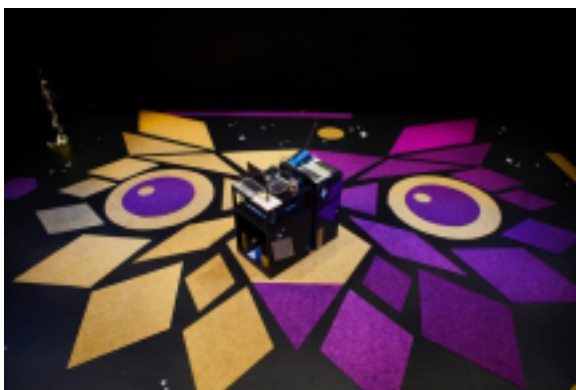
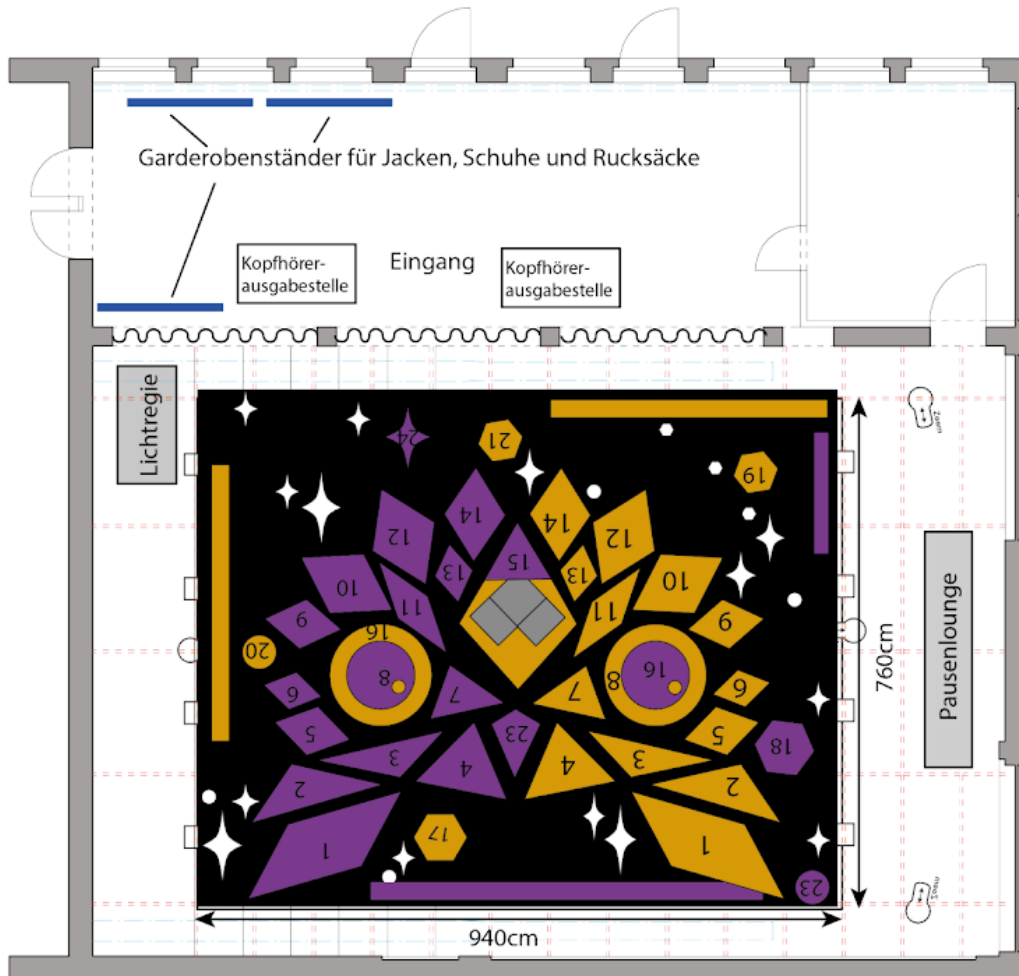
- Gold and purple carpet pieces
- Double-sided adhesive tape
- 3 wooden cubes
- 3 Small stools
- Bubble machine

The organiser will provide the following:

- 3 rolls of black dance floor tape - provided before our arrival - Large table for 50 headphones or two tables next to each other - provided before our arrival
- Coat rack for 50 audience members
- Hoover to remove the confetti from the confetti cannon (general stage cleaning material)

FLOOR PLAN

Floor plan situation premiere location Fabriktheater Zurich



COSTUME

Washing machine, dryer and iron are needed to prepare the costumes for the second performance.

LIGHT

- 38 dimmer channels à 2 KW
- A DMX controlled lighting console, if possible an ETC

The organiser will provide the following:

- 16 PC Selecon Rama
- 8 Fresnel Selecon Rama
- 13 ETC S4 Zoom 25 – 50° (3 x rosco 328, 3 x rosco 104, 4 x rosco 136, 1 x rosco 13)
- 9 Par 64 CP60 / CP61 / CP62 (9 x rosco 197)

SOUND

Sound source: The audience will get all audio elements with headphones. The group will bring the necessary material themselves.

- The following is required from the theatre:
- Power with multiple plug on stage
- 1 x microphone stand with microphone holder
- Four microphones with cable, 6m long, (as a spare in case of a technical breakdown with the mics brought along by the group during the show)

TIMES AND LOGISTICS

Set-up time: approx. 6 hours

Dismantling time: 1 hour

Personnel required on set-up day: min. 1, if possible 2 experienced lighting technicians

Duration of performance: approx. 60 minutes + 10 minutes admission

From the 2nd performance: Get-in acting and sound technology 1.5 hours before the performance begins

The production includes:

- 3 actors
- We have a stage manager for set-up and dismantling

Staff required:

- 1 experienced lighting and stage technician on set-up day and to drive the performances.

Preliminary work: Lights already hung according to lighting plan, take out seating and bleachers, if the floor is not black then put on dance carpet. Wardrobe for three actors

The performance starts when the audience gets their headphones at the audience entrance. It is therefore important that the entrance is kept as short as possible and that support staff (at least one person) are available to ensure the distribution of the headphones at the beginning, during the performance and at the end.

Technical Rider – Outdoor Version (June 2021)

The Eagle Owl Experiment by Diana Rojas-Feile
Premiere: 23.10.2019, Fabriktheater Zurich

80 min, no break
3 Performers

CONTACT

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TIMES AND LOGISTICS

_Set-up time: approx. 3 hours

_Dismantling time: 1 hour

_Performance duration: 70 minutes + 10 minutes admission

_Personnel required: 2 stage technicians for set-up and dismantling.

The performance begins when the audience receives the headphones at the audience entrance. It is therefore important that the admission is kept as short as possible and that support staff (at least one person) are available to ensure that the headphones are distributed at the beginning and end.

During the performance, audience assistance is needed for technical difficulties with headphones

From the 2nd performance onwards: get-in actors and sound technicians 1,5 hours before the performance starts.

The production includes 3 actors → Dressing room for three actors

ROOM

The organiser will provide the following:

Stage area 10m x 10m

Audience area The audience will be on stage with the players.

Seating No seating except: 3 small stools that will be brought by us
(position marked in the floor plan)

STAGE

The organiser will provide the following:

- 2x large tables next to each other for 50 headphones (position marked in the floor plan).
- hoover to collect the confetti from the confetti cannon, in case of indoor show
- Outdoor: at least 16 stage weights for tensioning the ropes, if permitted, in case of soft ground it is also possible to solve this with pegs.

Mandarina&Co brings along:

- 7x polystyrene plates round 80cm x 80cm x 10cm / covered with plaster
- 9x polystyrene plates round 40cm x 40cm x 10cm / covered with plaster
- 1x technician table
- 3x small wooden stools
- Outdoor: cords in neon pink/orange and yellow, as well as white cords to stretch between stage weights, for the outdoor version a smoke petard is used, which is ignited at a safe distance from the audience
- Indoor: white tape to mark the playing field, pink and yellow tape for other markings, a confetti cannon would be used indoors, we need a hoover for this after the performance.

LIGHT

The outdoor version of The Eagle Owl Experiment does not require theatrical lighting.

SOUND

The organiser provides the following:

- Power cable with multiple plug led to the technician's table (position marked in the floor plan)
- 1x microphone stand with microphone holder
- 4x microphones with cable (6m long), as a replacement in case of a technical breakdown with the own mics brought along during the show.
- Personnel needed: After each performance, the batteries should be recharged and the headphones disinfected and prepared for the next show.

Mandarina&Co brings:

Sound source: The audience will get all audio elements with headphones. The group will bring the necessary material themselves.

PREPARATIONS BEFORE THE ARRIVAL OF THE GROUP

- Connect all battery chargers to power with the adapters and with batteries. The batteries must be charged 12 hours before the first performance.
- Provide two tables for the placement of the headphones at the entrance.
- Clear the playing area of chairs and other material.

FLOOR PLAN OF THE OUTDOOR VERSION



Description

- 1) Pitch markings stretched with white, orange and yellow cords, pitch size 10m x 10m.
- 2) Technical table with sound system, electricity is needed here
- 3) Styrofoam circles 80cm x 80cm and 40cm x 40cm, plastered over.
- 4) 3 small spectator chairs