



EXTRAS Luciana Acuña
Alejo Moguillansky

ABOUT EXTRAS

Extras resumes the action exactly where Special Effects ends. Beneath an artificial snowfall, a character lies motionless on the ground. It could be the final shot of a film: death has already occurred, the scene should be over. And yet, the world keeps moving.

While the protagonist remains forever suspended in that image, life continues around them. It is the extras—the bodies that until then occupied the background of the scene—who keep moving and, almost without realizing it, inherit the film.

When a protagonist dies, the world does not stop; it simply stops following them.



The performance consists of the filming of a single continuous long take in public space. A camera mounted on a tracking dolly moves through the city. Beside it, a live band performs, accompanying the movement of the shoot. The music is not merely a soundtrack; it seems to organize the behavior of the world itself. At times it accelerates the flow of the city, at others it suspends it, transforming ordinary movement into an involuntary choreography.

Once the filming is complete, the recorded footage is projected onto a large screen near the site where the action took place. Yet the film that appears does not entirely match what the audience has just witnessed. A voice-over narration and a different musical score are layered onto the images, shifting their meaning. What, during the shoot, seemed like background or functional action acquires a new narrative density.



A gap opens between what was filmed and what is projected: the image no longer certifies what happened but rewrites it. Within that displacement, the extras cease to be the backdrop of someone else's story and become the protagonists of a film that never seemed to belong to them. The voice-over does not describe what we see; it invents another film.

During the performance, we see forms; during the screening, we discover fictions. The body does one thing, while the voice invents—or perhaps reveals—another life for it. This distance between action and narration transforms the long take from a record of reality into a space where any biography can attach itself to any gesture.

In a way, this is also the condition of an extra: someone whose body is present in the image, yet whose story has never been told.



Extras continues the investigation begun in Special Effects into the relationship between dance and cinema, between the body and the cinematic apparatus. But while that work asked what happens during a protagonist's final agony, Extras asks what happens once the protagonist is dead and the world keeps moving.

Extras does not invent another world; it simply shifts the point of view. Rather, it uncovers a world that was already hidden within this one. Isn't that, after all, what we call fiction?

Extras is not about those who remained in the background, but about cinema's power to produce a center. The protagonist does not exist before the film; it is the film that creates one by deciding whom to follow. Extras consists precisely in changing that decision.

Requirements:

- Mixed team will be formed between the Argentine team and people from the local community.
- The location of the performance will be chosen through scouting and in dialogue with the festival.
- Make a call in conjunction with the local partner for performers and local team, with availability to three working days.
- Scouting of locations for filming and screening/exhibition of audiovisual material, in charge of the Festival in dialogue with the artistic team.
- Tech rider, cinematographic equipment and props for the performance (to be detailed).
- Fee, tickets, lodging and meals for the touring team.

Tentative agenda:

- One month before the project, call for performers and local team.
- Three days of work with local team.
- Number of performances: to be defined by the festival.





About Luciana Acuña

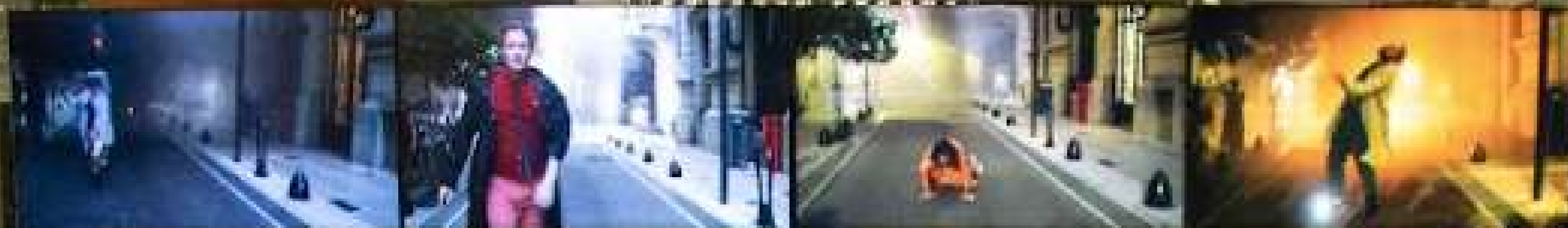
Choreographer, dancer and actress. She is co-founder and director of Grupo Krapp, whose works have toured festivals and theaters in Latin America, the United States and Europe. He also teaches at the National University of the Arts (UNA).

About Alejo Moguillansky

Filmmaker. His films have been presented at Cannes, Berlinale, Viennale and BAFICI, among many others. He is a founding member of El Pampero Cine and a professor at FUC.

Luciana and Alejo have been working together for more than fifteen years, crossing the languages of dance and film, producing works, installations and films.





Credits:

Directed by: Luciana Acuña - Alejo Moguillansky

Costume: Mariana Tirantte

Production: Gabriela Gobbi

Distribución: Maxienn Seugé y Jonathan Zak / T4