



Teatro de Ferro



© Susana Neves

Friday (Sexta-Feira)

M/12 · 50 min.

Synopsis

In Sexta-Feira (Friday), we are taken to embark into the adventures of Robinson Crusoe, by Daniel Defoe. To re-tell this story of castaways, that challenge has been our purpose.

Text

In **Sexta-Feira (Friday)**, we are taken to embark into the adventures of Robinson Crusoe, by Daniel Defoe. To re-tell this story of castaways, that challenge has been our purpose. After Gabriel Garcia Marquez, after John Mawell Cotzee, Stig Dagerman, among others, in literature, and after innumerable cinematographic and TV visions, what is there yet to be said about a shipwrecked?

Taking a theme so widely present in the collective imaginary as it's start point (we remember the questionnaires which we are given each year by the generalist press in the so-called silly season: what would you take into a desert island? A: a) a bush knife? b) Time and Being, from M. Heidegger? c) suntan lotion?...), this show locates itself (or derives...) at a confluence of languages that, in a certain way, reflects a set of possible modes of survival and communication in the actual urban space.

We listen to the original text, by João Pedro Domingos d' Alcântara Gomes, through wireless phones and, in this show, we assume the text as a reading but also as a radio phonic emission ((...)telepathic...) and as a score.

In this spectacle, we look for forms of interaction, association and dissociation between gesture and word. In this research, the set of the explored languages concurs to a fragmented consciousness of that which is visible, audible, perceived. This gesture may result in a creative individual process, simultaneously in a construction of plural, multiple narratives, and tendentially convergent.

Sexta-feira results from an intense recollecter activity; in this proposal, a set of very diverse references served as matter of reflection, transformation and creation of specific codes. Movement, the manipulation of objects and images, configure themselves in a poetic and plastic language, in search for an eloquence of the body.

Credits

Staging by

Igor Gandra

Texto

João Pedro Domingos d'Alcântara Gomes

Music

Fernando Rodrigues

Video

Luís Espinheira

Coreografia e Movimento

Carla Veloso

Lighting design

Rui Maia

Performers

Ana Gabriel Mendes, Carla Veloso, José Pedro Ferraz, Julieta Rodrigues, Rodrigo Malvar

Direção de montagem

Virgínia Moreira

Construction workshop

Frederico Godinho, Gil Rovisco, Nuno Bessa, Inês Mamede

Acknowledgements

Galeria Pedro Oliveira, QPI · Qualificar para Incluir

Participação especial

4 elementos (M/12)

Co-production

Teatro de Ferro, Festival Internacional de Marionetas do Porto

Teatro de Ferro

Teatro de Ferro (Iron Theatre) emerged in 1999 under the artistic direction of Carla Veloso and Igor Gandra.

The name - Teatro de Ferro - presupposes a notion of primordial matter that is both resistant and mutable: a process of transformation that continues to inspire.

The company's work has been developed primarily in the field of puppet and object theatre - a logic of investigation in which the puppet assumes a matrix value in its possible, attempted, and tempting hybridizations.

The relationships of the performer's body with the manipulated object-world and the implication of each spectator in the construction of this relationship are lines of reflection transversal to the extensive artistic practice of Teatro de Ferro.

Teatro de Ferro has been supported by the Ministry of Culture/General Directorate of Arts since 2003.

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- <https://www.youtube.com/@teatrodeferro>
- <https://www.facebook.com/teatrodeferro>
- <https://www.instagram.com/teatrodeferro>