



Teatro de Ferro



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M1.1

M/12 · 20 min.

Synopsis

A short play: liberating and paradoxical format. The briefness of the being at the stage wants to liberate the speech, and simultaneously sends us to a certain way of seeing, a thought to the still more essential action.

Text

M1.1

A short play: liberating and paradoxical format. The briefness of the being at the stage **wants** to liberate the speech, and simultaneously sends us to a certain way of seeing, a thought to the still more essential action.

Starting from the point where I find myself (a subjective condition), I proposed myself to enquire on the nature of the available elements - I and my body, he or the other, the puppet and the matter that shapes it up. Subject and object (co)fuse.

Woman and (Marion)ette. Manipulation creates the sense for action. Maria and the Boy, pietà or female protecting her cub - they mutually animate themselves in this ever incomplete **cycle** of symbolic co-existence.

Music thickens, expands and multiplies the spatial-temporal spectrum. The manipulation of time is also a determinant matter in sense production.

-Carla Veloso-

Credits

Direção artística

Carla Veloso

Performers

Carla Veloso

Music

Carlos Guedes

Marionetas

Maria Jorge Vilaverde, Júlio Alves

Fotografia de cena

Susana Neves

Lighting design

Igor Gandra

Operação de luz

Pedro Nabais

Operação de som

Pedro Nabais

Confeção de figurinos

Ana Maria Ferreira

Produção

Teatro de Ferro

Co-production

Teatro de Ferro, Festival Escrita na Paisagem

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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