



# SYNOPSIS

## KITSUNE

Death is forgotten in the fast pace of everyday life, in the turning away from nature, especially in large urban centers; this reality is hidden away making it something that, although inevitable, apparently can be constantly postponed.

In big cities more and more people die alone.

From the reflection on death inevitably comes also a reflection on life, on being alive and on the ancient ritual of finding and accepting death as part of the natural cycle.

This project aims to be a compliment to life, to the reunion with simplicity, to playing, to loving, to the pleasure found in small daily tasks, to remembering without regrets and to calm, but also to redeeming the possibility of saying goodbye.

Looking death in the eye, serving her a hot soup and giving her your hand.

*Show entirely without text.*



# ARTISTIC INFORMATION

## **KITSUNE**

From a story by  
**Júlio Vanzeler**

Staging e Scenography  
**Rui Queiroz de Matos and Júlio Vanzeler**

Marionettes and illustration  
**Júlio Vanzeler**

Costumes  
**Patrícia Valente**

Music  
**Pedro Cardoso**

Lighting design  
**Filipe Azevedo**

Cast  
**Micaela Soares, Rui Queiroz de Matos and Vitor Gomes**

Production  
**Sofia Carvalho**

Graphic design and production assistance  
**Pedro Ramos**

Lighting and sound operation  
**Filipe Azevedo**

Construction workshop  
**João Pedro Trindade e Rosário Matos**

Costume making  
**Carla Pereira**

Stage photography  
**Susana Neves**

# TECHNICAL RIDER

## KITSUNE

### STAGE

Min: 10m - downstage / 8m - depth - 6m height

#### **BLACK SCENE**

Stage box with total cloth (see stage plot)

Black floor (linoleum or wood)

### LIGHTING

Digital dimmers - 40 circuits - Prot. Com. DMX512

Lighting console grandMA 2 CommandWing (*Company equipment*)

Light stage bars (see plan attached)

**Spotlights:** (see lighting plan)

8x Recortes 1000W 12/28 (with barndoors and filter frames)

15x Recortes 1000W 23/50 (with barndoors and filter frames)

8x PC 1000W (with filter frames)

9x PAR 64 1000W (7x CP62 - 2x CP61) (with filter frames)

#### **Filters:**

(*company equipment*)

### SOUND

- Stereo amplification system

- 2 monitors on stage

- 1 mixing table with at least 2 channels (*company equipment*)

- Dual CD Player

### BACKSTAGE

- 3 single dressing-rooms or 1 multiple dressing-room

### SETTING-UP TIME

- 12 hours (3 x 4 hours shifts)

Disassembling and upload:

- 2h00

# SUPPORT STAFF NEEDED

## KITSUNE

- 2 assistants for loading and unloading
- lighting technician
- Sound technician

## WORK PLAN

	SCENOGRAPHY	BLACK SCENE	LIGHTING	SOUND
1st shift / 4 hours	SETTING-UP	SETTING-UP	SETTING-UP	SETTING-UP
2nd shift / 4 hours		CHECKING	CHECKING	CHECKING AND PROGRAMMING
3rd shift / 4 hours			PROGRAMMING AND REHEARSAL	GENERAL REHEARSAL

## NOTE

- Before setting up, the stage and grid must be clean and without any equipment.
- There is a tank with 100L of water in stage.

The performance lasts for **50 minutes**

Age rate: **12+**

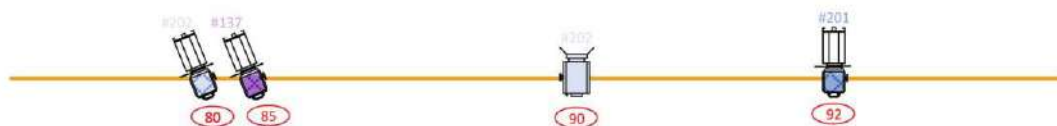
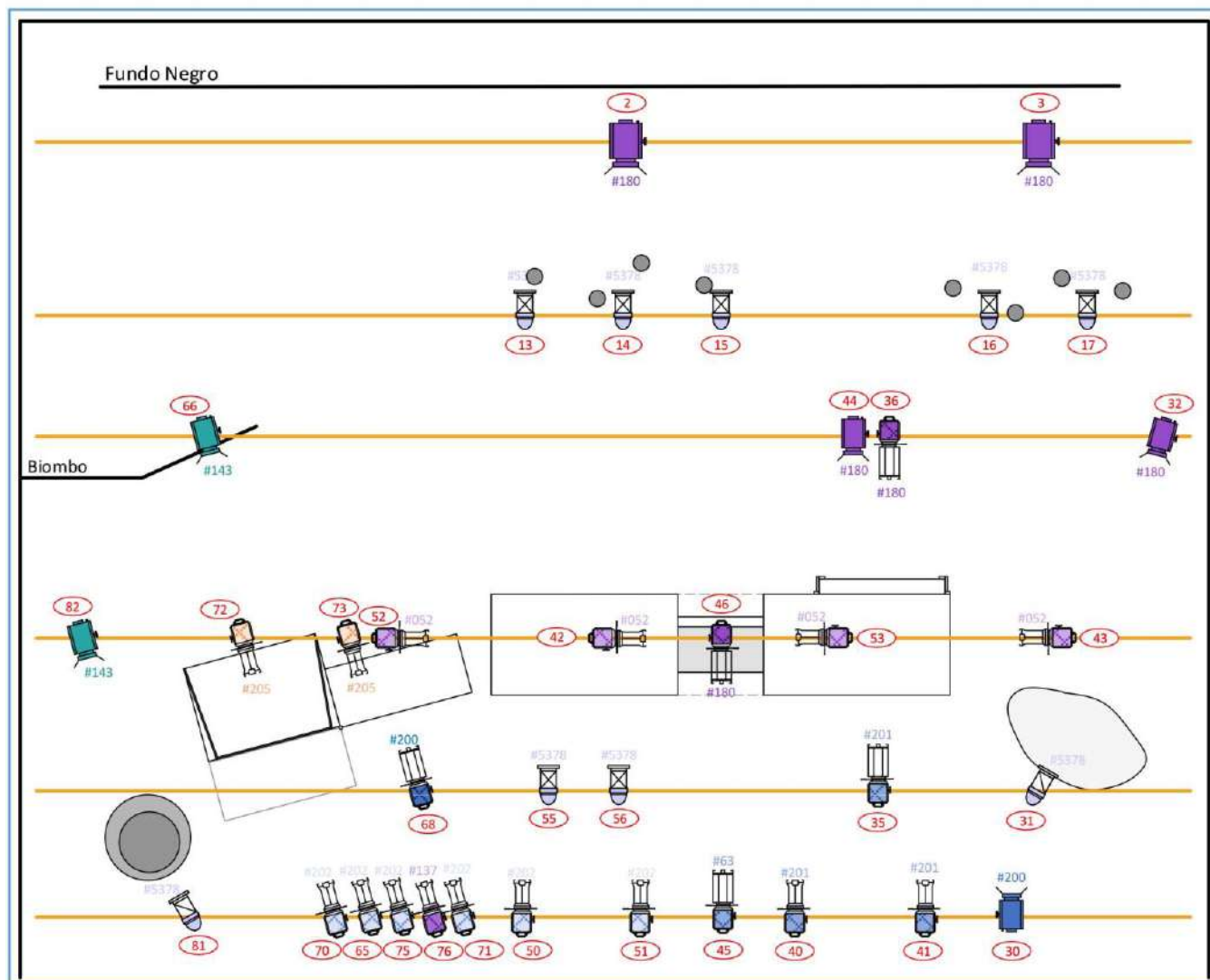
**All promotional material for the performance must include the following:**

Company sponsored by República Portuguesa/Ministério da Cultura and DGArtes (with logos)

Coproduction Teatro de Marionetas do Porto and Cine Teatro Constantino Nery

# LIGHTING PLAN

## KITSUNE



# REVIEW

## KITSUNE

### *The raven, the fox and death [Kitsune]*

Catarina Firmo

FIMP – Festival Internacional de Marionetas do Porto

Teatro Rivoli, 20 outubro 2016

The latest creation of Porto Marionette Theatre has its roots in the Orient. "Kitsune" ("fox" in Japanese) challenges us to reflect on death, which is, above all, a compliment of life and an invitation to restore rituals. In Butoh dance, the idea of accepting death is a founding principle, as in martial arts: accept death before going on stage, so as not to worry about it during the action. "Look death in the eye, serve her a hot soup and give her your hand" is the motto of this performance.

A winter landscape with bare trees, a house surrounded by snow and an oval black stone. Three actors dressed in dark kimonos come in. They are bodies that intertwine, creating zoomorphic figures: a bird and a feline come from a dance of slow, fluid and harmonious movements. They are bodies in straight connection to the Earth, as in traditional Japanese theater: bent knees, indented hips and shoulders and hands that indicate the way, in a balance of minimalist and controlled gesture. They manipulate invisible threads that anticipate the next object to occupy the scene: a white bird attached to a red wire, moved by the three performers. Cut the bird's wire and the hands still manipulate the absent bodies.

A child-marionette with a white mask crosses the scene, walking to the house. To get there she will have to cross the river.

We see the hesitant steps of the child jumping the rocks and we hear the noise of the river, where a carp manipulated by two wires passes by in an undulating movement. Once the water obstacle is overcome, a constellation of fireflies tells her the way to the house. Inside the house you hear the crackle of a fireplace and the hooting of an owl. An old woman prepares a soup that she will serve the child.

Each piece of the stage setting, each scene plan, is full of symbolism and poetry, in a proper balance, where no gesture is dispensable and all the elements are points that connect with each other in a narrative recounted with no words. A box with a dead bird is buried under a cherry tree. A return into the past shows the cherry tree with some cherries and the marionette of a young woman. Is it the same woman who grew old and now prepares the soup for the child? Always without words, in a journey of sensations and symbolic elements, we put the pieces together and unroll the plot of the story that reminds us of the passing of time, "rediscovering the simplicity of play, of love, and of the pleasure in the ordinary daily tasks".

"Kitsune" is above all a performance of contemplation, a journey of oneirism that evokes the worship of nature, the divestment and detachment of self distinctive of oriental Zen philosophy that insists on the liberation from the anxiety of death.

The individual is integrated and subjugated to the elements of nature that dictate the logic of the world and the cycle of life.

The child embodies the crow, the old woman becomes a fox and the dead are buried under the cherry tree that will bloom again at the end of winter. Also under the influence of the Orient, Artaud warned that "The sky can still fall on top of our heads. And drama serves first of all to teach us that."

Outubro 25, 2016

Catarina Firmo

# REVIEW

## KITSUNE

### *The irony of simplicity [Kitsune]*

Manuel Xestoso

FIMP – Festival Internacional de Marionetas do Porto

Teatro Rivoli, 20 outubro 2016

Paradoxical as it may seem, perhaps the most accurate picture of death is that of a child. In a secularized society in which the idea of life as a passage has lost legitimacy, the alternative to elucidate the taboo of the passage might be to understand

life as part of a cycle in which one existence replaces another. And it is not a question of subscribing to a pantheistic mysticism: this perspective considers an emancipatory possibility of countering the alienating banalization that keeps contemporaneity away from any stable code of values, other than the cult of success.

Kitsune is kind and friendly and, despite speaking of death, it does so in a delicate way. Nature reveals itself as a delightful scene whose beauty we have long ceased to contemplate, and which we rediscover, just like when we find an old photograph

which reminds us of a kinder time. The relationships between the characters emanate a simplicity that doesn't belong only to children's tales – as we may suppose – a simplicity that we haven't cultivated for a long time. Perhaps the most admirable feature is precisely this ingenuous simplicity that recovers part of the primitive gracefulness found by Artaud in some theatrical forms of the Orient.

Nevertheless, there is in this play a form of irony conveyed by the candor of narration. The strategy is to counteract simplicity with apparent sophistication. The image of a simple life acts in a subversive way, because if complexity can be

explained through simplicity, it is not so complex; if simplicity is an adequate way of clarifying what is complex, then it is perhaps not so simple.

This transfer of categories imposes a revision of meaning which, in Kitsune, finds its transmitter in a delicate aesthetic with oriental references which reminds us that the lack of arrogance can recover the ductility of theater in relation to its imperishable objectives. Innocence as dramatic value regains the merit that seemed forgotten in the usual pomposity of contemporary theater.

In modern society, it seems obligatory to renounce any remains of sensitive life for the myth of unbridled production. The narration without emphasis, the mixture of the imaginary with reality, the attention to the plastic details, allow the

unmasking of this philosophy of accumulation. Maybe, following the advice of Fredric Jameson: "We must ponder the anomaly that it is only in the most completely humanized environment, the one most fully and obviously the end product of human labour, production, and transformation, that life becomes meaningless, and that existential despair first appears as such in direct proportion to the elimination of nature."

Poetry and the experience of sensuality lead the audience to cherish in Kitsune the detachment and universality of a way of telling that connects us to a remote but still vigorous root: perhaps the original haunting that impels us to tell stories standing on a stage. And also to draw a vision of tragedy with the aim of changing lives. Change the world.

Porto International Marionettes Festival. Teatro Rivoli. 20th October 2016.

Manuel Xestoso

Teatro Crítico Universal

Magazine de crítica da Revista Galega de Teatro



# REVIEW

## KITSUNE

*"Looking death in the eye and giving her your hand", by Teatro de Marionetas do Porto*

On the sixth day, AMO-Teatro presents at Fórum Machico: 'Kitsune', a reflection on life and death.

A contemplative performance, entirely wordless, but fully armed with a powerful symbolic arsenal that will surely move the audience.

The festival AMO-Teatro continues tonight, ringing up the curtain at the auditorium of Fórum Machico for one of the most awaited moments of the festival's 9th edition: 'Kitsune', the Japanese word that is the title of the show that Teatro de Marionetas do Porto (Porto Puppet Theatre) brings to the Island of Madeira. When we hear the word "puppets" we immediately think about children, but this is no children's tale. The story is told without using words, maybe because the theme is death and death does without the 'grammar of letters' which today, in the hurry of the days, hardly anybody can read. Therefore, they propose "looking death in the eye, serving her a hot soup and giving her your hand", as it says in the synopsis.

Rui Queiroz de Matos is the director, producer and one of the three actors of the play, along with Micaela Soares and Vítor Gomes. He was interviewed by FM JM and he goes further within the concept: 'Kitsune' "is not a puppet show, it's a show with puppets", in which flesh and blood actors, together with other actors which, through the former's hands, let themselves be incarnated, blend in the same scene, becoming whole parts of a single and complex body of action.

This tale by Júlio Vanzeler keeps growing in the silence. The idea started as a short animation film, and it eventually left the "story-board" and entered the stage in Porto, after the theatre company defied the author. "Actually, the only thing we had at the beginning was the 'story-board', and from it we started the staging", said Rui Matos, as he begins to describe the play.

"It's a performance without text, different from others, very contemplative, which reflects on death and on the fact that we are alone in death." However, he points out that talking about the end of life and the loneliness around it makes life itself take a prominent position. While apparently a paradox, this idea makes full sense when we realise that the daily conscience of the inevitability of the end may transform the way we live until we reach the end, also changing the perspective we have of ourselves, of the others and of all that surrounds us.

"When talking about death, we make known the perpetual cycle of life. The moment we are born, we are already dying, and it's this idea of continuity that we intend to reflect there, painted by the Japanese and Nordic mythologies, mixing cultures." From these mixed cultures, 'Kitsune' is the Japanese word for fox, but this fox, imported from the Japanese culture, is actually a mythological figure. "A fox that is also a woman, a sort of demon that can be good or bad", he describes.

'Kitsune' is, after all, an essay that touches two sore spots, life and death, aiming to warn of the urgency to return to simplicity and communion with Nature, by showing that sometimes the stage and the real life are a short distance away.

Today, at 9 p. m, a performance to watch and make you think. Tickets cost 12,50 Euros and are available at the place. The AMO-Teatro festival, organized by Teatro Experimental da Camacha (TEC), started on 23rd March and ends next April 1st.

Susana de Figueiredo *in* Jornal da Madeira, 28.03.2018

STAGE PHOTOGRAPHY  
KITSUNE



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KITSUNE

