

MARIONETASdoPORTO

Project Profile

Armazém 88



*A creation by Teatro de Marionetas do Porto
Co-production with Festival Internacional de Marionetas do Porto and Teatro Municipal do Porto*

video

Synopsis and Artistic Summary

In the present we travel to the past to project a future. Diving into the universe of the company's founder, João Paulo Seara Cardoso, Marionetas do Porto create a show from his dormant archive, recovering puppets, materials, ideas and concepts, taking advantage of the timelessness and transmutation of puppets. Armazém 88 is an ethereal place that reflects on the speed of time, the volatility of things, massification, isolation and how our emotions survive in this urban world. On this 35th anniversary of Marionetas do Porto, we present a show that looks at our founder's reflections in communion with our own. This is our celebration. Our homage.

"It is this strange resonance between theatre and life that we obsessively pursue."

João Paulo Seara Cardoso, 2001



A creation by Marionetas do Porto
(Micaela Soares, João Pedro Trindade, Filipe Azevedo, Vitor Gomes e Catarina Falcão)
Text and dramaturgy **collective**
Playwright assistance **Jorge Loureiro Figueira**
Set design **Bruno Capucho**
Music **Roberto Neulichedl**
Lighting design **Filipe Azevedo**
Costumes **Pedro Ribeiro**
Actors **Bernardo Gavina, Mariana L. Ferreira, Micaela Soares e Vítor Gomes**
Special Guest **Filipe Azevedo**

Artistic Advisors **Igor Gandra, Isabel Barros, Luís Aly e Mário Moutinho**

Production **Sofia Carvalho**

Costume design **Letícia Santos**

Light and sound production **Filipe Azevedo**

Coproduction Marionetas do Porto | Teatro Municipal do Porto | Festival Internacional de Marionetas do Porto

Show for ages over 14

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A look at the creation of Armazém 88

Armazém 88 is a voyage to the past, in the present and looking to the future. Centred on João Paulo Seara Cardoso's productions, the Marionetas do Porto collective performs an autoscapy of the company's work between 1993 and 2010, immersing itself in a dormant archive and creating a map of our relationship with it.

After an in-depth analysis of documents, video recordings, writings, interviews, books, objects, plants (...) we understood that the director's main focus, present in some shows, would be to reflect on a post-modern world, typified by massification, isolation, loss of identity as well as how our emotions and senses survive in this urban world. This debate is still going on today and is also part of our personal concerns about how we see the world and, artistically, how we can reflect on these issues and draw "theatrical material" from them. Rather than taking stock of the company's most emblematic plays, Armazém 88 sets out to reflect on the same issues, with the premise of extracting music, texts, puppets, costumes, scenes as well as movements from shows staged by João Paulo Seara Cardoso, recreating them in our bodies, with our own perspectives and desires.

Delving into Seara Cardoso's stagings is a journey packed with sensations and a deaf conversation that whispers secretly in our ears. Seara Cardoso's reflection on his plays brings us closer to his imagination, creating resonance with our own experiences.

We have analysed some of the basic and characteristic concepts in the work developed by the founder of Marionetas do Porto: the resonance of reality with its concerns and perplexities, the mechanisation of the actors' bodies (dehumanisation) vs. the humanisation of manipulable bodies,

the utilisation of fragments of the body, life in confrontation with death through the manipulation game of animate body/actor and inanimate body/puppet, mechanical elements and theatrical mechanics that reflect on the post-modern world together with the crossover with other artistic languages such as dance, video and the plastic arts.

Aware of all those theatrical forms, Armazém 88 ponders over them and recovers them, repositioning everything in the present with a different perspective.

A warehouse (armazém in Portuguese) is a place of storage, an archive, which in turn is a place of memory, history, time and materials.

Armazém 88 is a fictional place that reflects on the way we see the world, the city, people, the speed of the new times, isolation and what keeps us isolated, massification, the liquidity of relationships and ideas. Individuals as machines of desire and a metaphor for unsettlement. Armazém 88 is a visit to the universe created by the company's founder, through our eyes.

For the 35th anniversary of Teatro de Marionetas do Porto, we have put on a show that focuses on our founder's reflections in communion with our own.

And this is our celebration. Our tribute.

"It is this strange resonance between theatre and life that we obsessively pursue." JPSC, 2001, on the show Paisagem Azul com Automóveis.

Micaela Soares, June 2023



"We are always looking for that delicate language that enables us to fly to wonderful places where we can find a degree of appeasement"

JPSC, 2008 in an article written for the SOLTA PALAVRA newsletter



Company biography

Teatro de Marionetas do Porto was founded in September 1988, a significant date that falls on the company's presentation at the Festival Mondial des Théâtres de Marionnettes in Charleville-Mézières.

The company's theatrical work reveals an unconventional vision of the puppet, a concept that is continually updated, and an understanding of puppet theatre as a poetic and imagistic language that evokes contemporaneity. The aim is to find new ways of conceiving puppets, at the limit kinetic objects, and new possibilities for exploring the grammar of this theatrical language, in terms of interpretation and the cross-cutting relationship with other areas of expression such as dance, visual arts, music and image.

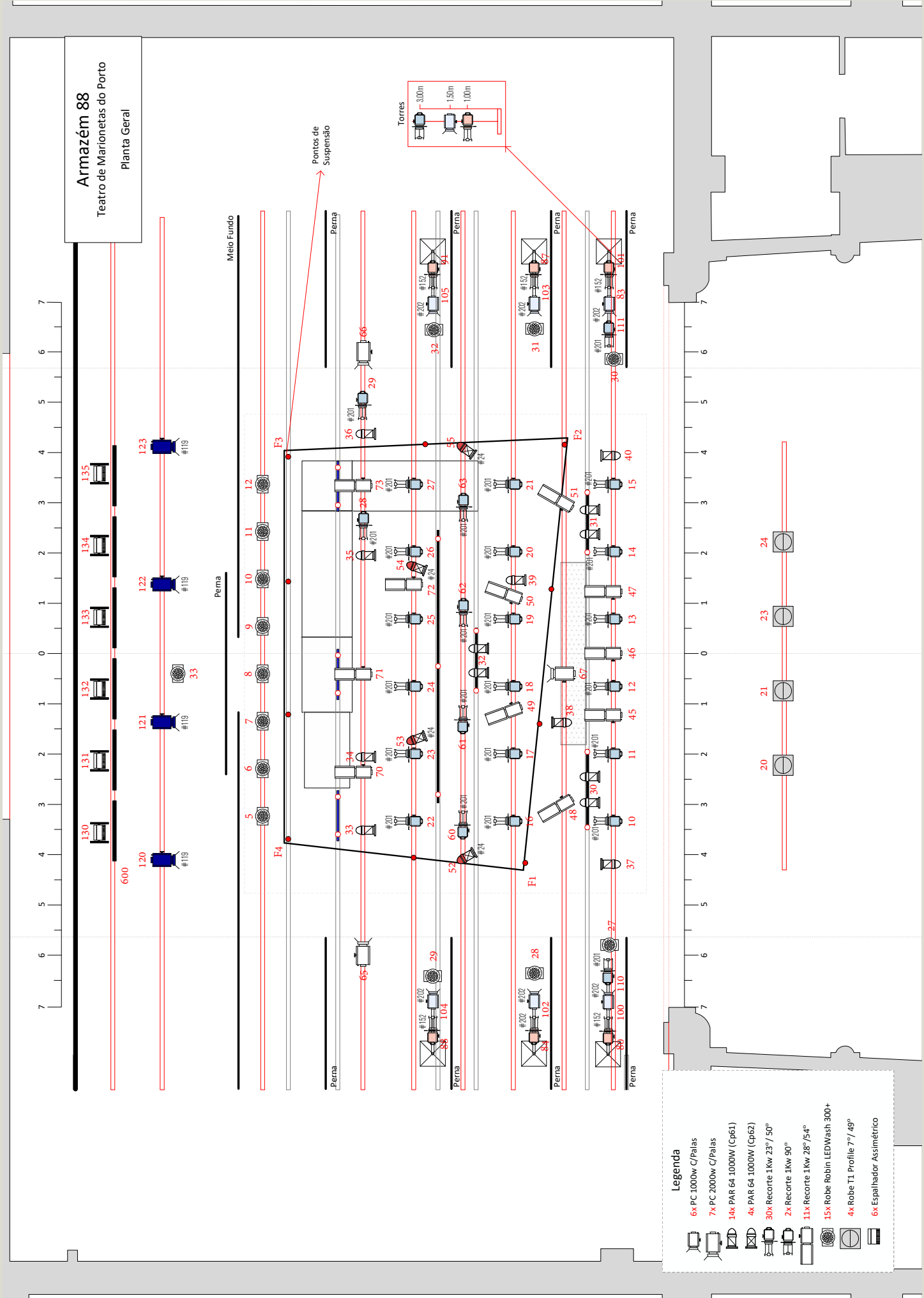
In the year it celebrated its 25th anniversary (2013), the Teatro de Marionetas do Porto fulfilled the great dream of its founder João Paulo Seara Cardoso (1956-2010), namely the opening of the Museu das Marionetas do Porto.

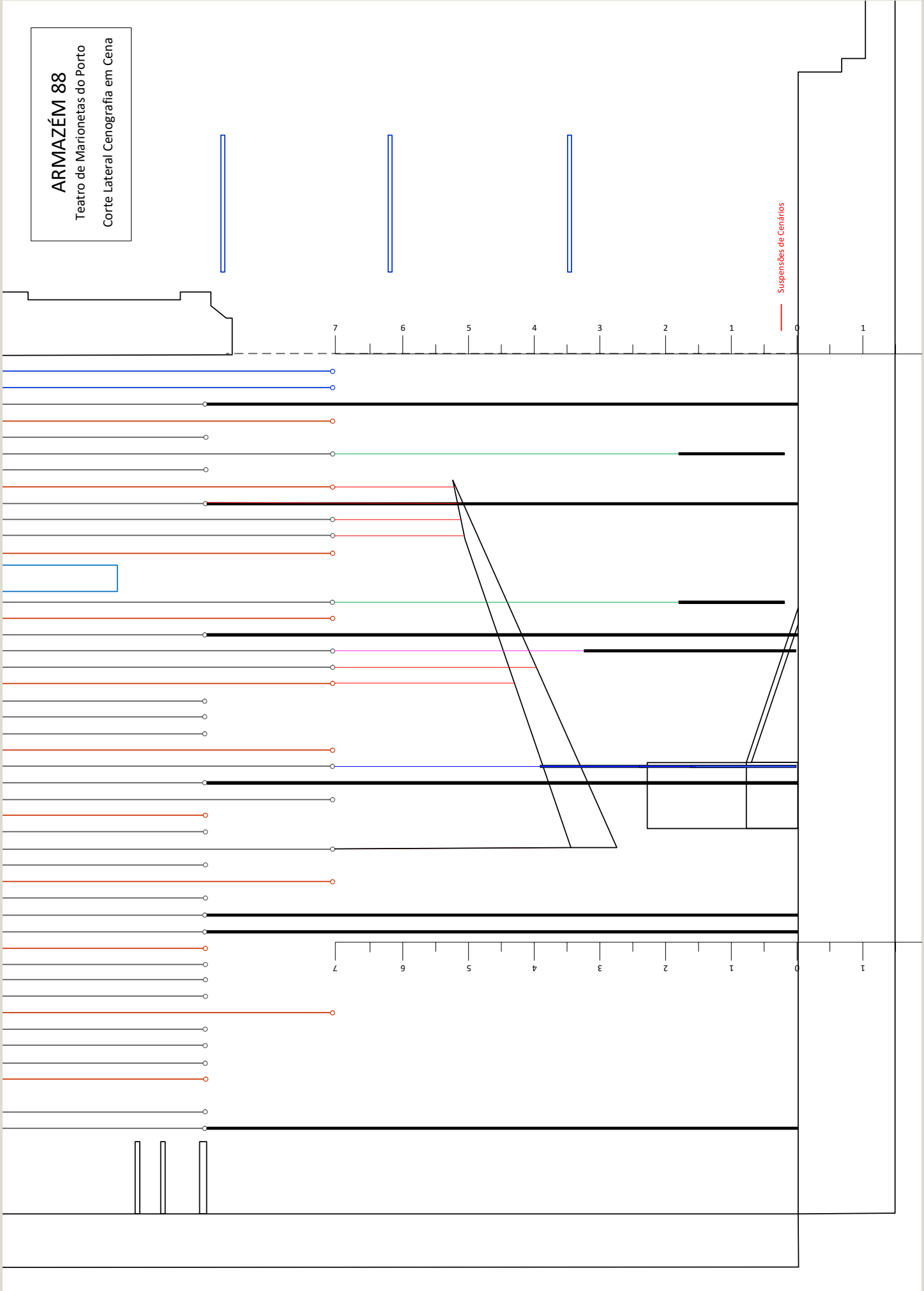
As well as performances, its main activity, the company creates a wide range of projects, from workshops to staged readings and various exhibitions, thus developing a strong connection with the community and the public. All of these activities are presented in the city of Porto, at its various venues, Teatro de Belomonte, Museu das Marionetas do Porto (puppet Museum) and Polo das Marionetas/Bonjóia, in addition to an extensive touring activity throughout the country and abroad.

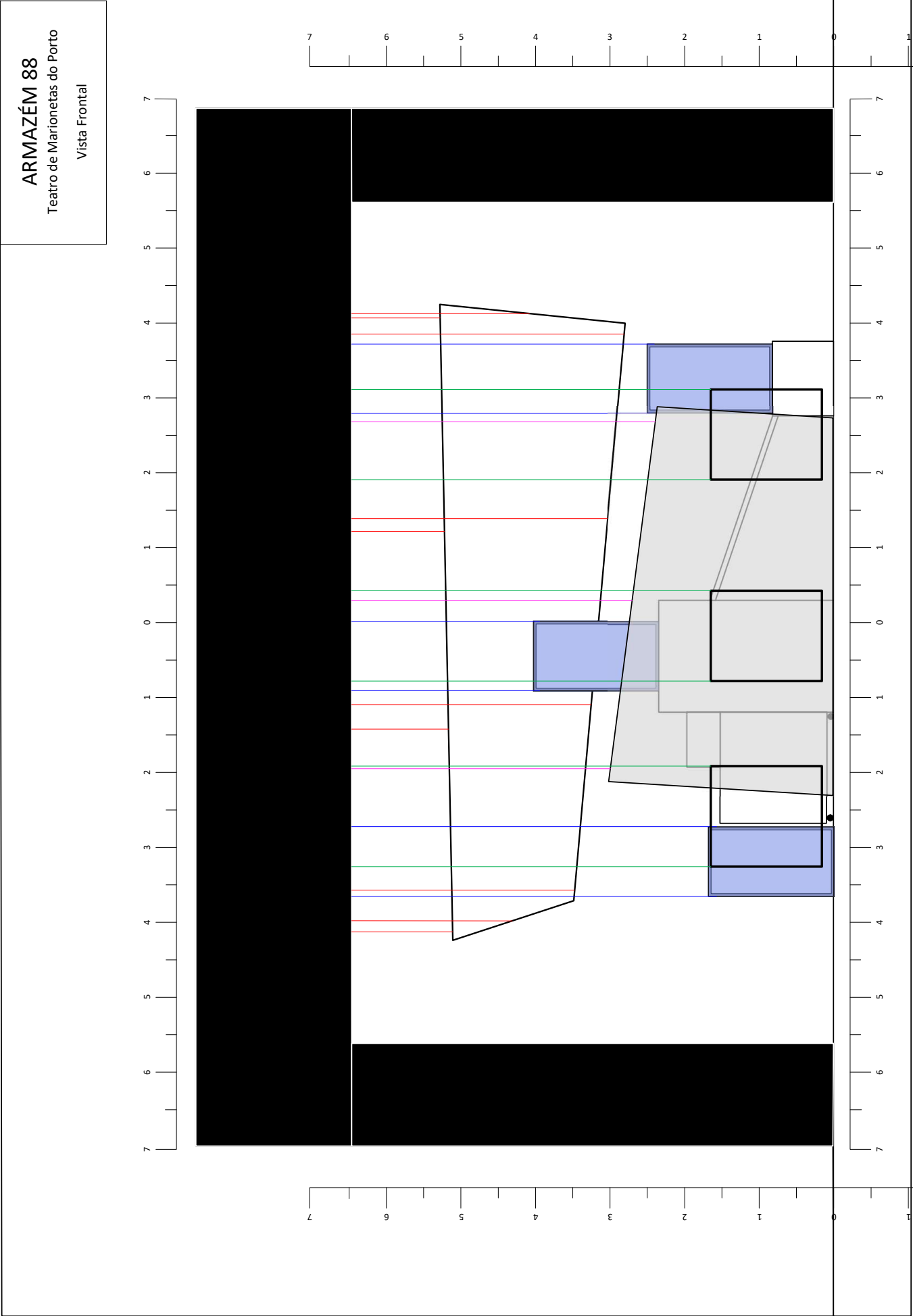


Technical Rider

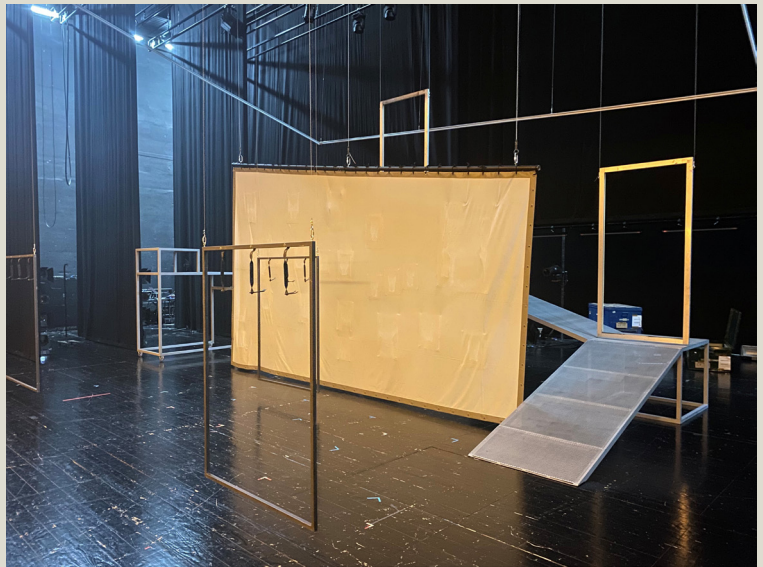
STAGE — 10 m - Downstage (min.) — 11m - Depth (min.) — 6.5 m - Height (min.) — Black Scene - 2 half-bottoms, 1 leg, 1 bottom and Italian scene (see attached plan) — Black floor or black linoleum	LIGHTING — Digital Dimmers - 80 Circuits - DMX 512 Communication Protocol — GrandMA 2 Command Wing Lighting Control Desk (company's equipment) — Lighting Rods (see plan) — Lighting Filters (company's equipment)
PROJECTORS — 6x PC 1000W (with flaps and filter holder) — 7x PC 2000W (with flaps and filter holder) — 14x PAR 64 1000W (Cp61) — 4x PAR 64 1000W (Cp62) (with filter holder) — 30x Cutouts 23°/50° 1000W (with knives and filter holder) — 2x Cutouts 90° 1000W (with knives and filter holder) — 11x Cutouts 28°/54° 1000W (with knives) — 15x Robe Robin LedWash 300+ (or similar) — 4x Robe T1 Profile 7°/49° (or similar) — 6x Asymmetric Spreader 1250W — 2x Haze Machine (Left and Right High) — 6x Fluorescent 150cm cold light (with clips) — 4x Neon RGBWW 24v LED strip, with DMX encoder (5 channels) (company's equipment) — 8x Fluorescent 60cm T8 (company's equipment)	ACCESSORIES — 2x 3 meter light towers — 4x 2 meter light towers SOUND — 4x Monitors placed on the stage, off stage (4 corners, right and left, front and back) — PA system suitable for the room - Behringer x18 Digital Sound Mixer (company's equipment) — Focusrite 18i8 Sound Card (company's equipment) — MacBook Air M1 (company's equipment) — 4x Wireless Headset Microphones — Sennheiser system (company's equipment)
OTHERS — A suspended structure measuring around 9 x 6 metres, hanging from 10 different points (identified on the attached plan), all at different heights, adjusted using a "reutlinger" system. Each line of the structure has a neon LED strip, with an independent dmx encoder system placed at each end of the structure. 5-pin dmx and direct 230v connections are required. — Three structures measuring around 1.30 x 1.60 metres for suspending puppets on stage. Two of the structures are placed on one pole and the third on another. These rods move on stage.	— Three structures measuring around 1 x 2 metres with a 12V led strip with independent battery, all placed on the same pole. This pole has movement on stage. — A trapeze-shaped screen measuring around 5.50 x 3.50 metres, suspended from a sub pole. This pole moves on stage. — All the necessary suspension equipment is provided by Marionetas do Porto, namely steel cables, carabiners and ropes.







Images of scenic elements



Hosting conditions and other information

BACKSTAGE 4 individual or 2 collective dressing rooms	ASSEMBLY 16 hours (4 shifts of 4 hours)
DISASSEMBLY AND LOADING 2 hours approx.	REQUIRED PERSONNEL — 2 Lighting technicians — 2 Sound technicians — 1 Stage manager — 2 Theatrical technicians (1 engineer will be needed for the duration of the show)

	EQUIPMENT	SCENOGRAPHY	LIGHTING	SOUND
1ST SHIFT (4H)	Assembly	Assembly	Assembly	Assembly
2ND SHIFT (4H)			Fine-tuning	
3RD SHIFT (4H)			Fine-tuning and programming	Fine-tuning and testing
4TH SHIFT (4H)	Testing and technical adjustments	Testing and technical adjustments	Testing and technical adjustments	Testing and technical adjustments

ADDITIONAL INFORMATION — To start the assembly, the stage must be clean and free of any equipment, and the light pre-assembly must be completed. — Smoke is used on stage. — The show starts when the audience enters. — Show with text in English and Portuguese. — The lighting and sound operation takes place on stage/backstage.	Show duration 50 minutes Age rating Over 14 Mandatory references in all promotional material regarding the show Coproduction: Teatro de Marionetas do Porto / Festival Internacional de Marionetas do Porto – FIMP / Teatro Municipal do Porto Sponsored by: República Portuguesa Cultura and DGArtes (with logos)
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“The opening took place with an anamnesis to João Paulo Seara Cardoso, with the premiere of the production “Armazém 88”, by Teatro de Marionetas do Porto, at the Rivoli Theatre, which was almost sold out.
With a sense of the spectral that runs throughout the whole piece, a highly refined scenic rigour and well-crafted movements, the company brought back to life the creations of the director and puppeteer who died 13 years ago.”

Catarina Ferreira in Jornal de Notícias. (2023, October 09). Puppet Festival kicks off with sold-out performances [Press Release]

«(...) Regarding the programme, we know it’s a broad one. Still, are there any shows you’d like to highlight?
I think we should start at the beginning, which is precisely the opening show, “Armazém 88”, a new creation, the absolute premiere of Teatro de Marionetas do Porto, which with this creation also celebrates its 35 years of existence and artistic production in the city of Porto.
It’s a piece that makes us extremely happy and to which I invite everyone to come and get to know or acknowledge an important part of the collection of this already legendary company, but which is now also brought to life by a new generation that offers new interpretations of some emblematic objects from some of the company’s most pivotal creations. This is one of the shows that I would certainly highlight.
(...) “In the case of “Armazém 88”, the collective memory of that group of artists, which changes over the years, but which is also very coherent.”

article

Bruna Pinheiro in JPN online. (2023, October 06). The “new edition” of the FIMP arrives in Porto this Friday. [Press release].

“Memory, image and experimentation” are the mottos of this year’s edition of Festival Internacional de Marionetas do Porto (FIMP), which opens this Friday and runs until the 15th. In keeping with this theme, the production “Armazém 88” by Teatro de Marionetas do Porto has its world premiere at 9.30pm at the Rivoli. “It’s a production about João Paulo Seara Cardoso’s collection,” Igor Gandra, the festival’s artistic director, told JN.
Isabel Barros, the company’s artistic director, explained to JN that the title of the play refers to the “warehouse where João Paulo’s [Seara Cardoso] puppets were kept and the number 88 refers to the date the company started, now celebrating its 35th anniversary”. There is no one in the cast who has worked with Seara Cardoso and when they brought the puppets out of storage, “they gave them a new life,” says Isabel Barros. However, for those who followed the work of this true master, who died in 2010 at the age of 54, this will also serve as an element of memory, as the puppets from the plays “Paisagem azul” and “Terceira estação” will be clearly identifiable, as will the backing provided by myself, Mário Moutinho and the musician they worked with.”

article

Catarina Ferreira in Jornal de notícias online. (2023, October 05). The difficult part is choosing the puppet we wish to see [Press Release].







Contact details

teatro@marionetasdoporto.pt

222 083 341

Rua de Belomonte, 61

4050-097 – Porto