

MARIONETASdoPORTO

Project Dossier

Para onde vão?



*Uma criação do Teatro de Marionetas do Porto
Em coprodução com o Teatro Municipal de Matosinhos Constantino Nery*

Synopsis

There is a boy wearing an astronaut helmet who finds a heart.

But why?

There are giant animals and talking birds.

What?

There is a moon very close to the sea, boats on land, and a bear rolling around.

But why?

There is a girl wearing an astronaut helmet, searching for the same thing as the boy.

But what? What?

Marionetas do Porto enter the universe of illustrator João Rodrigues to explore love, the central theme of his work.

A reflection on love in its many different forms, bringing to the surface themes such as friendship, empathy, and the need to love.

An imaginary place that only exists when they put on their astronaut helmets, where unlikely characters meet and hearts are everywhere. The innocence of play and the curiosity to discover and understand guide this entire story.

But then, where can we find love?



About “Para onde vão?”

This performance emerges from a joyful encounter between the performance language of Teatro de Marionetas do Porto and the universe of illustrator João Rodrigues.

Creating a performance based on this artist's illustrations means reflecting on love. From his works, filled with colour, lines and textures, emerge characters wearing astronaut helmets and giant animals searching for someone to give their love to.

For us, it was important to speak about love in its more fraternal, rather than romantic, sense. To think about and revisit this emotion as a primary feeling and the foundation of every interpersonal relationship. After all, we begin to feel love long before we know what it means.

As artists, we are natural observers of the world we live in, and this world presents itself as a difficult place to observe, even a controversial one, where empathy and the sharing of love are increasingly left behind in human choices. That is why we feel an urgency to speak about love and to connect this idea with the innocence of children.

Since “Love” is a personal and incommunicable concept, Para Onde Vão? reflects on where we can find love and how we can share it. Apparently, the characters never reach a conclusion — nor do the creators of the performance. They simply realise that, on their journeys of searching and waiting, they should not be alone, and that it does not matter “where they are going”, as long as they have someone to accompany them.

The main characters are a girl and a boy who wear astronaut helmets, as a metaphor for escaping the real world, while at the same time providing a kind of protection that allows them to connect with others. With their helmets on, the characters feel braver when interacting with others.

Para Onde Vão? features a set design that can be compared to a collection of living watercolours. The intention was, quite clearly, to bring João Rodrigues' illustrations to life and create a kind of blank sheet of paper that is gradually “painted” throughout the performance. Those familiar with the illustrator's work will undoubtedly recognise his images appearing and disappearing, constantly reconfiguring themselves to give rise to something new.

Para Onde Vão? proposes a place detached from reality, a place to “escape” and imagine possibilities, a place that can belong to everyone.

Micaela Soares, November 2024

Artistic team and crew

Direction, text and dramaturgy **Micaela Soares**

Dramaturgical support **Vítor Gomes**

Set design **Filipe Azevedo and João Pedro Trindade**

Puppets, costumes and video animation **João Rodrigues**

Music **Pedro Cardoso**

Lighting design **Filipe Azevedo**

Performers **Micaela Soares and Vítor Gomes**

Production **Sofia Carvalho**

Puppet workshop / construction **João Pedro Trindade**

(coordination), **Catarina Brandão, Catarina Falcão,**

Filipe Azevedo and Romana Vieitas

Lighting and sound operation **Filipe Azevedo**

Costume and props making **Letícia Santos**

Production photography **Susana Neves**

Support **Malhancide Tecelagem e Acabamentos Têxteis, Lda.**

Co-production – Teatro de Marionetas do Porto and

Teatro Municipal de Matosinhos Constantino Nery

Suitable for audiences aged 3 and over

Company supported by



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DIREÇÃO-GERAL
DO TEATRO

EXCERPT FROM THE FINAL PERFORMANCE TEXT

A robot that is activated by a gesture of love reads a love letter to the audience:

Test, test, sound, sound. One, two, three.

Tone adjustment...

Gesture of love received.

Beginning of message.

This is a love letter,

spoken with the few words I know.

I promise it won't be very long.

But it will never end. Love letters never end.

Promise me you won't cry.

That you will smile.

This love letter has a heart drawn on it.

Mine.

Which is the same as yours.

The same as everyone's.

Promise me you won't run away.

You will be brave.

This is my love letter.

But it could be a hug,

a handshake,

a burst of laughter,

a tear,

a walk with a friend,

a journey in someone's arms,

a secret,

a word,

a gesture that makes someone feel good,

an action made with heart.

Love letters can take many forms.

This one was mine.

[pause]

Feed a friend.

Water a flower.

Begin again.

Company Biography

Teatro de Marionetas do Porto was founded in September 1988, a symbolic date that coincided with the company's participation in the Festival Mondial des Théâtres de Marionnettes in Charleville-Mézières, France.

The company's theatrical practice reflects an unconventional approach to puppetry — a concept that is continually evolving — and an understanding of puppet theatre as a poetic and visual language that evokes the contemporary world.

The company seeks new ways of conceiving puppets, at times pushing them towards the realm of kinetic objects, as well as new possibilities for exploring the grammar of this theatrical language. This includes experimentation in performance and in its cross-disciplinary relationship with other forms of artistic expression, such as dance, visual arts, music and moving image.

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

Alongside its performances, which remain its main activity, the company develops a wide range of projects, including workshops, staged readings and exhibitions, strengthening its connection with the community and its audiences.

These activities take place throughout the city of Porto, across its different venues — Teatro de Belomonte, Museu das Marionetas and Polo das Marionetas/Bonjóia — as well as through an extensive touring programme throughout Portugal and abroad.



“Para onde vão?”. A peça que aborda as várias formas de amor sobe ao palco este fim de semana em Matosinhos

The performance, described by its director as “a love letter to the audience”, stands out for its use of digital illustration in the set design. Para onde vão? is the latest production by Teatro de Marionetas do Porto, presented this weekend at Teatro Municipal Constantino Nery, in Matosinhos.

Speaking to Renascença, director Micaela Soares describes the project as a “love letter to the audience”. “It is possible to talk about love without talking about romantic love, because love is so much more than that. It is present in everything we do in our everyday lives,” she explains. The set, featuring a series of digital illustrations by João Rodrigues, evokes an enchanted world in which two children search — without even knowing it — for this universal feeling.

Across the sea and through space, the main characters are guided by two friends, a bird and a giant bear. This choice allows the production to “humanise something that we usually intellectualise”, actor Vítor Gomes tells Renascença.

“This performance reminds us of the innocence that is necessary to love. It reminds us that we need to take off our intellectual and rational helmet in order to open the door to feeling. Love is an open-ended concept, and it is powerful precisely because there is no neat, definitive answer as to what love is,” he says.

After several performances for school groups, the production is now being presented to the general public.

Tickets are available for the Saturday performance at 9:30 p.m. and the Sunday performance at 4:30 p.m.

Jaime Dantas, Renascença, 9 November 2024

Teatro de Marionetas do Porto premieres Para onde vão? today at 9:30 p.m. at Teatro Municipal Constantino Nery, in Matosinhos.

Teatro de Marionetas do Porto delves into the universe of illustrator João Rodrigues to explore love between human beings — not only in its explicitly romantic sense, but also in its fraternal dimension.

The production takes the form of a puppet theatre performance that invites audiences to explore the broader theme of love and the different ways in which it can manifest itself, bringing themes such as friendship, empathy and the need to love to the forefront.

In the story, directed by Micaela Soares, it is only possible to reach an imaginary place that exists when an astronaut helmet is worn — a place where encounters take place between characters who could hardly be more unlikely.

The performance also has a public showing tomorrow at 4:00 p.m.

Jornal de Notícias, 9 November 2024

[We have “touch”, but have we lost touch?!]

Marionetas do Porto ask themselves — and us — “Where Are They Going?”

The company’s new production premieres on 9 November at Constantino Nery in Matosinhos

There is plenty of fantasy, dreaming and imagination in the latest work by Marionetas do Porto — something that has, for the most part, been a hallmark of the company throughout its long creative journey. Para Onde Vão? premieres on 9 November at 9:30 p.m. at Teatro Municipal de Matosinhos Constantino Nery, followed by a public performance on Sunday, 10 November, at 4:00 p.m. School performances are scheduled for 7 November at 2:30 p.m. and 8 November at 10:30 a.m. and 2:30 p.m.

Marionetas do Porto thus enter the universe of illustrator João Rodrigues to talk about Love — with a capital L, between human beings. Not merely romantic love, but rather fraternal love — as in Philadelphia, for example, whose meaning is “brotherly love” — something that seems increasingly absent from the world around us.

Within this creative partnership, João Rodrigues has been exploring this theme as a central subject in his work. At the same time, Love has never been an insignificant theme in the theatrical and dramaturgical work developed by Marionetas do Porto throughout the company’s history.

“For me, as a creator, it was important to talk about Love beyond the usual romantic convention. To question myself about what Love actually is,” explains Micaela Soares, who is responsible for the direction, text and dramaturgy of the production. She continues: “João’s characters wear helmets to escape reality, and we wanted to take that idea and use it in the narrative, creation and fiction of the performance.”

Vítor Gomes, performer and dramaturgical collaborator, adds: “They wear the helmets to nurture their imagination, on the one hand, and, on the other, they do so as a way of rejecting a real world that is not quite as ideal.”

These and other ideas make the performance particularly relevant for audiences aged three and over. It is a reflection, in the form of a puppet theatre performance — and more — that invites and encourages us to explore the broader theme of Love and the different ways in which it can manifest itself, bringing themes such as friendship, empathy and the need to love to the forefront. In the performance, there is an imaginary place that exists only when the characters put on their astronaut helmets, where unlikely characters meet and hearts are everywhere.

The innocence of play and the curiosity to discover and understand guide the entire story.

But then, where can we find Love?

In a time of increasing individual isolation and growing detachment from social life... when we have “touch” but have lost touch, as Vítor Gomes puts it, the solution is, as in the performance, not to spend our lives inside our helmets. Because to discover Love, we need to take off the helmet and be willing to receive and embrace.

Where are the coordinates of Love? Do we need a GPS to find them?

Perhaps the best solution, if we may borrow the foreign expression, is a GPS ASK.

So, let’s all give it a try...

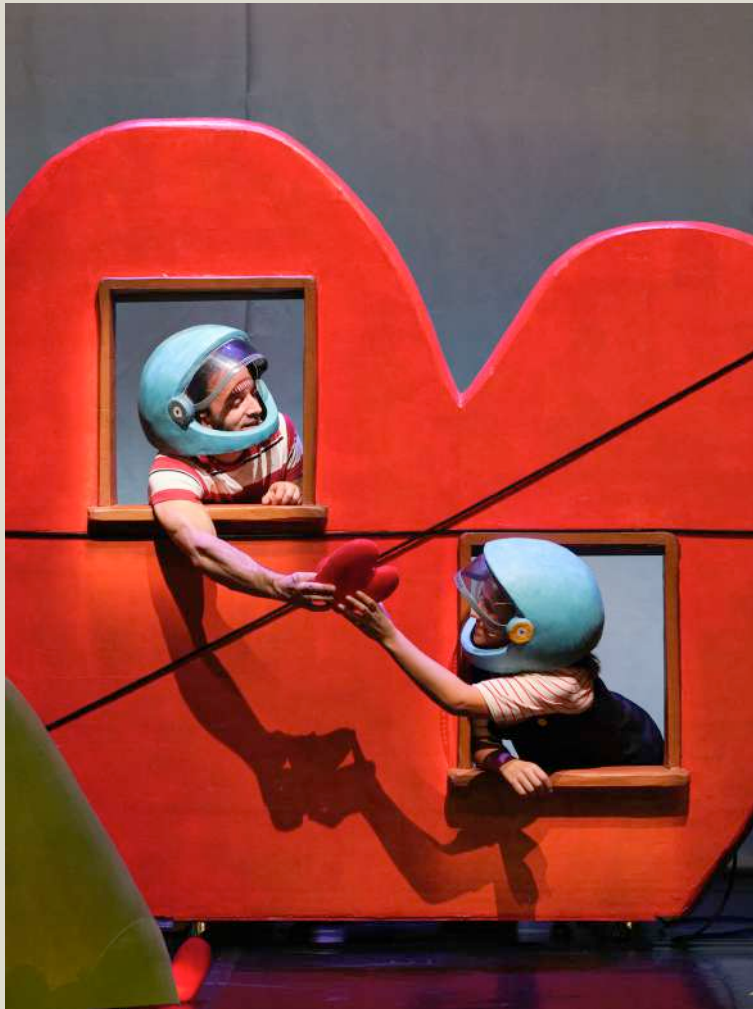
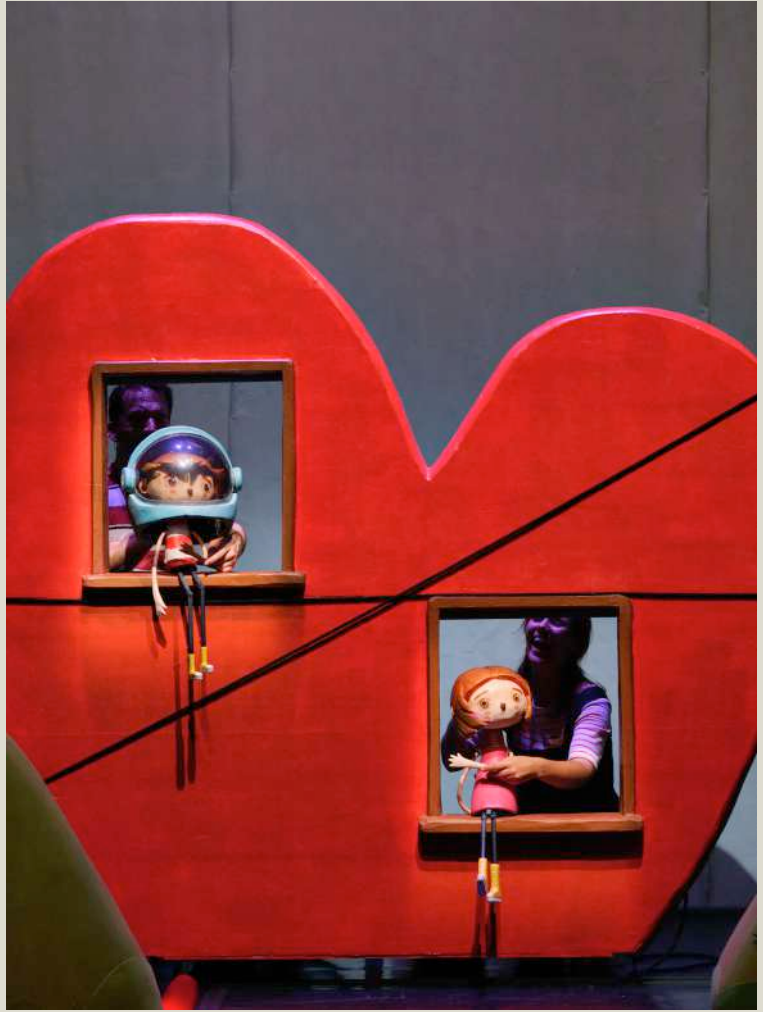
Press release by João Arezes, 29 October 2024











Technical Rider

STAGE — 8 m – Stage opening (minimum) — 8 m – Stage depth (minimum) — 6 m – Stage height (minimum) — Black stage – 6 sets of legs, 1 black backdrop, Italian-style stage (see attached plan) — Black stage floor or black linoleum	LIGHTING — Digital dimmers – 56 circuits – DMX 512 communication protocol — Lighting console – grandMA2 Command Wing (Marionetas do Porto equipment) — Lighting bars (see attached plan) — Lighting filters (Marionetas do Porto equipment)
SOUND — 2 × stage monitors, positioned offstage, stage right and stage left — PA system suitable for the venue — Focusrite 18i8 sound interface (Marionetas do Porto equipment) — Mac Pro for sound and video operation (Marionetas do Porto equipment) — 2 × wireless headset microphones – Sennheiser system (Marionetas do Porto equipment)	PROJECTORS / LIGHTING FIXTURES — 21 × 1,000 W PC spotlights (with barn doors and filter holders) — 16 × 1,000 W Fresnel spotlights (with barn doors and filter holders) — 10 × 1,000 W PAR 64 (CP61) (with filter holders) — 7 × 1,000 W profiles, 23°/50° (with shutters and filter holders) — 3 × 1,000 W profiles, 12°/28° (with shutters) — 1 × Haze machine (high stage right) — 2 × RGBWW 24 V neon LED strips, with DMX encoder (5 channels) (Marionetas do Porto equipment)
VIDEO — 6 × TVs integrated into the set (Marionetas do Porto equipment) — 6 × Wi-Fi video systems (Marionetas do Porto equipment) — Mac Pro for sound and video operation (Marionetas do Porto equipment)	STAGE MACHINERY A sub-bar must be installed on the rearmost lighting bar, which will also support the black backdrop. This bar will support a **painted screen measuring 7.5 m × 6 m** and a neon LED strip. **The bar does not move during the performance.**



Hospitality Conditions and Other Information

BACKSTAGE — 2 individual dressing rooms or 1 shared dressing room	SET-UP — 12 hours (3 × 4-hour shifts)
STRIKE AND LOADING — Approximately 2 hours	REQUIRED STAFF — 1 Lighting Technician — 1 Sound Technician — 1 Stage Manager

	SET DESIGN	BLACK STAGE	LIGHTING	SOUND
1ST SHIFT (4H)	Set-up	Set-up	Set-up	Set-up
2ND SHIFT (4H)	Fine-tuning	Fine-tuning	Fine-tuning and testing	Fine-tuning
3RD SHIFT (4H)			Programming and dress rehearsal	Dress rehearsal

NOTES — Before set-up can begin, the stage must be completely clear and free of any equipment. The lighting pre-rig must already be completed. — Smoke is used during the performance. — The video transmission system from the control booth to the screens on stage uses the same network as mobile phones. Therefore, the audience must be asked to switch off their mobile phones or put them in airplane mode. —This request will be reinforced by the performer on stage before the performance begins	Performance duration: 50 minutes Age rating: Suitable for audiences aged 3 and over Mandatory Acknowledgements The following credits must appear on all promotional material for the performance: Co-production: Teatro de Marionetas do Porto Teatro Municipal de Matosinhos Constantino Nery Supported by: República Portuguesa / Cultura e DGArtes (Logos must be included)
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