



Teatro de Ferro



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Sleeping Beauty

M/6 · 50 min.

Synopsis

A nossa Bela Adormecida! Para os mais pequenos e os menos pequenos.

Text

Our **Sleeping Beauty!** For the little ones and the not-so-little ones.

Bela fell asleep. They say she pricked herself on a screw, or something like that... Whatever the case, she really did fall asleep and kept on sleeping, dreaming for many years.

It seemed strange to us that no one had looked after her all that time. We found not one, not two, but at least three people to look after Bela whilst she slept. They made sure everything was alright and that our Bela was dreaming and learning whilst she slept.

Bela slept for so long that she became remarkably skilled in the art of dreaming. Sometimes her dreams were so intense and so strange that they mingled with the dreams of those who looked after her. And with her life too - she dreamt she was in a theatre, with people right there looking at her...!

One day, she woke up and the other people, perhaps, began to devote themselves to different concerns, but they remained forever connected to Bela.

Credits

Staging by

Igor Gandra

Texto

Igor Gandra

Set Design by

Igor Gandra

Sonoplastia

Igor Gandra

Performers

Carla Veloso, Diogo Martins, Dóris Marcos, Igor Gandra

Marionetas

Eduardo Mendes

Adereços

Eduardo Mendes

Lighting design

Mariana Figueroa, Teatro de Ferro

Fotografia de cena

Susana Neves

Direção

Igor Gandra

Imagem e Edição

Carlota Gandra

Marionetas e objetos

Hernâni Miranda, Igor Gandra

Interpretação

Álvaro Pinto, Cândida Alves, Carla Veloso, Carlota Gandra, Hernâni Miranda, Maria Antónia Bacelar, Maria Rouco, Mariana Ferreira, Mário Gandra, Matilde Gandra

Oficina de construção

Hernâni Miranda

Construction workshop

Eduardo Mendes, Américo Castanheira, Luísa Natário, Marta Figueroa, Débora Castro

Confeção de figurinos

Ana Ferreira

Produção executiva

Teatro de Ferro

Acknowledgements

Maria Rovisco, Teatro Nacional São João

Images



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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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