Teatro de Ferro



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Monólogos da Palheta (Monologues of the "Palheta")

Synopsis

Monólogos da Palheta (Monologues of the "Palheta") is a project based on the creation of a performance that draws on the technical (im)possibilities of the ‘palheta’ – the instrument that produces the inhuman voice characteristic of the traditional Portuguese marionette Dom Roberto and his European counterparts, amongst others, such as Mr Punch and Polichinelo.

Text

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What can be said with a palheta? What might emerge from this shrill, unreal voice? Is the technique itself - and indeed its limitations - capable of unleashing other voices within each of us? We shall seek out unknown inner voices and, through them, create new texts that transcend the limited traditional repertoire. Is it possible that, in the end, the outcome of some of these experiments will return to the formalist roots of crystallised tradition, or will truly new and disruptive possibilities arise?

The performance will be organised into solos/monologues featuring each performer - accompanied (or not) by a puppet. A Robertos' theatre tent, stripped of its drapery, creates a space for each performer, an interior to which we gain access - also through the voice of the puppeteer.

For this production, we have challenged some highly experienced practitioners of this traditional form of popular puppet theatre to explore new potentialities of this instrument, which manages to be at once so simple and so complex, so primordial and so temperamental... even capricious.

Credits

Direção artística
Igor Gandra

Performer marionetista
Rui Sousa, Raul Constante Pereira, Sara Henriques

Lighting design
Teatro de Ferro

Sonoplastia
Teatro de Ferro

Visual direction
Eduardo Mendes

Registo e acompanhamento audiovisual
Carlota Gandra

Communication and press
Pedro Barbedo Maia

Design de comunicação
Gráficos do Futuro

Produção
Carla Veloso

Apoio à residência artística
Red Cloud Marionetas

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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