



Teatro de Ferro



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The Revolt of the Objects: An Animated Lecture

M/12 · 50 min.

Synopsis

As coisas, os objetos têm um modo muito especial de comunicar - conosco e entre si - *gwarggafllrghf*. O nosso pobre teórico convidado irá tentar apresentar algumas ideias sobre o assunto, será que vai conseguir fazê-lo em plena revolta dos objetos?

Text

The second instalment in a cycle dedicated to objects that begun with [**Objetoteca Popular Itinerante**](#) (Popular Travelling Objectary).

We set out into a new incursion into the world of things through the high drama of a conference. This device is, as many others, a way of organizing objects (a table, chairs, a microphone, and so on), bodies, speeches and a few rules - some written others unwritten. But this is not just any old conference: the speaker is an actor and his speech is a performance in which the objects have a few words to say.

Objects and things have their own way to communicate - both with us and among themselves - *gwarggafllrghf*! Our guest will try to share a few thoughts on the matter, will he be able to do it amidst the objects' total rebellion?

Don't miss out, it will be fun!

Credits

Direção artística

Igor Gandra, Carla Veloso

Visual direction

Eduardo Mendes

Performers

Igor Gandra, Carla Veloso, Eduardo Mendes

Video

Carlota Gandra, Teatro de Ferro

Lighting design

Mariana Figueroa

Fotografia de cena

Susana Neves

Construção e montagem

Teatro de Ferro, Marta Figueroa, Alexandre Moreira, Vitória Mendes

Co-production

Teatro de Ferro, Cultura em Expansão / Câmara Municipal do Porto, A Oficina / CCVF

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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