

# Comdomínio

performance resulting from workshop



TARGET AUDIENCE :  
ALL AUDIENCES  
DURATION : 01H00







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# Comdomínio

# TEATRO E MARIONETAS DE MANDRÁGORA

Teatro e Marionetas de Mandrágora is a professional puppet theater company, founded on 2 April 2002, directed by **Clara Ribeiro** and **Filipa Mesquita** and **enVide neFelibata** as art direction.

■ In the symbiosis of a symbolic language that combines heritage and traditional legacy with the contemporary society's thinking and dynamics, in a dialogue that's not always peaceful, a fundamental element emerges: the puppet — the tool used in our quest for our own cultural identity.

■ Our goal is to discover the puppet's own aesthetic, visual, scenic, and dramatic potential, as well as in the relation between actor and puppet. In this experience, we intend to find our own identity-based dramaturgy: the one that explores culture, belief, and folklore combined with the urban area, the technological exploitation and the global village's fast pace.

■ Throughout our artistic journey, we created a wide range of proposals, both in terms of audiences (adults, youngsters schoolchildren, families) and in terms of training (basic and specialized).

■ One of our major commitments is touring our projects, through the country and abroad. We constantly concern on decentralization, community work, partnerships, social and inclusive enhancement.

■ For over two decades, the Company firmly established itself as a contemporary artistic creation structure by putting on a wide range of shows. Some creations our own, others resulted from partnerships with national and foreign cultural structures and entities.

■ Our team has always had space to freely create according to each other's

language and vision, converging to develop and enrich the puppet theater's art.

■ Our Company focuses on social vulnerabilities but also traditions and heritage through different but converging sights. Dialogue with all different audiences, blend our creations with sites and spaces, intersect with partner entities and structures is essential for creating multidisciplinary projects that prioritize communication with spectators.

■ We would like to highlight our collaboration with numerous educational service teams while implementing our education activities program in institutions such as monuments, museums, and landmark buildings.

■ *Teatro e Marionetas de Mandrágora is supported by República Portuguesa - Cultura, Juventude e Desporto / Direção-Geral das Artes, Município de Espinho / Museu Municipal de Espinho e Município de Gondomar. The structure is based at FACE - Fórum de Arte e Cultura de Espinho and headquartered in Gondomar.*

# COMDOMÍNIO

target audience : all audiences

duration : 01h00

premiere date : 25 July 2025 (Friday)

premiere location : Paço do Marquês de Ponte de Lima x Ponte de Lima x Viana do Castelo

## COLLABORATORS . PARTNERS . CO-PRODUCERS

APPACDM de Ponte de Lima



# PRESENTATION

This project, co-financed by the INR, I.P. funding program for NGOs, Instituto Nacional para a Reabilitação, I.P. (National Institute for Rehabilitation), celebrates various artistic expressions, bringing together professionals, amateurs, and anyone who wants to participate in new creative experiences.

The goal of CriArte is to be a true celebration of art, where each participant can show what they do best, contributing to the richness and diversity of the event in the different areas proposed.







# TESTIMONIALS

## **DAY 1 — CriArte Program promoted by APPACDM of Ponte de Lima.**

I arrived in Ponte de Lima; the journey itself is a process of adaptation and interiorization that dissolves us into the green of the land, embedding us in the metaphorical space, as we imagine the preparation needed to enchant ourselves with yet another challenge.

I decided to bring to this project a creative process I have been building over time—one that ponders social issues and the space of the territory, trying to learn how the art of puppetry can challenge them.

the space of this association for supporting people with mental disabilities is filled with identity, that of its members; one feels an emotional contagion in the appropriation of the physical space, transforming it into a sensitive territory.

A team made of artists leads the program for a week, channeling the developed work toward a public presentation—a work that will, above all, undergo an extensive process of dialogue with a vast group, integrating a diversity of ages as well as skills. We make our way through a succession of rooms, each with a specific artistic development. During the work process, we get to know the participating team, and each person reveals their expectations. The puppet is the catalyst for curiosity.

The work developed by the musician is something that transforms in unexpected ways. For those unfamiliar with the world of sonic possibility, the creation of a space of sounds born through movement is surprising due to a physical sound exploration that introduces a diverse component to the project, pointing toward new creative paths.

The natural stages of an artistic process were developed, beginning with the introduction. Getting to know one another, presenting the objects and the ideas of the work to be explored, as well as a gradual physical exploration managing both the concrete and abstract universes of what each person knows. Exploring the space of dialogue step by step, which in this first phase was limited to an afternoon of intense work.

Working with materials such as string puppets, shadow theater, and dramatic play with objects, we guided a management of numerous challenges and explorations, where small technical and emotional approximations took root, born from the power of the puppet's metaphor among the participants.

It is very interesting to think that this intensive workspace is nothing more than an artistic, creative experience intended to provoke transformation in the participant—the enjoyment of the entire process, an appropriation of technique and knowledge, thus allowing them to explore something unknown within the broad dimension of the art of puppet theater.

— Filipa Mesquita × 21 July 2025

## **DAY 2 — Being able to have the pleasure of belonging to this moment of collective experience is undoubtedly a privilege.**

This team has already taken its first steps toward getting to know one another, having explored many proposals that go beyond the puppet, namely through dramatic games. On this second day of exploration, we were able to launch into slightly more disruptive proposals that integrate into the overarching narrative. The collective warm-up in a circle, as well as the shared gaze—integrating and

interacting with whoever is in front of us—brings us to a position of humility, but also of reflection regarding the artistic goals of a creative project with these characteristics.

The first moment placed all participants in an inner comfort zone, questioning what we like and the natural elements that enchant us—a place of affection and comfort, positioning each member in that positive space that dialogue provides. From there, we moved into a moment of serenity where the physical exploration of objects materialized in a very fluid way.

We spoke of the territory and its legends, such as the fact that the river running through the region is steeped in this identity. Concepts of forgetting and history were shared collectively, along with the legend of the "devil's nails"—a narrative that tells of the confrontation between evil and villainy, leaving marks on the physical landscape. It serves as a constant reminder that evil is present and that we must have a grounded fear to deal with it. Using paper and cardboard, we began building an entire territory, which continues to be prepared using luminous materials—some complex, others of great simplicity.

Shadow theater, one of the explorations carried out, deals with light, space, and the creation of shadow via a physical element. We used scenographic devices tied directly to the project's dramaturgy, which understands the word *condomínio* (condominium) or the phrase *com o domínio* (with mastery) as a linguistic interconnection leading us toward distinct interpretations.

Thus, we took the clothesline as a visual sign of an inhabited space, reminiscent of rural lands where one sees clotheslines in the distance, or even on beaches and by rivers where fabrics shake freely in the wind. This also applies to urban spaces, where we often try to discover the identity of the person living there through their laundry. Using the clothesline as a screen, a space of transparency, and a space of concealment, we navigated through various explorations. Light shifts and shadow moves in this relationship between beings, space, and the territory they inhabit.

The prepared structure also proposes the exploration of string puppets. I brought 10 string puppets (with German controls) so they could be manipulated through individual and pair exercises, as well as collective sensory and emotional explorations. The simplified, monochromatic figures have a simplicity of movement; the fact that they lack detailed painting allows for an emotional reading of a humanized figure manipulated by the participants.

Each figure possesses a space that encloses it. When these spaces are placed side by side and the puppets are arranged facing the audience, it gives an impression of confinement—pondering that cramped, narrow "condominium-space" where inhabitants are unknown to one another, do not interact, and live in a proximity that is sometimes suffocating.

With David Santos, who directs the music for this project, an exploration began that saw significant development today with one of the puppets. It is identical to the string puppets presented but is handled through direct manipulation by one to five puppeteers. By integrating electrical contact points, the puppet's movements trigger organic sounds. This musical score creates the impression that the body's movement gives rise to the sonic plasticity of an emotional universe.

It was undoubtedly a long day of many explorations—intense, full of commitment, and collective emotional satisfaction. At the end of the day, I believe we must, as in many other parts of our lives, look back and reflect on what transpired. We must ponder the implications our artistic work has on the participants. Whether they are people with mental disabilities or not, there is an equality and seriousness in physical action; there is a commitment within the individual that shows no

differentiation in cognitive state. There are conclusions and reflections we must always be making to understand the paths that the art of puppetry can point toward in sensory development, and its contribution to cultural and artistic enjoyment as a work object, a playful game, a pedagogical tool, or even a therapeutic one.

— Filipa Mesquita × 22 July 2025

### **DAY 3 — CriArte Program promoted by APPACDM of Ponte de Lima.**

As we move forward with the program, we are entering a process of individual and collective dialogues around the various structures surrounding the puppets and the creation we are preparing. This is a moment to spark ideas, to open paths, and to understand the potential interactions between the distinct participants. In this space, there is always a trail being blazed, a design being drawn. This is an opportunity for communication and for listening to ideas. Some will certainly fall away, but this process of joint construction is an essential part of building a narrative. Besides helping us understand the intended artistic direction, it leads us to unite synergies, strengthen relationships, and, above all, enjoy a moment as unique and intense as a shared artistic creation. Developing joint ideas, accepting the opinions of others, and debating without internal disturbance is also a process; involving everyone in these discussions is a laborious and arduous task.

By implementing a structure focused on identifying elements of the Ponte de Lima territory, each person built one or more figures for a collective shadow theater. We experimented with light and shadow—moving the shadow, moving the light, and unraveling the shadow within the space. But this was only one of many elements to explore. Everyone manipulated the puppets, everyone spread the fabrics across the space, everyone set up the scenery, everyone placed their arms in the shadow, and everyone manipulated the musically crafted figure that symbolizes freedom from prisons and refers to this idea of the "condominium" over which we intend to have mastery (domínio).

Implementing the structure of the show is grueling and difficult. It demands concentration, effort, and intrinsic collaboration; it was with this in mind that we began to outline the structure that will serve as the basis for the performance. Integrating different ages, distinct experiences, various egos, and different cognitive abilities is a true challenge of creative management; however, it is met with a certain humility and a dedication to the collective over the self.

Establishing who these pale figures are—manipulated in space, made of inert matter, supported by strings—who they are and what personalities they possess is an effort that requires time. The human quality of these teams makes for a very enriching process; there is human matter here stripped of prejudice, which understands difficulty and disability, and possesses deep knowledge on how to deal with it in different ways as caregivers, but also as guarantors of the many freedoms and excellent capabilities that each individual holds. It is an experience that we should follow more closely and attentively to understand the extensive work these teams develop for the benefit of society. Every single human being must have access to cultural enjoyment.

— Filipa Mesquita × 23 July 2025

### **DAY 4 — CriArte Program promoted by APPACDM of Ponte de Lima.**

The nerves and expectations for the presentation are starting to set in. It is drawing near. This sense of responsibility toward presenting a joint work—prepared and

ready to be shown—demands accountability from each of us. After all, those people have invested their time to culturally enjoy what we have prepared, which is truly a great summation of ideas and intentions of collective synergies; a gathering of distinct individuals who find their common ground here.

The team is large, with twenty participants. It is therefore demanding on different levels and intentions, as we must always keep in mind the collective creation, the idea, and the intention of equal participation for everyone within the whole. Here, in this work, there is no place for the "I," but rather space for the "we" and the "all." The "I" belongs to the creative collective; if everyone gives of themselves in one direction, the final unified goal will be completely focused.

Thus, we have a narrative that has been building: the valuing of the territory presented to us through a narrator, reaching our eyes through shadow theater. Sound has been transformed into gesture. What sound does the touch of lips make? What sound does the touch of my hand on yours make? And if we empty the body and let ourselves be colored, we will remain monochromatic. But within the moving gesture also lies the texture of the genesis of emotion, and the puppets populate the space and occupy the bodies before being imprisoned in their world, or in our worlds.

How many of us inhabit small personal prisons? How many bodies are a prison? How many minds are a personal enclosure that prevents us from being in the whole and with the whole? But freedom is born in our hands, in this idea of having mastery over the self, over the other, and over the poetics of space and bodies in motion.

I confess that the work of integrating sound into the joints of a puppet is something that has completely exceeded my expectations; I am deeply grateful for this association that also leaves its mark on my own creative process. I didn't come to teach; I came to share what I know how to do, to put into action what fascinates me, what instigates me, what spurs me on, and above all, I came to savor life alongside these people who have welcomed me so well. I know they have done me good. Community creation does good; it is important and fundamental. We have spent too much time distanced from one another; we must talk, dialogue, share knowledge, and share experience. Time has flowed by dizzyingly fast, but we know that striking experiences can be the fruit of chance; however, they must be part of our search and our commitment.

We are ready to face the final day. We will present this creation in a beautiful garden, a space full of narrative poetics. It will be an intense and hot day, the way summer days are, but above all, the marks we engrave on our lifeline are the fundamental ones.

Community is a good that, more than an intention, is a common good, fundamental to our balance. Somewhere we will find the color for our gray world; in some creative space, we will find mastery over ourselves, aligning with those who do us good and those who trace common creative paths.

We have observed little of the development in the other areas present in this CriArte program. I feel, however, that something is being born, something that perpetuates itself through the effort of a committed team whose work ethic arises primarily from an inner strength—one that I am certain moves small mountains in this region.

— Filipa Mesquita × 24 July 2025



# TOUR

<b>DATA</b>	<b>LOCAL</b>
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25 JUL 2025 . FRIDAY . 22h00

Paço do Marquês de Ponte de Lima,  
Ponte de Lima, Viana do Castelo

TOTAL : 1

# HISTORY

"Comdomínio", premiered at "Paço do Marquês de Ponte de Lima × Ponte de Lima × Viana do Castelo" on 25 July 2025 (Friday). To date, it has performed in 1 venue, 1 city, 1 district, 1 country (Portugal) and participated in 0 festivals and 0 meetings and 0 internationals.

Its history includes 1 show for an audience of 200 spectators.

Comdomínio went off stage on '25 JUL 2025 . FRIDAY' with a journey of 0 days at the time of creating this document.





# TECHNICAL RIDER

For more information about technical requirements and other production-related needs, please refer to the **GENERAL CONDITIONS** section of this document.

At the moment, detailed information about the technical rider associated with this production is not available. If you need to clarify specific technical requirements or obtain additional data regarding the implementation of scenography, lighting, sound, or other technical areas, you may request them directly via email contact with the company, which will be happy to provide the necessary documentation.

# PROMOTIONAL DOCUMENTS AND OTHERS

## Current Document

COMDOMINIO - DOSSIER - EN **2.4 MB**

[https://www.marionetasmandragora.pt/\\_/dwn/dossier/comdominio - dossier - en.pdf](https://www.marionetasmandragora.pt/_/dwn/dossier/comdominio - dossier - en.pdf)

## Imagery Archive

IMAGERY ARCHIVE PROMO **870.9 KB**

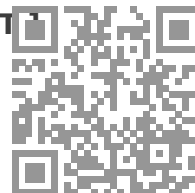
[https://www.marionetasmandragora.pt/\\_/dwn/zip/prj\\_comdominio.zip](https://www.marionetasmandragora.pt/_/dwn/zip/prj_comdominio.zip)

IMAGERY ARCHIVE PROMO **767.1 KB**

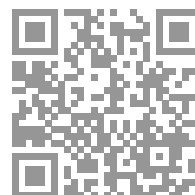
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# VIDEO

Comcomínio -- CRIARTE - Música e Marionetas 2025 [ **FULL LENGHT** ]  
<https://www.youtube.com/watch?v=O7efKj3iLdM>



Música e Marionetas 2025 [ **PROMOTIONAL** ]  
<https://www.youtube.com/watch?v=kgzhVZT2lYo>



# IMAGE AND COMMUNICATION

- Mandatory mentions in all promotional material:
- Production: Teatro e Marionetas de Mandrágora
- Support: Portuguese Republic - Culture, Youth, and Sports / Directorate-General for the Arts (with logos), Municipality of Espinho / City Council of Espinho, Municipality of Gondomar

# GENERAL CONDITIONS

- Access and parking must be available for the company's vehicle (Class II or Class I).
- The promoter must provide a technician to assist during assembly, rehearsal, and performance.
- Before setup begins, the space must be clean and free of any equipment.
- Any proposed changes to the Technical Rider must be communicated in a timely manner so that, together with the technical team and the event production, the best solutions can be found to make the activity possible.
- Individual dressing rooms suitable for the performers must be provided, equipped with running water, a mirror, a chair, and a table.
- The promoter must provide bottles of water for all team.

# BUDGET

- Consult budget and, if necessary, request specific conditions for two or more presentations on the same day, in the same location, and/or on consecutive days.
- The amounts are VAT exempt, under the terms of nº8 of Article 9º of the portuguese VAT Code.
- Travel expenses will be added, calculated from Espinho (price per km).
- Where applicable, the promoter shall provide accommodation and meals for the team. We will communicate the type of rooms (preferably singles) and dietary restrictions in advance.

# CONTACTS

**Direção Artística** 914 514 756 Clara Ribeiro  
**Direção Artística** 938 438 097 Filipa Mesquita  
**Direção Plástica** 938 940 122 enVide neFelibata

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www.mar.marionetasmandragora.pt  
www.escoladamarioneta.com  
www.facebook.com/marionetas.mandragora  
www.instagram.com/marionetas\_mandragora  
www.youtube.com/@MarionetasMandragora  
www.youtube.com/watch?v=-2-ig0Oamxo

## **RESIDÊNCIA DA COMPANHIA**

Teatro e Marionetas de Mandrágora  
FACE - Fórum de Arte e Cultura de Espinho  
R. 41 / Av. João de Deus  
4500-198 Espinho, Portugal

## **RESIDÊNCIA DA COMPANHIA**

Estaleiro Marionetas Mandrágora  
Rua do Golfe  
4500-605 Espinho, Portugal

## **CASA EDUCATIVA DA MARIONETA**

Teatro e Marionetas de Mandrágora  
Casa Branca de Gramido  
Tv. Convenção de Gramido 41  
4420-416 Valbom, Gondomar, Portugal

## **PARA EFEITOS DE FATURAÇÃO**

Teatro e Marionetas de Mandrágora  
R. do Quinéu, 75  
4510-122 Gondomar, Portugal

**NIF / VAT** PT 506 322 076

**IBAN** PT50 0035 2074 0000 5488 2304 9

**BIC/SWIFT** CGDIPTPL

*Associação Cultural e Recreativa Teatro e Marionetas Mito do Homem Plantado  
(Marionetas de Mandrágora)  
associação sem fins lucrativos (isenta de IVA ao abrigo do art. 9º do CIVA)*







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GONDOMAR  
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**ESPINHO**



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ESPINHO

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*comdominio v.30.05.2026*

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