



Ai de mim  
Ai do EU!!!...

TRUPE  
FANDANGA

CRL CENTRAL  
ELETRICA

This micro-show could be something like... mirror, mirror on the wall... no!

“Ai de Mim, Ai doEu...” is the search of an ephemeral puppet made of clay and hands, which accidentally strips itself of its ego and haughtiness.

A lonely character, in a landscape of spoils, forced to live according to what they provide him... Road accidents, company, fears and better half...



Ai de Mim, Ai doEu is a project that was born and developed from a small spontaneous experience in Marionetas Vadias, puppet encounters in cabaret tones, which took place between 2016 and 2018 in Porto.

In my journey as a puppet maker, of the most varied genres, I focus on the facial expression and personality strength of the characters. Construction often begins with clay, which allows it to be moulded into whatever the hands that shape it want. Clay is a temperamental material. Even so, it is transformed into details of perfection by the same hands that give it body and soul.

This was one of the principles that led me to explore this half-body clay puppet, the perfect symbiosis between the object and its creator.

So beautiful and so brutal, a body of flesh, an almost human pinocchio. So sure of it and itself that it doesn't look at itself in its fragility. What happens if it loses shape? Does it also lose its reason for being? And where does this persona move and discover? In the same space where it was born. In the chaos of the workshop where it walked and found itself stumbling between a thousand and one objects from ancient gleanings, piled up and coupled, undifferentiated between tools and pieces of clay.



And so we are at home, the hands and the host. The puppet that is contemplated cyclically metamorphoses into nothingness, and from nothing is formed again.





“Ai de Mim, Ai doEu” is a short-duration show of about 15 minutes. It repeats itself 3 times throughout 2 hours and 15 minutes – 45 minutes for each iteration. It happens within a scenic device which hosts scenario and an audience of about 20 people. The proximity with the audience is essential and this structure allows everyone to see the small details with quality.

The scenario is made of an iron structure, which holds a landscape of different sized and shaped objects. It's in this scenario that a clay and hands puppet builds and deconstructs itself in the search of its lost identity.











TEASER

<https://vimeo.com/circolando/aidemim>



## ARTISTIC INFO

Artistic Direction & Handling: Sandra Neves

Original Music:  
Alfredo Teixeira e João Teixeira

Sound Objects: Emanuel Santos

Costume design and construction support:  
Rita Cantante

External Look: Patrick Murys

Direction of Production:  
Ana Carvalhosa

Production: Cláudia Santos e Joana Alves

Co-production and production:  
CRL – Central Elétrica

## TECHNICAL INFO

Totally autonomous show, for conventional, unconventional and outdoor spaces.

In blackbox presentations, light design is required. In outdoor presentations, the show takes place inside a semi-closed structure that guarantees the audience's concentration.

The audience is integrated into the scenario and with a maximum 20 people.

Minimum area – 5x5mts in flat area

Assembly time – 3 hours

Assembly time with light – 4 hours

Technical needs - light point access

Target audience – from 6 to 106 years old

Duration - 15 minutes repeated 3 times over 2h15min, with a 30-minute break between each performance.

Maximum capacity – 20 people per session

Team in circulation: 2 or 3 people (to be confirmed, depending on the location).



## TRUPE FANDANGA

Trupe Fandanga was born in Porto in 2014, under the direction of Sandra Neves, making its first performance in a WIP of the Porto International Puppet Festival that year with Botequim. It intends to be a research space in the construction and manipulation of puppets and objects. They work with puppets outside the conventional space of representation and have a special fondness for intimate and small-scale shows. In addition to Botequim, Trupe premieres in 2019 the micro-show of puppets Onirotóptero, which follows the line of the theatre of lambe-lambe. In 2021, Qubim premieres, which circulates through the main puppet festivals at national and international levels. In 2023, they debut Ai de Mim, Ai doEu, their fourth creation.

## SANDRA NEVES

Degree in Plastic Arts-Sculpture from the Faculty of Fine Arts of Porto. She works with the design and construction of scenography, props and puppets, mostly in the theatre field. At the same time, she develops her personal work in Drawing and Sculpture. She collaborates with Teatro da Palmilha Dentada since her training in plastic creation and construction. She regularly collaborates with Circolando in the creation of props and plastic

construction. She worked in the design and construction of scenography with Teatro Art'imagem, Teatro Regional da Serra do Montemuro, Teatro Municipal da Guarda, Jangada Teatro, Lufa-Lufa, Fértil - Associação Cultural, Astro Fingido, Teatro da Didascália, Teatro da Rainha, Jangada Theatre, Pele, Fogo Lento, Grupo Dançar com a Diferença. She worked with the creators and directors Ricardo Alves, Victor Hugo Pontes, Steve Johanston, Luciano Amarelo, André Braga and Cláudia Figueiredo, Fernando Carminho, Paulo Calatré, John Mowat, Madalena Vitorino, Isabel Barros, Vera Santos, Patrick Murys, Fernando Moreira, Costanza Givone.

In the area of puppetry, Sandra works with Patrick Murys, Mau Artista and Teatro da Rainha, Palmilha Dentada, Teatro Art'imagem, Limite Zero, Teatro de Marionetas do Porto, Jangada Teatro stand out. She co-organizes, as Marionetas Vadias, a meeting of puppeteers.

In the area of cinema, she takes on the scenography of the short film "O Coveiro" by André Gil Mata, signs the art direction of the films "BAF" by Patrícia Viana Almeida; "Drvo - The Tree", "O Pátio do Executioner" and "Sob a Chama da Candeia" by André Gil Mata. She is also the art director of the stop-motion animation film "Anamorphose" by João Rodrigues.

In 2014, she creates the Trupe Fandanga.

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Photography:  
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