



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, presented three times over the course of two hours. It happens within a scenic device which hosts scenario and an audience of about 27 to 30 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.











## TECHNICAL INFO

**Year of premiere:** 2023

**Duration:** 15 minutes, with 3 performances over 2 hours, with 30-minute intervals between each session.

**Target audience:** show for all ages, especially aimed at children aged 6 to 12.

**Área mínima:** 5x5 meters on a flat surface

**Tempo de montagem:** 5 hours

**Tempo de montagem com luz:** 6 hours

**Necessidades técnicas:** Access to a power outlet

**Touring team:** 2 or 3 people (to be confirmed, depending on the venue)

**Maximum capacity:** 27-30 people per session

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

The show includes spoken text in Portuguese.

## ARTISTIC INFO

**Associated project of Circolando - Central Elétrica**

**Artistic Direction & Handling:** Sandra Neves

**Original Music:** Alfredo Teixeira with João Teixeira

**Sound Objects:** Emanuel Santos

**Costume design and construction support:** Rita Cantante

**External look:** Patrick Murys

**Direction of production:** Ana Carvalhosa

**Production:** João Gravato

**Photography:** Thiago Liberdade

**Co-production:** CRL - Central Elétrica

## SANDRA NEVES

Holds a degree in Fine Arts – Sculpture from the Faculty of Fine Arts of Porto. She develops work in the conception and construction of scenography, stage objects and puppets, mainly in the field of theatre. In parallel, she pursues personal work in Drawing and Sculpture. She has collaborated with Teatro da Palmilha Dentada since its foundation, creating and building visual and scenic elements. She also works regularly with Circolando in the creation of stage objects and visual construction.

She has designed and built scenography for 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, Pele, Fogo Lento, Grupo Dançar com a Diferença, among others. She has collaborated with directors and creators such as Ricardo Alves, Victor Hugo Pontes, Steve Johnston, Luciano Amarelo, André Braga & Cláudia Figueiredo, Fernando Carminho, Paulo Calatré, John Mowat, Madalena Vitorino, Isabel Barros, Vera Santos, Patrick Murys, Fernando Moreira and Costanza Givone.

In the field of puppetry, notable collaborations include projects with Patrick Murys, Mau Artista, Teatro da Rainha, Palmilha Dentada, Teatro Art'imagem, Limite Zero, Teatro de Marionetas do Porto and Jangada Teatro. She is also co-organizer of Marionetas Vadias, a gathering of puppeteers.

In cinema, she designed the scenography for the short film O Coveiro by André Gil Mata, and was art director for the films BAF by Patrícia Viana Almeida; Drvo – A Árvore, O Pátio do Carrasco and Sob a Chama da Candeia by André Gil Mata. She also served as art director for the stop-motion animation film Anamorphose by João Rodrigues.

In 2014, she founded Trupe Fandanga.



## TRUPE FANDANGA

Trupe Fandanga was born in Porto in 2014 under the artistic direction of Sandra Neves. It establishes itself as a space for research and creation dedicated to the construction and manipulation of puppets and objects, exploring puppetry beyond conventional performance contexts. The company has a particular fondness for intimate, small-scale productions where proximity to the audience is an essential part of the experience.

In 2014, it presented itself for the first time in a WIP at FIMP – Porto International Puppet Festival, with the show Botequim. In 2019, it created the micro-show Onirotóptero, inspired by the tradition of lambe-lambe theatre. This was followed, in 2021, by Qubim, a puppet and box-based performance built from the memories accumulated by two gleaners who organise and disorganise them; and in 2023 by Ai de Mim, Ai do Eu – the story of an ephemeral puppet, made of clay and hands, alone in a landscape of remains. In 2025, it premieres Os Lobos de Pedra, a poetic journey into the heart of a boy, the place where a pack of wolves lives.

The creations of Trupe Fandanga are sensitive, finely crafted works designed for intimate audiences, and have been featured in major puppet theatre festivals, both national and international.

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Teaser:



Photography:  
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