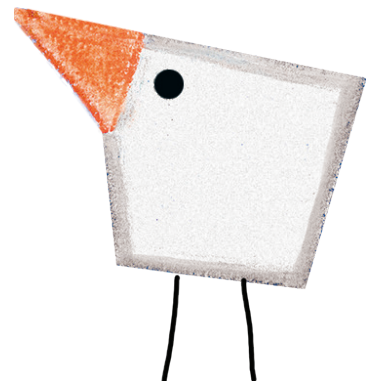


Achadouro

THEATER FOR BABIES



SINO- PSYS



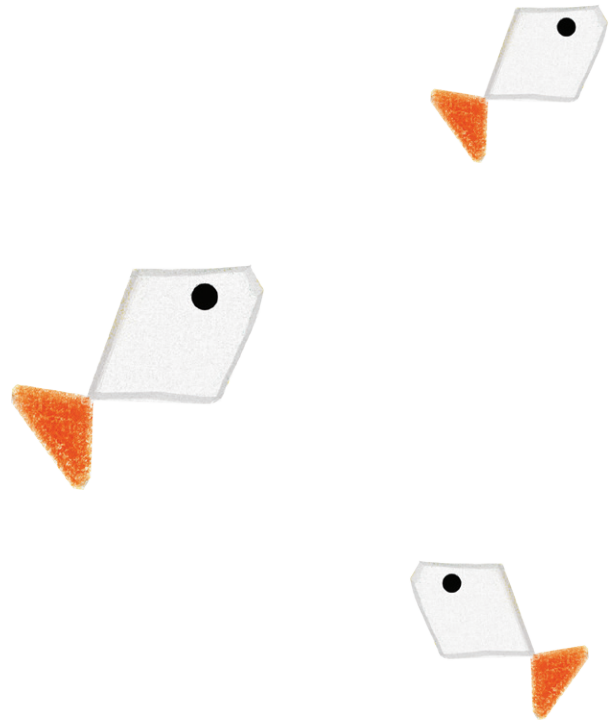
The human being and its arrival into this world. Vestiges of degradation or raw material for creation? A universe to be unveiled. The perception of oneself, of the other, of diverse life forms. The imaginative power that leads to transformation and to the reorganization of reality.

Two characters invite the audience to venture with them into their imaginary backyard. Through a poetic-theatric staging, the play transports the spectator to an archeology of childhood memories and shows each spectator the possibility of writing their own story.

Achadouros (title of a Manoel de Barros piece) is a poem about believing in the creative capacity of human beings and in the regenerative power of nature. Achadouros means a place where something is found.



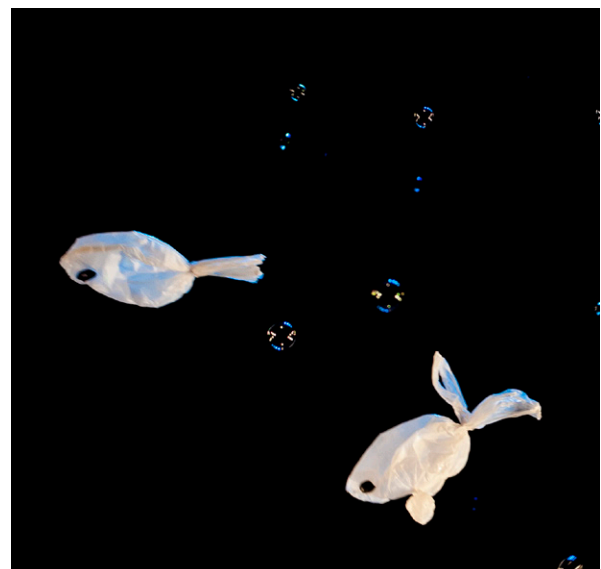
INTRO- DUCTION



ACHADOUROS was created for babies aged 6 (six) months to 3 years. Early childhood theater is a contemporary field full of theatrical novelties and widely studied and disseminated by artists, psychologists and educators. Therefore, this project is an innovative commitment to a new theatrical language where a specific style of performance and a specific plan for execution become necessary in order to attend to such a special audience. The play also targets educators and those adults that may, through art, reshape their own relationship with babies, who, erroneously, often have their capacity to perceive and recreate underestimated by said adults.

The play also presents an especially poetic way of discussing the relationship between human beings and nature. Images of animals, rivers and plants, evoked in the Manoel de Barros piece, all compose the natural mosaic and the lyrical environment of this play. It speaks of the human being as a member of nature, depending on it and transforming it. The performance taking place in various layers stimulates the spectator to create their own tale, making each person in the audience much more than a simple receiver of information.

ACHADOUROS is directly tied to the exploration phase of childhood, an important pillar for amplifying the consciousness of each individual and for processes of social insertion. During the play, discoveries take place within a creative and poetic universe that is the metaphor of life itself, with birth, encounters and frustrations. The play brings to light the invisible world and reveals a magical universe, which extrapolates daily awareness and enters into a field of sensations and emotions that are common elements of humanity.



TECHNICAL CREW

Cast

Caísa Tibúrcio &
Nara Faria

Direction

José Regino

Script

Collective creation

Costumes

José Regino

Musical Creation

Caísa Tibúrcio &
Nara Faria

Scenography

Chico Sassi

Lighting

Marcelo Augusto

General Production

V4 Cultural

Executive Production

Pedro Caroca

Graphic Design

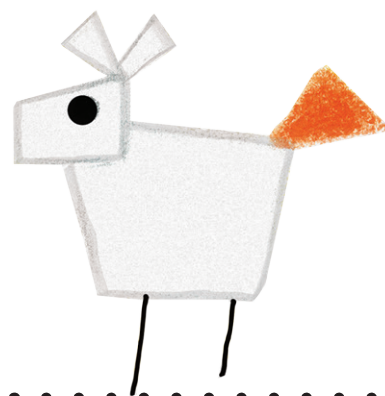
Jana Ferreira

Photography

Débora Amorim &
Diego Bresani

Filming & Editing

Fabiano Morari /
Cachecol Filmes



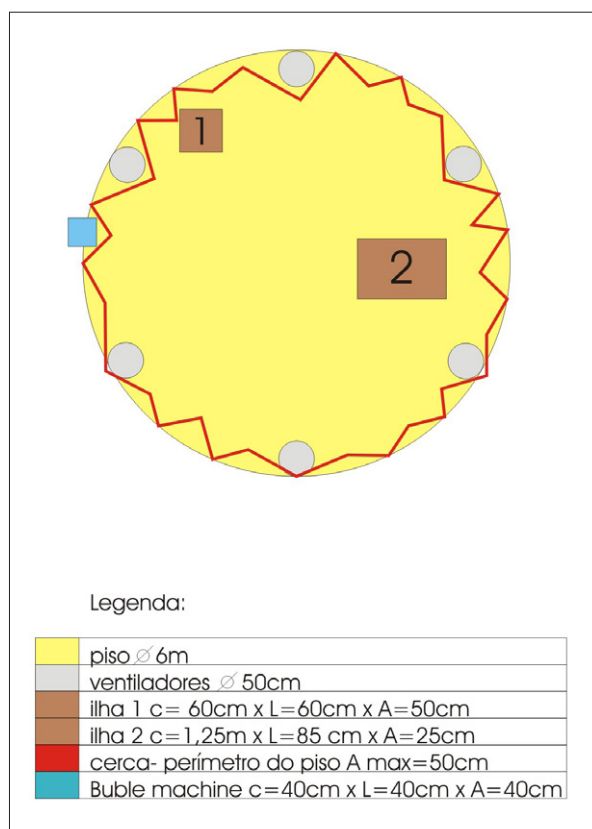






TECHNICAL SPECIFICATIONS

Scenography

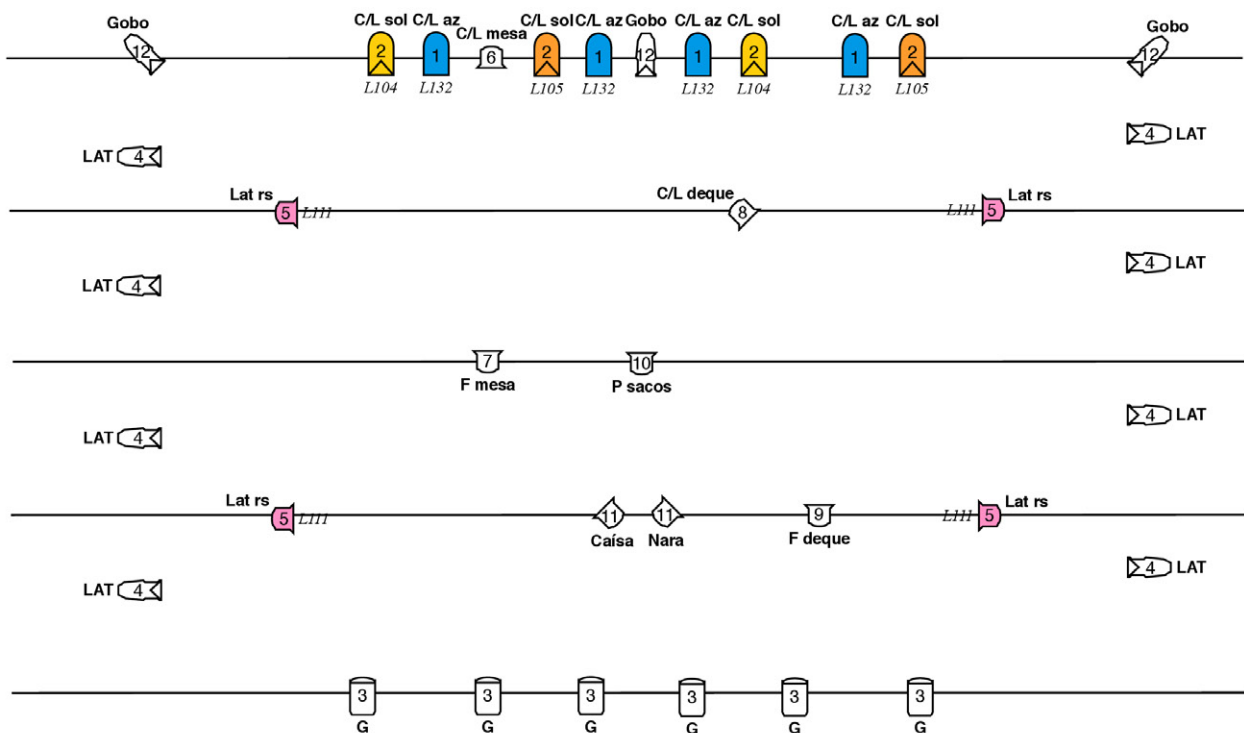


- **Minimum stage area**
6m x 6m x 3m (height)
- **Set-up time**
5 hours
- **Cast prep time in the theater**
90 minutes
- **Break-down time**
90 minutes
- **We require**
a common outlet on-state a basic amount of air circulating, since 6 fans are used to animate the shapes created by the piece, in addition to a bubble blowing machine and a smoke machine (the ACHADOUROS crew provides these machines).
- **Maximum audience**
size of 100, with a preference for adults and their babies aged 6 months to 3 years.
- **The audience must be frontally distributed,**
with the first row of chairs at stage level and the following rows at increasing heights
- The play is best appreciated in small-sized theater that are more **intimate**.

LIGHTING EQUI- PEMENT LIST

— ETC digital tabel
with 36 dimmer channels

— Reflectors:
11 50 degrees ELLIPSOIDALS
11 FRESNELS 1 Kw
6 PCs 1 Kw
4 PAR spotlight 2
4 PAR spotlight 5



Equipamentos:



Elipsoidal 50° Fresnel 1Kw PC 1Kw PAR 64 Foco 2 PAR 64 Foco 5

Achadouros

Iluminador: Marcelo Augusto Santana
marceloiluminador@gmail.com / 61-8442 9909

ACHADOUROS:

Full Presentation HD, Fixed Camera with no
edition, Teaser, Reportage – Bom Dia DF /Tv Globo



RELEASE

Through poetic-theatric staging, non-verbal language exploration and the resignifying of everyday objects, **ACHADOUROS** proposes a poetic reflection about the arrival of the human beings into the world and about their capacity to transform and create.

Actors Caísa Tibúrcio and Nara Faria studied the universe of babies for one month by visiting a day care center twice a week, together with the play's director José Regino. The director affirms that the result of this investigation was essential to the piece's structure since, "Early childhood is a place where poetic games are born through the act of playing. That is where we find fertile material for artistic life, since it's in that phase that amazement for the 'obvious' things in life is evident. Children are in a 'state of poetry', where language and their bodies are still playing through their formation." Regino has already participated in other drama projects with small children and babies, such as "Panapanã" and "Alma de Peixe" (Fish Soul).

"I THINK THE
BACKYARD WE USED
TO PLAY IN IS BIGGER
THAN THE CITY. WE
ONLY DISCOVERED
THAT WHEN WE
GREW UP."

(MANOEL DE BARROS)

ACHADOUROS works with the idea of "re-signifying" objects, as is done with the innumerable white plastic bags that make up the scenery, and which, at one point, transform into a chicken, dog, fish and even butterflies that literally fly, to thus take on the role of water in a sea, river and lake. "In our work, the resignifying of plastic bags is a reflection of the need to reevaluate a culture that is excessively based on disposable forms of consumerism. Their massive use in the play refers to the exaggeration and banalization related to industrialized materials", affirm Caísa Tibúrcio and Nara Faria. Approximately 2.5 trillion to 1 trillion plastic bags are used each year in the world. Each one takes 400 years to decompose.

The actors, who are also clowns, explain how they took great care to stay clear from the clichés that are often related to the child's universe. "A thousand different types of stimuli are not necessary to establish communication with a child and to share in an artistic experience with them," clarify Caísa and Nara, who chose neutral tones for the scenery and costumes and also chose non-verbal communication.

The dramaturgy of the play is evocative and provocative. The theatrical elements that are used make it possible to create great receptivity, where the signs evoke the diversity of the everyday experiences in the lives of babies, children and adults. The characters/figures communicate with the audience through gestures and through music that was composed especially for the show, helping the audience to understand the narration based on its own references and creativity. Therefore, the play helps the spectator to become a co-creator of the piece, accentuating the potential of the human being to create.



BACKGROUND OF THE PLAY

ACHADOUROS was created in 2015, inspired in the book “Invented Memories – for kids” by the renowned poet Manoel de Barros. It is an original piece that was developed in Brasília, Brazil through a collaborative creative process between the director José Regino and the actors Caísa Tibúrcio and Nara Faria. It was conceived especially for babies from 6 months of age up to kids the age of 3.

Since its debut in August of 2015, **ACHADOUROS** has been performed in theaters and day care centers in various locations throughout

the Federal District – Plano Piloto, Vila Telebrasil, São Sebastião, Planaltina, Ceilândia, Paranoá and Varjão, in addition to other states: Goiás, Paraná, São Paulo, Minas Gerais and Rio de Janeiro. It was part of the II Primeiro Olhar - DF's International Festival of Early Childhood Theater, the associated exhibit of the 2015 Cena Contemporânea Festival. The Primavera do Teatro – Childhood and Youth exhibit, in Brasília (DF) and the 5th Engatinhando Londrina (PR). In December of 2015, it was awarded the Teatro Candango SESC prize for the Best Children's Play.

CONTACTOS /

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