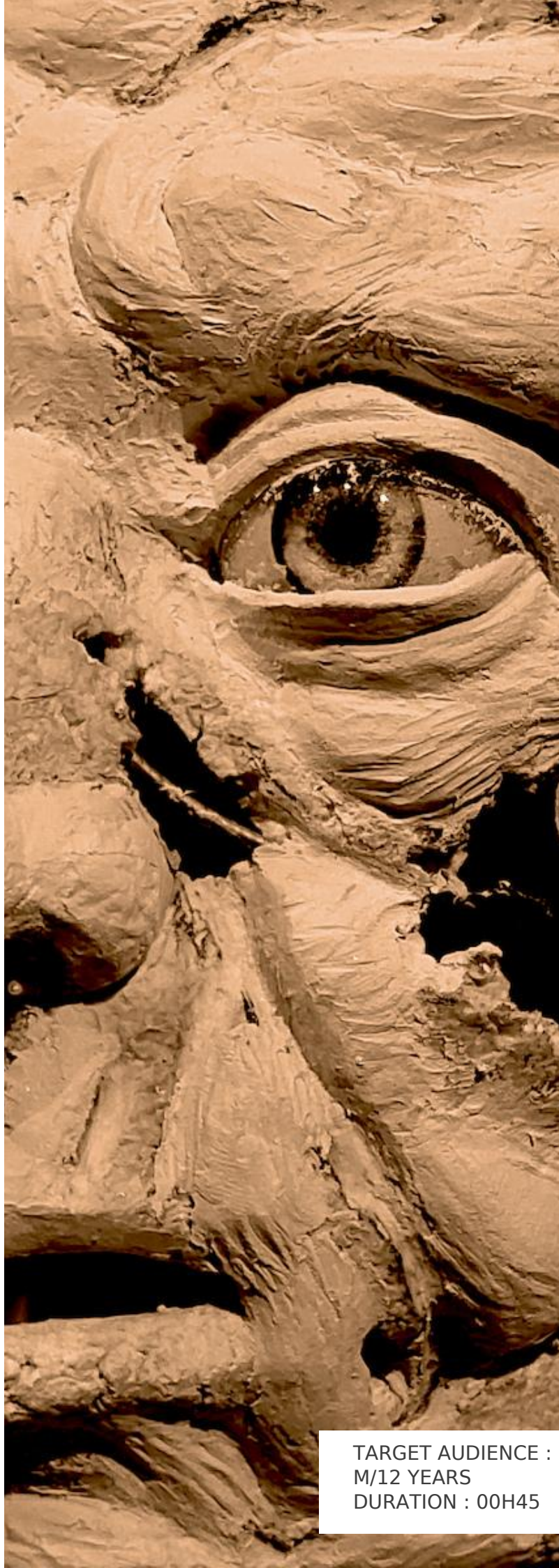


The Ancient Olive Tree

root creation



TARGET AUDIENCE :
M/12 YEARS
DURATION : 00H45





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The Ancient Olive Tree

based on the novel
“Escavadoras” by Marta Pais
Oliveira

SYNOPSIS

There is the individual pain of that family, and there is a supposed collective progress in the construction of a road that connects two points once far apart. To the road builders, this house is an anonymous space. For those who dwell within, the house is their home; it is the road that will be the anonymous space.

This story is cyclical and provokes abyssal disconnects. I experience something one way and cannot understand the way you feel it. There are many forces of power that manipulate actions and open the door to dehumanization.

The ancient olive tree possesses an apparent immobility and deep-seated roots in the face of changes in space and time—the birth of the yellow house, the passing or the permanence of people. The feminine universe is the center; there are ailments one tries to cure in women, such as double vision.

When we uproot a plant, we see the roots, the interruption. Even with the root of a tooth: in the root remains the absence of what was once whole. What is that absence in a rootless person?

The narrative is presented through the Ancient Olive Tree, with characters constantly encroaching upon one another, like someone wanting to better tell their point of view, attempting to capture the polyphony of the novel. We all have many voices in our heads—our own, those of others, and their opposites. And these voices tend to be contradictory.

There are non-linear advances and retreats, and a plunge into the unconscious and madness, between the real—is reality merely each person's hallucination?—and the unreal. We dance between the exterior and the interior. On one hand, the external concrete (even in its double meaning, that of cement); on the other, the emotional and internal reverie within the minds of that family. They move between sleep, dream, wakefulness, and a reality difficult to comprehend. With emotional breadths: moments of celebration, of intense joy, moments in which one loves and in which one hurts. Things break, they shatter; objects and illusions are splintered. One seeks a primary tenderness, the root to which to return.

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 Portuguese Republic – Culture, Youth, and Sports / Directorate-General for the Arts, Espinho Municipality / Espinho City Council, and Gondomar Municipality. The structure is based at FACE - Espinho Art and Culture Forum and headquartered in Gondomar.*

THE ANCIENT OLIVE TREE

target audience : M/12 years

duration : 00h45

production : 73^a

group : root creation

premiere date : 15 May 2026 (Friday)

premiere location : Auditório de Espinho - Academia x Espinho x Aveiro

COLLABORATORS . PARTNERS . CO-PRODUCERS

Academia de Música de Espinho

Fossekleiva Kultursenter

Franzisca Aarflot Productions

PRESENTATION

A yellow house was built on a hill that stretches as far as the eye can see, and the family living inside is threatened by the construction of a road. There is a space beginning to be gutted by some dust of infinitesimal hope — which is what keeps us going, despite the horror.

In this house, everyone sees the same thing in very different ways. And that pulls them apart — yet also brings them together.

It is a place of contrasts. Love gives way to desolation; the snowfall gives way to fire.

ROOT CREATION

Original projects that aim to promote a broad artistic language and creative freedom for creators to challenge themselves artistically and dramatically, as well as in the exploration of interpretation, puppetry, and object theater. These creations are a fundamental reflection of their creators' concerns.

We decided on this designation due to the genesis of the name that gives us rise — Mandrake (Mandrágora), a plant associated with a certain mysticism. That root is also the origin point of our structure, which, in a very many-skilled way, branches out in diverse paths. We're a creative team that considers and analyzes each other's personal concerns and also challenges itself that lead to discoveries which affirm the art of theater and, more specifically, of puppetry.

More than two decades later, this form and figure emerged in a long process of discovery. We went through collective creations, invited directors, and gave voice to the artists who make up the creative core of the structure. Therefore, we believe we've achieved a clearer way of indicating the potential paths and trajectories of a collective composed by individual choices.

ART

DIRECTOR Clara Ribeiro
STAGING Clara Ribeiro
ORIGINAL TEXT Marta Pais Oliveira
TEXT ADAPTATION Marta Pais Oliveira
ART CONSULTANT Filipa Mesquita
PERFORMANCE Clara Ribeiro, Neusa Fangueiro
ART DIRECTOR enVide neFelibata
PUPPETS enVide neFelibata
PUPPET BUILD SUPPORT Joaquim de Sousa
SET DESIGN enVide neFelibata
SET BUILD enVide neFelibata, Migvel Tepes
SET FABRICS Marta Fernandes da Silva
PROPS enVide neFelibata, Joaquim de Sousa, Migvel Tepes
COSTUMES Patrícia Costa
MUSIC Hugo Morango
VIDEO enVide neFelibata
TECHNICAL DIRECTOR César Cardoso
LIGHT DESIGN César Cardoso
PROMOTIONAL PHOTOGRAPHY Ana Filipa Rodrigues
PROMOTIONAL VIDEO Nuno Pinto
VIDEO ANIMATION Pedro Araújo
DESIGN enVide neFelibata
PROMOTIONAL TEXTS Clara Ribeiro, Filipa Mesquita, Marta Pais Oliveira
EXECUTIVE PRODUCTION Hélder David Duarte
PRODUCTION Teatro e Marionetas de Mandrágora
ART RESIDENCE Academia de Música de Espinho, Fossekleiva Kultursenter
SUPPORT República Portuguesa - Cultura, DGARTES - Direção-Geral das Artes, Município de Espinho/Câmara Municipal de Espinho, Município de Gondomar
THANKS Fértil Cultural, Folk & Wild, Franzisca Aarflot, Iain Halket, Niels A. W. Jensen

TEAM CURRICULUM

Clara Ribeiro

Clara Ribeiro has continuously explored the combination of manipulation and interpretation techniques with puppetry, combining them with her own contemporary vision, enhancing the relationship between the actor and the puppet so that the contact between these different languages works to create a poetic universe where the search for cultural identity is always present.

Graduated in Acting from ACE - Academia Contemporânea do Espetáculo (Contemporary Performing Arts Academy).

Completed the Professional Course in Animated Theater.

Degree in Heritage Management from the Porto School of Education.

Founder and artistic director of the Mandrágora Theater and Puppetry Company since 2002.

Programmer for the Ponto Pequeno Festival in 2004 and 2005.

Programmer for Ei! Marionetas - International Puppet Festival in Gondomar since 2015.

She has directed, staged, produced, and performed in more than 47 productions by the Teatro e Marionetas de Mandrágora theater company.

He directed the plays "O Gato Preto e a Gaivota Cor-de-Prata" (The Black Cat and the Silver Seagull), "Farsa do Mestre Pedro Pereira" (The Farce of Master Pedro Pereira), "Entre Lugares" (Between Places), "Benilde Bzzzoira," "Venturas do Nosso Reino" (Adventures of Our Kingdom), "F.U.N.I.L.," "Mãos de Sal" (Hands of Salt), "desVenturas do Reino" (Misadventures of the Kingdom), "What Are Hands For," "The Triumph of the Strong," "The Story of a Cat and a Mouse Who Became Friends," "A Brief History of Portugal," "QUEIXA-TE," "Aurora," "Madrugada Trás-os-sonhos," "A menina que pintava pássaros," "Depois da Chuva," among others. For the Krisálida company, he was the artistic director and staged the show PLASTIKUS.

Between 2002 and 2024, he also staged 15 educational projects for museums and cultural institutions and 15 community theater projects. He also directs several community projects and collaborates with the Projet'arte Program within the scope of PARTIS.

He received the Revelation Award at the Découver, Images et Marionnette Festival in Tourné, Belgium, in 2001. He has presented his projects at national and international festivals in Spain, France, Belgium, Slovakia, Norway, Bulgaria, and the USA.

enVide neFelibata

Monsenhor enVide neFelibata has specialized training in puppet theater, ceramics, engraving, and computer technologies.

Has been involved in puppet theater since 1998 and is one of the founders of the Teatro e Marionetas de Mandrágora company, which has been active since 2002. Is also one of the directors and teachers at Escola da Marioneta (Puppetry School) and co-organizer of "Ei! Marionetas - Gondomar International Puppetry Festival". Is responsible for the visual direction of this structure, creating puppets, set designs

and props. Teaches puppet-making courses for adults and industry professionals, and collaborates with other puppet theater companies and institutions. The work of the professional puppet company he belongs to has already been presented at over 500 national and international festivals and gatherings in the form of shows, animations, performances, workshops, training actions, exhibitions, and art installations to an audience of over one million spectators.

As a visual artist, he devotes himself to the constant desacralization of art, to collaborate with other artists and to joint creations. Researches, develops, and publishes techniques and materials of art expression applied to puppetry art. Has recently participated, organized, and curated exhibitions of mailart and artbypmail in galleries, museums, libraries, and unconventional spaces.

2023 — Casa Educativa da Marioneta is honored with the “Rosa María García Cano Award 2023” for “Educational Programs and Promotion of Performing Arts for Children and Young People” awarded by the “Feria de Teatro de Castilla y León” in Ciudad Rodrigo, Spain.

2018 — “Freaks & Geeks of Fleet Street” - performative installation by Troy Hourie. (artistic consulting and co-creation of puppets)

2017 — “Emotional Mapping - urban acoustics for 6 loudspeakers on wood and 702 reliquaries” sculptural and sound art installation commissioned by the European Capital of Culture 2021, temporary installation, Elefsina - Greece. (artistic direction and co-creation with musician Pedro Fonseca and executive production by 4IS - Platform for Social Innovation)

2016 — “nøkken” installation commissioned by Telemark Museum, permanent installation. Kittelsenhuset (Kittelsen House Museum), Kragerø - Norway.

2001 — Revelation Award at the Découver, Images et Marionnette International Festival in Tourné, Belgium.

Migvel Tepes

Graduated in Fine Arts and Intermedia from ESAP Porto in 2009, he adopted the artistic signature Migvel Tepes in early 2001.

He has held solo and group exhibitions nationwide, covering the areas of drawing, painting, and illustration, as well as participating in biennials of fine arts and illustration.

In 2010, he embarked on a personal project, opening the ATELIER01 space in his hometown. This was a studio for teaching and practicing drawing, painting, and printing techniques, as well as training activities, with an area dedicated to exhibitions. The project was completed in 2012.

From 2016 to the present, he has been responsible for ATELIER EXPRESSÃO PLÁSTICA, part of the Training and Research Space - Nuvem Voadora.

From 2010 to 2016, he was responsible for teaching drawing and painting at the Cooperativa de Cultura - A Filantrópica studio in Póvoa de Varzim, and was also responsible for curating the exhibition hall of the same institution between 2010 and 2013.

In the field of puppet theater, he has participated in or supported the construction and/or creation of projects by the Teatro e Marionetas de Mandrágora company. In 2018, he co-created the show “Madrugada Trás-os-Sonhos” with the Teatro e Marionetas de Mandrágora company, signing the original idea and the artistic

conception of the show. In 2017, he designed the set for the play “A farsa de Inês Pereira” by the theater company Atrapalharte, and in 2015, he designed the set for the show “Morro de Amores” by the entity Fértil Cultural.

Since 2014, he has participated in the “MARIONETAS e outras FORMAS de Animar - MarMarionetas Festival Internacional de Marionetas de Espinho” (MARIONETTES and other FORMS of Animation - MarMarionetas International Puppet Festival of Espinho), winning 2nd and 3rd prizes and an honorable mention in the three editions, which also resulted in the inclusion of a work in the permanent exhibition of the Museu da Marioneta (Puppet Museum) in Lisbon.

Patrícia Costa

She has a degree in graphic design. She was a ballerina until the age of 35 and now recognizes costume design and set design as tools for her work and pleasure.

She currently works regularly in the area of costumes, set design, and props with the Educational Service of Casa da Música and is part of its creative team Factor E, where she highlights some of the names she works with, such as Jorge Prendas, Tim Yelland, Paulo Neto, Joana Araújo, Sofia Nereida Pinto, Bruno Estima, Ana Bento, Ricardo Baptista, Artur Carvalho, António Oliveira from Radar 360, and Paulo Coelho.

She currently works for the collective project Gira Sol Azul, CRASSH, Teatro e Marionetas de Mandrágora, and Ondamarela.

She has designed the costumes for the latest ice musicals for the production company AM Live, including Snow White, Cinderella, Beauty & the Beast on Ice, and Charlie and the Chocolate Factory.

She has also worked on musical projects such as Palui by Helena Caspurro, Olive Tree Dance, Semente, and Fauna & Flora.

She has worked with Lua Cheia puppet theater, Calouste Gulbenkian Music Conservatory in Braga, Ovelha Negra, Ballet Contemporâneo do Norte, Manuela Ferreira, Dora Silva, Teresa Prima, Jorge Queijo, Virgílio Ferreira, Felix Kubin, Cabeças no Ar e Pés na Terra.

César Cardoso

Born in 1978 and raised in an associative environment, he began collaborating on community projects at an early age.

At the age of 16, he joined the cultural department of the Lameiras Residents' Association, a housing complex in Vila Nova de Famalicão.

It was in this organization that, in 1998, he began his professional career as a sociocultural animator.

During this period, he co-founded the amateur theater company “TELA-Teatro Experimental das Lameiras,” working as an actor and technician. He also began collaborating with Rádio Universitária do Minho, where he worked as a radio producer and presenter. He also began collaborating with Rádio Universitária do Minho (Braga) on the program “Sangue na Guelra” and with Rádio Vila Nova on a magazine program dedicated to new Portuguese music.

At the same time, he began studying law, later starting studies in Sociocultural Animation. He also began studying guitar at Famalicão's band's music school.

In 1999, still as a cultural animator, he worked at “Casa do Caminho” children's emergency center in Matosinhos. Back in Famalicão in 2000, he worked at the Lousado Social Center (currently “Mundos de Vida”) and later, from 2001 to 2004, in the sociocultural revitalization of communities living in poverty in the municipality of Vila Nova de Famalicão, as part of the Fight Against Poverty TEIA Project.

In 2004, he joined the staff of Famalicão's Toy Library Association (currently Associação Gerações), working in the recreational and cultural area of the association.

In 2014, he became a freelancer, working in show production, as a musician and as an audio and lighting technician.

He is currently a programmer at CRU-espço cultural, in Vila Nova de Famalicão, and as the visual director of the “Mel – piquenique das artes” festival.

TESTIMONIALS

We have begun.

We have begun the artistic creation of "A Oliveira Milenar" (The Millennial Olive Tree) with a meeting that brought together a vast multidisciplinary team. In attendance were creatives from the fields of artistic and visual direction, the author, and those responsible for lighting design, music, and puppet construction, alongside performers, puppeteers, the costume designer, and the video, photography, production, logistics, and communication teams.

Based on the original text "Escavadoras" (Excavators) by Marta Pais Oliveira—winner of the Agustina Bessa-Luís Revelatory Literary Prize—the creation of "A Oliveira Milenar" emerges from a process of emotional connection to the city of Espinho. The premiere is scheduled for May 2025 at the Auditório de Espinho | Academia, as part of the Mar~Marionetas - Espinho International Puppet Festival.

In a land where a house is destroyed—a place that could be in Alentejo or Palestine—the harshness of the word "excavators" gives way to the poetic dimension of the millennial olive tree. The text, born from Marta Pais Oliveira's complex writing, finds in the dramaturgy the foundation for the artistic creation that occupies the stage. Here, the olive tree is the center: a fundamental scenographic element where the word is transmuted into image and time is mirrored in the roots of the set design.

This dramaturgy also reflects a journey through the Company's own history. The olive tree thus becomes the soul of a place and an identity; a symbol of one or many peoples.

This crucial meeting, which brought together these diverse creative universes in person, marks a decisive step in a project where many of the artists have already developed significant work in dramaturgy and visual planning.

The next phase of this creation will take place later this month in Norway, with a multi-week artistic residency. Featuring both the artistic and visual directions, this moment will serve as the fundamental cornerstone for the production: a journey through the art of puppetry where figures are plastically molded to the demands of the narrative.

This perspective is a structural pillar of the company, where puppets, techniques, and artistic choices are built and outlined under the guidance of the dramaturgy. It is an endeavor to bring a text to the stage not only through words but through a visual and plastic language—the object and the object in motion—a fundamental aesthetic choice that has always been the hallmark of Teatro e Marionetas de Mandrágora.

— Filipa Mesquita × 12 January 2026

Two actresses on stage.

Two actresses on stage, puppeteers and puppets, a house, a tree, roots, characters, and objects. A transformation where words give rise to objects that hold within them poetic dimensions and symbolism. The structuring of characters that are born from the actresses but shared through the hands that manipulate them. What we see, when we see, what we see.

The narrative possesses a vast poetic and metaphorical depth, conveying the experience of someone uprooted from their home. It features moments of diverse dimensions where the interplay of scales is symbolic—a play of proportions that

allows for the shifting between intimacy and distance proposed by the scenic world and its creative structure. Beyond the puppets, the symbolism of costumes and masks enables the puppeteer to traverse various realities.

These creative processes bring together artists who become part of a text's narrative, which the dramaturgy transforms into converging languages: time, color, image, figure, sound, and speed. It is the creation of worlds that lead us to reflection and analysis—a theatrical journey that immerses us in a sensory and cognitive process. This is an emotional and theatrical experience; a journey of both aesthetic and cognitive depth.

The puppets begin and end in distinct forms and dimensions, transposing both the visual image and its poetic essence.

The language of this production converges into a deliberate creative choice by the artistic direction: a perfusion of relationships between people and social dimensions. It is deeply rooted in an analysis of contemporary thought and geopolitical consciousness, reflecting the social reality that surrounds us. It is an active thought process, marked by a gaze upon a global society grappling with conflicts, confrontations, and evolutions that face dilemmas of freedom within a disruptive world.

— Filipa Mesquita × 12 January 2026

Art Residence.

We are grateful to the Fossekleiva kultursenter og Berger Museum, and Franzisca Aarflot produksjoner for hosting the creative process of A OLIVEIRA MILENAR.

This moment and time for research, experimentation, and listening are fundamental to the design of this creation, allowing us to elevate the performance to a deeper cultural dimension. It is a privilege to have this time to build this universe and reflect on how the audience will inhabit it.

The creation births here, at the meeting point of thought, body, and space—a living process built with time, attention, and presence.

— Clara Ribeiro × 21 January 2026

The Art Residence.

The process of an artistic residency is a concentration of efforts focused on creation. An isolation and a convergence of distinct places, which bring creatives together, lead to a fundamental impulse for structuring foundations, in this case, “The Ancient Olive Tree”, the new production by Teatro e Marionetas de Mandrágora. Clara Ribeiro, artistic director and performer of this work, and Rúben Gomes, in charge of visual design, thus initiate the project.

Time, something demanded by creation itself, requires a space of its own. Artistic creations are slow-paced; they need space to take root and grow solid.

— Filipa Mesquita × 26 January 2026

The Creation.

“A Oliveira Milenar” (The Ancient Olive Tree) intends to be a deeply evocative performance that explores the conflict between childhood nostalgia, the threat of loss, and the undeniable force of progress. In this dramatic tableau, the yellow of the house emerges from the landscape symbolizing light, yet it faces the shadow of change represented by metallic monsters that destroy everything in their path.

The story unfolds in a universe in constant transformation, where nature, tradition, and family intimacy confront the voracity of progress. The performance aims to be a poem in motion, with characters who entwine themselves around the Ancient Olive Tree, which acts as a silent and immobile witness to past times and emotions. The presence of this ancestral figure serves as a link between the life that reproduces and the life that fades away, questioning permanence and transience, the root and the scar. This Olive Tree represents those who have gone—in the case of this family, the mother, Maria.

With every uprooting of the earth, with every piece of nature that disappears, the reflection arises: what is lost, what is gained?

We intend to transport the spectator to the heart of a conflict that, seemingly, has no exit. Throughout the play, the yellow house becomes a stage for dreams and nightmares, for laughter and tears, for kisses and screams, where life unspools.

This creation intends to be a visual and sonic poem that creeps into our consciousness and, through the power of poetry, leaves us with the taste of scorched earth and the scars of the past for future generations. In this performance, we intend to look with respect at the roots that keep us firm.

Life and struggle blend together, showing the fragility of our existence and the need to resist, with courage, the forces that attempt to destroy our dreams.

— Clara Ribeiro × 27 January 2026

Maria and Petrúcio.

Maria and Petrúcio built their home in front of a tree with deep roots and had three daughters: Violeta, Helga, and Mariana, who never left home, not even for Lucília's birth. Someone begins to see double and says they have found the souls of the world, someone gets up at dawn to see better, insanity after insomnia. Petrúcio fell silent and watched the threatening advances of the excavators gutting the earth, prowling around the land. The night of the great fire will come.

— Marta Pais Oliveira × 10 March 2026

NATIONAL FESTIVALS AND EVENTS

| LOCAL | FESTIVAL | YEAR |
|---------------------------------|--|------|
| Auditório de Espinho - Academia | MAR~MARIONETAS - Festival Internacional de Marionetas de Espinho | 2026 |

TOTAL : 1

HISTORY

"The Ancient Olive Tree", premiered at "Auditório de Espinho - Academia x Espinho x Aveiro" on 15 May 2026 (Friday). To date, it has performed in 1 venue, 1 city, 1 district, 1 country (Portugal) and participated in 1 festival and 1 meeting and 0 internationals.

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

OLIVEIRAMILENAR - DOSSIER - EN **1.4 MB**

https://www.marionetasmandragora.pt/_dwn/dossier/oliveiramilenar - dossier - en.pdf

Other Documents

OLIVEIRAMILENAR - CARTAZ TEMPLATE **12.2 MB**

<https://www.marionetasmandragora.pt/matter/prj/mtm/oliveiramilenar/dwn/oliveiramilenar - cartaz template.pdf>

OLIVEIRAMILENAR - CLASSIFICAÇÃO ETÁRIA -- PT **1.7 MB**

<https://www.marionetasmandragora.pt/matter/prj/mtm/oliveiramilenar/dwn/oliveiramilenar - classificação etária -- pt.pdf>

Imagery Archive

IMAGERY ARCHIVE PROMO **56 MB**

https://www.marionetasmandragora.pt/_dwn/zip/prj_oliveiramilenar.zip

IMAGERY ARCHIVE TESTIMONIALS **15.3 MB**

https://www.marionetasmandragora.pt/_dwn/zip/res_oliveiramilenar.zip

IMAGERY ARCHIVE REHEARSALS **25.4 MB**

https://www.marionetasmandragora.pt/_dwn/zip/try_oliveiramilenar.zip

HYPERLINKS

<https://oliveira.marionetasmandragora.pt/>

VIDEO

Depoimentos - 12.01.2026 2026 [**TESTIMONIALS**]
<https://www.youtube.com/watch?v=YqiuPeqUs4E>

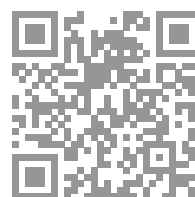


IMAGE AND COMMUNICATION

- 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

[chamadas para rede móvel nacional]

geral@marionetasmandragora.pt
www.marionetasmandragora.pt
www.index.marionetasmandragora.pt
www.loja.marionetasmandragora.pt
www.ei.marionetasmandragora.pt
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)*





Teatro e Marionetas de Mandrágora
www.marionetasmandragora.pt
geral@marionetasmandragora.pt

www.marionetasmandragora.pt/oliveiramilenar

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