

# A BANCA DO INFERNO



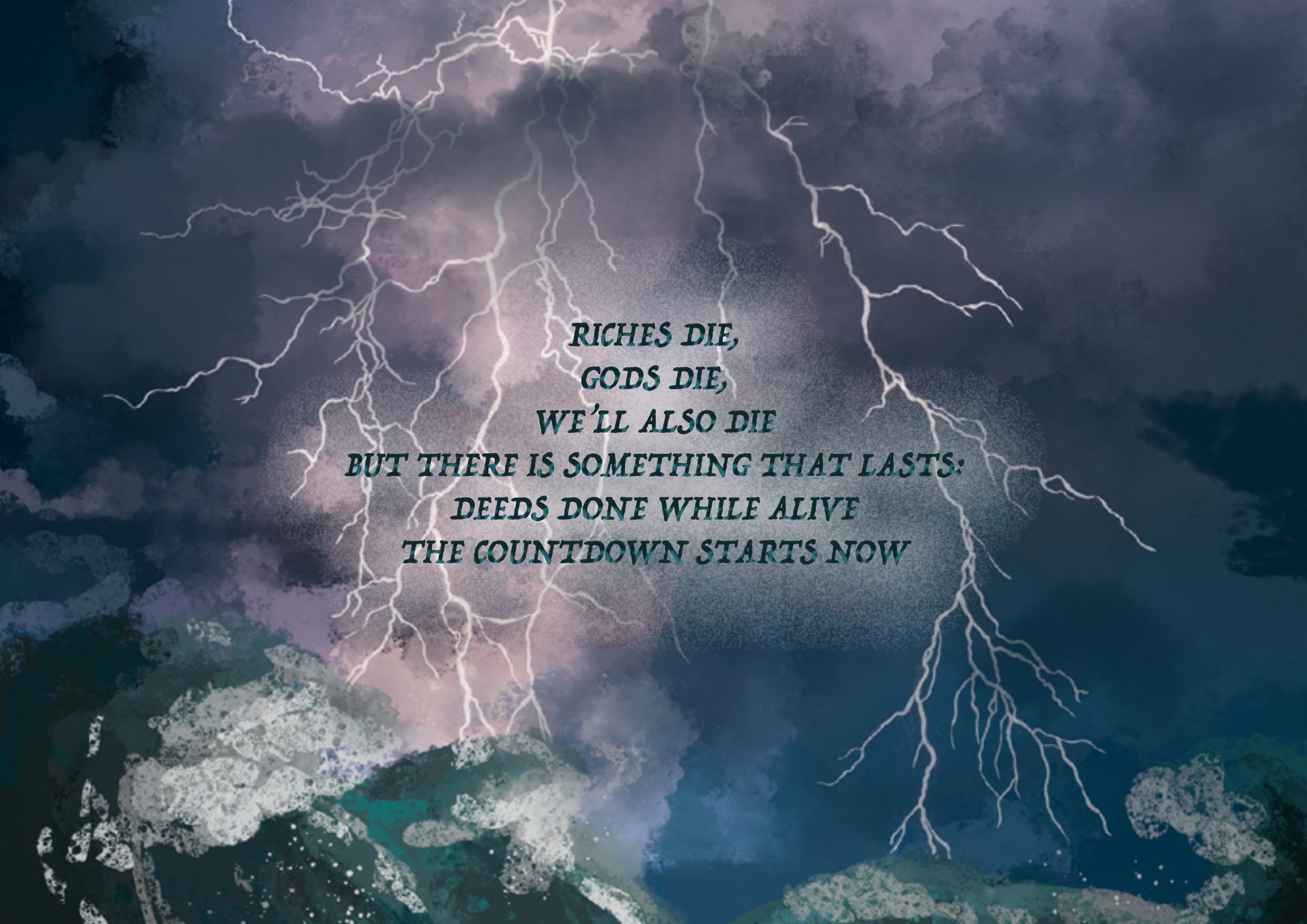
GAIÁS  
CIDADE DA  
CULTURA

centro  
dramático  
galego

XUNTA  
DE GALICIA

Xacobeo 21-22





**RICHES DIE,  
GODS DIE,  
WE'LL ALSO DIE  
BUT THERE IS SOMETHING THAT LASTS:  
DEEDS DONE WHILE ALIVE  
THE COUNTDOWN STARTS NOW**



A woman with short reddish hair, wearing a black, ruffled dress, stands with her arms raised in a gesture of prayer or awe. She is looking upwards with a serene expression. The background is dark and textured, suggesting a deep, dark space or the ocean depths.

# SYNOPSIS

The innocent lost soul of a child wanders through the afterlife waiting for her Last Judgement. But before that, she must dive into the depths of the ocean, arrive to the abysses, and meet their inhabitants so she can listen carefully to their cries to find out the irreparable consequences of the actions of her species.

# THE PLAY

The Ship of Hell (in Portuguese, A Barca do Inferno) shows us the actual state of the marine world, the climate emergency and the environment where we live in: pollution, plastic, intoxication, over fishing, climate change...

This piece wants to show us the world of tomorrow, where the consequences of our actions will lead us unavoidably to the day of our extinction.







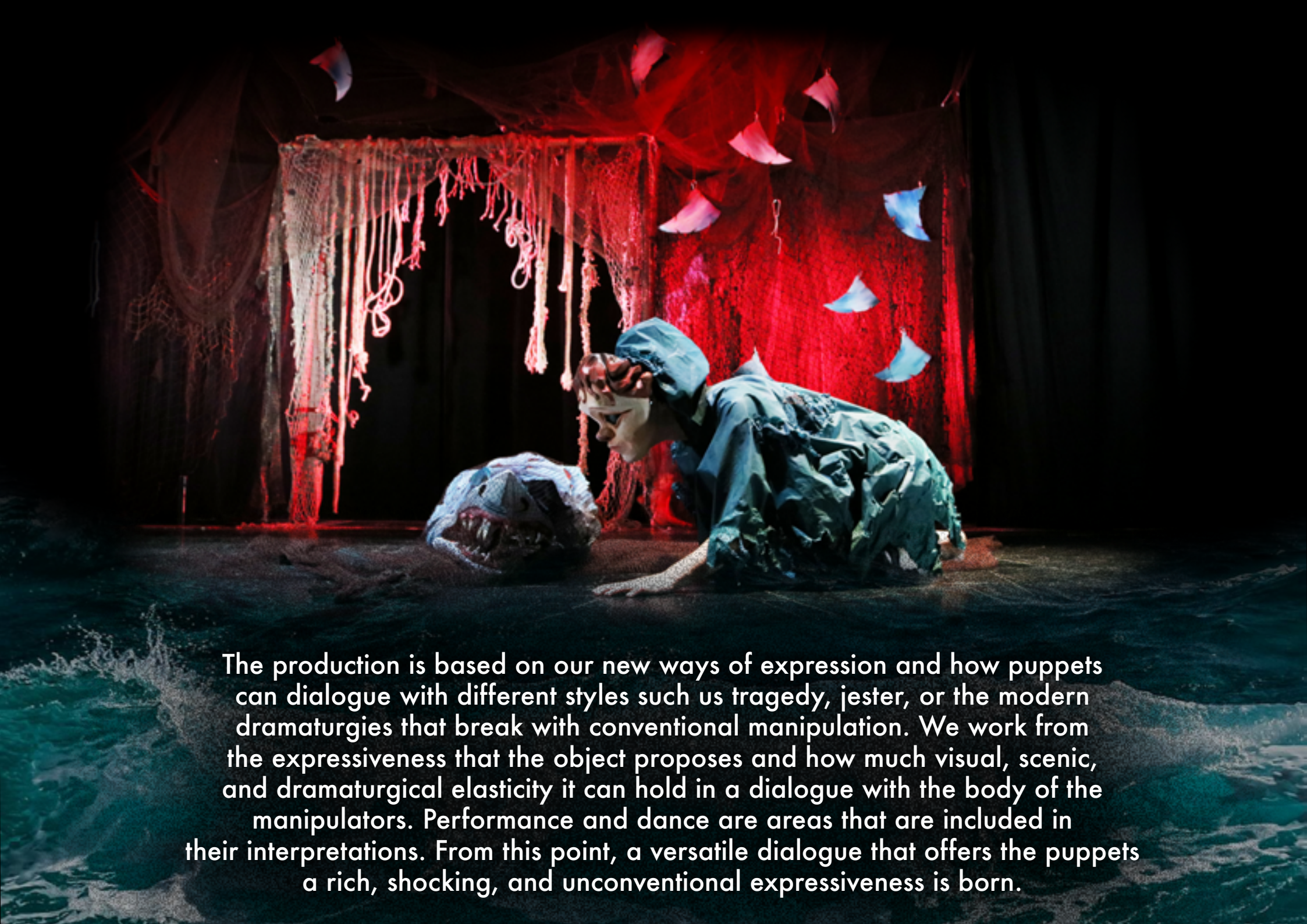
The starting point is the work of the Portuguese author Gil Vicente: *The Ship of Hell*. We made a combination of the original text with our own inquisitiveness, so we could create the perfect symbiosis between classic and contemporary. Asking ourselves how to transfer an older text into modern society, we reached to the conclusion that what defines timeless art is intellectual curiosity. The water that appears as the setting and grants symbolism to Gil Vicente became the main topic for us.

What is happening with the water? We are going to dive into the issue and get into the crisis. In the last 50 years, most of the submarine ecosystems have been razed. Experts predict that in 2050 there will be no fish in the sea, 90% of coral reefs will have disappeared and the temperature will increase an average from 2 to 5C° in the worst- case scenario. In summary, the death of our seas, oceans, and in consequence, our own death.









The production is based on our new ways of expression and how puppets can dialogue with different styles such as tragedy, jester, or the modern dramaturgies that break with conventional manipulation. We work from the expressiveness that the object proposes and how much visual, scenic, and dramaturgical elasticity it can hold in a dialogue with the body of the manipulators. Performance and dance are areas that are included in their interpretations. From this point, a versatile dialogue that offers the puppets a rich, shocking, and unconventional expressiveness is born.

Cans, waste bins, plastic bottles, drums, old nets, a fishing rod, or the bodywork of a motorcycle, all of them form the decor, the scenography of the show, the puppets, and the musical space. Everything was built from this element which, once they have been recycled, allow us to address and send a clear and unequivocal message to the public.





The music, composed live by the actors and actresses during the show, is inspired by the rhythms from the Nordic and Asian culture, we come closer to an atmosphere that will join us into the depths of the work.

It is essentially composed of percussion and singing, it brings colour to the scenes and emotional depth. It is worth noting the introduction of live voice-over for the dialogue of the puppets, which adds texture to the dreamlike and ritualistic atmosphere of the play.





# THE COMPANY

Nauta is a young galician and french company. A group of creators who come from physical theater, music, dance and the worlds of masks and puppetry.

From the desire to deepen, investigate and discover the performing art scene of today, Nauta go to a theater where styles come together to open new spaces. To an art for all kinds of public and without elites. To a meeting point where you can immerse yourself in the extraordinary of art.



PERFORMERS

CARLOS GALLARDO

LYDIA GUEZ

PILAR PINGARRÓN

MATHIAS RODRIGUEZ

RAFAEL REY

TOMÉ MOURIÑO

DIRECTION

RAFAEL REY

MUSIC

TOME MOURIÑO

SCENOGRAFY

NAUTA

DRAMATURGY

NAUTA







ILLUMINATION

CARLOS GALLARDO

PHOTO CREDITS

ÓSCAR CORRAL

ANTIA BALVÍS

ZOÉMOTION

IRATXE ESTEVE

PABLO LORENTE

LORENZO NEGUERULA

STYLE SATIRE AND TRAGEDY

TECHNIQUE MASK

PUPPETRY

PHYSICAL THEATRE

DURATION 1 HOUR

AUDIENCE +10 YEARS OLD

DIMENSIONS 6M WIDE

6M DEEP

5M HIGH

+ info in the technical rider





# CONTACTS



Nautateatro



Nautateatro

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