

## **ARCHIVAL MATERIAL**

### **FABRICAR TEATRO**

*teatromosca* is developing the project **FABRICAR TEATRO**, which consists of investigating the company's archives from 1999 (year of its foundation) to 2018 (year of the beginning of the management and programming of AMAS - Auditório Municipal António Silva).

The goal of the project, an initiative jointly funded by CET — Centro de Estudos de Teatro of Faculdade de Letras da Universidade de Lisboa and the Direção Geral das Artes (Arts Council), focuses on rescuing, identifying, treating and making accessible the company's documentary collection — documents and materials of creative processes, production, and management; props; scenographic objects; costumes, and other memorabilia. On the one hand, this project will originate a revisiting and reflection on the work of *teatromosca* in its different aspects — from the creation of performances to learning and creative activities, work with the community, editing texts, national and international tours, etc. On the other hand, it will contribute to the future memory of artistic creation in Portugal. Above all, it is intended to look at the archive as a porous, not hermetic, on-going body of work, confirming the idea of creating from the archive.

Following this, the approach to the arrangement and cataloguing of the materials will follow a holistic method, of meeting (and collision) and reunion of the materials, which combined with others, will be able to reconstitute the process of the creation of a performance, the organization of a festival, or the preparation of classes for children and young people.

It is about creating conditions for the elaboration of an increasingly organized study of theatre genetics, in order to allow a deeper dive into the processes and contexts of the making of Theatre — and not only of the performances — focusing our gaze not only on the rehearsal room, but also on the set design workshop, the production offices, etc.

The work of *teatromosca* constantly resorts to its archive to quote, remember, recycle and recontextualize materials and concepts. Many objects that exist today in their physical form, such as set design objects, have already had another material life and another function. There is trafficking/smuggling of material from show to show, or even from show to banal equipment of the company's spaces. This desire to reuse the materials is born, essentially, out of the collective's way of working — as a continuum, where different shows are not closed in themselves, but dialogue and contaminate each other, more directly or indirectly, through the material history, institutional memory, the theme, or even through their creators or authors.

It will be interesting to witness how the company's long-lasting members will rediscover the material history of their own work.

To reflect on the company's history, and alongside the collection and processing of materials, interviews will be conducted with professionals involved in the company's productions, audience members, critics, and others who have memories of the company's processes, performances, and activities.

The archive of *teatromosca* will be available for online consultation and visitation at the company's headquarters by appointment. The results of this process will be made public through a book ~~two~~ editions, physical and digital published by **moscaMORTA** — the

company's editorial project —, and through a documentary film directed by Ricardo Reis. Both the book and the film will combine an archivist vision with a critical analysis of the archives themselves and the aesthetic, sociocultural, and political contexts in which they may be inserted in. An installation will also be constructed, as a result of a concept and curatorship of the materials found, which will be exhibited in various spaces.